

The London Stage 1960–1980

A Calendar of Dramatic Productions, Performers, and Personnel

J. P. Wearing

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Also by J. P. Wearing

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Preface

After I completed my series of London Stage calendars for 1890–1959 (first published between 1976–93) I realized that a continuation of the series was beyond my single-handed capabilities and would require a group effort. To that end I contacted several scholars and managed to find a group of British researchers willing to tackle the 1960s, and a publishing contract was duly issued. However, after a few years, the project languished, and subsequently I endeavoured to find a replacement. There were a few expressions of interest but nothing materialized, and I dropped the idea. After several more years my publisher, Rowman and Littlefield, invited me to prepare a revised and expanded edition of the original series in a new format, and this was completed in 2014. Yet there still remained the significant gap in coverage for 1960–1980 (thereafter, from 1981 onwards, coverage has been provided by the *London Theatre Record*, renamed *Theatre Record* in 1990). I realized that, for various and sundry practical and geographical reasons, I would not be able to produce two more calendars on exactly the same lines as the original series. The explosion of fringe theatres and venues during that period increased the enormity of the task. However, what did seem possible was a modified version that, while eliminating some features of the original series, would serve as a useful resource based on online and published sources accessible to both me and potential users.

Thus I decided to focus on dramatic productions, essentially plays, but including musical plays, musicals, and revues. Omitted are operas, ballets, mime, puppet shows, improvisations, variety shows, music-hall productions, rehearsed readings, and outdoor shows (although I have made some exceptions). Wherever possible, details of performers and production personnel are included.

I compiled the initial outline of the calendar by surveying all the issues of the *Stage* located in that newspaper's archive, supplemented by information derived from *Who's Who in the Theatre* (previously this initial outline was derived by examining all the daily theatre advertisements in the *Times* and charting the pattern of performances for each production. That method also yielded a count of the total number of performances for each production; this feature has not been possible for this calendar). Thereafter, I filled out the entries with information derived from reviews of productions in numerous newspapers and weekly and monthly journals. The weakness of this method means that I could record only what those sources covered and reported; inevitably this has led to a degree of incompleteness and inaccuracy; for example, some exact performance dates were not given in my sources, and so some performance dates are prefaced by *circa*. Some users may find the lack of the total number of performances for a given production somewhat frustrating; however, it is worth noting that achieving long runs was generally, although not exclusively, the policy of the commercial West-End theatres. Many theatres, for example the Mermaid, the Arts, the Court, often staged productions for only a month or so; suburban theatres (such as the Richmond and the Wimbledon) offered weekly or fortnightly productions, many of which preceded or followed West-End production, as well as popular plays such as comedies, farces, and thrillers. Typically Christmas pantomimes were staged for up to two months. Almost necessarily fringe theatre productions were short lived. Many were staged at lunchtime or late night (beginning around 9:00 pm or later). One-act plays were particularly suited to these time slots and they also offered opportunities to fledgling dramatists as well as burgeoning production companies often with avant-garde social, sexual, or political agendas. The plethora of such productions often resulted in poor quality works and/or performances, judging by the criticisms levelled at them by reviewers or by poor audience attendance.

An additional problem I faced during the course of my work was that the *Stage* archive, to which I had subscribed, was withdrawn from public use shortly after my initial survey. As a substitute I turned to the *Stage* file in the online British Newspaper Archive (available by subscription). Unfortunately that file is missing at least ninety issues for 1960–1980; thus, users will find some references to cast lists and reviews in the *Stage* (derived from my initial survey) which cannot be located in the British Newspaper Archive. Lack of access to issues of *Time Out* which began publication

in 1968 is another regrettable deficiency, and similarly *Plays and Players*.

As indicated above, it should be noted that the fringe theatre presented its own problems in terms of the sheer number of theatres and venues, many of which were ephemeral and which were not covered in the more mainstream press. Similarly, many of the more enduring suburban theatres tended to attract coverage only by local newspapers, some of which, fortunately, can be found in the British Newspaper Archive.

Nevertheless, I trust that the present effort will prove a useful starting point for those interested in this dynamic phase of the London theatre. I welcome additions, revisions, and corrections which can be incorporated in any future version of this calendar.

J. P. Wearing

Introduction

Within the constraints outlined in the Preface, this calendar furnishes a chronological listing of over 10,400 *dramatic* productions on the London stage from 1 January 1960 through 31 December 1980. The basis of the calendar is a series of numbered productions which provide first-night details of the works performed at the following theatres and venues in central and suburban London during this period (note: some theatres and venues appear in this list more than once under different names):

- Abbey: Marsham Street, W1
Abbey Community Centre: 222C Belsize Road, NW6 4DJ
Act Inn: 37 Brewer Street, W1; also as Duke of Argyll
Action Space: Drill Hall, 16 Chenies Street, WC1; see also Drill Hall
Actors' Forum: Sandwich Street, WC1
Adelphi: Strand, WC2R 0NS
Africa Centre: 38 King Street, WC2
Albany Empire: Creek Road, Deptford SE8
Albery: St Martin's Lane, WC2 [formerly the New, renamed in 1973; renamed the Noël Coward in 2006]
Aldwych: 49 Aldwych, WC2B 4DF
Alexandra Palace: Alexandra Palace Way, N22 7AY
Alexandra Park Racecourse: closed 1970; in the same park as Alexandra Palace
All Hallows: All Hallows by the Tower, Byward Street, EC3
Almost Free: 9–19 Rupert Street, W1D 6BW
Ambassadors: West Street, WC2H 9ND
Ambiance: opened 1968 in basement of the Ambiance restaurant, 1 Queensway, W2; in late 1969 moved to the Green Banana, Frith Street, W1
American Embassy Theatre: 24 Grosvenor Square, W1K 2NW
American Repertory Theatre: 79 Tottenham Court Road, W1
Annexe, Round House: Chalk Farm Road, NW1
Anson Hall: Anson Road, NW2
Apollo: Shaftesbury Avenue, W1D 7EZ
Arc Lamp: 2–4 Shelton Street, WC2
Arts: 6–7 Great Newport Street, WC2H 7JB; also known as New Arts
Arts Laboratory: 182 Drury Lane, WC2
Arts Meeting Place: 48 Earlham Street, WC2
Astoria: 157, Charing Cross Road, WC2
Australia House Theatre: Strand, WC2
Bankside Globe: Emerson Street, SE1 [renamed New Globe Walk in 1990s]; also known as Bankside Globe Playhouse
Barley Mow: Turnham Green
Basement Theatre: at Les Cousins Club, 49 Greek St., Soho, W1; also as Quipu Basement Theatre
Battersea Arts Centre: Lavender Hill, SW11 5TN
Bear Gardens Museum: Bankside SE1
Ben Uri Gallery: 108A Boundary Road, NW8 0RH
Blackfriars Hall: Southampton Road, NW5
Black Horse: 6 Rathbone Place, W1
Boltons: 326 Earls Court Road, SW5
Bonne Crepe, La: Maddox Street, W1
British Council Residence Theatre: SW1
British Council Students Centre: W1
British Council Theatre: 11 Portland Place, SW1
British Drama League Theatre: Fitzroy Square W1; also as In-Stage Studio
British Theatre Association: Fitzroy Square W1
British Theatre Centre: 9 Fitzroy Square, W1
Broadway, Kilburn: 9–11, The Parade, Kilburn [formerly the Kilburn Empire]
Bubble Polyhedral: various locations, travelling theatre
Bull and Gate: 389 Kentish Town Road, NW5
Burgh House: NW3

Bush: Shepherd's Bush, W12

Café Brasserie: Kensington High Street, W8

Cafe-Theatre: 23 Old Gloucester Street, WC1

Cambridge: Earlam Street, WC2H 9HU

Camden Centre: WC1

Camden Head: Camden Walk, N1

Carnaby Street Theatre: 41 Foubert's Place W1

Casino: Old Compton Street, W1; also as London Casino; as Prince Edward in 1978

Catacomb: 279a Brompton Road, SW5

Central London Institute: 6 Bolt Court, EC4

Centre 42: at the Round House

Centre Theatre Club: Adelaide Street, WC2

Chanticleer: Clareville Street, SW7

Charlie's Wine Bar: King's Road, SW3

Chat's Palace: 42–44 Brooksby's Walk, Homerton, E9

Chelsea Classic: King's Road, SW3

Chepstow: 18 Chepstow Villas, W11; also as Estonian Club; earlier known variously as Threshold, Gateway, Tempo

Christ Church, Hampstead: NW3

Churchill Hall: College Crescent, NW3

Church of the Holy Sepulchre: Holborn Viaduct, EC1

City Literary Institute: Stukeley Street, WC2

Cockpit: Gateforth Street, NW8

Coliseum: St. Martin's Lane, WC2N 4ES

Collegiate: 15 Gordon Street, WC1H 0AH [later known as Bloomsbury]

Comedy: Panton Street, SW1Y 4DN [renamed Harold Pinter in 2011]

Commonwealth Institute: Kensington High Street, W8

Concert Artistes Hall: 20 Bedford Street, WC2

Conway Hall: Holborn, WC1

Corner House: Stonegrove, Edgware

Corpus Christi Church: WC2

Cottesloe: National Theatre complex, SE1 [renamed the Dorfman in 2013]

Country Cousin: 533 King's Road, SW10

Court: Sloane Square, SW1W 8AS [Royal Court]

Cripplegate: 1 Golden Lane, EC1

Criterion: 218–223 Piccadilly, W1V 9LB

Cross Keys: Endell Street, WC2

Curtain: Commercial Street, E1; also as Toynbee

Dark and Light: Burton Road, SW9; also at Longfield Hall, Knatchbull Road, SW9

Donmar: 41 Earlam Street, WC2; as Warehouse from 1977

Drama Centre: Prince of Wales Road, NW5

Drill Hall: 16 Chenies Street, WC1; see also

Action Space

Drury Lane: Catherine Street, WC2B 5JF

Duchess: Catherine Street, WC2B 5LA

Duke of Argyll: 37 Brewer Street, W1; also as Act Inn

Duke of York's: St Martin's Lane, WC2N 4BG

Duke of Wellington: Balls Pond Road, N1; see also Sugaw

Dutty Hall: Southwark, SE1

Edison Community Centre: Edison Road, N8

Elephant: South Bank Polytechnic, SE1

Embassy: 64, Eton Avenue, NW3

Embassy Club: Old Burlington Street, W1

Emmanuel Church: Hampstead, NW6

Empire Pool, Wembley: Arena Square, Engineers Way, HA9 0AA

Essex Unitarian Church Hall: Palace Gardens Terrace, W8

Estonian Club: W11; also as Estonian and as Chepstow

Factory: Chippenham Mews, W9

Finborough Arms: Finborough Road, SW10

Fleet Community Centre: Old Launderette Fleet Road, NW3

Fortune: Russell Street, WC2B 5HH

Fountains Abbey: 109 Praed Street, W2

Freemasons Arms: 81–82 Long Acre, Covent Garden, WC2

French Institute: *see* Institut Français

Fulham Arts Centre: location not determined

Fulham Town Hall: 553–561 Fulham Road, SW6

Gallery: King's Road, SW3

Garage: Holbein Place, Sloane Square, SW1

Garrick: 2 Charing Cross Road, WC2H 0HH

Gate: 11 Pembridge Road, Notting Hill Gate, W11; also as Prince Albert

Gatehouse: Highgate Village, N6

George Inn, Southwark Borough High Street, SE1

Global Village: Hungerford Arches, WC2

Globe: Shaftesbury Avenue, W1 [renamed the Gielgud in 1994]

Globe (2): 43–47 Marylebone Road, NW1

Golden Lane: 1 Golden Lane, EC1

Goldsmiths College: Lewisham Way, SE14

Goldsmiths' Hall: Foster Lane, EC2

Grand Palais: 133–139 Commercial Road, E1

Greek Arts: location not determined

Green Banana: Frith Street, W1

Green Man: Euston Road, NW1

Greenwich: Crooms Hill, SE10 8ES

Greenwood: 55 Weston Street, SE1 3RA

- Gresham College Hall: Barnard's Inn Hall, Barnards Inn, EC1
 Grotto Club: 24 Golden Square, W1
 Group 64: Upper Richmond Road, Putney, SW15
 Group Theatre: Grange Street, N1
 Grove: Grove Tavern, Hammersmith Grove, Hammersmith W6
 Grove (2): Highgate Village, N6
- Half Moon: 27 Alie Street, E1
 Half Moon (2): 213 Mile End Rd., E1; also as New Half Moon
 Hampstead: various locations in NW3; also as Hampstead Theatre Club
 Haymarket: 18 Suffolk Street, SW1Y 4HT
 Head Theatre: Putney High Street, SW15 at the White Lion, q.v.
 Heatham House: Twickenham, TW1
 Her Majesty's: Haymarket, SW1Y 4QL
 Hippodrome, Golders Green: North End Road, NW11
 Holland Park Court Theatre: Holland Park, W8 6LU
 Hollywood Arms: Hollywood Road, SW10
 Holyrood: 77a Wells Street, W1
 Hornsey Town Hall: Crouch End, N8
 Hovenden: Garrick Yard, St Martin's Lane, WC2 [became Little Theatre Club in 1964 after some rebuilding]
 Howff: 109a Regents Park Road, NW1
 Hoxton Hall: 130 Hoxton Street, N1; also as Hoxton Music Hall
- ICA: Institute of Contemporary Arts, The Mall, SW1
 In-Stage Studio: *see* British Drama League Theatre
 Institut Français: Queensberry Place, SW7; also as French Institute
 Inter-Action Centre: 15 Wilkin Street, NW5
 International Arts Centre: 107 Newington Butts, SE1
 International Students' House: 229 Great Portland Street, W1
 Interval: 22–23 Dean Street W1; also known as Interval Club
 Intimate: Palmers Green, N13 4DH
 Irish Club: Eaton Square, SW1
 Islington Theatre Club: Upper Street, N1
 Islington Town Hall: Upper Street, N1
- Jacksons Lane: 269A Archway Road, London N6
 Jack the Ripper: Commercial Road, E1
 Jeannetta Cochrane: Southampton Row, WC1
- John Marshall Hall: 27 Blackfriars Road, SE1
- Kennedys: Kings Road, Chelsea
 Keskidee Centre: 1 Gifford Street, N1
 Kindred Centre: 35 Britannia Row, Islington; also as Kindred
 King George's Hall: Adeline Place, Great Russell Street, WC1
 King's Arms: Long Acre, WC2
 King's College: Strand, WC2
 King's Hall: Lower Clapton Road, E5
 King's Head: Upper Street, Islington, N1
 King's Head (2): Fulham High Street, SW6
 Kings Road Theatre: 279 King's Road, SW3; [former Essoldo Cinema]
 King's Room Theatre: King's Road, SW3
- Labour Party Hall: High Street North, E6
 Lamb and Flag: 33 Rose Street, WC2
 LAMDA: Logan Place, W8; also as LAMDA Theatre Club
 Last Chance: Masbro Road, W14
 Leighton House: 12 Holland Park Road, W14
 Lindsay Hall: Palace Gardens Terrace, W8
 Little Theatre Club: Garrick Yard, St. Martin's Lane, WC2 [formerly the Hovenden]
 Logan Hall: 20 Bedford Way, WC1
 London Casino: *see* Casino
 London Overseas Student Centre: Portland Place, W1
 London Palladium: *see* Palladium
 Lyceum: 21 Wellington Street, WC2E 7RQ
 Lyric: 29 Shaftesbury Ave, W1D 7ES
 Lyric, Hammersmith: King Street, W6; also as New Lyric, Hammersmith
 Lyric Studio, Hammersmith; part of the above
 Lyttelton: National Theatre complex, SE1
- Mahatma Gandhi Hall: Fitzroy Square, W1
 Mansfield Festival: Estelle Road, NW5
 Maximus: Maximus Discotheque, 14 Leicester Square, WC2
 May Fair: Stratton Street, W1J 8LT
 Merchant Taylors' Hall: 30 Threadneedle Street, EC2
 Mercury: 2 Ladbroke Road, W11
 Mermaid: Puddle Dock, EC4V 3DB
 Metropolitan: Edgware Road, W2
 Middle Temple Theatre: Temple, EC4
 Molecule at Mermaid: Puddle Dock, EC4
 Mooney's: Strand, WC2
 Moreland Hall: Holly Bush Vale, NW3 [also the initial home of the Hampstead]
 Mushroom: 78 Hampstead High Street, NW3

Muswell Hill Street Theatre: Ducketts Common, Turnpike Lane, N4

Nag's Head: York Road, Battersea, SW11

Nag's Head (2): Floral Street, Covent Garden

Nash House: The Mall, SW1

National: *see* Cottesloe, Lyttelton, Olivier; *see* also Old Vic

National Poetry Centre: 21 Earls Court Square, London SW5

Natural History Museum: Cromwell Road, SW7

New: St Martin's Lane, WC2 [renamed Albery 1/1/73]

New Arts: *see* Arts

New Arts Lab: 1 Robert Street, NW1

New End: 27 New End, NW3; also as Theatre at New End

New Inn: South Ealing Road, Ealing, W5

New London: 166 Drury Lane, London WC2B 5PW [renamed the Gillian Lynne in 2018]

New Theatre, The [TNT]: location undetermined

New Victoria: 17 Wilton Road, SW1V 1LL [renamed Apollo Victoria 1981]

Nibblett Hall: Inner Temple, EC1

Notre Dame Hall: Leicester Place, WC2; also known as Notre Dame de France Hall, The Venue [became Leicester Square Theatre 2008]

Odeon, Golders Green: Finchley Road, NW11

Old Red Lion: EC1

Old Red Lion (2): St John Street, N1

Old Town Hall, Fulham: Broadway, SW6

Old Vic: The Cut, SE1 8NB

Olivier: National Theatre complex, SE1

Omnibus: East Row, W10

Open Air: Regent's Park, Inner Circle, NW1 4NU

Open Space: 32 Tottenham Court Rd; 303–307 Euston Road; and other venues

Oporto: High Holborn, WC1

Orange Tree: 45 Kew Road, Richmond

Oval House: 52–54 Kennington Oval, SE11; *see* also Studio Theatre, Oval House

Overseas Student Centre: W1

Palladium: 8 Argyll Street, W1F 7TF

Palace: 113 Shaftesbury Ave, W1D 5AY

Park Lane Theatre: location not determined

Peacock: WC2

Philbeach Hall: 51 Philbeach Gardens, SW5

Phoenix: Charing Cross Road, WC2H 0JP

Phoenix Theatre Club: Crouch Hill, N8

Piccadilly: 16 Denman Street, W1D 7DY

Pied Bull: 1 Liverpool Road, Islington, N1

Pindar of Wakefield: Grays Inn Road, WC1

Pinnacle: St. Anne's Church, Soho

Place, The: 17 Dukes Road, WC1

Players': 43 King Street, WC2

Play Room: Swiss Tavern, Old Compton Street, W1; also as Swiss Tavern

Polish Centre, Hammersmith: King Street, W6

Polish Hearth Theatre Club: 55 Exhibition Road, SW7

Polytechnic of Central London: 309 Regent Street, W1

Poor Millionaire: 158 Bishopgate, EC2

Portcullis: Monck Street, SW1

Portman Hotel: Portman Square, W1

Prince Albert: 11 Pembridge Road, W11; also as Gate

Prince Albert (2): 37 Wharfdale Road, N1

Prince Charles: 7 Leicester Place, WC2H 7BY

Prince Edward: Old Compton Street, W1D 4HS [formerly Casino, London Casino]

Prince of Wales: Coventry Street, W1D 6AS

Prince of Wales (2): 2 Hartfield Road, SW19

Princes: 210 Shaftesbury Ave, WC2H 8DP [renamed Shaftesbury 28/3/63]

Printer's Devil: Fetter Lane, EC4

Queen's: 51 Shaftesbury Avenue, W1D 6BA [renamed the Sondheim 2019]

Questors: Ealing, W5

Quipu Basement Theatre: *see* Basement Theatre

Rainbow: Finsbury Park, N4

Ravenscourt Park: Hammersmith, W6

Red House: Lords Roundabout NW8

Regal: 6 Sterling Way, N18

Regent: Regent Street, W1 [formerly Cameo-Poly cinema, originally the Marlborough Hall]

Residence Theatre: Hans Crescent, SW1

Richmond: 1 Little Green, Richmond TW9 1QH

Rio: Kingsland High Street, E8

Riverside Studios: 101 Queen Caroline Street, W6 9BN

Rock Garden: Covent Garden, WC2

Roebuck Theatre Club: 108 Tottenham Court Road, W1; also as Roebuck

Roland House, Stepney: Stepney Green, E1

Round House: Chalk Farm Road, NW1; *see* also Annexe, Round House; also known as Roundhouse

Roxy Club: 41–43 Neal St, WC2

Royal Commonwealth Society: 18 Northumberland Avenue, WC2

Royal Court: *see* Court

Royal Festival Hall: Southbank Centre, Belvedere Road, SE1

- Royalty: Portugal Street, WC2 [renamed the Peacock in 1996]
 Rudolph Steiner: 35 Park Rd, NW1
- Sadler's Wells: Rosebery Ave, EC1R 4TN
 Saville: 135 Shaftesbury Ave, WC2
 Savoy: Strand, WC2R 0ET
 St. George's: 49 Tufnell Park Road, N7
 St. George's Church: Notting Hill, W8
 St. James's: Spanish Place, George Street, W1
 St. John's: Smith Square, SW1
 St. Martin-in-the-Fields: Trafalgar Square, WC2
 St. Martin's: West Street, WC2H 9NZ
 St. Martin's Church Hall: Vicars Road, NW 5
 St. Mary Abbots Theatre: Vicarage Gate, W8
 St. Mary's Hall: Putney, SW15
 St. Mary's Neighbourhood Centre: Upper Street, N1
 St. Matthew's Hall: New Kent Road, SE1
 St. Pancras Town Hall: Judd Street, WC1 [renamed Camden Town Hall 1965]
 St. Paul's Cathedral: EC4
 St. Paul's Church: Bedford Street, WC2
 St. Peter-upon-Cornhill: Cornhill, EC3
 St. Stephen's Church Hall: Pond Street, NW3
 Scala: Charlotte Street, W1
 Shaftesbury: 210 Shaftesbury Ave, WC2H 8DP [formerly Princes]
 Shakespeare Tavern and Playhouse: Blackfriars Lane, EC4
 Soho: 6a New Compton Street, WC2; also from 3/72 as Soho Poly at 16 Riding House Street, W1 (Polytechnic of Central London)
 South London Theatre Centre: 2A Norwood High Street, SE27
 Southwark Cathedral: London Bridge, SE1
 Spice of Life: Cambridge Circus, WC2
 Square One: below King's Arms, 254 Edgware Road, W2
 Square Thing, Theatre Royal, Stratford East, E15
 Stage One: 15/17 Deanery Road, E15
 Stage Two Theatre Workshop: 109a Regent's Park Road, NW1
 Stanhope Institute: Triton Square/Longford Street, NW1; also as Stanhope
 State, Kilburn: 197 Kilburn High Road, NW6
 Stoke Newington Town Hall: Church Street, N16
 Strand: Aldwych, WC2 [renamed Novello in 2005]
 Streatham Hill: 110 Streatham Hill, SW2
 Studio Theatre: 52–54 Kennington Oval, SE11; see also Oval House
 Studio Theatre, Morley College: Westminster Bridge Road, SE1
- Sugawm: Balls Pond Road, N1; also as Duke of Wellington
 Suma Studios: Lots Road, SW10
 Swiss Tavern: Old Compton Street, W1; also as Play Room
- Tabernacle: Powis Square, W11
 Theatre Centre: Douglas Way, SE8
 Theatre 84: 84 Margaret Street, W1
 Theatre in the Square: St. Anne's Church Chapel, Dean Street, Soho, W1
 Theatre-in-the-Square at the Crown: Brewer Street, W1
 Theatre Royal, Stratford East: Gerry Raffles Square, London E15 1BN
 Theatre Space: 29 King Street, WC2; and 48 William IV Street, WC2; also known as Theatrespace
 Theatre Upstairs: Sloane Square, SW1W 8AS; part of the Royal Court
 Teatro Technis: York Way, N7
 Three Feathers Club: Earls Court, SW5
 Three Horseshoes: Heath Street, NW3
 TNT [The New Theatre]: location undetermined
 Toto's: Kensington High Street, W8
 Tower, Canonbury: 16 Northwold Road, Stoke Newington, N16 7HR
 Tower of London: EC3
 Toynbee: Commercial Street, E1; also as Curtain
 Toynbee Studio: Commercial Street, E1
 Tramshed: 41 Woolwich New Road, SE18
 Tricycle: 269 Kilburn High Road, NW6
 Tufnell Theatre: Acland Burghley School, 93 Burghley Road, NW5
 20th Century: 291 Westbourne Grove, W11
- Unity: Goldington Street, NW1
 University of London Union: Malet Street, WC1
 Upstream: St. Andrew's Church, Short Street, SE1
- Vanbrugh: Malet Street, WC1
 Vanbrugh Little Theatre: Malet Street, WC1
 Vaudeville: 404 Strand, WC2R 0NH
 Victoria: Buckingham Palace Rd (1 Lower Belgrave Street), SW1
 Victoria Palace: 79 Victoria St, SW1E 5EA
- Warehouse: 41 Earlham Street, WC2 [formerly Donmar]
 Warehouse (2): 99 Rotherhithe Street, SE16
 Waterside: Rotherhithe Street, SE16
 Welsh Congregational Chapel Hall: Radnor Walk, SW3

Westminster: 12 Palace Street, SW1
 Westminster Abbey: 20 Deans Yard, SW1
 Westminster Cathedral: Victoria Street, SW1
 Whitehall: 14 Whitehall, SW1A 2DY [became
 Trafalgar Studios in 2004]
 White Hart: King Street, W6
 White Lion: Putney High Street, SW15; also
 home of Head Theatre
 Whole Thing: West Ham Lane, E15
 Wimbledon: 93 The Broadway, SW19 1QG

Wimbledon Town Hall: 4 Queen's Road, SW19
 Windmill: 17–19 Great Windmill St, W1D 7JZ
 Wolfson Hall: Charing Cross Hospital, Aspenlea
 Road, SW6

Ye Olde Gate House: Highgate Village, N6
 YMCA: 112 Great Russell Street, WC1
 York and Albany: Parkway, NW1
 Young Vic: 66 The Cut, SE1 8LZ
 Young Vic Studio: 66 The Cut, SE1 8LZ

The above is not a comprehensive list of every venue in the London area but does include all the major central London theatres, a good sampling of suburban London theatres, as well as numerous fringe theatres and venues (the latter including pubs, restaurants, city parks, churches, and the like). Some venues were used transitorily and some proved ephemeral.

As the title of this work indicates, the calendar focuses on *dramatic* works, essentially plays, but includes musical plays, musicals, revues, and some pieces that generically are indeterminate. Generally I have omitted operas, ballets, mime, puppet shows, improvisations, variety shows, music-hall productions, rehearsed readings, outdoor shows (for example at Covent Garden Market); however, and perhaps capriciously, I have not hesitated to include some such items of particular interest.

For each production at the theatres selected, I have attempted to provide the following information: title of production, genre, number of acts, author, theatre, date of performance, date of first performance if earlier, sources for cast details, performers, production personnel, and references to reviews (generally for the first night, although additional references are occasionally included). I have included only productions of entire works to which the fee-paying public was admitted. Generally, amateur and private performances are omitted, although I have made exceptions for the amateur productions at the Questors and the Tower, Canonbury, because of those theatres' longevity, their high standards, and the significance of many of their productions which rivaled the professional stage. Wherever possible I include references to sources where a description of the plot may be found. The comment section may include the name of the production company, the reactions of theatre critics, interesting information about the production, a plot description (where a published source has not been located), the first-night reception by the audience, noteworthy performances and/or staging, when the work was first produced in New York, and the like.

The following sample production, with a point-by-point explanation, should make clear what readers can expect to find in the calendar:

[a] 69.284 [b] *The National Health, or Nurse Norton's Affair* [c] (C, 2a) [d] Peter Nichols. [e] OLD VIC [f] 14/10/69.* 126 perf. [g] Cast: NTA; *Stage* 23/10/69, 17; *Theatricalia*; *Variety* 29/10/69, 70; *WWT/15*. Rees Gerald James/David Ryall; Tyler Patrick Carter; Ash Robert Lang; Foster Bernard Gallagher; Ken John Nightingale; Flagg Harry Lomax; Loach Charles Kay; Mackie Brian Oulton/Kenneth Mackintosh; Matron Mary Griffiths; Sister McPhee Maggie Riley; Staff Nurse Norton Cleo Sylvestre; Nurse Sweet Anna Carteret; Nurse Lake Isabelle Lucas; Nurse Helen Fleming/Elizabeth Adair; Barnet Jim Dale; Michael John Flint; Prince John Hamilton; Mr. Boyd Paul Curran; Neil Robert Walker; Dr. Bird Gillian Barge; Indian Student Malcolm Reid; Old Woman Gabrielle Laye; Chaplain George Brown; *Theatre Staff*, *Other Visitors*, etc. Tom Baker, Frederick Bennett, Jean Boht, Michael Edgar, Roger Forbes, Michael Harding, Norma Streader. Dir Michael Blakemore; Dgn Patrick Robertson; Light Robert Bryan; Mus Marc Wilkinson; Ch Claude Chagrin; *Cakewalk* Malcolm Goddard; Sm John Rothenberg; Dsm Richard Mangan. [h] Plot: Demastes/2, Fletcher, Hirschak/2, 77, Hochman, Law, Salem, Vinson, Weintraub. [i] Reviews: *Birmingham Post* 17/10/69, 9; *Daily Mirror* 17/10/69, 20; *Guardian* 17/10/69, 10; *Illustrated London News* 1/11/69, 30; *New Statesman* 24/10/69, 588; *Observer* 19/10/69, 32; *Spectator* 25/10/69, 554; *Stage* 23/10/69, 17, 20/1/72, 15; *Times* 17/10/69, 15, 20/1/71, 12; *Tribune* 24/10/69, 11; *Variety* 29/10/69, 70. [j] Comment: MPS 149. National Theatre. Press night was 16/10; apparently there were no previews. *Tribune* was troubled by the numerous overlapping styles and the attempt to generate comedy out of human pain. "Not a play but an extravaganza: a documentary revue . . . mocking our attitudes to the healing

arts by juxtaposing parody with reality” (*Observer*). *Spectator* praised the performances of Charles Kay and Bernard Gallagher. Nichols has produced “another offbeat entry of brilliance and importance, superbly produced,” although it is rather long and “certainly not for the squeamish” (*Variety*). *Times* (17/10) praised Nichols as the only British dramatist capable of portraying “modern Britain on stage” and then sending “the spectators away feeling more like members of the human race.” *Illustrated London News* dubbed it the year’s best play and praised the entire cast. In 1971 *Times* (20/1) complained about the withdrawal of the production from the National’s repertoire while “generally acknowledged duds are being held over well into the next booking period.” The production stayed in repertory until 18/3/72. See also Lloyd Evans, 164–68. The first New York production was at the Circle in the Square Uptown 10/10/74.

- [a]. Productions are arranged chronologically; when more than one play was produced on the same day, productions are arranged alphabetically by title. 69.284 indicates that this was the 284th production in 1969. This entry number is used to index the title, author, theatre, and company. In the indexes the entry numbers have been abbreviated in order to save space. Thus, for example, a work performed four times in 1969 with the entry numbers 69.1, 69.5, 69.108, 69.284 would appear in the indexes as 69–1, 5, 108, 284. Double-bills are grouped together alphabetically under the same production number and differentiated by the addition of an “a” and “b”: see, for example, 72.458a *After Magritte* and 72.458b *The Real Inspector Hound*. Similarly, items in triple or more bills receive a terminal a, b, c, d, etc.; see for example the quintuple bill 64.217a–217e, or the eightfold 69.90a–69.90h. A late or corrected entry in the calendar is denoted by the addition of a decimal number: see 67.48.2 and 79.463.2.
- [b]. The title of the work. Occasionally (for example, with foreign language items) alternative titles may also be provided in brackets [. . .].
- [c]. The genre of the work and the number of acts, scenes, or other divisions; here, a comedy in two acts.
- [d]. The author(s). Details of adaptation, translation, indebtedness to another work (where appropriate) are provided immediately after the author.
- [e]. The theatre where the production was performed. When a play transferred to another theatre during the course of the *same* production, this information is also given. All theatres are in London unless indicated otherwise.
- [f]. The date of the official opening night together with the number of performances (the latter is given only if I have located a reliable source for that number). Note: the date format used throughout the calendar is day/month/year; all dates refer to the twentieth century unless specified otherwise. A first production in 1960–1980 (as here) is denoted by an asterisk *; otherwise I provide the date of the first production when known. Double asterisks ** denote the revival of a play for which the first production details have been given earlier in this calendar. I also indicate when a performance might be the first performance in London if I have reason to suspect an earlier performance in, for example, the British provinces or the USA. The date of the production may be modified with the addition of (Ln), (m), or (Lt) which indicate a lunchtime, matinée, or late-night performance respectively. A production which I have been unable to date exactly is placed at the beginning of the month and/or year in which it occurred.
- [g]. These are sources, printed and online, where performers and some production personnel may be found, followed by the performers and personnel when available.
- [h]. These are sources where a description of the plot may be found; the list of references is to be found on pp. xvii–xxii.
- [i]. A bibliography of first-night reviews (occasionally with additional reviews). A representative (though by no means exhaustive) sample of daily, weekly, and monthly reviews is provided. William T. Stanley’s *Broadway in the West End: An Index of Reviews of American Theatre in London, 1950–1975* (Westport, Connecticut: Greenwood, 1978) provides a bibliography of reviews of Broadway plays performed in London during that period.
- [j]. Comment: Information relating to some aspect of the production in question. In this instance, the comment section includes: 1) MPS 149: The number of the playscript of this production in the Modern Playscripts Collection: playscripts submitted under Section 11 of the Theatres Act of 1968, which stated that a copy of any new and hitherto unpublished play performed in public in Great Britain should be delivered to the British Library. Use the MPS number to locate a play in the British Library catalogue: <https://tinyurl.com/3azs3e6a>. Apparently compliance with this requirement was low; 2) National Theatre. The producing organization for the piece, here the National which moved later to the South Bank; 3) Press night. During the period under consideration, there was growing usage of previews (paid or unpaid), an official opening night, and a press night which sometimes coincided with the official opening night but could be any later date (presumably to give a production time to “run in”). Occasionally a review might be the result of the critic attending a rehearsal; 4) The reviewers’ comments are typical, representative and generally selected to convey the overall tenor of each review; 5) Detail about the duration of a production performed in repertory; 6) A source/reference for further information about the production; here a collection of excerpts from theatre critics; 7)

Details of the first New York production where applicable. It is worth noting that there was considerable transatlantic traffic of productions in both directions during this period.

In addition to the calendar itself there are three indexes: title, author and company, and theatre. The author index includes dramatists, librettists, lyricists, composers, novelists, writers, translators and the like; also included are numerous producing companies, many of which functioned in a collaborative, authorial fashion particularly at fringe venues.

It is a pleasure to acknowledge the helpful suggestions and information concerning online sources provided by Mr. Zachary Monson in our exchange of emails.

Abbreviations

Some abbreviations in the calendar are formed from two or more abbreviations listed below. Some obvious, common abbreviations are not listed.

*	1st performance	Co.	company
**	1st performance details given earlier in the Calendar	CO	comic opera
		COa	comic operetta
		Comp	composed, composer
a	act(s)	Cond	conductor
Acc	accountant	Cost	costumes, costumier
Accomp	accompanist		
Act mgr	acting manager	D	drama
Add	added, additional	DC	domestic comedy
Admin	administrative, administrator	DD	domestic drama
Adpt	adapted, adapter, adaptation	DE	domestic episode
Advert	advertisement, advertising	Dec	decor
Am	assistant manager	Dep	deputy
Amat	amateur	Dgn	design, designer
Anon	anonymous	Dir	director
Arr	arranged, arranger	Dr.	Doctor
Art	artistic	Drm	dramatist, dramatization, dramatized
Asm	assistant stage manager	Dsm	deputy stage manager
Assist	assistant	Duol	duologue
Assoc	associate		
		Elect	electrical, electrician
b	born	Eng	engineer
Bal	ballet	Ent	entertainment
Bal mr	ballet master	Epi	epilogue
Bal ms	ballet mistress	Ev	evening
bk	book	exc	except
Bm	business manager	Ext	extravaganza
Bom	box office manager		
Bsq	burlesque	F	farce
		FC	farcical comedy
C	comedy	fnd	founded
c.	circa	Foh	front of house
Ca	comedieta	FP	farcical play
Carp	carpenter	FR	farcical romance
CD	comic drama	Furn	furnisher, furnishings
Ch	choreographer, choreographic, choreography		
Chm	chairman	Gen	general
		Gen admin	general administrator

Gen dir	general director	Pp	proprietor
Gen mgr	general manager	Pq	perruquier
		PR	public relations
Hist D	historical drama	Pres	presenter
Hist P	historical play	Press rep	press representative
Hse	house	Prod	production
		Prof	professional
Int	interlude	Prol	prologue
		Props	properties
L	lessee	Pt	part(s)
Lib	librettist, libretto	Pub	publicity
Lic	licensee	pubd	published
Light	lighting	Pub mgr	publicity manager
Ln	lunch time		
Lt	late night	QTA	Questors Theatre Archive
Lyr	lyricist, lyrics		
(m)	matinée	R	romance, romantic
mat	matinée(s)	RC	romantic comedy
MC	musical comedy	RD	romantic drama
MCa	musical comedietta	Rep	representative
MCD	musical comic drama	Rev.	Reverend
MD	musical drama	Revd	Revised
Melo	melodrama	RMP	romantic musical play
MEnt	musical entertainment	RO	romantic opera
MF	musical farce	RP	romantic play
Mgr	manager, managing	RSCA	Royal Shakespeare Company Archive
Mgr dir	managing director		
MMonol	musical monologue	Sc	scene(s), scenery, scenic painter
Monol	monologue	Sc bld	scene builder
MP	musical play	Sc dgn	scenic design/designer
MPS	Modern Playscripts Collection	Sec	secretary
MR	musical romance	Sing	singer
Mus	music, musical	Sk	sketch
Mus dir	musical director	Sm	stage manager
Mvt	movement(s)	SHM	Stages of Half Moon
		St dir	Stage director
Nov	Novelist, novel	Sun	Sunday
NTA	National Theatre Archive	Supp	supplement
O	opera		
Oa	operetta	T	tragedy
orig	original, originally	Tab	tableau(x)
		TC	tragicomedy
P	play	Tech	technical, technician
Panto	pantomime	Trans	translated, translator
Past	pastoral	Treas	treasurer
Pd	produced, producer	trfd	transferred
Pd dir	producing/production director	TTC	Tower Theatre Company archive
Pd mgr	producing/production manager		
Perf	performance(s)	Vaud	vaudeville
Perfd	performed	ver	version
Perfr	performer		
Pm	property master/mistress	Wm	wardrobe master/mistress

References

Listed here are the references mentioned in the comment and plot sections of the calendar. Those references marked with an asterisk (*) contain plot outlines which are generally arranged by the title or author of the work concerned, and are readily located; thus, in those instances, no page numbers are given. Where the information is not directly accessible, page numbers are also given.

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Productions

1960

60.1 *Bloomsday* (P) Allan McClelland (adpt of James Joyce, *Ulysses*, 1922). UNITY 1/1/60. 1st perfd Playhouse, Oxford, 24/11/58. Cast: Theatricalia. *Leopold Bloom* Joe MacColum; *Stephen Daedalus* Denys Hawthorn; *Buck Mulligan* Michael Gambon; *Molly Bloom* Helen Goldapple. *Dir* Allan McClelland; *Sc dgn*, *Sc* Sean Kenny, Trevor Neals. Reviews: *New Statesman* 9/1/60, 37–38; *Observer* 10/1/60, 15; *Spectator* 22/1/60, 110; *Stage* 7/1/60, 7; *Times* 2/1/60, 9; *Tribune* 15/1/60, 11. Comment: The adaptation covered the daytime episodes from the novel. “It would be difficult to imagine a better introduction and appetiser to the book” (*Spectator*). “There is precious little in the way of dramatic form and there is no sense of climax. There is, however, adequate compensation in the clever way in which Mr. McClelland has adapted the idiom and language of Joyce, and he gives us the impression of life and movement in the back streets of Dublin.” Joe MacColum and Denys Hawthorn gave exceptional performances, with good support from Michael Gambon and Helen Goldapple (*Stage*). Performed on Friday through Sunday evenings, the run lasted until mid-February 1960. The play, with some Unity members, was broadcast by BBC 3rd Programme 10/5/61.

60.2 *The French Mistress* (C, 3a) “Robert Monro” [Sonnie Hale]. INTIMATE 4/1/60. 1st perfd Wimbledon 20/6/55. Comment: When a French mistress arrives at a public school romantic chaos ensues.

60.3 *Song of Simeon* (Nativity cantata) Christopher Hassall (lib) and Malcolm Arnold (mus). DRURY LANE 5/1/60 (m).* 1 perf. *Arak* Nicolas Chagrin; *Susanna* Imogen Hassall; Peter Jane. *Cond* Malcolm Arnold; *Pd* Colin Graham; *Cost* Annena Stubbs; *Ch* John Cranko. Reviews: *Birmingham Post* 6/1/60, 21; *Stage* 7/1/60, 8; *Times* 6/1/60, 13. Comment: The piece was written especially for a charity matinée given in aid of refugee children. Variety items comprised the second half of the

programme and included performances by Nadia Nerina, David Blair, Dickie Henderson, Tommy Reilly, and Peter Sellers.

60.4 *A Christmas Carol* (P) Joan Littlewood (adpt of Charles Dickens’s novel, 1843). TOWER, CANONBURY, 8/1/60. 1st perfd this adpt Theatre Royal, Stratford East, 8/12/53. Cast: TTC.

60.5 *Out of Thin Air* (C) Derek Benfield. INTIMATE 11/1/60. 1st Playhouse, Salisbury, 9/3/59. Comment: A slight romantic comedy involving an Irish fairy complaining about her nightly visit to the woods being interrupted by a conscientious workman.

60.6 *The Heartless Princess* (Panto) Franklyn Black. ROLAND HOUSE, STEPNEY, 15/1/60. 1st perfd Opera House, Harrogate, 26/12/53. *Leonard* Steve Simmons; *Nanny* Ella Burgess; *Princess Allegra* Carol Marhoff; *Prince Alexis* George Abdul; *King Codling of Knut* Thomas Harms; *Duchess of Potassia* Lee Devoti; Ken Harris, Anthony Goodman, Isabel Fisher. *Dir* Hilda Farrars; *Mus* Brian Newsome; *Cost* Eunice Colley, Ken Harris. Review: *Stage* 21/1/60, 18. Comment: A fox helps to recover the heart of a princess that has been stolen by a wicked duchess.

60.7 *Villa Sleep Four* (C) Hubert Gregg. STRAND 17/1/60.* 1 perf. Cast: *Stage* 21/1/60, 17; *WWT/13*. *Antonio* Terence Bayler; *Jennifer* Barbara Bolton, *Teresa* Patricia Cree; *Arabia (Elsie) Knight* Pauline Stroud; *Julian Dallas* Frederick Treves; *Sir Geoffrey Randall-Hunter* Hubert Gregg. *Dir* Ellen Pollock. Review *Stage* 21/1/60, 17 Comment: Repertory Players. “An unusual and witty comedy based on a well-worn, but certainly not outworn theme of the need of busy and successful people to get away from it all” (*Stage*). Hubert Gregg played the role of a politician.

60.8 *Come Live with Me* (C, 3a) Dorothy Christie and Campbell Christie. INTIMATE 18/1/60. 1st perfd Theatre Royal, Brighton, 23/4/51. Comment: The cast included Sonia Dresdel. The plot involved a retired Polish prima donna, bigamy and blackmail. The piece had a short unsuccessful run at the Vaudeville 21/6/51 (Wearing 51.142).

60.9 *Dial "M" for Murder* (Thriller, 3a) Frederick Knott. RICHMOND 18/1/60. 1st stage perf Westminster 19/6/52. Frederick Jaeger, David Garth, Hazel Penwarden, Aubrey Woods, Colin Rix. *Pres* Alan Miles, Frederic Piffard; *Dir* Derek Benfield; *Dgn* John Piper. Plot: Best/52, 90, Bordman/4, 309, Fletcher, French, Hirschak, Loney, 277, Salem. Comment: The play was first performed as a ninety-minute drama on BBC TV 23/3/52. The first New York production (Plymouth 29/10/52) ran for 552 performances.

60.10 *A Moon for the Misbegotten* (CD, 3a) Eugene O'Neill. ARTS 20/1/60. 1st perfd Hartman, Columbus, Ohio, 20/2/47; 1st British perf Royal Artillery, Woolwich, 16/2/54. *Josie Hogan* Margaret Whiting; *Phil Hogan* Colin Blakely; *Mike Hogan* Laidlaw Dalling; *James Tyrone Jr.* Michael Aldridge; *T. Stedman Harder* Blake Butler. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Gen mgr* Bernard Gillman; *Bom* Marion Pullem; *Press rep* George Fearon; *Dir* Clifford Williams; *Dgn* Brian Currah; *St dir* Richard Mills; *Sm* Jonathan Webb; *Asm* Sonia Higgins, Tessa de Wolf; *Elect* Wilfred Blunden; *Carp* Edward Gould; *Sc bld Sc* Stage Decor Ltd; *Cost, Pq* Nathans. Plot: Bordman, Bordman/4, 345, Bryer, Fletcher, French/2, Hirschak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Wilmeth. Reviews: *Illustrated London News* 6/2/60, 31; *New Statesman* 30/1/60, 149–50; *Observer* 24/1/60, 21; *Spectator* 29/1/60, 137–138; *Stage* 28/1/60, 17; *Tatler* 3/2/60, 210–11; *Times* 21/1/60, 3; *Tribune* 29/1/60, 11; *Variety* 10/2/60, 73, 79. Comment: Clifford Williams's "too slow and too emphatic production" contained "two startlingly fresh and subtle performances" from Colin Blakely and Margaret Whiting (*Spectator*). *Times* praised Michael Aldridge. *Tribune* declared "It is a strange, lumbering carthorse of a play," while *New Statesman* thought the first and last acts were "the real thing" but the piece lacked a genuine centre. The first New York production (Bijou 2/5/57) ran for 68 performances.

60.11a *The Dumb Waiter* (P, 1a) Harold Pinter. HAMPSTEAD 21/1/60; trfd COURT 8/3/60. 1st perfd as *Der stumme Diener*, Kleines Haus, Frankfurt, Germany, 28/2/59; 1st British perf. Cast: *Stage* 28/1/60, 17; *WWT/13*. *Ben* Nicholas Selby; *Gus* George Tovey. *Dir*

James Roose Evans; *Dgn* Michael Young; *Light* Donald Hindle. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub. Reviews: *Illustrated London News* 6/2/60, 31; *New Statesman* 30/1/60, 150; *Observer* 24/1/60, 21; *Spectator* 29/1/60, 138; *Stage* 28/1/60, 17; *Times* 22/1/60, 6. Comment: *Spectator* admired the double-bill but thought that Pinter needed to provide answers to the questions his plays raised. "His ability to reproduce the futilities of conversation between people who cannot express themselves is astonishingly accurate" (*Stage*). *Times* compared Pinter's style with that of composer Anton Webern: "[Pinter] inclines to etiolated pointilliste textures, forever trembling on the edge of silence, and to structures elusive yet so precisely organized that they possess an inner tension." The first New York production (Cherry Lane 26/11/62) ran for 578 performances.

60.11b *The Room* (P, 1a) Harold Pinter. HAMPSTEAD 21/1/60; trfd to COURT 8/3/60. 1st perfd Drama Studio, Bristol University, 15/5/57. Cast: *Stage* 28/1/60, 17; *WWT/13*. *Bert Hudd* Howard Lang; *Rose Hudd* Vivien Merchant; *Mr. Kidd* Henry Woolf; *Mr. Sands* John Rees; *Mrs. Sands* Auriol Smith; *Riley* Thomas Baptiste. *Dir* Harold Pinter; *Dgn, Light* as for 60.11a. Plot: Demastes/2, Fletcher, Hochman, Law, Walford, Weintraub. Reviews: *Illustrated London News* 6/2/60, 31; *New Statesman* 30/1/60, 150; *Observer* 24/1/60, 21; *Spectator* 29/1/60, 138; *Stage* 28/1/60, 17; *Times* 22/1/60, 6. Comment: The first New York production (Writers Stage 9/12/64) ran for 342 performances.

60.12 *Look Who's Here* (Revue, 2a) Ted Dicks and Tony Tanner. FORTUNE 21/1/60. 1st perfd Leatherhead 9/11/59; 1st perf thus Palace Court, Bournemouth, 11/1/60. Cast: *Stage* 28/1/60, 18; *Variety* 10/2/60, 73; *WWT/13*. *Anna* Quayle, Dennis Wood, Sonia Graham, Barbara Young, Donald Hewlett, Nyree Dawn Porter, Tony Tanner. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Controller* Frederick G. Lloyd; *Pres* Anna Deere Wiman, Charles Ross Productions Ltd.; *Dir* Charles Ross; *Mus arr* Neville McGrah, Ted Dicks; *Dgn* Michael Young; *Ch* Bob Stevenson. Plot: OTF/2. Reviews: *Illustrated London News* 6/2/60, 31; *New Statesman* 30/1/60, 150; *Observer* 24/1/60, 21; *Stage* 28/1/60, 18; *Times* 22/1/60, 6; *Variety* 10/2/60, 73. Comment: "Although some of the subjects chosen for satire, burlesque or off-beat treatment, are not new to revue—television, tired businessmen at nude shows and horror shows, for example—they are still written in a fresh style and given some twist or atmosphere of their own" (*Stage*). *Observer* thought the revue was old-fashioned and lacked any satiric bite, but *Illustrated London News* enjoyed it completely.

60.13 *A Strange Coming* (Nativity P) Sylvia Read. ST. STEPHEN'S CHURCH HALL 21/1/60. * Cast: *Stage* 28/1/60, 19. Loy Mostyn, William Fry, Sylvia Read. *Dir* John Downing. Reviews: *Illustrated London News* 6/2/60, 31; *Stage* 28/1/60, 19. Comment: Theatre Group Productions. In aid of the World Refugee Year. *Illustrated London News* described the piece as a "nativity play in a modern idiom" and praised "its originality, its sympathy, and the exactness of the performances (in many parts) by the dramatist herself and William Fry."

60.14 *The French Mistress* (C, 3a) "Robert Monro" [Sonnie Hale]. RICHMOND 25/1/60. ** The cast included Arthur Hewlett, Pauline Stroud, Sydney King, Cicely Hullett, Michael Bilton, Gary Hope.

60.15 *The Shadow Witness*. INTIMATE 25/1/60. Comment: This unidentified piece is listed in Bowden, 180. It was possibly the murder mystery by Falkland L. Cary and Philip Weathers, published by French, 1961. The earliest identifiable performance I have located was at the De La Warr Pavilion, Bexhill-on-Sea, 9/5/61 (see *Stage* 11/5/61, 21).

60.16 *The Lily White Boys* (P with mus, 2a) Harry Cookson (text) and Christopher Logue (songs) and Tony Kinsey (mus) and Bill Le Sage (mus). COURT 27/1/60. 45 perf. 1st perfd thus Theatre Royal, Brighton, 18/1/60. Cast: Findlater; *Stage* 4/2/60, 17; *Theatricalia*; *Variety* 10/2/60, 73; *WWT/13*. *Ted* Albert Finney; *Razzo* Monty Landis; *Musclebound* Philip Locke; *Jeannie* Georgia Brown; *Eth* Shirley Ann Field; *Liz* Ann Lynn; *The Chairman of the Committee: Managing Director* Willoughby Goddard; *Businessman*, *Head Waiter*, *First Working Man*, *Policeman* James Grout; *Solicitor*, *Factory Manager*, *Second Working Man*, *Psychiatrist* Geoffrey Hibbert; *The Lady Committee Member*, *Factory Overseer*, *Waitress*, *Miss Peaches*, *Policewoman* Clark Barbara Hicks; *Youth Leader*, *Split-it*, *TV Interviewer*, *Trades Council Secretary*, *Daddy's Boy* Ronnie Stevens. *Pres* English Stage Company, Oscar Lewenstein, Wolf Mankowitz; *Dir* Lindsay Anderson; *Dec* Sean Kenny; *Ch* Eleanor Fazan. Plot: OTF. Reviews: *New Statesman* 6/2/60, 186; *Spectator* 5/2/60, 177–178; *Stage* 4/2/60, 17; *Times* 28/1/60, 3; *Variety* 10/2/60, 73. Comment: English Stage Company. *Spectator* was unimpressed by this "primitive Hyde Park spouter's satire about how the horrible rich abuse the horrible poor." An insipid work with imaginative, vital direction and a fine performance by Albert Finney "with a real touch of the Olivier magnetism" (*New Statesman*). *Times* was unimpressed by the jokes and songs, but noted Shirley Anne Field "reaches distinction as an ineffably silly girl." Cookson's original play was first performed at the Century,

Shrewsbury, 6/7/58.

60.17 *The Beggar's Opera* (P, 3a) John Gay (adpt Barbara Hutchins and Eric Kirby and Vincent McQueen). QUESTORS 30/1/60. 1st perfd orig version Lincoln's Inn Fields 29/1/1728. Cast: QTA. Plot: Fletcher, Griffiths, Gänzl, Gassner, Hochman, Law, OTF, Patterson, Salem, Shipley, Sobel. Reviews: *Middlesex County Times* 6/2/60, 12; *Stage* 4/2/60, 18. Comment: This updated version was "set in Soho in 1960 and dressed accordingly, it serves, among other things, to show how little the under world has changed in 230 years" (*Stage*).

60.18 *By Candlelight*. INTIMATE 1/2/60. Comment: Listed in Bowden, 180, and probably *By Candle Light* (C, 3a) Harry Graham (adpt of Siegfried Geyer, *Bei Kerzenlicht*, 1927). 1st perfd King's, Southsea, 10/9/28. Plot: Gänzl, Loney, 159. The piece employed the familiar idea of a valet trading places with his employer, and the confusions that ensue.

60.19 *A Taste of Honey* (P, 2a) Shelagh Delaney. RICHMOND 1/2/60. 1st perfd Theatre Royal, Stratford East, 27/5/58. Joan Pearl, Jemma Hyde, Derek Smee, Paul Williamson, Bari Jonson. *Pres* Alan Miles, Frederick Piffard; *Dir* Derek Benfield; *Dec* John Piper. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Comment: The first New York production (Lyceum 4/10/60) ran for 376 performances.

60.20 *The More the Merrier* (C, 3a) Ronald Millar. STRAND 2/2/60. 1st perfd Grand, Leeds, 21/9/59. Cast: *Stage* 4/2/60, 18; *Variety* 10/2/60, 73; *WWT/13*. *Anne Allen* Jane Meredith; *Leonard Lee* Neil Hallett; *Stella Felby* Anna Neagle; *Nanny* Beatrice Varley; *Mr. Gosport* Kenneth Edwards; *Dinah Felby* Tracey Lloyd; *Jane Loring* Jane Baxter; *Henry Brandon Brasher* Gordon Tanner; *Roger Felby* John Robinson. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic*, *Mgr dir* R. L. Wells; *Pres* Henry Sherek, Daniel Mayer Co.; *Dir* Harold French; *Dgn* Hutchinson Scott. Reviews: *Guardian* 3/2/60, 7; *New Statesman* 13/2/60, 218; *Observer* 7/2/60, 23; *Stage* 4/2/60, 18; *Times* 3/2/60, 13; *Variety* 10/2/60, 73. Comment: "This fairish comedy is about an actress who, once divorced, finds that she cannot do without her husband and resorts to all kinds of guile and tricks until she wins him back. The wit is intermittent and the shaping of the story inclined to be lumpy" (*Stage*). "Millar bothers very little about story and still less about form," and the piece was essentially a vehicle for Anna Neagle who gave "a pleasing performance" (*Times*). "A lightweight, somewhat trivial drawing room comedy"

which has already “earned a substantial profit during four months on the road” (*Variety*). On opening night it was well-received by the stalls but booed by some in the gallery.

60.21 *The Wrong Side of the Park* (P, 3a) John Mortimer. CAMBRIDGE 3/2/60; trfd to ST. MARTIN’S 16/5/60. 1st perfd Theatre Royal, Brighton, 5/1/60. Cast: *Stage* 11/2/60, 17; *Theatricalia*; *Variety* 17/2/60, 54; *WWT/13*. *Elaine Lee* Margaret Leighton; *Miller* Robert Stephens; *Barbara* Wendy Craig; *Mr. Lee* Charles Heslop; *Henry Lee* Richard Johnson; *Mrs. Lee* Joyce Carey. *Pres* Michael Codron, David Hall; *Dir* Peter Hall; *Sc dgn* Tanya Moiseiwitsch; *Light* Richard Pilbrow. Plot: Hochman, Loney, Vinson, Weintraub. Reviews: *New Statesman* 13/2/60, 217–18; *New Statesman* 13/2/60, 218; *Observer* 7/2/60, 23; *Spectator* 12/2/60, 218; *Stage* 11/2/60, 17; *Times* 4/2/60, 3; *Variety* 17/2/60, 54. Comment: Mortimer’s first full-length play. *Spectator* thought the play was derivative and lacked authenticity; this forced “false” performances from Margaret Leighton and Richard Johnson. *New Statesman* acknowledged the plot weakness but found the play possessed some genuine characterizations. “Peter Hall’s production is exactly suited to dialogue which is always dwelling with resilience on the battering that common-place events inflict on the human sensibilities” (*Times*).

60.22 *Home and Away* (C, 3a) Heather McIntyre. INTIMATE 8/2/60. 1st perfd Richmond 7/3/55 as *Treble Trouble*. Comment: Complications ensue when a large amount of money is won in a soccer pool.

60.23 *The Night Life of a Virile Potato* (FC, 3a) Gloria Russell. LYRIC, HAMMERSMITH, 8/2/60. 1st perfd Royal County, Bedford, 3/8/59. Cast: *Stage* 11/2/60, 18; *Theatricalia*; *Variety* 17/2/60, 54; *WWT/13*. *Lisa* Sarah Churchill; *Mrs. Webster* Avril Angers; *Amanda* Mercy Haystead; *Mrs. Harper-Jones* Marjory Hawtrey; *David* John Gayford; *Jeremy* New Geoffrey Wearing; *A. Mann* Geoffrey Ryan. *Pres* John Forbes-Sempill (Productions) Ltd., Rietti Productions Ltd.; *Dir* William Hepper; *Dec* David Russell; *Mus* Eric Spear. Reviews: *Birmingham Post* 10/2/60, 9; *Stage* 11/2/60, 18; *Times* 9/2/60, 14; *Tribune* 19/2/60, 11; *Variety* 17/2/60, 54. Comment: “No more childish work has appeared in the theatre for months” (*Birmingham Post*). “Sarah Churchill as the gynaecologist’s wife, Lisa,” in this piece about “matrimonial relations and sex,” did what she could but she needed “an opportunity on a much higher level” (*Stage*). “A tasteless piece . . . using almost every stock line of comedy dialog” (*Variety*). “Feebly facetious” (*Times*).

60.24 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. HIPPODROME, GOLDERS GREEN, 8/2/60. 1st perfd Hippodrome, Bristol, 4/8/58. Cast: *Theatricalia*. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub. Comment: This murder mystery, on a post West-End production tour (Wearing 58.192), was novelized by Charles Osborne in 1999. The piece was also known as *The Uninvited Guest*.

60.25 *Who Goes There!* (C, 3a) John Dighton. RICHMOND 8/2/60. 1st perfd Theatre Royal, Windsor, 11/9/50. Rosemarie Dunham, Rodney Diak, David Conville, Anne Brooks, Terence Bayler, and Michael Bilton. *Pres* Alan Miles, Frederic Piffard; *Dir* Derek Benfield; *Dec* John Piper. Plot: French, Loney, 272.

60.26 *Saint Joan* (Chronicle P, 3pt) Bernard Shaw. OLD VIC 9/2/60. 1st perfd Garrick, New York, 28/12/23; 1st London perf New 26/3/24. Cast: *Stage* 11/2/60, 19; *Theatricalia*; *WWT/13*. *Robert de Beaudricourt* David King; *Steward, Soldier* Gerald James; *Joan* Barbara Jefford; *Bertrand de Poulengey* Stephen Moore; *Mgr. de la Trémouille, Canon D’Estivet* Norman Scace; *Archbishop of Rheims* Joss Ackland; *Court Page* Roderick Horn; *Gilles de Rais* Danvers Walker; *Captain La Hire* Jeremy Kemp; *The Dauphin* Alec McCowen; *Duchess de la Trémouille* Barbara Leigh-Hunt; *Dunois (Bastard of Orleans)* Donald Houston; *Dunois’ Page* Gordon Gardner; *Richard de Beauchamp* George Baker; *Chaplain de Stogumber* John Moffatt; *Warwick’s Page* Peter Hodgson; *Peter Cauchon (Bishop of Beauvais)* Robert Harris; *The Inquisitor* Walter Hudd; *Canon de Courcelles* Charles West; *Brother Martin Ladvenu* John Stride; *Executioner* David King; *Lords, Ladies, Monks, Soldiers* Davina Beswick, Jennie Goossens, Peter Ellis, Gordon Gardner, John Gay, Paul Harris, Peter Hodgson, Roderick Horn, Jeremy Kemp, George Little, Dyson Lovell, William McAllister, Stephen Moore, Danvers Walker, Jeffrey Wickham. *Dir* Douglas Seale; *Dgn* Leslie Hurry; *Mus* John Lambert; *Cost* Andrew Storie, Rosa Taylor, Audrey Fance; *Pq* Nathanwigs, Wig Creations. Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Spectator* 19/2/60, 252; *Stage* 11/2/60, 19; *Times* 10/2/60, 5; *Tribune* 19/2/60, 11. Comment: *Spectator* praised the “clean, unfussy, well-spoken, manly production,” and Barbara Jefford’s Joan for adding “an extra dimension beyond Shaw’s conscious intention”: she “was a girl who lived for her country but who died for—nothing.” *Times* thought the production needed “more bravura than brains” in places. *Tribune* found both the production and Jefford’s performance “clear, prosaic, and vaguely flat.”

60.27a A Sparrow Falls (P, 2sc) Hugh Williams and Margaret Williams. ST. MARTIN'S 10/2/60. 1st perfd Theatre Royal, Brighton, 21/12/59. Cast: *Stage* 18/2/60, 17; *Variety* 24/2/60, 107; *WWT/13*. Colin Robert Flemyng; *Miss Bennett* Gwynne Whitby; *Helen* Judy Campbell; *Dr. Stringer* Harold Scott. *Pres* Minster Productions; *Dir* Jack Minster; *Dec* Hutchinson Scott; *Gen mgr* Grace Ransom Laurence Atteridge; *Pd mgr* John Sykes; *Sm* Hendrick Baker; *Dsm* Christine Roberts; *Asm* Elizabeth Holloway; *Press rep* Torrington Douglas; *Bom* E. Bostwick; *Sc bld* Brunskill and Loveday Ltd.; *Sc* Alick Johnstone. Reviews: *Birmingham Post* 11/2/60, 18; *Stage* 18/2/60, 17; *Times* 11/2/60, 3; *Variety* 24/2/60, 107. Comment: Played under the title *Double Yoke*. In the first piece a husband drives his wife to suicide while in the second a drunk husband crashes a car and causes severe injuries to someone else; however, his wife is relieved he hasn't succumbed to a fatal accident she had feared. These "linked plays, *A Sparrow Falls* and *Special Providence*, ingeniously based on Hamlet's line and presented under the title of *Double Yolk*, impressed and touched the St. Martin's audience" (*Birmingham Post*). *Times* discussed the difficulties of double bills and thought this one was not successful.

60.27b Special Providence (P, 4sc) Hugh Williams and Margaret Williams. ST. MARTIN'S 10/2/60. 1st perfd Theatre Royal, Brighton, 21/12/59. Cast: *Stage* 18/2/60, 17; *Variety* 24/2/60, 107; *WWT/13*. Ann Avice Landon; *Jane* Anna Massey; *Bill* Richard Briers; *Sqdn-Leader* Bailey Bernard Horsfall. *Pres, Dec, Gen mgr, Pd mgr, Sm, Dsm, Asm, Press rep, Bom, Sc bld, Sc* as for 60.27a; *Dir* Celia Johnson. Reviews: *Birmingham Post* 11/2/60, 18; *Stage* 18/2/60, 17; *Times* 11/2/60, 3; *Variety* 24/2/60, 107. Comment: Played under the title *Double Yoke*.

60.28 Under the Influence Charles Marowitz. BRITISH DRAMA LEAGUE THEATRE 12/2/60. 1st perfd British Drama League Theatre 11/12/59. Review: *Stage* 18/2/60, 18. Comment: Rehearsed and unrehearsed pieces in the style of Beckett and Ionesco which the *Stage* reviewer could not see or hear most of. See also *New Statesman* 19/12/59, 878 for a review of the first performance.

60.29 Black Coffee (Mystery, 3a) Agatha Christie. INTIMATE 15/2/60. 1st perfd Embassy 8/12/30. Plot: Fletcher, French/2, Kabatchnik/2, Wagoner, 121.

60.30 The Dancing Years (MP, 3a) Ivor Novello (bk, mus) and Christopher Hassall (lyr). HIPPODROME, GOLDERS GREEN, 15/2/60. 1st perfd Drury Lane 23/3/39. *Night Watchman, The Lover, Goetzer* Lionel Baker; *Grete Schone* Dawn Berrington; *Rudi Kleber* Barry Sinclair; *Hattie Watney* Joan Emney; *Lilli, Countess Lotte*

Pauline Greta; *Elizabeth* Sylvia Woolridge; *Sonia* Sandra Verne; *Wanda, A Suppliant* Jean Heppenstall; *Sari* Denise Painter; *Hilde* Margaret Hayes; *Franzel* Robert Chetwyn; *1st Officer, Footman, Oscar, Poldi* Richard Fraser; *2nd Officer, Otto* Denis Gilding; *Maria* Zeigler; *Lorelei* Margaret Mitchell; *Prince Charles Metterling* John Palmer; *Cacilie* Kurt, *The Countess* Olive Gilbert; *Italian Opera Singer* Wanda Stahl; *Schani* Malcolm Dockery; *Waiter* Arnold Chazen; *Kathie* Meryl Draper; *Carl* Robert O'Leary; *Officer* Roy Staite; *Girl of High Family* Judy Young; *Flapper* Angela Reid; *Governess* Diana Harris; *Toy Vendor* Max Bell; *Flower Girl* Brenda Cook; *Roué* Jan Gordon. *Ch* Bebe Verdi; *Mus dir* Harry Davison. Plot: Fletcher, Gänzl, Gänzl/3, 498–500, Green, Kennedy, OTF.

60.31 Girl on the Highway (P, 3a) Ernest Borneman. PRINCES 15/2/60.* Cast: *Stage* 18/2/60, 18; *Theatricalia; Variety* 24/2/60, 107; *WWT/13*. *Jean Dilloway* Susan Burnet; *William Palmer* Brian Reece; *Court Usher* Vincent Holman; *Mr. Justice Tanyard* Allan Jeayes; *Jonathan Brook* David Horne; *Hanna Kingsley, Q.C.* Joan Miller; *Dr. Mary Burton* Ann Farrer; *Malcolm Dilloway* Richard Bird; *Barbara Holmes* Deborah Stanford; *Mildred Palmer* Charmian Eyre; *Jed Nelson* Kenneth Warren; *Sidney Gold* Heinz Bernard; *James Heley* David Crosse; *Freddy Marchwood* John Grayson; *James Cass* Raymond Adamson; *Simon Da Silva* Eric Elliott; *Miles Leland* Eric Dodson. *Pres, Dir* Peter Cotes; *Dec* Michael Baldwin; *Light* Richard Pilbrow. Reviews: *Guardian* 16/2/60, 7; *Spectator* 4/3/60, 320; *Stage* 18/2/60, 18; *Times* 16/2/60, 14; *Tribune* 19/2/60, 11; *Variety* 24/2/60, 107. Comment: Joan Miller, the wife of the director, Peter Cotes, played the lead. A "badly written and badly acted" piece about an alleged rape and the ensuing trial (*Spectator*). A "corney courtroom drama" (*Guardian*), a sentiment shared by *Times* and *Tribune*. "A rather dreary affair" though it might play well with matinée audiences (*Variety*). On conflicts between Borneman and Cotes, see *The Globe and Mail* (Toronto) 18/2/60, 29.

60.32 The Unexpected Guest (Thriller, 2a) Agatha Christie. STREATHAM HILL 15/2/60.** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub.

60.33 Stories and Designs (One-man recital). HAMPSTEAD 18/2/60.* Review: *Stage* 25/2/60, 27. Comment: David March "held the audience spellbound as, with clearly defined yet well restrained changes of face and voice, he delineated the various characters and emotions depicted by [Virginia Woolf] in works published from 1919 up to some posthumous publications of 1942" (*Stage*).

60.34a *The Bacchae* (T) Euripides (trans Neil Curry and David Thompson). TOWER, CANONBURY, 19/2/60. 1st perfd 405 B.C. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Shank, Shipley, Sobel. Cast: TTC. Reviews: *Observer* 6/3/60, 22; *Stage* 25/2/60, 26; *Times* 23/2/60, 4. Comment: *Observer* was “greatly impressed by the skill of a talented company,” and noted that the theatre “was packed, the atmosphere ardent and concentrated.” “A bare platform, frenetic drums, stark lighting, and chorus splendidly grouped all give priority to the words” (*Times*).

60.34b *Something Unspoken* (P,1a) Tennessee Williams. TOWER, CANONBURY, 19/2/60. 1st perfd Lakeside Summer Theatre, Lake Hopatcong, New Jersey, 6/55; 1st British perf Arts 16/9/58. Plot; Bordman/4, 349, Heintzelman, Hischak, MacNicholas. Cast: TTC. Review: *Observer* 6/3/60, 22.

60.35 *Skyrocket* (P) Charles Fenn. APOLLO 21/2/60.* 1 perf. Cast: *Stage* 25/2/60, 26; *WWT/13*. *Gunnar Larsen* Larry O'Connor; *Anna* Annabel Maule; *Block* Philip Newman; *Johnny Block* Michael Barber; *Mrs. Larsen* Constance Fecher; *Mollie Raynor* Ruth Porcher; *Kay Pat Pleasance*; *Trixie Dubbs* Liane Aukin. *Dir* Robert Henderson; *Set* Victor Friendly. Review: *Stage* 25/2/60, 26. Comment: Repertory Players. The play concerned an American advertising man working in England who, wrongly, thinks everyone likes him. *Stage* said the play's construction was weak.

60.36 *Break-out* (D) Bill Owen. INTIMATE 22/2/60. 1st perfd (in Dutch) State Theatre, Rotterdam, 1957; 1st British perf Belgrade, Coventry, 16/3/59. Comment: The cast included Bill Owen. The play was about “an unmarried woman, lonely and refusing to admit her dissatisfaction, [living] in a country cottage; on New Year's Eve her two friends visit her, all too briefly: after their departure there arrives an unexpected man. The title of the play and the presence of a detective in the cast list leads one to suspect that he is, in fact, an escaped convict: the effect on the lives of the four, and especially two of them, forms Mr. Owen's theme” (*Birmingham Post* 17/3/59, 20).

60.37a *The Browning Version* (D, 1a) Terence Rattigan. RICHMOND 22/2/60. 1st perfd Royal Court, Liverpool, 26/7/48. Plot: Bordman/4, 284, Demastes/1, Fletcher, Hischak, Hochman, Law, Loney, 258, Matlaw, Patterson, Rusinko, 62–69, Shank, Vinson, Walford, Weintraub. Comment: The company for this double bill comprised Ronald Magill, Robert Sansom, Mary Yeomans, Gary Hope, Michael Craze, Michael Atkinson; *Pres* Alan Miles, Frederic Piffard. The first New York production

(Coronet 12/10/49) ran for 69 performances.

60.37b *The Dock Brief* (P, 2sc) John Mortimer. RICHMOND 22/2/60. 1st perfd on BBC radio 16/5/57; 1st perfd (stage version) Theatre Royal, Brighton, 31/3/58. Plot: Fletcher, French/2, Hochman, Loney, 310, Matlaw, Patterson, Vinson, Walford, Weintraub.

60.38 *The Case of the Frightened Lady* (P, 3a) Edgar Wallace. WIMBLEDON 22/2/60. 1st perfd Wyndham's 18/8/31. *Sgt. Totty* Tommy Trinder; *Lord Lebanon* Donald Price; *Ailsa* Veronica Hurst; *Inspector Tanner* John Bryans; *Sgt. Ferraby* John Hart Dyke. Plot: Kabatchnik/2. Review: *Stage* 25/2/60, 25. Comment: Peter Haddon Company.

60.39 *The Dancing Years* (MP, 3a) Ivor Novello (bk, mus) and Christopher Hassall (lyr). STREATHAM HILL 22/2/60.** Plot: Fletcher, Gänzl, Gänzl/3, 498–500, Kennedy, Green, OFT. Comment: See 60.30 for probable cast.

60.40 *The Grass Is Greener* (C, 2a) Hugh Williams and Margaret Williams. HIPPODROME, GOLDERS GREEN, 22/2/60. 1st perfd Theatre Royal, Brighton, 27/10/58. Plot: French/2, Loney, 311. Comment: A romantic triangle comedy involving the upper classes and an American millionaire. The production was on a post-West End tour (Wearing 58.305).

60.41 *Watch It, Sailor!* (C, 3a) Philip King and Falkland L. Cary. ALDWYCH 24/2/60; trfd to APOLLO 14/11/60. 606 perf. 1st perfd Streatam Hill 21/9/59. Cast: *Stage* 3/3/60, 17; *Variety* 9/3/60, 78; *WWT/13*. *Shirley Hornett* Josephine Massey; *Albert Tufnell*, A.B. Ian Curry; *Daphne Pink* Wanda Ventham; *Carnoustie Bligh*, A.B. Fraser Kerr; *Henry Hornett* Cyril Smith; *Edie Hornett* Esma Cannon; *Emma Hornett* Kathleen Harrison; *Mrs. Lack* Ann Lancaster; *Lieut.-Commander Hardcastle*, R.N. Stanley Beard. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter, John Roberts; *Mgr* Bernard Albrow; *Pres* Toby Rowland Ltd., Pertpic Ltd., Cedric B. Levitt; *Dir* Henry Kendall, André van Gysegham; *Sc dgn* Ken Calder; *Sc bld*, *Sc* Queen's Theatre Studios; *Pq* Wig Creations; *Cost* Bermans; *Co. mgr*, *Sm* Robert Vaughan; *Dsm* Minette Clare; *Asm* Pamela Donald; *Wm* Helen Dibley; *Press rep* R. C. Liebman; *Bom* Fay Davis. Plot: Loney. Reviews: *Guardian* 26/2/60, 9; *Stage* 3/3/60, 17; *Tatler* 16/3/60, 525, 527; *Times* 25/2/60, 4; *Variety* 9/3/60, 78. Comment: The sequel to *Sailor, Beware!* *Guardian* said a sequel was inevitable and retained the same characters and sets (described) as the highly popular original. “The basis of the comedy, the old mother-in-law joke, is stretched and

elaborated with considerable skill and dash" (*Stage*). Esma Cannon again provided a "miniature masterpiece of comic acting" (*Times*).

60.42 *Henry V* (Hist P, 2pt) William Shakespeare (adpt Julius Gellner and Bernard Miles). MERMAID 25/2/60. 1st perfd c. 1599. Cast: *Stage* 3/3/60, 17; *Variety* 9/3/60, 78; *WWT/13*. *Chorus* Edgar Wreford; *Henry V* William Peacock; *Gloucester* Gary Watson; *Bedford* Terence Edmond; *Exeter* David Dodimead; *Archbishop of Canterbury*, *Sir Thomas Erpingham* Richard Butler; *Montjoy* Anton Diffing; *Bardolph*, *John Bates* Ronald Pember; *Nym* Dan Meaden; *Pistol* Aubrey Woods; *Hostess*, *Alice* Deirdre White; *Scroop*, *Michael Williams* Philip Grout; *Cambridge*, *Bourbon* Michael Ritterman; *King of France* Blake Butler; *Dauphin* Michael Griffiths; *Messenger* John Dane; *Captain Gower* Roy Purcell; *Captain Fluellen* Harry Gwyn-Davies; *Captain Macmorris* John Bay; *Governor of Harfleur* Richard Butler; *Katharine* Suzanne Fuller; Philip Grout; *Dancers*, *Soldiers*, *Ladies-in-Waiting*, *Officers* Pauline Arden, Janice Ingles, Wendy McClure, Janet Overton, John Dane, John Henry Garside, David Glover, Anthony Moore, Alex North, Giles Phibbs, Ken Smith, Ronald Wilson. *Dir* Julius Gellner; *Dec* Sean Kenny; *Sound* Bill Hayes. Reviews: *Guardian* 26/2/60, 9; *Spectator* 4/3/60, 320; *Stage* 3/3/60, 17; *Times* 26/2/60, 15; *Tribune* 4/3/60, 11; *Variety* 9/3/60, 78. Comment: Performed in modern battledress. "Another example of the conceit of the modern impresario. The play has been ripped into snippets so that it can be performed twice nightly. It has been vulgarly updated with battledress and mouth-organs and hair-driers and newsreel shots" (*Spectator*). "One of the worst productions of the play I have seen in the last thirty-five years" (*Guardian*). "The whole thing is immensely vivid and exciting"; the production "is reinforced by well-chosen film shots" (*Tribune*). The adaptation amounted to "a stirring series of moods and themes from the original" (*Times*). "This gimmick production ... in battledress has slipped up badly and is a grave disappointment. Played twice nightly, it is cut down to two hours with much of Shakespeare's verse jettisoned" (*Variety*).

60.43 *Visit to a Small Planet* (C, 3a) Gore Vidal. WESTMINSTER 25/2/60. 12 perf. 1st perfd NBC TV (USA) 8/5/55; 1st British perf Theatre Royal, Brighton, 27/4/59. Cast: *Stage* 3/3/60, 17; *Variety* 9/3/60, 78; *WWT/13*. *General Tom Powers* Frank Pettingell; *Roger Spelding* Jerry Desmonde; *Reba Spelding* Bessie Love; *Ellen Spelding* Johanna Dunham; *Conrad Mayberry* Brian Murray; *Kretton* Alan Badel; *Aide* Robert Bishop; *Military Policeman* Michael Harding; *Camera Technician* Herbert Hare; *Sound Technician* William Mitchell;

Electrician Sylvester Morand; *Delton* 4 Frank Royde. *Lic* J. Kenneth Lindsay; *Mgr dir* David Hall Productions Ltd., Furdell Productions Ltd.; *Pres* Viscount Furness; *Dir* Charles Hickman; *Dec* Anthony Holland; *Sm* Elspeth Currie; *Dsm* Wendy Noel; *Asm* Sylvester Morand; *PR* Philip Ridgeway; *Theatre mgr*, *Co. mgr* C. C. Pither; *Sc bld* Brunskill and Loveday; *Sc* Harker's Studios. Plot: Bordman, Bordman/4, 343, Bronner, Fletcher, Hischak, Hochman, Nelson/2, Salem, Vinson. Reviews: *Stage* 3/3/60, 17; *Times* 26/2/60, 15; *Tribune* 4/3/60, 11; *Variety* 9/3/60, 78. Comment: Alan Badel gave a "delightful" performance as a visiting alien (*Tribune*). Despite Badel's "mercurial performance" the play fizzled out (*Stage*). *Times* thought that the "near-pantomime humour" overwhelmed the play's serious themes. "A good joke stretched thin" but fairly well received on opening night (*Variety*). The first New York production (Booth 7/2/57) ran for 388 performances.

60.44 *Claudia* (RC, 3a) Rose Franken (based on Franken's *Claudia* novels). INTIMATE 29/2/60. 1st perfd Playhouse, Wilmington, Delaware, 25/1/41 (m). Plot: Bordman, Bordman/4, 200, Bronner, Fletcher, Hischak, Loney, 226, Salem, Wheatley. The first New York production (Booth 12/2/41) ran for 722 performances.

60.45 *The Grass Is Greener* (C, 2a) Hugh and Margaret Williams. STREATHAM HILL 29/2/60.** Hugh Williams, Rachel Gurney, Christine Finn, Philip Friend. *Pres* Anna Deere Wiman, Jack Minster; *Dir* Jack Minster. Plot: French/2, Loney, 311.

60.46 *The Tattooed Lady* (Crime D) Edgar K. Bruce. RICHMOND 29/2/60. 1st Plaza, Tynemouth, 9/3/59. April Olrich, Hugh Cross, Ann Way, Gordon Daisley, Terence Stamp, Edward Palmer, Richard Golding, Edgar K. Bruce. *Pres* Alan Miles, Frederic Piffard; *Dir* James Belchamber; *Dec* John Piper. Comment: An aging Austrian antiques dealer (played by Bruce) is in reality involved in the criminal underworld and a crime involving diamonds.

60.47 *You, Too, Can Have a Body* (C thriller, 2a) Fred A. Robinson. WIMBLEDON 29/2/60. 1st perfd on BBC TV 3/3/57; 1st stage perf Connaught, Worthing, 29/7/57. *Chick Wade* Bill Maynard; *Laura Harvery* Veronica Baird [professional debut]; *Lucky* John Hart Dyke; *Lord Leverdale* Donald Price; *Inspector Bolton* John Bryant; *Maud Tarrant* Margaret St. Barbe West; *Mrs. Porchester* Grace Newcome; *Shirley Drake* Rosemary Beattie; Gavin Hamilton, Roger Hume. Comment: The first performance information given in *Wearing* 58.127 is incorrect. Peter Haddon Company. This farcical piece involved a typewriter dictating the series of deaths that take place during the course of the action.

60.48 *Change for the Angel* (P, 3a) Bernard Kops. ARTS 1/3/60.* Cast: *Stage* 10/3/60, 17; *WWT/13*. *Paul Jenkins* Melvyn Hayes; *Jenny Morland* Angela Crow; *Annie Jenkins* Natalie Kent; *Joe Jenkins* Campbell Singer; *Jim Morland* Tom Bowman; *Mary Morland* Fanny Carby; *Helen Jenkins* Jacqueline Forster; *Martin Jenkins* Michael Crawford; *Barbara Reed* Hazel Douglas; *Dr. Rosen* Frederick Schrecker. *Dir* David de Keyser; *Sets* Yolanda Sonnabend; *Light* Richard Pilbrow. Plot: Weintraub. Reviews: *New Statesman* 12/3/60, 363–64; *Observer* 6/3/60, 22; *Spectator* 11/3/60, 355; *Stage* 10/3/60, 17; *Times* 2/3/60, 13. Comment: The play received generally poor reviews. *Observer* praised the first act for setting up an accurate depiction of a working-class family, but said the remainder of the play disintegrated. *Stage* noted the play's sincerity but faulted its authenticity, as did *Times*.

60.49 *The Big Win* (C) Sholem Aleichem (adpt J. D. Berkowitz; trans Tamara Kabana of *Das groyse Gevins*, 1922). UNITY 4/3/60. *Shimon Soroker* Will Stampe; *Soloveichik* Heinz Bernard; *Mary Henry*, *Aviva Narod*, *Reginald Wigland*, *Sid Palmer*, *Joseph Brown*, *David Hadda*. *Dir* Heinz Bernard; *Dec* Ern Brooks. Reviews: *New Statesman* 12/3/60, 364; *Observer* 6/3/60, 22; *Stage* 10/3/60, 17. Comment: *Stage* (4/2/60, 8) indicated this was the first production of the play in English. The plot involved a tailor thinking he has a winning lottery ticket but is disabused when the numbers are checked. *New Statesman* commended the play but condemned the more than amateurish acting. "A handsome production" (*Stage*).

60.50 *The Jew of Malta* (T) Christopher Marlowe. TOWER, CANONBURY, 4/3/60. 1st perfd c. 1589. Cast: TTC. Plot: Fletcher, Hochman, Holzknecht, Law, Patterson, Salem, Shank, Shipley.

60.51 *And This Was Odd* (Light C, 3a) Kenneth Horne. INTIMATE 7/3/60. 1st perfd Intimate 10/6/40 as *Wasn't It Odd*. Comment: The play was about an old lady discovering her family's secrets while she is supposed to be ill in bed.

60.52 *Aunt Edwina* (C, 2a) William Douglas Home. RICHMOND 7/3/60. 1st perfd Devonshire Park, Eastbourne, 14/9/59. *Colonel Edward Ryan* Henry Kendall; *Joy Andrews*, *William Brookfield*, *Rodney Diak*, *Jill Hyem*, *Michael Bilton*, *Terence Bayler*. *Pres* Alan Miles, *Frederic Piffard*; *Dir* Derek Benfield; *Dec* John Piper. Plot: Weintraub. Comment: Kendall repeated his West-End role (*Wearing* 59.239), a fox-hunting colonel who changes sex and has to pass himself off as an aunt.

60.53 *Five Finger Exercise* (D, 2a) Peter Shaffer. STREATHAM HILL 7/3/60. 1st perfd Arts, Cambridge, 30/6/58. *Stanley Harrington* Clive Morton; *Louise Harrington* Eileen Peel; *Clive Harrington* Barry Warren; *Pamela Harrington* Linda Gardner; *Walter Langer* Gareth Davies. *Pres* New Watergate Presentations Ltd.; *Dir* Peter Wood; *Sc dgn* Timothy O'Brien; *Gen mgr* Bernard Gordon; *Sm* John Hussey; *Dsm* Gwen Hill; *Asm* Nigel Stannard; *Pd mgr* Ian Dow; *Eng* Joe Davis; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone. Plot: Best/59, 75, Bordman/4, 365, Demastes/2, Fletcher, French, French/2, Hirschak, Hochman, Law, Loney, 310–11, Matlaw, Salem, Shipley, Vinson, Weintraub. Comment: The Comedy production (*Wearing* 58.174) on a post West-End tour. The New York production (*Music Box* 2/12/59) ran for 337 performances.

60.54a *Miss Julia* (P) August Strindberg (trans Peter Watts of *Fröken Julie*, 1889). MAHATMA GANDHI HALL 7/3/60. Cast: *Stage* 10/3/60, 18. *Jean Barry Boys*; *Kristin Faynia Jeffery*; *Miss Julia* Dona Martyn. *Dir* Clifford Williams. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Reviews: *Stage* 10/3/60, 18; *Times* 8/3/60, 4. Comment: Studio Theatre Company. Performed in-the-round making the piece "as tensely intimate as the author would have wanted" (*Times*). *Stage* praised Barry Boys but thought "the production was short of atmosphere."

60.54b *Viennese Interlude* (P, 1a) Colin Wilson. MAHATMA GANDHI HALL 7/3/60. 1st perfd Library, Scarborough, 14/12/59. Cast: *Stage* 10/3/60, 18. *Dr. Otto Steinmetz* David Campton; *Franz* Alan Ayckbourn; *August Strindberg* William Elmhirst. *Dir* Stephen Joseph. Reviews: *New Statesman* 12/3/60, 364; *Stage* 10/3/60, 18; *Times* 8/3/60, 4. Comment: Studio Theatre Company. "A harmless little imaginary conversation between Strindberg and an admirer on, believe it or not, the nature of genius" (*New Statesman*).

60.55 *Peril at End House* (P, 3a) Arnold Ridley (adpt of Agatha Christie's novel, 1932). WIMBLEDON 7/3/60. 1st perfd Richmond 1/4/40. *Poirot* Peter Whitbread; *Captain Hastings* Gavin Hamilton; *Dr. Graham* Ruth Porcher; *Nick* Julie Paul; *John Hart Dyke*, *Margaret St. Barbe West*, *John Bryans*, *Veronica Hurst*, *Donald Price*, *Patrick Maynard*, *Grace Newcombe*, *Victor Boggetti*, *Roger Hume*, *Rosemary Beattie*, *Ann Lee*. *Dir* Douglas Rye. Plot: Kabatchnik/2. Comment: Peter Haddon Company.

60.56 *Phèdre* (T, 5a) Jean Racine. SAVOY 7/3/60. 1st perfd Hôtel de Bourgogne, Paris, 1/1/1677. Cast: *Stage* 10/3/60, 17; *WWT/13*. *Phèdre* Marie Bell; *Thésée* Jacques

Dacqmine; *Hippolyte* Hubert Noël; *Théramène* Jean Chevrier; *Oenone* Henriette Barreau; *Aricie* Claire Versane; *Ismène* Christiane Fabrega; *Panope* Marcel Tristian. *Pres* Peter Daubeny; *Dir* Raymond Gerome; *Dgn* Raymond Mason; *Mus* Pierre Schaeffer. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Patterson, Salem, Shank, Sobel. Reviews: *Birmingham Post* 9/3/60, 31; *Christian Science Monitor* 193/60, 8; *Observer* 13/3/60, 23; *Spectator* 18/3/60, 393–394; *Stage* 10/3/60, 17; *Times* 8/3/60, 4. Comment: Compagnie Marie Bell. “Marie Bell is what Cocteau has described as one of the last of the ‘sacred monsters,’ the tragedy queen, and she acts in the tradition. Nothing here of your genteel underplaying” (*Birmingham Post*). *Times* noted disapprovingly that her style was disconnected from that of the other performers. *Stage* reported that Marie Bell “received an ovation” on opening night.

60.57 *Roar Like a Dove* (C, 3a) “Lesley Storm” [Mabel Cowie]. HIPPODROME, GOLDERS GREEN, 7/3/60. 1st perfd Grand, Leeds, 2/9/57. Cast: Theatricalia. *Jane* Judy Horn; *Nurse* Philippa Gill; *Mackintosh* Ewan Roberts; *Lady Dungavel* Faith Brook; *Edward* David Hutcheson; *Lord Dungavel* Patrick Barr; *Sheila* June Shaw; *Shaw* Michael Wisher; *Muriel Chadwick* Renée Houston; *Tom Chadwick* Donald Stewart; *Bernard Taggart-Stuart* Peter Barkworth. *Dir* Murray Macdonald; *Dec* Anthony Holland; *Mgr* Laurence Atteridge; *Sm* Diana Boddington; *Dsm* Michael Wisher; *Wm* Maisie Jacobs; *Press rep* David Fairweather; *Sc bld* Mara and Houghton; *Sc* Harkers Studios. Plot: Bordman/4, 396, Fletcher, French/2, Hischak, Loney, 305. Comment: “*Roar Like a Dove* celebrates its 1,000th performance on February 29, giving Lesley Storm the distinction of being the first woman playwright to achieve this figure with a comedy, just as Agatha Christie was first in the thriller field. During its West End run *Roar Like a Dove* will have taken over £450,000. The film rights were sold for ninety thousand pounds. The play will be seen at Golders Green and Streatham Hill after the Phoenix, and will then go on a tour of the provinces” (*Stage* 11/2/60, 8). The play logged a total of 1,007 performances once it ended its run at the Phoenix (see Wearing 57.238). The New York production (Booth 21/5/64) ran for 20 performances.

60.58 *Never Had It So Good* (P) John Wiles. THEATRE ROYAL, STRATFORD EAST, 8/3/60. 1st perfd, Belgrade, Coventry, 29/2/60. Cast: Theatricalia; *WWT/13*. *Mrs. Gnobe* Eileen Beldon; *Pegs* Rosemary Leach; *Winston* Brian Tipping; *Mick* Ann Davies; *Mr. Gnobe* Peter Palmer; *Mrs. Breeds* Lala Lloyd; *Milly* Sylvia Davies; *Billie* Keith Crane; *Lennie* Alan Howard; *Mr. Breeds* Paul Kermack; *Fred Skin* David Blake Kelly; *Mr. Yammering* Charles Kay; *Sandy Small* Clifton Jones; *Mrs. Trapp*

Cherry Morris; *Mrs. Priggen* Louie Bradley; *Frank Mumble* Patrick O’Connell; *Youth* Kenton Moore; *Trumpet Player* Robin Parkinson. *Dir* Bryan Bailey, Richard Martin; *Dec* Arthur Ling. Reviews: *New Statesman* 12/3/60, 364–65; *Observer* 13/3/60, 23; *Stage* 17/3/60, 17; *Times* 9/3/60, 4; *Tribune* 4/3/60, 6 (Coventry perf). Comment: Belgrade Theatre Trust, Coventry. The play was about working people moving from the slums of Coventry into flats in new tower blocks. *Observer* found it insistently declarative rather than engaging. *Stage* thought Wiles overdid his criticisms of people in Coventry with their “appalling lack of values of any kind except financial.” *Times* said the characters were deprived of humanity and were reduced “to puppets mouthing slogans.” The Coventry production provoked numerous local reactions as exemplified by several letters to the Editor in the *Coventry Evening Telegraph* 5/3/60, 8, 8/3/60, 8 (among others). Director Bryan Bailey was killed in a car crash on 25/3/60, aged 38.

60.59 *A Majority of One* (C, 3a) Leonard Spigelgass. PHOENIX 9/3/60. 227 perf. 1st perfd Forrest, Philadelphia, 12/1/59; 1st British perf Theatre Royal, Newcastle, 15/2/60. Cast: *Stage* 17/3/60, 17; Theatricalia; *Variety* 23/3/60, 60; *WWT/13*. *Mrs. Rubin* Mavis Villiers; *Mrs. Jacoby* Molly Picon; *Alice Black* Irene Hamilton/Clarissa Stolz; *Jerome Black* Edward de Souza; *Koichi Asano* Robert Morley; *Eddie* Geoffrey Matthews; *Noketi* Judy Yeap/Jean Cheah; *House Boy* Arnold Lee; *Ayako Asano* Chin Yu; *Tateshi* Joyce Wong Chong; *Mitshko* Eve Short; *Captain Norcross* Robert Gallico; *Chauffeur* Richard Caswell. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Robin Fox Partnership; *Dir* Wendy Toyne; *Sc dgn* Alan Tagg; *Light* Joe Davis; *Pd adviser* Ian Dow; *Sm* Grimmond Henderson; *Dsm* Ann Spiers; *Asm* Clarissa Stolz, Richard Caswell; *Press rep* David Fairweather; *Mgr* Wybert R. Allen; *Bom* C. B. Goffrey; *Cost* L. and H. Nathan; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone. Plot: Bordman, Bordman/4, 359, Bronner, Fletcher, Hischak, Loney, Salem. Reviews: *Guardian* 24/2/60, 9; *Observer* 13/3/60, 23; *Sphere* 19/3/60, 449; *Stage* 17/3/60, 17; *Times* 10/3/60, 6; *Variety* 23/3/60, 60. Comment: *Stage* declared that Molly Picon was a “remarkably accomplished actress [who] gives a brilliant performance as Mrs. Jacoby, a Jewish woman of simple faith, genuine humanity and lively humour.” In addition, Robert Morley gave “his best performance for several seasons.” “A charming autumnal romance” (*Sphere*). *Times* found the piece “leisurely and warmly sentimental,” but not well constructed. The first New York production (Shubert 16/2/59) ran for 556 performances.

60.60 *Bérénice* (T, 5a) Jean Racine. SAVOY 10/3/60. 1st perfd Hôtel de Bourgoyne, Paris, 21/11/1670. Cast: *Stage*

17/3/60, 18; *WWT/13*. *Bérénice* Marie Bell; *Phénice* Claire Versane; *Titus* Jacques Dacqmine; *Antiochus* Jean Chevrier; *Paulin* Marcel Tristani; *Arsace* Hubert Noël; *Rutife* Pierre Bonnet. *Pres* Peter Daubeny; *Dir* André Barsacq; *Dgn* Diane Esmond. Plot: Gassner, Hochman, Salem, Shank. Reviews: *Christian Science Monitor* 26/3/60, 10; *Observer* 13/3/60, 23; *Stage* 17/3/60, 18; *Times* 11/3/60, 15. Comment: Compagnie Marie Bell. *Times* praised Marie Bell and Jacques Dacqmine for providing the right “aristocratic dimension” to the play.

60.61a *Alas, Poor Fred* (DC 1a) James Saunders. MAHATMA GANDHI HALL 11/3/60. 1st Library, Scarborough, 25/6/59. Cast: *Stage* 17/3/60, 17. *Mr. Pringle* William Elmhirst; *Mrs. Pringle* Dona Martyn. *Dir* Rodney Wood. Plot: Hochman. Review: *Stage* 17/3/60, 17. Comment: Performed by Stephen Joseph’s Theatre-in-the-Round Company, Scarborough, under the collective title of *Missing Bodies*. *Stage* noted the influence of Pinter in that the silences conveyed as much as the dialogue. However, the play’s ending seemed arbitrary.

60.61b *Memento Mori* (C of menace, 1a) David Campton. MAHATMA GANDHI HALL 11/3/60. 1st perfd Mahatma Gandhi Hall 5/5/57. Plot: Bull/2, Hochman. Review: *Stage* 17/3/60, 17. Comment: Performed by Stephen Joseph’s Theatre-in-the-Round Company, Scarborough, under the collective title of *Missing Bodies*. “A stylishly macabre playlet” performed by David Campton and Barry Boys.

60.62 *Farewell, Farewell, Eugene* (P, 3a) Rodney Ackland (adpt of John Vari’s play, 1960). WIMBLEDON 14/3/60. 1st perfd Grand, Leeds, 30/3/59. *Florence* Margaret St. Barbe West; *Minerva* Joy Andrews; *Peony* Jeanne Watts; *Mick* Peter Whitbread; *Mr. Bosworth* John Bryans; *Mrs. Bosworth* Grace Newcombe; John Hart Dyke, Rosemary Beattie. Plot: Bordman/4, 370, Hischak, Loney, 315. Comment: Peter Haddon Company. The first New York production (Helen Hayes 27/9/60) ran for 7 performances.

60.63 *Five Finger Exercise* (D, 2a) Peter Shaffer. HIPPODROME, GOLDERS GREEN, 14/3/60.** Plot: Best/59, 75, Bordman/4, 365, Demastes/2, Fletcher, French, French/2, Hischak, Hochman, Law, Loney, 310–11, Matlaw, Salem, Shipley, Vinson, Weintraub. Comment: See 60.53 for probable cast.

60.64 *The French for Love* (C, 3a) Marguerite Steen and Derek Patmore. RICHMOND 14/3/60. 1st perfd Richmond 9/10/39. *Hortense* Sonia Dresdel; Rodney Diak, Michael Hawkins, Lorna Rosslyn, Gay Cameron, Kevin Stony.

Pres Alan Miles, Frederic Piffard; *Dir* Derek Benfield; *Dec* John Piper. Comment: The comedy was about a young man learning about love from the mistress of his prospective father-in-law.

60.65 *The Man* (D, 2a) Mel Dinelli. INTIMATE 14/3/60. 1st perfd Erlanger, Buffalo, 5/1/50; 1st British perf Lyceum, Edinburgh, 10/11/52. Plot: Bronner, Bordman/4, 287, Hischak, Kabatchnik/2, Salem. Comment: The New York production (Fulton 19/1/50) ran for 92 performances.

60.66 *Roar Like a Dove* (C, 3a) “Lesley Storm” [Mabel Cowie]. STREATHAM HILL 14/3/60.** Plot: Bordman/4, 396, Fletcher, French/2, Hischak, Loney, 305. Comment: See 60.57 for the cast.

60.67 *Britannicus* (T, 5a) Jean Racine. SAVOY 15/3/60. 1st perfd Hôtel de Bourgogne, Paris, 13/12/1669. Cast: *Stage* 17/3/60, 18; *WWT/13*. *Agrippine* Marie Bell; *Néron* Robert Hirsch; *Narcisse* Jacques Dacqmine; *Burrhus* Jean Chevrier; *Albine* Henriette Barreau; *Britannicus* Hubert Noël; *Junie* Mireille Calvo. *Pres* Peter Daubeny; *Dir* Marguerite Jamois; *Dgn* Diane Esmond. Plot: Gassner, Hochman, Patterson, Shank, Shipley. Reviews: *Christian Science Monitor* 26/3/60, 10; *Spectator* 18/3/60, 394; *Stage* 17/3/60, 18; *Times* 16/3/60, 16. Comment: Compagnie Marie Bell. *Stage* praised the company’s “unstilted” and “unaffected” delivery of the rhyming couplets. *Spectator* noted the conflicting performance styles of Robert Hirsch and Marie Bell. *Times* was disappointed by the performances of Hirsch and Hubert Noël.

60.68 *The Dancing Heiress* (MC) Jack Fletcher (lib) and Murray Grand (lib, lyr, mus). LYRIC, HAMMERSMITH, 15/3/60. 1st perfd Memorial, Stratford-upon-Avon, 29/2/60. Cast: *Stage* 17/3/60, 18; *WWT/13*. *Reeves* Anthony Howard; *1st Reporter*, *1st Cop*, *Mr. Honeycutt* Michael O’Connor; *Photographer*, *2nd Cop* Glenn Wilcox; *2nd Reporter*, *Lord Upjohn* Roderick Joyce; *Flash Bulb Man* Danny Martin; *Sob Sister* Patty Thorne; *3rd Reporter* Michael Ashlin; *Libby Longtree* Jill Ireland; *Rudolph* Norman Bowler; *Paula* Diana Field; *Inez* Carol Morley; *Enid* Judy Collins; *Bernadine* Christine Child; *Astrid* Kim Darvos; *Georgia* Jeanette Landis; *Marion La Verne* Millicent Martin; *Evelyn Longtree* Lally Bowers; *Tom Manning* Irving Davies; *Angela Longtree* Pamela Strong; *Parker Willis* Peter Bayliss; *Mr. Van Dyke* Danny Martin; *Mrs. Van Dyke* Susan Brett; *Mrs. Honeycutt* Patty Thorne; *Lady Upjohn* Peggy Rowan; *Sergeant O’Toole* Leon Cortez. L Associated Theatre Seasons Ltd.; *Lic* J. Baxter Somerville; *Pres* Robert Lavin, Yvette Schumer; *Dir* John Heawood; *Dgn* Paul Mayo; *Mus arr* Tony

Osborne, Alf Ralston; *Mus dir* Stanley Myers; *Sc bld* Brunskill and Loveday; *Sc* Edward Delaney; *Cost* Morris Angel and Son; *Pq* Wig Creations; *Gen mgr* Reginald Cornish; *Am* Jack Brown; *Sec* Gillian Lindo; *Pd mgr* Disley Jones; *Sm* Pat Fearon; *Elect* Michael Whyatt; *Assist elect* Jeffrey Barclay; *Pm* Sam Ingram; *Bom* Vera Murray. Plot: OTF. Reviews: *Guardian* 17/3/60, 11; *Observer* 20/3/60, 22; *Spectator* 25/3/60, 429; *Stage* 17/3/60, 18; *Times* 16/3/60, 16. Comment: *Spectator* noted that this musical comedy thriller suffered “from inability to make up its mind who its ideal audience is.” Similarly, *Observer* declared the piece failed in its satirical intent. *Guardian* singled out Millicent Martin as the only one who “knows what she is about. The strength and vitality of her personality, the freshness of her attack, the slightly nasal intonation and the deadpan playing makes marvellous fun of the tough little chorus girl with a tender heart.” The production managed only 15 performances.

60.69 *Inherit the Wind* (D, 3a) Jerome Lawrence and Robert E. Lee. ST. MARTIN'S 16/3/60. 1st perfd Theatre '55, Dallas, Texas, 10/1/55; 1st British perf Pembroke, Croydon, 16/2/60. Cast: *Stage* 24/3/60, 17; *Variety* 30/3/60, 70; *WWT/13*. *Rachel Brown* Elizabeth Shepherd; *Meeker* Michael Adrian; *Bertram Cates* John Gorrie; *Melinda* Pauline Knight; *Howard Clive* Endersby; *Mr. Goodfellow* John Brandon; *Mrs. Krebs* Eunice Black; *Rev. Jeremiah Brown* Noel Coleman; *Dunlap* Langton Jones; *Mrs. Blair* Virginia Clay; *Elijah* Paul Endersby; *E. K. Hornbeck* Daniel Moynihan; *The Mayor* C. Denier Warren; *Matthews Harrison Brady* Henry McCarthy; *Mrs. Brady* Brenda Duncan; *Photographer* Kevin Manser; *Tom Davenport* Anthony Bate; *Henry Drummond* Andrew Cruickshank; *The Judge* Peter Carlisle; *Mr. Bannister* John Tyrrel; *Reuter's Man* Ivan Stafford; *Harry Y. Esterbrook* John Woodvine. *Pres* Peter Bridge, Clement Scott Gilbert, John Gale; *Dir* Terence Kilburn; *Dec* Michael Trangmar; *Light* Richard Pilbrow. Plot: Bordman, Bordman/4, 339, Bronner, Bryer, Fletcher, Hirschak, Loney, Salem, Shipley, Vinson, Wheatley, Wilmeth. Reviews: *Observer* 20/3/60, 22; *Spectator* 25/3/60, 429–430; *Stage* 24/3/60, 17; *Times* 17/3/60, 16; *Variety* 30/3/60, 70. Comment: Andrew Cruickshank gave “a titanic performance” (*Observer*). “The most stimulating theatrical event of the season so far” (*Variety*); however, the production achieved only 69 performances. *Stage* thought that the in-the-round production at Croydon was slightly more effective. The first New York production (National 21/4/55) ran for 806 performances.

60.70 *Follow That Girl* (Mus, 2a) Julian Slade (lib, mus) and Dorothy Reynolds (lib). VAUDEVILLE 17/3/60.* 211 perf. Cast: *Stage* 24/3/60, 17; *Theatricalia*; *Variety*

30/3/60, 70; *WWT/13*. *Tom the Author* Peter Gilmore; *Victoria* Susan Hampshire; *Mr. Gilchrist, Aquarium Keeper* James Cairncross; *Mrs. Gilchrist* Patricia Routledge; *Tancred* Philip Guard; *Wilberforce* Robert McBain; *Walter Miskin, R.A.* Newton Blick; *Cora Miskin* Marion Grimaldi; *Mercia* Bridget Armstrong; *Mavis, Effie* Grazina Frame; *Maude* Betty Wood; *Bus Man* John Baddeley; *Train Man* John Davidson; *Tube Man, Edward* John Morley; *Taxi Man* David Ryder; *Miss Payton* Elizabeth Henry; *Passers-by, etc.* Bridget Armstrong, Grazina Frame, Anne Grayson. Elizabeth Henry, Betty Wood, Edward Argent, John Baddeley, John Davidson, Bernard Dickerson, John Motley, David Ryder. *Lic* J. A. Gatti; *Pres* Linnit and Dunfee Ltd. *Dir* Denis Carey; *Dgn* Hutchinson Scott; *Ch* Basil Pattison; *Light* Richard Pilbrow. Plot: Gänzl, Loney, OTF. Reviews: *Christian Science Monitor* 2/4/60, 10; *Observer* 20/3/60, 22; *Spectator* 25/3/60, 429; *Stage* 24/3/60, 17; *Times* 18/3/60, 4; *Variety* 30/3/60, 70. Comment: The piece was based on Slade and Reynolds' revue, *Christmas in King Street*. *Spectator* described the piece as a “reassurance to the middle classes that a cosy heaven once existed.” “The show possesses an immaculately pointed style that breaks down the distinction between satire and whimsicality” (*Observer*). On opening night there was “polite applause from the stalls and a little booing from the gallery” (*Times*). *Variety* disliked the music, the flimsy, poorly constructed plot, and the absent of wit.

60.71 *Purple Dust* (C, 3a) Sean O'Casey. TOWER, CANONBURY, 18/3/60. 1st perfd People's, Newcastle-upon-Tyne, 16/12/43. Cast: TTC. Plot: Fletcher, Hochman, Matlaw, Schrank. Review: *Stage* 24/3/60, 18. Comment: “As usual, the Tavistock production is highly professional, with first-class direction by Walter Kennedy and a good setting by Richard Hunt. George Spaul gives a magnificently ranting performance as Poges” (*Stage*).

60.72 *One Leg over the Wrong Wall* (P) Albert Bernel (based on *Le chanson de Roland*, c. 1100). COURT 20/3/60. 1 perf. 1st British perf. Cast: Findlater; *Stage* 24/3/60, 18; *WWT/13*. *Malagique* Oliver Neville; *Eric* Morris Perry; *Gerold* Stuart Hutchinson; *Theodoric* Jeffrey Segal; *Anselme* Graham Crowden; *Aighard* Edward Bond; *William* Robert Lewis; *Roland* Christopher Burgess; *Charles* Nigel Davenport; *Angilbert* Lorne Cosette; *Dorrard, Colonel Boulter* Edward Petherbridge; *Cloman, 2nd Prison Guard, Cavarro* Roddy Maude Roxby; *Straker, Young Prisoner* Roger Kemp; *Liatperga* Margaret Worsley; *Anita* Toby Weinberg; *Torin* Stephen Moore; *Halford* Alan Dobie; *Prison Guard, Morcon* Murray Gilmore. *Dir* John Bletchley; *Mus* Thea Musgrave; *Dec* Jocelyn Herbert. Reviews: *Stage* 24/3/60, 18; *Times* 21/3/60, 16. Comment: English Stage Company.

Produced without decor. The play was about a benevolent dictator and set in Spain in 778; however, it was performed in modern dress. *Times* thought the play was “like a new version of the debate among Shakespeare’s Greeks in *Troilus and Cressida*.” “Jocelyn Herbert’s décor was often effective, although the use of lantern slides to show the changes of location were apt to distract the eye from the pattern of the action” (*Stage*).

60.73 *Bachelor Flat* (C, 3a) Budd Grossman. STREATHAM HILL 21/3/60. 1st perfd Richmond 16/11/59. Derek Bond, Denis Quilley, Nancy Lee, Harriette Johns. Pres Tom Arnold, David Pelham; Dir Jack Williams; Sets Sean Kenny. Comment: “The scene is an apartment in Greenwich Village, occupied by a prim English archaeologist whose character is in strong contrast to his American neighbour, a lively law student mainly occupied with drink and sex. Complications arise when a pert teenage girl appears suddenly, claiming she is on the run from a reformatory” (*Stage* 25/2/60, 29).

60.74 *Rosmersholm* (P, 4a) Henrik Ibsen (anon trans of Ibsen’s play, 1887) HIPPODROME, GOLDERS GREEN, 21/3/60. Plot: Bryan, Fletcher, French/2, Hochman, Matlaw, Patterson, Shank, Shipley.

60.75 *The Sound of Murder* (Thriller, 3a) William Fairchild. RICHMOND 21/3/60. 1st perfd Hippodrome, Golders Green, 6/7/59. Joan Newell, Michael Atkinson, Mary Kenton, Michael Lees, Trevor Richings, Hugh Willis. Review: *Guardian* 12/4/60, 7. Comment: A murder mystery which had enjoyed a successful run at the Aldwych (see Wearing 59.165).

60.76 *Your Obedient Servant* (DC, 3a) Diana Morgan (based on idea by Dorothea Gotfurt). INTIMATE 21/3/60. 1st perfd Richmond 17/8/59. Comment: A young widow in need of domestic help is surprised to find the answer in an attractive middle-aged butler.

60.77 *Look on Tempests* (D, 2a) Joan Henry. COMEDY 22/3/60. 1st perfd Theatre Royal, Brighton, 25/1/60. Cast: *Stage* 24/3/60, 19; *Theatricalia*; *Variety* 6/4/60, 84; *WWT/13*. Rose Sinclair Vanessa Redgrave; Annie Owen Gwen Williams; Katie Bartlett Miranda Cornell; Mrs. Vincent Gladys Cooper; Clive Vincent Ian Hunter; Victor Hodges, Q.C. Brewster Mason; Peter Merrill Basil Henson. Pp Wingate Productions Ltd.; Lic H. H. Wingate; Pres H. M. Tennent Ltd., New Watergate Presentations Ltd.; Dir Lionel Harris; Sets Tom Lingwood. Reviews: *Christian Science Monitor* 2/4/60, 10; *New Statesman* 2/4/60, 482; *Observer* 27/3/60, 24; *Spectator* 1/4/60, 475; *Stage* 24/3/60, 19; *Times* 23/3/60, 16; *Variety* 6/4/60, 84. Comment: This was the first play about homosexuality to

be approved by the Lord Chamberlain. The performances of Vanessa Redgrave, Gladys Cooper, and Ian Hunter “greatly helped” a not particularly good play (*Observer*). *Spectator* thought that Joan Henry needed Ibsen’s analytical perspectives to really explore her subject, which *Christian Science Monitor* thought she side-stepped in an otherwise “efficient” play that was well acted. “The acting well nigh impeccable” (*New Statesman*).

60.78 *Go Back for Murder* (Thriller, 2a) Agatha Christie (adpt of her *Five Little Pigs*, 1942). DUCHESS 23/3/60. 1st perfd King’s, Edinburgh, 22/2/60. Cast: *Stage* 31/3/60, 17; *Variety* 30/3/60, 70; *WWT/13*. Justin Fogg Robert Urquhart; Turnball Peter Hutton; Carla, Caroline Crale Ann Firbank; Jeff Rogers Mark Eden; Philip Blake Anthony Marlowe; Meredith Blake Laurence Hardy; Lady Melksham Lisa Daniely; Miss Williams Margot Boyd; Angela Warren Dorothy Bromiley; Amyas Crale Nigel Green. Pres Peter Saunders; Dir Hubert Gregg; Dec Michael Weight; Light Michael Northen. Plot: French/2. Reviews: *Guardian* 24/3/60, 9; *Observer* 27/3/60, 24; *Sphere* 26/3/60, 481; *Stage* 31/3/60, 17–18; *Tatler* 20/4/60, 173; *Times* 24/3/60, 16; *Variety* 30/3/60, 70, 74. Comment: The production and acting were poor (*Observer*). “Low energy Agatha Christie mousetrap cheese which only the very hungry will find palatable” (*Guardian*). *Sphere* included a useful photograph of the act one set.

60.79 *Flower Drum Song* (Mus, 2a) Richard Rodgers (mus) and Oscar Hammerstein, II (lyr, lib) and Joseph Fields (lib; from C. Y. Lee’s novel, 1957). PALACE 24/3/60. 464 perf. 1st perfd Shubert, Boston, 27/10/58; 1st British perf. Cast: *Stage* 31/3/60, 17; *Variety* 30/3/60, 70; *WWT/13*. Madam Liang Ida Shepley; Liu Ma Mei Juan Chang; Wang San George Minami, Jr.; Wang Ta Kevin Scott; Wang Chi Yang George Pastell; Sammy Fong Tim Herbert; Dr. Li Zed Zakari; Mei Li Yau Shan Tung; Linda Low Yama Saki [Ruth Silvestri]; Mr. Lung John A. Tinn; Mr. Huan Michael Kan/Philip Potter; Helen Chao Joan Pethers; Professor Cheng Mhicheil Kennedy; Frankie Wing Leon Thau; Head Waiter David Toguri/Bob Ainslie; Night Club Singer Ruth Silvestre; Dr. Lu Fong Thomas Hare; Madam Fong Marie Yang; Mei Li (in ballet) Sonya Hana; Linda Low (in ballet) Naomi Kimura; Dancers Sally Bradley, Valerie Breeze, Su Chin, Annette Clair, Jo Dobson, Sylvia Ellis, Kathleen Eu, Sandra Hampton, Jennifer Mee, Zorenah Osborne, Diane Smith, Elsita Villanueva, Chesterina Sim Zecha, Alan Angel, John Macdonald, Willie Martin, Ken Robson, Charles Schuller, David Toguri, Brian Tucker, Peter Wright; Children Nicholette Hicks, Alexandria Jelec, Raymond Moon, Georgina Sibley, Virginia Tarleton, Mary Willis. Lic Emile Littler; Pres Williamson

Music Ltd.; *Dir* Jerome Whyte; *Ch* Carol Haney, Dierdre Vivian; *Sc dgn* Oliver Smith; *Cost dgn* Irene Sharaff; *Mus dir* Robert Lowe; *Mus arr* Robert Russell Bennett. Plot: Bordman, Bordman/5, 609, Fletcher, Gänzl, Hischak, Kennedy, Law, OTF. Reviews: *Christian Science Monitor* 6/4/60, 9; *Observer* 27/3/60, 24; *Sphere* 26/3/60, 478–79; *Spectator* 8/4/60, 507; *Stage* 31/3/60, 17; *Tatler* 6/4/60, 57–58; *Times* 25/3/60, 16; *Variety* 30/3/60, 70. Comment: *Observer* was appalled by the concept of “this dim, hideous musical.” “The audience as a whole felt in the piece a displeasing arrogance. It seemed that the Chinese characters were being treated almost as if they were freaks” (*Christian Science Monitor*). A static story, flat characters, beautiful costumes, and lively dances, but no enchantment (*Times*). *Variety* noted that the show had advance bookings worth \$280,000 but thought “it is doubtful whether any of the cast come up to the acting standards to which a musical of this importance is entitled.” The first New York production (St. James 1/12/58) ran for 600 performances.

60.80 *Johnny the Priest* (MD) Peter Powell (lyr and lib; adpt of R. C. Sherriff, *The Telescope*, 1957) and Antony Hopkins (mus). WIMBLEDON 25/3/60.* Plot: OTF. Comment: The pre-West End production prior to opening at the Princes in April (60.115).

60.81a *Achilles' Heel* (P, 1a) Victor Rietti and Robert Rietty (adpt of Enrico Bassano's play). ICA 27/3/60. Review: *Stage* 31/3/60, 17. Comment: Performed without decor. This adaptation, “about an elderly man [Victor Rietti] whose off-stage wife is bearing him a son” (*Stage*), had been performed earlier at Rudolf Steiner 28/1/58.

60.81b *The Little Saint* (D, 5a) Victor Rietti and Robert Rietty (adpt of Roberto Bracco *Il piccolo santo*, 1909). ICA 27/3/60. Geraldine Hagan, Glyn Jones, Murray Kash, Michael Crawford, Victor Rietti. Plot: Hochman. Review: *Stage* 31/3/60, 17. Comment: Performed without decor. This adaptation had been performed earlier at Rudolf Steiner 28/1/58.

60.82 *Bachelor Flat* (C, 3a) Budd Grossman. HIPPODROME, GOLDERS GREEN, 28/3/60.** Comment: See 60.73 for the cast.

60.83 *Farewell, Farewell, Eugene* (P, 3a) Rodney Ackland (adpt of John Vari's play, 1960). RICHMOND 28/3/60.** *Mrs. Boworth* Beryl Andrews; Barbara Ogilvie, Hilda Braid, Trevor Hichins, Ronald Magill, Kenneth Toye. *Pres* Alan Miles, Frederic Piffard; *Dir* James Belchamber; *Dec* John Piper. Plot: Bordman/4, 370, Hischak, Loney, 315.

60.84 *Lodging for a Bride* (P, 2a) Patrick Kirwan. STREATHAM HILL 28/3/60. 1st perfd Gaiety, Dublin, 16/2/60. Roger Livesey, Robert Shaw, Olga Lindo, Jane Hylton, Helena Hughes, Thomas Heathcote, Jack Lambert, Ronald Adam, Hamlyn Benson, David Battley, Colin Rix; *Pres* L. O. P. Ltd., Shamus Locke; *Dir* John Fernald; *Sc dgn* Roger Furse. Comment: “A drama-thriller about newspapermen and crooks, as bad as each other in their lying trickery, cynicism and self-concern” (*Stage* 21/4/60, 16).

60.85 *Margaret Hamilton*. PARK LANE THEATRE 28/3/60. Comment: Programme of sketches by disease, Margaret Hamilton.

60.86 *Posterity Be Damned* (P) Dominic Behan. METROPOLITAN 28/3/60. 1st perfd Gaiety, Dublin, 28/9/59. Cast: *Stage* 31/3/60, 18. *Ballad Singer* Dominic Behan; *Accordion Player* Honor Levine; *George MacKen* Derry Power; *Tick-Tack* Charles Roberts; *Half-Inch* Morgan Redmond; *Neddy Nail* Cecil Sheridan; *Ninety Higgins* Dermot Kelly; *Martin Ryan* Derek Young; *Mary Talbot* Laurie Morton; *Rosie Burne* Annie D'Alton; *Man with a Hangover*, *Sergeant* Gerry Jones; *John Conroy* Brian O'Higgins; *May Conroy* Joan Phillips; *Bearded Lunatic* Fergus Cowley; *Joseph Bennett* Maurice Good; *Sean Donnelly* John Cowley; *Well-dressed Man* Norman Wynn; *Bus Conductor*, *Plain-clothes Man* Robert Stewart; *Plain-clothes Man* Michael Broome. *Pres* John Ryan, Alan Simpson, Carolyn Swift; *Dir* Allan Simpson; *Sc dgn* Tony Carruthers. Reviews: *New Statesman* 2/4/60, 482; *Observer* 3/4/60, 23; *Spectator* 1/4/60, 475–476; *Stage* 31/3/60, 18; *Times* 29/20/15. Comment: The thin plot was an excuse for Behan “to exercise his considerable gift for satiric songs and funny cracks at the expense of the Irish Republican Army and the Church” (*New Statesman*). *Times* found it “a wild, confused, chaotic and intermittently powerful piece of work.”

60.87 *The Sound of Murder* (Thriller, 3a) William Fairchild. INTIMATE 28/3/60.**

60.88 *The Gazebo* (C thriller, 2a) Alec Coppel (adpt of story by Myra Coppel and Alec Coppel). SAVOY 29/3/60. 479 perf. 1st perfd Wilmington, Delaware, 12/11/58; 1st British perf Hippodrome, Bristol, 29/2/60. Cast: *Stage* 31/3/60, 18; *Theatricalia*; *Variety* 13/4/60, 58; *WWT/13*. *Elliott Nash* Ian Carmichael/Alan Melville; *Harlow Edison* Michael Goodliffe; *Matilda* Joanna Tomlinson; *Nell Nash* Moira Lister; *Mrs. Chandler* Edith Macarthur; *Visitor* Bill Cartwright; *Mr. Thorpe* J. Grant Anderson; *The Dook* Philip Latham; *Louie* Robert Robinson; *Dr. Wyner* Julian d'Albie; *Ryan* John Harvey; *Druker* Michael Ellison. *Pres* Harold Fielding; *Dir* Anthony

Sharp; *Sets* Reece Pemberton; *Light* Michael Northen. Plot: Bordman/4, 357, Bronner, Fletcher, Hischak, Loney, Salem. Reviews: *Guardian* 30/3/60, 7; *Observer* 3/4/60, 23; *Spectator* 8/4/60, 506–507; *Stage* 31/3/60, 18; *Tatler* 13/4/60, 123–24; *Times* 30/3/60, 15; *Tribune* 8/4/60, 11; *Variety* 13/4/60, 58, 15/2/61, 72. Comment: “A routine thriller full of routine thrills” (*Spectator*). The piece benefitted considerably from Ian Carmichael’s comedic abilities (*Tatler*, *Times*). “Better with its thrills than with its humour, Coppel is ingenious in his steady introduction of unexpected enquiries and unlooked-for events” (*Stage*). The first New York production (Lyceum, 12/12/58) ran for 218 performances.

60.89 *The Admiration of Life* (P, 2a, 6sc) Patricia Broderick. ARTS 30/3/60.* Cast: *Stage* 7/4/60, 17; *WWT/13*. *Tommy Caswell* Robert Duvall; *Molly Berenger* Pauline Taylor; *Herbert Berenger* Charles Irwin; *Cal Ruhl* Bruce Boa; *Arnold Liefert* Alex Gallier; *Carter Winter* David Waller; *Rita Winter* Marion Mathie; *George* Jonathan Webb; *Mrs. Geraldine Spanner* Tucker McGuire/Fanny Carby; *Joseph Spanner* Terry Raven; *Mr. Spanner* Kenneth McClellan. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Gen mgr* Bernard Gillman; *Dir* Vivian Matalon; *Sets, Light* Brian Currah; *St dir* Richard Mills; *Sm* Jonathan Webb, Jack Humphries; *Asm* Tessa de Wolf, Sylvia Arnold; *Carp* Edward Gould; *Elect* Wilfred Blunden; *Sc bld, Sc* Stage Decor Ltd. *Bom* Marion Pullem; *Press rep* George Fearon. Reviews: *Observer* 3/4/60, 23; *Spectator* 8/4/60, 596; *Stage* 7/4/60, 17; *Times* 31/3/60, 5; *Tribune* 8/4/60, 11. Comment: “An irritating, truthful, gripping and personal picture of New Yorkers” with Robert Duvall “a virile, voluble young actor whose lines seem to have become as much a part of him as his bloodstream” (*Spectator*). *Tribune* admired the play’s ideas and imagination but thought the plot was improbable. *Observer* agreed that the play had faults but declared Patricia Broderick possessed real talent. However, *Times* declared the piece demonstrated “almost the whole art of how not to write a play.”

60.90 *The Naming of Murderer’s Rock* (P, 2a) Frederick A. Bland. COURT 30/3/60. 1st perfd Court 22/11/59. Cast: Findlater; *Stage* 7/4/60, 17; *Variety* 13/4/60, 58; *WWT/13*. *Judge of the Supreme Court of New Zealand* Nicholas Meredith; *Counsel for the Prosecution* Raf de la Torre; *Junior Counsel for the Prosecution* Roy Spencer; *Counsel for the Defence* Ralph Nossek; *Clerk* Richard Pescud; *Usher* Edwin Finn; *Judge’s Clerk, Anglican Priest* Wilfrid Grantham; *Guards* Rob Inglis, Michael Huht; *Foreman of the Jury, Jewish Rabbi* Christopher Banks; *Richard Burgess* Kenneth Macintosh; *Thomas Noon (alias Kelly)* Colin Blakely; *Philip Levy* Arnold

Yarrow; *Sergeant Baker, Hangman* Stanley Price; *Doctor Joseph Macadam* John Rae; *Mrs Sarah Morgan* Dione Edwin; *Mrs. Dora Jenkins* Mary Jones; *Sergeant Lindsay, Sheriff of Nelson* Hamish Roughead; *Joseph Thomas Sullivan* Nicholas Selby. *Dir* John Bird; *Dec* Motley; *Assist dir* Sunny Amey. Reviews: *Observer* 3/4/60, 23; *Spectator* 8/4/60, 506; *Stage* 7/4/60, 17; *Times* 31/3/60, 5; *Tribune* 8/4/60, 11; *Variety* 13/4/60, 58. Comment: English Stage Company. The play was a dramatization of an 1866 murder trial in New Zealand. “Imitating reality is not art” (*Tribune*). *Variety* faulted every aspect of the play and the production. *Stage* found fault with the piece’s construction but thought it should not be missed.

60.91 *Bridge of Sighs* (Satirical C, 3a) Thomas Muschamp. TOWER, CANONBURY, 1/4/60. 1st perfd Belgrade, Coventry, 13/4/59. Cast: TTC. Reviews: *Observer* 3/4/60, 23; *Stage* 7/4/60, 19; *Times* 4/4/60, 6. Comment: The original title was *Nothing to Declare*. The play had won the Foyle Award for New Plays, 1959. “The bridge of the title divides East and West. It is in fact a link in the Iron Curtain and is guarded by two soldiers whose task it is to see that neither refugees nor heresies reach the other side” (*Stage*). An admirable production (*Observer*). *Times* thought the piece struggled between farce and seriousness.

60.92a *El Café* (C, 2a) Leandro Fernández de Moratín (trans Meadows White of Moratín’s play, 1792). 20th CENTURY 2/4/60. 1st British perf. Antony Estlyn, John Rumney, John Spiers. *Dir* Margot Lister. Review: *Stage* 7/4/60, 18. Comment: Council of Five. “The dramatist’s original intention was to lampoon the decadent state of the Spanish theatre in his day” (*Stage*).

60.92b *The Jubilee* (P, 1a) Anton Chekhov (trans Elisaveta Fen of *Yubiley* [written 1891]). 20th CENTURY 2/4/60. Plot: Hochman, Matlaw, Walford. Comment: Council of Five. The play is also known as *The Anniversary*.

60.92c *The Proposal* (P, 1a) Anton Chekhov (trans Elisaveta Fen of *Predlozheniye*, 1890). 20th CENTURY 2/4/60. *Natalie* Heather Stoney. Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Review: *Stage* 7/4/60, 18. Comment: Council of Five.

60.93 *Needle in the Mind* (P, 3a) R. Vernon Beste. LYRIC 3/4/60.* Repertory Players. 1 perf. Cast: *Stage* 7/4/60, 18; *WWT/13*. *Jim Hailey* Neil McCarthy; *Mona Hailey* Joanna Dunham; *Harry Peterson* Brian Smith; “*Ma*” *Fogarty* Marjorie Rhodes; “*Jaunty Dallas*” Jeffrey Segal; “*Bolshy*” *Cordwainer* Peter Street; *Fergus O’Reilly* Malcolm Hayes; *Rinty Mulligan* Simon Oates;

Mrs. Smita Molly Francis; *Minnie Smith* Carole Mowlam; *Nellie Smith* Anne Sherwin; *Sergeant Holder* Terence Bayler; *Constable Railton* Raymond Adamson. *Dir* Oscar Quitak; *Set* Victor Friendly. Review: *Stage* 7/4/60, 18. Comment: "The central theme of overwhelming and unjustified jealousy" invites inevitable comparisons with Shakespeare's *Othello*, and "the author has explored the emotions with admirable understanding and sympathy and has drawn the characters remarkably well," but is unable to sustain the play for three acts (*Stage*).

60.94 *Aunt Edwina* (C, 2a) William Douglas Home. INTIMATE 4/4/60.** Plot: Weintraub.

60.95 *The Billy Barnes Revue* (Intimate Revue, 2a) Billy Barnes (mus and lyr) and Bob Rodgers (sk). LYRIC, HAMMERSMITH, 4/4/60. 1st perfd Cabaret Concert Theatre, Los Angeles 1956; 1st British perf Theatre Royal, Brighton, 14/3/60. Cast: *Stage* 7/4/60, 18; *Variety* 13/4/60, 58; *WWT/13*. *American Girls* Joyce Jameson, Ann Guilbert, Patti Regan, Jackie Joseph; *English Boys* Ronnie Stevens, Ted Rogers, Terence Cooper, Richard Owens. *Pres* Harold Fielding, Sam Coslow, Harry Edwards; *Pd* George Eckstein; *Dir* Freddie Carpenter; *Ch* Ross Taylor; *Sets* Robert Weaver; *Light* John Wyckham. Plot: Hischak, OTF/2. Reviews: *Stage* 7/4/60, 18; *Times* 5/4/60, 7; *Variety* 13/4/60, 58. Comment: *Stage* thought that the items in first part of the revue were juvenile but in the second half the material was more pointed. Nevertheless, there was little that was really new but it was presented professionally. *Times* thought it was "a good, unsophisticated revue with no clever-clever nonsense." *Variety* reported that Equity had prevented the use of the original American cast but that the English cast performed well. The first New York production (John Golden 4/8/59) ran for 87 performances.

60.96 *Lodging for a Bride* (P, 2a) Patrick Kirwan. HIPPODROME, GOLDERS GREEN, 4/4/60.** Thomas Heathcote, Roger Livesey, Jane Hylton, Olga Lindo, Helena Hughes, Jack Lambert, Robert Shaw, Colin Rix, Griffith James, Jon Laurimore, Hamlyn Benson, Michael Gover, David Battley, Ronald Adam. *Dir* John Fernald.

60.97 *Passage to India* (D, 3a) Santha Rama Rau (adpt of E. M. Forster's novel, 1924). STREATHAM HILL 4/4/60. 1st perfd Playhouse, Oxford, 19/1/60. Plot: Bordman/4, 380, Fletcher, French/2; Hischak. Comment: The Oxford Playhouse production prior to opening at the Comedy later in April (60.116). The first New York production (Ambassador 31/1/62) ran for 109 performances.

60.98 *Romanoff and Juliet* (C, 3a) Peter Ustinov. RICHMOND 4/4/60. 1st perfd Opera House, Manchester,

2/4/56. Michael Atkinson, Kenneth Warren, Ingrid Haffner, Brian Badcoe, Frank Lawless, Beryl Andrews. *Pres* Alan Miles, Frederic Piffard; *Dir* James Belchamber; *Dec* John Piper. Plot: Bordman/4, 346, Fletcher, Hischak, Law, Loney, 299, Matlaw, Salem, Vinson, Weintraub. Comment: The first New York production (Plymouth 10/10/57) ran for 389 performances.

60.99 *Sam, The Highest Jumper of Them All* (P with mus, 2a) William Saroyan. THEATRE ROYAL, STRATFORD EAST, 6/4/60.* Cast: *Stage* 13/4/60, 17; *Variety* 27/4/60, 72; *WWT/13*. *Sam Hark-Harkalark* Murray Melvin; *Ted Owlett* Griffith Davies; *Mr. Horniman* Robert Henderson; *Poor Man* Robin Chapman; *Miss Galway*, *Social Worker* Jean Conroy; *Ann Moon* Claire Isbister; *Gypsy* Rosemary Johnson; *Racing Tipster* Anthony Booth; *Wally Wailer* Frank Coda; *Blind Man* Michael Forrest; *Daisy Dimple* Jan Arnold; *Father Finnegan* William Sherwood; *Inspector Overboard* John Maitland; *Captain Datchikvili* Ori Levy; *Ambassador* Robert Mill; *Man with Clock* Michael Forrest; *Doctor* Robin Chapman; *Sam's Grandmother* Rosemary Johnson; *Sam's Grandfather* William Sherwood; *Newsboy* John Keogh; *Extras* Coral Dent, Patricia Pattrick, Ellis Hill, William Douglas, Victor E. Mane. *Dir* William Saroyan; *Sets* John Bury; *Cost dgn* David Walker; *Ch* Jean Newlove. Plot: MacNicholas. Reviews: *Christian Science Monitor* 16/4/60, 12; *Illustrated London News* 23/4/60, 8; *Spectator* 22/4/60, 574-575; *Stage* 13/4/60, 17; *Tatler* 27/4/60, 222; *Times* 7/4/60, 3; *Variety* 27/4/60, 72. Comment: The play was written for Theatre Workshop and evolved during rehearsals. *Spectator* was "disappointed that Joan Littlewood should have bothered to open her theatre to such sticky and undramatic nonsense." *Stage* said it "is better in its parts and incidental trimmings than in its basic thought and dramatic shape." *Tatler* declared that the piece's improvised origin was only too palpable and that it was not a play at all. *Times* said there was no plot, "just talk." On Saroyan sending letters to fifteen critics for their adverse reviews of his play, see *Guardian* 12/4/60, 8.

60.100 *There Was a Lad* (P) Joe Corrie. 20th CENTURY 6/4/60. 1st perf? *Robert Burns* George McDonald; *Nance Tinnock* Jean Henderson; *James Lammie* Frank Gorman; *Gavin Hamilton* William Moore. *Dir* Harold R. Buttery; *Mus arr* Ann Donnan. Review: *Stage* 13/4/60, 19. Comment: The piece was about a period when Robert Burns "was being persecuted and threatened with imprisonment by the Elders of the Kirk, ostensibly for the immorality of his private life, but ... because he had offended them by lampooning them in verse" (*Stage*).

60.101 *Eleven Plus* (P, 3a) Kon Fraser. COURT 10/4/60.* 1 perf. Cast: Findlater; *Stage* 13/4/60, 17; *WWT/13*. *Clare*

Street Barbara Bolton; *Jane Marie* Wreford; *Susan* Sheila Gill; *Mrs. Heather* Viera Shelley; *Mr. Peebles* Edith Finn; *Colonel Rainbird* Leonard Kingston; *Miss Binder* Mimi Whitford; *Mr. Massiter* Douglas Livingstone; *Mr. Goldstein* David Lander; *Mr. Shard* Brian Gilmar; *Ginger Williams* Richard Martin; *The Doctor* Wilfrid Grantham. *Dir* Keith Johnstone; *Mus arr* Marc Wilkinson. Reviews: *Observer* 17/4/60, 23; *Stage* 13/4/60, 17; *Times* 11/4/60, 14. Comment: English Stage Society. Produced without decor. The play attempted to answer the question "Does modern education, with its emphasis on early specialisation, tend to destroy a child's imaginative faculties?" (*Stage*) and uses a girl's family experiences as an illustration. *Observer* thought the play was worth seeing but that "Fraser has crammed too much into three acts."

60.102 *The Bad Samaritan* (P, 2a) William Douglas Home. RICHMOND 11/4/60. 1st perfd New, Bromley, Kent, 2/9/52. Sally Bazeley, Tristram Jellinek, Ingrid Hafner, David Cole, Nicholas Grimshaw, Beryl Andrews. *Pres* Frederic Piffard; *Dir* Derek Benfield; *Dec* John Piper. Plot: Loney, 282, Vinson. Comment: The piece, set in a Deanery, involved entangled romances embroidered with witticisms.

60.103 *The Glass Menagerie* (P, 2a) Tennessee Williams. WIMBLEDON 11/4/60. 1st perfd Civic, Chicago, 26/12/44; 1st British perf Theatre Royal, Brighton, 13/7/48. *Laura* Dorothy Gordon; *Amanda Wingfield* Viola Keats; *Peter* Whitbread, *Barrie* Cookson. *Dir* Jonathan Alwyn. Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Comment: Peter Haddon Company. The first New York production (Playhouse 31/3/45) ran for 563 performances.

60.104 *Passage to India* (D, 3a) Santha Rama Rau (adpt of E. M. Forster's novel, 1924). HIPPODROME, GOLDERS GREEN, 11/4/60.** Plot: Bordman/4, 380, Fletcher, French/2; Hischak. Comment: The Oxford Playhouse production prior to opening at the Comedy later in April (60.116).

60.105 *Tea and Sympathy* (P, 3a) Robert Anderson. STREATHAM HILL 11/4/60; trfd to HIPPODROME, GOLDERS GREEN, 18/4/60. 1st perfd Shubert, New Haven, Connecticut, 9/9/53; 1st London perf Comedy 25/4/57. Joan Rice, Brian Moorehead, Jeanne Cook, Artro Morris, Michael Laurie, Michael Slater, Lewis Teasdale, Shaun Howard, Christopher Wray. Plot: Best/53, 208, Bordman, Bordman/4, 316, Bronner,

Fletcher, French/2, Gunn, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Vinson, Wilmeth. Comment: The first New York production (Ethel Barrymore 30/9/53) ran for 712 performances.

60.106 *To See Ourselves* (C, 3a) E. M. Delafield. INTIMATE 11/4/60. 1st perfd Ambassadors 11/12/30. Plot: Best/34, 475, Bordman/4, 118, Hischak. Comment: The first New York production (Ethel Barrymore 30/4/35) ran for 23 performances. On the play, see Maurice L. McCullen, *E. M. Delafield* (Boston: Twayne, 1985), 118–19.

60.107 *What Every Woman Knows* (C, 2a) J. M. Barrie. OLD VIC 12/4/60. 1st perfd Duke of York's 3/9/08. Cast: *Stage* 21/4/60, 15; *Theatricalia*; *Variety* 27/4/60, 72; *WWT/13*. *Alick Wylie* Gerald James; *David Wylie* George Baker; *James Wylie* Joss Ackland; *Mamie Wylie* Maggie Smith; *John Shand* Donald Houston; *Mr. Feikie* John Gay; *Comtesse de la Brière* Fay Compton; *Lady Sybil Lazenby* Wendy Williams; *Grace* Davina Berwick; *Mr. Venables* John Moffatt; *Thomas* Paul Harris; *Committee Ladies and Electors* Davina Berwick, Jennie Goossens, Barbara Leigh-Hunt, Pinkie Johnstone, Peter Ellis, Roger Grainger, Paul Harris, Peter Hodgson, William McAllister, David Meredith, Stephen Moore, Martin Redpath, Danvers Walker, Jeffry Wickham. *Dir* Peter Potter; *Cost dgn* Rosemary Vercoe; *Sc dgn* Patrick Robertson; *Mus arr* John Lambert. Plot: Best/25, 583, Bordman/2, 643, Demastes/1, Fletcher, French/2, Geduld, 130–37, Hischak, Hochman, Matlaw, Salem, Shank, Shipley, Sobel. Reviews: *Illustrated London News* 7/5/60, 37; *Observer* 17/4/60, 23; *Spectator* 22/2/60, 573; *Stage* 21/4/60, 15; *Times* 13/4/60, 5; *Variety* 27/4/60, 72. Comment: This limited run production (25 performances) was staged to celebrate the centenary of Barrie's birth (actually on 9/5/60). The first New York production (*Empire* 23/12/08) ran for 198 performances.

60.108 *The Ages of Man* (Recital) George Rylands (anthology drawn from William Shakespeare). HAY-MARKET 13/4/60. 1st perfd Great Drawing Room, Arts Council, London, 1/8/56. Cast: *WWT/13*. Reviews: *Stage* 21/4/60, 15; *Times* 14/4/60, 15. Comment: A one-man show with John Gielgud, who was handicapped by a cold on opening night. The recital lasted two hours.

60.109 *Great Expectations* (P, 2a) Gerald Frow (adpt of Charles Dickens's novel, 1861). MERMAID 13/4/60.* Cast: *Stage* 21/4/60, 15; *Variety* 27/4/60, 72; *WWT/13*. *1st Soldier, Captain Tom, Minister* John H. Garside; *2nd Soldier, William* Raymond Farrell; *Magwich* Paul Curran; *Pip (as a boy)* John Hall; *Mrs. Joe* Jocelyn Page; *Joe Gargery* Dan Meaden; *Compeyson* Geoffrey Rose;

Sergeant, Custom House Officer Lewis Wilson; *Uncle Pumblechook* Edgar K. Bruce; *Miss Havisham* Josephine Wilson; *Estella (as a child)* Gillian Gale; *Herbert Pocket (as a boy)*, *Client* Brian Hewlett; *Biddy* Mairhi Russell; *Pip (as a man)* Gary Watson; *Mr. Jaggars* Michael Logan; *Drunken Clerk* Lewis Wilson; *Gentleman* Terence Edmond; *Mr. Wemmick* Colin Ellis; *Herbert Pocket (as a man)* Richard Coe; *Amelia, Miss Stiggins* Deirdre White; *Estella (as a woman)* Suzanne Fuller; *Newgate Turnkey, Gatehouse Keeper* Ronald Pember; *The Colonel* Raymond Farrell; *Bentley Drummle* Michael Griffiths; *The Aged P* Blake Butler; *Soldiers, Convicts, Passersby, Brokers Men* Janet Pate, John Cole, John Gray, Nigel, Keen, Andrew Thomas. *Dir* Sally Miles; *Dgn* Sean Kenny; *Fight arr* Patrick Crean. Reviews: *Dickensian* 56 (1/5/60), 128; *Guardian* 14/4/60, 11; *Illustrated London News* 30/4/60, 37; *New Statesman* 23/4/60, 586; *Observer* 17/4/60, 23; *Stage* 21/4/60, 15; *Times* 14/4/60, 15; *Variety* 27/4/60, 72. Comment: "Not Dickens at all" (*Guardian*). *Observer* found the performance fragmentary, little more than a series of tableaux, and *New Statesman* was similarly negative. However, *Stage* said the adaptation "is lively, intelligent and competent," although the novel's "multiplicity of characters, scenes and incidents, cannot really be transferred to the stage without much being lost." *Illustrated London News* agreed, finding the adaptation and production "extraordinarily well" done. *Variety* noted "the big cast has a tough job with the twice-nightly presentation as there is a break of only 15 minutes or so between shows. Nevertheless, they showed no signs of strain during the second performance opening night and worked together effectively as a team." On stage adaptations of the novel, see Mary Hammond, *Charles Dickens's Great Expectations: A Cultural Life, 1860–2012*, London: Routledge, 2016.

60.110 *Charley's Aunt* (FC, 3a) Brandon Thomas. WIMBLEDON 18/4/60. 1st perfd Theatre Royal, Bury St. Edmunds, 29/2/1892. *Lord Fancourt Babberley* Barrie Gosney; *Jack Chesney* John Hart Dyke; *Charles Wykeham* David Perry; *Kitty Verdun* Jasmine Dee; *Donna Lucia D'Alvadorez* Enid Lowe; Barbara Ferris, Wendy Adana. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Comment: Peter Haddon Company. The first New York performance was at the Standard on 2/10/1893.

60.111 *A Lodging for a Bride* (P, 2a) Patrick Kirwan. WESTMINSTER 18/4/60.** Cast: *Stage* 21/4/60, 16; *Variety* 4/5/60, 61; *WWT/13*. *Alfie Davis* Thomas Heathcote; *Marcus Heatherington (The Bishop)* Roger Livesey; *Edna Marshal* Jane Hylton; *Miss Slee* Olga Lindo; *Mrs.*

Palmer Helena Hughes; *Superintendent Bussy* Jack Lambert; *Watson* Robert Shaw; *Policeman* Colin Rix; *Plainclothes Policemen* Griffith James, Jon Laurimore; *Bridges* Hamlyn Benson; *Weatherby* Michael Gover; *Jack Bentley* David Battley; *Judkin Browne* Ronald Adam. Pres L. O. P. Ltd., Shamus Locke; *Dir* John Fernald; *Dec* Roger Furse. Reviews: *Illustrated London News* 30/4/60, 37; *New Statesman* 23/4/60, 592; *Observer* 24/4/60, 21; *Stage* 21/4/60, 16; *Times* 19/4/60, 14; *Variety* 4/5/60, 61. Comment: "Kirwan's play, an exposure of the methods of the cheaper Press, was frankly not very satisfying—and its London run was short—but Livesey, at the heart of a thieves' kitchen, was always enjoyable" (*Illustrated London News*). *Stage* said that the comedic, dramatic and thriller elements did not blend well together. "A most lively, well-written and well-produced play which is likely to please West-End audiences" (*New Statesman*).

60.112 *The Pleasure of His Company* (C, 2a) Samuel Taylor (with Cornelia Otis Skinner). STREATHAM HILL 18/4/60. 1st perfd New Haven, Connecticut, 1/10/58; 1st British perf Royal Court, Liverpool, 23/3/59. John Baily, Eve Lister, Linda Gardner, John Law. *Dir* Anthony Knowles; *Dec* Tony Walton. Plot: Best/58, 78, Bordman, Bordman/4, 355, Bronner, Hischak, Hochman, Loney, 309, Salem. Comment: The first New York production (Longacre 22/10/58) ran for 474 performances.

60.113 *Seagulls over Sorrento* (P, 3a) Hugh Hastings. INTIMATE 18/4/60. 1st perfd Comedy 23/10/49. Plot: Bordman/4, 308, Fletcher, Hischak, Loney, 267. The first New York production (John Golden 11/9/52) ran for 12 performances.

60.114 *They Got What They Wanted* (C, 3a) Louis D'Alton. RICHMOND 18/4/60. 1st perfd Abbey, Dublin, 24/2/47. Desmond Perry, Peggy Marshall, James McLoughlin, Robert Vahey, Pauline Delaney, Brian Badcoe, Michael Atkinson, John Dane. Pres Frederic Piffard; *Dir* Derek Benfield; *Dec* John Piper. Comment: A penniless man discovers that rumours about him being a wealthy heir enable him to buy much on credit.

60.115 *Johnny the Priest* (MD, 2a) Peter Powell (lyr and lib; adpt of R. C. Sherriff, *The Telescope*, 1957) and Antony Hopkins (mus). PRINCES 19/4/60.** 14 perf. Cast: *Stage* 21/4/60, 16; *Variety* 27/4/60, 72; *WWT/13*. *Curly* Norman Warwick; *Len* Lee Graham; *Matt* Keith Buckley; *Joe* David Fontaine; *Harry* Tony Craine; *Paddy* Richard Fox; *Barry* Freddie Lees; *Carrots* Tony Holland; *Ray* Donald Wilson; *Jack* David Rowley; *Percy* Nicholas Evans; *Chris* Bob Landis; *Rosie* Kay Kelly; *Penny* Lisa Noble; *Margot* Pat O'Reilly; *Bessie* Jenny Wren; *Rev.*

Highfield Jeremy Brett; *Johnny Bunny May*; *Vi Frances* Buckeridge; *A Tramp* Rex Robinson; *Sergeant Wallis* Hugh Moxey; *Ben Brooks* Harry Brunning; *Mrs. Palmer* Hope Jackman; *Mary Highfield* Stephanie Voss; *Miss Brown* Elsie Windsor; *Miss Fortescue* Phillada Sewell; *Hyman Golberg* George Desmond; *Other Boys* Eugene Ankeny, Graham Harper, Kevin Goodall. *Pres* Don Gemmel, Reginald Wooley, Players Ventures Ltd.; *Dir* Norman Marshall; *Ch* Anthony Bateman; *Dec* Reginald Woolley; *Mus dir* Alan Harris. Plot: OTF. Reviews: *Observer* 24/4/60, 21; *Spectator* 29/4/60, 612; *Stage* 21/4/60, 16; *Times* 20/4/60, 16; *Tribune* 29/4/60, 11; *Variety* 27/4/60, 72. Comment: "The story is about a clean limbed priest and his cosy, sympathetic wife, who set out to reform the young gangsters who infest the priest's parish in London's dock land. Their weapons appear to be ping-pong, soft-drinks, a friendly smile and a readiness to 'understand.' . . . the story is ridiculously naive and lacking in originality and insight. . . . Jeremy Brett deserves high praise for making the dull priggish priest bearable, even likeable" (*Stage*). *Spectator* found the music "pretentious" and the words "stilted and un-singable." *Times* thought the piece would be more effective as a straight drama.

60.116 *A Passage to India* (D, 3a) Santha Rama Rau (adpt of E. M. Forster's novel, 1924). COMEDY 20/4/60.** 261 perf. Cast: *Stage* 28/4/60, 17; *Theatricalia*; *Variety* 4/5/60, 61; *WWT/13*. *Dr. Aziz* Zia Mohyeddin; *Mr. Fielding* Norman Wooland; *Mrs. Moore* Enid Lorimer; *Miss Adela Quested* Dilys Hamlett; *Professor Godbole* Wolfe Morris; *Ronny Heaslop* Jeremy Burnham; *A Lieutenant* David Sutton; *Mrs. McBryde* Monica Stewart; *Mrs. Lesley* Hilary Hardiman; *Mrs. Turton* Margo Cunningham; *Mrs. Burton* Miriam Raymond; *Mrs. Colin* Marjorie Wilde; *Major Callendar* Neil Seiler; *Mr. Fletcher* William Douglas; *Mr. Burton* Michael Simpson; *Mr. Lesley* Richard Dunn; *Mr. Turton* Alastair Hunter; *Mr. McBryde* John Nettleton; *Mrs. Callendar* Pamela McGrath; *Mr. Hamidullah* Rashid Karapiet; *Mr. Amritrao* Michael Poole; *Dr. Das* Christopher Hancock; *Servants, Court Attendants, Guards* Surat Ali, Amal Bose, Basanta Dass, Aziz Khan, Rifat Shenel, Khama Gobin, Sama Swaminathan. *L* Wingate Productions Ltd.; *Lic* H. H. Wingate; *Pres* Donald Albery, Tennent Productions Ltd, Donmar Productions Ltd.; *Gen mgr* Anne Jenkins; *Mgr* Michael Hallifax; *Dir* Frank Hauser; *Sc dgn* Michael Richardson; *Sc bld*, *Sc* Queen's Theatre Studios; *Cost* L. and H. Nathan Ltd.; *Pq* Wig Creations; *Sm* Gordon Stratford; *Dsm* Michael Simpson; *Asm* Pamela McGrath, Sama Swaminathan; *Press rep* Duncan Melvin; *Bom* Juanita Atkinson; *Carp* Philip Patrick; *Elect* Simon Leviton. Plot: *Bordman*/4, 380, *Fletcher*, *French*/2; *Hischak*. Reviews: *Birmingham Post* 22/4/60, 4; *New*

Statesman 30/4/60, 621–62 *Observer* 24/4/60, 21; *Spectator* 29/4/60, 612; *Sphere* 14/5/60, 299; *Stage* 28/4/60, 17; *Tatler* 4/5/60, 281–82; *Times* 21/4/60, 16; *Tribune* 29/4/60, 11; *Variety* 4/5/60, 61. Comment: The Oxford Playhouse production. At the end of the opening-night performance "E. M. Forster walked on, bowed to the company, and turned to face an expectant Comedy Theatre audience. Then, as quickly as he had come, he walked off again with a last deprecating wave to a cheering house" (*Birmingham Post*). A "faithful and mechanically efficient" adaptation (*Observer*); *Tribune*, however, thought it admirable and "a good play in its own right," a sentiment shared by *New Statesman* and *Variety*. *Times* noted that the production had been revised and improved since its premiere at the Oxford Playhouse. *Spectator* thought that Zia Mohyeddin was "a brilliant Dr. Aziz."

60.117 *The Most Happy Fella* (MC, 3a) Frank Loesser (lyr, lib, mus; based on Sidney Howard, *They Knew What They Wanted*, 1924). COLISEUM 21/4/60. 288 perf. 1st perfd Shubert, Boston, 13/3/56; 1st British perf. Cast: *Stage* 28/4/60, 17; *Variety* 27/4/60, 72; *WWT/13*. *The Cashire* John Adams; *Cleo* Libi Staiger; *Waitresses* Bernice Adams, Susan Foster, Joan Jemison, Carole Naylor; *Busboys* David Kerr, George Lucas, Brian Todd; *Customers* Paula Edwards, Helena Leahy, Anna Peters, Gaynor Rees, Bobby Scott Webber, Robin Palmer, David Williams, Frederick Williams; *Rosabella* Helena Scott; *The Postman* William Dickie; *Tony* Inia Wiata; *Max* Alan Jones; *Marie* Nina Verushka; *Herman* Jack DeLon; *AL* John Lloyd Parry; *Clem* Peter Rhodes; *Jake* Alan Thomas; *Joe* Art Lund; *Pasquale* Rico Froehlich; *Giuseppe* Ralph Farnworth; *Ciccio* John Clifford; *Country Girl* Jean Speare; *City Boy* Robert Harvey; *Doc* Walter Midgley; *The Priest* Lewis Henry; *Tessie* Janina Faye; *Gussie* Kenneth Nash; *First Truck Driver* Robin Palmer; *Second Truck Driver* John Adams; *Bus Driver* Peter Hudson; *Brakeman* Alan Jones; *Singers* Paula Edwards, Leonie Jessell, Patricia Kilgarrif, Helena Leahy, Stella Moray, Ula Mulvanney, Anna Peters, Angela Sturdee, Gaynor Rees, Lita Tovey, Sylvia Vale, John Adams, John Baker, Jimmy Brooke, Lewis Henry, Peter Hudson, Alan Jones, Colin Kemball, John Lloyd Parry, Robin Palmer, Peter Rhodes, Bobby Scott Webber, Alan Thomas, David Williams, Frederick Williams; *Dancers* Bernice Adams, Ann Berrecloth, Anne Briley, Susan Foster, Christine Harington, Joan Jemison, Carole Naylor, Susan Penrose, Jean Speare, Michel Boudot, Robert Harvey, Robert Howe, David Kerr, George Lucas, Ron Lucas, Roy Pannell, Brian Todd, Rudi Szigeti. *Mgr dir* Prince Littler; *Gen mgr* Sam Harbour, Bernard Gordon; *Pres* H. M. Tennent, Frank Productions; *Dir* Jerome Eskow; *Ch* Ralph Beaumont; *Sc dgn*, *Cost dgn*

Tony Walton; *Light* Joe Davis; *Assist ch* Arthur Partington; *Pd mgr* Ian Dow; *Wardrobe supervisor* Lily Taylor; *Sm* Anthony Chardet; *Rep* Honor Blair; *Cost* Berman; *Sc bld* Brunskill and Loveday, E. Babbage, Mars and Houghton Ltd.; *Sc* Alick Johnstone; *Co. sm, Sm* Kenneth Riddington; *Dsm* Nora Stapleton; *Asm* Michael Pearce, Jill Downs; *Press rep* Vivienne Byerley, Fred Gratton; *Mgr* G. Rider, Michael Baird. Plot: Bordman, Bordman/5, 599, Gänzl, Hischak, Kennedy, Loney, OTF, Salem, Shipley Wilmeth. Reviews: *New Statesman* 30/4/60, 622; *Observer* 24/4/60, 21; *Sphere* 7/5/60, 206–07; *Spectator* 29/4/60, 612; *Stage* 28/4/60, 17; *Tatler* 11/5/60, 358, 360; *Times* 22/4/60, 18; *Tribune* 29/4/60, 11; *Variety* 27/4/60, 72. Comment: The first-night performance ran for over three hours before an enthusiastic audience. *Observer* said the musical was good, but faulted the sentimentality and syrupiness. The “combination of sob-in-the-throat Italianism and the usual obsessional bonhomme is almost insufferable” (*New Statesman*). “Even those who find *The Most Happy Fella* ... too syrupy for their palate or too drawn out for their patience, allow that it is another American musical success and ‘will run for ever’” (*Tatler*). *Times* welcomed the piece’s “simple charm.” The first New York production (Imperial 3/5/56) ran for 676 performances

60.118 *The Offshore Island* (P, 3a) Marghanita Laski. UNITY 22/4/60. 1st perfd Barn, Dartington Hall, 6/11/56. Reviews: *Spectator* 6/5/60, 661–62; *Tribune* 29/4/60, 11. Comment: The play was also broadcast on BBC TV 14/4/59. The cast included Kathleen Wardman. *Tribune* praised Laski for being prescient about what the testing of the atomic bomb meant for the future. “A straight-forward propaganda play written with rare intelligence” (*Spectator*).

60.119a *Hello, Out There!* (P, 1a) William Saroyan. THEATRE ROYAL, STRATFORD EAST, 24/4/60. 1st perfd Lobero, Santa Barbara, 10/9/41. Belasco, New York, 29/9/42. Cast: *Stage* 28/4/60, 17; *WWT/13*. *Young Man* Johnny Sekka; *Girl* Gloria Higdon; *Man* Mark Heath; *2nd Man* Neville Munro; *3rd Man* Clifton Jones; *Woman* Carmen Munroe; *Dir* Clifton Jones; *Dec* Ian Smart. Plot: Bordman/4, 216, French/2, MacNicholas, Matlaw, Walford. Review: *Stage* 28/4/60, 17. Comment: New Negro Theatre Company (formed by Clifton Jones to establish a permanent professional black acting company). “Very wisely, the group were under rather than over-ambitious in this first production. Both plays were on the short side but they were sufficient to give us an exciting taste of the potentialities of the company” (*Stage*). The first British performance may have been by the Tower Theatre Company, Studio, Christchurch, 7/10/50 (see TTC).

60.119b *The No 'Count Boy: A Play of Folk Imagination* (C, 1a) Paul Green. THEATRE ROYAL, STRATFORD EAST, 24/4/60. 1st perfd Little, Chicago, 6/12/24; 1st British perf? Cast: *Stage* 28/4/60, 17; *WWT/13*. *Pheelie* Gloria Higdon; *Enos* Mark Heath; *Boy* Tamba Allen; *Negro Woman* Carmen Munroe. *Dir, Dec* as for 60.119a. Plot: French/2, MacNicholas. Review: *Stage* 28/4/60, 17. Comment: New Negro Theatre Company. The first New York production (Wallack’s 6/5/25) ran for one performance.

60.120 *Roger the Sixth* (FC, 3a) Joseph Carole. STRAND 24/4/60; trfd to WESTMINSTER 24/5/60. 1st British perf Camberwell Palace 31/5/54. Cast: *Stage* 26/5/60, 19; *Theatricalia*; *Variety* 1/6/60, 71; *WWT/13*. *Wimps* Bill Redway/Richard Dean; *Filley* Kenneth Edwards/A. J. Brown; *Wade* Frederick Treves/Brian Murray; *Ann* Catherine Feller; *Penny* Jill Adams; *Peter Croslyn* Budd Knapp; *Arturo* Oscar Quitak; *Marcia Croslyn Bacon* Noël Dyson; *Roger Bacon* Gordon Tanner; *George Hartford* Glynn Williams; *Oliver* Robert Desmond; *Tiger Martin* Roland Brand. *Dir* Leslie Phillips; *Dec* Hutchinson Scott/Anthony Holland. Reviews: *Birmingham Post* 25/5/60, 20; *Guardian* 25/5/60, 7; *Sphere* 4/6/60, 409; *Stage* 28/4/60, 18, 26/5/60, 19; *Times* 25/4/60, 16, 25/5/60, 6; *Variety* 1/6/60, 71. Comment: This American play was written evidently in 1940, and several American productions were proposed, although I have been unable to locate them. It was given one performance by the Repertory Players in 1957 (see Wearing 57.37) and the Strand performance was also by the Repertory Players. A newly-wed husband discovers he is his wife’s sixth husband and has several of her unruly children to deal with. *Guardian* thought little of the play which was further hampered by “indifferent” acting and a poor production. However, *Times* said the play deserved this “second showing,” and it “obviously pleased the audience well” on its transfer to the Westminster. *Variety* was puzzled that “this inept comedy ... has been translated into eight languages and apparently is doing well in Paris.”

60.121 *Sive* (D, 3a) John B. Keane. NOTRE DAME HALL 24/4/60. Review: *Stage* 28/4/60, 17. 1st perfd Walsh’s Ballroom, Listowel, Ireland, 2/2/59. *Sive* Patricia Ivey; Harry Hutchinson, Ethel O’Shea, Sheila Raynor, T. G. Duggan, Dominic Behan, Brian O’Higgins, Maurice Good, Dermot Kelly. *Dir* Margaret Hotine. Plot: Schrank, Vinson, Weintraub. Comment: A professional play reading by the Catholic Stage Guild. “It concerns a young girl born out of wedlock and the efforts of her aunt and a matchmaker to marry her against her will” (*Stage* 6/10/60, 8). *Stage* (28/4) thought Keane ran the risk of “inflating a simple plot almost to bursting point by

overwriting." The play was given a New York production at the Irish Repertory Theatre 27/9/2007.

60.122 *The Last Word* (Thriller, 3a) Jack Popplewell. INTIMATE 25/4/60. 1st perfd Lyceum, Edinburgh, 24/3/58. Comment: "The audience is in the know all the time, but that does not detract from the effect that there is a battle of wits between police and the suspected parties which creates an air suspense cleverly held throughout the play" (*Eastbourne Herald* 10/5/58, 13).

60.123 *The Pleasure of His Company* (C, 2a) Samuel Taylor (with Cornelia Otis Skinner). HIPPODROME, GOLDERS GREEN, 25/4/60.** Michael Hamer, John Bailey, Linda Gardner, Eve Lister, John Law, George Cormack, Gene Sandys. *Dir* Anthony Knowles Plot: Best/58, 78, Bordman, Bordman/4, 355, Bronner, Hirschak, Hochman, Loney, 309, Salem.

60.124 *The Ring of Truth* (C, 3a) Wynyard Browne. RICHMOND 25/4/60. 1st perfd King's, Edinburgh, 8/6/59. Peter Hughes, Helen Jessop, Michael Bilton, Laurel Solash, Edna Doré. *Pres* Frederic Piffard; *Dir* Derek Benfield; *Dec* John Piper. Plot: Loney, 315, Weintraub.

60.125 *New Cranks* (Revue, 2a) John Cranko (deviser) and David Lee (mus). LYRIC, HAMMERSMITH, 26/4/60. 1st perfd Theatre Royal, Brighton, 18/4/60. Cast: *Stage* 28/4/60, 18; *Variety* 4/5/60, 61. Bernard Cribbins, Gillian Lynne, Carole Shelley, Johnny Wade, Billy Wilson, Yolanda. *L* Associated Theatre Seasons Ltd.; *Lic* J. Baxter Somerville; *Pres* Spur Productions Ltd., Jack Waller Ltd.; *Dgn* Carl Toms; *Mus dir* Anthony Bowles; *Mus arr* David Lee, Anthony Bowles; *Light* William Bundy; *Sc bld* Queen's Theatre Studio; *Sc* Alick Johnstone; *Props* Stuart Stallard; *Pq* Wig Creations; *Sm* Valerie West; *Dsm* Juliet Duncombe; *Wm* Betty Mullings; *Press rep* Randall Carlsen Ltd.; *Gen mgr* Reginald Cornish; *Am* Jack Brown; *Pd mgr* Disley Jones; *Elect* Michael Whyatt; *Pm* Sam Ingram; *Bom* Vera Murray. Plot: OTF/2. Reviews: *Observer* 1/5/60, 23; *Spectator* 6/5/60, 661; *Stage* 28/4/60, 18; *Times* 27/4/60, 10; *Variety* 4/5/60, 61. Comment: "The theme of almost every item is the sex war seen from the point of view of a disabled non-combatant" (*Spectator*). The revue was hampered by "a persistent flow of substandard lyrics" (*Observer*). "The cheers from fervent friends were as irritating as the boos, or even more so. At least it was easy to see that much of the show is poor and that several of the players lack the expert professionalism that the material requires" (*Stage*).

60.126 *The Caretaker* (D, 3a) Harold Pinter. ARTS 27/4/60; trfd to DUCHESS 30/5/60.* 444 perf. Cast: *Stage* 5/5/60, 21; *Theatricalia*; *Variety* 11/5/60, 54 *WWT/13*.

Mick Alan Bates/Harold Pinter; *Aston* Peter Woodthorpe; *Davies* Donald Pleasence. *Pres* Michael Codron, David Hall; *Dir* Donald McWhinnie; *Set, Light* Brian Currah. Plot: Best/61, 49, Demastes/2, Fletcher, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Christian Science Monitor* 14/5/60, 8; *Observer* 1/5/60, 23; *Spectator* 6/5/60, 661, 10/6/60, 835; *Stage* 5/5/60, 21, 2/6/60, 18, 23/2/61, 14; *Times* 28/4/60, 6; *Tribune* 6/5/60, 11; *Variety* 11/5/60, 54. Comment: Pinter took over the role of Mike on 20/2/61. *Spectator* praised Pleasance, Bates and Woodthorpe for embodying "their roles with really rather uncanny self-absorption." *Observer* similarly had the highest praise for the acting and production. A "flimsy and ultimately tedious play" (*Tribune*). *Variety* praised Pinter's "unique technique of repetitive dialogue, which gives a surprising insight into the characters he is developing." See also Lloyd Evans, 96–99. The first New York production (Lyceum 4/10/61) ran for 165 performances.

60.127 *A Shred of Evidence* (P, 3a) R. C. Sherriff. DUCHESS 27/4/60; trfd to FORTUNE 30/5/60. 1st perfd Theatre Royal, Brighton, 28/3/60. Cast: *Stage* 5/5/60, 21; *Variety* 11/5/60, 54; *WWT/13*. *Richard Medway* Paul Rogers; *Laura* Jean Kent; *Pamela* Joanna Craig; *John Cartwright* Ralph Michael; *Inspector Beecroft* Richard Warner; *Captain Foster* Richard Caldicot; *Mr. Bennett* Richard Vernon; *Mrs. Bennett* Rosamond Burne; *Serjeant Hogan* Vincent Murray. *Pres* E. P. Clift, Anna Deere Wiman; *Dir* Allan Davis; *Sc dgn* Ken Calder; *Sc bld* E. Babbage and Co.; *Sc* Alick Johnstone; *Sm* Hendrik Baker; *Dsm* Clive Webster; *Asm* Elizabeth Holloway; *Press rep* Torrington Douglas; *Mgr* Frank Freeman; *Bom* Doreen Gould.. Plot: Bull/1, Demastes/1, French/2, Salem. Reviews: *Observer* 1/5/60, 23; *Stage* 5/5/60, 21; *Times* 28/4/60, 6; *Variety* 11/5/60, 54. Comment: *Stage* acknowledged that the first act was weak but contended the play had a serious purpose as Sherriff returned to one of his favorite themes—"the ordinary man who suddenly finds himself in alarming circumstances." *Observer* noted the cardboard characterizations and the initial slow development of the plot. *Times* said Sherriff was more interested in characters than plot, and Paul Rogers in the lead gave "an admirably relaxed performance."

60.128 *The Man Who Had All the Luck* (CD, 3a) Arthur Miller. TOWER, CANONBURY, 28/4/60. 1st perfd Playhouse, Wilmington, Delaware, 9/11/44; 1st British perf. *J. B.* George Wood; *Hester* Phillipa Reid; *Amos* Julian Beck; *David Beeves* Patrick Burger. *Dir* Charles Marowitz. Plot: Bronner, Hirschak, Hochman, MacNicholas. Reviews: *Observer* 1/5/60, 23; *Stage* 5/5/60, 21. Comment: In-Stage. Arthur Miller had given special permission for the production of this forerunner to *Death*

of a Salesman. "In this production climaxes were chaotic, emotional scenes melodramatic, several telling speeches barely heard and characters distorted" (*Stage*). The first New York production (Forrest 23/11/44) ran for 4 performances.

60.129 *Rhinoceros* (D, 3a) Eugène Ionesco (trans Derek Prouse of *Rhinocéros*, 1959). COURT 28/4/60; trfd to STRAND 8/6/60. 105 perf. 1st perfd (this trans) BBC Radio Third Programme, 20/8/59; 1st British stage perf in English. Cast: Findlater; *Stage* 5/5/60, 21; *Theatricalia*; *Variety* 11/5/60, 54; *WWT/13*. *Bessie* Monica Evans; *Berenger* Laurence Olivier; *John* Duncan Macrae; *A Grocer* Henry Woolf; *The Grocer's Wife* Margery Caldicott; *A Lady with a Cat* Hazel Hughes; *A Logician* Geoffrey Dunn/Geoffrey Lumsden; *An Old Gentleman* Michael Bates; *A Publican* Will Stampe; *Daisy* Joan Plowright/Maggie Smith; *Duddard* Alan Webb/Michael Gough; *Mr. Butterfly* Miles Malleon; *Bottard* Peter Sallis; *Mrs. Beef* Gladys Henson; *A Fireman* Philip Anthony. *Pres* English Stage Company, Oscar Lowenstein, Wolf Mankowitz; *Dir, Dgn* Orson Welles. Plot: Best/60, 156, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Reviews: *Christian Science Monitor* 14/5/60, 8; *Illustrated London News* 25/6/60, 47 *Observer* 1/5/60, 23, 12/6/60, 24; *Spectator* 6/5/60, 661; *Stage* 5/5/60, 21, 16/6/60, 17; *Times* 29/4/60, 16; *Tribune* 6/5/60, 11; *Variety* 11/5/60, 54. Comment: English Stage Company. Ionesco attended one of the Strand performances (*Stage* 23/6/60, 17). Olivier gave a "winning performance" in a production directed with "inventive liveliness" by Welles, but neither could overcome the fatiguing shallowness of the writing (*Spectator*). *Observer* wished that the rest of the cast had been as good as Olivier. "No doubt that it is the most significant and powerful play we have seen for years" (*Tribune*). The first New York production (Longacre 9/1/61) ran for 240 performances.

60.130 *The Three Sisters* (P, 4a) Anton Chekhov (trans Constance Garnett of *Tri sestry*, 1901). QUESTORS 30/4/60. Cast: QTA. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Middlesex County Times* 7/5/60, 14; *Stage* 23/5/63, 15. Comment: *Middlesex County Times* commended the fine, ensemble performances.

60.131 *Green Room Rag*. ADELPHI 1/5/60. Review: *Stage* 5/5/60, 23. Comment: A notable feature of the "programme was 'The Lord Chamberlain Regrets' a collection of the censored material of Peter Myers, Alec Grahame, Ronald Cass and John Pritchett"—sketches which had been banned by the Lord Chamberlain (*Stage*);

developed later into a revue, see 61.214.

60.132 *The Sport of My Mad Mother* (P, 2a) Ann Jellicoe. COURT 1/5/60 (1 perf); trfd to HAMPSTEAD 19/5/60 (4 perf). 1st perfd Court 25/2/58. Cast: Findlater. *Dodo* Althea Stewart; *Julia* Blake, *Graham* D'Albert, *Grant* Cowan, *Ann Richards* Christopher Dunham, *Joachim* Tillinger. *Dir* Jane Howell; *Dgn* Kenneth Jones. Plot: Demastes/2, Dorney, French/2, Hochman, Vinson, Weintraub. Reviews: *Observer* 8/5/60, 21; *Stage* 5/5/60, 22. Comment: Bristol Old Vic Theatre School. Produced without decor. "Of this extremely difficult play an incandescent experience was made" (*Observer*). While disliking the play itself, *Stage* called the production "wonderfully professional, not only in the brilliance of the acting, but in such things as the lighting."

60.133 *And Suddenly It's Spring* (C, 3a) Jack Popplewell. STREATHAM HILL 2/5/60; trfd to HIPPODROME, GOLDERS GREEN, 9/5/60; trfd to RICHMOND 16/5/60. 1st perfd Royal Court, Liverpool, 14/9/59. Comment: In the play a business woman attempts and fails to reinvent herself as a romantic creature. This was the touring West-End production and cast which closed on 30/4/60 (see Wearing 59.240).

60.134 *The Gentle Alliance* (C) Frances Rich. WIMBLEDON 2/5/60. 1st perfd, Library, Manchester, 14/7/59. Cast: *Stage* 5/5/60, 21. *Henry Able* Peter Whitbread; *Judith Standard* Diana ten Hove; *John Flash* Robin Lloyd; *Natty Sweeting* Jasmine Dee; *Richard Flash* Peter Haddon. *Dir* George Rowbottom; *Dec* Raymond Cusick. Review: *Stage* 5/5/60, 21. Comment: Peter Haddon Company. The play was about "a set of young people who, despite their Bohemian style of life, was fundamentally 'nice'" (*Stage*).

60.135 *Intimate Relations* (P, 3a) Jean Cocteau (trans Charles Frank of *Les parents terribles*, 1938). RICHMOND 2/5/60. Geoffrey Lumsden, Peggy Marshall, Ingrid Haffner, John Dane, Mary Laura Wood. *Pres* Frederic Piffard; *Dir* Derek Benfield; *Dec* John Piper. Plot: Hochman, Matlaw.

60.136 *The Pleasure of His Company* (C, 2a) Samuel Taylor (with Cornelia Otis Skinner). INTIMATE 2/5/60.** Plot: Best/58, 78, Bordman, Bordman/4, 355, Bronner, Hischak, Hochman, Loney, 309, Salem.

60.137 *Over the Bridge* (P) Sam Thompson. PRINCES 4/5/60. 1st perfd Empire, Belfast, 26/1/60. Cast: *Stage* 12/5/60, 21; *WWT/13*. *Rabbie White* J. G. Devlin; *Warren Baxter* Colin Blakely; *Mr. Fox* Patrick McAlinney; *George Mitchell* Roy Alcorn; *Ephraim Smart* Michael

Allport; *Archie Kerr* Sam Thompson; *Davy Mitchell* Joseph Tomelty; *Peter O'Boyle* Maurice O'Callaghan; *Billy Morgan* John McBride; *Marian Mitchell* Kathleen Feenan; *Martha White* Irene Bingham; *Nellie Mitchell* Catherine Gibson; *Mob Leader* James Ellis; *Workmen* Jim Fitzgerald, George McMillan. *Pres* L. O. P. Ltd., Ulster Bridge Productions Ltd.; *Dir* James Ellis; *Dec*, *Light* Henry Lynch-Robinson. Plot: Schrank. Reviews: *Guardian* 6/5/60, 11; *New Statesman* 14/5/60, 711; *Observer* 8/5/60, 21; *Spectator* 13/5/60, 695; *Stage* 28/4/60, 1, 12/5/60, 21; *Times* 5/5/60, 18. Comment: The play (about trade unionism and shipyard workers) had caused considerable controversy in 1959 prior to its eventual production at the Empire, Belfast (see *Stage* 14/5/59, 1, and numerous reports in *Irish Times*, 8/5/59, 9, 9/5/59, 1, 11/5/59, 1, 14/5/59, 9, 15/5/59, 7, 18/5/59, 5 and 6/6/59, 1). The controversy arose because of a religious element in the play and a scene in which a man is kicked to death. "An eloquent protest against intolerance" (*Observer*). "The documentary aspects of the piece compel respect" (*Times*). *New Statesman* regretted that, despite its faults, the play enjoyed only a very short run (it was taken off on 7/5/60).

60.138 *When I Played Viola* (C) Jessica Taylor and Ozah Segal and Stanley Segal. 20th CENTURY 4/5/60.* Prudence Potter, Vivienne Burgess, Monica Merlin, Peggy Butt, Meg Ritchie, Walter Hall, Stanley Segal. Review: *Stage* 12/5/60, 22. Comment: "The theme deals with the conflict of ideas between a retired actress of the old school and her angry young grandson who is a playwright in the 'kitchen sink' manner" (*Stage* 28/6/60, 8).

60.139 *The Golden Touch* (Mus, 2a) James Gilbert (original story, lyr, mus) and Julian More (original story, lib, lyr). PICCADILLY 5/5/60. 12 perf. 1st perfd Lyceum, Edinburgh, 5/4/60. Cast: *Stage* 12/5/60, 21; *WWT/13*. *Yanni* Sergio Franchi; *Mad* Gary Cockrell; *Francesca* Stella Claire; *Arpad* Tom Kyffin; *Wardour* John Church; *Jean-Claude* Ian Kaye; *Kim* Nita Howard; *Chelo* Sidonie Darrell; *Leonardo* Alvare Fuse; *Gil* Tommy Shaw; *Raf* Fred Evans; *Ingrid* Janet Moss; *Marylou* Janet Hall; *Gogo Atagian* Evelyn Ker; *Krikor Atagian* Cec Linder; *Baron Grunwald* Frederick Schiller; *Sir Tristram Dudley* Brian Dent; *Paul Simpson* Gordon Boyd; *Comtesse de St. Marigny-Marbeuf* Patricia Laffan; *1st Steward*, *Brother Gregory* Michael Coles; *2nd Steward* Graham Skidmore; *Bishop Zog of Nixos* Frank Thornton. *Pres* Hugh Casson, Neil Crawford; *Dir*, *Ch* Paddy Stone; *Dec* Hugh Casson; *Cost dgn* Jocelyn Rickards; *Light* Richard Pilbrow; *Mus arr* Dennis Wilson; *Mus dir* Burt Rhodes. Plot: OTF. Reviews: *Guardian* 6/5/60, 11; *Observer* 8/5/60, 21; *Stage* 12/5/60, 21; *Times* 6/5/60, 8; *Variety* 25/5/60, 70. Comment: *Stage* provided an exception to the generally

poor reviews of this flop.

60.140 *The Enchanted* (P) Jean Giraudoux (trans, adpt Maurice Valency of *Intermezzo*, 1933). TOWER, CANON-BURY, 6/5/60. 1st perfd this adpt Grafton 22/4/34. Cast: TTC. Plot: Best/49, 294, Fletcher, Hochman, Reilly, 81–86, Salem, Shank.

60.141 *Fool's Paradise* (FC, 3a) Peter Coke. INTIMATE 9/5/60. 1st perfd Grand, Wolverhampton, 23/2/59. Plot: French/2, Loney, 315. Comment: A husband leaves his house and its valuable contents to his two former wives in hopes that they will drive each other mad.

60.142 *Kind Lady* (Thriller, 3a) Edward Chodorov (from Hugh Walpole's story, "The Silver Mask," 1933). WIMBLEDON 9/5/60. 1st perfd Parrish Memorial Hall, Southampton, New York, 25/7/34; 1st British perf King's, Edinburgh, 1/6/36. *Rose* Ruth Porcher; *Mary Herries* Viola Keats; *John Hart Dyke*, *John Boyd Brent*, *Janet Butler*, *Gavin Hamilton*. Plot: Best/34, 473, Bordman/4, 118, Bronner, French/2, Hischak, Kabatchnik/2, Salem, Shipley. Comment: Peter Haddon Company. The first New York production (Booth 23/4/35) ran for 82 performances.

60.143 *The Merchant of Venice* (C [5a]) William Shakespeare. RICHMOND 9/5/60. 1st perfd c. 1596. *Shylock* Michael Atkinson; *Portia* Sheila Allen; *Bassanio* Michael Hawkins; *Antonio* Anthony Woodruff. *Pres* Frederic Piffard; *Dir* Alexander Doré; *Dec* John Piper.

60.144 *The Vagabond King* (RMP [4pt]) W. H. Post (bk, lyr) and Brian Hooker (bk, lyr; fnd on Justin Huntly McCarthy, *If I Were King*, 1901) and Rudolf Friml (mus). STREATHAM HILL 9/5/60. 1st perfd Casino, New York, 21/9/25; 1st British perf Opera House, Manchester, 4/4/27. Plot: Best/25, 451–52, Bordman, Bordman/5, 405, French/2, Gänzl, Green, Hischak, Kennedy, Wilmeth. Comment: "John Hanson plays the leading role of François Villon, and is supported by Kenneth Henry as Tabori, and Jane Fyffe as Lady Katherine. Over £10,000 has been spent on new costumes and sets for the show—and there is a new song 'Somewhere In My Heart.' This was written specially for John Hanson by the 79-year-old composer Rudolf Friml only a few weeks ago" (*Norwood News* 6/5/60, 2). Bryn Barlett was also in the cast. The first New York production ran for 511 performances.

60.145 *Ross* (P, 2a) Terence Rattigan. HAYMARKET 12/5/60. 763 perf. 1st perfd Royal Court, Liverpool, 29/4/60. Cast: *Stage* 19/5/60, 21; *Theatricalia*; *WWT/13*. *Flight Lieutenant Stoker* Geoffrey Colville; *Flight*

Sergeant Thompson Dervis Ward; *Aircraftman Parsons* Peter Bayliss; *Aircraftman Evans* John Southworth; *Aircraftman Dickinson* Gerald Harper; *Aircraftman Ross* Alec Guinness; *Franks (the lecturer)* James Grout; *General Allenby* Harry Andrews; *Ronald Storrs* Anthony Nicholls; *Colonel Barrington* Leon Sinden; *Auda Abu Tayi* Mark Dignam; *Turkish Military Governor* Geoffrey Keen; *Hamed* Robert Arnold; *Rashid* Charles Laurence; *A Turkish Captain* Basil Hoskins; *A Turkish Sergeant* Raymond Adamson; *A British Corporal* John Trenaman; *ADC* Ian Clark; *A Photographer* Anthony Kenway; *An Australian Soldier* William Feltham; *Flight Lieutenant Higgins* Peter Cellier; *Group Captain Wood* John Smart; *Arab song sung* Na'im Al-Basri. *Pres* H. M. Tennent Ltd.; *Dir* Glen Byam Shaw; *Dgn* Motley; *Light* Joe Davis; *Sm* Hal Rogers; *Dsm* William Feltham; *Asm* Anthony Peck, Ivor Powell; *Cost* L. and H. Nathan Ltd.; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Pd mgr* Ian Dow; *Press rep* Vivienne Byerley. Plot: Bordman/4, 379, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Loney, Matlaw, Vinson, Weintraub. Reviews: *Christian Science Monitor* 28/5/60, 6; *Guardian* 14/5/60, 5; *Illustrated London News* 28/5/60, 37; *New Statesman* 21/5/60, 748, 750; *Observer* 15/5/60, 21; *Spectator* 20/5/60, 732; *Sphere* 28/5/60, 370–71; *Stage* 19/5/60, 21, 9/2/61, 13; *Tatler* 25/5/60, 468; *Times* 13/5/60, 18; *Tribune* 20/5/60, 11; *Variety* 25/5/60, 70. Comment: Reviewers noted the almost inevitably episodic nature of the plot which Rattigan managed skillfully, even though an examination of T. E. Lawrence's life did not lend itself to dramatic treatment. *Times* noted Rattigan had brought "the character of his imagining to an intensely exciting stage life." Alec Guinness as Ross (T. E. Lawrence) received generally good reviews, although the character itself remained rather illusive. Harry Andrews was praised as well. The first New York production, in which John Mills played Ross (Eugene O'Neill 26/12/61), ran for 159 performances.

60.146 *Love Everlasting* (C, 3a) Winifred Bannister. INTIMATE 16/5/60.* Margaret Gibson, Martin Bradley, Ralph Broome, Betty Cardno, Ethel Edwards, Kenneth Hendel, Adele Strong, Annabel Bishop, Dudley Owen, Valerie Stillwell. Review: *Stage* 19/5/60, 22. Comment: *Stage* thought that there was nothing new "in this story of a woman who, goaded by her teenage children's reminder of her imminent middle-age, steps over the traces with an old flame," thereby causing a scandal. The comedy was also too long.

60.147 *The Marriage-Go-Round* (C) Leslie Stevens. HIPPODROME, GOLDERS GREEN, 16/5/60; trfd to STREATHAM HILL 23/5/60. 1st perfd San Francisco 29/9/58; 1st British perf Lyceum, Edinburgh, 22/9/59.

Plot: Bordman/4, 355, Bronner, French/2, Hischak, 309. Comment: The post West-End production starring John Clements and Kay Hammond (see Wearing 59.236). The first New York production (Plymouth 29/10/58) ran for 431 performances.

60.148 *A Taste of Honey* (P, 2a) Shelagh Delaney. STREATHAM HILL 16/5/60.** Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

60.149 *When We Are Married* (Yorkshire FC, 3a) J. B. Priestley. WIMBLEDON 16/5/60. 1st perfd Opera House, Manchester, 19/9/38. *Mrs. Northrop* Betty Jumel; *Herbert Soppitt* Paul Sherwood; *Clara* Winifred Evans; *Albert Parker* John Hart Dyke; *Annie* Ruth Porcher; *Gerald* Peter Whitbread; *Nancy* Rosemary Beattie; *Barrie* Gosney, John Boyd Brent, Constance Fecher, Janet Butler, John Bryans, Roger Hume, Elizabeth Chambers. *Dir* Peter Whitbread. Plot: Best/39, 424–25, Bordman/4, 187, Demastes/1, DeVitis, 167–70, Fletcher, French/2, Hischak, Law, Loney, 213, Salem. Comment: Peter Haddon Company. The first New York production (Lyceum 25/12/39) ran for 156 performances.

60.150 *Hot Summer Night* (P, 3a) Ted Willis. TOWER, CANONBURY, 20/5/60. 1st perfd Pavilion, Bournemouth, 29/9/58. Cast: TTC. Comment: The play involved racial prejudice, marital strife, and the ambitions of a union worker in the East-End of London.

60.151a *Oedipus Rex* (T) Sophocles (anon trans). INTERVAL 22/5/60. 1st perfd c. 430–426 B.C. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 26/5/60, 17.

60.151b *The Proposal* (P, 1a) Anton Chekhov (anon trans of *Predlozheniye*, 1890). INTERVAL 22/5/60.** Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Review: *Stage* 26/5/60, 17.

60.152 *Get Away with Murder* (C thriller) Chester Mattin. INTIMATE 23/5/60. 1st perfd Arcadia, Lowestoft, 23/9/57; 1st London perf.

60.153 *Ned Kelly* (P, 3a) James Clancy. THEATRE ROYAL, STRATFORD EAST, 23/5/60.* Cast: *Stage* 26/5/60, 17; *WWT/13*. *Ned Kelly* Harry H. Corbett; *Dan Kelly* Sean Lynch; *Mrs. Kelly*, *Mrs. Fitzpatrick* Avis Bunnage; *Maggie Kelly* Fanny Carby; *Kate Kelly* Carol Ann Ford; *Steve Hart* Griffith Davies; *Joe Byrne* Maurice Good; *Aaron Sherritt* Michael McKeivitt; *Sundowner*, *Constable*

Ward, Mr. Macaulay, Curnow Charles Stanley; *Ben Gould, Sergeant Whelan, A Fettler* Brian Murphy; *Pat Quinn, Constable MacIntyre, Mr. Dudley* Bob Grant; *Singer, Sheep shearer* Frank Coda; *Superintendent Nicholson* Robert Henderson; *Constable Evans, Sheep shearer* Michael Forrest; *Constable Lonegan* John Hayes; *Girls* Claire Isbister, Ellis Hill; *Mirth* Annie; *Her Friend* Black Beauty. *Dir* Joan Littlewood; *Dec* John Bury. Reviews: *Daily Mirror* 24/5/60, 26; *Illustrated London News* 4/6/60, 39; *Observer* 29/5/60, 16; *Spectator*, 27/5/60, 769–70; *Stage* 26/5/60, 17, 16/6/60, 19; *Times* 24/5/60, 16; *Tribune* 3/6/60, 11. Comment: Joan Littlewood's production overlooked the very basic weaknesses inherent in Clancy's play (*Spectator*). *Times* opined that Littlewood was unsure of what to do with the play except to portray Kelly's gang as romantics. Kenneth Tynan (*Observer*) found similar faults, as did *Tribune* which also noted that Harry Corbett's Ned Kelly was at odds with the author's conception. *Daily Mirror* called the production a "comic strip—with songs."

60.154 *The Pleasure of His Company* (C, 2a) Samuel Taylor (with Cornelia Otis Skinner). RICHMOND 23/5/60. ** Mary Laura Wood, Rory MacDermot, Ingrid Hafner, Rodney Diak, Nicholas Grimshaw. *Pres* Frederic Piffard, *Dir* Alexander Doré; *Dec* John Piper. Plot: Best/58, 78, Bordman, Bordman/4, 355, Bronner, Hirschak, Hochman, Loney, 309, Salem.

60.155 *A Taste of Honey* (P, 2a) Shelagh Delaney. HIPPODROME, GOLDERS GREEN, 23/5/60. ** Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

60.156 *Call It Love* (Ent, 2a) Robert Tanitch and Sandy Wilson (mus). WIMBLEDON 24/5/60. * Lally Bowers, Nicholas Meredith, Derek Waring, Ann Saker, Terence Knapp, Richard Owens, Karin Clair, Jacqueline Guise, Penelope Newington, Roderick Joyce, Norman Warwick, Suzanne Neve. *Pres* Donald Albery; *Dir* Toby Robertson; *Dgn* Felix Harbord; *Ch* Sylvia Tysick. Review: *Stage* 26/5/60, 21.

60.157 *It's in the Bag* (F, 3a) Robin Maugham (adpt of Claude Magnier, *Oscar*, 1958). DUKE OF YORK'S 25/5/60. 1st perf this adpt Theatre Royal, Brighton, 4/4/60. Cast: *Stage* 2/6/60, 17; *Variety* 1/6/60, 71; *WWT/13*. *Bernadette* Penny Morrell; *Christian Martin* Richard Briers; *Bertrand Barnier* Terry-Thomas; *Colette Barnier* Susan Burnet; *Jacqueline* Jacqueline Ellis; *Germaine Barnier* Patricia Jessel; *Philippe* Joe Robinson; *Oscar* Trevor Maskell; *Charlotte* Joan Newell. *Pres* Henry Sherek; *Dir* Wallace Douglas; *Dec* Anthony

Holland. Reviews: *Illustrated London News* 11/6/60, 38; *Sphere* 4/6/60, 408; *Stage* 2/6/60, 17; *Times* 26/5/60, 6; *Variety* 1/6/60, 71. Comment: "As a testy tycoon soap manufacturer, Terry-Thomas is plagued by the matrimonial aspirations of his daughter and the crafty machinations of a young employee who wants to marry her" (*Stage* 7/4/60, 19), a piece that *Illustrated London News* thought was over-plotted. "For all its briskness, an unfunny and rather tasteless contrivance" (*Times*). "A mass of irrelevant complications" (*Variety*). *Stage* (2/6) praised Richard Briers for his accomplished performance.

60.158 *Bachelor Flat* (C, 3a) Budd Grossman. PICCADILLY 26/5/60. ** Cast: *Stage* 2/6/60, 17; *Variety* 1/6/60, 71; *WWT/13*. *Bruce Patterson* Derek Bond; *Mike Polaski* Dennis Quilley; *Libby Bushnell* Evans Evans; *Police Sergeant* Simon Merrick; *Helen Wright* Harriette Johns. *Lic* Ian Anderson; *Pp* Piccadilly Theatre Ltd.; *Pres* David Pelham, Peter Rossoff; *Dir* Henry Kendal; *Dgn, Sc* Sean Kenny; *Assist dgn* Darrol Blake; *Sm* Diana Watson; *Dsm* Bill Brook; *Asm* Juliet Nissen; *Wm* Elspeth Epstein; *Press rep* Deane and Phillips; *Mgr* Anthony Peek; *Bom* R. G. Rake; *Cost* M. Berman; *Sc bld* E. Babbage and Co.. Reviews: *Spectator* 3/6/60, 803–04; *Sphere* 4/6/60, 408; *Stage* 2/6/60, 17; *Times* 27/5/60, 18; *Variety* 1/6/60, 71. Comment: "A piffing little piece of such monumental stupidity that it is incredible this ever reached the West End" (*Variety*). The piece closed after two days because of similar negative reviews by London critics (see Grossman's letter on the critics and the production history of the play *Stage* 2/6/60, 19. Several readers agreed with Grossman: *Stage* 9/6/60, 18, while others did not: *Stage* 16/9/60, 18). Grossman probably took consolation in the fact that his play was made into a film (1961) which starred Terry-Thomas.

60.159 *Goodbye Tomorrow* (Mus) David Gowman (bk) and Peter Gladstone (mus) and Barbara Perkins (lyr). PORTCULLIS 28/5/60. * Clive Chester, Gordon Borrie. *Dir* David Gowman. Review: *Stage* 2/6/60, 18. Comment: "The story concerns the engagement of a young photographer to a society heiress" (*Stage* 19/5/60, 12). *Stage* (2/6) thought that the lyrics were far superior to the derivative music.

60.160 *That's for the Birds* (C, 3a) "Shirland Quin" [Enid Catesby-Rogers]. APOLLO 29/5/60. * 1 perf. Cast: *Stage* 2/6/60, 18; *WWT/13*. *Bruce McAllistair* John Crocker; *Howard Todd* Kerry Jordan; *Kit Tremaine* Jessica Spencer; *Philippa Rose* Patricia Cree; *Francis Drinkwater* Gary Watson; "Chick" Crouse Dennis Edwards; *A Stranger* John Hart Dyke. *Dir* Nancy Poultney; *Set* Victor Friendly. Review: *Stage* 2/6/60, 18. Comment: Repertory Players. The original title was *Bowl of*

Cherries. The plot involved a literary agent, her frequently absent husband, and an attorney in love with the agent.

60.161 *A Clean Kill* (Murder Mystery, 3a) Michael Gilbert. HIPPODROME, GOLDERS GREEN, 30/5/60. 1st perfd Pavilion, Bournemouth, 26/10/59. Michael Atkinson, Liane Aukin, Doris Yorke, Helen Christie, Anthony Viccars, Frank Lawless, Garry Marsh. *Dir* Derek Benfield. Plot: French/2, Loney, 316. Comment: The plot involved the murder of a wife who suspected her husband of infidelity and prevented him from becoming rich. See Wearing 59.273 for details of the successful West-End run.

60.162 *The Gardener's Cottage* (P, 3a) Helen Hoile and Edward V. Hoile. INTIMATE 30/5/60. 1st perfd Hippodrome, Bolton, 27/7/59. Comment: The play was about the "suspicions of an over-devoted daughter who has taken it upon herself to embrace her father with the love and care which one supposes were formerly the prerogative of her now departed mother. With feminine intuition she suspects the motive of a bright young thing, who enters into their life, and plans to shatter the 'bewitching enchantment.' In reality the 'intruder' has no such designs on the father" (*Stage* 6/8/59, 10).

60.163 *The Late Edwina Black* (P, 3a) William Dinner and William Morum. STREATHAM HILL 30/5/60. 1st perfd Chepstow 17/1/49. *Elizabeth* Viola Keats; *Ellen* Constance Fecher; *Gregory* John Hart Dyke; *Inspector* John Boyd Brent. *Dir* John Bryans. Plot: Best/50, 317, Bordman/4, 294, Fletcher, French/2, Hischak, Kabatchnik/2. Comment: The first New York production, as *Edwina Black* (Booth 21/11/50), ran for 15 performances.

60.164 *The Laughing Academy* (C, 3a) Charles Hamblett. RICHMOND 30/5/60.* Cast: *Stage* 2/6/60, 18. *Tom* Jonathan White; *Cactus Jack* Warren Mitchell; *June* Kate Binchy; *Tango* Tutte Lemkow; *King Kelly* Brian O'Higgins; *Mrs. Kelly* Gabrielle Hamilton; *Dum-Dum* Ian MacNaughton; *Gusher* Tom Bowman; *The Money Man* John Bay; *Cop* Tom Busby. *Pres* David Pelham Productions Ltd.; *Dir* Anthony Page; *Assist dir* Donald Howarth; *Dgn* Sean Kenny; *Mus* Dudley Moore; *Add material* Tutte Lemkow, Warren Mitchell. Review: *Stage* 2/6/60, 18. Comment: The plot involved a group of down-and-out beach bums living in their own madhouse world (a.k.a. "laughing academy"). *Stage* was most impressed by "Warren Mitchell, whose portrayal of the leader of these damned souls is of near-brilliance."

60.165 *Henry V* (Hist P) William Shakespeare. OLD VIC 31/5/60.** Cast: *Stage* 2/6/60, 18; *Theatricalia*; *WWT/13*.

Chorus John Stride; *Archbishop of Canterbury*, *Duke of Bourbon Orleans* David King; *Bishop of Ely*, *Gower* Charles West; *King Henry V* Donald Houston; *Duke of Exeter* Oliver Neville; *Earl of Westmoreland* Jeffrey Wickham; *Rambures* Danvers Walker; *Bardolph*, *English Herald* George Little; *Nym*, *Bates* Stephen Moore; *Pistol* Joss Ackland; *Mistress Quickly* Rosalind Atkinson; *Boy* Gordon Gardner; *Bishop of Bedford* Roderick Horn; *Lord Scroop*, *Sir Thomas Erpingham* John Gay; *Earl of Cambridge*, *Court* Dyson Lovell; *Sir Thomas Grey*, *Macmorris*, *Grandpré* Peter Ellis; *Charles VI* Walter Hudd; *Lewis*, *Duke of Burgundy* John Moffatt; *The Constable of France* Norman Scaze; *Fluellen* Gerald James; *Jamy* David Meredith; *Governor of Harfleur*, *A French Soldier* Peter Hodgson; *Katherine* Judi Dench; *Alice* Wendy Williams; *Mountjoy* Paul Harris; *Duke of Gloucester* Martin Redpath; *Williams* Jeremy Kemp; *Duke of Salisbury* Roger Grainger; *Duke of York* William McAllister; *Isabel* Barbara Leigh-Hunt; *Ladies attending on Queen Isabel* Davina Beswick, Jennie Goossens, Pinkie Johnstone. *Dir* John Neville; *Cost dgn* Margaret Bury; *Sc dgn* John Bury; *Mus* John Lambert. Reviews: *Christian Science Monitor* 11/6/60, 6; *Illustrated London News* 11/6/60, 38; *Sphere* 11/6/60, 459; *Stage* 2/6/60, 18; *Times* 1/6/60, 18. Comment: *Stage* found the entire production very noisy, suffused with shouting; Donald Houston's Henry did not compel "any strong interest or impression of kingliness." *Christian Science Monitor* faulted the "helter-skelter" speed of the production which left no time for real acting; *Times* agreed. The brief notice in *Sphere* includes three illustrations.

60.166 *Tomorrow-with Pictures!* (P, 3a) Anthony Creighton and Bernard Miller. LYRIC, HAMMERSMITH, 1/6/60; trfd DUKE OF YORK'S 27/6/60. 1st perfd Theatre Royal, Brighton, 23/5/60. *Photographer* Ronald Davis/Anthony Verner; *Jasmine Adair* Irene Dailey; *1st Reporter* Nicholas Hawtrey; *2nd Reporter* Norman Jones; *Shaw* Anthony Creighton; *Wilson* Ralph Tovey; *Woman Reporter* Dera Cooper; *American Reporter* David Airey; *Bill Mackenzie* James Patterson; *Henry Kerstin* Conrad Phillips; *Mrs. Kerstin* Marjorie Hawtrey; *Richard Kerstin* James Villiers; *A Man from "The Mercury"* Donald Conlon; *Braithwaite* Brian Hayes; *Ahmed* Rozain Ahmed; *Marion* Phyllis Montefiore; *Maid* Edwina Mitchell; *Guests* Edith Saville, Gill Barron, Elfrida Eden, Max Kohlmann. *Pres* Tony Charkham Productions Ltd.; *Dir* Bernard Miller; *Dec* Disley Jones. Cast: *Stage* 9/6/60, 18; *WWT/13*. Reviews: *Illustrated London News* 18/6/60, 39; *Spectator* 10/6/60, 835, 8/7/60, 64; *Stage* 9/6/60, 18; *Tatler* 24/8/60, 359-60; *Times* 2/6/60, 4; *Variety* 8/6/60, 64. Comment: "A tediously over-written drama about an American career woman in London" (*Illustrated London News*). "An interesting, exasperating, often amusing, but

too long, over-wordy mess" (*Variety*). *Spectator* provided numerous examples of witty dialogue, praised Irene Dailey in the lead, but likewise faulted the rambling plot. *Times* noted the production took three hours and failed to establish the lead's character.

60.167 *A Trip to the Castle* (P) George Buchanan. ARTS 1/6/60.* Cast: *Stage* 9/6/60, 17; *WWT/13*. *Earl of Figgerton* Peter Rosser; *Countess of Figgerton* Hannah Watt; *Lady Andrea Figgerton* Hilary Tindall; *Miss Frances Ferris* Carole Mowlam; *Robert Hazlitt* Christopher Guinee; *Ben Irwin* Terence Stamp; *Viscount Ganymede* Roderick Lovell; *Choomo* Mark Heath; *Photographer* Douglas Sheldon; *Shirl* Judy Manning; *Sandy* Pamela Greer; *Freddy* Malcolm Knight; *Arthur* Ray Grover. *Dir* Robert Cartland; *Sets*, *Light* Brian Currah; *Mus* Johnny Dankworth; *Mus arr* David Lindup. Reviews: *Stage* 9/6/60, 17; *Times* 2/6/60, 4; *Tribune* 10/6/60, 9. Comment: The play explored the romance between an aristocratic young woman and a Teddy Boy. *Stage* deemed it "a play of distinction, with ideas that spring from contemporary social changes and events of great importance and a theme that entirely lifts it into a serious category." On the other hand, *Tribune* was confused by the piece and did not know what to make of it. *Times* said the characters lacked verbal variety, but praised Terence Stamp's performance as the Teddy Boy.

60.168 *Don't Shoot-We're English* (Exhibition, 2a) Michael Bentine (deviser) and Lance Mulcahy (mus, lyr) and John Law (mus, lyr). CAMBRIDGE 2/6/60. 1st perfd Theatre Royal, Newcastle, 28/3/60. Cast: *Stage* 9/6/60, 17; *WWT/13*. Michael Bentine, Dick Emery, Clive Dunn, Maggie Fitzgibbon, Bruce Lacey, Frank Thornton; *Dancers* Janet Moss, Janet Hall, Sidonie Evans, Alvaro Fusé, Fred Evans, Nita Howard, Ian Kaye. *Pp* Arnlit Ltd.; *Lic* Tom Arnold, Emile Littler; *Pres* Howard Bourgein, Edward Kassner; *Pd*, *Ch* Paddy Stone; *Sc dgn*, *Cost dgn* Timothy O'Brien; *Mus dir* Eddie Taylor; *Light* Richard Pilbrow; *Sc bld* H. Loye Ltd; *Sc* T. Robinson Studios, Key Studio, Edward Delaney; *Pq* Nathanwigs; *Cost* Anello and Davide, Rudyard Kipling, Bermans Ltd., Nathans; *Furn* Old Times Furnishing Ltd; *Co. mgr* Peter Bentley; *Dsm* Diana Sobernheim, E. Ashley Gerrard; *Wm* Jean Vickers; *Pd mgr* Robert Clinton; *Press rep* Randall Carlsen; *Mgr* John Mytton; *Bom* J. F. Ball; *Eng* T. Dykes; *PR* Patrick Selby. Plot: OTF/2. Reviews: *Guardian* 3/6/60, 9; *Illustrated London News* 18/6/60, 39; *Spectator* 10/6/60, 835; *Stage* 9/6/60, 17; *Times* 3/6/60, 6; *Variety* 8/6/60, 64. Comment: *Variety* identified the offbeat humour of the revue which depended on individual tastes. "An agreeably gibbering glance at our foibles, is not for those who cry for neatness and order" (*Illustrated London News*). "Poor material presented with flair ... but some-

how it works" (*Guardian*).

60.169 *The Tempest* (R) William Shakespeare. OPEN AIR 2/6/60. 1st perfd 1/11/1611. Cast: *Stage* 9/6/60, 17; *WWT/13*. *Alonso* Tristan Rawson; *Ferdinand* Michael Deacon; *Sebastian* Jack Lynn; *Prospero* Alan Judd; *Antonio* Roy Patrick; *Gonzalo* Wilfred Harrison; *Adrian* Nicholas Critchley; *Trinculo* Peter Street; *Stephano* Raymond Rollett; *Master of a Ship* Kevin Manser; *Boatswain* Mark Brackenbury; *Caliban* Robert Atkins; *Miranda* Isobel Black; *Ariel* Michael Picardie; *Iris* Jill Chadwick; *Ceres* Elizabeth Wade; *Juno* Silvia Beamish. *Pres* Bankside Players; *Dir* Robert Atkins; *Mus dir* Diana Poulton. Reviews: *Guardian* 4/6/60, 6; *Stage* 9/6/60, 17; *Times* 3/6/60, 6. Comment: Performed by Robert Atkins' company which did a generally "good job"; *Guardian* also noted the usual handicaps of outdoor performance. In addition, *Stage* complained about the faulty amplification system while finding much else to praise. *Times* praised the "lively clowning," but thought the production was "short on magic."

60.170 *Stars in Your Eyes* (Revue, 2pt) Robert Nesbitt (deviser). PALLADIUM 3/6/60.* 354 perf. Cast: *WWT/13*. Edmund Hockridge, Joan Regan, Cliff Richard, Russ Conway, Billy Dainty, Des O'Connor, Ron Parry, Dorothy Penney, Romano Brothers, The Szonys. *Dancing Girls* Karen Andrews, Maureen Blaine, Joan Bell, Rosalind Caldas, Pauline Chamberlain, Valerie Dorling, Valerie Field, Elizabeth Field, Pauline Hartwell, Barbara Hooper, Rosanne Jennings, Kathleen Lamb, Fay Llanina, Micky Merriman, Dorothy Penney, Pamela Riches, Pauline Scott, Patricia Taylor, Delia Wicks; *Dancing Boys* Eddie Ambrose, Paul Christian, Tony Greenland, Fred Kitto, Andrew Morrison, Roy Staite, Jeffrey Taylor; *Bill Shepherd Sings* Kevin Grant, John Harvey, David Keller, Peter Murray, Tony Marlowe, Denis Sears. *Pp* Moss Empires; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Gen mgr* David Wilmot, Harry Claff; *Pres* Leslie A. Macdonnell, Bernard Delfont; *Pd* Robert Nesbitt; *Ch* Billy Petch; *Bal mr* Desmond Graham; *Cost dgn* R. St. John Roper; *Dec* Tod Kingman, Edward Delany; *Cond* Reg Cole. Plot: OTF/2. Reviews: *Illustrated London News* 18/6/60, 39; *Stage* 9/6/60, 3; *Times* 4/6/60, 9; *Variety* 22/6/60, 54. Comment: "It is vastly professional. Everything is presented with a swoop and a flourish. And when the principals have swooped and flourished on, they talk confidently to the house and turn the whole thing into what is, in effect, a glossy, shiny music-hall programme" (*Illustrated London News*). *Times* disagreed, finding "intention and achievement ... get hopelessly confused."

60.171 *A Clean Kill* (Murder Mystery, 3a) Michael

Gilbert. STREATHAM HILL 6/6/60.** *Mrs. Reese* Helen Christie; Garry Marsh. Plot: French/2, Loney, 316.

60.172 *Fool's Paradise* (FC, 3a) Peter Coke. RICHMOND 6/6/60.** Mary Laura Wood, Anne Ridler, Keith Marsh, Hazel Coppen, David Rose, Edna Doré, Rosemary Frankau. *Pres* Frederic Piffard; *Dir* Alexander Doré; *Dec* John Piper. Plot: French/2, Loney, 315.

60.173 *The Grass Is Greener* (C, 2a) Hugh Williams and Margaret Williams. INTIMATE 6/6/60.** Plot: French/2, Loney, 311.

60.174 *Pillar to Post* (C, 2a) John Waterhouse. HIPPODROME, GOLDERS GREEN, 6/6/60. 1st Grand, Blackpool, 12/59? Comment: Two postmen act as amateur sleuths trying to catch post-office robbers.

60.175 *The Play of Daniel* (13th century MP) Anon and W. H. Auden (verse narration). WESTMINSTER ABBEY 6/6/60. 6 perf. 1st English perf thus Wells Cathedral 27/5/60. Cast: *Stage* 2/6/60, 18; *WWT/13*. *Narrator* John Westbrook; *Herald* Robert Nigel; *Belshazzar's Prince*, *Herald Angel* Russell Oberlin; *Belshazzar*, *Habakkuk* Brayton Lewis; *Two Wise Men* Arthur Burrows, Richard Vogt; *Belshazzar's Queen* Betty Wilson; *Daniel* Charles Bressler; *Darius* Gordon Myers; *Two Advisers* Arthur Burrows, Alva Tripp; *Legate* Marvin Hayes; *Angel* David Khouri; *Envious Counsellors* Carolyn Backus, Paul Erlich, Robert White; *Satraps*, *Soldiers* Edmund Cortez, David Ohmann, Leonard Lucenti, David Khouri, George Ryan, Forrest Munger, Bruce Zahariades, David Solet; *Porters*, *Soldiers*, *Lions* Rex Robbins, Bernard Kukoff. *Pres* New York Pro Musica; *Dir* E. Martin Browne; *Dgn* Robert Fletcher. Reviews: *Spectator* 10/6/60, 837; *Stage* 2/6/60, 18, 9/6/60, 18; *Tatler* 22/6/60, 667; *Times* 7/6/60, 13. Comment: This production of the Beauvais liturgical drama was based on the New York production at the Cloisters, Metropolitan Museum of Art, 2/1/58.

60.176 *Chicken Soup with Barley* (D, 3a) Arnold Wesker. COURT 7/6/60. 1st perfd Belgrade, Coventry, 7/7/58. Cast: Findlater; *Stage* 9/6/60, 19; *WWT/13*. *Sarah Kahn* Kathleen Michael; *Harry Kahn* Frank Finlay; *Monty Blatt* Alan Howard; *Dave Simmonds* Mark Eden; *Prince Silver* Charles Kay; *Hymie Kossof* John Colin; *Cissie Kahn* Cherry Morris; *Ada Kahn* Ruth Meyers; *Ronnie as a boy* Michael Phillips; *Ronnie Kahn* David Saire; *Bessie Blatt* Patsy Byrne. *Dir* John Dexter; *Dec* Jocelyn Herbert. Plot: Demastes/2, Fletcher, French/2, Griffiths, Hochman, Law, Matlaw, Mplots, Shipley, Vinson, Weintraub. Reviews: *Illustrated London News* 25/6/60, 47; *New Statesman* 6/8/60, 182; *Observer* 12/6/60, 24; *Spectator* 10/6/60, 835; *Sphere* 25/6/60, 539;

Stage 9/6/60, 19; *Tatler* 22/6/60, 668–69; *Times* 8/6/60, 16; *Variety* 15/6/60, 56. Comment: English Stage Company. The first play of Wesker's trilogy to be staged at the Court in June and July: "It's a well-deserved tribute to one of Britain's youngest, perceptive playwrights who has already achieved international recognition at the age of 28" (*Variety*). Cherry Morris, Ruth Meyers, David Saire, and Frank Finlay gave "flawless" performances (*Observer*), a sentiment shared by *Times*.

60.177 *Will You Walk a Little Faster?* (C, 3a) Patricia Joudry. DUKE OF YORK'S 7/6/60. 7 perf. 1st perf thus Theatre Royal, Brighton, 2/5/60. Cast: *Stage* 9/6/60, 18; *WWT/13*. *Michael Hawthorne* Robin Stewart; *Felicity Hawthorne* Perlita Neilson; *Theresa Hawthorne* Diana Churchill; *Alfreda Hawthorne* Jennifer Daniel; *Ivan Hawthorne* Michael Gwynn; *Henry Sims* Stuart Hutchison; *Muriel Webster* Jane Asher; *Mrs. Sims* Dorothy Baird; *Mr. Sims* Deering Wells; *Andrew Sims* Adrian Walker. *Lic* E. W. Crossley Taylor; *Mgr agents* Theatre Managers Ltd.; *Pres* Toby Rowland Ltd., John Steele; *Dir* John Clements; *Dec* Ken Calder. Reviews: *Birmingham Post* 8/6/60, 14; *Guardian* 8/6/60, 7; *Illustrated London News* 18/6/60, 39; *Observer* 12/6/60, 24; *Stage* 9/6/60, 18; *Times* 8/6/60, 16; *Variety* 22/6/60, 58. Comment: The original title was *Walk Alone Together* which took second place in the Stratford-Globe and Mail (Toronto) playwriting competition, 1959. The play was about "the plight of the children in the kind of progressive family where argument is encouraged at every turn and nothing is inhibited" (*Illustrated London News*). *Guardian* disliked everything about the play. *Variety* found the play trite but thought some of the acting was good, as did *Times*.

60.178 *A Lovely Light* (One-woman show) Dorothy Stickney (drm of Edna St. Vincent Millay's poems and letters). GLOBE 9/6/60. 19 perf. 1st perfd Barter, Abingdon, Virginia, 22/9/58; 1st British perf. Cast: *WWT/13*. Dorothy Stickney. *Pres* H. M. Tennent; *Dir* Howard Lindsay; *Light* Joe Davis; *Press rep* Vivienne Byerley. Plot: Bordman/4, 367. Reviews: *Guardian* 13/6/60, 7; *Illustrated London News* 25/6/60, 47; *Observer* 12/6/60, 24; *Stage* 16/6/60, 17; *Times* 10/6/60, 4; *Variety* 22/6/60, 58. Comment: Essentially a "dramatized autobiography" of Millay given a "delightful" two-hour performance (*Times*). *Variety* thought that the show was of little interest even to minority audiences. *Illustrated London News* praised Dorothy Stickney's "poise and feeling." The first New York production (Hudson 8/2/60) ran for 17 performances.

60.179 *The Crucible* (P, 2a) Arthur Miller. TOWER, CANONBURY, 10/6/60. 1st perfd Playhouse, Wilmington, Delaware, 15/1/53; 1st British perf Theatre Royal,

Bristol, 9/11/54. Cast: TTC. Plot: Best/52, 154, Bordman, Bordman/4, 312, Bronner, Bryer, Fletcher, Gassner, Hischak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Shank, Wilmeth. Comment: The first New York production (Martin Beck 22/1/53) ran for 197 performances.

60.180 *Oliver!* (MP, 2a) Lionel Bart (bk, mus, lyr; adpt of Charles Dickens's, *Oliver Twist*, 1838). WIMBLEDON 10/6/60; trfd to NEW 30/6/60.* Cast: *Stage* 7/7/60, 17; Theatricalia; *WWT/13*. *Oliver Twist* Keith Hamshire/Royston Thomas/Martin Stephens/Colin Page/Michael Mennick/Kit Williams/Stevie Walters/Terence Holmes/Kim Goodman/Robert Cook/Peter Bartlett/Raymond Ward/Tommy Mann; *Mr. Bumble* Paul Whitsun-Jones/Robert Bridges/Rob Inglis; *Mrs. Corney* Hope Jackman/Olwen Griffiths/Brenda Scaife; *Old Sally* Betty Turner; *Mr. Sowerberry* Barry Humphries/Michael Bretton/David Pugh/David Monico; *Mrs. Sowerberry* Sonia Fraser/Julia Nelson/Edna Dore; *Charlotte* Apple Brook/Janet Pate/Penny Reid/Irene French; *Noah Claypole* Trevor Ray/David Beaumont; *Fagin* Ron Moody/John Bluthal/Aubrey Woods/Johnny Lockwood; *The Artful Dodger* Martin Horsey/Tony Robinson/Michael Goodman/Chris Andrews/Leonard Whiting/David Jones/Jimmy Handley/Jimmy Thomas/Stephen Leigh; *Nancy* Georgia Brown/Vivienne Martin/Judith Bruce/Nicolette Roeg/Elizabeth Perry/Penny Allen; *Bet* Dian Grey/Vivien Read/Gillian Hoyle/Deborah Cranston/Winnie Hunt/Carla Challoner/Lynn Bartlett/Sally Handley/Janet Krasowki/Marian Dore/Beryl Corsan/Kathryn Handley/Glenda Sims; *Bill Sikes* Danny Sewell/John Orchard/Harry Goodier/George Little; *Mr. Brownlow* George Bishop; *Mr. Grimwig* Claude Jones/Stanley Price/Peter Sugden; *Mrs. Bedwin* Madeleine Newbury/Audrey Leybourne; *Workhouse Boys*, *Fagin's Gang* Charles Brown, Jonathan Collins, Peter Eveleigh, Patrick Furlong, Michael Goodman, Clive Green, Brian Lewis, Dennis Mallard, Stephen Marriott, Barry Newnham, Nicholas Norman, Tony Robinson, Alan Shortland, Royston Thomas; *Londoners* Sally Bitton, Anna Leroy, Jean Ann Page, Janet Pate, Elizabeth Perry, Julia Sutton, David Beaumont, Jonathan Bromley, Eric Holmes, Rob Inglis, Robert Kemp, Larry Oaks, Stanley Price, Brian Scott, Jim Sparrow. *Dir* Peter Coe; *Dgn* Sean Kenny; *Light* John Wyckham; *Mus arr* Eric Rogers; *Mus dir* Marcus Dods. Plot: Bordman, Bordman/5, 629, Fletcher, Gänzl, Hischak, Kennedy, Law, Loney, OTF. Reviews: *Christian Science Monitor* 16/7/60, 10; *Guardian* 4/7/60, 7; *Illustrated London News* 16/7/60, 34; *New Statesman* 9/7/60, 48; *Norwood News* 17/6/60, 2; *Observer* 3/7/60, 25; *Sphere* 16/7/60, 86; *Stage* 7/7/60, 17, 9/12/65, 15; *Times* 1/7/60, 16; *Tribune* 8/7/60, 11; *Variety* 6/7/60, 66. Comment: *New Statesman* provided a dismissive, condescending review, but

predicted a long run. *Guardian* was "disappointed" particularly by the lyrics and the novel being reduced to "the merest strip cartoon." *Observer* noted Sean Kenny's restlessly revolving, gargantuan setting" and that Lionel Bart was "our leading exponent of musical comedy." "A hotch-potch, but by no means a disagreeable one" (*Times*). *Variety* was full of praise, noted the fourteen curtain calls on opening night, and predicted a successful run on Broadway. *Stage* echoed that praise and dubbed the piece "the completely successful contemporary British musical." "All said, this is a grand theatrical business, and one that arrives at an hour when the British musical needed something as downright and as likeable" (*Illustrated London News*). The production ran for 2,618 performances at the New Theatre. The first New York production (Imperial 6/1/63) ran for 774 performances.

60.181 *The House of Cowards* (P, 3a) Dannie Abse. QUESTORS 11/6/60.* Cast: QTA. Reviews: *Middlesex County Times* 25/6/60, 3; *Stage* 16/6/60, 19. Comment: Directed by John McGrath, "a splendid and notable theatrical experience, and the Questors' company contribute acting which goes just a shade beyond their customary high standard" (*Stage*). The play won the Foyle New Play Award (*Birmingham Post* 16/12/60, 14).

60.182 *The Baikie Charivari; or, The Seven Prophets* (Miracle P, 2a) James Bridie. NOTRE DAME HALL 12/6/60. 1st perfd Royal Princess's, Glasgow, 6/10/52. Cast: *Stage* 9/6/60, 8. Anthony Blackshaw, Magda Egeron, John Graham, Louise Lister, Leo Maguire, James McKechnie. John Rae, Sheila Raynor, Olive Sloane, Jade Stewart, Eva Stuart, Eric Woodburn. Plot: Demastes/1, Hochman. Comment: Catholic Stage Guild. A professional reading.

60.183 *The Imaginary Invalid* (C) Molière (anon adpt of *Le malade imaginaire*, 1673). THEATRE ROYAL, STRATFORD EAST, 12/6/60. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Comment: New Negro Theatre Company.

60.184a *Barnstable* (P, 1a) James Saunders. QUESTORS 13/6/60. 1st perfd BBC Radio Third Programme 20/11/59; 1st stage perf. Cast: QTA. Plot: Walford. Reviews: *Middlesex County Times* 25/6/60, 3; *Stage* 16/6/60, 19. Comment: Performed under the collective title *Ends and Echoes*.

60.184b *Committal* (P) James Saunders. QUESTORS 13/6/60.* Cast: QTA. Reviews: *Middlesex County Times* 25/6/60, 3; *Stage* 16/6/60, 19. Comment: Performed under the collective title *Ends and Echoes*.

60.184c *Return to a City* (P) James Saunders. QUESTORS 13/6/60.* Cast: QTA. Reviews: *Middlesex County Times* 25/6/60, 3; *Stage* 16/6/60, 19. Comment: Performed under the collective title *Ends and Echoes*.

60.185 *Candida* (Mystery, 3a) Bernard Shaw. PICCADILLY 13/6/60; trfd to WYNDHAM'S 18/7/60. 1st perfd Her Majesty's, Aberdeen, 30/7/1897. Cast: *Stage* 16/6/60, 17; *WWT/13*. Rev. James Morell Michael Denison; *Miss Proserpine Garnett* Gillian Raine; Rev. *Lexy Mill* Greville Hallam; *Mr. Burgess* Ken Wynne; *Candida* Dulcie Gray; *Eugene Marchbanks* Jeremy Spenser. *Mgr* Anthony Peek; *Pres* John Gale; *Dir* Frank Hauser; *Sc dgn*, *Sc bld* Michael Richardson; *Sc bld* Michael Tobin, John Young; *Cost* Bermans; *Pq* Wig Creations; *Sm* Michael Davidson; *Asm* Jill Gibson; *Wm* Margaret Morris; *Press rep* David Fairweather, Virginia Fairweather; *Bom* R. G. Rake. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Catholic Herald* 24/6/60, 3; *Guardian* 14/6/60, 9; *Illustrated London News* 25/6/60, 47; *New Statesman* 25/6/60, 934, 936; *Observer* 19/6/60, 24; *Spectator* 24/6/60, 915; *Stage* 16/6/60, 17; *Times* 14/6/60, 4; *Tribune* 24/6/60, 11; *Variety* 22/6/60, 58. 160 perf. Comment: Oxford Playhouse production. Frank Hauser "almost transformed Shaw's pasteboard mouthpieces into breathing human characters" (*New Statesman*). *Guardian* dubbed this an agreeable revival. *Variety* thought the entire production was an "eloquent tribute" to Shaw and particularly praised husband and wife Michael Denison and Dulcie Gray in the leads. Kenneth Tynan (*Observer*) thought that the play wore badly and was uninteresting; moreover, the play was based on a "flagrant lie," namely that Morell and Marchbanks are two different people when in fact they are two sides of the same character. *Times* found aspects of the production did not align with Shaw's conception of his work. The first New York production (Princess 9/12/03) ran for 133 performances.

60.186 *The Complaisant Lover* (C, 2a) Graham Greene. STREATHAM HILL 13/6/60. 1st perfd Opera House, Manchester, 18/5/59. Mary Kerridge, Hugh Sinclair, Bernard Kay. *Dir* Charles Ross; *Dec* Carl Toms. Plot: Best/61, 92, Bordman/4, 378, Demastes/1, Fletcher, French/2, Hischak, Loney, 315, Matlaw, Salem, Shipley, Vinson, Weintraub. Comment: The first New York production (Ethel Barrymore 1/11/61) ran for 101 performances.

60.187 *Guests in the House* (C thriller) Chester Mattin. INTIMATE 13/6/60. 1st perfd Arcadia, Lowestoft, 9/9/57. Comment: "A rich old man living with relatives to whom he plans to leave his money wants to know what they think of him and decides to pose as his rich twin brother

from America. Exposure comes but relatives' reactions not quite what he expects" (*Stage* 19/4/56, 11).

60.188 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. RICHMOND 13/6/60.** Elizabeth Chambers, Terence Bayler, Hamish Roughead, Bernard Brown, Anne Ridler, Michael Barrington. *Pres* Frederic Piffard; *Dir* Alexander Doré; *Dec* John Piper. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub.

60.189 *The Vagabond King* (RMP [4pt]) W. H. Post (bk, lyr) and Brian Hooker (bk, lyr; fnd on Justin Huntly McCarthy, *If I Were King*, 1901) and Rudolf Friml (mus). HIPPODROME, GOLDERS GREEN, 13/6/60.** *René de Montigny* Richard Keene; *Casin Cholet* Douglas Gamble; *Margot* Elizabeth Alys; *Isabeau* Gillian Shepherd; *Hugette de Hamel* Julia Carne; *Guy Taberie* Kenneth Henry; *Tristan L'Hermite* Douglas Thomson; *King Louis XI* Bryn Bartlett; *François Villon* John Hanson; *Katherine de Vaucelles* Jane Fyffe; *Thibaut d'Aussigny* Philip Norman; *Astrologer* Chris Murphy; *Lady Mary Ann* Harriman; *Noel le Jolys* Brian O'Keefe; *Oliver le Dain* John Tordoff; *Toison d'or* Michael Jones; *Queen of France* Joan de Burgh; *Bishop* Roy Searle; *Hangman* Michael Jones; *Chorus* Judy Brannigan, Dani Blair, Joan de Burgh, Shirley Greene, Rene Page, Judy Pearson, Pamela Penfold, Lorna Pobjoy, Cynthia Pugh, Valerie Sidwell, John Anders, John Cornel, Ray Elston, John Lane, Alan Helm, Victor Heyfron, Michael Jones, Keith Lazar, Reg Atkin, Keith Reddin, Robert Robinson, Roy Searl, Geoffrey Thomas, Leslie Weekes, John Kaye, Ronald Bloch; *Dancers* Maureen Connor, Elizabeth Fraser, Wendy Hanson, Wendy Mungan, Elizabeth Richards, Jillian Shepherd, Colin Partington, Eric Wilson. *Dir*, *Cost dgn* Leslie Branch; *Ch* Izna Roselli; *Mus dir* Albert Kendall; *Mus arr* George Mitchell; *Fight arr* Philip Norman; *Sc dgn*, *Sc bld* W. W. Cadman, Scenic Studios (Bradford); *Cost* S. B. Watts; *Pq* Nathanwigs; *St dir* Robert Hughes; *Sm* Peter Tiley; *Asm* Chris Murphy; *Carp* Robert Robinson; *Wm* Marie Worth; *Bal ms* Elizabeth Richards; *Press rep* Sylvia Simmons. Plot: Best/25, 451-52, Bordman, Bordman/5, 405, French/2, Gänzl, Green, Hischak, Kennedy, Wilmeth.

60.190 *Dear Liar* (C of letters, 2a) Jerome Kilty (adpt of Bernard Shaw and Mrs. Patrick Campbell's correspondence). CRITERION 14/6/60. 1st perfd Sombrero, Phoenix, Arizona, 3/3/59; 1st European perf Olympia, Dublin, 9/5/60; 1st British perf Bath Festival 18/5/60. Cast: Theatricalia; *WWT/13*. Cavada Humphrey, Jerome Kilty. *Dir* Laurier Lister; *Mus* Sol Kaplan. Plot: French/2, Hischak. Reviews: *New Statesman* 25/6/60, 936; *Spectator* 24/6/60, 915; *Stage* 5/5/60, 23, 16/6/60, 18; *Times* 15/6/60, 4; *Tribune* 24/6/60, 11; *Variety* 22/6/60, 58.

Comment: "It did not draw big houses to Bath's delightful Festival theatre. There were in fact more enthusiastic drama critics than the paying public on the opening night!" (*Stage* 26/5/60, 18). *Variety* noted that the performers acted without makeup or any attempt to physically resemble Shaw or Mrs. Campbell. *Spectator* thought the production would be better as an actual play or as a recital like those given by Emlyn Williams. The New York production (Billy Rose 17/3/60) ran for 52 performances.

60.191 *The Pharaoh Cassidy* (P) Ned Gethings. QUESTORS 14/6/60.* Cast: QTA. Reviews: *Middlesex County Times* 25/6/60, 3; *Stage* 16/6/60, 19. Comment: The play was performed without an interval: "During the discussion which followed, Colette King, the director, was asked why. She confessed, 'I had an interval in *Finnegan's Wake* and half the audience didn't come back" (*Stage*). "The worst play it has ever been my misfortune to run across in any medium" (*Middlesex County Times*).

60.192 *The Life of Galileo* (Hist D, 15sc) Bertolt Brecht (adpt Charles Laughton; trans H. B. Fortuin and William Glen-Doepel and Martin Esslin and Bernard Miles of *Leben des Galilei*, 1943) and Hanns Eisler (mus). MERMAID 16/6/60. 1st British perf this version. Cast: *Stage* 23/6/60, 13; *Variety* 29/6/60, 70; *WWT/13*. *Galileo Galilei* Bernard Miles; *Andrea (as a boy)* Michael Platt; *Andrea (as a man)* Roy Spencer; *Mrs. Sarti* Vivienne Bennett; *Ludovico* Terence Edmond; *Priuli, Old Cardinal* Blake Butler; *Virginia* Hazel Penwarden; *Doge, Clavius* Wilfred Grantham; *Old Admiral, Fat Prelate* Edgar K. Bruce; *1st Senator, 2nd Monk* Roy Hepworth; *2nd Senator, Philosopher* Norman Henry; *Sagredo, Vanni* Colin Ellis; *Federzoni* Dan Meaden; *Prince Cosmo (as a boy)* Malcolm Butterworth; *Prince Cosmo (as a man), Mathematician* Richard Pescud; *Chamberlain, 1st Secretary* John Boddington; *1st Court Lady, Ballad Singer's Wife* Jocelyn Page; *2nd Court Lady* Deirdre White; *3rd Court Lady* Pauline Welstead; *Scholar* Ian McDermott; *1st Monk, Informer* Timothy West; *Thin Monk* Robert Mill; *Astronomer* Stephen Hancock; *Old Cardinal's Attendant* Raymond Farrell; *Little Monk* Malcolm Taylor; *Inquisitor* Geoffrey Rose; *2nd Secretary, Mucius* Ian Hewitson; *Cardinal Barberini* Michael Griffiths; *Cardinal Bellarmin* Robert Perveval; *Ballad Singer* Ronald Pember; *Reading Monk* Andrew Seton; *Organ Player* William Blezard; *Clarinet Player* Georgina Dobree; *Flute Player* Rainer Schulein; *Other parts* Gay Owen, Wilhelmina Plinge, Sheila Prince, Michael Rose, David Spenser. *Dir, Lic* Bernard Miles; *Mus dir* Walter Goehr; *Dgn* Michael Stringer; *Cost dgn* Suzanne Glanister; *Carnival scene arr* Gilbert Vernon. Plot: Fletcher,

French/2, Hochman, Law, Matlaw, Patterson, Salem. Reviews: *New Statesman* 25/6/60, 934, 16/7/60, 85; *Observer* 19/6/60, 24; *Spectator* 24/6/60, 915; *Stage* 23/6/60, 13; *Times* 17/6/60, 4; *Tribune* 24/6/60, 11; *Variety* 29/6/60, 70. Comment: The production ran three hours. *New Statesman* said the whole production was too English in tone, an opinion repudiated by *Observer*. "Too often the production crawls along with pious mildness" (*Spectator*).

60.193 *The Sea Gull* (P, 4a) Anton Chekhov (trans David Magarshak of *Chaika*, 1896). UNITY 17/6/60. *Arkadina* Helen Cosgrove; *Konstantin* John Stokes; *Sorin* Arthur Souttar; *Nina* Elizabeth Toft; *Shamrayev* Laurence Davies; *Pauline* Doreen Davies; *Masha* Sara Randall; *Trigorin* Harold Percy; *Dorn* John Oxenbould/Tom Mercer; *Simon* Peter Williams; *Yakov* Mike Gambon; *Cook* Enid Tyson; *Maid* Freda Field. *Dir* Anne Dyson; *Dec* Robert Dyson; *Cost dgn* Sheila Greenhalgh; *Mus arr* Frank Wagland; *Assist pd* Frank Gold; *Sm* David J. C. Rixon; *Pd mgr* Freda Field; *Asm* Mary Heuston, Norman A. Gregson, Sam Kalander, Mike Gambon, David Kieornan, John Filky; *Light* Reg Wagland, Freda Field, Sid Tait, Joe Fogos, Keith Loveday, Crispin Evans.. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

60.194 *Chance a Cockney* (P) Leonard Webb and Anthony Bowles (incidental mus). STRAND 19/6/60.* 1 perf. Cast: *Stage* 23/6/60, 13; *WWT/13*. *Simon* John Grayson; *Ellen* Peggy Thorpe-Bates; *Charly* Ford Antony Kenway; *Dad* Noel Howlett; *George* Godfrey Kenton; *Cleopatra (née Maisie)* Margaret Wolfit; *Mr. R. Richards* John Hart Dyke. *Dir* John Powell; *Set* Victor Friendly; *Mus* Anthony Bowles. Reviews: *Stage* 23/6/60, 13; *Times* 20/6/60, 3. Comment: Repertory Players. The play was set in August 1945 and by the end of the play the characters "all realised that it was wiser to embrace life than to run away from it. And embrace a Cockney, too, if chance offers. Presumably because the Cockney is cheerfully ignorant of the complexities and inhibitions that tend to baffle mankind—knows what he wants and goes for it" (*Stage*).

60.195 *Elsbeth Douglas Reid* (One-woman theatre). ARTS 19/6/60. Review: *Stage* 23/6/60, 17. Comment: Reid, in a one-woman show, performed various sketches and "four tragic cameos."

60.196 *The Complaisant Lover* (C, 2a) Graham Greene. HIPPODROME, GOLDERS GREEN, 20/6/60.** Plot: Best/61, 92, Bordman/4, 378, Demastes/1, Fletcher, French/2, Hischak, Loney, 315, Matlaw, Salem, Shipley, Vinson,

Weintraub.

60.197 *The Finsbury Story* (P, 2pt) David Lytton. SADLER'S WELLS 20/6/60.* *Narrator* Ernest Milton; *Mr. Jupp* Henry Manning; *Michael* Cudipp. *Dgn* Frederick Crooke; *Mus* John Gardner; *Ch* Geraldine Stephenson; *Mus dir* Leonard Hancock; *Organizer* Stella Mary Pearce; *Dir* David William. Reviews: *Stage* 23/6/60, 14; *Times* 21/6/60, 4. Comment: A history of the borough of Finsbury. *Times* said it was a pleasant entertainment but would be better if staged in the open air.

60.198 *The Hostage* (P, 3a) Brendan Behan. STREATHAM HILL 20/6/60. 1st perfd Theatre Royal, Stratford East, 14/10/58. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hirschak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub. Comment: The play was originally a one-act Irish language play, *An Giall*, first performed at Damer Hall, Dublin, 16/6/58. This production was from Wyndham's where it finished its long run on 18/6/60 (Wearing 59.98). The first New York production (Cort 20/9/60) ran for 127 performances.

60.199 *Hot and Cold in All Rooms* (C, 3a) Max Reitman. RICHMOND 20/6/60. 1st perfd Theatre Royal, Leicester, 27/2/56. *Cecil Simpson* Robin Ray; *Elmer Kaufmann* David Rose; *Albert Freeman (Pop)* Hamish Roughead; *Pat Ward* Anne Brooks; *Alice Danvers* Barbara Keogh; *Ingrid Petersen* Diana Scougall; *Bertie Rogers* Keith Rawlings; *Sheila Parks* Christine Edmonds; *Basil Clutterbuck* Tristram Jellinek; *Frank Mason* Terence Bayler. *Lic, Pres* Frederic Piffard; *Mgr* John Jackson; *Dir* Alexander Doré; *Dec* John Piper; *Sm, Carp* Cyril Booth; *Elect* H. Jones; *St dir* Peter Harris; *Asm* Christine Edmonds, Ann Simmons; *Bom* Mrs. Shields. Comment: The comedy was about a group of people thrown together in a boarding house in Kensington and individually wishing they were somewhere else.

60.200 *The Laughing Academy* (C, 3a) Charles Hamblett. PRINCES 20/6/60.** Cast: *Stage* 23/6/60, 13; *WWT/13*. *Tom* Donal Donnelly; *Cactus Jack* Warren Mitchell; *June* Kate Binchy; *Tango* Tutte Lemkow; *King Kelly* Brian O'Higgins; *Mrs. Kelly* Gabrielle Hamilton; *Dum-Dum* Ian MacNaughton; *Gusher* Patrick Connor; *The Money Man* John Bay; *Cop* Tom Busby. *Pres* David Pelham, Gilda Dahlberg; *Dir* Anthony Page; *Assist dir* Donald Howarth; *Dgn* Sean Kenny. Reviews: *Catholic Herald* 24/6/60, 3; *Guardian* 22/6/60, 7; *Observer* 26/6/60, 24; *Stage* 23/6/60, 13; *Times* 21/6/60, 4; *Variety* 29/6/60, 70. Comment: *Guardian* was unimpressed and did not know what the play meant. *Variety* and *Observer* praised Warren Mitchell for being the only actor to grasp the author's intentions. *Catholic Herald* was amazed

"how Anthony Page, the director of this unfunny episode, managed to convince his actors so successfully into believing the 'significance' of this piece so that they managed to give good performances in a lamentable evening of boredom and symbolism."

60.201 *The Voice of the Turtle* (P, 3a) John van Druten. INTIMATE 20/6/60. 1st perfd Shubert, New Haven, Connecticut, 4/11/43; 1st British perf Opera House, Manchester, 16/6/47. Plot: Best/43, 104, Bordman, Bordman/4, 227, Bronner, Fletcher, Hirschak, Hochman, Loney, 235, Salem. Comment: The first New York production (Morosco 8/12/43) ran for 1,557 performances.

60.202 *Call It Love* (Ent, 2a) Robert Tanitch (lib) and Sandy Wilson (mus numbers). WYNDHAM'S 22/6/60.** 5 perf. Cast: *Stage* 30/6/60, 17; *Variety* 13/7/60, 58; *WWT/13*. *Digby Blair, Bunny Blair, David* Terence Knapp; *Katherine Brook, Constance Pilkington, Suzanne Neve; James* Peter Hughes; *Miss Elizabeth Criphey, Mildred Pilkington, Mrs. Merton* Lally Bowers; *John Fairfield, Capt. Gerald Blair, Alan* Derek Waring; *Cousin May, Elaine Arch-Bailey, Maisie, Anne* Ann Saker; *Adrian Turl, Murray Swann, Daddy, Mr. Merton* Nicholas Meredith; *Rusty, Leslie* Richard Martin; *Judy* Karin Clair; *Singers* Richard Owens, Penelope Newington, Jacqueline Guise, Karin Clair, Roderick Joyce, Richard Martin, Norman Warwick. *Pres* Donald Albery, Elspeth Cochrane Ltd., Verulam Productions Ltd.; *Dir* Toby Robertson; *Dec* Felix Harbord; *Mus arr* Arthur Birkby. Plot: OTF. Reviews: *Daily Mirror* 23/6/60, 26; *Guardian* 23/6/60, 9; *Illustrated London News* 9/7/60, 34; *Stage* 30/6/60, 17; *Times* 23/6/60, 17; *Variety* 13/7/60, 58. Comment: The piece consisted of four sketches (located in 1880, 1912, 1927, 1960) on how "love-making" has changed, and *Times* wondered why it was staged in the West End. *Stage* admired Tanitch's text but said the production was badly acted: "It calls for expert timing, glittering style and complete assurance. The company for the most part play it like an end-of-term charade." "The material is irremediably thin" (*Guardian*). "I call it lousy. This feeble little charade was lucky to escape getting the full 'bird' from a tolerant audience" (*Daily Mirror*).

60.203 *The Visit* (Parable, 3a) Friedrich Dürrenmatt (adpt Maurice Valency of *Der Besuch der alten Dame*, 1956) and James Stevens (mus). ROYALTY 23/6/60. 148 perf. 1st British perf this version. Cast: *Stage* 30/6/60, 17; *Variety* 13/7/60, 58; *WWT/13*. *Hofbauer* Henry McCarthy; *Helmsberger* Ralph Nossek; *Wechsler* Robin Chapman; *Vogel* David Nettheim; *The Painter* Ian Wilson; *Burgomaster* George Rose; *Professor Muller* Brian Wilde; *Pastor* Richard Dare; *Anton Schill* Alfred Lunt; *Station*

Master Howard Douglas; *Claire Zachanassian* Lynn Fontanne; *Conductor* Richard Scott; *Pedro Cabral* Myles Eason; *Bobby* John Wyse; *1st Townsman* Michael Browning; *2nd Townsman* Richard Huggett; *Police Chief Schultz* Kenneth Thornett; *1st Grandchild* Irene French; *2nd Grandchild* Valerie Newbold; *Mike* Terry Richards; *Max* Bruce Wells; *1st Blind Man* Harry Ross; *2nd Blind Man* Alfred Hoffman; *Frau Burgomaster* Nuna Davey; *Frau Schill* Daphne Newton; *Ottillie Schill* Diana Beevers; *Karl Schill* Philip Lowrie; *Athlete* Trevor Barnett; *Doctor Nusslin* Nicholas Grimshaw; *Frau Bloch* Madge Brindley; *Truck Driver* Roy Pattison; *Reporter* Clinton Greyn *Radio Reporter* Harry Ross. *Lic, Chm, Mgr dir* Bernard Delfont; *Mgr dir* Michael Dorfman, Robert Nesbitt; *Mgr* Anthony Pelly; *L* Presentations of Kingsway Ltd.; *Pres* H. M. Tennent Ltd., Two Arts Ltd., Bernard Delfont; *Gen mgr* Bernard Gordon; *Dir* Peter Brook; *Sc dgn, Cost dgn* Teo Otto; *Mus* James Stevens; *Light* Joe Davis; *Assist dir* Myles Eason; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* M. Bermans; *Pq* Wig Creations; *Sm* Mary Lynn; *Dsm* Gordon Dutton, Joyce Chapman Kerr; *Asm* Irene French; *Pd mgr* Ian Dow; *Eng* Joe Davis; *Wm* Lily Taylor; *Press rep* Vivienne Byerley. Plot: Fletcher, French/2, Griffiths, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley. Reviews: *Guardian* 24/6/60, 9; *Illustrated London News* 9/7/60, 34; *New Statesman* 2/7/60, 14; *Observer* 26/6/60, 24; *Spectator* 1/7/60, 20; *Stage* 30/6/60, 17; *Tatler* 6/7/60, 37; *Times* 24/6/60, 4; *Tribune* 1/7/60, 11; *Variety* 13/7/60, 58. Comment: The opening of a new theatre (see *Stage* 23/6/60, 15). The production reminded *Guardian* just how good Alfred Lunt and Lynn Fontanne were as actors, a sentiment echoed strongly by *Stage*. *Spectator* was less impressed. "Without [Peter] Brook's inspiration [the play] would be good, implausible, melodrama, little more. But Alfred Lunt, in agony as the shadows gather round him, and Lynn Fontanne, frigidly revengeful ... seize the imagination powerfully, and ... George Rose, John Wyse, and Brian Wilde keep us in fear" (*Illustrated London News*). The first New York production (Lunt-Fontanne 5/5/58) ran for 189 performances.

60.204 *Five Finger Exercise* (D, 3a) Peter Shaffer. RICHMOND 27/6/60.** *Stanley Harrington* Peter Howell; *Louise Harrington* Mary Laura Wood; *Clive Harrington* Robin Ray; *Walter Langer* Harvey Hall; *Pamela Harrington* Meg Ritchie. *Lic, Pres* Frederic Piffard; *Mgr* John Jackson; *Dir* Alexander Doré; *Dec* John Piper. Plot: Best/59, 75, Bordman/4, 365, Demastes/2, Fletcher, French, French/2, Hischak, Hochman, Law, Loney, 310–11, Matlaw, Salem, Shipley, Vinson, Weintraub.

60.205 *The Hostage* (P, 3a) Brendan Behan. HIPPO-

DROME, GOLDERS GREEN, 27/6/60.** Harry Webster, Peggy Marshall, Derek Martinus, Eileen MacLennan, Sally Travers, Patrick Duggan, Rudi Patterson, Geoffrey Wright, Peggy Butt, Brian Hewlett, Rhona Woodcock, Alex Farrell, Chris Gannon, Derek Fuke, Nita Dobson. *Dir* Avis Bunnage, Alan Brett. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub.

60.206 *Madam Tic-Tac* (P, 3a) Falkland L. Cary and Philip Weathers. INTIMATE 27/6/60. 1st perfd Repertory, Northampton, 25/8/47. Comment: The plot involved a blind and deaf woman running a den of thieves.

60.207 *Pygmalion* (R, 5a) Bernard Shaw. STREATHAM HILL 27/6/60. 1st perfd (in German) Hofburg, Vienna, 16/10/13; 1st British perf His Majesty's 11/4/14. *Eliza* Sarah Churchill; *Higgins* Michael Golden; *Doolittle* Bert Brownhill. *Pres* Carl Clopet, Harold French; *Dir* Ellen Pollock. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: This production was first seen at the Pembroke, Croydon, 29/3/60 (*Stage* 7/4/60, 17). The first New York (limited-run) production (Park 12/10/14) ran for 72 performances.

60.208 *Take Four Eggs* (C) Thomas Browne. WIMBLEDON 27/6/60.* Cast: *Stage* 30/6/60, 18. *Bertie* James Belchamber; *Freda* Elizabeth Chambers; *May* Veronica Hurst; *George* Peter Whitbread. *Dir* John Bryans. Review: *Stage* 30/6/60, 18. Comment: Peter Haddon Company. The play involved a "woman being the breadwinner and the man keeping house," "an estranged husband planning a reconciliation," along with "a scheming friend," and another lover (*Norwood News* 24/6/60, 2). *Stage* enjoyed the play for its "period charm" (the setting was pre-World War II), "and the way in which marital infidelity and divorce are taken as subjects of humour," but noted some anachronisms.

60.209 *Roots* (P, 3a) Arnold Wesker. COURT 28/6/60. 30 perf. 1st perfd Belgrade, Coventry, 25/5/59. Cast: Findlater; *Stage* 30/6/60, 21. *Beatie Bryant* Joan Plowright; *Mrs. Bryant* Gwen Nelson; *Jenny Beales* Patsy Byrne; *Jimmy Beales* Charles Kay; *Stan Mann* Frank Finlay; *Mr. Bryant* John Colin; *Frank Bryant* Alan Howard; *Pearl Bryant* Cherry Morris. *Dir* John Dexter; *Set* Jocelyn Herbert. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub. Reviews: *Guardian* 30/6/60, 9; *Illustrated London News* 9/7/60, 34; *New Statesman* 6/8/60, 182; *Observer* 3/7/60, 25; *Stage* 30/6/60, 21; *Tatler* 13/7/60, 82–83; *Times* 29/6/60, 4; *Tribune* 1/7/60, 11. Comment: English Stage

Company, which also presented the first New York production (Mayfair 6/3/61) which ran for 72 performances. *Observer* found it an “intensely moving play” which had actually grown out of old-fashioned kitchen-sink drama. *Times* called the play the best in Wesker’s trilogy, with Joan Plowright and Gwen Nelson giving vital performances.

60.210 *Innocent as Hell* (Mus, 2a) Andrew Rosenthal (bk, lyr, mus). LYRIC, HAMMERSMITH, 29/6/60.* 13 perf. Cast: *Stage* 7/7/60, 17; *Variety* 13/7/60, 58; *WWT/13*. Joe Ward Flemming; *Josephine* Richardina Jackson; *Marianne Brooks* Susan Irvin; *Mother Cramm* Barbara Couper; *Lincoln Brooks* Griffith Jones; *Sallylee Polk* Barbara Evans; *Octavia Brooks* Anne Francine; *Wally Packard* Roy Desmond; *Inez Packard* Hy Hazell; *Mrs. Schwetzkbaum* Glen Alyn; *Lady Parsley* Patricia Laffan; *Isadora Hole* Totti Truman Taylor; *Sir Oliver Griffith* Max Latimer; *Count Rene de Chanterelle* Ian Burford; *Edmund Barnes* John Parker; *Mrs. Pierpont* Sonia Peters; *Pola Zola* Celia Helda; *Mrs. Edmund Barnes* Jane Watkyn; *Marion Carter* Joanne Scoon. *Pres* Thane Parker; *Dir* Vida Hope; *Sc dgn*, *Cost dgn* Audrey Cruddas; *Mus arr*, *Mus dir* Gordon Franks; *Ch* George Erskine-Jones; *Light* Richard Pilbrow. Plot: OTF. Reviews: *Illustrated London News* 16/7/60, 34; *Stage* 7/7/60, 17; *Times* 30/6/60, 6; *Variety* 13/7/60, 58. Comment: “It chronicles ... between cheerily irrelevant songs and occasional dances, the complicated romantic manoeuvres of a New York lawyer’s family” (*Times*). *Variety* said the cast did as much as it could with poor material. *Stage* knew the piece was a disaster after the first five minutes.

60.211a *The Shepherd’s Chameleon* (Satirical F, 1a) Eugène Ionesco (trans Donald Watson of *L’impromptu de l’Alma; ou la chaméleon du berger*, 1956). ARTS 29/6/60. Cast: *Stage* 7/7/60, 17; *WWT/13*. Ionesco Keith Marsh; *Bartholomeus I* John Barrard; *Bartholomeus II* Richard Briers; *Bartholomeus III* Garfield Morgan; *Marie* Betty Huntley-Wright. *Dir* Clifford Williams; *Dgn* Nevil Dickin. Plot: Matlaw. Reviews: *Guardian* 30/6/60, 9; *New Statesman* 9/7/60, 48; *Observer* 3/7/60, 25; *Spectator* 8/7/60, 64; *Stage* 7/7/60, 17; *Times* 30/6/60, 6; *Tribune* 8/7/60, 11. Comment: *Guardian* said neither piece was as good as *Rhinoceros*. “It is surprising how little the plays offer in stimulation, either intellectually or in theatrical effect, for they are full of provocative ideas and show Ionesco at his most individual in the use of words and as a craftsman” (*Stage*). *Observer* noted the repetitive nature of Ionesco’s plays. *Times* detected Ionesco’s indebtedness to other dramatists—Giraudoux, Bernard Shaw, and Beckett.

60.211b *Victims of Duty* (TC, 1a) Eugène Ionesco (trans Donald Watson of *Victimes du devoir*, 1953). ARTS 29/6/60. 1st perf of Watson’s trans Pike, Dublin, 3/10/57. Cast: *Stage* 7/7/60, 17; *WWT/13*. *Madeleine* Betty Huntley-Wright; *Choubert* Toke Townley; *Detective* Richard Briers; *The Lady* Amanda Grinling; *Nicholas d’Eu* Garfield Morgan; *Mallot with a “t”* John Barrard. *Dir*, *Dgn* as for 60.211a. Plot: French/2, Matlaw. Reviews: *Guardian* 30/6/60, 9; *New Statesman* 9/7/60, 48; *Observer* 3/7/60, 25; *Spectator* 8/7/60, 64; *Stage* 7/7/60, 17; *Times* 30/6/60, 6; *Tribune* 8/7/60, 11.

60.212a *George* (C, 1a) John Anthony West (adpt of West’s short story, “George,” 1961). HAMPSTEAD 30/6/60. 1st British perf. Cast: *Stage* 7/7/60, 18. *George* Norman Rossington; *Marjorie* Julia Hand. *Dir* R. D. Smith; *Set* Michael Young. Reviews: *Stage* 7/7/60, 18; *Times* 1/7/60, 16. Comment: “George, an ordinary American, with an ambitious wife and the usual load of troubles, is watching television one evening when he becomes progressively atrophied. And after the initial shock of discovery has worn off we see George gradually accepting and finally liking his condition.” George was “finely acted by Norman Rossington” (*Stage*). Both pieces received only 4 performances.

60.212b *Jacques* (C, 1a) Eugène Ionesco (trans Donald Watson of *Jacques, ou la soumission*, 1955). HAMPSTEAD 30/6/60. 1st perf original version Théâtre de la Huchette, Paris, 13/10/55. 1st prof perf in Britain. Cast: *Stage* 7/7/60, 18. *Jacques* Denys Hawthorne; *Jacqueline* Maria Lawton; *Jacques’ Father* Andre Van Gyseghem; *Jacques’ Mother* Selma Vaz Dias; *Jacques’ Grandfather* John Hollis; *Jacques’ Grandmother* Betty Linton; *Roberta I, Roberta II* Valerie Hanson; *Roberta’s Father* George Merritt; *Roberta’s Mother* Molly Maureen. *Dir*, *Set* as for 60.212a. Plot: French/2, Matlaw. Reviews: *Stage* 7/7/60, 18; *Times* 1/7/60, 16. Comment: “Splendidly acted” (*Stage*). *Times* found the plot “bizarre” but “thrilling” in performance.

60.213 [No entry]

60.214 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. GLOBE 1/7/60. 315 perf. 1st perf BBC Radio Home Service 26/7/54; BBC TV 1/1/57; 1st stage perf New, Oxford, 13/6/60. *The Common Man* Leo McKern; *Thomas More* Paul Scofield; *Richard Rich* John Bown; *The Duke [of Norfolk]* Alexander Gauge; *Alice More* Wynne Clark; *Margaret More* Pat Keen; *The Cardinal [Wolsey]* Willoughby Goddard; *Thomas Cromwell* Andrew Keir; *The Ambassador [Chapuy]* Geoffrey Dunn; *Ambassador’s Attendant* Brian Harrison; *William Roper* John Carson; *The King [Henry VIII]* Richard

Leech; *A Woman* [Catherine Anger] Beryl Andrews; *The Archbishop* [Cranmer] William Roderick. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Bernard Gordon; *Pres* H. M. Tennent Ltd; *Dir* Noel Willman; *Sc dgn, Cost dgn* Motley; *Light, Eng* Joe Davis; *Cost* M. Berman, Josef Roth; *Sc* Alick Johnstone; *Sc bld* Brunskill and Loveday; *Props* H. M. Tennent Workshops, Stage Decor; *Pq* Wig Creations; *Bm* Victor Weston; *Co. mgr, Sm* David Ayliff; *Pd mgr* Ian Dow; *Dsm* Neville Thompson; *Asm* Jane Southern; *Wardrobe supervisor* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* E. Hilton. Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Christian Science Monitor* 16/7/60, 10; *New Statesman* 9/7/60, 46; *Spectator* 8/7/60, 64; *Sphere* 16/7/60, 105; *Stage* 7/7/60, 17; *Tatler* 20/7/60, 128; *Times* 2/7/60, 12; *Tribune* 8/7/60, 11; *Variety* 20/7/60, 56. Comment: Paul Scofield “plays More with absolute integrity and understanding” (*Christian Science Monitor*). *New Statesman* liked much about the piece but found it still tied to the “world of historical romance.” Like several other reviewers, *Spectator* drew comparisons with Brecht’s techniques in *Galileo*. “A play of disturbing honesty about a man with a conscience” (*Tribune*). See also Lloyd Evans, 100–02. Paul Scofield and Leo McKern also appeared in the first New York production (ANTA Playhouse 22/11/61) which ran for 637 performances.

60.215 *Measure for Measure* (C) William Shakespeare. TOWER, CANONBURY, 1/7/60. 1st perfd c. 1603. Cast: TTC.

60.216 *The Aspern Papers* (C of Letters, 3a) Michael Redgrave (adpt of Henry James’s novel, 1888). STREATHAM HILL 4/7/60. 1st perfd Theatre Royal, Newcastle, 27/7/59; 1st London perf this adpt Queen’s 12/8/59. Plot: Bordman/4, 380, Fletcher, French, French/2, Hischak, Loney, 315, Salem. Comment: The West-End production had closed on 2/7/60 (Wearing 59.167) and this touring production included Robert Beatty (“H. J.”), Beatrix Lehmann (Miss Bordereau), Pauline Jameson (Mrs. Prest), Olaf Pooley (Pasquale), Nancy Nevison (Assunta) from the London cast. The first New York production (Playhouse 7/2/62) ran for 93 performances.

60.217 *Every Man in His Humour* (P) Ben Jonson. THEATRE ROYAL, STRATFORD EAST, 4/7/60. 1st perfd 1598. Cast: *Stage* 7/7/60, 18; *Theatricalia*; *WWT/13*. *Kno’well* Charles Stanley; *Edward Kno’well* Sean Lynch; *Brain-Worm* Victor Spinetti; *Master Stephen* Michael Forrest; *George Down-Right* Michael McKeivitt; *Well-Bred* Maurice Good; *Kitely (a Merchant)* Bob Grant;

Thomas Cash Frank Coda; *Captain Bobadill* Brian Murphy; *Master Matthew* Roy Kinnear; *Oliver Cob* Griffith Davies; *Roger Formal* John Keogh; *Dame Kitely* Claire Isbister; *Mistress Bridget* Ann Beach; *Tib* Fanny Carby. *Dir* Joan Littlewood; *Sc dgn* John Bury; *Cost dgn* David Walker. Plot: Brock, Hochman, Law, Salem, Shipley. Reviews: *Guardian* 5/7/60, 7; *New Statesman* 9/7/60, 46–47; *Spectator* 15/7/60, 101; *Stage* 7/7/60, 18; *Times* 5/7/60, 16; *Tribune* 8/7/60, 11. Comment: Theatre Workshop. “It is all very jolly, loud, haphazard, and tiresome” (*Guardian*). Joan Littlewood provided a “good repertory performance” and a considerably adapted script (*New Statesman*). *Times* thought that the first half of the adaptation came “close to disaster.” The production revealed “a company where many good actors can be seen struggling through the chrysalis of technique into the colourful individuality of their own peculiar talents” (*Spectator*). The production was performed on 30/6/60 at the Sarah Bernhardt, Paris (*Stage* 7/7/60, 17).

60.218 *Pygmalion* (R, 3a) Bernard Shaw. HIPPODROME, GOLDERS GREEN, 4/7/60.** *Eliza Doolittle* Sarah Churchill; *Doolittle* Bert Brownbill; *Professor Higgins* Michael Golden. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

60.219 *Roar Like a Dove* (C, 3a) “Lesley Storm” [Mabel Cowie]. RICHMOND 4/7/60.** Bessie Love, Margaret Ward, Leslie Wright, Ronald Ward, Leslie Handford, John McLaren. *Dir* Alexander Doré; *Dec* John Piper. Plot: Bordman/4, 396, Fletcher, French/2, Hischak, Loney, 305.

60.220 *The Sound of Murder* (Thriller, 3a) William Fairchild. WIMBLEDON 4/7/60.** *Peter Marriott* Frank Pendlebury; John Bryans, Mary Yeomans, Diana ten Hove, Peter Whitbread. Comment: Peter Haddon Company.

60.221a *The Bear* (F, 1a) Anton Chekhov (anon trans of *Medved*, 1888). HOVENDEN 5/7/60. *Yalena* Gay Cursue; *Luka* John Hughes; *Smirnov* Warren Sampson. Plot: French, Hochman, Matlaw, Walford. Reviews: *Stage* 7/7/60, 18; *Times* 6/7/60, 4. Comment: Four one-act plays celebrating the births of Barrie and Chekhov, performed under the collective title *Two Centenaries*.

60.221b *Half-an-Hour* (P, 3sc) J. M. Barrie. HOVENDEN 5/7/60. 1st perfd Hippodrome 29/9/13. *Lady Lilian* Alexandra Beauclerc; *Carson* Kenneth Seeger; *Hugh* Michael Allaby; *Susie* Gay Cursue. Plot: Bordman/2, 730, Geduld, 79–81. Reviews: *Stage* 7/7/60, 18; *Times*

6/7/60, 4. Comment: Performed under the collective title *Two Centenaries*. The first New York production (Lyceum 25/9/13) ran for 60 performances.

60.221c *The Proposal* (P, 1a) Anton Chekhov (anon trans of *Predlozheniye*, 1890). HOVENDEN 5/7/60.** *Lomov* Michael Allaby; *Natalya* Lisa Doran. Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Reviews: *Stage* 7/7/60, 18; *Times* 6/7/60, 4. Comment: Performed under the collective title *Two Centenaries*.

60.221d *The Twelve-Pound Look* (C, 1a) J. M. Barrie. HOVENDEN 5/7/60. 1st perfd Duke of York's 1/3/10. *Harry Sims* Brian Dent; *Mrs. Sims* Joan Paton; Marina McConnell. Plot: Bordman/2, 686–87, French/2, Hochman, Geduld, 77–79, Matlaw, Sobel, Walford. Reviews: *Stage* 7/7/60, 18; *Times* 6/7/60, 4. Comment: Performed under the collective title *Two Centenaries*. The first New York production (Empire 13/2/11) ran for 32 performances.

60.222a *The Sea at Dauphin* (P, 1a) Derek Walcott. COURT 10/7/60; trfd to TOWER, CANONBURY, 12/7/60. 1st perfd Mona, Jamaica, 1953; 1st British perf. Cast: Findlater; *Stage* 14/7/60, 15; *WWT/13*. *Afa* Leo Càrrèa; *Garcia* Lionel Ngakane; *Augustin* Mike Goddard; *Hounakin* Gordon Woolford; *Jules* Dudley Hunte; *A Priest* Mike Gambon; *Dauphin Women* Olive Douglas, Jean Martin, Jessie Stephens, Clarina Harris, Carla Shackell, Kathleen Roach. *Dir* Lloyd Reckord; *Dec* Colin Garland. Reviews: *New Statesman* 16/7/60, 85; *Stage* 14/7/60, 15; *Times* 11/7/60, 3. Comment: New Way Theatre Company. Produced without decor. *New Statesman* declared the play was both “amateurish” and “talented.” *Stage* noted that the play suffered because of the difficulty of understanding “what several of the cast were actually saying partly because some of the actors had not notably good diction and vocal projection and partly because our ears were unaccustomed to the dialect.”

60.222b *Six in the Rain* (P, 1a) Derek Walcott. COURT 10/7/60; trfd to TOWER, CANONBURY, 12/7/60. 1st perfd St. Lucia Arts Guild, Castries, St. Lucia, 1959; 1st British perf. Cast: Findlater; *Stage* 14/7/60, 15; *WWT/13*. *Charlemagne* Gordon Woolford; *Son-Son* Lionel Ngakane; *Jo-Jo* Leo Càrrèa; *Marina* Barbara Assoon; *Chantal* Lloyd Reckord; *Moumou* Keefe West; *Conteur* Mike Goddard; *Dancer* Jeff Henry; *Drummer* Jeffrey Biddeau; *Singer* Jean Martin. *Dir, Dec* as for 60.222a. Plot: Vinson. Reviews: *New Statesman* 16/7/60, 85; *Stage* 14/7/60, 15; *Times* 11/7/60, 3. Comment: New Way Theatre Company. Produced without decor. The full title of the play is *Malcauchon; or, Six in the Rain*. *New Statesman* thought the play was “rewarding in spite of the production.” *Stage*

praised the director, Lloyd Reckord, for “a fine performance of blended rich humour and deep pathos as Tiger Chantal.”

60.223 *The Aspern Papers* (C of Letters, 3a) Michael Redgrave (adpt of Henry James's novel, 1888). HIPPODROME, GOLDERS GREEN, 11/7/60.** Flora Robson, Beatrix Lehmann, Robert Beatty Plot: Bordman/4, 380, Fletcher, French, French/2, Hischak, Loney, 315, Salem. Comment: See also 60.216.

60.224 *Epitaph for George Dillon* (P, 3a) John Osborne and Anthony Creighton. WIMBLEDON 11/7/60. 1st perfd Experimental Theatre Club, Oxford, 26/2/57. *George* Ian White; *Mrs. Elliot* Constance Fecher; *Percy* John Boyd Brent; *Ruth* Barbara Keogh; Peter Whitbread, Lynne Furlong, Renny Lister, David Chivers. Plot: Best/58, 101, Bordman/4, 356, Hischak, Hochman, Loney, 310, Matlaw, Salem, Vinson, Weintraub. Comment: Peter Haddon Company. The first New York production (John Golden 4/11/58) ran for 23 performances.

60.225 *The Grass Is Greener* (C, 2a) Hugh Williams and Margaret Williams. RICHMOND 11/7/60.** Joy Andrews, Leslie Wright, Pamela Lane, John McLaren, David Conville. *Dir* Alexander Doré; *Dec* John Piper. Plot: French/2, Loney, 311.

60.226 *The Brides of March* (FC, 3a) John Chapman. ST. MARTIN'S 13/7/60. 1st perfd His Majesty's, Aberdeen, 22/6/59. Cast: *Stage* 21/7/60, 17; *Variety* 3/8/60, 56; *WWT/13*. *Tony Scudamore* David Stoll; *Sally Scudamore* Diana Decker; *Mrs. Spencer* Hazel Douglas; *Ken Scudamore* William Kendall; *Jack Krasner* Jerry Stovin; *Van Driver* Ian Gardiner; *Haroun el Bahn* Ferdy Mayne; *Vana* Jacqueline Hussey; *Oleena* Pamela Borain; *Sassar* Sally Nesbitt; *Rakeesha* Sylvia Joseph; *Maloo* Lyndall Goodman; *Mrs. Scudamore* Ruth Taylor; *Arthur Scudamore* Hugh Wakefield; *Policeman* John Crocker. *Pp* Willoughby de Broke Estates Co.; *Lic, Admin* B. A. Meyer; *Gen mgr* Laurence Atteridge; *Pres* Stephen Mitchell; *Dir* Wallace Douglas; *Dec* Neil Hobson; *Sc bld, Sc* Key Studios; *Pq* Wig Creations; *Co. mgr* A. M. Davenall; *Sm* William Frederick; *Asm* Alison McMurdo; *Wm* Miss Watson; *Press rep* Torrington Douglas, George Fearon. Reviews: *Guardian* 14/7/60, 7; *Illustrated London News* 30/7/60, 34; *Stage* 21/7/60, 17; *Times* 14/7/60, 6; *Variety* 3/8/60, 56. Comment: “What would you do if, having aided a Libyan Sheikh during the war, you found yourself the owner, under his will, of a harem delivered with full honour to your house in Finchley? That is the problem, and the farce goes on from there” (*Illustrated London News*). “Poor stuff really” (*Guardian*). “Pace and timing are lacking, the jokes are mostly on a low level of

sex innuendo and the complications, essential to farce, are contrived and padded" (*Variety*).

60.227 *Joie de Vivre* (C with mus, 2a) Terence Rattigan (adpt of his *French without Tears*, 1936) and Robert Stolz (mus) and Paul Dehn (lyr). QUEEN'S 14/7/60. 4 perf. 1st perfd New, Oxford, 3/5/60. Cast: *Stage* 21/7/60, 17; *WWT/13*. *Diana Lake* Joanna Rigby; *Alan Howard* Barrie Ingham; *Kenneth Lake* Brook Williams; *Jacqueline Maingot* Jill Martin; *Thérèse* Lilian Moubrey; *Marianne* Anna Sharkey; *Pierre* John Leslie; *Kit Neilan* Robin Hunter; *Brian Curtis* Donald Sinden; *Professor Maingot*; Harold Kasket; *Commander Rogers* Terence Alexander; *Aristide* Michael Ashlin; *Jean-Paul* Donald Saunders; *Gaston* Glenn Wilcox; *Marie Jane* Shore; *Chi-Chi* Joan Heal; *The Mayor* John Moore; *Lord Heybrook* James Land; *Singers* Patricia Michaels, Anna Sharkey, Donald Saunders, Glenn Wilcox; *Dancers* Patricia Burgess, Leonora Clark, Virginia Courtney, Angela Jamieson, Jane Shore, Brenda Voak, Michael Ashlin, Edwin Fitton, John Gordon, Bernard Jamieson. Lindsay Kemp, Terry Lefco, Brian Willis. *Pres* H. M. Tennent Ltd.; *Dir* William Chappell; *Ch* Ross Taylor; *Light* Joe Davis; *Dec* Peter Rice; *Mus dir* Michael Steyn. Plot: Demastes/1, Loney, OTF. Reviews: *Christian Science Monitor* 30/7/60, 6; *Illustrated London News* 30/7/60, 34; *Sphere* 23/7/60, 120–21; *Stage* 21/7/60, 17; *Times* 15/7/60, 16; *Variety* 27/7/60, 120. Comment: "On the first night it was received with boeing and rude comments, and when the curtain came down it stayed down" (*Stage*). *Illustrated London News* thought that the play should not have been turned into a musical, especially because the music was not very good. *Christian Science Monitor* discussed particular aspects of Rattigan's adaptation which were at fault; *Times* also provided a catalogue of deficiencies.

60.228 *All in the Family* (C, 2a) Victor Wolfson (adpt of Marc-Gilbert Sauvajan, *On a tué grand-père*, 1950). WIMBLEDON 18/7/60. 1st perfd this adpt Grand, Leeds, 4/5/59. *Frederic Marescaud* John Boyd Brent; *Armand* Gavin Hamilton; *Maria* Joy Wood; *Isabelle* Gay Emma; *Jasmine* Dee, Gillian Cobhold, Peter Whitbread, Constance Fecher, Kenneth Warren, Renny Lister, Aubrey Woods, Roger Hume. *Dir* Peter Whitbread. Comment: Peter Haddon Company. The comedy involved several attempts by a rich family to cover up a murder.

60.229 *The Complaisant Lover* (C, 2a) Graham Greene. RICHMOND 18/7/60.** Ruth Gower, Leslie Wright, Arthur Lawrence, David Conville, Barbara Ogilvie, Leonard Fenton. *Dir* Stafford Byrne; *Dec* John Piper. Plot: Best/61, 92, Bordman/4, 378, Demastes/1, Fletcher, French/2, Hischak, Loney, 315, Matlaw, Salem, Shipley, Vinson, Weintraub.

60.230 *Tobias and the Angel* (C, 3a) James Bridie. OPEN AIR 19/7/60. 1st perfd Festival, Cambridge, 20/11/30. Cast: *Stage* 21/7/60, 18; *WWT/13*. *Tobit* Russell Thorndike; *Tobias* Michael Picardie; *Archangel Raphael* Alan Judd; *Anna* Hester Paton Brown; *Sherah* Elizabeth Wade; *Sara* Jill Chadwick; *Azarah* Isobel Black; *Raguet* Raymond Rollett; *Asmoday*, *Bandit* Mark Brackenbury; *Ethiopian Slave* Nicholas Critchley; *Girls in attendance on Sara* Sara Kestelman, Priscilla Pritchard. *Pres* Bankside Players; *Dir* Robert Atkins. Plot: Best/36, 493, Bordman/4, 154, Demastes/1, French/2, Hochman, Matlaw, Salem, Tobin, 94–99. Reviews: *Daily Mirror* 20/7/60, 5; *Guardian* 21/7/60, 8, 23/7/60, 12; *Illustrated London News* 13/8/60, 31; *Observer* 24/7/60, 24; *Stage* 21/7/60, 18; *Times* 20/7/60, 16. Comment: The production was plagued by very wet weather (*Guardian*). *Times* praised performances by Alan Judd and Russell Thorndike. Why "risk a subtle play ... The chill of a damp July evening, plus low-flying aeroplanes, conspired against the cast. A bouquet to . . . Russell Thorndike, for a first-rate feat of memory. The rest tried valiantly, but were not quite up to their near impossible task of belting out lines that were written for more quiet delivery" (*Daily Mirror*). The first New York production (Provincetown 28/4/37) ran for 22 performances.

60.231 *A Clean Kill* (Murder Mystery, 3a) Michael Gilbert. RICHMOND 25/7/60.** Michael Atkinson, David Conville, Diana Cumming, Barbara Leake, Anne Ridler, Rory McDermot. *Dir* Alexander Doré; *Dec* John Piper.

60.232 *Roar Like a Dove* (C, 3a) "Lesley Storm" [Mabel Cowie]. WIMBLEDON 25/7/60.** *Muriel Chadwick* Bessie Love; *Tom* John McLaren; *Edward* Ronald Ward; *Lord Dungavel* Peter Whitbread; *Mackintosh* Hamish Routhead; *Veronica* Hurst, Jasmine Dee, Edward Fox, Gay Emma. *Dir* John Bryans. Plot: Bordman/4, 396, Fletcher, French/2, Hischak, Loney, 305. Comment: Peter Haddon Company.

60.233 *The Last Angle* (Thriller, 3a) Charles Lincoln. ARTS 26/7/60. 1st perf? Cast: *Stage* 28/7/60, 17; *Theatricalia*; *Variety* 10/8/60, 54; *WWT/13*. *Ann March* Lesley Nunnerley; *Bob Allen* Robert Crewdson; *Doughty* Garfield Morgan; *Policeman* Anthony Tuckey; *Mary Wilson* Charmian Eyre. *Dir* Clifford Williams; *Dec* Paul Bernard. Reviews: *Daily Mirror* 27/7/60, 13; *Guardian* 28/7/60, 8; *Illustrated London News* 13/8/60, 31; *Stage* 28/7/60, 17; *Times* 27/7/60, 5; *Tribune* 5/8/60, 7; *Variety* 10/8/60, 54. Comment: The cast "tried the impossible—to breathe life and tension into a tepid, third-rate melodrama studded with ham dialogue. A young man believed to have died a hero's death in Korea turns up as an escaped murderer from Dartmoor" (*Daily Mirror*). "The inepti-

tude [of the play] must be witnessed to be believed" (*Stage*). "An inept farrago" (*Times*). "An exercise in puerility" (*Variety*).

60.234 *I'm Talking about Jerusalem* (P, 2a) Arnold Wesker. COURT 27/7/60. 29 perf. 1st perfd Belgrade, Coventry, 4/4/60. Cast: Findlater; *Stage* 4/8/60, 13; *Variety* 10/8/60, 54; *WWT/13*. *Ronnie Kahn* David Saire; *Dave Simmonds* Mark Eden; *Sara Kahn* Kathleen Michael; *Ada Simmonds* Ruth Meyers; *1st Removal Man* Alan Howard; *2nd Removal Man* Charles Kay; *Libby Dobson* Frank Finlay; *Colonel Dewhurst* John Colin; *Sammy Terry* Palmer; *Danny Simmonds* Michael Phillips; *Esther Kahn* Jessie Robins; *Cissie Kahn* Cherry Morris. *Dir* John Dexter; *Dec* Jocelyn Herbert; *Assist dir* Sunny Amey. Plot: Demastes/2, Fletcher, French/2, Hochman, Shipley, Vinson, Weintraub. Reviews: *Christian Science Monitor* 20/8/60, 6; *Daily Mirror* 28/7/60, 13; *Guardian* 29/7/60, 7; *Illustrated London News* 13/8/60, 31; *New Statesman* 6/8/60, 182; *Norwood News* 5/8/60, 2; *Stage* 4/8/60, 13; *Times* 28/7/60, 5; *Tribune* 5/8/60, 7; *Variety* 10/8/60, 54. Comment: English Stage Company. *Variety* noted that the third part of Wesker's trilogy maintained "the warmth, humanity and perception that characterized the first two plays." *Guardian* faulted Wesker's "loosely constructed script," but believed he could write better plays "when he knows exactly what it is he is talking about." *Tribune* complained about the poor casting and acting. However, *Daily Mirror* disagreed and implored its readers to see the play. See also Lloyd Evans, 94–96.

60.235 *The Woman Concerned* (Thriller) Leila Forde. HOVENDEN 27/7/60.* Latilla Woodburn, Gay Cursue, Kay Heath, Yvonne Fisher, John Warden, Warren Sampson, Leila Forde; *Dir* Leila Forde.

60.236a *Miss Julie* (P, 1a) August Strindberg (trans Elizabeth Sprigge of *Fröken Julie*, 1889). LYRIC, HAMMERSMITH, 28/7/60.** Cast: *Stage* 4/8/60, 13; *Variety* 10/8/60, 54; *WWT/13*. *Kristin* Pamela Pitchford; *Jean* Leon Peers; *Miss Julie* Diane Cilento; *Dir* Leila Blake; *Dec* Disley Jones. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Reviews: *Daily Mirror* 29/7/60, 15; *Illustrated London News* 13/8/60, 31; *New Statesman* 6/8/60, 184–85; *Observer* 31/7/60, 19; *Stage* 4/8/60, 13; *Tatler* 17/8/60, 310–11; *Times* 29/7/60, 13; *Tribune* 5/8/60, 7; *Variety* 10/8/60, 54. Comment: A charity performance in aid of the Save the Children Fund was given 27/7/60. *Tribune* praised Diane Cilento, as did *Illustrated London News*: "Miss Cilento, feline-supple and responsive, sustains a part as I have not known her do before. For once I could believe in Julie's past." *Times* was similarly impressed by this "inspired" casting. How-

ever, *Daily Mirror* was not impressed: she "was more peevish than passionate, and Leon Peers, as the glib seducer, did not help." *New Statesman* found aspects of the production were too realistic when they should have been suggestive, and Diane Cilento had not "got the stature, the range or quite the voice to bring [the role] off." The production lacked "electricity" (*Observer*).

60.236b *The Proposal* (F, 1a) Anton Chekhov (trans Elisaveta Fen of *Predlozheniye*, 1890). LYRIC, HAMMERSMITH, 28/7/60.** Cast: *Stage* 4/8/60, 13; *Variety* 10/8/60, 54; *WWT/13*. *Stepan Stepanovich Choobukov* Cameron Hall; *Natalya Stepanova Choobukov* Hilda Braid; *Ivan Vassilievich Lomov* Leon Peers. *Dir, Dec* as for 60.236a. Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Reviews: *Daily Mirror* 29/7/60, 15; *New Statesman* 6/8/60, 184–85; *Stage* 4/8/60, 13; *Times* 29/7/60, 13; *Variety* 10/8/60, 54. Comment: See 60.236a. "Ham-handed horseplay" (*New Statesman*). "An excellent cast coax a surprising amount of amusement from Chekhov's ... tiresome farce." Hilda Braid was "quite brilliant" as the heroine (*Times*).

60.237 *The Art of Living* (Revue, 2pt) Art Buchwald and Monty Norman (mus, lyr) and David Heneker (mus, lyr) and Julian More (lyr, sk) and Johnny Speight (add sk). STREATHAM HILL 1/8/60. 1st perfd New, Oxford, 25/7/60. Plot: OTF/2. Comment: The revue was on a pre-West End tour, prior to opening at the Criterion in later in August (60.257).

60.238 *It's a Boy* (F, 3a) Austin Melford (adpt of Franz Arnold and Ernst Bach, *Hurra—ein Junge!* 1927). RICHMOND 1/8/60. 1st perfd Theatre Royal, Birmingham, 22/9/30. Michael Atkinson, David Conville, June Shaw, Edna Doré, Frank Lawless, Elizabeth Orion. *Dir* Alexander Doré; *Dec* John Piper. Comment: The plot involved a man who, about to be married for the second time, finds himself with a stepson older than himself.

60.239 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. INTIMATE 1/8/60.** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub.

60.240 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. WIMBLEDON 1/8/60.** *Michael Starkwedder* John Forbes-Robertson; John Hussey, John Bryans, Peter Whitbread, Janet Butler, Constance Fecher, Joy Wood, Hamish Roughead, Edward Fox, Roger Hume. *Dir* John Hussey. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub. Comment: Peter Haddon Company.

60.241 *The Wrong Side of the Park* (P, 3a) John Mortimer. HIPPODROME, GOLDERS GREEN, 1/8/60.**

Mrs. Lee Elizabeth Gott; *Elaine Lee* Jean Kent; *Miller* Edward Petherbridge; *Barbara* Patricia Denys; *Mrs. Lee* Noel Carey; *Henry Lee* Derek Bloomfield. *Pres* Andrew Broughton; *Dir* David Chivers; *Sc dgn* Tanya Moiseiwitsch. Plot: Hochman, Loney, Vinson, Weintraub.

60.242 *The Art of Living* (Revue, 2pt) Art Buchwald and Monty Norman (mus, lyr) and David Heneker (mus, lyr) and Julian More (lyr, sk) and Johnny Speight (add sk). HIPPODROME, GOLDERS GREEN, 8/8/60.** Plot: OTF/2. Comment: The revue was on a pre-West End tour, prior to opening at the Criterion in later in August (60.257).

60.243 *The Grass Is Greener* (C, 2a) Hugh Williams and Margaret Williams. WIMBLEDON 8/8/60.** *Victor* John Hussey; *Hilary* Veronica Hurst; *Hattie* Jasmine Dee; *Sellars* Ronald Ward; *Charles* John McLaren. *Dir* John Bryans. Plot: French/2, Loney, 311. Comment: Peter Haddon Company.

60.244 *The Last Word* (Thriller, 3a) Jack Popplewell. RICHMOND 8/8/60.** *Sally Logan* June Shaw; *Dr. Stephen Craig* Michael Atkinson; *Valerie Johnson* Hazel Coppin; *Detective Inspector Warner* Frank Lawless; *Police Sergeant Jackson* Edward Rhodes; *Mrs. Logan* Diana Verno; *Margo Miller* Diana Scougall; *Jim Logan* Aubrey Woods; *Police Constable* John Porter-Davison. *Lic* Frederic Piffard; *Mgr* John Jackson; *Dir* Alexander Doré; *Dec* John Piper; *Sm, Carp* Cyril Booth; *Elect* H. Jones; *St dir* Peter Harris; *Asm* Christine Edmonds, Ann Simmons.

60.245 *Roar Like a Dove* (C, 3a) "Lesley Storm" [Mabel Cowie]. INTIMATE 8/8/60.** Plot: Bordman/4, 396, Fletcher, French/2, Hischak, Loney, 305.

60.246 *The Wrong Side of the Park* (P, 3a) John Mortimer. STREATHAM HILL 8/8/60.** *Mrs. Lee* Elizabeth Gott; *Elaine Lee* Jean Kent; *Miller* Edward Petherbridge; *Barbara* Patricia Denys; *Mrs. Lee* Noel Carey; *Henry Lee* Derek Bloomfield. *Pres* Andrew Broughton; *Dir* David Chivers; *Sc dgn* Tanya Moiseiwitsch. Plot: Hochman, Loney, Vinson, Weintraub.

60.247 *Merrie England* (CO, 2a) Edward German (mus) and Basil Hood (lib) and Dennis Arundell (adpt). SADLER'S WELLS 10/8/60. 1st perfd Savoy 2/4/02. Cast: *Stage* 18/8/60, 17; *WWT/13*. *May-Queen* Ava June; *Butcher* Stanley Bevan; *Baker* Eric Stannard; *Tinker* Peter Tracey; *Tailor* John Fryatt; *Long Tom* Leon Green; *Big Ben* Lawrence Folley; *Jill-all-alone* Patricia Kern/Sylvia Rowland; *Captain of the Guard* Peter Firman; *Robert Devereux* John Hargreaves; *Francis Bacon* Graham Curnow; *Sir Walter Raleigh* John Carolan;

Walter Wilkins Denis Dowling/John Holmes; *Silas Simkins* Alfred Oldridge; *Actors* Carl Abrahamson, William Cuthbertson, Paul Janssen, Arthur Thelwell; *Bessie Throckmorton* Joan Stuart; *Dr. Roderigo Lopez* Arthur Gomez; *Queen Elizabeth* Anna Pollak; *Ensemble* Carl Abrahamson, Gillian Ashby, Stanley Beedle, Anne Caswell, Diana Chadwick, Bryan Clifford, Lydia Conway, Beryl Cornish, William Cuthbertson, John Darnley, Teresa Duckworth, Mirri Fuller, Mary Gilmore, Basil Hemming, James Higgins, Georgina Holley, Elvet Hughes, Paul Janssen, June Johnstone, Gwilym Lloyd, Norma Kubel, Jean Manning, Valerio Martinez, Janet Mays, Patricia McCarry, Betty McClelland, William McGovern, Cynthia Morey, Alan Morrell, Elizabeth Naylor, Gay Roberts, Carmelino Satariano, Douglas Stark, Arthur Thelwell, Barbara Walmsley, Marjorie Ward, Jon Weaving, Jane Whitehead, Mildred Wood *Dir* Dennis Arundell; *Dgn* Peter Rice; *Ch* Andrée Howard; *Cond* James Robertson. Plot: Gänzl, Gänzl/2, 794-7; OTF. Reviews: *Sphere* 20/8/60, 279; *Stage* 18/8/60, 17; *Times* 11/8/60, 12. Comment: The opening-night performance lasted over three hours. "A full and lavish professional performance" (*Stage*). "Cleverly adapted to modern taste by Dennis Arundell . . . a handsome production . . . fresh, elegant decors by Peter Rice" (*Times*).

60.248 *Julius Caesar* (T, 2pt) William Shakespeare. QUEEN'S 11/8/60. 1st perfd 1599. *Julius Caesar* John Shrapnel; *Octavius Caesar* Simon Ward; *Mark Antony* David Weston; *Lepidus* Christopher Brumfit; *Cicero* Michael Butcher; *Publius* Brian Joplin; *Popilius Lena*, *Clitus* David Cadman; *Brutus* Neil Stacy; *Cassius* Alan Allkins; *Casca* Peter March; *Trebonius* Jeremy Harrison; *Ligarius* Derek Clarke; *Decius Brutus* Peter Lee; *Cinna* William Peirce; *Metellus Cimber* Martin Jarvis; *Flavius* Jeremy Anthony; *Marullus* Giles Block; *Artemidorus* John Pemble; *Soothsayer* Mohan Adiseshiah; *Cinna (poet)* Patrick Moreton; *Another Poet* Peter Bladon; *Lucilius*, *Servant to Caesar* Jeremy Rowe; *Titinius* Michael Cadman; *Messala* Michael Johnson; *Young Cato* Roland Oliver; *Volumnius* Peter Lavery; *Varro* Roger Bailess; *Claudius* Philip Robinson; *Strato* Ian McShane; *Lucius* Hywel Bennett; *Dardanius* David Hill; *Pindarus* David Ross; *Servant to Antony* Kenneth Umpleby; *Servant to Octavius* Paul Cobleby; *Citizens* Robin Ellis, Michael Blane, Christopher Bond, Douglas Austin, Brian Eatwell, Michael Luckins, Garry Grant; *Soldiers* John Wilson, David Hart; *Calpurnia* Mary Grimes; *Portia* Jane Merrow. *Dir* Michael Croft; *Dec* Christopher Lawrence; *Mus* Daphne Oram, Vivian Kemble; *Light* Brian Croft. Reviews: *Christian Science Monitor* 30/8/60, 15; *Daily Mirror* 12/8/60, 14; *Observer* 14/8/60, 19; *Spectator* 19/8/60, 281; *Stage* 18/8/60, 17; *Times* 12/8/60, 5; *Tribune* 19/8/60, 11. Comment: National Youth Theatre.

A modern dress production with jazz music and dance. *Daily Mirror* disliked the modern dress but praised "Neil Stacy, a Brutus with authority, Jane Merrow, who played his wife, and David Weston, a commanding Mark Antony." *Stage* was untroubled by the modern dress and added praise for performances by Peter March, Peter Lee, Alan Allkins, John Shrapnel, Simon Ward, Derek Clarke, Michael Butcher and Michael Johnson. *Stage* also noted that this was the first time that girls had been included in a National Youth Theatre production. *Spectator* found the production had "real impetus and direction."

60.249 *You Won't Always Be on Top* (C with mus, 3a) Henry Chapman. UNITY 12/8/60. 1st perfd Theatre Royal, Stratford East, 9/10/57. Declan Mulholland, Tony Adams, Ron Bevan, Maurice Peckman. *Mus* Barbara Chapman; *Dec* Trevor James Neale; *Dir* Frank Gold. Reviews: *New Statesman* 20/8/60, 242; *Stage* 18/8/60, 18; *Times* 13/8/60, 9. Comment: A satiric comedy about British bricklayers, carpenters and labourers. *New Statesman* found the production well cast and directed. *Stage* said the piece was "not really a play at all. It is more akin to what the television people call a 'dramatised documentary,' dealing as it does with what would appear to be quite an ordinary day on a building site."

60.250 *The Keep* (C, 3a) Gwyn Thomas. COURT 14/8/60.* 1 perf. Cast: Findlater; *Stage* 18/8/60, 18; *WWT/13*. *Ben Morton* Dudley Jones; *Con Morton* Glyn Houston; *Miriam Morton* Jessie Evans; *Russell Morton* Lane Meddick; *Wallace Morton* Emrys Leyshon; *Oswald Morton* Denys Graham; *Mr. Wilmot* Ken Wynne; *Caradoc Slee* Norman Jones. *Dir* Graham Crowden. Plot: Bull/2, Vinson. Reviews: *Guardian* 9/8/60, 6; *New Statesman* 20/8/60, 242; *Observer* 21/8/60, 24; *Spectator* 19/8/60, 281; *Stage* 18/8/60, 18; *Times* 15/8/60, 3. Comment: English Stage Company. Produced without decor. The original first night (7/8/60) was cancelled because of a flood at the Court. *Stage* praised Thomas for presenting "the funny side of Welshness with an incisive but completely unmalicious wit" and the "admirable Welsh cast and the slick and humorous direction of Graham Crowden." *New Statesman* was equally impressed by the play's enduring humour. However, *Spectator* thought the broad humour reduced the characters to mere puppets, "pathetically genial caricatures." *Times* grappled with the play's comedic elements.

60.251 *Macbeth* (T) William Shakespeare. HOVENDEN 14/8/60; trfd to GEORGE INN, SOUTHWARK, 20/8/60 (m). 1st perfd c. 1606. Cast: *Stage* 18/8/60, 19. *Duncan*, *Doctor*, *Murderer* John Hughes; *Malcolm*, *Murderer* David Sale; *Donalbain*, *Attendant* Ian Clark; *Macbeth* John Spradbery; *Banquo*, *Ross* Kenneth Seeger; *Macduff*

John Warden; *Angus* Gerry Jones; *Fleance*, *Attendant* Rosalind Belben; *Son to Macduff*, *Waiting Woman* Patricia O'Grady; *Sergeant*, *Porter* Murray Gilmore; *Lady Macbeth* Viera Shelley; *Lady Macduff*, *Hecate* Gay Cursue; *Three Witches* Valery Hovenden, Doreen Lamb, Kathleen Heath. *Dir* Valery Hovenden; *Dec* Philip Whichelo. Review: *Stage* 18/8/60, 19. Comment: *Stage* declared it was a "remarkably effective production on the tiny stage area."

60.252 *Arms and the Man* (RC, 3a) Bernard Shaw. WIMBLEDON 15/8/60. 1st perfd Avenue 21/4/1894. Cast: *Theatricalia*. *Major Sergius Saranoff* Peter Whitbread; *Raina Petkoff* Elizabeth Hart; *Captain Bluntschli* John Bryans; *Catherine Petkoff* Constance Fecher; *Louka* Muriel Barker; *Nicola* John Marquand; *Major Paul Petkoff* Kenneth Warren; *Major Plechanoff* Roger Hume. *Dir* Peter Whitbread; *Dgn* Saxon Lucas. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Review: *Stage* 18/8/60, 20. Comment: Peter Haddon Company. *Stage* said it was "a worthwhile, if somewhat inexperienced, production." The first New York performance was given at the Herald Square 17/9/1894.

60.253 *Dial "M" for Murder* (Thriller, 3a) Frederick Knott. STREATHAM HILL 15/8/60.** Valerie Dunlop, Aidan Turner, William Kendrick, Richard Owens. *Pres* Carl Clopet Productions; *Dir* Terence Fitzgerald. Plot: Best/52, 90, Bordman/4, 309, Fletcher, French, Hischak, Loney, 277, Salem.

60.254 *Housemaster* (C of Youth, 3a) "Ian Hay" [John Hay Beith] (adpt of his novel, 1936). INTIMATE 15/8/60. 1st perfd King's, Edinburgh, 2/11/36. Plot: Best/37, 418-19, Bordman/4, 163, Hischak, Loney, 202, Sobel. Comment: The cast included Jack Hulbert and John Inman. The first New York production, as *Bachelor Born* (Morosco 25/1/38), ran for 400 performances.

60.255 *The More the Merrier* (C, 3a) Ronald Millar. HIPPODROME, GOLDERS GREEN, 15/8/60.**

60.256 *One Way Pendulum* (F in a new dimension, 2a) N. F. Simpson. RICHMOND 15/8/60. 1st perfd Theatre Royal, Brighton, 14/12/59. *Judge* Michael Atkinson; *Mrs. Groomkirby* Hazel Coppen; *Arthur Groomkirby* Edmund Bailey; David Conville, Harriet Devine, Edna Doré, Barbara Ogilvie, Rodney Diak, Harvey Hall, Rex Graham; *Dir* Alexander Doré; *Dec* John Piper. Plot: Fletcher, French/2, Matlaw, Salem, Shipley, Vinson, Weintraub. Review: *Stage* 18/8/60, 17. Comment: For *Stage* the production lacked polish: the piece needed "all the

rehearsal it can get if its lunatic mood is to be truly conveyed to an audience. Mr. Doré seems to linger too long over the calculated offbeat qualities and the production is inclined to be pedestrian.” The first New York production (East 74th Street 18/9/61) ran for 40 performances.

60.257 *The Art of Living* (Revue, 2pt, 31sc) Art Buchwald and Monty Norman (mus, lyr) and David Heneker (mus, lyr) and Julian More (lyr, sk) and Johnny Speight (add sk). CRITERION 18/8/60.** Cast: *WWT/13*. Hiram Sherman, George Baron, Barbara Evans, Stella Claire, Edward Woodward, Carole Shelley, Graham Stark, Judy Bruce, Craig Hunter, Jean Rayner. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir* Bronson Albery, Donald Albery; *Pres* Oscar Lewenstein, Wolf Mankowitz, Donald Albery; *Dir* Laurier Lister; *Dec* Voytek; *Mus arr* Johnny Gregory, *Mus dir* Burt Rhodes. Plot: OTF/2. Reviews: *Christian Science Monitor* 18/10/60, 13; *New Statesman* 27/8/60, 273; *Observer* 21/8/60, 24; *Tatler* 31/8/60, 407–08; *Times* 19/8/60, 6; *Variety* 24/8/60, 59. Comment: *New Statesman* dubbed it “a cheap show, in many senses.” *Observer* found much more to like but said that some sketches lacked taste. “Intermittently funny and occasionally witty but is generally patchy in content.” “Buchwald is no Thurber, but as the American in Paris he has a gimlet eye for the foibles of his travelling countryman, and he is master of the straight faced joke” (*Tatler*).

60.258 *Dial “M” for Murder* (Thriller, 3a) Frederick Knott. HIPPODROME, GOLDERS GREEN, 22/8/60.** Plot: Best/52, 90, Bordman/4, 309, Fletcher, French, Hischak, Loney, 277, Salem.

60.259 *Five Finger Exercise* (D, 2a) Peter Shaffer. INTIMATE 22/8/60.** Plot: Best/59, 75, Bordman/4, 365, Demastes/2, Fletcher, French, French/2, Hischak, Hochman, Law, Loney, 310–11, Matlaw, Salem, Shipley, Vinson, Weintraub.

60.260 *Happy the Bride* (RC, 3a) Peter Blackmore. WIMBLEDON 22/8/60.* 1st perfd Connaught, Worthing, 1/2/60. Cast: *Stage* 25/8/60, 14; *WWT/13*. *Andrew Medwin* Paul Sherwood; *Betty Elizabeth Chambers*; *Marion Medwin* Enid Lowe; *Lisa Wendy Terry*; *Jane Marilyn Jones*; *Thomas Norton* Douglas Malcolm; *David Langley* Frank Pendlebury; *Guido Silvestri* Barrie Gosney; *Eleanor Medwin* Ruth Porcher. *Dir* Peter Haddon, Gavin Hamilton; *Dec* Saxon Lucas. Reviews: *Stage* 25/8/60, 14; *Times* 23/8/60, 11. Comment: Published as *Mock-Orange*. Peter Haddon Company. Blackmore had reduced “stock drawing-room comedy to its basic elements of corny unimportance” in this piece

about “the bridal trials of two sisters”; “The regular, two-for-the-price-of-one Monday night audience at this theatre, predominantly late middle-aged, took it bravely and even with some pleasure; but their reactions left little doubt that their enthusiasm was directed towards the cast” (*Stage*). *Times* wondered whether Blackmore intended to parody this “cosy type of pre-war play.”

60.261 *The Marriage-Go-Round* (C) Leslie Stevens. RICHMOND 22/8/60.** Michael Atkinson, June Shaw, Ann Richards, David Conville. *Dir* Alexander Doré. Plot: Bordman/4, 355, Bronner, French/2, Hischak, 309.

60.262 *The More the Merrier* (C, 3a) Ronald Millar. STREATHAM HILL 22/8/60.** *Stella Felby* Anna Neagle; Tracey Lloyd, Neil Hallett. *Dir* Harold French; *Sc dgn* Hutchin-son Scott. Review: *Norwood News* 19/8/60, 2.

60.263 *Rose Marie* (R of the Canadian Rockies, 2a) Otto Harbach (bk, lyr) and Oscar Hammerstein, II (bk, lyr) and Rudolf Friml (mus) and Herbert Stothart (mus). VICTORIA PALACE 22/8/60. 135 perf. 1st perfd Apollo, Atlantic City, New Jersey, 18/8/24; 1st London perf 20/3/25. Cast: *Stage* 25/8/60, 13; *Theatricalia*; *Variety* 7/9/60, 59; *WWT/13*. *Black Eagle* Anthony Chinn; *Edward Hawley* John Martin; *Emile la Flamme* James Sharkey; *Ethel Brander* Rosaline Haddon; *Hard-boiled Herman* Ronnie Stevens; *Jim Kenyon* David Whitfield; *Lady Jane* Maggie Fitzgibbon; *Rose Marie la Flamme* Patricia Lambert; *Sergeant Malone* Andy Cole; *Wanda Gillian Lynne*; *Chorus, etc.* Mark Antony, John Bohea, Pat Burgess, Richard Clough, James Corvu, Virginia Courtney, Pamela Deane, Gordon Dobson, Marie Fidock, Del Gay, Carolyn Gray, Laverne Gray, Rosaline Haddon, Natalie Hewlett, Eric Howard, Beth Irving, Bernard Jamieson, Philip Johns, John Kavan, Johanna Lee, Michael Lee, Maevie Leslie, Tony Marshall, Alison. McGuire, Elizabeth McKenzie, Isobelle Mileno, Lex North, John Orchard, Rex Port, Peter Scott, Angela Sparshott, Tony Stanley, Brenda Voak, John Walsh, Leon Ward. *Lic, Mgr dir* Leslie A. Macdonnell; *Chm* Prince Littler; *Mgr* W. T. Taylor, Peter Bentley; *Pres* Tom Arnold, Leslie A. Macdonnell; *Dir* Freddie Carpenter; *Ch* Ross Taylor; *Dgn* Peter Rice; *Mus dir* Paul Conrad; *Sc bld* Brunskill and Loveday Ltd.; *Sc* Tod Kingman, Edward Delany; *Cost* L. and H. Nathan, Alec Shanks, Josef Roth; *Sm* Peter Gardner; *Bal ms* Virginia Courtney; *Wm* Nan Moody, Marie Denton. Plot: Best/24, 445–46, Bordman, Bordman/5, 391–92, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 125, OTF, Wilmeth. Reviews: *New Statesman* 3/9/60, 304; *Stage* 25/8/60, 13; *Times* 23/8/60, 11; *Variety* 7/9/60, 59. Comment: *Stage* thought the music was thin and everything was dated; the piece should have been left as a memory of theatrical times

past. *Variety* also questioned the wisdom of the revival even with a slightly updated book. The *New Statesman* reviewer had never seen the piece before and so was more intrigued by the plot and did not express an opinion on the intrinsic worth of the production. *Times* pronounced it a success. The first New York production (Imperial 2/9/24) ran for 557 performances.

60.264 *The Princess* (Mus in ballet and song, 3a) Jo Anna (story, ch) and Mario Braggiotti (mus, lyr). STRAND 23/8/60. 1st perfd Royal Poinciana Playhouse, Palm Beach, Florida, 1959; 1st British perf. Cast: *Variety* 7/9/60, 59; *WWT/13*. *The Princess* Violette Verdy; *The Princess (as a little girl)* Claudia Cravey; *Michael Pierre* Lacotte; *Michael (as a young boy)* Terry Gilbert; *Tears* Jo Anna; *Laughter* Donna Rae; *Love* Victoria Leigh; *Beauty* Christina Coleman; *Self-appointed Mayor* Keith Beckett; *King* David Davenport; *Spirit of Prayer* Patricia Baird; *Oriental Bird* Jane Overton; *Prince of the East* Richard Morris; *Prince's Attendants* Anna Delany, Jackie Sands, Eileen Stevens, Sally Webb; *Shoemaker* Donald McAlpine; *Spider* Eileen Stevens; *Ballet Mistress* Karen Jensen; *Chancellor* Kenneth Hendel; *Urchins* Chereilyn Beswick, Susan Puride, Fleur Shaw, Jennifer Freeman; *Solos* Joy Evans, John Harvey Frost. *Pd, Dir* Ted Kneeland; *Dec, Cost dgn* Roger Furse; *Ch* Jo Anna; *Light* Michael Northen. Plot: OTF. Reviews: *Illustrated London News* 27/8/60, 35, 3/9/60, 37; *New Statesman* 3/9/60, 304; *Stage* 15/9/60, 1; *Times* 24/8/60, 11; *Variety* 7/9/60, 59. Comment: The production lost £100,000. Because of the bad notices, tickets for the week of 31 August were free (see *Daily Mirror* 30/8/60, 4, *Guardian* 26/8/60, 16). *Illustrated London News* (27/8) carried various illustrations of the production. "An odd mixture of ballet, musi-comedy and pantomime" (*Variety*).

60.265 *Sparrrers Can't Sing* (C, 2a) Stephen Lewis. THEATRE ROYAL, STRATFORD EAST, 24/8/60.* Cast: *Stage* 1/9/60, 17; *Variety* 7/9/60, 59; *WWT/13*. *Grannie Miggs* Amelia Bayntum; *Bridget Jug* Bettina Dickson; *Fred Jug* Bob Grant; *Jimmy or Knocker* Murray Melvin; *Nellie* Barbara Ferris; *Jack Budge* Brian Murphy; *Willie Dolly* Griffith Davies; *Lily Dolly* Fanny Carby; *Wilkie* Stephen Cato; *R. O. Man, Sid* Roy Kinnear; *Georgie Brimsdown* Sean Lynch; *Joe Parker* Frank Coda; *Charlie Gooding* Maurice Good; *Maggie Gooding* Claire Isbister. *Dir* Joan Littlewood; *Sc dgn, Light* John Bury; *Cost dgn* David Walker; *St dir* Raphael Jago; *Sm* John Wallbank; *Gen mgr* Gerald C. Raffles; *Mus* Ron Franklin; *Hse mgr* Derek Rose; *Bom* Alex Gray. Reviews: *Daily Mirror* 10/8/60, 2; *Guardian* 27/8/60, 3; *New Statesman* 3/9/60, 303–04; *Observer* 28/8/60, 24; *Spectator* 26/8/60, 309; *Stage* 1/9/60, 17; *Times* 25/8/60, 12; *Tribune* 2/9/60, 11; *Variety* 7/9/60, 59. Comment: *Daily Mirror* interviewed

Stephen Lewis, a "carpenter and electrician's mate turned actor;" he performed the role of Wilkie under the name of Stephen Cato. "Joan Littlewood has staged with her familiar machine-gun pace, while the simple, realistic setting of John Bury also could scarcely be bettered" (*Variety*). *Stage* declared that never before had Littlewood really "brought the heart-beat of life to the stage quite so effectively." *Guardian* called it a "proletarian kitchen comedy, a nostalgic picture of Stepney as it never was," but still thought it was effective. However, *Times* thought the piece "corrects our customary sentimentalisation."

60.266 *The Tiger and the Horse* (D, 3a) Robert Bolt. QUEEN'S 24/8/60. 229 perf. 1st perfd Theatre Royal, Brighton, 11/7/60. Cast: *Stage* 1/9/60, 17; *Variety* 31/8/60, 56; *WWT/13*. *Jack Dean* Michael Redgrave; *Gwendoline Dean* Catherine Lacey; *Mary Dean* Jennifer Wright; *Stella Dean* Vanessa Redgrave; *Louis Flax* Alan Dobie; *Sir Hugo Slate* Kynaston Reeves. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* H. M. Tennent Ltd., Frith Banbury Ltd.; *Dir* Frith Banbury; *Sets* Sam Lock; *Light* Joe Davis. Plot: Loney, Vinson, Weintraub. Reviews: *Illustrated London News* 17/9/60, 488; *New Statesman* 3/9/60, 304; *Observer* 28/8/60, 24; *Spectator* 16/9/60, 403; *Sphere* 3/9/60, 342–43; *Stage* 1/9/60, 17; *Times* 25/8/60, 12; *Tribune* 2/9/60, 11; *Variety* 31/8/60, 56. Comment: "Much applauded performances" from Michael Redgrave, Vanessa Redgrave, Catherine Lacey, and Alan Dobie (*Sphere*). *Tribune* had some reservations about the theme but said the writing was "always persuasive, the acting superb," with Michael Redgrave "perfect." *New Statesman* said the production received "a deservedly cool reception on all sides." *Variety* admired the acting and the play, but noted the various ideas in the latter could not be grasped in one viewing. *Spectator* agreed it was difficult to perceive everything Bolt apparently intended.

60.267a *This Property Is Condemned* (P, 1a) Tennessee Williams. ARTS 25/8/60. 1st perfd New School for Social Research, New York, 1942; 1st British perf Boltons 26/10/53. Cast: *Stage* 1/9/60, 18; *Variety* 7/9/60, 59; *WWT/13*. *Tom* Ralph Williams; *Willie* Marcia Stillman; *Pres* Harry Joe Brown, Robert L. Livingston; *Dir* Donald Howarth; *Dec* Stephen Dopncaster; *Light* Richard Pilbrow. Plot: Heintzelman, Hochman, MacNicholas, Walford. Reviews: *Guardian* 27/8/60, 3; *New Statesman* 3/9/60, 304; *Observer* 28/8/60, 24; *Stage* 1/9/60, 18; *Times* 26/8/60, 5; *Tribune* 2/9/60, 11; *Variety* 7/9/60, 59. Comment: *Guardian* thought the play was "tiresome" although Williams had the knack of making the audience wanting to know what comes next. *Times* said that Marcia Stillman failed to connect with her audience.

60.267b *The Zoo Story* (D, 1a) Edward Albee. ARTS 25/8/60. 1st perfd Schiller Theater Werkstatt, Berlin, 28/9/59; 1st British perf. Cast: *Stage* 1/9/60, 18; *Variety* 7/9/60, 59; *WWT/13*. *Jerry* Kenneth Haigh; *Peter* Peter Sallis. *Pres*, *Dec*, *Light* as for 60.267a; *Dir* Henry Kaplan. Plot: Bordman, Bryer, Fletcher, Hochman, Mac-Nicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth. Reviews: *Guardian* 27/8/60, 3; *New Statesman* 3/9/60, 304–05; *Observer* 28/8/60, 24; *Stage* 1/9/60, 18; *Times* 26/8/60, 5; *Tribune* 2/9/60, 11; *Variety* 7/9/60, 59. Comment: *Variety* praised the performances of Haigh and Sallis, a sentiment shared by *Guardian*, and *New Statesman*. The first New York production (Provincetown Playhouse 14/1/60) ran for 174 performances.

60.268 *And Suddenly It's Spring* (C, 3a) Jack Poppewell. INTIMATE 29/8/60.**

60.269 *The Bacchae* (T) Euripides (trans Neil Curry and David Thmpson). TOWER, CANONBURY, 29/8/60, 6/10/60.** Cast: TTC. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Shank, Shipley, Sobel.

60.270 *Friendly Relations* (C, 3a) James Liggatt. HIPPODROME, GOLDERS GREEN, 29/8/60. 1st perfd Wimbledon 1/9/52. Comment: An unconvincing comedy about the “suburban doings in a doctor’s household” (*Spectator* 2/1/53, 10).

60.271 *Love Locked Out* (C, 2a) David Kirk. STREATHAM HILL 29/8/60; trfd to HIPPODROME, GOLDERS GREEN, 5/9/60. 1st Empire, Edinburgh, 9/5/60? *Joe Scotswood* Bill Owen; *Bernice Baker (Bernie)* June Cunningham; *Andy Siddlethwaite* Martin Friend; *Emma Scotswood* Queenie Barrett; *Winnie Scotswood* Sarah Travis; *Sarah Anne Siddlethwaite* Joyce Carpenter; Jon Newbury. *Dir* David Kirk. Comment: The play was about “a group of North Country housewives who get fed up when their husbands have been on strike for three weeks and they have no money for housekeeping” (*Norwood News* 26/8/60, 20).

60.272 *A Shred of Evidence* (P, 3a) R. C. Sherriff. WIMBLETON 29/8/60.** *Richard Medway* John Hussey; *Inspector Beecroft* John Marquand; *Captain Tom Foster* Douglas Malcolm; Ruth Porcher, Wendy Terry, Frank Pendlebury, Ronald Ward, Jasmine Dee. *Dir* Gavin Hamilton. Plot: Bull/1, Demastes/1, French/2, Salem. Comment: Peter Haddon Company.

60.273 *The Wrong Side of the Park* (P, 3a) John Mortimer. RICHMOND 29/8/60.** Michael Atkinson, June Shaw, David Conville, Jill Hyem, Hazel Coppen. *Dir* Alexander Doré; *Dec* John Piper. Plot: Hochman, Loney,

Vinson, Weintraub.

60.274 *The Sea Gull* (P, 3a) Anton Chekhov (trans J. P. Davis of *Chaika*, 1896). OLD VIC 1/9/60.** Cast: *Stage* 8/9/60, 17; *Theatricalia*; *Variety* 21/9/60, 70; *WWT/13*. *Medvenyenko* Derek Smith; *Masha* Georgine Anderson; *Konstantin Treplyev* Tom Courtenay; *Peter Sorin* Cyril Luckham; *Yakov* Charles West; *Nina Zerechnaya* Ann Bell; *Paulina* Sylvia Coleridge; *Doctor Dorn* Ralph Michael; *Shamrayev* Gerald James; *Irina Arkadin* Judith Anderson; *Boris Trigorin* Tony Britton; *A Cook* David Lloyd Meredith; *A Housemaid* Rosemarie Dunham; *Dir* John Fernald; *Dgn* Paul Mayo; *Cost dgn* Beatrice Dawson. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Illustrated London News* 3/9/60, 402; *Stage* 8/9/60, 17; *Tatler* 7/9/60, 452; *Times* 2/9/60, 13; *Tribune* 9/9/60, 11; *Variety* 21/9/60, 70. Comment: The production had premiered at the 1960 Edinburgh Festival (Lyceum 22/8/60). Tom Courtenay (making his professional debut) was “particularly good” in a “distinguished performance” (*Tatler*). “The finest [production] seen at the Vic for longer than I care to think” (*Tribune*). *Variety* thought that the comic element was emphasized too much.

60.275 *The Boy Friend* (MC of the 1920s, 3a) Sandy Wilson (bk, lyr, mus). RICHMOND 5/9/60; trfd to WIMBLETON 12/9/60. 1st perfd Players’ 14/4/53. Frank Lawless, Judy Carne, Katy Sadler, Jenny Wren, Ingrid Hafner, Jane Shore, Judy Young, Laurie Webb, Michael Atkinson, Gladys Bacon, Hein Viljoen, Brian Willis, Michael Hamer, Terry Lefco, Christine Edmonds, John Davison; *Dir* Alexander Doré; *Assist dir* Dilys Laye; *Dec* John Piper. Plot: Best/54, 71, Bordman/5, 590, Fletcher, French, Gänzl, Gänzl/3, 641–47, Green, Hischak, Kennedy, Law, OTF. Comment: The cast was The New York production (Royale 30/9/54) ran for 485 performances.

60.276 *Five Finger Exercise* (D, 2a) Peter Shaffer. WIMBLETON 5/9/60.** Plot: Best/59, 75, Bordman/4, 365, Demastes/2, Fletcher, French, French/2, Hischak, Hochman, Law, Loney, 310–11, Matlaw, Salem, Shipley, Vinson, Weintraub. Comment: Peter Haddon Company. *Dir* John Hussey.

60.277 *Friendly Relations* (C, 3a) James Liggatt. STREATHAM HILL 5/9/60.** Linda Dixon, Jeanne Cook, Robert Checksfield, Alan Browning, Pamela Pitchford, Patrick Desmond, Jackie Willows, Julia Foster. *Dir* James Liggatt.

60.278 *Murder at Midnight* (Thriller, 3a). INTIMATE 5/9/60. Plot: French. Comment: This appears to be a

retitled production of *Murder on Arrival* by George Batson and adapted by Peter Hoar and Gawn Grainger, which was first performed at the Summer Theatre, Frinton, 7/8/58. It was later produced at the Westminster on 16/6/59 (Wearing 59.137).

60.279 *Next Time Yes* (Revue) Mike Bawtree and Ron Heapy and Richard Hooper and Iain Mackintosh and Roger Mills and Brook Sinclair and Bill Tydeman and Derek Wood and Jim Leigh (mus). LYRIC, HAMMER-SMITH, 5/9/60. 1st perfd Playhouse, Oxford, 20/6/60. Mike Bawtree, Neil Bratton, Serena Gillilan, Ron Heapy, Roger Mills, Vicky Morris, Kate Mundy, Derek Wood. L Associated Theatre Seasons Ltd.; *Lic*, Pres J. Baxter Somerville; *Dir* Ron Heapy, Iain Mackintosh; *Ch*, *Add mus* Rex Nettleford; *Dgn* Iain Mackintosh, Nick Linfield, Alex von Bethmann-Hollweg. Reviews: *Guardian* 7/9/60, 8; *Stage* 8/9/60, 18; *Times* 6/9/60, 13. Comment: Worcester College Buskins. "For the most part the material is poor. No member of the company is outstanding, the girls being particularly weak" (*Stage*). *Times* thought that the piece suffered from too many contributors; thus there was little cohesion.

60.280 *Les trois mousquetaires* (P) Roger Planchon (adpt of Alexander Dumas's novel, 1844). PICCADILLY 5/9/60. 1st British perf Lyceum, Edinburgh, 29/8/60. Cast: *Stage* 8/9/60, 18; *WWT/13*. *Louis XIII* Claude Lochy; *Sa Majesté la Reine* Isabelle Sadoyan; *Cardinal Richelieu* Henri Galiardin; *Buckingham* Jean Pierre Barnard; *Milady de Winter* Julia Dancourt; *Lord de Winter* Jean Bouise; *Le père d'Artagnan* Michel Robin; *La mère d'Artagnan* Ferna-Claude; *Le frère d'Artagnan*, *Planchet*, *Patrick* Julien Mallier; *Athos* Jean Jacques Lagarde; *Porthos* Armand Feffre; *Aramis* Jean-Baptiste Thierrière; *D'Artagnan* Roger Planchon; *Monsieur de Tréville* Pierre Meyrand; *Boistracy*, *Felton* Pierre Vassas; *Ferezac* Daniel Laloux; *Rochefort* Jean Leuvrais; *Jussac* Gilbert Villion; *Biscarat* Bernard Jousset; *Boisrerard* Paul Planchon; *Cahusac* Phillippe Morel; *Le Chancellor Seiguier*, *L'Aubergiste* Roger Saget; *Monsieur Bonacieux* Marc Dudicourt; *Mme Bonacieux* Colette Dompiertrini; *Estafena* Madeleine Berthelot; *Les Serviteurs de Scène* Alain Sauvion, Gilbert Lyon, Nicolas. *Dir* Roger Planchon; *Assist dir* Jacques Rosner; *Dec* René Allio. Reviews: *Guardian* 7/9/60, 7; *Spectator* 9/9/60, 372; *Stage* 1/9/60, 18, 8/9/60, 18; *Tatler* 14/9/60, 505; *Times* 6/9/60, 13. Comment: Roger Planchon Company. The production had been presented earlier at the 1960 Edinburgh Festival. *Guardian* thought that a spoof on "high romance seems more amusing in prospect than in the event," and much of the production was merely slapstick. "No more than a theatrical romp that goes on far too long" (*Tatler*), a sentiment echoed by *Spectator*

and *Times*.

60.281 *Waiting in the Wings* (C, 3a) Noël Coward. DUKE OF YORK'S 7/9/60. 193 perf. 1st Olympia, Dublin, 8/8/60. Cast: *Stage* 15/9/60, 17; *Theatricalia*; *Variety* 14/9/60, 60; *WWT/13*. *May Davenport* Marie Löhr; *Cora Clarke* Una Venning; *Bonita Belgrave* Maidie Andrews; *Maude Melrose* Norah Blaney; *Deirdre O'Malley* Maureen Delany; *Estelle Craven* Edith Day; *Almina Clare* Mary Clare; *Perry Lascoe* Graham Payn; *Miss Archie* Margot Boyd; *Osgood Meeker* Lewis Casson; *Lotta Bainbridge* Sybil Thorndike; *Dora (Lotta's dresser)* Betty Hare; *Doreen* Jean Conroy; *Sarita Myrtle* Nora Nicholson; *Zelda Fenwick* Jessica Dunning; *Dr. Jevons* Eric Hillyard; *Alan Bennet* William Hutt; *Topsy Baskerville* Molly Lumley/Ethel Gabriel. *Lic* E. W. Crossley Taylor; *Mgr agents* Theatre Managers Ltd.; *Pres* F. E. S. (Plays) Ltd.; *Dir* Margaret Webster; *Sc dgn*, *Cost dgn* Motley; *Sc bld* Brunskill and Loveday; *Sc Alick* Johnstone; *Co. mgr*, *Sm* Kenneth Fraser; *Dsm* Ian Grey; *Asm* Jennifer Aylmer; *Wm* Kathleen Flanagan; *Press rep* George Fearon; *Mus arr* Arthur Furby; *Deputy mgr*, *Bom* H. A. Cole. Plot: *Bull/2*, *French/2*, *Hischak*, *Loney*, *Salem*. Reviews: *Birmingham Post* 8/9/60, 5; *Illustrated London News* 24/9/60, 534; *Sphere* 17/9/60, 431; *Stage* 15/9/60, 17; *Times* 8/9/60, 8; *Tribune* 23/9/60, 9; *Variety* 14/9/60, 60. Comment: "It is set 'in a charity home for retired actresses.' It has an extraordinary and largely veteran cast, and I believe that it should touch sincerely all who care for a theatre that (some hold) is slipping away" (*Birmingham Post*). *Times* shared that sentiment. *Variety* questioned whether "the play will have a wide appeal." The piece had to wait over thirty years for the first New York production (Walter Kerr 16/12/99) when it ran for 186 performances.

60.282 *Bluebeard* (P) Antony Borrow. HOVENDEN 12/9/60.* Cast: *Stage* 15/9/60, 18. *Gilles de Laval* Robert Russell; *Catherine Gay* Cursue; *Jean de Craon* Michael King; *La Hire* Anthony Watkins; *Duc d'Alencon* Leslie Pitt; *Jean Blouyn* John Warden; *Father François Prelati* Kenneth Seeger; *Jean Rossignol* Patricia O'Grady; *Gilles de Sille* John Hughes; *Roger de Briqueville* Anthony Blackshaw; *Perrine Martin* Leila Forde. *Dir* Valery Hovenden; *Dec* Philip Whichelo. Review: *Stage* 15/9/60, 18. Comment: An earlier version of the play was given a rehearsed reading at the Hovenden on 12/10/57 (*Stage* 17/10/57, 11). *Stage* thought that this examination of the historical figure still needed further revision as it was too long in performance. The production was presented at the Playhouse, Oxford, on 26/9/60.

60.283 *The More the Merrier* (C, 3a) Ronald Millar. INTIMATE 12/9/60.**

60.284 Rollo (C, 3a) Felicity Douglas (adpt of Marcel Achard, *Patate*, 1957). RICHMOND 12/9/60. 1st perfd this adpt Playhouse, Oxford, 5/10/59 as *My Friend Rollo*. June Shaw, Leonard Fenton, Pamela Lane, Jill Hyem, Edward Rhodes. *Dir* Alexander Doré; *Dec* John Piper. Plot: Fletcher. Comment: The plot revolved around the jealousy two men hold for each other, with vague Freudian undertones.

60.285 A Shred of Evidence (P, 3a) R. C. Sherriff. STREATHAM HILL 12/9/60.** *Richard Medway* Denzil Ellis; Jean Holness, Brian Morehead, Martin Carroll, Ken James, Margot Field, Gloria Lytton; *Dir* Gavin Hamilton. Plot: Bull/1, Demastes/1, French/2, Salem.

60.286 Billy Liar (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse's novel, 1959). CAMBRIDGE 13/9/60. 582 perf. 1st perfd Theatre Royal, Brighton, 5/9/60. Cast: *Stage* 15/9/60, 19; *Theatricalia*; *Variety* 28/9/60, 71; *WWT/13*. *Florence Boothroyd* Ethel Griffies/Nan Marriott-Watson; *Geoffrey Fisher* George A. Cooper; *Alice Fisher* Mona Washbourne; *Billy Fisher* Albert Finney/Tom Courtenay; *Arthur Crabtree* Trevor Bannister; *Barbara Ann Beach*/Sheila Steafel; *Liz* Jennifer Jayne; *Rita* Juliet Cooke. *Pp* Arnlit Ltd.; *Lic* Tom Arnold, Emile Littler; *Pres* Oscar Lewenstein; *Dir* Lindsay Anderson; *Dgn* Alan Tagg; *Light* Peter Theobald; *Asm* Penelope Sharp; *Co. mgr.* Sm Paul Stone; *Dsm* Ray Kelly; *PR* Duncan Melvin Patrick Selby; *Sc* bd E. Babbage and Co.; *Sc* Alick Johnstone; *Sound* Stage Sound; *Wm* Ellen Christie; *Mgr* John Mytton; *Bom* J. F. Ball. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Reviews: *Christian Science Monitor* 14/1/61, 10; *Daily Mirror* 14/9/60, 18; *Illustrated London News* 24/9/60, 534; *Observer* 18/9/60, 24; *Spectator* 30/9/60, 490; *Sphere* 24/9/60, 473; *Stage* 15/9/60, 19; *Tatler* 28/9/60, 643; *Times* 14/9/60, 13; *Tribune* 23/9/60, 9; *Variety* 28/9/60, 71. Comment: *Observer* faulted the adaptation which resulted in "a ramshackle piece of purely whimsical entertainment," and said the first-night audience "understandably found it wanting." *Illustrated London News* also called it "ramshackle." *Tatler* was far less critical and declared Albert Finney in the lead "keeps us continuously interested in both the outer and inner workings of the poor feckless lad's mind." *Times* praised Finney's "compelling performance," Lindsay Anderson's "imaginatively expert" direction, and supporting performances from Mona Washbourne, Ethel Griffies, and Ann Beach. The first New York production (Gate 17/3/65) ran for 30 performances.

60.287 The Happy Haven (P, 2a) John Arden. COURT 14/9/60. 21 perf. 1st perfd Drama Studio, Bristol University, 4/4/60. Cast: Findlater; *Stage* 22/9/60, 14; The-

atricalia; *Variety* 28/9/60, 71; *WWT/13*. *Dr. Copperwaite* Peter Bowles; *Lady from the Ministry* Rosalind Knight; *Lady Mayoress*, *Nurse Jones* Mary Watson; *Lord Mayor*, *Smith* James Bolam; *Mr. Crape Robinson* Frank Finlay; *Mr. Golightly* Barry Ingham; *Mr. Hardrader* Nicholas Selby; *Mrs. Phineus* Susan Engel; *Sir Frederick Hapgood* Edward Fox; *Mrs. Letouzel* Rachel Roberts. *Dir* William Gaskill; *Dec*, *Masks* Michael Ackland; *Mus* Dudley Moore. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Guardian* 15/9/60, 9; *Observer* 18/9/60, 24; *Sphere* 1/10/60, 35; *Stage* 22/9/60, 14; *Times* 15/9/60, 4; *Tribune* 23/9/60, 9; *Variety* 28/9/60, 71. Comment: English Stage Company. *Variety* was bemused regarding the play's message. *Guardian* found the humour "feebly juvenile," while *Observer* said it was "elephantine," and the play had "no anchor in reality." *Stage* found the piece dated and in the style of 1920s expressionistic drama; it also noted the use of masks in the production, "even if they cannot give the play significance."

60.288 An Italian Straw Hat (Mus) Adrian Brine (bk; adpt of Eugène Labiche and Marc Michel, *Un chapeau de paille d'Italie*, 1851) and Gordon Crosse (mus). LYRIC, HAMMERSMITH, 15/9/60. 1st perfd Playhouse, Oxford, 23/5/60. Jonathan Cecil, Piers Plowright, John Wells. *Pres* James H. Lawrie; *Sets* John Marsh; *Cost dgn* Auriol Stevens; *Dir* Giles Havergal. Plot: Fletcher, French/2, Hochman, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 16/9/60, 11; *Stage* 22/9/60, 13; *Times* 16/9/60, 16. The production possessed enthusiasm but lacked style (*Stage*). An ill-advised attempt to turn the play into a musical; the cast was capable of giving a good straight performance (*Times*).

60.289a Christopher Columbus (P, 1a) Michel de Ghelderode (trans George Hauger of *Christophe Colomb*, 1928). QUESTORS 17/9/60. 1st British perf. Cast: QTA. Plot: Matlaw, 288. Reviews: *Middlesex County Times* 24/9/60, 5; *Stage* 22/9/60, 13; *Times* 19/9/60, 4. Comment: Performed under the collective title *Not for Aunt Edna*. *Times* had difficulty in understanding *Christopher Columbus* and *Professor Taranne*, but *The Lesson* was "made real to us in terms of the theatre."

60.289b The Lesson (P, 1a) Eugène Ionesco (trans Donald Watson of *La leçon*, 1951). QUESTORS 17/9/60. Cast: QTA. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Walford. Reviews: *Middlesex County Times* 24/9/60, 5; *Stage* 22/9/60, 13; *Times* 19/9/60, 4. Comment: Performed under the collective title *Not for Aunt Edna*.

60.289c Professor Taranne (P, 1a) Arthur Adamov (trans Peter Meyer of *Le professeur Taranne*, 1953). QUESTORS

17/9/60. Cast: QTA. Plot: French/2, Hochman, Law, Matlaw, Patterson. Reviews: *Middlesex County Times* 24/9/60, 5; *Stage* 22/9/60, 13; *Times* 19/9/60, 4. Comment: Performed under the collective title *Not for Aunt Edna*.

60.290 *A Clean Kill* (Murder Mystery, 3a) Michael Gilbert. INTIMATE 19/9/60.** Plot: French/2, Loney, 316.

60.291 *Lilac Time* (MP, 3a) Franz Schubert (mus; arr Heinrich Berté and G. H. Clutsam) and "Adrian Ross" [Arthur Reed Ropes] (lyr, bk; fnd on A. M. Willner and Heinz Reichert, *Das Dreimäderlhaus* [1916], which was an adaptation of Rudolph Hans Bartsch's novel, *Schwammerl* [1912]). HIPPODROME, GOLDERS GREEN, 19/9/60. 1st London perf Lyric 22/12/22. Plot: Gänzl, Green.

60.292 *The Marriage-Go-Round* (C) Leslie Stevens. WIMBLEDON 19/9/60.** John Hussey, Ruth Porcher, Robin Lloyd, Jasmine Dee. Plot: Bordman/4, 355, Bronner, French/2, Hischak, 309. Comment: Peter Haddon Company.

60.293 *A Taste of Honey* (P, 2a) Shelagh Delaney. RICHMOND 19/9/60.** Clare Kelly, Judith South, Barrington Hunt, John Evitts, Bari Jonson. *Dir* Derek Benfield; *Dec* John Bury. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

60.294 *Once Upon a Mattress* (Mus, 2a) Jay Thompson (bk; adpt of Hans Christian Andersen, *The Princess and the Pea*, 1835) and Marshall Barer (bk, lyr) and Dean Fuller (bk) and Mary Rodgers (mus). ADELPHI 20/9/60. 38 perf. 1st perfd Camp Tamiment, Pennsylvania, 8/58. 1st British perf. Cast: *Stage* 22/9/60, 13; *Theatricalia*; *Variety* 28/9/60, 71; *WWT/13*. *Minstrel* Peter Grant; *Prince*, *Sir Mountmont* Jan Colet; *Princess*, *Lady Dorcas* Merle Lee; *Queen*, *Lady Ermytrude* Valerie Hollman; *Wizard* Bill Kerr; *Princess Number Twelve* Patricia Michaels; *Lady Rowena* Barbara Lewis; *Lady Merrill*, *Lady Mabelle* Louise Purnell *Prince Dauntless* Robin Hunter; *The Queen* Thelma Ruby; *Lady Lucille* Rita Cameron; *Lady Larken* Patricia Lambert; *Sir Studley* Peter Regan; *The King* Milo O'Shea; *Jester* Max Wall; *Princess Winnifred* Jane Connell; *Lady Elizabeth* Lynn Kennington; *Lady Hester* Hazel Wright; *Sir Harold* John Gordon; *Lady Beatrice*, *Nightingale of Samarkand* Meg Walter; *Sir Luce* Ken Lacey; *Sir Nicholas* Michael Collins; *Sir Edmund* Ken Field; *Lady Gwynneth* Gillian Cobbold; *Lord Howard* Ronald Wayne; *Sir Harry* Bill Newman; *Lady Beth* Kaye Sargent; *Lord Casper* Keith

Lee; *Sir Steven* Sam Baron; *Sir Paul* Michael Ashlin. *Pres* Williamson Music Ltd.; *Dir* Jerome Whyte; *Dgn* William Eckart, Jean Eckart; *Ch* Joe Layton, Dierdre Vivian; *Mus dir* Robert Lowe; *Mus arr* Hersby Kay, Arthur Beck, Roger Adams. Plot: Bordman, Bordman/5, 611, Gänzl, Hischak, OTF. Reviews: *Guardian* 21/9/60, 7; *New Statesman* 1/10/60, 470; *Observer* 25/9/60, 24; *Spectator* 30/9/60, 490; *Stage* 22/9/60, 13; *Times* 21/9/60, 16; *Variety* 28/9/60, 71. Comment: *Spectator* dubbed the piece a "second string American musical" that frequently aimed at provoking "stock responses which just do not exist here." *Variety* said it was dubious "that Britain, with its pantomime tradition" would accept the piece; it didn't. "The very title is soporific" (*Guardian*). *New Statesman* wondered how "entertainment of such mind-dissolving tedium as this is the accepted norm of the West End stage" (and see following item). The first-night audience both cheered and booed the production, the boos being the louder (*Stage*, *Times*). The first New York production (Phoenix 11/5/59) ran for 460 performances.

60.295 *Horses in Midstream* (RC, 2a) Andrew Rosenthal. VAUDEVILLE 22/9/60. 12 perf. 1st perfd Court, Springfield, Massachusetts, 13/3/53; 1st British perf. Cast: *Stage* 29/9/60, 17; *Theatricalia*; *Variety* 5/10/60, 72; *WWT/13*. *Anne Marie* Françoise Rosay; *Ganna* Miki Iveria; *Charles Pine* Malcolm Keen; *Tom Atwood* John Arnatt; *Trina Jayne* Muir; *A Visitor* Mavis Walker. *Pres* David Hall, Thane Parker Ltd.; *Dir* Michael Macowan; *Dec* Hutchinson Scott; *Light* Richard Pilbrow. Plot: Bronner, Hischak. Reviews: *Guardian* 23/9/60, 11; *New Statesman* 1/10/60, 470; *Observer* 25/9/60, 24; *Stage* 29/9/60, 17; *Times* 23/9/60, 18; *Variety* 5/10/60, 72. Comment: As it had done for *Once Upon a Mattress*, *New Statesman* wondered how "entertainment of such mind-dissolving tedium as this is the accepted norm of the West End stage." *Observer* said it was "a holiday play, languid and sportive." "An inoffensive and pointless comedy-drama" (*Variety*), a view shared by *Times* which said it was a throwback to the 1920s. "The first night of the production was one of the most miserable experiences I have ever known," and Françoise Rosay in the lead could do nothing with this "rubbishy piece" (*Stage*). The first New York production (Royale 2/4/53) ran for 4 performances.

60.296 *Refer to Drawer* (P) George Ross and Campbell Singer. APOLLO 25/9/60.* 1 perf. Cast: *Stage* 29/9/60, 18; *WWT/13*. *Roger Schofield* Anthony Marlowe; *Edward Bromley* Godfrey Kenton; *Melanie Fawcett* Liane Aukin; *Sybil Henderson* Mary Law; *Theodore Henderson* Raymond Adamson; *Brian Newman* Trevor Reid; *Margaret Kinglsey* Cicely Paget-Bowman; *Roy Morgan* Jeffrey Segal; *Jackson Hibbert* Keith Pyott; *Stanley Littlefield*

Anthony Woodruff; *Lewis Cruickshank* John Richmond. *Dir* Anthony Sharp; *Dec* Victor Friendly. Reviews: *Stage* 29/9/60, 18; *Times* 27/9/60, 13. Comment: Repertory Players. "It is a splendidly constructed and characterised play. The plot concerns hundreds of thousands of pounds, and is brought to a crux by a young secretary tracking down a man who was accused of fraudulent conversion of the money, with the resulting crash of the defrauded firm and the suicide of the secretary's father (*Stage*).

60.297 *Reprieved* (P) M. G. Edwards. INTERVAL 25/9/60.* Cast: *Stage* 29/9/60, 21. *Sonia Kubin* Laurelle Streeter; *Suzanne* Valerie Stilwell; *Emil* John O'Byrne; *Willi Kubin* Eugene Leahy; *Mrs. Jones* Rita Varan. *Dir* Roger Williams. Review: *Stage* 29/9/60, 21. Comment: Interval Theatre Group. The play involved a refugee family in England and the difficulties which arise when the father is belatedly reunited with his family. *Stage* faulted aspects of the play including its prolix dialogue.

60.298 *For Seven Good Reasons*. SCALA 26/9/60. Reviews: *Observer* 2/10/60, 24; *Times* 27/9/60, 13. Comment: A programme of monologues and songs performed by Joyce Grenfell. The "seven good reasons" were the seven charities who received the proceeds from Grenfell's performances. *Observer* thought that Grenfell's performance was "sprightly" and the programme "gamely ventured far afield in quest of absurdities." *Times* was similarly fulsome in its praise.

60.299 *Friends and Neighbours* (FP, 2a) Austin Steele. WIMBLEDON 26/9/60. 1st perfd Princes, Bradford, 14/1/57 as *Yorkshire Relish*; 1st London perf as *Friends and Neighbours* Victoria Palace 11/11/58. *Sebastian Green* Barrie Gosney; *Albert Grimshaw* Arthur Lane. Comment: Peter Haddon Company. Complications, and a vodka party, ensue when two Russians visit a Lancashire family.

60.300 *Lilac Time* (MP, 3a) Franz Schubert (mus; arr Heinrich Berté and G. H. Clutsam) and "Adrian Ross" [Arthur Reed Ropes] (lyr, bk; fnd on A. M. Willner and Heinz Reichert, *Das Dreimäderlhaus* [1916], which was an adaptation of Rudolph Hans Bartsch's novel, *Schwammerl* [1912]). STREATHAM HILL 26/9/60.** Plot: Gänzl, Green. Comment: *Franz Schubert* Tano Ferendinos; *Christian Veit* Freddie Foss; *Lili* Jean Barrington; *Baron Franz von Schober* Gerald Deacon; *Schwind* Francis Regan; *Vogl* Brian Hewett-Jones; *Kappel* Martin Dell; *Mrs. Veit* Mai Ramsay; *Marini* Diana Montgomery. *Pres* Leon Underwood; *Mus dir* Harold Ingram.

60.301 *A Majority of One* (C, 3a) Leonard Spigelgass.

HIPPODROME, GOLDERS GREEN, 26/9/60.** Plot: Bordman, Bordman/4, 359, Bronner, Fletcher, Hischak, Loney, Salem. Comment: Apparently the Phoenix production (60.59) on a post-West End tour with Molly Picon (Mrs. Jacoby) and Robert Morley (Koichi Asano).

60.302 *Room for One More* (F) Peter van Greenaway. RICHMOND 26/9/60; trfd to STREATHAM HILL 3/10/60; trfd to HIPPODROME, GOLDERS GREEN, 10/10/60.* Cast: *Stage* 29/9/60, 17. Frank Lawless, Aubrey Woods, Henry Woolf, Hazel Coppen, Leonard Fenton, Tristram Jellinek, Ingrid Hafner. *Dir* Alexander Doré; *Dec* John Piper. Review: *Stage* 29/9/60, 17. Comment: A succession of farcical events occur when three young men move into an apartment. *Stage* thought the piece owed something to N.F. Simpson's surrealistic style.

60.303 *A Shred of Evidence* (P, 3a) R. C. Sherriff. INTIMATE 26/9/60.** Plot: Bull/1, Demastes/1, French/2, Salem.

60.304 *The Last Joke* (CD, 3a) Enid Bagnold. PHOENIX 28/9/60. 1st perfd Opera House, Manchester, 1/8/60. Cast: *Stage* 6/10/60, 13; *Theatricalia*; *Variety* 5/10/60, 72; *WWT/13*. *Rose* Anna Massey; *Baron Santa Clara* Ernest Thesiger; *Hugo Cavanati* Robert Flemyng; *Prince Ferdinand Cavanati* John Gielgud; *Matthew* Paul Curran; *Mrs. Webster* Hazel Terry; *Robin* Robin Hawdon; *Edward Portal* Ralph Richardson; *A Chauffeur* Robert Tunstall. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Bernard Gordon; *Pres* Tennent Productions Ltd., Irene Mayer Selznick; *Dgn* Felix Kelly; *Dir* Glen Byam Shaw; *Light* Joe Davis; *Cost* Balmain; *Sm* Rupert Marsh; *Dsm* Helen Lowry; *Asm* Carole Gosheron.; *Mus dir* Leslie Bridgewater; *Sc* Alick Johnstone; *Sc bld* Brunskill and Loveday; *Pq* Wig Creations Ltd.; *Pd mgr* Ian Dow; *Press rep* Vivienne Byerley; *Mgr* Wybert R. Allen; *Bom* C. B. Goffrey. Plot: Vinson, Weintraub. Reviews: *Christian Science Monitor* 8/10/60, 12; *Guardian* 29/9/60, 9; *Illustrated London News* 15/10/60, 666; *New Statesman* 8/10/60, 520, 522; *Observer* 2/10/60, 24; *Spectator* 7/10/60, 521; *Stage* 6/10/60, 13; *Tatler* 12/10/60, 103; *Times* 29/9/60, 16; *Variety* 5/10/60, 72. Comment: *Variety* said that if the production survived it would be because of the "marquee value" of the "distinguished cast." *New Statesman* said the piece lacked "a breath of meaning, cohesion, or dramatic excitement." "An extremely elegant piece, and it must be added an extremely thin one. ...This elegant nonsense is elegantly staged and acted with elegance" (*Times*).

60.305 *Mister Johnson* (D, 3a) Norman Rosten (based on Joyce Cary's novel, 1939). LYRIC, HAMMERSMITH, 29/9/60. 1st perfd Shubert, New Haven, Connecticut,

8/3/56; 1st British perf. Cast: *Stage* 6/10/60, 13; *Theatricalia*; *Variety* 12/10/60, 71; *WWT/13*. Adamu Rodney Douglas; *Benjamin* Lionel Ngakane; *Ajali* Keefe West; *Johnson* Johnny Sekka; *Bamu* Berril Briggs; *Aliu*, *Roadman* Irvin Allen; *Matumbi*, *Road Traveller* Gladys Taylor; *Moma*, *Uncle*, *Village Chief*, *Pepper* George Webb; *Creditor*, *Road Traveller* Gibson Onwalu; *Elder*, *Brimah*, *Creditor*, *Sergeant* Joseph Layode; *Bulteel* Cyril Raymond; *Rudbeck* Philip Bond; *Brother*, *Drummer*, *Roadman*, *Soapy* Jeffrey Biddeau; *Brother*, *Office Boy*, *Roadman*, *Montague* Kenneth Gardner; *Mother to Bamu* Connie Smith; *Gollup* John Boxer; *Waziri* Leo Carera; *Saleh*, *Isa* Dudley Hunt; *Falla* Vivienne Renaud; *Woman* Flores Cherie; *Audu* Vernon Neptune; *Celia* Delena Kidd; *Drummer*, *Roadman*, *Sentry* Illario Pedro; *Drummer* Yemi Ajubade. *Pres* Frith Banbury, Thane Parker; *Dir* Frith Banbury; *Cost dgn* Michael Annals; *Sc dgn* Reece Pemberton; *Light* Richard Pilbrow. Plot: Bronner, Hischak. Reviews: *Christian Science Monitor* 15/10/60, 12; *Guardian* 30/9/60, 11; *Illustrated London News* 15/10/60, 666; *New Statesman* 8/10/60, 522; *Observer* 2/10/60, 24; *Spectator* 7/10/60, 521; *Stage* 6/10/60, 13; *Times* 30/9/60, 16; *Variety* 12/10/60, 71. Comment: *New Statesman* and *Observer* praised Reece Pemberton's set, and the performances of Johnny Sekka, Philip Bond, and Delena Kidd. *Times* enjoyed all aspects of the play and production. *Variety* noted the production received "an enthusiastic opening-night reception," but did not think the adaptation was strong enough to warrant an extended run. The first New York production (Martin Beck 29/3/56) ran for 44 performances.

60.306 *Naked Island* (D, 3a) Russell Braddon (based on his book, *Naked Island*, 1952). ARTS 29/9/60. 1st perfd Playhouse, Liverpool, 1/3/60 as *You'll Never Get Off the Island*. Cast: *Stage* 6/10/60, 14; *Theatricalia*; *Variety* 12/10/60, 71; *WWT/13*. *Jacko* John Neville; *Magpie* Charles Kay; *Mum* Robert Vahey; *Ken* Ray Barrett; *Oscar* Fulton Mackay; *Robbie* Brian Peck/Paul Craig; *Yamamoto* Burt Kwouk; *Takahashi* Christopher Kum. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Pres* David Hall Productions Ltd.; *Dir* Edward Burnham; *Dec* Brian Currah (based on POW drawings by Ronald Searle); *Sc*, *Sc bld* Stage Decor Ltd.; *Cost* Morris Angel; *Gen mgr* Bernard Gillman, Robert Sayer; *Bom* Marion Pullem; *Press rep* David Fairweather, Virginia Fairweather, George Fearon; *St dir* Richard Mills; *Sm* Graham Heppel, Maurice Harty; *Asm* Tessa de Wolf, Ann Campbell; *Carp* Gerald Gould; *Elect* Wilfred Blunden. Reviews: *Guardian* 1/10/60, 6; *Illustrated London News* 15/10/60, 666; *New Statesman* 8/10/60, 522; *Observer* 2/10/60, 24; *Stage* 6/10/60, 14; *Times* 30/9/60, 16; *Variety* 12/10/60, 71. Comment: Braddon had been a prisoner of war for four years. The play, which *New*

Statesman found "insubstantial," involved prisoners of war in Singapore as World War II came to a close. *Variety* thought that the piece was more documentary than dramatic, and that war plays "have finally outworn their welcome."

60.307a *Take It* (P) John McGrath. ICA 10/60.* Comment: Live New Departures.

60.307b *Tell Me, Tell Me* (Sk) John McGrath. ICA 10/60.* Comment: Live New Departures.

60.308 *Morning Air* (C) Neil Heayes. PHILBEACH HALL 1/10/60. 1st perfd Cannon, Retford, Nottinghamshire, 14/7/52. Marjorie Unsworth, Bronwen Travelle, David Haywood; *Dir* Margot Lister. Review: *Stage* 6/10/60, 13. Comment: Council of Five. The plot centered around a domestic help's husband who has been mysteriously transformed from 60 to 25 years old.

60.309 *The Dream of Peter Mann* (P, 3a) Bernard Kops. HIPPODROME, GOLDERS GREEN, 3/10/60. 1st perfd Theatre Royal, Newcastle, 29/8/60. [*Sonia Mann* Hermione Baddeley; *Peter Mann* Robert Hardy; *Jason* Martin Miller, Oscar Quitak. *Dir* Frank Dunlop]. Plot: Demastes/2, Matlaw, Vinson, Weintraub.

60.310 *The Moon Is Blue* (C, 3a) F. Hugh Herbert. RICHMOND 3/10/60. 1st perfd Playhouse, Wilmington, Delaware, 16/2/51; 1st British perf Theatre Royal, Birmingham, 29/6/53. Gillian Muir, Frederick Jaeger, David Dodimead, Edwin Brown; *Dir* Frederick Jaeger; *Dec* John Piper. Plot: Best/50, 356, Bordman, Bordman/4, 298, Bronner, Fletcher, Hischak, Loney, 271, Salem. Comment: The first New York production (Henry Miller's 8/3/51) ran for 924 performances.

60.311 *The More the Merrier* (C, 3a) Ronald Millar. WIMBLEDON 3/10/60.** *Stella* Felby Anna Neagle; Tracey Lloyd, Neil Hallett, John Law, Joy Andrews; *Pres* Peter Saunders; *Dir* Harold French; *Sc dgn* Hutchinson Scott.

60.312 *This Thing Called Love!* (C, 3a) Edwin Burke. INTIMATE 3/10/60. 1st British perf Alhambra, Glasgow, 17/6/29. Plot: Bordman/3, 360, Bronner, French/2, Hischak. Comment: The first New York production (Maxine Elliott's 17/9/28) ran for 136 performances (the piece probably tried out prior to that New York production).

60.313 *Romeo and Juliet* (T, 3a) William Shakespeare. OLD VIC 4/10/60. 1st perfd c. 1595. Cast: *Stage* 6/10/60, 15; *Theatricalia*; *Times* 5/10/60, 18; *Variety* 19/10/60, 56;

WWT/13. Chorus Derek Smith; *Balthasar* Laurence Asprey; *Abraham* Tom Courtenay/William Hobbs; *Sampson* Michael Graham Cox; *Gregory* Paul Harris/John Harwood; *Benvolio* Peter Ellis; *Tybalt* Thomas Kempinski/Paul Harris; *Montague* Brian Hawksley; *Capulet* Charles West; *Lady Montague* Rosemarie Dunham; *Lady Capulet* Sylvia Coleridge; *Escalus* Nicholas Meredith; *Romeo* John Stride; *Paris* Brian Spink; *Peter* David Lloyd Meredith; *Nurse to Juliet* Peggy Mount/Rosalind Atkinson; *Juliet* Judi Dench; *Mercutio* Alec McCowen; *Friar Laurence* Gerald James; *An Apothecary* Vernon Dobtcheff; *Friar John* Stephen Moore; *Citizens of Verona, Guards, Kinsfolk of both houses* Ann Bell, Laura Graham, Barbara Leigh-Hunt, Sarah Long, Vernon Dobtcheff, Robin Ferriday, Kerry Gardner, John Harwood, Geoffrey Hinliff, William Hobbs. Elric Hooper, David Tudor-Jones, John McGee, Danny Martin. Stephen Moore, Malcolm Reid, Edward Vaughan-Scott, Anthony Singleton, Adrian Walker. *Dir, Sc dgn* Franco Zeffirelli; *Cost dgn* Peter Hall; *Mus* Nino Rota; *Mus dir* John Lambert; *Ch* Pirmin Trecu; *Fight arr* William Hobbs; *Assist dir* Massimo di Pietro; *Sc bld* E. Babbage and Co.; *Cost* Andrew Storie, Victor Hackett, L. and H. Nathan; *Pq* Wig Creations. Reviews: *Christian Science Monitor* 15/10/60, 12; *Illustrated London News* 15/10/60, 666; *New Statesman* 15/10/60, 564–65; *Observer* 9/10/60, 24; *Spectator* 7/10/60, 521–22; *Sphere* 15/10/60, 109; *Stage* 6/10/60, 15; *Times* 5/10/60, 18; *Variety* 19/10/60, 56. Comment: Franco Zeffirelli's first Shakespearean production. *Spectator* felt that verse speaking had been half-sacrificed to "incidental theatrical effects." "Speech is often the merest running accompaniment to the acting. It is, in short, a production for the eye, not for the ear. And when I praise the acting of John Stride and Judi Dench, of Peggy Mount and Alec McCowen I must also regret their too frequent vocal inadequacy, as well as Miss Dench's habit—due, I dare say, to nervous strain—of paraphrasing some of her speeches, substituting a word here and a word there" (*Illustrated London News*). "Provocative not merely on a novelty level, but because of its imaginative power, freshness, and boldness of approach, qualities that bring the play alive in a new way" (*Stage*). *Observer* was full of praise for virtually everything in the production apart from some textual cuts. *Times* praised only the setting and the fighting.

60.314 *And Another Thing* . . . (Revue, 2a) Ted Dicks and Myles Rudge and Alan Melville and Charles Zwar and Lionel Bart and Barry Cryer and Robert Tanitch and Christopher Dandy. FORTUNE 6/10/60. 230perf. 1st perfd Theatre Royal, Newcastle, 5/9/60. Cast: *Stage* 13/10/60, 15; *Variety* 19/10/60, 56; *WWT/13*. Bernard Cribbins, Anna Quayle, Lionel Blair, Joyce Blair, Donald Hewlett, Dennis Wood, Anton Rodgers, Penny Newington, Sandra

Caron. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Controller* Frederick G. Lloyd; *Pres* Anna Deere Wiman, Charles Ross Productions Ltd.; *Ch* Lionel Blair, Bob Stevenson, *Dgn* Hutchinson Scott; *Dir* Charles Ross. Plot: OTF/2. Reviews: *Guardian* 7/10/60, 11; *New Statesman* 15/10/60, 566; *Stage* 13/10/60, 15; *Times* 7/10/60, 4; *Tribune* 14/10/60, 11; *Variety* 19/10/60, 56. Comment: Bernard Cribbins performed in a wheelchair because of a foot injury. *New Statesman* dubbed the revue "fast-moving," "good humoured," and "witty without being destructive." *Times* called it "a traditional British revue." *Tribune* dismissed the piece as a flat trifle.

60.315 *Mr. Burke, M.P.* (MP, 2a) Gerald Frow (bk, mus, lyr). MERMAID 6/10/60.* 114 perf. Cast: *Stage* 13/10/60, 13; *Variety* 12/10/60, 71; *WWT/13. A Commentator* Watty Whyton; *A Warder, 2nd Socialist M.P.* Timothy West; *Slasher Jack* Ronald Pember; *Cosher Mike* Brian Rawlinson; *Mr. Crump* Philip Grout; *Randall Macadam* Duncan McIntyre; *Bill, Archbishop, 2nd Judge* Daniel Thorndike; *Tony, Mr. Ponsonby, 2nd Conservative M.P.* Lewis Wilson; *Seller Richardson* John Turner; *Josiah Stirwell* Raf de la Torre; *A Client, Mr. Dogsboddy* Ian Hewitson; *Mr. Burke* Peter Clegg; *Public Opinion Poll* Sally Miles; *Window Cleaner, 1st Judge* Colin Ellis; *Dr. Champion, 1st Reporter* Ian McDermott; *Elidir Marchant, M.P.* Edward Rees; *Prime Minister* Michael Rose; *Tom Crosby, M.P.* Norman Wynne; *2nd Reporter* Geoffrey Thompson. *Lic* Bernard Miles; *Dir* Sally Miles; *Dec* Michael Richardson; *Mus arr* Wally Whyton; *Ch* Denys Palmer. Reviews: *Christian Science Monitor* 15/10/60, 12; *Daily Mirror* 7/10/60, 26; *Illustrated London News* 22/10/60, 722; *New Statesman* 15/10/60, 565–66; *Observer* 9/10/60, 24; *Stage* 13/10/60, 13; *Times* 7/10/60, 4; *Tribune* 14/10/60, 11; *Variety* 12/10/60, 71. Comment: Gerald Frow was the Mermaid's publicist and the piece was commissioned by the Mermaid. The plot explored "what might happen if a well-behaved ape ... fell into the hands of an unscrupulous publicity expert" (*Times*). *Variety* thought the work was "heavy-handed and flat-footed, [and] falls between satire and farce." *Observer* found the piece so "horribly unfunny" that the reviewer (Kenneth Tynan) could bear to see only the first half of the production. *Tribune* admired the play: "The satire is biting and accurate," only it was "on the ropery side." "Unfortunately, [Frow's] joke is laboured and too often the gags are uneasily near to sneers. His lyrics and music are largely undistinguished" (*Daily Mirror*).

60.316 *The Virgin Widow* (FC, 3a) C. Vernon Proctor. HORNSEY TOWN HALL 6/10/60.* Comment: See Proctor's letter on the difficulty of getting a play produced (*Stage* 9/11/61, 16).

60.317 *The Aspern Papers* (C of Letters, 3a) Michael Redgrave (adpt of Henry James's novel, 1888). INTIMATE 10/10/60.** Plot: Bordman/4, 380, Fletcher, French, French/2, Hischak, Loney, 315, Salem.

60.318 *A Clean Kill* (Murder Mystery, 3a) Michael Gilbert. WIMBLEDON 10/10/60.** *Charles Reese* Frank Pendlebury; *Mrs. Reese* Sylva Langova; *Ann Patten* Ruth Porcher; *Mrs. Turvey* Jasmine Dee; John Hussey, John Bryans, Peter Whitbread, Robert Crossley; *Dir* John Hussey. Plot: French/2, Loney, 316. Comment: Peter Haddon Company.

60.319 *A Majority of One* (C, 3a) Leonard Spigelgass. STREATHAM HILL 10/10/60.** Plot: Bordman/4, 359, Bronner, Fletcher, Hischak, Loney, Salem. Comment: The cast included Molly Picon and Robert Morley; the Phoenix production (60.59) on a post-West End tour.

60.320 *Saint Joan* (Chronicle P, 3pt) Bernard Shaw. RICHMOND 10/10/60.** Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: Directed by John Gordon Ash, decor by John Piper.

60.321 *Mary Stuart* (T, 2pt) Friedrich von Schiller (trans Stephen Spender of *Maria Stuart*, 1800). OLD VIC 11/10/60. 1st perfd this version Assembly Hall, Edinburgh, 2/9/58. Cast: *Stage* 13/10/60, 15; *Theatricalia*; *WWT/13*. *Sir Amias Paulet* Nicholas Meredith; *Hanna Kennedy* Grace Arnold; *Mary Stuart* Gwen Watford; *Sir Edward Mortimer* Michael Meacham; *Lord Burleigh* Robert Harris; *Queen Elizabeth* Valerie Taylor; *Talbot (Earl of Shrewsbury)* Brian Hawksley; *Robert Dudley (Earl of Leicester)* John Humphry; *O'Kelly* Paul Harris; *An Officer of the Queen's Guard* Vernon Dobtcheff; *Page to Elizabeth* William Hobbs; *The Earl of Kent* Michael Graham Cox; *Sir William Davison* Brian Spink; *Mary Beeton* Barbara Leigh-Hunt; *Sir Andrew Melvil* Derek Smith; *Sheriff of Northampton* Peter Ellis; *Guards, Ladies* John Harwood, Geoffrey Hinliff, Elric Hooper, David Tudor-Jones, Thomas Kempinski, Malcolm Reid, Edward Vaughan-Scott, Rosemarie Dunham, Laura Graham. *Dir* Philip Dale; *Mus* John Lambert; *Cost dgn* Sue Jackson, Victor Hackett, Andrew Storie. Plot: French/2, Griffiths, Hochman, Law, Patterson, Salem, Shank, Sobel. Reviews: *Christian Science Monitor*, 29/10/60, 6; *Illustrated London News* 22/10/60, 722; *New Statesman* 22/10/60, 602; *Observer* 16/10/60, 26; *Spectator* 21/10/60, 601; *Stage* 13/10/60, 15; *Times* 12/10/60, 16; *Tribune* 21/10/60, 11. Comment: *Illustrated London News* praised the performances of Gwen Watford

and Valerie Taylor. *New Statesman* criticized Stephen Spender's "flat translation," as well as "a complete lack of visual interest," a sentiment echoed in *Observer*. *Tribune* thought that the production was a "fumbling mis-interpretation." *Times* provided a solidly positive view.

60.322 *The Playboy of the Western World* (P, 3a) J. M. Synge. PICCADILLY 12/10/60; trfd to ST. MARTIN'S 7/11/60. 110 perf. 1st perfd Abbey, Dublin, 26/1/07. Cast: *Stage* 20/10/60, 15; *Variety* 19/10/60, 56; *WWT/13*. *Pegeen Mike* Siobhan McKenna; *Shawn Keogh* Ronald Walsh; *Michael James* John Cowley; *Philly Cullen* Desmond Perry; *Jimmy Farrell* Brendan Cauldwell; *Christy Mahon* Donal Donnelly; *Widow Quinn* Eithne Dunne; *Susan Brady* Finola O'Shannon; *Nelly* Anne Mulvey; *Honor Blake* Kate Binchy; *Sara Tansay* Leila Doonan; *Old Mahon* Brian O'Higgins; *Crowd* Ruth Baker, Peter Cartwright, John Corvin, Frances Hooker, Stanley Lebor, John Malcolm, Susan Paice, Frederick Pine, Rhea Richardson. Jill Smith, Peter Williams. *Lic* Ian Anderson; *Pres* Henry Sherek, Brendan Smith; *Dir* Shelah Richards; *Dgn* Patrick Scott. Plot: Fletcher, French/2, Gassner, Gerstenberger, 67-84, Hischak, Hochman, Kabatchnik, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor*, 29/10/60, 6; *New Statesman* 22/10/60, 602; *Observer* 16/10/60, 26; *Spectator* 21/10/60, 601; *Stage* 20/10/60, 15, 10/11/60, 14; *Times* 13/10/60, 18; *Tribune* 21/10/60, 11; *Variety* 19/10/60, 56. Comment: The production had been mounted for the Dublin Festival at the Gaiety on 12/9/60. *Variety* commended Siobhan McKenna's radiant performance. "An evening of pure gold" (*New Statesman*). Kenneth Tynan (*Observer*) declared he had lost his taste for Synge's style, while Mervyn Jones (*Tribune*) believed *Playboy* should be produced as a dark work, but isn't. *Times* said the production should not be missed, but noted the difficulty of following the cast's Irish accents. The first New York performance was at Maxine Elliott's in November 1911.

60.323 *Platonov* (P, 3a) Anton Chekhov (trans Dimitri Makaroff of *Pyesa bez nazvaniya* [1878/81]). COURT 13/10/60. 44 perf. Cast: Findlater; *Stage* 20/10/60, 15; *Variety* 2/11/60, 58; *WWT/13*. *Anna Petrovna* Rachel Roberts; *Nikolai Triletski* Ronald Barker; *Sergi Voinitsev* Graham Crowden; *Glagolyev* Norman Pitt; *Vengerovich* Nicholas Selby; *Bugrov* Thomas Hammerton; *Mikail Platonov* Rex Harrison; *Sasha* Mary Watson; *Ivan Triletski* Frank Finlay; *Petrin, Marko* Peter Duguid; *Maria Grekova* Rosalind Knight; *Sofya Elvi* Hale; *Shcherbuk* Jeremy Geidt; *Vasili* Morris Perry; *Osip* George Murcell; *Yakov* James Bolam; *Kirill* Peter Bowles; *Katya* Susan Engel; *Dunyasha* Susan Westerby; *A Village Priest* Murray Gilmore. *Dir* George Devine,

John Blatchley; *Dec* Richard Negri; *Light* Richard Pilbrow. Plot: Hochman, Matlaw. Reviews: *Christian Science Monitor*, 29/10/60, 6; *Guardian* 15/10/60, 5; *New Statesman* 22/10/60, 602; *Observer* 16/10/60, 26; *Spectator* 21/10/60, 601; *Stage* 20/10/60, 15; *Tatler* 26/10/60, 236–37; *Times* 14/10/60, 18; *Variety* 2/11/60, 58. Comment: English Stage Company. The play “had its premiere in English at the Playhouse, Nottingham, on April 5 [1959] ... in a version by Basil Ashmore” (*Stage* 27/10/60, 16). *New Statesman* admired the production but thought the comedy element had been stressed too much; *Spectator* shared that opinion. Rex Harrison garnered considerable praise for his performance.

60.324 *Fifty Not Out* (Revue) Peter Myers (deviser, bk) and Ronald Cass (deviser, bk, mus) and John Pritchett (mus) and Alec Grahame (add material). WIMBLEDON 17/10/60.* Cast: *Stage* 20/10/60, 15; *WWT/13*. Jasmine Dee, Barrie Gosney, David Morton, Joanna Drew, Barbara Robinson, John Bluthal, Tim Parkes, Josephine Gordon, Ken Martyne, Valerie Canon, Joan Andrew. *Dir* Peter Myers; *Dec* Saxon Lucas. Plot: OTF/2. Review: *Stage* 20/10/60, 15. Comment: Peter Haddon Company. The revue was commissioned to celebrate the fiftieth anniversary of the opening of the theatre. It was “not a new revue for the occasion, but a skimming of much of the cream of past revues by Pester Myers and Ronald Cass, with the addition of a certain amount of new material, some of which has a bearing on the present occasion” (*Stage*). Thus it lacked overall coherence.

60.325 *Go Back for Murder* (Thriller, 2a) Agatha Christie (adpt of her *Five Little Pigs*, 1942). STREATHAM HILL 17/10/60.** Rosemary Frankau, Alec Ross, Carilline Mortimer, William Kendrick, Mabelle George, Richard Owens, Margaret Riley, Robin May, Philip Newman, Frank Seton; *Pres* Geoffrey Hastings. *Dir* Gordon Marshall; *Dec* Michael Weight; *Ch* Josephine Gordon. Plot: French/2.

60.326 *Hot and Cold in All Rooms* (C, 3a) Max Reitman. INTIMATE 17/10/60, 21/11/60.**

60.327 *Make Me an Offer* (Mus, 2a) Wolf Mankowitz (bk; fnd on his novel, 1952) and Monty Norman (mus, lyr) and David Heneker (mus, lyr). HIPPODROME, GOLDERS GREEN, 17/10/60; trfd to STREATHAM HILL 24/10/60. 1st perfd BBC TV 17/12/52; Theatre Royal, Stratford East, 19/10/59. Plot: Gänzl, Gänzl/3, 749–51, Vinson. Comment: “Several members of the West End cast remain with the show,” including Wally Patch, Bernard Goldman, Bernard Martin, Martin Lawrence, Terence Cooper, Hermione Gregory, Pamela Gale, Jeanne Watts, Keith James, Norman Chappell, and John

English (*Norwood News* 21/10/60, 24).

60.328 *The More the Merrier* (C, 3a) Ronald Millar. RICHMOND 17/10/60.** Mary Laura Wood, Pamela Lane, John McLaren, John Gattrel, Constance Fraser, Christine Edmonds; *Dir* John Gordon Ash; *Dec* John Piper.

60.329 *Settled Out of Court* (C Thriller, 3a) William Saroyan and Henry Cecil (adpt of Cecil’s novel, 1959). STRAND 19/10/60. 258 perf. 1st perfd Opera House, Manchester, 26/9/60. Cast: *Stage* 27/10/60, 13; *Variety* 26/10/60, 70; *WWT/13*. *Sir George Halliday* Charles Heslop; *Charles Brandy* Llewellyn Rees; *Mrs. Parsons* Dorothy Turner; *Banks* Peter Hager; *Mr. I* Eric Pohlmann; *Angela Walsh* Linda Gardner; *Smith* Richard Klee; *Harold Allwinter* Philip Guard; *Mrs. Meadows* Mary Hignett; *Miles Hampton* Peter Stephens; *Fredericks* Peter Hutton; *Herbert Adams* Russell Waters; *Cooper* Alan Mason; *Douglas Broadwater* John Stratton; *Josephine Barnwell* Maxine Audley; *Lonsdale Walsh* Nigel Patrick. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres* Henry Sherek; *Dir* Nigel Patrick; *Dgn* Anthony Holland; *Sc bld* Brunskill and Loveday; *Sc* Harkers; *Pq* Nathanwigs; *Gen mgr* Peter Banks; *Sm* Ian Main; *Dsm* Christine Roberts; *Asm* Elizabeth Holloway; *Press rep* George Fearon; *Mgr* John Hollingshead. Plot: Loney. Reviews: *Christian Science Monitor* 29/10/60, 6; *Guardian* 20/10/60, 9; *Illustrated London News* 5/11/60, 818; *New Statesman* 29/10/60, 648; *Observer* 23/10/60, 26; *Spectator* 28/10/60, 655–56; *Stage* 27/10/60, 13; *Tatler* 2/11/60, 295–96; *Times* 20/10/60, 8; *Variety* 26/10/60, 70. Comment: *Illustrated London News* found the play unmemorable because it was “simply a mechanical exercise.” Similarly, *Stage* said it was “an odd affair particularly because it is so difficult to trace any authentic touch of either Saroyan or Cecil. One has the impression of a do-it-yourself play, put together from odd bits and pieces bought at several bargain counters.” The piece proved that “in her own field Miss Agatha Christie is hard to beat” (*Times*).

60.330 *This Year, Next Year* (C, 3a) Jack Ronder. VAUDEVILLE 20/10/60. 1st perfd Lyceum, Edinburgh, 12/9/60. Cast: *Stage* 27/10/60, 13; *Theatricalia*; *Variety* 26/10/60, 70; *WWT/13*. *Louie* Brenda Bruce; *Charlie* Terence Stamp; *Margaret* Pamela Brown; *Joe* Michael Gough; *Bert* David Langton; *Joyce* Anne Lawson. *Pres* Wolf Mankowitz; *Dir* John Dexter; *Dgn* Neil Hobson. Reviews: *Guardian* 21/10/60, 11; *Illustrated London News* 5/11/60, 818; *New Statesman* 29/10/60, 648; *Observer* 23/10/60, 26; *Spectator* 28/10/60, 656; *Stage* 27/10/60, 13; *Tatler* 9/11/60, 358; *Times* 21/10/60, 18; *Variety* 26/10/60, 70. Comment: “A sound, respectable study of family cohesiveness,” with good performances

from Brenda Bruce and Pamela Brown as two unmarried sisters who ultimately cannot bear to be separated (*Observer*). Terence Stamp did what he could in the role of an "Angry Young Blockhead," while Michael Gough gave an excellent performance as an alcoholic (*New Statesman*). *Times* found the play somewhat monotonous but nevertheless worthwhile and with good performances.

60.331 *The Cherry Orchard* (C, 4a) Anton Chekhov (trans J. P. Davis of *Vishnyovy sad*, 1904). TOWER, CANONBURY, 21/10/60. Cast: TTC. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley.

60.332 *The Tempest* (R, 2pt) William Shakespeare. QUESTORS 22/10/60.** Cast: QTA. Review: *Middlesex County Times* 29/10/60, 5.

60.333 *You in Your Small Corner* (P) Barry Reckord. COURT 23/10/60. 1 perf. 1st perfd Everyman, Cheltenham, 17/10/60. Cast: Findlater. *Terry Jamieson* Jeanne Hepple; *Jill Kendrick* Rachel Herbert, *George Jamieson* Allan Mitchell; *Mrs. Jordan* Pearl Nunez; *Dave Jordan* Lloyd Reckord; *Mrs. Jamieson* Margery Withers; *Jim Gordon* Woolford. *Dir* John Bird; *Dgn* Motley. Plot: Vinson. Reviews: *Spectator* 28/10/60, 655; *Stage* 20/10/60, 16 (Cheltenham perf); *Times* 24/10/60, 6. Comment: Cheltenham Theatre Company. Produced without decor. *Spectator* praised both Jeanne Hepple, who "played a Cockney girl from Brixton who falls for, and struggles to keep, a West Indian student," and Reckord's play (although it did need a little revision). *Times* faulted the play for making a significant character (Terry) inarticulate.

60.334 *Abelard and Heloise* (A Correspondence for the Stage, 2a) Ronald Duncan. ARTS 24/10/60.* Cast: *Stage* 27/10/60, 15; *Variety* 2/11/60, 58. *Heloise* Virginia Maskell; *Abelard* Iain Cuthbertson. *Pres* A. H. Enterprises Ltd.; *Dir* Hugh Hunt; *Set* John Piper; *Mus* Thomas Eastwood. Reviews: *Guardian* 26/10/60, 7; *Spectator* 4/11/60, 291; *Stage* 27/10/60, 15; *Times* 25/10/60, 14; *Variety* 2/11/60, 58, 61. Comment: "In the ugly mass of histrionics, pompous music, affected lighting and distracting decor, the words are never allowed to speak for themselves" (*Stage*). "Static drama finally achieves atrophy" (*Spectator*).

60.335 *Go Back for Murder* (Thriller, 2a) Agatha Christie (adpt of her *Five Little Pigs*, 1942). HIPPODROME, GOLDERS GREEN, 24/10/60.** Plot: French/2.

60.336 *Sive* (D, 3a) John B. Keane. LYRIC, HAMMERSMITH, 24/10/60.** Cast: *Stage* 27/10/60, 13;

Variety 9/11/60, 64; *WWT/13*. *Nanna Glavin* Betty Hardy; *Mena Glavin* Maureen Pryor; *Sive* Jacqueline Ryan; *Thomasheen Sean Rua* Tony Quinn; *Mike Glavin* Michael Golden; *Liam Scuab* Brian Phelan; *Sean Dota* Harry Hutchinson; *Pats Boccock* P. G. Stephens; *Carthallawn* Johnny Cahill. *Pres* Filmall Ltd.; *Dir* Judith Coxhead; *Dgn* Robert Colquhoun. Plot: Schrank, Vinson, Weintraub. Reviews: *Guardian* 26/10/60, 7; *New Statesman* 29/10/60, 648; *Stage* 27/10/60, 13; *Times* 25/10/60, 14; *Variety* 9/11/60, 64. Comment: *New Statesman* called the piece "a provincial play, a bog opera, without reference or reality outside rural Ireland," and also noted it had received 400 amateur productions in one year. "This unpleasant Irish melodrama is being staged for two weeks. Only the most optimistic and indulgent would welcome a longer run" (*Variety*). "Almost entirely preposterous" (*Guardian*).

60.337 *The Tender Trap* (C, 2a) Max Shulman and Robert Paul Smith. INTIMATE 24/10/60. 1st perfd Wilbur, Boston, 25/9/54; 1st British perf Theatre Royal, Nottingham, 18/4/55. Plot: Best/54, 368, Bordman/4, 324, Bronner, Hischak, Loney, 287. The first New York production (Longacre 13/10/54) ran for 102 performances.

60.338a *Androcles and the Lion* [Fable P, Prol, 4a] Bernard Shaw. UNITY 28/10/60. 1st perf this version St. James's 1/9/13. *Ferrovius* Thomas Mercer; *Androcles* Denis Comey; *Lavinia* Shirley Newman; *Emperor* Ray Cross; *Lentulus* Arthur Bishop; *Lion* Molly Sole. *Dir* Thomas Mercer; *Dec* Nicholas Ferguson. Plot: Bordman/3, 21, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shank, Shipley. Reviews: *Stage* 3/11/60, 13; *Times* 29/10/60, 9; *Tribune* 4/11/60, 11. Comment: *Tribune* enjoyed seeing the play but declared "the acting is very bad indeed"; *Stage* had a more favourable opinion. A German version by Siegfried Trebitsch was performed at the Kleines, Berlin, 25/11/12. The first New York performance was at Wallack's 27/1/15.

60.338b *L'après-midi de Mr. Shaw* (P) Crome Mathers. UNITY 28/10/60.* *Shaw* Ian Sparrow; *Eliza* Aviva Narod. *Dir, Dec* as for 60.338a. Reviews: *Stage* 3/11/60, 13; *Times* 29/10/60, 9. Comment: This piece, written especially for this double bill, was set in "the garden at Shaw's Corner, where two lady guests are awaiting the arrival of the great man" (*Stage*). After Shaw discusses what his next play will be, the curtain rises on *Androcles*.

60.339 *Border Incident* (C, 9sc) Leslie Bush-Fekete and Marie Bush-Fekete (based on play by Mira Avrech). STREATHAM HILL 31/10/60; trfd to HIPPODROME, GOLDERS GREEN, 7/11/60.* Cast: *Stage* 3/11/60, 8. *Cpt*

Englind John Grayson; *Col. Foster* Aubrey Richards; *Mary Elizabeth* Wallace; *Commandant Lemange* Olaf Pooley; *Cpt. Brown* Gordon Tanner; *Abdul Achmed* Issfah Patrick Cargill; *Yaakov Avny* Michael Ritterman; *Lieut. Esther Okasy* Noelle Middleton; *Sheik Moustaffa* Hugh Latimer; *Hassan* Trevor Baxter; *Underservant* Christopher Banks; *Mohammed* Robert O'Leary; *Faridah* June Barry; *Slave Girl* Janet Overton; *Salesgirl* Jill Williams; *Brazilian Woman* Marjory Moss. *Theatre dir* Joseph C. Clavering; *Lic* James W. Perry; *Gen mgr* Claude Withers; *Mgr* Cyril Harcourt Smith; *Mus dir* Alfred van Dam; *Pres* Anna Deere Wiman; *Dir* Peter Cotes; *Dgn* Michael Baldwin; *Light* Robert Stanbury; *Ch* Janet Overton; *Mus* Larry Adler; *Co. mgr*, *Sm* Diana Boddington; *Dsm* Marjory Moss; *Asm* Jill Williams; *Wm* Louise Hammond; *Press rep* Eric Braun, Anna Matthews. Comment: "The action takes place round the United Nation demarcation line on the Israel-Arab border" (*Norwood News* 28/10/60, 24).

60.340 *Deep Are the Roots* (P, 3a) Arnaud d'Usseau and James Gow. GRAND PALAIS 31/10/60. 1st perfd McCarter, Princeton, New Jersey, 8/9/45; 1st British perf Theatre Royal, Brighton, 2/6/47. Cast: *Stage* 3/11/60, 13. *Honey Turner* Joan Jason; *Bella Charles* Maureen Seale; *Senator Langdon* John L. Gordon; *Genevra* (*Nevvy Langdon*) Brenda Dwyer; *Alice Langdon* Celia Gordon; *Roy Maxwell* Dennis Handby; *Howard Merrick* Raymond Lennox; *Brett Charles* George Baseley; *Sheriff Serkin* Maurice Cowan; *Bob Izay* Peter Ryan. *Dir* John L. Gordon; *Set* Patrick Stackhouse; *Light* Peter Ryan. Plot: Best/45, 94, Bordman, Bordman/4, 250, Bronner, Hischak, Salem, Wilmeth. Reviews: *New Statesman* 5/11/60, 694; *Stage* 3/11/60, 13. Comment: Shop Window. *Stage* faulted the acting abilities of the cast. *New Statesman* thought little of the play and production; however, the reviewer went to this old Yiddish theatre not to criticize but 'to take part in a communal activity which the radio, television and the cinema have all signally failed to stamp out.' The first New York production (Fulton 26/9/45) ran for 477 performances.

60.341 *The Importance of Being Oscar* (One-man show, 2a) Micheál MacLiammóir. APOLLO 31/10/60. 1st perfd Gaiety, Dublin, 18/9/60. Cast: *Variety* 9/11/60, 64; *WWT/13*. Micheál MacLiammóir. *Dir* Hilton Edwards. Plot: Hischak. Reviews: *Guardian* 1/11/60, 7; *New Statesman* 5/11/60, 694; *Observer* 6/11/60, 30; *Spectator* 11/11/60, 732; *Stage* 20/10/60, 16, 3/11/60, 13; *Times* 1/11/60, 16; *Tribune* 4/11/60, 11; *Variety* 9/11/60, 64. Comment: MacLiammóir told the story of Wilde's life with illustrations from Wilde's work. *Tribune* praised MacLiammóir's "keen intelligence and deep compassion." *New Statesman* declared that only Mac-

Liammóir could pull off this "stage biography" which he had created. *Variety* noted the performance lasted for nearly three hours. *Times* said the performance ("done almost without a note") was received enthusiastically. MacLiammóir performed in the first New York production (Lyceum 14/3/61) which ran for 31 performances.

60.342 *The Pleasure of His Company* (C, 2a) Samuel Taylor (with Cornelia Otis Skinner). WIMBLEDON 31/10/60.** Plot: Best/58, 78, Bordman, Bordman/4, 355, Bronner, Hischak, Hochman, Loney, 309, Salem. Comment: Peter Haddon Company.

60.343 *A Shred of Evidence* (P, 3a) R. C. Sherriff. RICHMOND 31/10/60.** Michael Beint, Pamela Vezey, William Gaunt, William Redmond, Alan Paton, Margot Field. *Dir* John Gordon Ash; *Dec* John Piper. Plot: Bull/1, Demastes/1, French/2, Salem.

60.344 *The Ticking Clock* [(C thriller) Ivan Butler and Kenneth Watson]. INTIMATE 31/10/60. 1st perfd Empire, Peterborough, 10/3/52. Comment: "Here we have a 'whodunnit' complete with howling dog, pouring rain, isolated inn, murder, sudden darkness, pistol shots, screaming women, disappearances, secret panels, explosions, and, of course, a ticking clock. And yet, despite this blood-and-thunder formula, the result is a thoroughly enjoyable play with a good, keep-you-guessing plot" (*Stage* 13/3/52, 10).

60.345 *The Visit* (Parable, 3a) Friedrich Dürrenmatt (adpt Maurice Valency of *Der Besuch der alten Dame*, 1956) and James Stevens (mus). HIPPODROME, GOLDERS GREEN, 31/10/60.** Plot: Fletcher, French/2 Griffiths, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley.

60.346 *An Evening with Zizi Jeanmaire* (Programme of song and dance, 2pt) Roland Petit (deviser). ROYALTY 2/11/60. Cast: *Variety* 9/11/60, 64; *WWT/13*. Zizi Jeanmaire, Buzz Miller, Les 3 Horaces, Michel Legrand and orchestra. *Lic*, *Chm*, *Mgr dir* Bernard Delfont; *L* Presentations of Kingsway Ltd.; *Mgr dir* Michael Dorfman, Robert Nesbitt; *Mgr* Anthony Pelly; *Press rep* David Fairweather, Virginia Fairweather; *Pres* Peter Daubeny; *Dir* Roland Petit. Reviews: *Sphere* 12/11/60, 281; *Stage* 10/11/60, 13; *Times* 3/11/60, 16; *Variety* 9/11/60, 64. Comment: *Stage* thought that Zizi Jeanmaire's performance was only moderately successful, a judgment shared by *Variety* which did concede the latter portion of her programme provided her with better opportunities. *Times* described the production as "a revue-cum-cabaret," with an emphasis on Jeanmaire's dramatic talents.

60.347 *This Way to the Tomb!* (D, 2pt) Ronald Duncan and Benjamin Britten (mus). ARTS 2/11/60. 1st perfd Mercury 11/10/45. Cast: *Stage* 10/11/60, 13; *Variety* 9/11/60, 64; *WWT/13*. The Masque: *An Announcer* Donald Pickering; *Marcus* Peter Gill; *Julian* Cy Grant; *Bernard* Philip Locke; *Father Antony* Iain Cuthbertson; *Gluttony* Roland Curram; *Lechery* Dawn Brookes; *Sight* Felicity Young; *A Woman* Virginia Maskell. The Anti-Masque: *The Chorus* Cy Grant; *A Television Announcer* Donald Pickering; *Father Opine* Philip Locke; *Miss Philippa Form* Virginia Maskell; *A Psychiatric Patient* Leonard Webb; *A Girl of Leisure* Dawn Brookes; *A Man of Culture* Roland Curram; *A Member of the Astral Group*, *The Postcard Seller's Wife* Loelia Kidd; *A Postcard Seller* Peter Gill; *A Mother* Patricia Lawrence; *A Widow* Felicity Young; *An Old Man* Iain Cuthbertson. *Pres* Campbell Williams; *Dir* Frank Dunlop; *Mus dir* John Lindsay; *Dec* Rose Marie Hanson. Plot: Vinson, Weintraub. Reviews: *Illustrated London News* 19/11/60, 912; *New Statesman* 12/11/60, 734; *Spectator* 11/11/60, 732; *Stage* 10/11/60, 13; *Times* 3/11/60, 16; *Variety* 9/11/60, 64. Comment: *Variety* opined the play was only of academic interest; *Times* agreed it was dated and wondered why in 1945 it was "taken for a glorious beginning." *Illustrated London News* said the play had not worn well and little in the play was memorable, while *New Statesman* observed that the production was poorly attended by a bored audience.

60.348 *Chin-Chin* (C, 4a) Willis Hall (adpt of François Billeldoux *Tchin-Tchin*, 1959). WYNDHAM'S 3/11/60. 164 perf. 1st perfd King's, Edinburgh, 17/10/60. Cast: *Stage* 10/11/60, 13; *Variety* 16/11/60, 73; *WWT/13*. *Cesareo Grimaldi* Anthony Quayle; *Pamela Puffy-Picq* Celia Johnson; *Bobby* Brian Smith; *Waiter* George Little. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir* Bronson Albery, Donald Albery; *Pres* Peter Daubeny, Anthony Quayle; *Dir* Howard Sackler; *Dgn* Sean Kenny; *Light, Co. mgr* Mick Orr; *Sm* Alexander Schouvaloff; *Dsm* Robert Morris; *Press rep* Duncan Melvin, Joan Thring; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Gen mgr* V. William Hunter; *Mgr* Richard O'Donoghue; *Bom* Elvira Auger. Plot: Hochman, Loney, Vinson. Reviews: *Christian Science Monitor* 12/11/60, 10; *Guardian* 4/11/60, 9; *Illustrated London News* 19/11/60, 912; *New Statesman* 12/11/60, 734, 736; *Sphere* 19/11/60, 323; *Spectator* 11/11/60, 732; *Stage* 10/11/60, 13; *Times* 4/11/60, 16; *Tribune* 11/11/60, 11; *Variety* 16/11/60, 73. Comment: Anthony Quayle and Celia Johnson rendered the play more charming than chilling (*Spectator*). *Christian Science Monitor* and *New Statesman*, however, disagreed, both calling their acting "superb," while *Variety* thought that the longevity of the production would depend upon "the marque strength of

the two stars." "It is badly produced. The evening only affords a thin, unbelievable little glimpse of flawed lives" (*Guardian*). *Tribune* disagreed, finding the play "very funny" and the dialogue reminiscent of Chekhov. A different version of *Tchin-Tchin* was produced in New York (Plymouth 23/10/62) and ran for 222 performances.

60.349 *A View from the Bridge* (P, 2a) Arthur Miller. TOWER, CANONBURY, 4/11/60. 1st perfd one-act version Falmouth Playhouse, Coonamessett, Massachusetts, 29/8/53; 1st perf this two-act version Comedy 11/10/56. Cast: TTC. Plot: Best/55, 69, Bordman, Bordman/4, 330, Bronner, Bryer, Dorney, Fletcher, Hischak, Hochman, Matlaw, Patterson, Salem, Shank, Wilmeth. Comment: The New York production of the one-act version (Coronet 29/9/55) ran for 149 performances

60.350 *The Little Doctor* (P, 3a) Ronald Adam. APOLLO 6/11/60.* 1 perf. Cast: *Stage* 10/11/60, 13; *WWT/13*. *Miss Curnow* Hazel Douglas; *Ethel Le Nève* Hilda Schroder; *Doctor Crippen* Edward Woodward; *Mrs. Cora Crippen* Cicely Bakcomb; *Mrs. Clara Martinetti* Cicely Hullett; *Paul Marinetti* Charles Lamb; *Inspector Dew* John Arnatt; *Sergeant Mitchell* John Hart Dyke; *Chief Officer* Richard Pescaud; *Inspector McCarthy* Ian Gardiner; *Warder* Edward Palmer; *Prison Governor* Edward Waddy. *Dir* John Carson; *Dec* Victor Friendly; *Light* Hamish Wilson. Reviews: *Stage* 10/11/60, 13; *Times* 7/11/60, 16. Comment: Repertory Players. The play was originally banned by the Lord Chamberlain in 1954 because "one of the principal characters in the drama, Ethel le Nève, is still alive" (*Stage* 21/10/54, 1). The play was "a documentary of the last ten months in the life of Dr. Crippen" and much of the material in it was common knowledge. Edward Woodward and John Arnatt gave very good performances (*Stage*). *Times* found the characterization was weak.

60.351 *The Aspern Papers* (C of Letters, 3a) Michael Redgrave (adpt of Henry James's novel, 1888). RICHMOND 7/11/60.** Michael Atkinson, Margaret Ward, Hazel Coppen, Anne Ridler, Henry Woolf, Margot Field. *Dir* John Gordon Ash; *Dec* John Piper. Plot: Bordman/4, 380, Fletcher, French, French/2, Hischak, Loney, 315, Salem.

60.352 *Candida* (Mystery [3a]) Bernard Shaw. STREATHAM HILL 7/11/60; trfd to HIPPODROME, GOLDERS GREEN, 14/11/60.** Michael Denison, Dulcie Gray, Jeremy Spenser, Gillian Raine, Ken Wynne, Greville Hallam. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: The Oxford Playhouse production seen previously at Piccadilly and Wyndham's.

60.353 *The Complaisant Lover* (C, 2a) Graham Greene. WIMBLEDON 7/11/60.** *Victor Rhodes* Douglas Malcolm; *Mary Joy Wood*; *Clive Root* Frank Pendlebury; *Robin Peter Sanders*. Plot: Best/61, 92, Bordman/4, 378, Demastes/1, Fletcher, French/2, Hischak, Loney, 315, Matlaw, Salem, Shipley, Vinson, Weintraub. Comment: Peter Haddon Company.

60.354 *Monkey Business* (FC) Glyn Partos. INTIMATE 7/11/60.* Cast: *Stage* 10/11/60, 17. Review: *Stage* 10/11/60, 17. Comment: MPS 543. "It concerns an impecunious zoo keeper and his family, over-pledged to the never never and ever on the brink of financial disaster, who are saved at a moment of financial crisis by the appearance of formidable but lonely mother-in-law" (*Stage*). *Stage* praised the farce generally although it was overwritten in places.

60.355 *She Stoops to Conquer: or, The Mistakes of a Night* (C, 3a) Oliver Goldsmith. OLD VIC 8/11/60. 1st perfd Covent Garden 15/3/1773. Cast: *Stage* 10/11/60, 15; *Theatricalia*; *Times* 9/11/60, 8; *Variety* 16/11/60, 73; *WWT/13*. *Mrs. Hardcastle* Petty Mount; *Mr. Hardcastle* Nicholas Meredith; *Pimple* Laura Graham; *Tony Lumpkin* Tommy Steele; *Kate Hardcastle* Judi Dench; *Constance Neville* Ann Bell; *Bet Bouncer* Barbara Leigh-Hunt; *Landlord* Michael Graham Cox; *Marlow* John Humphry; *Hastings* Michael Meacham; *Diggory* Edward Vaughan-Scott; *Roger* Paul Harris; *Jeremy* Brian Spink; *Servant to Hastings* Anthony Singleton; *Bridget* Sarah Long; *Sir Charles Marlow* Brian Hawksley; *Servants, Fellows* Vernon Dobtcheff, John Harwood, Geoffrey Hinsliff, William Hobbs, David Tudor-Jones, David Lloyd Meredith, Malcolm Reid. *Dir* Douglas Seale; *Dgn* Osbert Lancaster; *Mus* Gordon Jacob; *Mus dir* John Lambert; *Cost* Andrew Storie, Victor Hackett; *Pq* Wig Creations. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 19/11/60, 12; *Guardian* 9/11/60, 7; *Illustrated London News* 19/11/60, 912; *New Statesman* 19/11/60, 782; *Observer* 13/11/60, 30; *Spectator* 18/11/60, 783; *Sphere* 19/11/60, 308–09; *Stage* 10/11/60, 15; *Tatler* 30/11/60, 535–36; *Times* 9/11/60, 8; *Tribune* 18/11/60, 11; *Variety* 16/11/60, 73, 77. Comment: *New Statesman* praised this charming production. *Guardian* thought that, while Steele was talented, the role was beyond his abilities. On the other hand, Judi Dench "improves with each new costume she dons" (*Observer*). *Times* said the production provided "high-spirited entertainment" in a straightforward manner.

60.356 *Toys in the Attic* (D, 3a) Lillian Hellman. PICCADILLY 10/11/60. 84 perf. 1st perfd Wilbur, Boston, 3/2/60; 1st British perf New, Oxford, 24/10/60. Cast:

Stage 17/11/60, 21; *Theatricalia*; *Variety* 16/11/60, 73; *WWT/13*. *Carrie Berniers* Wendy Hiller; *Anna Berniers* Diana Wynyard; *Gus* George Webb; *Albertine Prine* Coral Browne; *Henry Simpson* William Marshall; *Julian Berniers* Ian Bannen; *Lily Berniers* Judith Stott; *Taxi Driver* Desmond Jordan; *Moving Men* Richard Kessell, Tommy Eytle, Michael Sharpe. *Lic* Ian Anderson; *Pp* Piccadilly Theatre Ltd.; *Mgr dir* Geoffrey Russell; *Pres* Linnit and Dunfee Ltd.; *Dir* John Dexter; *Set* Howard Bay; *Cost dgn* Motley; *Light* John Wyckham; *Sm* Julian Oldfield; *Dsm* Barry Busbridge; *Asm* Jane Mellow; *Wm* Eileen Sweetland; *Press rep* David Fairweather, Virginia Fairweather; *Pd mgr* Ian Keith; *Gen mgr* Philip Algar; *Mgr* Anthony Peek; *Bom* R. G. Rake; *Sc bld* Mara and Houghton; *Sc* Alick Johnstone; *Cost* L. and H. Nathan; Plot: Bordman, Bordman/4, 368, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Matlaw, Salem, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 19/11/60, 12; *New Statesman* 19/11/60, 782; *Observer* 13/11/60, 30; *Stage* 17/11/60, 21; *Times* 9/11/60, 8, 11/11/60, 16; *Tribune* 18/11/60, 11; *Variety* 16/11/60, 73. Comment: A charity preview was given prior to opening night. *Variety* noted the difficulties of producing a specifically American play in London, but praised the strong cast; however, only Wendy Hiller attempted a Southern accent, and that poorly. *New Statesman* compared Hellman unfavorably with Faulkner and Tennessee Williams: the play was "based on the cliché of Southern heavy drama, concealment." The first New York production (Hudson 25/2/60) ran for 456 performances.

60.357 *Alibi* (P, 3a) Michael Morton (adpt of Agatha Christie's novel, *The Murder of Roger Ackroyd*, 1926). RICHMOND 14/11/60. 1st perfd Prince of Wales 15/5/28. *Mrs. Ackroyd* Joy Andrews; *Hercule Poirot* Reginald Barratt; *Dr. Sheppard* John Dawson; *Sir Roger Ackroyd* Robert Lankesheer; *Geoffrey Raymond* Edward Rhodes; *Flora Ackroyd* June Shaw; *Parker* Aubrey Woods; *Ralph Paton* Gavin Hamilton; *Mr. Hammond* Derek Benfield; *Caryl Sheppard* Judy Cornwall; *Ursula Bourne* Petronella Byrnes; *Major Blunt* Rory McDermot; *Inspector Davies* Michael Madden. *Lic* Frederic Piffard; *Mgr* John Jackson; *Pres* Richmond Theatre Productions Ltd.; *Dir* Derek Benfield; *Dec* John Piper; *Sm, Carp* Cyril Booth; *Elect* H. Jones; *St dir* Peter Harris; *Asm* Christine Edmonds, J. Davison, Ann Evans; *Press rep* Torrington Douglas. Plot: Best/31, 474, Bordman/4, 48, Hischak, Kabatchnik/2, Loney, 159. Comment: The first New York production, as *The Fatal Alibi* (Booth 8/2/32), ran for 24 performances.

60.358 *The Aspern Papers* (C of Letters, 3a) Michael Redgrave (adpt of Henry James's novel, 1888).

WIMBLEDON 14/11/60.** Plot: Bordman/4, 380, Fletcher, French, French/2, Hischak, Loney, 315, Salem. Comment: Peter Haddon Company.

60.359 *Welcome, Little Stranger* [(Lancashire C) Arthur S. Broughton]. INTIMATE 14/11/60. 1st perfd Royal Pavilion, Blackpool, 6/6/57.

60.360 *The Sudden Whisper* (P) R. J. Atkins. HOVENDEN 15/11/60.* Cast: *Stage* 17/11/60, 23. Reviews: *Stage* 17/11/60, 23; *Times* 16/11/60, 16. *Captain Charade* Paul Stockman; *Adrian Foliage* Noel Lloyd; *Vanessa Foliage* Valerie Hall; *Barbara Tassel* Susan Saunders; *Lindsey Billet* David Sale; *Rosemary* Mary Richards; *Ronnie* Jennifer Hawkesworth; *Clare* Patricia O'Grady; *Drago* Robin Dowell. *Dir* Valery Hovenden; *Dec* Philip Whichelo. Comment: "A study of several types of failure, expressed in the degrees of sadism with which the protagonists relieve their own sense of limitation by playing upon that of the others" (*Stage*). *Stage* thought that the author's intentions were somewhat obscure and the text needed greater clarity. *Times* said it was a "worthy" play but had weaknesses.

60.361 *Little Darlings!* (C, 3a) Worthington Miner (adpt of Pierre Barillet and Jean-Pierre Gredy, *Les Chouttes*, 1959). ADELPHI 16/11/60. 1st perfd New, Oxford, 11/10/60. Cast: *Stage* 24/11/60, 13; *Theatricalia*; *Times* 17/11/60, 16; *Variety* 23/11/60, 66; *WWT/13*. *Madame Barbaret* Marianne Deeming; *Frances Darling* Faith Brook; *Richard Scott* Alan White; *Pauline Darling* Dawn Greenhalgh; *George Fisher* Roger Dann; *Barbara Darling* Sally Smith; *Benoit de la Lanne* John Gray. *Lic* Jack Hylton; *Pres* Jack Hylton, Kenneth Wagg; *Dec* Michael Weight; *Dir* Richard Bird. Reviews: *Birmingham Post* 18/11/60, 4; *Guardian* 17/11/60, 9; *Illustrated London News* 3/12/60, 1018; *Stage* 24/11/60, 13; *Tatler* 7/12/60, 608; *Times* 17/11/60, 16; *Variety* 23/11/60, 66. Comment: The play was about "three Scottish sisters, in Paris, ... suitably (or unsuitably) entangled with three suitors, two French and one American" (*Birmingham Post*). *Variety* called it "a trite and ineffectual comedy." Designed solely to make the audience titter (*Times*).

60.362 *Progress to the Park* (CD, 3a) Alun Owen. THEATRE ROYAL, STRATFORD EAST, 16/11/60. 1st perfd BBC Home Service 8/9/58; 1st stage perf Court 8/2/59. Cast: *Stage* 24/11/60, 13; *Times* 17/11/60, 16; *Variety* 23/11/60, 66; *WWT/13*. *Mr. Laughlin* Brian Murphy; *Mrs. Laughlin* Claire Isbister; *Bobby Laughlin* Sean Lynch; *Mr. Keegan* James McLoughlin; *Mrs. Keegan* Colette O'Neil; *Tim Keegan* Frank Coda; *Mag Keegan* Billie Whitelaw; *Jameson* Michael Coles; *Charlie Modryb* Roy Kinnear; *Meme Modryb* Barbara Ferris; *Hannah* Griffith

Davies; *Kelly* Glenn Williams; *Neville*, *Captain Shinge* John Junkin; *Leslie* Laurie Taylor; *Teifion Davies* Tom Bell; *Mrs. Jones* Fanny Carby; *Carson McDerby* James Garrett; *Terry O'Malley* Ivor Dykes; *Billy McQuade* Derek Marlowe; *News Woman* Joyce Marshall; *Salvation Army Band* Fanny Carby, Joyce Marshall, Derek Toyne, John Wallbank. *Dir* Harry H. Corbett; *Sets* John Bury; *Mus* Ron Franklin. Plot: Hochman, Vinson. Reviews: *Birmingham Post* 17/11/60, 10; *Guardian* 18/11/60, 9; *Illustrated London News* 3/12/60, 1018; *New Statesman* 26/11/60, 828; *Spectator* 25/11/60, 839; *Stage* 24/11/60, 13; *Times* 17/11/60, 16; *Tribune* 25/11/60, 6-7; *Variety* 23/11/60, 66. Comment: The play, revised for this production, involved four young men in Liverpool recalling past events. *Birmingham Post* said the play was shapeless and the dialogue sounded like a tape-recording. *New Statesman* called it a "sauntering drama: in place of action there is theme, drift, documentary, haphazard encounter, and a passage of people," but praised the performances of Kinnear, Coles, Whitelaw, and Bell. *Spectator* discussed the play's weaknesses in construction which stemmed from its radio play origins. *Times* criticized Corbett's direction for importing "a lot of farcical business and Theatre-Workshop rushing around."

60.363 *The Good-Natured Man* (C) Oliver Goldsmith. TOWER, CANONBURY, 18/11/60. 1st perfd Covent Garden 29/1/1768. Cast: TTC. Plot: Gassner, 365, Hochman. Reviews: *New Statesman* 26/11/60, 828; *Stage* 24/11/60, 17; *Times* 19/11/60, 12. Comment: *New Statesman* praised the staging by David Thompson. *Stage* said that the production proved the play was "not worthy of the neglect into which it has fallen." *Times* noted that Goldsmith had once lived in Canonbury Tower and said "the play emerges in revival as a trivial piece enlivened by a talent well suited to the stage for energy and inventiveness, yet incapable of a full-blooded statement either serious or comic."

60.364 *The Glass Menagerie* (P, 2a) Tennessee Williams. QUESTORS 21/11/60.** Cast: QTA. Plot: Best/44, 140, Bordman, Bordman/4, 247-48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson. Review: *Middlesex County Times* 25/11/60, 14. Comment: Performed in-the-round. *Middlesex County Times* commended the director Alfred Emmet and the cast for another five-star production.

60.365 *The Good Young Man* (C) Kenneth Horne. STREATHAM HILL 21/11/60. 1st perfd Richmond 24/6/40. David Morton, Jasmine Dee, John Bryans, Michael Barton, Daphne Rigg, Mary Yeomans. *Pres* P. H. Ltd.

60.366 *Gracious Living* (C) Malcolm Stewart. RICHMOND 21/11/60.* Cast: *Stage* 24/11/60, 15. *Miss Ching* Blanche Fothergill; *Mrs. Bander* Barbara Leake; *George Sempill* Ronald Ward; *Gordon Crossley* Derek Bond; *Eynon Hatherly* Richard Ayles; *Elizabeth Vernon* Anne Ridler; *Helene Gardine* Micheline Patton. *Dir* John Gordon Ash; *Dec* John Piper. Review: *Stage* 24/11/60, 15. Comment: The plot involved “a television personality whose reputation has been built upon his habit of saying exactly what he thinks, especially about women” (*Stage*).

60.367 *The Warm Peninsula* (C, 2a) Joe Masteroff. HIPPODROME, GOLDERS GREEN, 21/11/60; trfd to STREATHAM HILL 28/11/60. 1st perfd Wilmington, Delaware, 29/10/58; 1st British perf Connaught, Worthing, 10/10/60. Cast: *Stage* 17/11/60, 8. *Andrée Melly*, Sheila Burrell, Olga Lindo, Brook Williams, Aidan Turner, Simon Brent, John Gardiner; *Pres* Minster Productions Ltd.; *Dir* Jack Minster; *Sc dgn* Hutchinson Scott. Plot: Bordman/4, 364, Bronner, French/2, Hischak. Comment: The first New York production (Helen Hayes 20/10/59) ran for 86 performances.

60.368 *The Wrong Side of the Park* (P, 3a) John Mortimer. WIMBLEDON 21/11/60.** Plot: Hochman, Loney, Vinson, Weintraub. Comment: Peter Haddon Company.

60.369 *The Life of the Party* (P, 3a) Ray Mathew. LYRIC, HAMMERSMITH, 22/11/60.* Cast: *Stage* 24/11/60, 15; *Times* 17/11/60, 16; *Variety* 7/12/60, 79; *WWT/13*. *Jack* Anthony Booth; *Moir*a Olive McFarland; *Alex* Alan Badel; *Marina* Davina Dundas; *Bert* Charles Rea; *Tanya* Martina Mayne; *Peg* June Ellis; *Lorna* Jill Melford; *Sylvie* Dorothy White. *Lic* J. Baxter Somerville; *Pres* Frith Banbury, Thane Parker, Honor Blake; *Dir* Frith Banbury; *Sets* Loudon Sainthill; *Light* William Lorraine. Reviews: *Guardian* 23/11/60, 7; *New Statesman* 3/12/60, 874, 876; *Observer* 27/11/60, 27; *Spectator* 2/12/60, 899; *Stage* 24/11/60, 15; *Times* 23/11/60, 15; *Variety* 7/12/60, 79. Comment: The play centered around a group of bohemians in Sydney, Australia, and a game of musical beds (*New Statesman*). *Guardian* declared “the play wants craftsmanship of the most primitive kind.” “There is a thread of a story line, but as the play lacks construction technique, it keeps getting bogged down by the one-track dialog” (*Variety*). “Frith Banbury’s direction is a little loose, and none of the players—not even Badel—seems ever quite sure precisely what symbolic values are being presented” (*Times*).

60.370a *Antigone* (P, 1a) Christopher Logue and Bill Le Sage (mus). COURT 23/11/60.* 21 perf. Cast: Findlater; *Stage* 1/12/60, 17; *Times* 24/11/60, 8; *Variety* 7/12/60,

79; *WWT/13*. *Ismene* Zoe Caldwell; *Antigone* Mary Ure; *Head Steward* Morris Perry; *Second Steward* Trevor Martin; *Third Steward* Murray Evans; *Creon* George Rose; *Head Guard* Dickie Owen; *Second Guard* Peter Fraser; *Third Guard* Tony Selby; *Sentry* Peter Duguid; *Fourth Guard* Laurence Harrington; *Haemon* Peter Holmes. *Lic* Alfred Esdaile; *Dir* Lindsay Anderson; *Assist dit* Piers Haggard; *Dec* Jocelyn Herbert; *Ch* Eleanor Fazan. Reviews: *Christian Science Monitor* 3/12/60, 20; *Daily Mirror* 24/11/60, 26; *Guardian* 24/11/60, 9; *New Statesman* 3/12/60, 874; *Observer* 27/11/60, 27; *Spectator* 2/12/60, 899; *Stage* 1/12/60, 17; *Tatler* 14/12/60, 672; *Times* 24/11/60, 8; *Variety* 7/12/60, 79–80. Comment: English Stage Company. Performed under the collective title *Trials by Logue*. The piece was a reworking of *Antigone* using modern dress and set during the Hungarian uprising. *Guardian* thought more of this than *Cob and Leach* which “as parody” was “thin.” *Stage* did not find either play compellingly significant. *Observer* identified the linking theme of the two items: “Is the State justified in suppressing individual liberty.” *Variety* noted that in the productions Lindsay Anderson “forsakes theatrical illusion by having the scenery shifted into position (‘A little more this way, Alfie’) in full view of the audience. It’s a gimmick, admittedly, but one that doesn’t help achieve anything.”

60.370b *Cob and Leach* (P, 1a) Christopher Logue and Bill Le Sage (mus). COURT 23/11/60.* 21 perf. Cast: Findlater; *Stage* 1/12/60, 17; *Variety* 7/12/60, 79; *WWT/13*. *Magistrate* George Rose; *Clerk of the Court* Peter Duguid; *First Policeman* Morris Perry; *Second Policeman* Murray Evans; *Whore* Zoe Caldwell; *Mabel* *Cob* Mary Ure; *Henry Leach* Peter Fraser; *Miss Edith Peaches* Hazel Hughes; *Sergeant Pokedown* Trevor Martin; *Police Horse Charlotte* Tony Selby and Dickie Owen; *Plato (a dog)* Peter Holmes; *Policewoman Suet (bass)* Tony Stone; *Constable Mogg (drums)* Brian Pickles; *Sergeant Posey (piano)* Stanley Myers. *Lic, Dir, Assist dir, Dec, Ch* as for 60.370b. Reviews: *Christian Science Monitor* 3/12/60, 20; *Daily Mirror* 24/11/60, 26; *Guardian* 24/11/60, 9; *New Statesman* 3/12/60, 874; *Observer* 27/11/60, 27; *Spectator* 2/12/60, 899; *Stage* 1/12/60, 17; *Tatler* 14/12/60, 672; *Times* 24/11/60, 8; *Variety* 7/12/60, 79–80. Comment: English Stage Company. Performed under the collective title *Trials by Logue*. “A satirical, inflated revue sketch. George Rose is fine as the magistrate. The humour is often forced, but it is all made worthwhile by Mary Ure” (*Daily Mirror*).

60.371 *Out of This World* (MP, 3a) Giuseppe Marotta and Belisario Randone (trans William Weaver) and Humphrey Searle (mus). PHOENIX 24/11/60. 4 perf. 1st British perf Theatre Royal, Windsor, 18/10/60. Cast:

Stage 1/12/60, 17; *Theatricalia*; *Times* 25/11/60, 16; *Variety* 7/12/60, 80; *WWT/13*. *Gaby* Mercy Haystead; *Marcel Goldor* Henry Soskin; *Gregoire Doriot* Ferdy Mayne; *Baron Gaston de la Tour Fleury* Peter Gray; *Colonel Thibon* André van Gyseghem; *Bichette* Daphne Anderson; *Charles Gallant* Paul Massie; *Veronique Doriot* Odile Versois; *The Official* John Cater; *Professor Krumm* Milo Sperber. *Pres* Basil Dean Productions, Howard Bougein Ltd., John Counsell Ltd.; *Dir* Basil Dean; *Dec* Disley Jones; *Cost* Jacques Heim; *Sm* Muriel Ridley. Review: *Guardian* 25/11/60, 13; *Illustrated London News* 10/12/60, 1066; *Observer* 27/11/60, 27; *Spectator* 2/12/60, 897, 899; *Stage* 1/12/60, 17; *Times* 25/11/60, 16; *Variety* 7/12/60, 80. Comment: The plot "involved money-making and spouse-seducing [acted out] in a Peter Pan world of whimsical fantasy" (*Spectator*). *Stage* had a generally favorable view of the piece, while *Variety* predicted accurately that "this frail piece of whimsy will not hold up," as did *Illustrated London News*. The authors "have no wit to speak of and only sufficient ingenuity to keep the house laughing somewhat half-heartedly at fantastic situations" (*Times*). Odile Versois' West-End debut.

60.372 *The Bride Comes Back* (C, 3a) Ronald Millar. VAUDEVILLE 25/11/60. 268 perf. 1st perfd Royal Court, Liverpool, 12/9/60. Cast: *Spectator* 2/12/60, 897, 899; *Stage* 1/12/60, 17; *Theatricalia*; *Variety* 7/12/60, 79; *WWT/13*. *Barbara Kilpatrick* Margaret McCourt; *Mrs. Gow* Viola Lyel; *Jason Kilpatrick* Robertson Hare; *Isabel Kilpatrick* Cicely Courtneidge; *Serena Tilney* Polly Adams; *Smith* Jack Hulbert; *A Young Woman* Angela Browne; *Joe Tilney* Warren Stanhope. *Lic* J. A. Gatti; *Pres* Geoffrey Hastings, Joseph Fenston; *Dir* Harold French; *Dec* Michael Weight; *Sm* Peter Fox; *Dsm* Nancy Bourne; *Asm* Anne Lloyd; *Wm* Elsie Codner; *Press rep* John Bretton; *Mgr* Peter Green; *Sc bld* Brunskill and Loveday; *Sc* Harkers Studios. Plot: Loney. Reviews: *Christian Science Monitor* 3/12/60, 20; *Observer* 27/11/60, 27; *Stage* 1/12/60, 17; *Times* 26/11/60, 9; *Variety* 7/12/60, 79. Comment: *Variety* noted that the plot was rambling and flimsy and involved "a series of trivial domestic mixups" during Christmas holidays. *Observer* called it "an excruciating piece of seasonal whimsy." Doubtless the presence of Cicely Courtneidge and Robertson Hare contributed to the play's long run, *Times* noting that this sequel to Millar's *The Bride and the Bachelor* had received poor critical notices and yet "ran for 17 buoyant months" (see Wearing 56.280).

60.373 *The Maimed* (P) Bartho Smit. COURT 27/11/60.* 1 perf. Cast: Findlater; *Stage* 1/12/60, 19. *WWT/13*. *Frans Harmse* Brian Phelan; *Doc Jones* Edward Dentith; *Senator Bart Harmse* Wensley Pithey; *Heloise* Suzanne

Fuller; *Martha* Nadia Cattouse; *Professor Jan Barnard* Trevor Martin; *Zulu* Tommy Eytle. *Dir* Keith Johnstone; *Sound* Mark Wilkinson. Reviews: *Spectator* 2/12/60, 899; *Stage* 1/12/60, 19; *Times* 28/11/60, 6. Comment: English Stage Company. Produced without decor. The play involved a mixed-race man discovering his father is white. *Spectator* opined that this anti-apartheid play was produced only because it was written by a white South African. *Times* found the play effective in places but lacking in character development elsewhere. The play's Afrikaans title was *Die Verminktes*

60.374 *The Man from Tomorrow* (P) A. Huntly Harding. INTERVAL 27/11/60.* Cast: *Stage* 1/12/60, 17. *Janet Hardman* Jenny Sheridan; *Hobart* Roger Williams; *Lucy* Joan Weatherley; *Ernie* Richard Dobson; *Miss Framley* Veronica White; *John Manners* Louis Haslar; *Mr. Spinoza* Tim Buckland. *Dir* Tim Buckland. Review: *Stage* 1/12/60, 17. Comment: Interval Theatre Group. *Stage* said the group gave a "highly professional performance" of this play about visitors from the future.

60.375a *La Mère* (P) Clifton Jones. THEATRE ROYAL, STRATFORD EAST, 27/11/60.* Cast: *Stage* 1/12/60, 18; *WWT/13*. *Mother* Carmen Munro; *Boy* Dudley Hunt. *Dir* Clifton Jones. Reviews: *Guardian* 15/12/60, 7; *Stage* 1/12/60, 18. Comment: New Negro Theatre Company. "A Lawrence-like sketch of a mother and her son and a husband who is always awaited but never returns" (*Guardian*).

60.375b *The S Bend* (P) Clifton Jones. THEATRE ROYAL, STRATFORD EAST, 27/11/60.* Cast: *Stage* 1/12/60, 18; *WWT/13*. *Dodo* Clifton Jones; *Peter* Gibson Onwalu; *Mrs. Adams* Flores Cherrie; *Pedro* Tamba Allen; *Joy* Neville Munroe; *Peter's Mother*, *Fatwoman* Vivienne Douglas; *Girl* Carmen Munro; *Fatman* Illario Pedro; *Sheppy* Roy Barnett; *Boysy* Vernon Neptune; *Policeman* Geoffrey Biddeau; *Margaret* Brenda Tai; *Mrs. Clarke* Gladys Taylor; *Domino Men* Vernon Neptune, Geoffrey Biddeau, Astley Harvey, Michael Goddard; *Old Man* Rodney Douglas; *Brother D* Vic Patterson. *Dir* Clifton Jones. Reviews: *Guardian* 15/12/60, 7; *Stage* 1/12/60, 18. Comment: New Negro Theatre Company. The play was about the "young men who hang about the S Bend, which is situated in a working-class district in a Jamaican town" (*Stage*).

60.376 *And Suddenly It's Spring* (C, 3a) Jack Popplewell. WIMBLEDON 28/11/60.** *Sally Seymour* Christine Lander; *Joy Lucas* Katy Sadler; *Ford Baxter* David Stuart; *Spike Muldoon* William Redmond; *Harry Markham* Frank Pendlebury; *Patrick* Maynard, *Nina* Marriott. *Dir* John Hussey. Comment: Peter Haddon Company.

60.377 *Naked Island* (P) Russell Braddon (based on his book, *Naked Island*, 1952). ARTS 28/11/60.** *Jacko* John Neville; *Magpie* Charles Kay; *Mum* Robert Vahey; *Ken* Ray Barrett; *Oscar* Fulton Mackay; *Robbie* Paul Craig; *Yamamoto* Burt Kwouk. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Pres* David Hall Productions Ltd.; *Dir* Edward Burnham; *Dec* Brian Currah. Reviews: *Birmingham Post* 30/11/60, 11; *Stage* 1/12/60, 19. Comment: The play had been revised since its earlier performance at the Arts. "So much is written, and often so pompously, about little off-beat plays meaning precisely nothing that it is time somebody said, without reserve, that here is an unpretentious piece of genuine drama worth the entire collection. Its minor flaws are unimportant: the complete experience stays in the grateful memory" (*Birmingham Post*).

60.378 *Two for the Seesaw* (C, 3a) William Gibson. RICHMOND 28/11/60. 1st perfd Washington, D.C., 5/12/57; 1st British perf Theatre Royal, Brighton, 2/12/58. *Gittel Mosca* Ingrid Hafner; *Jerry Ryan* Barry Cookson. *Dir* John Gordon Ash; *Dec* John Piper. Plot: Bordmann, Bordman/4, 350, Bronner, Fletcher, French, French/2, Hischak, Hochman, Loney, 309, MacNicholas, Mplots, Salem, Vinson. Comment: The first New York production (Booth 16/1/58) ran for 750 performances.

60.379 *Week-End at Woodcote* (C thriller) Philip Weathers. INTIMATE 28/11/60. 1st perfd Richmond 17/10/55. Comment: A straightforward mystery set in a country house.

60.380 *Fine Feathers* (Mus) K. Parker Morris (bk) and Bee Dexter (mus, lyr). KING GEORGE'S HALL 2/12/60.* *Audrey Hall*, John Hamilton Kirk, Jeanette Jackson, John Hudson; *Pd* Kae Sims; *Dir* Gerrard Alunn. Review: *Stage* 8/12/60, 15. Comment: Independent Players. Produced in aid of the Imperial Cancer Research Fund. *Stage* said it was an old fashioned musical about a disappointing marriage; it was performed poorly.

60.381 *The Weavers* (D [5a]) Gerhart Hauptmann (free adpt of Ernest Kershaw's trans of *Die Weber*, 1893). TOWER, CANONBURY, 2/12/60. Cast: TTC. Plot: Gassner, Hochman, Matlaw, Maurer, 46-57, Patterson, Salem, Shipley, Sobel. Reviews: *Stage* 8/12/60, 13; *Times* 3/12/60, 10. Comment: *Stage* praised the direction of Adrian Rendle and his adaptation of Kershaw's translation. *Times* thought the play did not suffer from being placed in Yorkshire setting, and praised the cast for "their self-discipline and homogenous playing."

60.382 *Misalliance* (Debate, 2pt) Bernard Shaw. QUESTORS 3/12/60. 1st perfd Duke of York's 23/2/10.

Cast: QTA. Plot: Bordman/3, 69, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Shank. Review: *Middlesex County Times* 9/12/60, 9.

60.383 *Gilt and Gingerbread* (C, 3a) Lionel Hale. RICHMOND 5/12/60. 1st perfd Theatre Royal, Newcastle, 10/11/58. Joy Andrews, John Law, June Shaw, Michael Madden, William Gaunt. *Dir* John Gordon Ash; *Dec* John Piper. Comment: The comedy was about a London stockbroker who is ruined by investing in uranium in Patagonia.

60.384 *The Good Young Man* (C) Kenneth Horne. WIMBLEDON 5/12/60.** Comment: Peter Haddon Company.

60.385 *Pot Luck*. INTIMATE 5/12/60. Comment: I have been unable to identify this piece listed in Bowden, 106, 181. Arthur Barrett (a.k.a. Tim Barrett) appeared in the cast.

60.386 *Strip the Willow* (C) Beverley Cross. STREATHAM HILL 5/12/60; trfd to HIPPODROME, GOLDERS GREEN, 12/12/60. 1st perfd Playhouse, Nottingham, 2/5/60. *Kathy* Maggie Smith; *Adam* Barrie Ingham; *Sir Francis Morgan* Cyril Luckham; *Jaggers* Michael Bates; *Spienieff* Morgan Sheppard; *Southern* Michael Blakemore. Plot: Vinson. Reviews: *Christian Science Monitor* 24/12/60, 4; *Observer* 18/12/60, 18. Comment: "About three men and a girl who play strip poker in a ruined temple as they wait for an H-bomb to go off" (*Stage* 7/4/60, 8). *Observer* thought that the play was "barbarous to the point of infamy."

60.387 *The Tinker* (CD, 3a) Laurence Dobie and Robert Sloman. COMEDY 7/12/60. 1st perfd Theatre Royal, Bristol, 8/11/60. Cast: *Stage* 15/12/60, 13; *Theatricalia*; *Times* 8/12/60, 18; *Variety* 21/12/60, 54; *WWT/13*. *Reggie* Mark Heath; *Arthur* Peter Birrel; *Dai* Robert Fyfe; *John Grant* Richard Gale; *Harry Brown* Edward Judd; *Phil* Ewan Hooper; *Muscles* Terence Davies; *Yvonne* Stephanie Cole; *Sam* Norman Tyrrell; *Charlie* Derek Newark; *Alf* Malcolm Gerard; *Josie* Annette Crosbie; *Sarah* Sally Layng; *Gilby* Christopher Gilmore; *Professor Chown* Dennis Chinnery; *Edgar Tibbs* Barry Wallman; *Virginia Chown* Jill Johnson; *Town and Gown* Jeffrey Biddeau, Marion Fiddick, Margaret Perry, Roy Semley, Jill Simcox. *Lic* H. H. Wingate; *Pres* Donald Albery, H. H. Wingate; *Dir* John Hale; *Dgn* Jane Graham. Reviews: *Birmingham Post* 9/12/60, 5; *Guardian* 15/11/60, 7 (Bristol perf), 8/12/60, 9; *New Statesman* 17/12/60, 969-70; *Observer* 11/12/60, 26; *Spectator* 16/12/60, 987-88; *Stage* 15/12/60, 13; *Tatler* 21/12/60, 718; *Times* 8/12/60, 18; *Variety* 21/12/60, 54. Comment: Bristol Old Vic Company. The play was about a group of students at a

provincial university and discussed various relevant topics. Several reviewers thought that the play was spoiled by the gratuitous death of a student. *Spectator* noted that this production was the fourth version of the text by the authors.

60.388 *The Misadventures of Mr. Pickwick* (Mus) Arnold Hinchcliffe (mus, lyr, bk; adpt of Charles Dickens, *Pickwick Papers*, 1837). UNITY 9/12/60.* *Sergeant Buzfuz* Thomas Mercer; *Sam Weller* Reg Wagland; *Alfred Jingle* John Foreman; *Pickwick* Michael Lewis; *Rachel Wardle* Mary Henry; Rosemarie Wittman, John Maddrell. *Mus arr, Mus dir* Frank Wagland; *Set* John Stokes; *Dir* Laurence Davies. Reviews: *Stage* 15/12/60, 15; *Times* 10/12/60, 10. Comment: *Stage* thought the best parts of the production occurred where Hinchcliffe's adaptation was closest to the original. *Times* commended the use of songs as appropriate for maintaining the episodic nature of the original, but thought they lacked variety.

60.389a *Each . . . His Own Fire* (P, 1a) D. John Goodwin. INTERVAL 11/12/60.* Cast: *Stage* 15/12/60, 14. *Mac* James Bolam; *First Girl, Girl with a Broken Shoe* Jill Gascoine; *Barrow Boy* Tony Watkins; *Girl at Coffee Stall* Virginia Mason; *Pimp* Gavin Clare; *Girl with Dolls* Dani Seper; *Sam* Earl Green; *Dave* Brian McGrellis; *Girl Friend of Sam* Susan Franklin; *Pregnant Girl* Sandra Hampton. *Dir* D. John Goodwin. Review: *Stage* 15/12/60, 14. Comment: Sunday Experimental Theatre Group. *Stage* was puzzled by the main character and did not know whether this "inarticulate pedestrian whose wanderings throughout the night serve as a peg on which to hang a number of vignette character-studies, was supposed to be sane, or a temporary escapee from a lunatic asylum."

60.389b *The Stuttering Dark* (P, 1a) D. John Goodwin. INTERVAL 11/12/60.* Cast: *Stage* 15/12/60, 14. *John* James Bolam; *Jack* Earl Green. *Dir* D. John Goodwin. Review: *Stage* 15/12/60, 14. Comment: Sunday Experimental Theatre Group. An inconsequential play about a couple of down-and-out buskers.

60.390 *On the Wall* (P) Henry Chapman and Barbara Chapman (mus, lyr). COURT 11/12/60.* 1 perf. Cast: Findlater; *Stage* 15/12/60, 13; *WWT/13*. *The Ganger* Bryan Pringle; *Tim* Gordon Gostelow; *Natters* Norman Rossington; *Brian* Donal Donnelly; *Barrel* Bernard Kay; *Man of Business* Bernard Stone; *Official* Morris Perry; *Guv'nor* Hamish Roughead; *General Foreman* Peter Holmes; *Policeman* Murray Evans. *Dir* Peter Duguid. Reviews: *Observer* 18/12/60, 18; *Spectator* 16/12/60, 987; *Stage* 15/12/60, 13; *Times* 12/12/60, 6. Comment:

English Stage Company. Produced without decor. The plot concerned laborers repairing a sea wall after some flooding. *Observer* noted the excellent creation of characters, while *Times* thought the play lacked a "sense of place."

60.391a *The Postman* (P, 1a) Murray Schisgal. BRITISH DRAMA LEAGUE THEATRE 11/12/60.* Cast: *Stage* 24/11/60, 8. Plot: Bordman/4, 386, Vinson, Walford. Reviews: *New Statesman* 17/12/60, 969; *Observer* 18/12/60, 18; *Stage* 15/12/60, 15; *Times* 12/12/60, 6. Comment: In-Stage. Performed under the collective title *Schrecks*. The title was changed later to *The Tiger* (64.147a). The company for this triple bill comprised Gerard Benson, Marion Diamond, Joe Goodman, Gillian Watt, Elizabeth Smith, Julian Beck, Hugh Lovegrove, Leonard Fenton, Philippa Reid; *Dir* Charles Marowitz. "Schisgal builds up the pathos of these little machine people who know only too well that they are human" (*New Statesman*). *Observer* likewise praised the three plays. *Times* detected the influences of Beckett and Ionesco in the three plays. The first New York production (Orpheum 31/5/63) ran for 200 performances.

60.391b *Simple Kind of Love Story* (P, 1a) Murray Schisgal. BRITISH DRAMA LEAGUE THEATRE 11/12/60.* Cast: *Stage* 24/11/60, 8. Reviews: *New Statesman* 17/12/60, 969; *Observer* 18/12/60, 18; *Stage* 15/12/60, 15; *Times* 12/12/60, 6. Comment: In-Stage. Performed under the collective title *Schrecks*.

60.391c *The Typists* (P, 1a) Murray Schisgal. BRITISH DRAMA LEAGUE THEATRE 11/12/60.* Cast: *Stage* 24/11/60, 8. Plot: Bordman/4, 386, Hochman, Vinson, Walford. Reviews: *New Statesman* 17/12/60, 969; *Observer* 18/12/60, 18; *Stage* 15/12/60, 15; *Times* 12/12/60, 6. Comment: In-Stage. Performed under the collective title *Schrecks*. The first New York production (Orpheum 31/5/63) ran for 200 performances.

60.392 *Sea View* (P) Denys Ives. ROYALTY 11/12/60.* 1 perf. Cast: *Stage* 15/12/60, 14; *WWT/13*. *Michael* Michael Darlow; *Selby* Anthony Woodruff; *Anne* Johanna Martin; *Leith* Michael Lomax; *Mrs. Selby* Enid Lowe; *Helen* Hilary Mason; *Roland* John Hart Dyke; *Peggy* Angela Vane. *Dir* Robert Corder; *Dec* Victor Friendly. Review: *Stage* 15/12/60, 14; *Times* 12/12/60, 6. Comment: Repertory Players. The play "conforms to no convention and unfortunately has very little to say either. Elements of country house comedy, hidden passion and dark mystery all make an entrance, but none is developed and the whole thing finishes on a note of complete inconsequence" (*Stage*).

60.393 *The Moon Is Blue* (C, 3a) F. Hugh Herbert. WIMBLEDON 12/12/60.** *Patty O'Neill* Elizabeth Chambers; *Don* David Stuart. Plot: Best/50, 356, Bordman, Bordman/4, 298, Bronner, Fletcher, Hischak, Loney, 271, Salem. Comment: Peter Haddon Company.

60.394 *The Paper Chain* (Detective P, 3a) Falkland L. Cary and Ivan Butler. INTIMATE 12/12/60. 1st perfd Hippodrome, Bolton, 9/3/53. Comment: See *Stage* (6/10/60, 14) for a description of an earlier provincial production and an indication of the plot.

60.395 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). STREATHAM HILL 12/12/60. 1st perfd Theatre Royal, Bristol, 1/6/54. Derek Holmes, Bob Harris, Pat Heyward. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF. Comment: The first New York production (Barbizon Plaza) ran for 80 performances.

60.396 *See How They Run* (F, 3a) Philip King. RICHMOND 12/12/60. 1st perfd "Q" Theatre 21/12/44. Aubrey Woods, Hazel Coppen, William Redmond, Valerie Bell, Gay Cameron, Allen Paton. Plot: Fletcher, French/2.

60.397 *The Widow in the Bye Street* (P, 1a) Valery Hovenden (adpt of John Masefield's poem, 1912). HOVENDEN 12/12/60. 1st perfd Hovenden 7/6/59. Cast: *Stage* 15/12/60, 17. *Widow Gurney* Leila Forde; *Jimmy* David Sale; *Anna Lorenza* Colville; *Ern* Kenneth Seeger; *Bessie* Grania Hayes; *The Voice of the Poem* Valerie Hovenden. *Dir* Valerie Hovenden; *Dec* Philip Whichelo. Reviews: *Stage* 15/12/60, 17; *Times* 13/12/60, 15. Comment: The production employed an off-stage narrator to link the five spoken parts of Masefield's poem.

60.398 *The Duchess of Malfi* (T, 2a) John Webster. ALDWYCH 15/12/60. 1st perfd c. 1614. Cast: RSCA; *Stage* 22/12/60, 14; *Theatricalia*; *Times* 16/12/60, 5; *Variety* 28/12/60, 48; *WWT/13*. *Antonio Bologna* Derek Godfrey; *Delio* Peter Jeffrey; *Daniel de Bosola* Patrick Wymark; *Cardinal* Max Adrian; *Ferdinand* Eric Porter; *Silvio* Clifford Rose; *Castruccio* Donald Layne-Smith; *Roderigo* David Sumner; *Grisolan* Donald Douglas; *The Duchess of Malfi* Peggy Ashcroft; *Cariola* Stephanie Bidmead; *Old Woman* Mavis Edwards; *Julia* Sian Phillips; *Antonio's Son* Robert Langley; *Officer* Philip Voss; *Marquis of Pescara* James Bree; *Doctor* Tony Church; *Count Malatesti* Ian Richardson; *Ladies, Officers, Attendants, Peasants, Madmen, Executioners* Julian Battersby, David Buck, Christopher Cruise, Roy Dotrice, Maroussia Frank, Wendy Gifford, James Kerry, Diana Rigg, Clive Swift, Dave Thomas, Stephen Thorne, Willi-

am Wallis. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Donald McWhinnie; *Dgn* Leslie Hurry; *Mus* Humphrey Searle; *Ch* Pauline Grant; *Light* John Wyckham. Plot: Best/46, 426–27, Fletcher, Gassner, Griffiths, Hochman, Holz knecht, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 16/12/60, 9; *Illustrated London News* 17/12/60, 1110, 31/12/60, 1200; *Observer* 18/12/60, 18; *Sphere* 17/12/60, 484; *Stage* 22/12/60, 14; *Tatler* 4/1/61, 34; *Times* 16/12/60, 5; *Tribune* 30/12/60, 11; *Variety* 28/12/60, 48. Comment: Memorial Theatre Company, Stratford-upon-Avon, its first London production. "A forthright, noisy affair, played all out for melodrama" (*Observer*). "The production as a whole lacks atmosphere and dramatic pressure. Without the presence of Peggy Ashcroft it would be undistinguished. To my mind, its chief fault is an extraordinary air of gentility" (*Stage*). *Guardian* felt that the audience had been somewhat unmoved by the production. *Tribune* opined that if the play were attributed to Shakespeare it would be performed much more frequently.

60.399 *Emil and the Detectives* (P) Erich Kästner (adpt Julius Gellner and M. L. Sigley of Kästner's novel, 1929) and Eric Lunney (mus). MERMAID 15/12/60. 1st London perf this adpt. Cast: *Stage* 29/12/60, 13; *WWT/13*. *Narrator (Mr. Pringle the Journalist)* Mike Hall; *Emil Titchburn* John Bosch; *Mrs. Titchburn* Jocelyne Page; *Station Master in Bletchley, The Detective Inspector C.I.D.* Daniel Thorndike; *Mrs. Jacobs* Madge Brindley; *Old Man with "The Times"*, *Mr. Marsden* Robert Webber; *Mr. Grundle* Norman Scace; *Gus* Murray Yeo; *The Professor* Gerard Menuhin; *Little Tuesday* Howard Becker; *Fred the Great* Christopher Arghyrou; *Kelly* Cedric Titus; *Tin-Ribs* Martin Todd; *Fatty* John Ferris; *Bret* Barry Huber; *Bart* Raymond Dicks; *Penny* Alison Frazer; *Bill* Anthony Kuttner; *Bank Manager* Richard Butler; *P.C.* 22 Leonard Fenton; *Emil's Grandma* Joanna Hopkins; *A Small Girl* Margaret Cox; *Old Lady* Varley Thomas. *Dir* Julius Gellner; *Dec* Patrick Robertson; *Mus* Eric Lunney. Reviews: *Guardian* 24/12/60, 3; *Illustrated London News* 31/12/60, 1200; *New Statesman* 31/12/60, 1037; *Observer* 18/12/60, 18; *Stage* 29/12/60, 13; *Times* 16/12/60, 5; *Tribune* 6/1/61, 11. Comment: *Observer* called the production a "gross travesty" of the original, a judgment diametrically opposed by *Guardian*. *Illustrated London News* marvelled at the numerous staging devices, particularly a revolving bank and a taxi. *Times* praised the young cast, the staging, and the absence of "coyness and whimsy."

60.400 *A Strange Coming* (Nativity P) [Sylvia Read]. MORELAND HALL 15/12/60.** Comment: A nativity play with a comedic element.

60.401 *The Misadventures of Marius Mushroom* (MP for children) Janet Brandes (adpt of Allesandro Brissoni's radio script) and John Temple (mus). ROLAND HOUSE, STEPNEY, 16/12/60.* *Mr. Wasp* Ken Harris; Steve Simmons, Peter Smith, Ellaline Burgess, Philip Anderson. *Dir, Dec* Bertha Myers; *Cost dgn* Ken Harris. Review: *Stage* 22/12/60, 13. Comment: Toynbee Players. "The characters are mushrooms, daisies, grasshoppers and similar pleasing characters from the field, and toadstools and other toxic forms of life from the woods. This might well be calculated to amuse and perhaps to instruct small children but unfortunately the story concerns a nightclub singer who is trying to get a film contract" (*Stage*).

60.402 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P, 5a) J. M. Barrie. SCALA 16/12/60. 1st perfd Duke of York's 27/12/04. Cast: *Stage* 5/1/61, 12; *WWT/13*. *Peter Pan* Julia Lockwood; *Mr. Darling*, *James Hook* Donald Sinden; *Mrs. Darling* Pamela Lane; *Wendy Moira Angela Darling* Juliet Mills; *John Napoleon Darling*, *Crocodile* Barry Henderson; *Michael Nicholas Darling* Michael Platt; *Nana*, *Cabin Boy* Tony Helm; *Tinker Bell* "Jane Wren"; *Tootles* Adrian Walker; *Nibs* Danny Martin; *Slightly* Anthony Wilson; *Curly Dane* Howell; *1st Twin* Christopher Turner; *2nd Twin* Michael Hammond; *Very Lost Boy*, *Badger* Ray Alderson; *Smee* Russell Thorndike; *Gentleman Starkey* Jeffrey Ashby; *Cookson* Anthony Ashdown; *Cecco* Gavin Hamilton; *Mullins* Michael Dawson; *Jukes*, *Great Big Little Panther* Robert Russell; *Noodler* Lionel Gadsden; *Skylights* Tony McLaughlan; *Black Pirate* John Charnley; *Tiger Lily* Jean Robinson; *Baby Mermaids* Carol Prince, Linda Green; *Mother Mermaid* Anna Carteret; *Braves* Michael Dawson, Anna Carteret, John Inman, Tony Helm, Pat Marshall; *Wolves* Carol Prince, Linda Green, Ray Alderson. *Lic* D. A. Abrahams; *Mgr dir* Prince Littler; *Controller* Frederick G. Lloyd; *Gen mgr* George Neil; *Pres* Daniel Mayer Co.; *Dir* Toby Robertson; *Sc dgn* Fanny Taylor; *Mus* John Crook, Alan Abbott, Donald Elliott; *Flying effects* Joseph Kirby; *Ch* Eleanor Fazan; *Mus dir* Donald Elliott; *Sm* Michael T. Ellis; *Dsm* Toby McLaughlan, John Inman; *Wm* Elsie Watson; *Carp* Earl Kay; *Elect* David Goddard; *Pm* Ken Reeder; *Press rep* George Fearon; *Bom* C. J. Roberts; *Sc bld*, *Sc* Harker, Homan and Bravery Ltd.; *Pq* Nathanwigs, Wig Creations. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53-70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 19/12/60, 7; *Illustrated London News* 31/12/60, 1200; *Stage* 5/1/61, 12; *Times* 17/12/60, 10. Comment: Donald Sinden drew praise from *Birmingham Post* while "Peter is again Julia Lockwood, wistful and true; and she has in Juliet Mills a Wendy to do honour to the name. I need add only that Russell Thorndike is once more

tearing Smee's calico; you will know that everything is well in the Never-Never Land." *Stage* complained that some of the dialogue was inaudible. *Times* discussed the notion that productions of the piece had become too ritualized and that perhaps a fresh approach was needed. The first New York production (*Empire* 6/11/05) ran for 223 performances.

60.403 *Song in the Theatre* (Ent) Dudley Moore (mus). COURT 18/12/60.* Cast: *WWT/13*. Freda Jackson, Alan Dobie, Charles Houston, Peter Bridgemont, Pauline Munro, Zoe Caldwell, Peter Holmes, Trevor Martin, Stevie Wise. *Dir* Bernard Shaktman; *Dec* Motley. Reviews: *Stage* 22/12/60, 13; *Times* 19/12/60, 12. Comment: A collection of various songs and scenes from various plays.

60.404 *Four in Hand* (C) Michael Brett. INTIMATE 19/12/60. 1st perfd "Q" 13/10/53. Comment: "As the title implies, this is another play with four characters and with a plot that depends on their not making two couples. It has no ideas and no contemporary relevance, does not pretend to have either, and succeeds in being very amusing in a style that could date from any year of the past 30" (*Stage* 15/10/53, 12).

60.405 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 19/12/60. 1st perfd Savoy 14/3/1885. *Mikado of Japan* Donald Adams; *Nanki-Poo* Thomas Round; *Ko-Ko* John Reed; *Pooh-Bah* Kenneth Sandford; *Pish-Tush* Alan Styler; *Go-To* John Banks; *Yum-Yum* Mary Sansom; *Pitti-Sing* Joyce Wright; *Peep-Bo* Peggy Ann Jones; *Katisha* Gillian Knight. *L* Princes Theatre (London) Ltd.; *Lic* Andrew Melville; *Bom* T. H. Cracknell; *Pres* Bridget D'Oyly Carte; *Cond* Isidore Godfrey/William Cox-lfe. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Birmingham Post* 21/12/60, 4; *Times* 20/12/60, 13. Comment: D'Oyly Carte Opera Company. "A packed first-night house was treated to an immaculate presentation" (*Birmingham Post*). A slow, "mechanical reproduction" in typical D'Oyly Carte tradition (*Times*).

60.406 *The Song of Simeon* (Nativity P) Christopher Hassall and Malcolm Arnold (mus). DRURY LANE 19/12/60 (m).** 1 perf. Reviews: *Stage* 22/12/60, 18; *Times* 20/12/60, 13. Comment: A charity matinee in aid of the Save the Children Fund. Other short items (dances and carols) were also performed.

60.407 *Twelfth Night; or, What You Will* (C) William Shakespeare. ALDWYCH 19/12/60. 1st perfd 6/1/1601? Cast: RSCA; *Stage* 29/12/60, 13; *Theatricalia*; *Times*

20/12/60, 13; *Variety* 28/12/60, 53; *WWT/13*. *Orsino* Derek Godfrey; *Viola* Dorothy Tutin; *Sea Captain* Roy Dotrice; *Sir Toby Belch* Patrick Wymark; *Maria* Patsy Byrne; *Sir Andrew Aguecheek* Richard Johnson; *Feste* Max Adrian; *Olivia* Geraldine McEwan; *Malvolio* Eric Porter; *Antonio* Patrick Allen; *Sebastian* Ian Holm; *Priest* Donald Layne-Smith; *Curio* Christopher Cruise; *Fabian* Clive Swift; *Valentine* David Sumner; *Officers* David Buck, Stephen Thorne; *Servant* Don Webster; *Extras* Julian Battersby, Roger Bizley, Donald Douglas, Maroussia Frank, Wendy Gifford, Clifford Rose, Dave Thomas, Philip Voss, William Wallis. *Dir* Peter Hall; *Dgn* Lila de Nobili; *Ch* Pauline Grant; *Mus* Raymond Leppard. Reviews: *Birmingham Post* 21/12/60, 7; *Christian Science Monitor* 24/12/60, 4; *Daily Mirror* 20/12/60, 14; *Guardian* 20/12/60, 7; *New Statesman* 31/12/60, 1037; *Observer* 25/12/60, 14; *Stage* 29/12/60, 13; *Times* 20/12/60, 13; *Tribune* 30/12/60, 11; *Variety* 28/12/60, 53. Comment: Memorial Theatre Company, Stratford-upon-Avon. "Superb" (*New Statesman*). *Birmingham Post* gave Geraldine McEwan's quirky Olivia particular attention, while *Guardian* praised Dorothy Tutin, as did *Observer*. *Stage* "found very little to admire" in a production which turned the comedy into pantomime. "As remote from what Shakespeare intended as a music hall song is from Mozart" (*Christian Science Monitor*). "Funny only in patches, and the weakness of the romantic side ... is more noticeable" (*Times*). "Gay and zestful with the comedy blending excellently with the romantic passages" (*Variety*).

60.408 *Hooray for Daisy!* (Mus, 2a) Julian Slade (bk, mus) and Dorothy Reynolds. LYRIC, HAMMERSMITH, 20/12/60. 51 perf. 1st perfd Theatre Royal, Bristol, 23/12/59. Cast: *Stage* 29/12/60, 13; *Theatricalia*; *Variety* 18/1/61, 76; *WWT/13*. *Thompson*, 1st *Commissionaire* John Davidson; *Harry Tuck* Edward Hardwicke; *Willy Watchett* Joe Greig; *Lawrence Pewsey* Angus Mackay; *Dr. Mason*, *Wine Waiter*, *The Wizard* Norman Jones; *Vetch*, 2nd *Commissionaire* Bernard Dickerson; *Billy Withers*, *Waiter* David Ryder; *Brackenbury*, *Hotel Manager* Derek Smee; *Doreen Clark*, *Waitress* Anne Grayson; *Audrey Lanyon*, *Scullery Maid* Paddy Frost; *Greer Perry*, *Clerk* Anne Dawson; *Myrna*, *Chambermaid* Annette Gibson; *Nancy*, *Chambermaid* Hazel Wright; *Priscilla Vernon* Eleanor Drew; *Georgina Cosens* Dorothy Reynolds; *Stranger* Robin Hunter; *Mrs. Burne-Brown* Margaret Denyer. *Pres* Linnit and Dunfee; *Dir* Denis Carey; *Ch* Basil Pattison. Plot: OTF. Reviews: *Birmingham Post* 30/12/60, 5; *Christian Science Monitor* 24/12/60, 4; *Guardian* 22/12/60, 7; *Observer* 25/12/60, 14; *New Statesman* 31/12/60, 1036–37; *Stage* 29/12/60, 13; *Times* 21/12/60, 9; *Variety* 18/1/61, 76. Comment: "A village-street drawing room comedy made musical made magical

(Jack in the Beanstalk)" (*New Statesman*). "Mere pastoral whimsy and there were not a few in the first-night audience who, while not excusing the man who stormed out before the interval crying 'Rubbish,' secretly sympathised with him" (*Stage*). The piece followed the formulaic Reynolds and Slade tradition established by *Salad Days*, but unsuccessfully so (*Times*). "It's a colossal floperoo, a feeble charade that merely clutters a professional stage" (*Variety*).

60.409 *A Midsummer Night's Dream* (C, 3a) William Shakespeare. OLD VIC 20/12/60. 1st perfd c. 1595? Cast: *Stage* 22/12/60, 13; *Theatricalia*; *WWT/13*. *Theseus* John Humphry; *Hippolyta* Jennie Goossens; *Egeus* Derek Smith; *Hermia* Judi Dench; *Demetrius* Michael Meacham; *Lysander* John Stride; *Helena* Barbara Leigh-Hunt; *Peter Quince* Robert Harris; *Nick Bottom* Douglas Campbell; *Francis Flute* Stephen Moore; *Robin Starveling* Brian Hawkesley; *Tom Snout* Charles West; *Snug* Gerald James; *Puck* Tom Courtenay; *Peaseblossom* Sarah Long; *Oberon* Alec McCowen; *Titania* Gwen Watford; *Cobweb* Wendy Polwart; *Moth* Harry Godfrey; *Mustardseed* Jeremy Gold; *A Changeling Child* Heather Emmanuel; *Votaries* Jacqueline Mitchell, Judith Jackson, Ann Bell; *Philostrate* Michael Graham Cox; *Nobles*, *Soldiers*, *Revellers*, *Attendants* Rosemarie Dunham, Laura Graham, Laurence Asprey, Vernon Dobtcheff, Peter Ellis, Kerry Gardner, John Harwood, Geoffrey Hinsliff, William Hobb, Elric Hooper, David Tudor-Jones, Thomas Kempinski, John McGee, Malcolm Reid, Edward Vaughan-Scott, Anthony Singleton. *Dir* Michael Langham; *Dgn* Carl Toms; *Mus* Thea Musgrave; *Ch* Peter Wright. Reviews: *Birmingham Post* 21/12/60, 7; *Christian Science Monitor* 24/12/60, 4; *New Statesman* 31/12/60, 1037; *Observer* 25/12/60, 14; *Sphere* 7/1/61, 31; *Stage* 22/12/60, 13; *Times* 21/12/60, 9. Comment: A charity preview was given 19/12/60 in aid of Denville Hall. *New Statesman* found the production dull and faulted the humanizing of fairyland. *Observer* liked the romantics in the play but found the remainder was presented unevenly. *Stage* was pleased that "the essential values of the play" were not obscured; Tom Courtenay captured the reviewer's imagination. *Times* noted the first-night performance "received vociferous applause," and thought director Michael Langham strived for "comic inventiveness" perhaps at the expense of the play's poetic side.

60.410 *Riquet with the Tuft* (Panto) Hattie Jacques (adpt of J. R. Planché burletta, 1836) and Joan Sterndale Bennett (adpt) and Betty Lawrence (mus). PLAYERS' 20/12/60. 1st perfd this adpt Players' 18/12/51. Cast: *Stage* 5/1/61, 13; *WWT/13*. *King Albert* John Rutland; *Amy Shirley Lee*; *Princess Allfair* Sydonie Platt; *Myrtilia*

Violetta; *Lord Chamberlain* Brian Blades; *Prince Riquet with the Tuft* Ian Paterson; *Prince Finikin* Michael Darbyshire; *Footman* Norman Warwick; *Ladies in Waiting* Pat Ashton, Janine Gray; *The Fairy Queen* Joan Sterndale Bennett; *Fay Daze* Sheila Bernette; *Pixie Hood* John Heawood; *Fairies* Sally Chesterton, Yvonne Olena, Janice Ingles; *HARLEQUINADE: Harlequin* Ken Smith; *Columbine* Janice Ingles; *Clown* John Heawood; *Pantaloon* Michael Darbyshire; *San-cho* Yvonne Olena and Brian Tipping Codd; *Jacko* Sally Chesterton; *Maude* Elektra; *Toff* Norman Warwick; *Chorus* Maurice Browning. *Dir* Don Gemmell; *Dec* Reginald Woolley; *Ch* John Heawood. Reviews: *Guardian* 24/12/60, 3; *Observer* 25/12/60, 14; *Stage* 5/1/61, 12–13; *Times* 21/12/60, 9. Comment: The production received “the customary roar of tribal greeting” from the Players’ audience (*Observer*). *Stage* noted a similar reception. *Times* said this revival was speedier than previously and, as in many of the Players’ productions, Joan Sterndale Bennett “holds the show together with sure and risible authority.”

60.411 *Toad of Toad Hall* (P, 3a) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and H. Fraser-Simson (mus). WESTMINSTER 20/12/60. 1st perfd Playhouse, Liverpool, 21/12/29. Cast: *Stage* 5/1/61, 12; *WWT/13*. *Marigold* Frances Guthrie; *Nurse* Barbara Bolton; *Mole* Richard Goolden; *Water Rat* John Warner; *Badger* Peter Hughes; *Toad* Gerald Campion; *Alfred* Martin Friend; *The Back Legs of Alfred* John Pratt; *Chief Weasel* Peter Whitbread; *Chief Ferret* Peter Bartlett; *Chief Stoat* Graeme Sparway; *1st Field-mouse*, *Lucy Rabbit* Meg Simmons; *2nd Field-mouse* Dinny Jones; *Policeman* Sam Woodcock; *Gaoler* Anthony Watkins; *Usher* John Dunbar; *Judge* John Saunders; *Turkey* Peter Bartlett; *Duck*, *Mama Rabbit* Frances Leak; *Phoebe* Anita Robinson; *Washerwoman* Barbara Bolton; *Harold Rabbit* Barbara Latham; *Barge-woman* Audrey Leybourne; *Weasels*, *Ferrets*, *Stoats and so on* Jackie Dalton, Hazel Lindsay, Vivienne Thompson, Sheila Vivien, Dorothy Wheeler, Gabrielle Brown, Brian Gardner, Michael Wilson. *Dir* John Kidd; *Dec* Victor Friendly; *Cost dgn* Desmond Heeley; *Light* Richard Pilbrow; *Ch* Joyce Blair; *Mus dir* John Prichett. Plot: French, French/2. Reviews: *Guardian* 24/12/60, 3; *New Statesman* 31/12/60, 1037; *Spectator* 6/1/61, 13; *Stage* 5/1/61, 12; *Times* 21/12/60, 9. Comment: *Guardian* commended the performance of Gerald Campion. *Stage* agreed and said Campion’s interpretation could well become as established as Richard Goolden’s Mole. “The most charming of children’s plays, graceful, intelligent and unspoilt by any hint of coyness or sentimentality” (*Times*).

60.412 *The Imperial Nightingale* (P, 3a) Nicholas Stuart Gray (fnd on Hans Christian Andersen, “The Night-

ingale,” 1844). ARTS 21/12/60. 1st perfd Repertory, Birmingham, 18/12/57. Cast: *Stage* 5/1/61, 13; *WWT/13*. *Bamboo* Gary Hope; *Flower* Ann Davies; *Four Winds* Nicholas Stuart Gray; *1st Suspicious Character and A Suspicious Character* Graham Bell; *2nd Suspicious Character and Another Suspicious Character* Ray Brody; *Red Dragon* Roy Patrick; *Black Circle* Jonathan Meddings; *Kong* William Douglas; *Pung* Christopher Owen; *Lady Purity* Linda Brandham; *Lady Honour* Jacqueline Forster; *The Emperor of China* Michael Atkinson; *The White Princess* Mary Kenton. *Dir* Nicholas Stuart Gray; *Dec* Joan Jefferson Farjeon. Plot: French/2. Reviews: *Guardian* 24/12/60, 3; *New Statesman* 31/12/60, 1037; *Observer* 25/12/60, 14; *Stage* 5/1/61, 13; *Times* 22/12/60, 5; *Tribune* 6/1/61, 11. Comment: *New Statesman* thought that this was the best of the children’s plays on offer. “Charming to watch, if slow-moving. The atmosphere-setting is leisurely, the dialogue repetitive” (*Stage*). *Times* held a somewhat negative view of the piece.

60.413 *Young in Heart* (Revue, 2pt) Ross Parker (mus, lyr) and Bryan Blackburn (mus, lyr) and Greatrex Newman (mus, lyr). VICTORIA PALACE 21/12/60. 826 perf. 1st perfd New, Oxford, 29/11/60. Cast: *Variety* 28/12/60, 48; *WWT/13*. *Nervo* Knox, *Bud* Flanagan, *Naughton* and *Gold*, “*Monsewer*” Eddie Gray. *Lic*, *Mgr dir* Leslie Macdonnell; *Chm* Prince Littler; *Mgr* W. T. Taylor; *Press rep* John M. Neiman; *Pres* Jack Hylton; *Dir* Charles Henry; *Mus dir* Jack Ansell; *Staging* Alec Shanks; *Ch* Joan Davis; *Bom* Mrs. E. Foskett. Plot: OTF/2. Review: *Guardian* 23/12/60, 7; *New Statesman* 31/12/60, 1037; *Observer* 25/12/60, 14; *Stage* 29/12/60, 4; *Times* 22/12/60, 5; *Variety* 28/12/60, 48. Comment: Apparently the Crazy Gang’s farewell show. “The Crazy Gang was the purveyors of inspired unoriginality” (*New Statesman*). “Nostalgia is in the ascendant” (*Guardian*).

60.414a *The Coral King* (P) James Ambrose Brown. RUDOLPH STEINER 22/12/60.* Cast: *Stage* 5/1/61, 13. *Napoleon* Paddy Ward; *Fleurette* Veronica Foley; *Octopus* Madge Godwin; *Pierre* Matyelok Gibbs; *William Bones* Peter Barker; *Blue Cat* Claire Guiver; *Mermaid* Hilary Wood. *Pres* Mobile Theatre Ltd; *Dir* Caryl Jenner; *Sets* Simon Nicholson; *Cost* Matyelok Gibbs. Reviews: *Observer* 1/1/61, 18; *Spectator* 6/1/61, 13; *Stage* 5/1/61, 13. Comment: English Theatre for Children. *Observer* said that *The Coral King* and *The Provoking of Pantaloon* were “robustly didactic fables on the perils of selfishness.”

60.414b *The Provoking of Pantaloon* (P) Wilfred Harvey. RUDOLPH STEINER 22/12/60.* Cast: *Stage* 5/1/61, 13. *Columbine* Isabel Metliss; *Pantaloon* Paddy Ward; *Harlequin* Matyelok Gibbs; *Smeraldina* Hilary

Wood. *Pres*, *Dir* as for 60.414a; *Set*, *Cost* Simon Nicholson. Reviews: *Observer* 1/1/61, 18; *Stage* 5/1/61, 13. Comment: English Theatre for Children.

60.415 *The Geese Are Getting Fat* (C, 2a) Arthur Watkyn. PHOENIX 22/12/60. 1st perfd Devonshire Park, Eastbourne, 5/12/60. Cast: *Stage* 29/12/60, 17; *Theatricalia*; *Times* 23/12/60, 3; *Variety* 11/1/61, 59; *WWT/13*. *Clive Wyndham* Michael Wilding; *Joyce Avice* Landon; *Pat Jenny* Counsell; *Edward Pratt* Michael Trubshawe; *Greta Jorgenson* Judith Conrow; *Sheila Pratt* Agatha Carroll; *Victor* Peter Barkworth; *Melvyn Pugh* Eynon Evans; *Bobby Cartwright* Simon Oates; *Delia Moss* Joyce Heron; *Dr. Nairn* Bobby Howes. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Mgr* Wybert R. Allen; *Pres* Murray Macdonald, John Stevens; *Dir* Nigel Patrick; *Dgn* Alan Tagg; *Sm* Owen Griffith; *Dsm* Wendy Noel; *Asm* Janet Michael; *Wm* Hilda Walker; *Press rep* David Fairweather, Virginia Fairweather; *Bom* C. B. Goffrey; *Cost* Worth; *Sc bld* Mara and Houghton; *Sc* Harkers Studios. Reviews: *Christian Science Monitor* 24/12/60, 4; *Guardian* 23/12/60, 7; *Illustrated London News* 7/1/61, 32; *Observer* 25/12/60, 14; *Stage* 29/12/60, 17; *Times* 23/12/60, 3; *Variety* 11/1/61, 59. Comment: The plot involved a rich Englishman attempting to flatter a wealthy Australian relative. *Observer* found it “dumbfounding.” *Guardian* noted that this feeble piece was received with “indulgent laughter” by the audience which was apparently satisfied with what it got. “Simply a mild diversion” (*Illustrated London News*), a sentiment shared by *Stage*. “An unpretentious Surrey lounge hall comedy which accomplished actors know well how to turn into a smoothly beguiling entertainment” (*Times*).

60.416 *Turn Again Whittington* (Panto, 2 pt) Robert Nesbitt (deviser) and Phil Park (bk, mus, lyr) and David Croft (bk, mus, lyr) and Cyril Oradel (mus, lyr). PALLADIUM 22/12/60.* 199 perf. Cast: *Stage* 5/1/61, 11; *WWT/13*. *Spirit of the Bells* Doreen Kay; *Gog* Peter Henchie; *Magog* Derek Tansley; *Captain Barnacle* Eddie Leslie; *His First Mate* Billy Whittaker; *Jack Allright* Desmond Walter-Ellis; *Mrs. Boddy* Margot Lister; *Alice Fitzwarren* Yana; *Dick Whittington* Norman Wisdom; *Watchman*, *Moroccan Guard* David Davenport; *Two Ruffians* Dave Jackley, Tommy Locky; *Alderman Fitzwarren* Kevin Brennan; *Customer at Fitzwarren’s* Gloria George; *Puss* Sadie Corre; *Chronicler of Fame* Graham Skidmore; *Empress of Morocco* Thelma Ruby; *Vizier* Ken Wilson. *Mgr dir*, *Pres* Leslie A. Macdonnell; *Pp* Moss Empires Ltd.; *Gen mgr* David Wilmot, Harry Claff; *St dir* Jack Matthews; *Dir* Robert Nesbitt; *Cost dgn* R. St. John Roper; *Dec* Tod Kingman; *Ch* George Carden; *Add sc dgn* Edward Delany; *Cond* Reg Cole. Reviews: *Daily Mirror* 23/12/60, 14; *Guardian* 24/12/60, 3; *Illustrated*

London News 7/1/61, 27; *Observer* 25/12/60, 14; *Stage* 5/1/61, 11; *Times* 23/12/60, 3. Comment: “A huge spectacular affair with well-known names” and Norman Wisdom as Whittington (*Guardian*). *Times* remarked on the now established “sad anomaly [of] the pantomime principal boy actually played by a man.” On the records established by the pantomime, see *Stage* 4/5/61, 5.

60.417 *Billy Bunter’s Swiss Roll* (P) Maurice McLoughlin. VICTORIA PALACE 23/12/60 (m).* Cast: *WWT/13*. *Frank Nugent* Brian Tipping; *Johnny Bull* Francois Landry; *Harry Wharton* Pearson Dodd; *Bob Cherry* Michael Tennent; *Hurree Jamsset Ram Singh* Peter Greenspan; *William George Bunter* Keith Banks; *Mr. Quelch* Robert Lankesheer; *Mr. Hilton-Crabbe* Michael Anthony; *Signor Verdoni* Derek Sydney; *Karl* Keith Marsh. *Dir* Ellen Pollock; *Dec* Allan Pikford. Reviews: *Guardian* 24/12/60, 3; *Stage* 5/1/61, 13; *Times* 24/12/60, 3. Comment: *Guardian* said that “Keith Banks is a worthy successor to Gerald Campion” [traditionally cast as Bunter; playing Toad in 60.411].

60.418 *Cinderella* (Panto) Oscar Hammerstein, II (lyr) and Richard Rodgers (mus). ADELPHI 23/12/60. 101 perf. 1st perfd orig version CBS TV 31/3/57; 1st stage perf Coliseum 18/12/58. Cast: *Stage* 5/1/61, 12; *Times* 24/12/60, 3; *WWT/13*. *The Fairy Godmother* Joan Heal; *Cinderella* Janet Waters; *Baby Bear* Maryon Leslie; *Buttons* Ted Rogers; *Stag*, *Crystal Fairy* Gillian Lynne; *The King* Jimmy Edwards; *The Lord Chancellor* Arthur Howard; *The Prince* Bill Newman; *The Queen* Betty Bowdon; *Portia* Richard Wakeley; *Joy* Ted Durante; *The Baron* Graham Squire; *Flunkey* Frank Raymond. *Pres* Harold Fielding, Jack Hylton; *Dir* Freddie Carpenter; *Dec* Loudon Sainthill; *Light* Michael Northen; *Ch* Sidonie Darrell; *Mus dir* Vic Hammett. Reviews: *Guardian* 28/12/60, 3; *New Statesman* 31/12/60, 1036; *Observer* 25/12/60, 14; *Stage* 5/1/61, 12; *Times* 24/12/60, 3. Comment: For *New Statesman* Jimmy Edwards was the star of the production. “An arid and perfunctory rehashing exercise” (*Observer*). *Stage* observed the music belonged more in a musical comedy than in a pantomime. *Guardian* viewed the piece more favorably. *Times* opined “there is nothing distinctively American about this version” and indicated the production was well received.

60.419 *Dick Whittington* (Panto) William Robertson. WIMBLEDON 24/12/60.* *Bosun* Adam Faith; *Dick Whittington* Marcia Owen; *Alice* Barbara Walter; *Dame Sarah* Alec Pleon; *Tommy the Cat* Gordon T. Allsop. *Sc dgn* Anthony Purvis; *Ch* Rita King; *Dir* William Robertson. Reviews: *Stage* 5/1/61, 14; *Times* 28/12/60, 11. Comment: Musical pop star Adam Faith was received rapturously by teenagers in the audience (*Times*).

60.420 *The Sleeping Beauty* (Panto) Alan Miles. RICHMOND 24/12/60. *Queen Caroline* Eddie Reindeer; *Percy* Stan Van; *King Henry* John Baddeley; *Lord Chamberlain* Rex Graham; *Granny Hatch* Adele Strong; *Prince Paul* Joan Ryan; *Princess Fay* Vanne Terry; *Witch* Charlotte Selwyn; *Fairy Misfortune* Brigid Panet; Gordon Rollings, John Cartier, John Cavanah, Sylvia Gray, Rosemary Andrews Dancers. *Dir* Frederic Piffard; *Dec* John Piper, Dorning Hibbert. Review: *Stage* 5/1/61, 14. Comment: *Stage* praised Miles's script and added "very wisely, the management has realised also that pantomime comedy is a specialist's job and the principal funsters have been imported from the world of variety."

60.421a *The Midnight Clear* (Nativity P) Anon. INTERVAL 25/12/60. Cast: *Stage* 22/12/60, 13. Richard Dobson, Arnold English, Frank Dunne, Kitty Fitzgerald, Jessie Ball, Tom Gallagher, Alicia Biggerstaff, Antoinette Biggerstaff, Peter Hamilton, Veronica White; *Dir* Frank Dunne; *Dec* Alicia Sweetman. Review: *Stage* 5/1/61, 9. Comment: Interval Theatre Group. *Stage* gushed that "it is a brilliant piece of writing and construction which made a deep impression upon the audience."

60.421b *Miss Tulip and the Brothers Grimm* (C) Interval Theatre Group. INTERVAL 25/12/60.* Review: *Stage* 5/1/61, 9. Comment: Interval Theatre Group. *Stage* thought this was an "hilarious romp" which poked fun at children's fairy tale characters.

60.422 *Cinderella* (Panto, 12sc) Emile Littler (bk) and Hastings Mann (mus, lyr) and Jack Strachey (mus lyr). STREATHAM HILL 26/12/60. *Father Time* George Ballantine; *Fairy Godmother* Shirley Ireland; *Dandini* Christine Taylor; *Dizzie and Lizzie* Dawkes and Webb; *Baron Hardup* Reg Lloyd; *Prince Charming* Jean Telfer; *Buttons* Frankie Howerd; *Cinderella* Helen Cotterill; *Flip* Billy Nelson; *Flap* Chuck O'Neil; *Flop* Billy Morris; *Odd Singer* Sunny Rogers; *Principal Dancer* Monique Morel; *Royal Footmen* George Ballantine, Keith Ashley; Tiller Girls, Terry Children, Normandy Singers. *Lic* James W. Perry; *Gen mgr* Frank G. Lean; *Mgr* G. F. Dawson, Arthur Seaton; *Mus dir* Alfred van Dam, Derek Taverner; *Pres* Jack Hylton, Emile Littler; *Dir* Emile Littler, Marjorie Ristori; *Dgn* Doris Zinkeisen; *Ch* Mildred Turner; *Sc bld* Emile Littler Workshops, Brunskill and Loveday; *Sc* Alick Johnstone; *Sm* Marjorie Ristori; *Dsm* Harry Ristori; *Wm* Alice Rawlings. Reviews: *Stage* 5/1/61, 13–14; *Times* 28/12/60, 11. Comment: "Mr. Howerd alone is worth going miles to see" (*Times*); *Stage* concurred.

60.423 *The Gondoliers; or, The King of Barataria* (CO,

2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 26/12/60. 1st perfd Savoy 7/12/1889. *Duke of Plaza-Toro* John Reed; *Luiz* Jeffrey Skitch; *Don Alhambra del Bolero* Kenneth Sandford; *Marco Palmieri* Thomas Round; *Giuseppe Palmieri* Alan Styler; *Antonio*, *Annibale* Michael Wakeham; *Francesco* Glyn Adams; *Giorgio* George Gook; *Duchess of Plaza Toro* Gillian Knight; *Casilda* Jennifer Toye; *Gianetta* Anne Sessions; *Tessa* Joyce Wright; *Fiametta* Dawn Bradshaw; *Vittoria* Marian Martin; *Giulia* Daphne Gill; *Inez* Jeanette Roach. *L* Princes Theatre (London) Ltd.; *Lic* Andrew Melville; *Bom* T. H. Cracknell; *Pres* Bridget D'Oyly Carte; *Cond* Isidore Godfrey/William Cox-Ife. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

60.424 *Puss in Boots* (Panto). HIPPODROME, GOLDERS GREEN, 26/12/60. *Jester* Tommy Trinder; *Dame* Norman Caley; *King* Neville Kennard; *Princess* Ruth Clark; *Colin* Margaret Burton; *Blackheart* Brian Hewitt Jones; *Cat* Wendy Way; *Crispin* John McHugh; *Fairy Starlight* Vicki Lane; *Lauri* Lupino Lane, George Truzzi, Atlas Sahara Troupe, Terry Children, Tiller Girls, Normandy Singers; *Pres* Emile Littler, Jack Hylton; *Pd* John de Lannoy; *Dir* Emile Littler; *Mus*, *Lyr* Hastings Mann. Reviews: *Stage* 5/1/61, 13; *Times* 28/12/60, 11. Comment: Trinder was very good, but "there is a lack of grandeur and imagination, and a lack of good, popular melodies ... Nor is there much of note by way of scenery and effects" (*Stage*).

60.425 *Six of the Best* (F, 3a) John Waterhouse and Jackie Bellhouse [Waterhouse]. INTIMATE 26/12/60. 1st perfd Spa, Bridlington, 15/9/60. Comment: "The story is woven around a young married couple who suddenly find themselves placed in an extremely difficult predicament through inheriting a stately country home from an aunt" (*Stage* 22/9/60, 14).

60.426 *Tom Sawyer* (Mus, 2a) Tom Boyd (lyr, mus, bk; adpt of Mark Twain's novel, 1876) and Charles Tovey (mus arr). THEATRE ROYAL, STRATFORD EAST, 26/12/60 (m). 1st perfd Guildhall School of Music and Drama, London, 4/7/56. *Tom Sawyer* Antony Linford; *Huck Finn* Brian Hewlett; *Aunt Polly* Patricia Kelly; *Widder Douglas* Helen Hurst; *Sid* John Evitts; *Becky Thatcher* Daphne Foreman; *Gracie Miller* Peggy Butt; *Injun Joe* Stephen Scott; *Muff Potter* Raymond Farrell. *Dir* Jessica Taylor; *Sets* David Sidey. Reviews: *New Statesman* 31/12/60, 1037; *Observer* 1/1/61, 18; *Stage* 5/1/61, 14; *Times* 28/12/60, 11; *Tribune* 6/1/61, 11. Comment: *New Statesman* found the piece both thrilling and boring, as did children in the audience. "A loyal and lively musical version" (*Observer*); *Stage* was less enthusiastic.

60.427 *The Lion in Love* (P, 3a) Shelagh Delaney and Monty Norman (mus) and Eric Kershaw (mus arr). COURT 29/12/60. 28 perf. 1st perfd Belgrade, Coventry, 5/9/60. Cast: Findlater; *Stage* 5/1/61, 9; *Theatricalia*; *Times* 30/12/60, 3; *Variety* 18/1/61, 76; *WWT/13*. *Andy* John Rees; *Jesse* Howard Goorney; *Peg* Patricia Healey; *Banner* Kenneth Cope; *Frank* Garfield Morgan; *Cross-Lane* Nora Diana Coupland; *Kit* Patricia Burke; *Loll* Peter Fraser; *Nell* Renny Lister; *Ena* Margery Mason; *Lena* Jeanette Hider; *Local Townspeople* Juliet Elizabeth Alliston, Anthony Beeston, Brian Croft, Maureen Dormer, Dermot McDowell. *Pres* English Stage Company, Wolf Mankowitz; *Dir* Clive Barker; *Assist dir* Piers Haggard; *Dgn* Una Collins; *Mus* Monty Norman; *Mus arr* Eric Kershaw. Plot: Demastes/2, Hochman, Vinson, Weintraub. Reviews: *Christian Science Monitor* 31/12/60, 6; *Guardian* 30/12/60, 5; *New Statesman* 6/1/61, 28; *Observer* 1/1/61, 18; *Spectator* 6/1/61, 13; *Stage* 5/1/61, 9; *Tatler* 18/1/61, 124; *Times* 30/12/60, 3; *Tribune* 6/1/61, 11; *Variety* 18/1/61, 76. Comment:

English Stage Company. The play had been partially revised since the Coventry premiere. *Tribune* said the play was not as good as *A Taste of Honey* because the characters were drawn sketchily. *Variety* thought Delaney still needed to learn how to construct a play instead of merely presenting an “untidy slice of life in a dingy Northern town,” a verdict shared by *Spectator* and *Observer*.

60.428 *The Ticket of Leave Man* (D, 4a) Tom Taylor (adpt of Édouard Brisebarre and Eugène Nus, *Léonard*, 1862). QUESTORS 31/12/60. 1st perfd Olympic 27/5/1863. Cast: QTA. Plot: Bordman, Disher, Griffiths, Law, Patterson, Shank, Shipley. Comment: The first New York performance was at the Winter Garden 30/11/63.

Productions

1961

61.1 *Go Back for Murder* (Thriller, 2a) Agatha Christie (adpt of her *Five Little Pigs*, 1942). INTIMATE 2/1/61.** Plot: French/2.

61.2 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 2/1/61. 1st perfd Savoy 3/10/1888. *Sir Richard Cholmondeley* Alan Styler; *Colonel Fairfax* Thomas Round; *Sergeant Meryll* Donald Adams; *Leonard Meryll* Glyn Adams; *Jack Point* John Reed; *Wilfred Shadbolt* Kenneth Sandford; *1st Yeoman* Clifford Downey; *2nd Yeoman* John Banks; *1st Citizen* Jon Ellison; *2nd Citizen* Michael Wakeham; *Elsie Maynard* Jennifer Toye; *Phoebe Meryll* Joyce Wright; *Dame Carruthers* Gillian Knight; *Kate* Daphne Gill. L Princes Theatre (London) Ltd.; *Lic* Andrew Melville; *Bom* T. H. Cracknell; *Pres* Bridget D'Oyly Carte; *Cond* Isidore Godfrey/William Cox-Ife. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

61.3 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 5/1/61. 1st perfd Savoy 25/11/1882. *Lord Chancellor* John Reed; *Earl of Mountararat* Donald Adams; *Earl Tolloller* Joseph Riordan; *Private Willis* Kenneth Sandford; *Strephon* Jeffrey Skitch; *Queen of the Fairies* Gillian Knight; *Iolanthe* Joyce Wright; *Celia* Vera Ryan; *Leila* Pauline Wales; *Fleta* Dawn Bradshaw; *Phyllis* Mary Sansom. L, *Lic*, *Bom*, *Pres*, *Cond* as for 61.2 Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

61.4 *The Silver Curlew* (P, 3a) Eleanor Farjeon and Clifton Parker (mus). TOWER, CANONBURY, 6/1/61. 1st perfd Playhouse, Liverpool, 22/12/48. Cast: TTC. Review: *Times* 7/1/61, 10. Comment: The piece mingled several fairy tales about family life, but needed to be

“treated more lightly than in this production” (*Times*).

61.5 *Grecian Nights Entertainments* (Revue) Valery Hovenden (adpt, trans) and Andrew Lang (trans). HOVENDEN 9/1/61. 1st perf thus? Cast: *Stage* 12/1/61, 14. Anthony Jason, Patricia O'Grady, Mary Snowe, Paul Stockman, Noel Tovey, Mary Griffiths, Vera de Wald, Martin Lawton, Jim Fitzgerald; *Dir* Valerie Hovenden; *Dec* Philip Whichelo. Review: *Stage* 12/1/61, 14. Comment: The revue consisted of La Fontaine's “Aesop's Fables” and Theocritus's “Idyllia.” *Stage* noted it was well-received by the first-night audience.

61.6 *A Taste of Honey* (P, 2a) Shelagh Delaney. INTIMATE 9/1/61.** Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

61.7a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). PRINCES 12/1/61. 1st perfd Adelphi 11/5/1867 (amat). *Cox* Alan Styler; *Box* Joseph Riordan; *Bouncer* George Cook. L Princes Theatre (London) Ltd.; *Lic* Andrew Melville; *Bom* T. H. Cracknell; *Pres* Bridget D'Oyly Carte; *Cond* Isidore Godfrey/William Cox-Ife. Plot: Ayre, Gänzl. Comment: D'Oyly Carte Opera Company.

61.7b *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 12/1/61. 1st perfd Opera Comique 25/5/1878. *Rt. Hon. Sir Joseph Porter* John Reed; *Captain Corcoran* Jeffrey Skitch; *Ralph Rackstraw* Thomas Round; *Dick Deadeye* Donald Adams; *Bill Bobstay* George Cook; *Bob Becket* Jack Habbick; *Josephine* Jennifer Toye; *Hebe* Joyce Wright; *Little Buttercup* Gillian Knight. L, *Lic*, *Bom*, *Pres*, *Cond* as for 61.7a. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Com-

ment: D'Oyly Carte Opera Company.

61.8 *Nature's Fool* (P) Nina Bain (based on Fyodor M. Dostoyevsky, *The Idiot*, 1868). PORTCULLIS 12/1/61.* Cast: *Stage* 19/1/61, 13. *Prince Lef Nicolaievitch Muishkin* John Went; *Parfen Semeonovitch Rogojin* Bruce Addison; *General Ivan Fedorovitch Epanchin* David Adam; *Lizabetha Prokofievna* Agnes Heale; *Aglava Ivanovna* Elizabeth Nicol; *Gavrila Ardalionovitch Ivolgin* Derek Giles; *Nastasia Philipovna Barashkoff* Isobel Siddons; *Afanasy Ivanovitch Totski* Guy Robinson; *Daria Alexeyevna* Jean Stretton; *Ptitsin* Don Toy; *Petrovitch* Tom Wright; *Antip Burdovsky* David Smith; *Hypolyte Terentieff* John Newman; *Fedor* Anton Neunann; *1st Officer* Arthur Gouak; *2nd Officer* Gordon Lloyd; *Maid to Nastasia* Anne Noek; *Housekeeper to Rogojin* Doris Gee; *Guests* Marjorie Gale, Gordon Lloyd. *Dir* Nina Bain; *Sets* John Went, A. R. Ellett. Reviews: *Stage* 19/1/61, 13; *Times* 13/1/61, 4. Comment: *Stage* noted the limitations of adapting a novel for the stage, although Bain's effort was generally creditable. *Times* commended the group's team spirit but some scenes lacked tempo and became monotonous.

61.9 *Ondine* (P, 3a) Jean Giraudoux (adpt Maurice Valency of Giraudoux's play, 1939). ALDWYCH 12/1/61. 1st perf this adpt 46th Street, New York, 18/2/54; 1st British perf this adpt Theatre Royal, Bristol, 18/10/55. Cast: RSCA; Theatricalia; WWT/14. *Auguste* Patrick Allen; *Eugenie* Mavis Edwards; *King of Ondines* Derek Godfrey; *First Ondine*, *First Viscountess* Maroussia Frank; *Hans* Richard Johnson; *Ondine* Leslie Caron; *Second Ondine*, *Violanta* Diana Rigg; *Third Ondine*, *Venus* Wendy Gifford; *Fourth Ondine* Meg Ritchie; *The Lord Chamberlain* Eric Porter; *A Poet* Clive Swift; *The Superintendent of the Theatres* Donald Layne-Smith; *The Trainer of Seals* Patrick G. Stephens; *A Page* Larry Viner; *Bertha* Sian Phillips; *Bertram* David Sumner; *The King James Bree*; *Queen Isolde* Gwen Ffrangcon-Davies; *Mathes* Alfred Hallett; *Salambo* Silvia Beamish; *First Servant* Philip Voss; *Second Servant* Christopher Cruise; *The Swineherd* Stephen Thorne; *First Fisherman*, *Servant* Roy Dotrice; *Second Fisherman*, *Servant* John Cater; *First Judge*, *Servant* Ian Holm; *Second Judge*, *Servant* Peter Jeffrey; *Greta* Yvonne Bonnamy; *A Kitchenmaid* Patsy Byrne; *Courtiers*, *Townspeople*, *Officers*, *Servants* Edward Argent, William Austin, Alan Downer, Stuart Hoyle, James Keen, Peter Russell, Robert Langley. *Dir* Peter Hall; *Dec* Tanya Moiseiwitsch; *Mus* Raymond Leppard; *Light* John Wyckham. Plot: French/2, Hochman, Fletcher, Loney, Matlaw, Reilly, 115–19, Salem, Shipley. Reviews: *Birmingham Post* 13/1/61, 5; *Christian Science Monitor* 14/1/61, 10; *Guardian* 13/1/61, 9; *Illustrated London News* 28/1/61, 154; *New Statesman*

20/1/61, 108; *Observer* 15/1/61, 30; *Sphere* 21/1/61, 102–03; *Stage* 19/1/61, 13; *Tatler* 25/1/61, 174–75; *Times* 13/1/61, 4; *Variety* 25/1/61, 56. Comment: Memorial Theatre Company, Stratford-upon-Avon. After seeing the production twice, *New Statesman* praised both Leslie Caron's acting and beauty in the title role, but *Birmingham Post* thought she was out of her depth as an actress. *Guardian* found Peter Hall's production "heavy-handed" when compared with Louis Jouvet's much earlier production; *Observer* also criticized Hall's production, while *Tatler* and *Times* praised it. *Christian Science Monitor* agreed with *New Statesman*'s final verdict.

61.10 *Waiting for Godot* (TC, 2a) Samuel Beckett. QUESTORS 14/1/61. 1st perfd Babylone, Paris, 5/1/53 as *En attendant Godot*; 1st British perf Arts 3/8/55. Cast: QTA. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub. Review: *Middlesex County Times* 20/1/61, 13. Comment: *Middlesex County Times* indicated that the in-the-round staging failed to work.

61.11 *Keeping Up with the Joneses* (C) Max Reitmann. INTIMATE 16/1/61. 1st perfd Scala, Southport, 13/8/56. Comment: Newly acquired money leads a suburban woman to climb the social ladder.

61.12 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 16/1/61. 1st perfd Opera Comique 23/4/1881. *L* Princes Theatre (London) Ltd.; *Lic* Andrew Melville; *Bom* T. H. Cracknell; *Pres* Bridget D'Oyly Carte. Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

61.13 *Tom Sawyer* (Mus) Tom Boyd (lyr, mus, bk; adpt of Mark Twain's novel, 1876) and Charles Tovey (mus arr). RICHMOND 16/1/61.** Comment: This was the version presented earlier at Theatre Royal, Stratford East (60.426).

61.14a *The Form* (P, 1a) N. F. Simpson. ARTS 18/1/61; trfd to CRITERION 13/2/61; trfd to HIPPODROME, GOLDERS GREEN, 10/4/61.* Cast: WWT/14. *Mr. Whinby* Richard Briers; *Miss Haviour* Wendy Craig; *Mr. Chacterson* Emylyn Williams *Miss Ongew* Alison Leggatt. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Gen mgr* Bernard Gillman; *Pres* David Hall; *Dir* Donald McWhinnie; *Dec*, *Light* Brian Currah; *Sm* Graham Hepple; *Asm* Ann Campbell, Charmian Tate; *Carp* Edward Gould; *Elect* Wilfred Blunden; *Bom* Marion Pullem; *Sc bld*, *Sc Stage* Decor Ltd.; *Pq* Wig Creations. Plot: French/2. Reviews: *Christian Science*

Monitor 21/1/61, 6; *Guardian* 19/1/61, 9; *Illustrated London News* 4/2/61, 192; *New Statesman* 27/1/61, 152; *Observer* 22/1/61, 30; *Stage* 26/1/61, 13; *Times* 19/1/61, 16; *Tribune* 27/1/61, 11; *Variety* 25/1/61, 56. Comment: Performed under the collective title *Three*. *New Statesman* said the piece allowed Richard Briers to show he was “a superb player and timer of nonsense.” *Christian Science Monitor* enjoyed Simpson’s “sense of topsy-turvy reasoning” which it compared to that of Lewis Carroll.

61.14b *Lunch Hour* (P, 1a) John Mortimer. ARTS 18/1/61; trfd to CRITERION 13/2/61; trfd to HIPPODROME, GOLDERS GREEN, 10/4/61. 1st perfd. Arts, Salisbury, 13/6/60. Cast: WWT/14. *The Man* Emlyn Williams; *The Girl* Wendy Craig; *The Manageress* Alison Leggatt. *Mgr dir, Gen mgr, Pres, Dir, Dec Light, Sm, Asm, Carp, Elect, Bom, Sc bld, Sc, Pq* as for 61.14a. Plot: French/2, Walford. Reviews: *Christian Science Monitor* 21/1/61, 6; *Guardian* 19/1/61, 9; *Illustrated London News* 4/2/61, 192; *New Statesman* 27/1/61, 152; *Observer* 22/1/61, 30; *Stage* 26/1/61, 13; *Times* 19/1/61, 16; *Tribune* 27/1/61, 11; *Variety* 25/1/61, 56. Comment: Performed under the collective title *Three*. *Christian Science Monitor* said this was the most successful of the trio of plays presented.

61.14c *A Slight Ache* (P, 1a) Harold Pinter. ARTS 18/1/61; trfd to CRITERION 13/2/61; trfd to HIPPODROME, GOLDERS GREEN, 10/4/61. 1st perfd BBC Radio Third Programme 29/7/59. Cast: WWT/14. *Edward* Emlyn Williams; *Flora* Alison Leggatt; *The Matchseller* Richard Briers. *Mgr dir, Gen mgr, Pres, Dir, Dec Light, Sm, Asm, Carp, Elect, Bom, Sc bld, Sc, Pq* as for 61.14a. Plot: Demastes/2, Hochman, Weintraub. Reviews: *Christian Science Monitor* 21/1/61, 6; *Guardian* 19/1/61, 9; *Illustrated London News* 4/2/61, 192; *New Statesman* 27/1/61, 152; *Observer* 22/1/61, 30; *Stage* 26/1/61, 13; *Times* 19/1/61, 16; *Tribune* 27/1/61, 11; *Variety* 25/1/61, 56. Comment: Performed under the collective title *Three*. *Guardian* was left “darkling” by the play, while *Christian Science Monitor* thought that Pinter was writing the most disturbing plays in England. The first New York production (Writers Stage 9/12/64) ran for 342 performances.

61.15 *The Bargain* (C thriller, 3a) Michael Gilbert. ST. MARTIN’S 19/1/61. 112 perf. 1st perfd Devonshire Park, Eastbourne, 19/9/60. Cast: WWT/14. *Billie Peters* Janet Brown; *Graham* Peter Furnell; *Mr. Kingdom* Allan Jeayes; *Miss Herridge* Helen Christie; *Alec Glanville* Peter Copley; *George Selwyn* Alastair Sim; *Detective Sergeant Bruno* George Selway; *Morgan* George Cole; *Mrs. Rovere* Rosamond Burne; *Sydney* Anthony Davies. *Pres* E. P. Clift, Merlith Productions; *Dir* Alastair Sim; *Dgn* Hendrie Baker. Reviews: *Christian Science Monitor*

21/1/61, 6; *Illustrated London News* 4/2/61, 192; *Observer* 22/1/61, 30; *Sphere* 11/2/61, 227; *Stage* 26/1/61, 13; *Times* 20/1/61, 4; *Variety* 1/2/61, 72. Comment: A “skilful entertainment with a story about a respectable solicitor who becomes involved with crooks through his passion for acquiring miniatures” (*Stage*). “Every collector of Alastair Sim will be in bliss” during his performance as a Lincoln’s Inn solicitor (*Illustrated London News*). There were also polished performances from Peter Copley, Allan Jeayes, Helen Christie and George Selway (*Variety*). Gilbert’s combination of comedy with thriller proved to be “an unsatisfactory compromise” (*Observer*).

61.16 *The Importance of Being Oscar* (Ent) Micheál MacLiammóir. COURT 23/1/61.** Cast: WWT/14. Micheál MacLiammóir. *Lic* Alfred Esdaile; *Pres* Michael Redgrave, Fred Sadoff; *Dir* Hilton Edwards. Reviews: *Christian Science Monitor* 28/1/61, 4; *New Statesman* 3/2/61, 190; *Observer* 29/1/61, 30; *Spectator* 3/2/61, 148; *Stage* 26/1/61, 13; *Times* 24/1/61, 13; *Variety* 15/2/61, 72.

61.17a *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 23/1/61. 1st perfd Bijou, Paignton, 30/12/1879. *L* Princes Theatre (London) Ltd.; *Lic* Andrew Melville; *Bom* T. H. Cracknell; *Pres* Bridget D’Oyly Carte. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

61.17b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 23/1/61. 1st perfd Royalty 25/3/1875. *L* Princes Theatre (London) Ltd.; *Lic* Andrew Melville; *Bom* T. H. Cracknell; *Pres* Bridget D’Oyly Carte. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

61.18 *We’re Just Not Practical* (F, 2a) Marvin Kane and Ronnie Franklin (mus, lyr) and John Junkin (lyr). THEATRE ROYAL, STRATFORD EAST, 23/1/61. 1st stage perf thus. Cast: WWT/14. *Don Woods* Brian Murphy; *June Woods* Barbara Ferris; *Mr. Gruchik, Manager* John Junkin; *Mr. Zalzuov, Mr. Wood, Drunk* Roy Kinnear; *Mrs. Batt* Marjorie Lawrence; *Klad* Sean Lynch; *Sandra* Norma Ronald; *Janine* Marjorie Lawrence; *Mr. Dick, Waiter, Drummer* Griffith Davies; *Mrs. Brent, German Woman, Mrs. Wood* Amelia Bayntun; *Mr. Brent, American, Drummer* Glynn Edwards; *Cherry La Rue* Joanna Davis; *Workman, Male Labourer* Stephen Cato; *Trumpeter* John Wallbank; *Zsa Zsa Stromboli* Joanna Davies. *Dir* Joan Littlewood; *Sets* John Bury. Reviews: *Christian Science Monitor* 28/1/61, 4; *New Statesman* 27/1/61, 153; *Observer* 29/1/61, 30; *Spectator* 3/2/61,

148; *Stage* 26/1/61, 13; *Times* 24/1/61, 13; *Tribune* 27/1/61, 11; *Variety* 15/2/61, 70. Comment: The piece was originally a television script. The plot concerned a heterogeneous group of people living in a West London boarding house (*Stage*). "It rambles fussily for the best part of two hours" before there is a "tolerably funny scene" (*Times*). It was generally agreed Roy Kinnear stole the show playing three roles.

61.19 *Fairy Tales of New York* (P, 4a) J. P. Donleavy. COMEDY 24/1/61. 85 perf. 1st perfd Pembroke, Croydon, 6/12/60. Cast: *Stage* 26/1/61, 14; *Times* 25/1/61, 13; *WWT/14*. *Cornelius* Christian Barry Foster; *Customs Man*, *Norman Vine*, *Stephen Mott*, *Admiral*, *Fritz* Robert Ayres; *Stevadore*, *Howard How*, *Mike O'Rourke*, *Charlie* Harry Towb; *Elaine Musk*, *Miss Kelly*, *Gertrude Gentle*, *Charlotte Graves* Susan Hampshire. *Lic* H. H. Wingate; *Mgr* W. J. Philip; *Pres* Spur Productions Ltd., New Watergate Presentations Ltd., Jack Waller Ltd.; *Dir* Philip Wiseman; *Dgn* Assheton Gorton; *Light* John Wyckham; *Sm* Henry Thomas; *Dsm* Allan Casley; *Asm* Ellen Sheean; *Press rep* Randall Carlsen; *Bom* Juanita Atkinson; *Carp* Philip Patrick; *Elect* Simon Leviton; *Sc bld* Watts and Corry Ltd. Plot: Vinson. Reviews: *New Statesman* 3/2/61, 191; *Observer* 29/1/61, 30; *Spectator* 3/2/61, 148; *Stage* 26/1/61, 14; *Times* 25/1/61, 13; *Variety* 15/2/61, 72. Comment: *New Statesman* found the piece very complex, fantastic, and somewhat chimerical. *Spectator* thought that it was Donleavy's "kookery" which held together the four dislocated scenes ("this pilgrim's progress through New York City") which made up the play. *Times* praised the staging and acting, further noting "a friendly first night reception."

61.20 *Masterpiece* (D, 2a) Larry Ward and Gordon Russell and Peter Knight (mus). ROYALTY 26/1/61.* 35 perf. Cast: *Stage* 2/2/61, 17; *Variety* 15/2/61, 70; *WWT/14*. *Han van Maasdijk* Anton Walbrook; *Lieut. De Witt* Harvey Ashby; *Commissioner Stryker* Frank Gatliff; *Phillip Vanderkamp* Peter Sallis; *Gerard Wolters* Walter Gotell; *Marie van Maasdijk* Margaret Johnston; *Doctor Adriaan Braedeker* Arnold Marle; *Joseph Engleman* Nicolas Selby; *Fritz Kluwer* (*Officer of Justice for the Crown*) Patrick Magee; *Laurens Ruyter* Council for the Defence William Abney; *The Griffier* Kenneth Warren; *Judge Karel Strengholt* André van Gyseghem; *Hendrick Jansen* Robert Eddison; *Reporters* Susan Engel, Michael Alexander, Tom Adams; *Doctor Cormier* Richard Price; *Police Guards* David Conway, Nicholas Pennell. *Lic*, *Chm*, *Mgr dir* Bernard Delfont; *L* Presentations of Kingsway Ltd.; *Mgr dir* Michael Dorfman, Robert Nesbitt; *Mgr* Anthony Pelly; *Am* Peter Corneille; *Eng* Ernest Pass; *Pm* John T. Jones; *Press rep* David Fairweather, Virginia Fairweather; *Pres* Stephen Mitchell, Richard Friedman,

Carroll Masterson, Harris Masterson, David Ellis; *Dir* Henry Kaplan; *Dgn* Richard Negri; *Light* Richard Pilbrow; *Sc bld* Brunskill and Loveday; *Sc* Stuart Stollard; *Cost* L. and H. Nathan; *Pq* Wig Creations. Reviews: *Birmingham Post* 27/1/61, 7; *Christian Science Monitor* 28/1/61, 4; *Guardian* 27/1/61, 11; *New Statesman* 3/2/61, 190–91; *Observer* 29/1/61, 30; *Spectator* 3/2/61, 148; *Stage* 2/2/61, 17; *Tatler* 8/2/61, 265, 267; *Times* 27/1/61, 16; *Variety* 15/2/61, 70. Comment: The play was about the Dutch painter Van Meegeren and his forgeries. *Observer* noted the use of the revolving stage as a means of linking the play's fragmentary episodes. The first-night performance, with Robert Eddison and Peter Sallis "as a pair of waspish critics," was greeted by "rapturous applause" (*Birmingham Post*). *New Statesman* disliked this "blundering" play but praised Anton Walbrook's performance. "A singularly dull play ... vamped up" (*Guardian*). *Times* said the plot was aimless.

61.21 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). PRINCES 26/1/61. 1st perfd Savoy 22/1/1887. *L* Princes Theatre (London) Ltd.; *Lic* Andrew Melville; *Bom* T. H. Cracknell; *Pres* Bridget D'Oyly Carte. Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

61.22 *Ghosts* (P) Henrik Ibsen (trans Norman Ginsbury of *Gengangere*, 1882). QUESTORS 28/1/61. Cast: QTA. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 3/2/61, 13.

61.23 *Tokyo 1961* (Song and dance show, 2pt). COLISEUM 28/1/61. 1st British perf King's, Glasgow, 8/12/60; 1st London perf. Cast: *WWT/14*. Mitsuko Sawamura, Misao Kamijo, Yoshiaki Takei, Norikuni Baba, Teruko Fujii, Eiichi Hatori, Shigeru Yamaguchi, Kazuko Wagamitsu, Miyoko Kawato, Nakano Brothers, Kagmi Family. *Mgr dir* Prince Littler; *Gen mgr* Sam Habour; *Pres* S. A. Gorlinsky; *Pd* Kousuke Ito; *Dir* Masashi Hidaka; *Staging*, *Light* Stanley Willis-Croft; *Cond* Tadaosa Ohno, Reginald Burston. Reviews: *Guardian* 30/1/61, 7; *New Statesman* 3/2/61, 191; *Spectator* 3/2/61, 132; *Sphere* 28/1/61, 149; *Stage* 2/2/61, 17; *Tatler* 15/2/61, 318; *Times* 30/1/61, 14; *Variety* 15/2/61, 70, 76. Comment: Toho Company, Tokyo. "It is an evening of fans, lanterns and flower petals, a succession of exotic stage pictures created by eighty dedicated artists" (*Stage*). While *Guardian* did not think it was worth the effort of bringing the production all the way from Japan, *Tatler* entertained a more favorable view. *Times* dubbed it a "Japanese show in the American style."

61.24 *Honey Pot* (FC) Helen Hoile and Edward V. Hoile.

INTIMATE 30/1/61. 1st perfd De La Warr Pavilion, Bexhill, 17/1/56. Comment: The farce was about “the endeavours of a practically penniless young married couple to impress rich Aunt Phoebe, and the chaos which results when this fluttering, stupid woman becomes romantically involved with the ‘resident tramp’” (*Stage* 26/1/56, 10).

61.25 *A Visit to a Small Planet* (C, 3a) Gore Vidal. RICHMOND 30/1/61. ** Joan Peart, Tim Hudson, Tristram Jellinek, Norman Pitt, Bridgit Panet, Stephen Hall. *Dir* Andrew Broughton; *Dec* John Piper. Plot: Bordman, Bronner, Fletcher, Hochman, Nelson/2, Salem, Vinson.

61.26 *Hot and Cold in All Rooms* (C, 3a) Max Reitmann. INTIMATE 6/2/61. ** Review: *Stage* 9/2/61, 16. Comment: *Stage* reported that the 1960 production at the Intimate (60.326) was so successful that “Fred Marlow, the proprietor, shrewdly decided to repeat the play three weeks later, and his boldness was rewarded with a capacity week’s business, again hundreds being turned away at the doors. So insistent has been the demand by the unlucky ones, and by those anxious to see the play again, that Mr. Marlow has taken the unprecedented step of presenting the play for the third time in four months this week, with Kenneth Hendel, at the head of a strong cast, repeating his brilliant portrayal of Cecil Simpson.”

61.27 *Magic Lantern* (Ent, 2pt) Alfred Radok and Jan Rohac and Milos Forman and Vladimir Svitacek. SAVILLE 6/2/61. 84 perf. 1st perfd Brussels 1958; 1st British perf. Cast: *Variety* 15/2/61, 70; *WWT/14*. *Pres* S. T. P. (Theatres Ltd.), Leon Hepner; *Dir* Zdenek Mahler; *Adpt* Wendy Toye. Reviews: *Christian Science Monitor* 28/2/61, 6; *New Statesman* 10/2/61, 228; *Sight and Sound*, 30:2 (Spring 1961), 91; *Spectator* 17/2/61, 226; *Stage* 9/2/61, 13; *Times* 7/2/61, 14; *Variety* 15/2/61, 70. Comment: A combination of film and live entertainment. *New Statesman* said the entertainment was witty and original, and “gives joy in the watching.” *Spectator* was unimpressed and thought the piece naive. “It is as a triumph of mechanical synchronization that the show chiefly impresses” (*Times*).

61.28 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P) J. M. Barrie. STREATHAM HILL 6/2/61; trfd to HIPPODROME, GOLDERS GREEN, 13/2/61. ** Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Comment: The Scala production (60.402) on tour.

61.29 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). HIPPODROME, GOLDERS

GREEN, 6/2/61. ** Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF.

61.30 *S for Scandal* (Thriller) John O’Hare. RICHMOND 6/2/61. * Cast: *Stage* 9/2/61, 13. *Amelia Hilliard Elm* Sonia Dresdel; *Dean Elm* David Rose; *Roy Harding* Tony Beckley; *George Elm* Edmund Bailey; *Laura Adele Strong*; *Harvey* Tom Deere; *Dempsey* Brian Coburn; *Farnsworth* Roy Roberts; *Fisher* Keith Rawlings. *Pres* Richmond Theatre Productions Ltd.; *Dir* Robert Young; *Dec* John Piper. Reviews: *Stage* 9/2/61, 16; *Times* 7/2/61, 14. Comment: *Stage* thought that this thriller failed to present Sonia Dresdel with much opportunity for her talents.

61.31 *The Lower Depths* (D, 4a) Maxim Gorky (trans Henry Burke of *Na dne*, 1902). UNITY 10/2/61. [*Luka*] Robertson Stewart; *Vasska* Bill Nutting; Jeremy Ure, Raymond Cross, Declan Mulholland, Ron Bevan, Jenifer Murray, Shirley Newman. *Dir* Levcho Zdravchev; *Sc dgn* Trevor J. Neals. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Kabatchnik, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *New Statesman* 17/2/61, 275; *Spectator* 17/2/61, 223; *Stage* 16/2/61, 13; *Times* 11/2/61, 9. Comment: *Stage* thought the play benefitted from the direction of Levcho Zdravchev, a 24-year-old Bulgarian, who brought out some comedic elements in the piece. “A fascinating production” (*New Statesman*). *Spectator* was equally laudatory, but *Times* was not.

61.32 *Achilles' Heel* (P) Arthur Lincoln Pauls. HOVENDEN 13/2/61. 1st British perf? Cast: *Stage* 16/2/61, 14. *Mack* John Slavid; *Steve Twilight* Francis Napier; *Susan Twilight* Gwen Thomas; *Fred Twilight* Victor Chenet; *Tom Twilight* Lee Swanson; *Maggie Malone* Patricia Carty; *Patricia Meyer* Susan Saunders; *Linda Torence* Jean Gregory; *Vi Turner* Patricia Moffatt. *Dir* Valery Hovenden; *Set* Philip Wichelo. Review: *Stage* 16/2/61, 14. Comment: *Stage* said the play, set in Alberta, was a sort of family drama but was “a chaotic mess that carries little conviction.” It seems that Pauls (1929–97) was the notable osteopath who was born in Canada and moved to London in the 1960s where he became an osteopath. Despite the play’s title, its subject matter has no connection with the medical condition.

61.33 *Bus Stop* (R, 3a) William Inge. INTIMATE 13/2/61. 1st perfd McCarter, Princeton, New Jersey, 10/2/55; 1st British perf Repertory, Leatherhead, 3/3/58. Plot: Bordman, Bronner, Bryer, Fletcher, Hischak, Matlaw, Salem, Wilmeth. Comment: The first New York production (*Music Box* 2/3/55) ran for 478 performances.

61.34 *The Hostage* (P, 3a) Brendan Behan. LYRIC, HAMMERSMITH, 13/2/61.** Cast: *Stage* 16/2/61, 13; *WWT/14*. *Pat* Harry Webster; *Meg Dillon* Peggy Marshall; “*Monsewer*” Derek Martinus; *Old Ropeen* Eileen MacLennan; *Collette* Concepta Fennell; *Rio Rita* Patrick Duggan; *Princess Grace* Rudi Patterson; *Mr. Mulleady* Geoffrey Wright; *Miss Gilchrist* Peggy Butt; *Leslie* Brian Hewlett; *Teresa Rhona* Woodcock; *I.R.A. Officer* Alex Farrell; *Volunteer* Chris Gannon; *Russian Sailor* Peter Layton; *Kate May* Clapham; *Irish Piper* Larry O’Dowd. *L* Associated Theatre Seasons Ltd.; *Lic* J. Baxter Somerville; *Pres* Bob Swash, Kenneth Wagg; *Dir* Clive Barker; *Dec* Sean Kenny. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hirschak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub. Reviews: *New Statesman* 17/2/61, 275; *Stage* 16/2/61, 13; *Times* 14/2/61, 6. Comment: *Stage* noted that the play was revised slightly to include some topical references.

61.35 *Lady Barker’s Last Appearance* (Thriller, 3a) Hans Keuls. RICHMOND 13/2/61. 1st British perf Pembroke, Croydon, 26/9/60. *John Summer* Cruys Voorbergh; *Ann Summer* Peggy Thorpe-Bates; *Mr. Bull* Basil Lord; *Peter Henderson* Christopher Guinee; *Sally Barker* Josephine Stuart. *Lic* Frederic Piffard; *Mgr* John Jackson; *Pres* Richmond Theatre Productions Ltd., Jimmy Wax; *Dir* Kevin Barry; *Dec* John Piper; *Sm* Richard Davies, Jennifer McNaie, Cyril Booth; *Press rep* Torrington Douglas; *Elect* H. Jones; *St dir* Christine Edmonds; *Asm* Teresa Pudney, John York. Comment: The original title was *Voor het laatst Lady Barker* and was written specifically for the Dutch actor, Cruys Voorbergh. The thin plot involved a butler and theft. This touring production also visited Streatham Hill (27/3/61) and Hippodrome, Golders Green (3/4/61).

61.36 *The Miracle Worker* (P, 3a) William Gibson. STREATHAM HILL 13/2/61; trfd to HIPPODROME, GOLDERS GREEN, 20/2/61. 1st perfd New Locust, Philadelphia, 12/9/59; 1st British perf Shakespeare Memorial, Stratford-on-Avon, 7/2/61. Plot: Bordman, Bronner, Bryer, Fletcher, French/2, Hochman, Loney, Mac-Nicholas, Vinson, Wilmeth. Comment: The play was on a pre-West End tour, prior to opening at the Royalty in March (61.63). The first New York production (Playhouse 19/10/59) ran for 719 performances.

61.37 *Henry IV Part I* (Hist P, 2pt) William Shakespeare. OLD VIC 14/2/61. 1st perfd c.1597. Cast: *Stage* 16/2/61, 13; *Theatricalia*; *Times* 15/2/61, 4; *Variety* 22/2/61, 75; *WWT/14*. *King Henry IV* Robert Harris; *Prince John of Lancaster* William Hobbs; *Earl of Westmorland* Charles West; *Sir Walter Blunt* Brian Hawksley; *Henry Prince of Wales* John Stride; *Sir John Falstaff*

Douglas Campbell/Joss Ackland; *Ned Poins* Tom Courtenay; *Thomas Percy* Nicholas Meredith; *Henry Percy (Hotspur)* Tony Britton/Peter Ellis; *Henry Percy (Earl of Northumberland)*, *Earl of Douglas* Michael Meacham; *Gadshill* Derek Smith; *Bardolph* Michael Graham Cox; *Peto* Stephen Moore; *Traveller* Vernon Dobtcheff; *Lady Percy* Gwen Watford/Rosemarie Dunham; *Servant to Hotspur* Peter Ellis; *Francis* Laurence Asprey; *Vintner* Geoffrey Hinsliff; *Mistress Quickly* Sylvia Coleridge; *Sheriff* Paul Harris; *Edmund Mortimer* John Humphry; *Owen Glendower* Gerald James; *Lady Mortimer* Jennie Goossens; *Sir Richard Vernon* Brian Spink; *Messengers* John Harwood, Thomas Kempinski; *Extras* Kerry Gardner, Laura Graham, Elric Hooper, Judith Jackson, Sarah Long, John McGee, David Lloyd Meredith, Malcolm Reid, Anthony Singleton, David Tudor Jones, Edward Vaughan Scott. *Dir* Dennis Vance; *Dgn* Timothy O’Brien; *Mus* Tristram Cary. Reviews: *Daily Herald* 15/2/61, 3; *Guardian* 15/2/61, 7; *Observer* 19/1/61, 30; *Spectator* 24/2/61, 260–61; *Stage* 16/2/61, 13, 4/5/61, 13; *Times* 15/2/61, 4; *Tribune* 24/2/61, 11; *Variety* 22/2/61, 75. Comment: *Daily Herald* praised the production and acting for being “direct, clear and exciting.” However, *Stage* disagreed forcefully: the director “Dennis Vance has contrived to transform this magnificent, fascinating, wonderfully varied history into one of the dullest documentaries I have ever witnessed,” an opinion shared by *Guardian*, but not *Spectator*. Falstaff was beyond the abilities of Douglas Campbell (*Tribune*). Similarly, *Times* thought that several of the male leads were not quite up to the demands of their roles (John Stride, Douglas Campbell, Tony Britton).

61.38 *Stop It, Whoever You Are* (D, 2a) Henry Livings. ARTS 15/2/61.* Cast: *Stage* 23/2/61, 13; *Times* 16/2/61, 16; *Variety* 22/2/61, 75; *WWT/14*. *William Perkin Warbeck* Wilfred Brambell; *Cornet Player* Robin Parkinson; *Marilyn Harbuckle* Sydonia Platt; *Mrs. Warbeck* Rosamund Greenwood; *Alderman Michael Oglethorpe* Arthur Lowe; *Mr. Harbuckle* John Rutland; *Les Ward* Ray Mort; *1st Apprentice* Roger Kemp; *2nd Apprentice* Ronald Lacey; *Captain Bootle* Brian Oulton; *Policeman* Edmund Bennett; *His Excellency* John Saunders. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Pres* Michael Codron, Vancollin Ltd.; *Dir* Vida Hope; *Sc dgn*, *Light* Brian Currah. Plot: Hochman, Vinson. Reviews: *Guardian* 16/2/61, 9; *Illustrated London News* 4/3/61, 362; *Observer* 19/1/61, 30; *Spectator* 24/2/61, 261; *Stage* 23/2/61, 13; *Times* 16/2/61, 16; *Tribune* 24/2/61, 11; *Variety* 22/2/61, 75. Comment: “Tawdry, dull and quite unacceptable” (*Variety*). *Spectator* declared the play lacked originality and humour. Full of dated clichés (*Tribune*). “The audience seemed to find Wilfrid Brambell’s lavatory hero highly comical” (*Guardian*). *Times*

was uncertain whether the play, set in a public lavatory, was a satire on kitchen sink dramas. For a favorable opinion of the play see *Observer*. Somewhat ironically, in 1962 Brambell was arrested for soliciting in a public lavatory.

61.39 *John Gabriel Borkman* (D, 3a) Henrik Ibsen (trans Norman Ginsbury of Ibsen's play, 1897). MERMAID 16/2/61. Cast: *Stage* 23/2/61, 13; *Times* 17/2/61, 8; *Variety* 15/3/61, 68; WWT/14. *Gunhild Borkman* Freda Jackson; *The Maid* Jacqueline Lacey; *Ella Rentheim* Josephine Wilson; *Fanny Wilton* Pamela Ann Davy; *Erhart Borkman* James Bolam; *John Gabriel Borkman* Bernard Miles; *Frida Foldal* Anne Castaldini; *Vilhelm Foldal* Colin Ellis. *Lic* Bernard Miles; *Dir* Julius Gellner; *Assist dir* Sally Miles; *Dec* Michael Stringer; *Light* David Kaye. Plot: Bryan, Fletcher, French/2, Hochman, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Daily Herald* 17/2/61, 3; *Guardian* 17/2/61, 9; *Illustrated London News* 4/3/61, 362; *Observer* 19/1/61, 30; *Spectator* 24/2/61, 260; *Stage* 23/2/61, 13; *Tatler* 1/3/61, 423; *Times* 17/2/61, 8; *Tribune* 24/2/61, 11; *Variety* 15/3/61, 68. Comment: A "disastrous" production using a "stiffly old-fashioned" translation (*Tribune*). Bernard Miles "overreaches himself completely by electing to play Borkman. He makes every word he utters sound so significant that they all lose significance" (*Daily Herald*), a judgment shared by *Stage*, *Times* and *Guardian*. *Times* also called the production too reverential; however, it adapted well to the Mermaid's open stage.

61.40 *Pools Paradise* (F, 3a) Philip King. PHOENIX 16/2/61. 28 perf. 1st perfd Theatre Royal, Nottingham, 24/10/60. Cast: *Stage* 23/2/61, 14; *Theatricalia*; *Variety* 8/3/61, 75, 79; WWT/14. *Penelope Toop* Pat Kirkwood; *Ida* Vivian Pickles; *Reverend Lionel Toop* Hubert Gregg; *Miss Skillon* Joan Sanderson; *Willie Briggs* Patrick Blackwell; *Reverend Arthur Humphrey* Claude Hulbert; *Bishop of Lax* Henry Kendall. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Toby Rowland Ltd., Pertpic Ltd., Cedric B. Levitt; *Dir* Henry Kendall.; *Sc dgn* Ken Calder. Plot: French/2. Reviews: *Daily Herald* 17/2/61, 3; *Guardian* 18/2/61, 6; *Illustrated London News* 4/3/61, 362; *Stage* 23/2/61, 14; *Times* 17/2/61, 8; *Variety* 8/3/61, 75. Comment: "An unfortunate effort—by a dramatist who has usually known his business—to recapture the craziness of *See How They Run*" (*Illustrated London News*). *Variety* doubted the piece's success in the West End but thought it was "a certain box office winner for stock theatres."

61.41 *Serjeant Musgrave's Dance* (D, 3a) John Arden. TOWER, CANONBURY, 17/2/61. 1st perfd Court 22/10/59. Cast: TTC. Plot: Bordman/4, 409, Demastes/2, Fletcher,

French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Mplots, Patterson, Shipley, Vinson. Comment: The first New York production (De Lys 8/3/66) ran for 137 performances.

61.42 *Out of Season* (P) Thomas Muschamp. LYRIC 19/2/61.* 1 perf. Cast: *Stage* 23/2/61, 14; WWT/14. *Lefty* Aidan Turner; *Mike* Ivor Danvers; *Tony* Richard Curdock; *Penny* Barbara Mullen; *Ruby* Cherry Morris; *The Doc* Edward Ogden; *Punch* James Grout; *Mario* Wensley Pithey; *Philip* Frederick Treves. *Dir* Thomas Muschamp; *Set* Victor Friendly. Reviews: *Stage* 23/2/61, 14; *Times* 20/2/61, 6. Comment: Repertory Players. *Stage* said that neither the plot (involving a thieves' kitchen) nor the characters possessed originality. *Times* detected allegorical/religious ideas in the saintly behaviour of the kitchen's owner.

61.43 *The Devils* (Hist D, 3a) John Whiting (based on Aldous Huxley, *The Devils of Loudun*, 1952). ALDWYCH 20/2/61.* Cast: RSCA; *Stage* 23/2/61, 13; *Theatricalia*; *Times* 21/2/61, 15; *Variety* 8/3/61, 75; WWT/14. *Mannoury* Ian Holm; *Adam* James Bree; *Louis Trincant* P. G. Stephens; *Phillipe Trincant* Diana Rigg; *Jean D'Armagnac* Patrick Allen; *De Cerisay* Peter Jeffrey; *Sewerman* Clive Swift; *Urbain Grandier* Richard Johnson; *Ninon* Yvonne Bonnamy; *De la Rochepozay* Derek Godfrey; *Father Rangier* David Sumner; *Father Barré* Max Adrian; *Sister Jeanne of the Angels* Dorothy Tutin; *Sister Claire* Stephanie Bidmead; *Sister Louise* Mavis Edwards; *De Laubardemont* Patrick Wymark; *Father Mignon* Donald Layne-Smith; *Sister Gabrielle* Patsy Byrne; *Prince Henri de Conde* Derek Godfrey; *Richelieu* John Cater; *Louis XIII* Philip Voss; *Bontemps* Stephen Thorne; *Father Ambrose* Roy Dotrice; *Clerk* John Cater; *Townsppeople, People from the Country, Capuchins, Carmelites, Jesuits, Soldiers* Edward Argent, William Austin, Christopher Cruise, Alan Downer, Maroussia Frank, Wendy Gifford, Stuart Hoyle, James Keen, Robert Langley, Tracey Lloyd, Meg Richie, Peter Russell, Larry Viner. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Peter Wood; *Setting* Sean Kenny; *Cost dgn* Desmond Heeley; *Mus arr, Mus dir* Brian Priestman; *Light* John Wyckham; *Ch* Pauline Grant; *Mus adviser* Raymond Leppard; *Bom* W. R. Sheen. Plot: Demastes/2, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Weintraub. Reviews: *Guardian* 21/2/61, 7; *Illustrated London News* 4/3/61, 362; *Observer* 26/2/61, 27; *Spectator* 3/3/61, 297; *Sphere* 4/3/61, 328–29; *Stage* 23/2/61, 13; *Tatler* 8/3/61, 480; *Times* 21/2/61, 15, 19/5/61, 19; *Tribune* 24/2/61, 11; *Variety* 8/3/61, 75. Comment: Memorial Theatre Company, Stratford-upon-Avon. The production ran over three hours on opening night. "One of our best dramatists

... It is by far [the company's] most impressive and important production so far. It had a memorable opening" (*Stage*). "A theatrical event of rare importance" (*Tribune*). *Guardian* said that ultimately the play was unsatisfactory because Whiting had failed to render Father Urbain Grandier enigmatic; *Observer* concurred. *Times* said Richard Johnson carried the play on his back. See also Lloyd Evans, 103–05. The first New York production (Broadway 4/3/61) ran for 63 performances.

61.44 *Over the Odds* (C) R. Howard Arundel. INTIMATE 20/2/61. 1st perfd Empire, Peterborough, 13/4/59. Comment: A mother-in-law comedy.

61.45 *Roots* (P, 3a) Arnold Wesker. RICHMOND 20/2/61.** Patricia Denys, Cicely Hullett, Vanne Terry, Leslie Handford, Philip Anthony, Peter Whitbread. *Dir* Andrew Broughton; *Dec* John Piper. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub.

61.46 *Waiting in the Wings* (C, 3a) Noël Coward. STREATHAM HILL 20/2/61; trfd to HIPPODROME, GOLDERS GREEN, 27/2/61.** Plot: Bull/2, French/2, Hirschak, Loney, Salem. Comment: The Duke of York's production on tour (see item 60.281).

61.47 *The Changeling* (T, 5a) Thomas Middleton and William Rowley. COURT 21/2/61. 1st perfd 1622. 30 perf. Cast: Findlater; *Stage* 23/2/61, 14; *Theatricalia*; *Times* 22/2/61, 13; *Variety* 8/3/61, 75; *WWT/14*. *Vermandero* Peter Duguid; *Tomazo de Piraquo* David William; *Alonso de Piraquo* Alan Howard; *Alsemero* Jeremy Brett; *Jasperino* Derek Newark; *Alibius* John Blatchley; *Lollio* Norman Rossington; *Pedro* Roland Curram; *Antonio* Robin Ray; *Franciscus* Charles Kay; *De Flores* Robert Shaw; *Beatrice-Joanna* Mary Ure; *Diaphanta* Annette Crosbie; *Isabella* Zoe Caldwell. *Dir* Tony Richardson; *Dec* Jocelyn Herbert; *Cost dgn* David Walker; *Mus* Raymond Leopard; *Ch* Eleanor Fazan. Plot: Fletcher, Gassner, Griffiths, Hochman, Holzknicht, Law, Patterson, Shank, Sobel. Reviews: *Christian Science Monitor* 4/3/61, 10; *Guardian* 22/2/61, 9; *Illustrated London News* 4/3/61, 362; *Observer* 26/2/61, 27; *Spectator* 3/3/61, 297; *Stage* 23/2/61, 14; *Times* 22/2/61, 13; *Tribune* 3/3/61, 15; *Variety* 8/3/61, 75. Comment: English Stage Company. *Variety* thought that Robert Shaw gave "a remarkable study in powerful, controlled villainy"; *Observer* shared that opinion and praised Tony Richardson's "first-rate" direction. *Guardian* "had a feeling no one cared much for the text," but praised Mary Ure's intelligent portrayal of Beatrice-Joanna. *Tribune* echoed the praise for Shaw's and Ure's performances but still believed *The Changeling* "is really a bad and silly play."

61.48 *The Connection* (P with jazz, 3a) Jack Gelber and Freddie Reed (mus). DUKE OF YORK'S 22/2/61. 43 perf. 1st perfd Living Theatre, New York, 15/7/59; 1st British perf. Cast: *Stage* 2/3/61, 13; *Theatricalia*; *Variety* 1/3/61, 86; *WWT/14*. *Jim Dunn* Stanley Daniels; *Jaybird* David Saire; *Leach* Warren Finnerty; *Solly* Jerome Raphael; *Sam* James Anderson; *First Musician* Freddie Reed; *Fourth Musician* Malcolm Cecil; *First Photographer* Stephen Hancock; *Second Photographer* Mark Heath; *Second Musician* Jackie McLean; *Third Musician* Tony Mann; *Harry* Peter Bridgemont; *Sister Salvation* Janet Joye; *Cowboy* Carl Lee. *Pres* Peter Daubeny, Michael White, Seymour Hacker, Francis Perry; *Dir* Nick Garland; *Dec* Michael Young; *Mus* Freddie Redd. Plot: Bordman, Bordman/4, 363, Bronner, Bryer, Fletcher, Law, Mac-Nicholas, Matlaw, Patterson, Vinson, Wilmeth. Reviews: *Illustrated London News* 11/3/61, 408; *Observer* 26/2/61, 27; *Spectator* 3/3/61, 296–97; *Stage* 2/3/61, 13; *Tribune* 3/3/61, 15; *Variety* 1/3/61, 86–87, 90. Comment: "The galleryites were first baffled, next nettled, and ultimately driven to riot" by Gelber's "self-absorbed" characters" (*Observer*). *New York Times* (23/2/61, 30) and *Variety* gave fuller accounts of the first-night disturbances. *Tribune* thought the play was a loyally realistic depiction of the world of the drug addict. The New York production, which ran for 768 performances, won the 1960 Obie Award for best new play.

61.49 *Why the Chicken?* (P) John McGrath. WIMBLEDON 22/2/61. 1st perfd Cranston Street Hall, Edinburgh, 26/8/59. Jacqueline Ellis, Terence Stamp, David Andrews, David Sutton, Elizabeth MacLennan, Melvyn Hayes, Frank Coda, Peter Gill, William Victor, Annette Robertson, Edward Higgins. *Dir* Lionel Bart. Plot: Vinson. Comment: "It is set in a New Town and deals with Teddy boys, Teddy girls, a social worker who is trying to get a community centre going, and a bureaucratic local government official" (*Stage* 3/9/59, 18). The production (which also visited Streatham Hill on 20/3/61 and Hippodrome, Golders Green on 27/3/61) failed to reach the West End as had been planned.

61.50 *King Kong* (Jazz Mus, 2a) Harry Bloom (bk) and Par Williams (lyr) and Todd Matshikiza (mus) and Ralph Trewhela (lyr). PRINCES 23/2/61. 228 perf. 1st perfd Great Hall, Witwatersrand University, Johannesburg, 2/2/59; 1st British perf. Cast: *Stage* 2/3/61, 13; *Times* 24/2/61, 17; *Variety* 1/3/61, 86; *WWT/14*. *King Kong* Nathan Mdledle; *Joyce* Peggy Phango; *Lucky* Joe Mogotsi; *Jack* Stephen Moloi; *Miriam* Patience Gewabe; *Popcorn* Ben Masinga; *Petal* Sophie Mgcina; *Slin* Aaron Modise; *Harry* Rufus Khoza; *Leadbelly* Ronnie Majola; *Gangsters* Jerry Tsagane, Ernest Mohlome; *Sergeant* *Diamini* Bennet Masango; *Kuswayo* Gwigwi Mrwebi;

Pauline Phyllis Mqwomo; *Lena* Tandi Kumalo; *Trefina* Florence Chembeni; *Journalist* Alton Kumalo; *Photographers* Victor Ndlazelwane, James Thompson; *Joyce's Girls* Abigail Kubeka, Hazel Futa, Vinah Bendile; *Ma Ngidi* Martha Mdenge; *Caswell, Doorman* Wanda Makhubu; *Preacher, Jordan* Tommy Wilson Buson; *Penny Whistler* Lemmy "Special" Mabaso. *Pres* Jack Hylton; *Dir* Leon Gluckman; *Dgn* Arthur Goldreich; *Mus dir* Stanley Glasser; *Ch* Arnold Dover; *Sc bld* E. Babbage and Co.; *Sc* Alick Johnstone; *Cost* Gillia Mailer, Yvonne Potter. Plot: Loney, OTF. Reviews: *Christian Science Monitor* 25/2/61, 6; *Daily Mirror* 24/2/61, 18; *Guardian* 24/2/61, 11; *Illustrated London News* 11/3/61, 408; *Observer* 26/2/61, 27; *Spectator* 3/3/61, 297; *Stage* 2/3/61, 13; *Times* 24/2/61, 17; *Variety* 1/3/61, 86. Comment: A charity performance in aid of the South African Music and Drama Trust was given on 22/2/61 and raised £2,500. *Observer* enjoyed the "boisterous exuberance" of the piece but wished it were "less naive." *Daily Mirror* shared the same view. "Not so much an African musical as an American musical with an African background" (*Spectator*). The music and dancing were superior to the plot (*Christian Science Monitor*). Judging the production on its own terms, *Times* found much to enjoy.

61.51 *The Courtyard of Miracles* (P) Jacob Campanellis [Iakovos Kambanellis] (trans George Eugeniou and Henry Livings of μ, 1957). KING GEORGE'S HALL 25/2/61; trfd to THEATRE ROYAL, STRATFORD EAST, 5/3/61. 2 perf. 1st British perf. Plot: Hochman. Comment: Greek Arts Theatre of London. Performed in modern Greek. "The location and theme are concerned with the daily life of a number of Greeks living around a courtyard soon due for demolition; their quarrels, reconciliations, loves and jealousies" (*Stage* 12/10/61, 18).

61.52 *The Brides of March* (FC, 3a) John Chapman. RICHMOND 27/2/61.** William Gaunt, Elizabeth Hart, Rory McDermot, Geoffrey Rose, Betty Romaine, Leslie Handford. *Dir* Robert Peake; *Dec* John Piper.

61.53 *Queen After Death* (P, 3a) Henry de Montherlant (trans Waldemar Hansen and Richard Astor of *La reine morte, ou comment on tue les femmes*, 1942). STREATHAM HILL 27/2/61; trfd to HIPPODROME, GOLDERS GREEN, 6/3/61. 1st British perf Playhouse, Oxford, 7/2/61. *1st Lady in Waiting* Dona Martyn; *2nd Lady in Waiting* Rosamund Waring; *3rd Lady in Waiting* Jill Gibson; *Ferrante* Leo McKern; *Don Manuel Ocayo* Michael Manne; *Dona Inez de Castro* Diane Cilento; *Infanta of Navarre* Yvonne Furneaux; *Don Egas Coelho* Edgar Wreford; *Don Pedro* Trader Faulkner; *Don Christoval* Robert Bernal; *Don Alvar Goncalves* John

Nettleton; *Don Eduardo* Desmond Jordan; *Dino del Moro* Karl Lanchbury; *2nd Page* David White; *3rd Page* William Drysdale; *Grand Admiral* Michael Poole; *Captain Batalha* Roger Croucher. *Pres* Meadow Players Ltd.; *Dir* Minos Volanakis; *Dgn* Nicholas Georgiadis; *Dir of pd* Frank Hauser; *Gen mgr* Gordon Stratford; *Pd mgr* Ron Richards; *Sm* Anne Bickerstaff; *Asm* David White, Jill Gibson, William Drysdale; *Wm* Penny McVitie, Pat Ann Fairfoot; *Sc bld*, *Sc* Queen's Theatre Studios; *Cost* Gordon Thomson, Kim Ziegler; *Pq* Wig Creations. Plot: Hochman, Matlaw.

61.54 *Ten Minute Alibi* (Murder mystery, 3a) Anthony Armstrong. INTIMATE 27/2/61. 1st perfd Embassy 2/1/33. Plot: Best/33, 443, Bordman/4, 85, Fletcher, Hischak, Kabatchnik/2, Loney, 187. Comment: The New York production (Ethel Barrymore 17/10/33) ran for 89 performances.

61.55 *The Three Caskets; or, Venice Re-served* (Mus) Peter Greenwell (deviser, mus) and Gordon Snell (bk, lyr). PLAYERS' 1/3/61. 1st perfd (one-act version) Players' 22/10/56; 1st perf this full-length version. Cast: *Stage* 9/3/61, 13; *Times* 2/3/61, 4; *WWT/14*. *Miss Portia Browne* Margaret Burton; *Nerina* Patsy Rowlands; *Clarissa* Karin Clair; *Patrick O'Larragon* Denis Martin; *Morocco* Joe Robin Hunter; *Hon. Percy Bassanio* Laurie Payne; *Jessie Kerr* Jean Burgess; *Laurence* Brian Blades; *Stephen* Lewis Henry; *Leonard* Norman Warwick; *Lance* Bill Gidley; *Grace* Helena Leahy; *Sally* Pat Ashton; *Bertha* Barbara Halliwell; *Dir* Don Gemmell, Peter Greenwell; *Dgn* Reginald Woolley; *Ch* Denys Palmer; *Mus dir* Alan Harris; *Mus arr* Gordon Langford, Peter Greenwell. Reviews: *Guardian* 2/3/61, 9; *Illustrated London News* 18/3/61, 468; *Observer* 5/3/61, 27; *Stage* 9/3/61, 13; *Times* 2/3/61, 4. Comment: "A musical with tuneful ditties and a dash of satirical imitation which turns on the events at Belmont" in *The Merchant of Venice* (*Guardian*). "Almost unviewable" (*Observer*); *Stage* took a diametrically opposed view. The play could only really succeed in front of a Players' audience (*Times*).

61.56 *The Cave Dwellers* (P [2a]) William Saroyan. ST. PANCRAS TOWN HALL 2/3/61. 1st perfd Bijou, New York, 19/10/57; 1st British perf Questors, Ealing, 19/9/59 (amat); 1st British prof perf. Cast: *Stage* 9/3/61, 13. *The Duke* Leonard Fenton; *The Girl* Marion Diamond; *The Queen* Elizabeth Smith; *The King* Arthur Brown; *The Opponent*, *Gorky* Gary Kemp; *Woman with Dog* Rae Leitch; *A Young Man* Ray Armstrong; *The Young Queen* Gillian Watt; *The Father* Joe Goodman; *The Mother* Mary Ellen Ray; *The Silent Boy* Ray Armstrong; *Wrecking Crew* Boss Gary Colleano; *Jamie* Rudolph Walker;

Well-Fed Dog Trixie. *Dir* Charles Marowitz; *Sets* Colin Leitch. Plot: Bronner, French/2, MacNicholas, Salem, Vinson. Reviews: *Stage* 9/3/61, 13; *Times* 3/3/61, 15. Comment: In-Stage. "Charles Marowitz's direction was ponderous and lacking ... in any sustained, disciplined style and atmosphere. The players worked with obvious sincerity and good intention, but [this episodic play] requires artists of outstanding ability" (*Stage*). *Times* said the physical attributes of the venue worked against the production. The New York production ran for 97 performances.

61.57 *The Male Animal* (P, 3a) James Thurber and Elliott Nugent. TOWER, CANONBURY, 3/3/61. 1st perfd Savoy, San Diego, California, 16/10/39; 1st London perf Arts 18/5/49. Cast: TTC. Plot: Best/39, 215, Bordman, Bordman/4, 187, Bronner, Bryer, Fletcher, Hischak, Loney, 221, Salem, Shank, Wilmeth. Comment: Directed by George Coulouris. The first New York production (Cort 9/1/40) ran for 243 performances.

61.58 *The White Devil* (T) John Webster. OLD VIC 5/3/61. 1 perf. 1st perfd 1612. Cast: *Stage* 9/3/61, 13; *Theatricalia*; *WWT/14*. *Count Lodovico* Stephen Moore; *Antonelli, Pedro* David Tudor-Jones; *Gasparo* Geoffrey Hinsliff; *Duke of Brachiano* Peter Ellis; *Flamineo* Brian Spink; *Dr. Julio* John Harwood; *Camillo, Carlo* John McGee; *Vittoria Corombona* Rosemarie Dunham; *Zanche* Sarah Long; *Cornelia* Jennie Goossens; *Francisco de Medici* Paul Harris; *Isabella* Barbara Leigh-Hunt; *Giovanni* William Hobbs; *Marcello* Elric Hooper; *Cardinal Monticelso* Vernon Dobtcheff; *Matron* Judith Jackson. *Pres* Vic-Wells Association; *Dir* Peter Ellis; *Mus* Stephen Moore. Plot: Fletcher, Gassner, Hochman, Holzknacht, Law, Patterson, Shank, Shipley. Reviews: *Birmingham Post* 7/3/61, 9; *Illustrated London News* 18/3/61, 468; *Observer* 12/3/61, 27; *Stage* 9/3/61, 13; *Times* 6/3/61, 16. Comment: "The object of this production ... is to provide opportunities in acting to members of the company whose parts do not normally give them individual prominence" (*Stage* 2/3/61, 1). The performances of Brian Spink, Jennie Goossens, and Barbara Leigh-Hunt stood out in an altogether "credible" production (*Birmingham Post*).

61.59 *Matilda Shouted Fire* (Thriller) Janet Green. RICHMOND 6/3/61. 1st perfd New, Oxford, 20/10/58. June Shaw, Richard Aylen, Rissa Cooper, Leslie Handford, Colin Rix, James Belchamber. *Dir* Robert Peake; *Dec* John Piper. Comment: This thriller was about a neurotic married woman who receives numerous death threats (although she has difficulty in getting anyone to believe her) and the attempts to solve the problem. The play was made into a film, *Midnight Lace* (1960), starring Doris Day and Rex Harrison.

61.60 *Mice Will Play* (Lancashire C, 3a) Dudley Freeman. INTIMATE 6/3/61. 1st perfd Ashton Pavilion, St. Annes, 16/6/60. Comment: "A stock situation ... of a henpecked husband released from thralldom by his wife's temporary absence [given] new zest by the way in which [the author] brings the characters to life" (*Stage* 23/6/60, 17).

61.61 *One Over the Eight* (Revue) Peter Cook (sk) and Lance Mulcahy (mus) and John Law (lyr) and John Mortimer and Lionel Bart and N.F. Simpson and Steven Vinaver and Carl Davis and Stanley Daniels and John Bird. STREATHAM HILL 6/3/61. 1st perfd Shakespeare Memorial, Stratford-on-Avon, 31/1/61. Plot: OTF/2. Review: *Norwood News* 3/3/61, 22. Comment: The revue was on a pre-West End tour, prior to opening at the Duke of York's in April (61.93).

61.62 *Bring Your Tuba* (Revue) Roger Booth and Iain Wilson and Geoffrey Millais (mus). 20th CENTURY 8/3/61.* Review: *Stage* 16/3/61, 17. Comment: Causeway Productions. *Stage* said the revue contained some good sketches and imaginative music, and "the cast of five included Tony Stevens, Roger Booth Anne Hyde. Iain Wilson and Veronica Cashing, who all worked hard and with enthusiasm."

61.63 *The Miracle Worker* (P, 3a) William Gibson. ROYALTY 9/3/61; trfd to WYNDHAM'S 8/5/61.** 267 perf. Cast: *Stage* 16/3/61, 13; *Theatricalia*; *Times* 10/3/61, 19; *Variety* 22/3/61, 72; *WWT/14*. *Doctor* David Waller; *Kate Keller* Dilys Hamlett; *Captain Keller* John Robinson; *Helen Keller* Janina Faye/Pauline Foreman; *Martha* Rosita Yarboi; *Percy* Gordon Yearwood; *Viney* Pearl Prescod; *James Keller* Derek Fowlds; *Aunt Ev* Ann Wilton; *Anagnos* Peter Bathurst; *Annie Sullivan* Anna Massey; *Alice* Rosemary King; *Sarah* Lorraine Hamilton; *Beatrice* Nadine Hanwell/Teresa Scoble; *Emily* Patricia Wilson; *Jennifer* Pauline Foreman/Lesley Scoble; *James Sullivan* James Langley/Richard McCarthy; *John* Anthony Hart. *Lic* Bernard Delfont; *Mgr dir* Bernard Delfont, Michael Dortman, Robert Nesbit; *Pres* Donald Albery, Fred Coe; *Dir* Peter Coe; *Dgn* Sean Kenny; *Light* John Wyckham. Plot: Bordman, Bordman/4,364, Bronner, Bryer, Fletcher, French/2, Hochman, Loney, MacNicholas, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 10/3/61, 5; *Guardian* 10/3/61, 11; *Illustrated London News* 25/3/61, 514; *New Statesman* 17/3/61, 448; *Observer* 12/3/61, 27; *Sphere* 25/3/61, 483; *Stage* 16/3/61, 13; *Tatler* 22/3/61, 621; *Times* 10/3/61, 19; *Tribune* 17/3/61, 11; *Variety* 22/3/61, 72, 76. Comment: A preview charity performance was given 8/3/61 in aid of the Royal Eye Hospital. *New Statesman* observed that the piece played on the audience's

sentimentality, ignorance, prejudices, “and, finally, on their wish for a snap-happy ending.” *Guardian* also noted Gibson’s manipulations in the play and of the audience. *Observer* complimented Anna Massey’s “zealous work” as the teacher but said “the rest of the acting ranges from hesitant to dismal.” However, *Tribune* responded wholeheartedly to the play: “Heartening ... I came away from it with batteries recharged” and faith in human beings restored. “The best new play and some of the best acting the present season has yielded” (*Tatler*).

61.64 *Charley’s Aunt* (FC, 3a) Brandon Thomas. QUESTORS 11/3/61.** Cast: QTA. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Review: *Middlesex County Times* 17/3/61, 13.

61.65 *Charley’s Aunt* (FC, 3a) Brandon Thomas. STREATHAM HILL 13/3/61.** Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley.

61.66 *The Constant Wife* (C, 3a) W. Somerset Maugham. RICHMOND 13/3/61. 1st perfd Ohio, Cleveland, Ohio, 1/11/26; 1st British perf Strand 6/4/27. Elizabeth Hart, Richard Aylen, Cicely Hullett, June Shaw, Peter Whitbread, Christine Edmonds. *Dir* Robert Young; *Dec* John Piper. Plot: Best/26, 118, Bordman/3, 304, Demastes/1, Fletcher, French/2, Hirschak, Hochman, Law, Loney, 142, Mander/5, Matlaw, Rogal, Salem, Shank, Shipley, Sobel. Comment: The first New York production (Maxine Elliott’s 29/11/26) ran for 295 performances.

61.67 *Sailor Beware!* (C, 3a) Philip King and Falkland L. Cary. INTIMATE 13/3/61. 1st perfd Connaught, Worthing, 26/7/54. Plot: Fletcher, French/2, Loney, 294.

61.68 *A Taste of Honey* (P, 2a) Shelagh Delaney. WIMBLEDON 13/3/61.** Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Comment: Peter Haddon Company.

61.69 *Tiger and the Horse* (D, 3a) Robert Bolt. HIPPODROME, GOLDERS GREEN, 13/3/61.** Plot: Loney, Vinson, Weintraub.

61.70 *Ashes to Ashes* (Thriller) Hedley Strange. HOVEN-DEN 14/3/61.* Cast: *Stage* 16/3/61, 14. *Victoria Grayson* Joan Sadgrove; *Joyce* Mary Richards; *Henry Grayson* Beresford Williams; *Martin Hayes* Alan Crouch; *Mrs. Soames* Moira Bradley; *Sir Henry Onslow* Michael King. *Dir* Paul Stockman; *Set* Philip Whichelo. Review: *Stage*

16/3/61, 14. Comment: *Stage* said that the play did nothing to explore the exciting possibilities of its theme dealing with the elixir of life.

61.71 *The Lady from the Sea* (D, 5a) Henrik Ibsen (adpt Ann Jellicoe of *Fruen fra havet*, 1889). QUEEN’S 15/3/61. 1st perf this adpt Shakespeare Memorial, Stratford-upon-Avon, 27/2/61. Cast: *Stage* 23/3/61, 13; *Times* 16/3/61, 18; *Variety* 29/3/61, 59; *WWT/14*. *Ballested* Esmond Knight; *Boletta* Vanessa Redgrave; *Lyngstrand* Richard Pasco; *Hilda* Joanna Dunham; *Dr. Wangel* Andrew Cruickshank; *Arnholm* Michael Gwynne; *Ellida* Margaret Leighton; *Tourists* Anthea Morris, John Boyd Brent, Robert Tunstall, Philip Ingram, Carole Gosheron; *The Stranger* John Neville. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Bernard Gordon; *Pres* Tennent Productions Ltd.; *Dir* Glen Byam Shaw; *Sc dgn*, *Cost dgn* Motley; *Light* Joe Davis; *Sm* Rupert Marsh; *Dsm* Philip Ingram; *Asm* Carole Gosheron; *Pd mgr* Ian Dow; *Eng* Joe Davis; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Hse mgr* Reginald Gossel *Bom* Norman Johnson; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* Nathans, Elizabeth Curzon; *Pq* Wig Creations. Plot: Bryan, French/2, Hochman, Matlaw, Patterson, Shipley. Reviews: *Christian Science Monitor* 18/3/61, 8; *Guardian* 16/3/61, 11; *Illustrated London News* 1/4/61, 556; *New Statesman* 24/3/61, 487–88; *Observer* 19/3/61, 29; *Spectator* 24/3/61, 401; *Stage* 23/3/61, 13; *Tatler* 29/3/61, 676; *Times* 16/3/61, 18; *Tribune* 24/3/61, 11; *Variety* 29/3/61, 59. Comment: *New Statesman* was full of praise for the excellent cast and “in this excellent company there is one who is excellence itself, Vanessa Redgrave.” *Observer* agreed: “If there is better acting than this in London, I should like to hear of it.” *Guardian* noted that Jellicoe’s adaptation was “painstakingly colloquial.” *Tribune* was different to both the play and the performance. *Times* singled out Margaret Leighton, John Neville, and Andrew Cruickshank for praise.

61.72 *The Music Man* (MC, 2a) Meredith Willson (bk, lyr, mus). ADELPHI 16/3/61. 359 perf. 1st perfd Shubert, Philadelphia, 25/11/57; 1st British perf Hippodrome, Bristol, 24/2/61. Cast: *Stage* 23/3/61, 13; *Theatricalia*; *Times* 17/3/61, 18; *Variety* 22/3/61, 72; *WWT/14*. *Travelling Salesmen* Clifford Baker, Keith Galloway, Peter Hudson, Austin Kent, Graham Smith, Evan Thomas, Thomas Walling; *Charlie Cowell* John Farrell/Michael Malnick; *Conductor*, *Constable Locke* Vernon Rees; *Harold Hill* Van Johnson; *Mr. Dodd* Colin Cunningham; *Mr. Hanks* Jimmy Phillips; *Townswomen* June Grant, Maureen Hartley, Leoni Jessel, Joan O’Sullivan, Gaynor Rees, Margaret Smith; *Mayor Shinn* C. Denier Warren; *Ewart Dunlop* Alan Thomas; *Oliver Hix* Peter Rhodes; *Jacey Squires* Frederick Williams; *Olin Britt* John Lloyd

Parry; *Marcellus Washburn* Bernard Spear; *Tommy Djalas* Ben Stevenson; *Marian Paroo* Patricia Lambert; *Mrs. Paroo* Ruth Kettlewell; *Amaryllis* Gillian Martindale/Melanie Rowland; *Winthrop Paroo* Denis Waterman/Stephen Ashworth; *Eulalie Mackecknie Shinn* Barbara Bruce/Nan Munro; *Zaneeta Shinn* Doreen Cran; *Gracie Shinn* Melanie Rowland/Antonia Moss; *Alma Hix* Lily Lapidus; *Maud Dunlop* Jessica James; *Ethel Toffelmier* Olwen Griffiths; *Mrs. Squires* Doreen Croft; *River City Townspeople* Gillian Barber, Anne Briley, Sheila Coxhill, Leonie Franklin, Elaine Glana, Valerie Le Serve, Jill Love, Joanna Mote, Carole Naylor, Bernard Eastoe, Neil Fitzwilliam, Keith Galloway, Robert Howe, Vince Logan, James Robertson, Graham Smith, Jim Sparrow, David Wright; *Children* Gillian Hoyle Stephen Ashworth. Simon Moreton. *Pres* Harold Fielding; *Dir* Robert Merriman; *Sc dgn* Howard Bay; *Cost dgn* Raoul Pene du Bois; *Light* Michael Northen; *Ch* James Barron, Oona White; *Mus arr* Don Walker, Laurence Rosenthal; *Vocals arr* Herbert Greene; *Mus dir* Gareth Davies; *Pd mgr* Ray Gammon; *Co. mgr* John Barber; *Sm* Brian Penders; *Dsm* Bruce Hay; *Bal ms* Brenda Averty; *Carp* Jimmy Bailey, David Pearce; *Elect* Eric Delzenne; *Wm* Margo Martin; *Cost supervisor* Barbara Lane; *Press rep* Annette Massie. Plot: Bordman, Bordman/5, 606–07, Fletcher, Gänzl, Hischak, Kennedy, Loney, OTF, Wilmeth. Reviews: *Christian Science Monitor* 18/3/61, 8; *Guardian* 17/3/61, 13; *Illustrated London News* 1/4/61, 556; *Observer* 19/3/61, 29; *Spectator* 24/3/61, 401, 403; *Sphere* 1/4/61, 12–13; *Stage* 23/3/61, 13; *Tatler* 5/4/61, 40; *Times* 17/3/61, 18, 22/2/62, 13; *Variety* 22/3/61, 72. Comment: *Variety* doubted the London production would match the achievement in New York: “A very American musical, sticky with amiable sentiment, set in a hick town in Iowa in 1912, must present sturdy overseas resistance.” *Observer* regretted that Robert Preston (in the New York production) had been replaced by Van Johnson (“like serving minced chicken to a man who has ordered steak”). “A thin story—with trombones” (*Tatler*). *Times* found the piece “tunefully entertaining,” but observed “Van Johnson sings the hero as becomes a man who hardly knows one note of music from another.” The first New York production (Majestic 19/12/57) ran for 1,375 performances.

61.73 *The Buskers* (P, 2a) Kenneth Jupp. TOWER, CANONBURY, 17/3/61. 1st perfd Arts 12/3/59. Cast: TTC. Reviews: *Stage* 23/3/61, 15; *Times* 22/3/61, 16. Comment: The play dealt with a group of buskers—some old professionals, some newcomers—and their attitudes toward performance. “The probing and scintillating direction by David Jones” resulted in a “triumph” (*Stage*). *Times* said the performances needed to project more spontaneity. The New York production (Cricket

30/10/61) ran for six performances.

61.74 *The Hollow Crown* (Anthology) John Barton. ALDWYCH 19/3/61; 8/5/61; 12/6/61. 1st perfd Shakespeare Memorial, Stratford-on-Avon, 4/9/60. Cast: RSCA; *Variety* 21/6/61, 69; *WWT/14*. Max Adrian, John Barton, Richard Johnson, Dorothy Tutin. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* John Barton; *Mus* James Loughran, Brian Priestman. Plot: Bordman/4, 386, Hischak, French/2, Loney. Reviews: *Christian Science Monitor* 25/3/61, 10; *Illustrated London News* 1/4/61, 556, 24/6/61, 1082; *Spectator* 24/3/61, 403; *Stage* 23/3/61, 13; *Times* 20/3/61, 3; *Variety* 21/6/61, 69. Comment: Royal Shakespeare Company. An anthology of writings about English monarchs. The first New York production (Henry Miller 29/1/63) ran for 46 performances.

61.75 *R. v. Cooper* (P) Harry Grove. INTERVAL 19/3/61.* Cast: *Stage* 23/3/61, 15. *Henry Lawson* Roger Williams; *Miss Price* Jean Maffre; *Mrs. Callaghan* Jill Nyasa; *Superintendent Bamfield* Maurice Podbry; *David Cooper* Leonard Grahame; *Michael Rawlins* Rio Fanning; *Godfrey Young, Q.C.* Tim Buckland; *Edward Pardoe* Ralph Broome; *Mr. Justice Wilton* Eugene Leahy; *Cartwright* Peter Kinloch; *Mrs. Cartwright* Valeria Stilwell; *Jacqueline* Mary Allen; *Foreman of Jury* Edward McPhillips. *Dir* Tim Buckland. Review: *Stage* 23/3/61, 15. Comment: *Stage* said Grove was a promising playwright and “the play is psychological rather than mystifying, and concerns a crime committed in a moment of aberration by an overwrought young man immersed in private trouble.”

61.76 *Charley’s Aunt* (FC, 3a) Brandon Thomas. RICHMOND 20/3/61.** James Belchamber, Aubrey Woods, Norman Pitt, Edward Rhodes, Hazel Penwarden, Carol Austin. *Dir* Raphael Jago; *Dec* John Piper. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley.

61.77 *Cousin Muriel* (P [3a]) “Clemence Dane” [Winifred Ashton]. INTIMATE 20/3/61. 1st perfd Globe 7/3/40. Comment: The plot involved a dishonest widow who acts as a housekeeper for her cousin.

61.78 *He Walked in Her Sleep* (F [3a]) Norman Cannon. WIMBLEDON 20/3/61. 1st perfd Copley, Boston, 21/5/28; 1st British perfd “Q” Theatre 24/9/28. Plot: Bordman/3, 382. Comment: Peter Haddon Company. The first New York production (Princess 4/4/29) of this collection of farcical gags and nothing more ran for 21 performances.

61.79 *One Over the Eight* (Revue) Peter Cook (sk) and Lance Mulcahy (mus) and John Law (lyr) and John

Mortimer and Lionel Bart and N.F. Simpson and Steven Vinaver and Carl Davis and Stanley Daniels and John Bird. HIPPODROME, GOLDERS GREEN, 20/3/61.** Plot: OTF/2. Comment: The revue was on a pre-West End tour, prior to opening at the Duke of York's in April (61.93).

61.80 *You in Your Small Corner* (P, 2a) Barry Reckord. ARTS 21/3/61.** Cast: *Stage* 30/3/61, 13; *Times* 22/3/61, 16; *Variety* 5/4/61, 70; *WWT/14*. Mrs. Jordan Pearl Nunez; Jim Gordon Woolford; Dave Jordan Neville Munroe; Terry Jamieson Jeanne Hepple; Mrs. Jamieson Margery Withers; Georgie Jamieson Allen Mitchell; Jill Kendrick Rachel Herbert. Dir John Bird; Dec Motley. Plot: Vinson. Reviews: *Christian Science Monitor* 25/3/61, 10; *Daily Mirror* 22/3/61, 9; *Illustrated London News* 1/4/61, 556; *Observer* 26/3/61, 26; *Spectator* 11/3/61, 444; *Stage* 30/3/61, 13; *Times* 22/3/61, 16; *Tribune* 31/3/61, 11; *Variety* 5/4/61, 70. Comment: "At times the construction wobbles: it is not helped by a composite set that does not work. But the play is finely observed and deeply felt" (*Illustrated London News*). "Appallingly acted" (*Christian Science Monitor*). *Observer* admired much in the play but said it lacked real characters. *Daily Mirror* liked the play's "punch and sincerity" but thought the themes were "threadbare." Although it found fault with the play, *Times* appreciated Reckord's nuanced handling of race relations in England: "a wholly salutary play."

61.81 *Jacques* (C, 1a) Eugène Ionesco (trans Donald Watson of *Jacques, ou la soumission*, 1955). COURT 22/3/61.** Cast: Findlater; *Stage* 30/3/61, 14; *Times* 23/3/61, 10; *Variety* 5/4/61, 70; *WWT/14*. *Jacques* Denys Hawthorne; *Jacqueline* Zoe Caldwell; *Jacques' Father* John Moffatt; *Jacques' Mother* Selma Vaz Dias; *Jacques' Grandfather* Peter Duguid; *Jacques' Grandmother* Madge Brindley; *Roberta I, Roberta II* Valerie Hanson; *Roberta's Father* George Merritt; *Roberta's Mother* Molly Maureen. Dir R. D. Smith; Dec Michael Young. Plot: French/2, Matlaw. Reviews: *Christian Science Monitor* 25/3/61, 10; *Guardian* 23/3/61, 11; *Illustrated London News* 8/4/61, 600; *New Statesman* 31/3/61, 524; *Observer* 26/3/61, 26; *Spectator* 11/3/61, 444, 446; *Stage* 30/3/61, 14; *Times* 23/3/61, 10; *Tribune* 31/3/61, 11; *Variety* 5/4/61, 70. Comment: English Stage Company. *Christian Science Monitor* found the piece "extremely funny from time to time," but agreed with *Observer* that this was not Ionesco at his best. *Times* said the production made "what is purely nonsensical funny and what is bizarre disturbing," with good performances from Valerie Hanson and Denys Hawthorne.

61.82 *J. B.* (D, 2a) Archibald MacLeish. PHOENIX

23/3/61. 20 perf. 1st perfd Yale University Theatre, New Haven, Connecticut, 22/4/58; 1st British perf Theatre Royal, Brighton, 7/3/61. Cast: *Stage* 30/3/61, 13; *Theatricalia*; *Times* 24/3/61, 18; *Variety* 29/3/61, 59; *WWT/14*. *Electrician* Paul Craig; *Nickles* Paul Rogers; *Mr. Zuss* John Clements; *J. B.* Donald Sinden; *Sarah* Constance Cummings; *David* Carl Conrad; *Mary* Lucinda Curtis; *Jonathan* Andrew Lang; *Ruth* Suzanne Smith; *Rebecca* Jessica Benton; *1st Maid*, Mrs. Adams Mary Holder; *2nd Maid*, Mrs. Lesure Katherine Page; *1st Messenger* Peter Bowles; *2nd Messenger* Patrick Garland; *The Girl* Jean Trend; *Jolly Adams* Angela Sefton; *Mrs. Murphy* Louise Lister; *Mrs. Botticelli* Golda Casimir; *Bildad* Geoffrey Chater; *Zophar* Felix Felton; *Eliphaz* Roddy Maude-Roxby. Pres David Hall, Laurier Lister; Dir Laurier Lister; Dec Alan Tagg. Plot: Bordman, Bronner, Bryer, French/2, Hischak, Loney, MacNicholas, Matlaw, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 24/3/61, 3; *Christian Science Monitor* 25/3/61, 10; *Guardian* 24/3/61, 13; *Illustrated London News* 8/4/61, 600; *New Statesman* 31/3/61, 524; *Observer* 26/3/61, 26; *Spectator* 11/3/61, 444; *Stage* 30/3/61, 13; *Times* 24/3/61, 18; *Tribune* 31/3/61, 11; *Variety* 29/3/61, 59. Comment: *Variety* said the production "is worthy, but occasionally over-reverent and even pompous"; Donald Sinden and Constance Cummings were "an excellent team." *Observer* found it "hard to understand how this poker-faced product of the academic imagination managed to earn such a thunderous chorus of approval in New York." *Spectator* disliked the play and discussed some differences in how the ending of the London production differed from that in New York. *Tribune* said the piece failed as poetry, as drama, was "intellectually contemptible," and Donald Sinden was a "lightweight." "A terrible gulf remains fixed between the essential bigness of the story and the coy *Our Town* manner, with its overtones of modern dress Sunday school theatricals" (*Guardian*). The first New York production (ANTA Playhouse 11/12/58) ran for 364 performances.

61.83 *A Dead Secret* (P, 3a) Rodney Ackland. INTIMATE 27/3/61. 1st perfd Royal Court, Liverpool, 22/4/57. Plot: French/2, Loney, 305. Comment: The play was based on the murder case involving Frederick Seddon (1870–1912) who was hanged for poisoning Eliza Barrow.

61.84 *Love from a Stranger* (P [3a]) Frank Vosper (fnd on Agatha Christie's story, "Philomel Cottage," 1924). RICHMOND 27/3/61. 1st perfd King's Glasgow, 25/4/35. Elizabeth Hart, Aubrey Woods, David Crosse, Rosalyn Langdon, Bettine Milne, Leslie Handford; Dir Raphael Jago; Dec John Piper. Plot: Best/36, 411, Bordman/4, 140, French/2, Hischak, Kabatchnik/2. Comment: The New York production (Erlanger 21/9/36) ran for 38

performances.

61.85 *The Voice of the Turtle* (P, 3a) John van Druten. WIMBLEDON 27/3/61.** Plot: Best/43, 104, Bordman, Bordman/4, 227, Bronner, Fletcher, Hischak, Hochman, Loney, 235, Salem. Comment: Peter Haddon Company.

61.86 *Sparrers Can't Sing* (C, 2a) Stephen Lewis. WYNDHAM'S 29/3/61.** Cast: *Stage* 6/4/61, 15; *WWT/14*. *Grannie Miggs* Amelia Bayntum; *Bridget Jug* Bettina Dickson; *Fred Jug* Bob Grant; *Jimmy* Teddy Green; *Nellie* Barbara Ferris; *Jack Budge* Brian Murphy; *Willie Dolly* Griffith Davies; *Lily Dolly* Fanny Carby; *Wilkie* Stephen Cato; *R. O. Man*, *Sid* Roy Kinnear; *Georgie Brimsdown* Sean Lynch; *Joe Parker* Norman Gunn; *Charlie Gooding* John Junkin; *Maggie Gooding* Elisabeth Orion. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir* Bronson Albery, Donald Albery; *Pres* Donald Albery, Theatre Workshop (Stratford) Ltd. *Dir* Joan Littlewood; *Sc dgn*, *Light* John Bury; *Mus*, *Mus dir* Ronnie Franklin; *Cost dgn* David Walker; *Gen mgr* Anne Jenkins; *Pd mgr*, *PR* Ian B. Albery; *Co. mgr* Kathleen Bidmead; *Dsm* Derek Toyne; *Asm* Barbara Sallis; *Press rep* Leslie Perrin; *Gen mgr* V. William Hunter; *Mgr* Richard O'Donoghue; *Bom* Elvira Auger Reviews: *Christian Science Monitor* 1/4/61, 10; *Illustrated London News* 15/4/61, 642; *New Statesman* 7/4/61, 558; *Spectator* 7/4/61, 480; *Sphere* 15/4/61, 101; *Stage* 6/4/61, 15; *Tatler* 12/4/61, 106–07; *Times* 20/3/61, 3, 30/3/61, 6. Comment: "Perhaps its final merit is its lack of pretension—it is unequivocally an entertainment" with an excellent cast (*Spectator*). "A dull backstreet excursion with a few extravagant ventures in moderately good music-hall comedy" (*Illustrated London News*).

61.87a *Barnstable* (P, 1a) James Saunders. TOWER, CANONBURY, 30/3/61.** Cast: TTC. Plot: Walford. Review: *Stage* 6/4/61, 15. Comment: "There is excellent characterisation and a deal of acid humour in the plot and script and Clyde Jones took advantage of every possibility with a restrained relish which was very satisfying, and there were out standing performances from Gillian Wilson as Helen, Gerald Tyrrell as her father and Philip Fasham as the vicar" (*Stage*).

61.87b *The Maids* (P, 1a) Jean Genet (trans Bernard Frechtman of *Les bonnes*, 1947). TOWER, CANONBURY, 30/3/61. Cast: TTC. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Reviews: *New Statesman* 28/4/61, 681; *Stage* 6/4/61, 15. Comment: The Tower was "now one of the most interesting theatres outside the West End" (*New Statesman*).

61.88 *Glory Be!* (Mus, 2a) Fergus Linehan (bk, lyr) and Aideen Kinlen (mus) and Paddy Murray (mus). THEATRE ROYAL, STRATFORD EAST, 3/4/61. 35 perf. 1st perfd Olympia, Dublin, 6/2/61. Cast: *Stage* 6/4/61, 17; *Variety* 19/4/61, 72; *WWT/14*. *Piper Best* Milo O'Shea; *Rodney*, *Mr. Michael Meeaw T.D.*, *English Tourist*, *Theobald Wolfe Tone Williams* Derry Power; *Bob O'Daub* Derek Young; *Marion*, *Lady of the Press*, *English Tourist's Wife*, *Miss Frances Mary Sturgeon* Barbara McCaughey; *Oisín*, *Dr. Robert Dyghsect*, *Guard* James Donnelly; *Student*, *Mr. Raphael Prior*, *News Vendor* Eamonn Brennan; *Tom Murphy* Gerry Sullivan; *Juliet*, *Miss Kimberley* Rosaleen MacMenamin; *Pat Frame*, *Patrick Mudley* Terry Brady; *Maureen Dyghsect* Patricia Cahill; *Canon McWorthy*, *Mr. Podge Bleating* Charles Mitchel; *Mrs. Dyghsect* Iris Lawler; *Charles Fitzsimmons O'Connor*, *Street Musician* David Kelly; *Damon O'Bray* Aiden Grennell; *Mrs. Ristead Shickley*, *Flower Seller* Lelia Doolan. *Pres* Envoy Productions; *Dir* Michael Garvey; *Dec* John Ryan; *Ch* Patricia Ryan. Reviews: *New Statesman* 7/4/61, 558; *Stage* 6/4/61, 17; *Times* 4/4/61, 5; *Tribune* 14/4/61, 11; *Variety* 19/4/61, 72. Comment: *New Statesman* thought the piece was disappointing as much of it was just "senseless singing"; however, it was worth seeing "the brilliant confidence of Milo O'Shea. He does more with his left eyebrow than other actors can do with arms and legs." *Stage* concurred. *Times* thought the piece's social protests might be more poignant in Dublin, but in London "all one can see is a mild, slight, Julian Sladey romantic musical."

61.89 *Go Back for Murder* (Thriller, 2a) Agatha Christie (adpt of her *Five Little Pigs*, 1942). WIMBLEDON 3/4/61.** John Hart Dyke, Gillian Cobbold, John Law, Douglas Malcolm, Rosaline Haddon, Tim Parkes, Daphne Riggs, Peter Whitbread, Diane Appleby. Plot: French/2. Comment: Peter Haddon Company.

61.90 *Goodnight, Mrs. Puffin* (C, 3a) Arthur Lovegrove. RICHMOND 3/4/61.* *Ethel Fordyce* Cicely Hullett; *Pamela Fordyce* Ann Taylor; *Nicholas Fordyce* Rodney Diak; *Annie Anita* Robinson; *Amelia Puffin* Irene Handl; *Henry Fordyce* Brian Oulton; *Stephen Parker* Kenneth Thornett; *Victor Parker* Brian Parker; *Roger Vincent* Edward Bishop. *Pres* Richmond Theatre Productions Ltd.; *Dir* Alexander Doré; *Sc dgn* John Piper. Plot: Loney. Reviews: *Stage* 6/4/61, 15; *Times* 4/4/61, 5. Comment: Irene Handl played "a clairvoyant who has seen in dreams what will happen to the family in Hampstead and comes to warn them accordingly," in this lightweight, Cowardesque drawing room comedy (*Times*).

61.91 *He Walked in Her Sleep* (F [3a]) Norman Cannon. STREATHAM HILL 3/4/61.** *Sir Andrew Tankerton*

Arthur Lane; *Jeffrey* John Bryans; *Charles* David Morton; *Marie* Sylva Langova; *Anne* Judith South; *Katy* Sadler. *Dir* Arthur Lane. Plot: Bordman/3, 382.

61.92 *Love on the Never-Never* (C, 3a) Max Reitmann. INTIMATE 3/4/61. 1st perfd Theatre Royal, Leeds, 19/9/55?

61.93 *One Over the Eight* (Revue, 2pt, 31sc) Peter Cook (sk) and Lance Mulcahy (mus) and John Law (lyr) and John Mortimer and Lionel Bart and N.F. Simpson and Steven Vinaver and Carl Davis and Stanley Daniels and John Bird. DUKE OF YORK'S 5/4/61.** 414 perf. Cast: *Stage* 13/4/61, 13; *Variety* 19/4/61, 72; *WWT/14*. Kenneth Williams, Irving Davies, Sheila O'Neill, Robin Hawdon, John Howard, Lance Percival, Lynda Baron, Toni Eden, Sheila Hancock. *Lic* E. W. Crossley Taylor; *Pres* Michael Codron; *Dgn* Tony Walton; *Light* Richard Pilbrow; *Dir*, *Ch* Paddy Stone; *Mus dir* Frank Horrox; *Sc bld* E. Babbage and Co.; *Sc* Alick Johnstone Ltd.; *Pq* Wig Creations; *Cost* Bermans; *Gen mgr* Richard Eastham; *Pd mgr* Jack Hanson; *Assist pd mgr* Eric Dunning; *Co. mgr* J. Scott Parkinson; *Sm* Harold Cuniffe, Sheila Ronald; *Asm* Keith Spencer; *Bal ms* Tanya Duray; *Wm* Eileen Sherwood. Plot: OTF/2. Reviews: *Birmingham Post* 6/4/61, 5; *Daily Herald* 6/4/61, 3; *Illustrated London News* 22/4/61, 680; *Observer* 9/4/61, 27; *Spectator* 14/4/61, 516; *Stage* 13/4/61, 13; *Times* 6/4/61, 8; *Variety* 19/4/61, 72. Comment: Although Kenneth Williams tries very hard he isn't given very good material to work with (*Birmingham Post*). "Exemplifies the atrophy of latter-day English revue," although Williams made much of the opportunities given him (*Observer*). However, *Spectator* thought there were some excellent sketches and sets. *Stage* thought well of the revue and declared Sheila Hancock was the real star.

61.94 *The Wakefield Mystery Plays* (18 of Wakefield Cycle) Martial Rose (ed). MERMAID 5/4/61. 78 perf. Cast: *Stage* 13/4/61, 15; *Variety* 19/4/61, 72; *WWT/14*. Martin Matthews, Anthony Gardner, Daniel Thorndike, Gloria Dolskie, John Woodvine, James Bolam, Norman Scace, Margaret Wolfit, Susan Engel, Dan Meaden, Clive Elliott, Sheila Conner, Sheila Reid, Richard Mayes, Joan Geary, Stuart Mutchison, Robert Prior-Pitt, Ronald Pember, Leonard Fenton, Rodney Burke, Wilfred Grove, Derek Ware, Edward de Souza, Matthew Vaughan. *Dir* Colin Ellis, Sally Miles; *Sc dgn* Bernard Miles; *Cost dgn* Audrey Cruddas; *Light* David Kaye; *Mus arr*, *Mus dir* Denis Stevens. Reviews: *Daily Herald* 6/4/61, 3; *Guardian* 4/4/61, 5, 6/4/61, 9; *Illustrated London News* 22/4/61, 680; *New Statesman* 14/4/61, 599; *Observer* 9/4/61, 27; *Spectator* 14/4/61, 515; *Sphere* 22/4/61, 137; *Stage* 30/3/61, 17, 13/4/61, 15; *Times* 6/4/61, 8; *Variety*

19/4/61, 72. Comment: "An inspired vaude show with God in it" (*Variety*). *Observer* noted the performance lasted three and a half hours and dubbed it "a medieval comic-strip of mankind's history." *Times* saw it more as "the crude directness to be expected from popular art." *Spectator* praised the excellent staging which had "an authentic mediaeval flavour." Queen Elizabeth attended the production informally in May (*Guardian* 19/5/61, 6).

61.95 *The Rehearsal* (C, 5a) Jean Anouilh (trans Pamela Hansford-Johnson and Kitty Black of *La répétition, ou l'amour puni*, 1950). GLOBE 6/4/61; trfd to QUEEN'S 29/5/61 trfd to GLOBE 17/7/61; trfd to APOLLO 11/12/61. 364 perf. 1st British perf this trans Theatre Royal, Bristol, 14/3/61. Cast: *Stage* 13/4/61, 13; *Theatricalia*; *Variety* 26/4/61, 204; *WWT/14*. *Footman* Andrew Kane/Jeffery Dench; *Monsieur Damiens* Lockwood West; *The Countess* Phyllis Calvert; *The Count* Robert Hardy; *Hortensia* Diana Churchill; *Hero* Alan Badel; *Villebosse* Jeremy Burnham; *Lucile* Maggie Smith/Jennifer Daniel. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Bernard Gordon; *Pres* Tennent Productions Ltd., Bristol Old Vic Co.; *Dir* John Hale; *Dgn* Jane Graham; *Light*, *Eng* Joe Davis; *Bm* Victor Weston; *Sm* Leonard Upton; *Dsm* Gwen Hill; *Asm* Petronella Byrnes; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* E. Hilton; *Sc bld* Bristol Old Vic Workshops, Hywell Price; *Sc* Jane Graham, Daphne Dare; *Pq* Wig Creations. Plot: Best/63, 55, Fletcher, French/2, Hischak, Hochman, Loney, Patterson, Salem. Reviews: *Christian Science Monitor* 8/4/61, 10; *Guardian* 7/4/61, 9; *Illustrated London News* 22/4/61, 680; *New Statesman* 14/4/61, 599; *Observer* 9/4/61, 27; *Spectator* 14/4/61, 515-16; *Sphere* 22/4/61, 126-27; *Stage* 13/4/61, 13, 14/12/61, 13; *Tatler* 19/4/61, 179; *Times* 7/4/61, 18, 30/5/61, 8, 12/12/61, 5; *Tribune* 14/4/61, 11; *Variety* 26/4/61, 204. Comment: Phyllis Calvert, Diana Churchill, Robert Hardy and Alan Badel gave "ravishing performances" (*Observer*). Anouilh's "theme is the old familiar one of Victorian melodrama, innocence stalked down. It differs from melodrama only in the last act, when innocence is raped, not rescued" (*New Statesman*). *Times* lauded the whole production. "With its distinguished cast, there is little doubt that it will be a hot attraction" (*Variety*). Alan Badel repeated his role in the first New York production (Royale 23/9/63) which ran for 110 performances.

61.96 *The Affluent Athenian* (P, 3a) Derek M. Hall. UNITY 7/4/61. 1st perf? Carolyn Moody, Robert James, Ian Robinson, David Tilley, Geoffrey Henry, Leon Beck, Mary Henry. *Dir* Phyllis Robin; *Set* Tony Carruthers; *Cost dgn* Olive Meaton. Reviews: *Stage* 13/4/61, 15; *Times* 8/4/61, 3. Comment: A satire on tycoons and "the destruction of human relations by materialism" (*Stage*).

Times said it was a promising play but, since it was a Unity play [i.e. left-wing], the satire failed because “most of the capitalists are painted in colours so garish that we cannot for long believe in them even as human beings.” *Times* misidentified the author as “David Hall.”

61.97 *The Shoemaker's Holiday* (Pleasant C of the Gentle Craft) Thomas Dekker. TOWER, CANONBURY, 7/4/61. 1st perfd 1/1/1599. Cast: TTC. Plot: Best/37, 409–10, French/2, Gassner, Hochman, Holz knecht, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Times* 11/4/61, 4. Comment: *Times* thought the company had not captured the style of the play which needed the skills of “a highly trained ensemble.”

61.98 *South* (P, 3a) Julien Green [trans Green of his *Sud*, 1953]. LYRIC, HAMMERSMITH, 7/4/61. 1st London perf this trans Arts 30/3/55 (private). Cast: *Stage* 13/4/61, 15; *Theatricalia*; *Variety* 10/5/61, 88; *WWT/14*. *Regina* Heather Sears; *Jan Wicziewsky* Denholm Elliott; *Mrs. Strong* Barbara Cavan; *Angelina* Jemma Hyde; *Edward Broderick* William Fox; *Jimmy* James Land; *Uncle John* Tommy Eytle; *Coloured Child* Randolph Mackenzie; *Mr. White* Charles Workman; *Eric MacClure* Robin Phillips; *Eliza* Nadia Cattouse; *Mrs. Priolleau* Bessie Love; *Miss Priolleau* Felicity Peel; *Barnabas* Ronald Etienne; *Jeremy* Clifton Jones. *L* Associated Theatre Seasons Ltd.; *Lic* J. Baxter Somerville; *Pres* Bob Swash, Kenneth Wag; *Dir* John Dexter; *Dgn* Disley Jones. Plot: Gassner, Gunn, Hochman. Reviews: *Guardian* 8/4/61, 5; *Illustrated London News* 22/4/61, 680; *New Statesman* 14/4/61, 598–99; *Stage* 13/4/61, 15; *Times* 8/4/61, 3; *Tribune* 14/4/61, 11; *Variety* 10/5/61, 88, 94. Comment: The first public performance in England; the censor had lifted an earlier ban imposed because of the homosexual theme. *Stage* noted that the topic of homosexuality was now dated; nevertheless, “Green’s approach is serious and he has a sense of tension, undercurrents, and the drama of gradual unfolding.” Denholm Elliott gave “a remarkably effective, restrained performance, beautifully spoken.” “The piece has an honesty and dark, brooding quality that hold the mind” (*Illustrated London News*). *New Statesman* declared it was an “excellent tragedy.” *Times* held similar views.

61.99 *Take a Life* (Melo) Sebastian Shaw (words) and Humphrey Searle (mus). MERMAID 9/4/61.* 1 perf. Cast: *Stage* 13/4/61, 15; *WWT/14*. *The Comedian's Tale* Ian Wallace; *The Landlady's Tale* Rose Hill; *The Detective's Tale* Sebastian Shaw; *Mother Joseph's Tale* Joan Cross; *The Girl's Tale* Olive McFarland. *Pres* Mermaid Theatre Trust, Ingpen and Williams Ltd.; *Mus dir* Keith Darlington. Reviews: *Stage* 13/4/61, 15; *Times* 10/4/61, 3. Comment: A Sunday evening performance. “A com-

elling piece of drama, written in a severely naturalistic style. Set in a theatrical lodging house, it investigates the reasons why the young girl, with apparently everything to live for, should end her life” (*Stage*). *Times* declared the piece “interesting, valuable and successful.”

61.100 *Dracula* (P) Hamilton Deane [and John L. Balderston] (adpt of Bram Stoker’s novel, 1897). HOVEN-DEN 10/4/61. 1st perfd Theatre Royal, Wimbledon, 9/3/25. *Count Dracula* Paul Stockman; *Renfield* Noel Tovey; *Housemaid* Moira Bradley; *Dr. Van Helsing* George Dare; Yvonne Fisher. *Dir* Paul Stockman; *Set* Philip Whichelo. Plot: Best/27, 422–23, Bordman/3, 328, French/2, Hischak, Kabatchnik/2, Shipley. Review: *Stage* 13/4/61, 17. Comment: *Stage* commended the production for revealing that the play was less dated than might be imagined. The first New York production (Fulton 5/10/27) ran for 261 performances.

61.101 *Mrs. Warren's Profession* (P [4a]) Bernard Shaw. RICHMOND 10/4/61; trfd to STREATHAM HILL 17/4/61. 1st perfd New Lyric Club 5/1/02 (private); 1st British public perf Prince of Wales, Birmingham, 27/7/25. *Vivie* Ann Sears; *Mrs. Warren* Beryl Andrews; *Mr. Praed* Walter Horsburgh; *Frank Gardner* Rodney Diak; *Sir George Crofts* Kenneth Thornett; *Rev. Samuel Gardner* Colin Rix. *Dir* Andrew Broughton; *Dec* John Piper. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Mplots, Patterson, Purdom, Shipley. Review: *Stage* 13/4/61, 16. Comment: *Stage* dubbed it an “impressive revival”; the play was not modernized. The first New York production (Garrick 23/10/05) ran for one performance.

61.102 *Roots* (P, 3a) Arnold Wesker. STREATHAM HILL 10/4/61; trfd to HIPPODROME, GOLDERS GREEN, 17/4/61.** Patricia Denys, Constance Fecher, Leonard Kingston, Maurice Jones, Mary Yeomans, Bernice Rassin, Donald Duncan, Martin Anderson, Noel Carey; *Dir* Andrew Broughton. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub.

61.103 *Roots* (P, 3a) Arnold Wesker. WIMBLEDON 10/4/61.** Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub. Comment: Peter Haddon Company.

61.104 *S for Scandal* (Thriller) John O’Hare. INTIMATE 10/4/61.**

61.105 *Were No Ladies* (All-male revue, 2a) Jack Gillam. 20th CENTURY 10/4/61. 1st perfd Grand, Bolton, 24/2/58. Jack Ferrari, Phil Starr, Terry Dennis, Freddie

Mack, Terry Durham, Les Kalman, Douglas Sweet, Ronnie Taylor, Mark Bradley, Craven Brothers, Wynette London Girls. *Pres* Starden Productions, Phil Starr, Terry Dennis; *Ch* Wynette; *Mus dir* Jack Ferrari; *Gen mgr* M. Sterne; *Sm* Tom Shawcross; *Cost* Maison Patrice.

61.106 *The Irregular Verb to Love* (C, 3a) Hugh Williams and Margaret Williams. CRITERION 11/4/61. 360 perf. 1st perfd Theatre Royal, Brighton, 27/2/61. Cast: *Stage* 13/4/61, 14; *Theatricalia*; *Variety* 10/5/61, 88; *WWT/14*. *Lucy Beckett* Diana Lambert; *Michael Vickers* Derek Nimmo; *Mrs. Couter* Gladys Taylor; *Andrew Rankin* John Standing; *Fedra* Amanda Reiss; *Hedda Rankin* Joan Greenwood; *Felix Rankin* Hugh Williams; *Rachel Stone* Hazel Terry; *Mr. Andrikos* George Zenios. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir* Bronson Albery, Donald Albery; *Gen mgr* V. William Hunter; *Mgr* A. F. Langridge; *Pres* Anna Deere Wiman, Jack Minter; *Dir* Jack Minster; *Dgn* Hutchinson Scott; *Bom* Ian Caldwell; *Sm* Grimmond Henderson; *Dsm* Nancy Seabrooke; *Asm* Sallie Cave; *Press rep* David Fairweather, Virginia Fairweather; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Plot*: Bordman/4, 389, French/2, Hischak, Loney, Salem. Reviews: *Birmingham Post* 15/4/61, 5; *Christian Science Monitor* 29/4/61, 10; *Daily Herald* 12/4/61, 3; *Guardian* 12/4/61, 7; *Illustrated London News* 29/4/61, 726; *Sphere* 29/4/61, 162–63; *Stage* 13/4/61, 14; *Times* 12/4/61, 6; *Variety* 10/5/61, 88. Comment: The comedy provided another starring role for Joan Greenwood after her success in the authors' *The Grass Is Greener* (*Guardian*). *Daily Herald* was disappointed and annoyed by the piece: "It contains most of the qualities that make intelligent theatregoer's teeth grind." However, *Birmingham Post* praised the play's "gaiety and urbane wit." The first New York production (Ethel Barrymore 18/9/63) ran for 115 performances.

61.107 *On the Brighter Side* (Revue, 2pt) James Gilbert (deviser). PHOENIX 12/4/61; trfd to COMEDY 15/8/61. 1st perfd Opera House, Manchester, 22/2/61. Cast: *Stage* 20/4/61, 13; *Variety* 26/4/61, 204; *WWT/14*. Stanley Baxter, Betty Marsden, David Kernan, Judy Carne, Bob Stevenson, Pip Hinton, Ronnie Barker, Una Stubbs, Greta Hamby, Victor Duret, Elisabeth Counsell, Amanda Barrie, Allan Barnes. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Peter Bridge, John Gale; *Dir* James Gilbert; *Dec* Clifford Hatts; *Cost dgn* Alan Pikford; *Ch* Alfred Rodrigues; *Light* Richard Pilbrow; *Mus arr* Dennis Wilson; *Mus dir* Colin Beaton; *Sm* Douglas Cornelissen; *Dsm* Kevin Manser; *Asm* Don Scheldrup, Elisabeth Counsell; *Press rep* George Fearon. *Plot*: OTF/2. Reviews: *Christian Science Monitor* 15/4/61, 4; *Guardian* 13/4/61, 9; *Stage* 20/4/61, 13; *Tatler* 26/4/61, 236; *Times* 13/4/61, 16; *Variety* 26/4/61, 204. Comment:

Variety thought the revue was lacking in shape, style, wit, and satire; nevertheless, it averred it would probably be moderately successful. *Guardian* noted the production was energetic, but the material "often shoddy and tasteless." "A successful but not particularly distinguished revue" (*Tatler*). *Times* calculated that ten of the fifty items in the revue hit their targets, which was "high enough by present-day standards for us to hail the revue as a success."

61.108 *The Tenth Man* (CD, 3a) Paddy Chayefsky. COMEDY 13/4/61. 132 perf. 1st perfd Walnut Street, Philadelphia, 12/10/59; 1st British perf Grand, Leeds, 13/3/61. Cast: *Stage* 20/4/61, 13; *Theatricalia*; *Times* 14/4/61, 20; *Variety* 19/4/61, 72; *WWT/14*. *The Cabalist* Cyril Shaps; *The Sexton* John Barrard; *Schlissel* David Kossoff; *Zitorsky* John Gabriel; *Alper* Martin Miller; *Foreman* Harold Goldblatt; *Evelyn Foreman* Valerie Gearon; *Arthur Landeau* David Knight; *Harris* Reginald Barratt; *The Rabbi* Paul Eddington; *The Elder Kessler* Jon Laurimore; *The Younger Kessler* John Tordoff; *The Policeman* Anthony Baird. *Lic* H. H. Wingate; *Pres* Michael Codron; *Dir* Donald McWhinnie; *Dgn* Brian Currah; *Light* Richard Pilbrow; *Sc bld* E. Babbage and Co.; *Sc* Harkers; *Ch, Mus arr* Tutte Lemkow; *Pq* Wig Creations. *Plot*: Bordman, Bordman/4, 365, Bronner, Fletcher, French/2, Hischak, Hochman, Loney, Mac-Nicholas, Matlaw, Patterson, Salem, Vinson. Reviews: *Christian Science Monitor* 15/4/61, 4; *Guardian* 15/4/61, 5; *Illustrated London News* 29/4/61, 726; *Observer* 16/4/61, 67; *Sphere* 29/4/61, 177; *Stage* 20/4/61, 13; *Times* 14/4/61, 20; *Tribune* 21/4/61, 11; *Variety* 19/4/61, 72. Comment: *Guardian* found this rewriting of *The Dybbuk* strong theatrically but thought audiences might have some difficulty with the religious and geographical elements. *Observer* declared "intellectually, the play is a shabby fraud ... Theatrically, however, as an exercise in speakable writing and bodily acting, the piece stands up superbly." "The ritual has its interest, but the anecdote itself is tedious and artificial, with a good deal of extraneous comic crosstalk" (*Illustrated London News*). The first New York production (Booth 5/11/59) ran for 623 performances.

61.109 *Serjeant Musgrave's Dance* (D, 3a) John Arden. QUESTORS 15/4/61. ** Cast: QTA. *Plot*: Bordman/4, 409, Demastes/2, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Mplots, Patterson, Shipley, Vinson.

61.110 *Green Room Rag*. VICTORIA PALACE 16/4/61. Reviews: *Stage* 20/4/61, 13; *Times* 17/4/61, 14. Comment: *Stage* noted that this fortieth anniversary of the Rag maintained the event's standards.

61.111 *The Anonymous Lover* (P [3a]) Vernon Sylvaine. RICHMOND 17/4/61. 1st perfd Arts, Cambridge, 3/2/47. June Shaw, Annabelle Lee, David Crosse, John Ronane. *Dir* James Belchamber, *Dec* John Piper. Comment: A play about a shrewish wife and a shy husband.

61.112 *Breakfast for One* (P, 3a) James Doran. ARTS 17/4/61. 1st perfd Belgrade, Coventry, 21/3/60 as *Nobody Here but Us Chickens*. Cast: *Stage* 20/4/61, 14; *Theatricalia*; *Times* 18/4/61, 16; *Variety* 10/5/61, 88; *WWT/14*. *Dan Roper* Jack Hedley; *Susan Roper* Jill Bennett; *Margaret Owen-Smith* Mary Hinton; *Pat Daly* Maurice Good; *Jill Ervine* Vivienne Drummond. *Pres* Oscar Lewenstein, Ronald Albery; *Set* Seamus Flannery; *Dir* Silvio Narizzano. Reviews: *Christian Science Monitor* 22/4/61, 6; *Guardian* 18/4/61, 9; *Observer* 23/4/61, 26; *Spectator* 28/4/61, 608; *Stage* 20/4/61, 14; *Times* 18/4/61, 16; *Variety* 10/5/61, 88. Comment: "A drama about the final stages of a broken marriage ... [but with] too many [distracting] ideas" (*Stage*). *Guardian* said at times the piece had "a good deal of superficial truth to life," but much "claptrap" as well. *Times* complained that the play had too many ideas and so the characters were unconvincing; the result was simply "a glib tale."

61.113 *Hot and Cold in All Rooms* (C, 3a) Max Reitman. WIMBLEDON 17/4/61.** Comment: Peter Haddon Company.

61.114 *I Met Murder* (Thriller) Stuart Ready. INTIMATE 17/4/61. 1st perfd Pier, Hastings, 9/1/61. Comment: The plot "concerned with the unexpected demise of an unpleasant elderly relative only tolerated in the home of a council finance official because of the extra income she brings" (*Stage* 19/1/61, 14).

61.115 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. OLD VIC 18/4/61.** Cast: *Stage* 20/4/61, 14; *Theatricalia*; *Times* 19/4/61, 8; *Variety* 10/5/61, 88; *WWT/14*. *Orsino* Michael Meacham; *Curio* Anthony Singleton; *Valentine* Vernon Dobtcheff; *Viola* Barbara Jefford; *A Sea Captain* Peter Ellis; *Sir Toby Belch* Joss Ackland; *Maria* Barbara Light-Hunt; *Sir Andrew Aguecheek* Stephen Moore; *Feste* Tom Courtenay; *Olivia* Ann Bell; *Malvolio* Alec McCowen; *Antonio* Brian Spink; *Sebastian* Edward Vaughan-Scott; *Fabian* Derek Smith; *Servant to Olivia* Sarah Long; *First Officer* David Lloyd Meredith; *A Priest* David Tudor-Jones; *Ladies, Musicians, Lords, Sailors* Jennie Goossens, Laura Graham, Laurence Asprey, Elric Hooper, William Hobbs, Thomas Kempinski, John McGee, Malcolm Reid. *Dir* Colin Graham; *Cost dgn*, *Dec* Alix Stone; *Mus* James Bernard. Reviews: *Christian Science Monitor* 22/4/61, 6; *Daily Mirror* 19/4/61, 18; *Guardian* 19/4/61, 9; *Illus-*

trated London News 29/4/61, 726; *Observer* 23/4/61, 26; *Stage* 20/4/61, 14; *Times* 19/4/61, 8; *Variety* 10/5/61, 88. Comment: Performed in eighteenth-century costume. *Guardian* thought that the play needed "more mature, considered acting and more inventive and resourceful production [by Colin Graham]." However, the reviewer liked the production and singled out the acting of Barbara Jeffords, Joss Ackland, and Alec McCowen. *Stage* thought that the melancholic element in the comedy had been overemphasized; *Times* agreed wholeheartedly.

61.116 *Altona* (D, 3a) Jean-Paul Sartre (trans Justin O'Brien of *Les sequestres d'Altona*, 1959). COURT 19/4/61; trfd to HIPPODROME, GOLDERS GREEN, 29/5/61; trfd to SAVILLE 5/6/61. 77 perf. 1st British perf. Cast: Findlater; *Stage* 27/4/61, 17; *Theatricalia*; *Times* 20/4/61, 8; *Variety* 26/4/61, 204; *WWT/14*. *Leni* Diane Cilento; *Johanna Claire* Bloom; *Werner* Nigel Stock; *The Father* Basil Sydney; *Franz von Gerlach*, *The S.S. Man* Kenneth Haigh; *The American Officer* Julian Glover; *The Woman* Dona Martyn; *Lieutenant Klages* Richard Butler; *Heinrich*, *Sergeant Major* Derek Newark. *Lic* Alfred Esdaile; *Pres* English Stage Co., Oscar Lewenstein; *Gen mgr* Pieter Rogers; *Dir* John Berry; *Dgn* Sean Kenny; *Assist dir* Miriam Brickman; *St dir* William Green; *Sm* Jocelyn Tawse; *Dsm* Juliet Alliston; *Wm* W. Scott-Stevens; *Eng* Eric Baker; *Carp* Donald Forrest; *Sc bld* J. Addison, S. Wilson; *Sc*, *Props* Ken Calder, Simon Holland, Jennifer Penell; *Bom* Albert Rouse; *Press rep* George Fearon; *PR* Frank Rainbow. Plot: Bordman/4, 407, Hochman, Matlaw, Patterson. Reviews: *Christian Science Monitor* 22/4/61, 6; *Daily Herald* 28/4/61, 2; *Guardian* 21/4/61, 9; *New Statesman* 28/4/61, 680–81; *Observer* 23/4/61, 26; *Spectator* 28/4/61, 608; *Sphere* 6/5/61, 217; *Stage* 27/4/61, 17; *Times* 20/4/61, 8, 6/6/61, 16; *Tribune* 5/5/61, 11; *Variety* 26/4/61, 204. Comment: English Stage Company. Even with cuts, the production ran over three hours. *Christian Science Monitor* "found the play not only exhausting, but boring; and not only boring, but repellent." *Spectator* thought "Sartre's best play" had not been served well by the actors. *Stage* said the play was overwritten, but praised Kenneth Haig's performance. *Daily Herald* found that even days after seeing the play it was unforgettable.

61.117 *Dark at the Top of the Stairs* (D, 3a) William Inge. HIPPODROME, GOLDERS GREEN, 24/4/61. 1st perfd Shubert, New Haven, Connecticut, 7/11/57; 1st British perf Pembroke, Croydon, 14/2/61. Cast: Renée Asherson. Alan White, Tucker McGuire. Therese Burton. Plot: Bronner, Bryer, Fletcher, Hischak, Hochman, Matlaw, Salem. Comment: The first New York production (*Music Box* 5/12/57) ran for 468 performances.

61.118 *Gigi* (C, 2a) Anita Loos (adpt of Colette's novel, 1943). INTIMATE 24/4/61. 1st perfd Walnut Street, Philadelphia, 8/11/51; 1st British perf Theatre Royal, Brighton, 9/4/56. Plot: Best/51, 230, Bordman/4, 303, Bronner, Fletcher, French, French/2, Hischak, Salem, Wheatley. Comment: The first New York production (Fulton 24/11/51) ran for 219 performances.

61.119 *The Green Pack* (P [3a]) Edgar Wallace. WIMBLEDON 24/4/61. 1st perfd Wyndham's 9/2/32. *Larry Deans* Tim Parkes; *Louis Creet* Arthur Lane; *Jacqueline* Carol Austin; *Mark Eliot* Gary Hope; *Tubby Stevens* Anthony Carrick; *Daphne Riggs*, John Bryans, John Inman. *Dir* Arthur Lane. Plot: Kabatchnik/2, 13. Comment: Peter Haddon Company. A murder mystery, set in Portuguese West Africa, involving a goldmine. A novel based on the play was published by Robert G. Curtis in 1933.

61.120 *Love by Appointment* (C) Anthony Whitby. RICHMOND 24/4/61. 1st perfd Arts, Salisbury, 18/7/60. Peter Whitbread, June Shaw, Cicely Hullett, William Gaunt, Betty Romaine, Pamela Vezey. *Dir* Raphael Jago; *Dec* John Piper. Comment: The comedy was based on "the possibilities of a marriage bureau run on highly modern lines with an electronic brain into which the compatibilities of applicants are fed and the answers come out pat in terms of applicants from the opposite sex" (*Stage* 21/7/60, 19).

61.121 *Progress to the Park* (CD, 3a) Alun Owen. STREATHAM HILL 24/4/61; trfd to SAVILLE 3/5/61.** Cast: *Stage* 11/5/61, 17; *Theatricalia*; *Times* 4/5/61, 16; *WWT/14*. *Kelly* Ken Jones; *Hannah* Malcolm Taylor; *Neville* Keith Smith; *Lesley* Robin Chapman; *Mr. Keegan* James McLoughlin; *Tim Keegan* Anthony Moore; *Terry*, *Newspaperman* Royston Hodges; *George Douglas* Jon Croft; *Terry Quinn* Maurice Podbrey; *Shay* John Quayle; *Billy MacQuade* Edmond Bennett; *Mr. Laughlin* Patrick Magee; *Carson McDerby* Patrick Dugan; *Teifion* Tom Bell; *Meme* Valerie Varnam; *Girl* Pat Armstrong; *Charlie Modryb* Norman Rossington; *Jamieson* Michael Coles; *Mag Keegan* Billie Whitelaw; *Bobby McLaughlin* Brian McDermott; *Mrs. Laughlin* Julia Jones; *Mrs. Keegan* Bee Duffell. *Pres* Harold Fielding, ABC Television; *Dgn* Timothy O'Brien; *Dir* William T. Kotcheff; *Light* John Wyckham; *Sc bld* Harold Fielding Workshops, Brunskill and Loveday; *Sc* Alick Johnstone Studios; *Pd mgr* Ray Gammon; *Carp* Jimmy Bailey, David Pearce; *Elect* Eric Delzenne; *Cost supervisor* Barbara Lane; *Co. mgr* Paul Erickson; *Dsm* Derek Gay; *Asm* Pat Armstrong; *Wm* Willow Davies; *Pm* Jack Davies; *Mgr* George Ivor; *Bom* R. F. Brown. Plot: Hochman, Vinson. Reviews: *Illustrated London News* 20/5/61, 856; *People* 7/5/61, 11;

Stage 11/5/61, 17; *Tatler* 17/5/71, 420; *Times* 4/5/61, 16. Comment: *Times* commended aspects of the play but felt that the leading character (Teifion) was "a projection of the author commenting all too intelligently on conversation which would run a more amusing course if it were left to speak for itself." "Whatever it may have been as a top TV play, comes over as a pointless picture of life on the Liverpool dockside, but smartly acted by a virile cast" (*People*). "Owen knows his Liverpool types; but, having introduced them, he finds little fresh for them to discuss, though to the end of the night he is always likely to shoot out an unexpected phrase. On this evidence he is a natural writer of dialogue who cannot find a frame for it" (*Illustrated London News*). "Owen is satisfied for the greater part of the evening to copy the technique of the documentary film" (*Tatler*).

61.122a *The Eccentric* (P, 1a) Dannie Abse. ARTS 30/4/61. 1 perf. 1st perfd Mountview Theatre Club, Hornsey, 13/2/61 (amat). Anthony Jacobs, David Killick. *Pres* Script-Finders Ltd., Norman Baker. *Dir* Anthony Jacobs. Plot: Bull/2. Review: *Stage* 4/5/61, 13. Comment: "Generally rather pointless. The production was saved by a full blooded performance by Anthony Jacobs as a Jewish tobacconist" (*Stage*).

61.122b *William Shakespeare's Conspiracy* (P, 2a) Norman Baker. ARTS 30/4/61.* 1 perf. *Shakespeare* Edward Phillips; Peter Anderson, John Frawley, Kenneth Gilbert. *Pres* as for 61.122a; *Dir* Victor Hughes. Review: *Stage* 4/5/61, 13. Comment: The plot "shows Shakespeare as a wholesale plunderer of other people's work," but the piece was boring (*Stage*).

61.123 *The Landing Place* (P) R. H. Ward. PHOENIX 30/4/61.* 1 perf. Cast: *Stage* 4/5/61, 13; *WWT/14*. *Lady Ennor* Heather Chasen; *Sir Nicholas Ennor* Raymond Huntley; *Mrs. Mills* Marian Spencer; *Miss Dropper* Gladys Boot; *Angel Mills*. *Dir* Edward Burnham; *Dec* Victor Friendly. Reviews: *Illustrated London News* 13/5/61, 812; *Stage* 4/5/61, 13; *Times* 1/5/61, 16. Comment. Repertory Players. While Ward "has established his characters, he has not got them into any credible plot: as we lose patience with what happens, ancient amours, illegitimacy, and so forth, we are inclined to forget what has been said" (*Illustrated London News*).

61.124 *The Gentleman Dancing-Master* (C) William Wycherley. HIPPODROME, GOLDERS GREEN, 1/5/61. 1st perfd Dorset Garden c. 8/1672. *Mrs. Caution* Athene Seyler; *James Formal* Valentine Dyall; *Mr. Gerrard* Alan MacNaughtan; *Hippolita* Hazel Penwarden. *Dir* James Gillhouley; *Mus* John Dalby. Plot: Hochman, Law, Shipley. Comment: The Pembroke, Croydon, production (see

Stage 20/4/61, 17).

61.125 *Power without Glory* (Thriller, 3a) Michael Clayton-Hutton. INTIMATE 1/5/61. 1st perfd New Lindsey 25/2/47. Plot: Best/47, 376, Bordman/4, 271, Hischak. Comment: The first New York production of this murder thriller (Booth 13/1/48) ran for 31 performances.

61.126 *Spider's Web* (P, 3a) Agatha Christie. WIMBLEDON 1/5/61. 1st perfd Theatre Royal, Nottingham, 27/9/54. Katy Sadler, John Hussey, John Hart Dyke, Diane Appleby, Douglas Malcolm, Janet Butler, Frederick Keen, Ivor Danvers, Kenneth Hendel. *Dir* John McKelvey. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub. Comment: Peter Haddon Company. This murder mystery was novelized by Charles Osborne in 2000.

61.127 *Twelfth Night; or, What You Will* (C) William Shakespeare. RICHMOND 1/5/61. ** *Orsino* Roger Bizley; *Curio* Richard Huggett; *Valentine* Michael Knowles; *Viola* Elizabeth Hart; *Sea Captain, Priest* Terence Greenidge; *Sir Toby Belch* Edmund Bailey; *Maria* Betty Berrell; *Sir Andrew Aguecheek* Roy Hudd; *Feste* Henry Woolf; *Fabian* Sidney Bromley; *Olivia* Diana Scougall; *Malvolio* Michael Atkinson; *Antonio* Gavin Hamilton; *Sebastian* John Murray Scott; *1st Soldier* John York. *Pres* Frederic Piffard; *Dir* Alexander Doré; *Dec* John Piper. Review: *Stage* 4/5/61, 17. Comment: “The acting is inclined to be subdued, with the exception of the comedy scenes, which benefit immensely from a first-rate portrayal of Malvolio by Michael Atkinson” (*Stage*).

61.128 *While the Sun Shines* (P [3a]) Terence Rattigan. STREATHAM HILL 1/5/61. 1st perfd Opera House, Manchester, 25/10/43. Peter Haddon, Rosaline Haddon, David Morton, Dennis Spencer, Simon Brent, Jasmine Dee, Newton Jones. *Dir* John McKelvey. Plot: Best/44, 384–85, Bordman/4, 239, Fletcher, French/2, Hischak, Loney, 236, Matlaw, Rusinko, 50–54. Comment: The first New York production (Lyceum 19/9/44) ran for 39 performances.

61.129 *Belle, or, The Ballad of Dr. Crippen* (Music-hall mus, 2a) Monty Norman (mus, lyr) and Wolf Mankowitz (bk; adpt of play by Beverley Cross). STRAND 4/5/61. 44 perf. 1st perfd King's, Southsea, 10/4/61. Cast: *Stage* 11/5/61, 17; *Variety* 17/5/61, 72; *WWT/14. Hawley Harvey Crippen* George Benson; *Cora-Bell Elmore* Rose Hill; *Ethel le Neve* Virginia Vernon; *George Lasher* Jerry Desmonde; *Jenny Pearl* Nicolette Roeg; *Mighty Mick* Davy Kaye; *Violet* Doreen Harris; *Rosemary* Susan Irvin; *Augustus* Barry Kent; *Theobald* Laurie Webb. *Dancers* Sheila Falconer, Pat Goh, Joy Hill, Isabelle Mileno,

Jenny Till, Bill Owen, John Walsh, Barrie Wilkinson; *Singers* Pat Carson. Jennifer Howard, Una Pearl, Ron Nash Davies, William Lawford, Gordon Willis. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Gen mgr* Peter Dalby; *Mgr* John Hollingshead; *Pres* Wolf Mankowitz, Bob Swash, Kenneth Wagg; *Dir* Val May; *Ch* Michael Charnley; *Sc dgn* Loudon Sainthill; *Cost dgn* Rosemary Carvill, Hilary Virgo, Loudon Sainthill; *Mus dir* Monty Norman; *Mus arr* Harry Robinson; *Cond* Arthur Tatler; *Sm* Richard N. Mills; *Dsm* Barry Busbridge, Peter Gardner; *Wm* Betty Tate; *Press rep* John Goss; *Cost L.* and H. Nathan, James Parker, A. Cohen (Theatrical Tailors) Ltd., Gordon Thompson; *Pq* Nathanwigs; *Sc bld* Associated Theatre Seasons Ltd.; *Sc* Associated Theatre Seasons Ltd., Edward Delaney, Key Studios Ltd. Plot: Gänzl, OTF. Reviews: *Birmingham Post* 5/5/61, 5; *New Statesman* 12/5/61, 761–62; *Stage* 11/5/61, 17; *Times* 5/5/61, 6; *Variety* 17/5/61, 72. Comment: “The drama of the story goes for nothing; the comedy is a muddle of inferior jokes and pantomime skits” (*Birmingham Post*). *New Statesman* found it an odd mixture of “sophistication and pastiche.” *Times* said the music hall concept was interesting, but the subject matter was inappropriate, especially since some people involved in the Crippen affair might be still living.

61.130 *The Father* (P) August Strindberg (anon trans of *Fadren*, 1887). TOWER, CANONBURY, 5/5/61. Cast: TTC. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Stage* 11/5/61, 19; *Times* 8/5/61, 16. Comment: George Coulouris played the lead and directed: he gave “a brilliant study of a man tormented by his spiritual isolation” (*Stage*). However, *Times* found that at times “the acting [of Coulouris] seems to get between the words and us.”

61.131 *The Departures* (P) Jacques Languirand (trans Albert Bermel of *Les grands départs*, 1958). COURT 7/5/61. 1 perf. 1st British perf thus. Cast: Findlater; *Stage* 11/5/61, 18; *WWT/14. Hector* Derek Godfrey; *Margot* Sheila Ballantine; *Albert* Jerome Willis; *Eulie* Diana Fairfax; *Sophie* Catherine Clouzot; *Grandfather* Roger Kemp. *Dir* John Blatchley. Reviews: *Observer* 14/5/61, 27; *Stage* 11/5/61, 18; *Times* 8/5/61, 16. Comment: English Stage Company. Produced without decor. The play was about a dysfunctional family which waits for the arrival of a moving van, but it never arrives. *Stage* wondered why the company was presenting yet another Ionesco-type play. However, *Observer* was more approving, but added “this dose of diluted Ionesco owed most of its power to the performance of Derek Godfrey”

61.132 *The Bargain* (C thriller, 3a) Michael Gilbert. HIPPODROME, GOLDERS GREEN, 8/5/61.** Comment: The West End production (61.15) on tour.

61.133 *Celebration* (C, 2a) Willis Hall and Keith Waterhouse. STREATHAM HILL 8/5/61; trfd to HIPPODROME, GOLDERS GREEN, 15/5/61. 1st perfd Playhouse, Nottingham, 20/2/61. Plot: Vinson, Weintraub. Comment: The pre-West End touring production (see item 61.173).

61.134 *Claudia* (RC) Rose Franken (based on Franken's *Claudia* novels). WIMBLEDON 8/5/61.** Plot: French/2, Hischak, Salem, Wheatley. Comment: Peter Haddon Company.

61.135 *The Geese Are Getting Fat* (C, 2a) Arthur Watkyn. INTIMATE 8/5/61.**

61.136 *This Is My Life* (P, 3a) Philip Weathers. RICHMOND 8/5/61.* Cast: *Stage* 11/5/61, 18. *Mrs. Wilding* Hazel Coppen; *Edith* Betty Romaine; *Rev. Edward Langley* John Law; *Laura Wilding* Margaretta Scott; *Roger Wilding* David Rose; *Det.-Sgt. Johns* Michael Madden; *Helen Baring* Rissa Cooper; *Doctor Franklyn* Geoffrey Rose. *Dir* Raphael Jago; *Dec* Dorning Hibbert. Reviews: *Stage* 11/5/61, 18; *Times* 9/5/61, 6. Comment: The mystery was about a widow, who has spent her widowhood doing good works, discovering that her dead husband was really murdered and, eighteen years later, she realizes she knows who the murderer is. *Times* praised Margaretta Scott as the widow, but faulted the play for failing to fulfill the audience's expectations in the final act.

61.137 *Beyond the Fringe* (Revue, 2pt) Alan Bennett and Peter Cook and Jonathan Miller and Dudley Moore (mus). FORTUNE 10/5/61. 1,184 perf. 1st perfd Lyceum, Edinburgh, 22/8/60. Cast: *Stage* 18/5/61, 9; *Variety* 24/5/61, 56; *WWT/14*. Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore; replaced during the run by Terence Brady, Joe Melia, Robin Ray, Bill Wallis. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Controller* Frederick G. Lloyd; *Mgr* Mrs. Frederick G. Lloyd; *Pres* William Donaldson, Donald Albery; *Dir* Eleanor Fazan; *Set, Light* John Wyckham; *Pd mgr* Ian Albery; *Co. mgr* Henry Thomas; *Sm* Alan Hall; *Press rep* John Bassett; *Bom* Betty Young; *Sc bld* E. Babbage and Co.; *Sc* Alick Johnstone. Plot: Bull/3, French/2, Hischak, Law, OTF/2, Salem, Vinson. Reviews: *Birmingham Daily Post* 11/5/61, 6; *Christian Science Monitor* 13/5/61, 10; *Daily Herald* 11/5/61, 4; *Illustrated London News* 27/5/61, 900; *New Statesman* 19/5/61, 803–04; *Observer* 14/5/61, 27; *Spectator* 19/5/61, 720, 722; *Stage* 18/5/61, 9; *Tatler* 31/5/61, 536; *Times* 11/5/61, 18; *Tribune* 19/5/61, 11;

Variety 24/5/61, 56. Comment: "The best evening of dead-pan satire and contempt I have seen for years" (*New Statesman*). "Warranted to make a cat laugh" (*Times*). The critical reception generally echoed these appraisals. The first New York production (John Golden 27/10/62) ran for 667 performances and included the original London cast/writers.

61.138 *Time and Yellow Roses* (P, 3a) Lesley Storm. ST. MARTIN'S 11/5/61. 52 perf. 1st perfd His Majesty's, Aberdeen, 20/3/61. Cast: *Stage* 18/5/61, 9; *Times* 12/5/61, 19; *Variety* 24/5/61, 56; *WWT/14*. *Nicole Rouarte* Patricia Healey; *Nurse Madge* Ryan; *Mrs. Curtis* Greta Wood; *Alfred* Robin Lloyd; *Grace Rouarte* Flora Robson; *James Curtis* Andrew Laurence; *Roger Balion* Keith Baxter; *Laurette Gerard* Margaret Christensen. *Pp* Willoughby de Broke Estates Co.; *Lic* Bertie Alexander Meyer, Associated-Rediffusion Theatrical Productions Ltd.; *Pres* Murray Macdonald, John Stevens Ltd.; *Dir* Murray Macdonald; *Dec* Alan Tagg; *Sc bld* Mara and Houghton; *Sc* Harkers Studios; *Pq* Wig Creations; *Sm* Owen Griffith; *Dsm* Wendy Noel; *Asm* Janet Michael; *Wm* Katherine Flanagan; *Press rep* David Fairweather, Virginia Fairweather; *Gen mgr* Laurence Atteridge. Reviews: *Christian Science Monitor* 13/5/61, 10; *Guardian* 12/5/61, 11; *Illustrated London News* 27/5/61, 900; *New Statesman* 26/5/61, 846–47; *Sphere* 27/5/61, 345; *Stage* 18/5/61, 9; *Times* 12/5/61, 19; *Variety* 24/5/61, 56. Comment: Flora Robson "in an essential drawing room comedy which pretends to intellectual importance beyond its station" (*Christian Science Monitor*). *Variety* found the dialogue plodding, the characters undeveloped, and the theme vague, a verdict repeated in *New Statesman* and others.

61.139 *Five Scenes with Music* (P) D. J. Goodwin. HOVENDEN 14/5/61. Cast: *Stage* 11/5/61, 18. James Bolam, Peter Ellis, Kenneth Loach, Tony Watkins, Ian Burford, Jill Gascoign, Sandra Hampton. *Dir* Kenneth Loach. Review: *Stage* 18/5/61, 16. Comment: Sunday Experimental Theatre Group. "The author was making an experiment to discover whether or not he could convey an adequate impression in his writing of short snatches of dialogue" (*Stage*).

61.140 *Project U. T. W.* (P) Clement Poole. INTERVAL 14/5/61.* Eugene Leahy, Ralph Broome, Joyce Carpenter, Valerie Stilwell, Jane Williams, Laurelle Streeter, H. Beaufoy Milton, Roger Williams, Brian Dean, John Moore, Tim Buckland, Tom Gallagher. *Dir* Roger Williams. Review: *Stage* 18/5/61, 10. Comment: The plot involved "an imaginary government project destined to enable humans to see over the high wall surrounding their world," but it was obscured by the numerous conflicting

styles the author employed (*Stage*).

61.141 *The Deep Blue Sea* (D, 3a) Terence Rattigan. WIMBLEDON 15/5/61. 1st perfd Theatre Royal, Brighton, 4/2/52. Peter Whitbread, John, Hussey, John Bryans, John Hart Dyke, Diane Appleby, Simon Brent, Joan Campbell. Plot: Best/52, 266–67, Bordman/4, 309–10, Demastes/1, Dorney, Fletcher, Hischak, Law, Loney, 276–77, Matlaw, Patterson, Rusinko, 79–84, Salem, Vinson. Comment: Peter Haddon Company. The first New York production (Morosco 5/11/52) ran for 132 performances.

61.142 *The Lady from the Sea* (D) Henrik Ibsen (adpt Ann Jellicoe of *Fruen fra havet*, 1889). STREATHAM HILL 15/5/61; trfd to HIPPODROME, GOLDERS GREEN, 22/5/61.** Plot: Bryan, French/2, Hochman, Matlaw, Patterson, Shipley. Comment: The Queen's Theatre production (61.71) on a post-West End tour.

61.143 *The Reluctant Debutante* (C, 2a) William Douglas Home. INTIMATE 15/5/61. 1st perfd Theatre Royal, Brighton, 16/5/55. Plot: Bordman/4, 338–39, Fletcher, French/2, Hischak, Loney, 294, Vinson, Weintraub. Comment: The first New York production (Henry Miller's 10/10/56) ran for 134 performances.

61.144 *The Tiger and the Horse* (D, 3a) Robert Bolt. RICHMOND 15/5/61.** Michael Atkinson, Vivienne Burgess, Elizabeth Hart, Michael Griffiths, Langton Jones, Carole Ward. *Dir* Robert Peake; *Dec* Dorning Hibbert. Plot: Loney, Vinson, Weintraub.

61.145 *Waiting for Godot* (D, 2a) Samuel Beckett. THEATRE ROYAL, STRATFORD EAST, 15/5/61.** Cast: *Times* 16/5/61, 1. *Estragon* Brian Phelan; *Vladimir* David Kelly; *Pozzo* Nigel Fitzgerald; *Lucky* Derek Young. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub. Reviews: *Guardian* 17/5/61, 7; *New Statesman* 19/5/61, 802; *Times* 16/5/61, 17. Comment: *Times* said it was a competent performance but not as funny as the 1955 Criterion production (Wearing 55.157).

61.146 *The Sound of Music* (Mus, 2a) Richard Rodgers (mus) and Oscar Hammerstein, II (lyr) and Howard Lindsay (bk; based on Maria von Trapp, *The Trapp Family Singers*, 1949) and Russel Crouse (bk). PALACE 18/5/61. 2,385 perf. 1st perfd Shubert, Boston, 2/11/59; 1st British perf. Cast: *Stage* 25/5/61, 13; *Theatricalia*; *Times* 19/5/61, 19; *Variety* 24/5/61, 56; *WWT/14*. *Maria Rainer* Jean Bayless/Sonia Rees; *Sister Berthe* Silvia Beamish; *Sister Margaretta* Olive Gilbert; *The Mother Abbess* Constance

Shacklock/Sonia Peters; *Sister Sophia* Lynn Kennington/Diana Dove/Pat McGarry/Kay Olive; *Captain Georg von Trapp* Roger Dann/ Donald Scott; *Franz the Butler* Jay Denyer/Trevor Richins; *Frau Schmidt* Diana Beaumont/Carolyn Gray; *Liesl* Barbara Brown/Susan Passmore; *Friedrich* John Coxall/Alan Shortland/David McAlister/Roger Tvrdy; *Louisa* Janet Ware/Beverley Haddon/Lesley Brocks/Melanie Parr/Linda Rusby/Susan Wigmore; *Kurt* John Bosch/Laurie Heath/John Eldridge/Derek Lamden/Garry Neilson; *Brigitta* Susan Whitnell/Sheila White/Gaynor Jones/Melanie Parr/Helen Worth; *Marta* Ann Dyer/Joy Measures/Julie Booth/Michelle Hayes/Trudie Moores; *Gretl* Melanie Parr/Eirwen Davies/Dorothy Earsdon/Sandra Kingston/Diane Robillard; *Rolf Gruber* Nicholas Bennett/Richard Loaring; *Elsa Schraeder* Eunice Gayson; *Ursula* Betty Wood; *Max Detweiler* Harold Kasket/John Blythe; *Herr Zeller* Peter Swanwick; *Baron Elberfeld* Jack Lorenzo/John Wynyard; *Postulant* Marilyn Dougan/Diane Cane/Veronica Page; *Admiral von Schreiber* Hilary Wontner/Trevor Richins/Nevil Whiting; *Neighbours of Captain von Trapp*, *Nuns*, *Novices*, *Postulants*, *Contestants in the Festival Concert* Patricia Brook-Greene, Irene Cole, May Cunningham, Marilyn Dougan, Marie Fidock, Elaine Howells, Patricia Kilgarriff, Joan Lilley, Marie Lorraine, Alison McGuire, Georgina Pearce, Sonia Peters, Patricia Ridgway, Tina Ruta, Lita Tovey, Betty Wood, Christina Wren. *Lic* Emile Littler; *Pres* Williamson Music Ltd.; *Dir* Jerome Whyte; *Dgn* Oliver Smith; *Cost dgn* Lucinda Ballard; *Orchestrations* Robert Russell Bennett; *Mus dir* Robert Lowe; *Choral arr* Trude Rittmann; *Ch* Joe Layton. Plot: Bordman, Bordman/5, 613–14, Fletcher, Gänzl, Kennedy, Law, Loney, OTF, Wilmeth. Reviews: *Birmingham Post* 19/5/61, 3; *Guardian* 20/5/61, 3; *Illustrated London News* 3/6/61, 944; *New Statesman* 26/5/61, 847; *Sphere* 20/5/61, 288–89; *Stage* 25/5/61, 13; *Tatler* 7/6/61, 593; *Times* 19/5/61, 19; *Variety* 24/5/61, 56. Comment: The musical “lugs in every tired old cliché of the world of Kitsch” (*New Statesman*). *Guardian* also noted the emphasis on sentimentality. “The surprising and welcome achievement of Rodgers and Hammerstein has been their ability to find freshness and charm inside the formulae” (*Sphere*). Its success, *Times* said, depended on the songs rather than the rather thin romantic story. *Variety* noted “the show drew a mixed, sometimes patronizing morning press. But it received a tumultuous first night welcome, and the \$168,000 in advance bookings points to a click run.” The first New York production (Lunt-Fontanne 16/11/59) ran for 1,443 performances.

61.147 *Three Posts on the Square* (P, 2a) Leo Heaps. ARTS 18/5/61.* Cast: *Stage* 25/5/61, 14; *Theatricalia*; *Variety* 24/5/61, 56; *WWT/14*. *General Villiers* Robert Eddison; *General Lederer* Ian Wallace; *Colonel Lessard*

Lee Fox; *Captain Roux* Michael Craig; *Lieut. Dulvene* Michael Spice; *Colonel Cantry* Alec Ross; *Blanc* Douglas Livingstone; *Claus* Roy Patrick; *Native Prisoner*, *Norbert (the Padre)* Ian Mullins; *Brill* David Burke; *Boule*, *Soldier* Ricky Felgate; *Soldier* Stewart Munro. Pres New Theatre Production Inc., Campbell Williams; Dir David Giles; Dgn Kenneth Mellor. Reviews: *Daily Herald* 19/5/61, 5; *Guardian* 20/5/61, 3; *Illustrated London News* 3/6/61, 944; *New Statesman* 26/5/61, 847; *Spectator* 26/5/61, 753, 755; *Stage* 25/5/61, 14; *Times* 19/5/61, 19; *Variety* 24/5/61, 56–57. Comment: The plot involved two soldiers in French Algeria being court-martialed for cowardice. “An obvious prentice work, much given to noise and repetition and inanities” (*Guardian*). The production was worthwhile only for the acting (in differing styles) of Michael Craig (in his stage debut) and Robert Eddison (*Times*).

61.148 *Let Yourself Go!* (Revue, 2pt) Robert Nesbitt. PALLADIUM 19/5/61.* 381 perf. Cast: *Variety* 7/6/61, 66; *WWT/14*. Harry Secombe, Roy Castle, Marion Ryan, The King Brothers, Eddie Calvert, Helene and Howard, Audrey Jeans, Jeremy Hawk, Ghezzi Brothers, The Barantons; *Dancers* Maureen Blaine, Pauline Chamberlain, Susan David, Sandra Fehr, Joyce Greenaway, Celia Hart, Pauline Hartwell, Natalie Hewlett, Gillian Hammond Fleury, Barbara Hooper, Pauline Long, Micky Merriman, Valerie Ost, Ann Roberts, Tina Scott, Angela Swift, Pauline Scott, Patricia Taylor, Jenny Walton, Angela Ward Angela Bracewell, Janet Mahoney, John Harmer, John Frost; *Bill Shepherd Singers* Llewellyn Williams, Bill Richards, Michael Mansie, David Redd, Andrew Snarski, Patrick Feeney; *Singers* Hugh Elton, John Richards, Elizabeth Mackenzie, Rita Cameron. Pp Moss Empires Ltd.; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Gen mgr* Harry Claff, David Wilmot; *St dir* Jack Matthews; *Press rep* John M. Neiman; *Pres* Leslie A. Macdonnell, Bernard Delfont; *Dir* Robert Nesbitt; *Ch* George Carden; *Cost dgn* R. St. John Roper; *Dec* Tod Kingman, Edward Delany; *Cond* Reg Cole; *Mus arr* Woolf Philips, Ronnie Hanmer, Ray Terry, Max Harris, Arthur Wilkinson, Ted Brennan. Plot: OTF/2. Reviews: *Stage* 25/5/61, 3; *Times* 20/5/61, 5; *Variety* 7/6/61, 66. Comment: *Stage* dubbed the revue a “straw hat travelogue.” “No strain on the brain, but moves fast and gaily, is colorfully staged and dressed and is, of its kind, an acceptable piece of escapism” (*Variety*). Unlike many “revues” at the Palladium (which are more like variety shows), this piece comes closer to being a proper revue (*Times*).

61.149 *The Bargain* (C thriller, 3a) Michael Gilbert. STREATHAM HILL 22/5/61.** Comment: The West End production (61.15) on tour.

61.150 *Half Seas Over* (C) Roy Plomley. RICHMOND 22/5/61. 1st perfd BBC TV 14/4/53; 1st stage version perfd “Q” 5/5/53. Anne Ridler, Oliver Milbourne, William Gaunt, Rory McDermot, Clive Russell, Carol Austin. Dir Robert Peake; Dec John Piper.

61.151 *Jane*. INTIMATE 22/5/61. Comment: This piece is listed in Bowden, 181; I have not be able to identify it.

61.152 *The Rotters* (Tale of a Disreputable Family, C 3a). H. F. Maltby. WIMBLEDON 22/5/61. 1st perfd Winter Garden, New Brighton, 10/7/16. *Councillor John Clugston* Arthur Lane; *Mrs. Clugston* Constance Keener; Jasmine Dee, Peter Whitbread, Diana Appleby, John Inman, Rosaline Haddon, Daphne Riggs. Dir Arthur Lane. Plot: Best/21, 549–50, Bordman/3, 179–80, Hishchak, Williams, 159–60. Review: *Stage* 25/5/61, 16. Comment: Peter Haddon Company. The revival “does much to illustrate how greatly public taste can change over less than fifty years” (*Stage*). The first New York production (39th Street 22/5/22) ran for 16 performances.

61.153 *A Penny for a Song* (FC, 2a) John Whiting. TOWER, CANONBURY, 26/5/61. 1st perfd Wimbledon 12/2/51. Cast: TTC. Plot: Demastes/2, Hochman, Law, Mplots, Shank, Weintraub. Review: *Stage* 1/6/61, 7. Comment: An “excellent production” (*Stage*).

61.154 *The Visions of Simone Machard* (P) Bertolt Brecht (based on Lion Feuchtwanger’s novel; trans Arnold Hinchcliffe of *Die Gesichte der Simone Machard*, 1957 [written 1941/43]) and Hanns Eisler (mus). UNITY 26/5/61. 1st British perf. *Simone Machard* Anna Kashden; *Angel* Donald Storer; Vanessa Harris, Louis Raynes, Laurence Davies, Harold Percy, Garry Sayer, King Lloyd, Ron Beyan, George Wood. Dir Heinz Bernard; Dec Tony Carruthers; *Mus dir* Jack Wellgarth; *Cond* Peter Racine. Plot: French/2, Hochman. Reviews: *Christian Science Monitor* 10/6/61, 10; *New Statesman* 9/6/61, 932–33; *Spectator* 23/6/61, 920; *Stage* 8/6/61, 15; *Times* 3/6/61, 4; *Tribune* 9/6/61, 11. Comment: *New Statesman* noted that the cast’s sincerity and enthusiasm allowed the play to come through clearly. “Well staged, well directed and well worth seeing” (*Tribune*); however, *Spectator* thought the production was “confused.” “If not a major work ... [it] is a splendidly effective piece of theatre, and the company seem inspired by it” (*Times*).

61.155 *The Triple Alliance* (P) J. A. Cuddon. COURT 28/5/61.* 1 perf. Cast: Findlater; *Stage* 1/6/61, 13; *WWT/14*. *Chopping* Derek Newark; *Priest* Richard Butler; *Sythes* Grahame McPherson; *Quilp* Robert Gillespie; *Miss Tarpin* Caroline Blakiston; *Mr. Thomas* Derek Smith; *Mrs. Thomas* Anna Wing; *Window Cleaner* Edwin

Finn. *Dir* Keith Johnstone. Reviews: *Observer* 4/6/61, 26; *Stage* 1/6/61, 13. Comment: English Stage Company. Produced without decor. The play was about “cruelty in a cripples’ home” (*Stage*). *Observer* thought that the piece sank “shapelessly into violence and hysteria.”

61.156 *Miss Mabel* (Thriller, 3a) R. C. Sherriff. WIMBLEDON 29/5/61. 1st perfd Theatre Royal, Brighton, 27/9/48. Plot: Demastes/1. Comment: Peter Haddon Company. Daphne Riggs played the title role in this murder thriller involving a kindly old lady.

61.157 *On the Avenue* (Revue) Arthur Macrae (et al). STREATHAM HILL 29/5/61; trfd to HIPPODROME, GOLDERS GREEN, 5/6/61; trfd to LYRIC, HAMMERSMITH, 16/6/61. 1st perfd Alexandra, Birmingham, 17/4/61. Plot: OTF/2. Comment: The pre-West End tour of the Globe production (61.190).

61.158 *Ten Little Niggers* (Thriller [3a]) Agatha Christie (adpt of her novel, 1939). RICHMOND 29/5/61. 1st perfd Wimbledon 20/9/43. William Gaunt, Michael Atkinson, Elizabeth Hart, Langton Jones, Beryl Andrews, Rory McDermot. *Dir* Robert Peake; *Dec* John Piper. Plot: Best/44, 365–66, Bordman/4, 237, Fletcher, Griffiths, Hischak, Kabatchnik/2, Salem, Wagoner, 122, Weintraub. Comment: The title of Christie’s murder mystery has been changed to *And Then There Were None*, and *Ten Little Indians* under which latter title it was produced in New York (Broadhurst 27/6/44) and ran for 426 performances.

61.159 *Unseen Among Us* (Murder mystery) Sutherland Scott. INTIMATE 29/5/61. 1st perfd Intimate 7/5/56. Comment: “An absorbing and well-written play about blackmail in a country town” (*Stage* 10/5/56, 10).

61.160 *The Blacks* (D, 1a) Jean Genet (trans Bernard Frechtman of *Les nègres*, 1959). COURT 30/5/61. 1st British perf. Cast: Findlater; *Stage* 1/6/61, 14; *Times* 31/5/61, 16; *Variety* 14/6/61, 56; *WWT/14*. *Mr. Edgar Alas Newport News* Neville Monroe; *Mr. Deodatus Village* Harry Baird; *Mr. Archibald Absalon Wellington* Rashidi Onikoyi; *Diouf Bloke Modisane*; *Miss Stephanie Virtue Secret-Rose* Felicia Okoli; *Miss Adelaide Bobo* Joan Hooley; *Miss Felicity Trollop Pardon* Brunetta Bernstein; *Mrs. Augustus Snow* Yolanda; *The Queen* Vida Deghanar; *The Judge* Neville Russell; *The Valet* Lloyd Reckord; *The Missionary* Rodney Douglas; *The Governor* Joseph Layode. *Lic* Alfred Esdaile; *Art dir* George Devine, Tony Richardson; *Assist art dir* John Blatchey; *Pres* English Stage Company, Oscar Lewenstein; *Dir* Roger Blin; *Dgn* André Acquart; *Assist dir* Christopher Frank, Piers Haggard; *Assist dgn* Etienne

Gallot; *Mus dir, Mus arr* Patrick Gowers; *Ch* Eleanor Fazan. Plot: Bordman/4, 375, French/2, Hochman, Law, Patterson, Matlaw, Salem, Shipley. Reviews: *Guardian* 1/6/61, 9; *New Statesman* 9/6/61, 928; *Observer* 4/6/61, 26; *Spectator* 9/6/61, 835, 837; *Stage* 1/6/61, 14; *Times* 31/5/61, 16; *Tribune* 9/6/61, 11; *Variety* 14/6/61, 56. Comment: English Stage Company. Performed by an all-black cast. *Tribune* gauged the play by the indifferent reaction of the audience. *Guardian* noted that the play “at once baffled and fascinated a willing first night audience,” and that half the cast “cannot speak as clearly as the other half.” *Spectator* discussed how the play was another version of *The Maids*. *Times* thought that, even with its flaws, the play was “theatrically arresting,” but even Roger Blin’s skilful direction could not render it to be “anything more than a dramatic curiosity.”

61.161 *City Rhythm* (Revue with mus) John Gunter (deviser, mus) and Lucille Baker (lyr). HOVENDEN 30/5/61.* Cast: *Stage* 1/6/61, 14. Regina Nurse, Tony Ben-Arzi, Hugh Ward, Carol Grant, Buddie Davis, Wendy Barker, Doreen Douglas. *Dir* John Gunter; *Ch* Tony Ben-Arzi. Review: *Stage* 1/6/61, 14. Comment: This “shop window” production for John Gunter’s talents suffered from casting problems (*Stage*).

61.162 *The Merchant of Venice* (C, 3a) William Shakespeare. OLD VIC 30/5/61.** Cast: *Stage* 1/6/61, 14; *Theatricalia*; *Times* 31/5/61, 16; *Variety* 14/6/61, 56; *WWT/14*. *Antonio* George Baker; *Salerio* Edward Vaughan-Scott; *Solanio* Michael Martin; *Bassanio* Michael Meacham; *Lorenzo* Elric Hooper; *Gratiano* John Stride; *Portia* Barbara Leigh-Hunt; *Nerissa* Rosemarie Dunham; *Balthasar* Laurence Asprey; *Shylock* Robert Harris; *Launcelot Gobbo* Job Stewart; *Old Gobbo* Gerald James; *Leonardo* William Hobbs; *Prince of Morocco* Hugh Manning; *Jessica* Sarah Long; *Prince of Arragon* Nicholas Meredith; *Stephano* John Harwood; *Tubal* George Howe; *Gaoler* Michael Graham Cox; *Duke of Venice* Brian Spink; *Servants, Masquers, Venetians, Attendants, Magnificoes* Linda Brandham, Victoria Watts, John Broster, Julian Curry, Peter Forest, Michael Pemberton, John Quentin, Malcolm Reid, Peter Rocca, Tim Wylton. *Dir* Peter Potter; *Dec* Felix Kelly; *Cost dgn* Rosemary Vercoe; *Mus, Mus dir* John Lambert; *Sc bld* E. Babbage and Co., Old Vic Workshops; *Cost* Andrew Storie, Victor Hackett, L. and H. Nathan; *Pq* Wig Creations; *Sm* James Verner, John Franklyn Robbins; *Dsm* Andrew Laird, Burt Lancaster, Peter Hodgson; *Asm* Ann Lee; *Carp* Kenneth Bonfield; *Elect* William A. Cousens; *Eng* W. A. Smith; *Wm* Antoinette Mara; *PR* Patrick Ide; *Hse mgr* Mignon Marshall; *Bom* Peter Hampson. Reviews: *Christian Science Monitor* 10/6/61, 10; *Observer* 4/6/61, 26; *Stage* 1/6/61, 14; *Times* 31/5/61, 16; *Variety*

14/6/61, 56. Comment: Performed in eighteenth-century costume. *Stage* said Robert Harris dominated the production which it did not much like. *Times* found parts of the production interesting, but overall it lacked “any consistent view of the play.”

61.163 *The Bird of Time* (D, 3a) Peter Mayne. SAVOY 31/5/61. 197 perf. 1st perfd Royal Court, Liverpool, 16/5/61. Cast: *Stage* 8/6/61, 13; *Times* 1/6/61, 6; *Variety* 14/6/61, 56; *WWT/14*. A *Flower Seller* Amal Boe; *Sam Basdeo* Panday; *Ali Basanta* Dass; *Rashid (his son)* Sama Swaminathan; *Wilfred Gantry*, *M.B.E.* Clive Morton; *Swain Alan* Alan Craig John Bown; *Mrs. Gantry (Bobby)* Gladys Cooper; *Maude Meakin* Molly Urquhart; *Mr. Sharma* Marne Maitland; *Mrs. Sharma* Attia Hosain; *An Orderly* Mohindar Patwalia; *Mrs. O'Neill* Diana Wynyard; *Shirley O'Neill* Jean Marsh. *Pres* Harold Fielding, Allan Davis Ltd.; *Dir* Allan Davis; *Dgn* Hutchinson Scott; *Light* Michael Northen. Plot: Loney. Reviews: *Birmingham Post* 1/6/61, 10; *Christian Science Monitor* 3/6/61, 12; *Daily Mirror* 2/6/61, 9; *Guardian* 1/6/61, 9; *Illustrated London News* 17/6/61, 1044; *Observer* 4/6/61, 26; *Stage* 8/6/61, 13; *Tatler* 14/6/61, 657; *Times* 1/6/61, 6; *Variety* 14/6/61, 56. Comment: “A leisurely piece about human conflict in present-day Kashmir [which] fails to generate the theatrical excitement the subject deserves” (*Variety*); similarly *Guardian*. *Christian Science Monitor* said the questions raised in the play needed to be answered seriously; instead, “to put them as a cardboard background to a magazine tale of twopence colored romance is inexcusable.” Similarly, *Times* said the piece was full of trivialities and lacked any significance.

61.164 *Dazzling Prospect* (FC, 2a) M. J. Farrell and John Perry. GLOBE 1/6/61. 1st perfd Olympia, Dublin, 24/4/61. Cast: *Stage* 8/6/61, 13; *Theatricalia*; *Times* 2/6/61, 22; *Variety* 7/6/61, 66; *WWT/14*. *Miss Bijou Furse* Margaret Rutherford; *Breda Phelan* Hazel Hughes; *Joan Byrne* Joyce Carey; *Wendy Sheedy* Peggy Marshall; *John Sheedy* Godfrey Quigley; *Michael Byrne* Richard Leech; *William Byrne* Brook Williams; *Martin Mahoney* Dermot Kelly; *Aroon Fox-Collier* Sarah Miles; *Liam Burke* John McDarby; *Dr. Quinlan* Michael Kent. *Pres* H. M. Tennent; *Dir* John Gielgud; *Dgn* Motley. Reviews: *Christian Science Monitor* 10/6/61, 10; *Guardian* 2/6/61, 11; *Illustrated London News* 17/6/61, 1044; *Observer* 4/6/61, 26; *Stage* 8/6/61, 13; *Tatler* 14/6/61, 657; *Times* 2/6/61, 22; *Variety* 7/6/61, 66. Comment: “The story, set in Ireland, deals casually with horse doping, mortgages, threatened foreclosure, and ... saving the family homestead” (*Variety*). A vehicle play for Rutherford which fails to provide her with appropriate opportunities (*Tatler*). *Times* was similarly disappointed.

61.165 *A Quiet Clap of Thunder* (P) Peter Philp. QUESTORS 3/6/61.* Cast: QTA. Reviews: *Middlesex County Times* 10/6/61, 17; *Stage* 8/6/61, 14. Comment: The play presented a modern view that there is no difference between good and evil.

61.166 *Race Against Time* (P, 3a) Robert Elgin. LYRIC 4/6/61.* 1 perf. Cast: *Stage* 8/6/61, 14; *WWT/14*. *George Brunswick* John Dearth; *Dorothy Stewart* Margaret Gordon; *Richard Stewart* John Barron; *Susan Stewart* Jane Asher; *Jane Miles* Hazel Peters; *Anthony Stewart* Derek Fowlds; *Du Vigneaud* John Crocker; *Strachan* Peter Zander; *Mercles* James Grout; *Elizabeth Stewart* Esther Rogers; *Leonard Miles* Anthony Woodruff. *Dir* Bryan Izzard; *Dec* Victor Friendly. Reviews: *Birmingham Post* 5/6/61, 3; *Illustrated London News* 17/6/61, 1044; *Stage* 8/6/61, 14; *Times* 5/6/61, 10. Comment: Repertory Players. The play dealt with the dangers of people holding liberal views in South Africa. “A curious attempt to acclimatize serious problems to the genteel world of drawing room comedy” (*Times*).

61.167 *The Courtyard* (P) Antony Brown. QUESTORS 5/6/61.* Cast: QTA. Reviews: *Middlesex County Times* 10/6/61, 17; *Stage* 8/6/61, 14. Comment: *Stage* did not know what the play meant.

61.168 *Fallen Angels* (C [3a]) Noël Coward. RICHMOND 5/6/61. 1st perfd Globe 21/4/25. Elizabeth Spriggs, Annabelle Lee, Michael Atkinson, Rory McDermot, Peter Whitbread. *Dir* Robert Peake; *Dec* John Piper. Plot: *Best/27*, 463, *Bordman/3*, 335, *Demastes/1*, *Fletcher*, *French/2*, *Hischak*, *Law*, *Levin*, 77–80, *Loney*, 134, *Mander/4*, *Salem*. Comment: The first New York production (49th Street 1/12/27) ran for 36 performances.

61.169 *The Girl Who Couldn't Quite* (DC [3a]) Leo Marks. WIMBLEDON 5/6/61. 1st perfd Wimbledon 11/8/47. Comment: Peter Haddon Company. The play was about a Cockney vagrant who improves a family including a backward daughter.

61.170 *Me and My Girl* (MC, 2a) L. Arthur Rose (bk, lyr) and Douglas Furber (bk, lyr) and Noel Gay (mus). INTIMATE 5/6/61. 1st perfd Theatre Royal, Nottingham, 5/10/37. Plot: *Bordman*, *Bordman/5*, 721, *Fletcher*, *French*, *French/2*, *Gänzl*, *Gänzl/3*, 469–72, *Green*, *Hischak*, *Kennedy*, *Shipley*. Comment: The first New York production (Marquis 1/8/86) ran for 1,420 performances.

61.171 *The Andersonville Trial* (D, 2a) Saul Levitt. MERMAID 6/6/61. 70 perf. 1st perfd CBS TV (USA) 27/6/57; 1st stage perf Shubert, New Haven, Connecticut, 9/12/59; 1st British perf. Cast: *Stage* 8/6/61, 14; *Times*

7/6/61, 17; *Variety* 21/6/61, 60; *WWT/14*. *General Lew Wallace* John Woodvine; *Lieutenant Nicholas Critchley*; *Court Clerk* Matthew Vauhan; *Lt.-Col. N. P. Chipman* William Sylvester; *Otis H. Baker* William Squire; *Captain Williams* Ronald Robinson; *Henry Wirz* Maurice Denham; *Lt.-Col. Chandler* Edward de Souza; *Louis Schade* Stephen Thorne; *Dr. John C. Bates* Paul Endersby; *Ambrose Spencer* Clive Elliott; *Dr. C. M. Ford* Peter M. Elrington; *James H. Davidson* Christopher Guinee; *Major D. Hosmer* Robert Henderson; *Jasper Culver* Cal McCord; *George W. Gray* Robert Reardon; *Union Soldiers* Wilfred Grove, Ryan Jelfs; *Court Reporter* Ron Welling; *Newspaper Men* Maurice Cowan, Spence Coulter; *General Mott* J. Grant Anderson; *General Thomas* Prior Pitt; *General Geary* Alan Darling; *General Fessenden* Richard Kessell. *Pres* Mermaid Theatre Trust, Darrid-Saidenberg-Hollywood; *Dir* Bernard Miles; *Dgn* Giles Fletcher; *Light* David Kaye. Plot: Bordman/4, 366, Hischak, Salem. Reviews: *Christian Science Monitor* 17/6/61, 4; *Guardian* 8/6/61, 9; *Illustrated London News* 17/6/61, 1044; *New Statesman* 23/6/61, 1018; *Spectator* 16/6/61, 882–83; *Stage* 8/6/61, 14; *Times* 7/6/61, 17; *Tribune* 16/6/61, 11; *Variety* 21/6/61, 60. Comment: *Spectator* thought the play was topical because it concerned the “dichotomy between our ideas of patriotic obedience and personal responsibility.” *Tribune* said the play might be imperfect but it was powerful. *Variety* commended all aspects of the production but said the Mermaid’s apron stage was unsuited to a courtroom drama. The first New York production (Henry Miller’s 29/12/59) ran for 179 performances.

61.172 *The South African* (P) T. R. Sharpe. QUESTORS 6/6/61.* Cast: QTA. Reviews: *Middlesex County Times* 10/6/61, 17; *Stage* 8/6/61, 14. Comment: “It deals squarely with the concept of apartheid, shakes it by the throat and leaves it standing revealed as the hollow sham it is,” but not a piece of theatre (*Stage*).

61.173 *Celebration* (C, 2a) Keith Waterhouse and Willis Hall. DUCHESS 7/6/61.** 93 perf. Cast: *Stage* 15/6/61, 13; *Theatricalia*; *Times* 8/6/61, 10; *Variety* 21/6/61, 60; *WWT/14*. *Edgar Lucas* James Cossins; *Rhoda Lucas* Gabrielle Hamilton; *Jack Lucas* Colin George; *Irene Howes* Virginia Stride; *Arthur Broadbent* Morgan Sheppard; *Bernard Fuller* Michael Williams; *Lilian Howes* Hilary Hardiman; *Alice Fuller* Gillian Martell; *Christine Lucas* Carole Mowlam; *Edna Fuller* Thelma Barlow; *Frank Broadbent* Jeremy Kemp; *Lionel Fuller* Antony Tuckey; *Margo Fuller* Rowena Cooper; *Stan Dyson* Donald Burton; *May Beckett* Colette O’Neil; *Sergeant-Major Tommy Lodge* Robert Lang. *Pres* Oscar Lewenstein, Donald Albery, Calabash Productions Ltd., Hunslet Productions Ltd.; *Dir* Val May; *Dec* Graham Barlow.

Plot: Vinson, Weintraub. Reviews: *Guardian* 8/6/61, 9; *Spectator* 23/6/61, 920; *Stage* 15/6/61, 13; *Times* 8/6/61, 10; *Tribune* 16/6/61, 11; *Variety* 21/6/61, 60. Comment: Nottingham Playhouse Company. *Guardian* found the depictions of northern family life uninteresting because they were repetitive and too literal. *Times* echoed that opinion, noting there was no plot and the piece consisted of photographs of the family. While *Variety* described the characters as “stock types,” it also thought “they are believable figures who talk and behave convincingly, and that’s the key to the success.”

61.174 *The Rough and Ready Lot* (P, 3a) Alun Owen. TOWER, CANONBURY, 9/6/61. 1st perfd on BBC Radio Third Programme 30/9/58; 1st stage perf Olympia, Dublin, 18/5/59. Cast: TTC. Review: *Times* 10/6/61, 5. Comment: Set in a Spanish-American Republic after the American Civil War, the play dealt with some mercenary soldiers facing a dilemma over whether to destroy a monastery. *Times* said the production was better than the original: “Where [the original] was measured, calculated and intellectual in its approach, this is taut, intuitive and impassioned.”

61.175 *The Breadwinner* (C [3a]) W. Somerset Maugham. RICHMOND 12/6/61. 1st perfd Devonshire Park, Eastbourne, 22/9/30. *Charles Battle* Michael Atkinson; *Joy Andrews*, *Elizabeth Spriggs*, *Rory McDermot*, *Peter Marden*, *Joanna Morris*. *Dir* Robert Peake; *Dec* John Piper. Plot: Best/31, 395, Bordman/4, 32, Hischak, Mander/5, Rogal, Salem. Review: *Stage* 15/6/61, 16. Comment: *Stage* said that performing the play in modern dress maintained the comedy’s relevancy. The first New York production (Booth 22/9/31) ran for 55 performances.

61.176 *Electra* (T) Sophocles (trans into modern Greek by [Ioannis] Gryparis). SCALA 12/6/61. 1st perfd 409? B.C. Cast: *Stage* 15/6/61, 14; *WWT/14*. *The Tutor* Ph. Taxiarchis; *Orestes* D. Veakis; *Electra* Aspasia Papatthanassiou; *Chrysothemis* N. Debonera; *Clytemnestra* Th. Kalliga; *Aegisthus* A. Xenakis; *Pylades* K. Georgoussopoulos; *Leading Women of the Chorus* M. Vassiliou, A. Kariofylli, E. Zerva, N. Debonera. *Dir* Dimitrios Rondiris; *Ch* Loukia; *Mus* K. Kydoniatis. Plot: French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Observer* 18/6/61, 27; *Stage* 15/6/61, 14; *Times* 13/6/61, 15. Comment: Piraikon Theatron. Performed without an interval. *Stage* highly recommended this production with “Aspasia Papatthanassiou giving a memorable performance in the title-role.” *Times* agreed.

61.177 *Murder at Midnight* (Thriller, 3a) Peter Hoar

(based on George Batson's play). WIMBLEDON 12/6/61. **Peter Henchie, Joy Wood, Jasmine Dee, Sylvia Langova, Simon Brent. Comment: Peter Haddon Company.

61.178 *One More for Dinner* (P, 3a) Kenneth Hendel. INTIMATE 12/6/61.* Cast: *Stage* 15/6/61, 14. *Martha Stuart* Margaret Gibson; *Penny Stuart* Judith Gibson; *Jill Stuart* Janet Butlin; *Alice Tylesley* Joan Lindsay; *Jeremy Bracewell* Anthony Shirvell; *John McInge* Kenneth Hendel; *Derek Anderson* Dudley Owen. *Pres* Frederick Marlow, G. M. Productions Ltd.; *Dir* Douglas Emery; *Dgn* Spencer Chapman. Review: *Stage* 15/6/61, 14. Comment: "It looks very much as though [Hendel] made it up as he went along, for it possesses little plot and no dramatic shape at all. He shows us the distracted, unhappy household of a recently widowed mother who must cope" with a variety of people and their problems (*Stage*).

61.179 *Tresper Revolution* (C) George Buchanan. ARTS 13/6/61.* 6 perf. Cast: *Stage* 15/6/61, 17; *Theatricalia*; *Times* 14/6/61, 15; *WWT/14*. *Mouse Robinson* Penelope Lee; *The Governor (Sir Philip Thicker)* Norman Scace; *Noel Banks* Douglas Storm; *Willo Kokubu* Christopher Carlos; *Amy Louba* Sheila Clarke; *Freddy Louba* Mark Heath; *Susanna Moon* Cleo Du Pont; *An African* Gibson Onwalu. *Dir* Ian Curteis; *Dec* Bernard Sarron. Reviews: *Guardian* 14/6/61, 7; *Illustrated London News* 24/6/61, 1082; *New Statesman* 23/6/61, 1018; *Observer* 18/6/61, 27; *Spectator* 23/6/61, 920; *Stage* 15/6/61, 17; *Times* 14/6/61, 15. Comment: The play was about a political experiment in an African colony and designed "to release the African genius for uninhibited happiness" (*Times*). *Observer* found this piece as ridiculous as Buchanan's *A Trip to the Castle* (see 60.167). However, *New Statesman*, presenting a minority opinion, defended it as "the work of a larky and incurably literary schoolboy."

61.180 *West Side Story* (Mus, 2a) Arthur Laurents (bk; based on conception by Jerome Robbins) and Stephen Sondheim (lyr) and Leonard Bernstein (mus). STREATHAM HILL 13/6/61; trfd to HIPPODROME, GOLDERS GREEN, 4/7/61. 1st perfd National, Washington, D.C., 19/8/57; 1st British perf Opera House, Manchester, 14/11/58. Plot: Bordman, Bordman/5, 604–6, Eisler, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, 304, OFT. Wilmeth. Comment: This was the production from Her Majesty's (58.317) which ended its run there on 10/6/61. The first New York production (Winter Garden 26/9/57) ran for 732 performances.

61.181 *The Bad Soldier Smith* (P, 2a) William Douglas Home. WESTMINSTER 14/6/61.* 22 perf. Cast: *Stage* 22/6/61, 16; *Times* 15/6/61, 18; *Variety* 28/6/61, 63;

WWT/14. *Captain Smith* Moray Watson; *Captain Morton* Peter Dyneley; *Captain Binfield* Peter Myers; *Major Grey* Rex Graham; *Major Thornton* Geoffrey Lumsden; *Lieutenant Struthers* John Gill; *Captain Shaw* John Horsley; *Colonel Saville* John Harvey; *Sergeant Locke* Arthur Lovegrove; *Lieutenant Roberts* Basil Moss; *Lieutenant Simmonds* Scot Finch; *Betty* Ellen McIntosh; *Sue* Suzanne Neve. *Lic* J. Kenneth Lindsay; *Pres*, *Dir* Jack Minster; *Dgn* Hutchinson Scott. Reviews: *Christian Science Monitor* 17/6/61, 4; *Daily Herald* 15/6/61, 4; *Guardian* 16/6/61, 9; *Illustrated London News* 1/7/61, 30; *New Statesman* 23/6/61, 1020–21; *Observer* 18/6/61, 27; *Spectator* 23/6/61, 917, 920; *Stage* 22/6/61, 16; *Tatler* 28/6/61, 774; *Times* 15/6/61, 18; *Variety* 28/6/61, 63–64. Comment: *Variety* pointed out the play was "a dramatization of the events that led to [Home's] conviction. In 1944, in war-torn France, he was cashiered to a year in jail for refusing to obey an order." "Basically a two-hour slice of officers' mess banter" (*Spectator*), a view shared by *New Statesman*.

61.182 *Bye Bye Birdie* (MC, 2a) Michael Stewart (bk) and Lee Adams (lyr) and Charles Strouse (mus). HER MAJESTY'S 15/6/61. 268 perf. 1st perfd Shubert, Philadelphia, 16/3/60; 1st British perf Opera House, Manchester, 25/5/61. Cast: *Stage* 22/6/61, 16; *Times* 16/6/61, 18; *Variety* 28/6/61, 63; *WWT/14*. *Albert Peterson* Peter Marshall; *Rose Grant* Chita Rivera; *Helen Ann* Chapman; *Nancy Linda* Bywaters; *Alice*, *Sad Girl* Alexandria Jelec; *Margie Ann* Sonya Petrie; *Penelope Ann* Ducie Hayes; *Deborah Sue* Paula Hendrix/Anne Kettle; *Suzie*, *Cheerleader* Judy Brown; *Linda Polly* Drewe; *Carol*, *Cheerleader* Juanita Lerena; *Martha Louise*, *Sad Girl* Mary Willis; *Harold* Tony Craine; *Karl* James Land; *Harvey* Nicholas Norman; *Henry* Vernon Morris; *Arthur* Peter Ardran; *Freddie* Bernard Sharpe; *Peyton* Brian Tucker; *Ursula Merkle* Elaine Millar; *Kim MacAfee* Sylvia Tysick; *Mrs. MacAfee* Mary Laura Wood; *Mr. MacAfee* Robert Nichols; *Teen Trio* Ann Chapman, Linda Bywaters, Sonya Petrie; *Mae Peterson* Angela Baddeley; *Reporters* Edward Bishop, Peter Saxby, Bernard Jamieson, Ken Robson; *Conrad Birdie* Marty Wilde; *Guitar Man* Michael Barker; *Conductor* Rudi Szigeti; *Mayor* Jack Maguire; *Mayor's Wife* Valerie Griffiths; *Hugo Peabody* Clive Endersby; *Randolph MacAfee* Kenneth Nash/Kaplan Kaye; *Mrs. Merkle* Helen Hurst; *Old Woman* Marie Smith; *Neighbours* Beatrice Tyler, Marie Smith, Bobby Scott Webber, Peter Saxby, Vincent Mansi, Eduardo Asquez, Gordon Faith; *Gloria Rasputin* Christine Child; *T.V. Stage Manager* Brian Tucker; *Charles F. Maude* Vincent Mansi; *Bar Customers* Peter Saxby, Bobby Scott Webber; *Dish Washer* Eduardo Asquez; *Shriners* John Birkett, Robert Harvey, Michael Hogan, Bernard Jamieson, Jack Maguire, Ken Robson,

Rudi Szigeti. *Lic* Prince Littler; *Gen mgr* Frederick Carter Bernard Gordon; *Pres* H. M. Tennent Ltd.; *Sc dgn* Robert Randolph; *Cost dgn* Miles White; *Light* Joe Davis; *Mus dir* Alyn Ainsworth; *Mus arr* Robert Ginzler; *Dir* Michael Stewart, Gower Champion; *Ch* Tony Mordente, Gower Champion; *Pd mgr, Co. mgr, Sm* Anthony Chardet; *Assist ch* John Coyle; *Cost* M. Berman Ltd; *Sc* Alick Johnstone Ltd; *Sc bld* Brunskill and Loveday; *Rep* Honor Blair; *Dsm* Nora Stapleton, Neville Thompson; *Asm* Jill Downs; *Pd mgr* Ian Dow; *Eng* Joe Davis; *Cost supervisor* Lily Taylor; *Press rep* Vivienne Byerley; *Mgr* Walter Clarke; *Bom* W. Millett. Plot: Bordman, Bordman/5, 616, Fletcher, Gänzl, Hischak, Kennedy, Loney, OTF. Reviews: *Christian Science Monitor* 17/6/61, 4; *Guardian* 17/6/61, 5; *Illustrated London News* 1/7/61, 30; *Observer* 18/6/61, 27; *Sphere* 24/6/61, 494–95; *Stage* 22/6/61, 16; *Tatler* 5/7/61, 35; *Times* 16/6/61, 18; *Variety* 28/6/61, 63. Comment: *Variety* said Chita Rivera was the highlight of this production. *Observer* enjoyed the production but pointed out that “the production has fallen off since it left Broadway.” “It is the gayest of flurries: for me much the best musical play Broadway has sent to us in years” (*Illustrated London News*). The first New York production (Martin Beck 14/4/60) ran for 607 performances.

61.183 *Empress with Teapot* (P) B. R. Whiting. COURT 18/6/61.* 1 perf. Cast: Findlater; *Stage* 22/6/61, 13; *WWT/14*. *Sam Titus* Bloke Modisane; *Sir Desmond* Sebastian Shaw; *Mr. Tickler* Gerald James; *Jean Wall* Jean Conroy; *Gerald* Gerry Jones; *Bill Turner* Derek Fowlds; *Gloria Churchill* Pamela Lane; *Lady Patricia* Nan Munro. *Dir* Nicholas Garland. Reviews: *Observer* 25/6/61, 22; *Stage* 22/6/61, 13; *Times* 19/6/61, 9. Comment: English Stage Society. Produced without decor. *Stage* indicated the theme was youth humouring old age until it is ready to take over. The play was set in a lodging house in West Kensington.

61.184 *Badger's Green* (C [3a]) R. C. Sherriff. WIMBLEDON 19/6/61. 1st perfd Prince of Wales 12/6/30. *Mr. Twigg* John Moore; *Major Forrester* John Bryans; *Mr. Butler* Arthur Lane; *Joan* Carol Austin; *Morgan* John Inman; *John Hussey*, Ivor Danvers, John McKelvey. *Dir* John McKelvey; *Set* Saxon Lucas. Plot: Bull/1, Demastes/1. Reviews: *Stage* 22/6/61, 13; *Times* 20/6/61, 16. Comment: Peter Haddon Company. The first performance of this revised version. The play was about the fate of a village and its development being settled by a cricket match. *Times* discussed the revisions which mostly improved the play, and noted the performances were “lively” and John McKelvey’s production was “efficiently smooth.”

61.185a *The Choepori* (T) Aeschylus. SCALA 19/6/61. 1st perfd 458 B.C. Plot: Gassner, Hochman. Reviews: *Observer* 25/6/61, 22; *Stage* 22/6/61, 13; *Times* 20/6/61, 16. Comment: Piraikon Theatron. The company for this double bill comprised Aspasia Papatthanassiou, D. Veakis, Th. Kalliga, A. Xenakis. *Dir* Dimitrios Rondiris; *Mus* K. Kydoniatis. “Inevitably [Aspasia] Papatthanassiou with her incandescent pallor and the vibrant intensity of her stage presence seizes our attention every moment she is on the scene” (*Times*).

61.185b *The Eumenides* (T) Aeschylus. SCALA 19/6/61. 1st perfd 458 B.C. Plot: Fletcher, Gassner, Hochman. Reviews: *Observer* 25/6/61, 22; *Stage* 22/6/61, 13; *Times* 20/6/61, 16. Comment: Piraikon Theatron.

61.186 *D'Oyly Carte Opera Company*. HIPPODROME, GOLDERS GREEN, 19/6/61. The two-week season consisted of the company’s the standard repertoire including *Yeomen of the Guard*, *Ruddigore*, *Patience*, *Trial by Jury*, and *HMS Pinafore*.

61.187 *Murder at Quay Cottage* (Thriller) Simon Amberley. RICHMOND 19/6/61. 1st perfd Summer Theatre, Frinton, 18/8/60. June Shaw, Michael Atkinson, Jane Trend, Peter Whitbread, Hazel Coppin, Rory McDermot. *Dir* Robert Peake; *Dec* John Piper. Comment: Set in a cottage on the East Anglian coast, this average thriller involved the murder of the proprietor of a local garage (see *Stage* 25/8/60, 14).

61.188 *Murder Delayed* (P) Duncan Greenwood. INTIMATE 19/6/61. 1st perfd Grand, Swansea, 17/4/61. Comment: The plot involved the reappearance of a wife (supposedly drowned eight years earlier) and her disruption of her husband’s second marriage (see *Stage* 20/4/61, 14).

61.189 *Hamlet* (T, 3a) William Shakespeare. STRAND 20/6/61. 1st perfd c. 1601. Cast: *Stage* 22/6/61, 16; *Theatricalia*; *Times* 21/6/61, 15; *Variety* 5/7/61, 56; *WWT/14*. *Francisco*, *Cornelius*, *Player King*, *Osric* Gilbert Vernon; *Barnardo*, *Guildestern*, *Second Gravedigger* Bernard Kilby; *Marcellus* Norman Henry; *Horatio* William Abney; *Ghost of Hamlet's Father*, *First Player* Robert Crewdson; *Polonius* Robert Eddison; *Laertes* Ronald Hines; *Hamlet* Jeremy Brett; *Claudius* Joseph O’Conor; *Gertrude* Helen Cherry; *Voltimand*, *Lord Rikki* Howson; *Ophelia* Linda Gardner; *Rosencrantz* John Church; *Player Queen* Jeanne Le Bars; *Lucianus*, *Fortinbras* Richard Easton; *Captain* Norman Henry; *Gentleman* David White; *First Gravedigger* Victor Madden; *Priest* Lionel Wheeler. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres* F. I. H.

Productions Ltd, Furness-Enterprises; *Dir* Frank Hauser; *Settings* Pauline Whitehouse. Reviews: *Christian Science Monitor* 24/6/61, 6; *Guardian* 22/6/61, 6; *Illustrated London News* 1/7/61, 30; *New Statesman* 30/6/61, 1058; *Observer* 25/6/61, 22; *Spectator* 30/6/61, 951, 953; *Stage* 22/6/61, 16; *Times* 21/6/61, 15; *Variety* 5/7/61, 56. Comment: Oxford Playhouse production. *New Statesman* saw Jeremy Brett's Hamlet as a "delinquent Dane." "Basically a simple straightforward repertory production" (*Guardian*). *Observer* noted the production included much of the text that was often cut; it ran three and a half hours. *Spectator* said Brett's Hamlet was "intelligent and straightforward ... he plays those qualities which a modern reader finds in Hamlet." "A no-nonsense, no-frills version" (*Variety*).

61.190 *On the Avenue* (Revue) Arthur Macrae (et al). GLOBE 21/6/61.** 14 perf. Cast: *Stage* 29/6/61, 13; *WWT/14*. Beryl Reid, Joan Heal, Marion Grimaldi, George Rose, Joanna Rigby, Richard Owens, Sean Kelly, Melody O'Brian, Terry Skelton, Anthony Selby, Michael Cole, Nan Kalo, Paula Edwards. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* H. M. Tennent Ltd.; *Dir* William Chappell; *Dgn* Peter Rice; *Mus dir* Burt Rhodes. Plot: OTF/2. Reviews: *Birmingham Post* 22/6/61, 12; *Christian Science Monitor* 24/6/61, 6; *Guardian* 22/6/61, 9; *Illustrated London News* 8/7/61, 66; *Observer* 25/6/61, 22; *Stage* 29/6/61, 13; *Times* 22/6/61, 17. Comment: An old-fashioned revue (*Observer*). Similarly, *Guardian* observed "people who gloated over *Beyond the Fringe* may find this new piece genteel and out of date." *Birmingham Post* said that it received a friendly reception on opening night largely due to Beryl Reid's performance.

61.191 *Whiten Your Fanlight* (Revue) Eric Paice (bk) and Jack Grossman (mus, lyr) and Alison Paice. PORTCULLIS 21/6/61.* Cast: *Stage* 29/6/61, 14. Pamela Manson, Susan Irvin, Dennis Wood, Mike Pratt, Trevor Maskell. *Pres* V. G. P. Promotions; *Dir* Bill Owen; *Art adviser* Enzo Apicella; *Mus dir* Tony Russell. Reviews: *Observer* 25/6/61, 22; *Stage* 29/6/61, 14; *Times* 22/6/61, 17. Comment: The revue included N. F. Simpson's sketch *One Blast and Have Done* (first performance?). *Observer* thought that, despite the attempt to follow in the footsteps of *Beyond the Fringe*, this revue demonstrated it was really just old-fashioned. "The material, however, and the attitude of mind inspiring the treatment, was so much of the type customarily offered by the younger set that it was difficult to be as amused as one would have liked to be and as was deserved by the talented cast" (*Stage*). Everything about this revue was "too old and too tired" (*Times*).

61.192 *The Lady's not for Burning* (C, 3a) Christopher

Fry. TOWER, CANONBURY, 23/6/61. 1st perfd Arts 10/3/48. Cast: TTC. Plot: Best/50, 324–25, Bordman/4, 293, Demastes/1, Dorney, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Comment: The first New York production (Royale 8/11/50) ran for 151 performances.

61.193a *Deathwatch* (D, 1a) Jean Genet (trans Bernard Frechtman of *Haute surveillance*, 1949). ARTS 25/6/61. 1st British perf this trans? Cast: *Stage* 29/6/61, 13; *WWT/14*. *Green Eyes* Jon Rollason; *Lefranc* Philip Locke; *Maurice* David Andrews; *Guard* Walter Hall. *Dir* Ronald Hayman; *Set* Judith Wood. Plot: French/2, Gunn, Hochman, Law, Matlaw, Patterson, Salem, Walford. Reviews: *New Statesman* 30/6/61, 1058; *Observer* 2/7/61, 22; *Stage* 29/6/61, 13; *Times* 26/6/61, 7. Comment: *New Statesman* called it "Genet's *Huis clos*" and praised the brilliant performances of Rollason and Andrews. *Times* said the play lacked "the obsessive quality" of *Les bonnes*.

61.193b *The Splits* (C, 1a) Georges Neveux (trans Edward Owen Marsh of *Le système deux*, 1955). ARTS 25/6/61. 1st British perf this trans? Cast: *Stage* 29/6/61, 13; *WWT/14*. *General Mingasson* Victor Lucas; *M. Tournus* Derek Smith; *Mme. Tournus* Bee Duffell; *Pauline Charlemagne* Christine Finn; *Doctor Roumagnac* Trevor Richins; *Henri Charlemagne* Joe Melia and Peter Fraser. *Dir* as for 61.193a; *Set* Sally Hulke. Reviews: *Stage* 29/6/61, 13; *Times* 26/6/61, 7. Comment: The play was "about Henri, a young man who suddenly finds he is two young men two but indivisible"; *Stage* admired the play's "suppleness and wit." "The situation allowed Mr. Joe Melia, the timid half, a virtuoso scene of mimic comedy" (*Times*).

61.194 *From Crime to Crime* (P) Philip Weathers (based on Noël Calef, *Ce bon vieux crime jamais parfait ou Le charme ne paie pas*). AMBASSADORS 25/6/61. 1 perf. 1st perfd Bexhill 6/2/56? Cast: *Stage* 29/6/61, 15; *WWT/14*. *Françoise* Joyce Carpenter; *Estelle Renault* Anne Godfrey; *Gilbert Roland* Michael Hawkins; *Jean Richard* Curnock; *Paul Brunard* Raymond Adamson; *Jacques* Desmond Jordan; *Georges Danton* Jeffrey Segal; *Michel* Douglas J. Nigh. *Dir* Philip Weathers. Reviews: *Stage* 29/6/61, 15; *Times* 26/6/61, 7. Comment: Repertory Players. *Stage* praised this excellent play about a French lawyer who refuses to accept defeat. However, *Times* said the play made "a poor impression."

61.195 *On Approval* (F, 3a) Frederick Lonsdale. WIMBLEDON 26/6/61. 1st perfd Stamford, Connecticut, 16/10/26; 1st British perf Opera House, Southport, 4/4/27. Joy Andrews, Carol Austin, Douglas Malcolm,

Anthony Dawes. *Dir* Ronald Marriott. Plot: Best/26, 404–5, Bordman/3, 300, Hischak, Fletcher, French/2, Loney, 141, Nicoll/2, 416–17, Salem. Comment: Peter Haddon Company. The first New York production (Gaiety 18/10/26) ran for 96 performances.

61.196 *Trial and Error* (C, 3a) Kenneth Horne. INTIMATE 26/6/61. 1st perfd Devonshire Park, Eastbourne, 27/7/53. Plot: Loney, 283. Comment: The comedy revolved around a woman and her choice of husbands, one of whom she was accused of murdering.

61.197 *The Kitchen* (P, 3sc) Arnold Wesker. COURT 27/6/61. 1st perfd Court 6/9/59. Cast: Findlater; *Stage* 29/6/61, 14; *Times* 28/6/61, 5; *Variety* 12/7/61, 62; *WWT/14*. *Mags* Tommy Eytley; *Max* Martin Boddey; *Bertha* Jessie Robbins; *1st Waitress* Jane Morrow; *2nd Waitress* Ida Goldapple; *Mangolis* Marcos Markou; *Paul* Harry Landis; *Raymondo* André Bolton; *3rd Waitress* Rita Tushingham; *Old Waitress* Alison Bayley; *Anne* Gladys Dawson; *4th Waitress* Jeanne Watts; *5th Waitress* Shirley Cameron; *6th Waitress* Sandra Caron; *Dimitrios* Dimitri Andrews; *7th Waitress* Tarn Bassett; *8th Waitress* Charlotte Selwyn; *Hans* Wolf Parr; *Monique* Mary Peach; *Alfredo* Reginald Green; *Michael* James Bolam; *Gaston* Andreas Markos; *Kevin* Brian Phelan; *Nick* Andreas Lysandrou; *Peter* Robert Stephens; *Frank* Ken Parry; *Chef* Arnold Yarrow; *Head Waiter* Charles Workman; *Marengo* Andreas Malandrinos; *Tramp* Patrick O'Connell. *Dir* John Dexter; *Dec* Jocelyn Herbert, Sally Jacobs. Plot: Bordman/4, 410, Demastes/2, Fletcher, French/2, Hochman, Mplots, Patterson, Vinson, Weintraub. Reviews: *Christian Science Monitor* 1/7/61, 6; *Illustrated London News* 8/7/61, 66; *New Statesman* 7/7/61, 24; *Observer* 2/7/61, 22; *Spectator* 7/7/61, 18–19; *Stage* 29/6/61, 14; *Tatler* 12/7/61, 88; *Times* 28/6/61, 5; *Tribune* 7/7/61, 11; *Variety* 12/7/61, 62. Comment: English Stage Company. “There are few living writers in English who can excel Arnold Wesker’s talent for peopling his stage with working people and allowing them to speak for themselves” (*Tribune*). *Variety* praised John Dexter’s “superb” staging and the acting. *Times* complained that Wesker’s “slice-of-life pictures” lacked a story which made them significant. The first New York production (81st Street 13/6/66) ran for 137 performances.

61.198 *They Might Be Giants* (P, 2a) James Goldman. THEATRE ROYAL, STRATFORD EAST, 28/6/61.* 35 perf. Cast: *Stage* 6/7/61, 13; *Theatricalia*; *Variety* 19/7/61, 56; *WWT/14*. *Blevins Playfair* Roy Kinnear; *Mr. Brown*, *TV MC* Glynn Edwards; *Henchman* Declan Mulholland; *Henchman*, *Winthrop* David Kelly; *Daisy Playfair* Elisabeth Orion; *Justin Playfair* Harry H. Corbett; *Dr. Mildred Watson* Avis Bunnage; *Superintendent Grutt*

Roy Godfrey; *Mr. Small*, *Studio Manager* Royston Tickner; *Miss Finch* Barbara Tickner; *Guard*, *Clyde* Barry Martin; *Masseuse* Peggyann Clifford; *Patrolman*, *Professor Baer*, *TV Director* John Junkin; *Patrolman*, *Wilbur Peabody* Brian Murphy; *Maud* Fanny Carby; *Teenage Boy* Derek Toyne; *Teenage Girl* Barbara Ferris; *Bear Trainer* Ken Jones; *Bear* George Eugeniou; *Willi* Clive Barker. *Pres* Theatre Workshop, Robert E. Griffith, Harold S. Prince; *Dir* Joan Littlewood; *Sc dgn* John Bury; *Cost dgn* Margaret Bury; *Mus*, *Sound* David Scase. Reviews: *Christian Science Monitor* 8/7/61, 4; *Guardian* 30/6/61, 10; *New Statesman* 14/7/61, 64; *Observer* 2/7/61, 22; *Stage* 6/7/61, 13; *Times* 29/6/61, 5; *Tribune* 7/7/61, 11; *Variety* 19/7/61, 56. Comment: Theatre Workshop. “A fantasy that pokes etiolated fun at the American way of life” (*Observer*). *Tribune* found Joan Littlewood’s “decision to direct the play even more inexplicable than the play itself.” Harold Hobson (*Christian Science Monitor*) averred that he seemed to be the only critic who had enjoyed this “spoof of the Sherlock Holmes legend.” “A sad and unworthy farewell to Joan Littlewood” (*New Statesman*). “A play, workable enough in itself, which is almost destroyed by a totally unsuitable production” (*Times*). The 1971 film version also proved to be unsuccessful.

61.199 *You Prove It* (C, 3a) Colin Morris. ST. MARTIN’S 28/6/61. 21 perf. 1st perfd Theatre Royal, Bath, 22/5/61. Cast: *Stage* 6/7/61, 13; *Theatricalia*; *Times* 29/6/61, 5; *Variety* 12/7/61, 62; *WWT/14*. *Det. Sgt. David Blake* Lawrence James; *Chief Inspector Smith* Peter Vaughan; *George Baker* Neil McCarthy; *Det. Con. John Charlton* Michael Beint; *Det. Con. Bert Walker* Alan Browning; *Det. Con. Syd Adams* Donald Tandy; *Eddie Stafford* Mark Eden; *Shrimp* Jack Rodney; *Det. Sgt. Tom Oliver* Ronald Shiner; *Fred Stafford* Bartlett Mullins; *Rosie Stafford* Thora Hird; *Councillor Clark* John Sharp. *Pp* Willoughby de Broke Estates Co.; *Lic* Bertie Alexander Meyer, Associated-Rediffusion Theatrical Productions Ltd.; *Chief executive* B. A. Meyer; *Pres* Peter Saunders; *Dir* Gilchrist Calder; *Dec* Anthony Holland; *Light* Michael Northen; *Sc bld* Brunskill and Loveday; *Sc* Harkers; *Gen mgr* Verity Hudson, Laurence Atteridge; *Sm* John de Lannoy; *Dsm* Haydn Davies; *Asm* Connie Merigold; *Wm* Lydia Junge; *Press rep* Torrington Douglas. Reviews: *Birmingham Post* 30/6/61, 5; *Christian Science Monitor* 1/7/61, 6; *Daily Mirror* 29/6/61, 7; *Guardian* 29/6/61, 9; *Illustrated London News* 15/7/61, 106; *Observer* 2/7/61, 22; *Stage* 6/7/61, 13; *Times* 29/6/61, 5; *Variety* 12/7/61, 62. Comment: This slight piece was about “a provincial detective who nearly loses his job when he digs too deeply into civic corruption” (*Observer*). “A tired little piece” (*Variety*). *Guardian* said this “wretched and feeble little play” could have been

better if Ronald Shiner had been surer of his lines. "An unusually shaky Shiner has to fight doggedly for laughs. Apart from Bartlett Mullins as a henpecked husband and Jack Rodney as a small-time 'villain,' the acting doesn't much help to avoid a disappointing evening" (*Daily Mirror*).

61.200 *The Corn Is Green* (C, 3a) Emyln Williams. INTIMATE 3/7/61. 1st perfd Opera House, Manchester, 15/8/38. Plot: Best/40, 94, Bordman/4, 196, Fletcher, Hischak, Hochman, Law, Loney, 213, Matlaw, Mplots, Patterson, Salem, Shank, Shipley. The first New York production (National 26/11/40) ran for 477 performances.

61.201 *The Drummer; or, The Haunted House* (C) Joseph Addison. HOVENDEN 3/7/61. 1st perfd Drury Lane 10/3/1716. Cast: *Stage* 6/7/61, 14. *John* Jim Fitzgerald; *Robin* Derek Lanyon; *Nell* Pamela Marwood; *Abigail* Leila Forde; *Mr. Fantome* Julian Fox; *Lady Truman* Yvonne Fisher; *Tom Tinsel* Kenneth Seeger; *Vellum* Beresford Williams; *Sir George Truman* David Sandford. *Dir* Valery Hovenden; *Dec* Ann Hudson, Philip Whichel, Murray Hoodless. Review: *Stage* 6/7/61, 14. Comment: "A comedy of a husband and father who pretends to have died in order to test his family" (Hochman). An effective revival (*Stage*).

61.202 *Intent to Murder* (Thriller [2a]) Leslie Sands. WIMBLEDON 3/7/61. 1st perfd Theatre Royal, Birmingham, 26/11/51; 1st London perf "Q" 11/12/51. *George* John Law; *Janet* Joy Wood; *Mr. Henderson* Douglas Malcolm; *Larry* Tim Parkes. Comment: Peter Haddon Company. "Nothing out of the ordinary... There is a lonely farmhouse; and, as at all lonely stage farmhouses, there is enough drink on the sideboard to float a battleship (for the villain, of course), plus a convenient bog for throwing bodies into... a corpse in the study. From this we move to dullness" (*Birmingham Daily Gazette* 27/11/51, 4).

61.203 *Port in a Storm* (C) Howard Arundel. STREATHAM HILL 3/7/61. 1st perfd Palace Court, Bournemouth, 8/5/61. Jessie Matthews, Ralph Lynn. Comment: The plot involved a peer who abandons his wife and goes back to his first love.

61.204 *Victor Borge* (One-man show). SAVILLE 4/7/61. 20 perf. Cast: *Variety* 12/7/61, 62; *WWT/14*. Reviews: *Daily Mirror* 5/7/61, 7; *Guardian* 5/7/61, 7; *Observer* 9/7/61, 23; *Stage* 6/7/61, 4; *Times* 5/7/61, 17; *Variety* 12/7/61, 62. Comment: *Times* was bored by Borge; the audience wasn't. "As usual, his wry, witty humour and his excursions at the piano, make this one of the gayest evenings of cultured comedy on view" (*Daily Mirror*).

61.205 *Oh Dad, Poor Dad, Mama's Hung You in the Closet, and I'm Feelin' Sad: A Pseudoclassical Tragifarce in a Bastard French Tradition* (C, 2a) Arthur Kopit. LYRIC, HAMMERSMITH, 5/7/61. 14 perf. 1st perfd Harvard University, Cambridge, Massachusetts, 7/1/60; 1st British perf. Cast: *Stage* 13/7/61, 13; *Times* 6/7/61, 19; *Variety* 12/7/61, 62; *WWT/14*. *Bellboy* Lieutenant Brian Gilmar; *Bellboys* Larry Dann, Lee Graham, Gilbert Wynne, David Bailie, Noel Tovey, Steven Berkoff; *Madame Rosepettle* Stella Adler; *Jonathan Rosepettle* Andrew Ray; *Rosalie* Susan Burnet; *Commodore Rose-above* Ferdy Mayne. *Pres* H. M. Tennent, Roger Stevens, Eliot Hyman; *Dir* Frank Corsaro; *Sc dgn* Oliver Smith; *Cost dgn* Desmond Heeley; *Ch* Lee Becker; *Mus* Bernardo Segall; *Light* Joe Davis, Plot: Best/61, 202, Bordman, Bordman/4, 381, Bronner, Bryer, French/2, Griffiths, Hischak, MacNicholas, Matlaw, 435, Salem, Vinson, Wilmeth. Reviews: *Guardian* 6/7/61, 6; *Illustrated London News* 22/7/61, 144; *New Statesman* 14/7/61, 64; *Observer* 9/7/61, 23; *Spectator* 14/7/61, 60-61; *Stage* 13/7/61, 13; *Times* 6/7/61, 19; *Tribune* 14/7/61, 11; *Variety* 12/7/61, 62. Comment: "Presumably a satire on such playwrights as Ionesco, but it isn't skilful or clearly enough defined to click" (*Variety*). The production failed to find its legs until the latter portions of the play (*Guardian*), but *New Statesman* called it "superb." *Stage* found the piece "very funny" but criticized aspects of the production. The first New York production (Phoenix 26/2/62) ran for 454 performances.

61.206 *Look! No Eyebrows!* (Revue) David Thompson (deviser) and Don Goffin (deviser) and Nick Tyrrell Evans (mus) and Geoff Strachan and Clyde Jones and Michael Smith and Brendon Garry and Peter Myers. TOWER, CANONBURY, 7/7/61.* Cast: TTC. Reviews: *Stage* 13/7/61, 13; *Times* 8/7/61, 4. Comment: *Stage* said much of the subject matter was familiar and individual items tended to be too long. However, *Times* found the revue beguiling and funny even if it was "an old-style ragbag type of show." Also performed at the Pollock Memorial Hall as part of the Edinburgh Festival Fringe, 1/9/61 (TTC).

61.207 *The Kreutzer Sonata* (Ent, 2a) Roderick Lovell and Hannah Watt (adpt of Leo Tolstoy's story, 1889; trans Aylmer Maude). ARTS 10/7/61. 1st perf this adpt Pike, Dublin, 11/9/60. Cast: *Variety* 26/7/61, 64; *WWT/14*. Roderick Lovell, Hannah Watt. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Gen mgr* Bernard Gillman; *Dir*, *Light* Louis Lentin; *Sm* June Wooldridge; *Cost* M. Berman Ltd.; *Pq* Wig Creations; *Bom* Marion Pullem. Reviews: *Birmingham Post* 12/7/61, 5; *Guardian* 11/7/61, 7; *Illustrated London News* 29/7/61, 186; *Observer* 16/7/61, 22; *Stage* 13/7/61,

13; *Times* 11/7/61, 13; *Variety* 26/7/61, 64. Comment: "A curious two-character show, partly acted, partly narrated, boiling down to a lengthy lecture on love and its attendant dangers" (*Variety*). Neither the narration by Roderick Lovell and Hannah Watt "nor their acting (it is often hard to say where one takes over from the other) is sensitive enough" (*Times*).

61.208 *On Approval* (F, 3a) Frederick Lonsdale. STREATHAM HILL 10/7/61.** *Richard Halton* Ronald Ward; *Duke of Bristol* Anthony Dawes; *Mrs. Maria Wislack* Joy Andrews; *Helen Hayle* Carol Austin. *Dir* Ronald Marriott. Plot: Best/26, 404–5, Bordman/3, 300, Hirschak, Fletcher, French/2, Loney, 141, Nicoll/2, 416–17, Salem.

61.209 *Sailor Beware!* (C, 3a) Philip King and Falkland L. Cary. WIMBLEDON 10/7/61.** *Emma Hornett* Nada Beall; *Henry Hornett* Arthur Lane; *Albert Tufnell*, A.B. Ivor Danvers; *Carnoustie Blight*, A.B. John Inman; *Shirley Hornett* Rosemary Beattie; *Daphne Pink* Elizabeth Chambers; John Bryans, Constance Fecher, Joan Campbell. *Dir* Arthur Lane. Plot: Fletcher, French/2, Loney, 294. Comment: Peter Haddon Company.

61.210 *The Seven Year Itch* (RC, 3a) George Axelrod. RICHMOND 10/7/61. 1st perfd New Parsons, Hartford, Connecticut, 30/10/52; 1st British perf Theatre Royal, Brighton, 13/4/53. Michael Blakemore, Pamela Barrie, Peter Whitbread, Anne Brooks, Anthea Wyndham, Alfred Hoffman, Sandra Alfred. *Dir* Robert Peake; *Dec* John Piper. Plot: Best/52, 270–71, Bordman, Bordman/4, 310, Bronner, Bryer, Fletcher, French, Hirschak, Loney, 276, Salem, Vinson. Comment: The first New York production (Fulton 20/11/52) ran for 1,141 performances.

61.211 *Becket or the Honour of God* (T, 4a) Jean Anouilh (trans Lucienne Hill of *Becket, ou l'honneur de Dieu*, 1959) and Ian Hamilton (mus). ALDWYCH 11/7/61; trfd to GLOBE 13/11/61. 1st British perf. Cast: RSCA; *Stage* 13/7/61, 14; *Theatricalia*; *Times* 12/7/61, 5; *Variety* 26/7/61, 64; *WWT*/14. *King Henry of England* Christopher Plummer; *Thomas Becket* Eric Porter; *Archbishop of Canterbury* Donald Layne-Smith; *Bishop of Oxford*, *French Priest* P. G. Stephens; *Bishop of York* Peter Russell; *Gilbert Folliot (Bishop of London)* Peter Jeffrey; *Saxon Father*, *Second Monk*, *Sentry* Alan Downer; *Saxon Girl* Jeanne Hepple; *Saxon Son*, *Etienne*, *Young Sentry* Barry MacGregor; *First Baron*, *Cardinal* George Murrell; *Second Baron* Clive Swift; *Third Baron*, *First Monk* Edward Argent; *Fourth Baron*, *Pope* Roy Dotrice; *Gwendolen* Diana Rigg; *French Girl* Marian Diamond; *First Soldier*, *Officer* Geoffrey Stavert; *Little Monk* Ian Holm; *Provost Marshall*, *Page* Philip Voss; *Second Soldier* Stuart Hoyle; Terence Greenidge; *Servant to Becket*, *First*

French Baron William Austin, *Servant to Becket*, *Second French Baron* Ian Cullen; *Queen Mother* Gwen Ffrangcon-Davies; *Young Queen* Yvonne Bonnamy; *Prince*, *French Choir Boy* Barrie Davies; *Prince* Dane Howell; *King Louis of France* Patrick Wymark; *Arundel* James Keen. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Peter Hall; *Sc dgn*, *Cost dgn* Leslie Hurry; *Mus* Iain Hamilton; *Mus dir* Brian Priestman; *Ch* Pauline Grant; *Mus adviser* Raymond Leppard; *Light* John Wyckham; *Script adviser* John Holmstrom. Plot: Best/60, 91, Fletcher, French/2, Hirschak, Hochman, Loney, Matlaw, Patterson, Salem. Reviews: *Christian Science Monitor* 22/7/61, 4; *Illustrated London News* 22/7/61, 144; *New Statesman* 14/7/61, 64; *Observer* 16/7/61, 22; *Spectator* 21/7/61, 92–93; *Sphere* 22/7/61, 126–27; *Stage* 13/7/61, 14; *Tatler* 26/7/61, 183; *Times* 12/7/61, 5; *Tribune* 21/7/61, 11; *Variety* 26/7/61, 64. Comment: Royal Shakespeare Company. RSCA also lists numerous cast changes. "[Eric] Porter is the best actor in the Royal Shakespeare Theatre Company; again his dignity, subtlety, repose and intellectual vigour rule the stage" (*Illustrated London News*). *Spectator* attempted to answer its self-posed question: "So if the play has neither historical nor modern relevance, what remains?" *Tribune*, while praising the play as a "richly funny and exciting dramatic comedy," regretted Anouilh had avoided writing a more significant work about the real clash between Henry and Becket. "As a work of dramatic impact, vision, intellect and character worthy of its great protagonists and its great conflicts, *Becket* is just about right for the instruction and amusement, in theatrical terms, of the more enquiring type of school boy" (*Stage*). The first New York production (St. James 5/10/60) ran for 193 performances.

61.212 *The Bargain* (C thriller, 3a) Michael Gilbert. RICHMOND 17/7/61.** John Law, James Belchamber, Delia Corrie, Philip Anthony, Gordon Daisley, and Betty Romaine. *Dir* Robert Peake; *Dec* John Piper.

61.213 *The Hollow* (Thriller, 3a) Agatha Christie (adpt of her novel, 1946). WIMBLEDON 17/7/61. 1st perfd Arts, Cambridge, 5/2/51. *Lady Angkatell* Daphne Riggs; *Sir Henry Angkatell* Douglas Malcolm; *Edward Angkatell* Paul Sherwood; *Henriette Angkatell* Eva Whishaw; *Midge Harvey* Diane Appleby; *Inspector Colquhoun* Langton Jones. Plot: Fletcher, French/2, Loney, 272, Salem, Wagoner, 122–23. Comment: Peter Haddon Company.

61.214 *The Lord Chamberlain Regrets . . .!* (Revue) Peter Myers (deviser) and Ronald Cass (deviser, mus) and John Pritchett (mus). STREATHAM HILL 17/7/61; trfd to HIPPODROME, GOLDERS GREEN, 24/7/61. 1st perfd

Theatre Royal, Newcastle, 12/6/61. Plot: Loney, OTF/2. Comment: The pre-West End tour of the Saville production (61.247).

61.215 *Goodnight, Mrs. Puffin* (C, 3a) Arthur Lovegrove. STRAND 18/7/61; trfd to DUCHESS 18/9/61; trfd to DUKE OF YORK'S 17/12/62.** 692 perf. Cast: *Stage* 20/7/61, 14; *Theatricalia*; *Times* 19/7/61, 13; *Variety* 9/8/61, 57; *WWT/14*. *Ethel Fordyce* Cicely Hullett; *Jacqueline Fordyce* Margo Mayne/Pamela Barrie; *Pamela Fordyce* Jill Hyem; *Nicholas Fordyce* Rodney Diak; *Annie* Barbara Whatley; *Amelia Puffin* Irene Handl; *Henry Fordyce* Jack Allen; *Stephen Parker* Kenneth Thornett; *Victor Parker* Brian Parker; *Roger Vincent* Murray Kash. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic*, *Mgr dir* R. L. Wells; *Pres* James P. Sherwood; *Dir* Alexander Doré; *Dec* John Piper; *Sc bld* Richmond Theatre Productions Ltd.; *Co. mgr* David Crosse; *Sm* Marjory Moss; *Asm* J. Colin Dudley, Juliet Wells; *Press rep* R. H. Aylwin; *Mgr* John Hollingshead; *Bom* W. Hammond. Plot: Loney. Reviews: *Birmingham Post* 19/7/61, 8; *Daily Herald* 19/7/61, 7; *Illustrated London News* 29/7/61, 186; *New Statesman* 28/7/61, 130; *Observer* 23/7/61, 23; *Stage* 20/7/61, 14; *Times* 19/7/61, 13; *Variety* 9/8/61, 57. Comment: "JOKE: a working-class person from Clapham Junction (ha! ha!) dreams that the marriage arranged for the daughter of a middle-class Hampstead family will be cancelled because she falls in love with someone else. It comes true. That is this play. Everything that is wrong with the lowest, most juvenile, most stupid aspect of the English theatre is demonstrated by it" (*Daily Herald*). *New Statesman* condemned the play but praised Irene Handl's "huge and irresistible" comic performance as Amelia Puffin. "The majority of the house received with clamorous laughter practically every line that Miss Handl spoke" (*Illustrated London News*). *Variety* was wrong in predicting a "mediocre run."

61.216a *Krapp's Last Tape* (Monol) Samuel Beckett. MERMAID 18/7/61. 1 perf. 1st perfd Court 28/10/58. 1 perf. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Comment: Performed under the collective title *The Poet in the Theatre*. The production was given at 5:30.

61.216b *Purgatory* (P, 1a) W. B. Yeats. MERMAID 18/7/61. 1 perf. 1st perfd Abbey, Dublin, 19/8/38. 1 perf. Plot: French/2, Hochman, Matlaw Schrank. Comment: Performed under the collective title *The Poet in the Theatre*.

61.216c *Sweeney Agonistes* (P) T. S. Eliot. MERMAID

18/7/61. 1 perf. 1st perfd Vassar College, Poughkeepsie, New York, 6/5/33; 1st London perf Westminster 1/10/35. 1 perf. Plot: Demastes/1, MacNicholas, Matlaw, Patterson, Shipley. Comment: Performed under the collective title *The Poet in the Theatre*.

61.217 *Stop the World—I Want to Get Off* (Mus, 2a) Leslie Bricusse (bk, mus, lyr) and Anthony Newley (bk, mus, lyr). QUEEN'S 20/7/61. 478 perf. 1st perfd Palace, Manchester, 20/6/61. Cast: *Stage* 27/7/61, 13; *Variety* 2/8/61, 94; *WWT/14*. Anthony Newley, Anna Quayle/Thelma Ruby, Jennifer Baker, Susan Baker, Amanda Bayley, Barbara Halliwell, Gloria Johnson, Carole Keith, Virginia Mason, Vivienne St. George, Marti Webb, Robert O'Leary. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Bernard Delfont, H. M. Tennent Ltd., Marigold Music Ltd.; *Dir* Anthony Newley; *Sc dgn*, *Light* Sean Kenny; *Cost dgn* Kiki Byrne; *Mime*, *Ch* John Broome; *Pd mgr* Terry Cooke; *Mus arr* Ian Fraser, David Lindup, Burt Rhodes, Gordon Langford; *Mus dir* Michael Reeves. Plot: Best/62, 57, Bordman/5, 628, Gänzl, Hischak, Kennedy, Loney, OTF. Reviews: *Daily Herald* 21/7/61, 5; *Illustrated London News* 5/8/61, 224; *New Statesman* 28/7/61, 130–31; *Observer* 23/7/61, 23; *Spectator* 28/7/61, 143; *Stage* 27/7/61, 13; *Tatler* 2/8/61, 235; *Times* 21/7/61, 15; *Variety* 2/8/61, 94, 100. Comment: "Cheap cynicism links with wallowing sentimentality, feebly bouncing tunes, stale satire and a dogged emphasis on the infantile" (*New Statesman*). "A sad, pretentious evening" (*Observer*). Despite numerous flaws, *Spectator* said the piece was never boring, and noted Anthony Newley's indebtedness to Marcel Marceau. "Newley deserves full credit for trying do something new, original and extremely personal. But some of his talents fall far short of the standard set by others" (*Daily Herald*). *Tatler* viewed Newley's performance favorably, redeeming other flaws in the musical. The first New York production (Shubert 3/10/61) ran for 555 performances.

61.218 *Dangerous Corner* (P, 3a) J. B. Priestley. WIMBLEDON 24/7/61. 1st perfd King's, Glasgow, 9/5/32. Plot: Best/32, 410, Bordman/4, 64–65, Demastes/1, DeVitis, 128–35, Fletcher, Gunn, Hischak, Hochman, Kabatchnik/2, Law, Loney, 182, Matlaw, Patterson, Salem, Shipley, Vinson. Comment: Peter Haddon Company. The New York production (Empire 27/10/32) ran for 206 performances.

61.219 *Two Dozen Red Roses* (C, 3a) Kenneth Horne (adpt of Aldo de Benedetti, *Due dozzine di rose scarlatte*, 1936). RICHMOND 24/7/61. 1st perfd this adpt Grand, Leeds, 25/4/49. Joy Andrews, John Law, William Gaunt, Carol Austin, John Ringrose. *Dir* Robert Peake; *Dec* John Piper. Comment: A husband invents an imaginary lover

for his wife whom she believes to be real.

61.220 *The Bishop's Bonfire* (P, 3a) Sean O'Casey. MERMAID 26/7/61. 53 perf. 1st perfd Gaiety, Dublin, 28/2/55. Cast: *Stage* 3/8/61, 7; *Times* 27/7/61, 5; *Variety* 2/8/61, 94; *WWT/14*. *Dick Carranaum* Godfrey Quigley; *Richard Rankin* Howard Goorney; *Councillor Reiligan* David Blake Kelly; *Very Rev. Timothy Canon Burren* Paul Farrell; *Manus Moanroe* Derek Young; *Daniel Clooncoohy* Terry Scully; *Keelin* Annette Crosbie; *Codger Sleehaun* Davy Kaye; *Fr. Boheroe* Hugh Sullivan; *Foorawn* Celia Salkeld; *Lt. Michael Reiligan* Joe Lynch; *A Railway Porter* Harry Hutchinson. *Lic* Bernard Miles; *Dir* Frank Dunlop; *Dgn* Tony Carruthers; *Light* David Kaye. Plot: Hochman, Matlaw, Schrank. Reviews: *Birmingham Post* 28/7/61, 4; *Christian Science Monitor* 29/7/61, 6; *Illustrated London News* 12/8/61, 266; *New Statesman* 4/8/61, 164–65; *Observer* 30/7/61, 20; *Spectator* 11/8/61, 204; *Sphere* 5/8/61, 211; *Stage* 3/8/61, 7; *Tatler* 9/8/61, 283; *Times* 27/7/61, 5; *Tribune* 4/8/61, 11; *Variety* 2/8/61, 94. Comment: *New Statesman* said the piece was formulaic and, despite the commotion its production had caused in Dublin, was sad stuff for London. Kenneth Tynan's verdict (*Observer*) was that "Mr. O'Casey was never a great thinker; he is no longer a great craftsman; but he remains a great singer." *Tribune* offered a more laudatory appraisal. *Times* criticized Frank Dunlop for forcing the cast to overplay the farcical elements which needed "deadpan earnestness" instead. The dialogue "only needs to be spoken naturally to be uproariously funny, and it is sad to see the present company treating it as though it were run-of-the-mill farcical nonsense requiring all sorts of futile byplay to get it across" (*Tatler*).

61.221 *Luther* (Hist D, 3a) John Osborne. COURT 27/7/61; trfd to PHOENIX 5/9/61. 266 perf. 1st perfd Theatre Royal, Nottingham, 26/6/61. Cast: Findlater; *Stage* 3/8/61, 7; *Times* 28/7/61, 13; *Variety* 2/8/61, 94; *WWT/14*. *Knight* Julian Glover; *Prior*, *Eck* James Cairncross; *Martin* Albert Finney; *Hans* Bill Owen; *Lucas* Peter Duguid; *Weinand* Dan Meaden; *Tetzel* Peter Bull; *Staupitz* George Devine; *Cajetan* John Moffatt; *Miltitz* Robert Robinson; *Leo* Charles Kay; *Katherine* Meryl Gourley; *Monks*, *Lords*, *Peasants* Stacey Davis, Murray Evans, Derek Fuke, Malcolm Taylor; *Singers* Ian Partridge, Frank Davies, Andrew Pearmain, David Read; *Children* Roger Harbird, Paul Large. *Lic* Alfred Esdaile; *Art dir* George Devine, Tony Richardson; *Assist art dir* John Blatchley; *Pres* English Stage Company, Oscar Lewenstein; *Dir* Tony Richardson; *Dgn* Jocelyn Herbert; *Mus* John Addison; *Assist dir* Piers Haggard, Jen Gabor Vincze. Plot: Best/63, 77, Bordman/4, 390, Demastes/2, Fletcher, Hischak, Hochman, Law, Loney, Matlaw,

Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Christian Science Monitor* 5/8/61, 12; *Guardian* 29/7/61, 5; *Illustrated London News* 12/8/61, 266; *Observer* 30/7/61, 20; *Spectator* 4/8/61, 171–72; *Sphere* 5/8/61, 198–99; *Stage* 3/8/61, 7, 7/9/61, 13; *Tatler* 16/8/61, 335; *Times* 28/7/61, 13; *Tribune* 4/8/61, 6–7; *Variety* 2/8/61, 94. Comment: English Stage Company. *Observer* declared that Osborne was a "master of rhetoric ... and Albert Finney's butcher-boy Luther could scarcely be bettered." "Luther, who was a great figure, is minimised here ... [Finney is] one of the potentially major actors of his period" (*Illustrated London News*). *Guardian* (and other reviewers) noted the play's affinities with Brecht. *Tatler* said the play was ambitious, though Osborne could do better work in the future, Finney's performance was masterful, and Tony Richardson was at "his imaginative best." There was general praise for Richardson's direction and Jocelyn Herbert's sets. Albert Finney repeated his performance in the first New York production (St. James 25/9/63) which ran for 211 performances.

61.222 *Twisted Palm* (P) Joy Trevor. PORTCULLIS 27/7/61.* Cast: *Stage* 10/8/61, 13. *Madame Sylvia Karloff* Winifred Robey; *Jimmy Phillips* Ronald Allan; *Steve Mansfield* Leslie Lear; *Frederick Stacey* Charles Turner; *Dudley Summers* A. E. Barrington; *Clive Russell* Peter Bennett; *Paul Reynolds* Godfrey Wade; *Lady Carlton* Tilly Berkeley; *Cabaret Singer* Doreen Ubell; *Accompanist* John Edgarten; *Inspector Blake* Graeme Bruce; *Police Constable* Darryl Verne. *Pres* Trevor Productions; *Dir* Charles Turner. Review: *Stage* 10/8/61, 13. Comment: The message of this badly performed play is that money isn't everything (*Stage*).

61.223 *Love in Idleness* (P, 3a) Terence Rattigan. RICHMOND 31/7/61. 1st perfd Royal Court, Liverpool, 27/11/44. Brenda Kaye, John Law, Julie Paul, Josephine Price, Edna Doré, Nigel Samuel. *Dir* Robert Peake; *Dec* John Piper. Plot: Best/45, 201, Bordman/4, 254–55, Demastes/1, Hischak, Loney, 241, Matlaw, Rusinko, 54–56. Comment: The first New York production, as *O Mistress Mine* (*Empire* 23/1/46), ran for 482 performances.

61.224 *Murder at Quay Cottage* (Thriller) Simon Amberley. WIMBLEDON 31/7/61.** Carol Austin, John Bryans, Constance Fecher, Frank Pendlebury, John Hart Dyke, Richard Fraser, Diane Appleby, Hal Dyer. *Dir* John Bryans. Comment: Peter Haddon Company.

61.225 *One for the Pot* (F, 3a) Ray Cooney and Tony Hilton. WHITEHALL 2/8/61. 1,221 perf. 1st perfd Richmond 2/11/59. Cast: *Stage* 10/8/61, 14; *Variety* 16/8/61, 54; *WWT/14*. *Amy Hardcastle* Sheila Mercier/Christine Russell; *Cynthia Hardcastle* Helen Jessop; *Jugg* Leo

Franklyn; *Jonathan Hardcastle* Terry Scott; *Clifton Weaver* Peter Mercier; *Arnold Piper* Larry Noble; *Charlie Barnet* Basil Lord; *Hickory Wood* Brian Rix; *Winnie* Hazel Douglas; *Guests* Linda Dixon, Robert Checksfield, Pearson Dodd, Stuart Sherwin, Gerald Dawson. *Pres* Rix Theatrical Productions; *Gen mgr* Brian Rix, George Jeger; *Dir* Henry Kendall; *Sc dgn* Rhoda Gray; *Light, Bm* Gilbert Harrison; *Sm* Hubert Cross; *Dsm* Robert Checksfield; *Asm* Pearson Dodd; *Wm* Madge Farmer; *Press rep* Torrington Douglas; *Bom* Helen Foster; *Sc bld* E. Babbage and Co.; *Sc* Stage Decor Ltd. Plot: Fletcher, French/2, Loney. Reviews: *Christian Science Monitor* 5/8/61, 12; *Guardian* 3/8/61, 7; *Illustrated London News* 19/8/61, 304; *New Statesman* 11/8/61, 194; *Observer* 6/8/61, 16; *Spectator* 11/8/61, 204; *Stage* 10/8/61, 14; *Tatler* 30/8/61, 440–41; *Times* 3/8/61, 5; *Variety* 16/8/61, 54. Comment: “This is knock-about farce, with banging of doors and multiplication of personality. The plot has something to do with a legacy” (*Christian Science Monitor*). The final act involved Brian Rix playing three roles, and the piece was replete with corny jokes which drew much laughter: “the playing public will love it all” (*Times*).

61.226 *Wildest Dreams* (Mus, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). VAUDEVILLE 3/8/61. 76 perf. 1st perfd Everyman, Cheltenham, 26/9/60. Cast: *Stage* 10/8/61, 13; *Theatricalia*; *Times* 4/8/61, 3; *Variety* 16/8/61, 54; *WWT/14*. *Harriet Gray* Dorothy Reynolds; *Carol Arden* Anna Dawson; *Stephen Bent* Angus Mackay; *Mark Raven* John Baddeley; *Mrs. Birdview* Rosamund Burne; *Mr. Spindrell* David Rowley; *Mr. Muffle, Furniture Remover* Edward Hardwicke; *Artist* Cornelia Lucas; *Miss Foot* Sally Adams; *Ronnie Tony* Raine; *Waitress, Nell, Accompanist* Vanne Terry; *Barmaid* Sally Ford; *Furniture Remover* Norman Jones; *Soldier* John Davidson; *Bertie* David Hepburn; *Bertie's girl friend* Jane Trayner; *Carol's Friends, Guests, Passers-by, etc.* John Davidson, Edward Hardwicke, David Hepburn, Norman Jones, Tony Raine, David Rowley, Sally Adams, Sally Ford, Cornelia Lucas, Vanne Terry, Jane Trayner. *Lic* J. A. Gatti; *Pres* David Hall; *Dir* Nicholas Garland; *Dgn* Brian Currah; *Mus arr* Basil Pattison; *Sc bld* Brunskill and Loveday; *Sc* Stage Decor Ltd.; *Cost, Pq* L. and H. Nathan Ltd.; *Gen mgr* Robert Sayer; *Sm* Alfred Farrell; *Dsm* Peter Redvers; *Asm* Olive Simpson; *Press rep* Randall Carlsen Ltd.; *Bom* Malcolm Farquhar; *Am* Kate Sawtell; *Bom* O. Sansum. Plot: OTF. Reviews: *Christian Science Monitor* 5/8/61, 12; *Guardian* 3/8/61, 7, 5/8/61, 3; *Illustrated London News* 19/8/61, 304; *New Statesman* 11/8/61, 194; *Observer* 6/8/61, 16; *Spectator* 11/8/61, 204; *Stage* 10/8/61, 13; *Tatler* 23/8/61, 390; *Times* 4/8/61, 3; *Variety* 16/8/61, 54. Comment: *Spectator* thought that commercial success

depended on a piece being both unpretentious and well done, and that *Wildest Dreams* was neither. “The tittering negation of almost every decent human quality: soulless, mindless, heartless, gutless, witless and sexless” (*New Statesman*). *Times* observed that “virtually nothing happens at all.” However, *Christian Science Monitor* found it “very agreeable.”

61.227 *Friends and Neighbours* (FP, 2a) Austin Steele. WIMBLEDON 7/8/61.** *Albert Grimshaw* Arthur Lane; *Sebastian Green* John Inman; *Lily Grimshaw* Barbara Ogilvie; *Wilf Holmes* Frank Pettitt; *Susan Grimshaw* Elizabeth Chambers; *Sylva Langova*, John Bryans. *Dir* Arthur Lane. Comment: Peter Haddon Company.

61.228 *Pools Paradise* (F, 3a) Philip King. INTIMATE 7/8/61.** Plot: French/2.

61.229 *Port in a Storm* (C) Howard Arundel. HIPPODROME, GOLDERS GREEN, 7/8/61.**

61.230 *Settled Out of Court* (P, 3a) William Saroyan and Henry Cecil (adpt of Cecil's novel, 1959). RICHMOND 7/8/61.** John Law, Brenda Kaye, Alfred Hoffman, John Bromley, Christine Edmonds, Edna Doré. *Dir* James Belchamber; *Dec* John Piper. Plot: Loney.

61.231 *Under Milk Wood* (P, 2a) Dylan Thomas. LYRIC, HAMMERSMITH, 8/8/61. 1st perfd [as a solo reading by Dylan Thomas] Fogg Museum, Cambridge, Massachusetts, 3/5/53; 1st British perf BBC radio 25/1/54; 1st London perf New 20/9/56. Cast: *Theatricalia*. Bernard Gibbons, Richard Wardale, Philip Madoc, Paddy Frost, Henley Thomas, David Warner, Ruth Baker, Michael Bangerter, Gillian Barclay, Anthony Boden, Jessica Barnes, Naomi Buch, Rita Buckley, Peter D'Silva, Rosemary Martin, Michael Rothwell, Joan Taylor, Michael Wisher, Bridget Turner. *Pres* Michael Codron; *Dir* James Roose Evans; *Light* Roderick Sangorski; *Mus* Daniel Jones. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Reviews: *Guardian* 10/8/61, 5; *Illustrated London News* 19/8/61, 304; *New Statesman* 18/8/61, 226; *Observer* 13/8/61, 19; *Stage* 10/8/61, 17; *Times* 9/8/61, 11. Comment: “A magnificently successful production” (*Illustrated London News*). *Times* agreed with *Guardian* which described the production as “something like a concert version of the piece.” The 1956 production at the New was staged earlier at Newcastle (8/56) and the Edinburgh Festival (21/8/56). The first New York production (Henry Miller's 15/10/57) ran for 39 performances.

61.232 *Richard II* (T) William Shakespeare. APOLLO 9/8/61. 1st perfd 1595. Cast: *Theatricalia*; *WWT/14*. *Bolingbroke* David Weston; *Gaunt* Colin Farrell; *Duke of York* Neil Stacy; *Aumerle* Simon Ward; *Mowbray* John Shrapnel; *Richard II* Richard Hampton; *Hotspur* Ian MacShane. *Dir* Michael Croft; *Dgn* Christopher Lawrence; *Light* Brian Croft. Reviews: *Guardian* 10/8/61, 5; *New Statesman* 18/8/61, 226–27; *Observer* 13/8/61, 19; *Stage* 17/8/61, 13; *Times* 10/8/61, 12. Comment: National Youth Theatre. *New Statesman* said the actors were “supremely competent and give a clean, sharp rendering of the play which can easily be a bore.” *Times* praised the production and Richard Hampton’s Richard, “a consistently intelligent performance.”

61.233 *Temptation; or, The Irish Immigrant* (CD, 2a) John Brougham. UNITY 11/8/61. 1st perfd Victoria 22/5/1854. *Tom Bobalink* Reginald Wagland; Tom Vaughan, Raymond Cross, John Clarke, Rita Shaer, Helen Cosgrave. *Dir* Thomas Mercer. Reviews: *Stage* 17/8/61, 13; *Times* 12/8/61, 10. Comment: A revival of “a form of entertainment which has been popular in the past, the old-time melodrama and music hall show” (*Stage*). *Stage* was unenthusiastic about the music-hall portion of the programme, while *Times* reported it stirred an appropriate nostalgia to the proceedings, as did the preceding melodrama.

61.234 *Humphrey, Armand and the Artichoke* (Fantastic C, 13sc) G. Roy Levin. COURT 13/8/61. 1 perf. 1st British perf. Cast: Findlater; *Stage* 17/8/61, 13; *WWT/14*. *Humphrey Valentine* Ralph Nossek; *Lulu Valentine* Tucker McGuire; *Armand Valentine* Bryan Stanyon; *Georgia Valentine* Topsy Jane; *Louis* Robert Nichols; *Artichoke* Carolyn Gaye; *Guard* Willie Payne; *Delivery Man* John Carney. *Dir* Piers Haggard; *Light* Donald Forrest. Reviews: *Stage* 17/8/61, 13; *Times* 14/8/61, 12. Comment: English Stage Company. Produced without decor. “A satire on greed and conventionality in American middle-class life” (*Stage* 10/8/61, 8).

61.235 *The Bargain* (C thriller, 3a) Michael Gilbert. INTIMATE 14/8/61.**

61.236 *Henry VI Part II* (Hist P) William Shakespeare. HOVENDEN 14/8/61. 1st perfd c.1590/92. Cast: *Stage* 10/8/61, 8. Sean Barry, Klaus Bung, George Dare, Gillian Dudley, Dione Ewen, Dorothy Grumbar, Kathleen Heath, Antony Hennessey, Kevin Hennessey, Maureen Kerry, Derek Lanyon, John Muirhead, Maurice Peckman, Rex Robinson, Kenneth Seegar, Geoffrey Stoneham, Noel Tovey, Michele Verney, Hugh Ward. *Dir* Valery Hovenden; *Dec* Philip Whichelo. Comment: Also given a matinée performance on 19/8 at the George Inn, Southwark.

61.237 *Love Business* (C) David Sharman. RICHMOND 14/8/61.* Cast: *Stage* 17/8/61, 15. *George Edward Henry Smith* Ronald Leigh-Hunt; *Maximilian Birdie* Vic Wise; *Mrs. Janet Rogers* Joy Andrews; *Shirley Rogers* Pamela Barrie; *Mme. Simon Fontaine* Lila Valmere; *Signora Maria Monteverdi* Annabelle Lee; *Miss Prudence MacDonald* Margaret Robinson; *Inspector of Police* James Belchamber; *Yvonne* Anna Gilchrist. *Dir* Robert Peake; *Dec* John Piper. Reviews: *Stage* 17/8/61, 15; *Times* 15/8/61, 11. Comment: “Love is here equated with sex, but Mr. Sharman does not fall for the English habit of sniggering at it. He treats it fairly and squarely” (*Stage*). *Times* discussed the play’s short-comings.

61.238 *Mr. Pim Passes By* (C, 3a) A. A. Milne. WIMBLEDON 14/8/61. 1st perfd Gaiety, Manchester, 1/12/19. *Carraway Pim* Ronald Ward; *Olivia* Rosemary Scott; *George Marden, J.P.* Robert Hewitt; *Dinah* Judith South; *Brian Strange* David Perry; Alison McMurdo. *Dir* John Bryans. Plot: Best/20, 430, Best/26, 511, Bordman/3, 147, French/2, Hischak, Hochman, Matlaw, Nicoll/2, 427–28, Salem, Sobel. Comment: Peter Haddon Company. The first New York performance (Garrick 28/2/21) ran for 124 performances.

61.239 *The Tenth Man* (CD, 3a) Paddy Chayefsky. HIPPODROME, GOLDERS GREEN, 14/8/61.** Plot: Bordman, Bordman/4, 365, Bronner, Fletcher, French/2, Hochman, Loney, MacNicholas, Matlaw, Patterson, Salem, Vinson. Comment: The Comedy production (61.108) on tour.

61.240 *Lady Chatterley* (D, 3a) John Hart (based on D. H. Lawrence, *Lady Chatterley’s Lover*, 1928). ARTS 16/8/61.* Cast: *Stage* 24/8/61, 13; *Theatricalia*; *Variety* 30/8/61, 56; *WWT/14*. *Sir Malcolm Reid* Jack Lambert; *Sir Clifford Chatterley* Tom Criddle; *Lady Chatterley* Jeanne Moody; *Hilda* Caroline Blakiston; *Mellors* Walter Brown; *Mrs. Bolton* Joan Young. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Pres* Wuana Paul; *Dir* Alan Cooke; *Sets* Assheton Gorton; *Sc bld, Sc Stage Decor Ltd.*; *Cost* Nathans; *Bom* Marion Pullem; *Press rep* George Fearon; *St dir* Graham Heppel; *Sm* Christopher Smith, Laurence Brooks; *Asm* Ann Campbell; *Carp* Edward Gould; *Elect* Wilfred Blunden. Reviews: *Daily Herald* 28/8/61, 3; *Guardian* 17/8/61, 7; *Illustrated London News* 2/9/61, 382; *New Statesman* 25/8/61, 254; *Stage* 24/8/61, 13, 31/8/61, 1; *Tribune* 25/8/61, 11; *Variety* 30/8/61, 56. Comment: An unlicensed production as the Lord Chamberlain had banned the piece. “It is not the four letter words which prove the stumbling block, but the two dimensional characters” (*Guardian*). “Ineptly adapted, hideously set and ludicrously performed” (*New Statesman*). *Times* noted

that much of the dialogue was taken directly from the novel. Later in the run one scene was played in the nude (*Variety* 30/8/61, 55; *Stage* 31/8); *Tribune* (1/9/61, 11) noted that the actress performed “with her back to the audience.” An unexpurgated edition of the novel had not been published in England until 1960 when it then became the subject of a court case under the Obscene Publications Act. The case was decided in favour of the publisher, Penguin Books.

61.241 *Guilty Party* (Thriller, 3a) George Ross and Campbell Singer. ST. MARTIN'S 17/8/61. 380 perf. 1st perfd Alexandra, Birmingham, 19/6/61. Cast: *Stage* 24/8/61, 13; *Theatricalia*; *Variety* 30/8/61, 56; *WWT/14*. *Angela Fawcett* Ann Firbank; *Mrs. Stephens* Joanna Clarke; *Roger Schofield* Hugh Sinclair; *Edward Bromley* Donald Sinden; *Theodore Henderson* Ralph Michael; *Joan Henderson* Melissa Stribling; *Colin Newman* Hugh Cross; *Margaret Kingsley* Frances Rowe; *Roy Morgan* Michael Bates; *Jackson Hibberd* Peter Stephen; *Stanley Littlefield* Anthony Woodruff; *Lewis Cruickshank* Duncan Lewis. *Pp* Willoughby de Broke Estates Co.; *Lic* Bertie Alexander Meyer, Associated-Rediffusion Theatrical Productions Ltd.; *Chief executive* B. A. Meyer; *Pres* Peter Bridge; *Dir* Anthony Sharp; *Dec* Norman Smith; *Light* Richard Pilbrow. Plot: French/2, Loney. Reviews: *Daily Mirror* 18/8/61, 7; *Guardian* 18/8/61, 7; *Illustrated London News* 2/9/61, 382; *New Statesman* 25/8/61, 254; *Sphere* 2/9/61, 361; *Stage* 24/8/61, 13, 29/3/62, 15; *Tatler* 11/10/61, 122; *Times* 18/8/61, 11; *Variety* 30/8/61, 56. Comment: A charity performance was given on 22/3/62 at 11:15pm in aid of the Yvonne Arnaud Theatre. “Without quibbling, this is an exceedingly good puzzle-play” (*Illustrated London News*). “The real culprit ... was the person who decided this was a play for the theatre” (*Daily Mirror*). *Times* compared this piece with the authors' earlier *Any Other Business* (Wearing 57.241) which employed similar techniques.

61.242 *Hot and Cold in All Rooms* (C, 3a) Max Reitman. WIMBLEDON 21/8/61.** *Albert Freeman* (Pop) Edward Palmer; *Bertie Rogers* Simon Brent; *Frank Mason* Christopher Cruise; *Elmer Kaufmann* Thomas Kyffin; *Ingrid Petersen* Anne Sherwin; *Pat Ward* Eva Whishaw; *Cecil Simpson* Kenneth Mendel; *Catherine Harding*, John Frawley, Bronwen Williams. Comment: Peter Haddon Company.

61.243 *The Kitchen* (P, 3sc) Arnold Wesker. COURT 21/8/61; 25/9/61.** Cast: Findlater; *WWT/14*. *Mags* Rodney Douglas; *Max* Martin Sterndale; *Bertha* Mai Bacon; *1st Waitress* Jane Morrow; *2nd Waitress* Ida Goldapple; *Mangolis* Panayiotis Jacovou; *Paul* Harry Landis; *Raymondo* Steven Berkoff; *3rd Waitress* Rita

Tushingham; *Old Waitress* Alison Bayley; *Anne* Gladys Dawson; *4th Waitress* Jeanne Watts; *5th Waitress* Shirley Cameron; *6th Waitress* Glenda Jackson; *Dimitrios* Dimitri Andreas; *7th Waitress* Tarn Bassett; *8th Waitress* Charlotte Selwyn; *Hans* Wolf Parr; *Monique* Sandra Caron; *Alfredo* Reginald Green; *Michael* James Bolam; *Gaston* Andreas Markos; *Kevin* Michael McKeivitt; *Nick* Andreas Lysandrou; *Peter* Jeremy Brett; *Frank* Ken Parry; *Chef* Arnold Yarrow; *Head Waiter* Charles Workman; *Marengo* Andreas Malandrinos; *Tramp* Windsor Davies. *Dir* John Dexter; *Dec* Jocelyn Herbert. Plot: Bordman/4, 410, Demastes/2, Fletcher, French/2, Hochman, Mplots, Patterson, Vinson, Weintraub. Reviews: *Observer* 27/8/61, 17; *Stage* 24/8/61, 13. Comment: English Stage Company. “Jeremy Brett plays the deranged Peter as if the proprietor had engaged him as the staff entertainer; but Sandra Caron's Monique is a distinct improvement on Mary Peach” (*Observer*).

61.244 *Settled Out of Court* (P, 3a) William Saroyan and Henry Cecil (adpt of Cecil's novel, 1959). INTIMATE 21/8/61.** Plot: Loney.

61.245 *Trespass* (Ghost Story, 6sc) Emlyn Williams. RICHMOND 21/8/61. 1st perfd Opera House, Manchester, 9/6/47. Beryl Andrews, Alan Edwards, Carole Ward, Julie Paul, David Rose, Marjorie Forsyth. *Dir* Robert Peake; *Dec* John Piper. Comment: The play was about a Welsh shopkeeper who can cross over into the supernatural world.

61.246 *Henry IV Part II* (Hist P) William Shakespeare. APOLLO 22/8/61. 1st perfd c. 1597. *Falstaff* David Weston; *Shallow* Colin Farrell; *Silence* John Pemble; *Mistress Quickly* Brian Eatwell; *Doll* Paul Hill; *Prince Hal* Richard Hampton. *Dir* Michael Croft; *Dec* Christopher Lawrence; *Light* Brian Croft *Mus arr* Alan Cave; *Epilogue* Frank Kennard. Reviews: *New Statesman* 1/9/61, 283; *Observer* 27/8/61, 17; *Stage* 24/8/61, 13; *Times* 23/8/61, 11. Comment: National Youth Theatre. The inexperience of some members of the youthful cast was evident, but overall Michael Croft's direction brought out the company's strengths, and Richard Hampton's Prince Hal was notable (*Times*). “For once Michael Croft has failed to get the political scenes out of the rut. However, there is some rich comic playing—notably Paul Hill's Doll, and Colin Farrell's Shallow” (*Observer*).

61.247 *The Lord Chamberlain Regrets ...!* (Revue, 2pt) Peter Myers (deviser) and Ronald Cass (deviser, mus) and John Pritchett (mus) and Alec Grahame (add bk). SAVILLE 23/8/61.** 220 perf. Cast: *Stage* 31/8/61, 13; *Variety* 30/8/61, 56, *WWT/14*. Joan Sims, Ronnie Stevens, Millicent Martin, Barrie Gosney, Josephine

Gordon, Gordon Clyde, David Morton, Aubrey Woods, Barbara Robinson, Peter Gardner, Joan Palethorpe. *Lic* Bernard Delfont; *Pp* Gaiety Properties Ltd.; *Pres* Andrew Broughton, David Conville, Sonny Zahl; *Dir* Eleanor Fazan, Ronnie Stevens; *Dec* Peter Rice, Harry Cordwell, Roger Beck; *Light* Richard Pilbrow; *Mus dir* Ronald Cass; *Sm* John Walters; *Dsm* Donald Mackintosh, Peter Gardner; *Asm* Gabrielle Brown; *Wm* Betty Tate; *Press rep* Freddie Ross; *Cost dgn* Hilary Virgo, Rosemary Carvill; *Cost* Harry Cordwell, Raymond Ray, Morris Angel; *Sc bld*, *Sc* Stage Decor Ltd. Plot: Loney, OTF/2. Reviews: *Daily Mirror* 24/8/61, 7; *Guardian* 24/8/61, 7; *New Statesman* 1/9/61, 283; *Stage* 31/8/61, 13; *Times* 24/8/61, 12; *Tribune* 1/9/61, 11; *Variety* 30/8/61, 56. Comment: "Quite a good specimen of bitchy, old-style topical revue" (*New Statesman*). *Daily Mirror* reported that on the first night "a bearded man stood up in the stalls ... and yelled: 'This is a despicable and unjustifiable smear.' He said he was a member of the League of Empire Loyalists."

61.248 *Pools Paradise* (F, 3a) Philip King. RICHMOND 28/8/61.** Gillian Muir, Rory McDermot, Constance Fraser, Gordon Daisley, Geraldine Moffatt, William Redmond; *Dir* Robert Peake; *Dec* John Piper. Plot: French/2.

61.249 *Rebecca* (P, 3a) Daphne du Maurier (adpt of her novel, 1938). HIPPODROME, GOLDERS GREEN, 28/8/61. 1st perfd Opera House, Manchester, 11/3/40. Plot: Bordman/4, 244, Fletcher, French, Hischak, Kabatchnik/2. Comment: The cast included Susan Shaw. The first New York production (Ethel Barrymore 18/1/45) ran for 20 performances.

61.250 *Time to Kill* (Thriller) Diana Morgan. INTIMATE 28/8/61. 1st perfd Devonshire Park, Eastbourne, 20/2/61 as *Come Away Death*. Plot: *Stage* 23/2/61, 17. Comment: The cast included Clive Russell (Bowden, 137). The title and author are conjectural. It is possible the play concerned was by Myles MacMahon and John Angrove (1st perfd Castle, Farnham, 7/8/61).

61.251 *Witness for the Prosecution* (P, 3a) Agatha Christie (adpt of her short story, 1948). WIMBLEDON 28/8/61. 1st perfd Theatre Royal, Nottingham, 28/9/53. *Sir Wilfrid Robarts*, *Q.C.* John Hussey; *Leonard Vole* David Burke; *Romaine* Ria Sohler; *Mr. Mayhew* Nicholas Grimshaw; John Hart Dyke. Plot: Best/54, 149, Bordman/4, 326, Fletcher, French/2, Hischak, Loney, 283, Salem, Wagoner, 123–24, Weintraub. Comment: Peter Haddon Company. The first New York production (Henry Miller's 16/12/54) ran for 645 performances.

61.252 *The World of Suzie Wong* (P, 2a) Paul Osborn

(based on Richard Mason's novel, 1957). STREATHAM HILL 28/8/61; trfd to HIPPODROME, GOLDERS GREEN, 4/9/61. 1st perfd Shubert, Boston, 11/9/58; 1st London perf Prince of Wales 17/11/59. Cast: *Stage* 24/8/61, 8. Plot: Bordman, Bordman/4, 354, Bronner, Hischak, Loney, 309. Comment: A touring production of the play (with a new cast and director) which had finished its West End run on 5/8/61 (see Wearing 59.249). The first New York production (Broadhurst 14/10/58) ran for 508 performances.

61.253 *'Tis Pity She's a Whore* (T, 2pt) John Ford (adpt Bernard Miles). MERMAID 29/8/61. 1st perfd c. 1630. Cast: *Stage* 31/8/61, 13; *Variety* 13/9/61, 77; *WWT/14*. *Bonaventura* Kenneth Edwards; *Giovanni* Edward de Souza; *Vasques* John Woodvine; *Grimaldi* Richard Dare; *Florio* Douglas Muir; *Donado* Jerry Verno; *Soranzo* David Sumner; *Putana* Patience Collier; *Annabella* Zena Walker; *Bergetto* Stephen Thorne; *Poggio* Jeremy Geidt; *Richardetto* Keith Williams; *Philotis* Anthea Lynex; *Hippolita* Barbara Barnett; *Cardinal* David William; *Leader of Banditti* Patrick Crean; *Banditti* Ronald Robinson, Ron Welling; *Officer, Attendants, Servants, etc.* Norma Shebbeare, Caroline Smith, Ronald Porter, Gaynor Owen, Clare Wilkinson. *Lic* Bernard Miles; *Dir* David Thompson; *Dgn* Tony Carruthers; *Fight arr* Patrick Crean; *Mus* Nick Tyrrell-Evans; *Art dir* Bernard Miles, Josephine Wilson; *Mgr* Harry Thompson; *Hsemgr* Caroline Penney; *Pd mgr* E. R. Todds; *Pd assist* Anthea Lynex; *St dir* Ian McDermott; *Sm* John Spradbery; *Asm* Gaynor Owen, Ronald Robinson; *Elect* David Kaye; *Carp* Andrew McFarlane; *Wm* Joan Holcombe; *Press rep* Gerald Frow; *Bom* Joan Rayner; *Sc bld* Mermaid Workshop; *Cost* Mermaid Wardrobe. Plot: Fletcher, Gassner, Hochman, Holz knecht, Law, Patterson, Shipley, Sobel. Reviews: *Guardian* 30/8/61, 5; *Illustrated London News* 30/9/61, 552; *New Statesman* 8/9/61, 329; *Observer* 3/9/61, 22; *Spectator* 15/9/61, 353–54; *Sphere* 9/9/61, 395; *Stage* 31/8/61, 13; *Times* 30/8/61, 11; *Tribune* 8/9/61, 11; *Variety* 13/9/61, 77. Comment: "Even if well done [the play] is not worth much. Badly done, 'twere better not to do it at all: 'tis pity it's a bore" (*Guardian*). *Variety* and *Spectator* praised David Thompson's direction and most of the acting. *Times* said that the direction allowed the poetry to emerge in some passages, and praised performances by Patience Collier and Zena Walker, but faulted Edward de Souza.

61.254 *Caesar and Cleopatra* (P) Bernard Shaw. DUCHESS 30/8/61. 1st professional perf in English New Amsterdam, New York, 30/10/06; 1st British professional perf Grand, Leeds, 16/9/07; 1st London perf Savoy 25/11/07. *Caesar* Alun Thomas; *Cleopatra* Yolande; *Lucius Septimus* Michael Latimer; *Rufio* Roger Worrod;

Pothinus Roger Hammond. *Pres* John Gale, Associated-Rediffusion Theatrical Productions Ltd.; *Sets* Ann Jaspar; *Cost dgn* Judy Birdwood; *Light* Roderick Sangorski; *Dir* Waris Hussein. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Daily Herald* 31/8/61, 4; *Guardian* 31/8/61, 7; *Observer* 3/9/61, 22; *Stage* 7/9/61, 13; *Times* 31/8/61, 5; *Tribune* 8/9/61, 11. Comment: Well-nigh a student/amateur production. "This dated exercise in the jocular dramatisation of political theory is scarcely worth doing well" (*Observer*). *Guardian* thought both the acting and production had little distinction. *Times* declared that only the performance by Yolande justified the West End production.

61.255 *The Caretaker* (D, 3a) Harold Pinter. STREATHAM HILL 4/9/61; trfd to HIPPODROME, GOLDERS GREEN, 11/9/61.** Daniel Moynihan, Grahame Macpherson, Dudley Jones. *Dir* Donald McWhinnie, *Sets* Brian Currah; *Pres* Michael Codron, David Hall. Plot: Best/61, 49, Demastes/2, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

61.256 *Go Back for Murder* (Thriller, 2a) Agatha Christie (adpt of her *Five Little Pigs*, 1942). RICHMOND 4/9/61.** Carol Austen, Michael Madden, James Belchamber, Brenda Kaye, Rory McDermot, William Redmond, Constance Fraser, John Bromley. *Dir* Robert Peake; *Dec* John Piper. Plot: French/2.

61.257 *It's a Boy* (F, 3a) Austin Melford (adpt of Franz Arnold and Ernst Bach, *Hurra—ein Junge!* 1927). WIMBLEDON 4/9/61.** Comment: Peter Haddon Company. The cast included Danny Purches (a popular Romany street singer).

61.258 *The Nest Egg* (FC) Harold Brooke and Kay Bannerman. INTIMATE 4/9/61. 1st perfd Alexandra, Birmingham, 9/6/52.

61.259 *The Fantasticks* (Mus, 2a) Tom Jones (bk, lyr; suggested by Edmond Rostand, *Les romanesques*, 1894) and Harvey Schmidt (mus). APOLLO 7/9/61. 44 perf. 1st perfd Sullivan Street Playhouse, New York, 3/5/60. 1st British perf. Cast: *Stage* 14/9/61, 13; *Theatricalia*; *Times* 8/9/61, 16; *Variety* 4/10/61, 76; *WWT/14*. *Luisa* Stephanie Voss; *El Gallo* Terence Cooper; *Matt* Peter Gilmore; *Bellamy* Timothy Bateson; *Hucklebee* Michael Barrington; *Henry Albertson* John Wood; *Mortimer* John Cater; *Prentice* Melvyn Hayes. *Dir* Word Baker; *Dec* Ed Wittstein; *Mus dir* Raymond Holder; *Mus arr* Julian Stein, Raymond Holder; *Sc bld* Brunskill and Loveday Ltd., Rae Stage Equipment Ltd.; *Cost* Nathans; *Pq* Wig Creations; *Sm* Robert Vaughan; *Dsm* Barry Busbridge; *Asm*

June Ritchie; *Wm* Helen Dibley; *Press rep* Braun and Matthews; *Mgr* Bernard Albrow; *Bom* Fay Davis. Plot: Bordman, Bordman/5, 617, Fletcher, Gänzl, Kennedy, OTF, Shipley, Wilmeth. Reviews: *Daily Herald* 8/9/61, 7; *Guardian* 8/9/61, 9; *New Statesman* 22/9/61, 400; *Observer* 10/9/61, 23; *Spectator* 15/9/61, 354; *Sphere* 16/9/61, 433; *Stage* 14/9/61, 13; *Times* 8/9/61, 16; *Tribune* 22/9/61, 11; *Variety* 4/10/61, 76. Comment: *Spectator* declared it was "fantastic" that the piece had been put on in London, let alone even written. "The richest comedy of the show is provided by John Wood and John Cater, as two battered barnstormers" (*Stage*). *Times* agreed and expressed general approval of the production, dubbing it "a successful mixture of hilarious burlesque and sentimental tunes." "Stephanie Voss, Peter Gilmore and Terence Cooper have charm, talent and good singing voices. And act if they have not the least suspicion that they are up to their handsome necks in a load of twaddle" (*Daily Herald*). The original New York production ran for 42 years.

61.260 *A Crown of Stars* (P) Mary Allen. INTERVAL 10/9/61.* Cast: *Stage* 14/9/61, 13. *Don Francisco* Michael Kilgariff; *Teresa* Mary Allen; *Ann Forest* Penny Hardy; *Juana* Catharina Ferraz; *Antonio* Ralph Broome; *Carmela* Mary Webster; *Bob Perrelman* Robert Jones; *Maria-Louise* Iris White; *Peter Benson* Michael Guest; *Manuel* Tim Buckland; *Dir* Tim Buckland. Review: *Stage* 14/9/61, 13. Comment: International Catholic Theatre, Interval Theatre Group. "The story is slight; dealing only with the effect on an assorted collection of natives and tourists of a religious procession in Seville." Nevertheless, the characterizations and narrative were effective (*Stage*).

61.261 *The Bride Comes Back* (C, 3a) Ronald Millar. STREATHAM HILL 11/9/61; trfd to HIPPODROME, GOLDERS GREEN, 18/9/61.** Plot: Loney. Comment: The Vaudeville production (60.372) on a post-West End provincial tour.

61.262 *Sheppey* (P, 3a) W. Somerset Maugham (fnd on his short story, "A Bad Example," 1899). WIMBLEDON 11/9/61. 1st perfd Wyndham's 14/9/33. Plot: Best/43, 469, Bordman/4, 232, Demastes/1, Hischak, Loney, 188, Mander/5, Matlaw, Rogal. Comment: Peter Haddon Company. The cast included Peter Haddon. The first New York production (Playhouse 18/4/44) ran for 23 performances.

61.263 *Time and Yellow Roses* (P, 3a) Lesley Storm. INTIMATE 11/9/61.**

61.264 *Waiting in the Wings* (C, 3a) Noël Coward.

RICHMOND 11/9/61.** Bessie Love, Catherine Willmer, Nada Beale, Constance Fraser. *Dir* Robert Peake; *Dec* John Piper. Plot: Bull/2, French/2, Hischak, Loney, Salem.

61.265 *A Whistle in the Dark* (T, 3a) Thomas Murphy. THEATRE ROYAL, STRATFORD EAST, 11/9/61; trfd to APOLLO 17/10/61.* Cast: *Stage* 14/9/61, 14; *Theatricalia*; *Variety* 4/10/61, 76; *WWT/14*. *Michael Carney* Patrick Magee; *Michael* Michael Craig; *Harry Derren* Nesbitt; *Des* Dudley Sutton; *Iggy* Oliver MacGreevy; *Hugo* James Mellor; *Betty* Dorothy Bromiley; *Mush O'Reilly* Sean Lynch. *Pres* Robin Fox, Brian Phelan; *Dir* Edward Burnham; *Dgn* Alan Pikford. Plot: Bull/3, Patterson, Schrank, Vinson. Reviews: *Guardian* 12/9/61, 7; *New Statesman* 22/9/61, 400; *Observer* 17/9/61, 26; *Spectator* 22/9/61, 387; *Sphere* 30/9/61, 503; *Stage* 14/9/61, 14, 19/10/61, 15; *Tatler* 27/9/61, 696; *Times* 12/9/61, 14; *Variety* 4/10/61, 76, 23/10/61, 67. Comment: This was the first production of the post-Joan Littlewood era. A strong, unpretentious play with fine performances from Dudley Sutton and Patrick Magee (*New Statesman*). *Guardian* presented a diametrically opposing view, as did *Observer*: "What blights the piece is something endemic in the Irish temperament—a compulsion to turn drama into melodrama, and comedy into farce." However, *Times* found fault only with the third act and its denouement. There were 71 performances at the Apollo.

61.266 *August for the People* (P, 2a) Nigel Dennis. COURT 12/9/61. 15 perf. 1st perfd Lyceum, Edinburgh, 4/9/61. Cast: Findlater; *Stage* 14/9/61, 13; *Variety* 4/10/61, 76; *WWT/14*. *Sir Augustus Thwaites* John Harrison; *Toastmaster*, *Press Attaché to the Lichee* John Junkin; *Mr. Bolt* George Benson; *Angela* Pauline Munro; *Mrs. Fulton* Rachel Roberts; *Finola* Elizabeth Bell; *Lord Woodham* William Kendall; *Mr. Glumly* Cyril Raymond; *Dr. Swinburne* Hugh Latimer; *Thompson* Gordon Rollings; *Mrs. Thompson* Kate Lansbury; *Beamer* Arthur Milliard; *Miss Willoughby* Laura Graham; *1st Reporter* Prior Pitt; *2nd Reporter* Terrence Brook; *3rd Reporter* Kenneth McClellan; *French Lady Reporter* Paulette Preney; *Lady Reporter* Constance Lorne; *American Reporter* Donald Sutherland; *The Mother* Caroline John; *The Father* Douglas Ditta; *Lady in the Red Hat* Gwen Nelson; *The Lichee of Tambucca* Edric Connor; *Aide to Lichee* Yemi Ajibade. *Dir* George Devine; *Dec* Stephen Doncaster. Plot: Vinson, Weintraub. Reviews: *Christian Science Monitor* 9/9/61, 10; *Guardian* 5/9/61, 7; *Illustrated London News* 30/9/61, 552; *New Statesman* 15/9/61, 357; *Observer* 10/9/61, 23; *Stage* 14/9/61, 13; *Times* 13/9/61, 14; *Tribune* 22/9/61, 11; *Variety* 4/10/61, 76. Comment: English Stage Company. The play was commissioned by the Edinburgh Festival Society. "We

have seen before this throwing open of the mansion to the 'common man' ... and 'taking the mickey' out of him when he turns up in his hundreds. This is a pity, for it makes an often striking and witty play seem old-fashioned. There are more important things to satirise than the ordinary people in our class-ridden society" (*Stage*). The play's "onslaught on a society deluding itself is deeply disturbing though not wholly satisfying as a work for the theatre" (*Guardian*). *Times* agreed, also noting that the first-night performance received a "friendly reception" by a Court Theatre audience disposed towards left-wing works.

61.267 *The Taming of the Shrew* (C, 2pt) William Shakespeare. ALDWYCH 13/9/61. 1st perfd c. 1591. Cast: RSCA; *Stage* 21/9/61, 13; *Theatricalia*; *Variety* 4/10/61, 76; *WWT/14*. *Christopher Sly* Roy Dotrice/P. G. Stephens; *Hostess* Mavis Edwards; *A Lord* John Warner/Philip Voss; *Bartholomew* Barry MacGregor; *Lucentio* Peter Jeffrey; *Tranio* James Bree; *Baptista* Patrick Wymark/Esmond Knight; *Katharina* Vanessa Redgrave; *Bianca* Diana Rigg; *Gremio* Ian Holm; *Hortensio* George Murcell/John Warner; *Biondello* Wolfe Morris; *Petruchio* Derek Godfrey; *Grumio* Clive Swift; *Curtis* Edward Argent; *Nicholas* Alan Downer/Stuart Hoyle; *Joseph* Terence Greenidge; *Philip* James Keen; *Peter* Ian Cullen; *Nathaniel* Geoffrey Stavert; *Prompter* William Austin; *Boy Player* Dane Howell; *Pedant* Donald Layne-Smith; *Vincentio* Peter Russell; *Widow* Wendy Gifford; *Tapster* Ian Cullen; *Tailor* P. G. Stephens/Alan Downer; *Huntsmen* Alan Downer, Stuart Hoyle, James Keen, Geoffrey Stavert, Philip Voss; *Wenches* Yvonne Bonnamy, Marian Diamond, Meg Ritchie. *Dir* Maurice Daniels; *Dgn* Alix Stone; *Ch* Pauline Grant; *Light* John Wyckham; *Mus* Brian Priestman. Reviews: *Guardian* 14/9/61, 9; *Illustrated London News* 7/10/61, 598; *New Statesman* 22/9/61, 400; *Observer* 17/9/61, 26; *Spectator* 22/9/61, 387; *Sphere* 23/9/61, 467; *Stage* 21/9/61, 13; *Times* 14/9/61, 9; *Tribune* 29/9/61, 15; *Variety* 4/10/61, 76. Comment: Royal Shakespeare Company. Fine performances from Vanessa Redgrave and Derek Godfrey (*Observer*). *New Statesman* thought that the production had "far too much old Aldwych knockabout and a plethora of 'business.'" *Times* agreed whole-heartedly—"too full of comic business."

61.268 *Doctor Faustus* (T, 2pt) Christopher Marlowe. OLD VIC 14/9/61. 1st perfd c. 1592. Cast: *Stage* 21/9/61, 13; *Variety* 4/10/61, 76; *WWT/14*. *Chorus* Walter Hudd; *Dr. Faustus* Paul Daneman; *Wagner* Stephen Moore; *Good Angel* Charles West; *Evil Angel* Peter Ellis; *Valdes* Leader Hawkins; *Cornelius*, *Alexander* Brian Spink; *Scholars* Brian Hawksley, Roger Grainger, Leon Sheperdson; *Mephistophilis* Michael Goodliffe; *Lucifer*

Robert Eddison; *Pride, The Cardinal of Lorraine* William McAllister; *Covetousness* Sylvia Coleridge; *Wrath* David Bird; *Envy* Emrys James; *Gluttony, An Old Man* Robert Atkins; *Sloth* Vernon Dobtcheff; *Lechery, Empress of Germany* Rosemarie Dunham; *Emperor of Germany* Maurice Good; *Knight* Victor Winding; *Alexander's Paramour* Dona Martyn; *The Pope* David Bird; *Friar at the Vatican* Michael Turner; *Helen of Troy* Meredith Kinmont. *Dir* Michael Benthall; *Dec* Michael Annals; *Mus, Mus dir* John Lambert. Plot: Fletcher, Griffiths, Hochman, Holzknecht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 15/9/61, 9; *Illustrated London News* 30/9/61, 552; *Spectator* 6/10/61, 464–65; *Stage* 21/9/61, 13; *Times* 15/9/61, 15; *Tribune* 22/9/61, 11; *Variety* 4/10/61, 76. Comment: Paul Dane-man dominated the production and drew thunderous approval from the audience (*Birmingham Post*). *Stage* said this was a straightforward production with Dane-man's "human" Faustus. When this production had been presented earlier at the Edinburgh Festival, an open stage permitted the use of considerably pageantry; the latter was greatly reduced because of the Old Vic's proscenium stage (*Times*).

61.269 *The Living Room* (P, 2a) Graham Greene. QUESTORS 16/9/61. 1st perfd Lyceum, Edinburgh, 10/2/53. Cast: QTA. Plot: Best/54, 92, Bordman/4, 325, Fletcher, Hischak, Loney, 282, Matlaw, Salem, Shank. Review: *Middlesex County Times* 23/9/61, 15. Comment: The first New York production (Henry Miller 17/11/54) ran for 22 performances.

61.270 *Another Man's Playground* (C) C. C. Drummond. STREATHAM HILL 18/9/61; trfd to HIPPODROME, GOLDERS GREEN, 25/9/61.* Cast: *Stage* 21/9/61, 14; *WWT/14*. *George Gaye* Derek Bond; *Phyllis Gaye* Lisa Daniely; *Old Ben* Charles Carson; *Clayton Pembury* Clive Drummond; *Harry Newstead* Charles Cameron. *Pres* A. E. Leywood, P. M. A. Ltd.; *Dir* Garry Marsh. Review: *Stage* 21/9/61, 14. Comment: The plot involved a penniless dramatist who has written only flops being commissioned, for nefarious reasons, to write yet another flop. Ironically, *Another Man's Playground* itself wasn't entirely successful.

61.271 *Let Them Cry, You Can't Lock Them Up* (P) Leila Forde. HOVENDEN 18/9/61.* Cast: *Stage* 21/9/61, 14. *Terence Tighe* Anthony Hennessy; *Lorna Wade* Rosalyn Bloxham; *Harry Lane* Beresford Williams; *Grace Wade* Dione Ewin; *Stephen Graham* Tom Chatburn; *Police Officer Thompson* Kathleen Heath. *Dir* Valerie Hovenden. Review: *Stage* 21/9/61, 14. Comment: The play "struck a very unusual note on parent-child relationships by demonstrating with unprejudiced understanding,

and detachment that over-severity or enlightened discussion each are liable to bring about very much the same result" (*Stage*).

61.272 *Waiting in the Wings* (C, 3a) Noël Coward. INTIMATE 18/9/61.** Plot: Bull/2, French/2, Hischak, Loney, Salem.

61.273 *Watch It, Sailor!* (C, 3a) Philip King and Falkland L. Cary. RICHMOND 18/9/61.** Adele Strong, Richard Marsh, Delia Corrie, Tim Parkes, John Bromley, Geraldine Moffat. *Dir* James Belchamber; *Dec* Richard Betts. Plot: Loney.

61.274 *Finders Keepers* (F, 3a) Richard Easton. ARTS 19/9/61.* Cast: *Stage* 21/9/61, 14; *Variety* 11/10/61, 71; *WWT/14*. *Accordionist* Henry Krein; *Barman* Laurence Brooks; *Fanny Kitty* Fitzgerald; *Rory* John Grieve; *Katie* Jean St. Clair; *Teresa* Aithna Gover; *Paddy-Joe* Michael Williams; *Father O'Toole* Henry McGee; *Mick* Patrick O'Connell; *Jenny* Jennifer Schooling; *P.C. Golden* Geoffrey Wright; *Li-Ha-Ho* Zorena Osborne. *Pres* Elspeth Cochrane Ltd., Campbell Williams *Dir* Robert Cartland; *Sets* Kenneth Mellor; *Mus* Temple Abady. Reviews: *Daily Herald* 20/9/61, 7; *Stage* 21/9/61, 14; *Variety* 11/10/61, 71. Comment: *Stage* said that the piece was like so many Irish plays and enumerated those characteristics. "An inconsequential Irish romp in the Behan tradition" (*Daily Herald*). "An inane presentation" (*Variety*).

61.275 *King John* (Hist P, 2pt) William Shakespeare. OLD VIC 19/9/61. 1st perfd 1596. Cast: *Stage* 21/9/61, 13; *Theatricalia*; *Variety* 4/10/61, 76; *WWT/14*. *King John* Maurice Denham; *Prince Henry* Gilbert Wynne; *Arthur* Hugh Janes; *Earl of Pembroke* David Bird; *Earl of Essex* Stephen Moore; *Earl of Salisbury* Michael Turner; *The Lord Bigot* Brian Hawksley; *Hubert de Burgh* Michael Goodliffe; *Robert Faulconbridge* Leader Hawkins; *Philip the Bastard* Paul Daneman; *James Gurney*, *Lymoges* Roger Grainger; *Peter of Pomfret* Victor Winding; *Philip King of France* Robert Eddison; *Lewis the Dauphin* Jerome Willis; *Cardinal Pandulph* Walter Hudd; *Melun* William McAllister; *Chatillon* Emrys James; *1st Citizen of Angiers* Charles West; *French Herald* Brian Spink; *English Herald* Peter Ellis; *Executioner* Maurice Good; *Queen Elinor* Rosalind Atkinson; *Constance* Maxine Audley; *Blanch of Spain* Jane Downs; *Lady Faulconbridge* Sylvia Coleridge. *Dir* Peter Potter; *Dec* Audrey Cruddas; *Mus* Peter Racine Fricker; *Mus dir* John Lambert. Reviews: *Illustrated London News* 30/9/61, 552; *Spectator* 6/10/61, 465; *Stage* 21/9/61, 13; *Times* 20/9/61, 16; *Tribune* 29/9/61, 15; *Variety* 4/10/61, 76. Comment: "Maurice Denham makes a brave stab at King John"

(*Variety*). A “leaden-footed production” (*Tribune*). *Spectator* said the most memorable aspect of the production was “its amazing sets and costumes.”

61.276 *The Affair* (D, 3a) Ronald Millar (adpt of C. P. Snow’s novel, 1959). STRAND 21/9/61. 379 perf. 1st perfd Theatre Royal, Brighton, 15/8/61. Cast: *Stage* 28/9/61, 13; *Theatricalia*; *Times* 22/9/61, 16; *Variety* 27/9/61, 66; *WWT/14*. *Thomas Crawford, Sc.D., F.R.S.* Kynaston Reeves; *Tom Orbell, M.A.* Ian Shand; *Club Steward* Robert Walker; *Sir Lewis Eliot, K.B.E., M.A.* John Clements; *Club Porter* Robert Hartley; *Laura Howard* Dorothy Alison; *Martin Eliot, Ph.D.* Peter Howell; *G. H. Winstow, M.A.* Gerald Cross; *Lester Ince, M.A.* Basil Moss; *M. H. L. Gay, M.A., F.B.A., Hon. Litt.D.* Harold Scott; *Julian Skeffington, M.A.* Michael Atkinson; *Arthur Brown, M.A.* David Horne; *Sir Francis Getliffe, C.B.E., Sc. D., F.R.S.* Geoffrey Lumsden; *Alec Nightingale, Sc.D.* Peter Copley; *Margaret Eliot* Christine Roberts; *Donald Howard, Ph.D.* Alan Dobie; *Newby* Hamish Roughead; *Assistant Porter* Nigel Sharpe; *Gilbert Dawson-Hill, M.A. Q.C.* Richard Hurndall. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres* Henry Sherek; *Dir* Harold French; *Dec* Anthony Holland. Plot: Bordman/4, 382, Hischak, Loney, Vinson. Reviews: *Christian Science Monitor* 30/9/61, 6; *Guardian* 22/9/61, 11; *Illustrated London News* 7/10/61, 598; *Spectator* 6/10/61, 465; *Sphere* 23/9/61, 454–55; *Stage* 28/9/61, 13; *Tatler* 4/10/61, 48; *Times* 22/9/61, 16; *Tribune* 29/9/61, 15; *Variety* 27/9/61, 66. Comment: A “whodunnit stuffed with more ideas, more interest, more insight into human relations, more food for thought, than almost any other play on the London stage at the moment” (*Tribune*). *Guardian* pointed out the difficulties of turning a novel into a stage play and Millar’s lapses in doing so. However, *Times* averred that little of the novel had been lost. “Some of London’s best character actors ... add theatrical force to a distinguished drama” (*Variety*). The first New York production (Henry Miller’s 20/6/62) ran for 116 performances.

61.277 *The Recruiting Officer* (C) George Farquhar. UNITY 22/9/61. 1st perfd Drury Lane 8/4/1706. *Captain Brazen* Ray Cross; *Silvia* Christine Turner; *Melinda* Mary Henry; *Rose* Sara Randall; *Sergeant Kite* Bill Norton; *Captain Plume* Lawrence Harrington; *Mr. Worthy* Robert Ranga; Robert James, John Clarke, Geoffrey Fisher, Richard Bearne, Cliff Fenn. *Dir* Trevor James Neals; *Mus* Frank Wagland. Plot: Fletcher, Griffiths, Hochman, Law, Patterson, Shipley, Sobel. Reviews: *Stage* 28/9/61, 13; *Times* 23/9/61, 12. Comment: The production made a “fairly good job” of the difficult task of reviving a period comedy (*Stage*). *Times* thought the production “renews one’s surprise that Farquhar’s comic civilian and military

conflict is so rarely performed.”

61.278 *The Mimic* (P) Robert Morrow. GLOBE 24/9/61.* 1 perf. Cast: *Stage* 28/9/61, 13; *WWT/14*. *Betty Draycot* Patricia Burke; *Hilda Ramage* Jean Anderson; *David Ramage* Trevor Bannister; *William John Ramage* Anthony Woodruff; *Mabel* Jean Marlow; *Tommy Stirrup* Edward Palmer; *Joe Costain* Ronald Wilson; *Catherine Costain* Margaret Diamond. *Dir* Ellen Pollock; *Dec* Victor Friendly. Reviews: *Stage* 28/9/61, 13; *Times* 25/9/61, 16. Comment: Repertory Players. “The theme of the play ... is concerned with the mental reactions of a proud old man to the subconscious knowledge that he is not, after all, the father of his heir” (*Stage*). The play attempted to do too much (*Times*).

61.279 *Harvey* (C, 3a) Mary Chase. RICHMOND 25/9/6. 1st perfd Copley, Boston, 17/10/44; 1st British perf Theatre Royal, Birmingham, 13/12/48. Clifford Mollison, Avril Wheatley. *Dir* Clifford Mollison. Plot: Best/44, 176, Bordman, Bordman/4, 241, Bronner, Bryer, Fletcher, Hischak, Hochman, Loney, 240, Mplots, Patterson, Salem, Shank, Shipley, Vinson, Wheatley. Comment: The first New York production of this Pulitzer Prize-winning play (48th Street 1/11/44) ran for 1,775 performances.

61.280 *Murder at Quay Cottage* (Thriller) Simon Amberley. INTIMATE 25/9/61.**

61.281 *Present Laughter* (P, 3a) Noël Coward. WIMBLEDON 25/9/61. 1st perfd Grand, Blackpool, 21/9/42. *Garry Essendine* John Hussey; *Joanna Lyppiatt* Jasmine Dee; *Henry Lyppiatt* John Hart Dyke; *Liz Essendine* Rosemary Davis; John Bryans, Simon Brent, Winifred Hindle, Diane Appleby, Peter M. Elrington, Katy Sadler, Joan Campbell. Plot: Best/46, 433, Bordman/4, 261, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Levin, 90–93, Mander/4, Salem. Comment: Peter Haddon Company. The first New York production (Plymouth 29/10/46) ran for 158 performances.

61.282 *Something about a Sailor* (C) Earle Coultie. STREATHAM HILL 25/9/61. 1st perfd Connaught, Worthing, 10/12/56. Comment: This nautical comedy revolved around the burning of a top secret document.

61.283a *The Applicant* (C, 1a) Roy Bongartz. TOWER, CANONBURY, 28/9/61. 1st British perf. Cast: TTC. Review: *Stage* 5/10/61, 13. Comment: The play was about “the method of business personnel selection, wide spread in America ... in which the employee’s social, religious and political background is considered of more importance than his ability to do the job on hand” (*Stage*).

61.283b *Endgame* (D, 1a) Samuel Beckett. TOWER, CANONBURY, 28/9/61. 1st perfd Court 2/4/57. Cast: TTC. Plot: Demastes/2, Fletcher, French, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Vinson, Walford, Weintraub. Review: *New Statesman* 6/10/61, 486. Comment: A stylish production with an outstanding performance of Clov by Fred Radley (*New Statesman*).

61.284a *Barnstable* (P, 1a) James Saunders. COMEDY 2/10/61.** Cast: *Stage* 5/10/61, 13; *Variety* 11/10/61, 71; *WWT/14*. *Helen Gallipot* Patricia Denys; *Dr. Charles Gallipot* Trevor Reid; *Rev. Wandsworth Teeter* Peter Hutton; *Daphne Gallipot* Anna Wing; *Sandra* Patricia Marks. Pres Caravel Productions Ltd., New Watergate Presentations Ltd.; *Dir* Leila Blake; *Dec* Brian Currah. Plot: Walford. Reviews: *Daily Herald* 3/10/61, 9; *Guardian* 3/10/61, 7; *New Statesman* 13/10/61, 529; *Stage* 5/10/61, 13; *Times* 3/10/61, 16; *Variety* 11/10/61, 71. Comment: Performed under the collective title *Counterpoint*. The three items had been performed at the Dublin Theatre Festival the previous month.

61.284b *A Night Out* (P, 1a) Harold Pinter. COMEDY 2/10/61. 1st perfd BBC Third Programme 1/3/60; 1st stage perf Gate, Dublin, 17/9/61. Cast: *Stage* 5/10/61, 13; *Variety* 11/10/61, 71; *WWT/14*. *Albert Stokes* Brian Peck; *Mrs. Stokes* Anna Wing; *Seeley* Rodney Bewes; *Kedge* Walter Hall; *Barman* Douglas Harris; *Old Man* Peter Hutton; *Mr. King* Trevor Reid; *Mr. Ryan* William Stephens; *Gidney* Glyn Houston; *Joyce* Patricia Marks; *Eileen* Patricia Denys; *Betty* Gabrielle Beaumont; *Horne* Nicholas Pennell; *Barrow* Michael Slater; *The Girl* Jeanne Mockford. Pres, *Dir*, *Dec* as for 61.284a. Plot: Weintraub. Reviews: *Daily Herald* 3/10/61, 9; *Guardian* 3/10/61, 7; *New Statesman* 13/10/61, 529; *Stage* 5/10/61, 13; *Times* 3/10/61, 16; *Variety* 11/10/61, 71. Comment: Performed under the collective title *Counterpoint*. This Pinter piece was generally viewed as the highlight of the presentation.

61.284c *Soldier from the Wars Returning* (P, 1a) David Campton. COMEDY 2/10/61. 1st perfd Municipal Hall, Newcastle-under-Lyme, 30/1/60. Cast: *Stage* 5/10/61, 13; *Variety* 11/10/61, 71; *WWT/14*. *Barmaid* Patricia Marks; *Barman* Peter Hutton; *Soldier* Glyn Houston. Pres, *Dir*, *Dec* as for 61.284a. Plot: Bull/2, Vinson. Reviews: *Daily Herald* 3/10/61, 9; *Guardian* 3/10/61, 7; *New Statesman* 13/10/61, 529; *Stage* 5/10/61, 13 *Times* 3/10/61, 16; *Variety* 11/10/61, 71. Comment: Performed under the collective title *Counterpoint*. *Times* said the dialogue was "too glib."

61.285 *The Gazebo* (C thriller, 2a) Alec Coppel (adpt of

story by Myra Coppel and Alec Coppel). HIPPODROME, GOLDERS GREEN, 2/10/61.** Plot: Bordman/4, 357, Bronner, Fletcher, Hischak, Loney, Salem. Comment: The cast included Alan Melville.

61.286 *Jane Eyre*. INTIMATE 2/10/61. Comment: I have been unable to identify this adaptation.

61.287 *Matilda Shouted Fire* (Thriller) Janet Green. WIMBLEDON 2/10/61.** *Lesley Paul* Patricia Leventon; *Max Paul* Philip Brack; *Aunt Bee* Constance Fecher; Simon Brent. Comment: Peter Haddon Company.

61.288 *Rattle of a Simple Man* (C, 3a) Charles Dyer. RICHMOND 2/10/61.* Cast: *Stage* 5/10/61, 14; *Theatricalia*. *Cyrenne* Catherine Woodville; *Percy* Edward Woodward; *Ricard* Andrew Kane; *Toby* Nigel Samuel. *Lic* Frederic Piffard; Pres Richmond Theatre Productions; *Dir* Robert Peake; *Sc dgn* John Piper; *Press rep* Torrington Douglas. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hischak, Loney, Salem, Vinson, Weintraub. Reviews: *Stage* 5/10/61, 14; *Times* 3/10/61, 16. Comment: "A remarkable achievement" (*Stage*). The first New York production (Booth 17/4/63) ran for 94 performances.

61.289 *Simple Spymen* (F, 3a) John Chapman. STREATHAM HILL 2/10/61; trfd to HIPPODROME, GOLDERS GREEN, 9/10/61. 1st perfd Theatre Royal, Windsor, 28/5/56. Plot: Fletcher, Loney. Comment: The touring production of the farce after it finished its run at the Whitehall on 29/7/61 (Wearing 58.61). The cast included John Slater and Andrew Sachs.

61.290a *Androcles and the Lion* (Fable P [Prol, 4a]) Bernard Shaw. MERMAID 3/10/61.** Cast: *Stage* 5/10/61, 14; *Theatricalia*; *Variety* 18/10/61, 64; *WWT/14*. *The Lion* Cal McCord; *Megaera* Josephine Tewson; *Androcles* Davy Kaye; *Centurion* Daniel Thorndike; *Captain* Edward de Souza; *Lavinia* Jill Bennett; *Lentulus* Jeremy Spenser; *Metellus* Richard Hampton; *Spintho* Alan MacNaughtan; *Ferrovius* Peter Prowse; *Ox-Driver* Ronald Robinson; *Call Boy* Robin Ferriday; *Editor* Frank Windsor; *Menagerie Keeper* Roger Kemp; *Emperor Caesar* Ronald Fraser; *Secutor* Jonathan Burn; *Retiarius* Clive Elliott; *Extras* Howard Daley, Barry Dimock, Carol Ann Feltz, Naomi Goldberger, Bruce Gray, John Hughes, Ian McDermott, Raymond Ross, Norma Shebbeare, Caroline Smith, Donald Sutherland, Matthew Vaughan, Ron Welling. Pres Mermaid Theatre Trust; *Art dir* Bernard Miles, Josephine Wilson; *Dir* Frank Dunlop; *Dgn* Roy Noakes; *Mgr* Harry Thompson; *Pd mgr* E. R. Todds; *Pd assist* Anthea Lynex; *St dir* Ian McDermott; *Asm* Irene Tafahrn, Caroline Smith, Ron Welling; *Elect* David

Kaye; *Carp* Andrew McFarlane; *Wm* Joan Holcombe; *Press* Gerald Frow; *Assist pd* Betty Crowe; *Sc bld* Roy Todds; *Cost* Mermaid Wardrobe, L. and H. Nathan Ltd.; *Pq* Wig Creations. Plot: Bordman/3, 21, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 4/10/61, 8; *Guardian* 4/10/61, 7; *Illustrated London News* 14/10/61, 636; *New Statesman* 13/10/61, 529; *Observer* 8/10/61, 27; *Stage* 5/10/61, 14; *Tatler* 18/10/61, 204; *Times* 4/10/61, 16; *Variety* 18/10/61, 64. Comment: *New Statesman* thought that this double bill was "not very satisfactory ... for it only underlines how passionless and avuncular was Shaw's concern with religion." *Guardian* said both plays had dated and the performances needed more attention. *Times* agreed. *Birmingham Post* viewed the double bill more favorably.

61.290b *The Shewing-up of Blanco Posnet* (Sermon in Crude Melo, 1a) Bernard Shaw. MERMAID 3/10/61. 1st perfd Abbey, Dublin, 25/8/09. Cast: *Stage* 5/10/61, 14; *Theatricalia*; *Variety* 18/10/61, 64; *WWT/14*. *Babsy* Sally Miles; *Lottie* Clare Kinson; *Hannah* Marjorie Laine; *Jessie* Josephine Tewson; *Emma* Gaynor Owen; *Elder Daniels* Alan MacNaughtan; *Blanco Posnet* Ronald Fraser; *Strapper Kemp* Jeremy Spenser; *Squinty* Roger Kemp; *Feemy Evans* Jill Bennett; *Sheriff* Cal McCord; *Foreman of the Jury* Frank Windsor; *Nestor* Daniel Thorndike; *Waggoner Jo* Peter Prowse; *Woman* Anna Burden; *Extras* Howard Daley, Barry Dimock, Carol Ann Feltz, Naomi Goldberger, Bruce Gray, John Hughes, Ian McDermott, Raymond Ross, Norma Shebbeare, Caroline Smith, Donald Sutherland, Matthew Vaughan, Ron Welling. *Pres*, *Art dir*, *Dir*, *Dgn*, *Mgr*, *Pd mgr*, *Pd assist*, *St dir*, *Asm*, *Elect*, *Carp*, *Wm*, *Press*, *Assist pd*, *Sc bld*, *Cost*, *Pq* as for 61.290a. Plot: Demastes/1, Hochman, Mander/3, Matlaw, Purdom. Reviews: *Birmingham Post* 4/10/61, 8; *Guardian* 4/10/61, 7; *Illustrated London News* 14/10/61, 636; *New Statesman* 13/10/61, 529; *Observer* 8/10/61, 27; *Stage* 5/10/61, 14; *Tatler* 18/10/61, 204; *Times* 4/10/61, 16; *Variety* 18/10/61, 64. Comment: The first New York performance was at Maxine Elliott's in November 1911.

61.291 *Denys Blakelock* (One-man show). INTERVAL 4/10/61. Review: *Stage* 12/10/61, 17. Comment: Blakelock's mixed programme pleased a packed audience (*Stage*).

61.292 *The Knight from Olmedo* (P) Lope de Vega (trans Jill Booty of *El caballero de Olmedo* [written 1615/26]). TOWER, CANONBURY, 6/10/61. Cast: TTC. Plot: French/2, Hochman.

61.293 *Epitaph for George Dillon* (P, 3a) John Osborne. QUESTORS 7/10/61.** Cast: QTA. Plot: Best/58, 101, Bordman/4, 356, Hischak, Hochman, Loney, 310, Matlaw, Salem, Vinson, Weintraub. Review: *Middlesex County Times* 14/10/61, 14.

61.294 *The Courtyard of Miracles* (P) Jacob Campanellis (trans George Eugeniou and Henry Livings of *μ*, 1957). THEATRE ROYAL, STRATFORD EAST, 8/10/61.** George Cafkaris, Sandra Caron, Brian Murphy; *Dir* George Eugeniou. Plot: Hochman. Reviews: *Stage* 12/10/61, 18; *Times* 9/10/61, 16. Comment: *Theatro Technis*. *Stage* found the play "very dull indeed in places," with long repetitious passages. *Times* agreed.

61.295 *The Bride Comes Back* (C, 3a) Ronald Millar. RICHMOND 9/10/61.** Joy Andrews, John Ringrose, David Drummond, Delia Corrie, Bridget Wood, Anna Gilchrist, John Bromley. *Dir* Robert Peake; *Dec* John Piper. Plot: Loney.

61.296 *Oklahoma!* (MP, 2a) Richard Rodgers (mus) and Oscar Hammerstein II (bk, lyr; based on Lynn Riggs, *Green Grow the Lilacs*, 1931). STREATHAM HILL 9/10/61; trfd to HIPPODROME, GOLDERS GREEN, 23/10/61. 1st perfd Shubert, New Haven, Connecticut, 11/3/43, as *Away We Go*; 1st British perfd Opera House, Manchester, 18/4/47. Cast: *Stage* 12/10/61, 17. *Aunt Eller* Nita Croft; *Curly* Kevin Scott; *Laurey* Paula Hendrix; *Slim* Chris Dyson; *The Skidmore* Vincent Charles; *Will Parker* Charles Yates; *Jud Fry* Don McManus; *Ado Annie Carnes* Susan Irvin; *Ali Hakim* Jerry Dane; *Gertie Cummings* Jenny Sheridan; *Ellen* Gloria Faradell; *Kate* Jill Donahue; *Terry* Judith Lloyd-Thomas; *Jess* Norman Leggatt; *Aggie "Pigtails"* Patricia Martine; *Andrew Carnes* Laurie Webb; *Cord Elam* Bill Futter; *Fred* Douglas Pearson; *Joe* John Raven; *In the Ballet: Laurey* Janice Whalan; *Curly* Hein Viljoen; *Jud* Don McManus; *Singers* Tobie Darrell, Jill Donahue, Gloria Farndell, Judith Lloyd-Thomas, Lorna Pobjoy, Pamela Vale, Tony Boswell, Chris Dyson, Robert Francis, Douglas Pearson, Paul Statham, Geoffrey Thomas; *Dancers* Ann Constant, Margaret Don, Lucy Fenwick, Leda Harris. Caryl Little, Patricia Martine, Olga Petro, Liz Richards, Lorna Sterndale-Bennett, Rosslyn Stewart, Roger Finch, Lindsay Kemp, Norman Leggatt, John Raven, David Willams, Jim Wyatt. *Mgr dir* Joseph C. Clavering; *Lic* James W. Perry; *Gen mgr* Frank G. Leah, William Styles; *Mgr* G. F. Dawson; *Mus dir* Alfred van Dam; *Pres* Williamson Music Ltd.; *Dir* Jerome Whyte; *Ch* Oenone Talbot; *Cond* Harry Davison; *Bal ms* Stella Claire; *Sm* Michael Davidson; *Dsm* Martin Fowler; *Asm* Anthony Beeston; *Wm* Elsie Wolfe; *Carp* William Finch; *Elect*

Royce Ayre; *Pm* Neville Lloyd; *Sc bld*, *Props* Theatre Royal Drury Lane Workshops, Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* Elizabeth Curzon, M. Berman; *Pq* Wig Creations. Plot: Best/42, 375, Bordman, Bordman/5, 534–6, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, 234, Matlaw, OTF, Salem, Shipley, Wilmeth. Review: *Stage* 12/10/61, 17. Comment: “The old excitement came tingling back” (*Stage*). The first New York production (St. James 31/3/43) ran for 2,212 performances.

61.297 *Separate Rooms* (P, 3a) Joseph Carole and Alan Dinehart (in collaboration with Alex Gottlieb and Edmund Joseph). INTIMATE 9/10/61. 1st perfd Lobero, Santa Barbara, California, 26/5/38 as *Thanks for My Wife*; 1st British perf Theatre Royal, Brighton, 7/7/47. Plot: Best/39, 447–48, Bordman, Bordman/4, 190, Bronner, Fletcher, French/2, Hischak, Salem. Comment: The first New York production (Maxine Elliott’s 23/3/40) ran for 613 performances.

61.298 *Something About a Sailor* (C) Earl Coultie. WIMBLEDON 9/10/61. ** *Lt. Commander Fanshawe* Frank Lawless; *Blisworth* John Inman; June Murphy, Jane Comfort, Peter Lawrence. *Dir* Arthur Lane. Comment: Peter Haddon Company.

61.299 *Do Re Mi* (Mus, 2a) Garson Kanin (bk) and Jule Styne (mus) and Betty Comden (lyr) and Adolph Green (lyr). PRINCE OF WALES 12/10/61. 169 perf. 1st perfd St. James, New York, 26/12/60; 1st British perf Palace, Manchester, 14/9/61. Cast: *Stage* 19/10/61, 13; *Theatricalia*; *Variety* 18/10/61, 64; *WWT/14*. *Kay Cram* Maggie Fitzgibbon; *Hubert Cram* Max Bygraves; *A Waiter* Ron Lucas; *Head Waiter* Lewis Henry; *John Henry Wheeler* Steve Arlen; *The Swingers* Maureen Sims, Judy Nash, Leander Fedden; *Fatso O’Rear* Danny Green; *Brains Berman* Harry Ross; *Skin Demopoulos* David Lander; *Interviewer, Chief Counsel* Colin Kemball; *Photographer* George Lucas; *Wheeler’s Secretaries* Anthea Slatter, Jenny Till; *James Russell Lowell IV* Michael Ashlin; *Sumo Student* Charles Schuller; *Tilda Mullen* Jan Waters; *Wolfie* Barry Johns; *Marsha* Joyce Edean; *Tex* Michael Ashkin; *Gretchen* Elizabeth Reid; *Casa Girls, Animal Girls* Sheila Falconer, Leander Fedden. Jean Mostyn, Anthea Slatter, Maureen Sims, Sandra Norwood, Prunella Ransome, Jenny Till; *Dance Team* Sandra Norwood, Michael Ashlin; *Moe Shtarker* Norman Mitchell; *Commentators* Michael Essex, Lewis Henry; *Senator Redfield* John Hughes. *Pres* H. M. Tennent Ltd., Leslie A. Macdonnell, Bernard Delfont; *Dir* Bernard Gersten; *Ch* Marc Breaux, Deedee Wood; *Dec* Boris Aronson; *Cost dgn* Irene Sharaff; *Mus dir* Burt Rhodes. Plot: Bordman/5, 620, Gänzl, Hischak, Kennedy, Loney, MacNicholas, OTF. Reviews: *Christian Science Monitor* 21/10/61, 10;

Guardian 13/10/61, 9; *New Statesman* 20/10/61, 573; *Spectator* 20/10/61, 541; *Sphere* 28/10/61, 142; *Stage* 19/10/61, 13; *Tatler* 25/10/61, 275; *Times* 13/10/61, 18, 16/1/62, 5; *Variety* 18/10/61, 64. Comment: A charity preview was given on 11/10/61 in aid of the Royal National Lifeboat Institution. *Variety* thought that the musical’s “greatest selling point ... is the marquee value of Max Bygraves in the role originated on Broadway by Phil Silvers.” *New Statesman* found the story “stale,” the music “unremarkable.” “What saves it is the genuine talent and high spirits of Max Bygraves as the hero and Maggie Fitzgibbon as the bulldog wife” (*Guardian*). “Contains everything that has almost ruined several other American musicals, and nothing else” (*Spectator*). In January the number of performances per week was reduced and times changed because Max Bygraves found the role “long and strenuous” (*Times* 16/1). The New York production ran for 400 performances.

61.300 *Make Me an Offer* (Mus, 2a) Wolf Mankowitz (bk; fnd on his novel, 1952) and Monty Norman (mus, lyr) and David Heneker (mus, lyr). RICHMOND 16/10/61. ** Godfrey James, Eleanor McCready, Jeanette Landis, Martin Lawrence, Thomas Gallagher, Stanley Beard; *Dir* Naomi Dunning, Rory McDermot; *Dec* John Piper. Plot: Gänzl, Gänzl/3, 749–51, Vinson.

61.301 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. WIMBLEDON 16/10/61. ** *Sir Thomas More* George Waring; *Thomas Cromwell* John Hussey; *Cardinal Wolsey* John Bryans; *King Henry* Peter Whitbread. Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Comment: Peter Haddon Company.

61.302 *The Tiger and the Horse* (D, 3a) Robert Bolt. INTIMATE 16/10/61. ** Plot: Loney, Vinson, Weintraub.

61.303 *The Witch* (P) Hans Wiers-Jenssen (anon trans of *Anne Pedersdotter*, 1908) ROLAND HOUSE, STEPNEY, 17/10/61. Plot: Best/26, 429–30, Bordman/3, 303, Kabatchnik, Salem, Sobel. Comment: Toyne Theatre Club.

61.304 *Ducks and Lovers* (C, 2a, 4sc) Murray Schisgal. ARTS 19/10/61. * Cast: *Stage* 26/10/61, 18; *Times* 20/10/61, 16; *WWT/14*. *Yana Latore* Ellen Pollock; *Mr. Beaumont* John Warwick; *Robert Latore* Michael Medwin; *Lenya Latore* Madge Brindley; *Mana Latore* Agnes Bernelle; *Rosa Latore* Raft Serafina; *Tonya* Nadia Regin; *Theo Latore* Roy Godfrey; *Silvero Latore* Morgan Sheppard; *Carmine Latore* Romeo Bertie; *Alphonse Latore*, *Mike* Frank Seton; *June Rogers* Nyree Dawn Porter; *Mrs.*

Rogers Vivienne Burgess; *Mr. Rogers* Kevin Brennan; *Philip Merrick* Graham Crowden; *Mrs. Beaumont* Audrey Noble; *Wallie* Royston Hodges; *Cosmo Swannie*. *Mgr dir* Campbell Williams, G. E. A. Williams, Toby Rowland; *Gen mgr* Bernard Gillman; *Pres* Campbell Williams, Michael Codron, David Hall; *Dir* Philip Saville; *Sc dgn* James Goddard; *Light* Brian Currah; *Sm* Christopher Smith; *Sc bld*, *Sc* Stage Decor Ltd.; *Cost* Nathans; *Pq* Wig Creations; *Bom* Marion Pullem; *Press rep* Virginia Pope. Reviews: *Guardian* 20/10/61, 9; *Illustrated London News* 4/11/61, 788; *New Statesman* 27/10/61, 624, 626; *Observer* 22/10/61, 27; *Spectator* 27/10/61, 577; *Stage* 26/10/61, 18; *Times* 20/10/61, 16. Comment: The comedy aimed to satirize “the ad-world, its status neuroses, its pseudo-psychology and its sexy sexlessness” (*Guardian*). Fine performances from Michael Medwin, Madge Brindley, Nyree Dawn Porter, and Graham Crowden in an uneven “capricious comedy” (*Observer*). Intermittently entertaining” (*Times*). *Stage* viewed the play favorably.

61.305 *Lady Windermere’s Fan* (C, 4a) Oscar Wilde. TOWER, CANONBURY, 20/10/61. 1st perfd St. James’s 20/2/1892. Cast: TTC. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: The first New York performance was at Palmer’s 5/2/1893.

61.306 *Teresa of Avila* (P, 3a) Hugh Ross Williamson. VAUDEVILLE 20/10/61. 48 perf. 1st perfd Olympia, Dublin, 11/9/61. Cast: *Stage* 26/10/61, 17; *Variety* 15/11/61, 66; *WWT/14*. *Prioress of the Convent of the Incarnation* Veronica Turleigh; *Mary* Rachel Kempson; *Anne* Betty Hardy; *Father-General of the Carmelites* Lewis Casson; *Teresa* Sybil Thorndike; *Father Jeronimo Gracian* Richard Pasco; *Isabel* Gwynne Whitby; *Luis* William Roderick; *Juliana* Sandra Skermer; *Leonora* Janet Michael; *Beatrice* Tracy Reed; *Lorenzo* Nicholas Hannen; *Antonio* Ian Burford; *Michael* Ian Rossiter; *Philip II’s Confessor* Simon Oates; *Thomas Gracian* Richard Scott; *A Page* Shaun Howard; *Philip II King of Spain* Ernest Milton. *Pres* Murray Macdonald, John Steven Ltd.; *Dir* Norman Marshall; *Dec* Hutchinson Scott; *Light* Michael Northen; *Sc bld*, *Props* Mara and Houghton; *Sc* Alick Johnstone; *Cost* L. and H. Nathan Ltd; *Pq* Nathanwigs; *Sm* Owen Griffith; *Dsm* Wendy Noel; *Asm* Janet Michael, Shaun Howard; *Wm* Katherine Flanagan; *Press rep* David Fairweather, Virginia Fairweather; *Mgr* Malcolm Farquhar; *Am* Kate Sawtell; *Bom* O. Sansum. Reviews: *Guardian* 21/10/61, 5; *Illustrated London News* 4/11/61, 788; *New Statesman* 27/10/61, 626; *Observer* 22/10/61, 27; *Sphere* 28/10/61, 155; *Stage* 26/10/61, 17; *Tatler* 1/11/61, 350; *Times* 21/10/61, 12; *Variety* 15/11/61, 66. Comment: *Observer* said this play about St. Teresa failed to compel, although Sybil Thorn-

dike was “worth seeing, as always.” “A stainless, shameless vehicle for Dame Sybil Thorndike” (*New Statesman*). The play and the direction were lifeless (*Stage*).

61.307 *The Pander Touch* (P) Alastair M. Dunnett. LYRIC 22/10/61.* 1 perf. Cast: *Stage* 12/10/61, 8; *WWT/14*. *Paul Harkins* Charles Leno; *Matt Malcolm* Trevor Reid; *Jenny Price* Ann Ridler; *Tod Roberts* Derek Fowlds; *Jimmy Gordon* Pleasant; *John Smith* Ernest Clark; *Archie Pander-Brown* Gordon Whiting; *Larry Barnet* Kevin Manser; *Elsie Black* Carole Mowlam. Comment: Repertory Players.

61.308 *Bonne Soupe* (C, 2a) Felicien Marceau (trans Kitty Black of Marceau’s play, 1958). COMEDY 23/10/61; trfd to WYNDHAM’S 13/2/62. 286 perf. 1st perf this trans New, Oxford, 26/9/61. Cast: *Stage* 26/10/61, 17; *Variety* 8/11/61, 78; *WWT/14*. *Marie-Paule as a girl* Erica Rogers; *Marie-Paule* Coral Browne; *The Croupier* Peter Illing; *The Barman, Third Client* Bill Corlett; *Monsieur Gaston* Vernon Smythe; *The Mother* Joan Heath; *Roger* Peter Bowles; *Roger’s Customer* Richard Coe; *Madame Roger, Irma, Bertha* Mahvash Bellamy; *The Guide* Michael Darlow; *The Skater* Sandra Alfred; *Odilon* Nigel Davenport; *First Client, Ernest* Tim Buckland; *Second Client* Robin Hopper; *Fourth Client, Raymond* John Richmond; *Lecasse, Mollard* Michael Johnson; *Alphonse, The Decorator* Leonard Kingston; *Mauricette* Sandra Alfred; *Joseph* James Cossins; *Angele* Rosalie Westwater; *Jacquot* John Church; *Armand* Anthony Carrick; *Armand’s Mother* Joan Heath; *Jeanine* Judith South. *Lic* H. H. Wingate; *Pres* Donald Albery, H. H. Wingate; *Dir* Eleanor Fazan; *Dgn* Disley Jones; *Light* John Wyckham. Plot: Hochman, Loney. Reviews: *Birmingham Post* 24/10/61, 9; *Daily Herald* 24/10/61, 7; *Guardian* 24/10/61, 7; *Illustrated London News* 4/11/61, 788; *New Statesman* 3/11/61, 668; *Stage* 26/10/61, 17; *Times* 24/10/61, 13; *Variety* 8/11/61, 78. Comment: “As amusingly unedifying a piece as we have had for some time” (*Birmingham Post*). “Not one likeable feature redeems this squalid equation of lust and money” (*New Statesman*). *Times* thought Coral Browne’s “capital performance” was the one meritorious aspect. *Variety* incorrectly opined “there is some reasonable doubt whether prostitution will on this occasion also prove a paying proposition.”

61.309 *The Hollow* (Thriller, 3a) Agatha Christie (adpt of her novel, 1946). INTIMATE 23/10/61.** Plot: Fletcher, French/2, Loney, 272, Salem, Wagoner, 122–23.

61.310 *Make Me an Offer* (Mus, 2a) Wolf Mankowitz (bk; fnd on his novel, 1952) and Monty Norman (mus, lyr) and David Heneker (mus, lyr). WIMBLEDON

23/10/61.** *Sparta* Thomas Gallagher; *Mindel* Stanley Beard; *Charlie* Godfrey James; *Sally* Eleanor McReady; *Gwen* Jeanette Landis; *Horace* Thomas Kyffin; Joanna Rigby, Barry Martin, Will Stampe, Bernard Stone, Martin Lawrence, Betty Romaine, William Gidley, Donald Conlan, Nigel Samuel, Carl Conrad, Tina Brown, Margaret Linley, Elizabeth Dunbar. *Dir* Naomi Dunning; *Ch* Gillian Lynn; *Mus dir* Joseph Alexander. Plot: Gänzl, Gänzl/3, 749–51, Vinson.

61.311 *A Man Called "Dante"* (P) Martin Holmes. HOVENDEN 23/10/61.* Cast: *Stage* 26/10/61, 18. *Luigi* Gloria Lytton; *Isabella* Marion Desmond; *Ruggiero* Tom Chatburn; *Francesco* Bruce Taylor; *Scipione* Roger Swaine; *Giulia* Dione Ewin; *Annina* June Brewster; *Cassandra* Maureen Quigley; *Castruccio* Alan Masterton; *Vettrolleo* Kenneth Seeger; *Dante* Jim Fitzgerald; *Mother Angela* Kathleen Heath; *Soldier* Anthony Hennessy. *Dir* Valery Hovenden; *Dec* Philip Whichelo. Reviews: *Birmingham Post* 30/10/61, 11; *Stage* 26/10/61, 18. Comment: "Mr. Holmes, I am happy to say, is an unashamed romantic—and why not? He has chosen to show to us not the familiar Dante but the man as he might have stood, for a moment in the year 1305, against the life of a nobleman's palace in the Apennines" (*Birmingham Post*). "An admirably dramatic play" (*Stage*).

61.312 *The One Day of the Year* (D, 3a) Alan Seymour. THEATRE ROYAL, STRATFORD EAST, 23/10/61. 1st perfd Willard Hall, Adelaide, Australia, 20/7/60. 1st British perf. Cast: *Stage* 26/10/61, 19; *Times* 26/10/61, 18; *Variety* 8/11/61, 78; *WWT/14*. *Alf Cook* Ron Haddrick; *Dot Cook* Nita Pannell; *Highie Cook* Lewis Fiander; *Wacka Dawson* Reg Lye; *Jan Castle* Patricia Conolly. Pres 59 Theatre Company, Laurier Lister, Australian Elizabethan Theatre Trust; *Dir* Raymond Menmuir; *Dec* Kenneth Rowell; *Light* Richard Pilbrow. Plot: Vinson. Reviews: *Birmingham Post* 26/10/61, 13; *Christian Science Monitor* 28/10/61, 10; *Guardian* 26/10/61, 9; *New Statesman* 3/11/61, 668; *Observer* 29/10/61, 27; *Spectator* 3/11/61, 623–24; *Stage* 26/10/61, 19; *Times* 26/10/61, 18; *Variety* 8/11/61, 78. Comment: "A blistering analysis of Anzac Day humbug" (*New Statesman*). "Good theatre, with uncommon vitality" (*Guardian*). "A refreshingly honest piece of social realism" (*Times*). "Halfway through ... two of the five characters complain to each other that they 'just don't know what it's all about.' Neither, I confess, did I. It was all, I gather, a rather meaningless, hackneyed story of a conflict between working class parents and their university-educated son" (*Norwood News* 3/11/61, 22).

61.313 *The Sacred Flame* (P, 3a) W. Somerset Maugham. RICHMOND 23/10/61. 1st perfd Belasco,

Washington, D.C., 12/11/28. 1st London perf Playhouse 8/2/29. John Breslin, Margaret Ward, June Shaw, Peter Whitbread, Catherine Willmer, Frederich Farley, Maxwell Foster. *Dir* Rory McDermot; *Dec* John Piper. Plot: Best/28, 418, Bordman/3, 367, Hischak, Kabatchnik/2, Loney, 157, Mander/5, Matlaw, Rogal, Sobel. Comment: The first New York production (Henry Miller's 19/11/28) ran for 24 performances.

61.314a *The American Dream* (P, 1a) Edward Albee. COURT 24/10/61. 22 perf. 1st perfd New York, New York, 24/1/61; 1st British perf Arts, Cambridge, 16/10/61. Cast: Findlater; *Stage* 26/10/61, 18; *Theatricalia*; *Times* 25/10/61, 13; *Variety* 8/11/61, 78; *WWT/14*. *Mommy* Mavis Villiers; *Daddy* Robert Ayres; *Grandma* Avril Elgar; *Mrs. Barker* Jeanne Watts; *Young Man* Alexis Kanner. *Dir* Peter Yates; *Dgn* Alan Tagg; *Mus* William Flanagan. Plot: Bordman, Bordman/4, 373, Bryer, Fletcher, Hischak, Hochman, Law, MacNicholas, Matlaw, Nelson/2, Patterson, Walford, Wilmeth. Reviews: *Birmingham Post* 27/10/61, 8; *Guardian* 25/10/61, 9; *New Statesman* 3/11/61, 667–68; *Spectator* 3/11/61, 623; *Sphere* 4/11/61, 199; *Stage* 26/10/61, 18; *Tatler* 8/11/61, 425; *Times* 25/10/61, 13; *Variety* 8/11/61, 78. Comment: English Stage Company. *Spectator* compared the piece unfavorably with Ionesco's work. *Stage* was far less impressed by both plays which followed "poorly after [Albee's] imaginative, sharply-pointed and well-written *Zoo Story*." "[Albee] believes in the drama of non-communication: the sort of thing in which nobody on the stage listens to anyone else and (I am afraid) in course of time few in the audience listen to much on the stage" (*Birmingham Post*).

61.314b *The Death of Bessie Smith* (D, 8sc) Edward Albee. COURT 24/10/61. 22 perf. 1st perfd Schlosspark, Berlin, 28/2/61; 1st British perf Arts, Cambridge, 16/10/61. Cast: Findlater; *Stage* 26/10/61, 18; *Theatricalia*; *Times* 25/10/61, 13; *Variety* 8/11/61, 78; *WWT/14*. *Jack* Tommy Eytley; *The Nurse* Gene Anderson; *The Father* Robert Ayres; *The Orderly* Neville Monroe; *Second Nurse* Avril Elgar; *The Intern* Richard Easton. *Dir*, *Dgn*, *Mus* as for 61.314a. Plot: Bordman/4, 374, Bryer, Hischak, MacNicholas, Matlaw, Nelson/2, Patterson. Reviews: *Birmingham Post* 27/10/61, 8; *Guardian* 25/10/61, 9; *New Statesman* 3/11/61, 667–68; *Spectator* 3/11/61, 623; *Sphere* 4/11/61, 199; *Stage* 26/10/61, 18; *Tatler* 8/11/61, 425; *Times* 25/10/61, 13; *Variety* 8/11/61, 78. Comment: English Stage Company. *Spectator* gave high praise to Gene Anderson's portrayal of the nurse. *Times* remarked on Albee's "confusing way of setting up one target and transfixing another." The first New York production was at the York 1/3/61.

61.315a *The Hurricane* (P) Peter Howard and Alan Thornhill. WESTMINSTER 25/10/61. *Cast: *Stage* 2/11/61, 18; *WWT/14*. *Mary* Muriel Smith; *Dolly Charter* Ann Buckles; *Janet Lord* Phyllis Konstam; *Humphrey Lord* Donald Simpson; *Nigel Charter* John Caulfield; *Richard Lord* James Sharkey; *Mark Pearce* Paul Campbell. *Dir* Howard Reynolds; *Dec* W. Cameron Johnson. Reviews: *Stage* 2/11/61, 18; *Times* 26/10/61, 18. Comment: Moral Re-Armament. Peter Howard was the leader of MRA 1961–65. *Stage* said “there is absolutely no doubt about the sincerity of these pieces ... Judged from a theatrical standpoint, however, they are pretty abysmal” (*Stage*); *Times* agreed. On the Westminster Theatre and Moral Re-Armament see Pamela Georgina Jenner, “Propaganda Theatre: A Critical and Cultural Examination of the Work of Moral Re-Armament at the Westminster Theatre, London.” PhD. Dissertation, Anglia Ruskin University, 2016.

61.315b *The Ladder* (P) Peter Howard. WESTMINSTER 25/10/61. 1st perfd Caux, Switzerland, 1960; 1st London perf. Cast: *Stage* 2/11/61, 18; *WWT/14*. *Hero* Paul Campbell; *The Man with the Bag* Cecil Broadhurst; *Cockney* Walter Farmer; *Hero’s Mother* Phyllis Konstam; *Businessman* Donald Simpson; *Mary Ann* Buckles; *Hero’s Wife* Jane Wax; *Politician* John Caulfield. *Dir, Dgn* as for 61.315a. Plot: Fletcher. Reviews: *Stage* 2/11/61, 18; *Times* 26/10/61, 18.

61.316 *Come Back Peter* (C, 3a) A. P. Dearsley. INTIMATE 30/10/61. 1st perfd Salisbury 1/2/54?

61.317 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). STREATHAM HILL 30/10/61; trfd to HIPPODROME, GOLDERS GREEN, 6/11/61. ** Sheila Chester, Derek Holmes, Bob Harris, Alan Hockey. *Dir* Julian Slade. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF.

61.318 *Trees Die Standing* (CD, 3a) Alejandro Cassona (trans Ida Kaminska of *Los árboles mueren de pie*, 1949) PRINCES 30/10/61. Cast: *Stage* 2/11/61, 17; *Variety* 15/11/61, 66; *WWT/14*. *Amalia* Zofia Skzeszewska; *Ellen* Rywa Szyler-Buzgan; *Pastor* Chewel Buzgan; *Juggler* Marian Rudenski; *Marsha* Ruth Raminska; *Ferdinand Balboa* Marian Melman; *Beggar* Mojzesz Laneman; *Hunter* Seweryn Dalecki; *Director* Karol Latowicz; *Genoveva* Ruth Kowalska; *Felisa* Miriam Laneman; *Grandmother* Ida Kaminska; *Stranger* Michal Rajski; *Dir* Ida Kaminska. Reviews: *Daily Herald* 31/10/61, 11; *Guardian* 31/10/61, 7; *Stage* 2/11/61, 17; *Variety* 15/11/61, 66. Comment: Performed in Yiddish by the Polish State Jewish Theatre. *Variety* called the play a “trivial piece ... an unfortunate selection ... a contrived story about

deception.” *Stage* noted Ida Kaminska’s “masterly acting.” “Kaminska is a Sarah Bernhardt and a Sir Donald Wolfit rolled into one. And she succeeds her mother, whose name has become legend in Yiddish theatre history. She is salvaging from the ravages of war the remains of what was very virile theatre in a language which is common to millions of Jews of different nationality. This play probably was not the best shop window for this new season” (*Daily Herald*).

61.319 *Watch It, Sailor!* (C, 3a) Philip King and Falkland L. Cary. WIMBLEDON 30/10/61. ** *Emma Hornett* Margaret St. Barbe West; *Mrs. Lack* Winifred Hindle; *Edie Hornett* Hilda Braid; *Carnoustie Bligh*, A.B. Ivor Danvers; *Albert Tufnell*, A.B. Christopher Cruise; *Shirley Hornett* Gillian Cobbold; *Daphne Pink* Elizabeth Chambers; *Lieut.-Commander Hardcastle*, R.N. Toby Perkins; Kenneth Henry. Plot: Loney. Comment: Peter Haddon Company.

61.320 *A Goldfaden Dream* (Mus Fantasy) Abraham Goldfaden (bk, mus) and H. Kon (mus) and Jakob Rotbaum. PRINCES 1/11/61. 1st perfd Detroit, Michigan, 1942; 1st London perf New Yiddish 10/2/47. Cast: *Stage* 9/11/61, 16. *WWT/14*. *Oyzer* Chasz-Grodner; *Director Hopke*, *Nusen Hakohen* Seweryn Dalecki; *Mirele* Helena Kaut; *Kune Lemel* Karol Latowicz; *Bassia*, *Beila* Miriam Laneman; *Avroomcle*, *A Credulous Buyer* Mojzesz Laneman; *First Hotsmach* Michal Szejlich; *Tsypa* Ruth Kaminska; *Zlata* Maria Frydman; *Shosha* Ruth Taru-Kowalska; *Second Hotsmach* Izaak Dogim; *Third Hotsmach* Michal Rajski; *A Salesman* Jozef Retik; *Boobe Yakhne* Rywa Szyler-Buzgan; *Markus* Marian Rudenski; *A Policeman* Herman Lercher. *Dir* Ida Kaminska; *Dec* A. Jedrzyjewski, W. Lange; *Cost dgn* Jadwiga Przeradska. Review: *Stage* 9/11/61, 16. Comment: Performed in Yiddish by the Polish State Jewish Theatre. “Though admirably staged, does not wholly satisfy. The story is thin, and the mixture does not have the craftsmanship that Goldfaden himself would have given it” (*Stage*).

61.321 *Heartbreak House* (Fantasia, in the Russian manner, on English themes, 3a) Bernard Shaw. WYNDHAM’S 1/11/61. 117 perf. 1st perfd Garrick, New York, 10/11/20; 1st London perf Court 18/10/21. Cast: *Stage* 9/11/61, 15; *Times* 2/11/61, 15; *Variety* 15/11/61, 66; *WWT/14*. *Ellie Dunn* Perlita Neilson; *Nurse Guinness* Joan Young; *Captain Shotover* Roger Livesey; *Lady Utterword (Ariadne)* Dulcie Gray; *Mrs. Hushabye (Hesione)* Judy Campbell; *Mazzini Dunn* Donald Eccles; *Hector Hushabye* Michael Denison; *Boss Mangan* George Benson; *Randall Utterword* Barry Sinclair; *The Burglar* Ken Wynne. *Lic* Bronson Albery; *L Wyndham Theatres Ltd.*; *Mgr dir* Bronson Albery, Donald Albery;

Pres Viscount Furness, Donald Albery; *Dir* Frank Hauser; *Sets* Pauline Whitehouse; *Cost dgn* Philip Prowse. Plot: Best/20, 404, Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley, Williams, 221–22. Reviews: *Christian Science Monitor* 4/11/61, 12; *Guardian* 2/11/61, 9; *Illustrated London News* 18/11/61, 888; *New Statesman* 10/11/61, 717; *Observer* 5/11/61, 24; *Spectator* 10/11/61, 669; *Sphere* 11/11/61, 235; *Stage* 9/11/61, 15; *Tatler* 15/11/61, 492; *Times* 2/11/61, 15; *Tribune* 10/11/61, 11; *Variety* 15/11/61, 66. Comment: The production was staged previously at the Playhouse, Oxford, 2/10/61. “A very unglamorous affair,” the sort of production expected at provincial repertory theatres (*New Statesman*). However, *Guardian* was more impressed, although it criticized Roger Livesey’s performance which needed to be firmer and more compelling, a performance *Christian Science Monitor* dubbed “outstanding.” *Spectator* attempted to give a balanced view of the play itself—its achievements as well as its faults, as did *Times*. The first New York production ran for 125 performances.

61.322 *A Wreath for Udomo* (P, 3a) William Branch (adpt of Peter Abrahams’ novel, 1956). LYRIC, HAMMERSMITH, 2/11/61. 1st perfd (early draft) Karamu Theatre, Cleveland, Ohio, 8/3/60; 1st British perf. Cast: *Stage* 9/11/61, 15; *Variety* 29/11/66; *WWT/14*. *Woman* Sonate; *Frederick Dakobi* Harry Baird; *Samson* Horace James; *Jones* John Arnatt; *Young Mother* Patience Ajayi; *Van Linton* Walter Glennie; *Michael Udomo* Earl Cameron; *Lord Rosslee* John Humphry; *Lady Rosslee* Ruth Gower; *Adebhoy* Lloyd Reckord; *David Mhendi* Edric Connor/Leo Carera; *Lois* Jacqueline Lacey; *Withers* Charles Cameron; *Endura* Andre Dakar; *Goali* Bobby Naidoo; *Selina* Evelyn Dove; *Ist Man* Willie Payne; *2nd Man* Eddie Donoghue; *Lawyer* Alaba Peters; *Maria* Joan Hooley; *Officer* William Kendrick. *Pres* William Chambers, Advantime Ltd., Douglas Crawford; *Dir* Philip Burton *Dec* Tony Walton; *Light* Richard Pilbrow; *Mus* Ginger Johnson. Plot: Peterson/2. Reviews: *Christian Science Monitor* 18/11/61, 14; *New Statesman* 17/11/61, 757; *Stage* 9/11/61, 15; *Times* 3/11/61, 12, 9/11/61, 15; *Tribune* 10/11/61, 11; *Variety* 29/11/61, 69. Comment: A charity preview was given on 2/11 in aid of the West Indian Theatre Trust and the Negro Theatre Workshop. “A pan-African political melodrama of staggering crudity” “which also suffered from “bad acting and worse direction” (*New Statesman*). *Tribune* gave a lengthy and more considered view of the play and production. *Stage* and *Times* (3/11) noted that on opening night, actor Edric Connor collapsed on stage after the beginning of the second act, bringing the performance to a close. The production reopened six days later with Leo Carera replacing

Connor.

61.323 *Come Back, Little Sheba* (P, 2a) William Inge. TOWER, CANONBURY, 3/11/61. 1st perfd Playhouse, Wilmington, Delaware, 26/1/50; 1st British perf Grand, Blackpool 31/3/52. Cast: TTC. Plot: Bordman, Bronner, Bryer, Hischak, Salem, Wilmeth. Comment: The first New York production (Booth 15/2/50) ran for 191 performances.

61.324 *Henry IV Part I* (Hist P, 2pt) William Shakespeare. QUESTORS 4/11/61.** Cast: QTA. Review: *Middlesex County Times* 11/11/61, 14.

61.325 *The Big Killing* (Thriller) Philip Mackie. STREATHAM HILL 6/11/61; trfd to HIPPODROME, GOLDERS GREEN, 13/11/61. 1st perfd Theatre Royal, Newcastle, 23/10/61. Comment: The pre-West End tour of the production at the Princes in February 1962 (62.26).

61.326 *The Closing Net* (Thriller, 3a) Stratford Davis and Stephen Clarkson. INTIMATE 6/11/61. 1st perfd Lyceum, Sheffield, 16/6/58. Cast: *Stage* 9/11/61, 16. *Augusta Watson* Margaret Gibson; *Ben Watson* Noel Lloyd; *Helen Pitt* Valerie Hermanni; *Gertrude Mathews* Joyce Parry; *Dorothy* Deirdre Carrol; *Daphne Hannaway* Janet Butlin; *Doctor Jordan* Anthony Shirvell; *Inspector Bole* John Irvine; *Sergeant Hawkins* Bruce Bennett; *Mr. Medway* Douglas Emery. *Pres* Frederick Marlow; *Dir* Douglas Emery; *Sc dgn* Clifford Shaw. Review: *Stage* 9/11/61, 16. Comment: “There is a good and original play somewhere within this complex story of blackmail and murder,” but it needs considerable revision (*Stage*).

61.327 *The Hostage* (P, 3a) Brendan Behan. RICHMOND 6/11/61.** Maureen Hallighan, Christopher Gannon, Peter Layton, Rona Woodcock, John English, Dermot McDowell, Barbara Keogh; *Dir* Rory McDermot, Bil Keating; *Dec* John Piper. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub.

61.328 *The Hostage* (P, 3a) Brendan Behan. WIMBLEDON 6/11/61.** Pat Dermot Kelly; *Leslie* Roy Skelton; *Teresa* Maureen Davis. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub. Comment: Peter Haddon Company.

61.329 *The Long Sunset* (D, 2a, 6sc) R. C. Sherriff. MERMAID 7/11/61. 1st perfd BBC Radio (Home) 23/4/55; 1st stage perf Repertory, Birmingham, 30/8/55. Cast: *Stage* 9/11/61, 17; *Times* 8/11/61, 18; *Variety* 15/11/61, 66; *WWT/14*. *Lugar* Roy Wilson; *Marcus* Edward

Underdown; *Serena* Josephine Wilson; *Paula* Bridget Wood; *Julian* Joseph O'Connor; *Otho* Dyson Lovell; *Portius* Jerry Verno; *Lucian* Kenneth Edwards; *Arthur* Peter Prowse; *Gawaine* David Pinner; *A Saxon* Roger Jones. *Dir* Bernard Miles; *Dgn* Tony Carruthers. Plot: Bull/1, Demastes/1. Reviews: *Christian Science Monitor* 18/11/61, 14; *New Statesman* 17/11/61, 757; *Spectator* 24/11/61, 765–66; *Stage* 9/11/61, 17; *Times* 8/11/61, 18; *Tribune* 10/11/61, 11; *Variety* 15/11/61, 66. Comment: “The author has developed his interesting theme in a casual and almost cosy manner” (*Variety*). *Stage* felt that the play did not fully capture Roman England in A.D. 410 and at times came “perilously close to the country-house drawing-room.” *Times* said there was “often [an] absurd disparity of means and ends,” but that it could be enjoyed as “an extreme example of Mr. Sherriff’s compulsive domesticity as a playwright.” *Tribune* declared “no towering work of the imagination, this is nevertheless the most informative play I’ve seen in years.”

61.330a *The Oresteia: Agamemnon* (T) Aeschylus (trans Edith Hamilton). OLD VIC 7/11/61. 1st perfd 458 B.C. Cast: *Stage* 9/11/61, 16; *Theatricalia*; *Times* 8/11/61, 18; *WWT/14*. *Watchman*, *Aegisthos* Joss Ackland; *Clytemnestra* Catherine Lacey; *Herald* Gary Watson; *Agamemnon* Ronald Lewis; *Cassandra* Ruby Meyers; *Male Chorus Leaders* Edward Hardwicke, Donald Burton, Ian Glennie; *Chorus* Graham Bell, Raymond Brody, Norman Henry, Paul Williamson, Gilbert Vernon; *Female Chorus Leaders* Margo Cunningham, Patricia Kerry, Ruth Meyers, Yolande; *Chorus* Margo Andrew, Valerie Colgan, Hilary Hardiman, Jane Livingston, Isabel Rennie, Tanya Vigay; *Soldiers, Judges, Attendants* Roger Clayton, Paul Elliott, John Gayford, Christian Gilmore. Peter Stenson, Evelyn Lewis, Joan Ogen. *Dir* Minos Volanakis; *Dec* Yolanda Sonnabend; *Mus* Elisabeth Lutyens. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 8/11/61, 7; *Christian Science Monitor* 11/11/61, 10; *Guardian* 8/11/61, 7; *Illustrated London News* 18/11/61, 888; *New Statesman* 1/12/61, 856; *Sphere* 11/11/61, 224–25; *Stage* 9/11/61, 16; *Tatler* 22/11/61, 561; *Times* 8/11/61, 18; *Tribune* 1/12/61, 11. Comment: Meadow Players. The trilogy was staged previously at the Playhouse, Oxford, and was presented to be set against O’Neill’s *Mourning Becomes Electra* (see 61.344). The trilogy took nearly four hours to perform—“something of an ordeal” but “a curious and unexpected pleasure” (*Tatler*). *Guardian* was disappointed with the trilogy but found praise for the staging of the choruses. “An evening of romanticized tragedy, fussily produced with over-elaborate, intrusive settings, and only competent performances by most of the players, is redeemed by the work of Ronald Lewis as Orestes and of Ruth Meyers as

Cassandra” (*Stage*). The production was “never more than competent, and much of the time not even that” (*Tribune*). Minos Volanakis “lets his main emphasis fall throughout not on the ritual form but on the drama” (*Times*).

61.330b *The Oresteia: The Eumenides* (T) Aeschylus (trans Minos Volanakis). OLD VIC 7/11/61.** Cast: *Stage* 9/11/61, 16; *Theatricalia*; *Times* 8/11/61, 18; *WWT/14*. *The Pythia* Margery Withers; *Clytemnestra’s Ghost* Catherine Lacey; *Orestes* Ronald Lewis; *Apollo* Graham Bell; *Athene* Jill Weldon; *Chorus* as for 61.330a. *Dir*, *Dec*, *Mus* as for 61.330a. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 8/11/61, 7; *Christian Science Monitor* 11/11/61, 10; *Guardian* 8/11/61, 7; *Illustrated London News* 18/11/61, 888; *New Statesman* 1/12/61, 856; *Sphere* 11/11/61, 224–25; *Stage* 9/11/61, 16; *Tatler* 22/11/61, 561; *Times* 8/11/61, 18; *Tribune* 1/12/61, 11.

61.330c *The Oresteia: The Libation-Bearers* [*Choephoroi*] (T) Aeschylus (trans Minos Volanakis). OLD VIC 7/11/61.** Cast: *Stage* 9/11/61, 16; *Theatricalia*; *Times* 8/11/61, 18; *WWT/14*. *Orestes* Ronald Lewis; *Pylades* Graham Bell; *Electra* Yvonne Mitchell; *Clytemnestra* Catherine Lacey; *Nurse* Margery Withers; *Aegisthos* Joss Ackland; *Servant* Gary Watson; *Chorus* as for 61.330a. *Dir*, *Dec*, *Mus* as for 61.330a. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 8/11/61, 7; *Christian Science Monitor* 11/11/61, 10; *Guardian* 8/11/61, 7; *Illustrated London News* 18/11/61, 888; *New Statesman* 1/12/61, 856; *Sphere* 11/11/61, 224–25; *Stage* 9/11/61, 16; *Tatler* 22/11/61, 561; *Times* 8/11/61, 18; *Tribune* 1/12/61, 11.

61.331 *Baruch of Amsterdam* [*Borekh fun Amsterdam*] [D, 4a] Chaim Sloves. PRINCES 9/11/61. 1st perfd Warsaw 26/3/61. Cast: *Stage* 16/11/61, 13; *WWT/14*. *Baruch* Michal Rajski; *1st Parness* Chaim Nysenewaig; *2nd Parness*, *3rd Guest* Mojzesz Laneman; *3rd Parness*, *Johannes* Marian Rudenski; *4th Parness*, *Jan* Seweryn Dalecki; *Henriques* Izaak Dogim; *Daniel* Jozef Retik; *Van Kipper*, *2nd Guest* Herman Lercher; *Manuella* Ida Kaminska; *Rachel* Zofia Skrzyszewska; *Gabriel* Karol Latowicz; *Rabbi Yehoshua* Marian Melman; *Jetchie* Ruth Kaminska; *1st Guest*, *Night Watchman* Michal Szwejlch; *Rabbi Azario* Chasz-Grodner; *Uziel* Henryk Nysenewaig; *Catherine* Helena Kaut. *Dir* Ida Kaminska. Review: *Stage* 16/11/61, 13. Comment: Performed in Yiddish by the Polish State Jewish Theatre. *Stage* said that producing the play was “a mistake. Dull in the writing, it tells with more argument than drama the story of Spinoza and his expulsion from the Community by the Elders, who could

not stomach his philosophy.” Moreover, the acting was melodramatic rather than naturalistic.

61.332 *The Black and White Minstrel Show* (Revue). STREATHAM HILL 13/11/61; trfd to HIPPODROME, GOLDERS GREEN, 20/11/61. Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Penny Nicholls, George Chisholm and his Jazzers, the Two Pirates, the Peter Crawford Trio, the Jackpots, Mitchell Maids and the Television Toppers. Comment: The show began on BBC TV 14/6/58. The twice-nightly performances were virtually sold out prior to opening night.

61.333 *The Caretaker* (D, 3a) Harold Pinter. RICHMOND 13/11/61.** Frederick Farley, Douglas Livingstone, William Gaunt. *Dir* Rory McDermot; *Dec* John Piper. Plot: Best/61, 49, Demastes/2, Fletcher, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

61.334 *It Won't Be a Stylish Marriage* (C) A. P. Dearsley. INTIMATE 13/11/61. 1st perfd Leas Pavilion, Folkestone, 27/11/50. Comment: The play was also broadcast BBC Light Programme 9/1/52. “Pamela Weston is the ward of three middle-aged uncles, who have guarded her with more than motherly care from childhood. The uncles, two ex-Army men, the other an ex-Naval Petty Officer, keep something of their Service discipline in the household. They have an inherent suspicion of housekeepers; indeed of women in general, but when Mrs. Mathews, a homely, honest-to-goodness party, arrives on the scene with a Northern accent that can be cut with a knife, the fun really begins” (*Stage* 30/11/50, 10).

61.335 *Sender Blank* (C) Sholem Aleichem (adpt of his novel, 1888). PRINCES 13/11/61. Cast: *Stage* 16/11/61, 14; *WWT/14*. *Sender Blank* Miriam Melman; *Miriam Rywa Szyler-Buzgan*; *Rebecca Zofia Skrzyszewska*; *Chaim Marian Rudenski*; *Marcus Michal Rajski*; *Ossip Zemel Chevel Buzgan*; *Sonia Ruth Taru-Kowalska*; *Dobrysz Miriam Laneman*; *Froyke Karol Latowicz*; *Zelda Maria Frydman*; *Ziamke Gingold*, *Rafael Izaak Dogim*; *Reb Kalmen Herman Lercher*; *Reb Meir Mojzesz Lane-man*; *Reb Zalmen Michal Szwejlich*; *Dr. Kluger Chasz-Grodner*; *Berl Jozef Retik*. *Dir* Ida Kaminska. Review: *Stage* 16/11/61, 14. Comment: Performed in Yiddish by the Polish State Jewish Theatre. The company’s “slightly outmoded form of acting is indeed specifically suited for this late 19th century cartoon of Polish Jewry, with its wittily observed characters, all a little larger than life. It is a highly diverting story about a rich merchant, who takes to his bed after over-indulgence in eating and drinking, but recovers in time to confound his family and the

charity officials who are already gloating over his estate” (*Stage*).

61.336 *That's Us* (P) Henry Chapman. COURT 13/11/61. 7 perf. 1st perfd Arts, Cambridge, 30/10/61. Cast: Findlater; *Stage* 16/11/61, 13; *Times* 14/11/61, 13 *WWT/14*. *Old 'Un* Edward Finn; *Sussex* Trevor Martin; *First City Gent* Edward Fox; *Second City Gent* Douglas Ditta; *Cockney* Ronald Pember; *Israel* Arnold Yarrow; *Assured Man*, *General Foreman* Richard Pescud; *Surrey* Nicholas Selby; *Young City Gent*, *Young 'Un* Timothy Pearce; *Girl* Pauline Taylor; *I-ti* Nichol Williamson; *Ganger* James MacLoughlin. *Dir* William Gaskill; *Dgn* Stephen Doncaster; *Songs* Barbara Chapman. Reviews: *Daily Herald* 14/11/61, 9; *Illustrated London News* 25/11/61, 936; *New Statesman* 24/11/61, 805–06; *Stage* 16/11/61, 13; *Times* 14/11/61, 13. Comment: Cambridge Arts Theatre Trust, English Stage Company. A “play of pure observation... It reports a day the life of a gang of building workers. They meet at the station in the morning, work, shelter from the rain, complain about the tea, and pack the job in when they are asked to clean a ditch without rubber boots” (*Daily Herald*). *New Statesman* praised virtually every aspect of the play and the production. “Without any sign of talent. It is tedious, obvious, boring” (*Stage*). “We get tired of waiting for something to happen” (*Times*).

61.337 *The Cupboard* (CD, 3a) Ray Rigby. ARTS 15/11/61. 25 perf. 1st perfd ITV 12/6/60; 1st stage perf. Cast: *Stage* 23/11/61, 13; *Times* 16/11/61, 15; *Variety* 29/11/61, 66; *WWT/14*. *Fred Watson* Cyril Shaps; *Mrs. Sparrow* Joyce Carey; *Alf Thompson* William Hartnell; *Mr. Jones* Richard Goolden; *Mrs. Williams* Dorothea Phillips; *Milly* Constance Fecher; *Sgt. Roberts* Geoffrey Rose; *Messenger*, *Assist. Sanitary Inspector* Laurence Brooks; *Mr. Billings* Tom Bowman. *Pres* Ryck Rydon, R. C. G. Productions Ltd.; *Dir* Basil Ashmore; *Dec* Spencer Chapman. Reviews: *Birmingham Post* 16/11/61, 11; *Daily Herald* 16/11/61, 6; *Guardian* 16/11/61, 9; *New Statesman* 1/12/61, 865; *Spectator* 24/11/61, 766; *Stage* 23/11/61, 13; *Times* 16/11/61, 15; *Variety* 29/11/61, 66. Comment: “The story of an ordinary little chap who is thought, wrongly, to have a skeleton in his cupboard” (*Spectator*). “Almost wholly insufferable” (*Guardian*). “Needs drastic revision and tightening ... some of the acting is deplorable,” though with good performances from William Hartnell and Joyce Carey (*Variety*). The plot was too manipulated, but nevertheless “entertaining” (*Times*).

61.338 *Tevye der Milchiger* (P) Sholem Aleichem (adpt Chewel Buzgan of *Tevye der milkhiker*, 1905). PRINCES 16/11/61. Cast: *Stage* 23/11/61, 13; *WWT/14*. *Tevye Der Milchiger* Chewel Buzgan; *Golda* Ryva Szyler-Buzgan;

Zeitl Maria Frydman; *Hudi* Zofia Skrzyszewska; *Chava* Ruth Kaminska; *Beilke* Helena Kaut; *Feferl* Michal Rajski; *Leizer-Wolf*, *Another Official* Herman Lercher; *Pedocer* Michal Szweilich; *Menachem-Mendel* Jozef Retik; *Sheine-Sheindel* Maria Laneman; *Butler* Seweryn Dalecki; *Government Official* Chaim Nysene-waig; *Zazula* Izaak Dogim. *Dir* Ida Kaminska. Plot: Hochman. Review: *Stage* 23/11/61, 13. Comment: Performed in Yiddish by the Polish State Jewish Theatre. "Chewel Buzgan ... brings out the full flavour of the philosophic milkman in the Czarist Russian village" (*Stage*).

61.339 *Penthesilea* (T) Neil Curry (adpt of Heinrich von Kleist's play, 1876 [written 1807]; trans Alexandra Trone; new version by Neil Curry). TOWER, CANONBURY, 17/11/61. 1st perf this adpt. Cast: TTC. Plot: Gassner, Hochman. Reviews: *New Statesman* 24/11/61, 806; *Stage* 23/11/61, 14; *Times* 18/11/61, 4. Comment: *New Statesman* enjoyed the production of "perhaps the most hilarious tragedy ever penned by a man of genius." *Stage* noted that various aspects of the production succeeded despite the inherent difficulties of Kleist's work.

61.340 *Black Limelight* (P, 3a) Gordon Sherry. INTIMATE 20/11/61. 1st perfd Mansfield, New York, 9/11/36; 1st British perf "Q" Theatre 12/4/37. Plot: Best/36, 429, Bordman/4, 144, Hirschak. Comment: The first New York production of this murder mystery ran for 64 performances.

61.341 *Dear Charles* (C, 3a) Alan Melville (fnd on Marc-Gilbert Sauvajan, *Les enfants d'Édouard* [1948], which was fnd on Frederic Jackson and Roland Bottomley, *Love and Learn* [1944]). RICHMOND 20/11/61. 1st perfd this version New, Hull, 3/11/52. Joy Andrews, Frederick Farley, Paul Bogdan, John Horsley, Peter Hughes, William Simons, Anna Palk. *Dir* Rory McDermot; *Dec* John Piper. Plot: Best/54, 360–61, Bordman/4, 323, Bronner, French/2, Hirschak, Loney, 278. Comment: The first New York production (Morosco 15/9/54) ran for 155 performances.

61.342 *Pitchblende* (P) Clare Hoskyns-Abrahall and Justine Glover. HOVENDEN 20/11/61. 1st perfd Hovenden 18/11/57. Cast: *Stage* 16/11/61, 8. Moira Bradley, Marion Desmond, Dione Ewin, Derek Lanyon, Kenneth Seger, Valery Hovenden. *Dir* Valerie Hovenden, Jean Black. Comment: The play was about Marie Curie.

61.343 *Rebecca* (P, 3a) Daphne du Maurier (adpt of her novel, 1938). STREATHAM HILL 20/11/61.** *Mrs. Danvers* Frances Lovering; *Jack Favell* Michael McKeritt; *Mrs. De Winter* Susan Shaw. Plot: Bordman/4, 244, Fletcher, French, Hirschak, Kabatchnik/2.

61.344 *Mourning Becomes Electra* (T, 4a) Eugene O'Neill. OLD VIC 21/11/61. 24 perf. 1st perfd Guild, New York, 26/10/31 1st London perf Westminster 19/11/37. Cast: *Stage* 23/11/61, 14; Theatricalia; *Variety* 6/12/61, 64; *WWT/14*. *Seth* William McAllister; *Minnie* Sylvia Coleridge; *Amos Ames* Leader Hawkins; *Louisa* Rosemarie Dunham; *Lavinia Mannon* Barbara Jefford; *Hazel Niles* Jane Downs; *Peter Niles* Jerome Willis; *Christine Mannon* Sonia Dresdel; *Adam Brant* William Sylvester; *Ezra Mannon* Michael Goodliffe; *Mr. Hills* Victor Winding; *Mrs. Hills* Carol Macready; *Orin Mannon* Stephen Moore; *Abner Small* Vernon Dobtcheff. *Dir* Val May; *Dec*, *Cost dgn* Leslie Hurry; *Mus* John Lambert. Plot: Best/31, 65, Bordman, Bordman/4, 36, Bronner, Bryer, Carpenter, 127–33, Dowling, Fletcher, Gassner, Hirschak, Hochman, Kabatchnik/2, Law, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Sobel, Wilmeth. Reviews: *New Statesman* 1/12/61, 865; *Observer* 26/11/61, 26; *Spectator* 1/12/61, 820–21; *Sphere* 25/11/61, 321; *Stage* 23/11/61, 14; *Tatler* 6/12/61, 711; *Times* 22/11/61, 15; *Tribune* 1/12/61, 11; *Variety* 6/12/61, 64. Comment: The play was produced to juxtapose with Aeschylus's *Oresteia* (see 61.330a-c), a juxtaposition *Tribune* said did not work out. *New Statesman* thought it was a pity the two sets of productions enjoyed only short runs as they were better than the Old Vic's usual Shakespearean fare; Stephen Moore and Sonia Dresdel gave very good performances. *Observer* said the "production is an enthusiastically melodramatic affair." *Spectator* observed that the advantage of seeing the play "in performance is that one is at least spared O'Neill's stage directions, which are even more pretentious than his text." The first New York production ran for 150 performances.

61.345 *The Keep* (C, 3a) Gwyn Thomas. COURT 22/11/61.** Cast: Findlater; *Stage* 30/11/61, 13; Theatricalia; *Times* 23/11/61, 15; *Variety* 6/12/61, 64; *WWT/14*. *Ben Morton* Mervyn Johns; *Constantine Morton* Glyn Owen; *Miriam Morton* Jessie Evans; *Russell Morton* Aubrey Richards; *Wallace Morton* Windsor Davies; *Oswald Morton* Denys Graham; *Alvin Morton* Dudley Jones; *Mr. Wilmot* Graham Suter; *Caradoc Slee* David Garfield. *Lic* Alfred Esdaile; *Gen mgr* Doreen Dixon; *Dir* John Dexter; *Dgn* Ken Calder; *Mus arr* Dudley Moore; *Assist dir* Derek Goldby. Plot: Bull/2, Vinson. Reviews: *Illustrated London News* 9/12/61, 1028; *New Statesman* 1/12/61, 865; *Observer* 26/11/61, 26; *Spectator* 1/12/61, 821, 824; *Stage* 30/11/61, 13; *Times* 23/11/61, 15; *Tribune* 1/12/61, 11; *Variety* 6/12/61, 64. Comment: English Stage Company. *Spectator* opined that Gwyn Thomas was "at his best when painting word pictures of zany scenes." "Dramatically archaic, creakingly contrived ... Welsh wit at its smug and pontifical worst" (*New States-*

man). "The actors revel in their opportunities" (*Times*).

61.346 *And Him Stretched . . .* (D) Patrick Galvin. UNITY 24/11/61.* Alex Farrell, Gerald McAllister, Helen Cosgrave, John Clarke. *Dir* Godfrey Quigley; *Dec* David Marshall. Reviews: *New Statesman* 1/12/61, 865; *Stage* 30/11/61, 14. Comment: *New Statesman* regretted the play lurched "into the dreary old routine of whisky, church and Republic, farce and self-pity." *Stage* also noted the play was very like other Irish plays but that it did suggest that "the Irish neurosis ... is caused by the country's inability to live up to the precepts of the rebellion."

61.347a *Fando and Lis* (P, 1a) Fernando Arrabal (trans Barbara Wright of *Fando et Lis*, 1959). COURT 26/11/61. 1 perf. 1st British perf Manchester University 24/11/61. Cast: Findlater; *Stage* 30/11/61, 13; *WWT/14*. *Fando* Daniel Moynihan; *Lis* Jacqueline Ellis; *Namur* Stanley Daniels; *Mitaro* Graham Crowden; *Toso* Geoffrey Wright. *Dir* Nicholas Garland. Plot: French/2, Matlaw, 40. Reviews: *Observer* 3/12/61, 24; *Stage* 30/11/61, 13; *Times* 27/11/61, 14. Comment: English Stage Company, which had given the Manchester performance. Produced without decor. *Stage* praised the cast for "their skilful performances." *Times* noted the influence of Ionesco and Beckett, but was unenthusiastic about the plays.

61.347b *Orison* (P, 1a) Fernando Arrabal (trans Barbara Wright of *Oraison*, 1965). COURT 26/11/61. 1 perf. 1st British perf Manchester University 24/11/61. Cast: Findlater; *Stage* 30/11/61, 13; *WWT/14*. *Fidio* Daniel Moynihan; *Lilbe* Jacqueline Ellis. *Dir* as for 61.347a. Plot: Matlaw, 40. Reviews: *Observer* 3/12/61, 24; *Stage* 30/11/61, 13; *Times* 27/11/61, 14. Comment: English Stage Company, which had given the Manchester performance. Produced without decor.

61.348 *Kathleen* (P) Michael Sayers. WYNDHAM'S 26/11/61.* 1 perf. Cast: *Stage* 30/11/61, 15; *WWT/14*. *Lily* Sheila Raynor; *Father Sean Keogh* David Blake Kelly; *Christy Hanafey* Desmond Jordan; *Dr. Horatio Houlihan* Malcolm Russell; *Professor Jasper Fogarty* Tom Watson; *Kathleen* Kate Binchy; *Seamus MacGonigal* Michael Darlow; *Lieut. Aengus MacOgue* Basil Hoskins; *Jaimey MacGonigal* John Gill. *Dir* Barbara Francis; *Dec* Sam Williams. Reviews: *Stage* 30/11/61, 15; *Times* 27/11/61, 14. Comment: Repertory Players. An Irish woman tests her suitors by pretending to have an illegitimate child. "A charming play" (*Stage*).

61.349 *Boeing-Boeing* (C, 2a) Beverley Cross (adpt of Marc Camoletti's play, 1960). STREATHAM HILL 27/11/61. 1st perf this adpt New, Oxford, 9/10/61. David

Tomlinson, Terence Alexander, Andrée Melly, Julia Arnall, Carmel McSharry, Elisabeth Murray. *Dir* Jack Minster. Plot: Bordman/4, 401, Fletcher, French/2, Hischak, Loney. Comment: The first New York production (Cort 2/2/65) ran for 23 performances.

61.350 *Don't Listen, Ladies!* (C, 2a) "Stephen Powys" [Virginia de Lanty] and Guy Bolton (adpt of Sacha Guitry, *N'écoutez pas mesdames*, 1942). RICHMOND 27/11/61. 1st perfd this version Devonshire Park, Eastbourne, 16/8/48. Michael Hawkins, Delia Corrie, Frederick Farley, Fiona Nicholson, Betty Romaine, Andrew Kane, John Dawson. *Dir* Rory McDermot; *Dec* John Piper. Plot: Bordman/4, 280, Hischak. Comment: The first New York production (Booth 28/12/48) ran for 15 performances.

61.351 *Wuthering Heights* (P). INTIMATE 27/11/61. Comment: Possibly the John Davison adaptation of Emily Brontë's novel, 1847.

61.352 *Big Soft Nellie* (C, 2a) Henry Livings. THEATRE ROYAL, STRATFORD EAST, 28/11/61. 1st perfd Century Theatre-on-Wheels, Keswick, 7/9/61 as *Thacred Nit*. Cast: *Stage* 30/11/61, 14; *Theatricalia*; *Variety* 6/12/61, 64; *WWT/14*. *Stanley Castleton* Bryan Pringle; *Benny Griffith Davies*; *Mrs. Castleton* Margaret St. Barbe West; *Police Sergeant* Ivor Salter; *Mr. Marris* Roy Kinnear; *Mr. Twigg* Bob Grant; *Geraldine* June Barry. *Pres* Michael Codron; *Dir* Abraham Asseo; *Dgn* Brian Currah. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 29/11/61, 9; *Christian Science Monitor* 2/12/61, 16; *Illustrated London News* 9/12/61, 1028; *New Statesman* 8/12/61, 898; *Observer* 3/12/61, 24; *Spectator* 8/12/61, 862; *Stage* 30/11/61, 14; *Times* 29/11/61, 15; *Tribune* 1/12/61, 11; *Variety* 6/12/61, 64. Comment: Livings did not know whether to write "high comedy" or "broad farce" (*Tribune*). Similarly, *Variety* said Livings "is an undisciplined but talented writer. If he ever learns to write a plot and believable characters he may come up with a successful play." *New Statesman* pointed to one scene which could be excised and thereby make the piece "the funniest and most original British play of the year." The humour stemmed from performances by Bryan Pringle, Roy Kinnear, Bob Grant, Griffith Davies and June Barry (*Spectator*). See also Lloyd Evans, 106–07.

61.353 *Dracula* (P) Hamilton Deane [and John L. Balderston] (adpt of Bram Stoker's novel, 1897). HOVENDEN 29/11/61.** Plot: Best/27, 422–23, Bordman/3, 328, French/2, Hischak, Kabatchnik/2, Shipley. Comment: Paul Stockman again played Dracula (see 61.100).

61.354 *Out of My Mind* (Revue, 2pt) Alistair Sampson

and Stanley Daniels and John Law and Gerry Donovan and David Nobbs and Lance Mulcahy (mus). LYRIC, HAMMERSMITH, 29/11/61.* Cast: *Stage* 7/12/61, 13; *Variety* 20/12/61, 56; *WWT/14*. Jill Ireland, John Wood, Gillian Lynne, John Cater, Patricia Routledge, Robin Palmer, Malcolm Clare. *L* Associated Theatre Seasons Ltd.; *Lic* J. Baxter Somerville; *Pres* John Kennedy, Richard Walton, Tony Sutherland; *Dir* Robin Ray; *Ch* Malcolm Clare; *Dgn* Disley Jones; *Light* Richard Pilbrow; *Mus arr* Bill McGuffie; *Mus dir* Ian Macpherson; *Sm* A. M. Davenall; *Dsm* Richard Caswell; *Asm* Dawn Roberts; *Wm* Janet Teabrook; *Press rep* Robin Drury; *Sc bld*, *Sc* Queen's Theatre Studio; *Cost* L. and H. Nathan; *Pq* Nathanwigs. Plot: OTF/2. Reviews: *Birmingham Post* 2/12/61, 4; *Christian Science Monitor* 2/12/61, 16; *Illustrated London News* 16/12/61, 1076; *New Statesman* 6/10/61, 486; *Observer* 3/12/61, 24; *Stage* 7/12/61, 13; *Tatler* 20/12/61, 847; *Times* 30/11/61, 5; *Variety* 20/12/61, 56. Comment: "A long string of half-cock explosions and ideas with no pay-off, although Patricia Routledge was good in a couple of items (*New Statesman*). "Witless, saccharine and calculated to make you wonder how they can bring themselves to get up and do it" (*Observer*). Only one of the 37 items was noteworthy (*Variety*). A conventional revue trying to be original (*Times*).

61.355a *Mort and Levy: A Limited Engagement* (P, 1a) Charles Marowitz. BRITISH DRAMA LEAGUE THEATRE 30/11/61.* 3 perf. Reviews: *New Statesman* 6/10/61, 486; *Observer* 17/12/61, 21; *Spectator* 15/12/61, 902; *Stage* 7/12/61, 13 *Times* 1/12/61, 15. Comment: In-Stage Theatre. "Death is one half of music-hall double act" (*Spectator*). "A total misfire" (*Times*). *Spectator* said that both plays were performed extremely well. During the run, Charles Marowitz's *The Burning Issue* was added (a satire on lectures).

61.355b *The Removal* (P, 1a) Charles Marowitz. BRITISH DRAMA LEAGUE THEATRE 30/11/61.* 3 perf. Cast: *Stage* 7/12/61, 13. Alistair Charles Turner; Philippa Elizabeth Smith; Horace Joe Levine; Mr. Umblick Hugh Lovegrove. *Dir* Charles Marowitz. Reviews: *New Statesman* 6/10/61, 486; *Observer* 17/12/61, 21; *Spectator* 15/12/61, 902; *Stage* 7/12/61, 13; *Times* 1/12/61, 15. Comment: In-Stage Theatre. The plot involved the death of an elderly newlywed. *New Statesman* was surprised to discover Marowitz could actually write a play. *Stage* thought the several elements had been blended "remarkably well."

61.356 *Antigone* (T, 1a) Jean Anouilh. 20th CENTURY 1/12/61. 1st perfd L'Atelier, Paris, 4/2/44. Plot: Fletcher, French/2, Griffiths, Hochman, Law, Matlaw, Patterson, Salem. Comment: Lee-Gor-Dor Productions.

61.357 *The Killer* (D, 3a) Eugène Ionesco (trans Donald Watson of *Tueur sans gages*, 1958). TOWER, CANON-BURY, 1/12/61. 1st British perf Theatre Royal, Bristol, 16/5/61. Cast: TTC. Plot: French/2, Hochman, Matlaw, Patterson, Salem. Review: *Times* 2/12/61, 4. Comment: *Times* praised Laurence Barnes's performance as Berenger and Michael Almaz's direction which "cleverly supplies the static with numerous illusions of movement."

61.358 *The Rules of the Game* (P, 2a) Luigi Pirandello (trans Frederick May of *Il giuoco delle parti*, 1918). QUESTORS 2/12/61. Plot: Fletcher, French/2, Hochman, Matlaw. Review: *Middlesex County Times* 9/12/61, 14.

61.359 *Green Room Rag*. ADELPHI 3/12/61. Reviews: *Stage* 7/12/61, 14; *Times* 4/12/61, 14. Comment: The Victorian theatre was the theme of the Rag. *Stage* detailed the numerous items performed. "Mixed burlesque and nostalgia" (*Times*).

61.360 *The Scarecrow* (P, 3a) Derek Marlowe (based on Leonid Andreyev's novella, *The Seven Who Were Hanged*, 1908). COURT 3/12/61. 1 perf. 1st perfd Royal Arch Hall, Edinburgh, 21/8/61 as *The Seven Who Were Hanged*; 1st London perf. Cast: Findlater; *Stage* 7/12/61, 14; *WWT/14*. *Jailer* Patrick Duggan; *Officer* Morgan Sheppard; *Ivan Yanson* Malcolm Taylor; *Michka* Roy Patrick; *Sergey Golovin* Jonathan Burn; *Tanya* Eileen Atkins; *Musya* Dudy Nimmo; *Vasily Kavarin* Colin Jeavons; *Werner* Julian Glover; *Colonel Golovin* Eric Elliott; *Mrs. Kavarin* Mollie Maureen; *Mrs. Golovin* Mary Jones; *Sonya* Mandy Miller; *Warden* Danvers Walker; *Guards* Keith Barren, John Levitt; *Soldier* Derek Fuke; *Sentry* Derek Marlowe. *Dir* Corin Redgrave. Reviews: *Christian Science Monitor* 9/12/61, 14; *Stage* 7/12/61, 14; *Times* 4/12/61, 14. Comment: English Stage Company. Produced without decor. *Stage* thought that this was a director's play with few rewards for either the actors or the audience.

61.361 *The Chinese Bungalow* (Melo of the Far East, 3a) Marion Osmond and James Corbet (drm of Osmond's novel, 1923). INTIMATE 4/12/61. 1st perfd Grand, Hull, 2/10/25. Comment: A formulaic melodrama featuring an overbearing husband, death, and an oriental atmosphere.

61.362 *Springtime for Henry* (F, 3a) Benn W. Levy. RICHMOND 4/12/61. 1st perfd Bijou, New York, 9/12/31; 1st British perf King's, Southsea, 31/10/32. Joy Andrews, Michael Hawkins, Gay Cameron, Frederick Farley. *Dir* Rory McDermot; *Dec* John Piper. Plot: Best/31, 446, Bordman/4, 42, French/2, Hischak, Loney, 177, Salem, Shipley, Sobel. Comment: The first New York production ran for 199 performances.

61.363 *Critic's Choice* (C, 3a) Ira Levin. VAUDEVILLE 6/12/61. 1st perfd Playhouse, Wilmington, Delaware, 9/11/60; 1st British perf New, Oxford, 6/11/61. Cast: *Stage* 14/12/61, 13; *Times* 7/12/61, 17; *Variety* 20/12/61, 56; *WWT/14*. *Angela Ballantine* Muriel Pavlow; *John Ballantine* Lindsay Scott-Paton; *Parker Ballantine* Ian Carmichael; *Dion Kapakos* Terence Bayler; *Essie Jennifer Hill*; *Charlotte Orr* Una Venning; *Ivy London* Anne Berry. *Lic* J. A. Gatti; *Mgr* Malcolm Farquhar; *Am* Kate Sawtell; *Pres* Harold Fielding; *Dir* Anthony Sharp; *Dgn* Reece Pemberton; *Light* Michael Northen; *Sm* Joan Preston; *Dsm* Peter Redvers; *Asm* Jennifer Hill; *Wm* Klara Kerpen; *Bom* O. Sansum. Plot: Bordman/4, 373, Bronner, Hischak, Loney. Reviews: *Birmingham Post* 7/12/61, 4; *Christian Science Monitor* 9/12/61, 14; *Daily Herald* 7/12/61, 6; *Guardian* 7/12/61, 9; *Illustrated London News* 23/12/61, 1118; *Spectator* 15/12/61, 902; *Sphere* 16/12/61, 455; *Stage* 14/12/61, 13; *Tatler* 27/12/61, 902; *Times* 7/12/61, 17; *Variety* 20/12/61, 56. Comment: "Not a strong import," but Ian Carmichael should attract local audiences (*Variety*). Implausible, but "acceptable second grade comedy" (*Guardian*), and similarly *Tatler*. The comedy "crumbles as soon as it begins" (*Birmingham Post*). The comedy "disarms by its naivety and contrives at the same time to keep us thoroughly puzzled" (*Times*). The first New York production (Ethel Barrymore 14/12/60) ran for 189 performances.

61.364 *Fox Amongst the Grapes* (P) Jack Allcock. 20th CENTURY 6/12/61.* Cast: *Stage* 2/11/61, 17. *Shelley* Peter Anderson; *Harriett Westbrook* Ffrangcon Price; *Hogg* Kenneth Gilbert; *Mary June* Thody; *Barbara* Kean, *Edward Phillips*, *Dorothy Trumbar*, *George Dare*, *Jack Allcock*. *Dir* Victor Hughes; *Dec* Jack Redon. Review: *Stage* 7/12/61, 17. Comment: Shop Window Production. The play concentrated "on the melodramatic side of Shelley's tangled affairs... the acting and Victor Hughes's direction reached a remarkably high standard for a shop-window production" (*Stage*).

61.365 *Nero* (Mus orgy) Colin Turner and Geoffrey Pattie and Jonathan Hursey (mus). STANHOPE INSTITUTE 7/12/61. Review: *Stage* 14/12/61, 13. Comment: Court Drama Group. A retelling, with topical interpolations, of the historical events surrounding Nero.

61.366 *The Dragon* (Wonder P, 3a) Augusta Gregory. ROLAND HOUSE, STEPNEY, 8/12/61. 1st perfd Abbey, Dublin, 21/4/19. *Nurse* Ellaline Burges; *Prince* Patric Anthony. *Dir* Bertha Myers; *Dec* Christopher Hobbs. Plot: Schrank. Review: *Stage* 14/12/61, 14. Comment: Toynbee Players. "Not essentially very funny, very charming nor very exciting. The old, old story of the

princess doomed at her birth to be eaten by a dragon on her birthday and rescued in the nick of time by a prince disguised as a kitchen boy" (*Stage*).

61.367 *Now Is the Time* (C) Victor Warner. INTERVAL 10/12/61.* Cast: *Stage* 14/12/61, 17. *Andrew Clift* Roger Williams; *Rosemary Smith* Cornelia Lucas; *Hewlett Masters* Rikki Howson; *Eric Chandler* Bruce Keighley; *Kathleen Prinsep* Margaret Hadyn-Davies; *Peter Prinsep* John Tordoff; *Dir* Benjamin Whitrow. Review: *Stage* 14/12/61, 17. Comment: The production was advertised originally for Interval 8/10/61, but presumably postponed to this date. "Set in an imaginary island in the Irish Channel, where a group of people are plotting political revolution" (*Stage*).

61.368 *The Astonished Ostrich* (FC, 3a) Archie N. Menzies. INTIMATE 11/12/61. 1st perfd New, Oxford, 9/11/36. Comment: The farce hinged on the familial connections between a valet and his employer.

61.369a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 11/12/61.** Cast: *Stage* 14/12/61, 14; *Times* 12/12/61, 5. *Rt. Hon. Sir Joseph Porter, K.C.B.* John Reed; *Captain Corcoran* Jeffrey Skitch; *Ralph Rackstraw* Thomas Round; *Dick Deadeye* Donald Adams; *Bill Bobstay* George Cook; *Bob Becket* Anthony Raffell; *Josephine* Jennifer Toye; *Hebe Joyce* Wright; *Little Buttercup* Gillian Knight. *Dir* Herbert Newby; *Cond* Malcolm Sargent; *Sc dgn, Cost dgn* Peter Goffin. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Reviews: *Guardian* 13/12/61, 7; *Illustrated London News* 23/12/61, 1118; *Observer* 17/12/61, 20; *Sphere* 16/12/61, 438-39; *Stage* 14/12/61, 14; *Times* 12/12/61, 5. Comment: D'Oyly Carte Opera Company. It was generally noted that this was the last season of traditional D'Oyly Carte production as the copyright was about to expire. *Stage* said the performances were "perfunctory," and *Guardian* noted many performances were "without personality or even true musical focus."

61.369b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 11/12/61.** Cast: *Stage* 14/12/61, 14; *Times* 12/12/61, 5. *Learned Judge* Jeffrey Skitch; *Counsel for the Plaintiff* Alan Styler; *Defendant* Joseph Riordan; *Foreman of the Jury* John Banks; *Usher* George Cook; *Associate* Alan Barrett; *Plaintiff* Anne Sessions; *First Bridesmaid* Dawn Bradshaw. *Dir* Herbert Newby; *Cond* Isidore Godfrey; *Sc dgn* Peter Goffin; *Cost dgn* George Sheringham. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Reviews: *Guardian* 13/12/61, 7; *Illustrated London News* 23/12/61, 1118; *Observer* 17/12/61, 20; *Sphere* 16/12/61, 438-39; *Stage* 14/12/61,

14; *Times* 12/12/61, 5. Comment: D'Oyly Carte Opera Company.

61.370 *A Murder Has Been Arranged* (Ghost Story, 3a) Emlyn Williams. RICHMOND 11/12/61. 1st perfd Strand 9/11/30. Michael Hawkins, Frederick Farley, Gwendoline Moffatt, Avril Wheatley, Hazel Bainbridge, Nigel Samuel. *Dir* Rory McDermot; *Dec* John Piper. Plot: Fletcher, French/2, Kabatchnik/2, Salem.

61.371 *Signpost to Murder* (Thriller, 3a) Monte Doyle. STREATHAM HILL 11/12/61. 1st perfd Alexander, Johannesburg, 1/61 as *Murder in Mind*. 1st British perf New, Oxford, 13/11/61. Cast: *Stage* 7/12/61, 8. Plot: Loney. Comment: The pre-West End tour of the production presented at the Cambridge in February 1962 (62.35).

61.372 *Treasure Island* (P) [Bernard Miles?] (adpt of Robert Louis Stevenson's romance, 1883). MERMAID 13/12/61. 102 perf. 1st perfd this adpt Mermaid 14/12/59. Cast: *Stage* 4/1/62, 14; *WWT/14*. *Jim Hawkins* Sean Scully; *Black Dog*, *Tom Stuart* Hutchison; *Billy Bones* Richard Mayes; *Blind Pew*, *Merry* Patrick O'Connell; *Anderson* Graham Lines; *Harry Leslie* Glazer; *Dr. Livesey* Edward Rees; *Squire Trelawney* Norman Scace; *Redruth* Richard Simpson; *Long John Silver* John Woodvine; *Captain Flint* Captain Flint; *Morgan* Maitland Chandler; *Captain Smollett* Daniel Thorndike; *Israel Hands* Robert Gillespie; *Dick* Peter Greenspan; *O'Brien* Patrick Crean; *Gray* Martin Matthews; *Alan* Ronald Robinson; *Benn Gunn* Spike Milligan. *Pres* Mermaid Trust; *Dir* Colin Ellis; *Dgn* Sean Kelly; *Mus arr* A. L. Lloyd; *Fight arr* Patrick Crean. Reviews: *Birmingham Post* 15/12/61, 3; *Guardian* 14/12/61, 7; *Illustrated London News* 30/12/61, 1158; *New Statesman* 29/12/61, 997; *Observer* 17/12/61, 21; *Spectator* 5/1/62, 16, 18; *Sphere* 30/12/61, 512; *Stage* 4/1/62, 14; *Tatler* 3/1/62, 5; *Times* 14/12/61, 15. Comment: *Birmingham Post* praised the staging which was well suited to the Mermaid. Good performances from John Woodvine, Spike Milligan and Sean Scully (*Guardian*). *Illustrated London News* thought the production could be more sinister. *Times* thought that tricks in staging obscured the narrative and the actors.

61.373 *The Cherry Orchard* (C,4a) Anton Chekhov (adpt John Gielgud of *Vishnyovy sad*, 1904). ALDWYCH 14/12/61.** Cast: RSCA; *Stage* 21/12/61, 13; *Theatricalia*; *Times* 15/12/61, 16; *Variety* 27/12/61, 50; *WWT/14*. *Lopahin* George Murcell; *Dunyasha* Pasty Byrne; *Epikhodov* Patrick Wymark; *Firs* Roy Dotrice; *Madame Ranevsky* Peggy Ashcroft; *Anya* Judi Dench; *Varya* Dorothy Tutin; *Gaev* John Gielgud; *Pishchik* Paul Hardwick; *Charlotta Ivanovna* Patience Collier; *Yasha* David Buck; *Trofimov* Ian Holm; *Passerby* Gordon Gostelow;

Coachmen Russell Hunter, Peter Holmes; *Gardener* Julian Battersby; *Stable Boy* Michael Warchus; *Stationmaster* William Wallis; *His Wife* Narissa Knights; *Government Official* Michael Murray; *Schoolmaster* Ronald Scott-Dodd; *His Wife* Rosemary Mussell; *Post Office Clerk* Gareth Morgan. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Michel Saint-Denis; *Dgn* Abd'elkader Farrah; *Sound* Roberto Gerhard; *Mus arr*, *Mus dir* Brian Priestman; *Light* John Wyckham; *Mus adviser* Raymond Leppard; *Light adviser* John Wyckham. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Christian Science Monitor* 16/12/61, 6, 23/12/61, 6; *Illustrated London News* 23/12/61, 1118; *Observer* 17/12/61, 21; *Spectator* 22/12/61, 927–28; *Sphere* 23/12/61, 478–79; *Stage* 21/12/61, 13; *Tatler* 3/1/62, 42; *Times* 15/12/61, 16; *Variety* 27/12/61, 50. Comment: Royal Shakespeare Company. *Observer* be-moaned the performances of George Murcell and Peggy Ashcroft, but praised John Gielgud, Judi Dench and Dorothy Tutin. *Spectator* was largely bored by the play despite some good acting. *Variety* noted that the production, wrongly, “emphasizes the comedy at the expense of the pathos,” and that the first and last acts were the most effective. *Tatler* said that the production failed to evoke “compassionate laughter.” *Times* detected an uneasy combination of styles in Michel Saint-Denis' direction.

61.374a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). SAVOY 14/12/61.** Cast: *Stage* 21/12/61, 15. *Cox* Alan Styler; *Box* Joseph Riordan; *Bouncer* Donald Adams. *Dir* Herbert Newby; *Dec* Peter Goffin; *Cond* Isidore Godfrey. Plot: Ayre, Gänzl. Reviews: *Stage* 21/12/61, 15; *Times* 15/12/61, 16. Comment: D'Oyly Carte Opera Company.

61.374b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 14/12/61.** Cast: *Stage* 21/12/61, 15. *Major-General Stanley* John Reed; *Pirate King* Donald Adams; *Samuel* George Cook; *Frederic* Philip Potter; *Sergeant of Police* Kenneth Sandford; *Mabel* Jean Hindmarsh; *Edith* Joyce Wright; *Kate* Marian Martin; *Isabel* Pauline Wales; *Ruth* Gillian Knight. *Dir* Herbert Newby; *Dec* Peter Goffin; *Cond* Malcolm Sargent. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Sphere* 16/12/61, 438; *Stage* 21/12/61, 15; *Times* 15/12/61, 16. Comment: D'Oyly Carte Opera Company. *Times* detected a dichotomy between Malcolm Sargent's conducting (of which it approved) and the “production [which] emphasizes an outdated silliness.”

61.375 *Four to the Bar* (After-dinner Ent, 2pt). Charles

Ross (deviser) and Bryan Blackburn and Vivian Ellis and Rose Hill and H. Hughes and Madeleine Dring and Geoffrey Rand. ARTS 14/12/61. 25 perf. 1st perfd Arts, Cambridge, 23/10/61. Cast: *Stage* 21/12/61, 13; *Variety* 27/12/61, 50; *WWT/14*. Ian Wallace, Bryan Blackburn, Peter Reeves, Rose Hill. *Admin* Campbell Williams; *Pres* Charles Ross, Ryck Rydon; *Dir* Charles Ross; *Light, Pd mgr* Robert Clinton; *Mus dir* Anthony Bowles; *Press rep* Leslie Perrin; *Bom* Marion Pullem; *St dir* Graham Heppel; *Sm* Bill Keating; *Carp* Edward Gould; *Elect* Wilfred Blunden. Plot: OTF/2. Reviews: *Observer* 17/12/61, 21; *Spectator* 22/12/61, 928; *Stage* 21/12/61, 13; *Times* 15/12/61, 16; *Variety* 27/12/61, 50. Comment: The piece also used the title *4 to the Bar*. The material consisted mainly of “new words set to an old tune” (*Observer*). “A pleasantly ingenuous and amusing evening” (*Variety*). A “delightful entertainment which carries the authentic stamp of Charles Ross, one of our best revue producers” (*Stage*). “Predictable ... familiar ... amusing ... professional” (*Times*).

61.376 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P, 5a) J. M. Barrie. SCALA 15/12/61.** Cast: *Stage* 4/1/62, 13; *Theatricalia*; *WWT/14*. *Peter Pan* Anne Heywood; *Mr. Darling, Jas. Hook (The Pirate Captain)* John Gregson; *Mrs. Darling* Daphne Jonason; *Wendy Moira Angela Darling* Jane Asher; *John Napoleon Darling* Christopher Turner; *Michael Nicholas Darling* Gerald Rowland; *Nana, Cabin Boy* Tony Helm; *Liza* Pauline Knight; *Tinker Bell “Jane Wren”*; *Tootles* Stephen Marriott; *Nibs* Bobby Caetano; *Slightly, Crocodile* Barry Henderson; *Curly* Michael Reuben; *First Twin* Robin Walker; *Second Twin* Alan Shortland; *Smee* Sydney Bromley; *Gentleman Starkey* Keith Williams; *Cookson* Patrick Tull; *Cecco* Peter Torquill; *Mullins* John McGee; *Jukes, Great Big Little Panther* Richard Walter; *Noodler* Lionel Gadsden; *Skylights* Jon Crofts; *Black Pirate* John Charnley; *Tiger Lily* Margaret Latimer; *Baby Mermaids* Pauline Knight, Betty Larkin; *Mother Mermaid* Lezley Fincham; *Badger* Oliver Freeman; *Braves* Tony Helm, John McGee, Grania Hayes, Lezley Fincham, Alison McMurdo; *Wolves* Pauline Knight, Oliver Freeman, Betty Larkin. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Controller* Frederick G. Lloyd; *Pres* Daniel Mayer Co.; *Dir* Richard Wordsworth; *Dec* Fanny Taylor; *Mus* John Crook; *Add mus* Donald Elliott, Alan Abbott; *Mus dir* Donald Elliott; *Flying effects* Joseph Kirby; *Fight arr* Peter Torquill; *Co. mgr* Michael T. Ellis; *Sm* John Inman; *Dsm* Jon Croft; *Wm* Irene Hall; *Carp* Earl Kay; *Elect* Matthew Pattison; *Pm* Robin Hopper; *Press rep* George Fearon; *Bom* C. J. Roberts; *Sc bld, Sc, Props* Harker, Homan and Bravery; *Pq* Nathanwigs, Wig Creations. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw,

Patterson, Salem, Shipley, Sobel. Reviews: *Illustrated London News* 30/12/61, 1158; *New Statesman* 29/12/61, 997; *Sphere* 30/12/61, 512; *Stage* 4/1/62, 13; *Times* 19/12/61, 5. Comment: *New Statesman* looked forward to the play being out of copyright when it could be “radically adapted to the needs of modern youth and common decency.” Anne Heywood was a “likeably human” Peter, but the production did not need some of the “comic elaborations which go against [the play’s] grain” (*Times*).

61.377 *Cup and Saucer* (C) Gerald Savory. INTIMATE 18/12/61. 1st perfd Queen’s, Hornchurch, 18/7/61. Comment: “A not unworthy successor to [Savory’s] *George and Margaret*, having similar competence in construction and similar understanding of the very real though highly amusing, characters” (*Stage* 27/7/61, 15).

61.378 *Patience; or, Bunthorne’s Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 18/12/61.** *Colonel Calverley* Donald Adams; *Major Murgatroyd* John Cartier; *Lieut. the Duke of Dunstable* Joseph Riordan; *Reginald Bunthorne* John Reed; *Archibald Grosvenor* Kenneth Sandford; *Mr. Bunthorne’s Solicitor* Jon Ellison; *Lady Angela* Joyce Wright; *Lady Saphir* Beti Lloyd-Jones; *Lady Ella* Jennifer Toyne; *Lady Jane* Gillian Knight; *Patience* Mary Sansom. *Dir* Herbert Newby; *Cond* Isidore Godfrey; *Sc dgn, Cost dgn* Peter Goffin; *Light* Michael Northen. Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Reviews: *Illustrated London News* 30/12/61, 1158; *Sphere* 16/12/61, 439; *Stage* 21/12/61, 14; *Times* 19/12/61, 5. Comment: D’Oyly Carte Opera Company. *Stage* said that even though some of the humour was dated the piece could still evoke chuckles. *Times* enjoyed the pleasant, affectionate singing, but deprecated aspects of the stereotyped production.

61.379 *Cinderella* (Panto) H. J. Byron (bk; adpt Archie Harradine) and John Heawood (bk, lyr) and Brian Blades (bk, lyr). PLAYERS’ 19/12/61. 1st perfd orig version Strand 26/12/1860. Cast: *Stage* 4/1/62, 12; *WWT/14*. *Prince Poppetti* Katy Sadler; *Dandini* Stella Moray; *Baron Balderdash, Pantaloon* Tony Sympson; *Buttoni, Clown* John Rutland; *Clorinda* John Heawood; *Thisbe* Brian Blades; *Cinderella* Sydonie Platt; *Pages* Wendy McClure, Delia Corrie; *Fairy Queen* Margaret Ashton; *Harebell* Wendy Barker; *Honeydew* Mary Coulson; *Foxglove* Anne Asprey; *Harlequin* Barrie Wilkinson; *Eglantine, Columbine* Robin Haig; *Columbine’s Confidantes* Anne Asprey, Wendy Barker, Mary Coulson; *Toff* Bill Duthie. *Dir* Don Gemmell; *Dec* Richard Woolley; *Ch* John Heawood. Reviews: *Spectator* 5/1/62, 16; *Stage* 4/1/62, 12; *Times* 20/12/61, 7. Comment: *Stage* enjoyed the adaptation and thought the score was a

“gem.” The production captured much of the spirit of the original fairy extravaganza style (*Times*).

61.380 *Macbeth* (T) William Shakespeare. OLD VIC 19/12/61.** Cast: *Stage* 21/12/61, 14; *Theatricalia*; *WWT/14*. *Witches* Sylvia Coleridge, Rosemarie Dunham, Dona Martyn; *A Serjeant, Murderer* William McAllister; *Duncan* Walter Hudd; *Malcolm* Emrys James; *Donalbain* Gilbert Wynne; *Ross* David Bird; *Angus* Leader Hawkins; *Lennox* Brian Spink; *Macbeth* Maurice Denham/Robert Eddison; *Banquo* Robert Eddison; *Lady Macbeth* Maxine Audley; *Seyton* Victor Winding; *Fleance, Apparition* Antony Linford; *Porter* Maurice Good; *Macduff* Michael Turner; *Scottish Doctor* David Tudor-Jones; *An Old Man* Brian Hawksley; *Murderer* Roger Grainger; *Apparition, Young Siward* Peter Ellis; *Apparition* Nicholas Weare; *Lady Macduff* Jean Robinson; *Boy* Jonathan Collins; *English Doctor* Vernon Dobtcheff; *Gentlewoman* Sylvia Coleridge; *Messengers* Leonard Cracknell, Kerry Gardner; *Siward (Earl of Northumberland)* Charles West; *Apparitions, Attendants, Nobles, Soldiers* Raymond Clarke, Leonard Cracknell, Vernon Dobtcheff, Julian Fox, Roger Frith, Kerry Gardner, Tony Handy, Terrence Hardiman, Barry Justice, Sally Layng, Antony Linford, Carol Macready, Jean Shepperdson, Gilbert Wynne. *Dir* Oliver Neville; *Cost dgn, Dec* Michael Annals; *Mus* Tristram Cary; *Fight arr* William Hobbs. Reviews: *Birmingham Post* 20/12/61, 3; *Illustrated London News* 6/1/62, 32; *New Statesman* 29/12/61, 997, 20/4/62, 573; *Observer* 24/12/61, 12; *Spectator* 29/12/61, 951; *Stage* 21/12/61, 14 *Times* 20/12/61, 7. Comment: “A lucid, plodding, visually attractive rendering of a poetic masterpiece” (*New Statesman*). “A dull and graceless affair” (*Observer*). *Spectator* disliked the extremely ugly set and much of the production.

61.381 *Little Old King Cole* (Panto, 2pt) Robert Nesbitt and Phil Park (bk, lyr, mus) and Laurie Johnson (mus) and Neville Phillips (lyr) and Kermit Goell (add lyr) and Charlie Drake (add bk) and Richard Waring (add bk). PALLADIUM 20/12/61.* 203 perf. Cast: *Stage* 4/1/62, 11; *Times* 21/12/61, 3 *WWT/14*. *King Cole* Charlie Drake; *Court Chamberlain* Herbert Hare; *Young Visitor* Dennis Gilmore; *Duke Rollo* Roger Delgado; *Theophilus* Billy Danvers; *Samantha* Bert Brownbill; *Miranda* Janette Scott; *Benedict* Jackie Rae; *Valentine* Gary Miller; “*Bewitched*” *Benedict* Richard Garner; “*Bewitched*” *Valentine, Harlequin* John Harmer; *Butcher* Hugh Elton; *Baker, Duke’s Henchman* Stuart Pearce; *Baker’s Son, Court Officer* Michael Henry; *Innkeeper, Rebellious Citizen, Pantaloon* Jack Francois; *Scarf Dancer, Columbine* Sheila Holt; *Scarf Dancer, Clown* Tom Gillis; *Teddy Bear* Dot Williams; *Enchanted Princess* Jacqueline Moran; *Tumblers* Seven Volants; *Ariel* Sandra Michaels;

Friendly Witch Pamela Cundell. *Pp* Moss Empires; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Gen mgr* David Wilmot, Harry Claff; *Pres* Leslie A. Macdonnell; *Pd* Robert Nesbitt; *Ch* George Carden; *Cost dgn* R. St. John Roper; *Dec* Tod Kingman, Edward Delany; *Cond Reg* Cole. Reviews: *Christian Science Monitor* 23/12/61, 6; *Daily Herald* 21/12/61, 7; *Guardian* 21/12/61, 5; *Observer* 24/12/61, 12; *Spectator* 5/1/62, 16; *Stage* 4/1/62, 11; *Tatler* 17/1/62, 157; *Times* 21/12/61, 3. Comment: The cast numbered over 100. A formulaic production (*Spectator*). There was “more mush than merriment” in this production which ran over three hours on opening night (*Daily Herald*). The story was very much of Robert Nesbitt’s devising but managed to include all the elements of a traditional fairy story. Charlie Drake, “an anti-romantic grotesque,” navigated his role “with perfect aplomb” (*Times*).

61.382a *Box and Cox* (P, 1a) John Maddison Morton. COURT 21/12/61. 1st perfd Lyceum 1/11/1847. Cast: Findlater; *Stage* 28/12/61, 11; *Variety* 24/1/62, 60; *WWT/14*. *Box* James Booth; *Cox* Colin Blakely; *Mrs. Bouncer* Doris Hare. *Dir* Lindsay Anderson; *Dec* Alan Tagg. Plot: Law, Walford. Reviews: *Birmingham Post* 22/12/61, 7; *Illustrated London News* 13/1/62, 72; *New Statesman* 29/12/61, 997; *Observer* 24/12/61, 12; *Stage* 28/12/61, 11; *Times* 22/12/61, 3; *Variety* 24/1/62, 60. Comment: English Stage Company. The production of this curtain raiser was “remarkably ham-fisted” (*New Statesman*), although *Observer* said it went “with a fine flourish.”

61.382b *The Fire Raisers* (P, 6sc) Max Frisch (trans Michael Bullock of *Biedermann und die Brandstifter*, 1953) and Dudley Moore (mus). COURT 21/12/61. 1st British perf Arts, Cambridge, 11/12/61. Cast: Findlater; *Stage* 28/12/61, 11; *Theatricalia*; *Variety* 24/1/62, 60; *WWT/14*. *Gottlieb Biedermann* Alfred Marks; *Anna Ann Beach*; *Schmitz* Colin Blakely; *Babette Biedermann* Doris Hare; *Eisenring* James Booth; *Policeman* Roger Kemp; *Widow Knechtling* Catherine Wilmer; *Doctor of Philosophy* John Thaw; *Chief Fireman* Norman Henry; *Firemen* Trevor Danby, David Jackson, Roger Kemp, Dickie Owen, Gordon Rollings, John Thaw, Henry Woolf. *Dir, Dec* as for 61.382a. Plot: Fletcher, Griffiths, Hochman, Law, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 22/12/61, 7; *Christian Science Monitor* 30/12/61, 10; *Illustrated London News* 13/1/62, 72; *New Statesman* 29/12/61, 997; *Observer* 24/12/61, 12; *Spectator* 29/12/61, 951; *Stage* 28/12/61, 11; *Times* 22/12/61, 3; *Tribune* 5/1/62, 11; *Variety* 24/1/62, 60. Comment: English Stage Company. The play is known as *The Firebugs* and *Biedermann and the Firebugs* in USA. *Observer* found the final third of the production to be

“nothing short of terrifying.” *Spectator* said the play was better on the page than on the stage, but generally admired the crisp production, apart from the introduction of a projection of a nuclear explosion prior to the epilogue. This led *Tribune* to declare this was an anti-bomb play. *Christian Science Monitor* praised Alfred Marks’s performance and Lindsay Anderson’s magnificent direction.

61.383 *The Circus Adventure* (P) James Ambrose Brown. ARTS 21/12/61 (m).* Cast: *Stage* 4/1/62, 12; *WWT/14. Flowergirl* Isabel Metliss; *Cat* Ursula Jones; *Clown* Matyelok Gibbs; *Young Man* Geoffrey Atkinson; *Ringmaster* Douglas Dempster; *Junkwoman* Veronica Foley; *Passersby* John Kobal, Michael Slater, Douglas Thorne. *Dir* Caryl Jenner; *Dec* Brian Currah. Reviews: *Guardian* 2/1/62, 6; *New Statesman* 29/12/61, 997; *Observer* 24/12/61, 12; *Stage* 4/1/62, 12; *Times* 22/12/61, 3. Comment: English Theatre for Children. The piece featured the adventures of a talking cat. “The children’s response ... was rapt and joyful. It had plenty of slapstick, issues they cared about and people they could identify with” (*New Statesman*). “The younger members of the audience are apt to become so involved with the story as to offer apt, if unsolicited, advice to the heroes in their moments of danger” (*Stage*).

61.384 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 21/12/61.** Cast: *Stage* 28/12/61, 11. *Lord Chancellor* John Reed; *Earl of Mountararat* Donald Adams; *Earl Tolloller* Philip Potter; *Private Willis* Kenneth Sandford; *Strephon* Jeffrey Skitch; *Queen of the Fairies* Gillian Knight; *Iolanthe* Joyce Wright; *Celia* Joan Lawrence; *Leila* Pauline Wales; *Fleta* Dawn Bradshaw; *Phyllis* Mary Sansom. *Dir* Herbert Newby; *Cond* Malcolm Sargent; *Sets* Peter Goffin. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Sphere* 16/12/61, 438; *Stage* 28/12/61, 11; *Times* 22/12/61, 3;. Comment: D’Oyly Carte Opera Company. “The performance went like well-oiled clockwork, and Malcolm Sargent brought out the beauties of some of Sullivan’s most delicate scoring” (*Stage*). “Was welcomed with uproarious affection” by the opening-night audience (*Times*).

61.385 *Through the Looking Glass* (Mus, Prol, 3a, Epi) Felicity Douglas (adpt of Lewis Carroll, *Through the Looking-Glass*, 1872) and David King (mus). LYRIC, HAMMERSMITH, 21/12/61. 1st perf this adpt Her Majesty’s, Brighton, 24/12/53. Cast: *WWT/14. Alice* Lucinda Curtis; *Tiger-Lily, Goat, Haigha* Roland Curram; *Rose* Elizabeth Proud; *Daisy, Walrus, Unicorn* Patricia Cassie; *Daisy, Carpenter, Lion* Sylvia Ellis; *Daisy, White Bishop* Gloria Lytton; *Beetle* Phoebe Cole-

man; *Red Queen* Moyra Fraser; *Horse, Red King, Red Castle* Michael Dawson; *Old Gentleman in Newspaper, Tweedledee, Red Knight* Christopher Guinee; *Guard, Hatta* Michael Wells; *White Queen* Lally Bowers; *Tweedledum, Frog Footman* Mike Hall; *Humpty Dumpty, White Knight* Edgar Wreford. *Dir* Toby Robertson; *Dec* Michael Baldwin. Reviews: *Guardian* 23/12/61, 5; *New Statesman* 29/12/61, 998; *Spectator* 5/1/62, 16; *Stage* 4/1/62, 12; *Times* 22/12/61, 3;. Comment: *Guardian* said the production did not hang together probably because of the “half-hearted” attempt to make it into a musical. *Stage* thought the production was “charming” but the piece did not engage the younger audience members.

61.386 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and H. Fraser-Simson (mus). SAVILLE 21/12/61 (m).** Cast: *Stage* 4/1/62, 14; *WWT/14. Marigold* Frances Guthrie; *Nurse* Barbara Bolton; *Mole* Richard Goolden; *Water Rat* David Evans; *Badger* Wilfred Harrison; *Toad* Jeremy Geidt; *Alfred* Martin Friend; *Black Legs of Alfred* Sean Murphy; *Chief Weasel* Peter Whitbread; *Chief Ferret, Policeman* Len Maley; *Chief Stoat* Graeme Spurway; *1st Field-mouse* Meg Simmons; *2nd Field-mouse* Jackie Dalton; *Gaoler* Peter Bartlett; *Usher* Langton Janes; *Judge* David Conville; *Turkey* Tina Matthews; *Duck, Mama Rabbit* Elisabeth Wade; *Phoebe* Frances Guthrie; *Washerwoman* Barbara Bolton; *Lucy Rabbit* Lucy Simmons; *Harold Rabbit* Barbara Latham; *Barge-woman* Audrey Leybourne; *Weasels, Ferrets, Stoats and so on* Hazel Lindsay, Sheila Vivian, Rosalind Allan, Debbie Young, Judie Mann, Sandra Chappell, Phillipa Doyle, Susan Manger, Gordon Pleasant, Brian Gardner. *Pres* Andrew Broughton, David Conville; *Dir* John Judd; *Dec* Peter Rice; *Light* Richard Pilbrow; *Ch* Barbara Bolton; *Mus dir* John Prichett. Plot: French, French/2. Reviews: *New Statesman* 29/12/61, 998; *Stage* 4/1/62, 13–14; *Times* 22/12/61, 3. Comment: Richard Goolden stole the show as “the most distinguished old Mole since Shakespeare played the Ghost in *Hamlet*” (*New Statesman*). Jeremy Geidt disappointed as Toad (*Times*).

61.387 *Aladdin* (Panto) Alan Miles. RICHMOND 23/12/61. *Widow Twankey* Alec Pleon; *Aladdin* Jean Barrington; *Princess Balroubadour* Joyce Dalton; *Abanazar* Thomas Kyffin; *Mr. Ling* James Belchamber; *Mr. Woo* Peter Honri; *Wishee Washee* Bernard Stone; *So Shi* Bette Gilmore; *Prince Pekoe* Barry Kent; *Emperor* Paul Matthews; *Vizier* Nigel Samuel; *Slave of the Lamp* David Rose; *Genie of the Ring* Terry Callahan; *Dancer* Lisa Beecroft. *Pres* Frederic Piffard. Reviews: *Stage* 4/1/62, 11; *Times* 27/12/61, 12. Comment: “An intriguing example of pre-microphone pantomime, Home Counties type, which justly claims to be family entertainment, for the script

contains no hint of sex or violence and transports us to a fantasy world of gentility with an inter-war period flavour" (*Times*).

61.388 *Billy Bunter Shipwrecked* (P) Maurice McLoughlin. VICTORIA PALACE 23/12/61 (m).* Cast: *WWT/14*. *Bob Cherry* Glyn Dearman; *Harry Wharton* Rowland Davies; *Johnny Bull* David Griffin; *Frank Nugent* Brian Tipping; *Huree Jamsset Ram Singh* Louis Aquilina; *William George Bunter* Peter Bridgmont; *Mr. Quelch* Robert Lankesheer; *Count Belasco* Michael Anthony; *Percy* Geoffrey Rose; *Ali Ben Ali* Paddy Ward; *Sheikh El Kasbah* Odina Kavoy; *Mysterious Stranger* An Andre. *Dir* Owen Holder; *Dec* John Barry. Reviews: *Sphere* 30/12/61, 512; *Stage* 4/1/62, 12; *Times* 27/12/61, 12. Comment: The piece (which involved Bunter on a desert island) was bound to please to please aficionados; Peter Bridgmont, new to the Bunter role, performed well (*Stage*). *Times* thought that "Bunter is becoming very evidently a period piece."

61.389 *Mother Goose* (Panto) Onslow Wilson (bk) and Claude Hulbert (bk, lyr). WIMBLEDON 23/12/61. Cast: *WWT/14*. *Demon King* John Bryans; *Fairy Queen* Sylvia Cardew; *Bailiff* John Hart Dyke; *Margery Daw* Joanne Michelle; *Pinchem* Charles Stewart; *Grabem* Bobby Dennis; *Squire of Merrydell* Peter Haddon; *Colin* Peter Gilmore; *Jack Smart* Jack Hulbert; *Dustman* Richard Dobson; *Mother Goose* Cicely Courtneidge; *Priscilla the Goose* Harry Cranley; King Dancers; Barbara Lynn Juveniles. *Dir* William Robertson; *Dec* Anthony Purvis. Reviews: *Stage* 4/1/62, 13; *Times* 27/12/61, 12. Comment: "A pantomime presented in the very best of tradition, and with plenty of zip, sparkle, comedy and topical references. It is a production which gives parents the chance to show their kiddies the true magic and spirit of pantomime" (*Stage*).

61.390 *Cinderella* (Panto) Emile Littler (bk) and Hastings Mann (lyr, mus). HIPPODROME, GOLDERS GREEN, 26/12/61. Cast: *WWT/14*. *Father Time* Terry Wall; *Fairy Godmother* Jean Ramsay; *Dandini* Christine Taylor; *Dizzie and Lizzie* Dawkes and Webb; *Baron Hardup* Bert Platt; *Prince Charming* Elizabeth Lerner; *Buttons* Arthur Askey; *Cinderella* Erica Yorke; *Flip* Billy Nelson; *Flap* Billy Morris; *Flop* Chuck O'Neil. *Pres* Jack Hylton, Emile Littler; *Dir* Marjorie Ristori; *Dec* Doris Zinkeisen. Reviews: *Stage* 4/1/62, 13; *Times* 27/12/61, 12. Comment: Notable for Arthur Askey as Buttons, who was supported by other good performances. However, the pantomime was "a down-to-earth affair which fails from, more than anything else, a quite literal absence of magic" (*Stage*). *Times* noted that the book was essentially the same as used at Streatham Hill (60.422) with topical

modifications.

61.391 *Jack and Jill* (Panto) Emile Littler (bk) and Hastings Mann (lyr, mus). STREATHAM HILL 26/12/61. Cast: *WWT/14*. *Ben Beer* John Morton; *Dame Horner* Tommy Trinder; *Jack* Allan Bruce; *Simple Simon* Don Arrol; *Twist* Sid Plummer; *Jill* Jane Fyffe; *Witch* Molly Veness; *Johnnie Stout and Willie Green* Bob and Jack Young; *Mary Mary Quite Contrary* Eirwen Davies; *Fairy of the Well* Vicky Lane; *King of Sylvania* Howarth Nuttall. *Dir* Peter Yolland; *Dec* Berekeley Sutcliffe. Review: *Stage* 4/1/62, 14. Comment: "An unusual degree of outstanding musical ability is the most noteworthy and enjoyable aspect of *Jack and Jill* ... with Allan Bruce and Jane Fyffe in the name parts displaying outstandingly fine singing voices and musicianship, pleasing personalities" (*Stage*).

61.392 *The Marvellous Story of Puss in Boots* (P, 2a) Nicholas Stuart Gray (adpt of Charles Perrault's story, "Le maistre chat, ou le chat botté," 1697) [and Ronnie Hill (mus)]. THEATRE ROYAL, STRATFORD EAST, 26/12/61. 1st perfd Fortune 20/12/54. Cast: *WWT/14*. *Cobb* Alan Edwards; *Dandy* Janie Booth; *Princess Isobel* Judith Conrow; *Lavena* Jacqueline Forster; *Jonette* Diane Clare; *Gerard* William Gaunt; *Puss* Nicholas Stuart Gray; *Ogre* Valentine Dyall; *Chancellor* Jonathan Meddings; *General Diggory* Clinton Greyn; *King* Lee Fox. *Dir* Nicholas Stuart Gray; *Dec* Joan Jefferson Farjeon. Plot: French/2. Reviews: *Spectator* 5/1/62, 16; *Stage* 4/1/62, 13; *Times* 28/12/61, 12. Comment: *Times* said Gray's work did not talk down to children who, in turn, "sit through the sophisticated enchantments of *Puss in Boots* absorbed."

61.393 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). PRINCES 26/12/61.** Cast: Theatricalia; *WWT/14*. *Tramp* Alan Hockey; *Jane* Sheila Chester; *Timothy* Derek Holmes; *Mr. Dawes*, *Sir Clamsby Williams*, *Manager of the Cleopatra Night Club*, *Professor Zebediah* Michael Darbyshire; *Mrs. Dawes*, *Asphinxia* Joyce Grant; *Aunt Prue*, *Lady Reyburne*, *Dancer* Daphne Goddard; *P.C. Boot*, *Electrode* Kenneth Waller; *Rowena*, *Waitress* Henrietta Holmes; *Bishop*, *Tom Smith* Alan Hockey; *Troppo*, *Slave* Bob Harris; *Fosdyke*, *Nigel Danvers* Richard Fraser; *Police Inspector*, *Augustine Williams*, *Ambrose* Roddy Maude-Roxby; *Fiona* Pat Michael. *Dir* Julian Slade; *Dec* Patrick Robertson; *Ch* Diana Murdoch. Plot: Fletcher, Gänzl, Gänzl/3, 658-61, Green, Kennedy, Loney, 289, OTF.

61.394 *Simple Spymen* (F, 3a) John Chapman. INTIMATE 26/12/61.** Plot: Fletcher, Loney. Comment: The cast included Edward Petherbridge (Bowden, 137).

61.395 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 27/12/61. 1st perfd Savoy 5/1/1884. Cast: *Stage* 4/1/62, 9. *King Hildebrand* Kenneth Sandford; *Hilarion* Philip Potter; *Cyril* Thomas Round; *Florian* Jeffrey Skitch; *King Gama* John Reed; *Arac* Donald Adams; *Guron* John Banks; *Scynthus* George Cook; *Princess Ida* Jean Hindmarsh; *Lady Blanche* Johanna Peters; *Lady Psyche* Jennifer Toye; *Melissa* Pauline Wales; *Sacharissa* Joan Lawrence; *Chloe* Anne Sessions; *Ada* Dawn Bradshaw. *Dir* Herbert Newby; *Dgn* James Wade; *Light* Michael Northen; *Cond* Isidore Godfrey. Plot: Ayre, Bordman/5, 74–75, Gänzl, Hochman, Sobel. Reviews: *Sphere* 16/12/61, 438; *Stage* 4/1/62, 9; *Times* 28/12/61, 12. Comment: D'Oyly Carte Opera Company. *Stage* and *Times* gave favorable reviews of this lesser performed work.

61.396 *Ambrose Applejohn's Adventure* (P with mus, 3a) Walter Hackett and Nick Tyrell-Evans (mus) and Tony Manley. TOWER, CANONBURY, 29/12/61. 1st perfd orig version Theatre Royal, Brighton, 11/7/21 as *Spanish*

Treasure. 1st perf this version. Cast: TTC. Plot: Best/21, 487, Bordman/3, 170, Bronner, Hischak, Loney, 107–8, Sobel. Review: *Stage* 4/1/62, 9. Comment: *Stage* opined that Hackett's play was a remarkably good choice to turn into a musical, and the production demonstrated the company's "strength and versatility." The original version was first performed in New York (Cort 30/12/21) as *Captain Applejack* and ran for 195 performances.

61.397a *Box and Cox* (P, 1a) John Maddison Morton. QUESTORS 30/12/61.** Cast: QTA. Plot: Law, Walford.

61.397b *Lady Audley's Secret* (D, 4sc) C. H. Hazlewood (adpt of Mary Elizabeth Braddon's novel, 1862). QUESTORS 30/12/61. 1st perfd Victoria 25/5/1863. Cast: QTA.

Productions

1962

62.1 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 1/1/62.** Cast: *Stage* 4/1/62, 10. *The Mikado of Japan* Donald Adams; *Nanki-Poo* Thomas Round; *Ko-Ko* John Reed; *Pooh-Bah* Kenneth Sandford; *Pish-Tush* Alan Styler; *Go-To* John Banks; *Yum-Yum* Jennifer Toyne; *Pitti-Sing* Joyce Wright; *Peep-Bo* Peggy Ann Jones; *Katisha* Gillian Knight. *Dir* Herbert Newby; *Cond* Malcolm Sargent; *Sc dgn* Peter Goffin; *Light* Michael Northen; *Cost dgn* Charles Ricketts. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Guardian* 2/1/62, 5; *Sphere* 16/12/61, 439; *Stage* 4/1/62, 10; *Times* 2/1/62, 11. Comment: D'Oyly Carte Opera Company. The first out-of-copyright performance in London, although this performance showed no sign "of changing the policy of tradition" (*Times*). The performance did not warm up until Act 2 (*Guardian*). The production "made its impact of melodious charm and still not altogether worn-out humour" (*Stage*).

62.2 *Witness for the Prosecution* (P, 3a) Agatha Christie (adpt of her short story, 1948). INTIMATE 1/1/62.** Plot: Best/54, 149, Bordman/4, 326, Fletcher, French/2, Hischak, Loney, 283, Salem, Wagoner, 123–24, Weintraub.

62.3 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 8/1/62.** Cast: *Stage* 11/1/62, 13. *Sir Ruthven Murgatroyd* John Reed; *Richard Dauntless* Thomas Round; *Sir Despard Murgatroyd* Kenneth Sandford; *Old Adam Goodheart* John Banks; *Sir Roderic Murgatroyd* Donald Adams; *Rose Maybud* Mary Sansom; *Mad Margaret* Joyce Wright; *Dame Hannah* Gillian Knight; *Zorah* Dawn Bradshaw; *Ruth* Peggy Ann Jones. *Dir* Herbert Newby; *Sc dgn*, *Cost dgn* Peter Goffin; *Light* Michael Northen; *Cond* Isidore Godfrey. Plot: Ayre, Gänzl, Hochman, Shipley. Reviews: *Guardian* 9/1/62, 7; *Stage* 11/1/62, 13;

Times 9/1/62, 5. Comment: D'Oyly Carte Opera Company. *Guardian* noted that the theatre was packed and the performance was "a good one at least on the choral, orchestral and male side." The performance went with "customary smoothness under Isidore Godfrey's vigilant conducting," although some vocal performances could have been better (*Stage*). The performance "lacked verve and radiance" (*Times*).

62.4 *Watch It, Sailor!* (C, 3a) Philip King and Falkland L. Cary. INTIMATE 8/1/62.** Plot: Loney. Comment: The cast included Edward Petherbridge (Bowden, 137).

62.5 *The Constant Couple; or, a Trip to the Jubilee* (C, 3a) George Farquhar. HOVENDEN 9/1/62. 1st perfd Drury Lane 28/11/1699. Plot: Hochman.

62.6 *As You Like It* (C, 2pt) William Shakespeare. ALDWYCH 10/1/62. 1st perfd c. 1599. Cast: RSCA; Theatricalia; *Variety* 31/1/62, 64; *WWT/14*. *Orlando* Ian Bannen; *Oliver* David Buck; *Adam* Clifford Rose; *Dennis* Bruce McKenzie; *Charles* Sebastian Breaks; *Rosalind* Vanessa Redgrave; *Celia* Rosalind Knight; *Touchstone* Patrick Wymark; *Le Beau, Jaques de Boys* Ian Richardson; *Frederick* Tony Church; *First Lord* Gareth Morgan; *Second Lord* William Wallis; *Duke (living in Banishment)* Paul Hardwick; *Amiens* Eric Flynn; *First Lord (attending on banished Duke)* Peter Holmes; *Corin* Russell Hunter; *Silvius* Peter Gill; *Jaques* Max Adrian; *Audrey* Patsy Byrne; *Sir Oliver Martext* William Wallis; *Phebe* Jeanne Hepple; *William* Richard Barr; *First Page* Barry Stockwell; *Second Page* Michael Stephens; *Court Ladies, Court Lords, Forest Lords* Susan Engel, Susan Fraser, Narissa Knights, Rosemary Mussell, Julian Battersby, Shaun Curry, Michael Murray, Ronald Scott-Dodd, Michael Warchus, Brian Wright. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Michael Elliott; *Dgn* Richard Negri; *Light* Richard

Pilbrow; *Mus* George Hall; *Mus arr* Leonard Morris; *Movement* Litz Pisk; *Fight arr* Charles Alexis; *Mus dir* Brian Priestman; *Ch* Pauline Grant; *Mus adviser* Raymond Leppard. Reviews: *Birmingham Post* 12/1/62, 4; *Guardian* 11/1/62, 6; *Illustrated London News* 27/1/62, 152; *New Statesman* 19/1/62, 97–98; *Observer* 14/1/62, 25; *Stage* 18/1/62, 13; *Tatler* 24/1/62, 214; *Times* 11/1/62, 14; *Tribune* 19/1/62, 11; *Variety* 31/1/62, 64. Comment: Royal Shakespeare Company. A handsome production with a very good Rosalind and Jaques; and yet *New Statesman* was bored. *Guardian* also found the acting uneven but praised Patrick Wymark and Max Adrian. *Observer* said the the director had made “a brave but inconclusive attempt to give the play a formal cohesion which it does not possess,” making it seem like a “late Shakespeare play.” “The best balanced, the most properly ironical and not the least *As You Like It* we have had for many years” (*Tatler*). *Times* was generally laudatory.

62.7 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 11/1/62.** Cast: *Stage* 18/1/62, 13. *Sir Richard Cholmondeley* Alan Styler; *Colonel Fairfax* Philip Potter; *Sergeant Meryll* Donald Adams; *Leonard Meryll* Joseph Riordan; *Jack Point* John Reed; *Wilfred Shadbolt* Kenneth Sandford; *Ist Yeoman* Clifford Downley; *2nd Yeoman* John Banks; *Ist Citizen* Jon Ellison; *2nd Citizen* John Cartier; *Elsie Maynard* Mary Sansom; *Phoebe Meryll* Pauline Wales; *Dame Carruthers* Gillian Knight; *Kate* Daphne Gill. *Dir* Herbert Newby; *Cond* Isidore Godfrey; *Sc dgn, Cost dgn* Peter Goffin; *Light* Michael Northen. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Guardian* 12/1/62, 9; *Illustrated London News* 27/1/62, 152; *Sphere* 16/12/61, 438; *Stage* 18/1/62, 13; *Times* 12/1/62, 4. Comment: D’Oyly Carte Opera Company. “The company sings richly under Isidore Godfrey’s direction; and, in fact, the only thing that disturbed my *Yeomen* night was an occasional lack of edge in the spoken word; enunciation could be fuzzy, the rarest D’Oyly Carte fault (*Illustrated London News*). *Guardian* admired Godfrey’s “stylish conducting,” but unlike audience members was not persuaded by John Reed’s performance of Jack Point.

62.8a *The Dumb Waiter* (P, 1a) Harold Pinter. THEATRE ROYAL, STRATFORD EAST, 15/1/62.** Terence Brady, Bruce Myers. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub. Reviews: *Daily Herald* 16/1/62, 7; *Guardian* 16/1/62, 7; *Stage* 18/1/62, 13. Comment: A superficial and poorly performed revival (*Stage*). “Although they retained some of its atmosphere, despite Terence Brady and Bruce Myers playing it in crosstalk comedian style, they did not succeed in

demonstrating precisely what it meant” (*Daily Herald*). “An excellent performance” (*Guardian*).

62.8b *Would Anyone Who Saw the Accident . . . ?* (Revue) Terence Brady and Michael Bogdanov and Carl Bontoft (mus). THEATRE ROYAL, STRATFORD EAST, 15/1/62. 1st perfd Dublin; 1st London perf. Cast: *Stage* 18/1/62, 13; *WWT/14*. Ralph Bates, Michael Bogdin, Carl Bontoft, Terence Brady, Bruce Myers, David O’Clee, Roger Ordish. *Pres* Joseph Hone, TCD Theatre Productions; *Dir* Michael Ruggins; *Dgn* Terence Brady; *Dec* Roger Cheveley; Plot: OTF/2. Reviews: *Daily Herald* 16/1/62, 7; *Guardian* 16/1/62, 7; *Irish Times* 17/1/62, 7; *New Statesman* 26/1/62, 136–37; *Spectator* 26/1/62, 102; *Stage* 18/1/62, 13. Comment: Trinity College, Dublin, Theatre. *The Dumb Waiter* served as an excellent preface to this “zany, egg-headed” show (*Guardian*). The cast “only succeeded spasmodically in shedding any light on their self-proclaimed target of ‘human relationships.’ Too much of it was familiar revue ground. Too much was made up of awful puns and the dubious humour of mispronouncing words” (*Daily Herald*). *Spectator* remembered the revue mainly for its “outrageous puns.”

62.9 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 15/1/62.** Cast: *Stage* 18/1/62, 13. *Duke of Plaza-Toro* John Reed; *Lui* Jeffrey Skitch; *Don Alhambra del Bolero* Kenneth Sandford; *Marco Palmieri* Thomas Round; *Giuseppe Palmieri* Alan Styler; *Antonio, Annibale* John Cartier; *Francesco* Ralph Mason; *Giorgio* George Cook; *Duchess of Plaza-Toro* Gillian Knight; *Casilda* Jennifer Toy; *Gianetta* Jean Hindmarsh; *Tessa* Peggy Ann Jones; *Fiametta* Dawn Bradshaw; *Vittoria* Marian Martin; *Giulia* Joy Mornay; *Inez* Beti Lloyd-Jones. *Dir* Herbert Newby; *Cond* Isidore Godfrey; *Sc dgn, Cost dgn* Peter Goffin. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Guardian* 16/1/62, 7; *Sphere* 16/12/61, 439; *Stage* 18/1/62, 13; *Times* 16/1/62, 5. Comment: D’Oyly Carte Opera Company. “Undistinguished singing” (*Stage*). “Too often, crucial lines were spoken or sung with apparent unawareness of their proper emphasis, and gestures that once had point have become meaningless and affected” (*Times*).

62.10 *Murder to Boot!* (Thriller) Simon Amberley. INTIMATE 15/1/62. 1st perfd Summer Theatre, Frinton, 17/8/61. Louida Vaughan, Michael Knowles, John Irvine, Sarah Wilson, Bruce Bennett, Roy Heworth, Margaret Gibson, Catherine George. *Pres* Frederick Marlow; *Dir* Douglas Emery; *Set* Clifford Shaw. Review: *Stage* 18/1/62, 16. Comment: “Plot and treatment reveal a consciously intellectual approach to the business of mystery playwriting, which achieves an artificiality that

might be acceptable in novel form but just will not live on the stage" (*Stage*).

62.11a *Thy Brother's Keeper* (P, 1a) Geoffrey Weston. HOVENDEN 15/1/62.* Cast: *Stage* 18/1/62, 17. Riley Beresford Williams; *Webb* Roger Swaine; *Rollo* Kevin Hennessy; *Jackson* Yemi Ajibade. *Dir* Valery Hovenden; *Dec* Philip Whichelo. Reviews: *Stage* 18/1/62, 17; *Times* 16/1/62, 5. Comment: Performed under the collective title of *The Power of Love*. The play concerned four men all "maimed by life" (*Stage*).

62.11b *The Two Foolish Elders* (P, 1a) Gordon St. John. HOVENDEN 15/1/62.* Cast: *Stage* 18/1/62, 17. Peter Roger Swaine; *Helen* Janine Hill; *Copola* Beresford Williams; *Percival* Roger Clayton; *Edith* Moira Bradley; *Julia* Elizabeth Danton; *Romeo* Alan Masterton; *Edna* Freda Railton; *Montecchi* Bruce Taylor, *Dir, Dec* as for 62.11a. Reviews: *Stage* 18/1/62, 17; *Times* 16/1/62, 5. Comment: Performed under the collective title of *The Power of Love*. A Romeo and Juliet tale.

62.12 *The Knacker's Yard* (CD, 3a) Johnny Speight. ARTS 16/1/62.* Cast: *Stage* 18/1/62, 14; *Theatricalia*; *Times* 17/1/62, 13; *Variety* 31/1/62, 64; *WWT/14*. *Sophia* Marjie Lawrence; *Ryder* Maxwell Shaw; *Martin* Dermot Kelly; *1st Policeman* Richard Klee; *2nd Policeman* Brian Jackson. *Pres* A. L. S. Presentations Ltd.; *Dir* Alan Simpson; *Dec* Tony Carruthers. Reviews: *Guardian* 17/1/62, 7; *Illustrated London News* 27/1/62, 152; *New Statesman* 26/1/62, 136; *Spectator* 26/1/62, 101–02; *Stage* 18/1/62, 14; *Times* 17/1/62, 13; *Variety* 31/1/62, 64. Comment: The plot involved an erratic, frightening young man who might be a sex murderer (but isn't) who commits suicide. Reviewers noted Speight's indebtedness to Pinter. "Not a sound play, but it is never boring, often tense and funny" (*New Statesman*). *Guardian* thought the audience's laughter was out of place. "A study of murderous sadism played for laughs and getting them" (*Times*).

62.13 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. OLD VIC 17/1/62.** Cast: *Stage* 25/1/62, 13; *Times* 18/1/62, 5; *WWT/14*. *Orsino* Jerome Willis; *Curio* Antony Linford; *Valentine* Vernon Dobtcheff; *Viola* Eileen Atkins; *Sea Captain* Peter Ellis; *Sir Toby Belch* David Bird; *Maria* Jean Robinson; *Sir Andrew Aguecheek* Stephen Moore; *Feste* Emrys James; *Olivia* Jane Downs; *Malvolio* Paul Daneman; *Antonio* Brian Spink; *Sebastian* Kerry Gardner; *Fabian* Leon Shepperdson; *Servant to Olivia* Carol Macready; *First Officer* Roger Grainger; *Priest* David Tudor-Jones; *Ladies, Musicians, Lords, Officers, Sailors* Raymond Clarke, Leonard Cracknell, Julian Fox, Roger Frith, Tony Handy, Terrence Hardiman, Barry Justice, Sally Layng, Dona

Martyn, Gilbert Wynne. *Dir* Colin Graham; *Sc dgn, Cost dgn* Alix Stone; *Mus* James Bernard. Reviews: *Birmingham Post* 18/1/62, 9; *Illustrated London News* 3/2/62, 192; *New Statesman* 2/2/62, 172–73; *Stage* 25/1/62, 13; *Tatler* 31/1/62, 271; *Times* 18/1/62, 5. Comment: The Old Vic debut of Eileen Atkins: "She has an agreeable, intelligent eagerness as well as what many Violas lack, a ready sense of humour, and she speaks with a fervour and fluency that keep us listening intently to the major passages" (*Birmingham Post*). The cast generally failed to implement Colin Graham's concept of "May-time madness" in the play (*Times*).

62.14 *Aladdin* (Panto) Various writers and Charles Mayo (lyr) and Philip Charles (mus). UNITY 19/1/62. *Twankey* Raymond Cross; *Aladdin* Patricia Henry; *Princess Jasmine* Wendy Edwards; *Wishee* Barrie Fuller, Norman Taylor, Julie Stampe, Gerald Davies, Isobel Shelley. *Dir* Eric Paice; *Ch* Bruce Gray; *Dec* Michael Pittel. Review: *Stage* 8/2/62, 14. Comment: Described as a political pantomime, "the effort to succeed on two fronts, first to amuse and secondly to sting, demands a good deal more talent than the Unity company can deploy" (*Stage*).

62.15 *An Echo of Thunder* (P) Kenneth Ware. UNITY 21/1/62. 1st perf? Review: *Stage* 25/1/62, 13. Comment: The play, about Teddy Boys and their boredom, was dubbed a very poor imitation of Brendan Behan's work (*Stage*).

62.16 *Travellers* (P) Richard Gill. LYRIC 21/1/62. 1 perf. 1st perfd Castle, Farnham, 16/10/61. Cast: *Stage* 25/1/62, 13; *WWT/14*. *Tamara* Caroline Blakiston; *Ivan* Geoffrey Matthews; *Constantine (Papa)* Keith Pyott; *Elenea* Jill Thompson; *Pavel* Denys Graham; *Bromo* James Grout; *Michael* Anthony Kenway. *Dir* Anthony Woodruff. Reviews: *Stage* 25/1/62, 13; *Times* 22/1/62, 5. Comment: Repertory Players. "The plot concerns an old, retired trapeze artist, one of his sons and two adopted daughters who, having left the circus for a mysterious reason not fully known to all of them, are trying to scrape a living in a failing hotel and bar in the back streets of a continental city" (*Stage*).

62.17 *My Wife's Lodger* (Lancashire F, 2a) Dominic Roche. INTIMATE 22/1/62. 1st London perf Comedy 19/7/51. Comment: The piece's original title was *Home, Sweet Home*. A soldier returns from the war to find himself confronted by the lodger his wife has taken in during his absence. See also Dominic Roche on his play (*Stage* 23/8/51, 10).

62.18 *The Sentimentalist* (P, 3a) Helen Mytant [Booth]. TOWER, CANONBURY, 22/1/62.* Ron Follows, Helen

Booth, Douglas Martin, Philippa Rowe. Review: *Stage* 25/1/62, 17. Comment: The play suffered from indistinct characterization, so much so that it was impossible to know who was “The Sentimentalist” (*Stage*).

62.19 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 24/1/62. ** Cast: *Stage* 1/2/62, 13; *Times* 25/1/62, 5. *The Lord Chancellor* Eric Shilling; *Earl of Mountararat* Denis Dowling; *Earl Tolloller* Stanley Bevan; *Private Willis* Leon Greene; *Strephon* Julian Moyle; *Queen of the Fairies* Heather Begg; *Iolanthe* Patricia Kern; *Celia* Elizabeth Robson; *Leila* Cynthia Morey; *Fleta* Marjorie Ward; *Phyllis* Elizabeth Harwood. *Dir* Frank Hauser; *Cond* Alexander Faris; *Dgn* Desmond Heeley; *Light* Charles Bristow. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Christian Science Monitor* 24/2/62, 6; *Sphere* 20/1/62, 106; *Stage* 1/2/62, 13; *Tatler* 14/2/62, 367; *Times* 25/1/62, 5. Comment: The production originated in Stratford-upon-Avon (1/1/62) and was the first non-D’Oyly Carte production in London of the work since the copyright had expired. *Stage* said that the operatic approach to the music was the freshest aspect of the production; it also noted that the D’Oyly Carte practice of encores was largely abolished. *Times* said the production “restores vividness and humour as well as genuine charm to *Iolanthe*.”

62.20 *A Midsummer Night’s Dream* (C, 2pt) William Shakespeare. COURT 24/1/62. ** Cast: Findlater; *Stage* 1/2/62, 13; *Theatricalia*; *Variety* 7/2/62, 73; *WWT/14*. *Theseus* Robert Lang; *Egeus* Morris Perry; *Lysander* Corin Redgrave; *Demetrius* Kenneth McReddie; *Philstrate* Peter Froggatt; *Quince* Ronnie Barker; *Snug* Stuart Harris; *Bottom* Colin Blakely; *Flute* Nicol Williamson; *Snout* David Warner; *Starveling* James Bolam; *Hippolyta* Yolande Bavan; *Hermia* Rita Tushingham; *Helena* Lynn Redgrave; *Oberon* Colin Jeavons; *Titania* Samantha Eggar; *Puck* Alfred Lynch; *First Fairy* Gillian Hoyle; *Peaseblossom* Lesley Scoble; *Cobweb* Teresa Scoble; *Moth* Carol Dilworth; *Mustardseed* Pauline Foreman. *Dir* Tony Richardson; *Dgn* Jocelyn Herbert; *Mus* John Addison. Reviews: *New Statesman* 2/2/62, 172–73; *Observer* 28/1/62, 27; *Spectator* 2/2/62, 139–40; *Stage* 1/2/62, 13; *Times* 25/1/62, 5; *Tribune* 2/2/62, 11; *Variety* 7/2/62, 73. Comment: English Stage Company. *Spectator* condemned Tony Richardson’s direction and most aspects of the production. *Tribune* was bemused by the production’s objective, and *Variety*, *Times*, and *Stage* were equally disappointed. See also comment to *Twelfth Night* at the Court 62.43.

62.21 *A Month in the Country* (P, 2a) Ivan Turgenev

(anon trans of *Mesyats v derevne*, 1872). QUESTORS 27/1/62. Cast: QTA. Plot: Best/29, 511–12, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 3/2/62, 12. Comment: Performed in the round.

62.22 *Sacred Cow* (P) Kon Fraser. COURT 28/1/62.* 1 perf. Cast: Findlater; *Stage* 1/2/62, 14; *WWT/14*. *Rob* Peter Madden; *Harriet* Mollie Maureen; *Elizabeth* Susan Engel; *Mrs. Plant* Jessie Robins; *Terry* Charles Conabere; *Edward* Jeremy Young. *Dir* Keith Johnstone. Reviews: *Christian Science Monitor* 3/2/62, 6; *Stage* 1/2/62, 14; *Times* 29/1/62, 5. Comment: English Stage Company. Produced without decor. *Stage* complained the actors’ inaudibility obscured the plot which was concerned with the intrusion of an orphaned niece into the lives of her aunt and uncle. *Christian Science Monitor* said it was “a bitter and disillusioned attack upon marriage.”

62.23 *The Ghost Train* (P, 3a) Arnold Ridley. RICHMOND 29/1/62. 1st perfd Theatre Royal, Brighton, 22/6/25. Cast: *Theatricalia*. Arnold Ridley, Frederick Farley, Julie Paul, John Bromley, Adele Strong, Christine Edmonds, Nigel Samuel, Vanessa Thornton, Rory McDermot, Edwin Apps; *Dir* Robert Peake; *Dec* John Piper. Plot: Best/26, 369, Bordman/3, 292, Fletcher, French, French/2, Hischak, Kabatchnik, Law, Loney, 135. Comment: The first New York production (Eltinge 42nd Street 25/8/26) ran for 61 performances; the location was Americanized.

62.24 *The Marriage-Go-Round* (C) Leslie Stevens. INTIMATE 29/1/62. ** Plot: Bordman/4, 355, Bronner, French/2, Hischak, 309. Comment: The cast included Derek Bond (Bowden, 115).

62.25 *On a Clear Day You Can See Canterbury* (C, 3a) Charles Colby. THEATRE ROYAL, STRATFORD EAST, 31/1/62.* Cast: *Stage* 8/2/62, 13; *Theatricalia*; *Variety* 21/2/62, 64; *WWT/14*. *Dame Eloise* Viola Keats; *Mother Gregory* Mary Hinton; *Edwina* Lyn Ashley; *Father Matthew* Roy Kinnear; *Edmund* Dermot Walsh; *Hector* Donald Sutherland; *Drusilla* Sheila Allen. *Pres* Peter Cookson, Letitia Echlin, Co-Star Productions Ltd.; *Dir* Kermit Love; *Sc dgn*, *Cost dgn* Peter Farmer; *Light* John Bury. Reviews: *Illustrated London News* 17/2/62, 266; *New Statesman* 9/2/62, 201; *Observer* 4/2/62, 27; *Spectator* 9/2/62, 171; *Stage* 8/2/62, 13; *Times* 1/2/62, 5; *Variety* 21/2/62, 64. Comment: *New Statesman* called it an “absurd 14th-century situation comedy,” although it did possess “a certain wit and charm.” “A labored piece, witless and generally inept” (*Variety*). An “extraordinarily inept piece” (*Times*).

62.26 *The Big Killing* (Thriller, 3a) Philip Mackie. PRINCES 1/2/62.** Cast: *Stage* 8/2/62, 13; *Theatricalia*; *Times* 2/2/62, 13; *Variety* 21/2/62, 64; *WWT/14*. *Mary Ashbury* Ursula Howells; *Peter Ashbury* Leslie Phillips; *Nora* Caroline Mortimer; *Gavin Cole* Richard Coleman; *Liz Barcher* Carol Coombe; *Charles Barcher* Frank Lawton; *Inspector Fowler* Naunton Wayne; *Sergeant Bassett* David Morrell. *L* Princes Theatre (London) Ltd.; *Lic* Jack Hylton; *Pres* Charles Ross, Anna Deere Wiman, Ryck Rydon; *Dir* Allan Davis; *Set* Neil Hobson; *Sc bld* Mara and Houghton; *Sc* Stage Decor; *Pd mgr* Robert Clinton; *Sm* Diana Boddington; *Asm* Caroline Mortimer; *Press rep* Leslie Perrin; *Mgr* Gilbert Brown. Reviews: *Birmingham Post* 2/2/62, 9; *Christian Science Monitor* 10/2/62, 12; *Guardian* 2/2/62, 9; *Illustrated London News* 17/2/62, 266; *Observer* 4/2/62, 27; *Stage* 8/2/62, 13; *Tatler* 14/2/62, 380; *Times* 2/2/62, 13; *Variety* 21/2/62, 64. Comment: A formulaic murder mystery with flat characters.

62.27 *A Site to Behold*. KING GEORGE'S HALL 3/2/62.* Review: *Stage* 8/2/62, 15. Comment: Experimental Theatre Group. The final version of a group improvisation that involved a young man buying and selling a piece of property, largely for prestige, only to discover later it was sitting on a rich coalfield.

62.28 *East of the Pump* (C) Alf Fogel (bk, mus, lyr). SAVILLE 4/2/62.* *Morry Teitelbaum* Alf Fogel; *Yolanda Shirley* Frome; *Abie* Allan Cinnamon. *Dgn* Neville Wortman; *Dir* by Leonard Pascoe. Review: *Stage* 8/2/62, 14. Comment: Charities Theatre Group. Performed on Sunday evenings for eight weeks. "It is set in London's East End and the lighthearted plot revolves around a Jewish barber, Morry Teitelbaum, and the comical romantic exploits of his somewhat voluptuous daughter Yolanda." *Stage* also enjoyed the comedy and music.

62.29 *The Shoemaker's Holiday* (Pleasant C of the Gentle Craft) Thomas Dekker. OLD VIC 4/2/62.** 1 perf. Cast: *Stage* 8/2/62, 14; *Theatricalia*; *WWT/14*. *Hodge* Victor Winding; *Firk* Peter Ellis; *Eyre's Boy* Leonard Cracknell; *Jane* Carol Macready; *Ralph* Stephen Moore; *Sir Hugh Lacey* Vernon Dobtcheff; *Dodger* Leader Hawkins; *Sir Roger Oatley* Maurice Good; *Lovell* Raymond Clark; *Rowland Lacey* Gilbert Wynne; *Askew*, *Master Scott* Kerry Gardner; *Simon Eyre* Michael Turner; *Margery* Jane Downs; *Cicely Bumtrinket* Jean Robinson; *Rose* Sally Layng; *Sybil* Rosemarie Dunham; *Master Warner* Barry Justice; *Master Hammon* Jerome Willis; *A Dutch Skipper* Roger Grainger; *Hammon's Serving Man* Barry Justice; *The King* Terrence Hardiman. *Pres* Vic-Wells Association; *Dir* Paul Daneman; *Dec* Brian Eatwell; *Mus* John Lambert; *Ch* William Ganiford. Plot:

Best/37, 409–10, *French/2*, Gassner, Hochman, Holzknecht, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Illustrated London News* 17/2/62, 266; *Stage* 8/2/62, 14; *Times* 5/2/62, 14. Comment: "The main effort seemed to be directed towards filling in the spaces between lines rather than towards interpreting the lines themselves" (*Times*).

62.30 *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse's novel, 1959). STREATHAM HILL 5/2/62; trfd to HIPPODROME, GOLDERS GREEN, 12/2/62.** Cast: *Theatricalia*. Plot: Fletcher, *French/2*, Law, Loney, Vinson, Weintraub. Comment: The Cambridge production (which concluded 8/2/62; see 60.286) now on its post West End tour. Tom Courtenay (Billy Fisher) left the cast after the week-long run at Golders Green.

62.31 *Doctor in the House* (C, 2a) Ted Willis (from Richard Gordon's novel, 1952). HIPPODROME, GOLDERS GREEN, 5/2/62; trfd to STREATHAM HILL 12/2/62. 1st perfd *Royalty*, Morecambe, 26/12/55. Jill Browne, Charles Tingwell, Desmond Carrington, John Barron, Douglas Ives, David Butler, Anne Brooks, Peggy Ann Clifford, and Norma Ronald. Plot: Fletcher, *French/2*, Loney, 299.

62.32 *Simple Spymen* (F, 3a) John Chapman. RICHMOND 5/2/62.** Robert Desmond, Peter Hughes, Michael Bilton, John Bromley, Nigel Samuel, Christine Edmonds, Lois Penson, Ronald Wellings, Terence Lodge, Leonard Fenton, Geoffrey Rose. *Dir* Robert Peake; *Dec* Dornig Hibbert. Plot: Fletcher, Loney.

62.33 *While Parents Sleep!* (C, 3a) Anthony Kimmins. INTIMATE 5/2/62. 1st perfd *Royalty* 19/1/32. Plot: *Best/33*, 531, *Bordman/4*, 100, *Hischak*, Loney, 182. Comment: The first New York production (*Playhouse* 4/6/34) ran for 16 performances.

62.34 *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). HER MAJESTY'S 8/2/62; trfd to HIPPODROME, GOLDERS GREEN, 18/6/62.** Cast: *Stage* 15/2/62, 13; *Times* 9/2/62, 18; *Variety* 21/2/62, 64. *Boatswain* Donald Young; *Buttercup* Irene Byatt; *Dick Deadeye* Howell Glynne; *Ralph Rackstraw* Andrew Downie; *Captain Corcoran* Harry Mossfield; *Josephine* Anne Edwards; *Sir Joseph Porter* Eric House; *Hebe* Joan Ryan; *Carpenter's Mate* Emyr Green; *First Lord's sisters, his cousins, and his aunts* Annabel Adams, Theresia Beste, Elizabeth Bourne, Mary Eley, Genevieve Gordon, Gillian Humphreys, Ann Pidgeon, Joan Ryan, Brenda Scaife, Vivienne Stevens; *Sailors* George Ballantine, Brian Beaton,

Stafford Dean, Gordon Dobson, Raymond Edwards, Edward Evanko, Robin Haddow, Jeff Hall, David Harris, Robert Jeffery, Bruce Lochtie, Vernon Midgley, John Sinclair, Bobby Scott-Webber. *Pres* Tennent Productions Ltd., Contemporary Productions of Canada Ltd.; *Dir* Tyrone Guthrie; *Dgn* Brian Jackson; *Mus advisor* Louis Applebaum; *Ch* Douglas Campbell; *Light* Joe Davis; *Mus dir* Kenneth Alwyn. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Reviews: *Guardian* 9/2/62, 9; *New Statesman* 2/3/62, 310; *Observer* 11/2/62, 29; *Sphere* 17/2/62, 281; *Stage* 15/2/62, 13; *Tatler* 21/2/62, 438; *Times* 9/2/62, 18; *Tribune* 23/2/62, 11; *Variety* 21/2/62, 64. Comment: A non-D'Oyly Carte production by Tyrone Guthrie that originated in Stratford, Ontario. "It was like seeing *Pinafore* for the first time" (*Stage*). *Guardian* did not go as far as *Stage*, noting that "fewer radical departures from the cast-iron tradition of the former monopolists are practicable;" *Observer* entertained a similar view. *Times* said that the stage business was "a mixture of old-fashioned parody and dainty mockery."

62.35 *Signpost to Murder* (Thriller, 3a) Monte Doyle. CAMBRIDGE 9/2/62.** 420 perf. Cast: *Stage* 15/2/62, 13; *Times* 10/2/62, 4; *Variety* 28/2/62, 64; *WWT/14*. *Dr. Alan Forrest* Cyril Raymond; *Reg Cartwright* John Stone; *Roy Collier* Derek Farr; *Peter Austin* Lionel Wheeler; *Sally Thomas* Margaret Lockwood; *Bickford* Stanley Beard; *Jackson* Anthony Stuart. *Pp* Arnlit Ltd.; *Lic* Tom Arnold, Emile Littler; *Pres* Emile Littler; *Dir* Hugh Goldie; *Sets* Roy Cooke; *Sm* Peter Bentley; *Dsm* Edward Morton; *Asm* Jean Holness, Josh Ferrier; *Press rep* Torrington Douglas; *Co. mgr*, *PR* Patrick Selby; *Gen mgr* Ian Paul; *Pd supervisor* P. L. Wright; *Mgr* David Sandford; *Bom* J. F. Ball. Plot: Loney. Reviews: *Birmingham Post* 10/2/62, 9; *Guardian* 10/2/62, 5; *Illustrated London News* 24/2/62, 306; *Observer* 11/2/62, 29; *Stage* 15/2/62, 13; *Times* 10/2/62, 4; *Variety* 28/2/62, 64. Comment: "The most accomplished thriller for several seasons" (*Observer*). *Stage* complained the piece contained too much: "A thriller and a half. More than that even; it is about three thrillers bundled into one. Complexity of character, situation, motive and emotion abounds. There is a maze of misleading suspense moments." *Times* called the piece "old fashioned melodrama."

62.36 *Strife* (P, 3a) John Galsworthy. TOWER, CANONBURY, 9/2/62. 1st perfd Duke of York's 9/3/09 (m). Cast: TTC. Plot: Demastes/1, Fletcher, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Sobel, Sternlicht, 103-4. Review: *Stage* 15/2/62, 15. Comment: A good performance which proves to be "surprisingly and interestingly up-to-date in relation to present industrial disputes" (*Stage*). The first New York performance was

at the New 17/11/09.

62.37 *Someone to Kill* (Thriller) Jack Popplewell. RICHMOND 12/2/62.* Cast: *Stage* 15/2/62, 14. *Morrison* Frederick Farley; *Dennis Adams* Michael Hawkins; *Stuart Gilmore* Rory McDermot; *Mr. Bielby* Alan Edwards; *Lee Murray* Heather Chasen; *Anne Daley* Gillian Muir; *James Murray* Griffith Jones; *Sandra Williams* Patricia Shakesby; *Bill Price* Ronald Adam; *Pres* Richmond Theatre Productions; *Dir* Hugh Goldie; *Dec* John Piper. Review: *Stage* 15/2/62, 14. Comment: The title was changed later to *Policy for Murder* (62.357). "Not so much a who-done-it as a who-was-it-done-to" (*Stage*).

62.38 *The TV Murders* (Thriller) Frank Williams. INTIMATE 12/2/62. 1st perfd Palace, Watford, 2/5/60. Comment: Frank Williams appeared in his own thriller (Bowden, 115). Two murders occur in a boarding house where a television set has just been installed.

62.39 *My Place* (C, 3a) Elaine Dundy [Mrs. Kenneth Tynan]. COMEDY 13/2/62. 37 perf. 1st perfd Royal Shakespeare, Stratford-on-Avon, 29/1/62. Cast: *Stage* 15/2/62, 14; *Theatricalia*; *Times* 14/2/62, 15; *Variety* 7/3/62, 58; *WWT/14*. *Anne Fox* Diane Cilento; *Annie's Mother* Dandy Nichols; *Paddy Kilmartin* Barry Foster; *Sarah Davenport* Annette Crosbie; *Mrs. Turner* Barbara Hicks; *Assistant Stage Manager* Kate Lansbury; *An Elderly Actress* Betty Hare; *Huw Griffith* Mogg John Rees; *An Actor* Robert Hollyman; *Willy* Guy Deghy; *John Crossley* Tristram Jellinek; *Henry Rattner* Harry Towb; *Betty Bassett* Mary Jones; *Annie's Understudy* Janet Milner. *Lic* H. H. Wingate; *Pres* Oscar Lewenstein; *Dir* John Dexter; *Dgn* Voytek. Reviews: *Guardian* 14/2/62, 9; *New Statesman* 23/2/62, 274; *Observer* 18/2/62, 26; *Spectator* 23/2/62, 241-42; *Sphere* 24/2/62, 323; *Stage* 15/2/62, 14; *Tatler* 28/2/62, 493; *Times* 14/2/62, 15; *Tribune* 23/2/62, 11; *Variety* 7/3/62, 58. Comment: "A comedy about the new wave of English actors and the sound they make" (*Stage* 18/1/62, 8). "A spry, sharp piece" (*New Statesman*). "Pretty terrible," although humorous in spots (*Guardian*). *Spectator* said the piece would have been better without the introduction of minor characters. *Tribune* advised Dundy to read her husband's book, *Curtains*, which would explain why her play was unsatisfactory.

62.40 *The Bed Bug* (C, 9sc) Vladimir Mayakovsky (trans Dmitri Makaroff of *Klop*, 1929). MERMAID 14/2/62. 1st perf this trans Assembly Hall, London University, 25/2/58. Cast: *Stage* 22/2/62, 13; *Variety* 7/3/62, 58; *WWT/14*. *Button Seller*, *Station Officer*, *Young Mechanic* Michael Goldie; *Doll Seller* Jocelyne Page; *Apple Seller*, *Inventor*, *Old Mechanic* Colin Ellis; *Lampshade Seller*,

Guest, Surgeon Thane Bettany; *Balloon Seller* Tony Beckley; *Bra Seller*, *Best Man* Ronald Pember; *Herring Seller*, *Bridesmaid* Diana Cumming; *Glue Seller* Richard Beale; *Perfume Seller* Susan Brinley; *Book Seller*, *Best Man*, *Orator* Peter Honri; *Scrofulovsky* Joss Ackland; *Accordionoff* Bernard Miles; *Rosalie* Nita Pannel; *Zoc* Hazel Penwarden; *Youth* Tony Beckley; *Cleaner* Robin Chapman; *Young Girl* Charlotte Selwyn; *Specs Youth* Michael Allaby; *Fitter* Edward Phillips; *Elzivira* Sheila Reid; *Papa*, *Professor* Jerry Verno; *Pay Clerk* Richard Beale; *Matron of Honour* Jocelyne Page; *Bridesmaid* June Thody; *Customers* Michael Allaby, Jeffrey Biddeau, Ruth Burns, Roger Jones, Christina Lees, Anthea Morris, Gaynor Owen, Edward Phillips, Mary Quest, Stephen Rich, Angela Scott-Patrick, June Thody, Ralph Turner, Tony Beckley, Robin Chapman, Susan Brinley, Bill Wiesener, Donald Hoath. *Art dir* Bernard Miles, Josephine Wilson; *Dir* "Giles Fletcher" [Bernard Miles]; *Sc dgn* David Myerscough Jones; *Cost dgn* Joan Holcombe; *Mus* Leonard Salzedo; *Ch* Thane Bettany; *Sound* Bill Hayes; *Assist dir* Josephine Wilson. Plot: French/2, Gassner, 556, Hochman, Matlaw, Patterson. Reviews: *Birmingham Post* 16/2/62, 9; *Christian Science Monitor* 17/2/62, 4; *Daily Mirror* 16/2/62, 9; *Guardian* 15/2/62, 9; *Illustrated London News* 3/3/62, 344; *New Statesman* 23/2/62, 274; *Spectator* 23/2/62, 242; *Stage* 22/2/62, 13; *Times* 15/2/62, 8; *Tribune* 23/2/62, 10–11; *Variety* 7/3/62, 58. Comment: Joss Ackland gave a splendid performance (*Spectator*, *Variety*). *New Statesman* criticized many aspects of the production, in particular the inept direction and Miles' performance as Accordionoff. "One of the most remarkable theatrical experiences I have ever had" (*Christian Science Monitor*). "The best thing staged at the Mermaid since it opened. In style and content, the play, with its varied scenes and large number of characters, fits the long open Mermaid stage particularly well, and the element of audience participation, although carried out only to a very limited extent, seems natural and persuasive because of the unity of auditorium and stage" (*Stage*). *Tribune* found this difficult play uneven in production but hoped it would be successful at the box office.

62.41 *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). HER MAJESTY'S 15/2/62.** Cast: *Stage* 22/2/62, 13; *Times* 16/2/62, 15; *Variety* 7/3/62, 58. *Ruth* Irene Byatt; *Samuel* Donald Young; *Frederick* Andrew Downie; *The Pirate King* Harry Mossfield; *Edith* Annabelle Adams; *Kate* Genevieve Gordon; *Mabel* Marion Studholme; *Major General Stanley* Eric House; *Sergeant of Police* Howell Glynne; *Major General Stanley's other daughters* Theresia Bester, Gillian Humphreys, Brenda Scaife, Anne Edwards, Ann Pidgeon, Vivienne Stevens, Mary

Eley, Joan Ryan, Elizabeth West; *Pirates* George Ballantine, Gordon Dobson, Emyr Green, David Harris, Vernon Midgley, Brian Beaton, Raymond Edwards, Robin Haddow, Robert Jeffrey, John Sinclair, Stafford Dean, Edward Evanko, Jeff Hall, Bruce Lochtie, Bobby Scott-Webber; *Policemen* Stafford Dean, Emyr Green, David Harris, Gordon Dobson, Robin Haddow, Raymond Edwards, Jeff Hall, John Sinclair; *Footmen* Edward Evanko, Robert Jeffrey. *Pres* Tennent Productions Ltd., Contemporary Productions of Canada Ltd.; *Dir* Tyrone Guthrie; *Dgn* Brian Jackson; *Mus advisor* Louis Applebaum; *Ch* Douglas Campbell; *Light* Joe Davis; *Mus dir* Kenneth Alwyn. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Guardian* 16/2/62, 9; *Illustrated London News* 3/3/62, 344; *New Statesman* 2/3/62, 310; *Sphere* 17/2/62, 281; *Stage* 22/2/62, 13; *Times* 16/2/62, 15; *Variety* 7/3/62, 58. Comment: A non-D'Oyly Carte production by Tyrone Guthrie that originated in Stratford, Ontario. *Guardian* observed that *Pirates* "being more a parody of light opera than bouffes in its own right is much less amenable to the Guthrie touch than the nautical burlesque." "Guthrie's resourceful fantasy enjoys itself in realizing the picaresque farrago of kind-hearted pirates," although not all the audience was amused (*Times*).

62.42 *Twists* (Revue, 2pt) Steven Vinaver (deviser, bk) and Carl Davis (mus). ARTS 16/2/62. 1st perfd Lyceum, Edinburgh, 2/8/61 as *Five Plus One*. Cast: *Stage* 22/2/62, 13; *Variety* 14/3/62, 75; *WWT/14*. Fenella Fielding, Anton Rogers, Ann Beach, Michael Williams, Riggs O'Hara. *Mgr dir* Bernard C. Gillman, G. E. A. Williams, Campbell Williams, Toby Rowland, D. H. Lloyd; *Admin* Campbell Williams; *Pres* Oscar Lewenstein, Laurie Lister; *Dir* Steven Vinaver; *Assist dir* Bob Cole; *Dgn* Sally Jacobs; *Mus dir* Ian Macpherson; *St dir* Graham Heppel; *Sm* Christopher Smith; *Asm* Tom Vignoles; *Carp* Edward Gould; *Elect* Wilfred Blunden; *Pd mgr* John Russell; *Press rep* Duncal Melvin; *Bom* Marion Pullem; *Sc bld*, *Props* Stage Decor Ltd.. Plot: OTF/2. Reviews: *Birmingham Post* 17/2/62, 9; *Guardian* 17/2/62, 5; *Illustrated London News* 3/3/62, 344; *New Statesman* 2/3/62, 310; *Stage* 22/2/62, 13; *Times* 17/2/62, 4; *Tribune* 23/2/62, 11; *Variety* 14/3/62, 75–76. Comment: "An instance of the current fashion for scatty humour" (*Tribune*). Fenella Fielding was splendid and musical jokes predominated (*Guardian*). "A delightful little show, original in many respects, with catchy and apt music by Carl Davis, excellent direction ... and appealing, clever performances by the company of five" (*Stage*). *Times* was unenthusiastic.

62.43 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. COURT 18/2/62.** 1 perf. Cast: Findlater;

WWT/14. *Orsino* Julian Glover; *Sebastian* Corin Redgrave; *Antonio* Morris Perry; *Sea Captain* Dan Meaden; *Valentine* David Warner; *Curio* Lorn Cosette; *Sir Toby Belch* Robert Lang; *Sir Andrew Aguecheek* Charles Kay; *Malvolio* Nicol Williamson; *Fabian* Stuart Harris; *Feste* Albert Finney; *Olivia* Samantha Eggar; *Viola* Lynn Redgrave; *Maria* Rita Tushingham; *Extras* Derek Fuke, Jane Storm. *Dir* George Devine; *Mus* Anna Lockwood; *Sm* Jocelyn Tawse; *Asm* Jane Storm. Comment: English Stage Company. Produced without decor. "Isn't it time something was done about the so-called 'artistic directors' of the Royal Court Theatre, Sloane Square? Here they are with a crowd of dreadful, squeaky, twitching, inelegant children, making a mess of *The Dream* [62.20], and they calmly propose to let loose these same little horrors in a Sunday-night attempt on *Twelfth Night*" (Letter to the Editor, *Stage* 15/2/62, 14).

62.44a *The Constant Lover* (C of Youth, 1a) St. John Hankin. HOVENDEN 19/2/62. 1st perfd Royalty 30/1/12. Cast: *Stage* 22/2/62, 14. *Cecil Harburton* Roger Swaine; *Evelyn Rivers* Alex Marshall. *Dir* Roger Swaine; *Dec* Philip Whichelo. Plot: Demastes/1. Review: *Stage* 22/2/62, 14.

62.44b *The Reliever* (P) Ray Jenkins. HOVENDEN 19/2/62.* Cast: *Stage* 22/2/62, 14. *Lt.-Col. Cross* Stuart Ward; *Sgt. Dale* Arthur Dicks; *Pt. Joyce* Kenneth Seeger; *Lt. Isaacs* Kevin Hennessy; *Pt. Heatherman* Derrick Slater; *Pt. Thomas* Alan Masterton; *Capt. Peter Stone* Roger Swaine; *Mrs. Cross* Judith Mackenzie. *Dir, Dec* as for 62.44a. Review: *Stage* 22/2/62, 14. Comment: *Stage* found the play inconclusive in attempting to draw parallels between Lt.-Col. Cross and the Messiah.

62.45 *Little Women*. INTIMATE 19/2/62. Comment: An unidentified adaptation of Louisa M. Alcott's novel, 1868–69. The cast included Steven Berkoff (Bowden, 137).

62.46 *The Rehearsal* (C, 5a) Jean Anouilh [trans Pamela Hansford-Johnson and Kitty Black of *La répétition, ou l'amour puni*, 1950]. HIPPODROME, GOLDERS GREEN, 19/2/62.** Cast: Theatricalia. Plot: Best/63, 55, Fletcher, French/2, Hischak, Hochman, Loney, Patterson, Salem. Comment: The West End production (61.95) now on a suburban and provincial tour.

62.47 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). RICHMOND 19/2/62.** Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF. Comment: Directed by James Perry and Gilda Perry.

62.48 *The Tender Trap* (C, 2a) Max Shulman and Robert Paul Smith. WIMBLEDON 19/2/62.** *Charlie Reader* John Hart Dyke; *Julie Gillis* Gillian Cebbold; *Poppy* Jasmine Dee; Robin Lloyd, Polly Murch, Patrick Duggan, Elaine Montgomerie. *Dir* John McKelvey. Plot: Best/54, 368, Bordman/4, 324, Bronner, Hischak, Loney, 287. Comment: Peter Haddon Company.

62.49 *Les violons parfois* (CD, 2a) Françoise Sagan. PICCADILLY 19/2/62. 1st perfd Gymnase, Paris, 9/12/61. Cast: *Stage* 22/2/62, 14; *Times* 20/2/62, 13; *Variety* 14/3/62, 75; WWT/14. *Charlotte* Marie Bell; *Léopold* Pierre Vaneck; *Antoine* Roger Dutoit; *Augusta* Henriette Barreau; *Vinclair* Tristani; *Célie* Yvonne Martial. *Pres* Michael Dorfman; *Dir* Jerome Kilty. Plot: Hochman. Reviews: *Christian Science Monitor* 24/2/62, 6; *Illustrated London News* 3/3/62, 344; *New Statesman* 2/3/62, 310; *Observer* 18/2/62, 67; *Spectator* 2/3/62, 274; *Stage* 22/2/62, 14; *Times* 20/2/62, 13; *Variety* 14/3/62, 75. Comment: Compagnie Marie Bell. *Observer* dismissed the play after noting indebtedness to Anouilh and Colette. "Mme Bell sweeps the stage like a queen" (*Christian Science Monitor*). *Spectator* left the theatre halfway through the performance. *Times* said the play suffered from structural weaknesses and the subject matter was banal.

62.50 *Boeing-Boeing* (C, 2a) Beverley Cross (adpt of Marc Camoletti's play, 1960). APOLLO 20/2/62; trfd to DUCHESS 10/5/65.** 2,035 perf. Cast: *Stage* 22/2/62, 15; Theatricalia; *Times* 21/2/62, 13; *Variety* 14/3/62, 75; WWT/14. *Bernard* Patrick Cargill/Kenneth Firth/Simon Merrick; *Janet* Carole Shelley/Diane Elliott/Julie Martin/Pippa Rowe; *Bertha* Carmel McSharry/Joanna Henderson; *Robert* David Tomlinson/Peter Byrne/Patrick Cargill/Nicholas Parsons/Leslie Phillips; *Jacqueline* Andrée Melly/Mercy Haystead/Anna Summerfield; *Judith* Jane Downs/Nicolette Pendrell/Eva Wishaw. *Pp* Apollo Theatre Co. Ltd.; *Lic* Prince Littler; *Gen mgr* Frederick Carter, Martin Tickner; *Mgr* Bernard Albrow; *Pres* John Gale, Jack Minster; *Dir* Jack Minster; *Dgn* Hutchinson Scott. *Sm* Grimmond Henderson; *Dsm* Diana Lyddon; *Asm* Dudley Owen; *Wm* Joan Littlewood; *Press rep* Torrington Douglas; *Bom* Fay Davis; *Sc bld* Theatre Studios Ltd.; *Sc* Alick Johnstone; *Cost* Nathans, Hardy Amies. Plot: Bordman/4, 401, Fletcher, French/2, Hischak, Loney. Reviews: *Guardian* 21/2/62, 9; *Illustrated London News* 3/3/62, 344; *New Statesman* 9/3/62, 346; *Observer* 18/2/62, 67; *Sphere* 3/3/62, 365; *Stage* 22/2/62, 15, 8/8/63, 11; *Tatler* 7/3/62, 550; *Times* 21/2/62, 13; *Tribune* 2/3/62, 11; *Variety* 14/3/62, 75. Comment: "Initially amusing, punctuated by incessant opening and shutting of doors in bachelor flats, and finally spoilt by an excess of frenzied mugging" (*New Statesman*). *Tatler* took a more

genial view of the piece. *Variety* opined the piece “may have to struggle to survive at the beginning but, if it does so, it could settle down to a reasonable run.” This sort of caper is always successful when the cast knows its business (*Times*).

62.51 *The Keep* (C, 3a) Gwyn Thomas. COURT 20/2/62; trfd to PICCADILLY 27/3/62.** 108 perf. Cast: Findlater; *WWT/14*. Ben Morton Mervyn Johns; *Constantine Morton* Glyn Owen; *Miriam Morton* Jessie Evans; *Russell Morton* Tenniel Evans/Aubrey Richards; *Wallace Morton* Windsor Davies; *Oswald Morton* Denys Graham/Tenniel Evans; *Alvin Morton* David Garfield; *Mr. Wilmot* Ken Wynne; *Caradoc Slee* Richard Davies. *Dir* John Dexter; *Dgn* Ken Calder. Plot: Bull/2, Vinson. Review: *Times* 21/2/62, 13. Comment: English Stage Company.

62.52 *Squeeze a Trigger Gently* (Revue) Roger Booth. UNITY 20/2/62.* Cast: *Stage* 15/2/62, 8. Roger Booth, Barbara Kean, Iain Wilson, Vic Hughes. *Dir* Roger Booth; *Drummer* Denis O’Keeffe. Reviews: *Stage* 22/2/62, 15; *Times* 21/2/62, 13. Comment: Causeway Productions. *Stage* noted that the focus of the revue was “the media of mass communication, television, radio, the press all pretending to lead us into the ways of righteousness, but all secretly doing their utmost to control our lives.” “Compares favourably with many far more pretentious and lavishly staged West End offerings” (*Times*).

62.53 *Four to the Bar* (After Dinner Ent, 2pt) Charles Ross (deviser) and Bryan Blackburn and Vivian Ellis and Rose Hill and H. Hughes and Madeleine Dring and Geoffrey Rand. CRITERION 21/2/62.** 144perf. Cast: *WWT/14*. Ian Wallace, Bryan Blackburn, Peter Reeves, Rose Hill. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir* Bronson Albery, Donald Albery; *Pres* Charles Ross, Ryck Rydon; *Dir* Charles Ross; *Light* Robert Clinton; *Mus dir* Anthony Bowles. Reviews: *Daily Mirror* 22/2/62, 9; *Illustrated London News* 10/3/62, 386; *New Statesman* 2/3/62, 310; *Stage* 1/3/62, 13; *Times* 22/2/62, 13; *Tribune* 2/3/62, 11. Comment: “A relentlessly square and facetious entertainment” (*New Statesman*); however, *Stage* gave the piece a favorable review, as did *Times*.

62.54 *The Happiest Days of Your Life* (F, 3a) John Dighton. 20th CENTURY 22/2/62. 1st perfd Strand 2/11/47. Plot: Fletcher, French, French/2. Comment: Lee-Gor-Dor Productions.

62.55 *Not to Worry?* (Revue, 2a) Stanley Daniels (sk, mus, lyr). GARRICK 22/2/62. 12 perf. 1st perfd Theatre Royal, Brighton, 5/2/62. Cast: *Stage* 1/3/62, 13; *Variety*

14/3/62, 76; *WWT/14*. Alec McCowen, Lynnette Rae, Prunella Scales, Derek Waring, Malcolm Goddard, Charles Lewsen, Eithne Milne. *L* Garrick Theatre Management Ltd.; *Lic* D. A. Abrahams; *Pres* Donald Albery, Richard Armitage; *Dir* Stanley Daniels; *Ch* Peter Wright; *Dgn* Carl Toms; *Light* Richard Pilbrow; *Mus arr* Norman Percival; *Mus dir* Colin Beaton. Plot: OTF/2. Reviews: *Guardian* 23/2/62, 9; *Illustrated London News* 10/3/62, 386; *New Statesman* 2/3/62, 310; *Observer* 18/2/62, 67; *Stage* 1/3/62, 13; *Times* 23/2/62, 13; *Variety* 14/3/62, 76. Comment: Panned by *Guardian*, *New Statesman*, *Observer*, *Stage*, *Times*, *Variety*.

62.56 *Private Lives* (Intimate C, 3a) Noël Coward. TOWER, CANONBURY, 23/2/62. 1st perfd King’s, Edinburgh, 18/8/30. Cast: TTC. Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin, 83–86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Comment: The first New York production (*Times* Square 27/1/31) ran for 256 performances.

62.57 *The Prisoners* (Dramatic anthology) Richard Ingrams and John Duncan. COURT 25/2/62. 1st perfd Marlborough Hall, Wimbledon, 10/11/61. Cast: *Stage* 22/2/62, 8. Alan Bennion, Colin Farrell, Timothy Harley, Gordon Honeycombe, Patricia Leventon, Bernard Shine. *Dir* John Duncan; *Dgn* Roger Furse. Review: *Times* 26/2/62, 14. Comment: Tomorrow’s Audience Ltd. A programme of dramatic readings from various authors around the topic of prisoners of various kinds. The performances were sometimes “slapdash” (*Times*).

62.58 *Jane Steps Out* (C, 3a) Kenneth Horne. WIMBLEDON 26/2/62. 1st perfd Theatre Royal, Nottingham, 1/3/40? *Jane Wilton* Jasmine Dee; *Basil Gilbert* Robin Lloyd; *Grandma* Margaret St. Barbe West; *Mrs. Wilton* Joy Andrews; *Major Wilton* John Bryans. Comment: Peter Haddon Company.

62.59 *Larger than Life* (C, 3a) Guy Bolton (based on W. Somerset Maugham’s novel, *Theatre*, 1937). INTIMATE 26/2/62. 1st perfd Playhouse, Wilmington, Delaware, 12/4/41 as *Theatre*; 1st British perf Theatre Royal, Brighton, 23/1/50. Plot: Bordman/4, 207, Hischak, Loney, 267, Mander/5, Rogal. Comment: The cast included Jessie Matthews (Bowden, 115). The first New York production (Hudson 12/11/41) ran for 69 performances.

62.60 *Le misanthrope* (C [5a]) Molière. PICCADILLY 26/2/62. 1st perfd Palais Royal 4/6/1666. Cast: *Stage* 1/3/62, 13; *Times* 27/2/62, 13; *WWT/14*. *Alceste* Jacques François; *Philante* Jean Berger; *Oronte* Jean-Pierre Marielle; *Célimène* Madeleine Delavaivre; *Eliante* Bérengère

Dautun; *Arsinoé* Maria Tamar; *Acaste* Hubert Noel; *Clitandre* Etienne Aubray; *Dubois* Clement Michu; *Basque* Jean-Marie Lormont; *Garde de la Maréchaussée* Stephan Meldegg. *Pres* Michael Dorfman; *Dir* Bernard Dhéran; *Dec* Jean Lurcat; *Cost* Pierre Cardin, Pierre Larsen. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 10/3/62, 10; *Guardian* 27/2/62, 7; *Illustrated London News* 10/3/62, 386; *New Statesman* 9/3/62, 346; *Observer* 4/3/62, 26; *Stage* 1/3/62, 13; *Times* 27/2/62, 13. Comment: Bernard Dhéran's Company. Performed in modern dress. "The clothes are constantly working against the text ... The acting is pretty good" (*Times*). The "good polished playing of the cast" was the high point of the production (*Guardian*).

62.61 *The Student Prince* (Spectacular LO, Prol, 4a) Dorothy Donnelly (bk, lyr; fnd on R[udolf] Bleichmann's version of Wilhelm Meyer-Förster, *Alt-Heidelberg*, 1901) and Sigmund Romberg (mus). STREATHAM HILL 26/2/62; trfd to HIPPODROME, GOLDERS GREEN, 5/3/62. 1st perfd Apollo, Atlantic City, New Jersey, 27/10/24 as *In Heidelberg*; 1st London perf His Majesty's 3/2/26. John Hanson, Pamela Penfold, Kenneth Henry, Elizabeth Alys, Douglas Thomson, Bette Gilmore, Valerie Vyner, Paul Matthews, John Savident, John Cristian, Robert Thornton, John Lamonte. *Dir* Leslie Branch. Plot: Best/24, 500, Bordman, Bordman/5, 397-98, Gänzl, Green, Hischak, Law, Loney, 126, Shipley, Wilmeth. Comment: The first New York production (Jolson's 59th Street 2/12/24) ran for 608 performances.

62.62 *Come Blow Your Horn* (C, 3a) Neil Simon. PRINCE OF WALES 27/2/62. 583 perf. 1st perfd Bucks County Playhouse, New Hope, Pennsylvania, 8/60; 1st British perf Princess, Torquay, 5/2/62. Cast: *Stage* 1/3/62, 14; *Times* 28/2/62, 5; *Variety* 14/3/62, 76; *WWT/14*. *Alan Baker* Bob Monkhouse; *Peggy Evans* Claire Gordon; *Buddy Baker* Michael Crawford; *Mr. Baker* David Kossoff; *Connie Dayton* Nyree Dawn Porter; *Mrs. Baker* Libby Morris; *A Visitor* Ada Ship. *L* Prime Presentations Ltd.; *Chm, Mgr dir* Bernard Delfont; *Theatre dir* Leslie Grade, Robin Fox, William Marsh, Keith Devon; *Gen mgr* Brent Maxfield; *Hse mgr* Richard Dorey; *Press rep* Jack Ingham; *Bom* Robert F. Linsell; *Pres* Bernard Delfont, Frederick Granville; *Dir* Cy Endfield; *Sc dgn* John Boyt; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone Ltd.; *Cost* Bermans; *Sm* Richard M. Mills; *Dsm* Sally Nesbitt; *Asm* Paul Grist; *Wm* Stella Miller. Plot: Bordman, Bordman/4, 374, Bronner, Fletcher, French/2, Hischak, Loney, MacNicholas, Salem. Reviews: *Guardian* 28/2/62, 7; *Illustrated London News* 10/3/62, 386; *New Statesman* 9/3/62, 346; *Observer* 4/3/62, 26; *Sphere* 10/3/62, 401; *Stage* 1/3/62, 14; *Tatler* 14/3/62, 623;

Times 28/2/62, 5; *Variety* 14/3/62, 76. Comment: "Initially amusing, punctuated by incessant opening and shutting of doors in bachelor flats, and finally spoilt by an excess of frenzied mugging" (*New Statesman*). *Stage* noted the comedy "caused gales of hearty laughter" on opening night. *Variety* said "the passing trade ... should revel in the corny but yock-raising situations and dialog." *Times* thought the piece was "much too small" for a large theatre, but noted it was well received by an undemanding audience. The first New York production (Brooks Atkinson 22/2/61) ran for 677 performances.

62.63 *An Evening with Yves Montand* (One-man Ent). SAVILLE 28/2/62. 26 perf. Cast: *Variety* 21/3/62, 66; *WWT/14*. *Yves Montand*. *Pres* Bernard Delfont, Alfred Delval. *Dir*, *Light* Yves Montand; *Cond* Bob Castella. Reviews: *Illustrated London News* 17/3/62, 426; *New Statesman* 9/3/62, 346; *Observer* 4/3/62, 26; *Sphere* 10/3/62, 401; *Stage* 8/3/62, 13; *Times* 1/3/62, 5; *Variety* 21/3/62, 66. Comment: "M. Montand holds the stage for close on two hours, his intention being to get us better acquainted with France through singing songs about her men and women" (*Stage*).

62.64 *Lady Audley's Secret* (P [2a]) C. H. Hazlewood (adpt of Mary Elizabeth Braddon's novel, 1862). INTERVAL 1/3/62.** 1 perf. *Lady Audley* Audrey Leybourne; *Maid* Margaret Haydn-Davies; *Sir Michael Audley* Roger Williams; *George Tallboys* Tim Buckland; *Bruce Heighley*, *Joyce Carpenter*, *Ian Frost*. *Dir* Tim Buckland. Plot: French/2, Patterson. Review: *Stage* 8/3/62, 14. Comment: "Directed by Tim Buckland who, supported by his cast, missed no opportunity for creating laughs at the absurdities of Victorian melodrama" (*Stage*). Several cabaret turns were also performed at this 36th birthday party of the Interval Club.

62.65 *Lysistrata* (C, 2a) Aristophanes (trans Patric Dickinson). QUESTORS 3/3/62. 1st perfd 411 B.C. Cast: QTA. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 10/3/62, 20.

62.66 *Elsbeth Douglas Reid* (One-woman show). ARTS 4/3/62.** Review: *Stage* 8/3/62, 14. Comment: A programme of various sketches including Reid's "masterly exposition of an aged actress reviving her past memories, entitled 'Like a Ghost She Glimmers'" (*Stage*).

62.67 *Minouche* (P) Sheila Ward and Peter Ling. PRINCE OF WALES 4/3/62.* 1 perf. Cast: *Stage* 8/3/62, 13; *WWT/14*. *Minouche* Karen Clare; *Page Boy* Derek Lanyon; *David Brill* Simon Brent; *Hector Brill* Aidan Turner; *Cissie Hampton* Diana Beaumont; *Waiter* Jonathan Fryer;

M. Perrault Leonard Fenton; *Sophie Leonides* Bernadette Milnes; *Dancer* Bill Drysdale; *Alex Leonides* Anthony Marlowe; *Jackson* Kenneth Waller; *Receptionist* Eva Haddon; *M. Cassis* John Crooker; *M. Dupont* Richard Pescud. *Dir* Ellen Pollock; *Dec* Victor Friendly; *Ch* Bill Drysdale. Reviews: *Stage* 8/3/62, 13; *Times* 5/3/62, 14. Comment: Repertory Players. A young man acquires the services of a woman (Minouche) who is able to increase his fortunes. "A harmless, not unpleasant but rather boring play" (*Stage*).

62.68 *The Gazebo* (C thriller, 2a) Alec Coppel (adpt of story by Myra Coppel and Alec Coppel). RICHMOND 5/3/62.** Plot: Bordman/4, 357, Bronner, Fletcher, Hirschak, Loney, Salem.

62.69 *A Gazelle in Park Lane* (Light C) Dorothy Christie and Campbell Christie. STREATHAM HILL 5/3/62; trfd to HIPPODROME, GOLDERS GREEN, 12/3/62. 1st perfd New, Oxford, 19/2/62. Cast: *WWT/14*. *Surour* Kenneth McGregor; *Guards* Douglas Wells, Richard Browning; *Stan Dunnock* Bobbie Howes; *Slaves* John Stirling, Joan Hooley, Peter Kendal; *Lucy McKay* Mona Bruce; *Sheikh Farid* John Wentworth; *H. H. Princess Aziza* Shirley Eaton; *Sultan of Zarand* John Justin; *Prince Saleem* Richard Dean; *Richard Acton Hicks* Peter Gray; *Emir of Kirtaka* Barry Shawzin; *Mabel Dunnock* Gretchen Franklin; *Jenny West* Joann Craig; *Sahika* Tracy Rogers; *Princess Ghuzalyll* Najona Ragic. *Dir* Wallace Douglas; *Dec* Malcolm Pride; *Light* Disley Jones. Comment: The plot centered around a sultan and his negotiations concerning an oil field.

62.70 *The Idiot* (P, 3a) José Ruben (based on Fyodor M. Dostoyevsky's novel, 1868). LYRIC, HAMMERSMITH, 5/3/62. 1st perfd this adpt Berkshire Playhouse, Stockbridge, Massachusetts, 17/8/31; 1st British perf this adpt. Cast: *Stage* 8/3/62, 13; *Theatricalia*; *Times* 6/3/62, 5; *Variety* 21/3/62, 66; *WWT/14*. *Lebedyev* Jeffrey Segal; *Rogozhin* John Woodvine; *Myshkin* Christopher Guinee; *Gavril* Peter Wyatt; *Aglaya* Penelope Horner; *Grigory* Patrick Godfrey; *General Epanchin* Paul Curran; *Lizavetta* Elizabeth Spriggs; *Adelaida* Patricia Conolly; *Alexandra* Glenda Jackson; *Nina* Stephanie Bidmead; *Varvara* Sheila Ballantine; *Ivan* Daniel Thorndike; *Ferdythstchenko* John Ringham; *General Ivolgin* Christopher Burgess; *Katya* Antonia Pemberton; *Baron Totsky* Jeffrey Segal; *Count de Villeneuve* Barry Wallman; *Sofya* Irene Hamilton; *Nastasia* Zena Walker; *Ippolit* William Hobbs; *A Porter* John Barry Jones. *L* Associated Theatre Seasons Ltd.; *Lic* J. Baxter Somerville; *Pres* Ikon Theatre Company Ltd.; *Dir*, *Sc dgn* John Crockett; *Cost dgn* Pamela Howard; *Sc bld*, *Sc* Theatre Studios Ltd.; *Cost* Teatro Ltd., Morris Angel Ltd.; *Sm* David Ayliff; *Dsm*

Mary Gunn; *Asm* Dawn Roberts, John Barry Jones; *Mgr* Barbara J. Wood; *Press rep* Annette Massie; *Gen mgr* Reginald Cornish; *Am* Jack Brown; *Pd mgr* Disley Jones; *Elect* Cliff Sheppard; *Bom* Vera Murray. Reviews: *Guardian* 6/3/62, 9; *Illustrated London News* 17/3/62, 426; *New Statesman* 16/3/62, 390; *Observer* 11/3/62, 26; *Sphere* 17/3/62, 428; *Stage* 8/3/62, 13; *Times* 6/3/62, 5; *Variety* 21/3/62, 66. Comment: Ikon Theatre Company. *Guardian* noted the difficulties of adapting the novel and observed "the standard of acting and style of presentation are modest in the extreme." *Times* agreed on the deficiencies of the adaptation but praised the acting, especially that of John Woodvine, Christopher Burgess and Zena Walker.

62.71 *Jean de la lune* (C, 3a) Marcel Achard. PICCADILLY 5/3/62. 1st perfd Champs Elysées, Paris, 18/4/29. Cast: *Stage* 8/3/62, 14; *WWT/14*. *Jef* Jacques François; *Louis Jean-Marie* Lormont; *Clotaire* Clement Michu; *Marceline* Madeleine Delavaivre; *Richard* Henri-Jacques Huet; *Etiennette* Bérengère Dautun. *Pres* Michael Dorfman; *Dir* Bernard Dhéran; *Dgn* Bernard Evein; *Cost* Pierre Cardin; *Mus* Jean Wiener. Plot: Hochman, Matlaw. Reviews: *Illustrated London News* 17/3/62, 426; *New Statesman* 23/3/62, 429; *Observer* 11/3/62, 26; *Stage* 8/3/62, 14; *Times* 6/3/62, 5. Comment: The play's "concentration on personal relationships, with little reference to the stresses of the contemporary world, makes a refreshing change from the kitchen sink" (*Stage*).

62.72 *Two Faces of Murder* (Thriller) George Batson. INTIMATE 5/3/62. 1st perfd Guildford 9/10/61. Comment: The plot involved a murder on a sugar plantation in the American deep south.

62.73 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P) J. M. Barrie. WIMBLEDON 6/3/62.** *Peter Pan* Anne Heywood; *Mr. Darling*, *Captain Hook* John Gregson; *Wendy* Jane Asher; *Smee* Sydney Bromley; *Mrs. Darling* Daphne Jonason. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel.

62.74 *Richard III* (T, 3a) William Shakespeare. OLD VIC 6/3/62. 1st perfd 1592? Cast: *Stage* 8/3/62, 14; *Theatricalia*; *Times* 7/3/62, 5; *Variety* 21/3/62, 66; *WWT/14*. *Duchess of York* Sylvia Coleridge; *Richard Duke of Gloucester* Paul Daneman; *George Duke of Clarence* Robert Eddison; *King Edward IV* Michael Turner; *Elizabeth* Mary Kerridge; *Edward Prince of Wales* Anthony Linford; *Richard Duke of York* Jonathan Collins; *Earl Rivers*, *Captain Blunt* Leader Hawkins; *Marquis of Dorset* Terrence Hardiman; *Lord Grey* Kerry Gardner; *Thomas Lord Stanley* David Bird; *Henry Earl of Rich-*

mond Emrys James; *Margaret* Patricia Jessel; *Lady Anne* Eileen Atkins; *Duke of Buckingham* Joseph O'Connor; *Lord Hastings* Brian Spink; *Cardinal Bouchier*, *Sir William Brandon* David Terence; *Bishop of Ely* Maurice Good; *Lord Lovel* Graham Bell; *Sir Richard Ratcliffe* Victor Winding; *Sir William Catesby* George Selway; *Lord Major of London*, *Duke of Norfolk* Charles West; *Sir James Tyrrel* Michael Turner; *Sir Robert Brackenbury* Stephen Thorne; *Sir Thomas Vaughan* Raymond Clarke; *A Scrivener* Roger Grainger. *Dir* Colin George; *Sets* Patrick Robertson; *Cost dgn* Anne Gainsford; *Mus* John Lambert; *Sound* Anthony Church. Reviews: *Christian Science Monitor* 10/3/62, 10; *Illustrated London News* 17/3/62, 426; *New Statesman* 16/3/62, 390; *Observer* 11/3/62, 26; *Sphere* 17/3/62, 428; *Stage* 8/3/62, 14; *Times* 7/3/62, 5; *Variety* 21/3/62, 66. Comment: Kenneth Tynan (*Observer*) left before the production ended "wondering how long it had been since this second-rate company had spawned a first-rate actor." A "torpid production" (*Variety*). *Christian Science Monitor* was able to commend the verse speaking of the company. After noting with incredulity that the production began with King Edward's final speech from *Henry VI Part III*, *Stage* further complained "Bad speaking by most of the company and a lot of weak performances add to a sorry evening."

62.75 *The Secret of the World* (D, 3a) Ted Allan. THEATRE ROYAL, STRATFORD EAST, 7/3/62.* Cast: *Stage* 15/3/62, 13; *Theatricalia*; *Times* 8/3/62, 16; *Variety* 21/3/62, 66; *WWT/14*. *Grandfather* Gerry Duggan; *Marian Alexander* Miriam Karlin; *Johnny Elliam* Robert Gillespie; *Susan Alexander* Susan Maryott; *Alex Alexander* Al Waxman; *Sam Alexander* John Berry; *Jack Napier* Bruce Boa; *Mrs. Appleby* Pearle Celine; *Jeanne Archambault* Geraldine Moffat; *André Lemaître* Graydon Gould; *Mr. Hubbard* Raymond Carl. *Pres* Oscar Lewenstein Plays Ltd., Michael White; *Dir* John Berry; *Dgn* John Bury. Plot: Vinson. Reviews: *Christian Science Monitor* 10/3/62, 10; *Guardian* 8/3/62, 9; *New Statesman* 16/3/62, 390; *Observer* 11/3/62, 26; *Spectator* 16/3/62, 337–38; *Sphere* 17/2/62, 19, 17/3/62, 429; *Stage* 15/3/62, 13; *Times* 8/3/62, 16; *Tribune* 16/3/62, 11; *Variety* 21/3/62, 66. Comment: Ted Allan failed to make his protagonist (a trade union leader) sympathetic and in addition "intellectual issues are never discussed" (*Observer*). *Variety* thought that the play was worthwhile but only after skillful revisions. *Christian Science Monitor* found faults in the play's ideas (as did *Spectator*), but praised the performances of John Berry, Miriam Karlin, and Susan Maryott (as did *Times*). *Tribune* declared it "the only real play on the London stage."

62.76 *Scapa!* (MC, 2a) Hugh Hastings (mus, lyr, bk;

based on his *Seagulls over Sorrento*, 1949). ADELPHI 8/3/62. 44 perf. 1st perfd Royal Court, Liverpool, 14/2/62. Cast: *Stage* 15/3/62, 13; *Theatricalia*; *Times* 9/3/62, 15; *Variety* 21/3/62, 66; *WWT/14*. *Knocker* Roy Scammel; *Foxy* Michael Bretton; *Dodger* John Gordon; *Stokes* Bill Harvey; *Taff* Bill Fredericks; *Dinger* Dudley Stevens; *Tadpole* Lindsay Dolan; *Tattoo* John Frost; *Blondie* Trevor Griffiths; *Johnny Guitar* Leonard David; *Casanova* David Read; *Ganet* John Rickard; *Nelson* Terry Holland; *Nobby* Michael Manzi; *Scouse* Bill Richards; *Tiger* John Griffin; *Dusty* David Hughes; *Badger* Pete Murray; *Sprog* Timothy Gray; *Haggis* Edward Woodward; *Sparks* Geoffrey Ryan; *Hudson* Max Faulkner; *Herbert* Leon Peers; *Redmond* Denis Wood; *Granger* Craig Hunter. *Pres* S. A. Gorlinsky, Cedric B. Levitt, Pertpic Ltd.; *Dir*, *Ch* George Carden; *Dec* Tod Kingman; *Light* Disley Jones; *Mus arr* Peter Knight; *Mus dir* Derek New. Plot: OTF. Reviews: *Birmingham Post* 9/3/62, 8; *Daily Mirror* 9/3/62, 9; *Guardian* 9/3/62; *Illustrated London News* 24/3/62, 474; *New Statesman* 16/3/62, 390; *Observer* 11/3/62, 26; *Sphere* 17/3/62, 428; *Stage* 15/3/62, 13; *Tatler* 21/3/62, 697; *Times* 9/3/62, 15; *Variety* 21/3/62, 66. Comment: "It has no charm and little wit, melody or acting. In fact, its main interest appears to be that it is probably the first musical without femme performers" (*Variety*). *Tatler* noted the piece was "given a very friendly reception" on opening night. The original play "has lost its dramatic force and a great deal of its original humour without gaining anything" (*Birmingham Post*); *Stage* concurred. The original play was "a vastly better entertainment than this musical version" (*Times*).

62.77a *George Dandin* (C) Molière (trans David Thompson of *Georges Dandin ou le mari confondu*, 1668). TOWER, CANONBURY, 9/3/62. 1st London perf this trans. Cast: TTC. Plot: French/2, Hochman. Reviews: *Stage* 15/3/62, 17; *Times* 10/3/62, 4; *Tribune* 16/3/62, 11. Comment: Performed in modern dress, with "charm and vigour" (*Tribune*). "David Thompson's rumbustious production and translation is full of felicities" (*Stage*). *Times* was fulsome in its praise of the entire production.

62.77b *The Searching Satyrs* (C) Roger Lancelyn Green (trans of Sophocles, *Ichneutae*, c. 460 B.C.). TOWER, CANONBURY, 9/3/62. 1st London perf this trans. Cast: TTC. Plot: Hochman. Reviews: *Stage* 15/3/62, 15; *Times* 10/3/62, 4; *Tribune* 16/3/62, 11. Comment: "This is more of a curiosity than a piece of entertainment, although Mr. Green has achieved some amusing rhymes" (*Stage*). "The archaic idiom of the humour does undoubtedly tend to get in the way" (*Times*). *Tribune* said this fragment was "a venerable bore."

62.78 *Don't Tell Father* (C) Kay Bannerman and Harold

Brooke. RICHMOND 12/3/62. 1st perfd Guildford 11/9/61.

62.79 *Hot Summer Night* (P, 3a) Ted Willis. INTIMATE 12/3/62.** Comment: The cast included Ruth Dunning (Bowden, 115).

62.80 *L'invitation au château* (P) Jean Anouilh. PICCADILLY 12/3/62. 1st perfd L'Atelier, Paris, 5/11/47. Cast: *Stage* 15/3/62, 15; *WWT/14*. *Horace*, Frédéric Georges Marchal; *Josué* Henry Gaultier; *Diana Messerschmann* Catherine Anouilh; *Patrice* Jean-Pierre Vaguer; *Lady Dorothee India* Joelle Janin; *Madame Desmormorts* Madeleine Geoffroy; *Mademoiselle Capulat* Marcelle Arnold; *Messerschmann* Robert Vattier; *Romainville* Marcel Peres; *La Mère* Suzanne Grey; *Isabelle* Dany Robin. *Pres* Michael Dorfman; *Dir*, Dgn André Barsacq; *Mus* Francis Poulenc. Plot: Best/50, 329, Bordman/4, 294, Fazia, 78–79, Fletcher, Hischak, Hochman, Loney, 267, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 13/3/62, 9; *Christian Science Monitor* 4/4/62, 13; *Guardian* 13/3/62, 7; *Illustrated London News* 24/3/62, 474; *New Statesman* 23/3/62, 429; *Observer* 18/3/62, 26; *Stage* 15/3/62, 15; *Times* 13/3/62, 15. Comment: *Birmingham Post* said this production was not as impressive as the 1950 performance of the play in Christopher Fry's translation, *Ring Round the Moon* (Wearing 50.14); *Guardian* and *New Statesman* echoed this view. *Times* said this original French version was tougher than the translated version.

62.81 *Ross* (P, 2a) Terence Rattigan. STREATHAM HILL 12/3/62; trfd to HIPPODROME, GOLDERS GREEN, 19/3/62.** Plot: Bordman/4, 379, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Loney, Matlaw, Vinson, Weintraub. Comment: The post-West End touring production which ended its run at the Haymarket on 10/3/62 (see 60.145).

62.82 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). WIMBLEDON 12/3/62.** Jasmine Dee, Mary Miller Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF. Comment: Peter Haddon Company.

62.83 *Everything in the Garden* (C, 2a) Giles Cooper. ARTS 13/3/62.* 31 perfs. Cast: RSCA; *Stage* 15/3/62, 13; *Theatricalia*; *Times* 14/3/62, 5; *Variety* 4/4/62, 88; *WWT/14*. *Jenny Acton* Geraldine McEwan; *Bernard* Derek Godfrey; *Leonie Pimosz* Betty Baskcomb; *Jack* John Dearth; *Roger* Diarmid Cammell; *Bill* Dennis Chinnery; *Beryl* Carole Boyer; *Stephen* Brian Badcoe; *Laura* Caroline Blakiston; *Tom* Geoffrey Chater; *Louise* Audine Leith. *Dir* Donald McWhinnie; *Dgn* Henry Bardon; *Sm* Roger Howells; *Asm* Stuart Anderson, Sally

Green, Gordon McKechnie. Plot: Bronner, Hischak, Salem, Weintraub. Reviews: *Christian Science Monitor* 17/3/62, 10; *Guardian* 14/3/62, 7; *Illustrated London News* 24/3/62, 474; *New Statesman* 23/3/62, 428–29; *Observer* 18/3/62, 26; *Spectator* 23/3/62, 370; *Sphere* 24/3/62, 485; *Stage* 15/3/62, 13; *Times* 14/3/62, 5; *Tribune* 23/3/62, 11; *Variety* 4/4/62, 88. Comment: The Royal Shakespeare Company took over the theatre on an interim basis with the objective of producing experimental plays. *Christian Science Monitor* said that producing the play was a grievous mistake. *New Statesman* thought that Cooper's "themes are sometimes more inspired than his handling of them." *Observer* found much to praise including the acting of Geraldine McEwan and Derek Godfrey. *Spectator* faulted the ending of the play (when Bernard breaks the theatrical frame and condemns the play). The first New York production of Edward Albee's adaptation of Cooper's play (Plymouth 29/11/67) ran for 84 performances.

62.84 *Joyce Grenfell* (One-woman show) Richard Addinsell (mus). HAYMARKET 14/3/62. Cast: *WWT/14*. Reviews: *Christian Science Monitor* 17/3/62, 10; *New Statesman* 23/3/62, 429; *Observer* 18/3/62, 26; *Stage* 22/3/62, 13; *Times* 15/3/62, 8. Comment: A programme of monologues and songs by Joyce Grenfell. Grenfell is always worth seeing because of her "unbeatable timing and her real affection for her subjects" (*New Statesman*). "There is a little new material, none of it good" (*Observer*). However, *Times* asserted that, except for three numbers, the programme was "new to London."

62.85 *L'annonce faite à Marie* (Mystical D, 4a) Paul Claudel and Maria Scibor (mus). PICCADILLY 19/3/62. 1st perfd L'Oeuvre, Paris, 22/12/12. Cast: *Stage* 22/3/62, 13; *WWT/14*. *Violaine* Danièle Delorme; *Pierre de Craon* Jacques Harden; *Anne Vercors* Michel Etcheverry; *La Mère* Germaine Delbat; *Mara* Loleh Bellon; *Jacques Hury* Roland Rodier; *Le Maire* Henri Poirier; *L'Apprenti* Michel Benoist; *Gens de Chevoche* Maurice Gautier, Dominique Ney, Françoise Meyruela, Gerard Kéryse, Sylvie Serliac. *Pres* Michael Dorfman; *Dir* Pierre Franck; *Dec* Pierre Simonini; *Cost dgn* Marie-Hélène Dasté. Plot: Best/22, 510–11, Bordman/3, 198, Gassner, Hischak, Hochman, Matlaw, Mplots, Salem, Shank, Shipley. Reviews: *Guardian* 20/3/62, 7; *New Statesman* 30/3/62, 462; *Stage* 22/3/62, 13; *Times* 20/3/62, 15. Comment: *New Statesman* found the play "wildly uncongenial." *Guardian* averred that the play was "hard to swallow" for an English audience, and the inaudibility of Danièle Delorme did not help matters. Similarly, *Stage* said the play was "in danger of seeming remote, long-drawn-out, even absurd," but acknowledged "the passionate faith and sincerity of the author." *Times*

viewed the play on its own terms and called the production “eloquent.”

62.86 *The Art of Seduction* (Ent) John Barton (adpt of Choderlos de Laclos’ novel, *Les liaisons dangereuses*, 1782). ALDWYCH 19/3/62.* Cast: *Stage* 22/3/62, 13; *Theatricalia*; *Times* 20/3/62, 15; *Variety* 4/4/62, 88; *WWT/14*. Narrator John Barton; *Madame de Rosemonde* Esmé Church; *The Marquise de Merteuil* Irene Worth; *The Vicomte de Valmont* Keith Michell; *The Presidente de Tourvel* Diana Rigg; *Mlle. Cecile de Volanges* Patricia England. *Dir* John Barton. Reviews: *Birmingham Post* 20/3/62, 9; *Christian Science Monitor* 24/3/62, 10; *Guardian* 20/3/62, 7; *New Statesman* 30/3/62, 462; *Spectator* 30/3/62, 398; *Sphere* 31/3/62, 523; *Stage* 22/3/62, 13; *Times* 20/3/62, 15; *Tribune* 30/3/62, 11; *Variety* 4/4/62, 88. Comment: Royal Shakespeare Company. *New Statesman* could not understand why this “concert version” of the novel had been staged. *Christian Science Monitor* praised the performances of Irene Worth and Keith Michell while expressing some doubts about the enterprise; similarly *Times*. *Tribune* singled out Diana Rigg as the only cast member with “any animation.”

62.87 *Doctor in the House* (C, 2a) Ted Willis (from Richard Gordon’s novel, 1952). RICHMOND 19/3/62.** Plot: Fletcher, French/2, Loney, 299. Comment: Performed by “The EMERGENCY WARD 10 Television Team” (*Harrow Observer* 15/3/62, 2).

62.88 *Irma La Douce* (MC, 2a) Julian More (bk, lyr) and David Heneker (bk, lyr) and Monty Norman (bk, lyr; adpt of Alexandre Breffort’s musical, 1956) and Marguerite Monnot (mus). STREATHAM HILL 19/3/62; trfd to HIPPODROME, GOLDERS GREEN, 26/3/62. 1st perfd English version Pavilion, Bournemouth, 24/6/58. Mary Preston, Gerard Hely, Michael Barrington, Frank Olegario, David Ritch, Raymond Witch, Bryan O’Leary, Wally Thomas, William Thorburn, Richard Curnock. *Dir* Peter Brook. Plot: Bordman/5, 617–18, Fletcher, Gänzl, Gänzl/3, 714–15, Green, Hischak, Kennedy, Loney, 310. Comment: The first New York production (Plymouth 29/9/60) ran for 524 performances.

62.89 *Someone Waiting* (Thriller, 3a) Emlyn Williams. INTIMATE 19/3/62. 1st perfd Royal Court, Liverpool, 14/9/53. Plot: Best/55, 374–75, Bordman/4, 336, Hischak, Loney, 283, Salem. Comment: The first New York production (John Golden 14/2/56) ran for 15 performances.

62.90 *Arms and the Man* (RC, 3a) Bernard Shaw. MERMAID 20/3/62.** Cast: *Stage* 22/3/62, 13; *Times* 21/3/62, 8; *WWT/14*. *Bluntschli* Joss Ackland; *Raina* Jane

Merrow; *Sergius* David Knight; *Catherine* Elspeth March; *Petkoff* Richard Wordsworth; *Nicola* Rory MacDermott; *Louka* Sally Smith; *Russian Officer* David Lloyd Meredith. *Pres* Mermaid Theatre Trust; *Art dir* Bernard Miles, Josephine Wilson; *Dir, Dgn* Colin Ellis; *Mgr, Pd mgr* E. R. Todds; *Assist mgr* Michael Anderson; *Pd assist* Anthea Lynex; *Sm* Caroline Smith; *Asm* Christina Lees, Ralph Turner; *Elect* David Kaye; *Carp* Charles Tofts; *Wm* Joan Holcombe; *Press* Kevin O’Shea; *Sc bld* Mermaid Workshop; *Cost* Nathans; *Pq* Wig Creations. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Christian Science Monitor* 24/3/62, 10; *Guardian* 21/3/7; *New Statesman* 30/3/62, 462; *Stage* 22/3/62, 13; *Times* 21/3/62, 8. Comment: “Played with depressing lack of conviction by several normally talented actors” (*New Statesman*). A very poor revival, staged with a revolve (*Guardian*). The performance was rushed, and the physical properties of the Mermaid militate against “comedy set in a domestic interior” (*Times*). “Here we have, if there is any dominating feature, a burlesque not far from the sort of thing applied nowadays to *Lady Audley’s Secret* in order to put some life into it” (*Stage*).

62.91 *Anne Boleyn* (Chronicle P) Peter Albery. ST. PANCRAS TOWN HALL 22/3/62. 1st perfd Repertory, Birmingham, 15/5/56. Cast: *Stage* 29/3/62, 14. *George Boleyn* Michael Wisher; *Anne Boleyn* Sylvia Read; *Lady Maud Boleyn* Betty Cardno; *Mark Smeaton* Mark Brackenbury; *Henry the Eighth* John Downing; *Cardinal Wolsey* Raymond Farrell; *Queen Katherine* Janet Henfrey; *Sir Thomas More* Norman Tyrrell; *Thomas Cromwell* William Fry; *Dr. Strabolgius* Lauriston Shaw; *Margaret Sheldon* Pamela Buchner; *Sir Francis Weston* Anthony Poole. *Pres* Theatre Group Productions; *Dir* Mark Brackenbury; *Set* Joan Jefferson Farjeon. Reviews: *Stage* 29/3/62, 14; *Times* 23/3/62, 17. Comment: Anne Boleyn emerged as a scheming woman rather than a tragic figure (*Stage*). However, *Times* said the characters failed to come across as human beings.

62.92 *Play with a Tiger* (P, 3a) Doris Lessing. COMEDY 22/3/62. 1st perfd Theatre Royal, Brighton, 19/2/62. Cast: *Stage* 29/3/62, 13; *Theatricalia*; *Times* 23/3/62, 17; *Variety* 4/4/62, 88; *WWT/14*. *Anna Freeman* Siobhan McKenna; *Tom Lattimer* William Russell; *Mary Jackson* Maureen Pryor; *Harry Payne* Godfrey Quigley; *Janet Stevens* Anne Lawson; *Dave Miller* Alex Viespi. *Pres* Oscar Lewenstein; *Dir* Ted Kotcheff; *Dgn* Alan Tagg. Plot: Vinson. Reviews: *Birmingham Post* 23/3/62, 6; *Christian Science Monitor* 24/3/62, 10; *New Statesman* 30/3/62, 462; *Spectator* 30/3/62, 398; *Stage* 29/3/62, 13; *Tatler* 4/4/62, 47; *Times* 23/3/62, 17; *Tribune* 30/3/62, 11;

Variety 4/4/62, 88. Comment: In the final analysis, *New Statesman* found the characters in this play, about “the doomed love of a serious, mature woman for a callow, bumptious youth,” to be insufferable. *Christian Science Monitor* noted that the gallery grew restless during the opening-night performance, but ultimately did not boo the play. *Tribune* faulted the construction, the dialogue, and the acting of Siobhan McKenna and Alex Viespi, both of whom *Tatler* praised. The play “provides Miss McKenna with an actress’s dream part that keeps her on stage all evening” (*Stage*).

62.93 *Pantagleize* (F, 3a) Michel de Ghelderode (trans George Hauger of *Pantagleize, un coeur innocent dans le monde*, 1930). TOWER, CANONBURY, 23/3/62. 1st British perf Civic, Leeds, 21/10/57. Cast: TTC. Plot: Hochman, Matlaw, Patterson, Shipley. Reviews: *New Statesman* 30/3/62, 462; *Stage* 29/3/62, 13; *Times* 24/3/62, 4. Comment: *New Statesman* urged readers to see “a wonderfully touching performance as the fool-hero by the diminutive Henry Woolf.” “The acting is exceptionally good” (*Stage*). *Times* liked the production generally and singled out Woolf’s impeccable *Pantagleize*, but faulted the play for “rambling in structure” and “rapid changes of tone and mood.”

62.94 *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse’s novel, 1959). WIMBLEDON 26/3/62.** Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Comment: The Cambridge production (which concluded 8/2/62; see 60.286) now on its post-West End tour.

62.95 *The Emperor of the Moon* (F) Aphra Behn. HOVENDEN 26/3/62. 1st perfd Dorset Garden c. 3/1687. Cast: *Stage* 29/3/62, 15. *Elaria* June Brewster; *Mopsophil* Jean Dempsey; *Scaramouche* Jim Fitzgerald; *Bellemanie* Gabrielle Downey; *Doctor Ballardo* George Dare; *Don Charmante* Paul Stockman; *Harlequin* Charles Reynolds; *Don Cinthio* Brian Dent; *A Dancer* Vera de Wald. *Dir* Valery Hovenden; *Dec* Philip Whichelo. Review: *Stage* 29/3/62, 15. Comment: The revival proved the play was still amusing and topical (*Stage*).

62.96 *Jane Steps Out* (C, 3a) Kenneth Horne. INTIMATE 26/3/62.**

62.97 *Someone Waiting* (Thriller, 3a) Emyln Williams. RICHMOND 26/3/62.** Plot: Best/55, 374–75, Bordman/4, 336, Hischak, Loney, 283, Salem.

62.98 *The Knack* (C, 3a) Ann Jellicoe. COURT 27/3/62. 1st perfd Arts, Cambridge, 9/10/61. Cast: Findlater; *Stage* 29/3/62, 13; *Times* 28/3/62, 15; *Variety* 11/4/62, 80;

WWT/14. Tom James Bolam; Colin Philip Locke; Tolen Julian Glover; Nancy Rita Tushingham. *Dir* Ann Jellicoe, Keith Johnstone; *Dec* Alan Tagg. Plot: Bordman/4, 396, Demastes/2, Fletcher, French/2, Hochman, Loney, Patterson, Vinson, Weintraub. Reviews: *Christian Science Monitor* 31/3/62, 10; *Guardian* 28/3/62, 9; *Illustrated London News* 7/4/62, 554; *New Statesman* 13/4/62, 537–38; *Observer* 1/4/62, 27; *Spectator* 6/4/62, 445; *Stage* 29/3/62, 13; *Times* 28/3/62, 15; *Variety* 11/4/62, 80. Comment: English Stage Company. *Guardian* noted that there was a mixed reception on opening night. *Spectator* compared the play with Lessing’s *Play with a Tiger* (62.92), and concluded *The Knack* “proves itself more true, more angry and more moving than all Miss Lessing’s weightiness.” “A true work of the imagination” (*Tribune*). *Times* described the play as having a “naive plot with elusive undercurrents,” and opined some people might be impatient with that approach and so miss Jellicoe’s intentions. The first New York production (New 27/5/64) ran for 685 performances.

62.99 *Write Me a Murder* (Thriller, 3a) Frederick Knott. LYRIC 28/3/62. 179 perf. 1st perfd Shubert, New Haven, Connecticut, 4/10/61; 1st British perf Theatre Royal, Brighton, 19/3/62. Cast: *Stage* 5/4/62, 13; *Theatricalia*; *Variety* 11/4/62, 80; *WWT/14*. *Clive Rodingham* James Villiers; *Dr. Elizabeth Woolley* Fabia Drake; *David Rodingham* Brian Bedford; *Nurse* Daphne Newton; *Charles Sturrock* Kenneth J. Warren; *Julie Sturrock* Judith Stott; *Mr. Tibbit* Barry Boys; *Police Constable* Howard Lang; *Two Men* Barry Boys, Peter Standen. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Gen mgr* Frederick Carter, Bernard Gordon; *Pres* Gilbert Miller, H. M. Tennent Ltd.; *Dir* George Schaefer; *Set* Carl Toms; *Light* Joe Davis; *Sc* Alick Johnstone; *Sc bld* Brunskill and Loveday; *Cost* M. Berman Ltd., Sullivan and Williams; *Pq* Wig Creations; *Sm* Nora Stapleton; *Dsm* Peter Standen; *Asm* Nora Dunbar; *Pd mgr* Ian Dow; *Press rep* Vivienne Byerley; *Mgr* David Pollock; *Bom* G. Arthur. Plot: Bordman/4, 377, Fletcher; Hischak. Reviews: *Birmingham Post* 29/3/62, 5; *Christian Science Monitor* 31/3/62, 10; *Daily Mirror* 29/3/62, 9; *Illustrated London News* 14/4/62, 594; *Observer* 1/4/62, 27; *Sphere* 7/4/62, 29; *Stage* 5/4/62, 13; *Times* 29/3/62, 8; *Variety* 11/4/62, 80. Comment: “It has a complicated and ingenious plot in which nothing goes quite as expected and which provides for the audience a succession of surprises” (*Sphere*). *Observer* and *Times* admired Knott’s craftsmanship as a thriller writer, while *Birmingham Post* said the developments in the plot were obvious and somewhat unconvincing. The first New York production (Belasco 26/10/61) ran for 196 performances.

62.100 *The Caucasian Chalk Circle* (P, 5a) Bertolt

Brecht. (trans John Holmstrom of *Der kaukasische Kreidekreis*, 1948; lyr trans W. H. Auden) and Dudley Moore (mus). ALDWYCH 29/3/62. 1st perfd [in English] Carleton College, Northfield, Minnesota, 4/5/48. Cast: RSCA; *Stage* 5/4/62, 13; *Theatricalia*; *Variety* 25/4/62, 54; *WWT/14*. *The Expert*, *Lavrenti Vachnadze*, 1st Lawyer James Bree; *Aleko Bereschwili*, *Niko Mikadze*, *Lance Corporal*, *Landlord* Gordon Gostelow; *Makina Abakidze*, *Maro*, *Jussup's Mother*, *Old Woman* Gwen Nelson; *Surab*, 1st *Architect*, *Old Man with the milk*, *Anastasius*, *Farmer* Russell Hunter; *Peasant Woman*, *Farmer's Wife*, *Old Woman*, *Cook* Mavis Edwards; *Jura*, *Aniko Cherry Morris*; *Wounded Soldier*, *Simon Chachava* Roy Dotrice; *Kato Wachtang*, *Grusche* Patsy Byrne; *Arkadi Tschaidse*, *Story Teller*, *Invalid* Michael Flanders; *Georgi Abashwili*, *Jussup*, *Fugitive*, *Old Man* Peter Madden; *Natella Abashwili* Patience Collier; *Arsen Kazbeki*, *Irakli*, 2nd *Lawyer* James Mellor; *Shalva*, *Blackmailer*, *Adjutant* David Buck; *Mika Loladze* James Bree; *Assia Cherry Morris*; *Masha*, 2nd *Merchant's Wife* Edith MacArthur; *Zuleika* Jeanne Hepple; *Nina*, *Ludovica* Susan Engel; *Cook* Mavis Edwards; *Chef*, 2nd *Merchant*, *Young Doctor*, *Farmer* William Wallis; *Groom*, *Schauwa* Declan Mulholland; *Servant*, *Stableman*, *Bizergan Kazbeki* Peter Gill; 2nd *Architect* Shaun Curry; *Farmer* Derek Newark; 1st *Merchant*, *Cripple*, *Mounted Messenger* Brian Wright; *Two Boys* Barry Stockwell, Michael Stephens; *Michael* Karen Dotrice/Amanda Humby; *Girl* Carol Prince; *Azduk* Hugh Griffith; *Delegates* Peter Madden, Paul Dawkins, Susan Engel, Peter Gill, Jeanne Hepple, Edith MacArthur, Roy Marsden, Caroline Maud, James Mellor, Declan Mulholland, Derek Newark, William Wallis, Brian Wright; *Iron Troopers* Sebastian Breaks, Eric Flynn, Darryl Kavann, Derek Newark; *Beggars* Shaun Curry, Narissa Knights, Rosemary Mussell, Russell Hunter, Derek Newark, William Wallis; *Wedding Guests* James Mellor, Susan Engel, Edith MacArthur, William Wallis, Jeanne Hepple, Mavis Edwards, Brian Wright, Derek Newark, Gordon Gostelow, Declan Mulholland; *Musicians* Rainer Schuelein, Michael Gould, George Lee. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* William Gaskell; *Dgn* Ralph Koltai; *Cost dgn* Annena Stubbs; *Orig mus* Paul Dessau; *Light* John Wyckham; *Ch* Litz Pisk; *Mus dir* Bryan Priestman; *Assist dir* Keith Johnstone. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Reviews: *Christian Science Monitor* 31/3/62, 10; *Guardian* 30/3/62, 9; *Illustrated London News* 14/4/62, 594; *New Statesman* 6/4/62, 502; *Observer* 1/4/62, 27; *Spectator* 6/4/62, 445–46; *Sphere* 7/4/62, 16–17; *Stage* 5/4/62, 13; *Times* 30/3/62, 6; *Tribune* 6/4/62, 11; *Variety* 25/4/62, 54. Comment: Royal Shakespeare Company. “Under-rehearsed though it is by continental standards, it towers

over everything else in London” (*Observer*). *Spectator* found fault with some of the direction but concluded it was still successful and not “too academic.” *Tribune* praised all aspects of the production. *Illustrated London News* confessed to being antipathetical to Brecht but still concluded that the piece “is directed astutely and vigorously performed: an overlong folktale for the theatre, with certain redeeming qualities.” “The best-produced, best-translated, best-acted bad play London has seen for some time” (*New Statesman*). “The best English speaking performance of Brecht yet given in this country” (*Times*). Michael Flanders (Narrator) performed from his wheelchair; however, he was “strangely restrained” (*Variety*).

62.101 *The Life of Kaggs* (P) Arnold Hinchcliffe. UNITY 30/3/62. 1st perfd Coliseum, Oldham, 9/1/61. *Kaggs* Roger Swaine. *Dir* Derek Goldby; *Dgn* John Andrews; *Mus* Frank Wagland. Reviews: *New Statesman* 20/4/62, 573; *Stage* 5/4/62, 13. Comment: Based on a true story in Henry Mayhew’s book on the London underworld, the piece was written originally as a play for television but was in fact performed first on the stage. *Stage* said “Roger Swaine reveals himself as an actor of considerable ability, hitting off very well the jaunty air of a man to whom life is a battle to be enjoyed.” *New Statesman* declared the play was “irresistible.”

62.102 *Death of a Salesman* (P, 2a) Arthur Miller. QUESTORS 31/3/62. 1st perfd Locust Street, Philadelphia, 22/1/49. Cast: QTA. Plot: Best/48, 53, Bordman, Bordman/4, 281, Bronner, Bryer, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Loney, 262, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth. Comment: The first New York production of this Pulitzer Prize-winning play (Morosco 10/2/49) ran for 742 performances.

62.103 *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse’s novel, 1959). RICHMOND 2/4/62.** Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub.

62.104 *England, Our England* (Revue) Keith Waterhouse and Willis Hall and Dudley Moore (mus) and Gillian Lind (ch). STREATHAM HILL 2/4/62; trfd to HIPPODROME, GOLDERS GREEN, 9/4/62. 1st perfd Arts, Cambridge, 5/3/62. Plot: Weintraub. Comment: The revue was on a pre-West End tour, prior to opening at the Princes in May (62.149).

62.105 *The Green Solitaire* (Murder mystery) Falkland L. Cary. INTIMATE 2/4/62.* Cast: *Stage* 5/4/62, 14. *Netta Harford* Janet Butlin; *Dorothy* Beatrice Carter; *Arthur*

Jamieson Anthony Dutton; *Sydney Grant* Philip Carr; *Margot Grant* Grania Hayes; *Esmee Bennison* Miki Iveria; *Lance Roberts* Clive Russell; *Madame Marietti* Margaret Gibson; *Inspector Harris* Anthony Shirvell. *Pres* Frederick Marlow, G. M. Productions Ltd.; *Dir* Douglas Emery; *Set* Shelley Masters. Review: *Stage* 5/4/62, 14. Comment: The theft of the formula for a new perfume leads to a suicide that turns out to be a murder. *Stage* said the piece emphasized background over plot and was somewhat thin.

62.106 *Magnificent Gourmet* (C, 3a) Joseph Schrank. HIPPODROME, GOLDERS GREEN, 2/4/62. 1st British perf Lyceum, Sheffield, 26/3/62. *Van Houten* Alfred Marks; *Buck* Sean Kelly; *Lina* Maria Corvin; *Leo* Robert Rietty; *Honey Philpotts* Sandu Scott; *Thomas* Gerald Anderson; *Claire* Margo Jenkins; *Hoffsacker* Robert Bridges; *Mario* Paddy Ward. *Mgr dir* Joseph C. Clavering; *Lic* James W. Perry; *Gen mgr* Claude Withers; *Mgr* Cyril Harcourt Smith; *Mus dir* Alfred Van Dam; *Pres* E. P. Clift, Roger Stevens; *Dir* Wallace Douglas; *Dgn* Anthony Holland; *Sm* Robert Howard; *Dsm* Bill Wiesener; *Asm* Deidre White; *Sc bld* Mara and Houghton; *Sc* Alick Johnstone; *Cost* Bermans, Nathans; *Press rep* George Fearon. Comment: The play dealt with the "conflict between the two basic necessities of life—food and sex" (*New York Times* 7/2/62, 32). Apparently a West End production was envisioned (to open on 26/4/62) but it did not take place.

62.107 *The Miracle Worker* (P, 3a) William Gibson. WIMBLEDON 2/4/62.** Plot: Bordman, Bordman/4,364, Bronner, Bryer, Fletcher, French/2, Loney, MacNicholas, Wilmeth. Comment: Peter Haddon Company.

62.108 *The Scatterin'* (D with mus, 3a) James McKenna. THEATRE ROYAL, STRATFORD EAST, 2/4/62. 35 perf. 1st perfd Abbey Lecture Hall, Dublin, 14/9/60. Cast: *Stage* 5/4/62, 17; *Variety* 2/5/62, 181; *WWT/14*. *Old Rock*, 3rd *Policeman* Morgan Sheppard; *Com Geraghty* Billy Boyle; *Jemmo Fitzgerald* Donal Donnelly; *Tony Riordan* Tony Doyle; *Patzer McLoughlan* Noel Sheridan; *Maura Cassidy* Audrey Corr; *Peg Nolan*, *Lady from the Tourist Board* Karin Petersen; *Chrissie Doyle* Margaret Fitzgerald; *Maeve Hanlon* Colette Dunne; *Sue Raftery* Eileen Colgan; *1st Policeman*, *Passerby* Alex Farrell; *2nd Policeman* Wesley Murphy; *4th Policeman* Maurice Cowan; *Well-dressed Woman* Maureen Halligan; *Well-dressed Man* Michael James. *Pres* Oscar Lewenstein, Michael White; *Dir* Alan Simpson; *Dgn* John Ryan. Reviews: *Observer* 8/4/62, 28; *Stage* 5/4/62, 17; *Times* 3/4/62, 15; *Tribune* 6/4/62, 11; *Variety* 2/5/62, 181. Comment: *Tribune* criticized the play's loose construction. *Observer* said McKenna, like other Irish authors, "has

still found nothing better to do than sit around making jokes about bishops, Jesuits, nuns and Englishmen." Ironically, the opening song of the piece began "This is the story about nothing at all," with which *Variety* agreed. The play had been a success in Dublin.

62.109 *The Last Ally* (D, 3a) James Brabazon. LYRIC, HAMMERSMITH, 3/4/62.* Cast: *Stage* 5/4/62, 17; *Theatricalia*; *Variety* 2/5/62, 181; *WWT/14*. *Barry Paice* Tony Tanner; *Pat Garnet* Sheila Allen; *Philip Mason* Peter Wyatt; *Bernard Garnet* John Woodvine; *Mr. Sands* John Ringham; *John Paice* Paul Curran, *Pres* Ikon Theatre Company Ltd.; *Dir* David Giles; *Dec* Michael Richardson. Reviews: *Birmingham Post* 7/4/62, 5; *Christian Science Monitor* 26/5/62, 4; *Guardian* 4/4/62, 7; *Illustrated London News* 21/4/62, 636; *New Statesman* 13/4/62, 538; *Observer* 8/4/62, 28; *Stage* 5/4/62, 17; *Times* 4/4/62, 6; *Variety* 2/5/62, 181. Comment: Ikon Company. The play was about "the strange behaviour of a psychiatrist's wife ... who falls obsessively in love with a young psychopath who half murders her after her husband has declined to treat him;" despite its improbabilities *New Statesman* said it should not be missed. "A gripping and often moving play ... carried forward with pace and sincerity by Tony Tanner and Sheila Allen" (*Guardian*). *Observer* opined that one day Sheila Allen would be a great actress. *Christian Science Monitor* said that some scenes were too melodramatic, an aspect *Stage* also noted. *Times* thought the play lacked credibility.

62.110 *Look Homeward, Angel* (D, 3a) Ketti Frings (based on Thomas Wolfe's novel, 1929). PHOENIX 3/4/62. 45 perf. 1st perfd Walnut Street, Philadelphia 9/11/57; 1st British perf Pembroke, Croydon, 10/10/60. Cast: *Stage* 5/4/62, 13; *Theatricalia*; *Times* 4/4/62, 6; *Variety* 2/5/62, 178; *WWT/14*. *Ben Gant* Richard Pasco; *Mrs. Peart* Jeanne Mockford; *Helen Gant Barton* Margaret Canning; *Hugh Barton* Brian Sheehy; *Eliza Gant* Mary Ellis; *Will Pentland* Henry McCarthy; *Eugene Gant* Peter McEnery; *Jake Clatt* Richard Klee; *Mrs. Clatt* Peggy Fame; *Florry Mangle* Carole Mowlam; *Mr. Farrel* Edward Palmer; *Miss Brown* Rosa Alba; *Laura James* Mary Miller; *W. O. Gant* Andrew Cruickshank; *Dr. Maguire* Charles Leno; *Madame Elizabeth* Margaret Courtenay; *Luke Gant* Edward Bishop. *Pres* Linnit and Dunfee Ltd., James Clement Scott-Gilbert; *Dir* Terence Kilburn; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Assoc dir* Michael Jackson. Plot: Bordman, Bronner, Fletcher, Hischak, Law, Loney, Salem, Wilmeth. Reviews: *Christian Science Monitor* 7/4/62, 8; *Guardian* 4/4/62, 7; *Illustrated London News* 14/4/62, 594; *New Statesman* 20/4/62, 573; *Observer* 8/4/62, 28; *Sphere* 31/3/62, 510; *Stage* 5/4/62, 13; *Tatler* 18/4/61, 183; *Times* 4/4/62, 6; *Variety* 2/5/62, 178. Comment: *Illus-*

trated *London News* reported the production was cheered by the opening night audience; *Christian Science Monitor* said it was "an ovation the like of which is rarely heard in a London theater." *Tatler* said that the adaptation was not entirely successful. "A ripe old emotional fruitcake" (*New Statesman*). *Guardian* acknowledged the play's faults but declared "it moves and holds me," and praised Peter McEnery's "exceptionally good performance." *Times* struck a negative note because of the play's dripping "domestic emotionalism." The first New York production (Ethel Barrymore 28/11/57) ran for 564 performances.

62.111 *Two Stars for Comfort* (C, 2a) John Mortimer. GARRICK 4/4/62. 188 perf. 1st perfd Royal Court, Liverpool, 12/3/62. Cast: *Stage* 12/4/62, 17; *Times* 5/4/62, 7; *Variety* 25/4/62, 54; *WWT/14*. *Drake* Esmond Knight; *Susan* Gabriella Licudi; *Clare* Diane Clare; *Tom* Anthony Valentine; *Peter* David Walsh; *Sam* Turner Trevor Howard; *Ann Martin* Patricia Healey; *Mrs. Turner* Isabel Dean; *Mrs. Arliss* Hazel Hughes; *Mr. Moxer* Peter Sallis; *Mr. Bream* Dudley Jones; *Mr. Joyce* Noel Howlett; *Colonel Cardew* William Fox. *L* Garrick Theatre Management Ltd.; *Lic* D. A. Abrahams; *Pres* Michael Codron, David Hall; *Dir* Michael Elliott; *Set* Malcolm Pride; *Light* Richard Pilbrow; *Sc bld* E. Babbage and Co.; *Sc* Harker's Studios; *Cost* Nathans; *Gen mgr* Richard Eastham; *Pd mgr* Jack Hanson; *Sm* David Leach; *Dsm* Nancy Seabrooke; *Asm* Jonathan Burn, Yvonne Antrobus; *Wm* Vera Fontana; *Press rep* Randall Carlsen Ltd.; *Mgr* James Lytton; *Bom* W. Ireson. Plot: Hochman, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 5/4/62, 6; *Christian Science Monitor* 7/4/62, 8; *Guardian* 5/4/62, 9; *Illustrated London News* 21/4/62, 636; *New Statesman* 13/4/62, 537; *Observer* 8/4/62, 28; *Spectator* 20/4/62, 510; *Sphere* 14/4/62, 56-57; *Stage* 12/4/62, 17; *Times* 5/4/62, 7; *Variety* 25/4/62, 54. Comment: "I can't bring myself to award it even one" star (*New Statesman*). *Guardian* said the play was "highly enjoyable," but the second act was weak. *Spectator* commended Mortimer for injecting seriousness into his work. *Variety* thought the main attraction of the production was Trevor Howard playing Sam Turner, "a brilliantly drawn characterization." *Christian Science Monitor* praised Mortimer's dialogue "which springs the imagination, and without floridity startles the sense of beauty." *Observer* almost forgave Howard for playing the role.

62.112 *The School for Scandal* (C, 2a) Richard Brinsley Sheridan. HAYMARKET 5/4/62. 259 perf. 1st perfd Drury Lane 8/5/1777. Cast: *Stage* 12/4/62, 17; *Theatricalia*; *Times* 6/4/62, 17; *Variety* 2/5/62, 178; *WWT/14*. *Sir Peter Teazle* Ralph Richardson; *Sir Oliver Surface* Laurence Naismith; *Joseph Surface* John Neville; *Charles Surface*

Daniel Massey; *Crabtree* Charles Lloyd Pack; *Sir Benjamin Backbite* Peter Barkworth; *Rowley* Malcolm Keen; *Moses* Howard Goorney; *Trip* David Evans; *Snake* Frederick Piper; *Careless* Donald Burton; *Sir Harry Bumper* Richard Easton; *First Gentleman* Benjamin Whitrow; *Second Gentleman* Martin Friend; *Servant to Joseph* Michael Kent; *Lady Teazle* Anna Massey; *Mrs. Candour* Margaret Rutherford; *Lady Sneerwell* Meriel Forbes; *Maria* Pinkie Johnstone; *Maid to Lady Teazle* Betty Bowden. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr* Anthony Watson; *Pres* Tennent Productions Ltd.; *Dir* John Gielgud; *Dgn* Anthony Powell; *Light* Joe Davis; *Mus dir* Leslie Bridgewater; *Sc* Alick Johnstone Ltd.; *Sc bld* Brunskill and Loveday; *Pq* Wig Creations Ltd; *Gen mgr* Bernard Gordon; *Sm* Anthony Chardet; *Dsm* Stanley Lloyd; *Asm* Christina Warburg; *Pd mgr* Ian Dow; *Press rep* Vivienne Byerley. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 6/4/62, 11; *Christian Science Monitor* 7/4/62, 8; *Guardian* 6/4/62, 9; *Illustrated London News* 21/4/62, 636; *New Statesman* 20/4/62, 572; *Observer* 8/4/62, 28; *Spectator* 20/4/62, 510; *Sphere* 14/4/62, 75; *Stage* 12/4/62, 17, 25/10/62, 20; *Times* 6/4/62, 17, 19/10/62, 18; *Variety* 2/5/62, 178. Comment: "A magnificent Sir Peter Teazle" from Ralph Richardson in a "rigidly stylish" production (*New Statesman*). A "memorably dressy" and generally well acted revival (*Observer*). "It is a quarter of a century since a cast of comparable strength was assembled for *The School for Scandal*" (*Birmingham Post*). "For all the glitter of names [the revival makes] only a middling impression" (*Times*).

62.113a *The Room* (P, 1a) Harold Pinter. TOWER, CANONBURY, 6/4/62.** Cast: TTC. Plot: Demastes/2, Fletcher, Hochman, Law, Walford, Weintraub.

62.113b *Tales of Anatol* (P) Arthur Schnitzler (trans George Hauger). TOWER, CANONBURY, 6/4/62. Cast: TTC.

62.114 *The Unborn* (P) Lynne Reid Banks. ST. MARTIN'S 8/4/62.* 1 perf. Cast: *Stage* 12/4/62, 18; *WWT/14*. *Sarah Goodwin* Marian Diamond; *Hugh Hilton* Richard Leech; *Adrienne Hilton* Margaret Wedlake; *Paula McClarron* June Monkhouse; *Gavin Hilton* Gary Hope; *Dorrie Watkins* Patricia Cree. *Dir* Gordon Flemyng. Reviews: *Stage* 12/4/62, 18; *Times* 9/4/62, 14. Comment: Repertory Players. The play discussed whether abortion was justifiable.

62.115 *The Amorous Prawn* (FC, 3a) Anthony Kimmins. STREATHAM HILL 9/4/62; trfd to HIPPODROME, GOLDERS GREEN, 16/4/62. 1st perfd New, Oxford, 12/10/59. Plot:

Fletcher, French, Loney, 316. Comment: The West End production (Wearing 59.266) on tour after closing on 17/2/62; Evelyn Laye remained in the lead. See also *Stage* 22/3/62, 1.

62.116 *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse's novel, 1959). INTIMATE 9/4/62.** Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub.

62.117 *The Deep Blue Sea* (D, 3a) Terence Rattigan. RICHMOND 9/4/62.** Plot: Best/52, 266–67, Bordman/4, 309–10, Demastes/1, Dorney, Fletcher, Hirschak, Law, Loney, 276–77, Matlaw, Patterson, Rusinko, 79–84, Salem, Vinson.

62.118 *Goodness, How Sad!* (P, 3a) Robert Morley. WIMBLEDON 9/4/62. 1st perfd Summer Theatre, Perranporth, 26/7/37. Robin Lloyd, Jenny Counsell, Margaret St. Barbe West, John Hart Dyke, Jasmine Dee. Comment: Peter Haddon Company. The play was about romance in a theatrical lodging.

62.119 *Rockets in Ursa Major* (P for children, 2a) Fred Hoyle. MERMAID 11/4/62.* Cast: *Stage* 19/4/62, 13; *WWT/14*. *Simon Fielding* Gregory Phillips; *Sir John Fielding* Julian D'Albie; *Richard Warboys* Ian Macnaughton; *Security Police, Space H.Q. 1st Orderly Officer, Florid Man* John Cheffins; *Security Police, Space H.Q. 2nd Orderly Officer, Menkar* Alan Mason; *Doctor, Rigel* George Little; *Col. Ganges* Ken Wynne; *1st Engineer, Dave Swan Vespa* Roger Kemp; *2nd Engineer, Newscaster* Michael Allaby; *1st Orderly, Markab* Jonathan Fryer; *2nd Orderly, Mirfak, 2nd Crewman* Stuart Harris; *Prime Minister* James Grout; *Minister of Defence* Colin Ellis; *Chief of Staff* Vernon Dobtcheff; *Secretary* Margaret Worsley; *Rhodes* Morris Perry; *1st Crewman, Secretary, Deaf Man* Derek Fuke; *Betelgeuse* Roy Patrick; *Alcyone* June Thorburn; *Alanta Bopuize* Margot Lister; *Ungnee* Francis Attard. *Art dir* Bernard Miles, Josephine Wilson; *Dir* Peter Duguid; *Sc dgn* David Myerscough Jones; *Mus* Daphne Oram; *Sc bld* Mermaid Workshop; *Cost* Mermaid Wardrobe; *Mgr, Pd mgr* E. R. Todds; *Hse mgr* Keith L. Chadwick; *Assist mgr* Michael Anderson; *St dir* Arnold Fry; *Sm* Tony Duff; *Asm* Christina Lees, Ralph Turner, David Redmond; *Elect* David Kaye; *Carp* David Tofts; *Wm* Joan Holcombe; *Press rep* Kevin O'Shea, Mamie Garnett. Reviews: *Guardian* 13/4/62, 11; *Illustrated London News* 28/4/62, 678; *New Statesman* 20/4/62, 573; *Observer* 15/4/62, 27; *Stage* 19/4/62, 13; *Times* 12/4/62, 17. Comment: "Just plain terrible" (*New Statesman*). A badly written "war of the worlds drama" (*Guardian*). "The Mermaid's technical resources are utilised to their utmost

and fortunately help to immunise one against the quality of much of the dialogue" (*Stage*).

62.120 *A Thurber Carnival* (Revue, 2a) James Thurber and Don Elliott (mus). SAVOY 11/4/62. 27 perf. 1st perfd ANTA Playhouse, New York 26/2/60; 1st British perf Theatre Royal, Brighton, 27/3/62. Cast: *Stage* 19/4/62, 13; *Variety* 18/4/62, 62; *WWT/14*. Tom Ewell, Betty Marsden, Donna Cameron, June Thody, Mary Laura Wood, David Bauer, John Cater, Tom Chatto, Denys Graham. *Pres* Harold Fielding, Bernard Productions; *Dir* Willard Stoker; *Dec* Marvin Reiss; *Light* Michael Northen; *Mus dir* Johnny Dankworth. Plot: French/2, Hirschak, OTF/2, Salem. Reviews: *Birmingham Post* 13/4/62, 13; *Christian Science Monitor* 14/4/62, 6; *Guardian* 12/4/62, 9; *Illustrated London News* 28/4/62, 678; *New Statesman* 20/4/62, 573; *Sphere* 21/4/62, 97; *Stage* 19/4/62, 13; *Times* 12/4/62, 17; *Tribune* 20/4/62, 11; *Variety* 18/4/62, 62. Comment: *New Statesman* said the revue was disappointing because we cannot "believe in Thurber's people as anything but Thurber drawings." While individual items were interesting in themselves, the totality proved boring (*Stage*). *Times* reported the opening-night performance was "greeted with rapture." The New York production ran for 223 performances.

62.121 *Nil Carborundum* (C) Henry Livings. ARTS 12/4/62.* Cast: RSCA; *Stage* 19/4/62, 13; Theatricalia; *WWT/14*. *Warrant Officer Keighly* Arthur Lovegrove; *Warrant Officer McKendrick* John Rae; S.A.C. *Albert Meakin* Nicol Williamson; *Mr. Higgins* George Tovey; A/C 2 *Neville Harrison* James Booth; A/C 2 *Taffy Jones* Terry Palmer; *Sergeant Bull* Arthur Mullard; *Wing Commander Howard* Graham Crowden; *The Adjutant* Terence Knapp; *Margit* Margery Withers; *John* Ken Parry; *June Meakin* Kate Binchy; *Mess Waiter* Charles Lewsen; *Pilot Officer Feather* Edward Fox; *Warrant Officer Clapp* Ray Mort; S.P. *Sergeant Fairclough* Philip Newman; S.P. *Corporal* Ken Warren; *Airman* Harry Dickman; *No. 1 Commando* Kenneth Farrington; *No. 2 Commando* Ilario Pedro; *No. 3 Commando* Timothy West; *Corporal Jerry* Peter Anderson; *Airman* Gawn Grainger; *Group Captain Lyons* Paul Dawkins. *Dir* Anthony Page; *Dgn* Michael Knight. Plot: Hochman, Vinson. Reviews: *Birmingham Post* 13/4/62, 13; *Christian Science Monitor* 21/4/62, 10; *Guardian* 13/4/62, 11; *Illustrated London News* 28/4/62, 678; *New Statesman* 20/4/62, 572–73; *Observer* 15/4/62, 27; *Spectator* 27/4/62, 539; *Stage* 19/4/62, 13; *Times* 13/4/62, 18; *Tribune* 20/4/62, 11. Comment: Royal Shakespeare Company. "A play to be seen for the parts rather than the whole; and the lines rather than the parts" (*Observer*). *Tribune* thought that this was Livings's best play to date but remarked that "his view of life seems to be not only

pessimistic and disillusioned ... but disheartened.” However, *Guardian* thought that the play was little more than disjointed scenes about life in the Air Force. *Stage* found the play disappointing and like a comic strip. *Times* praised Anthony Page for maintaining a lively pace which made “the play’s changes in tone and mood” acceptable.

62.122 *Squaring the Circle* (C) Valentin Katayev (anon trans of *Kvadratura kruga*, 1928). THEATRE ROYAL, STRATFORD EAST, 15/4/62. 1 perf. Brian Murphy, Glenn Williams, Jill Booty, Janet Henfrey, John Rolfe, Clive Barker, John Junkin, Howard Rawlinson. *Dir* Robin Chapman. Plot: Best/35, 414–15, French/2, Hochman, Matlaw, Salem, Sobel. Review: *Stage* 19/4/62, 13. Comment: The acting was good (*Stage*).

62.123 *The Caretaker* (D, 3a) Harold Pinter. WIMBLEDON 16/4/62.** Plot: Best/61, 49, Demastes/2, Fletcher, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Comment: Peter Haddon Company.

62.124 *Doctor in the House* (C, 2a) Ted Willis (from Richard Gordon’s novel, 1952). STREATHAM HILL 16/4/62.** *Simon Sparrow* Frederick Bartman; *Evans* Brian Nissen; *Matron* Kathleen Byron; *Sir Lancelot Spratt* John Barron; *Vera* Yvette Wyatt; *Tony Grimsdyke* Alan White; *Nurse Craigie* Shirley Thieman; George Roderick. *Dir* John Barron; *Set* Rex Kidman. Plot: Fletcher, French/2, Loney, 299.

62.125 *Laura* (P [3a]) Vera Caspary and George Sklar (from Caspary’s novel, 1943). RICHMOND 16/4/62. 1st perfd “Q” Theatre 30/1/45. Plot: Best/47, 341, Bronner, Bordman/4, 267, Hirschak, Kabatchnik/2, Salem. Comment: The first New York production (Cort 26/6/47) ran for 44 performances.

62.126 *Odd Man In* (C, 3a) Robin Maugham (adpt of Claude Magnier, *Monsieur Masure*, 1956). INTIMATE 16/4/62. 1st perfd this adpt Theatre Royal, Brighton, 3/6/57. Plot: Loney, 305. Comment: The plot involved marital discord as the result of a sleeping draught taken accidentally by a stranger.

62.127a *A Displaced Milkmaid* (P, 1a) Ian Hamilton Finlay. UNITY 17/4/62.* 1 perf. Review: *Stage* 26/4/62, 13. Comment: The company for this triple bill comprised Gerald Davis, Barbara Bell, Christine Wild, Beatrice Linden, Lawrence Harrington, Raymond Cross. *Dir* Sara Randall. Produced without decor. The play “concerns itself with pointing out just how difficult it is to remain detached in the world today” (*Stage*).

62.127b *The Reluctant Prodigy* (P, 1a) Harvey Schneider (based on Isaac Babel’s short story, “The Awakening,” 1931). UNITY 17/4/62.* 1 perf. Review: *Stage* 26/4/62, 13. Comment: Produced without decor. A “slight tale of the Odessa father who wants his son to be another Heifetz or Elman” (*Stage*).

62.127c *Room for Adjustment* (Horrific C, 1a) Nathan Field. UNITY 17/4/62.* 1 perf. Review: *Stage* 26/4/62, 13. Comment: Produced without decor. The play “takes a somewhat heavy-handed swipe at modern medicine” (*Stage*).

62.128 *Julius Caesar* (T, 3pt) William Shakespeare. OLD VIC 17/4/62.** Cast: *Stage* 26/4/62, 13; *Theatricalia*; *Times* 18/4/62, 7; *WWT/14*. *Flavius* Michael Turner; *Marullus, Octavius Caesar* Emrys James; *First Citizen, Ligarius* Victor Winding; *Second Citizen* Charles West; *Third Citizen* David Terence; *Fourth Citizen* Roger Grainger; *Julius Caesar, Strato* Joseph O’Conor; *Casca* George Selway; *Calpurnia* Rosemarie Dunham; *Mark Antony* Maurice Good; *A Soothsayer, Dardanius* Terence Lodge; *Brutus* John Gregson; *Cassius* Robert Eddison; *Cicero, Lucilius* Terrence Hardiman; *Cinna* Stephen Thorne; *Lucius Antony* Linford; *Decius Brutus* David Bird; *Metellus Cimber, Clitus* Graham Bell; *Trebonius* Wilfred Harrison; *Portia* Mary Kerridge; *Servant to Caesar* Giles Havergal/David Terence; *Publius, Claudius* Tony Handy; *Artemidorus* David Tudor-Jones; *Popilius Lena* Roger Frith; *Servant to Antony* Leonard Cracknell; *Servant to Octavius Caesar* Raymond Clarke; *Cinna the Poet, Volumnius* Leader Hawkins; *Lepidus* Wilfred Harrison; *Pindarus* Anthony Sweeny; *Messala* Michael Turner; *Titinius* Kerry Gardner; *Young Cato* Gerry Jones; *Varro* Roger Frith; *Servants, Soldiers, Plebians, Athletes* Pekoe Ainley, Anna Barry, Raymond Clarke, David Coe, Leonard Cracknell, Margot Field, Roger Frith, Kerry Gardner, Roger Grainger, Gerry Jones, Richard MacLaine, Carol Macready, Anthony Sweeney, David Terence, Stephen Thorne, David Tudor-Jones. *Dir* Minos Volanakis; *Dgn* Nicholas Georgiadis; *Mus* Elisabeth Lutyens; *Mus dir* John Lambert. Reviews: *Birmingham Post* 21/4/62, 5; *Guardian* 18/4/62, 7; *Illustrated London News* 5/5/62, 718; *New Statesman* 27/4/62, 612; *Observer* 22/4/62, 23; *Spectator* 27/4/62, 539; *Stage* 26/4/62, 13; *Times* 18/4/62, 7. Comment: “A disaster” (*Spectator*). An inept production, “shockingly poor work” (*Guardian*). More favorably, *Birmingham Post* said the production was “exciting and contentious.” *Stage* had mixed feelings about the production, in particular some of the acting was weak. *Times* took a more measured view.

62.129 *Castle in Sweden* (C [4a]) Françoise Sagan (adpt Lucienne Hill of *Château en Suède*, 1960). STREATHAM

HILL 23/4/62; trfd to HIPPODROME, GOLDERS GREEN, 30/4/62. 1st British perf. Cast: *Stage* 26/4/62, 14. Plot: Hochman. Review: *Stage* 26/4/62, 14. Comment: The play was on a pre-West End tour, prior to opening at the Piccadilly in May (62.173).

62.130 *The Irregular Verb to Love* (C, 3a) Hugh Williams and Margaret Williams. RICHMOND 23/4/62.** Plot: Bordman/4, 389, French/2, Hischak, Loney, Salem.

62.131 *Little Mary Sunshine* (MC, 2a) Rick Besoyan (mus, bk, lyr). HIPPODROME, GOLDERS GREEN, 23/4/62. 1st perfd Orpheum, New York, 18/11/59; 1st British perfd Theatre Royal, Norwich, 20/3/62. Plot: Bordman, Bordman/5, 614, Fletcher, French/2, Gänzl, Loney, OTF, Wilmeth. Comment: The piece was on a pre-West End tour, prior to opening at the Comedy in May (62.164). The New York production ran for 1,143 performances.

62.132 *Towards Zero* (P, 3a) Agatha Christie and Gerald Verner (adpt of Christie's *Towards Zero*, 1944). INTIMATE 23/4/62. 1st perfd Theatre Royal, Nottingham, 6/8/56. Plot: Fletcher, Salem, Wagoner, 125, Weintraub.

62.133 *A Time to Laugh* (C, 2a) Robert Crean. PICCADILLY 24/4/62. 28 perf. 1st perfd New, Oxford, 2/4/62. Cast: *Stage* 26/4/62, 14; *Times* 25/4/62, 16; *Variety* 2/5/62, 178; WWT/14. *Laura Leeds* Cleo Laine; *A Hermit* Ralph Broome; *Countess Mamie Haugabrook* Ruth Gordon; *Peter-Paul Haugabrook* David Robinson; *Hector Haugabrook* Martin Wyldeck; *Fleur-Therese Haugabrook* Francis Hyland; *The Bishop* Robert Morley; *Father Cheriot* Michael Blakemore; *Joshua Frye* Lyndon Brook; *Friars* Ivor Dean, Kara Aldridge. *Pp* Piccadilly Theatre Ltd.; *Mgr dir*, *Lic* Donald Albery; *Pres* Robin Fox Partnership, Allen-Hodgdon Productions Inc., Theatrical Interests Plan Inc.; *Dir* Tyrone Guthrie; *Dgn* Carl Toms; *Light* William Bundy. Reviews: *Christian Science Monitor* 28/4/62, 6; *Illustrated London News* 5/5/62, 718; *New Statesman* 4/5/62, 657; *Observer* 29/4/62, 29; *Stage* 26/4/62, 14; *Times* 25/4/62, 16; *Tribune* 4/5/62, 11; *Variety* 2/5/62, 178. Comment: Crean "attempts to advance the cause of Catholicism with an uneasy mixture of irreverent farce and serious drama" which fails to come off (*Variety*); *Times* entertained a similar view, but praised the "strong cast." "A grotesque Firbankian caricature of Bad Catholicism" (*New Statesman*). "Unreviewable" (*Tribune*).

62.134 *Photo Finish* (C, 3a) Peter Ustinov. SAVILLE 25/4/62. 253 perf. 1st perfd Gaiety, Dublin, 26/3/62. Cast: *Stage* 3/5/62, 13; *Times* 26/4/62, 8; *Variety* 16/5/62, 65; WWT/14. *Stella* Diana Wynyard; *Sam Old* Peter Ustinov; *Sam Elderly* Wensley Pithey; *Sam in Middle*

Age Robert Brown; *Sam Young*, *Tommy* Edward Hardwicke; *Clarice*, *Ada Cooney* Amanda Grinling; *Reginald Kinsale Esq.* Paul Rogers; *Mrs. Kinsale* Joan Henley; *Alice* Rachel Herbert. *Lic* Bernard Delfont; *Pp* Gaiety Properties Ltd.; *Mgr* John Sneath; *Bom* R. F. Brown; *Pres* Peter Daubeny, Joseph E. Levine; *Dir* Peter Ustinov, Nicholas Garland; *Set* Don Ashton; *Cost dgn* Anthony Mendleson; *Pd mgr* Owen Griffith; *Dsm* Nancy Bourne; *Asm* Anthony Jones; *Press rep* Jack Ingham; *Light* John Hayes; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* Berman; *Pq* Wig Creations. Plot: Bordman/4, 387, Hischak, Loney, Salem, Vinson, Weintraub. Reviews: *Christian Science Monitor* 28/4/62, 6; *Guardian* 26/4/62, 9; *Illustrated London News* 12/5/62, 768; *New Statesman* 4/5/62, 656-57; *Observer* 29/4/62, 29; *Spectator* 4/5/62, 581; *Sphere* 28/4/62, 136; *Stage* 3/5/62, 13; *Tatler* 9/5/62, 367; *Times* 26/4/62, 8; *Tribune* 4/5/62, 11; *Variety* 16/5/62, 65. Comment: *New Statesman* detected elements of autobiography in the style of the dialogue. "A triumphantly complete cast" (*Guardian*). *Tatler* found the production "magically entertaining." *Spectator* compared the play's technique unfavorably with Armand Salacrou's *L'inconnue d'Arras* (1935). *Times* said the play was too anecdotal and trite. Peter Ustinov repeated his performance in the first New York production (Brooks Atkinson 12/2/63) ran for 159 performances.

62.135 *Chips with Everything* (D, 2a) Arnold Wesker. COURT 27/4/62; trfd to VAUDEVILLE 13/6/62.* 328 perf. Cast: Findlater; *Stage* 3/5/62, 13; *Times* 28/4/62, 4; *Variety* 16/5/62, 65; WWT/14. *Corporal Hill* Frank Finlay; *239 Cannibal (Archie)* George Innes; *252 Wingate (Charles)* Colin Campbell; *276 Thompson (Pip)* John Kelland; *247 Seaford (Wilfie)* Laurie Asprey; *284 McClure (Andrew)* Alexander Balfour; *272 Richardson (Whitey)* Colin Farrell; *277 Cohen (Dodger)* Hugh Futcher; *266 Smith (Dickey)* John Bull; *279 Washington (Smiler)* Ronald Lacey; *Wing Commander* Martin Boddey; *Squadron Leader* Robert Bruce; *Pilot Officer* Corin Redgrave; *P.T. Instructor Flt. Sgt. Michael* Goldie; *Recruit* Peter Kelly; *Night Guard* Bruce Heighley; *1st Corporal* Roger Heathcott; *2nd Corporal* Michael Blackham; *1st Airman* Michael Craze; *2nd Airman* Alan Stevens. *Pres* English Stage Co., Bob Swash; *Dir* John Dexter; *Assist dir* Derek Goldby; *Dgn* Jocelyn Herbert; *Mus* Colin Farrell; *Drill instruction* ex-R.S.M. R[onald] Brittain. Plot: Best/63, 98, Bordman/4, 390, Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 28/4/62, 10; *Christian Science Monitor* 5/5/62, 6; *Guardian* 28/4/62, 5; *Illustrated London News* 12/5/62, 768; *New Statesman* 11/5/62, 685; *Observer* 29/4/62, 29, 6/5/62, 27; *Spectator*

11/5/62, 621; *Sphere* 12/5/62, 237; *Stage* 3/5/62, 13, 14/6/62, 13; *Times* 28/4/62, 4; *Tribune* 4/5/62, 11; *Variety* 16/5/62, 65. Comment: English Stage Company. *New Statesman* praised John Dexter's "wonderful production" and the acting. *Guardian*, *Stage* and *Tribune* thought this was Wesker's best play to date, despite some weaknesses. *Birmingham Post* pointed out both the strengths and weaknesses of the play, and thought its success really depended on Dexter's production. *Christian Science Monitor* noted the piece was playing to full houses. *Spectator* thought it a bad play because Wesker began "with a wide-ranging dossier of conclusions about our class-ridden society and has then laboriously built them into a familiar setting"; moreover, his "over-simplified sociology appear[s] quite grotesque." See also Lloyd Evans, 109–11. The first New York production (Plymouth 1/10/63) ran for 149 performances.

62.136 Green Room Rag. HER MAJESTY'S 29/4/62. 1 perf. Reviews: *Stage* 3/5/62, 13; *Times* 30/4/62, 16. Comment: Another enjoyable programme of skits, songs, dances, and sketches which had the appreciated benefit of finishing by 10:45pm (*Stage*).

62.137 Caroline (Light C, 3a) W. Somerset Maugham. RICHMOND 30/4/62. 1st perfd New 8/2/16. Plot: Bordman/3, 51, Mander/5, Rogal. Comment: The first New York production (Empire 20/9/16) ran for 45 performances.

62.138 The Cigarette Girl (P) William Douglas Home. STREATHAM HILL 30/4/62; trfd to HIPPODROME, GOLDERS GREEN, 7/5/62. 1st perfd Lyceum, Edinburgh, 2/4/62. Comment: The play was on a pre-West End tour, prior to opening at the Duke of York's in June (62.208).

62.139 Don't Tell Father (C) Kay Bannerman and Harold Brooke. WIMBLEDON 30/4/62.** Clifford Mollison, Robin Lloyd, Valerie Newbold, Anthony Roye, Ingrid Burke, Frank Lieberman. Comment: Peter Haddon Company.

62.140 The Irregular Verb to Love (C, 3a) Hugh Williams and Margaret Williams. INTIMATE 30/4/62.** Plot: Bordman/4, 389, French/2, Hischak, Loney, Salem.

62.141 Yenya (Dramatic mime). RUDOLF STEINER 30/4/62. *Yenya* Harold Cheshire; *Kaoyo* Leilani Sacre; Terry Gratton. Review: *Stage* 3/5/62, 14. Comment: The piece was adapted from the first three acts of *Chushingura* (Japanese play).

62.142 All for Truth (C) Molière (trans P. D. Cummins of *Le misanthrope*, 1666). LYRIC, HAMMERSMITH, 1/5/62.

Cast: *Stage* 3/5/62, 14; *Theatricalia*; *Times* 2/5/62, 15; *Variety* 16/5/62, 65; *WWT/14*. *Alceste* John Woodvine; *Philinte* Daniel Thorndike; *Oronte* Christopher Burgess; *Célimène* Zena Walker; *Basque* Patrick Godfrey; *Eliante* Sheila Ballantine; *Clitandre* Peter Wyatt; *Acaste* Paul Curran; *A Gendarme* William Hobbs; *Arsinoé* Elizabeth Spriggs; *Du Bois* John Ringham. *L* Associated Theatre Seasons Ltd.; *Lic* J. Baxter Somerville; *Gen mgr* Reginald Cornish; *Am* Jack Brown; *Mgr* Barbara J. Wood; *Pres* Ikon Theatre Company; *Dir* John Crockett; *Dgn* Pamela Howard; *Mus advisor* Rosemary Rapaport; *Sm* David Ayliff; *Dsm* Mary Gunn; *Asm* John Barry Jones; *Cost* Teatro Ltd.; *Pq* Wig Creations; *Sc bld*, *Sc* Theatre Studios Ltd.; *Press rep* Annette Massie. *Elect* Cliff Sheppard; *Bom* Vera Murray; Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 5/5/62, 6; *Guardian* 4/5/62, 13; *Illustrated London News* 12/5/62, 768; *New Statesman* 11/5/62, 685–86; *Observer* 6/5/62, 27; *Stage* 3/5/62, 14; *Tatler* 16/5/62, 439; *Times* 2/5/62, 15; *Variety* 16/5/62, 65, 67. Comment: Ikon Theatre Company. *Christian Science Monitor* said the production "had better be quickly forgotten." *New Statesman* complained about every aspect of the production and the translation. *Times* also complained about the translation "which abounds in luds, avers, and forsoothes, all in rhymed couplets ... difficult to speak." "Zena Walker's Célimène does something to illuminate an evening of benighted frippery" (*Observer*). The production closed on 12/5/62, a week earlier than planned.

62.143 Music at Midnight (P, 2a) Peter Howard and Alan Thornhill. WESTMINSTER 3/5/62.* 140 perf. Cast: *Stage* 10/5/62, 13; *Variety* 16/5/62, 65; *WWT/14*. *The Father* Langton Jones; *The Daughter (Lena)* Sheila Shand-Gibbs; *The Uncle* Edward Waddy; *The Son (Nils)* Philip Bond; *The Ambassador* Walter Horsbrugh; *His Son (Stephen)* John Forrest; *Chief Minister's Wife* Nora Swinburne; *A Newspaper Owner (Southstream)* Robert Perceval; *The Chief Minister* Norman Wooland; *A Secretary (Forbes)* Garth Adams; *A Waiter* Donald Simpson; *An Officer* Richard Owens; *Patrons of Rossi's Restaurant* Nancy Hore-Ruthven, Lionel Jardine, Andrew Hastings. *Lic* J. Kenneth Lindsay; *Pres* Westminster Memorial Trust, Moral Re-Armament; *Dir* Dennis Ramsden; *Sets* Sheila Ward. Reviews: *Birmingham Post* 4/5/62, 7; *Guardian* 4/5/62, 13; *Illustrated London News* 19/5/62, 812; *Stage* 10/5/62, 13; *Times* 4/5/62, 20; *Variety* 16/5/62, 65. Comment: The play suggested that the world's problems would be solved if people had faith in God (*Variety*). *Guardian* said the propaganda in the play was too blatant and oversimplified, a sentiment repeated by *Stage*. "Not so much a play as a sermon in theatrical form" (*Birmingham Post*).

62.144 *The Boors* (C [3a]) Carlo Goldoni (adpt Adrian Rendle of *I rusteghi*, 1760). TOWER, CANONBURY, 4/5/62. Cast: TTC. Plot: Hochman. Reviews: *Stage* 10/5/62, 17; *Times* 5/5/62, 4. Comment: The cast included Michael Gambon as Riccardo. *Stage* was puzzled why this talented company would produce such a play; nevertheless, the production was good. On the other hand, *Times* did not question the choice of play which possessed intrinsic value; the production was good, considering the limited resources of the company.

62.145 *Pygmalion* (R, 5sc) Bernard Shaw. QUESTORS 5/5/62.** Cast: QTA. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Review: *Middlesex County Times* 12/5/62, 12. Comment: *Middlesex County Times* noted the play was given a happy ending.

62.146 *The Dance of Death* (P [3a]) August Strindberg (trans Elizabeth Sprigge of *Dödsdansen*, 1905). ALDWYCH 6/5/62. 1 perf. Cast: WWT/14. Edgar Peter Russell; Alice Edith MacArthur; Jenny Bronwen Gray; Kurt James Mellor; Allan Bernard Lloyd; Judith Jeanne Hepple; Lieutenant Douglas Ditta. Dir Edward Argent; Light Brian Freeland. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Matlaw, Patterson, Shipley, Sobel. Reviews: *Stage* 10/5/62, 13; *Times* 7/5/62, 7. Comment: Royal Shakespeare Company. A poor performance by the younger members of the Royal Shakespeare Company (*Stage*). *Times* also faulted the production's conception of the play which made Strindberg "incomprehensible."

62.147 *The Clostin Case* (Thriller) Raymond Bowers. RICHMOND 7/5/62.* *Clostin* Emrys Jones; Anne Anne Ridler; *Peebles* Frederick Farley; *Hurst* Patrick Barr; *Daniels* Edward Rhodes; *Bowman* John Ringrose; *Waitress* Elisabeth Dunbar. Dir Robert Peake; Dec John Piper. Reviews: *Stage* 10/5/62, 14; *Times* 8/5/62, 15. Comment: This piece possessed all the necessary elements of a successful thriller—ingenuity, surprise, workmanship—but it needed "more vigour" (*Times*).

62.148 *Don't Tell Father* (C) Kay Bannerman and Harold Brooke. INTIMATE 7/5/62.**

62.149 *England, Our England* (Revue, 2a) Keith Waterhouse and Willis Hall and Dudley Moore (mus) and Gillian Lind (ch). PRINCES 7/5/62.** 40 perf. Cast: *Stage* 10/5/62, 14; *Theatricalia*; *Variety* 30/5/62, 64; WWT/14. Billie Whitelaw, Alison Leggatt, Murray Melvin, Barrie Ingham, Arthur Blake, Peter Brett, David Jackson, Carmel Cryan, Liz Henry, Gavin Reed, Roy Kinnear. L Princes Theatre (London) Ltd.; Lic Jack Hylton; Pres

Andrew Broughton; *Dir* John Dexter; *Dec* Alan Tagg; *Light* Robert Ornbo; *Mus dir* Courtney Kenny; *Cost* Norman Hartnell, Morris Angel; *Pq* Wig Creations; *Sc bld*, *Sc* Stage Decor Ltd.; *Sm* Gordon Marshall; *Dsm* Ann Spiers; *Asm* Susan Manger, Martin Baynes; *Assist dir*, *Dance dir* Peter Brett; *Wm* Vera Martin; *Press rep* Freddie Ross. Plot: OTF/2, Weintraub. Reviews: *Christian Science Monitor* 19/5/62, 6; *Guardian* 8/5/62, 7; *Illustrated London News* 19/5/62, 812; *New Statesman* 11/5/62, 685; *Observer* 13/5/62, 25; *Spectator* 18/5/62, 653; *Stage* 10/5/62, 14; *Tatler* 9/5/62, 332, 23/5/62, 507; *Times* 8/5/62, 15; *Tribune* 18/5/62, 11; *Variety* 30/5/62, 64. Comment: The material was not particularly good, although Billie Whitelaw, Roy Kinnear and Barrie Ingham were (*New Statesman*). *Guardian* pointed out this was really a Yorkshire revue and perhaps not suited to the West End, while *Observer* said it lacked satirical bite. *Tatler* (23/5) thought that the authors were "wonderfully acute observers of the contemporary scene." "An ordinary man's revue obviously designed to have no truck with such standard satirical stage targets as snob-bishness, parochial references and backstage chitchat" (*Variety*).

62.150 *Everything in the Garden* (C, 2a) Giles Cooper. STREATHAM HILL 7/5/62.** Plot: Bronner, Salem, Weintraub. Comment: The comedy was on a pre-West End tour, prior to opening at the Duke of York's later in May (62.162).

62.151 *Two for the Seesaw* (C, 3a) William Gibson. WIMBLEDON 7/5/62.** Jerry Ryan Ronald Leigh-Hunt; *Gittel Mosca* Ruth Porcher. Plot: Bordmann, Bordman/4, 350, Bronner, Fletcher, French, French/2, Hischak, Hochman, Loney, 309, MacNicholas, Mplots, Salem, Vinson. Comment: Peter Haddon Company.

62.152 *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse's novel, 1959). THEATRE ROYAL, STRATFORD EAST, 8/5/62.** *Billy Fisher* Robin Palmer; *Barbara* Sheila Eves; *Rita* Patricia Clapton; *Liz* Janet Milner; *Sylvia* Melville, Charles Simon, Hazel Coppin, David Pinner. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Review: *Stage* 10/5/62, 17. Comment: The revival was notable for Robin Palmer's success in the lead, and good supporting performances (*Stage*).

62.153 *Blitz!* (MD, 2a) Lionet Bart (mus, bk, lyr) and Joan Maitland (bk) and Peter Wright (ch). ADELPHI 8/5/62. 568 perf. 1st perfd Regal, Edmonton, 13/4/62. Cast: *Stage* 10/5/62, 17; *Theatricalia*; *Variety* 23/5/62, 59; WWT/14. *Mrs. Blitztein* Amelia Bayntun; *Carol Blitztein* Grazina Frame; *Harry Blitztein* Thomas Kempinski;

Siddy Blitztein Kaplan Kaye; *Rachel Blitztein* Rose Hiller; *Cissy Blitztein* Julie Cohen; *Alfred Locke* Bob Grant; *Georgie Locke* Graham James; *Frances Locke* Deborah Cranston; *Ernie Nearniss* Edward Caddick; *Joyce Matthews* Ann Taylor; *Elsie* Toni Palmer; *Tommy Blackwell* Francis Larkin; *Buddyboy* Mark Heath; *Mr. Josephs* Bernard Stone; *Mrs. Josephs* Anna Tzelniker; *Mr. Murphy* Will Stampe; *Mrs. Murphy* Peggy Rowan; *Peg Murphy* Virginia Graham; *Mr. Sen* Tom Kyffin; *Mrs. Sen* Nina Verushka; *Rajah Sen* Tarlochan Singh; *Ping-Hi* Hing Kiong; *Billy Ping-Hi* Raymond Moon; *Mr. Finkelstein* Vernon Rees; *Mr. O'Hara* Austin Kent; *Mary O'Hara* Patsy Carpenter; *Mrs. Smith* Gladys Dawson; *Busker*, *Flight Lieutenant* Peter Honri; *Portress* Gwendolyn Watts; *Bird* Ronald Pember; *City Gentleman* Bob Harvey; *Student* Raymond Davis; *School Teacher* Penelope Parry; *Evacuees* Pat Edgson, Antonia Moss, Linda Rusby, Alan Beddows, Tommy Farrell, Gerald Rowland; *Firemen* Barry Daniels, William Ellis, Bob Murphy, Dickie Owen, Ronald Pember, Rudi Szigeti; *Policeman* John Johnson; *Civil Defence Officials* Barry Daniels, Len Maley; *Piper* Bob Murphy; *A.T.S.* Barbie Hills; *W.R.N.S.* Geraldine Lynton; *W.A.A.F.* Patsy Porter; *Housewife* Barbara Staveley; *Sergeant Major* Dickie Owen; *Mobile Canteen* Kathie O'Donoghue; *Escapologist* Peter Ardran; *Military Policemen* Barry Daniels, Michael Garson. *L Musical Plays Ltd.*; *Lic* Jack Hylton; *Pres* Donald Albery; *Dir* Lionel Bart; *Assoc dir* Eleanor Fazan; *Mus arr* Bob Sharples, Douglas Gamley, Burt Rhodes; *Dgn* Sean Kenny; *Ch* Peter Wright; *Cost dgn* Bernard Sarron; *Light* Richard Pilbrow; *Mus dir* Marcus Dods; *Assoc mus dir* Michael Moores; *Sc bld* E. Babbage; *Sc* Alick Johnstone; *Cost* M. Bermans Ltd.; *Pq* Wig Creations Ltd.; *Gen mgr* Anne Jenkins; *Pd mgr* Ian B. Albery; *Assist pd mgr* Magdalen Egerton, Shirley Duff-Gray; *Sm* George Rowbottom; *Dsm* Barry Busbridge, Neville Thompson; *Asm* Jill Downs, Antony Horder, Stephen Campbell, Jeremy Hywel Davies, Stephen Rich, Don Ridgway, Nicholas van Wijk; *Carp* Harry Robinson, John Holdsworth; *Elect* Bill Bruce, Royce Ayre; *Eng* Stan Coppin; *Wardrobe supervisor* Jean Vickers; *Wm* May Fraser; *Press rep* Duncan Melvin. Plot: Gänzl, Kennedy, Loney, OTF. Reviews: *Birmingham Post* 9/5/62, 5; *Christian Science Monitor* 12/5/62, 4; *Daily Mirror* 9/5/62, 11; *Guardian* 9/5/62, 7; *Illustrated London News* 19/5/62, 812; *New Statesman* 25/5/62, 769; *Observer* 13/5/62, 25; *Spectator* 18/5/62, 653; *Sphere* 19/5/62, 264–65; *Stage* 10/5/62, 13, 24/5/62, 11–14; *Variety* 23/5/62, 59; *Tatler* 23/5/62, 507; *Times* 9/5/62, 5; *Tribune* 18/5/62, 11; *Variety* 23/5/62, 59. Comment: “A misfire on the grand scale” (*Observer*). *Times* was also dismissive, but was greatly impressed by “a stage set of quite staggering magnificence” by Sean Kenny. “A tinpan-alley musical,” and to be expected from Lionel Bart

(*New Statesman*). “Pure schmalz” which most theatre-goers adore and amazing stage engineering from designer Kenny (*Guardian*). *Christian Science Monitor* said it provided “admirable entertainment,” but lacked real characters and had “no artistic validity.” “The most all-embracing anthology of patriotic schmalz since [Coward’s 1931] *Cavalcade*” (*Tribune*). The only really memorable thing in the piece was “Amelia Bayntun as the Cockney-Jewish mother of Petticoat Lane” (*Illustrated London News*).

62.154 *The Lower Depths* (D, 3a) Maxim Gorky (adpt Derek Marlowe; trans Moura Budberg of *Na dne*, 1902). ARTS 9/5/62. ** Cast: RSCA; *Stage* 17/5/62, 13; *Theatricalia*; *Variety* 6/6/62, 58; *WWT/14*. *The Baron* Julian Glover; *Kvashnia* Etain O’Dell; *Bubnov* John Nettleton; *Andrey Kleshch* Fulton Mackay; *Nastia* Prunella Scales; *Anna* Chloe Brown; *Satin* Nicol Williamson; *The Actor* Robert Lang; *Kostylyov* Bernard Goldman; *Vassilly Peppel* Bryan Pringle; *Natasha* Ann Bell; *Luka* Wilfrid Lawson; *Alyoshka* Griffith Davies; *Vassillissa* Margaret Tyzack; *Abram Medvedev* David Waller; *Zob* Freddy Jones; *Tartar* Gertan Klauber; *Peasant* Gerry Duggan. *Dir* Toby Robertson; *Dgn* Hutchinson Scott, John Duke; *Mus* Madeleine Dring. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Kabatchnik, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 10/5/62, 5; *Illustrated London News* 26/5/62, 860; *New Statesman* 18/5/62, 732; *Observer* 13/5/62, 25; *Stage* 17/5/62, 13; *Times* 10/5/62, 5; *Tribune* 18/5/62, 11; *Variety* 6/6/62, 58. Comment: Royal Shakespeare Company. *Observer* said the production was lightweight and the acting muted. However, *New Statesman* complimented Toby Robertson’s “highly sensitive” direction and the performances of Wilfrid Lawson and Nicoll Williamson. Lawson’s excellent performance was the focus of the *Birmingham Post* review; furthermore, this was the sort of play the Royal Shakespeare Company should be rediscovering. *Times* said the production got close to the heart of the play.

62.155 *My Name Is Tuesday* (Mus) Charles Hamilton (bk, lyr) and John Pinches (comp). SCALA 9/5/62.* Margot Edwards, Robert Woolley, David Press, John Reid, Peter Edwards. *Ch* Joyce Bradfield. Reviews: *Stage* 17/5/62, 14; *Times* 10/5/62, 5. Comment: Group One (1960). The unsuccessful plot involved teen-age gangsters and a brutal murder, but the music was much better (*Stage*). *Times* thought this somewhat implausible piece aimed “at being no less than an East End *West Side Story*.”

62.156a *The Private Ear* (C, 1a) Peter Shaffer. GLOBE 10/5/62. 546 perf. 1st perfd Arts, Cambridge, 9/4/62. Cast: *Stage* 17/5/62, 13; *Theatricalia*; *Times* 11/5/62, 12;

Variety 30/5/62, 64; *WWT/14*. *Ted* Douglas Livingstone; *Bob* Terry Scully; *Doreen* Maggie Smith. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* H. M. Tennent Ltd.; *Dir* Peter Wood; *Dec* Richard Negri; *Light* Joe Davis; *Cost* M. Berman Ltd.; *Sc* Alick Johnstone; *Sc bld* Brunskill and Loveday, H. M. Tennent Workshops; *Pq* Wig Creations; *Gen mgr* Bernard Gordon; *Bm* Victor Weston; *Sm* Frank Stevens; *Dsm* Geoffrey Thompson; *Asm* Christine Frost; *Pd mgr* Ian Dow; *Cost supervisor* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* E. Hilton. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub. Reviews: *Birmingham Post* 12/5/62, 7; *Christian Science Monitor* 12/5/62, 4; *Illustrated London News* 26/5/62, 860; *New Statesman* 18/5/62, 732; *Observer* 13/5/62, 25; *Spectator* 18/5/62, 653; *Stage* 17/5/62, 13, 10/1/63, 13; *Tatler* 30/5/62, 565; *Times* 11/5/62, 12, 7/6/63, 15; *Tribune* 18/5/62, 11; *Variety* 30/5/62, 64. Comment: "Terry Scully and Maggie Smith make a sweet, hopeless pair" (*New Statesman*); *Christian Science Monitor* also praised their performances. *Spectator* called the piece "very slight, but successful within its own limits." "A small masterpiece" (*Birmingham Post*). *Stage* said the double bill comprised "plays in the tradition of Pinero, Maugham and Rattigan." In each play of the double bill "there is a serious and tragic play struggling to be born" (*Tribune*). The first New York production (Morosco 9/10/63) ran for 163 performances.

62.156b *The Public Eye* (C, 1a) Peter Shaffer. GLOBE 10/5/62. 546 perf. 1st perfd Arts, Cambridge, 9/4/62. Cast: *Stage* 17/5/62, 13; *Theatricalia*; *Times* 11/5/62, 12; *Variety* 30/5/62, 64; *WWT/14*. *Julian* Kenneth Williams; *Charles* Richard Pearson; *Belinda* Maggie Smith. *Lic*, *Gen mgr*, *Pres*, *Dir*, *Dec*, *Light*, *Cost*, *Sc*, *Sc bld*, *Pq*, *Gen mgr*, *Bm*, *Sm*, *Dsm*, *Asm*, *Pd mgr*, *Cost supervisor*, *Press rep*, *Bom* as for 62.156a. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub. Reviews: *Birmingham Post* 12/5/62, 7; *Christian Science Monitor* 12/5/62, 4; *Illustrated London News* 26/5/62, 860; *New Statesman* 18/5/62, 732; *Observer* 13/5/62, 25; *Spectator* 18/5/62, 653; *Stage* 17/5/62, 13, 10/1/63, 13, 13/6/63, 13; *Tatler* 30/5/62, 565; *Times* 11/5/62, 12, 7/6/63, 15; *Tribune* 18/5/62, 11; *Variety* 30/5/62, 64. Comment: *New Statesman* singled out Richard Pearson and Kenneth Williams for their performances. *Christian Science Monitor* said this piece was "the sure-fire hit of the two." *Spectator* thought that the play began weakly, but by the end it challenged "the master of serious fantasy ... Jean Giraudoux." The play is "still a bit too long: its fantasy can loiter in the shallows" (*Birmingham Post*). The first New York production (Morosco 9/10/63) ran for 163 performances.

62.157 *Feather in the Wind* (P) Philip Guard. HIPPODROME, GOLDERS GREEN, 14/5/62.* Comment: The original title was *The Way the Wind Blows* but not performed as such.

62.158 *The Gazebo* (C thriller, 2a) Alec Coppel (adpt of story by Myra Coppel and Alec Coppel). WIMBLEDON 14/5/62.** Plot: Bordman/4, 357, Bronner, Fletcher, Hischak, Loney, Salem. Comment: Peter Haddon Company.

62.159 *Off the Camden Road* (Mystery) Parnell Bradbury. INTIMATE 14/5/62. 1st perfd Torch 27/12/45. Comment: A murder mystery about a young doctor torn between his overbearing wife and his lonely girlfriend.

62.160 *On Approval* (F, 3a) Frederick Lonsdale. RICHMOND 14/5/62.** Plot: Best/26, 404–5, Bordman/3, 300, Hischak, Fletcher, French/2, Loney, 141, Nicoll/2, 416–17, Salem.

62.161 *One over the Eight* (Revue) Peter Cook (sk) and Lance Mulcahy (mus) and John Law (lyr) and John Mortimer and Lionel Bart and N.F. Simpson and Steven Vinaver and Carl Davis and Stanley Daniels and John Bird. STREATHAM HILL 14/5/62; trfd to HIPPODROME, GOLDERS GREEN, 21/5/62.** Comment: The Duke of York's production (61.93) now on its post-West End tour.

62.162 *Everything in the Garden* (C, 2a) Giles Cooper. DUKE OF YORK'S 16/5/62.** 38 perf. Cast: *Stage* 24/5/62, 17; *Times* 17/5/62, 5; *WWT/14*. *Jenny* Acton Geraldine McEwan; *Bernard* Acton Charles Gray; *Leonie* Pimosz Betty Baskcomb; *Jack* Dennis Chinnery; *Roger* Diarmid Cammell; *Bill* Charles Rea; *Beryl* Carole Boyer; *Stephen* Brian Badcoe; *Laura* Caroline Blakiston; *Tom* Geoffrey Chater; *Louise* Audine Leith. *Pres* Michael Codron; *Dir* Donald McWhinnie; *Dgn* Henry Bardon; Plot: Bronner, Salem, Weintraub. Reviews: *Illustrated London News* 2/6/62, 906; *New Statesman* 25/5/62, 769; *Observer* 20/5/62, 26; *Spectator* 25/5/62, 684; *Stage* 24/5/62, 17; *Tatler* 25/5/62, 11, 6/6/62, 626; *Times* 17/5/62, 5; *Variety* 6/6/62, 59. Comment: The play had been given "a new, non-Pirandello ending" (*New Statesman*). *Stage* said the new ending "tilts the play uncomfortably in the direction of tasteless horror and will quite probably alienate actual and potential audiences." *Spectator* dealt at length with this new version of the play and said "no one should miss this bitter fantasy."

62.163 *The Whip* (Melo [4a]) "Cecil Raleigh" [Cecil Rowlands] and Henry Hamilton. METROPOLITAN 16/5/62. 1st perfd Drury Lane 9/9/09. *Mrs. D'Aquila* Fenella Fielding; *Hubert* Alan Edwards; *Harry* Anson Tony Tanner; *Greville Sartoris* Ferdy Mayne; *Disgrace*

to the Cloth Jack McGowran; *Henri-Claude* Rita Tushingham; *Tomlin* James Bolam, Leo McKern, Peggy Ashcroft, Marie Burke, Jonathan Miller, Peter Ustinov, Doris Lessing, Ann Jellicoe, Arnold Wesker, Edith Evans, Noel Coward. *Dir* Vida Hope; *Dgn* Brian Currah; *Light* Michael Northen; *Mus* Peter Greenwell. Plot: Bordman/2, 716, Loney, 49. Reviews: *Stage* 24/5/62, 18; *Times* 18/5/62, 15. Comment: A midnight gala performance in aid of Centre 42. The first New York production (Manhattan Opera House 22/11/12) ran for 163 performances.

62.164 *Little Mary Sunshine* (MC, 2a) Rick Besoyan (mus, bk, lyr). COMEDY 17/5/62.** 44 perf. Cast: *Stage* 24/5/62, 17; *Theatricalia*; *Times* 18/5/62, 15; *Variety* 6/6/62, 58; *WWT/14*. *Chief Brown Bear* Edward Bishop; *Corporal "Billy" Jester* Bernard Cribbins; *Capt. "Big Jim" Warrington* Terence Cooper; *Young Gentlemen of the United States Forest Rangers: Peter* John Quayle; *Jack* Garth Gislason; *Tom* Tony Marlowe; *Hank* Brian Harrison; *Chuck* John Orchard; *Buster* Paul Johnson; *Slim* John Harvey; "*Little Mary Sunshine*" (*Mary Potts*) Patricia Routledge; *Mme Ernestine von Liebedich* Gita Denise; *Young Ladies from Eastchester Finishing School: Cora* Hilary Tindall; *Henrietta* Pat Michael; *Millicent* Julia Carne; *Mabel* Eliza Buckingham; *Maud* Elizabeth Jill Howard; *Gwendolyn* Anna Dawson; *Blanche* Judy Nash; *Nancy Twinkle* Joyce Blair; *Fleet Foot* Tony Sympton; *Yellow Feather* Roy Evans; *Gen. Oscar Fairfax Ret.* Erik Chitty. *Pres* Midgal Productions; *Dir*, *Ch* Paddy Stone; *Sc dgn*, *Cost dgn* Kenneth Mellor; *Light* Richard Pilbrow; *Mus arr* Arnold Goland; *Mus dir* Philip Martell. Plot: Bordman, Bordman/5, 614, Fletcher, French/2, Gänzl, Loney, OTF, Wilmeth. Reviews: *Christian Science Monitor* 18/5/62, 9; *Guardian* 18/5/62, 13; *Illustrated London News* 2/6/62, 906; *New Statesman* 1/6/62, 808; *Observer* 20/5/62, 26; *Sphere* 26/5/62, 319; *Stage* 24/5/62, 17; *Tatler* 13/6/62, 692; *Times* 18/5/62, 15; *Variety* 6/6/62, 58. Comment: *Variety* thought, correctly, this "parody of a parody" was unlikely to be a West-End success. "A pastiche of the *Rose Marie* school of musical play" (*Illustrated London News*, *Times*). *New Statesman* singled out Patricia Routledge as "a riotously pure and gracious heroine." *Christian Science Monitor* said that on opening night the gallery cheered "for minutes on end." *Guardian* thought the parody was too genteel, while *Observer* called the piece "an ill-constructed and witless show."

62.165 *Lock Up Your Daughters* (MP, 2a) Bernard Miles (adpt of Henry Fielding, *Rape upon Rape*, 1730) and Laurie Johnson (mus) and Lionel Bart (lyr). MERMAID 17/5/62; trfd to HER MAJESTY'S 16/8/62. 1st perfd Mermaid 28/5/59. Cast: *Stage* 24/5/62, 17; *Theatricalia*;

Variety 13/6/62, 69; *WWT/14*. *Worthy* Llewellyn Rees; *Squeezum* Bernard Miles; *Politic* Richard Goolden; *Ramble* Peter Gilmore; *Constant* Laurie Payne; *Sotmore* Joss Ackland/David Lloyd Meredith; *Dabble* William Stephens; *Quill* Christopher Hancock; *Staff* Humphrey Heathcote; *Faithful* Colin Ellis; *Brazencourt* David Lloyd Meredith/Stanley Platts; *Watchmen* Stanley Platts, Brian Hewitt-Jones; *Gentleman* Ralph Turner; *Hilaret* Sally Smith; *Mrs. Squeezum* Hy Hazell; *Cloris* Mary Millar; *A Wench* Joyce Mandre. *Pres* Mermaid Theatre Trust; *Dir* Richard Wordsworth; *Sets* David Myerscough Jones; *Ch* Denys Palmer. Plot: Fletcher, French/2, Gänzl, Gänzl/3, 751–54, Green, OTF. Reviews: *Guardian* 18/5/62, 13; *Illustrated London News* 2/6/62, 906; *Sphere* 26/5/62, 319; *Stage* 24/5/62, 17, 23/8/62, 25; *Times* 18/5/62, 15, 3/12/62, 6; *Variety* 13/6/62, 69. Comment: *Guardian* wondered why the piece had been so popular when it was first performed. "One of the liveliest entertainments in town" (*Variety*). There were 194 performances at Her Majesty's.

62.166 *All My Sons* (P, 3a) Arthur Miller. TOWER, CANONBURY, 18/5/62. 1st perfd Shubert, New Haven, Connecticut, 9/1/47; 1st British perf Lyric, Hammersmith 11/5/48. Cast: TTC. Plot: Best/46, 29, Bordman, Bordman/4, 264, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Salem, Shank, Wilmeth. Comment: The first New York production (Coronet 29/1/47) ran for 328 performances.

62.167 *The High Jinks of Bishop Saull* (P) Victor Jones (bk, lyr) and Charles Mayo (lyr). UNITY 18/5/62.* *Bishop Saull* David Hargreaves; *Bill Till* John Moore; Robert James, Doris Levinson, Norman Sadler, Gerald Davis, Harry Percy, Cliff Fenn. *Dir* Bil Keating; *Dec* Nicholas Ferguson; *Mus* Phillip Charles. Reviews: *New Statesman* 1/6/62, 808; *Stage* 24/5/62, 17; *Times* 19/5/62, 4. Comment: A contemporary political satire about "the Church tying itself in sheepshanks to justify nuclear slaughter" (*New Statesman*). *Stage* said the play "grows increasingly tedious as the evening wears on. Grinding home its points with the relentlessness of a steamroller." *Times* enjoyed the topical satire until the "disastrous last act."

62.168 *After My Fashion* (P, 3a) Diana Morgan. INTIMATE 21/5/62. 1st perfd Arts, Cambridge, 11/2/52 as *The Starcross Legend*. Plot: Best/53, 336–37, Bordman/4, 320, Hischak. Comment: The first New York production, as *The Starcross Story* (Royale 13/1/54), ran for 1 performance.

62.169 *Come Back with Diamonds* (C, 2a) Maria Lehmann. LYRIC, HAMMERSMITH, 21/5/62.* Cast: *Stage* 24/5/62, 18; *Variety* 13/6/62, 66; *WWT/14*. *Grisha* Brian

Phelan; *Vera Petrovna* Elizabeth Spriggs; *Nina* Sheila Ballantine; *The Little Neighbour* Margo Cunningham; *Caretaker* Daniel Thorndike; *Petya* Christopher Burgess; *Marfa Timofeyevna* Nora Nicholson; *Stepan Nikolayevitch Kozlik* Jeffrey Segal; *Yasha* Patrick Godfrey; *Kolya* Jeremy Conway; *Misha* Kenneth Warren; *Neighbours* Glenda Jackson, Sarah Harter, Patricia Jeffery, Mary Gunn, John Barry Jones; *Soldiers of the uniformed branch of the Security Police* David Ayliff, Jeremy Conway. *Pres* Ikon Theatre Company Ltd.; *Dir* David Giles; *Sets* Melvyn Cornish. Reviews: *Birmingham Post* 23/5/62, 5; *Illustrated London News* 2/6/62, 906; *New Statesman* 1/6/62, 808; *Observer* 27/5/62, 26; *Stage* 24/5/62, 18; *Times* 22/5/62, 15; *Variety* 13/6/62, 66. Comment: Ikon Theatre Company. The plot involved a Russian political prisoner returning home only to find his family has been corrupted. *Variety* said the play got "lost in a welter of inept writing, indifferent acting and clumsy staging." Elizabeth Spriggs and Nora Nicholson did what they could in leading roles (*Birmingham Post*). *Stage* ultimately thought it was a "worthwhile play" which had been given a very poor production. "Incredible but never dull" (*Times*).

62.170 *The Genius and the Goddess* (D, 2a) Aldous Huxley and Beth Wendel (adpt of Huxley's novel, 1955). STREATHAM HILL 21/5/62; trfd to HIPPODROME, GOLDERS GREEN, 28/5/62. 1st perfd Shubert, New Haven, Connecticut, 13/11/57; 1st British perf Playhouse, Oxford, 23/4/62. Plot: Bronner, Hischak. Comment: Meadow Players. The play was on a pre-West End tour, prior to opening at the Comedy in June (62.218). The first New York production (Henry Miller's 10/12/57) ran for 7 performances.

62.171 *The Tiger and the Horse* (D, 3a) Robert Bolt. WIMBLEDON 21/5/62. ** *Jack Dean* Bruce Beeby; *Stella Dean* Cicely Smith; *Louis* John Hart Dyke; Nicholas Grimshaw, Micheline Patton, Ann Courtneidge. Plot: Loney, Vinson, Weintraub. Comment: Peter Haddon Company.

62.172 *Towards Zero* (P, 3a) Agatha Christie and Gerald Verner (adpt of Christie's *Towards Zero*, 1944). RICHMOND 21/5/62. ** Plot: Fletcher, Salem, Wagoner, 125, Weintraub.

62.173 *Castle in Sweden* (C [4a]) Françoise Sagan (trans, adpt Lucienne Hill of *Château en Suède*, 1960). PICCADILLY 23/5/62. ** 39 perf. Cast: *Stage* 31/5/62, 13; *Theatricalia*; *Times* 24/5/62, 7; *Variety* 13/6/62, 66; *WWT/14*. *Agatha* Lally Bowers; *Eleanore* Diane Cilento; *Frederic* Gary Raymond; *Grandmother* Madeleine Newbury; *Gunther* Robin Wentworth; *Hugo* Jack Gwillim; *Ophelia*

Jill Bennett; *Sebastian* Alec McCowen. *Pres* David Pelham; *Dir* Peter Coe; *Dgn* Peter Rice; *Light* John Wyckham. Plot: Hochman. Reviews: *Birmingham Post* 24/5/62, 5; *Guardian* 25/5/62, 9; *Illustrated London News* 9/6/62, 944; *New Statesman* 1/6/62, 808; *Observer* 27/5/62, 26; *Spectator* 8/6/62, 751–52; *Stage* 31/5/62, 13; *Times* 24/5/62, 7; *Tribune* 1/6/62, 11; *Variety* 13/6/62, 66. Comment: *Variety* called it a "sick, curdled fantasy" that began slowly and ended with farcical speed. "An evening of overwrought repartee, mindless foolery," and a good cast (*Observer*). *Tribune* praised the ensemble performances and Peter Coe's direction. *Times* detected "an air of farcical theatricality [which] draws the play's teeth."

62.174 *The Lizard on the Rock* (P, 3a) John Hall. PHOENIX 24/5/62. 1st perfd Stadttheater, Augsburg, 26/2/57 (in a trans by Fritz Höllering); 1st British perf Repertory, Birmingham, 9/7/57. Cast: *Stage* 31/5/62, 13; *Theatricalia*; *Times* 25/5/62, 15; *Variety* 13/6/62, 66; *WWT/14*. *Robert Rockhart* Harry Andrews; *Malcolm* Anthony Oliver; *Roland* Michael Coles; *David* John Bonney; *Arlow* Sian Phillips; *Arthur* Cameron John Laurie; *Ellen* Doreen Aris; *Martinsen* Allan Mitchell; *Boggis* Ronald Chudley. *Pres* Peter Bridge, Greville Poke; *Dir* Edward Burnham; *Set* Finlay James; *Light* Richard Pilbrow. Reviews: *Illustrated London News* 9/6/62, 944; *New Statesman* 1/6/62, 808; *Observer* 27/5/62, 26; *Stage* 31/5/62, 13; *Times* 25/5/62, 15; *Variety* 13/6/62, 66, 69. Comment: The plot concerned "a power-drunk Australian landowner being deflated by personal and irrigation troubles" (*New Statesman*). *Observer* noted the influence of Ibsen on the play.

62.175 *Saloon Bar* (P [3a]) Frank Harvey, Jr. 20TH CENTURY 24/5/62. 1st perfd Prince of Wales, Birmingham, 28/8/39. *Joe Harris* Jim Evans; *Nora* Eve Mumford; Ian Morris, Doreen Pimm, Christine Hunt, Anthony Beck, Sigmar Berenzweig, Christopher Guy, Penny Rogers, Stella Roberts, Sidney Deller. *Dir* Leonard Lees-Whitehead; *Set* Ian Morris. Review: *Stage* 31/5/62, 13. Comment: Lee-Gor-Dor Productions. This was a revised version of a crook drama set in a pub.

62.176 *The Black and White Minstrel Show* (Revue, 2pt) George Inns (deviser) and Larry Gordon (ch). VICTORIA PALACE 25/5/62. 4,354 perf. Cast: *Variety* 13/6/62, 66; *WWT/14*. Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm, Margo Henderson, Pat Ellis Jaye Sisters, George Mitchell Minstrels, Schaller Brothers, Television Toppers, The Jazzers. *Pres* Robert Luff Holdings Ltd., George Mitchell; *Dir* George Inns; *Sc dgn* Stanley Dorfman; *Cost dgn* Mary Wood; *Ch* Larry Gordon; *Light* Laurie Bloom; *Mus arr* George Mitchell, Ray Terry, Alan

Bristow; *Mus dir* George Steele. Plot: Loney, OTF/2. Reviews: *Birmingham Post* 26/5/62, 13; *Daily Mirror* 26/5/62, 3; *Guardian* 26/5/62, 5A; *Illustrated London News* 9/6/62, 944; *Observer* 27/5/62, 26; *Stage* 31/5/62, 5; *Times* 26/5/62, 4, 26/5/69, 5; *Variety* 13/6/62, 66. Comment: "A quick, inventive affair" (*Illustrated London News*). *Times* (26/5/62) called the piece "a revue, preserving, even when the mounting is elaborate, the spirit of a concert party." "When the music stops—which is not often—George Chisholm, Leslie Crowther and Margo Henderson step in with comedy routines which even those former tenants of the Palace, the Crazy Gang, would have applauded" (*Daily Mirror*). *Guardian* wondered "what a solemn sociologist would say of this whole phenomenon in the newly colour-conscious Britain of today." *Times* (26/5/69) reported that the final night was a mixture of "skittishness and sentiment."

62.177 *The Drummer Boy* (P) A. P. Fanning. INTERVAL 27/5/62.* Cast: *Stage* 31/5/62, 14. *Joey McGovern* Ralph Broome; *Peg McGovern* Kitty Fitzgerald; *Charlie Paeno* Chris Gannon; *Ruddy Keegan* Bryn Stuart; *Mary McGovern* Phyllis Totten; *Jimmy Hoey* Frank Dunne; *Michael McGovern* Gerald McAllister; *John Hoey* Ultan O'Carroll; *Skunk Murphy* Rio Fanning; "*Rudolph*" Tim Buckland; *Sergeant O'Connell* Michael Kilgarriff; *Mr. Home* Haydn Davies; *Mack* Rikki Howson. *Dir* Tim Buckland. Review: *Stage* 31/5/62, 14. Comment: The play was about religious and political differences between Catholics and Protestants in a Northern Ireland town.

62.178 *Out of Character* (P) William Henry. DUCHESS 27/5/62.* 1 perf. Cast: *Stage* 31/5/62, 13; *WWT/14*. *Philip Jones* Peter Stephens; *Nick* John Hart Dyke; *Colin Roberts* Anthony Woodruff; *Ann Barker* Veronica Strong; *Denise Dilling* Barbara Bolton; *Mabel Wilson* Betty England; *George Lowery* Arthur Barrett; *Bill King* Hugh Cross; *Leonard Foster* Edward Palmer; *Ruth Snyder* Eva Haddon; *Electrician* Christopher Cooper; *Deputy Stage Manager* Ian Frost; *Assistant Stage Manager* Mary McMillen. *Dir* Brian Oulton. Reviews: *Stage* 31/5/62, 13; *Times* 28/5/62, 5. Comment: Repertory Players. An inventive murder mystery involving the play-within-a-play technique.

62.179 *The Devil Was Sick . . .* (C, 3a) Kenneth Horne. WIMBLEDON 28/5/62. 1st perfd Pavilion, Bournemouth, 29/10/56. *Matilda "Hope"* Margaret St. Barbe West; *Rev. Arthur Sexton Hifflish* Arthur Lane; Anna Palk, Daphne Riggs, John Inman, Robert McBain, Conrad Monk. Comment: Peter Haddon Company. The play was about an embezzler who moves into a vicar's house and the complications that ensue.

62.180 *Hot and Cold in All Rooms* (C, 3a) Max Reitman. STREATHAM HILL 28/5/62.** Francis Napier, Monica Shallis, Janet Lambe, Ernest Woodford, Norman Mann, Raymond Graham, Sally Hallam, Jane Stokes. *Pres* Carl Clopet; *Dir* Patrick Duffy.

62.181 *The Rehearsal* (C, 5a) Jean Anouilh (trans Pamela Hansford-Johnson and Kitty Black of *La répétition, ou l'amour puni*, 1950). RICHMOND 28/5/62.** Plot: Best/63, 55, Fletcher, French/2, Hischak, Hochman, Loney, Patterson, Salem.

62.182 *A Shadow of Doubt* (P, 3a) Norman King. INTIMATE 28/5/62. 1st perfd King's, Glasgow, 25/6/55. Plot: Loney, 294. Comment: About a physicist who had been convicted of treason under the Official Secrets Act, and who now faces life after prison.

62.183 *The Tempest* (R, 2a) William Shakespeare. OLD VIC 29/5/62.** Cast: *Stage* 31/5/62, 14; *Theatricalia*; *Times* 30/5/62, 5; *WWT/14*. *Master of a Ship* Maurice Good; *Boatswain* Victor Winding; *Alonso* Leader Hawkins; *Gonzalo* Joseph O'Connor; *Sebastian* Brian Spink; *Antonio* Michael Turner; *Miranda* Eileen Atkins; *Prospero* Alastair Sim; *Ariel* Kerry Gardner; *Caliban* George Selway; *Ferdinand* Graham Bell; *Adrian* Stephen Thorne; *Francisco, Attendant on Ceres* Terrence Hardiman; *Trinculo* Robert Eddison; *Stephano* David Bird; *Iris* Rosemarie Dunham; *Ceres* Sylvia Coleridge; *Juno* Patricia Jessel; *Attendant on Iris* Roger Frith; *Attendant on Juno* Charles West; *Attendants, Monsters, Sailors, Slaves* Raymond Clarke, David Coe, Leonard Cracknell, Roger Frith, Roger Grainger, Tony Handy, Giles Havergal, Gerry Jones, Antony Linford, Terence Lodge, Richard Maclaine, Anthony Sweeny, David Terence, David Tudor-Jones. *Dir* Oliver Neville; *Dgn* Leslie Hurry; *Mus* Michael Tippett; *Ch* Alexander Grant; *Mus dir* John Lambert; *Cost* Andrew Storie, Victor Hackett, Audrey Taylor, Phyllis Dohoo, Patricia Dawson; *Pq* Wig Creations. Reviews: *Illustrated London News* 16/6/62, 988; *New Statesman* 8/6/62, 839; *Observer* 3/6/62, 27; *Spectator* 8/6/62, 751; *Stage* 31/5/62, 14; *Tatler* 20/6/62, 747; *Times* 30/5/62, 5. Comment: Alastair Sim's Prospero was "a monstrous anthology of tics," but George Selway's Caliban was "unusually good" (*New Statesman*). *Stage* said the production was close to pantomime and worked quite well; "but there is little of Shakespeare's real magic, in imagination, words or philosophical drama." Alastair Sim failed to reveal Prospero's motives (*Times*).

62.184 *The Mikado; or, The Town of Titipu* (CO, 2a) W.S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 30/5/62.** Cast: *Stage* 7/6/62, 13; *WWT/14*. *The*

Mikado John Holmes; *Nanki-Poo* John Wakefield; *Ko-Ko* Clive Revill; *Pooh-Bah* Denis Dowling; *Pish-Tush* John Heddle Nash; *A Noble* Kenneth Fawcett; *Yum-Yum* Marion Studholme; *Pitti-Sing* Patricia Kern; *Peep-Bo* Dorothy Nash; *Katisha* Jean Allister. *Theatre dir* Norman Tucker; *Admin dir* Stephen Arlen; *Dir* Douglas Craig; *Cobd* Alexander Faris/David Tod Boyd; *Dgn* Peter Rice; *Light* Charles Bristow. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Illustrated London News* 16/6/62, 988; *Observer* 3/6/62, 27; *Sphere* 9/6/62, 399; *Stage* 7/6/62, 13; *Tatler* 20/6/62, 751; *Times* 31/5/62, 16. Comment: Sadler's Wells Opera. Not as good as a standard D'Oyly Carte production (*Stage*). This production would not displease traditionalists (*Illustrated London News*). Clive Revill's performance brought the house down (*Observer*). The production differed from the D'Oyly Carte tradition "in the use of gesture and movement as pointful production features rather than as part of an empty routine" (*Times*).

62.185 *The Lobby* (P) Gillian Hume and Frans Boerlage. CHANTICLEER 3/6/62.* Cast: *Stage* 7/6/62, 15. *Official* Edwin Broom; *Attendant* Marjory Pegram; *Emmie Baroque* Brenda Duncan; *Tonio* Nicholas Amer; *Michael Strachey* Royston Herrick; *Fred Bumstead* Francis Ward; *Bella* Jessie Barclay; *Evie* Penelope Folb; *Professor Lang* Peter Noel-Cook; *Sailor* Leonard Fenton; *Minnie Fingleton* Marjorie Laine; *Dir* Frans Boerlage; *Dec* Disley Jones. Review: *Stage* 7/6/62, 15. Comment: The play consisted of a collection of stock characters and their "emotional baggage," the latter represented by their actual luggage which they have to choose to leave behind them (or not) (*Stage*).

62.186 *The Boss Woman* (P) Synder Ferlingetti. HIPPODROME, GOLDERS GREEN, 4/6/62. 1st perfd King's, Southsea, 2/4/62. Comment: *Stage* (5/4/62, 16) noted some similarities to Leon Gordon's *White Cargo* (Wearing 24.167) in this piece about romantic intrigues on a plantation set in Sarawak, Malaysia.

62.187 *The Caretaker* (D, 3a) Harold Pinter. INTIMATE 4/6/62.** Plot: Best/61, 49, Demastes/2, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

62.188 *The Last Drop* (C thriller) Bruce Walker. RICHMOND 4/6/62. 1st perfd New, Cardiff, 19/3/62. *Mum Lovelace* Rosamund Greenwood; *Jack Lovelace* George Waring; *Brian Jones* James Kenney. Reviews: *Stage* 7/6/62, 17; *Times* 5/6/62, 5. Comment: This comedy-thriller introduced, convincingly, propaganda against capital punishment, but it needed better direction (*Stage*). The author weakened his argument against capital

punishment by introducing stupid "grotesques" which verge on the sub-human (*Times*).

62.189 *A Midsummer Night's Dream* (C) William Shakespeare. OPEN AIR 4/6/62.** Cast: *Stage* 7/6/62, 14; *WWT/14*. *Theseus* Peter Whitbread; *Hippolyta* Toni Kanal; *Philostrate* Murray Gilmore; *Egeus* Alfred Hoffman; *Hermia* June Bailey; *Demetrius* Edward Petherbridge; *Lysander* Bernard Lloyd; *Helena* Heather Chasen; *Quince* James Ottaway; *Bottom* Patrick Wymark; *Flute* John Sterland; *Starveling* Simon Carter; *Snout* Bill Corlett; *Snug* Timothy Harley/Ronald Cunliffe; *1st Fairy* Barbara Latham; *Puck* Terry Wale/Timothy Harley; *Titania* Barbara Clegg; *Oberon* David William; *Peaseblossom* Patricia Martine; *Cobweb* Roy Heymann; *Moth* Nicholette Hicks; *Mustardseed* Yvonne Swift; *Fairies, Attendants* Stephanie Beaumont, Ruth Burns, Isabel Brown, Sandra McCormick, Kenneth Barr, Ronald Cunliffe, Nigel Edmonds, Roy Jones, Derek Needs, Marcus Hammond. *Pres* David Conville; *Dir* David William; *Set dgn* Henry Bardon; *Cost dgn* Dawn Pavitt; *Ch* Geraldine Stephenson; *Light* Richard Pilbrow. Reviews: *Guardian* 5/6/62, 9; *New Statesman* 15/6/62, 874; *Observer* 10/6/62, 23; *Spectator* 15/6/62, 793; *Stage* 7/6/62, 14; *Times* 5/6/62, 5. Comment: The production was hampered by numerous background noises and faulty loudspeakers (*Guardian*). *Observer* thought that overall this was a good production; only the fairy scenes were "less satisfactory." *Spectator* praised every aspect of the production. "Patrick Wymark ... is the very best of Bottoms" (*New Statesman*).

62.190 *The Rehearsal* (C, 5a) Jean Anouilh (trans Pamela Hansford-Johnson and Kitty Black of *La répétition, ou l'amour puni*, 1950). STREATHAM HILL 4/6/62.** *The Count* John Law; *The Countess* Joy Andrews; *Villebosse* Simon Prebble; *Monsieur Damiens* Frederick Keen; *Petronella* Byrne, David Macmillan, Judy Parfitt. *Pres* Richmond Theatre Productions Ltd.; *Dir* Robert Peake; *Dec* John Piper. Plot: Best/63, 55, Fletcher, French/2, Hischak, Hochman, Loney, Patterson, Salem. Comment: The theatre closed on 9/6/62 with this production; it reopened as a bingo hall on 14/11/62.

62.191 *While the Sun Shines* (P [3a]) Terence Rattigan. WIMBLEDON 4/6/62.** Plot: Best/44, 384–85, Bordman/4, 239, Fletcher, French/2, Hischak, Loney, 236, Matlaw, Rusinko, 50–54. Comment: The cast included Peter Haddon.

62.192 *Afore Night Come* (CD, 2a) David Rudkin. ARTS 7/6/62.* Cast: RSCA; *Stage* 14/6/62, 11; *Theatricalia*; *Variety* 20/6/62, 67; *WWT/14*. *Spens* Paul Dawkins; *Jeff* Henley Thomas; *Larry* Roger Croucher; *Jumbo* Freddy

Jones; *Ginger* Timothy West; *Albert* Joe Gibbons; *Taffy Hughes* Brian Jackson; *Mrs. Trevis* Honoria Burke; *Jim* David Warner; *Roche* Gerry Duggan; *Johnny Hobnails* Peter McEnery; *Tiny* Henry Woolf; *Mr. Hawkes* Geoffrey Denton; *Gloria* Caroline Maud. *Dir* Clifford Williams; *Dgn* John Bury; *Sc bld*, *Sc* Stage Decor Ltd. Plot: Dorney, Hochman, Vinson, Weintraub. Reviews: *Illustrated London News* 23/6/62, 1026; *New Statesman* 15/6/62, 873; *Observer* 10/6/62, 23; *Spectator* 15/6/62, 793; *Stage* 14/6/62, 11; *Times* 8/6/62, 6; *Variety* 20/6/62, 67. Comment: Royal Shakespeare Company. *Spectator* found the play “meaningless” as a piece of theatre. *Observer* said that, despite some weaknesses in the play, Rudkin had made a striking debut. “Smothered with symbolism that obscures the meaning,” nevertheless, Rudkin possesses “a fine sense of atmosphere and a sharp, incisive style of writing” (*Variety*). “As a piece of theatre craft it is remarkably accomplished,” and it was well acted (*Stage*). *Times* was also unclear on what the play meant but recognized its “rare theatrical power.” See also Lloyd Evans, 112–13.

62.193 *By Candlelight* (C, 3a) Harry Graham (adpt of Siegfried Geyer, *Bei Kerzenlicht*, 1927). RICHMOND 11/6/62. ** 1st perfd King’s, Southsea, 10/9/28. Plot: Gänzl, Loney, 159. Comment: The piece employed the familiar idea of a valet trading places with his employer, and the confusions that ensue.

62.194 *Critic’s Choice* (C, 3a) Ira Levin. HIPPODROME, GOLDERS GREEN, 11/6/62. ** Hannah Watt, Roderick Lovell. Plot: Bordman/4, 373, Bronner, Hischak, Loney.

62.195 *The Gazebo* (C thriller, 2a) Alec Coppel (adpt of story by Myra Coppel and Alec Coppel). INTIMATE 11/6/62. ** Plot: Bordman/4, 357, Bronner, Fletcher, Hischak, Loney, Salem.

62.196 *Period of Adjustment* (C, 3a) Tennessee Williams. COURT 13/6/62; trfd to WYNDHAM’S 10/7/62. 165 perf. 1st perfd Coconut Grove Playhouse, Miami, Florida, 29/12/58; 1st British perf Theatre Royal, Bristol, 4/9/61. Cast: Findlater; *Stage* 21/6/62, 13; *Theatricalia*; *Times* 14/6/62, 6; *Variety* 27/6/62, 56; *WWT/14*. *Ralph Bates* Bernard Braden; *Isabel Haverstick* Collin Wilcox/ Elizabeth Shepherd; *George Haverstick* Neil McCallum; *Susie* Carmen Munroe; *Mr. McGillicuddy* David Bauer; *Mrs. McGillicuddy* Tucker McGuire; *Police Officer* Bill Mitchell; *Dorothea Bates* Betty McDowell. *Pres* English Stage Co., Peter Bridge, Greville Poke; *Dir* Roger Graef; *Dgn* Seamus Flannery; *Light* Robert Ornbø; *Assist dir* John Duncan. Plot: Best/60, 115, Bordman/4, 371, Bronner, Heintzelman, Hischak, Hochman, MacNicholas, Salem. Reviews: *Birmingham Post* 15/6/62, 7, 11/7/62, 1;

Guardian 14/6/62, 7; *Illustrated London News* 30/6/62, 1058; *New Statesman* 22/6/62, 917; *Observer* 17/6/62, 28; *Spectator* 22/6/62, 823, 826; *Sphere* 30/6/62, 521; *Stage* 21/6/62, 13, 4/10/62, 13; *Tatler* 27/6/62, 802; *Times* 14/6/62, 6; *Tribune* 22/6/62, 11; *Variety* 27/6/62, 56. Comment: English Stage Company. *Tribune* “enjoyed “this no-holds-barred assault on American marriage,” but found the third act too drawn out. *New Statesman* said this was “minor Williams,” and the cast had poor American accents. *Guardian* remarked that the second act was much less certain than the first, a view shared by *Observer* but which said “the writing in general is diamond-sharp.” *Birmingham Post* (11/7) reported that, on opening night at Wyndham’s, latecomers (including Jane Fonda) were obliged to watch the performance on closed-circuit television until a suitable break in the performance; this was the first time this had been done in London. The first New York production (Helen Hayes 10/11/60) ran for 132 performances.

62.197 *Jungle of the Cities* (D, 11sc) Bertolt Brecht (trans Ronald Hayman of *Im Dickicht der Städte*, 1923). THEATRE ROYAL, STRATFORD EAST, 14/6/62. 12 perf. 1st British perf. Cast: *Stage* 21/6/62, 14; *Variety* 11/7/62, 83; *WWT/14*. *Baboon* Morgan Sheppard; *Skimmy*, *Ken-si* Bryn Bartlett; *George Garga* John Bown; *C. Shlink* Ferdy Mayne; *C. Maynes* Richard Cuthbert; *Worm* John Cater; *Jane Penny* Morrell; *Marie* Ingrid Hafner; *Salvation Army Man* Douglas Ditta; *Old Sinner* Richard Huggett; *Two Salvation Army Girls* Joan Hooley, Gabrielle Brown; *John Garga* Roy Godfrey; *Pat Mankyboddle* David Weston; *Mae Garga* Helen Sessions; *A Clerk* Michael Quinto; *An Employee* Christopher Smith. *Pres* Michael White, Bradbury Productions; *Dir* Ronald Hayman; *Dgn* Assheton Gorton; *Cost dgn* Joyce Marshall; *Light* Ivor Dykes; *Mus* Desmond Leslie. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Guardian* 15/6/62, 9; *New Statesman* 22/6/62, 917; *Stage* 21/6/62, 14; *Times* 15/6/62, 6; *Tribune* 22/6/62, 11; *Variety* 11/7/62, 83. Comment: *New Statesman* noted that on opening night the stalls “were all but empty,” and at the final curtain the cast realized it was in a flop. *Guardian* praised Ronald Hayman’s “intelligent and well-mounted production,” but felt the audience was struggling with the play. *Times* found Hayman’s translation “pedestrian and unidiomatic.”

62.198 *War and Peace* (D, 3a) Alfred Neumann and Erwin Piscator and Guntram Prufer (adpt of Leo Tolstoy’s novel, 1869; trans Robert David Macdonald). OLD VIC 14/6/62; trfd to PHOENIX 27/6/62. 1st perfd original version 1955; 1st British perf this version Theatre Royal, Bristol, 6/2/62. Cast: *Stage* 21/6/62, 14; *Theatricalia*; *Times* 15/6/62, 6; *Variety* 11/7/62, 78;

WWT/14. *The Narrator* John Franklyn Robbins; *Pierre* Derek Smith; *Natasha* Elizabeth Shepherd; *Andrei* Paul Eddington; *Footman* Duncan Livingstone/Peter Froggatt; *The Countess Rostova* Daphne Heard; *Nicolai Rostov* Peter Bourne; *Lisa* Lucinda Curtis; *Maria* Rhoda Lewis; *Prince Bolkonski* Peter O'Shaughnessy; *Alpatich* Peter Aumonier; *Karatayev, Kutusov* Antony Tuckey; *Kusmich* Patrick Hardy; *Anatol Kuragin* David Burke; *Dolokhov* James Kerry/Keith Barron; *Tzar Alexander I* Milton Johns; *Napoleon Bonaparte* Ewan Hooper; *Standard Bearer* David Gooch; *Marshal Soult* John Marston; *Wounded Man* Nicholas Critchley/John Marston; *Soldiers, Medical Orderlies, etc.* Duncan Livingstone/Peter Froggatt, David Gooch, John Marston, Nicholas Critchley. *Dir* Val May; *Dec* Graham Barlow; *Cost dgn* Audrey Price. Plot: Hischak. Reviews: *Birmingham Post* 16/6/62, 9; *Guardian* 15/6/62, 9; *Illustrated London News* 30/6/62, 1058; *New Statesman* 6/7/62, 28; *Observer* 17/6/62, 28; *Spectator* 22/6/62, 823, 826; *Stage* 21/6/62, 14; *Times* 15/6/62, 6; *Variety* 11/7/62, 78, 83. Comment: Bristol Old Vic Company. *Observer* praised both the adaptation and this production. "Too many of the personal scenes ... are shapeless meetings or departures" (*Spectator*). The production/adaptation did not allow the actors to develop characters (*Guardian*). *Times* praised Val May's direction which used a range of techniques and no gimmicks. *Variety* recognized the adaptation was a remarkable achievement; nevertheless, it had serious limitations—no depth to characters, passages of the original omitted. There were 60 performances at the Phoenix. The first New York production (Lyceum 21/3/67) ran for 56 performances.

62.199 [*Epicoene; or,*] *The Silent Woman* (C) Ben Jonson. TOWER, CANONBURY, 15/6/62. 1st perfd 1609. Cast: TTC. Plot: Brock, Gassner, Hochman, Holz knecht, Patterson, Salem, Shank, Shipley, Sobel.

62.200 *The Children of Saturn* (P, 2a) Lydia Ragosin. QUESTORS 16/6/62. 1st stage perf. Cast: QTA. Reviews: *Middlesex County Times* 30/6/62, 2; *Stage* 21/6/62, 14; *Times* 18/6/62, 5. Comment: The play dealt with "the agony of the Old Order in Russian in 1905" (*Times*). *Stage* reported that Ragosin had personal knowledge of the events depicted in the play; however, the material was better suited to radio or television.

62.201 *Plutus* (C) Aristophanes. KING GEORGE'S HALL 16/6/62. 1st perfd 388 B.C. Plot: Gassner, Hochman, Shipley. Comment: Greek Arts Theatre of London. "It is being given a contemporary setting, so that the orators will be seen speaking in Hyde Park" (*Stage* 3/5/62, 15).

62.202 *Dark Summer* (P, 3a) Wynyard Browne.

ESTONIAN CLUB 17/6/62. 1st perfd Palace Court, Bournemouth, 8/9/47. Cast: *Stage* 14/6/62, 6. *Gisela Waldstein* Olga Bennett; Joyce Donaldson, Phoebe Luckham, Shirley Stephens, Stanley Dawson. *Dir* Pamela Humphrey. Plot: Weintraub. Review: *Stage* 21/6/62, 14. Comment: Academy Theatre Group. The play was about a blind man who becomes a pawn between his mother and the woman who professes to love him.

62.203 *The Big Killing* (Thriller, 3a) Philip Mackie. RICHMOND 18/6/62.** Comment: The cast included Alan Haywood.

62.204 *Casanova's Pyjamas* (P) Roy Miller and Gordon Vivian. INTIMATE 18/6/62.* Cast: *Stage* 28/6/62, 16. *Rupert Launchbury* Anthony Dutton; *Margot* Joyce Parry; *Gary Sobers* Philip Carr; *Sarah Janet Butlin*; *Yvette Gringoire* Anthea Lloyd; *Cherrington* Ian Ainsley; *Foster Marsh* Anthony Shirvell; *Theodore Simpkins* Gordon Daisley; *Sir Gerald Wilberforce Wheatcroft* George Cormack. *Pres* Frederick Marlow; *Dir* Douglas Emery; *Sc dgn* Spencer Chapman. Review: *Stage* 28/6/62, 16. Comment: The play was concerned with an elderly man trying to destroy his own reputation so that he will not win a local election.

62.205a *The Collection* (D, 1a) Harold Pinter. ALDWYCH 18/6/62. 1st perfd Associated Rediffusion TV 11/5/61; 1st stage perf. Cast: RSCA; *Stage* 21/6/62, 13; *Theatricalia*; *Times* 19/6/62, 13; *Variety* 11/7/62, 78; WWT/14. *Harry* Michael Hordern; *James* Kenneth Haigh; *Stella* Barbara Murray; *Bill* John Ronane. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Peter Hall, Harold Pinter; *Dec* Paul Anstee, John Bury; *Bom* W. R. Sheen. Plot: Best/62, 140, Demastes/2, Fletcher, Salem, Weintraub. Reviews: *Christian Science Monitor* 23/6/62, 6; *Guardian* 19/6/62, 7; *Illustrated London News* 30/6/62, 1058; *New Statesman* 22/6/62, 917; *Observer* 24/6/62, 23; *Spectator* 29/6/62, 857; *Sphere* 30/6/62, 521; *Stage* 21/6/62, 13; *Tatler* 11/7/62, 94; *Times* 19/6/62, 13; *Tribune* 22/6/62, 11; *Variety* 11/7/62, 78. Comment: Royal Shakespeare Company. "Very trivial Pinter" (*New Statesman, Tribune*). "A full-hearted bore" (*Illustrated London News*). Better as a television play (*Guardian*). *Spectator* opined there were moments when it seemed as though Pinter was parodying himself. *Tatler* was effusive in its praise, while *Times* found much to discuss positively. The first New York production (Cherry Lane 26/11/62) ran for 578 performances.

62.205b *Playing with Fire* (C, 1a) August Strindberg (trans Michael Meyer of *Leka med elden*, 1893). ALDWYCH 18/6/62. 1st perf this trans? Cast: RSCA; *Stage*

21/6/62, 13; *Theatricalia*; *Variety* 11/7/62, 78; *WWT/14*. *The Son* Colin Jeavons; *The Daughter-in-law* Sheila Allen; *The Mother* Gwen Nelson; *The Father* Michael Hordern; *The Cousin* Patricia England; *The Friend* Kenneth Haigh. *Mgr, Lic, Gen mgr, Bom* as for 62.205a; *Dir* John Blatchley; *Dec* John Bury; *Cost dgn* Motley; *Plot*: Hochman, Matlaw, Walford. *Reviews*: *Christian Science Monitor* 23/6/62, 6; *Guardian* 19/6/62, 7; *Illustrated London News* 30/6/62, 1058; *New Statesman* 22/6/62, 917; *Observer* 24/6/62, 23; *Spectator* 29/6/62, 857–58; *Sphere* 30/6/62, 521; *Stage* 21/6/62, 13; *Tatler* 11/7/62, 94; *Times* 19/6/62, 13; *Variety* 11/7/62, 78. *Comment*: Royal Shakespeare Company. The production frequently provoked unintended laughter (*New Statesman*, *Guardian*, *Spectator*). *Illustrated London News* and *Tribune* could not think of a reason why this play had been produced. “A squib” designed to deflate “various dramatic clichés current in its day” (*Times*).

62.206 *The Heiress* (P, 2pt) Ruth Goetz and Augustus Goetz (suggested by Henry James’s *Washington Square*, 1881). WIMBLEDON 18/6/62. 1st perfd Shubert, New Haven, Connecticut, 23/1/47 as *Washington Square*; 1st British perf Theatre Royal, Brighton, 24/1/49. Ruth Porcher, John Hart Dyke, Viola Lyel. *Plot*: Best/47, 165, Bordman, Bordman/4, 267–68, Bronner, Bryer, Fletcher, French, Hischak, Kabatchnik/2, Law, Salem, Shank. *Comment*: Peter Haddon Company. The first New York production (Biltmore 29/9/47) ran for 410 performances.

62.207 *Next Time I’ll Sing to You* (D, 2a) James Saunders (based on Raleigh Trevelyan, *A Hermit Disclosed*, 1960). QUESTORS 18/6/62.* *Cast*: QTA. *Plot*: Best/63, 142, Hischak, Hochman, Loney, Patterson, Salem, Vinson, Weintraub. *Reviews*: *Middlesex County Times* 30/6/62, 2; *Stage* 21/6/62, 14. *Comment*: The play was staged in the round. The first New York production (Phoenix 27/11/63) ran for 23 performances.

62.208 *The Cigarette Girl* (D, 3a) William Douglas Home. DUKE OF YORK’S 19/6/62.** 7 perf. *Cast*: *Stage* 21/6/62, 17; *Times* 20/6/62, 15; *Variety* 4/7/62, 96; *WWT/14*. *Club Hostess* Margaret Connor; *Florrie* Diana Hoddinott; *Billy* Michael Harding; *Mary* Patsy Fagan; *Rosie* Elizabeth Proud; *Mr. Rathbone* Derek Benfield; *Jimmy* Rex Graham; *Peggy* Marie Collette; *Club Customer* Anthony Hawkins; *Harry* Bruno Barnabe; *Eileen* Mary Chirgwin; *Hetty* Dylis Laye; *Sir Charles Maconochie* Charles Heslop; *Johnny*, *2nd Young Man* Tim Seely; *1st Young Man* David Monico; *Poppy* Hazel Futa; *Dickie* Donald Pickering. *Lic* E. W. Crossley Taylor; *Pres* E. P. Clift Ltd.; *Dir* Oliver Gordon; *Dgn* David Ffolkes; *Sc bld* Mara and Houghton; *Sc* Alick Johnstone; *Co. mgr* Alfred Farrell; *Dsm* Janice Booth; *Carp* William

Finch; *Wm* Margaret Connor; *Deputy mgr*, *Bom* H. A. Cole. *Reviews*: *Birmingham Post* 20/6/62, 5; *Guardian* 20/6/62, 7; *Illustrated London News* 30/6/62, 1058; *New Statesman* 29/6/62, 953; *Observer* 24/6/62, 23; *Stage* 21/6/62, 17; *Times* 20/6/62, 15; *Variety* 4/7/62, 96. *Comment*: “An inept flashback drama about a pre-war good time Charlie and a night club hostess with a heart of gold” (*Guardian*). “Old fashioned in plot, character and sentiment” (*Stage*).

62.209a *Gone* (Sad C) Dannie Abse. QUESTORS 19/6/62.* *Plot*: Bull/2, Vinson. *Cast*: QTA. *Reviews*: *Middlesex County Times* 30/6/62, 2; *Stage* 21/6/62, 14. *Comment*: “A conversation between two men about the woman who was the wife of one and mistress of the other until she ran away with someone else” (*Stage*).

62.209b *The Joker* (C) Dannie Abse. QUESTORS 19/6/62.* *Cast*: QTA. *Reviews*: *Middlesex County Times* 30/6/62, 2; *Stage* 21/6/62, 14. *Comment*: The play concerned a man attempting to hide his homosexuality.

62.210 *Judith* (D, 3a) Jean Giraudoux (adpt Christopher Fry of Giraudoux’s play, 1931). HER MAJESTY’S 20/6/62. 30 perf. 1st perfd this trans New, Oxford, 28/5/62. *Cast*: *Stage* 28/6/62, 13; *Times* 21/6/62, 14; *Variety* 11/7/62, 78; *WWT/14*. *Joseph* Derek Birch; *1st Servant*, *Uri* Michael Culver; *2nd Servant* Alastair Speed; *John* Gary Watson; *1st Prophet*, *1st Chanter* Alan Downer; *Joachim* Michael Gough; *Paul* Peter Russell; *Judith* Ruth Meyers; *Jacob* Richard Dean; *Susannah* Vivien Merchant; *Otta* Tim Parkes; *Egon* Peter Bayliss; *Sara* Eileen Way; *Assur*, *2nd Chanter* Simon Oates; *Yami* Roy Stewart; *Holofernes* Sean Connery; *Daria*, *3rd Jewess* Hira Talfrey; *Guard* Barry Foster; *1st Jew* Andrew Kane; *2nd Jew* George Harland; *1st Jewess* Josephine Lindsay; *2nd Jewess* Maria Lawton; *2nd Prophet* James Keen; *Guards* Andrew Kane, Simon Martin; *Jews* Michael Culver, Alastair Speed; *Servants* George Harland, Simon Martin. *Pres* Roger L. Stevens, William Zeckendorf, H. M. Tennent Ltd.; *Dir* Harold Clurman; *Dec* Harold Clurman; *Cost dgn* Freddy Wittop; *Light* Joe Davis; *Mus* Richard Rodney Bennett, Daphne Oram. *Plot*: Hochman, Loney, Matlaw, Salem. *Reviews*: *Christian Science Monitor* 23/6/62, 6; *Guardian* 21/6/62, 7; *Illustrated London News* 7/7/62, 30; *Observer* 24/6/62, 23; *Spectator* 6/7/62, 17–18; *Stage* 28/6/62, 13; *Times* 21/6/62, 14; *Variety* 11/7/62, 78. *Comment*: Such plays were now out of fashion, although this production provided “an honourable evening” (*Guardian*). “A highly intelligent play exercising habits of thought which belong to a different age” (*Christian Science Monitor*). *Spectator* found the evening boring and blamed the play and production equally. This “brittle essay on the sex war” was given “a

well spoken and often passionate production,” with good performances from Ruth Meyers, Barry Foster, and Michael Gough (*Times*).

62.211 *Sail Away* (MC, 2a) Noël Coward (bk, mus, lyr). SAVOY 21/6/62. 252 perf. 1st perfd Colonial, Boston, 10/8/61; 1st British perf Hippodrome, Bristol, 31/5/62. Cast: *Stage* 28/6/62, 13; *Theatricalia*; *Times* 22/6/62, 16; *Variety* 4/7/62, 96; *WWT/14*. *Joe* John Hewer; *Shuttleworth* Tony Adams; *Sir Gerald Nutfield* Edward Steel; *Lady Nutfield* Hester Paton Brown; *Elmer Candijack* Kim Grant; *Maimie Candijack* Stella Moray; *Glen Candijack* Nicolas Chagrin; *Shirley Candijack* Gillian Martindale; *Barnaby Slade* Grover Dale; *Mr. Sweeney* Sydney Arnold; *Mrs. Sweeney* Edith Day; *Elinor Spencer-Bollard* Dorothy Reynolds; *Nancy Foyle* Sheila Forbes; *Rawlings* David Henderson-Tate; *Johnny Van Mier* David Holliday; *Mrs. Van Mier* Mavis Villiers; *Alvin Lush* Stephen Ashworth; *Mrs. Lush* Margaret Christensen; *Mimi Paragon* Elaine Stritch; *Eileen Leopard* Betty Hare; *Ali* John Hewer; *The Little Ones* Liz Brown, Nadine Marzell, Lisa Ostrick, Billy Hamon, David Morris, Michael Reubens, Peter Taylor; *Passengers, Stewards, Arabs, Italians* Linda Bywaters, Ann Chapman, Susan Dawn, Joyanne Delancey, Venetia Fernandez, Carol Lucy, Jill Rose, Vicky Udall, Michael Boyle, Bernard Eastoe, Keith Galloway, Ian Garry, Robert Howe, Jim Sparrow, Dudley Stevens, David Wright. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Pres* Harold Fielding; *Dir* Noel Coward; *Dgn* Loudon Sainthill; *Mus dir* Gareth Davies; *Ch* Joe Layton; *Pd mgr* Ray Gammon; *Sm* Joan Preston; *Dsm* Judy Yarrow, Derek Gay; *Bal ms* Brenda Averty; *Carp* Jimmy Bailey; *Elect* Eric Delzenne; *Pm* Michael Connolly; *Wm* Margo Martin; *Press rep* Herbert Donald; *Mgr* Donald R. Weston; *Bom* John Reynolds. Plot: *Bordman*/5, 622, *French*/2, *Gänzl*, *Hischak*, *Kennedy*, *Loney*, *OTF*. Reviews: *Christian Science Monitor* 23/6/62, 6; *Illustrated London News* 7/7/62, 30; *New Statesman* 29/6/62, 953; *Observer* 24/6/62, 23; *Spectator* 6/7/62, 18; *Stage* 28/6/62, 13; *Times* 22/6/62, 16; *Variety* 4/7/62, 96. Comment: “The evening belongs to Elaine Stritch as a frenetic but disenchanting cruise hostess” (*New Statesman*). *Variety* noted that the piece had been revised somewhat since the New York production. “A lightweight affair” (*Observer*). Despite familiar “musical comedy gimmicks ... sheer professionalism carries the evening through” (*Spectator*). Received on opening night “with deafening enthusiasm” (*Times*). Elaine Stritch, for whom Coward wrote the piece, starred in the New York production (Broadhurst 3/10/61) which ran for 167 performances.

62.212 *Suggestions* (Playlets) N. J. Faydon. KING GEORGE’S HALL 22/6/62.* Review: *Stage* 28/6/62, 16.

Comment: A charity performance for Oxfam; it raised £902 11s. The playlets were “set in the East, South and West quarters of London, and each concerned the complications of a young woman, her husband and her boy friend, with interpolations of varying relevancy from an elderly woman” (*Stage*).

62.213 *The Circle* (Modern C, 3a) W. Somerset Maugham. RICHMOND 25/6/62. 1st perfd Haymarket 3/3/21. Plot: *Best*/21, 311, *Bordman*/3, 158, *Demastes*/1, *Fletcher*, *French*/2, *Griffiths*, *Hischak*, *Hochman*, *Law*, *Loney*, 107, *Mander*/5, *Matlaw*, *Mplots*, *Nicoll*/2, 378, *Patterson*, *Rogal*, *Salem*, *Shank*, *Shipley*, *Sobel*. Comment: The first New York production (Selwyn 12/9/21) ran for 175 performances.

62.214 *Dead on Time* (Thriller) [Myles MacMahon and John Angrove]. INTIMATE 25/6/62. 1st perfd Castle, Farnham, 11/9/61. Comment: A murder mystery.

62.215 *Love on the Never-Never* (C, 3a) Max Reitmann. WIMBLEDON 25/6/62.** *Henry Fleming* Arthur Lane; *Mrs. Fleming* Daphne Riggs; *George* Robin Lloyd; *Doreen* Valerie Newbold; *Nigel* Conrad Monk; *Aunt Julia* Constance Fecher. *Dir* Arthur Lane. Comment: Peter Haddon Company.

62.216 *Oranges and Lemons* (P) Geoffrey Weston. HOVENDEN 25/6/62.* Cast: *Stage* 28/6/62, 16. *Dorrie* Kathleen Heath; *David Gregg* Kenneth Seeger; *Bill* Eric Gould; *Tony Martin* Emmett Hennessy; *Linda* Helen Bird; *Paul* Anthony Hennessy; *Carol* Lois Kentish. *Dir* Valery Hovenden; *Dec* Philip Whichelo. Review: *Stage* 28/6/62, 16. Comment: A well characterized play about the pros and cons of euthanasia.

62.217 *The Glad and Sorry Season* (P, 2a) Irving Ravetch and Harriet Frank, Jr. PICCADILLY 27/6/62. 14 perf. 1st British perf Theatre Royal, Bath, 23/4/62. Cast: *Stage* 5/7/62, 13; *Theatricalia*; *Times* 28/6/62, 16; *Variety* 11/7/62, 83; *WWT/14*. *Kitty* Juliet Mills; *Harry* Bruce Boa; *Sarah* Kathleen Michael; *Patsy* Jacqueline Ellis; *Buddy* George Baker; *Mike* Gordon Tanner; *Burt* Graydon Gould; *Jennifer* Kathleen Breck. *Pres* William Donaldson; *Dir* Phillip Wiseman; *Dgn* Voytek; *Light* Disley Jones. Reviews: *Birmingham Post* 29/6/62, 9; *Guardian* 28/6/62, 7; *Illustrated London News* 14/7/62, 74; *New Statesman* 6/7/62, 28; *Observer* 1/7/62, 22; *Sphere* 7/7/62, 27; *Stage* 5/7/62, 13; *Times* 28/6/62, 16; *Variety* 11/7/62, 83. Comment: In the play, set in the American deep South, “there is death and damnation, a hint of Lesbianism, more than a hint of incest, a drunken schoolgirl, the powerful influence of a dead suicide” (*Stage* 3/5/62, 17). “Glad when it was over: sorry I’d

been there" (*Guardian*). *Observer* thought the first act was promising and detected the influence of J. D. Salinger (other reviewers added Tennessee Williams and Jerome K. Jerome). "A fairly favourable example of the most depressing type of American play" (*Times*).

62.218 *The Genius and the Goddess* (D, 2a) Aldous Huxley and Beth Wendel (adpt of Huxley's novel, 1955). COMEDY 28/6/62.** 20 perf. Cast: *Stage* 5/7/62, 13; *Theatricalia*; *Times* 29/6/62, 17; *Variety* 11/7/62, 78; *WWT/14*. *Matthew Barr* John Downey; *John Rivers* Paul Massie; *Katy Maartens* Constance Cummings; *Henry Maartens* George Pravda; *Ruth Maartens* Bridget Wood; *Timmy Maartens* Clive Endersby; *Beulah* Isabelle Lucas; *Mrs. Kaufman* Mary Barclay. *Lic* H. H. Wingate; *Pres* Meadow Players Ltd.; *Dir*, *Pd mgr* Frank Hauser; *Cost dgn* Philip Prowse; *Sc dgn* Pauline Whitehouse; *Cost* Doreen Brown, Adrienne Myers, M. Berman Ltd.; *Gen mgr* Gordon Stratford; *Sm* Elizabeth Charnley; *Dsm* Jane Livingston; *Carp* L. Nolan; *Wm* Teresa Ledger; *Press rep* Publicity and Allied Interests Ltd. Plot: Bronner, Hischak. Reviews: *Birmingham Post* 29/6/62, 4; *Guardian* 29/6/62, 9; *Illustrated London News* 14/7/62, 74; *New Statesman* 6/7/62, 28; *Observer* 1/7/62, 22; *Spectator* 6/7/62, 18; *Stage* 5/7/62, 13; *Times* 29/6/62, 17; *Variety* 11/7/62, 78. Comment: Meadow Players. Despite revisions the play was a dated "melodramatic version of the eternal triangle" (*Variety*). "A mild, domestic comedy ending abruptly and uneasily in tragedy, just as the plot begins to warm up" (*New Statesman*). "A sort of very poor man's *Candida*" (*Guardian*). *Stage* viewed the piece more favorably while conceding that it was not an outstanding play; however, the contemporary economic conditions in the theatre dictated that productions had to be instant successes; otherwise, they closed quickly.

62.219 *A Taste of Honey* (P, 2a) Shelagh Delaney. TOWER, CANONBURY, 29/6/62.** Cast: TTC. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

62.220 *Act without Words* (Mime Playlet) Samuel Beckett. BRITISH DRAMA LEAGUE THEATRE 1/7/62. 1st perfd Court 2/4/57. Plot: French/2, Demastes/2, Matlaw, 66, Schrank, Vinson, Weintraub. Reviews: *Observer* 15/7/62, 20; *Spectator* 27/7/62, 115. Comment: In-Stage. *Observer* praised Charles Marowitz's inventive direction and the "real sense of tragedy" evinced by Peter Bridgmont and Brian Doherty.

62.221 *The Captain's Hero* (P) Claus Hubalek (trans Derek Goldby of *Der Hauptmann und sein Held*, 1953). COURT 1/7/62. 1 perf. 1st British perf this trans. Cast:

Findlater; *Stage* 5/7/62, 13; *WWT/14*. *Guard*, *2nd Soldier* Michael Goldie; *Private Kellerman* Ronald Falk; *Corporal* Alexander Balfour; *Regimental Officer* Donald Hoath; *Company Clerk* Colin Farrell; *Capt. Eisernblätter* Godfrey Quigley; *Sgt. Major Krähnke* George Innes; *Soldier*, *3rd Soldier* Bruce Heighley; *Girl* Alison Morris; *Orderly* Michael Craze; *General* John Stuart; *Staff Surgeon Major Weise* Arnold Yarrow; *1st G.I.* Tommy Eytle; *2nd G.I.* John Kobol; *Interpreter* Alexander Balfour; *1st Soldier* Peter Kelly; *1st Guard* David Weston; *2nd Guard* Peter Ellis; *Woman* Brenda Saunders. *Dir* Derek Goldby. Reviews: *Stage* 5/7/62, 13; *Times* 2/7/62, 6. Comment: English Stage Society. Produced without decor. The play, which had won the Gerhart Hauptmann prize and the German Critics' award, mocked the military and reminded *Stage* of several other plays with a similar theme. *Times* indicated the translation and the lack of decor weakened the play.

62.222 *Ladies in Retirement* (P, 3a) "Edward Percy" [Edward Percy Smith] and Reginald Denham. INTIMATE 2/7/62. 1st perfd Richmond 27/11/39. Plot: Best/39, 449, Bordman/4, 190, Hischak, Kabatchnik/2. Comment: The first New York production of this murder thriller (Henry Miller's 26/3/40) ran for 151 performances.

62.223 *Ladies in Retirement* (P, 3a) "Edward Percy" [Edward Percy Smith] and Reginald Denham. WIMBLEDON 2/7/62.** *Miss Fiske* Daphne Riggs; *Ellen* Winifred Hindle; *Albert* Robin Horden; *Valerie* Newbold, *Ingrid* Burke, *Jane* Comfort. *Dir* John Bryans. Plot: Best/39, 449, Bordman/4, 190, Hischak, Kabatchnik/2. Comment: Peter Haddon Company.

62.224 *Love in a Mist* (C, 3a) Kenneth Horne. RICHMOND 2/7/62. 1st perfd New Connaught, Worthing, 3/11/41. Comment: The piece was about honeymooners in an isolated cottage.

62.225 *The Summer People* (P) Charles Nolte. HIPPODROME, GOLDERS GREEN, 2/7/62. 1st perfd Pembroke, Croydon, 15/5/62. Sebastian Shaw, Joyce Heron, Robert Nichols, Renee Asherson, Suzanne Owens, Phyllis Montefiore, Charles Nolte. *Pres* Hubert Woodward, *Clement* Scott Gilbert, *Julia* McClellan; *Dir* Terence Kilburn; *Assoc dir* John Tyrrel; *Press rep* Torrington Douglas. Comment: The play "conjures up a summer atmosphere, in which older people sit in the sun, yawn and reminisce, youthful people fall briefly in love, and disillusioned people recuperate before girding their loins for the winter battles ahead" (*Stage* 17/5/62, 17).

62.226 *Women Beware Women* (T, 3a) Thomas Middleton. ARTS 4/7/62. 1st perfd 1613/21. Cast: RSCA; *Stage*

12/7/62, 13; *Theatricalia*; *Times* 5/7/62, 15; *Variety* 18/7/62, 54; *WWT/14*. *Mother of Leantio* Doris Hare; *Leantio* Nicol Williamson; *Bianca* Jeanne Hepple; *Fabricio* Reginald Green; *Guardiano* Donald Layne-Smith; *Livia* Pauline Jameson; *Hippolito* Trevor Martin; *Isabella* Caroline John; *The Ward* Bernard Bresslaw; *Sordido* John Thaw; *The Lord Cardinal* Ernest Milton; *Duke of Florence* Geoffrey Chater; *Ladies, Citizens, Servants* Brian Harrison, Jennie Heslewood, Martin Norton, Elizabeth Spriggs, Giles Phibbs, Glyn Worsnip. *Dir* Anthony Page; *Sc dgn* Sally Jacobs; *Cost dgn* Anthony Powell, Ann Jay; *Assist dir* Edward Gilbert. Plot: Hochman, Law, Patterson. Reviews: *Birmingham Post* 6/7/62, 5; *Daily Mirror* 5/7/62, 16; *Guardian* 5/7/62, 7; *New Statesman* 13/7/62, 54; *Observer* 8/7/62, 22; *Spectator* 20/7/62, 85–86; *Sphere* 14/7/62, 69; *Stage* 12/7/62, 13; *Times* 5/7/62, 15; *Tribune* 13/7/62, 11; *Variety* 18/7/62, 54. Comment: Royal Shakespeare Company. *Guardian* thought the production was slow and unpolished, while *New Statesman* praised the performances of Pauline Jameson, Doris Hare, and Nicol Williamson, but not Bernard Bresslaw; however, the decor was shabby. *Observer* declared this was a “striking revival,” as did *Times* which also praised the RSC’s “virile and enlightened artistic policy.”

62.227 *Spring '71* (P) Arthur Adamov (trans Arnold Hinchcliffe of *Le printemps '71*). UNITY 6/7/62.* Plot: Hochman. Reviews: *New Statesman* 27/7/62, 122; *Observer* 8/7/62, 22; *Stage* 12/7/62, 13; *Times* 7/7/62, 4; *Tribune* 13/7/62, 11. Comment: *Dir* Michael Almaz; *Dgn* Ian Mooney; *Cost dgn* Bess Brady; *Sm* Elaine Pransky. “As epic theatre, this long, limp account of the Paris Commune is simply a non-starter” (*New Statesman*). *Stage* said the production did “all that could be done” for this faulty work. *Times* found the production “muffled and tentative” which made it difficult to appraise the play itself. “A lifeless, wearying historical reconstruction, done in a style that younger minds in Moscow would by now consider dated ... the acting is noticeably above average Unity standards” (*Tribune*). Adamov attended rehearsals (*Stage* 21/6/72, 15) and “spoke from the stage on the first night to denounce the France of de Gaulle” (Colin Chambers, *The Story of Unity Theatre* [New York, 1989] 356).

62.228 *Feminine Façades* (One-woman show). INTERVAL 8/7/62. Review: *Stage* 12/7/62, 13. Comment: Performed by Joan Quinlan. *Stage* said there were “too few items in the programme.”

62.229 *The Big Killing* (Thriller, 3a) Philip Mackie. WIMBLEDON 9/7/62.** *Inspector Fowler* Bruce Beeby; *Peter Ashbury* Nigel Hawthorne; *Mary Ashbury* Eliza-

beth Wallace; *Gavin Cole* Anthony Whelan. Comment: Peter Haddon Company.

62.230 *Brush with a Body* (C thriller, 3a) Maurice McLoughlin. HIPPODROME, GOLDERS GREEN, 9/7/62. 1st perfd Theatre Royal, Nottingham, 21/5/62. Comment: The play was on a pre-West End tour, prior to opening at the St. Martin’s in July (62.242). The plot develops when an Irish chimney sweep discovers a dead body is stuffed up a chimney.

62.231 *Johnny Belinda* (D, 3a) Elmer Harris. RICHMOND 9/7/62. 1st perfd Garden Pier, Atlantic City, New Jersey, 19/8/40; 1st British perf Theatre Royal, Brighton, 20/2/50. Plot: Bordman, Bronner, Fletcher. Comment: The first New York production (Belasco 18/9/40) ran for 321 performances.

62.232 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). TOWER OF LONDON 9/7/62.** Cast: *Stage* 12/7/62, 13. *Sir Richard Cholmondeley* John Carol Case; *Colonel Fairfax* Thomas Round; *Sergeant Meryll* Bryan Drake; *Leonard Meryll* John Wakefield; *Jack Point* John Cameron; *Wilfred Shadbolt* Kenneth Sandford; *First Yeoman* Alan Mayall; *Second Yeoman* Michael Wakeham; *First Citizen* Ian McNeil; *Second Citizen* Peter Quine; *Elsie Maynard* Ann Dowdall; *Phoebe Meryll* Anne Pashley; *Dame Carruthers* Johanna Peters; *Kate* Sylvia Gray. Pres City Arts Trust Ltd.; *Dir* Anthony Besch; *Cond* Lawrence Leonard; *Dgn* Peter Rice. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Sphere* 21/7/62, 90; *Stage* 12/7/62, 13; *Times* 10/7/62, 13. Comment: Part of the Festival of the City of London. An open-air production without scenery or adequate lighting, factors which contributed to the lack of success (*Stage*). *Times* said it was an uneven production and the singing and acting could have been stronger. *Sphere* included a photograph of the production.

62.233 *The Gimmick* (C of lies, 3a) Joseph Julian. CRITERION 11/7/62. 14 perf. 1st perfd Country Playhouse, Westport, Connecticut, 23/7/56; 1st British perf Grand, Leeds, 9/3/59. Cast: *Stage* 19/7/62, 17; *Theatricalia*; *Variety* 25/7/62, 104; *WWT/14*. *Alva Newton* Dave King; *Gabby Lee* Tsai Chin; *Katie Newton* Ursula Howells; *Mrs. Martini* Pamela Manson; *Mailman* Cyril Wheeler; *Policeman* Denzil Ellis; *Police Sergeant* Patrick Parnell; *Del Rio* Donald Sutherland; *Mr. Zoller* David Lander; *Visitor* David Lawton. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir* Donald Albery; *Pres* Charles Ross, Ryck Rydon, Louis Elliman; *Dir* Charles Ross; *Set* Neil Hobson; *Light* Robert Clinton. Reviews: *Daily Mirror* 12/7/62, 14; *Guardian* 12/7/62, 7; *Illustrated*

London News 28/7/62, 154; *Observer* 15/7/62, 20; *Stage* 19/7/62, 17; *Times* 12/7/62, 14; *Variety* 25/7/62, 104. Comment: The play was "about the contortions of a New Yorker, a dramatist in need of funds. He inserts a newspaper advertisement that asks everyone to send him a dollar. Twenty-seven thousand people do so, with consequences of which the dramatist has made tepid farce" (*Illustrated London News*). "A sad, contrived and witless piece" (*Variety*). *Times* faulted the play but noted the audience was amused and applauded the piece. In addition there was good acting from Dave King, Tsai Chin, Ursula Howells, and Donald Sutherland.

62.234 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. OPEN AIR 11/7/62.** Cast: *Stage* 19/7/62, 17; *WWT/14*. *Orsino* Greville Hallam; *Curio* Roger Clayton; *Valentine* Jeremy Clyde; *Viola* Mary Denison; *A Sea Captain* John Grieve; *Sir Toby Belch* Michael Blakemore; *Maria* Mia Anderson; *Sir Andrew Aguecheek* John Morris; *Feste* Barry Warren; *Olivia* Mary Steele; *Malvolio* Frederick Bartman; *Antonio* Leonard Fenton; *Sebastian* Sean Barrett; *Fabian* John Grieve; *Priest* John H. Moore; *First Officer* Jeremy Clyde; *Second Officer* Ronald Cunliffe. *Pres* David Conville; *Dir* Denis Carey; *Sets* Patrick Robertson; *Cost* dgn Rosemary Vercoe; *Ch* Geraldine Stephenson; *Light* Richard Pilbrow; *Fight arr* Leonard Fenton; *St dir* Donald Mackintosh; *Bom* Robert Bruce; *Dsm* Irene Tofahrn, Maureen Moore; *Asm* Ronald Cunliffe, Kenneth Barr; *Elect* Brian Benn; *Wm* Miss N. Duval; *Press rep* Miss Freddie Ross. Reviews: *Birmingham Post* 13/7/62, 5; *Observer* 15/7/62, 20; *Stage* 19/7/62, 17; *Times* 12/7/62, 14. Comment: Produced previously at the Ludlow Festival 26/6/62. *Observer* thought the play had been crudely transformed into a comedy of humours, although Barry Warren's Feste was very good. *Stage* found the production uneven and lacking coherence. *Times* determined it was an average sort of production with an emphasis "on the light comedy."

62.235 *Caligula* (T, 4a) Albert Camus (trans Justin O'Brien of Camus' play, 1945). TOWER, CANONBURY, 13/7/62. 1st British perf this trans. Cast: TTC. Plot: Fletcher, French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Review: *Stage* 19/7/62, 17. Comment: *Stage* praised the production generally and thought that John Dennis gave a strong performance as Caligula.

62.236 *Inca* (P, 3a) Joseph O'Connor. OLD VIC 15/7/62. 1 perf. 1st perfd Citizens, Glasgow, 5/9/61. Cast: *Stage* 19/7/62, 18; *Theatricalia*; *WWT/14*. *Standard Bearer* Roger Frith; *A Trooper* David Coe; *Don Pablo de Garcia* (*Don "Bombardo"*) George Selway; *Pedro* Gerry Jones; *A Young Indian Girl* Carol Macready; *Felipillo* Terence

Lodge; *Ensign Diaz* Tony Handy; *Varro* Leonard Cracknell; *Father Valverde* Terrence Hardiman; *Francisco Pizarro* Brian Spink; *Don Hernando de Soto* Graham Bell; *Riquelme* David Terence; *The Inca Atahualpa* Emrys James; *The Inca's Wife* Anna Barry; *Chalcuchima* Roger Grainger; *Don Diego Almagro* ("One Eye") Victor Winding; *Troopers, Indian Nobles, Captains, etc.* John Collins, David Jarrett, Constantine Ligizos, Robert Morris, Ian Norris, Rene Sean, David Mouck, Robin Montgomerie. *Pres* Vic-Wells Association.; *Dir* Joseph O'Connor. Reviews: *Birmingham Post* 16/7/62, 3; *Illustrated London News* 4/8/62, 190; *Stage* 19/7/62, 18; *Times* 16/7/62, 5. Comment: The play was about the end of the Inca empire and Pizarro's brutal conquest. *Stage* praised the play but, at nearly three hours, thought it was too long. *Times* said the play came alive only in the third act.

62.237 *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse's novel, 1959). WIMBLEDON 16/7/62.** *Billy Fisher* Robin Hawdon; *Geoffrey Fisher* Arthur Lane; *Alice Fisher* Constance Fecher; *Grannie* Daphne Riggs; *Arthur Crabtree* John Hart Dyke; *Valerie* Newbold, Josie Kidd, Ingrid Burke. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Comment: Peter Haddon Company.

62.238 *Black Coffee* (Mystery, 3a) Agatha Christie. RICHMOND 16/7/62.** Plot: Fletcher, French/2, Kabatchnik/2, Wagoner, 121.

62.239 *Verdict* (P, 2a) Agatha Christie. HIPPODROME, GOLDERS GREEN, 16/7/62. 1st perfd Grand, Wolverhampton, 24/2/58. Plot: Fletcher, French/2, Vinson, Wagoner, 125-26. Comment: The cast included Derek Bond.

62.240 *Wakefield Mystery Cycle*. WESTMINSTER ABBEY 16/7/62. Reviews: *Stage* 19/7/62, 18; *Times* 17/7/62, 13. Comment: Adapted and directed by Jean Claudius. The three hours production covered the Creation to the Last Judgment (*Times*).

62.241a *The Blood of the Bambergs* (C, 1a) John Osborne. COURT 19/7/62.* Cast: Findlater; *Stage* 26/7/62, 13; *Variety* 1/8/62, 56; *WWT/14*. *Wimple* James Cossins; *Cameraman, 3rd Footman* John Maynard; *Lemon* Billy Russell; *Floor Assistant, 2nd Reporter* Barbara Keogh; *Brown* Glyn Owen; *Taft* Graham Crowden; *Withers* Anton Rodgers/Robin Chapman; *Guards* Jimmy Gardner, Tony Caunter; *Russell* John Meillon; *1st Footman* Charles Lewsen; *2nd Footman* Norman Allen; *Woman* Avril Elgar; *Melanie* Vivian Pickles; *Archbishop* Alan Bennett; *1st Reporter* Robin Chapman/John Maynard;

3rd Reporter Tony Caunter; *4th Reporter* Constance Lorne; *5th Reporter* Jimmy Gardner. *Lic* Alfred Esdaile; *Dir* John Dexter; *Dec* Alan Tagg; *Mus* John Addison. Plot: Hochman, Weintraub. Reviews: *Christian Science Monitor* 21/7/62, 4; *Daily Mirror* 20/7/62, 3; *Guardian* 20/7/62, 7; *Illustrated London News* 4/8/62, 190; *New Statesman* 27/7/62, 122; *Observer* 22/7/62, 20; *Spectator* 27/7/62, 115; *Sphere* 28/7/62, 139; *Stage* 26/7/62, 13; *Tatler* 8/8/62, 296; *Times* 20/7/62, 10; *Variety* 1/8/62, 56. Comment: Performed under the collective title *Plays for England*. English Stage Company. "Each play is devoted to an attack on one of the playwright's public bugbears: the fact of royalty and the theory of Press corruption" (*Tatler*). *Guardian* said the play "hangs together, hits its targets square, though not always fair, and provides a succession of laughs." "The farce is so broad that what could have been daring and rather saucy turns out to be drab" (*Daily Mirror*). "A most diverting little piece" (*Christian Science Monitor*). "A rehash of old material" (*Times*).

62.241b *Under Plain Cover* (C, 1a) John Osborne. COURT 19/7/62.* Cast: Findlater; *Stage* 26/7/62, 13; *Variety* 1/8/62, 56; *WWT/14*. *Postman* Billy Russell; *Tim* Anton Rodgers; *Jenny* Ann Beach; *Stanley* Glyn Owen; *Ist Reporter* Robert Eastgate; *2nd Reporter* Donald Troedsen; *3rd Reporter* Robin Chapman; *4th Reporter* Tony Caunter; *Bridegroom's Mother* Constance Lorne; *Bride's Mother* Avril Elgar; *Bridegroom's Father* James Cossins; *Bridegroom* John Maynard; *Bridegroom's Brother* Norman Allen; *Bride's Father* Jimmy Gardner; *Waiter* Charles Lewsen; *Guests* Barbara Keogh, Pauline Taylor. *Lic* Alfred Esdaile; *Dir* Jonathan Miller; *Dec* Alan Tagg; *Mus* John Addison. Plot: Hochman, Loney, Vinson, Weintraub. Reviews: *Christian Science Monitor* 21/7/62, 4; *Daily Mirror* 20/7/62, 3; *Guardian* 20/7/62, 7; *Illustrated London News* 4/8/62, 190; *New Statesman* 27/7/62, 122; *Observer* 22/7/62, 20; *Spectator* 27/7/62, 115; *Sphere* 28/7/62, 139; *Stage* 26/7/62, 13; *Tatler* 8/8/62, 296; *Times* 20/7/62, 10; *Variety* 1/8/62, 56. Comment: Performed under the collective title *Plays for England*. English Stage Company. The piece provided good opportunities for Anton Rodgers and Ann Beach, but otherwise it was not successful (*Guardian*). "A tasteless and tedious piece of writing" (*Daily Mirror*); a view shared by *Christian Science Monitor*. "A brilliant new departure in Osborne's writing" (*Times*).

62.242 *Brush with a Body* (C thriller, 3a) Maurice McLoughlin. ST. MARTIN'S 19/7/62.** Cast: *Stage* 26/7/62, 13; *Variety* 1/8/62, 56; *WWT/14*. *Sarah Walling* Bernadette Milnes; *Cynthia Walling* Joyce Marlow; *Mr. Flaherty* Patrick McAlinney; *Mrs. D'Arcy* Gladys Henson; *Henry Walling* Jack Watling; *Paul Martell* Raymond

Smith; *Sybil Walling* Mary Merrall; *Mr. Hardy* J. Grant Anderson; *Mr. Bray* Gordon Cave; *Rosita Hernandez* Gilgi Hauser; *The Hon. Pamela Colefax* Pat Gilbert. *Pres* Anna Deere Wiman, City Stage Productions; *Dir* Richard Dale; *Dgn* John Barrie. Reviews: *Birmingham Post* 21/7/62, 10; *Daily Mirror* 28/7/62, 12; *Illustrated London News* 4/8/62, 190; *Stage* 26/7/62, 13; *Times* 20/7/62, 10; *Variety* 1/8/62, 56. Comment: "An artless comedy thriller" about "the efforts of a family to dispose of a corpse discovered up their chimney by a cheerful, tipping, blackmailing Irish sweep" (*Variety*). The presence of "such experienced players as Mary Merrell, Gladys Henson, and Jack Watling" helped the production; but the piece was not really up to West End standards (*Birmingham Post*).

62.243 *The Raising of Lazarus* (Medieval D in mus) Brian Trowell (deviser). ST. PAUL'S CATHEDRAL 19/7/62. Cast: *Stage* 26/7/62, 14. *Lazarus* Donald Eccles; *Jesus* Raymond Hayter; *Simon* John Mitchinson; *Mary Magdalene* Rhianon James; *Martha* Joy Domzalski; *First Messenger* Robert Darnborough; *Second Messenger* David Read. *Dir* Brian Trowell; *Dec* Ralph Koltai, Annena Stubbs; *Light* Charles Bristow. Review: *Stage* 26/7/62, 14. Comment: Part of the Festival of the City of London. *Stage* found the production impressive although "long processional sections" could have been cut.

62.244 *Don Juan* (P) Antony Borrow. HOVENDEN 22/7/62.* Cast: *Stage* 2/8/62, 8. *Don Juan Tenorio* Hugh Ward; *Dona Ana de Ulloa*, *A Young Girl* Janine Hill; *Don Gonzalo de Ulloa* George Dare; *Don Octavio* Ray Bowen; *Tisbea* Adrienne Mace; *Catalinon* Charles Reynolds; *Don Luis Mejia* Eric Gould; *Dona Ines de Ulloa* Susan Wheatcroft. *Dir* Charles Reynolds; *Dec* Phillip Whichelo. Review: *Stage* 2/8/62, 8. Comment: The third part of Borrow's trilogy *The Art and Craft of Dying*. *Stage* noted Borrow's dramaturgical skills had improved markedly. Hugh Ward successfully took over the lengthy title role at very short notice.

62.245 *The Amorous Prawn* (FC, 3a) Anthony Kimmins. RICHMOND 23/7/62.** Plot: Fletcher, French, Loney, 316.

62.246 *The Boy Friend* (MC of the 1920s, 3a) Sandy Wilson (bk, lyr, mus). WIMBLEDON 23/7/62.** *Mme Dubonnet* Roberta Huby; *Tony* Paddy Glynn; *Hortense* Gaby Vargas; *Percival Browne* Ben Aris; *Richard Fraser*, *Judy Russell*, *Polly Murch*, *Peter Ives*, *Patrick Duggan*, *Leon Wells*, *Paul Mead*, *Trevor Griffiths*. *Meryl Draper*, *Wanda Moore*, *Belinda Carrol*. *Dir* John McKelvey; *Ch* Jasmine Dee. Plot: Best/54, 71, Bordman/5, 590, Fletcher, French, Gänzl, Gänzl/3, 641-47, Green,

Hischak, Kennedy, Law, OTF. Comment: Peter Haddon Company.

62.247 *Fings Ain't Wot They Used T' Be* (Mus, 2a) Frank Norman (bk) and Lionel Bart (mus, lyr). HIPPODROME, GOLDERS GREEN, 23/7/62. 1st perfd Theatre Royal, Stratford East, 17/2/59. Plot: Fletcher, French, Gänzl, Green, Law, Vinson.

62.248 *The Voice of Shem* (CD, 2a) Mary Manning (adpt from James Joyce, *Finnegan's Wake*, 1939). THEATRE ROYAL, STRATFORD EAST, 24/7/62. 1st perf Questors 13/9/58. Cast: *Stage* 26/7/62, 15; *Theatricalia*; *Variety* 1/8/62, 58 *WWT/14*. *Anna Livia Plurabelle* Marie Kean; *Shem* Robert Somerset; *Shaun* Patrick Bedford; *H. C. Earwicker-Finnegan* Arthur O'Sullivan; *Iseult* Fionnuala O'Shannon; *The Second Washerwoman* May Cluskey; *Chorus* Barbara McCaughey, Rosmhuire Ni Mhuirithe, Maire Ring, Sheila Donald, Dermott McDowell, Kevin McHugh, Dermot Tuohy. *Pres* Michael White; *Dir* Louis Lentin; *Dec* Rowel Friers; *Mus* A. J. Potter; *Ch* Helen Lewis. Reviews: *Christian Science Monitor* 28/7/62, 6; *Guardian* 25/7/62, 7; *New Statesman* 3/8/62, 155; *Observer* 29/7/62, 21; *Stage* 26/7/62, 15; *Times* 25/7/62, 13; *Variety* 1/8/62, 58. Comment: The production received mixed reviews with most noting the difficulty of transposing Joyce's work to the stage.

62.249 *Fit to Print* (D, 3a) Alastair M. Dunnett. DUKE OF YORK'S 25/7/62. 38 perf. 1st perfd Theatre Royal, Nottingham, 16/7/62. Cast: *Stage* 2/8/62, 7; *Theatricalia*; *Times* 26/7/62, 5; *Variety* 8/8/62, 54; *WWT/14*. *Paul Harkins* Charles Leno; *Mark Malcolm* Ewan Roberts; *Jenny Price* Charmian Eyre; *Larry Barnett* Godfrey James; *Leader Writer* Neil Gibson; *Tod Roberts* Kenneth Farrington; *Jimmy* Peter Furnell; *John Smith* Basil Henson; *Archie Pander-Brown* Donald Wolfit; *Editor's Secretary* Jennifer Marriott; *Elsie Black* Valerie Bell; *Veronica* Frances White. *Lic* E. W. Crossley Taylor; *Managing agents* Theatre Managers Ltd.; *Pres* Peter Saunders; *Dir* Norman Marshall; *Dec* Reece Pemberton; *Gen mgr* Verity Hudson; *Sm* Allan Casley; *Dsm* June Wooldridge; *Asm* Jennifer Marriott; *Wm* Elsie Codner; *Press rep* Torrington Douglas; *Sc bld* Mara and Houghton; *Sc* The Harkers. Reviews: *Birmingham Post* 26/7/62, 8; *Christian Science Monitor* 28/7/62, 6; *Guardian* 26/7/62, 7; *Illustrated London News* 11/8/62, 226; *New Statesman* 3/8/62, 155; *Observer* 29/7/62, 21; *Stage* 2/8/62, 7; *Times* 26/7/62, 5; *Variety* 8/8/62, 54. Comment: Dunnett was editor of *The Scotsman* (Edinburgh) newspaper. The play was about a respectable newspaper "being taken over by a firm of tripe-hounds, here represented by Sir Donald Wolfit (at his most splendidly bumptious)" (*New Statesman*). The play was received

warmly by *Christian Science Monitor*. *Guardian* found the play "pretty convincing" and ventured that it was better than many current plays in the West End. *Times* faulted the play's stagecraft and thought the characters were merely types, "elderly and dim or young and misguided, seen from outside."

62.250 *The Premise* (Revue, 2pt) Theodore J. Flicker and the cast. COMEDY 26/7/62. 194 perf. 1st perfd The Premise, New York, 22/11/60; 1st British perf. Cast: *Stage* 2/8/62, 7; *Theatricalia*; *Variety* 8/8/62, 54. Theodore J. Flicker, Thomas Aldredge, Joan Darling, James Frawley. *Pres* William Donaldson; *Dir* Theodore J. Flicker; *Assoc dir* Sandy Baron, George Morrison; *Sc bld* E. H. Babbage Ltd.; *Sc* Alick Johnstone; *Sm* Griffiths James; *Dsm* Dawn Roberts; *Press rep* John Mahoney; *Mgr* W. J. Philp; *Bom* Juanita Atkinson; *Carp* Philip Patrick; *Elect* Simon Leviton. Plot: OTF/2. Reviews: *Birmingham Post* 27/7/62, 5; *Christian Science Monitor* 31/7/62, 2; *Illustrated London News* 11/8/62, 226; *Observer* 29/7/62, 21, 23/9/62, 27; *Spectator* 3/8/62, 159; *Sphere* 4/8/62, 175; *Stage* 2/8/62, 7; *Tatler* 29/8/62, 458; *Times* 27/7/62, 15; *Variety* 8/8/62, 54, 14/11/62, 66. Comment: The Lord Chamberlain banned five of the sketches (about President Kennedy and his family). The revue consisted of improvised sketches based on suggestions from the audience. *Stage* (19/7/62, 1) said this type of entertainment began in a bar near the University of Chicago in 1955. *New Statesman* discussed how the cast of four actually "improvised" the suggestions by using a collection of stock sketches and adding suitable twists. *Times* noted the "quartet of strongly divergent personalities who work together with a marvellously developed sense of ensemble."

62.251 *The Dance Dress* (Crime D) Michael Voysey. RICHMOND 30/7/62. 1st perfd Embassy 17/11/53. Comment: The play was about a factory girl who fantasizes about a £5 dress which her lover obtains for her by killing someone.

62.252 *Guilty Party* (Thriller, 3a) George Ross and Campbell Singer. HIPPODROME, GOLDERS GREEN, 30/7/62.** Plot: French/2, Loney. Comment: The St. Martin's production (61.241) now on its post West End tour.

62.253 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). WIMBLEDON 30/7/62.** Paddy Glynn, Richard Fraser, Roberta Huby, Peter Ives, Ben Aris, Polly Murch, Trevor Griffiths, Paul Mead, Patrick Duggan, Leon Wells, Gaby Vargas, Judy Russell, Wanda Moore. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF. Comment: Peter

Haddon Company.

62.254 *The Empire Builders* (D, 3a) Boris Vian (trans Simon Watson Taylor of *Les bâtisseurs d'empire, ou le Schmurz*, 1959). ARTS 31/7/62. 1st British perf this trans. Cast: RSCA; *Stage* 2/8/62, 8; *Theatricalia*; *Variety* 15/8/62, 54; *WWT/14. Leon Dupont* Hugh Burden; *Zenobia* Katy Wild; *Anna* Lally Bowers; *Mug* Freda Dowie; *The Schmurz* John Preston; *The Neighbour* Edward Palmer. *Dir* David Jones; *Sets* Sally Jacobs, Daphne Meade; *Sm* Graham Heppel, Roger Howells, Valery Sheppard; *Asm* Vivienne Cozens, Timothy Byford; *Gen mgr* Richard S. Schulman; *Bom* Marion Pullem. Plot: Hochman, Matlaw, 792, Patterson. Reviews: *Birmingham Post* 1/8/62, 8; *Christian Science Monitor* 4/8/62, 12; *Guardian* 1/8/62, 5; *Illustrated London News* 11/8/62, 226; *Observer* 5/8/62, 17; *Spectator* 10/8/62, 188; *Stage* 2/8/62, 8; *Times* 1/8/62, 7; *Tribune* 10/8/62, 7; *Variety* 15/8/62, 54. Comment: Royal Shakespeare Company. *Observer* faulted the play for its flat development and the lack of a sense of terror, while *Spectator* said "the play holds [and] there are electrifying moments." "Vian's self-indulgent symbolism is annoyingly vague at times" (*Times*). *Tribune* offered a lengthy defense of the drama of the absurd. "The most interesting and important of all the plays presented by the Royal Shakespeare Company during their memorable season at the Arts" (*Stage*). The play was produced at the Astor Place, New York, 1/10/68, and ran for 6 performances.

62.255 *A Penny for a Song* (FC, 2a) John Whiting. ALDWYCH 1/8/62.** Cast: RSCA; *Stage* 9/8/62, 11; *Theatricalia*; *Times* 2/8/62, 7; *Variety* 15/8/62, 54; *WWT/14. William Humpage* Newton Blick; *Sir Timothy Bellboys* Marius Goring; *Samuel Breeze* Colin Jeavons; *Lamprett Bellboys* James Bree; *Hester Bellboys* Gwen Ffrangcon-Davies; *Hallam Matthews* Michael Gwynn; *Dorcas Bellboys* Judi Dench; *Pippin* Margo Andrew; *Edward Stone* Mark Eden; *A Small Boy* Robert Cook; *George Selincourt* Clive Morton; *Joseph Brotherhood* Robert Webber; *James Giddy* Roger Swaine; *Rufus Piggott* Henry Woolf. *Dir*, *Add mus* Colin Graham; *Set* Alix Stone; *Mus* Brian Priestman. Plot: Demastes/2, Hochman, Law, Mplots, Shank, Weintraub. Reviews: *Birmingham Post* 2/8/62, 3; *Christian Science Monitor* 4/8/62, 12; *Daily Mirror* 2/8/62, 14; *Guardian* 2/8/62, 7; *Illustrated London News* 18/8/62, 260; *New Statesman* 17/8/62, 209; *Observer* 5/8/62, 17; *Spectator* 10/8/62, 188; *Sphere* 11/8/62, 196-97; *Stage* 9/8/62, 11; *Times* 2/8/62, 7; *Tribune* 10/8/62, 7; *Variety* 15/8/62, 54. Comment: Royal Shakespeare Company. *Observer* and *Spectator* noted and discussed some scenes which Whiting had rewritten, but not for the better. *New Statesman* felt the play had been left behind by developments in the theatre; in

addition, it "disastrously lacks drive."

62.256 *The Amorous Prawn* (FC, 3a) Anthony Kimmins. INTIMATE 6/8/62.** Plot: Fletcher, French, Loney, 316. Comment: The cast included Anthony Hopkins (Bowden, 137).

62.257 *The Amorous Prawn* (FC, 3a) Anthony Kimmins. WIMBLEDON 6/8/62.** *Lady Fitzadam* Enid Lowe; *Corporal Sydney Green* John Hart Dyke; *Private Suzie Tidmarsh* Valerie Newbold; *Sir Hamish Fitzadam* Arthur Lane; Michael Harding, Peter Brett, Patricia McAuley, Peter Lawrence, David Kinsey, Neville Barbour; *Dir* John McKelvey. Plot: Fletcher, French, Loney, 316. Comment: Peter Haddon Company.

62.258 *Doctor at Sea* (C, 3a) Ted Willis (adpt of Richard Gordon's book, 1953). RICHMOND 6/8/62. 1st perfd New, Bromley, 8/5/61. Comment: The piece involved the comical and romantic adventures of a young doctor on board a ship.

62.259 *No Time for Love* (C) James Liggatt. HIPPODROME, GOLDERS GREEN, 6/8/62. 1st perfd Palace, Westcliff, 28/8/61. Cast: *Stage* 19/7/62, 8. Julia Lockwood, Barry Sinclair, Billie Hill, Antony Webb, Anne Cameron, Tim Parkes, Jeanne Mockford, Terence Duff, Bruce Gordon. *Pres* Hubert Woodward, Jerome Stage and Screen Ltd.; *Dir* Patrick Desmond; *Dec* Stanley Moore. Comment: The play "deals with the pre-marriage doubts of both bride and groom, but unlike other plays on a similar theme, it avoids the farcical element or the touch of prosinness" (*Stage* 31/8/61, 13).

62.260 *This Is Our Chance* (West African P) James Ene Henshaw. BRITISH COUNCIL THEATRE 8/8/62. 1st perfd Dublin 1947. Yemi Ajibade, Rashidi Onikoyi, Joana Anin, Abdul Ibrahim. *Dir* Sam Adegbie. Plot: Hochman. Review: *Stage* 16/8/62, 13. Comment: West African Drama Group. *Stage* praised the production's simplicity and enthusiasm, and Sam Adegbie's direction.

62.261 *Love's Labour's Lost* (C) William Shakespeare. HOVENDEN 12/8/62. 1st perfd c. 1595. *King* David Hearman; *Princess* Adrienne Mace; *Boyet* Edgar Gray; *Holofernes* Alwyn Fox; *Berowne* Ian Clark; *Dull* D. Goff; *Costard* Kevin Hennessy; *Moth* Judy Parkin; *Nathaniel* Maurice Peckman; *Ladies-in-waiting* Stephanie Glover, Christine le Brocq, Faith Curtis. *Dir* Valery Hovenden; *Light* Pierre Gauthier. Review: *Stage* 16/8/62, 14. Comment: Also performed at the George Inn, Southwark, 18/8/62.

62.262 *Doctor at Sea* (C, 3a) Ted Willis (adpt of Richard

Gordon's book, 1953). INTIMATE 13/8/62.**

62.263 *Hot and Cold in All Rooms* (C, 3a) Max Reitman. WIMBLEDON 13/8/62.** *Mrs. Danvers* Daphne Riggs; *Cecil Simpson* Kenneth Hendel; *Albert Freeman* Richard Sullivan; *Frank Anthony Whelen*; *Elmer* Terence Fallon; *Bertie* Neville Irons; *Ingrid Burke*, *Hazel Peters*, *John Marquand*. *Dir* Kenneth Hendel. Comment: Peter Haddon Company.

62.264 *What Shall We Do with Mrs. Henderson?* (C) David Ellis. RICHMOND 13/8/62.* *Peter Kennedy* Terence Holland; *Claire Kennedy* Elizabeth Hart; *Alf Rex Graham*; *H. L. Merino* John Ringrose; *Christopher Ball* Terence Brook; *Mrs. Mabel Henderson* Barbara Ogilvie; *Sue Carter* Julie Martin; *Bill Carter* Jonathan Fryer. *Pres* Richmond Theatre Productions; *Dir* Robert Peake; *Dec* Dornning Hibbert. Reviews: *Stage* 16/8/62, 14; *Times* 14/8/62, 11. Comment: The play involved an unsuccessful playwright and his extravagant wife. *Stage* said the play was very poor. *Times* indicated the piece was little more than a series of decidedly unfunny "comic turns."

62.265 *Black Nativity* (MP, 2a) Langston Hughes. CRITERION 14/8/62; trfd to PHOENIX 10/9/62. 80 perf. 1st perfd 41st Street, New York, 11/12/61; 1st British perf. Cast: *Stage* 16/8/62, 13; *Variety* 5/9/62, 58; *WWT/14*. *Vinnette Carroll*, *Ronald Frazier*, *Cristyne Lawson*, *Marion Williams*, *Henrietta Waddy*, *Princess Stewart*, *Alex Bradford*, *Kitty Parham*, *Frances Steadman*, *Madeleine Bell*, *Robert Pinkston*, *The Stars of Faith*, *The Bradford Singers*. *Pres* Michael Dorfman; *Pd* Michael R. Santangelo, *Barbara Griner*; *Eric Franck* *Dir* Vinnette Carroll; *Dec* Joe Eula; *Cost dgn* Bill Hargate; *Light* Joe Davis. Plot: *Nelson*, *Peterson/2*. Reviews: *Guardian* 10/8/62, 5, 15/8/62, 7; *New Statesman* 24/8/62, 237; *Observer* 19/8/62, 19; *Spectator* 24/8/62, 272–73; *Sphere* 25/8/62, 281; *Stage* 16/8/62, 13; *Times* 15/8/62, 13; *Tribune* 19/10/62, 11; *Variety* 5/9/62, 58. Comment: Produced with an all-black cast. *Stage* headed its review "Glory Comes to the Criterion" and declared the piece "should on no account be missed. It is a beautiful and rare experience." Most reviews were equally laudatory.

62.266 *Say Nothing* (D, 3a) James Hanley. THEATRE ROYAL, STRATFORD EAST, 14/8/62.* Cast: *Stage* 16/8/62, 13; *Theatricalia*; *Variety* 5/9/62, 58; *WWT/14*. *Joshua Baines* John Sharp; *Mrs. Baines* Margot Boyd; *Charlie Elston* Denys Graham; *Winifred* Joan Haythorne. *Hse mgr*, *Bom* Alexander Gray; *Pres* Richard Rhys; *Dir* John Gibson; *Set*, *Light* Brian Currah; *Sound* Harvey Wing; *Assist dgn* Jeannette Campbell. Plot: *Vinson*. Reviews: *Guardian* 15/8/62, 7; *Illustrated London News* 25/8/62, 302; *New Statesman* 24/8/62, 237; *Observer* 19/8/62, 18;

Spectator 24/8/62, 273; *Stage* 16/8/62, 13; *Times* 15/8/62, 13; *Tribune* 24/8/62, 7; *Variety* 5/9/62, 58, 60. Comment: The play dealt with three people trapped permanently within a house and the unsuccessful efforts of a new lodger to reveal the outside world to them. All the cast gave excellent performances (*Guardian*, *Variety*). *Observer* commended the "tortured virility" of the writing. A "most exciting and satisfying first play ... it is like a situation from Racine transplanted to a small, dingy terrace house somewhere in the industrial north" (*Times*).

62.267 *Purple Dust* (C, 3a) Sean O'Casey. MERMAID 15/8/62.** Cast: *Stage* 23/8/62, 25; *Variety* 5/9/62, 58; *WWT/14*. *1st Workman* James Grout; *2nd Workman* Robert Mooney; *3rd Workman* Russell Hunter; *Cyril Poges* Ronald Fraser; *Basil Stoke* Peter Bowles; *Souhaun* June Tobin; *Avril* Annette Crosbie; *Barney Gordon* Rollings; *Cloyne Phyllida* Law; *O'Killigain* Ronald Hines; *Yellow-Bearded Man*, *Postmaster* Harry Hutchinson; *Rev. George Canon Chreehewel* Paul Farrell; *The Figure* Dermot Macdowell. *Pres* Mermaid Theatre Trust; *Dir* Peter Duguid; *Dec* David Myerscough Jones; *Mus*, *Sound* Daphne Oram; *Ch* Monroe James; *Pd mgr* E. R. Todds; *Hse mgr* Keith L. Chadwick; *Bom* Joan Robinson; *Sm* James Verner, *Christopher Bedloe*, *Christina Lees*; *Asm* Jacqueline Murray, *Pat Samuels*; *Elect* Frederick Jones; *Wm* Joan Holcombe; *Press rep* Kevin O'Shea, *Mamie Garnett*; *Sc bld* Mermaid Workshop; *Cost* Mermaid Wardrobe, *Nathans*; *Pq* Wig Creations. Plot: *Fletcher*, *Hochman*, *Matlaw*, *Schrank*. Reviews: *Birmingham Post* 16/8/62, 9; *Christian Science Monitor* 18/8/62, 10; *Daily Mirror* 16/8/62, 14; *Guardian* 16/8/62, 5; *Illustrated London News* 1/9/62, 338; *Irish Times* 17/8/62, 7; *New Statesman* 24/8/62, 237; *Observer* 19/8/62, 19; *Spectator* 24/8/62, 272; *Sphere* 25/8/62, 281; *Stage* 23/8/62, 25; *Times* 16/8/62, 5; *Tribune* 17/8/62, 5; *Variety* 5/9/62, 58. Comment: The first of a festival of three O'Casey works. *Variety* said this lesser work by O'Casey needed an Irish cast, and faulted the cast's diction and attempts at Irish brogue. "A painful performance of a painfully bad play" (*Irish Times*). *Spectator* noted the production emphasized the play's farcical element but it was a mistake to stage the play at all. "As a night out for a giggle it is not all that bad" (*Daily Mirror*).

62.268 *The Big Killing* (Thriller, 3a) Philip Mackie. INTIMATE 20/8/62.**

62.269 *Gentlemen Prefer Blondes* (MC, 2a) Joseph Fields (bk) and Anita Loos (bk; adpt of her novel, 1925) and Jule Styne (mus) and Leo Robin (lyr). PRINCES 20/8/62; trfd to STRAND 7/11/62. 223 perf. 1st perfd Forrest, Philadelphia, 17/11/49; 1st British perf Opera House, Manchester, 3/7/62. Cast: *Stage* 23/8/62, 25;

Theatricalia; *Variety* 5/9/62, 58; *WWT/14. 1st Steward, The Tenor* Gerald Stern; *Dorothy Shaw* Anne Hart; *2nd Steward, Waiter* Bernard Sharpe; *3rd Steward* Franklin Fox; *4th Steward* David Hepburn; *5th Steward* Brian Tucker; *Chief Steward, Olympic Man* John Griffin; *Bystander* Diana Noble; *Lorelei Lee* Dora Bryan; *Gus Esmond* Donald Stewart; *Frank* Ronnie Tye; *George, Ritz Doorman* Bob Cole; *Featured Showgirls* Anthea Slatter, Diana Noble, Eileen Hughes, Sandra Ingle, Sally Sotham, Clovissa Newcombe; *Sir Francis Beekman* Guy Middleton; *Lady Beekman* Totti Truman Taylor; *Mrs. Ella Spoffard* Bessie Love; *Henry Spoffard* Robin Palmer; *Josephus Gage* Michael Malnick; *Gloria Stark* Valerie Walsh; *Taxi Driver, Maitre d'Hotel* Stanley Fleet; *Ritz Maid* Vanne Terry; *Robert Lemanteur* John Heawood; *Louie Lemanteur* Michael Ashlin; *Bartender* Steve Trayner; *Zizi* Clovissa Newcombe; *Fifti* Irene Claire; "Mamie is Mimi" *Boys* Bob Cole, Ronnie Tye; *Ship's Captain* Jack Anderson; *Passengers, Olympic Team, Showgirls* Michael Ashlin, Deryk Brandon, Irene Claire, Bob Cole, Stanley Fleet, Franklin Fox, Carolyn Gray, John Griffin, David Hepburn, Eileen Hughes, Sandra Ingle, Clovissa Newcombe, Diana Noble, Bernard Sharpe, Anthea Slatter, Sally Trayner, Brian Tucker, Ronnie Tye, Christine Yates. *L* Princes Theatre (London) Ltd.; *Lic* Jack Hylton; *Pres* Kenneth Wagg, Addey and Owen and Hollerith Ltd.; *Dir* Henry Kaplan; *Ch* Ralph Beaumont; *Mus dir, Mus arr* Alyn Ainsworth; *Sc dgn* Hutchinson Scott; *Cost dgn* Hilary Virgo, Rosemary Carvill; *Light* William Bundy; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* Nathans, James Parker Ltd., Elizabeth Curzon, Alfred Cohn; *Gen mgr* George Ivor; *Sm* Ann Spiers, Ron Richards; *Dsm* Jack Anderson; *Carp* Jack Adams; *Pm* William Finch; *Wm* Nan Moody; *Press rep* Joe Lustig. Plot: Bordman/5, 571–72; Fletcher, Hirschak, Kennedy, Loney, OTF, Salem, Wheatley. Reviews: *Daily Mirror* 21/8/62, 14; *Guardian* 21/8/62, 5; *Illustrated London News* 15/9/62, 414; *New Statesman* 31/8/62, 265; *Observer* 26/8/62, 19; *Sphere* 1/9/62, 319; *Stage* 23/8/62, 25; *Tatler* 12/9/62, 564; *Times* 21/8/62, 11; *Tribune* 31/8/62, 11; *Variety* 5/9/62, 58. Comment: *Daily Mirror* was unimpressed by this "boring" nostalgic work, but thought the presence of Dora Bryan "may be enough to make it a hit with the over-forties." "Whatever Miss Bryan happens to be playing, audiences have a habit of cheering Miss Bryan" (*Tatler*). However, *Variety* said Dora Bryan failed to capture the essence of Lorelei Lee, and that, anyway, American musicals needed American performers. Two performers were injured by falling scenery before the evening performance on 1/9/62 (*People* 2/9/62, 7). The first New York production (Ziegfeld 8/12/49) ran for 740 performances.

62.270 *The Irregular Verb to Love* (C, 3a) Hugh Willi-

ams and Margaret Williams. WIMBLEDON 20/8/62.** *Hedda* Joy Andrews; *Lucy* Jasmine Dee; *Felix* Anthony Roye; *Fedra* Anna Palk; Robin Lloyd, Margaret St. Barbe West, Polly Murch, Antony Higginson, Robin Humphreys. Plot: Bordman/4, 389, French/2, Hirschak, Loney, Salem. Comment: Peter Haddon Company.

62.271 *Ten Minute Alibi* (Murder mystery, 3a) Anthony Armstrong. RICHMOND 20/8/62.** Plot: Best/33, 443, Bordman/4, 85, Fletcher, Hirschak, Kabatchnik/2, Loney, 187. Comment:

62.272 *Love's Labour's Lost* (C, 2a) William Shakespeare. OPEN AIR 21/8/62.** Cast: *Stage* 23/8/62, 25; *WWT/14. Ferdinand King of Navarre* Donald Pickering; *Berowne* Bernard Lloyd; *Longaville* John Sterland; *Dumain* Edward Petherbridge; *Costard* Terry Wale; *Dull* Timothy Harley; *Don Armado* Peter Whitbread; *Moth* Roger May; *Jaquenetta* Barbara Latham; *Boyet* John Warner; *The Princess of France* Mary Steele; *Rosaline* Jill Dixon; *Maria* Mia Anderson; *Katherine* Dona Martyn; *Sir Nathaniel* James Ottaway; *Holofernes* Michael Blakemore; *A Forester* Marcus Hammond; *Marcade* Bill Corlett; *Attendants, Scholars, Villagers* Toni Kanal, Roy Heymann, Kenneth Barr, Ronald Cunliffe, Donald Mackintosh. *Pres* David Conville; *Dir* David William; *Set dgn* Henry Bardon; *Cost dgn* David Walker; *Ch* Geraldine Stephenson; *Light* Richard Pilbrow; *Mgr, St dir* Donald Mackintosh; *Bom* Robert Bruce; *Dsm* Irene Tofahrn; *Asm* Ronald Cunliffe, Kenneth Barr; *Elect* Brian Benn; *Wm* N. Duval; *Press rep* Freddie Ross. Reviews: *Illustrated London News* 8/9/62, 374; *Observer* 26/8/62, 19; *Sphere* 1/9/62, 306–07; *Spectator* 7/9/62, 336; *Stage* 23/8/62, 25; *Times* 22/8/62, 5. Comment: Fresh, intelligent acting from Bernard Lloyd, Michael Blakemore, Peter Whitbread, Mary Steele, and Jean Dixon (*Illustrated London News*). *Spectator* praised David William's direction which, in particular, rendered the "punning verbiage" lively and comprehensible; other aspects of the production were done equally well. *Times* questioned the value of the play which requires "a lot of work squandered on very little."

62.273 *The School for Wives* (C) Molière (adpt Miles Malleon of *L'école des femmes*, 1662). UNITY 24/8/62. 1st perfd this adpt Theatre Royal, Bristol, 6/4/54. *Arnolphe* Ellis Dale; *Agnes* Susan Jameson; *Alain* Douglas Van der Sluys; *Georgette* Christine Wild; *Chrysalde* Raymond Cross; Stuart Barren. *Dir, Dec* Brian Murphy; *Cost dgn* Jay Clements; *Mus, Mus dir* Frank Wagland. Plot: Fletcher, French, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Review: *Stage* 30/8/62, 13. Comment: Not the sort of work the Unity usually tackles, "but one of the best things

Unity has done in recent years, an elegant, pacy performance, rippling with high spirits and surprisingly full of a sense of period" (*Stage*).

62.274 *Dr. Brent's Household* (P, 3a) "Edward Percy." INTIMATE 27/8/62. 1st perfd Richmond 27/5/40. Comment: The plot involved a doctor wanting a divorce from his mentally ill wife, but complications ensue when she is pronounced to be cured. The cast included Kenneth Waller (Bowden, 137).

62.275 *Henry V* (Hist P) William Shakespeare. SADLER'S WELLS 27/8/62.** *Chorus* Simon Ward; *Henry V* Martin Jarvis; *Fluellen* Geoffrey Hutchings; *Macmorris* Neil Stacey; *Pistol* Robin Ellis; *Nym* Roland Oliver; *Bardolph* Robert Davies; *King of France* John Pemble; *Dauphin* Jeremy Anthony; *Montjoy* Hywel Bennett. *Dir* Michael Croft; *Sets* Christopher Lawrence; *Cost* Old Vic; *Mus* Bryan Kelly; *Mus dir* Granville Hawkins; *Light* Geoffrey Reeves; *Assist dir* Giles Block. Reviews: *New Statesman* 7/9/62, 296; *Stage* 30/8/62, 13; *Tatler* 5/9/62, 492–95; *Times* 28/8/62, 11; *Tribune* 7/9/62, 11. Comment: National Youth Theatre. *Tribune* said the production wisely emphasized the pageantry, but thought the youthful cast was not entirely capable of performing the play adequately, but did speak the verse very clearly, a judgment seconded by *Times*. The 14 performances of *Henry V* and *Julius Caesar* (62.279) were seen by 8,500 people and box-office receipts totaled £3,500 (*Stage* 4/10/62, 13).

62.276 *Of Mink and Men* (Light C) Dorothea Gotfurt. RICHMOND 27/8/62.* Cast: *Stage* 30/8/62, 13. *Minnie* Barbara Ogilvie; *Pamela Robins* Julie Paul; *Betty Ross-Taylor* Margaret Robertson; *Ronald Robins* Paul Williamson; *Angela Savage* Sally Adams; *Peter Maguire* Peter Hughes; *Derry Winton* David Aldridge; *Robert Dickson* Harvey Hall; *A Blonde* Rissa Harris. *Pres* Richmond Theatre Productions; *Dir* Robert Peake; *Dec* John Piper. Review: *Stage* 30/8/62, 13. Comment: "The theme concerns the difficulties encountered by the wife and housekeeper of a film star to conceal from him that he is the subject of a *This Is Your Life* programme." The play was not very good (*Stage*).

62.277 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. WIMBLEDON 27/8/62.** *Laura Warwick* Roberta Huby; *Michael Starkwedder* John Hart Dyke; *Constance Fecher*, *Michael Harding*, *David Kinsey*, *Peter Lawrence*, *Mary Holden*, *Ian Gray*, *Raymond Williams*. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub. Comment: Peter Haddon Company.

62.278 *Infanticide in the House of Fred Ginger* (P, 2a) Fred Watson. ARTS 29/8/62.* Cast: RSCA; *Stage* 6/9/62,

13; *Theatricalia*; *Variety* 19/9/62, 66; *WWT/14*. *Fred Ginger* John Colin; *Catrine Lassiter* Sylvia Kay; *Bill Waldrist* Martin Matthews; *Jerry Lassiter* John Normington; *Knocker White* John Hurt; *Charley* Ian McShane; *Joe Fellows* Peter Russell; *The Duke* Tony Berkley; *A Policeman* Jonathan Holden. *Pres* Royal Shakespeare Co., Michael Codron; *Dir* William Gaskill; *Dec* Stephen Doncaster. Reviews: *Guardian* 30/8/62, 7; *New Statesman* 7/9/62, 295–96; *Observer* 2/9/62, 23; *Spectator* 7/9/62, 335–36; *Stage* 6/9/62, 13; *Times* 30/8/62, 5; *Tribune* 7/9/62, 11; *Variety* 19/9/62, 66. Royal Shakespeare Company. A fragmentary play, with no clear theme, and ending in the murder of a baby by three drunken Teddy boys. "Beautifully performed and directed." (*Spectator*). *Tribune* praised "this stark and brutal piece of lower depths realism." *Guardian* noted the play was too long and "ends lamely," but commended the characterizations. Kenneth Tynan (*Observer*) enumerated the play's numerous faults and weaknesses.

62.279 *Julius Caesar* (T) William Shakespeare. SADLER'S WELLS 30/8/62.** Cast: *Times* 31/8/62, 11. *Julius Caesar* Jeremy Rowe; *Octavius Caesar* Simon Ward; *Mark Antony* Michael Cadman; *Brutus* Neil Stacy; *Cassius* Alan Allkins; *Casca* Giles Block; *Calpurnia* Mary Grimes; *Portia* Diana Rasbach; *Dir* Michael Croft; *Set* Christine Lawrence; *Mus* Vivian Kemble, Daphne Oram; *Light* Geoffrey Reeves; *Assist dir* Simon Ward. Reviews: *Stage* 6/9/62, 13; *Times* 31/8/62, 11. Comment: National Youth Theatre. "The modern dress setting ... appears to release the cast from the aura of respect that inhibited their performances in the conventionally costumed *Henry V*. As a result, Michael Croft's production has a unity and thrust that keep the plot in clear focus throughout." Good performances from Neil Stacy, Alan Allkins, Michael Cadman, and Simon Ward (*Stage*). *Times* opined the modern dress was "a decorative gimmick rather than a true illumination of the text."

62.280 *Fings Ain't Wot They Used T' Be* (Mus, 2a) Frank Norman (bk) and Lionel Bart (mus, lyr). RICHMOND 3/9/62.** Plot: Fletcher, French, Gänzl, Green, Law, Vinson.

62.281 *Ghost Squad* (C thriller) Leigh Pennington. WIMBLEDON 3/9/62. 1st perfd Golders Green 25/3/57. *Hudson* Richard Fraser; *Joan* Valerie Newbold; *Susan* Marguerite Stone; *Jennings* Neville Irons; *Richard Sullivan*, *Danny Purches*, *M. J. Mathews*, *William Douglas*. Comment: Peter Haddon Company. The plot involved the robbery of a mail van.

62.282 *Guilty Party* (Thriller, 3a) George Ross and Campbell Singer. INTIMATE 3/9/62.** Plot: French/2,

Loney.

62.283 *Write Me a Murder* (Thriller, 3a) Frederick Knott. HIPPODROME, GOLDERS GREEN, 3/9/62.** Plot: Bordman/4, 377, Fletcher, Hischak.

62.284 *Red Roses for Me* (D, 4a) Sean O'Casey. MERMAID 4/9/62. 1st perfd Olympia, Dublin, 15/3/43; 1st London perf Embassy 26/2/46. Cast: *Stage* 6/9/62, 13; *Variety* 26/9/62, 62; *WWT/14*. *Mrs. Breydon* Pauline Delaney; *Ayamonn Breydon* Donal Donnelly; *Eeada* Molly Urquhart; *Finnoola* Kate Binchy; *Dympna* Phyllida Law; *Sheila Moorreen* Pauline Munro; *Brennan o' the Moor* Leonard Rossiter; *A Singer* Stuart Campbell; *Roory O'Balacaun* Gordon Rollings; *Mulcanny* Ronald Hines; *Rev. E. Clinton* Paul Farrell; *Samuel* Harry Hutchinson; *Inspector Finglass* John McCarthy; *1st Neighbour* Gerald McAllister; *2nd Neighbour* Dermot MacDowell; *3rd Neighbour* Stuart Campbell; *Dowzard* James McLoughlin; *Foster* Stephen Moore; *1st Railwayman* Kevin Fitzgerald; *2nd Railwayman* Anthony Colby; *Bystanders* Joanna Douglas, Angela Morant, Malcolm Tierney. *Pres* Mermaid Theatre Trust; *Dir* Julius Gelliner; *Sets* David Myerscough Jones; *Mus arr* Kathleen O'Connor; *Ch* Denys Palmer; *Pd mgr* E. R. Todds; *Hse mgr* Keith L. Chadwick; *Bom* Joan Robinson; *Sm* James Verner, Christopher Bedloe, Christina Lees; *Asm* Jacqueline Murray, Pat Samuels; *Elect* Frederick Jones; *Wm* Joan Holcombe; *Press rep* Kevin O'Shea, Mamie Garnett; *Sc bld* Mermaid Workshop; *Cost* Mermaid Wardrobe, Nathans; *Pq* Wig Creations. Plot: Gassner, Hischak, Hochman, Law, Loney, 248, Matlaw, Mplots, Patterson, Schrank, Salem, Scrimgeour, 128–38. Reviews: *Guardian* 5/9/62, 7; *Irish Times* 6/9/62, 7; *New Statesman* 14/9/62, 334; *Observer* 9/9/62, 22; *Spectator* 14/9/62, 364, 366; *Stage* 6/9/62, 13; *Times* 5/9/62, 13; *Tribune* 14/9/62, 11; *Variety* 26/9/62, 62. Comment: *Guardian* failed to be moved by either the play or the production. "The text is too picturesque to be taken seriously" (*Observer*), while *Spectator* pointed out there was good and bad O'Casey blarney, and his "eccentric Dublin characters" were well drawn. "This production is no more than adequate" (*Times*). Reviewers generally thought this production was better than the earlier *Purple Dust* (62.267). The first New York production (Booth 28/12/55) ran for 29 performances.

62.285 *Breaking Point* (D, 3a) William Fairchild. LYRIC 5/9/62. 175 perf. 1st perfd Alexandra, Birmingham, 16/7/62. Cast: *Stage* 13/9/62, 13; *Theatricalia*; *Times* 6/9/62, 14; *Variety* 19/9/62, 66; *WWT/14*. *David Forbes* Burnell Tucker; *Mike Landers* Derek Royle; *Peter Holt* Paul Massie; *Danny Gronshaw* Robert Beatty; *Steven Granger* John Gregson; *Paul Ormiston* Michael Atkin-

son; *Raymond Forbes* Robert Ayres. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Gen mgr* Frederick Carter; *Pres* Peter Bridge; *Dir* John Barron; *Dgn* Norman Smith; *Sc bld* Sidney Jones; *Sc* Sally Nieper; *Pd mgr* John de Lannoy; *Sm* David Ayliff; *Dsm* Alan Wallace; *Asm* Glenn Beck; *Wm* Beryl Lee; *Press rep* George Fearon; *Bom* G. Arthur; *Mgr* David Pollock. Reviews: *Christian Science Monitor* 15/9/62, 6; *Guardian* 6/9/62, 7; *Illustrated London News* 29/9/62, 494; *Observer* 9/9/62, 22; *Stage* 13/9/62, 13; *Tatler* 26/9/62, 708; *Times* 6/9/62, 14; *Variety* 19/9/62, 66. Comment: The play "is virtually Agatha Christie on ice, a whodunit in the Arctic Circle. But, cunningly, Mr. Fairchild conceals this fact during the whole of the first act and gives us an engaging variation on the old six-men-in-a-boat theme. This time the six are two Canadians, two Englishmen, a "displaced cook" and a millionaire's son, and their 'boat' is a wooden hut 20 feet beneath the surface of the snow" (*Tatler*). "Takes an unconscionable time to say what it has to say, and follows too many trends for it to make a concentrated impact" (*Stage*). *Illustrated London News* entertained a more favorable view of the play, as did *Times* which acknowledged Fairchild's "telling stagecraft."

62.286 *The New Men* (D, 3a) Ronald Millar (adpt of C.P. Snow's novel, 1954). STRAND 6/9/62. 1st Theatre Royal, Brighton, 21/8/62. Cast: *Stage* 13/9/62, 13; *Variety* 19/9/62, 66; *WWT/14*. *Martin Eliot* Paul Daneman; *Irene Brunskill* Jennifer Wright; *Eric Sawbridge*, Ph.D. Charles Kay; *Lewis Eliot* Ernest Clark; *Walter Luke*, Ph.D. Richard Pasco; *Sir Hector Rose* K.B.E. Peter Copley; *Wilson* Robert Hartley; *Thomas Beville*, P.C., M.P. Gerald Cross; *Nora Luke* Nancie Herrod; *Arthur Mountancy* D.Sc., F.R.S. Hamish Roughead; *Barker* Robert Walker; *Norman Pearson*, D.Eng. Brian Badcoe; *Captain Smith*, D.S.O., R.N. Richard Hurndall; *Sister Forbes* Margo Cunningham; *Scientists* Donald Hoath, Peter Hutton, Peter Mackie, Bruce Purchase, John Steiner. *Pres* Henry Sherek; *Dir* Harold French; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Gen mgr* Peter Banks; *Sm* Clive Webster; *Mgr* John Hollingshead. Reviews: *Christian Science Monitor* 15/9/62, 6; *Illustrated London News* 6/10/62, 530; *New Statesman* 21/9/62, 375; *Observer* 9/9/62, 22; *Spectator* 14/9/62, 366; *Sphere* 8/9/62, 342; *Stage* 13/9/62, 13; *Tatler* 19/9/62, 633; *Times* 7/9/62, 15; *Tribune* 14/9/62, 11; *Variety* 19/9/62, 66. Comment: *Observer* commended this play on 1939–1945 and the creation of the atomic bomb. *Spectator* described it as a "well-made problem play ... [about] a physicist's problem of conscience in the nuclear age ... [and] the harm done to his marriage by his work." Similarly, *Times* praised the play's "strength of the narrative line ... It has all the qualities (save unity) of

the well-made play with a strong plot.” *Christian Science Monitor* declared that the piece was “fine and impressive ... exciting, farseeing, and splendidly acted.” *Variety* thought the production was “worthwhile fare,” but “somewhat old hat” because the nuclear threat had been the theme of “numerous previous dramas.”

62.287 *Sweet Nothing* (P) Ray Butler. HOVENDEN 9/9/62.* Cast: *Stage* 13/9/62, 14. *Dolly Blair* Alexandra Dane; *Dudley Chalmers* Peter Porteous; *Hilde Bietz* Lisa Doran; *Edward Loury* Timothy Reynolds; *Jack Bowles* John Spradsbery; *Veronica Thrift* Anne Marzell. *Dir* Malcolm Knight; *Dec* Philip Whichelo. Review: *Stage* 13/9/62, 14. Comment: While individual scenes were good, they did not form a coherent whole and the play’s theme was not clear (*Stage*).

62.288 *Critic’s Choice* (C, 3a) Ira Levin. WIMBLEDON 10/9/62.** *Parker Ballantine* Michael Browning; *Angela Louise Harris*; *Ivy Jasmine Dee*; *Charlotte Micheline Patton*; *John Patrick Furlong*. Plot: Bordman/4, 373, Bronner, Hischak, Loney. Comment: Peter Haddon Company.

62.289 *GUILTY PARTY* (Thriller, 3a) George Ross and Campbell Singer. RICHMOND 10/9/62.** Plot: French/2, Loney.

62.290 *Port in a Storm* (C) Howard Arundel. INTIMATE 10/9/62.**

62.291 *Shred of Evidence* (P, 3a) R. C. Sherriff. HIPPODROME, GOLDERS GREEN, 10/9/62.** Plot: Bull/1, Demastes/1, French/2, Salem.

62.292 *Ten Little Niggers* (Thriller [3a]) Agatha Christie (adpt of her novel, 1939). ST. MARTIN’S 10/9/62.** 32 perf. Cast: *Stage* 13/9/62, 14; *Times* 11/9/62, 13; *WWT/14*. *Rogers* John Rutland; *Narracot* Denzil Ellis; *Mrs. Rogers* Gillian Lind; *Vera Claythorne* Ann Castle; *Philip Lombard* Robin Hunter; *Anthony Marston* Shaun Howard; *William Blore* Garry Marsh; *General Mackenzie* Roger Maxwell; *Emily Brent* Beatrice Varley; *Sir Lawrence Wargrave* John Robinson; *Dr. Armstrong* Jack Melford. *Pres* B. A. Meyer; *Dir* Wallace Douglas; *Dec* Michael Yates. Plot: Best/44, 365–66, Bordman/4, 237, Fletcher, Griffiths, Hischak, Kabatchnik/2, Salem, Wagoner, 122, Weintraub. Reviews: *Christian Science Monitor* 15/9/62, 6; *Daily Mirror* 11/9/62, 14; *Guardian* 11/9/62, 5; *Observer* 16/9/62, 20; *Sphere* 29/9/62, 462; *Stage* 13/9/62, 14; *Tatler* 26/9/62, 708; *Times* 11/9/62, 13. Comment: *Tatler* disliked the revival completely. However, *Guardian* described the play as “a very competent piece of work,” but the production needed

modernizing. “It’s all suspenseful Agatha Christie. Suspenseful that is for those who have never before seen it on stage, TV, or at the cinema” (*Daily Mirror*). *Times* indicated the performance lacked suspense.

62.293 *Brecht on Brecht* (Anthology of Brecht’s work, 2pt) George Tabori (arr) and Marc Blitzstein (lyr) and Eric Bentley (lyr, trans) and H. R. Hays (trans) and Martin Esslin (trans) and Kurt Weill (mus) and Hanns Eisler (mus) and Bertolt Brecht (mus) and Paul Dessau (mus). COURT 11/9/62. 1st perf De Lys, New York, 3/1/62; 1st British perf. Cast: Findlater; *Stage* 13/9/62, 15; *Variety* 3/10/62, 70; *WWT/14*. Lotte Lenya, George Devine, Barry Foster, Valerie Gearon, Norman Rossington. *Pres* English Stage Co., Robert L. Livingstone, Robin Fox; *Dir* John Bird. Plot: French/2, Salem. Reviews: *Christian Science Monitor* 15/9/62, 6; *Guardian* 12/9/62, 5; *New Statesman* 21/9/62, 374; *Observer* 16/9/62, 20, 23/9/62, 27; *Spectator* 21/9/62, 399, 401; *Stage* 13/9/62, 15; *Times* 12/9/62, 12; *Tribune* 21/9/62, 11; *Variety* 3/10/62, 70, 74. Comment: English Stage Company. There was a special midnight matinée for members of the theatrical profession on 25/10/62. The production was notable for the London debut of Lotte Lenya, “an artist of supreme authority” (*Stage*), a sentiment shared by *Tribune* and other reviewers. *Spectator* enjoyed both the Brecht excerpts and Lenya’s performance. The New York production ran for 424 performances.

62.294 *Miss Pell Is Missing* (C, 3a) Leonard Gershe (suggested by a story by “Saki”). CRITERION 12/9/62. 157 perf. 1st British perf Theatre Royal, Brighton, 12/9/62. Cast: *Stage* 20/9/62, 17; *Theatricalia*; *Times* 13/9/62, 12; *Variety* 3/10/62, 70; *WWT/14*. *Louise Pell* Amanda Reiss; *Genevieve Jean Aubrey*; *Oscar Ritter* Michael Nightingale; *Richard Pell* Wilfrid Hyde White; *David Madison* Richard Briers; *Pauline* Barbara Hicks; *Otis Kirby* Brook Williams. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir* Donald Albery; *Pres* Murray Macdonald, John Stevens Ltd.; *Dir* Murray Macdonald; *Dgn* Anthony Holland; *Light* Joe Davis. Plot: French/2, Salem. Reviews: *Birmingham Post* 13/9/62, 7; *Daily Mirror* 13/9/62, 18; *Guardian* 13/9/62, 7; *Illustrated London News* 29/9/62, 494; *Observer* 16/9/62, 20; *Sphere* 29/9/62, 462; *Stage* 20/9/62, 17; *Times* 13/9/62, 12; *Variety* 3/10/62, 70. Comment: The plot involved a rich and bossy aunt who has gone missing. “Fatuous and feeble beyond all enduring” (*Guardian*). *Variety* concurred and thought the production had “only the slenderest chances of survival despite the marquee lure of Wilfred Hyde White.” *Times* thought that the play was “not adroit enough [to be] a pastiche,” which is what it should have been. However, *Daily Mirror* thought the

comedy was “very, very funny.”

62.295 *Do Somethin' Addy Man!* (London-Caribbean Mus) Jack Russell (bk, lyr) and George Browne (mus). THEATRE ROYAL, STRATFORD EAST, 13/9/62.* 25 perf. Cast: *Stage* 20/9/62, 17; *Variety* 26/9/62, 62; *WWT/14*. *Pollo* Horace James; *Thanatos* Alaba Peters; *Pluto* Edmundo Otero; *Addison Metus (Addy)* Ramsay Blackwood; *Elsie Metus* Joan Hooley; *Mr. Eumenides* George Webb; *Faro Metus* Charles Hyatt; *Sophie Metus* Pearl Prescod; *Herk* Tommy Eytley; *The Calypso-Greek Chorus* Yolande Fermin, Helen Fleming, Cherry Larman, Corinne Skinner, Rita Wilson, Alistair Bain, Roy Fletcher, Elroy Joseph, Illario Pedro, Evrol Puckerin; *Principal Dancer* Harold Holness; *Principal Singer* Victor Meunu. *Pres* Pioneer Theatres Ltd.; *Dir*, *Dgn* Herbert Marshall; *Ch* Harold Holness. Reviews: *Birmingham Post* 14/9/62, 5; *Daily Mirror* 14/9/62, 18; *Illustrated London News* 29/9/62, 494; *New Statesman* 21/9/62, 374; *Stage* 20/9/62, 17; *Times* 14/9/62, 14; *Variety* 26/9/62, 62. Comment: Ira Aldridge Players. *Variety* said the plot was taken from Euripides' *Alcestis* and attempted to turn it into a calypso piece set in Camden Town, London. However, the cast was too inexperienced to be successful. *Times* described Jack Russell's adaptation as too uncertain which inhibited the production as a whole. “Nobody, including Addy, did anything much except shake a lot of loose limbs to the same old tunes. And this gets boring” (*Daily Mirror*).

62.296 *Traveller without Luggage* (P, 3a) Jean Anouilh (trans John Whiting of *Le voyageur sans bagages*, 1937). QUESTORS 15/9/62. 1st London perf this trans Arts 29/1/59. Cast: QTA. Plot: Fazia, 53–56, Hochman, Law, Matlaw, Salem, Shipley. Review: *Middlesex County Times* 22/9/62, 13.

62.297 *Everything in the Garden* (C, 2a) Giles Cooper. RICHMOND 17/9/62.** Plot: Bronner, Salem, Weintraub.

62.298 *Ma's Bit o' Brass* (Lancashire C) Ronald Gow. INTIMATE 17/9/62. 1st perfd Rialto, Colwyn Bay, 7/38. Plot: Vinson. Bowden

62.299 *Trap for a Lonely Man* (C thriller, 3a) Robert Thomas (trans Lucienne Hill and John Sutro of *Piège pour un homme seul*, 1960). WIMBLEDON 17/9/62. 1st British perf Palace, Westcliff, 10/9/62. *Daniel Corban* Robin Lloyd; *The Inspector* Julian Somers; *Father Maximin* George Waring; *Florence* Ingrid Burke; *Merluche* Hamlyn Benson; *Mlle. Berton* Maidie Andrews; *A Policeman* Richard J. Pakeman. *Dir* John McKelvey; *Dec* Anthony Purvis. The same cast had performed the play at Westcliff (see *Stage* 13/9/62, 17).

62.300 *Two Stars for Comfort* (C, 2a) John Mortimer. HIPPODROME, GOLDERS GREEN, 17/9/62.** Plot: Hochman, Loney, Vinson, Weintraub.

62.301 *Big Fish, Little Fish* (CD, 3a) Hugh Wheeler. DUKE OF YORK'S 18/9/62. 15 perf. 1st perfd ANTA Playhouse, New York, 15/3/61; 1st British perf New, Oxford, 3/9/62. Cast: *Stage* 20/9/62, 17; *Times* 19/9/62, 16; *Variety* 3/10/62, 70; *WWT/14*. *William Baker* Thomas Coley; *Jimmie Luton* Hume Cronyn; *Edith Maitland* Jessica Tandy; *Basil Smythe* Frank Pettingell; *Hilda Rose* Viola Lyel; *Ronnie Johnson* Frederick Jaeger; *Paul Stumpfig* Carl Jaffe. *Lic* E. W. Crossley Taylor; *Managing agents* Theatre Managers Ltd.; *Pres* John Gale, James H. Lawrie; *Dir* Frith Banbury; *Dgn* Jac Venza; *Assist dgn* John Duke; *Light* Richard Pilbrow; *Sc bld* E. Babbage; *Sc* Alick Johnstone; *Gen mgr* Martin Tickner; *Sm* Grimmond Henderson; *Dsm* Kevin Manser, Diana Lyddon; *Asm* Ronald Elson; *Wm* Nellie Christie; *Press rep* Personal Management; *Deputy mgr*, *Bom* H. A. Cole. Plot: Best/60, 224, Bordman/4, 375, Bronner, Gunn, Hischak, Salem, Vinson. Reviews: *Birmingham Post* 20/9/62, 7; *Christian Science Monitor* 22/9/62, 6; *Guardian* 19/9/62, 11; *Illustrated London News* 29/9/62, 494; *Observer* 23/9/62, 27; *Spectator* 28/9/62, 438; *Sphere* 29/9/62, 462–63; *Stage* 20/9/62, 17; *Tatler* 3/10/62, 48; *Times* 19/9/62, 16; *Variety* 3/10/62, 70. Comment: The play had been revised since the Broadway production. *Guardian* thought the play suffered because the central character was ill-defined. *Observer* agreed that the audience does not believe in the protagonist. “A patchy play and takes too long to get to the point” (*Variety*). While acknowledging its clumsiness, *Illustrated London News* thought the play possessed “quality.” The cast performed unfulfilling roles (*Times*). The first New York production ran for 100 performances.

62.302 *Rattle of a Simple Man* (C, 3a) Charles Dyer. GARRICK 19/9/62.** 377 perf. Cast: *Stage* 27/9/62, 13; *Theatricalia*; *Times* 20/9/62, 16; *Variety* 3/10/62, 70; *WWT/14*. *Cyrenne* Sheila Hancock; *Percy* Edward Woodward/John Colin; *Ricky* Daniel Moynihan. *L* Garrick Theatre Management Ltd.; *Lic* D. A. Abrahams; *Pres* Michael Codron; *Dir* Donald McWhinnie; *Set* Vic Symonds; *Sc bld*, *Sc* Stage Decor Ltd.; *Gen mgr* Richard Eastham; *Pd mgr* Jack Hanson; *Sm* J. Scott Parkinson; *Asm* Crispin Evans, Gordon McKechnie; *Wm* Peggy Marchant; *Press rep* Randall Carlsen Ltd.; *Mgr* James Lytton; *Bom* W. Ireson. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hischak, Loney, Salem, Vinson, Weintraub. Reviews: *Christian Science Monitor* 22/9/62, 6; *Daily Mirror* 20/9/62, 18; *Guardian* 20/9/62, 11; *Illustrated London News* 6/10/62, 530; *New Statesman* 5/10/62, 464; *Observer* 23/9/62, 27; *Spectator* 28/9/62,

438; *Sphere* 29/9/62, 462; *Stage* 27/9/62, 13, 8/8/63, 11; *Tatler* 3/10/62, 48; *Times* 20/9/62, 16; *Tribune* 5/10/62, 11; *Variety* 3/10/62, 70. Comment: Although *Observer* acknowledged the boisterous approval of the first-night audience, "I ran from the theatre, glad to be released from an experience so tedious in its pretensions and so insulting in its attitude towards human relationships." *Tribune* shared that reaction. *Variety* noted how Dyer's skillful writing had turned a ten-minute sketch into a full three-act play. "Explosively funny performances by Sheila Hancock and Edward Woodward ... one long laugh" (*Daily Mirror*).

62.303 *Day of the Prince* (C, 3a) Frank Hilton. COURT 23/9/62.* 1 perf. Cast: Findlater; *Stage* 27/9/62, 13; *WWT/14*. Mum Gwen Nelson; Cyril Richard O'Sullivan; Louise Jean Conroy; Dad Jimmy Gardner; Bert George Innes; Virginia Tamara Hinchco; *Prince* Bari Johnson. *Dir* Keith Johnstone. Reviews: *Guardian* 24/9/62, 7; *Stage* 27/9/62, 13. Comment: English Stage Society. Produced without decor. *Stage* ventured that the "main theme is the idea that each person is caught up in the illusion of reality as seen in the light of his own image of himself." *Guardian* called it a cross between Coward's *Fumed Oak* and Ionesco's *The Bald Prima Donna*.

62.304a *Across the Board Tomorrow Morning* (P, 1a) William Saroyan. HIPPODROME, GOLDERS GREEN, 24/9/62. 1st perf Pasadena Community Playhouse, Pasadena, CA, 2/41; 1st British perf Theatre Royal, Nottingham, 3/9/62. Plot: Hischak. Comment: The play was on a pre-West End tour, prior to opening at the Duke of York's in October (62.317a). The first New York production (Belasco 17/8/42) ran for 8 performances.

62.304b *Talking to You* (P, 1a) William Saroyan. HIPPODROME, GOLDERS GREEN, 24/9/62. 1st perf Belasco, New York, 17/8/42; 1st British perf Theatre Royal, Nottingham, 3/9/62. Plot: Hischak. Comment: The play was on a pre-West End tour, prior to opening at the Duke of York's in October (62.317b). The New York production ran for 8 performances.

62.305 *Critic's Choice* (C, 3a) Ira Levin. RICHMOND 24/9/62.** Plot: Bordman/4, 373, Bronner, Hischak, Loney.

62.306 *Fit to Print* (P, 3a) Alastair M. Dunnnett. WIMBLEDON 24/9/62.** *John Smith* Michael Harding; *Archie Pander-Brown* Leon Peers; *Veronica* Diana Barrington; *Harkins* Peter Lawrence; Valerie Newbold, Rosemary Davis, Noel Carey, Eric McCaine, John Raymond. Comment: Peter Haddon Company.

62.307 *Payment Deferred* (P) Jeffrey Dell (adpt of C. S. Forester's novel, 1926). INTIMATE 24/9/62. 1st perf St. James's 4/5/31. Plot: Best/31, 400, Bordman/4, 33, French/2, Hischak, Kabatchnik/2. Comment: The first New York production of this murder thriller (Lyceum 30/9/31) ran for 70 performances.

62.308 *The Plough and the Stars* (P, 4a) Sean O'Casey. MERMAID 25/9/62. 1st perf Abbey, Dublin, 8/2/26. Cast: *Stage* 27/9/62, 13; *Variety* 10/10/62, 62; *WWT/14*. *Fluther Good* Arthur O'Sullivan; *Peter Flynn* George Coulouris; *Mrs. Cogan Marie Kean*; *The Young Covey* Donal Donnelly; *Nora Clitheroe* Katherine Blake; *Bessie Burgess* Molly Urquhart; *Jack Clitheroe* Ronald Hines; *Capt. Brennan* Rio Fanning; *Mollser* Kate Binchy; *Barmen* James McLoughlin; *Rosie Redmond* Pauline Delaney; *Figure in the Window* Dermot MacDowell; *Lieut. Langon* John McCarthy; *Cpl. Stoddart* Stephen Moore; *Sgt. Tinley* Anthony Colby. *Pres* Mermaid Theatre Trust; *Dir* Joss Ackland; *Dec* David Myerscough Jones; *Pd mgr* E. R. Todds; *Hse mgr* Keith L. Chadwick; *Bom* Joan Robinson; *Sm* James Verner, Christopher Bedloe, Christina Lees; *Asm* Jacqueline Murray, Pat Samuels; *Elect* Frederick Jones; *Wm* Joan Holcombe; *Press rep* Kevin O'Shea, Mamie Garnett; *Sc bld* Mermaid Workshop; *Cost* Mermaid Wardrobe, Nathans; *Pq* Wig Creations. Plot: Best/27, 350, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Scrimgeour, 87-110, Schrank, Shank. Reviews: *Birmingham Post* 26/9/62, 11; *Guardian* 26/9/62, 9; *Illustrated London News* 6/10/62, 530; *Irish Times* 27/9/62, 7; *New Statesman* 5/10/62, 464; *Observer* 30/9/62, 25; *People* 27/10/62, 11; *Spectator* 5/10/62, 513; *Stage* 27/9/62, 13; *Times* 26/9/62, 8; *Tribune* 5/10/62, 11; *Variety* 10/10/62, 62. Comment: *Tribune* called this a "flaccid production" and said the play deserved much better treatment. *Guardian* disagreed but pointed to examples of miscasting. *Irish Times* was generally disappointed but singled out Irish cast members (Donal Donnelly, Marie Kean, and Arthur O'Sullivan) for their "vivid" performances which made the reviewer long for an Irish company to present the work in London. *Illustrated London News* welcomed the production for blending O'Casey's farce and tragedy, but felt it was ill-suited to the Mermaid's vast stage. *Observer* provided a synthesis of the major critical viewpoints. The first New York production (Hudson 28/11/27) ran for 32 performances.

62.309 *Peer Gynt* (D, 5a) Henrik Ibsen (trans Michael Meyer of Ibsen's play, 1876). OLD VIC 26/9/62. Cast: *Stage* 4/10/62, 13; *Theatricalia*; *Times* 27/9/62, 16; *Variety* 17/10/62, 56; *WWT/14*. *Peer Gynt*, *The Boy* Leo McKern; *Aase* Catherine Lacey; *1st Woman*, Kari Ida Goldapple; *2nd Woman* Brenda McGuinne; *Bridegroom*

Trevor Peacock; *Groom's Mother* Stella Lewis; *Groom's Father, Master Cotton, Cook* Anthony Morton; *Aslak* Brian Coburn; *Solveig* Dilys Hamlett; *Solveig's Mother* Phillada Sewell; *Solveig's Father, Fella, Priest* Fulton Mackay; *Helga* June Dartnall; *Ingrid, The Green-Clad One, Anitra* Adrienne Corri; *Farmer at Heggstad, Old Man of the Mountains, Herr von Eberkopf* Esmond Knight; *1st Peasant Girl* Irene Hamilton; *2nd Peasant Girl* Anna Middleton; *3rd Peasant Girl* Judi Bloom; *Oldest Troll, Hussein, Parish Officer* Russell Hunter; *Ugly Child* Francis Attard; *Trumpeterstraale, Begriffenfeldt* James Maxwell; *Monsieur Ballon, Strange Passenger* Vernon Dobtcheff; *Overseer* Jeffrey Wickham; *Thief, Memnon* Endre Muller; *Receiver* Patrick Kavanagh; *Huhu, Boatswain* James Kerry; *Captain* Eric Thompson; *Steersman* Eric Flynn; *Auctioneer* Robert Hewitt; *Thin Person* David William; *Button Moulder* Wilfrid Lawson. *Dir* Michael Elliott; *Dec* Richard Negri; *Mus* George Hall; *Mus dir* Leonard Morris; *Ch* Litz Pisk; *Light* Richard Pilbrow; *Sound* David Collison. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 27/9/62, 6; *Guardian* 27/9/62, 7; *Illustrated London News* 13/10/62, 572; *Irish Times* 29/9/62, 9; *New Society* 6/12/62, 27; *Observer* 30/9/62, 25; *Sphere* 6/10/62, 28; *Spectator* 12/10/62, 558–59; *Stage* 4/10/62, 13; *Tatler* 10/10/62, 113; *Times* 27/9/62, 16; *Variety* 17/10/62, 56, 58. Comment: The production lasted four hours. “The most exciting evening at this particular theatre for many moons” (*Irish Times*). *Spectator* praised Michael Elliott’s direction, particularly in the “more fantastic scenes,” but was disappointed by the use of iambic pentameters in parts of act five. *Variety* singled out Leo McKern for his portrayal of Peer Gynt. McKern “sustains [Gynt] with unsubdued authority and stamina” (*Birmingham Post*). *Stage* praised the production but found some scenes were “gimmick-laden,” admired Michael Meyer’s racy new translation [that] sweeps away many of the cob webs,” and noted “Leo McKern has done nothing finer.”

62.310 *Julian* (P) Rupert Martin. HOVENDEN 30/9/62.* Cast: *Stage* 27/9/62, 8. Review: *Stage* 4/10/62, 14. Beatrice Bevan, Leila Forde, Valery Hovenden. Derek Lanyon, Martin Lawton, Peter Porteous. Charles Reynolds, Timothy Reynolds. Kenneth Seeger, Alan Stevens, Paul Stockman, Beresford Williams. Comment: A rehearsed reading of a play that “deals with the inadequacies of the legal system to present-day ways of living and thinking. It is a daring play, bravely, and often extremely well written” (*Stage*).

62.311 *Pictures in the Hallway* (Reading) Paul Shyre (adpt of Sean O’Casey’s autobiography, 1942). MERMAID 30/9/62. 1st perfd Young Men’s and Young Women’s

Hebrew Association Poetry Center, Lexington Avenue, New York, 27/5/56; 1st British perf. Cast: *Guardian* 28/9/62, 9; *WWT/14*. Peter O’Toole, Maggie Smith, Anne Kean, Godfrey Quigley, Donal Donnelly, Jack MacGowran. *Dir* Peter Duguid. Plot: French/2, Salem. Reviews: *Irish Times* 29/8/62, 7; *Times* 1/10/62, 17. Comment: *Times* said this performance was better than reading the book itself.

62.312 *The Brontës of Haworth Parsonage* (P, 3a) [John Davison]. INTIMATE 1/10/62. 1st perfd Repertory, Birmingham, 16/9/33.

62.313 *Peril at End House* (P, 3a) Arnold Ridley (adpt of Agatha Christie’s novel, 1932). RICHMOND 1/10/62.** Plot: Kabatchnik/2.

62.314 *Simple Spymen* (F, 3a) John Chapman. WIMBLEDON 1/10/62.** *Percy Pringle* Barrie Gosney; *George Chuffer* Arthur Lane; *Fosgrove* Toby Perkins; John Marquand, Anna Palk, Constance Fecher, Danny Porches, Ian Gray, David Kinsey, Barney Gilbraith. Plot: Fletcher, Loney. Comment: Peter Haddon Company.

62.315 *Spoof* (C) Tom Rothfield. HIPPODROME, GOLDERS GREEN, 1/10/62. 1st perfd Theatre Royal, Nottingham, 27/8/62. Cast: *Stage* 16/8/62, 8. Anna Russell, Valerie White, Eddie Leslie, Vic Wise, Lloyd Lambie, Derek Tansley, Giles Haverгал, Jacqueline Jones. *Pres* Jack Waller Ltd.; *Dir* Desmond O’Donovan; *Dec* William Constable. Comment: The play “is said to be based on the premise that “cliché-ridden, platitudinous oratory is effective regardless of the principles involved” (*Coventry Evening Telegraph* 8/9/62, 7).

62.316 *Doctors of Philosophy* (C, 3a) Muriel Spark. ARTS 2/10/62.* Cast: *Stage* 4/10/62, 13; *Variety* 10/10/62, 62; *WWT/14*. *Charlie Delfont* Laurence Hardy; *Catherine* Gwen Cherrell; *Leonora* Ursula Howells; *Daphne* Kathleen Breck; *Mrs. S. Hazel* Hughes; *Charlie Brown* Tom Bowman; *Charlie Weston* Tim Preece; *Annie Wood* Fenella Fielding; *Mrs. Weston* Anne Woodward. *Pres* Michael Codron; *Dir* Donald McWhinnie; *Dgn* Hutchinson Scott. Reviews: *Birmingham Post* 4/10/62, 10; *Guardian* 3/10/62, 5; *Illustrated London News* 13/10/62, 572; *New Statesman* 12/10/62, 501; *Observer* 7/10/62, 26; *Stage* 4/10/62, 13; *Tatler* 17/10/62, 185–86; *Times* 3/10/62, 12; *Variety* 10/10/62, 62. Comment: *Observer* found the play “baffling,” and lacking shape or purpose, a view shared by *Variety*, and *Stage*. The latter added the play “could easily have been written in the twenties or thirties, as an intellectual drawing-room comedy. Which is what it is, but without the shape and drive of a Maugham or a St. John Ervine.” *Times* faulted Spark for

attempting to write “an intellectual farce [since] straight-forward farce is one of the most difficult of all forms.”

62.317a *Across the Board Tomorrow Morning* (P, 1a) William Saroyan. DUKE OF YORK'S 4/10/62.** 12 perf. Cast: *Stage* 11/10/62, 13; *Times* 5/10/62, 18; *Variety* 17/10/62, 56; *WWT/14*. *Tomas Piper* Harry Towb; *John Callaghan* Terence De Marney; *Helen Loelia Kidd*; *Harry Mallory* Alexis Kanner; *Peggy Madeline Burgess*; *Lois Ann Hamilton*; *R. J. Pinkerton* Robert Henderson; *Pablo Dimitis Andreas*; *Pancho Andreas* Markos; *Sammy Nigel Hawthorne*; *Frill Rex Garner*; *Rhineland 2-8182* Thelma Holt; *Callaghan Mallory* Derek Fuke. *Lic* E. W. Crossley Taylor; *Managing agents* Theatre Managers Ltd.; *Pres* Anna Deere Wiman; *Dir* Arthur Storch; *Sets* Peter Rice; *Mus* Elliot Kaplan; *Light* Michael Northen; *Sc bld* Edward Babbage and Co.; *Sc* Stage Decor Ltd.; *Sm* John Walters; *Dsm* Gwen Hill; *Asm* Louis Mahoney; *Wm* Frieda Nerepka; *Press rep* Torrington Douglas. Plot: MacNicholas. Reviews: *Birmingham Post* 5/10/62, 8; *Christian Science Monitor* 13/10/62, 6; *Illustrated London News* 20/10/62, 622; *Observer* 7/10/62, 26; *Stage* 11/10/62, 13; *Times* 5/10/62, 18; *Variety* 17/10/62, 56. Comment: Saroyan attended rehearsals (*Guardian* 3/10/62, 6). *Stage* praised the performances by Harry Towb and Terence de Marney. “To attend a Saroyan play is to sit under a warm drizzle while staring into a mildly glistening haze” (*Illustrated London News*). *Observer* praised the magical direction of Arthur Sorch for both plays. *Tribune* declared both plays were “coy and obscure.”

62.317b *Talking to You* (P, 1a) William Saroyan. DUKE OF YORK'S 4/10/62.** 12 perf. Cast: *Stage* 11/10/62, 13; *Times* 5/10/62, 18; *Variety* 17/10/62, 56; *WWT/14*. *The Crow* Andreas Markos; *The Tiger* Terence De Marney; *Blackstone Boulevard* Johnny Sekka; *Paul Graham Payne*; *Fancy Dan* Nigel Hawthorne; *Maggie* Thelma Holt; *Policeman* Jock McGregor. *Lic*, *Managing agents*, *Pres*, *Dir*, *Sets*, *Mus*, *Light*, *Sc bld*, *Sc*, *Sm*, *Dsm*, *Asm*, *Wm*, *Press rep* as for 62.317a. Plot: Hischak. Reviews: *Birmingham Post* 5/10/62, 8; *Christian Science Monitor* 13/10/62, 6; *Illustrated London News* 20/10/62, 622; *Observer* 7/10/62, 26; *Stage* 11/10/62, 13; *Tribune* 19/10/62, 11; *Variety* 17/10/62, 56. Comment: Johnny Sekka and Terence De Marney were notable (*Stage*).

62.318 *Escape from Eden* (Savage C, 3a) Graeme Campbell. LYRIC, HAMMERSMITH, 4/10/62.* Cast: *Stage* 11/10/62, 13; *Variety* 17/10/62, 56; *WWT/14*. *Sarah Jensen* Vivienne Bennett; *Johann Sebastian Jensen* Geoffrey Tetlow; *Elizabeth Schumann Jensen* Madeleine Blakeney; *Tom Jensen* Donald Webster; *William Coyle* Martin King; *Bridget Jensen* Margaret Boyd; *Barrie*

Douglas Earl Green; *Kim Himself*. *Pres* Dunbar Productions Ltd.; *Dir* Graeme Campbell; *Dgn* Henry Bardon. Plot: Hischak. Reviews: *Birmingham Post* 8/10/62, 3; *Illustrated London News* 20/10/62, 622; *Observer* 7/10/62, 26; *Stage* 11/10/62, 13; *Times* 5/10/62, 18; *Variety* 17/10/62, 56. Comment: The play involved various hetero- and homosexual entanglements on a cattle station in New Zealand. *Variety* opined that Graeme Campbell would never write a worse play than this one. *Times* thought Campbell “should feel encouraged to persevere with his attack upon comedy.” A “misbegotten enterprise” (*Observer*).

62.319a *The End of the Beginning* (F, 1a) Sean O'Casey. TOWER, CANONBURY, 5/10/62. 1st perfd Abbey, Dublin, 8/2/37. Cast: TTC. Plot: Schrank.

62.319b *The Ghost Sonata* (P [3a]) August Strindberg (trans Max Faber of *Spöksonaten*, 1908). TOWER, CANONBURY, 5/10/62. Cast: TTC. Plot: Fletcher, Gassner, Hochman, Law, Matlaw, Patterson, Shank, Shipley.

62.320 *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse's novel, 1959). HIPPODROME, GOLDERS GREEN, 8/10/62.** Cast: Theatricalia. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub.

62.321 *Fiorello!* (Mus, 2a) Jerome Weidman (bk) and George Abbott (bk) and Sheldon Harnick (lyr) and Jerry Bock (mus). PICCADILLY 8/10/62. 56 perf. 1st perfd Shubert, New Haven, Connecticut, 20/10/59; 1st British perf Theatre Royal, Bristol, 11/9/62. Cast: *Stage* 11/10/62, 13; *Theatricalia*; *Variety* 24/10/62, 80; *WWT/14*. *Commentator* Rick Jones; *Drum Majorettes* Janet Don, Sheila Falconer; *Neil Peter Bourne*; *Morris Cohen* David Lander; *Marie Fischer* Nicolette Roeg; *Mr. Lopez* Colin Cunningham; *Mrs. Pomerantz* Helen Hurst; *Mr. Zappatella* Laurie Webb; *Dora* Bridget Armstrong; *Fiorello H. La Guardia* Derek Smith; *Ben Marino* Peter Reeves; *Stanley Wallenstein* Bryan Blackburn; *Poker Playing Politicians* Bryan O'Leary, Colin Kemball, Peter Dalton, John Rickard; *Seedy Man* John Samson; *Thea* Marion Grimaldi; *Floyd Macduff* Simon Oates Nina Sheila Falconer; *Sophie* Louise Purnell; *Girl Strikers* Janet Don, Gillian Barber, Judy Nash, Sally Mates, Marjorie Yorke, Jane Murdoch, Betty Wheeler; *Hecklers* Rod McLennan, John Howard, Peter Marinker; *Senator* David Waller; *Secretary* Janet Don; *Soldiers* Bryan O'Leary, Colin Kemball, John Rickard, Peter Dalton, Rod McLennan, Max Latimer, John Howard, Peter Marinker, John Samson, Richard Mercon, Edmund Coulter; *Sergeant* David Waller; *Jimmy Walker Speech Maker* Peter Dalton; *Reporter* Bryan O'Leary; *Mitzi Travers* Pat Michael; “*Yoo-Hoo Yah-Hoo*” *Girls* Janet Don, Judy Nash, Sheila

Falconer, Gillian Barber, Louise Purnell; *Judge Carter* David Waller; *Commissioner* Colin Kemball; *Alderman* Colin Cunningham; *Chadwick* John Samson; *Frankie Scarpini* Rod McLennan; *Bodyguards* John Howard, Peter Dalton; *Partygoers* Jane Murdoch, Sally Mates, Betty Wheeler, John Rickard, Peter Marinker, Richard Mercon; *Florence* Marjorie Yorke; *First Rally Couple* John Samson, Sheila Falconer; *Second Rally Couple* Peter Marinker, Janet Don; *Frantic Man* David Waller; *Gangsters, New Yorkers, Clients* Peter Marinker, Richard Mercon, Peter Dalton, Marjorie Yorke, Sally Mates, Jane Murdoch, Max Latimer, Edmund Coulter. *Pres* Donald Albery, Oscar Lewenstein; *Dir* Val May; *Ch* Peter Wright; *Mus arr* Eric Rogers, Burt Rhodes; *Sc dgn* Graham Barlow; *Cost dgn* Alan Barrett, Audrey Price; *Light* Ian Albery; *Mus dir* Marcus Dods. Plot: Bordman, Bordman/5, 614–15, Fletcher, Gänzl, Hischak, Kennedy, OTF, Vinson, Wilmeth. Reviews: *Birmingham Post* 9/10/62, 5; *Christian Science Monitor* 13/10/62, 6; *Daily Mirror* 9/10/62, 18; *Guardian* 9/10/62, 7; *Illustrated London News* 20/10/62, 622; *Observer* 14/10/62, 28; *Sphere* 20/10/62, 113; *Stage* 11/10/62, 13; *Tatler* 24/10/62, 253; *Times* 9/10/62, 13; *Variety* 24/10/62, 80. Comment: “Seems rather hollow and wanting in ‘story’ and ‘atmosphere’” (*Guardian*); *Christian Science Monitor* was equally unable to find something to praise. *Tatler* ascribed the production’s major weakness to the all-British cast. Since the piece was panned generally, *Variety* saw little chance of the work repeating its Broadway success. However, *Times* declared, unsarcastically, the piece was “in the best American tradition.” The first New York production (Broadhurst 23/11/59) ran for 795 performances.

62.322 *Fit to Print* (P, 3a) Alastair M. Dunnnett. RICHMOND 8/10/62.**

62.323 *Guilty Party* (Thriller, 3a) George Ross and Campbell Singer. WIMBLEDON 8/10/62.** *Roger Schofield* Barney Gilbraith; *Angela Fawcett* Ingrid Burke; John Hart Dyke, Arthur Lane, Neville Barber, Eric McCaine, Micheline Patton, Mark Kelly, Marika Mann, Hubert Hill; *Dir* John McKelvey. Plot: French/2, Loney. Comment: Peter Haddon Company.

62.324 *Curtmantle* (D, Prol, 3a) Christopher Fry. ALDWYCH 9/10/62. 1st perfd Stadsschouwburg, Tilburg, Holland, 1/3/61; 1st perf in English Lyceum, Edinburgh, 4/9/62. Cast: RSCA; *Stage* 11/10/62, 14; *Theatricalia*; *Times* 10/10/62, 16; *Variety* 24/10/62, 80; *WWT/14*. *William Marshal* Roy Dotrice; *Barber, Christ Church Monk* John Hussey; *Wife* Susan Engel; *Juggler, Bishop* Robert Jennings; *Huckster, Christ Church Monk* Ken Wynne; *Blae, Constance* Patsy Byrne; *Man looking for*

justice, Captain Trevor Martin; *Eleanor* Maxine Audley; *Henry* Derek Godfrey; *Becket* Alan Dobie; *Cleric* Donald Layne-Smith; *Gilbert Foliot* John Nettleton; *Earl of Leicester, Refugee* Paul Dawkins; *Young Henry* Roger Croucher; *Richard* David Buck; *Geoffrey* Ian McCulloch; *John* Martin Norton; *Roger* Brian Smith; *Messenger* Shaun Curry; *Courtier at Poitou* Darryl Kavann; *Courtier at Poitou, Bishop* Edward Argent; *Margaret* Marian Diamond; *Philip of France* Peter McEnery; *Old Woman* Madoline Thomas; *Refugees* Roy Marsden, Cherry Morris, Ian Ricketts; *Bishops* Terence Greenidge, Henry Knowles; *Courtiers, Soldiers* Margareta Bourdin, Imogen Hassall, Caroline Hunt, Carolin Maud, Mark Moss, Kenneth Ratcliffe, Stuart Richman, Leslie Southwick. *Dir* Stuart Burge; *Mus* Richard Rodney Bennett; *Dgn* Farrah; *Light* John Wyckham. Plot: Demastes/1, Fletcher, Matlaw, Weintraub. Reviews: *Birmingham Post* 10/10/62, 5; *Christian Science Monitor* 20/10/62, 4; *Guardian* 10/10/62, 9; *Illustrated London News* 20/10/62, 622; *Irish Times* 12/10/62, 9; *Spectator* 19/10/62, 596–97; *Sphere* 20/10/62, 102; *Stage* 11/10/62, 14; *Tatler* 31/10/62, 319; *Times* 10/10/62, 16; *Tribune* 19/10/62, 11; *Variety* 24/10/62, 80. Comment: Royal Shakespeare Company. “A confused work” (*Times*). *Irish Times* praised the acting and sets, but missed “the grandeur of argument between Becket and Henry.” *Tribune* compared Fry’s play with Anouilh’s *Becket*, with the former being “superior in conception.” *Spectator* noted the good performances from Derek Godfrey, Maxine Audley, and Alan Dobie, and lauded Stuart Burge’s direction. *Stage* thought the play lacked “imagination, enlightenment, depth of characterisation, or any fine quality of real importance.” Fry discusses some of his textual alterations in his *Plays* (London: Oxford University Press, 1971), 176.

62.325 *Fallen Angels* (C [3a]) Noël Coward. INTIMATE 9/10/62.** Plot: Best/27, 463, Bordman/3, 335, Demastes/1, Fletcher, French/2, Hischak, Law, Levin, 77–80, Loney, 134, Mander/4, Salem.

62.326 *An Evening with Anna Russell*. ST. MARTIN’S 10/10/62. Cast: *Variety* 31/10/62, 56. Reviews: *Guardian* 11/10/62, 9; *Daily Mirror* 11/10/62, 18; *Stage* 11/10/62, 13, 18/10/62, 13; *Times* 11/10/62, 16; *Variety* 31/10/62, 56. Comment: Anna Russell was a diseuse and musical parodist. *Variety* dubbed Russell a skillful, “cultured comedienne.” *Guardian* thought Russell’s jokes were lost on “a theatre audience of Harold Hobson and Co.” “She takes the mickey out of music and musicians by singing off-key opera ... Like many of the operas she guys, Miss Russell goes on just a little bit too long” (*Daily Mirror*). *Times* praised the production fulsomely.

62.327 *Earoles* (C) Michael Feld. UNITY 12/10/62.* *Henry Pomeransky* Tony Oman; Victor Pampini, Andries Poggenpoel, Malcolm D. Green, Sam Cole. *Cost dgn* Bette Bradshaw; *Light* Denis Stokes; *Dir* Raymond Cross; *Assist dir* David Somers. Review: *Stage* 25/10/62, 16. Comment: Produced without decor. "What is of interest in *Earoles* is the authentic glimpse of disillusioned youth, in this case Jewish youth, to whom the buffets of materialism may apparently become obvious at an even earlier age" (*Stage*).

62.328 *Step-in-the Hollow* (P, 3a) Donagh MacDonagh. QUESTORS 13/10/62. 1st perfd Gaiety, Dublin, 11/3/57. Cast: QTA. Plot: Schrank. Review: *Middlesex County Times* 20/10/62, 14. Comment: "An old judge, Redmond O'Hanlon, in an Irish Provincial town, still concussed from misadventures the previous night, is visited by a Government Inspector and forced to try an innocent bank clerk for an offence for which the judge himself is guilty by intent" (Irish Playography).

62.329 *Stab in the Back* (P) Vernon Harris. GLOBE 14/10/62.* 1 perf. Cast: *Stage* 18/10/62, 15; *WWT/14*. *Det. Sup. George Frobisher* Charles Morgan; *Joanna Armstrong* Barbara Bolton; *Hilary Ward* Hazel Peters; *Johnny James* Arthur Barrett; *Laura Bradshaw* Rosamund Greenwood; *Clive Armstrong* Frederick Treves; "Tinker" *Bell* Bill Treacher; *Julian Westlake* Peter Hager; *Robert Nelson* Robert Walker; *Det. Sgt. Hobbs* Allan Casley. *Dir* Anthony Woodruff. Reviews: *Birmingham Post* 15/10/62, 3; *Stage* 18/10/62, 15; *Times* 15/10/62, 14. Comment: Repertory Players. A murder mystery involving a television script writer. *Birmingham Post* admired Vernon Harris' technique but indicated the plot was somewhat thin. *Times* added the dialogue was flat and the characterization was flimsy. "An intriguing theme which was very well handled and exploited, not only by the author, but by Anthony Woodruff, who directed, and by the cast" (*Stage*).

62.330 *Act of Violence* (P) William Fairchild. HIPPODROME, GOLDERS GREEN, 15/10/62. 1st perfd Royal Court, Liverpool, 24/9/62. *Prue Graham* Wendy Gilford; *Johnny Williams* Barry Linehan; *Det. Supt. Frank Chisholm* Bernard Lee; *Chuck Langley* Jack Smethurst; *Cliff Andrews* Michael Hunt; *Jonathan Carthew, M.P.* John Brooking; *Bob Fisher* Richard Carpenter; *P.C. Dawson* Sebastian Breaks; *Angel* Vanda Godsell; *Ingrams* Griffith Davies. *Dir* Anthony Sharp. Comment: The play was about the daily life of an emotional and unorthodox detective superintendent.

62.331 *Play with a Tiger* (P, 3a) Doris Lessing. RICHMOND 15/10/62.** Plot: Vinson.

62.332 *The Reluctant Debutante* (C, 2a) William Douglas Home. WIMBLEDON 15/10/62.** *Sheila Broadbent* Jasmine Dee; *Jimmy* Anthony Roye; *David Hoylake-Johnston* Robin Lloyd; *Bulloch* Toby Perkins; *Diana* Diana Beevers; *Clarissa* Valerie Newbold; *Mabel Crosswaite* Katy Sadler. Plot: Bordman/4, 338–39, Fletcher, French/2, Hischak, Loney, 294, Vinson, Weintraub. Comment: Peter Haddon Company.

62.333 *Troilus and Cressida* (T, 2a) William Shakespeare. ALDWYCH 15/10/62. 1st perfd 1602. Cast: RSCA; *Theatricalia*; *Variety* 31/10/62, 56; *WWT/14*. *Prologue*, *Menelaus* Trevor Martin; *Priam* Donald Layne-Smith; *Hector* Derek Godfrey; *Troilus* Ian Holm; *Paris* John Ronane; *Deiphobus* Shaun Curry; *Helenus*, *Alexander* Roger Croucher; *Margarelon* Mark Moss; *Aeneas* Brian Smith; *Antenor* Edward Argent; *Calchas* John Hussey; *Cressida* Dorothy Tutin; *Pandarus* Max Adrian; *Cassandra* Sonia Fraser; *Andromache* Cherry Morris; *Servant to Paris* Paul Dawkins; *Troilus' Page* Ian Ricketts; *Agamemnon* John Nettleton; *Ulysses* Michael Hordern; *Ajax* Roy Dotrice; *Achilles* Patrick Allen; *Nestor* Ken Wynne; *Patroclus* Peter McEnery; *Diomedes* David Buck; *Thersites* Gordon Gostelow; *Helen* Maxine Audley; *Soldiers*, *Attendants* Margareta Bourdin, Marian Diamond, Terence Greenidge, Imogen Hassall, Caroline Hunt, Robert Jennings, Darryl Kavann, Henry Knowles, Roy Marsden, Caroline Maud, Kenneth Ratcliffe, Stuart Richman, Leslie Southwick. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Peter Hall; *Dgn* Leslie Hurry; *Mus* Humphrey Searle; *Fight Arr* John Barton; *Bom* W. R. Sheen. Reviews: *Birmingham Post* 17/10/62, 9; *Christian Science Monitor* 20/10/62, 4; *Guardian* 16/10/62, 7; *Illustrated London News* 27/10/62, 674; *New Statesman* 19/10/62, 543; *Spectator* 2/11/62, 681; *Sphere* 20/10/62, 102–03; *Stage* 18/10/62, 13; *Tatler* 7/11/62, 388; *Times* 16/10/62, 16; *Tribune* 26/10/62, 11; *Variety* 31/10/62, 56. Comment: Royal Shakespeare Company The sole criticism *Variety* could level against the "superb" production was "the use of [an] octagonal sand pit as [Peter Hall's] primary setting." *Christian Science Monitor* called the production "a masterpiece ... Pictorially it is immensely impressive." *Tribune* found praise for Dorothy Tutin's *Cressida* and "the fantastic hamming of Max Adrian as *Pandarus* ... overacting raised to the level of artistry." *Spectator* pointed out one weakness in Hall's direction: "He tends to touch a serious scene with a wand of facetiousness." *Illustrated London News* had general praise for the production and cast. However, *Stage* criticized the performances of Tutin and Ian Holm: "quite inadequate, let alone equal to the imagination and power of the production as a whole."

62.334 *Write Me a Murder* (Thriller, 3a) Frederick

Knott. *INTIMATE* 15/10/62.** Plot: Bordman/4, 377, Fletcher, Hischak.

62.335 *End of Day* (Ent, 1a) adpt from Samuel Beckett's works and Miles Davis (mus). ARTS 16/10/62 (Lt). 1st perfd Gaiety, Dublin, 5/10/62. Reviews: *Observer* 21/10/62, 28; *Stage* 25/10/62, 15; *Times* 18/10/62, 18; *Variety* 31/10/62, 56. Comment: A late night entertainment with Jack Macgowran in a one-man show, directed by Donald McWhinnie. "Soporific ... drab ... don't remove gems from their setting" (*Observer*). *Times* was much more approving.

62.336 *Rock-a-Bye Sailor!* (C, 3a) Philip King and Falkland L. Cary. PHOENIX 16/10/62. 37 perf. 1st perfd New, Oxford, 24/9/62. Cast: *Stage* 18/10/62, 13; *Times* 17/10/62, 18; *Variety* 31/10/62, 56; *WWT/14*. *Edie Hornett* Patricia Hayes; *Emma Hornett* Renée Houston; *Henry Hornett* Cyril Smith; *Mrs. Lack* Margaret St. Barbe West; *Albert Tufnell, A.B.* Ian Curry; *Shirley Tufnell* Janet Butlin; *Daphne Bligh* Wanda Ventham; *Carnoustie Bligh, A.B.* Ian Macnaughton; *Robin Stebbington* John Warner. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Robert Vaughan; *Pres* Toby Rowland Ltd., Pertpic Ltd.; *Dir* Dennis Main Wilson; *Set* Ken Calder; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone Ltd.; *Pq* Wig Creations; *Sm* Robert Selbie; *Dsm* Felicity Peel; *Asm* Ann King; *Wm* Helen Dibley; *Press rep* Rosa Heppner; *Mgr* Wybert R. Allen; *Bom* C. B. Goffrey. Reviews: *Birmingham Post* 17/10/62, 9; *Guardian* 17/10/62, 9; *Illustrated London News* 27/10/62, 674; *Stage* 18/10/62, 13; *Times* 17/10/62, 18; *Variety* 31/10/62, 56. Comment: The sequel to *Sailor, Beware!* and *Watch It, Sailor*. *Variety* doubted whether this sequel would be as successful as the earlier comedies because it lacked novelty and the formula was "wearisome." "The farce barely exists beside its celebrated companions. A series can be dangerous in the theatre, and the Hornet household ... has become tiresome" (*Birmingham Post*). *Times* said it was "reasonably inventive" and liked how it "explodes the horrors [of hideous domestic situations] into laughter."

62.337 *Eastward Ho!* (C, 2a) Ben Jonson [and George Chapman and John Marston]. MERMAID 17/10/62. 1st perfd Blackfriars 1605. Cast: *Stage* 25/10/62, 15; *Theatricalia*; *Times* 18/10/62, 18; *Variety* 31/10/62, 56; *WWT/14*. *Master Touchstone* Sydney Bromley; *Quicksilver* Stephen Moore; *Golding* Brian Wright; *A Page* Ken Robson; *Girtred* Sheila Reid; *Mildred* Venetia Maxwell; *Poldavie, Bramble, 1st Gentleman* Clive Elliott; *Sir Petronel Flash* Cardew Robinson; *Mistress Touchstone* Margot Lister; *Securitie* Aubrey Morris; *Mistress Syndefie* Lynne Barton; *Winnifrede* Mary Denison; *Seagull, Woolfe* Michael Miller; *Scapethrift, Holdfast* Stuart

Campbell; *A Coachman* Richard Dennis; *Mistress Fond* Angela Morant; *Mistress Gazer* Susan Brinley; *A Drawer* John Pickles; *Ira Slitgut* Cal McCord; *2nd Gentleman* Juan Moreno; *Constable* Ronald Headman; *Officers, Prisoners* Richard Dennis, Ronald Herdsman, Juan Moreno, Ken Robson; *A Noyse of Musicians* Marilyn Wailes, Venetia Maxwell, Guy Oldham, Jeremy Montagu. *Pres* Mermaid Theatre Trust; *Dir* Josephine Wilson, Denys Palmer; *Dgn* David Myerscough Jones; *Mus arr* Bridget Fry, Fritz Spiegl. Plot: Brock, Hochman, Holzknecht, Law, Patterson, Shipley, Sobel. Reviews: *Birmingham Post* 19/10/62, 5; *Illustrated London News* 3/11/62, 720; *New Statesman* 2/11/62, 631; *Observer* 21/10/62, 28; *Spectator* 26/10/62, 640; *Stage* 25/10/62, 15; *Times* 18/10/62, 18; *Variety* 31/10/62, 56, 58. Comment: "A good wholesome comic romp" (*Spectator*), a view shared by *Variety*. *Observer* praised the production as "a model of organised exuberance." *Illustrated London News* observed that the audience did not appear to respond well to this "fantastic romp." For *Times* the production was amateurish: "Energy, as usual is out of all proportion to finesse ... not one performance really worth recording."

62.338 *Goodbye Dolly* (Anthology) Eleanor Fazan (deviser). ARTS 17/10/62 (Lt).* Comment: "A bawdy and poignant compilation of ditties, poems and ballads inspired by war" (*Stage* 13/9/62, 13).

62.339 *The Merchant of Venice* (C, 3a) William Shakespeare. OLD VIC 17/10/62.** Cast: *Stage* 25/10/62, 15; *Theatricalia*; *Times* 18/10/62, 18; *Variety* 7/11/62, 56; *WWT/14*. *Antonio* Esmond Knight; *Salerio* Fulton Mackay; *Solanio* Patrick Kavanagh; *Bassanio* James Maxwell; *Lorenzo* Eric Thompson; *Gratiano* James Kerry; *Portia* Sheila Allen; *Nerissa* Rosalind Knight; *Balthazar* Eric Flynn; *Shylock* Lee Montague; *Launcelot Gobbo* Russell Hunter; *Old Gobbo* George Howe; *Leonardo* Trevor Peacock; *Prince of Morocco* Errol John; *Jessica* Judi Bloom; *Prince of Arragon* David William; *Tubal* Anthony Morton; *Gaoler* Robert Hewitt; *Clerk* Michael Wells; *Duke of Venice* Vernon Dobtcheff; *Servants, Moroccans, Senators, Attendants, Executioners* Peter Brookes, Roger Clissold, Brian Coburn, Fletcher Lightfoot, Endre Muller, Michael Wells, Jeffry Wickham. *Dir* Michael Elliott; *Dec* Malcolm Pryde; *Mus* George Hall; *Light* Richard Pilbrow; *Ch* Litz Pisk; *Mus dir* Leonard Morris. Reviews: *Birmingham Post* 19/10/62, 13; *Christian Science Monitor* 27/10/62, 4; *Illustrated London News* 3/11/62, 720; *New Statesman* 2/11/62, 631; *Observer* 21/10/62, 28; *Spectator* 2/11/62, 681-82; *Sphere* 27/10/62, 157; *Stage* 25/10/62, 15; *Tatler* 7/11/62, 388; *Times* 18/10/62, 18; *Variety* 7/11/62, 56. Comment: *Variety* said the production was straightforward and

entertaining, “uncluttered by mannerism and fussiness.” *Spectator* said the staging was uneven as was the casting—fine performances from Sheila Allen and Lee Montague, but miscasting of Rosalind Knight. “A flat affair” (*Observer*). *Christian Science Monitor* faulted the acting which was “undistinguished ... there is a notable lack of style.” For *Tatler* the most memorable aspect of the production was Lee Montague’s Shylock, played with “dignity and fire, this is by no means the grovelling whining, back-street usurer one has seen before, but a man of passions, however ignoble, raging rather than snivelling.”

62.340 *The Devils* (Hist D, 3a) John Whiting (based on Aldous Huxley, *The Devils of Loudun*, 1952). ALDWYCH 18/10/62.** Cast: RSCA; Theatricalia; *Times* 19/10/62, 18; *WWT/14*. *Urbain Grandier* Richard Johnson; *Man-noury* John Nettleton; *Adam Gordon* Gostelow; *Ninon* Susan Engel; *Jean d’Armagnac* Paul Dawkins; *De Cerisay* David Buck; *Louis Trincant* John Hussey; *Phillipe Trincant* Marian Diamond; *A Sewerman* Ken Wynne; *De La Rochepozay*, *Father Ambrose* Roy Dotrice; *Father Rangier* Roger Croucher; *Father Barre* Max Adrian; *Sister Jeanne of the Angels* Dorothy Tutin; *Sister Claire* Cherry Morris; *Sister Louise* Sonia Fraser; *De Laubardemont* Peter McEnery; *Father Mignon* Donald Layne-Smith; *Sister Gabrielle* Madoline Thomas; *Prince Henri de Conde* Alan Dobie; *Richelieu* Trevor Martin; *Louis XIII* Darryl Kavann; *Bontemps* Edward Argent; *Clerk* Trevor Martin; *Townspeople*, *People from the Country*, *Capuchins*, *Carmelites*, *Jesuits*, *Soldiers* Margareta Bourdin, Shaun Curry, Malcolm Foreman, Terence Greenidge, Imogen Hassall, Caroline Hunt, Robert Jennings, Henry Knowles, Roy Marsden, Caroline Maud, Mark Moss, Martin Norton, Kenneth Ratcliffe, Stuart Richman, Ian Ricketts, Leslie Southwick. *Dir* Peter Wood; *Sc dgn* Sean Kenny; *Cost dgn* Desmond Heeley; *Mus* Brian Priestman. Plot: Demastes/2, Fletcher, French/2, Griffiths, Hochman, Law, Loney, Matlaw, Patterson, Weintraub. Reviews: *Christian Science Monitor* 20/10/62, 4; *Irish Times* 20/10/62, 9; *New Statesman* 26/10/62, 592–93; *Stage* 25/10/62, 16; *Times* 19/10/62, 18; *Tribune* 26/10/62, 11; *Variety* 14/11/62, 66. Comment: Royal Shakespeare Company. In addition to the play itself, *Irish Times* admired Richard Johnson, Dorothy Tutin, and Sean Kenny’s sets. *Times* was disappointed by the cast not weighing their words carefully, a deliberate requirement of Whiting’s text.

62.341 *Arden of Faversham* (T, 5a) Anon. TOWER, CANONBURY, 19/10/62. 1st perfd c. 1591. Cast: TTC. Plot: Gassner, Holzknacht, Law, Patterson, Shipley, Sobel.

62.342 *The Smiling Angel* (Historical D) Martin Holmes. HOVENDEN 21/10/62.* *Robert of Beverley* George Dare; *Matthew Ramon* Bowen; *Eleanor* Joan Benson; *Richard of Ware* Eric Gould; *Eleanor of Provence* Marion Desmond; *Henry III* Tom Chatburn; *Simon de Montfort* Paul Stockman; *Ellen* Valery Hovenden; *Baldwin* Charles Reyolds; *Prince Edward* John McGee; *Fitzthomas* Jack Niles. *Dir* Valery Hovenden; *Assist dir* Martin Holmes, Charles Reynolds; *Dec* Philip Whichelo. Reviews: *Birmingham Post* 27/10/62, 13; *Illustrated London News* 10/11/62, 762; *Stage* 25/10/62, 20. Comment: Written to commemorate the building of Westminster Abbey. “In a selective study of some of the closing years of the complex reign of Henry III, [Holmes] is in effect celebrating the great Abbey Church of Westminster, which was Henry’s pride” (*Birmingham Post*). The play “is also a study of domestic politics presented with a historian’s scholarship and a dramatist’s zest, and given some understanding performances” (*Illustrated London News*).

62.343 *Angels on Horseback* (Satirical C) Marigold Armitage. RICHMOND 22/10/62.* Cast: *Stage* 25/10/62, 20. *Barney* John Gray; *Jane Diane* Bester; *Hugo* Frank Lawton; *Mike* Garry March; *James* John Hall; *Pony* Mary Kenton; *Reddy* Rio Fanninig; *Marion* Diana Buckland; *Dinah* Margaret Robertson. *Pres* Richmond Theatre Productions; *Dir* Robert Peake; *Dec* John Piper. Review: *Stage* 25/10/62, 20. Comment: “It deals with devotees who never miss a horse show or a race meeting if it is feasibly possible to get to them” (*Stage* 18/10/62, 8).

62.344 *The Light of Heart* (P, 3a) Emlyn Williams. INTIMATE 22/10/62. 1st perfd Apollo 21/2/40. Plot: Best/41, 447, Bordman/4, 213, Hischak, Loney, 222, Stephens, 192. Comment: The first New York production, as *Yesterday’s Magic* (Guild 14/4/42), ran for 55 performances.

62.345 *Write Me a Murder* (Thriller, 3a) Frederick Knott. WIMBLEDON 22/10/62.** *David* John Hart Dyke; *Julie Sturrock* Marika Mann; *Charles Sturrock* John McKelvey; *Clive* Eric McCaine; *Dr. Woolly* Daphne Riggs; *Adrian* Le Peltier, *Lezley* Fincham. Plot: Bordman/4, 377, Fletcher, Hischak. Comment: Peter Haddon Company.

62.346 *Kill Two Birds* (Thriller, 3a) Philip Levene. ST. MARTIN’S 25/10/62. 100 perf. 1st perfd Repertory, Leatherhead, 9/4/62. Cast: *Stage* 1/11/62, 15; Theatricalia; *Times* 26/10/62, 14; *Variety* 7/11/62, 56; *WWT/14*. *Jones* Jerold Wells; *Roper* Michael Bilton; *George Appleby* Tony Britton; *Simon Prescott* Roy Purcell; *Alice Thomas* Renée Asherson; *Helen Webster* Liane Aukin; *Detective Constable Benson* Peter Myers; *Inspector*

Gates Roger Livesey; *Dr. Welling* James Ottaway; *Constable Jenkins* Norman Mann. *Pres* Emile Little; *Dir* Robin Midgley; *Sc dgn, Sc bld* Emile Littler Workshops Birmingham. Reviews: *Christian Science Monitor* 3/11/62, 4; *Guardian* 26/10/62, 9; *Illustrated London News* 10/11/62, 762; *Observer* 28/10/62, 29; *Stage* 1/11/62, 15; *Times* 26/10/62, 14; *Variety* 7/11/62, 56. Comment: *Guardian* called the piece, about "murder among the ornithologists," "uninventive and obvious." *Observer* noted that this "clumsily constructed" thriller presented the murderer in a "sympathetic light," a proposition *Christian Science Monitor* discussed at length. *Variety* conjectured that the cast had sufficient "name pull" to assure a good run.

62.347 *The Amorous Goldfish* (Thriller) Michael Voysey. WIMBLEDON TOWN HALL 29/10/62. 1st perfd BBC TV 30/5/57; 1st perf stage version Leas Pavilion, Folkestone, 21/9/59. Comment: Torch Players. The plot involved a serial philanderer and his victims.

62.348 *Doctor in the House* (C, 2a) Ted Willis (from Richard Gordon's novel, 1952). WIMBLEDON 29/10/62.** *Simon Sparrow* Ronnie Stevens; *Tony Grimsdyke* Barrie Gosney; *John Edwards* Robin Lloyd; *Matron* Ruth Porcher; *Sir Lancelot Spratt* Arthur Lane; *Jasmine Dee*, Valerie Newbold, Diana Beavers, Barney Gilbraith. Plot: Fletcher, French/2, Loney, 299. Comment: Peter Haddon Company.

62.349 *Two Stars for Comfort* (C, 2a) John Mortimer. INTIMATE 29/10/62.** Plot: Hochman, Loney, Vinson, Weintraub.

62.350 *What a Crazy World* (Mus, 2a) Alan Klein (bk, lyr, mus). THEATRE ROYAL, STRATFORD EAST, 30/10/62.* Cast: *Stage* 1/11/62, 15; *Variety* 14/11/62, 64; *WWT/14*. *Marylin Bishop* Cheryl Kennedy; *Alf Hitchens* Barry Bethell; *Sam* Brian Murphy; *Mary* Avis Bunnage; *Joey* Malcolm Butterworth; *Doris* Vivian Grant; *Herb Shadbolt* David Nott; *Youth Club Organiser* Malcolm Read; *Harry, Rocking Earl Frankenstein* Larry Dann; *Chas* Brian Cronin; *Yvonne* Tracy Rogers; *Mr. Rowbotham*, *Man in Cinema* Harry H. Corbett; *Charlie* Malcolm Reid; *Dolly Watson* Joan Pethers; *Jimmy* Tony Robinson; *Cinema Manager* Malcolm Reid; *Dancers* Young People from E.15. *Dir* Gerry Raffles; *Dec* John Bury; *Cost dgn* Una Collins. Reviews: *Illustrated London News* 10/11/62, 762; *New Statesman* 9/11/62, 679; *Observer* 4/11/62, 29; *Stage* 1/11/62, 15; *Times* 31/10/62, 8; *Variety* 14/11/62, 64. Comment: Theatre Workshop. Alan Klein was 22 years old and this was his first work. *Variety* thought that background accounted for the amateurish nature of the work in which the music was

"unmemorable ... [the] lyrics indifferent." *Observer* advised Klein "don't put your juvenilia on the stage." "The central plot might be elongated to a revue sketch: a boy takes a job in a solicitor's office imagining it to be a place in which soliciting goes on. That is all. Really, this belongs to the world of music-hall" (*Illustrated London News*). Excellent direction might have made this amateurish piece somewhat better (*Times*).

62.351 *Happy Days* (D, 2a) Samuel Beckett. COURT 1/11/62. 1st perfd Cherry Lane, New York, 17/9/61; 1st British perf. Cast: Findlater; *Stage* 8/11/62, 15; *Variety* 14/11/62, 64; *WWT/14*. *Winnie* Brenda Bruce; *Willie* Peter Duguid. *Dir* George Devine; *Dec* Jocelyn Herbert. Plot: Demastes/2, Dorney, Fletcher, French/2, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Reviews: *Birmingham Post* 2/11/62, 9; *Guardian* 2/11/62, 7; *Illustrated London News* 17/11/62, 804; *Irish Times* 3/11/62, 9; *New Statesman* 9/11/62, 679; *Observer* 4/11/62, 29; *Spectator* 9/11/62, 715, 717; *Stage* 8/11/62, 15; *Times* 2/11/62, 6; *Tribune* 16/11/62, 11; *Variety* 14/11/62, 64. Comment: English Stage Company. *Guardian* felt "hooked" but unsurprised by the play which, coming ten years after *Waiting for Godot*, "seems remarkably matter of fact." However, *Irish Times* reported that most critics seemed puzzled by the play, *Variety* was one such. "In terms of meaning I find *Happy Days* impressive; theatrically, I don't" (*Spectator*). "After an hour of dull prattle, one begins to care little whether the play is about life, death, or merely about a stupid woman stuck in the ground. The symbolism is mostly puerile and the entire play is the most flagrantly static piece of anti-theatre that has yet come our way" (*Stage*). Brenda Bruce was defeated by Beckett's language, and, incomprehensibly, employed a Scottish accent (*Times*).

62.352 *Look Back in Anger* (D, 3a) John Osborne. TOWER, CANONBURY, 2/11/62. 1st perfd Court 8/5/56. Cast: TTC. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hirschak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Comment: The first New York production (Lyceum 1/10/57) ran for 407 performances.

62.353 *The Proof of the Poison* (Thriller) Falkland L. Cary and Philip Weathers. INTIMATE 5/11/62. 1st perfd Leas Pavilion, Folkestone, 25/6/62. Comment: The plot centered on two murders in a country house for which there are eight suspects (*Stage* 5/7/62, 16).

62.354 *The Student Prince* (Spectacular LO, Prol, 4a) Dorothy Donnelly (bk, lyr; fnd on R[udolf] Bleichmann's version of Wilhelm Meyer-Förster, *Alt-Heidelberg*, 1901)

and Sigmund Romberg (mus). WIMBLEDON 5/11/62.** John Hanson, Pamela Penfold, Kenneth Henry, Elizabeth Alys, Douglas Thomson, Bette Gilmore, Valerie Vyner, David Bradley, John Savident, Geoffrey Thomas, Douglas Gamble, John Lamonte, John Christian, Frank Devon, Robert Thornton; *Dir* Leslie Branch. Plot: Best/24, 500, Bordman, Bordman/5, 397–98, Gänzl, Green, Hischak, Law, Loney, 126, Shipley, Wilmeth.

62.355 *A Touch of the Poet* (D, 4a) Eugene O'Neill. HIPPODROME, GOLDERS GREEN, 5/11/62. 1st perfd Royal Dramatic Theatre, Stockholm, 29/3/57; 1st European perf of English version Olympia, Dublin, 24/9/62. *Cornelius Melody* Ian Bannen; *Dan Roche* Freddie Jones; *Paddy O'Dowd* Declan Mulholland; *Patch Riley* Morgan Sheppard; *Sara Melody* Billie Whitelaw; *Nora Melody* Peggy Marshall; *Deborah* Hazel Terry; *Nicholas Gadsby* John Gill; *Mickey Maloy* Brian Phelan; *Jamie Cregan* Ewan Hooper. *Gen mgr* Bernard Gordon; *Pres* Tennent Productions Ltd., Dublin Theatre Festival Ltd.; *Dir* Toby Robertson; *Dgn* Hutchinson Scott; *Light* Joe Davis; *Sm* Thomas Elliott; *Dsm* Robert Stafford; *Asm* Roger Howells; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Sc bld* H. M. Tennent Workshops; *Sc* John Metcalf. Plot: Bordman, Bronner, Bryer, Hischak, Hochman, Law, MacNicholas, Matlaw, Salem, Shipley, Wilmeth. Comment: The first New York production (Helen Hayes 2/10/58) ran for 284 performances.

62.356 *Write Me a Murder* (Thriller, 3a) Frederick Knott. RICHMOND 5/11/62.** Plot: Bordman/4, 377, Fletcher, Hischak.

62.357 *Policy for Murder* (Thriller, 3a) Jack Popplewell. DUKE OF YORK'S 7/11/62. 1st perfd Richmond 12/2/62 as *Someone to Kill*. Cast: *Stage* 15/11/62, 13; *Theatricalia*; *Times* 8/11/62, 16; *Variety* 14/11/62, 64; *WWT/14*. *Ray Miller* Dermot Walsh; *Lee Miller* Heather Chasen; *Mr. Bielby* Alan Edwards; *Stuart Gilmore* Edward Cast; *Bill Price* Ronald Adam; *Dennis Adams* Michael Hawkins; *Mr. Morrison* John Slater; *Sandra Williams* Pauline Stroud; *Anne Daley* June Shaw. *Lic* E. W. Crossley Taylor; *Managing agents* Theatre Managers Ltd.; *Bom* H. A. Cole; *Pres* James P. Sherwood; *Dir* Hugh Goldie; *Set* Stanley Moore. Reviews: *Birmingham Post* 8/11/62, 7; *Illustrated London News* 24/11/62, 848; *Observer* 11/11/62, 26; *Stage* 15/11/62, 13; *Tatler* 5/12/62, 682; *Times* 8/11/62, 16; *Variety* 14/11/62, 64, 68. Comment: An impecunious writer takes out an insurance policy and fakes his own death in order to collect £50,000. *Variety* noted the numerous red herrings used in the plot and the lack of a suitable climax. "A moderately gripping bad play" (*Observer*); *Stage* was equally unimpressed, but not gripped. *Illustrated London News* found the piece me-

chanical and flat. However, *Tatler* declared the production was "fresh and original ... one of the best whodunits of the season." "Technically this is an extremely accomplished piece" (*Times*).

62.358 *Out of Bounds* (C, 2a) Arthur Watkyn. WYNDHAM'S 8/11/62. 242 perf. 1st perfd New, Oxford, 15/10/62. Cast: *Stage* 15/11/62, 13; *Theatricalia*; *Variety* 21/11/62, 54; *WWT/14*. *Purdie* Graham Armitage; *Miss Vaughan* Pauline Jameson; *Sir Gerald Blythe*, K.C.B. A. J. Brown; *Lancelot Dodd*, M.A. Michael Redgrave; *Sam Brandon* Brady; *Mo Goldberg* Peter Stephens; *Budge Herman* Michael Balfour; *Anton Lesch* Anton Diffing; *Toni* Michael Bates; *Albert* Charles Rea; *Mr. Bland* Lionel Gamlin; *Aubrey Glenville* Charles Heslop. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir* Donald Albery; *Pres* Henry Sherek, Michael Redgrave Productions Ltd.; *Dir* Harold French; *Dgn* Hutchinson Scott; *Press rep* David Fairweather, Virginia Fairweather; *Gen mgr* V. William Hunter; *Mgr* L. Wye; *Bom* Ian Caldwell; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone Ltd.; *Pq* Wig Creations. Plot: Loney. Reviews: *Birmingham Post* 10/11/62, 8; *Illustrated London News* 24/11/62, 848; *Observer* 11/11/62, 26; *Stage* 15/11/62, 13; *Tatler* 28/11/62, 602; *Times* 9/11/62, 16; *Tribune* 23/11/62, 11; *Variety* 21/11/62, 54. Comment: The plot involved an absent-minded schoolmaster (played by Michael Redgrave) who is recruited as a spy catcher. *Tribune* was surprised that Redgrave agreed to perform in "this sorry, shoddy work." Not surprisingly, *Variety* declared the show's success depended upon Redgrave's "marquee appeal." *Stage* pointed out Redgrave might have taken the role because he was once a schoolmaster at Cranleigh School; however, the "result is disappointing." *Illustrated London News* thought Redgrave's motives should not be questioned, and dubbed the comedy a "cheerful anecdote." *Tatler* opined Redgrave wanted to take on something different and generally approved of this "fairly hilarious romp." "A lamentably infantile entertainment" (*Times*).

62.359 *The Family Upstairs* (DC, 3a) Harry Delf. INTIMATE 12/11/62. 1st perfd Apollo, Atlantic City, New Jersey, 1/5/25; 1st British perf Opera House, Harrogate, 16/11/35? Plot: Bronner; French/2, Hischak. Comment: The cast included Clive Russell (Bowden, 137). The first New York production (Gaiety 17/8/25) ran for 72 performances.

62.360 *Odd Man In* (C, 3a) Robin Maugham (adpt of Claude Magnier, *Monsieur Masure*, 1956). WIMBLEDON 12/11/62.** William Sylvester, Veronica Hurst, Frederick Treves. Plot: Loney, 305. Comment: Peter Haddon Company.

62.361 *Private Lives* (Intimate C, 3a) Noël Coward. RICHMOND 12/11/62.** Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin, 83–86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley.

62.362 *Clap Hands* (Revue, 2a) Max Parsons and Ray Jessel and Chuck Weir and Eric House and Dave Broadfoot and Cliff Braggins and Mavor Moore and Pierre Berton and S. Polyani and J. Polyani and Frank Peppiatt and Piers Stephens and Brian Swarbrick and Paul Breaker and Jerry Ross and Marlene Perry and Johnny Wayne. LYRIC, HAMMERSMITH, 15/11/62; trfd to PRINCE CHARLES 26/12/62. 116 perf. 1st perfd Toronto 1958–62; 1st British perf Grand, Wolverhampton, 8/10/62. Cast: *Stage* 22/11/62, 13; *Variety* 28/11/62, 56; *WWT/14*. Dave Broadfoot, Corinne Conley, Jack Creeley, Eric House, Araby Lockhart, Peter Mews. *L* Associated Theatre Seasons Ltd.; *Lic* J. Baxter Somerville; *Gen mgr* Reginald Cornish; *Am* Jack Brown; *Pd mgr* Disley Jones; *Bom* Vera Murray; *Pres* The Group of Two; *Dir* John Gray; *Mus dir* William Blazard; *Ch* Michael Charnley; *Light* John Russell; *Cost dgn* Clarence Wilson; *Cost* Donald Campbell; *Set* John Golding. Plot: OTF/2. Reviews: *Birmingham Post* 17/11/62, 8; *Christian Science Monitor* 31/12/62, 4; *Illustrated London News* 1/12/62, 896; *New Statesman* 30/11/62, 801; *Observer* 18/11/62, 28; *Spectator* 23/11/62, 794; *Stage* 22/11/62, 13; *Times* 16/11/62, 16; *Variety* 28/11/62, 56. Comment: The transfer to the Prince Charles marked the opening of a new theatre (on which, see *Stage* 20/12/62, 14–15). “Most of its comedy consist[s] of bland political and social criticism, and fantasy” (*Observer*). *Spectator* said the revue contained a few “brilliant numbers,” but “a great deal of dross”; however, the small Canadian company performed “winningly.” *Variety* suggested that with some revision the revue “could prove a West End sleeper.” The “hits and misses were approximately equal, but ... [the audience] was warmly in favour most of the time” (*Birmingham Post*). *Times* was fulsome in its praise.

62.363 *Caste* (C, 3a) T. W. Robertson. TOWER, CANON-BURY, 16/11/62. 1st perfd Prince of Wales 6/4/1867. Cast: TTC. Plot: Bordman, Disher, Fletcher, Gassner, 716, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Comment: The first New York production was at the Broadway 5/8/1867.

62.364 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. QUESTORS 17/11/62.** Cast: QTA. Review: *Middlesex County Times* 24/11/62, 14. Comment: *Middlesex County Times* was somewhat unhappy with the casting.

62.365 *I Have Been Here Before* (P [3a]) J. B. Priestley. INTERVAL 18/11/62. 1st perfd Royalty 22/9/37. Cast: *Stage* 15/11/62, 8. Michael Kilgarriff, Patrick McEvoy, Michael Spear, Stephanie Lacey, Faith Noble, Roger Williams. *Dir* Roger Williams. Plot: Best/38, 415–16, Bordman/4, 171, Demastes/1, DeVitis, 160–63, Fletcher, French/2, Hischak, Law, Vinson. Comment: The first New York production (Guild 13/10/38) ran for 20 performances.

62.366 *Jane Shore* (T) Nicholas Rowe. HOVENDEN 18/11/62. 1st perfd Drury Lane 2/2/1714. Cast: *Stage* 22/11/62, 15. *Richard Duke of Gloster* Jack Niles; *Sir Richard Ratcliffe* Martin Cort; *Lord Hastings* Paul Greaves; *Bellmour* John Rogan; *Dumont* Kenneth Seeger; *Jane Shore* Tina Mullinger; *Servant* Kenneth Feng; *Alicia* Beatrice Bevan. *Dir* Alan Stevens. Plot: Hochman, Salem, Shipley. Review: *Stage* 22/11/62, 15. Comment: *Stage* thought the production was somewhat uneven, but it was a rare opportunity to see Rowe’s play.

62.367 *The Shapes* (C) Douglas B. Foy. COMEDY 18/11/62.* 1 perf. Cast: *Stage* 22/11/62, 13; *WWT/14*. *Sergeant Lock* James Belchamber; *Jumbo Smith* Frank Thornton; *Chained-up Charlie (Mr. C.)* Aidan Turner; *Four-down Forster* Terence Bayler; *Middle-buttoon Mason* Edward Palmer; *One-day Winifred (Mrs. Argus)* Beryl Ede; *Betty Wilder* Rosemary Frankau; *Felix Montefiore* Benjamin Whitrow; *Mr. Peace* Brendan Collins; *Mr. Philip* Peter MacKriel; *Jane* Gillian Royale; *Judy* Pamela Binns. *Dir* Robert Cartland; *Dec* Victor Friendly. Reviews: *Stage* 22/11/62, 13; *Times* 19/11/62, 13. Comment: Repertory Players. “A clever satire on City hierarchy, business bureaucracy and the tea- (or, in this case, lunch-) break. ... A happy blending of theatre of the absurd, ordinary symbolism and high comedy” (*Stage*).

62.368 *After Dinner with the Fletchers* (Mus ent) RICHMOND 19/11/62. 1st perfd Palace Court, Bournemouth, 12/11/62. Cyril Fletcher, Betty Astell.

62.369 *Matilda Shouted Fire* (Thriller) Janet Green. INTIMATE 19/11/62.**

62.370 *Spider’s Web* (P, 3a) Agatha Christie. HIPPODROME, GOLDERS GREEN, 19/11/62.** Cicely Courtneidge, Jack Hulbert, Robertson Hare. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub.

62.371 *Towards Zero* (P, 3a) Agatha Christie and Gerald Verner (adpt of Christie’s *Towards Zero*, 1944). WIMBLEDON 19/11/62.** *Neville Strange* Robin Lloyd; *Thomas* John Hart Dyke; *Mathew Treves* Frederick Keen; *Kay* Valerie Newbold; *Lady Tressilian* Daphne Riggs;

Marika Mann, Ingrid Rorke, Raymond Williams. Plot: Fletcher, Salem, Wagoner, 125, Weintraub. Comment: Peter Haddon Company.

62.372 *A Cheap Bunch of Nice Flowers* (C, 3a) Edna O'Brien. ARTS 20/11/62.* Cast: *Stage* 22/11/62, 15; *Theatricalia*; *Variety* 12/12/62, 62; *WWT/14*. *Winifred Hennessey* Eithne Dunne; *Ria Hennessey* Susannah state; *Charlotte Russe* Maria Kean; *The Professor* Reginald Barratt; *Budd Connor* Ray McAnally; *Shoneen Tracy* Declan Harvey. *Dir* Desmond T. O'Donovan. *Gen mgr* Richard S. Schulman; *Bom* Marion Pulem; *Pres* Michael Codron, William Donaldson; *Set, Light* Brian Currah; *Sc bld, Sc Stage* Decor Ltd.; *Pd mgr* Graham Heppel; *Dsm* David Kinsey, Gordon Theakston; *Asm* Rosalind Worth; *Elect* Wilfred Blunden; *Press rep* Randall Carlsen Ltd. Reviews: *Birmingham Post* 23/11/62, 5; *Guardian* 21/11/62, 7; *Illustrated London News* 8/12/62, 948; *Irish Times* 22/11/62, 9; *New Statesman* 30/11/62, 800–01; *Spectator* 30/11/62, 858; *Stage* 22/11/62, 15; *Times* 21/11/62, 15; *Tribune* 30/11/62, 11; *Variety* 12/12/62, 62. Comment: Set in Dublin, the comedy was about small family life, which *Guardian* dubbed an “honourable, if unimpressive” attempt. “The flavour of blarney” helped to disguise the play’s weaknesses (*Spectator*). *Irish Times* summarized many of the daily newspaper critics’ responses. Susannah York’s West End debut showed promise (*Stage*).

62.373 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 20/11/62.** *Ko-Ko* Bill Owen; *Nanki-Poo* David Hillman; *Yum-Yum* Marion Studholme; *Pitti-Sing* Patricia Kern; *Katisha* Jean Allister; *Pish-Tush* John Heddle Nash; *Pooh-Bah* Howell Glynn; *The Mikado* John Hargreaves. *Mus dir* David Tod Boyd. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Stage* 22/11/62, 15; *Tatler* 5/12/62, 686; *Times* 21/11/62, 15. Comment: The production was “thrown out of balance by maintaining the conception of Ko-Ko as an awkward and ungainly little Cockney. Bill Owen had some quite amusing moments and was generally at home with the glum and dead pan humour, he also sang reasonably well” (*Stage*). More judgmental was *Tatler* which declared Bill Owen’s “coarse, broad comedy lacked all style.” The revival “makes more of the broad comedy than of the enchantment” (*Times*).

62.374 *The Witch of Edmonton* (TC, 2a) Thomas Dekker and William Rowley and John Ford. MERMAID 21/11/62. 1st perfd Cockpit 1621. Cast: *Stage* 29/11/62, 17; *Theatricalia*; *Times* 22/11/62, 15; *Variety* 12/12/62, 62; *WWT/14* *The Dog* Melvyn Hayes; *Frank Thorney* William Lucas; *Winnifride* Ann Lynn; *Sir Arthur Cla-*

rington Edward Jewesbury; *Old Carter* Morris Sweden; *Old Thorney* John McKelvey; *Katherine* Mary Denison; *Somerton* John Pickles; *Warbeck* William Holmes; *Susan Olive* McFarland; *Elizabeth Sawyer* Ruby Head; *Old Banks* Erik Chitty; *Cuddy Banks* Timothy Bateson; *1st Morris Dancer* Ronald Herdman; *2nd Morris Dancer* Juan Moreno; *3rd Morris Dancer* Walter Daly; *4th Morris Dancer* Ken Robson; *Old Ratcliff* David Battley; *Constable* Paul Harris; *Justice* John Gay; *Anne Ratcliff* Patricia Conolly; *Countrymen, Countrywomen, Officers* Trevor Ainsley, Marc Ashlyn, Walter Daly, Mary Hanefey, Ronald Herdman, Peter Hodgson, Ken Robson. *Pres* Mermaid Theatre Trust; *Art dir* Bernard Miles, Josephine Wilson; *Admin dir* Patrick Ide; *Assoc dir* Joss Ackland; *Dir* Bernard Miles; *Set dgn* David Myerscough Jones; *Cost dgn* Gertrude Pfaffinger; *Ch* Denys Palmer; *Mus arr* Jeremy Montagu, Guy Oldham. Plot: Gassner, 175, Hochman, Holzknicht, Patterson, Shipley. Reviews: *Birmingham Post* 22/11/62, 15; *Guardian* 22/11/62, 9; *Illustrated London News* 8/12/62, 948; *New Statesman* 30/11/62, 800; *Spectator* 30/11/62, 858; *Stage* 29/11/62, 17; *Times* 22/11/62, 15; *Tribune* 30/11/62, 11; *Variety* 12/12/62, 62. Comment: *Times* declared the production, despite its “wooden moments,” an unqualified success. In contrast to *Guardian*’s tempered judgement, *Tribune* stated the “Mermaid acting would disgrace a girl’s hockey team forced into playing charades by bad weather.” *Variety* called the piece a bad choice, even for the Mermaid: “it is merely a fusty combo of dramatic, humorous and tragic incidents that don’t jell.” *Illustrated London News* echoed the latter two views.

62.375 *Better Dead* (P) A. P. Herbert (adapt of his novel, *Made for Man*, 1958). RICHMOND 26/11/62.* *Dimple Day* Julie Paul; *Florrie* Edna Doré; *Marion Maine* Joy Andrew; *Admiral of the Fleet* J. Grant Anderson; *Sir Ewan Harker* Brian Badcoe; *Archbishop of Canterbury* Charles Simon; *Lady Primrose* Sally Adams; *King Rader* Peter Hughes; *Gerald Anstruther* Richard Masefield. *Pres* Richmond Theatre Productions; *Dir* Robert Peake; *Dec* Richard Betts. Reviews: *Stage* 29/11/62, 19; *Times* 27/11/62, 14. Comment: *Stage* said the play had been written “to expose the cruelties and, indeed, the legal and religious flaws, in the Church of England’s recent ruling against the re-marriage in church of even the innocent parties of divorce cases.” *Times* enjoyed this skillful adaptation and its performance.

62.376 *Every Number Wins* (C) Michael Almaz. HOVENDEN 26/11/62. 1st London perf. John Barcroft, Derek Lanyon, Astrid Andersen, Richard Sullivan, Ann Windsor, Wendy Ascott. *Dir* Bil Keating. Review: *Stage* 29/11/62, 19. Comment: The play was a “tale of mankind from pre-birth to death” (*Stage*).

62.377 *Happy the Bride* (RC, 3a) Peter Blackmore. INTIMATE 26/11/62.**

62.378 *Plaintiff in a Pretty Hat* (C, 2a) Hugh Williams and Margaret Williams. WIMBLEDON 26/11/62. 1st perfd Duchess 12/10/56. *Earl of Hewlyn* Anthony Roye; *Jennifer Wren* Jasmine Dee; *Lord Plynlmmon* John Hart Dyke; *Lady Susan Creel* Ingrid Burke; *Watkyn Clyde* Pollitt. Plot: Hochman, Loney, 299. Comment: Peter Haddon Company.

62.379 *Vanity Fair* (MP, 2a) Robin Miller (lyr, bk; based on Thackeray's novel, 1848) and Alan Pryce-Jones (bk) and Julian Slade (mus). QUEEN'S 27/11/62. 70 perf. 1st perfd Hippodrome, Bristol, 16/10/62. Cast: *Stage* 29/11/62, 17; *Theatricalia*; *Times* 28/11/62, 13; *Variety* 19/12/62, 70; *WWT/14. The Street Singer* Jenny Johnson; *Amelia Sedley* Eira Heath; *Miss Jemima* Dorothea Rundle; *Miss Pinkerton* Olive Lucius; *Rebecca Sharp* Frances Cuka; *Joseph Sedley, The Prince Regent* John Stratton; *Mr. Sedley* Naunton Wayne; *Mrs. Sedley* Joyce Carey; *William Dobbin* Gordon Boyd; *George Osborne* Gabriel Woolf; *Miss Crawley* Sybil Thorndike; *Lord Steyne* Michael Aldridge; *Rawdon Crawley* George Baker; *Mr. Moss* David Netheim; *Elizabeth* Annabelle Adams; *Charlotte* Annette Andre; *Caroline* Mary Ely; *Harriet* Sally Ford; *Jane* Vivienne Stevens; *Emma* Sarah Hardenberg; *Bates, The Duke of Wellington* David Sinclair; *Maid* Jane Casson; *Manservant* Alan Woodard; *Admiral Broadside* Martin Konyot; *Mr. Cant* David Hepburn; *Mrs. Cant* Priscilla Truett; *Le Marquis de Truffignny* Brian Beaton; *Duke of Stunington* Philip Mosco; *Duchess of Stunington* Sandra Dillon; *Lady Bareacres* Valerie Hollmann; *Lady McGrizel* Angela Symonds; *Lord Slingstone* Ron Eagleton; *Lord Ruin* Grahame Laver; *A Thug* Derek Sumner; *Another Thug* Pierre Aumonier; *Ensign Stubble* John Parker; *A Wounded Man* Leon Ward; *Footman* James Ruddy; *Mr. Screw* Christopher Greatorex; *Dancers* Elizabeth Bendon, Sandra Dillon, Sarah Hardenberg, Valerie Hollmann, Angela Symonds, Priscilla Truett, Ron Eagleton, David Hepburn, Martin Konyot, Philip Mosco, Leon Ward, Alan Woodard. *Pres* Linnit and Dunfee Ltd.; *Dir* Lionel Harris; *Ch* Norman Maen; *Sets* Tom Lingwood; *Cost dgn* Motley; *Light* Michael Northen; *Mus arr* Douglas Gamley; *Mus dir* Michael Moores; *Sc bld* Mara and Houghton; *Sc* Alick Johnstone; *Cost. L.* and H. Nathan Ltd.; *Pq* Nathanwigs Ltd.; *Sm* Julia Wooten; *Dsm* William Feltham; *Asm* David White, Derek Sumner, Pierre Aumonier, Jackie Willows; *Pd assist* Stephen Hall; *Carp* Jack Beaumont; *Elect* Ken Miller; *Wm* Evelyn Ranells; *Press rep* David Fairweather, Virginia Fairweather; *Gen mgr* Ian Keith. Plot: OTF. Reviews: *Birmingham Post* 28/11/62, 3; *Christian Science Monitor*

1/12/62, 10; *Daily Mirror* 28/11/62, 18; *Guardian* 28/11/62, 7; *Illustrated London News* 8/12/62, 948; *New Statesman* 7/12/62, 846; *Observer* 2/12/62, 24; *Stage* 29/11/62, 17; *Tatler* 19/12/62, 803; *Times* 28/11/62, 13; *Tribune* 7/12/62, 11; *Variety* 19/12/62, 70. Comment: *Guardian* declared the novel had been reduced to nothing apart from "moments of bathos." However, *Christian Science Monitor* concluded the piece was "an agreeable entertainment," and added that Sybil Thorndike came "closest to the temper of the book." *Observer* was critical of most aspects of the musical, the music, decor, and the performances. *Birmingham Post* said a theatregoer who expected "only a more than usually ample, pictorial and civilised musical play will be both right and contented." *Tatler* concluded the production was the equivalent of seeing *Hamlet* without the prince: *Vanity Fair* without Becky Sharp. "An appalling waste of time, money, and energy" (*Tribune*). *Times* was shocked that the piece "manages to ignore social criticism altogether." This lavish production, which lasted three hours, was a major financial failure.

62.380 *The Alchemist* (C, 2a) Ben Jonson. OLD VIC 28/11/62. 1st perfd Globe, Bankside, 1610. Cast: *Stage* 6/12/62, 13; *Theatricalia*; *Times* 29/11/62, 16; *Variety* 12/12/62, 62; *WWT/14. Subtle Leo* McKern; *Face* Lee Montague; *Dol Common* Priscilla Morgan; *Dapper* Fulton Mackay; *Abel Druggier* Russell Hunter; *Sir Epicure Mammon* Charles Gray; *Pertinax* Surly Eric Thompson; *Ananias* David William; *Tribulation* Wholesome Catherine Lacey; *Kastril* Jeffrey Wickham; *Dame Pliant* Irene Hamilton; *Lovewit* Esmond Knight; *Police Officers, Neighbours, Clergy, etc.* Judi Bloom, Ida Goldapple, Camilla Hasse, Stella Lewis, Brenda McGuinne, Anna Middleton, Phillada Sewell, Fiona Walker, Peter Brookes, Roger Clissold, Brian Coburn, Eric Flynn, Robert Hewitt, Patrick Kavanagh, Fletcher Lightfoot, Endre Muller, Trevor Peacock, Michael Wells. *Dir* Tyrone Guthrie; *Dgn* Tanya Moiseiwitsch; *Light* Richard Pilbrow; *Sm* Alisoun Browne; *Dsm* Andrew Laird, Jonathan Webb; *Asm* Handa Bray, Christopher Gormley; *Carp* George Evans; *Elect* Leonard Tucker; *Eng* W. A. Smith; *Wm* Antoinette Mara; *Tech dir* George Rowbottom; *Tech sm* B. R. Gordon; *Cost supervisor* Jane Helder; *Sc workshops* W. H. Parker; *Sc* Leslie Woolnough; *Props workshop* Josephine Coffey; *Cost* Andrew Storie, Victor Hackett, H. R. Roberts; *Pq* Wig Creations. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 29/11/62, 10; *Christian Science Monitor* 1/12/62, 10; *Guardian* 29/11/62, 7; *New Statesman* 7/12/62, 845-46; *Observer* 2/12/62, 24; *Spectator* 7/12/62, 895; *Sphere* 8/12/62, 377; *Stage* 6/12/62, 13; *Times* 29/11/62, 16; *Tribune* 7/12/62, 11; *Variety*

12/12/62, 62. Comment: Performed in modern dress which didn't trouble *Guardian* where aspects of the costuming are enumerated, and also in *Observer*. However, *Spectator* thought that Tyrone Guthrie's decision to modernize the piece was an "almost idiotic idea." *Times* disagreed because the production released the "energy of this marvelously constructed work into the modern world." "There was a rare occurrence when *The Alchemist* ended at the Old Vic tonight. The director, Sir Tyrone Guthrie, cheered by his company, took a thunderous call from a house that recognised him as the architect of the occasion" (*Birmingham Post*).

62.381 *The Tulip Tree* (D, 3a) N. C. Hunter. HAYMARKET 29/11/62. 140 perf. 1st perfd Theatre Royal, Newcastle, 5/11/62. Cast: *Stage* 6/12/62, 13; *Theatricalia*; *Times* 30/11/62, 15; *Variety* 12/12/62, 62; *WWT/14*. *Rupert Tilling* George Benson; *Clare Elliot* Celia Johnson; *Ivor Evans* Eynon Evans; *Sarah Elliot* Lynn Redgrave; *Mary Weldon* Nan Munro; *Robert Elliot* Harold Scott; *Colin Elliot* John Clements; *David Burton* Peter Ellis; *Dr. Lennon* Lloyd Pearson. *L* Frederick Harrison Trust Ltd.; *Lic*, *Mgr* Anthony Watson; *Pres* Tennent Productions Ltd; *Dir* Glen Byam Shaw; *Dgn* Motley; *Light* Joe Davis; *Mus dir* Leslie Bridgewater; *Sc* Alick Johnstone Ltd.; *Sc bld* Brunskill and Loveday; *Cost* Benson Perry and Whitley, M. Berman Ltd.; *Gen mgr* Bernard Gordon; *Sm* Rupert Marsh; *Dsm* Philip Ingram; *Asm* Helen Jackson; *Pd mgr* Ian Dow; *Cost supervisor* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* May Flynn. Plot: Loney. Reviews: *Christian Science Monitor* 1/12/62, 10; *Guardian* 30/11/62, 11; *New Statesman* 14/12/62, 879; *Observer* 2/12/62, 24; *Sphere* 15/12/62, 414; *Stage* 6/12/62, 13; *Tatler* 2/1/63, 36; *Times* 30/11/62, 15; *Tribune* 7/12/62, 11; *Variety* 12/12/62, 62. Comment: "A sombre little outdoor play about the necessity of getting acclimatised to death" (*Observer*). *Tribune* thought the play was conventional, mundane, and inhabited by stock characters. However, *Variety* said the production would probably have "a profitable engagement" because of the first-rate cast and the beautiful garden set by Motley.

62.382 *The Infernal Machine* (T, 4a) Jean Cocteau (trans Carl Wildman of *La machine infernale*, 1934). TOWER, CANONBURY, 30/11/62. 1st British perf this trans Arts 5/9/40. Cast: TTC. Plot: Fletcher, Gassner, Hochman, Kabatchnik/2, Matlaw, Mplots, Patterson, Shank, Shipley. Review: *Stage* 6/12/62, 14. Comment: "Ralph Shafran's production has a remarkably distinguished air, aided by his own striking settings. Colin Ley's Oedipus is especially good and Susan Mendelsohn's sensual Jocasta is well done" (*Stage*).

62.383 *Green Room Rag*. VICTORIA PALACE 2/12/62. Reviews: *Stage* 6/12/62, 14; *Times* 3/12/62, 6. Comment: The rag was the usual anthology of skits, scenes, turns, songs, and the like, all performed by leading members of the profession.

62.384 *Don't Listen, Ladies!* (C, 2a) "Stephen Powys" and Guy Bolton (adpt of Sacha Guitry, *N'écoutez pas mesdames*, 1942). INTIMATE 3/12/62. ** Plot: Bordman/4, 280, Hischak. Comment: Kenneth Waller was in the cast (Bowden, 137).

62.385 *Message for Margaret* (P, 3a) James Parish. WIMBLEDON 3/12/62. 1st perfd Westminster 28/8/46. *Margaret Hayden* Janet Butler; *Adelyn Chilcot* Jasmine Dee; *Stephen Austin* John Hart; *Anthony Roye*. Plot: Best/46, 475-76, Bordman/4, 266, Hischak. Comment: Peter Haddon Company. The first New York production (Plymouth 16/4/47) ran for five performances.

62.386 *Smith* (C, 4a) W. Somerset Maugham. RICHMOND 3/12/62. 1st perfd Comedy 30/9/09. Plot: Bordman/2, 675, Mander/5, Nicoll/2, 375, Rogal, Salem. Comment: The first New York production (Empire 5/9/10) ran for 112 performances.

62.387 *The Master Builder* (D, 3a) Henrik Ibsen (trans Michael Meyer of *Bygmester Solness*, 1893). ARTS 4/12/62. Cast: *Stage* 29/11/62, 8; *Theatricalia*; *Variety* 19/12/62, 70. *Knut Brovik* Keith Pyott; *Kaja Fosli* Carole Mowlam; *Ragnar Brovik* Michael Culver; *Halvard Solness* Andrew Cruikshank; *Dr. Herdal* Derek Tansley; *Aline Solness* Viola Keats; *Hilde Wangel* Mary Miller; *Townspeople* Felicity Gordon, Eleanor Smale. *Pres* Michael Codron, William Donaldson, Clement Scott Gilbert; *Dir* Terence Kilburn; *Dec* Tony Sayers. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Times* 5/12/62, 17; *Variety* 19/12/62, 70, 75. Comment: The production was staged originally at the Ashcroft, Croydon. *Variety* praised Michael Meyer's translation, Mary Miller, and thought the production deserved a "wider audience." A buoyant production (*Times*)

62.388 *Semi-Detached* (C, 3a) David Turner. SAVILLE 5/12/62. 133 perf. 1st perfd Belgrade, Coventry, 8/6/62. Cast: *Stage* 13/12/62, 13; *Theatricalia*; *Times* 6/12/62, 5; *Variety* 19/12/62, 70; *WWT/14*. *Fred Midway* Laurence Olivier; *Tom Midway* James Bolam; *Hilda Midway* Mona Washbourne; *Eileen Midway* Eileen Atkins; *Robert Freeman* John Thaw; *Avril Hadfield* Patsy Rowlands; *Nigel Hadfield* Kenneth Fortescue; *Garnet Hadfield* Joan Young; *Arnold Makepiece* Newton Blick. *Lic* Bernard Delfont; *Pp* Gaiety Properties Ltd.; *Mgr* John Sneath;

Bom R. F. Brown; *Pres* Oscar Lewenstein, L. O. P. Ltd., Donald Albery; *Dir* Tony Richardson; *Dgn* Loudon Sainthill; *Mus* John Addison; *Assist dir* Jocelyn Tawse. Plot: Bordman/4, 390, Hischak, Loney, Vinson. Reviews: *Birmingham Post* 7/12/62, 6; *Christian Science Monitor* 8/12/62, 6; *Guardian* 6/12/62, 9; *Illustrated London News* 22/12/62, 1018; *New Statesman* 14/12/62, 879; *Observer* 9/12/62, 20; *Spectator* 14/12/62, 934; *Sphere* 15/12/62, 414–15; *Stage* 13/12/62, 13, 20/12/62, 16; *Tatler* 26/12/62, 849; *Times* 6/12/62, 5; *Tribune* 14/12/62, 11; *Variety* 19/12/62, 70. Comment: *Christian Science Monitor* noted that, even though the play opened on a night of extremely thick fog, the theatre was full, probably because of the presence of Laurence Olivier. *Guardian* complained that London already had plenty of “coarse, not very well observed and patronising comedies of family life: the scream and caution school,” a view attacked by *Observer* and *Spectator* (the latter seeing the play as a satire or parody). *Tribune* said the play was not a satire but “a slight comedy around a satirical idea.” “Instead of a subtle piece of comedy satire, [Turner] has turned out a lower-case farce, strikingly reminiscent of the situation comedies so regularly featured on television” (*Variety*). See also Lloyd Evans, 113–15. The first New York production (Music Box 7/10/63) ran for 16 performances.

62.389 *The Pope's Wedding* (D, 16sc) Edward Bond. COURT 9/12/62.* 1 perf. Cast: Findlater; *Stage* 13/12/62, 14; *WWT/14*. *Scopey* Philip Lowrie; *Bill* David Ellison; *Ron* Michael Standing; *Lorry* Malcolm Paton; *Byo* Lawrence Craine; *Joe* Malcolm Taylor; *Pat* Janie Booth; *June* Adrienne Hill; *Alen* Harold Goodwin; *Bowler* Julian Chagrin; *Wicket Keeper* George Ogilvie. *Dir* Keith Johnstone. Plot: Demastes/2, Fletcher, Hochman, Vinson, Weintraub. Reviews: *Observer* 16/12/62, 24; *Stage* 13/12/62, 14; *Times* 10/12/62, 5. Comment: English Stage Company. Produced without decor. *Observer* noted Bond's ability to evoke a mood, but thought the play was “too long, too portentous, too elliptical.” “In subject matter, it is kindred in style to *Afore Night Come*, with a reliance on exterior scenes, rustic speech, and overtones of menace and violence that lead ultimately to murder. Its plot, I suppose, is meant to show how an adolescent couple stand up to the pressures of marriage” (*Stage*).

62.390 *The Magic Cupboard* (C) Percy Walsh. INTIMATE 10/12/62. 1st perfd King's, Hammersmith, 1/4/35.

62.391 *Murder He Says!* (C thriller) Rex Howard Arundel. HIPPODROME, GOLDERS GREEN, 10/12/62. 1st perfd Opera House, Scarborough, Summer 1962 as *The Final Trick*; 1st perfd new title New, Hull, 22/10/62. Jeremy Hawk, Graham Payn, Jack Lambert, Laura Carle,

Fred Kitchen.

62.392 *Murder on the Nile* (P, 3a) Agatha Christie (adpt of her novel, *Death on the Nile*, 1937). RICHMOND 10/12/62. 1st perfd Repertory, Dundee, 17/1/44 as *Hidden Horizon*; 1st London perf Wimbledon 9/4/45. Plot: Best/46, 420, Bordman/4, 259, French/2, Hischak, Kabatchnik/2. Comment: The first New York production, as *Hidden Horizon* (Plymouth 19/9/46), ran for 12 performances.

62.393 *King Lear* (T, 2a) William Shakespeare. ALDWYCH 12/12/62. 1st perfd c. 1605. Cast: RSCA; *Stage* 20/12/62, 13; Theatricalia; *Times* 13/12/62, 13; *Variety* 26/12/62, 42; *WWT/14*. *Earl of Kent* Tom Fleming; *Earl of Gloucester* Alan Webb; *Edmund* James Booth; *Lear* Paul Scofield; *Goneril* Irene Worth; *Duke of Albany* Peter Jeffrey; *Regan* Patience Collier; *Duke of Cornwall* Tony Church; *Cordelia* Diana Rigg; *Duke of Burgundy* Tony Steedman; *King of France* Hugh Sullivan; *Edgar* Brian Murray; *Oswald* Clive Swift; *Knight* Michael Murray; *Fool* Alec McCowen; *Curan* Philip Brack; *Servant to Cornwall* Edmond Bennett; *Old Man* Michael Burrell; *Doctor* Gareth Morgan; *Messenger* Peter Geddis; *Captain* Ian Cullen; *Herald* John Corvin; *1st British Captain* Ian Hewitson; *2nd British Captain* Gordon Honeycombe; *Knights, Soldiers, Servants* Michael Burrell, John Corvin, Ian Cullen, Peter Geddis, Paul Greenhalgh, Ian Hewitson, Gordon Honeycombe, Martin Jenkins, Ian Lindsay. *Dir* Peter Brook; *Dgn* Peter Brook, Adele Hankey, Regan Smith; *Fight arr* John Barton; *Assist dir* Charles Marowitz. Reviews: *Birmingham Post* 13/12/62, 19; *Christian Science Monitor* 24/12/62, 6; *Illustrated London News* 29/12/62, 1060; *New Statesman* 21/12/62, 908–09; *Observer* 16/12/62, 17, 24; *Spectator* 21/12/62, 966; *Stage* 20/12/62, 13; *Times* 13/12/62, 13; *Tribune* 21/12/62, 11; *Variety* 26/12/62, 42. Comment: Royal Shakespeare Company. *Spectator* praised “Peter Brook's superb production” and Paul Scofield's *Lear*. *Variety* thought it would be a box-office hit during its limited run engagement, and was impressed by Scofield's performance and the “stark decor.” “Scofield's *Lear* is the finest acting performance to have been seen on the London stage for a very long time” (*Tribune*). *Times* noted the production had affinities with Oriental theatre and Samuel Beckett, and praised the ensemble performance of the company.

62.394 *All Things Bright and Beautiful* (C, 3a) Keith Waterhouse and Willis Hall. PHOENIX 13/12/62. 20 perf. 1st perfd Theatre Royal, Bristol, 23/10/62. Cast: *Stage* 20/12/62, 13; *Times* 14/12/62, 15; *Variety* 26/12/62, 42; *WWT/14*. *Desmond Cooper* Griffith Davies; *Deanna Hesseltine* Juliet Cooke; *Charles Hesseltine* Jack Smethurst;

Baloo Eileen Kennally; *Old Jakie* Dermot Kelly; *Queenie Hesselstine* Peggy Mount; *Albert Hesselstine* John Barrie; *Harry Lauder Hesselstine* Brian Peck; *Douglas Dobson* Ken Parry. *Pres* Oscar Lewenstein; *Dir* Val May; *Dgn* Alan Barrett. Plot: Weintraub. Reviews: *Birmingham Post* 14/12/62, 3; *Christian Science Monitor* 24/12/62, 6; *Guardian* 14/12/62, 9; *Illustrated London News* 29/12/62, 1060; *New Statesman* 21/12/62, 908; *Observer* 16/12/62, 24; *Spectator* 21/12/62, 966; *Sphere* 29/12/62, 501; *Stage* 20/12/62, 13; *Tatler* 9/1/63, 88; *Times* 14/12/62, 15; *Variety* 26/12/62, 42. Comment: *Observer* bewailed the lack of a genuine plot, although the dialogue and behavior of the characters rang true, attributes *Variety* also detected. "Basically another corny old family farce" which is "quite extraordinarily unamusing" (*Spectator*). *Times* dubbed it a formulaic Waterhouse-Hall piece which "does not ring as true" as did, for example, *Billy Liar*.

62.395 *Gathering Storm* (P, 3a) Gordon Glennon and Reyner Barton (adpt of Barton's novel, *Envy My Simplicity*, 1943). ESTONIAN CLUB 16/12/62. 1st perfd Theatre Royal, Brighton, 9/2/48. Pamela Humphrey, Bernard Price, Donald Walker, Olga Bennett; *Dir* Donald Walker. Review: *Stage* 20/12/62, 16. Comment: Academy Theatre Group. A murder drama stemming from "the passions set in motion by restricted life on a lonely farm" (*Stage*).

62.396 *Chin-Chin* (C, 4a) Willis Hall (adpt of François Billeldoux *Tchin-Tchin*, 1959). INTIMATE 17/12/62.** Plot: Hochman, Loney, Vinson.

62.397 *Cindy-Ella or I Gotta Shoe* (Mus Ent) Caryl Brahms (mus, bk, lyr) and Ned Sherrin (mus, bk, lyr) and Ron Grainer (songs). GARRICK 17/12/62 (m).* Cast: *Stage* 3/1/63, 11; *WWT/14*. Cleo Laine, Elisabeth Welch, Cy Grant, George Brown. *Pres* Michael Codron; *Dir* Colin Graham; *Dgn* Tony Walton; *Light* Richard Pilbrow. Plot: OTF. Reviews: *Birmingham Post* 18/12/62, 10; *Guardian* 18/12/62, 5; *Illustrated London News* 5/1/63, 28; *New Statesman* 28/12/62, 936; *Observer* 23/12/62, 21; *Spectator* 28/12/62, 991; *Sphere* 5/1/63, 19; *Stage* 3/1/63, 11; *Times* 18/12/62, 5. Comment: This version of *Cinderella* was set in a tenement in New Orleans and the cast of four performed numerous roles "without the slightest effect of confusion ... at a splendid pace" (*Guardian*). "A lovable occasion ... It is all inventive, swift, and well sung (no microphones)" (*Birmingham Post*). *Spectator* praised Cleo Laine and her voice.

62.398 *The Sea Gull* (P) Anton Chekhov (trans David Margarshack of *Chaika*, 1896). HAMPSTEAD 17/12/62.** Cast: *Stage* 20/12/62, 16; *WWT/14*. *Jacob Yakov* Hamilton Jones; *Simon Medvyedenko* Christopher Wil-

kinson; *Masha* Bridget Turner; *Peter Sorin* Julian Curry; *Konstantin* George Pensotti; *Nina* Josephine Stuart; *Pauline* Thelma Whiteley; *Dr. Eugene Dorn* Douglas Milvain; *Irina Arkadina* Janet Henfrey; *Shamrayev* Timothy Nightingale; *Boris Trigorin* Frederick Corke. *Dir* James Roose-Evans; *Dgn* John Gunter. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 18/12/62, 10; *Illustrated London News* 5/1/63, 28, 12/1/63, 66; *Observer* 23/12/62, 21; *Stage* 20/12/62, 16; *Times* 18/12/62, 5. Comment: "The company [played] as a unity, not (as we have found before now in Chekhov) as an assemblage of actors with no desire to meet each other. Everyone here by the side of Chekhov's lake knows what he or she is about: there is nothing uneasy or ventriloquial" (*Birmingham Post*). *Stage* said "the young actors were able to create an electric tension at the quieter climaxes," but there were instances of overplaying elsewhere in the production. However, *Observer* declared "few members of the present ensemble qualify for permanence."

62.399a *The Sponge Room* (C, 1a) Keith Waterhouse and Willis Hall. COURT 18/12/62. 1st perfd Playhouse, Nottingham, 13/11/62. Cast: Findlater; *Stage* 20/12/62, 17; *Variety* 2/1/63, 46; *WWT/14*. *Leslie Edwards* George Cole; *Hilary Shepherd* Jill Bennett; *Colin Broughton* Robert Stephens; *Pres* English Stage Co., Oscar Lewenstein; *Dir* John Dexter; *Assist dir* Desmond T. O'Donovan; *Dgn* Ken Calder. Plot: Walford, Weintraub. Reviews: *Birmingham Post* 19/12/62, 11; *Christian Science Monitor* 24/12/62, 6; *Illustrated London News* 5/1/63, 28; *New Statesman* 28/12/62, 936; *Observer* 23/12/62, 21; *Spectator* 28/12/62, 991, 4/1/63, 17; *Stage* 20/12/62, 17; *Tatler* 9/1/63, 88; *Times* 19/12/62, 11; *Tribune* 28/12/62, 7; *Variety* 2/1/63, 46. Comment: English Stage Company. "A poor specimen in overworked fashion ... the quaintly trivial" (*Spectator*). *Observer* found some interest in the "bright and unforced" jokes. *Tatler* said the acting of the cast of both plays was impeccable. *Times* said both pieces should really be short revue sketches, nothing more.

62.399b *Squat Betty* (C, 1a) Keith Waterhouse and Willis Hall. COURT 18/12/62.* Cast: Findlater; *Stage* 20/12/62, 17; *Variety* 2/1/63, 46; *WWT/14*. *Stanley Mintey* George Cole; *Elizabeth Mintey* Jill Bennett; *Jonathan Pearce* Robert Stephens. *Pres*, *Dir*, *Assist dir*, *Dgn* as for 62.399a. Plot: Walford, Weintraub. Reviews: *Birmingham Post* 19/12/62, 11; *Christian Science Monitor* 24/12/62, 6; *Illustrated London News* 5/1/63, 28; *New Statesman* 28/12/62, 936; *Observer* 23/12/62, 21; *Spectator* 28/12/62, 991, 4/1/63, 17; *Stage* 20/12/62, 17; *Tatler* 9/1/63, 88; *Times* 19/12/62, 11; *Tribune* 28/12/62, 7; *Variety* 2/1/63, 46. Comment: English Stage Company.

Observer said this “paltry stab at black comedy” was too formulaic.

62.400 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). COMEDY 18/12/62 (m).** Cast: *Stage* 3/1/63, 11; *WWT/14*. *Marigold* Georgina Moon; *Nurse, Phoebe* Sheila Ballantine; *Mole* Timothy Harley; *Water Rat* John Warner; *Badger* Michael Blake-more; *Toad* Peter Woodthorpe; *Alfred* Raymond Farrell; *The Back Legs of Alfred* Ron Mann; *Chief Weasel* Peter Whitbread; *Chief Ferret, Usher* Trevor Baxter; *Chief Stoat* Ralph Gruskin; *Policeman* John Sterland; *Gaoler* Bernard Lloyd; *Judge* David Conville; *Turkey, Fox* Roy Heymann; *Duck, Mama Rabbit* Loelia Kidd; *Washerwoman* Lola Travers; *Lucy Rabbit* Nicholette Hicks; *Harold Rabbit* Nicholas Charles; *Bargewoman* Elisabeth Wade. *Pres* David Conville; *Dir* David William; *Dec* Peter Rice; *Ch* Geraldine Stephenson; *Light* Richard Pilbrow; *Cond* John Pritchett. Plot: French, French/2. Reviews: *New Statesman* 28/12/62, 936; *Observer* 23/12/62, 21; *Spectator* 28/12/62, 991; *Stage* 3/1/63, 11; *Times* 19/12/62, 11. Comment: Peter Woodthorpe’s Toad was “a fine, well integrated performance, bringing out a thoroughly integrated character and making magnificent use of mobile features and feet. But this is an elegant Toad, rather than the gross buffoon of Grahame’s story, so we cannot help missing the fat old fellow of our youth” (*Stage*).

62.401 *Amelia’s African Adventure* (P) James Ambrose Brown. ARTS 19/12/62 (m).* Cast: *Stage* 3/1/63, 12; *WWT/14*. *Crocodile Sam* Paddy Ward; *Amelia* Hilary Wood; *James* Laurence Keane; *Mrs. Noah* Matyelok Gibbs; *Cloth Lion* Ursula Jones; *Major Chutney* Philip Grout; *Little Black Sambo* Isabel Metliss; *Jolly Jack* John York. *Gen mgr* Richard S. Schulman; *Bom* Marion Pullem; *Pres, Dir, Art dir* Caryl Jenner; *Mus, Gen mgr* Sophie Wordman; *Dec* Brian Currah; *Cost dgn* Matyelok Gibbs; *Cost* Elaine Bromwich; *Sm* Suzanne Neild; *Masks, Props* Edward Mundy; *Sc bld* Ian Bolton. Reviews: *Guardian* 20/12/62, 5; *Observer* 23/12/62, 21; *Spectator* 28/12/62, 991; *Sphere* 5/1/63, 18; *Stage* 3/1/63, 12; *Times* 20/12/62, 5. Comment: English Theatre for Children. The plot, involving a doll’s house floating down the Limpopo river, did not appear to engage the young audience (*Guardian*). *Spectator* entertained an entirely opposite view and praised some “marvellous stage effects.” *Stage* agreed, saying the plot was “highly ingenious” and that the piece “will doubtless move into the regular repertoire of the English Theatre for Children.”

62.402 *The Comedy of Errors* (C, 2a) William Shakespeare. ALDWYCH 19/12/62. 13 perf. 1st perfd c. 1590–

94. Cast: RSCA; *Stage* 27/12/62, 11; *Theatricalia*; *Variety* 2/1/63, 46; *WWT/14*. *Solonius* Tony Steedman; *Aegeon* Tony Church; *Antipholus of Ephesus* Ian Richardson; *Antipholus of Syracuse* Alec McCowen; *Dromio of Ephesus* Ian Hewitson; *Dromio of Syracuse* Barry MacGregor; *Balthazar* Michael Murray; *Angelo* Peter Jeffrey; *First Merchant* Philip Brack; *Second Merchant* Edmond Bennett; *Pinch* James Booth; *An Officer* John Corvin; *A Messenger* Gareth Morgan; *A Goaler* Martin Jenkins; *Aemilia* Patience Collier; *Adriana* Diana Rigg; *Luciana* Janet Manners; *Luce* Patricia Brake; *A Courtesan* Yvonne Bonnamy. *Dir* Clifford Williams; *Set, Light* John Wyckham, Clifford Williams; *Cost dgn* Anthony Powell; *Mus* Peter Wishart. Reviews: *Birmingham Post* 21/12/62, 3; *Illustrated London News* 5/1/63, 28; *Stage* 27/12/62, 11; *Times* 20/12/62, 5; *Variety* 2/1/63, 46, 52. Comment: Royal Shakespeare Company. *Variety* noted this limited engagement had sold out before it opened, and was “an object lesson in giving grace and vigor and plenty of hilarity” to a minor comedy. The production struck the right note with its “disciplined, unselfish teamwork,” the essential requirement of farce (*Times*).

62.403 *The Pied Piper* (MP, 3a) Gordon Vivian (bk, lyr) and James Stevens (lyr, mus). THEATRE ROYAL, STRATFORD EAST, 19/12/62.* Cast: *Stage* 3/1/63, 13; *Variety* 2/1/63, 46; *WWT/14*. *Mayor of Hamelin* Howard Marion Crawford; *Ilsa* Anna Sharkey; *The Pied Piper* Gilbert Wynne; *Hans* John Bay; *Franz* Brian Tyler; *Herman* Alan Helme; *Fritz* John Shorter; *Otto* Victor Winding; *Heinz* Stephen Cartwright; *Frieda* Germaine du Relos; *Marie* Christine Ozanne; *Erich* Larry Jerome; *Fritzie* Anthony Mears; *Erica* Susan Wigmore; *Willie* Frank Summerscales. *Pres* Duncan Stanley, Gordon Vivian; *Dir* Robert Atkins; *Ch* Lennie Mayne; *Dec* David Marshall; *Cost dgn* Tony Leah; *Mus dir* James Stevens. Reviews: *Guardian* 20/12/62, 5; *Observer* 23/12/62, 21; *Stage* 3/1/63, 13; *Times* 22/12/62, 3; *Variety* 2/1/63, 46. Comment: For *Stage* the main feature of the piece was “22 songs from the pen of James Stevens, all of which strike a uniform note of musical competence,” rather than any plot development. “An unpretentious, charming little production” (*Variety*). *Times* generally concurred.

62.404 *Puss in Boots* (Panto, 2a) Robert Nesbitt (deviser) and David Climie (bk) and John Morley (bk) and Phil Park (bk, songs) and Ronald Cass (songs) and Peter Myers (songs). PALLADIUM 19/12/62.* 179 perf. Cast: *Stage* 3/1/63, 11; *WWT/14*. *The Fairy Queen* Doreen Kay; *The Wizard afterwards* Dr. Algebra David Davenport; *The Cobbler* Tony Sympson; *Baldini* Herbert Hare; *Jimkhana (Duke of Monte Polo)* Jimmy Edwards; *The Duchess of Monte Polo* Audrey Jeans; *Linda* Joan Regan; *Michelangelo* Mike Winters; *Bernardo* Bernie Winters;

Francesco Frankie Vaughan; *Puss Ronjy*; *Puss in Boots* Dick Emery; *The Queen of Catland* Gillian Lynne; *Dancers* Elizabeth Belm, Angela Bono, Sadie Coleclough, Anne Chivers, Barbara Earle, Sandra Frost, Ingrid Gregorieeva; Caroline Haig, Pamela Hill, Pat Heaton, Pauline Long, Joan Langley, Jenny Rufus, Diana Schooledge, Jane Sconce, Barbara Thornton, Margaret Webb, Regina Weston, Jennifer Walton, Karen Wilson, Malcolm Davey, Peter Fletcher, Noel Harders, Eric Howard, Collin Partington, Keith Spence, Tommy Tucker, Jeffrey Taylor, Eric Wilson, Gordon Yeats; *Bill Shepherd Singers* Dave Armour, Ronnie Grainger, Johnny Johnson, Gee Kenny, Dave Summers; Kirby's Flying Ballet; Aida Foster Children. *Pp* Moss' Empires Ltd.; *Chm* Prince Littler; *Pres*, *Mgr* dir Leslie A. Macdonnell; *Gen mgr* Harry Claff, David Wilmot; *Am* P. W. Forrester; *Press rep* John M. Neiman; *Dir* Robert Nesbitt; *Cond* Billy Ternent; *Add mus* Ronnie Cass, Ronald Hanmer, Burt Rhodes; *Ch* Malcolm Goddard; *Bal mr* Seamus Gordon; *Cost dgn*, *Cost* R. St. John Roper; *Dec*, *Sc bld* Tod Kingman; *Assist dir* Phil Park; *Pd assist* Dave Jackley; *Pq* Nathanwigs. Reviews: *Guardian* 20/12/62, 5; *Illustrated London News* 5/1/63, 28; *Observer* 23/12/62, 21; *Sphere* 5/1/63, 19; *Stage* 3/1/63, 11; *Times* 20/12/62, 5. Comment: *Stage* found this a well-rounded pantomime that "really does give the customers more than their money's worth." However, *Guardian* observed "there is little attempt to tell the original story ... It is entirely a musical and visual presentation." "Transforms the harmless old tale into a Hammer-film plot about a mad scientist" (*Observer*). "A cod melodrama" (*Times*).

62.405 *The Rag Trade* (F, 2a) Ronald Wolfe and Ronald Chesney (based on the television serial). PICCADILLY 19/12/62. 88 perf. 1st perf thus. Cast: *Stage* 27/12/62, 11; *Variety* 2/1/63, 46; *WWT/14*. *Mr. Fenner* Peter Jones; *Reg* Reg Varney; *Doreen* Rosemary Frankau; *Sandra* Sheena Marshe; *Olive* Stella Tanner; *Gloria* Carmel Cryan; *Brenda* Jeannette Landis; *Myrtle* Claire Davenport; *Lily* Esma Cannon; *Paddy* Miriam Karlin; *Frank* Frank Coda; *Mr. Miller* Kevin Brennan; *Roberto* Paul Stassino; *Stella Lorimer* Carrie Mortimer. *Pres* Bernard Delfont; *Dir* Eleanor Fazan; *Dec* Disley Jones; *Cost dgn* Bernard Sarron. Reviews: *Birmingham Post* 22/12/62, 12; *Guardian* 20/12/62, 5; *Illustrated London News* 5/1/63, 28; *New Statesman* 4/1/63, 24; *Observer* 23/12/62, 21; *Stage* 27/12/62, 11; *Tatler* 23/1/63, 182; *Times* 20/12/62, 5; *Variety* 2/1/63, 46. Comment: The television series began on BBC TV on 6/10/61. *Variety* said any success would depend on "enough tv addicts who are prepared to leave their sets to visit a stage version" as corny as the original. "It is dangerous to translate a successful television series to another medium. In short takes, the amiable serial about a small garment factory ... can be very funny. But

it needs the intimacy of the television screen" (*Birmingham Post*); *Times* agreed.

62.406 *Space Is So Startling* (Mus fantasy) Peter Howard and Anthony Howard and Herbert Allen (mus) and Cecil Broadhurst (mus) and Richard Hadden (mus). WESTMINSTER 19/12/62. 1st perfd Tokyo 4/11/62. Cast: *Stage* 3/1/63, 9; *WWT/14*. *Man in Space* Leland Holland; *Mr. Nod* Cecil Broadhurst; *Boy* Alfred Vondermuhil; *Astronaut Chief*, *Oarsman* John Sayre; *Cosmonaut Chief* Rusty Wailes; *Mother* Ilene Godfrey; *Father* Jim McLaughry; *Uncle Jim* Bill McLaughry; *Sonya* Leena Liukkonen; *Twister-in-Chief* Herbert Allen; *Squatter-in-Chief* Tom Kennedy; *Cosmonaut Premier* Dick Stollery; *Pearly King* Herbert Allen; *Pearly Queens*, *Cats* Chris Channer, Fernanda Smith; *A Girl* Frances Cameron; *Lambs* Ruth Kennedy, Amaric Natividad; *Ram* Tom Kennedy; *Dog* Herbert Allen; *Mountaineers* Rusty Wailes, Bror Jonzon, Tap Steven, Pauli Snellman. *Pres* Westminster Memorial Trust, Moral Re-Armament; *Dir* Martin Flüttsch. Review: *Stage* 3/1/63, 9. Comment: The confused plot involved "the rivalry between cosmonauts and astronauts" with the "theme being that if people did not quarrel the world would be a better place"; however, this Moral Re-Armament piece will appeal only to its adherents (*Stage*).

62.407a *Afternoon at the Seaside* (P, 1a) Agatha Christie. DUCHESS 20/12/62. 91 perf. 1st perfd Aberdeen 6/11/61. Cast: *Stage* 27/12/62, 11; *Variety* 2/1/63, 46; *WWT/14*. *Bob Wheeler* David Langton; *Noreen Somers* Betty McDowall; *Arthur Somers* Michael Beint; *George Crum* Robert Raglan; *Mrs. Crum* Mabelle George; *A Mother* Vera Cook; *A Young Man* John Quayle; *Beach Attendant* John Abineri; *Mrs. Gunner* Margot Boyd; *Percy Gunner* Raymond Bowers; *The Beauty* Mercy Haystead; *Inspector Foley* Robin May. *Pres* Peter Saunders; *Dir* Hubert Gregg; *Dec* Peter Rice; *Light* Michael Northen. Plot: French/2, Walford, Weintraub. Reviews: *Birmingham Post* 21/12/62, 3; *Guardian* 22/12/62, 5; *Illustrated London News* 5/1/63, 28; *Observer* 23/12/62, 21; *Sphere* 29/12/62, 500; *Stage* 27/12/62, 11; *Tatler* 16/1/63, 139; *Times* 21/12/62, 3; *Variety* 2/1/63, 46. Comment: Performed under the collective title *Rule of Three*. The plot involved a stolen necklace. Of all three pieces *Observer* said "the writing is banal, the titillation unthrilling," and *Variety* added they were considerably below Christie's standard. For *Times* the pieces revealed Christie's weakness in the one-act form; they were really naive.

62.407b *The Patient* (P, 1a) Agatha Christie. DUCHESS 20/12/62. 91 perf. 1st perfd Aberdeen 6/11/61. Cast: *Stage* 27/12/62, 11; *Variety* 2/1/63, 46; *WWT/14*. *Lansen* Raymond Bowers; *Nurse* Mercy Haystead; *Dr. Ginsberg*

Robert Raglan; *Inspector Gray* David Langton; *Bryan Wingfield* Michael Beint; *Emmeline Ross* Vera Cook; *William Ross* Robin May; *Brenda Jackson* Betty McDowall; *The Patient* Rosemary Martin. *Pres, Dir, Dec, Light* as for 62.407a. Plot: French/2, Walford, Weintraub. Reviews: *Birmingham Post* 21/12/62, 3; *Guardian* 22/12/62, 5; *Illustrated London News* 5/1/63, 28; *Observer* 23/12/62, 21; *Stage* 27/12/62, 11; *Tatler* 16/1/63, 139; *Times* 21/12/62, 3; *Variety* 2/1/63, 46. Comment: Performed under the collective title *Rule of Three*. The plot involved the investigation of the attempted murder of a victim who cannot speak.

62.407c *The Rats* (P, 1a) Agatha Christie. DUCHESS 20/12/62. 91 perf. 1st perfd Aberdeen 6/11/61. Cast: *Stage* 27/12/62, 11; *Variety* 2/1/63, 46; *WWT/14*. *Sandra Gray* Betty McDowall; *Jennifer Brice* Mercy Haystead; *David Forrester* David Langton; *Alec Hanbury* Raymond Bowers. *Pres, Dir, Dec, Light* as for 62.407a Plot: French/2, Walford, Weintraub. Reviews: *Birmingham Post* 21/12/62, 3; *Guardian* 22/12/62, 5; *Illustrated London News* 5/1/63, 28; *Observer* 23/12/62, 21; *Stage* 27/12/62, 11; *Tatler* 16/1/63, 139; *Times* 21/12/62, 3; *Variety* 2/1/63, 46. Comment: Performed under the collective title *Rule of Three*. The plot involved a married woman and her lover who discover the body of her husband in an apartment belonging to a homosexual.

62.408 *Emil and the Detectives* (P) Eric Kästner (adpt Julius Gellner and M. L. Sigley of Kästner's novel, 1929) and Eric Lunney (mus). HER MAJESTY'S 20/12/62 (m).** Cast: *Stage* 3/1/63, 11; *WWT/14*. *Narrator (Mr. Pringle the Journalist)* David Nixon; *Emil Titchburn* Glenn Slowther; *Mrs. Titchburn, Grandma* Gwynne Whitby; *Station Master in Selby, Detective Inspector C.I.D.* George Waring; *Old Man with "The Times," Mr. Marsden* Christopher Hancock; *Mr. Grundle* Norman Scace; *Mrs. Jacobs* Madge Brindley; *Gus* Francis Larkin; *The Professor* Lindsay Scott-Patton; *Little Tuesday* Douglas Cann; *Fred the Great* Christopher Arghyrou; *Kelly* Rickford Harris; *Tin-Ribs* Robert Gregory; *Fatty* Norman Bacon; *Bret* Stephen Barrett; *Bart* Patrick Kenny; *Penny* Judith Granville; *Bill* Paul Carr; *Bank Manager* Richard Aylen; *P.C. 22* Stanley Platts; *Carol* Carol Todds. *Pres* Annaben Productions Ltd.; *Dir* Denys Palmer, Josephine Wilson; *Dgn* David Myerscough Jones. Reviews: *Guardian* 21/12/62, 5; *New Statesman* 28/12/62, 936; *Stage* 3/1/63, 11; *Times* 21/12/62, 3. Comment: The piece had been updated, transposed to an English setting, and performed in modern dress. *Times* said the modernization was not extensive and the young playgoers enjoyed the production and participated fully.

62.409 *Noddy in Toyland* (P for children) Enid Blyton

and Philip Green (mus) and R. C. Noel-Johnson (add numbers). SCALA 21/12/62. 1st perfd Stoll 23/12/54. Cast: *WWT/14*. *Mr. Tubby Bear* Michael Prater; *Sailor Doll* Denise Peck; *Mrs. Tubby Bear* Jennifer Creighton; *Noddy* Carlo Cura; *Mr. Plod* Peter Elliott; *Golliwogs* Christine Barker, Norma Birkett, Carlyn Towers; *Mr. Big Ears* Bobbie Kerrigan; *Silky* Elaine Millar; *Mary Mouse* Rebecca Korvin; *Clockwork Clowns* Irene Dunn, Rosalind Early, Linda Stratford; *Mr. Noah* Peter Bennett; *Baby Doll* Mair Roberts; *Cat Doll* Jennifer McLean; *Teddy Bear* Felicity Sellers; *Captain of Soldiers* Richard Trevor; *Bumpy Dog* Christine Brace; *Father Christmas* Jerry Verno; *Ticket Collector, Seller of Spells* Patrick Morbin; *Singing Pixie* Jill Rogers; *Mr. Whiskers, Jinky* Brian Gardner; *Moonface* Gregory Phillips; *Saucepan Man* Raymond; *Big Big Ears* Edmund Dring; *Mr. Bong* John Martin; *Miss Fluffy Cat* Jane Jenner; *Mr. Monkey* Virginia Cedras; *Train Driver* Maralyn Banks Broom; *The Donkey* Felicity Sellers, Wendy Toye; *Dutch Doll* Jennifer Eagle; *Bruinie Bear* Janet Adams. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frank C. Marshall; *Pres* B. A. Meyer; *Dir* André Van Gyseghem; *Dec* Richard Lake. Plot: Gänzl/3, 665. Reviews: *Stage* 3/1/63, 13; *Times* 22/12/62, 3, 24/12/62, 6. Comment: "The piece relies for its success to a large extent upon 'asides' and appeals for audience cooperation" (*Stage*). The production was as fresh as ever for *Times*.

62.410 *Cinderella* (Panto) Robert E. Probst (mus) and Ken Phillips (mus). WIMBLEDON 22/12/62. Cast: *WWT/14*. *Dandini* Jasmine Dee; *Prince Charming* Terry Donovan; *Baron Hardup* Arthur Lane; *Copem* Fred Desmond; *Snatchem* Jack Marks; *Orbits* Barri Chat; *Satellite* Terri Gardner; *Buttons* Hughie Green; *Cinderella* Tricia Money; *Nancy* Nancy Roberts; *Major Domo* Ronald Wayne; *Julie* Julie de Marco; *Willie the Ghillie* Vic Hallums; *Demon King* Keith Ashley. *Dir* William Robertson; *Ch* Rita King. Reviews: *Stage* 3/1/63, 12; *Times* 24/12/62, 6. Comment: "A thoroughly untidy show ... morass of indecisiveness" (*Stage*). *Times* welcomed this traditional production even though it ran for three and a half hours. An advertisement in *Stage* (14/2/63, 5) declared 125,384 people had paid to see the production.

62.411 *Billy Bunter's Christmas Circus* (P) Maurice McLoughlin. QUEEN'S 24/12/62 (m).* Cast: *Stage* 3/1/63, 12; *WWT/14*. *William George Bunter* Peter Bridgmont; *Bob Cherry* Peter Sanders; *Johnny Bull* David Griffin; *Harry Wharton* Gregory Warwick; *Frank Nugent* Barry Henderson; *Hurree Ramset Jam Singh* Louis Aquilina; *Mr. Quelch* Robert Lankesheer; *Fred* Joe Greig; *Capt. Enrico Borrelli* Robert Bond; *Sonia* Bernadette Milnes; *Carlo* Michael Anthony; *Mungo* A. Gorilla. *Pres* City Stage Productions Ltd.; *Dir* Richard Dale; *Dec* John

Barry. Reviews: *Stage* 3/1/63, 12; *Times* 24/12/62, 6. Comment: *Stage* lamented that the production had strayed from the traditional portrayal of Bunter and Greyfriars School. However, *Times* thought the piece retained the spirit of the original, and noted a young audience appreciated the production.

62.412 *Dick Whittington* (Panto) Alan Miles. RICHMOND 24/12/62. 1st perf? Cast: *Stage* 13/12/62, 15. *Dick Whittington* Jean Harrington; *Dilys Dumpling* Jimmy Belchamber, *Cat* Sadie Corre; *Idle Jack* Graham Ross; *Alice Fitzwarren* Yvonne Marlowe; *King Rat* Martin Gluth; *Fairy* Lisa Beecroft; *Skipper* Glenn Marten; *Fitzwarren*, *Grand Vizier* Gerald Nodin, *Sultan of Morocco* Brian Casey; *Accordionist* Lawrie Adam; Keith Rawlings, Richard Masefield, Janet Gahan. Pres, Dir Frederic Piffard; *Sets* John Piper, Dorning Hibbert; *Mus dir* Joseph Alexander; *Ch* Babette Palmer; *Press rep* Torrington Douglas. Reviews: *Stage* 3/1/63, 14; *Times* 27/12/62, 10. Comment: *Stage* noted the Richmond was a stronghold of traditional pantomime and eschewed “pop singers, beat groups or male principal boys, although there is always room for the topical reference and inventive props.” *Times* dubbed it “a very restrained affair.”

62.413 *Miracle at Midnight* (Nativity P) Tom Fletcher. INTERVAL 25/12/62. John Biggerstaff, Arnold English, Frank Dunne, Kitty Fitzgerald, Faith Noble, Alicia Biggerstaff; Dir Frank Dunne. Review: *Stage* 3/1/63, 13. Comment: “A beautifully sincere performance, put over with a professional artistry and assurance that could have made many a West End theatre look to its laurels” (*Stage*).

62.414 *Babes in the Wood* (Panto). HIPPODROME, GOLDERS GREEN, 26/12/62. *Dame* Terry Scott; *Wicked Uncle*, *Sheriff* Norman Caley; *Simple Simon* Hugh Lloyd; *The Robbers* Laurie Lupino Lane, George Truzzi; *Robin Hood* John Gower; *Maid Marion* Margaret Heath; *The Babes* Angela Puddy, Celia Ross; *Dancer* Elisabeth Hearn; Charlie Naughton, The Terry Children, The Normandy Singers, Eugene’s Flying Ballet. Pres Jack Hylton, Emile Littler. Reviews: *Stage* 3/1/63, 14; *Times* 27/12/62, 10. Comment: *Stage* lamented this was not a lavish production, especially given the good cast. *Times* thought the panto failed to engage its audience.

62.415 *The Blue Bird* (MP) Maurice Maeterlinck and Dennis Wilman (mus) and John Simmons (lyr) and Tommy Merrifield (ch). LYRIC, HAMMERSMITH, 26/12/62. Cast: *Stage* 3/1/63, 13; WWT/14. *Mother Tyl*, *Grandma Tyl*, *The Joy of Maternal Love* Pamela Lane; *Father Tyl*, *Grandpa Tyl*, *The Oak* John Hart Dyke; *Tyltyl* James Hunter; *Mytyl* Alison Frazer; *Fairy Berylune*, *The Joy of*

Understanding, *Neighbour Berlingot* Chili Bouchier; *Bread* David Campion; *Fire*, *Spirit of the Bluebird*, *Principal Dancer* Tommy Merrifield; *The Dog* George Moon; *The Cat* Dilys Laye; *Water* Pamela Binns; *Sugar* Clive Elliott; *Light* Alexander Dane; *Night*, *The Happiness of Being Well* Pauline Williams; *Cold-in-the-Head*, *The Neighbour’s Little Girl* Susan Frush; *The Luxury of Being Rich*, *Time* Peter Lawrence; *The Lovers (Kingdom of the Future Ballet)* Gerard Sibbritt, Amanda Oliver. Pres Caravel Productions; Dir, Light Leila Blake; Dec Disley Jones; Effects Robert Ornbo. Plot: Bordman/2, 677–78, French/2, Hochman, Knapp, 119–27, Matlaw, Mplots, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 2/1/63, 5; *Guardian* 27/12/62, 5; *Illustrated London News* 12/1/63, 66; *New Statesman* 4/1/63, 24; *Spectator* 4/1/63, 17; *Stage* 3/1/63, 13; *Times* 27/12/62, 10. Comment: Leila Blake’s direction did “little to lift the fantasy out of the stultification which, to modern minds, is the most evident of all its characteristics, ranking even above its mawkish sentimentality” (*Stage*). *Spectator* disliked the piece’s “routine and sickly Victorian platitudes,” and the “slushiness” of the production. *Guardian* found it a welcome change to “the brash, tawdry toyland idylls.” *Times* observed the play had been modernized somewhat with broader comedy and jolly tunes.

62.416 *Let’s Make an Opera!* (Ent) Benjamin Britten (mus) and Eric Crozier (lib). VAUDEVILLE 26/12/62. 1st perfd Aldeburgh Festival 14/6/49. Cast: WWT/14. *Housekeeper* Anna Pollak; *Black Bob* Norman Lumsden; *Clem* Max Worthley; *David* David Pinto; *Katie* Katie Dyson; *Darien* Darien Angadi; *Elizabeth* Elizabeth Eatwell; *Rowan* Elaine Blighton; *Bruce* Bruce Wenn; *Stephen* Stephen Gray; *Elaine* Elaine Pearce. Dir Rowland Holt Wilson; Dec Jennifer Agnew; Cond John Andrewes. Plot: Best/50, 333–34, Bordman/5, 576, Hischak. Review: *Times* 27/12/62, 10. Comment: “A most agreeable contribution to the seasonal party spirit” (*Times*). The first New York production (John Golden 13/12/50) ran for 5 performances.

62.417 *Rock-a-Bye Sailor!* (C, 3a) Philip King and Falkland L. Cary. INTIMATE 26/12/62.**

62.418 *Rockets in Ursa Major* (P for children, 2a) Fred Hoyle and Daphne Oram (mus, electronic sounds). MERMAID 26/12/62.** Cast: *Stage* 3/1/63, 13; WWT/14. *Simon Fielding* Sean Scully; *Sir John Fielding* Henry McCarthy; *Richard Warboys* Nicholas Selby; *Doctor* Rick Jones; *Colonel Ganges* Peter Cellier; *Security Policeman*, *2nd Orderly* Mike Gambon; *1st Engineer*, *Newscaster* Peter Froggatt; *2nd Engineer* John Pickles; *1st Orderly* Douglas Ditta; *Prime Minister* Philip Morant; *Secretary* Denise Coffey; *Chief Military Advisor* John

McKelvey; *Minister of Defence* Henry Manning; *Rhodes* Richard Carpenter; *1st Crewman* John Pickles; *2nd Crewman* Ronald Herdman; *Alcyone* Dalia Penn; *Rigel* Rick Jones; *The Three M's* Douglas Ditta, Ronald Herdman, Mike Gambon; *Betelgeuse* John Woodvine; *Alanta Bopuize* Gabrielle Hamilton; *Ungnee* Barry Doan; *Hospital Orderlies* Ronald Herdman, Douglas Ditta. *Pres* Mermaid Theatre Trust; *Dir* Peter Duguid; *Dec* David Myerscough Jones; *Scientific Consultant* Colin Ronan. Reviews: *Illustrated London News* 12/1/63, 66; *Stage* 3/1/63, 13; *Times* 28/12/62, 9. Comment: "The cast as a whole is no more than adequate" (*Stage*).

62.419 3 at Nine (After-dinner Ent, 2a). ARTS 26/12/62.* Cast: *Stage* 3/1/63, 9; *Variety* 16/1/63, 76; *WWT/14*. Annie Ross, Roger Price, Roddy Maude Roxby. *Gen mgr* Richard S. Schulman; *Bom* Marion Pullem; *Pres* Michael Codron, Oscar Lewenstein; *Dir* Eleanor Fazan; *Set, Light* Disley Jones; *Mus assoc* Stanley Myers; *Cost* Robin Whitecross; *Pd mgr* Graham Heppel; *Dsm* David Kinsey, Gordon Theakston; *Asm* Rosalind Worth, Timothy Byford; *Elect* Wilfred Blunden; *Press rep* John Mahone, Publicity and Allied Interests. Reviews: *Guardian* 28/12/62, 7; *New Statesman* 4/1/63, 24; *Observer* 30/12/62, 15; *Spectator* 4/1/63, 17; *Stage* 3/1/63, 9; *Times* 28/12/62, 9; *Tribune* 4/1/63, 11; *Variety* 16/1/63, 76. Comment: The title was also *Three at Nine*. "Interesting for two particular reasons: the freshness of approach in the presentation and the performance by Annie Ross" (*Stage*). *Spectator* said the comedian, Roger Price, was "quite extraordinarily unfunny." "A deliberately short,

light, insubstantial show" (*Times*).

62.420 Bulldog Drummond (P, 4a) "Sapper" [Herman Cyril McNeile] and Gerald du Maurier (adpt of Sapper's novel, 1920). QUESTORS 29/12/62. 1st perfd Wyndham's 29/3/21. Plot: Best/21, 486-87, Bordman/3, 170, Hischak, Kabatchnik, Loney, 107. Review: *Middlesex County Times* 12/1/63, 10. Comment: The first New York production (Knickerbocker 26/12/21) ran for 162 performances.

62.421 Love from a Stranger (P [3a]) Frank Vosper (fnd on Agatha Christie's story, "Philomel Cottage," 1924). INTIMATE 31/12/62.** Plot: Best/36, 411, Bordman/4, 140, French/2, Hischak, Kabatchnik/2.

62.422 Mis-Shapes (Miscellany) Tony Tanner (deviser, words, mus) and Paul Ableman (sk) and Donald Webster (sk) and Neville McGrah (words and mus). CHANTICLEER 31/12/62.* Cast: *Stage* 3/1/63, 9. Jane Wenham, Una Stubbs, Joyce Grant, Sheila Falconer, Tristram Jellinck, Ian White, Robin Palmer, John Dane, Alan Edwards. *Pres* Teamwork; *Dir* Tony Tanner; *Ch* Mark Stuart; *Light* John Hayes; *Mus dir* Glyn Hale. Review: *Stage* 3/1/63, 9. Comment: "An imaginative, entertaining show, somewhat lacking in polish so far as production and lighting are concerned, but with a good deal of excellent material" (*Stage*).

Productions

1963

63.1 *Charley's Aunt* (FC, 3a) Brandon Thomas. TOWER, CANONBURY, 4/1/63.** Cast: TTC. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley.

63.2 *Isabel* (Mus) Rikki Logan (bk, lyr, mus; based on Mrs. Henry Wood's novel, *East Lynne*, 1861). HOVENDEN 7/1/63. 1st perfd Hovenden 13/4/58 as *Lady Isabel's Lover*. Cast: *Stage* 10/1/63, 14. *Lady Isabel Vane* Nancy Gabrielle; *Joyce* Christabel Wheatley; *The Hon. Raymond Vane* J. S. Bery; *Mr. Dill* Robert Sidaway; *Mr. Archibald Carlyle* Alexander John; *Miss Cornelia Carlyle* Valery Hovenden; *Miss Barbara Hare* Maureen Quigley; *Captain Levison* Eric Gould; *Lucy* Tina Mullinger; *William* Carole Penn; *Dancers* Catherine Barton, Carole Penn. *Dir* Lisa Gordon Smith; *Dec* Philip Philip Whichelo; *Light* Michael Kutner. Review: *Stage* 10/1/63, 14. Comment: The piece was little more than a tear jerker, with inferior music and a thin plot (*Stage*).

63.3 *Joy of Living* (C, 3a) W. P. Lipscomb. INTIMATE 7/1/63. 1st perfd His Majesty's, Aberdeen, 14/3/55. Comment: The plot involved a husband outwitting some crooks who had taken the money he had saved for a retirement world tour.

63.4 *Looking Sideways* (Revue). RUDOLF STEINER 7/1/63. Comment: BBC Ariel Players.

63.5 *Misalliance* (Debate in one sitting, 2a) Bernard Shaw. COURT 8/1/63; trfd to CRITERION 29/1/63.** Cast: Findlater; *Stage* 10/1/63, 14; Theatricalia; *Variety* 30/1/63, 64; *WWT/14*. *Johnny Tarleton* Dennis Chinnery; *Bentley Summerhays* Christopher Guinee; *Hypatia Tarleton* Patricia Healey; *Mrs. Tarleton* Alison Leggatt; *Lord Summerhays* Alan MacNaughton; *John Tarleton* Campbell Singer; *Joey Percival* Robin Hawdon; *The Passenger* Barbara Jefford; *Gunner* John Normington. *Dir* Frank

Hauser; *Dgn* Desmond Heeley. Plot: Bordman/3, 69, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Shank. Reviews: *Birmingham Post* 9/1/63, 9; *Guardian* 9/1/63, 5; *Illustrated London News* 19/1/63, 98; *New Statesman* 18/1/63, 88; *Observer* 13/1/63, 24; *Spectator* 25/1/63, 99; *Sphere* 19/1/63, 107; *Stage* 10/1/63, 14; *Tatler* 23/1/63, 182, 6/2/63, 273; *Times* 9/1/63, 11; *Tribune* 18/1/63, 11; *Variety* 30/1/63, 64. Comment: English Stage Company, Oxford Playhouse Company. *Variety* said Frank Hauser's direction was sluggish at first but more lively in the second act. "A first-rate cast plunge into the action with verve, attack and that sorely-needed quality, enthusiasm" (*Stage*). "Shaw never could write a love scene [and] he always seems to be, himself, the dominating character in any of his plays. What is as stimulating as ever is the constant flow of ideas, the wit" (*Tatler*). *Times* commended the performances of Campbell Singer and Barbara Jefford. The first New York production (Broadhurst 27/9/17) ran for 52 performances.

63.6 *The Physicists* (D, 2a) Friedrich Dürrenmatt (trans James Kirkup of *Die Physiker*, 1962). ALDWYCH 9/1/63; 21/6/63. 1st British perf. Cast: RSCA; *Stage* 17/1/63, 13; Theatricalia; *Times* 10/1/63, 4; *Variety* 30/1/63, 64; *WWT/14*. *Inspector Richard Voss* Clive Swift; *Matron Marta Boll* Doris Hare; *Blocher* Edmond Bennett/John Harwood; *Guhl* John Corvin/John Cobner; *Police Doctor* Gordon Honeycombe; *Policemen* Peter Geddis/Richard Arthure, Ian McCulloch/Barry Ashton; *Herbert George Beutler (known as Sir Isaac Newton)* Michael Hordern/Tony Church; *Doktor Mathilde von Zahnd* Irene Worth/Elizabeth Spriggs; *Ernst Heinrich Ernesti (known as Albert Einstein)* Alan Webb; *Frau Lina Rose* Patience Collier; *Oskar Rose* Michael Burrell; *Adolf-Friedrich* Paul Greenhalgh/Ian Lindsay; *Wilfried-Kaspar* Ian Lindsay/Dane Howell; *Jörg-Lukas* Pip Rolls; *Johann Wilhelm Möbius* Cyril Cusack; *Nurse Monika Stettler* Diana

Rigg/Patricia Conolly; *Uwe Sievers* Tony Steedman; *McArthur* Kenneth Gardnier; *Murillo* Jonathan Holden. *Dir* Peter Brook; *Assist dir* Robert David MacDonald; *Dgn* John Bury. Plot: Bordman/4, 398, Fletcher, Hischak, Hochman, Loney, Matlaw, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 10/1/63, 13; *Christian Science Monitor* 19/1/63, 6; *Illustrated London News* 26/1/63, 134; *New Statesman* 18/1/63, 88; *Observer* 13/1/63, 24; *Spectator* 18/1/63, 69, 71, 28/6/63, 838; *Sphere* 19/1/63, 94–95; *Stage* 17/1/63, 13; *Tatler* 30/1/63, 228; *Times* 10/1/63, 4; *Tribune* 18/1/63, 11; *Variety* 30/1/63, 64. Comment: Royal Shakespeare Company. *New Statesman* found the play bloodless, though good theatre, and disliked the “hollow journalistic rhetoric.” “In comparison with other modern black comedies [it] is unwieldy and disjointed” (*Times*). *Observer* described the play as “conceived and worked out like a chess problem,” and Peter Brook’s direction was “icily flawless.” *Variety* proclaimed the play an “outstanding, exciting addition” to the RSC’s repertoire, and noted it was scheduled to alternate with *King Lear*. *Guardian* praised the direction, John Bury’s “marvellous bleak setting,” and the magnificent acting of Irene Worth, Michael Horden, Alan Webb and Cyril Cusack. The production was restaged on 21/6/63 for an additional 8 performances with some cast changes as noted above. The first New York production (Martin Beck 13/10/64) ran for 55 performances.

63.7 *Refresco* (Revue) Roger Booth. CHANTICLEER 9/1/63.* Anne Liddell, Iain Wilson, Pamela Seldon, Rhys McConnochie, Roger Booth. *Pres* Causeway Productions; *Dir* Roger Booth; *Dec* Ronald Sandford; *Light* Mervyn Lunt. Reviews: *Stage* 17/1/63, 14; *Times* 11/1/63, 4. Comment: “A limp look at conventional targets, and tried to coax laughter from caricature and mannerism. Its wit depended limitingly on accents and types superficially observed” (*Stage*).

63.8 *Odetta* (Revue). PRINCE CHARLES 10/1/63 (Lt). Cast: *Variety* 30/1/63, 64. *Odetta*, William Lee, The Kenny Baker Four, Countrymen. *Pres* Harold Fielding. Reviews: *New Statesman* 18/1/63, 88; *Stage* 17/1/63, 5; *Variety* 30/1/63, 64. Comment: The show began at 11:15pm (after *Clap Hands* 62.362) and ran for ninety minutes; there were additional Sunday performances at 3 and 8 pm. *Variety* noted it was Harold Fielding’s intention that the Prince Charles would work “around the clock”; however, it thought that “once the novelty has worn off, the paying public may prove more demanding and seek something of a more exceptional nature to justify a late night out at the theatre.” *New Statesman* enjoyed *Odetta*’s “highly individual voice.”

63.8.2 *Circus* (Revue) Eric Paice (deviser). UNITY

11/1/63.* Tony Orman, Isobel Shelley, Jack Grossman, Douglas van der Sluys, Patricia Gulliver, Elspeth Ross, Sam Cole, Vic Pompini, Marika Rivera. *Dir* Eric Paice; *Ch* Patricia Arnold; *Set dgn* Frank Phelan; *Cost dgn* Rosemary Whitman; *Light* Denis Jones; *Mus* Raymond Cross, Gerald Davis, Phillip Charles. Reviews: *Stage* 17/1/63, 13; *Times* 12/1/63, 4. Comment: *Stage* observed that the progressive social criticism for which the Unity was known had now become mainstream, and thus this revue seemed quite tame. *Times* noted that many of the sketches were “inspired by some aspect of television.”

63.9 *Murder by All Means* (Thriller) Elleston Trevor. INTIMATE 14/1/63. 1st perfd Castle, Farnham, 7/8/61. Comment: An uninteresting murder mystery with plenty of red herrings.

63.10 *Rise and Fall of the City of Mahagonny* (Epic O) Bertolt Brecht (lib; trans Michael Geliot and David Drew of *Aufstieg und Fall der Stadt Mahagonny*, 1930) and Kurt Weill (mus). SADLER’S WELLS 16/1/63. 1st British perf Royal Shakespeare, Stratford-upon-Avon, 9/1/63; 1st London perf. *Jenny* April Cantelo; *Mrs. Begbick* Patricia Bartlett; *Jimmy Mahoney* Ronald Dowd; *Trinity Moses* Inia Te Wiata; *Pennybank Bill* Donald McIntyre; *Fatty the Bookkeeper* John Chorley; *Alaska Wolf Joe* Leon Greene; *Jake Schmidt* Alberto Remedios; *Toby Higgins* Tom Swift. *Dir* Michael Geliot; *Cond* Colin Davis; *Dgn* Ralph Koltai; *Light* Charles Bristow. Plot: Hochman, Matlaw. Cast: *Times* 17/1/63, 4. Reviews: *Guardian* 17/1/63, 7; *Illustrated London News* 2/2/63, 170; *Observer* 20/1/63, 24; *Spectator* 25/1/63, 98; *Sphere* 26/1/63, 143; *Stage* 24/1/63, 13; *Tatler* 6/2/63, 277; *Times* 17/1/63, 4, 18/1/63, 11; *Tribune* 25/1/63, 11. Comment: *Observer* thought the production was generally first-rate and singled out Colin Davis’s conducting. “An immensely stimulating event” (*Spectator*). *Tribune* said the production needed a little more of Brecht’s acidic satire. “The most impressive achievement of the Sadler’s Wells Company for years” (*Stage*). *Times* commended the “firmness of the production,” and “the vitality” of Colin Davis’s conducting.

63.11 *High Street, China* (CD, 2a) Robin Chapman and Richard Kane. THEATRE ROYAL, STRATFORD EAST, 17/1/63.* 46 perf. Cast: *Stage* 24/1/63, 13; *Variety* 6/2/63, 67; *WWT/14*. *Mr. Murray*, *Dad* Roy Godfrey; *Mixer Johnson* Kenneth Farrington; *Mac* Larry Dann; *Dusty* Wilfrid Downing; *Douglas* Bernard Hopkins; *Barlow* Malcolm Taylor; *Referee* Richard O’Riordan; *Kelly*, *Cafe Proprietor* Michael McKeivitt; *Laurie* Jill Booty; *Terri* Patricia Clapton; *Margot* Norma Ronald; *Cynth* Pamela Ruddock. *Dir* Brian Murphy; *Dgn*, *St dir*, *Light* John Bury; *Cost dgn* Joyce Marshall; *Sm* Richard

Beweler; *Asm* Ian Johnson; *Carp* David Marshall; *Elect* Ivor Dykes; *Assist elect* Ana Bowdler; *Assist dgn* Michael Pope; *Wm* Joyce Marshall. Reviews: *Birmingham Post* 18/1/63, 13; *Christian Science Monitor* 26/1/63, 10; *Daily Mirror* 18/1/63, 14; *Guardian* 18/1/63, 7; *Illustrated London News* 2/2/63, 170; *New Statesman* 25/1/63, 134; *Spectator* 25/1/63, 99; *Stage* 24/1/63, 13; *Times* 18/1/63, 11; *Tribune* 25/1/63, 11; *Variety* 6/2/63, 67. Comment: Theatre Workshop. Set in Northampton, the plot involved teenagers rebelling against the older generation but facing a deadening future. *New Statesman* found the production was endearing but disliked the blatant attempts at a relevant theme. "Pseudo new-wave realism" with nothing new to say (*Tribune*). "There is atmosphere and color in the play of restless and aimless youth" but the theme is exhausted during the first act (*Variety*). "The dialogue is hip and often funny, the acting enthusiastic rather than polished" (*Daily Mirror*). *Times* found the duologues heavy-handed and "the moral really does not need to be planted so firmly."

63.12 *More Trouble* (P for children) Lin Ford. DUTHY HALL 19/1/63. 1st perf? *Wooly Lee* Devoti; *Wily Ella* Burges; *Evil Genie* Ken Harris; *General* Gerald Michaels; *King* Ronald Merrett; *Trouble* Robin Robertson. *Dir, Dgn* Lin Ford. Review: *Stage* 31/1/63, 20. Comment: Toynbee Players. A delightful children's play that included a "kindly, henpecked King, his dominant Queen, their rebellious daughters, the accounts-minded Chancellor, the far from valiant General and the pageboy Trouble" (*Stage*).

63.13 *All for Mary* (F, 3a) Harold Brooke and Kay Bannerman. INTIMATE 21/1/63. 1st perfd Connaught, Worthing, 10/5/54 as *Humpy*. Plot: French, French/2. Comment: The farce involved a nannie who comes to the rescue of a former charge who is ill on holiday.

63.14 *The Knickers* (C, 2a) Carl Sternheim (trans Eric Bentley of *Die Hose*, 1911). LYRIC, HAMMERSMITH, 23/1/63. 1st perf this trans 1957? as *The Underpants*; 1st London perf this trans. Cast: *Stage* 31/1/63, 16; *Theatricalia*; *Variety* 6/2/63, 62; *WWT/14*. *Theobald Maske* Malcolm Tierney; *Luise Maske* Rosemary Croft; *Gertrude Deuter* Emma Young; *Frank Scarron* Christopher Tranchell; *Benjamin Mandelstam* Brian Hewlett; *A Stranger* Powell Jones. *Dir* Zoe Randall, Powell Jones; *Dec, Light* Tony Carruthers; *Cost dgn* Joan Rayner. Plot: Hochman, Matlaw. Reviews: *Illustrated London News* 9/2/63, 206; *New Statesman* 1/2/63, 164; *Observer* 27/1/63, 24; *Spectator* 1/2/63, 131; *Stage* 31/1/63, 16; *Times* 24/1/63, 14; *Variety* 6/2/63, 62, 67. Comment: Margate Stage Company which performed a repertory of several plays for a limited five week season. "Laughing at the bourgeois

conventions of the Kaiser's Berlin before the first world war, [the play] is both extremely amusing and acted with fine pace and gaiety by all concerned" (*Illustrated London News*). *Variety* failed to be impressed, as was *Spectator* which said the play was overwritten.

63.15 *Next Time I'll Sing to You* (D, 2a) James Saunders (based on Raleigh Trevelyan, *A Hermit Disclosed*, 1960). ARTS 23/1/63; trfd to CRITERION 25/2/63.** 135 perf. Cast: *Stage* 31/1/63, 15; *Theatricalia*; *Variety* 6/2/63, 62; *WWT/14*. *Meff* Michael Caine/Victor Winding; *Dust* Barry Foster; *Lizzie* Liz Fraser; *Rudge* Michael Bryant/Peter McEnery; *Hermit* Denys Graham. *Dir* Shirley Butler; *Dec* Timothy O'Brien; *Mus* Don Kincaid. Plot: Best/63, 142, Hischak, Hochman, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 24/1/63, 15; *Christian Science Monitor* 2/2/63, 10; *Daily Mirror* 26/2/63, 14; *Guardian* 24/1/63, 11; *Illustrated London News* 9/2/63, 206; *New Statesman* 1/2/63, 164, 8/3/63, 351–52; *Spectator* 1/2/63, 131, 15/3/63, 327; *Stage* 31/1/63, 15, 28/2/63, 15; *Tatler* 20/3/63, 620; *Times* 24/1/63, 14; *Variety* 6/2/63, 62. Comment: *Variety* described the play as garrulous and the dialogue as frequently irrelevant. *Spectator* defended the play's fragmentary, Pirandellian style as appropriate to the play's theme. "Saunders deals in pyrotechnic alienation, achieved with a nervous and sophisticated brilliance" (*New Statesman*). "An obscure, funny, logical, illogical, often baffling, but quite brilliant play. It breaks all the rules" (*Daily Mirror*). *Tatler* said the play was much clearer in performance than in writing about it. The "text has great elegance and, what is even rarer, an unflinching sense of the theatre" (*Times*). See also Lloyd Evans, 116–19.

63.16 *An Evening of British Rubbish* (Revue, 2a) Bruce Lacey and Ivor Cutler and Joyce Grant and The Alberts. COMEDY 24/1/63.* 139 perf. Cast: *Stage* 31/1/63, 15; *Variety* 6/2/63, 62; *WWT/14*. Bruce Lacey, The Alberts, Ivor Cutler, Joyce Grant. *Lic* H. H. Wingate; *L* Wingate Productions Ltd.; *Pres* William Donaldson, Michael Codron; *Mgr* W. J. Philp; *Dir* Gordon Flemyng; *Light* Richard Pilbrow; *Cost* L. and H. Nathan, M. Berman; *Sm* Griffith James; *Dsm* Dawn Roberts; *Press rep* John Mahoney; *Bom* Juanita Atkinson; *Carp* Philip Patrick; *Elect* Simon Leviton. Plot: Loney, OTF/2. Reviews: *Birmingham Post* 25/1/63, 11; *Christian Science Monitor* 2/2/63, 10; *Guardian* 25/1/63, 9; *Illustrated London News* 9/2/63, 206; *New Statesman* 1/2/63, 164; *Spectator* 8/2/63, 166; *Stage* 31/1/63, 15; *Times* 25/1/63, 14; *Variety* 6/2/63, 62. Comment: *Guardian* enjoyed two thirds of the skits even though many were familiar in content. *Christian Science Monitor* "sat through it without a single smile," and was amazed by the enthusiastic

response of his colleagues. *Times* said the piece was not nearly as good as *Hellapoppin*, "that immortal evening of American rubbish." "Make of it what you please. Everything and anything is there, in the songs, sketches, musical instruments, penny-farthings, hollow camels, heaps of bric-a-brac scattered all over the stage ... directed with prodigious invention" (*Stage*).

63.17a *Double Double* (P, 1a) James Saunders. BRITISH DRAMA LEAGUE THEATRE 25/1/63. 1st perf RADA 4/6/62 (amat). Plot: Walford. Review: *Stage* 31/1/63, 15. Comment: Unit Nine (a group of professional actors). Performed under the collective title *Nine in Three*. "This young group shows courage in presenting plays which appear unlikely to attract much public support," and apart from *Double Double* present with plays with "professional slickness" (*Stage*).

63.17b *Gone* (P, 1a) Dannie Abse. BRITISH DRAMA LEAGUE THEATRE 25/1/63.** Plot: Bull/2, Vinson. *Peter* Richard Sullivan; *Aubrey* John Levitt; *Dir* Bil Keating. Reviews: *Guardian* 11/2/63, 8; *Stage* 31/1/63, 15. Comment: Unit Nine. Performed under the collective title *Nine in Three*.

63.17c *Professor Taranne* (D, 1a) Arthur Adamov (anon trans of *Le professeur Taranne*, 1953). BRITISH DRAMA LEAGUE THEATRE 25/1/63.** *Taranne* Lawrence Harrington; *Dir* Michael Almaz. Plot: French/2, Hochman, Law, Matlaw, Patterson. Review: *Stage* 31/1/63, 15. Comment: Unit Nine. Performed under the collective title *Nine in Three*.

63.18 *The Fire Raisers* (P, 2a) Max Frisch (trans Michael Bullock of *Biedermann und die Brandstifter*, 1953). QUESTORS 26/1/63.** Cast: QTA. Plot: Fletcher, Griffiths, Hochman, Law, Matlaw, Patterson, Shipley. Review: *Middlesex County Times* 2/2/63, 2.

63.19 *House of Cards* (MC, 2a) Peter Greenwell (mus, bk; based on Alexander Ostrovsky, *Even a Wise Man Stumbles*; trans David Magarshack of *Na vsyakogo mudretsa dovolno prostoty*, 1868) and Peter Wildeblood (lyr) and Guy Morgan (add dialogue). PLAYERS' 26/1/63.* Cast: WWT/14. *Yegor* Patrick Mower; *Tramp* Ken Robson; *Waiter*, *Grigory* John Gibbs; *Beggar* Tony Manning; *Uncle Mamayev* Geoffrey Hibbert; *Nicholai* Francis Egerton; *Lieut. Kurchayev* Bob Jeffrey; *Anton*, *Pilgrim* Terry Skelton; *Olga* Pat Ashton; *Anna* Vera Christie; *Photographer*, *Pilgrim* Alex Morrow; *Mme. Vronska* Jane Fyffe; *Natasha* Joy Hill; *Maya* Cheryl Thornton; *Nina* Peta Pelham; *Countess Sofia Turussina* Barbara Couper; *Miss Meropia* Valerie Lloyd; *Glafira* Pat Gilbert; *Golutvin* Christopher Bidmead; *Mashenka*

Barbara Evans; *Dimitri* Howarth Nuttall; *Kleopatra* Stella Moray; *Krutitzky* Brian Blades; *Boris* David Kane; *Mme. Pluminskaya* Gita Denise. *Dir* Vida Hope; *Dec* Reginald Woolley; *Ch* Terry Gilbert. Plot: Hochman, OTF.

63.20 *Monday to Saturday* (P) Thomas Muschamp. QUEEN'S 27/1/63.* 1 perf. Cast: *Stage* 31/1/63, 15; WWT/14. *Nell* Betty Turner; *Sam* Lennard Pearce; *Johnny* John Flint; *Josie* Viera Shelley; *Bob* Robert Vahey; *Mactavish* Peter Noel Cook; *Ella* Diana Beaumont; *Carol* Virginia Lloyd. *Dir* Anthony Cornish. Reviews: *Stage* 31/1/63, 15; *Times* 28/1/63, 5. Comment: Repertory Players. "The theme concerns the stultification of the minds of the middle-aged people in a railway town, the very trains of whose thoughts are regulated to a timetable" (*Stage*).

63.21 *Rock-a-Bye Sailor* (C, 3a) Philip King and Falkland L. Cary. RICHMOND 28/1/63.**

63.22 *Head of the Family* (P) Louis Beachner and Ben Morse (adpt of André Birabeau, *Dame Nature*, 1936). HAMPSTEAD 30/1/63. Fragmentary perf this adpt Queen's, Hornchurch, 21/2/57. Cast: *Stage* 7/2/63, 15; WWT/14. *Pepe* Hamilton Jones; *The Concierge* Julian Curry; *Dr. Farridet* Douglas Milvain; *Leoni Perrot* Georgina Patterson; *André Dulac* Richard O'Sullivan; *Baptiste* Michael Ridgeway; *Juliette Dulac* Ursula Jeans; *Bernard Dulac* Roger Livesey; *Victor Marechal* Trevor Baxter; *Claire Brunelle* Janet Henfrey. *Dir* James Roose-Evans; *Dec* Michael Young; *Light* Roderick Sansorski. Plot: Shipley. Reviews: *Birmingham Post* 4/2/63, 7; *Illustrated London News* 16/2/63, 244; *Observer* 3/2/63, 24; *Sphere* 9/2/63, 214–15; *Stage* 7/2/63, 15; *Times* 31/1/63, 4. Comment: *Observer* questioned why anyone would write this play and why it got staged. However, *Birmingham Post* said the piece was "a gentle, unassuming idyll ... Every part meant something: Roger Livesey, with his frayed velvet voice, and Ursula Jeans, with her agreeably-assumed affection ... every one indeed in a cast poised and persuasive."

63.23 *In at the Kill* (P) Frederick Bradnum. HAMPSTEAD 30/1/63 (Lt).* Cast: *Stage* 7/2/63, 14; WWT/14. *George Arthur Flew* Douglas Milvain; *Brenda Hilltower* Bridget Turner; *Herbert Hilltower* George Pensotti. *Dir* James Roose-Evans; *Dec* Michael Young. Review: *Stage* 7/2/63, 14. Comment: The plot involved a poet, intent on suicide, who invites to people to witness his will; however, he is appalled by their materialism and leaves them to play Russian roulette.

63.24 *Othello* (T, 2a) William Shakespeare. OLD VIC 30/1/63. 1st perfd 1/11/1604. Cast: *Stage* 7/2/63, 14; The-

atricalia; *Variety* 13/2/63, 66; *WWT/14*. *Roderigo* Jeffry Wickham; *Iago* Leo McKern; *Brabantio* James Maxwell; *Page to Brabantio*, *Page to the Duke* Francis Attard; *Othello* Errol John; *Cassio* Eric Thompson; *Duke of Venice* Vernon Dobtcheff; *Gratiano* George Howe; *Lodovico* Anthony Morton; *Senators* Patrick Kavanagh, Fletcher Lightfoot; *Servant* Brian Coburn; *Notary* Ian Hughes; *Sailor*, *Clown* Trevor Peacock; *Messenger* Peter Brookes; *Desdemona* Adrienne Corri; *Montano* James Kerry; *Emilia* Catherine Lacey; *Gentlemen* Michael Wells, Peter Brookes, Brian Coburn; *Herald* Robert Hewitt; *Musicians* Anthony Morton, Ian Hughes, Patrick Kavanagh; *Bianca* Judi Bloom; *Women of Cyprus*, *Cassio's Officers*, *Venice Officers*, *Cyprus Crowd*, *Dancers*, *Brabantio's Servants* June Dartnall, Ida Goldapple, Camilla Hasse, Brenda McGuinne, Ann Middleton, Phillada Sewell, Fiona Walker, Francis Attard, Peter Brookes, Roger Clissold, Robert Hewitt, Ian Hughes, Fletcher Lightfoot, Endre Muller, Trevor Peacock. Michael Wells. *Dir* Casper Wrede; *Dgn* Richard Negri; *Mus* George Hall; *Light* Richard Pilbrow; *Ch* Litz Pisk; *Sound* David Collison; *Fight arr* Eric Thompson; *Mus dir* Leonard Morris; *Cost* Andrew Storie, Victor Hackett; *Pq* Wig Creations; *Sm* Alisoun Browne; *Dsm* Andrew Laird, Jonathan Webb; *Asm* Handa Bray, Christopher Gormley; *Carp* George Evans; *Elect* Leonard Tucker; *Eng* W. A. Smith; *Wm* Antoinette Mara. Reviews: *Birmingham Post* 31/1/63, 13; *Christian Science Monitor* 6/2/63, 4; *Guardian* 31/1/62, 7, 7/2/63, 6; *Illustrated London News* 16/2/63, 244; *New Statesman* 8/2/63, 215; *Observer* 3/2/63, 24; *Spectator* 8/2/63, 166; *Stage* 7/2/63, 14; *Tatler* 13/2/63, 325; *Times* 31/1/63, 4; *Tribune* 8/2/63, 11; *Variety* 13/2/63, 66–67. Comment: Errol John played Othello with sincerity near the end but the production overall was “hardly adequate” (*Guardian*). *Christian Science Monitor* said Errol’s Othello was “merely peevish,” but Leo McKern’s Iago was admirable. *Tribune* provided a catalog of misjudged details. Similarly, *Variety* found little that was commendable apart from Richard Negri’s “striking decor.” “A production disfigured equally by maladroit verse-speaking and flabby direction” (*Times*).

63.25 *The Three Musketeers* (Mus, 2a) Gerald Frow (bk, lyr; based on Alexandre Dumas, *père*, *Les trois mousquetaires*, 1844) and Kenny Graham (mus). LYRIC, HAMMERSMITH, 30/1/63. 1st perfd Theatre Royal, Margate, 31/5/62. Cast: *Stage* 7/2/63, 14; *Variety* 13/2/63, 66; *WWT/14*. *D'Artagnan's Father*, *Porthos* Anthony Paul; *D'Artagnan* Christopher Tranchell; *The Cardinal*, *Archbishop*, *Prime Minister* Brian Hewlett; *De Rochefort*, *General Mountwar* Patrick Crean; *The King*, *English King* Powell Jones; *De Treville*, *Lt. Fluter* Malcolm Tierney; *The Princess* Emma Young; *Madame Bonacieux*

Zoe Randall; *Milady* Sasha Waddell; *Athos* Jack Tweddle; *Aramis* Christopher Owen; *George Buckingham* Peter Charlton; *1st Girl* Louanne Harvey; *2nd Girl* Rosemary Croft. *Dir* Sally Miles; *Dec* Tony Carruthers; *Light* Mick Hughes. Plot: OTF. Reviews: *Observer* 3/2/63, 24; *Stage* 7/2/63, 14; *Times* 31/1/63, 4; *Variety* 13/2/63, 66. Comment: Margate Stage Company. Not an inventive adaptation (*Observer*). “A long-drawn-out revue sketch” (*Stage*). “Heavy-handed satire” with songs thrown in (*Variety*).

63.26 *The Bed-Sitting Room* (C, 3a) John Antrobus and Spike Milligan. MERMAID 31/1/63; trfd to DUKE OF YORK’S 20/3/63; trfd to COMEDY 1/7/63. 400 perf. 1st perfd Marlowe, Canterbury, 12/2/62. Cast: *Stage* 7/2/63, 13; *Variety* 13/2/63, 66; *WWT/14*. *Captain Bules Martin* Graham Stark/Barry Humphries; *Lord Fortnum of Alamein* Valentine Dyll; *Mate* Spike Milligan; *Shelter Man*, *Plastic mac man*, *Lord Hume*, *Underwater Vicar* John Bluthal; *Cupboard*, *Penelope* Marjie Lawrence; *Diplomat*, *1st Announcer*, *Sea Captain* Bob Todd; *2nd Announcer*, *Driver*, *Chinaman*, *Seaman* Johnny Vyvyan; *Coffin man* Clive Elliott; The Temperance Seven. *Pres* Mermaid Theatre Trust; *Dir* John Antrobus, Spike Milligan; *Mus arr* Clive Bevan. Plot: Fletcher, Vinson. Reviews: *Birmingham Post* 1/2/63, 11; *Christian Science Monitor* 6/2/63, 4; *Illustrated London News* 16/2/63, 244; *New Statesman* 8/2/63, 214, 5/4/63, 500; *Observer* 3/2/63, 24; *Spectator* 8/2/63, 166; *Sphere* 16/2/63, 251; *Stage* 7/2/63, 13; *Tatler* 20/2/63, 382; *Times* 1/2/63, 9, 21/3/63, 5; *Tribune* 8/2/63, 11; *Variety* 13/2/63, 66. Comment: Some sources and programmes give the title as *The Bed-sitting Room* or *The Bed Sitting Room*. The production was revised when it transferred to the Duke of York’s where it was performed in two acts and additional characters were introduced. “Recommended to cowards, hedonists, disarmers and other lovers of life” (*Observer*). *Spectator* commended Antrobus and Milligan as “theatrical wizards” and the production’s professionalism. This “wild, goon-style farrago” tried too hard to elicit laughs and *Illustrated London News* “grew steadily more glum as the play multiplied its absurdities and its properties.” “Taken as a whole it is shapeless, and lacks the courage of its pretensions” (*Times*).

63.27 *The Flies* (P, 3a) Jean-Paul Sartre (trans Stuart Gilbert of *Les mouches*, 1943). TOWER, CANONBURY, 1/2/63. Cast: TTC. Plot: French/2, Gassner, Hochman, Matlaw, Patterson, Salem, Shank, Shipley. Comment: The play was given a Victorian setting.

63.28 *Jackie the Jumper* (CD) Gwyn Thomas. COURT 1/2/63.* Cast: Findlater; *Stage* 7/2/63, 13; *Times* 2/2/63, 4; *Variety* 13/2/63, 66; *WWT/14*. *Miriam Morgan* Jeanne

Le Bars; *Jim James* Graham Curnow; *Jestlyn Best* Vernon Morris; *George Chislett* David Garfield; *Janet Anne Edwards*; *Jackie Rees* Ronald Lewis; *Reverend Ritchie Rees* Dudley Jones; *1st Crow* Talfryn Thomas; *2nd Crow* Raymond Llewellyn; *Aaron Mead* John Gill; *Mr. Luxton* Michael Gough; *Colonel of Militia* William McAllister; *County Sheriff* Graham Crowden; *Mona Luxton* Meg Wynn Owen; *Eirlys Luxton* Branwen Iorwerth; *Arianwen Luxton* Sian Davies; *Soldiers* Arthur Parry, Peter Forest; *Village Girls* Anne Lakeman, Maureen Morelle, Gaynor Rees, Judith Lloyd Thomas; *Foundry Workers* Frank Davies, Peter Forest, Raymond Llewellyn, Bernard Martin, Arthur Parry, Talfryn Thomas. *Pres* English Stage Co., Robin Fox, Greville Poke; *Dir* John Dexter; *Dec* Michael Annals; *Mus* Alun Hoddinot; *Light* Robert Ornbo. Plot: Bull/2, Vinson. Reviews: *Birmingham Post* 4/2/63, 7; *Christian Science Monitor* 7/2/63, 11; *Daily Mirror* 2/2/63, 2; *Illustrated London News* 16/2/63, 244; *New Statesman* 15/2/63, 247; *Observer* 3/2/63, 24; *Spectator* 15/2/63, 199; *Stage* 7/2/63, 13; *Times* 2/2/63, 4; *Tribune* 8/2/63, 11; *Variety* 13/2/63, 66. Comment: English Stage Company. *Tribune* noted that Thomas's exuberant, eloquent language served to expose the awkward plot and thin characterizations. *Observer* expressed a similar reaction but in the context of Thomas's "loathing of capitalism." "The dialogue is a delight ... Humour and wit here, but, oh, for some fervour from the cast" (*Daily Mirror*). *Times* faulted John Dexter's handling of the crowd scenes.

63.29 *The Daguerrotypes* (P) Peter Everett. BEN URI GALLERY 3/2/63.* 1 perf. Cast: *Stage* 31/1/63, 10. John Barrard, Bee Duffell, Rebecca Wilson, Alex Farrell, Norman Wynne, Bruce Taylor, Hazell Burt. *Pres* Jonathan Clowes Ltd.; *Dir* Gerald Wilson. *Mus* Ernest Berk. Review: *Stage* 7/2/63, 16. Comment: A "tale of a weak man's difficulty with his human relationships" (*Stage*).

63.30 *Breaking Point* (D, 3a) William Fairchild. HIPPODROME, GOLDERS GREEN, 4/2/63.** Comment: The Lyric production (62.285) on a post-West End tour.

63.31 *Born Yesterday* (C, 3a) Garson Kanin. PORTCULLIS 5/2/63. 1st perfd Wilbur, Boston, 25/12/45; 1st British perf Theatre Royal, Glasgow, 18/11/46. *Harry Brock* J. Mark Roberts; *Billie Dawn* Vera Howe; *Paul Verrall* Anthony Wheeler. *Dir* Robert O'Neil. Plot: Best/45, 235, Bordman, Bordman/4, 255, Bronner, Bryer, Fletcher, Hischak, Hochman, 247, MacNicholas, Salem, Shank, Shipley, Vinson, Wilmeth. Review: *Stage* 7/2/63, 14. Comment: Actors' Workshop. *Stage* noted "the occasional needs for prompts (which were given far too loudly)." The first New York production (Lyceum

4/2/46) ran for 1,642 performances.

63.32 *Arden of Faversham* (T, 2a) Anon. LYRIC, HAMMERSMITH, 6/2/63.** Cast: *Stage* 14/2/63, 14; *Variety* 27/2/63, 66; *WWT/14*. *Arden* Patrick Crean; *Franklin* Malcolm Tierney; *Mosbie* Christopher Tranchell; *Bradshaw*, *Ferryman* Powell Jones; *Michael* Jack Tweddle; *Greene* Christopher Owen; *Blackwill* Peter Carlton; *Shakebag* Brian Hewlett; *Prentice* Rosemary Croft; *The Mayor (Lord Chieny)* Anthony Paul; *Alice* Adrienne Finch; *Susan* Louanne Harvey. *Dir* Sally Miles; *Set* Trewin Coplestone; *Cost dgn* Joan Rayner; *Light* Tony Carruthers. Plot: Gassner, Holz knecht, Law, Patterson, Shipley, Sobel. Reviews: *Birmingham Post* 7/2/63, 13; *Guardian* 7/2/63, 7; *Illustrated London News* 23/2/63, 278; *New Statesman* 15/2/63, 247; *Observer* 10/2/63, 20; *Stage* 14/2/63, 14; *Times* 7/2/63, 16; *Variety* 27/2/63, 66. Comment: Margate Stage Company. A production of mixed styles by an unaccomplished cast (*Guardian*). *Observer* thought the play resembled a documentary and needed performing as such. *Variety* dubbed it a melodrama and an ill-advised production. "The play is not by any standards a good one" (*Times*). *Illustrated London News* averred that the play "has still a curiously compelling authority."

63.33 *Baal* (D, 22sc) Bertolt Brecht (trans Peter Tegel of *Baal*, 1923). PHOENIX 7/2/63.74 perf. 1st London perf. Cast: *Stage* 14/2/63, 13; *Times* 8/2/63, 14; *Variety* 27/2/63, 62; *WWT/14*. *Waiter*, *Second Truck Driver*, *First Farmer*, *Second Man* Declan Mulholland; *Mech*, *Third Woodman*, *Gougou* James Mellor; *Dr. Piller*, *Priest*, *First Man* Bernard Kay; *Emilie*, *Savetka* Vivian Pickles; *Baal* Peter O'Toole; *Pschierer*, *Beggar* Harold Goodwin; *First Young Man*, *Pianist*, *First Game Keeper* Henry Woolf; *Young Woman*, *Luise*, *Redhead* Guinevere Roberts; *Second Young Man*, *Lupu*, *First Woodman* Terry Bale; *Johannes* Tim Preece; *Ekart* Harry Andrews; *First Truck Driver*, *Fourth Woodman*, *Second Game Keeper* Morgan Sheppard; *Third Truck Driver*, *Second Farmer*, *Bolleboll*, *Third Man* Oliver MacGreevy; *Johanna* Gemma Jones; *Older Sister* Kate Binchy; *Younger Sister* Annette Robertson; *Landlady*, *Maia* Marie Kean; *Sophie*, *Waitress* Mary Miller; *Tramp*, *Landlord*, *Watzmann* Arthur O'Sullivan; *Mjurk*, *Second Woodman*, *Fourth Man* Trevor Martin. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Oscar Lewenstein, Bernard Delfont, Keep Films Ltd.; *Dir* William Gaskill; *Dgn* Jocelyn Herbert; *Light* Richard Pilbrow; *Mus* Marc Wilkinson. Plot: Fletcher, French/2, Gunn, Hochman, Matlaw, Patterson. Reviews: *Birmingham Post* 8/2/63, 11; *Christian Science Monitor* 9/2/63, 4; *Daily Mirror* 8/2/63, 14; *Guardian* 8/2/63, 9; *Illustrated London News* 23/2/63, 278; *New Statesman* 15/2/63, 246-47; *Observer* 10/2/63, 20;

Spectator 15/2/63, 199; *Sphere* 23/2/63, 276–77; *Stage* 14/2/63, 13; *Tatler* 20/2/63, 348, 382; *Times* 8/2/63, 14; *Tribune* 15/2/63, 11; *Variety* 27/2/63, 62. Comment: “Personally, I think Baal is deplorable. If Brecht’s name were not attached to it, I doubt whether any management would have looked again at the rancid stuff about a drunken, seducing lout” (*Illustrated London News*). *Christian Science Monitor* said Peter O’Toole played “Baal with a fine romantic air, but ... also restrained and cool. The piece was enthusiastically received.” *Spectator* concurred and added William’s Gaskill’s direction was “flawless.” *Tribune* thought the numerous scenes called for the use of a revolving stage, but otherwise the production was faultless. “O’Toole stamps [Baal] with heroic authority” (*Times*).

63.34 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 7/2/63.** *Lord Chancellor* Eric Shilling; *Strophon* Julian Moyle; *Private Willis* Leon Greene; *Queen of the Fairies* Heather Begg; *Earl of Mountararat* Denis Dowling; *Phyllis* Catherine Wilson; *Iolanthe* Mary Gilmore; *Earl Tolloller* John Carolan. *Dir* Frank Hauser; *Cond* John Barker; *Dec* Desmond Heeley. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Review: *Stage* 14/2/63, 13; *Times* 8/2/63, 14. Comment: Frank Hauser’s production “preserves the spirit of the work, with its underlying satire, without departing too violently from tradition. At the same time, it has its bold new touches, some of them admittedly fussy and obtrusive” (*Stage*). While generally approving the production *Times* noted “there was a slight want of spontaneity about the performance.”

63.35 *Carnival* (Mus, 2a) Michael Stewart (bk; based Helen Deutsch’s screenplay, *Lili*, and Paul Gallico’s story) and Bob Merrill (mus, lyr). LYRIC 8/2/63. 34 perf. 1st perfd National, Washington, D.C., 9/3/61; 1st British perf Grand, Leeds, 22/11/62. Cast: *Stage* 14/2/63, 14; *Theatricalia*; *Times* 8/2/63, 14; *Variety* 27/2/63, 62. *WWT/14*. *Jacquot* Bob Harris; *Mr. Schlegel* Peter Bayliss; *Grobert* Reg Lever; *Roustabouts* Roy Evans, Jim Hastie, Barrie Irwin, Geoffrey Webb; *Cyclist* Basil Poole; *Trumpet Player* Ken Garoughan; *Drummer* Lewis Henry; *Strong Man* Vincent Mansi; *Zulu Clown* Alan Page; *Green Clown* Bernard Jamieson; *Stilt Clown* Joachim Krause; *Dog Trainer* Erich Bernardé; *Bear Girl* Jennifer Kingman; *Wardrobe Mistress* Daphne Drake; *Wardrobe Assistant* Elizabeth Newall; *Greta Schlegel* Sonya Petrie; *Harem Girls* Patricia Burgess, Sally Chesterton, Jenny Wren; *Gypsy* Jill Martin; *Gladys Zuwicki* Julia Sutton; *Gloria Zuicki* Pamela Beesley; *Princess Olga* Carlotta Barrow; *Marco the Magnificent* James Mitchell; *The Incomparable Rosalie* Shirley Sands; *Lili* Sally Logan;

Paul Berthalet, *Carrot Top*, *Horrible Henry*, *Renardo*, *Marguerite* Michael Maurel; *Jugglers* Les Deux Dougals; *The Bluebird Girls* Patricia Burgess, Sally Chesterton, Jennifer Kingman, Jenny Wren; *Dr. Glass* Raymond Duparc; *Aerialist* Gerry Lucken. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Gen mgr* Frederick Carter; *Pres* H. M. Tennent Ltd.; *Dir* Lucia Victor; *Dec* Will Steven Armstrong; *Cost dgn* Freddy Wittop; *Ch* Doria Avila, Gower Champion; *Mus adviser* Cyril Ornel; *Cond* Jan Cervenka; *Light* Joe Davis; *Puppets* Tom Tichenor. Plot: Bordman, Bordman/5, 621, Gänzl, Hischak, Kennedy, OTF. Reviews: *Birmingham Post* 9/2/63, 11; *Christian Science Monitor* 11/2/63, 7; *Guardian* 9/2/63, 4; *Illustrated London News* 23/2/63, 278; *New Statesman* 15/2/63, 247; *Observer* 17/2/63, 26; *Sphere* 23/2/63, 289; *Stage* 14/2/63, 14; *Tatler* 27/2/63, 438; *Times* 9/2/63, 4; *Variety* 20/2/63, 63, 70, 27/2/63, 64, 66. Comment: *Guardian* thought it was an efficient American musical marred by feeble music and lyrics. “Delightful to look at but slushy” (*Stage*). “The sweet and almost gooey nature of the book got a derisory reaction” from most of the critics (*Variety*). *Times* declared the piece was so sweet it would rot teeth. The first New York production (Imperial 13/4/61) ran for 719 performances.

63.36 *Signpost to Murder* (Thriller, 3a) Monte Doyle. HIPPODROME, GOLDERS GREEN, 11/2/63; trfd to WIMBLEDON 18/2/63.** *Sally Thomas* Margaret Lockwood; *Roy Collier* Derek Farr; *Dr. Alan Forrest* Cyril Raymond. Plot: Loney.

63.37 *Stephen D.* (P, 2a) Hugh Leonard (based on James Joyce, *A Portrait of the Artist as a Young Man*, 1916, and *Stephen Hero*, 1944). ST. MARTIN’S 12/2/63. 119 perf. 1st perfd Gate, Dublin, 24/9/62. Cast: *Stage* 14/2/63, 14; *Times* 13/2/63, 13; *Variety* 20/2/63, 64; *WWT/14*. *Stephen Dedalus* Norman Rodway; *Mrs. Dedalus* Ruth Durley; *Dante* Sheila Ward; *Stephen as a boy* Kim Goodman; *Fleming* Brian Scully; *Wells* David Birch; *Athy* Tony Hayes; *Brother Michael*, *Davin* Kevin McHugh; *Mr. Dedalus* Kevin Flood; *Mr. Casey*, *Director of the College* David Blake Kelly; *Uncle Charles*, *President of the University* Dominic Roche; *Thunder* Geoffrey Gilbert; *Boys at Clongowes School* Peter Harvey, Alec Leonard, Cliff Lown, Donald Torr; *Father Arnall* Gerard Healy; *Father Dolan*, *Confessor* Desmond Perry; *Stephen as a youth* Christopher Matthews; *Johnny Cashman*, *Maurice* Derry Power; *Whores* Loretta Clark, Eileen Murphy, Jacqueline Ryan, Rhonda Woodcock, Elizabeth Davis; *Preacher* Gerard Healy; *Cranly* T. P. McKenna; *McCann* John Dunn-Hill; *Dixon*, *Father Moran* Brian Waldron; *Temple* Gerry Sullivan; *Emma* Eileen Murphy. *Pp* Willoughby de Broke Estates Co.; *Lic* Bertie Alexander Meyer, Associated-Rediffusion Theatrical Productions

Ltd.; *Chief executive* B. A. Meyer; *Gen mgr* Laurence Atteridge; *Pres* Peter Bridge, Peter Katz, Greville Poke; *Dir* Jim Fitzgerald; *Dec* William McCrow; *Sm* Joan Huet; *Dsm* Rhona Woodcock; *Asm* Ivan Dixon, Elizabeth Davis; *Wm* Paula Davies; *Bom* Miss B. Bostwick. Plot: Schrank, Vinson, Weintraub. Reviews: *Birmingham Post* 15/2/63, 9; *Guardian* 13/2/63, 7; *Illustrated London News* 2/3/63, 316; *Irish Times* 4/2/63, 9; *New Statesman* 22/2/63, 283; *Observer* 17/2/63, 26; *Spectator* 22/2/63, 230; *Sphere* 23/2/63, 276–77; *Stage* 14/2/63, 14; *Tatler* 13/3/62, 557; *Times* 13/2/63, 13; *Tribune* 22/2/63, 11; *Variety* 20/2/63, 64. Comment: *Irish Times* reported that the Lord Chamberlain had questioned but ultimately approved the use of religious language in the play. *Tribune* praised the adaptation, Jim Fitzgerald's direction, and Norman Rodway's performance; the only irritating aspect was the brief use of an amplified off-stage voice. *Guardian* compared the method of adaptation to *Our Town* and *Under Milk Wood*: the hero stands on one side of the stage and narrates his memories as they are then acted out. "Norman Rodway, whether detached at the side of the stage or involved in the action, is precisely right; the spirit of the young Joyce" (*Illustrated London News*). "Norman Rodway makes a stunning West End debut, combining force with sensitivity, decision with doubt, matter with mind" (*Observer*). The American premiere was at the Olney Theatre, Maryland, 3/8/66.

63.38 *The Hostage* (P, 3a) Brendan Behan. TOWER, CANONBURY, 15/2/63.** Cast: TTC. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub.

63.39 *The Fifth Season* (C, 3a) Sylvia Regan. KING GEORGE'S HALL 16/2/63. 1st perfd Shubert, New Haven, Connecticut, 25/12/52; 1st British perf King's, Glasgow, 8/2/54. Plot: Bordman, Bordman/4, 312, Bronner, Fletcher, French/2, Hischak, Loney, 281, Salem. Comment: Cameo Players. The first New York production (Cort 23/1/53) ran for 654 performances.

63.40 *Distinguished Gathering* (P, 3a) James Parish. INTIMATE 18/2/63. 1st perfd Embassy 7/10/35. Vic Oliver, Anthony Dutton, Margaret Gibson, Anthony Shirvell, John Waite. *Dir* Douglas Emery; *Sc dgn* Derek Snook. Review: *Stage* 21/2/63, 16. Comment: A murder mystery. Vic Oliver's "acting experience was well and truly founded in American stock companies [and] is most convincing" (*Stage*).

63.41 *D'Oyly Carte Opera Company*. HIPPODROME, GOLDERS GREEN, 18/2/63. Comment: A three week season the the company's repertoire.

63.42 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). RICHMOND 18/2/63.** Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF.

63.43 *How Are You, Johnnie?* (D, 3a) Philip King. VAUDEVILLE 19/2/63. 38 perf. 1st perfd Connaught, Worthing, 26/11/62. Cast: *Stage* 21/2/63, 13; *Times* 20/2/63, 16; *Variety* 20/3/63, 78; WWT/14. *Johnnie Leigh* Ian McShane; *Mary Roberts* Hilda Fenemore; *Les Thornton* Derek Fowlds; *James Roberts* Philip Newman; *Detective-Sergeant Brown* Nigel Stock; *Madge Crossley* Lucinda Curtis. *Pres* Harold Fielding; *Dir* Guy Vaesen; *Dec* Kenneth Turner. Reviews: *Birmingham Post* 21/2/63, 13; *Guardian* 20/2/63, 7; *Illustrated London News* 9/3/63, 356; *New Statesman* 1/3/63, 315; *Observer* 24/2/63, 26; *Stage* 21/2/63, 13; *Tatler* 20/3/63, 620; *Times* 20/2/63, 16; *Variety* 20/3/63, 78. Comment: The play involved a young homosexual blackmailing his lorry-driving friend about a murder in order to be close to him. "The play would work just the same without the homosexuality, which isn't made particularly interesting in itself, except for a single scene in which the young man in question has an outburst of self-revelation" (*Stage*). "Second-hand and leaden-footed" (*Observer*). *Variety* predicted a short West End run but a viable future with stock companies. *Times* noted the piece belonged to the new brand of thrillers "masquerading as psychological drama and tricked out with eccentric settings." "It is a murder play that has worked itself into a tough psychological knot" (*Illustrated London News*).

63.44 *Minerva Alone* (P) Frederick Bradnum. HAMPSTEAD 19/2/63 (Lt). 1st perf? Cast: *Stage* 28/2/63, 13; WWT/14. *The Minerva* Josephine Stuart; *Alfred* George Pensotti; *Gladstone* Douglas Milvain. *Dir* James Roose-Evans; *Dec* Michael Young. Review: *Stage* 28/2/63, 13. Comment: Theatre West. "While the author shows originality in his commentary on man's search for individual freedom, he imbibes too freely of the absurd to allow for easy identification with one's own experience" (*Stage*).

63.45 *The Blood Knot* (D, 7sc) Athol Fugard. ARTS 20/2/63. 1st perfd Rehearsal Room, African Music and Drama Association, Johannesburg, 3/9/61; 1st British perf. Cast: *Stage* 28/2/63, 13; *Theatricalia*; *Variety* 20/3/63, 78; WWT/14. *Morris Pietersen* Ian Bannen; *Zachariah Pietersen* Zaikes Mokae. *Pres* Michael White; *Dir* John Berry; *Dec* John Bury. Plot: Bordman/4, 394, Hischak, Hochman, Patterson, Shipley, Vinson. Reviews: *Birmingham Post* 22/2/63, 5; *Guardian* 22/2/63, 9; *Illustrated London News* 9/3/63, 356; *New Statesman* 1/3/63, 315; *Observer* 24/2/63, 26; *Stage* 28/2/63, 13; *Tatler*

6/3/63, 493; *Variety* 20/3/63, 78. Comment: "The play even in John Berry's expert production seems long, sometimes sentimental, sometimes hysterically violent" (*Guardian*). *Observer* fell asleep intermittently during the play and found it did not "challenge convention." However, *Variety* said it was "a thoughtful, compassionate, often funny and moving play." "I am glad to have met a play, acted intensely by Ian Bannen and Zaikes Mokae and directed by John Berry, that is slow in declaring itself" (*Illustrated London News*). Comment: The first New York production (Cricket 1/3/64) ran for 239 performances.

63.46 *The Boy Friend* (MC of the 1920s, 3a) Sandy Wilson (bk, lyr, mus). RICHMOND 25/2/63.** Plot: Best/54, 71, Bordman/5, 590, Fletcher, French, Gänzl, Gänzl/3, 641–47, Green, Hischak, Kennedy, Law, OTF.

63.47 *Chips with Everything* (D, 2a) Arnold Wesker. WIMBLEDON 25/2/63; trfd to HIPPODROME, GOLDERS GREEN, 4/3/63.** Plot: Best/63, 98, Bordman/4, 390, Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Comment: The post-West End tour of the Vaudeville production which ended its run on 16/2/63 (62.135).

63.48 *The Playpen* (P) R. J. Butler. HOVENDEN 25/2/63.* Cast: *Stage* 28/2/63, 15. *Michael Peach* Timothy Reynolds; *Joey Kinsella* John Carlyle; *Mrs. Peach* Valery Hovenden; *Elizabeth Peach* Helen Bird; *Meggie Tate* Anne Marzell. *Dir* Gerry Pearson; *Dec* Philip Whichelo. Review: *Stage* 28/2/63, 15. Comment: The play was "devoted to expounding, if not to solving the interrelated problems of individuals within their own small community" (*Stage*).

63.49 *Young Wives' Tale* (C, 3a) Ronald Jeans. INTIMATE 25/2/63. 1st perfd Theatre Royal, Brighton, 9/5/49. Plot: Fletcher, Loney, 263. Comment: A comedy about two married couples who find themselves living in the same house.

63.50 *Black Nativity* (MP, 2a) Langston Hughes. PICCADILLY 26/2/63.** Cast: *Variety* 27/3/63, 66. *Narrator* Ida Shepley; *Joseph* Ronald Frazier; *Mary* Cristyne Lawson; *Archangel* Marion Williams; *Woman* Henrietta Waddy; *Angel* Princess Stewart; *Preacher* Alex Bradford; *Stars of Faith*, Bradford Singers. *Pres* Michael Dorfman; *Dir* Michael R. Santangelo, Barbara Griner; *Light* Joe Davis; *Dec* Joe Eula; *Ch* Cristyne Lawson; *Cost dgn* Bill Hargate. Plot: Nelson, Peterson/2. Reviews: *Irish Times* 28/2/63, 7; *Stage* 28/2/63, 13; *Times* 27/2/63, 13; *Variety* 27/3/63, 66. Comment: *Irish Times* noted that "there was

a large deal of audience-participation." "The story is unfolded boldly, the singing is rich and heartfelt, and the wit, even though it is so simple, has sparkle and an air of surprise" (*Stage*). "The production remains splendidly intact" in this revival (*Times*).

63.51 *Mary, Mary* (C, 3a) Jean Kerr. QUEEN'S 27/2/63; trfd to GLOBE 2/9/63. 395 perf. 1st perfd Shubert, New Haven, Connecticut, 8/2/61; 1st British perfd Theatre Royal, Brighton, 12/2/63. Cast: *Stage* 7/3/63, 13; *Theatricalia*; *Times* 28/2/63, 16; *Variety* 13/3/63, 72; *WWT/14*. *Bob McKellaway* Donald Harron; *Tiffany Richards* Jemma Hyde/Adrienne Hill; *Oscar Nelson* Lockwood West; *Dirk Winston* Ron Randell; *Mary McKellaway* Maggie Smith/Carole Shelley. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* H. M. Tennent Ltd., Roger L. Stevens; *Dir* Joseph Anthony; *Set* Oliver Smith; *Light* Joe Davis. Plot: Best/60, 176, Bordman, Bordman/4, 375, Bronner, Fletcher, Hischak, Hochman, Loney, Salem, Shipley, Wilmeth. Review: *Birmingham Post* 28/2/63, 8; *Christian Science Monitor* 1/3/63, 4; *Daily Herald* 28/2/63, 4; *Daily Mirror* 28/2/63, 14; *Guardian* 28/2/63, 7; *Illustrated London News* 16/3/63, 398; *New Statesman* 8/3/63, 352; *Observer* 3/3/63, 26; *Spectator* 8/3/63, 296; *Sphere* 9/3/63, 348–49; *Stage* 7/3/63, 13; *Tatler* 27/3/63, 674; *Times* 28/2/63, 16; *Variety* 6/3/63, 57, 13/3/63, 72, 18/12/63, 54. Comment: *Christian Science Monitor* was fulsome in its praise of Maggie Smith's performance and described her comic technique in detail, as did *Spectator* after declaring "it is purely Maggie's show." *Illustrated London News* remembered little of the show apart from "Maggie Smith's contrary Mary, like an enchantingly combative lynx." "The night belongs to the Titian-haired Miss Smith, laconic and nervous, superb in comedy, touching in pathos. She is a gem of an actress. An undeniable dish" (*Daily Herald*). "A fluffy comedy" composed of "three untidily constructed acts" proclaiming "that clever girls had better keep their mouths shut if they want to succeed in marriage" (*Times*). Carole Shelley replaced Maggie Smith in late 1963, and, although influenced by the latter's portrayal, lacked some of its subtleties (*Variety* 18/12/63). The first New York production (Helen Hayes 8/3/61) ran for 1,572 performances.

63.52a *The American Dream* (P, 1a) Edward Albee. TOWER, CANONBURY, 1/3/63.** Cast: TTC. Plot: Bordman, Bordman/4, 373, Bryer, Fletcher, Hochman, Law, MacNicholas, Matlaw, Nelson/2, Patterson, Walford, Wilmeth.

63.52b *Zoo Story* (D, 1a) Edward Albee. TOWER, CANONBURY, 1/3/63.** Cast: TTC. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw,

Nelson/2, Patterson, Salem, Wilmeth.

63.53 *Half a Sixpence* (MC, 2a) Beverley Cross (bk; based on H. G. Wells, *Kipps*, 1905) and David Heneker (mus, lyr). WIMBLEDON 4/3/63.* Plot: Bordman/5, 640, Fletcher, Gänzl, Hischak, Kennedy, Loney, OTF. Comment: The pre-West End production prior to opening at the Cambridge in March (63.82). The first New York production (Broadhurst 25/4/65) ran for 511 performances; Tommy Steele appeared as Arthur Kipps in both productions.

63.54 *Kill Two Birds* (Thriller, 3a) Philip Levene. INTIMATE 4/3/63.**

63.55 *The School for Scandal* (C) Richard Brinsley Sheridan. RICHMOND 4/3/63.** *Charles Surface* Richard Carpenter; *Sir Peter* Brian Badcoe; *Sir Benjamin Backbite* John Jackson; *Joseph Frederick Bartman*; *Mrs. Candour* Hilda Braid; *Sir Oliver* David Bird; *Moses* Alfred Hoffman; *Eric Vietheer*. *Dir* James Belchamber; *Dec* John Piper. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 7/3/63, 16. Comment: "James Belchamber's production ... is something of a disappointment. The inevitable deficiencies which cannot be avoided in a repertory presentation of such a play as this seem the more obvious by inevitable comparison with the recent West End production" (*Stage*).

63.56 *The Ballad of Peckham Rye* (P) Christopher Holme and Muriel Spark (adpt of Spark's novel, 1960) and Tristram Cary (mus). ST. PANCRAS TOWN HALL 5/3/63. 1st broadcast BBC Third Programme 29/10/60; BBC TV 5/3/62; 1st perf this stage version. Cast: *Stage* 28/2/63, 15. *Dougal Douglas* Michael McKevitt; *John D. Allison*, *Apple Brook*, *Norma Griffin*, *Susan Jameson*, *John Kilby*, *Pamela Miles*, *Conrad Monk*, *Phillipa Reid*, *Anthony Selby*, *George Waring*. *Dir* Jim Lovell; *Mus dir* Timothy Baxter. Reviews: *New Statesman* 15/3/63, 400; *Stage* 7/3/63, 15. Comment: Centre Stage. Part of the St. Pancras Arts Festival. "This rather trying story of the diabolically sexy Scot unsettling South London sank almost without trace in the incongruous municipal setting" (*New Statesman*). *Stage* said that the adaptation retained "so much of the bizarre and slightly frenetic feeling of the book."

63.57 *Trap for a Lonely Man* (C thriller, 3a) Robert Thomas (trans Lucienne Hill and John Sutro of *Piège pour un homme seul*, 1960). SAVOY 5/3/63.** 79 perf. Cast: *Stage* 7/3/63, 13; *Theatricalia*; *Times* 6/3/63, 13; *Variety* 20/3/63, 78; *WWT/14*. *The Man* Michael Bryant; *The Police Inspector* André Morell; *The Priest* William

Holmes; *The Woman* Barbara Murray; *The Tramp* Patrick Newell; *The Nurse* Pat Nye. *Pres* Robin Fox, Harry Saltzman; *Dir* Harold French; *Dec* Alan Tagg. Reviews: *Birmingham Post* 7/3/63, 8; *Christian Science Monitor* 11/3/63, 4; *Daily Herald* 6/3/63, 7; *Daily Mirror* 6/3/63, 14; *Illustrated London News* 16/3/63, 398; *New Statesman* 15/3/63, 400; *Observer* 10/3/63, 26; *Sphere* 16/3/63, 401; *Stage* 7/3/63, 13; *Times* 6/3/63, 13; *Tribune* 15/3/63, 11; *Variety* 20/3/63, 78. Comment: A baffling thriller about a missing wife. "A contrived thriller that seems a frail contender for survival in the West End market" (*Variety*). The play "must set some sort of record for red-herrings, clichés and anticlimaxes" (*Daily Mirror*). *Sphere* noted that the theatre programme omitted the names of the characters but which were used in performance [see 62.299]. *Times* enjoyed Thomas's "virtuosity in manipulating complex incident." *Illustrated London News* could not think of another play with such an "intricately-calculated" plot, and thought it was "a winner."

63.58 *All in Good Time* (C, 3a) Bill Naughton. MERMAID 6/3/63; trfd to PHOENIX 18/4/63.* 211 perf. Cast: *Stage* 14/3/63, 13; *Theatricalia*; *Variety* 20/3/63, 78; *WWT/14*. *Ezra Fitton* Bernard Miles; *Lucy Fitton* Marjorie Rhodes; *Arthur Fitton* John Pickles; *Geoffrey Fitton* Edward Petherbridge; *Leslie Piper* Donald Eccles; *Liz Piper* Maureen Pryor; *Violet Fitton* Lois Daine; *Uncle Fred* John McKelvey; *Joe Thompson* Peter Welch; *Molly Thompson* Mary Quinn; *Eddie Taylor* Laurie Asprey/Bunny May. *Pres* Mermaid Theatre Trust; *Dir* Josephine Wilson; *Dec* David Myerscough Jones; *Ch* Denys Palmer. Plot: Bordman/4, 401, French/2, Hischak, Vinson, Weintraub. Reviews: *Birmingham Post* 7/3/63, 8; *Christian Science Monitor* 11/3/63, 4; *Daily Herald* 7/3/63, 5; *Guardian* 7/3/63, 7; *Illustrated London News* 23/3/63, 438; *New Statesman* 15/3/63, 399; *Observer* 10/3/63, 26; *Spectator* 15/3/63, 326-27; *Stage* 14/3/63, 13, 18/4/63, 13; *Times* 7/3/63, 8; *Tribune* 15/3/63, 11; *Variety* 20/3/63, 78. Comment: "A sparkling, perceptive comedy" with a good central performance by Bernard Miles (*Variety*). A mixture of stereotypes and "some acute observation of social detail" (*Tribune*). *New Statesman* was uninterested by "the young people's heavily contrived dilemma," and more interested in "the relationship of Arthur's parents," Ezra and Lucy. *Times* praised Naughton's "honesty of imagination," but found the production "a rough and ready affair, leaden in pace and uncertain in timing." "Naughton writes with grace, humour and a wonderful warm compassion for his people. Laughter is constant, yet underneath lies tenderness and sadness ... the best thing the Mermaid has done in its short but erratic life" (*Daily Herald*). On the film rights and the American stage rights, see *Stage* 27/6/63,

13. The first New York production (Royale 18/2/65) ran for 44 performances.

63.59 *The Diary of a Madman* (One-man P, 2a) Richard Harris and Lindsay Anderson (adpt of Nikolai Gogol's story, 1835). COURT 7/3/63. 1st perf this version. Cast: Findlater; *Stage* 14/3/63, 13; *Variety* 20/3/63, 78; *WWT/14*. *Aksenti Ivanovitch* Richard Harris. *Pres* English Stage Co., Rottingdean Productions. *Dir* Lindsay Anderson; *Dec* Voytek; *Mus* Carl Davis. Reviews: *Christian Science Monitor* 11/3/63, 4; *Illustrated London News* 23/3/63, 438; *New Statesman* 15/3/63, 399–400; *Observer* 10/3/63, 26; *Spectator* 15/3/63, 327; *Sphere* 16/3/63, 401; *Stage* 14/3/63, 13; *Times* 8/3/63, 15; *Tribune* 15/3/63, 11; *Variety* 20/3/63, 78. Comment: English Stage Company. Forceful acting from Richard Harris in a monotonous piece (*Christian Science Monitor*). "It is a performance extremely careful and calculated" (*Illustrated London News*). *Spectator* made similar observations. "For at least two-thirds of the evening it is enthralling" (*Times*). "More than two hours long, the production may be passed as a gallant, well meant effort, but it cannot be called a success" (*Stage*).

63.60 *The Bats* (P) Christopher Gilmore. BEN URI GALLERY 11/3/63, 14/3/63.* Cast: *Stage* 28/2/63, 15. Robert Eddison, Selma Vaz Dias, Dilys Laye, Robin Palmer. *Dir* Anthony Carrick. Comment: Rehearsed reading.

63.61 *Kill Two Birds* (Thriller, 3a) Philip Levene. HIPPODROME, GOLDERS GREEN, 11/3/63; trfd to WIMBLEDON 18/3/63.** Reneé Asherson, Tony Britton.

63.62 *Knell* (P) Bill Tate. HAMPSTEAD 11/3/63.* Cast: *Stage* 14/3/63, 14; *WWT/14*. *Ted* Jimmy Gardner; *Sykes* Ewan Hooper; *Bob Skelhorne* Ted Webster; *Mac* Kenneth Grant; *Ol' Young* Alexander Davion. *Dir* Jean-Pierre Voos; *Dgn* Christian Kurvenal. Reviews: *New Statesman* 29/3/63, 470; *Observer* 17/3/63, 28; *Stage* 14/3/63, 14; *Tribune* 22/3/63, 11. Comment: In the play four men reflect on life and death. *Stage* said the "subject matter is by no means new and the macabre novelty of the setting [two coffins on stage throughout the play] adds nothing to the stale ideas." *Tribune* remarked on the very small audience on opening night [apparently typical] and described the play as "a pretentious and unsuccessful piece of pseudo-Pinter."

63.63 *Make Me a Widow* (Thriller, 3a) David Ellis. RICHMOND 11/3/63.* Cast: *Stage* 14/3/63, 14; *Theatricalia*. *Vicky* Wendy Hall; *Julian* Glyn Houston; *Sara* Margaret Robertson; *Quinn* Frederick Jaeger. *Pres* Richmond Theatre Productions; *Dir* Robert Peake; *Dec* John

Piper. Reviews: *Stage* 14/3/63, 14; *Times* 12/3/63, 14. "A mystery strongly in the commercial-theatre idiom but relieved from banality by the brutal mentality of the four characters and the total absence of a spark of nice feeling among the lot of them" (*Stage*). "A supremely conventional example of its conventional genre" (*Times*).

63.64 *Plaintiff in a Pretty Hat* (C, 2a) Hugh Williams and Margaret Williams. INTIMATE 11/3/63.** Plot: Hochman, Loney, 299.

63.65 *Devil May Care* (C, 3a) Alan Melville. STRAND 12/3/63. 69 perf. 1st perfd New, Bromley, 11/11/52. Cast: *Stage* 14/3/63, 14; *Variety* 27/3/63, 66; *WWT/14*. *The Principal* Ronald Radd; *The Secretary* Zeph Gladstone; *Nicholas* Ian Carmichael; *The Barman* Peter Zander; *The Gentleman* James Ottaway; *Bibs* Rosamund Burne; *Muriel* Anne Woodward; *The Girl* Veronica Strong; *The Waiter* Stephen Hall; *The Gambler* Gladys Henson; *Virginia* Moira Lister; *Philip* Desmond Davies; *Anne* Carole Mowlam; *The Companion* Simon Merrick; *The Salvationists* Nancy Seabrooke, Joan Pickering, Marjorie Gresley. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres* John Gale Productions; *Dir* Anthony Sharp; *Dgn* Hutchinson Scott; *Light* Richard Pilbrow; *Mus* Dennis Wilson; *Ch* Douglas Squires; *Cost dgn* Pierre Balmain. Reviews: *Birmingham Post* 14/3/63, 10; *Christian Science Monitor* 16/3/63, 6; *Illustrated London News* 30/3/63, 476; *Observer* 17/3/63, 28; *Stage* 14/3/63, 14; *Times* 13/3/63, 15; *Variety* 27/3/63, 66. Comment: *Christian Science Monitor* defended the piece which starred Ian Carmichael as a junior devil who is sent to Monte Carlo to compete for souls with an angel (Moira Lister). *Birmingham Post* said the production depended entirely upon Carmichael's performance because nothing else about it was worthwhile. *Variety* thought it was nothing more than an uninventive sketch. *Times* noted Melville had complained about the censorship of his play; however, "enough remains of the play's glib vacuity for one to arrive at a fair idea of what it was like before it fell into the hands of the censor."

63.66 *It's All Happening* (Revue) Piers Stephens (deviser) and Roger Booth (deviser) and Paul McDowell (add material). HAMPSTEAD 12/3/63 (Lt). Cast: *Stage* 14/3/63, 16; *Variety* 27/3/63, 66; *WWT/14*. Piers Stephens, Roger Booth, Mitzi McDowell, Brigitte Turner. *Dir* Piers Stephens. Plot: OTF/2. Reviews: *Stage* 14/3/63, 16; *Tribune* 22/3/63, 11. Comment: "The programme consists of some 16 items, several of which score with excellent original material, although many lack the extra punch necessary to keep the whole revue running smoothly in a top gear" (*Stage*). *Tribune* enjoyed some

“offbeat humour [and] a very droll monologue about loneliness.”

63.67 *See You Inside* (Revue) Barry Cryer and Ted Dicks (add numbers, mus) and Michael Ashton (add numbers, mus) and Robert Paul Smith (add numbers, mus) and Rae Landor (add numbers, mus) and Ian Macpherson (add numbers, mus) and Donald Webster (add numbers, mus) and Ian B. Lang (add numbers, mus) and Robert Robertson (add numbers, mus) and Piers Stephens (add numbers, mus). DUCHESS 13/3/63. 29 perf. 1st perfd Royal Court, Liverpool, 22/10/62. Cast: *Stage* 21/3/63, 13; *Variety* 27/3/63, 66; *WWT/14*. Moyra Fraser, Jon Pertwee, Hugh Paddick, Mary Millar, John Dane, Amanda Barrie. *Pres*, *Dir* Charles Ross; *Ch* Rae Landor; *Light* Robert Clinton; *Mus arr*, *Mus dir* Ian Macpherson. Plot: OTF/2. Reviews: *Birmingham Post* 15/3/63, 5; *Christian Science Monitor* 16/3/63, 6; *Daily Mirror* 14/3/63, 14; *Guardian* 14/3/63, 7; *Illustrated London News* 13/4/63, 558; *Observer* 17/3/63, 28; *Stage* 21/3/63, 13; *Times* 14/3/63, 18; *Variety* 27/3/63, 66. Comment: *Christian Science Monitor* reported the Lord Chamberlain had censored a sketch about Queen Elizabeth and Prince Philip which had already been seen on BBC television [in *That Was the Week That Was*]. “Baffling that established performers should be willing to appear” in this “appallingly bad” show (*Variety*). Although *Guardian* found very little that was entertaining, it reported there was “quite a lot of cheerful laughter” from the audience. “The tedium is endless in its scope and variety” (*Observer*). “Its only hope of success is the refusal of a bright, talented cast of six to be beaten by the material” (*Daily Mirror*).

63.68 *See a Man Falling* (P) Jo Joseph. UNITY 15/3/63.* Reviews: *New Statesman* 29/3/63, 470; *Observer* 17/3/63, 28; *Stage* 21/3/63, 13. Comment: *Dir* Frank Gold; *Dec* Roger Hudson. The play was about steel girder erectors. “Behind the documentary approach ... is a confused and unconvincing background of hate, cupidity, adultery, and abortion” (*Observer*). “It seems very true to life while entirely failing to be theatrical nor appearing to provide much of interest to anyone who is not a building worker” (*Stage*).

63.69 *The Summer of the Seventeenth Doll* (P, 3a) Ray Lawler. TOWER, CANONBURY, 15/3/63. 1st perfd Union Theatre, Melbourne University, Australia, 28/11/55; 1st British perf Theatre Royal, Nottingham, 8/4/57. Cast: TTC. Plot: Best/57, 182, Bordman/4, 350, Fletcher, Hirschak, Loney, 305, Matlaw, Mplots, Patterson, Salem, Shipley. Comment: The first New York production (Coronet 22/1/58) ran for 29 performances.

63.70 *Six Away* (Revue) Frank Tilley and Peter Townsend and Arnold Hinchcliffe and Victor Jones. UNITY 16/3/63, 30/3, 20/4, 27/4/63 (Lt).* Review: *Stage* 21/3/63, 14. Comment: *Dir* Sara Randall; *Mus dir* Frank Wagland. “The best items are those which strike a mood or illustrate a comparatively simple joke ... Only once, right at the end of the show, is the old Unity venom seen in full space [sic], and this in a somewhat crude but satisfying biting number” (*Stage*).

63.71 *Home to Now* (Anthology) Shake Keane. COURT 17/3/63.* 1 perf. Shake Keane, Bari Jonson, Elaine Delmar, Carmen Munroe. *Dir* Bari Jonson. Reviews: *Stage* 21/3/63, 13; *Times* 18/3/63, 7. Comment: The anthology comprised “negro poetry, songs, dances and music,” but was occasionally boring and pretentious (*Times*). “Some of these ... are earnest little epics chronicling major events such as the abolition of slavery with more pride than poetic ability but others are works of power, skill and sophistication, often with a strong streak of satire or suppressed bitterness” (*Stage*).

63.72 *The Savage Parade* (P, 2a) Anthony Shaffer. GLOBE 17/3/63.* 1 perf. Cast: *Stage* 21/3/63, 14; *WWT/14*. *Jacob Aquaba* Leon Sinden; *David Eban* John Richmond; *Carl Ophir* Anthony Marlowe; *Miguel De Solto* Nigel Stock; *Ramon Rodriguez* Philip Newman; *Juan Cassellotti* Conrad Monk; *Elliul* Peter Brett; *Gurvey Leonard* Trolley; *Jose Santyana* Jeffrey Segal. *Dir* David Giles; *Dec* Kenneth Mellor. Plot: Weintraub. Reviews: *Stage* 21/3/63, 14; *Times* 18/3/63, 7. Comment: Repertory Players. “A not very original and quite untheatrically expressed philosophical discourse” (*Stage*). “The play chiefly justified itself by giving rise to those [questions] which were not and did not need to be answered” (*Times*).

63.73 *Clutterbuck* (C, 3a) Benn W. Levy. RICHMOND 18/3/63. 1st perfd New, Hull, 24/6/46. Plot: Best/49, 322, Bordman/4, 285, Hirschak, Loney, 248, Salem. Comment: The first New York production (Biltmore 3/12/49) ran for 218 performances.

63.74 *Licence to Murder* (Thriller) Elaine Morgan. HIPPODROME, GOLDERS GREEN, 18/3/63. 1st perfd Repertory, Leatherhead, 5/2/63 as *Death of a Neighbour*. Comment: The pre-West End production prior to opening at the Vaudeville in March (63.88).

63.75 *Le mariage de Figaro* (C, 5a) Pierre-Augustin Caron de Beaumarchais. PICCADILLY 18/3/63. 1st perfd Comédie-Française, Paris, 27/4/1784. Cast: *Stage* 21/3/63, 13; *Times* 19/3/63, 8; *WWT/14*. *Brid'oisin* Jacques Charon; *Bartholo* Robert Manuel; *Figaro* Jean

Piat; *Le Comte Almaviva* Georges Descrières; *Antonio* Maurice Porterat; *Doublemain* Louis Eymond; *Pédrille* Jean-Laurent Cochet; *Chérubin* Gérard Lartigau; *Bazille* Michel Etcheverry; *Suzanne* Michéline Boudet; *La Comtesse* Hélène Perdrière; *Marceline* Denise Genee; *Fanchette* Michèle Andrès; *Grippe-Soleil* Michèle Duchaussoy; *Un Huisier, Un Laquais* Yan Brian. Pres Michael Dorfman, Albert Sarfati; *Sc dgn, Cost dgn* Suzanne Lalique; *Mus* Louis Beydts. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 20/3/63, 8; *Christian Science Monitor* 23/3/63, 4; *Guardian* 19/3/63, 9; *New Statesman* 29/3/63, 470; *Spectator* 29/3/63, 391; *Stage* 21/3/63, 13; *Times* 19/3/63, 8. Comment: Comédie-Française. The ensemble performance drew “prolonged applause” from the audience (*Guardian*). “The distinguished quality of its production is a lesson to some of our own producers” (*Birmingham Post*). “The company’s ease and elegance of style, their beautifully unaffected diction and their ability to point comedy by subtlest inflexion or gesture were exemplary” (*Stage*). *Spectator* said the production looked drab but was creditable. *Times* noted “prompting, too, is not infrequent.”

63.76 *Roar Like a Dove* (C, 3a) “Lesley Storm.” INTIMATE 18/3/63.** Plot: Bordman/4, 396, Fletcher, French/2, Hischak, Loney, 305.

63.77 *Ménage à trois; or The Catalyst* (D, 2a) Ronald Duncan. LYRIC 19/3/63. 38 perf. 1st perfd Arts 25/3/58 as *The Catalyst*. Cast: *Stage* 21/3/63, 13; *Times* 20/3/63, 15; *Variety* 3/4/63, 102; *WWT/14*. Charles Marius Goring; *Therese* Phyllis Calvert; *Leone* Elizabeth Shepherd. Pres Martin Landau, Marlan Productions Ltd.; *Dir* Warren Jenkins; *Dgn* Anthony Holland; *Mus* Thomas Eastwood. Plot: Vinson, Weintraub. Reviews: *Christian Science Monitor* 23/3/63, 4; *New Statesman* 29/3/63, 470; *Spectator* 29/3/63, 391; *Stage* 21/3/63, 13; *Times* 20/3/63, 15; *Tribune* 29/3/63, 11; *Variety* 3/4/63, 102. Comment: *Spectator* thought the academic tone spoiled the wit and thematic substance of the piece, a view echoed by *Variety*. *Tribune* disliked the play for its gratuitous use of lesbianism in what was a conventional and superficial comedy on marriage. *Stage* opined the play should have begun where it actually ended: “what goes before is merely a working up to it, and an exceptionally banal, tedious, pretentious process it is, too.” This revised version was “tidier, though still talkative” (*Times*). The first New York production (29th Street Playhouse 11/4/91) ran for 15 performances.

63.78 *Oh What a Lovely War!* (Mus Ent, 2a) Charles Chilton and the cast. THEATRE ROYAL, STRATFORD EAST, 19/3/63; trfd to WYNDHAM’S 20/6/63.* 507 perf.

Cast: *Stage* 21/3/63, 15; *Variety* 3/4/63, 102; *WWT/14*. Ann Beach, Fanny Carby, Bettina Dickson, Myvanwy Jenkins, Barry Bethell, Brian Cronin, Larry Dann, Griffith Davies, John Gower, Colin Kembal, Murray Melvin, Brian Murphy, George Sewell, Victor Spinetti, Bob Stevenson. *Dir* Joan Littlewood; *Set* John Bury; *Ch* Bob Stevenson; *Cost dgn* Una Collins. Plot: Bordman/5, 638, Dorney, Fletcher, Hischak, Law, Loney, OTF, Patterson, Weintraub. Reviews: *Christian Science Monitor* 30/3/63, 6; *New Statesman* 29/3/63, 470, 28/6/63, 983; *Spectator* 5/4/63, 434–35, 28/6/63, 838; *Stage* 21/3/63, 15, 27/6/63, 13; *Times* 20/3/63, 15; *Tribune* 29/3/63, 11; *Variety* 3/4/63, 102. Comment: Theatre Workshop. *Tribune* praised Joan Littlewood’s “imaginative genius” in staging this triumphant production with only twelve actors and using a small stage. “The cast fully restore the group acting tradition to Stratford with classically coordinated performances” (*Stage*). *Spectator* lauded this “superb musical ... one of those English accidents which are unrepeatable,” and presented as a pierrot entertainment. *Variety* wrongly predicted the piece would not transfer to the West End. See also Joan Littlewood’s lengthy article in *Tribune* 19/4/63, 9. The first New York production (Broadhurst 30/9/64) ran for 125 performances.

63.79 *The Rotter* (P) Ruth Messinger. UNITY 19/3/63.* Comment: Messinger was a member of Unity’s “Writer’s Group.” Produced without decor.

63.80 *Divorce à la carte* (F, 3a) Victorien Sardou and Émile de Najac (adpt Diane Hart and Louis Manson of *Divorçons*, 1880). ARTS 20/3/63. 1st perf this adpt Playhouse, Oxford, 4/12/62. Cast: *Stage* 28/3/63, 9; *Times* 21/3/63, 5; *Variety* 10/4/63, 60; *WWT/14*. *Henri des Prunelles* John Justin; *Josepha* Katy Greenwood; *Bastien* Mervyn Pascoe; *Clavignac* Barry Shawzin; *Cyprienne des Prunelles* Diane Hart; *Madame de Brionne* Harriet Johns; *Ademar de Gratignan* David Dodimead; *Mademoiselle de Lusignan* Rosemary Towler; *Concierge, 1st Waiter* Rowland Davies; *Joseph* Ronald Scott-Dodd; *Police Commissaire Jamarot* Edgar K. Bruce; *2nd Waiter* Timothy Byford. Pres Lena Weitzman, Kenneth MacLeod; *Dir* Frank Hauser; *Dgn* Desmond Heeley. Plot: French/2, Hochman, Patterson, Shank, Shipley. Reviews: *Christian Science Monitor* 23/3/63, 4; *Daily Mirror* 21/3/63, 14; *Guardian* 21/3/63, 7; *New Statesman* 29/3/63, 470; *Spectator* 29/3/63, 391; *Stage* 28/3/63, 9; *Times* 21/3/63, 5; *Tribune* 29/3/63, 11; *Variety* 10/4/63, 60, 64. Comment: “A lively and enjoyable resurrection” (*Spectator*). “Generous quantities of theatrical ham and corn are served up ... could have done with a bit of French dressing, or undressing, to spice it up” (*Daily Mirror*). *Guardian* though the translation was not very

subtle and the production somewhat amateurish. "The adaptation ... the direction and the playing lack the essential sparkle to give the period piece style or urgency" (*Variety*). "Unpretentious but satisfying" (*New Statesman*).

63.81 *Through the Garden Wall* (C, 3a) Peter Howard. WESTMINSTER 20/3/63. * 252 perf. Cast: *Stage* 28/3/63, 9; *Variety* 10/4/63, 60; *WWT/14*. *Fernanda* Angela Halley/Fern Warner; *Rod* David Cole; *Fred Always* Bryan Coleman; *Uncle Easy* Oliver Johnston; *Mrs. Always* Phyllis Konstam; *Maid* Pauline Loring; *Dr. Gold* Anthony Dawes; *Samovar Stone* Richard Warner; *Silas Stone* Vic Wise. *Pres* Westminster Memorial Trust, Moral Re-Armament; *Dir* Howard Reynolds; *Sets* Hutchinson Scott; *Light* Louis Fleming; *Sc bld* Theatre Studios Ltd.; *Sc* Alick Johnstone Ltd.; *Co. mgr* Donald Loughman; *Sm* Louis Fleming; *Dsm* Valerie Fleming; *Asm* Steadman Williams; *Press rep* George Fearon; *Mgr* C. C. Pither. Reviews: *Illustrated London News* 29/6/63, 1024; *Stage* 28/3/63, 9; *Times* 21/3/63, 5; *Variety* 10/4/63, 60. Comment: *Stage* said the production "appears to be an attempt at sugaring the Moral Re-Armament pill in such a way that it may be unsuspectingly swallowed by the unconverted while the converted are fully aware of getting precisely what they want." "It presents the modern world in elementary symbolic terms—warring neighbours, a wall, type-names such as Gold, Easy, Samovar—and it says during its three acts a variety of unexceptionable things. There is, I am sure, place for the earnest homily" (*Illustrated London News*).

63.82 *Half a Sixpence* (MC, 2a) Beverley Cross (bk; based on H. G. Wells, *Kipps*, 1905) and David Heneker (mus, lyr). CAMBRIDGE 21/3/63. ** 678 perf. Cast: *Stage* 28/3/63, 9; *Theatricalia*; *Variety* 10/4/63, 60; *WWT/14*. *Arthur Kipps* Tommy Steele; *Sid Pornick* John Bull; *Buggins* Colin Farrell; *Pearce* Anthony Valentine; *Flo Bates* Sheila Reid; *Victoria* Cheryl Kennedy; *Kate Henrietta* Holmes; *Emma* Anne Briley; *Mr. Shalford* Arthur Brough; *Mr. Carshot* Charles Workman; *Mrs. Walsingham* Jessica James/Constance Lorne; *Mrs. Botting* Irene Byatt/Helen Hurst; *Ann Marti* Webb; *Chester Coote* Arthur Blake; *Harry Chitterlow* James Grout; *Laura* Susan Dawn; *Helen Walsingham* Anna Barry; *A Lady Student* Diana Landor; *A Bearded Student* Roy Sone; *Young Walsingham* Ian White; *Photographer* David Williams; *Reporter* Brian Beaton; *Gwendolin* Marie Betts; *Mr. Wilkins* Jeff Hall; *Townspeople* Diana Landor, Mary Murphy, Sheila McGrow, Brenda Scaife, Brian Beaton, Jeff Hall, Paul Statham, David Wheldon-Williams; *Dancers* Ben Stevenson, Marie Betts, Tessa Bremner, Anne Briley, Susan Dawn, Mary Willis, David Hepburn, Gerard Hunt, Roy Jones, Alan Woodard. *Lic*

Emile Littler; *Pres* Harold Fielding; *Dir* John Dexter; *Dgn* Loudon Sainthill; *Light* Richard Pilbrow; *Ch* Edmund Balin; *Mus dir* Kenneth Alwyn; *Cost* Bermans, Alec Shanks; *Pq* Wig Creations; *Co. mgr* Joan Preston; *Sm* Bruce Hay; *Dsm* Dorothy Gallon; *Asm* Christine Lavin; *Wm* Klara Kerpen; *Assist dgn* Ralph Adron; *Theatre mgr* G. C. Biggs; *Bom* J. F. Ball; *Eng* T. Dykes; *Carp* L. Tipler; *Pm* R. Rahn; *Gen mgr* Patrick Selby. Plot: Bordman/5, 640, Fletcher, Gänzl, Hischak, Kennedy, Loney, OTF. Reviews: *Christian Science Monitor* 30/3/63, 6; *Guardian* 22/3/63, 11; *New Statesman* 29/3/63, 470; *Spectator* 5/4/63, 434; *Sphere* 30/3/63, 468–69; *Stage* 28/3/63, 9; *Tatler* 10/4/63, 114; *Times* 22/3/63, 16; *Tribune* 29/3/63, 11; *Variety* 10/4/63, 60. Comment: The piece paled in comparison to *How to Succeed* [63.89] and was enjoyable only because of "the miraculously easy charm of Tommy Steel" (*Spectator*). *Variety* viewed it as a successful vehicle for Tommy Steele and said the musical was superficial but had "disarming charm." A "slight but agreeable musical" that was well received on opening night (*Guardian*). "Beverley Cross has made a stumbling mess of the story" (*New Statesman*). "A facile and unoriginal piece of work, sacrificing everything to the one purpose of charming the audience" (*Times*).

63.83 *Long Day's Journey into Night* (P, 4a) Eugene O'Neill. QUESTORS 23/3/63. 1st perfd (in Swedish) Royal Dramatic, Stockholm, 2/2/56; 1st perfd (in English) Wilbur, Boston, 15/10/56; 1st British perf Lyceum, Edinburgh, 8/9/58. Cast: QTA. Plot: Best/56, 100, Bordman, Bordman/4, 340, Bronner, Bryer, Carpenter, 158–63, Dowling, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 298, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth. Review: *Middlesex County Times* 30/3/63, 14. Comment: The "production lasts for three and a quarter hours, and takes place 'in the round': thus gaining both in mesmerising length and in mesmerising intimacy. One only regrets the occasional masking of the actors' faces" (*Middlesex County Times*).

63.84 *In the Interests of the State* (Anthology) Vanessa Redgrave (arr). COURT 24/3/63. 1 perf. Vanessa Redgrave, George Devine, Jack MacGowran. Robert Stephens, Malcolm Taylor. Reviews: *Guardian* 25/3/63, 7; *New Statesman* 29/3/63, 470; *Spectator* 29/3/63, 391; *Times* 25/3/63, 14. Comment: Not really a play, but "an historical guide for the modern agitator" (*Stage* 21/3/63, 14). *Guardian* said it was an excellent idea but it needed pruning.

63.85 *Miss Pell Is Missing* (C, 3a) Leonard Gershe (suggested by a story by "Saki"). INTIMATE 25/3/63. ** Plot: French/2, Salem.

63.86 *Off the Rails* (C) John Waterhouse. HIPPODROME, GOLDERS GREEN, 25/3/63. 1st perfd Prince's, Bradford, 8/12/58. Plot: Walford. Comment: The cast included Leslie Dwyer.

63.87 *Signpost to Murder* (Thriller, 3a) Monte Doyle. RICHMOND 25/3/63.** Plot: Loney.

63.88 *Licence to Murder* (Thriller, 2a) Elaine Morgan. VAUDEVILLE 26/3/63.** 7 perf. Cast: *Stage* 28/3/63, 10; *Times* 27/3/63, 15; *WWT/14. Clerks to Court* Barry J. Gordon, Harry Shacklock; *Policemen* Anthony Maylam, William Buck; *Paul Ricardo* William Sylvester; *Ricardo's Assistant* Peter Beton; *Reporter* Reginald Jessup; *James Wendell Murdoch* Bruce Boa; *Murdoch's Assistant* Richard Klee; *Judge Robert Lindsay* James Dyrenforth; *Lewis Bradwell Foster* Alan Gifford; *Lieut. O'Brien* Ken Wayne; *Ernest Gowan* Julian Burton; *Rev. Morgan Williams* Bruce Taylor; *Christine Foster* Hester Cameron; *Edwin Baker* Larry Cross; *Laura Foster* Faith Brook; *Josef Radewski* Sandor Eles; *Gertrude Tucker* Janet Butler; *Reporters* Arthur Parry, John Atterbury. *Lic* J. A. Gatti; *Pres* Michael Codron, Donald Albery; *Dir* Silvio Narizzano; *Set* Timothy O'Brien; *Light* Joe Davis; *Sc bld* E. Babbage and Co.; *Sc* Alick Johnstone Ltd.; *Cost* L. and H. Nathan; *Mgr* Owen Griffith; *Am* Frank Tomsett; *Bom* O. Sansum; *Gen mgr* Richard Eastham, Anne Jenkins; *Pd mgr* Jack Hanson; *Co. mgr* Kevin Palmer; *Sm* Gordon Theakston; *Asm* Rosalind Worth; *Press rep* Randall Carlsen Ltd. Reviews: *Christian Science Monitor* 30/3/63, 6; *Daily Herald* 27/3/63, 5; *Daily Mirror* 27/3/63, 18; *Guardian* 27/3/63, 7; *Observer* 31/3/63, 29; *Sphere* 6/4/63, 25; *Stage* 28/3/63, 10; *Times* 27/3/63, 15. Comment: The play, set in a courtroom, involved the right to kill an intruder into a bomb-shelter. "A very ordinary mystery play" (*Christian Science Monitor*). *Times* said the characters were one dimensional. "It takes place in America, so I suppose it could happen. But good old British me found it hard to swallow" (*Daily Mirror*).

63.89 *How to Succeed in Business Without Really Trying* (Mus, 2a) Abe Burrows (bk) and Jack Weinstock (bk) and Willie Gilbert (bk; based on Shepherd Mead's book, 1952) and Frank Loesser (mus, lyr). SHAFTESBURY 28/3/63. 520 perf. 1st perfd Shubert, Philadelphia, 4/9/61; 1st British perf Opera House, Manchester, 14/3/63. Cast: *Stage* 4/4/63, 13; *Theatricalia*; *Times* 29/3/63, 15; *Variety* 10/4/63, 60; *WWT/14. Finch* Warren Berlinger; *Gatch* Laurie Webb; *Peterson, Policeman* Michael Billington; *Johnson* Roy Jameson; *Jenkins* Peter Dalton; *Mathews* Keith Galloway; *Tackaberry* David Henderson-Tate; *J. B. Biggley* Billy de Wolfe; *Rosemary* Patricia Michael; *Bratt* Robert Nichols; *Smitty* Josephine Blake; *Frump* David Knight; *Miss Jones* Olive Lucius; *Mr. Twimble* Bernard

Spear; *Hedy Eileen Gourlay*; *Scrubwomen* Ann Hamilton, Doreen Croft; *Miss Krumholtz* Irene Claire; *Toynbee, TV Announcer* Laurie Webb; *Ovington, Kittridge* Gordon Clyde; *Womper* Bernard Spear; *Executives, Secretaries* Ann Hamilton, Anne Banbury, Glennis Beresford, Doreen Croft, Jenny Logan, Georgina Allan, Irene Claire, Gordon Clyde, Peter Dalton, David Henderson-Tate, Roy Jameson, Dudley Stevens, Michael Billington, Linda Lawrence, Caryl Little, Susan Robinson, Jill Rose, Diane South, Keith Galloway, John Howard, Vince Logan, Patrick McIntyre. Brian Tucker, David Wright. *Lic* Arthur Lewis; *Gen mgr* Geoffrey B. Miller; *Pres* Arthur Lewis, Dorchester Productions Ltd.; *Dir* Abe Burrows; *Ch* Hugh Lambert, Merritt Thompson, Bob Fosse; *Sc dgn, Light* Robert Randolph; *Light consultant* Richard Pilbrow; *Cost dgn* Robert Fletcher; *Mus arr* Robert Ginzler; *Mus dir* Roy Lowe; *Sm* Tommy Hayes; *Dsm* Jack Anderson, Jean Hunter; *Asm* David Henderson-Tate; *Dance captain* Irene Claire; *Wm* Nan Moody; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* M. Berman; *Pq* Wig Creations; *Theatre mgr* Tom Cracknell; *Bom* John Walcot; *Elect* Michael Wilton; *Carp* George Newark; *Pm* Terry Crust. Plot: *Best*/61, 64, *Bordman*, *Bordman*/5, 623–24, *Fletcher*, *Hischak*, *Kennedy*, *Loney*, *OTF*, *Vinson*, *Wilmeth*. Reviews: *Birmingham Post* 30/3/63, 8; *Christian Science Monitor* 30/3/63, 6; *Guardian* 29/3/63, 9; *New Statesman* 5/4/63, 499–500; *Observer* 31/3/63, 29; *Spectator* 5/4/63, 434; *Sphere* 30/3/63, 468–69; *Stage* 4/4/63, 13; *Tatler* 17/4/63, 169; *Times* 29/3/63, 15; *Variety* 10/4/63, 60. Comment: The theatre had been renamed and was formerly the Princes (see *Stage* 28/3/63, 28–31); *Times* noted the refurbishment had not improved playgoers' comfort. *Spectator* discussed the elements of American musicals at great length with the present example being "the most finely wrought product now on view in the London theatre." "Abe Burrows's direction is slickly professional and makes effective use of theatrical equivalents of certain cinematic techniques, sharp cuts, slow fades, freezing and speeding up of action" (*Tatler*). "A cinch to run a couple of years or more" (*Variety*). *Guardian* was less enthusiastic (faulting the music and singing) and noted it was received "quite well ... but not with the wildest enthusiasm." The first New York production (46th Street 14/10/61) ran for 1,417 performances.

63.90a *Alas, Poor Fred* (DC, 1a) James Saunders. TOWER, CANONBURY, 29/3/63.** Cast. TTC. Plot: Hochman.

63.90b *Calvary* (P) W. B. Yeats. TOWER, CANONBURY, 29/3/63. Cast. TTC. Plot: Hochman, Schrank. Comment: Written c. 1920.

63.90c *The Second Shepherd's Play* (P) Anon. TOWER, CANONBURY, 29/3/63. Cast. TTC. Comment: The play was from the Wakefield mystery cycle.

63.91 *At Joseph's House* (P) Alec Craig. HOVENDEN 1/4/63. 1st perfd Hovenden 29/4/57. Cast: *Stage* 21/3/63, 8. *Joseph Arimathean* Alexander John; *Judas Iscariot, Pilate, Handyman* Timothy Reynolds; *Rabbi* Marc Ashlyn; *Clerk, Archbishop* Charles Reynolds; John Carlyle, Tom Chatburn, Angela le Franc, Hatti Riemer, Judi Stewart, Kim Verney, Edmund Warwick, Anthony Welsh. *Dir* Valery Hovenden; *Dec* Philip Whichelo; *Light* Mike Kutner. Review: *Stage* 4/4/63, 15. Comment: "Craig selects here and now for the place and time of his action in the time-honoured tradition of 'if Christ lived today, would the outcome be different?' He makes a political issue of the matter in current terms, but diminishes his impact by an uneasy mixture of historical but anachronistic surnames with some rather arch ones of his own invention" (*Stage*).

63.92 *Breaking Point* (D, 3a) William Fairchild. WIMBLEDON 1/4/63.** *Steen Granger* John Gregson; *Danny Gronshaw* Robert Beatty; *Peter Holt* Paul Massie.

63.93 *Hot and Cold in All Rooms* (C, 3a) Max Reitman. INTIMATE 1/4/63.**

63.94 *Miss Pell Is Missing* (C, 3a) Leonard Gershe (suggested by a story by "Saki"). RICHMOND 1/4/63.** Plot: French/2, Salem.

63.95 *Night Conspirators* (Mystery, 2a) Robert Muller. HIPPODROME, GOLDERS GREEN, 1/4/63; trfd to WIMBLEDON 8/4/63. 1st perfd ITV/ABC TV 6/5/62; 1st stage perf Theatre Royal, Brighton, 19/3/63. Comment: The pre-West End production prior to opening at the Saville in May (63.155).

63.96 *Who'll Save the Plowboy?* (D, 2a) Frank D. Gilroy. HAYMARKET 2/4/63. 37 perf. 1st perfd Phoenix, New York, 9/1/62; 1st British perf New, Oxford, 18/3/63. Cast: *Stage* 4/4/63, 13; *Theatricalia*; *Variety* 10/4/63, 60; *WWT/14*. *Albert Cobb* Harry H. Corbett; *Helen Cobb* Maxine Audley; *Larry Doyle* Donal Donnelly; *Mrs. Doyle* Ann Blake; *Doctor C.* Denier Warren; *The Man* Hal Galili; *A Visitor* Francis Larkin. *Pres* Bernard Delfont, Frederick Granville; *Dir* John Berry; *Dec* Carl Toms. Plot: Bordman/4, 380, Bronner, French/2, Hochman, MacNicholas. Reviews: *Daily Herald* 3/4/63, 3; *Guardian* 3/4/63, 7; *Observer* 7/4/63, 26; *Sphere* 13/4/63, 63; *Stage* 4/4/63, 13; *Tatler* 24/4/63, 225; *Times* 3/4/63, 17; *Tribune* 12/4/63, 11; *Variety* 10/4/63, 60. Comment: Harry H. Corbett performed the plowboy

"with a blend of cruelty, garrulity and self deception," with other good performances from Donal Donnelly and Maxine Audley (*Guardian*), an opinion seconded by *Variety* and *Tribune*. However, *Observer* was not convinced by Corbett but was by Audley. *Tribune* astutely put its finger on "that habitual and almost obsessive preoccupation of American drama: the contrast between consoling illusion and unbearable truth." *Tatler* said that if Corbett and Audley "had been only slightly less convincing, I would have been laughing at the preposterous excess of it all." Corbett's performance reminded *Daily Herald* of his television Steptoe character: "he is once again a sentimental, forehead-clutching character, battling with a love-hate relationship." The New York production ran for 56 performances.

63.97 *Measure for Measure* (C, 2a) William Shakespeare. OLD VIC 3/4/63.** Cast: *Stage* 11/4/63, 14; *Theatricalia*; *Times* 4/4/63, 15; *Variety* 17/4/63, 64; *WWT/14*. *The Duke* James Maxwell; *Escalus* George Howe; *Angelo* Lee Montague; *Lucio* Anthony Morton; *First Gentleman* Michael Wells; *Second Gentleman* Peter Brookes; *Mistress Overdone* Phyllida Law; *Pompey* Esmond Knight; *Claudio* James Kerry; *Provost* Fulton Mackay; *Juliet* Anna Middleton; *Friar Peter* Patrick Kavanagh; *Isabella* Dilys Hamlett; *Francisca* Phillada Sewell; *Nuns* Ida Goldapple, Brenda McGuinne; *Elbow* Russell Hunter; *Froth* Vernon Dobtcheff; *A Justice* Robert Hewitt; *Angelo's Servant* Roger Clissold; *Minstrel* Eric Flynn; *Mariana* Irene Hamilton; *Abhorson* Michael Wells; *Barnardine* Errol John; *Guards* Brian Coburn, Ian Hughes; *Counsellors, Whores, Beggars, Prisoners, Citizens* Ida Goldapple, Irene Hamilton, Camilla Hasse, Stella Lewis, Brenda McGuinne, Phillada Sewell, Fiona Walker, Rosalind Whitman, Peter Brookes, Roger Clissold, Eric Flynn, Robert Hewitt, Endre Muller, Barry Usher, Michael Wells. *Dir* Michael Elliott; *Dec* Malcolm Pride; *Mus* George Hall; *Light* Richard Pilbrow; *Sound* David Collison; *Ch* Litz Pisk; *Mus dir* Leonard Morris; *Cost* Andrew Storie, Victor Hackett; *Pq* Wig Creations; *Sm* Alisoun Browne; *Dsm* Andrew Laird, Jonathan Webb; *Asm* Handa Bray, Derry Barbour; *Carp* George Evans; *Elect* Leonard Tucker; *Eng* W. A. Smith; *Wm* Antoinette Mara; *Tech dir* George Rowbottom; *Tech sm* B. R. Gordon; *Cost supervisor* Jane Helder; *Sc* W. H. Parker, Leslie Woolnough; *Props* Josephine Coffey. Reviews: *Guardian* 4/4/63, 7; *Illustrated London News* 27/4/63, 636; *New Statesman* 12/4/63, 531; *Spectator* 12/4/63, 466-67; *Stage* 11/4/63, 14; *Times* 4/4/63, 15, 25/4/63, 16, 17/6/63, 8; *Tribune* 12/4/63, 11; *Variety* 17/4/63, 64. Comment: The 15/6 performance marked the final performance by Old Vic Company at the Old Vic which was then taken over by the National (see *Stage* 6/6/63, 15).

“The Old Vic is going out in a blaze of glory” (*Variety*). *New Statesman* admired Michael Elliott’s “manifestly sincere” direction but strongly disdained the “sneeringly camp” Lucio as “the most unworthy Shakespearean performance I’ve ever seen on the London stage.” “Elliott has directed it with a strong, straight drive. There is no kind of fumbling around for something self-consciously new” (*Illustrated London News*). *Guardian* noted the cast’s tendency to rant, *Spectator* a tendency to rush speeches. *Times* (4/4) described Elliott’s production as “one of impassioned austerity which sets the action at one remove from common reality.”

63.98 *Naked* (P, 3a) Luigi Pirandello (trans Diane Cilento of *Vestire gli ignudi*, 1922). COURT 4/4/63. Cast: Findlater; *Stage* 11/4/63, 13; *Theatricalia*; *Variety* 17/4/63, 64; *WWT/14*. *Ersilia Drei* Diane Cilento; *Ludovico Nota* Joseph Wiseman; *Onoria* Freda Jackson; *Franco Laspiga* Julian Glover; *Alfredo Cantavalle* John Hollis; *Grotti* John Woodvine; *Emma* Mollie Maureen; *Neighbours* Toni Kanal, Peter Cartwright, Murray Gilmore. *Pres* English Stage Co., David Conville; *Dir* David William; *Assist dir* Derek Goodwin; *Dgn* Henry Bardon. Plot: Best/26, 421–22, French/2, Hischak, Hochman, Matlaw, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 5/4/63, 11; *Christian Science Monitor* 17/4/63, 9; *Daily Mirror* 5/4/18; *Guardian* 5/4/63, 9; *Illustrated London News* 27/4/63, 636; *New Statesman* 12/4/63, 531; *Observer* 7/4/63, 26; *Spectator* 12/4/63, 467; *Stage* 11/4/63, 13; *Tatler* 24/4/63, 225; *Times* 5/4/63, 17; *Tribune* 12/4/63, 11; *Variety* 17/4/63, 64. Comment: English Stage Company. The play is also known as *To Clothe the Naked*. *Guardian* and *Observer* praised Diane Cilento for her performance and the translation. *Tribune* was unconvinced by Pirandello’s version here of truth and illusion, in sharp contrast to that in *Who’ll Save the Plowboy?* *New Statesman* also found itself not caring about the substance of the play; similarly *Spectator*. “It’s a sort of grand opera without the music ... The plot has as many twists and loose ends as a dish of spaghetti but it is often much harder to swallow” (*Daily Mirror*). “The most telling performance, apart from Miss Cilento’s, was that of New York actor Joseph Wiseman” (*Tatler*). “It is, I am afraid, a ponderous affair; and, except for Diane Cilento ... and Freda Jackson, indifferently acted. I have often trembled to consider what might have happened if Pirandello had adapted *The Comedy of Errors*” (*Illustrated London News*).

63.99 *The Trigon* (D, 2a) James Broome Lynne. BRITISH DRAMA LEAGUE THEATRE 5/4/63.* Cast: *Stage* 18/4/63, 11. *Basil* Anthony Hall; *Arthur* Timothy West; *Charles* Simon Oates; *Mabel* Prunella Scales. *Pres* In-Stage, Jonathan Clowes, Camden Productions Ltd; *Dir* Charles

Marowitz; *Dgn* Frank Phelan; *Light* Gerald Bedrich. Reviews: *New Statesman* 26/4/63, 650; *Stage* 18/4/63, 11; *Times* 8/4/63, 14. Comment: “The play shows the wrecking of a wet but cosy triangular relationship by the intrusion of a cruel fourth”; *New Statesman* also said this was “a triumph of creative direction” “Its dialogue seems to have been written with a scalpel” (*Times*).

63.100 *Skyvers* (P, 3a) Barry Reckord. COURT 7/4/63.* 1 perf. Cast: Findlater; *Stage* 11/4/63, 13; *WWT/14*. *Cragge* David Hemmings; *Brook* Philip Martin; *Colman* Nicholas Edmett; *Adams* John Hall; *Jordan* Lance Kaufman; *Freeman* Bernard Kay; *Webster* John Woodnutt; *Headmaster* Dallas Cavell; *Helen* Harriet Devine; *Sylvia* Annette Robertson. *Dir* Ann Jellicoe. Reviews: *New Statesman* 12/4/63, 531; *Spectator* 19/4/63, 497; *Stage* 11/4/63, 13; *Times* 8/4/63, 14. Comment: English Stage Company. Produced without decor. About the teachers and boys in a comprehensive school. “A deeply felt and sharply written study of a comprehensive school-boy groping his way out of the sterile jungle of ‘gang’ life” (*New Statesman*). *Spectator* said it was a good play (and better than *Naked* playing in the evening), but it needed revision. “For once we are not offered any formula explanations about the deprived and underprivileged” (*Times*).

63.101 *Kill Two Birds* (Thriller, 3a) Philip Levene. RICHMOND 8/4/63.**

63.102 *Message for Margaret* (P, 3a) James Parish. INTIMATE 8/4/63.** Plot: Best/46, 475–76, Bordman/4, 266, Hischak.

63.103 *An Evening with Maurice Chevalier* (One-man ent, 2pt). SAVILLE 10/4/63. Cast: *WWT/14*. *Maurice Chevalier*. *Lic* Bernard Delfont; *L* Japsic Productions; *Mgr* John Sneath; *Bom* R. F. Brown; *Pres* Bernard Delfont, Gino Arbib. Review: *New Statesman* 10/5/63, 723; *Spectator* 19/4/63, 497; *Times* 11/4/63, 17. Comment: “A pleasant enough evening of French rubbish” (*Spectator*).

63.104 *Virtue in Danger* (Mus, 2a) Paul Dehn (bk, lyr; adpt of John Vanbrugh, *The Relapse*, 1696) and James Bernard (mus). MERMAID 10/4/63; trfd to STRAND 3/6/63.* 123 perf. Cast: *Stage* 18/4/63, 11; *Theatricalia*; *Times* 11/4/63, 17; *Variety* 1/5/63, 86; *WWT/14*. *Lord Foppington’s Servants* Johnnie Parker, Richard Pescud; *Seamstress* Mary Denison; *Tailor*, *Justice* Kim Grant; *Hosier* Bryon O’Leary; *Shoemaker* Alex Bregonzi; *Perruquier* Michael ffoulkes; *Lord Foppington* John Moffatt; *Page* Peter Ives; *La Varole* Christopher Grea-torex; *Fashion* Barrie Ingham; *Lory* Lewis Fiander;

Coupler Richard Wordsworth/Frank Duncan; *Waiter* Paul Tomlinson; *Amanda* Jane Wenham; *Loveless* Alan Howard; *Janitor* Raymond Llewellyn; *Berinthia* Patricia Routledge; *Doctor Syringe* Alan Dudley; *Worthy* Basil Hoskins; *Abigail* Denise Hirst; *Blemish* Margo Cunningham; *Miss Hoyden* Patsy Byrne; *Nurse to Miss Hoyden* Gwen Nelson; *Sir Tunbelly Clumsey's Servants* Michael ffoulkes, Bryon O'Leary; *Sir Tunbelly Clumsey* Hamlyn Benson; *Bull* Harold Innocent. *Pres* Mermaid Trust; *Dir* Wendy Toye; *Cost dgn, Sc dgn* Alix Stone; *Mus arr* Douglas Gamley; *Mus dir* Michael Moores. Plot: Law, OTF. Reviews: *Birmingham Post* 11/4/63, 5; *Daily Mirror* 11/4/63, 15; *Guardian* 11/4/63, 9; *Illustrated London News* 27/4/63, 636; *Observer* 14/4/63, 20; *Spectator* 19/4/63, 497; *Stage* 18/4/63, 11; *Tatler* 1/5/63, 298; *Times* 11/4/63, 17; *Variety* 1/5/63, 86. Comment: *Spectator* said the script had removed Vanbrugh's "elegance and bite," replacing it "with a string of the most obvious obscenities overplayed by a succession of shuffling, shouting pantomime dames." *Guardian* was less censorious and thought this approach appeared to be popular. "A naughty period piece more or less in the style of operetta" (*Tatler*). *Observer* wanted the music to stop so the play could continue. *Times* said that the piece "knocked the genuine bawdry out of" the original and the result was "a harmless show for the family." Dehn's libretto "has wit and a sense of pastiche to collaborate with Vanburgh. James Bernard's score is similarly in the mood" (*Birmingham Post*).

63.105 *The Way of the Cross* (P) Henri Ghéon (anon trans of *Le mystère de l'invention de la croix*, 1932). NEW 12/4/63. Cast: *Stage* 4/4/63, 13. *Reciter* William Fry; *First Man* John Bown; *First Woman* Sylvia Read; *Second Woman* Ann Bassett; *Second Man* Lauriston Shaw. *Pres* Theatre Group Productions; *Dir* William Fry; *Mus* Michael Peterson. Reviews: *Guardian* 13/4/63, 4; *Stage* 4/4/63, 13; *Times* 13/4/63, 4. Comment: The Lord Chamberlain gave special permission for these two Good Friday performances (see *Stage* 7/3/63, 8); normally there were no Good Friday performances in British theatres. "The play moved with stylized vigour" (*Times*).

63.106 *Mis-Shapes* (Miscellany) Tony Tanner (deviser, words, mus) and Paul Ableman (sk) and Donald Webster (sk) and Neville McGrah (words, mus). CHANTICLEER 15/4/63.** Michael Charnley, Sheila O'Neill, Julian Chagrin, George Ogilvie, Isla Cameron. *Pres* Teamwork; *Mus dir* Glyn Hale; *Ch* Michael Charnley. Review: *Stage* 18/4/63, 11. Comment: A second edition (*Stage* 11/4/63, 14). "A notable feature of this very short experimental revue is the almost total absence of the spoken word ... Sounds and gibberish are effectively used from time to time, but dance, mime and music are the mainstay of the

show" (*Stage*).

63.107 *Naïves hirondelles* (C, 3a) Roland Dubillard. PICCADILLY 15/4/63. 1st perf Théâtre de Poche, Paris, 18/10/61; 1st British perf. Cast: *Stage* 18/4/63, 11; *Times* 16/4/63, 15; *Variety* 8/5/63, 219; *WWT/14*. *Germaine Arlette* Reinberg; *Mme. Severin* Tania Balachova; *Bertrand* Bernard Fresson; *Fernand* Roland Dubillard. *Pres* Michael Dorfman; *Dec* Jacques Noel. Reviews: *Christian Science Monitor* 29/4/63, 4; *New Statesman* 26/4/63, 650; *Observer* 21/4/63, 26; *Stage* 18/4/63, 11; *Times* 16/4/63, 15; *Variety* 8/5/63, 219. Comment: The piece was essentially a series of short absurdist sketches set in a Parisian shop. *Observer* cited the origin of Dubillard's work on French radio. "Its theme of life's unpredictability is wittily translated in a set of charades, gaily fanciful and fitfully enchanting" (*Variety*). "Superb original Paris cast, including the author" (*New Statesman*). *Times* reported there was a "thin house ... with noticeably few critics present."

63.108 *Plaintiff in a Pretty Hat* (C, 2a) Hugh Williams and Margaret Williams. RICHMOND 15/4/63.** Plot: Hochman, Loney, 299.

63.109 *Policy for Murder* (Thriller, 3a) Jack Popplewell. INTIMATE 15/4/63.**

63.110 *The Shot in Question* (D, 2a) Michael Gilbert. HIPPODROME, GOLDERS GREEN, 15/4/63; trfd WIMBLEDON 22/4/63. 1st perfd Theatre Royal, Brighton, 1/4/63. Comment: The pre-West End production prior to opening at the Duchess in May (63.139).

63.111 *Savagery and Delights* (Anthology) Bertolt Brecht and "Klabund" [Alfred Henschke] and Walter Mehring and Christian Morgenstern and Erich Mühsam and Joachim Ringelnatz and Frank Wedekind and Andre Asriel (mus) and Michael Dress (mus) and Hanns Eisler (mus) and Mischa Spoliansky (mus) and Kurt Weill (mus). DUCHESS 16/4/63. 1st perfd Dublin Theatre Festival 9/62. Cast: *Variety* 15/5/63, 76; *WWT/14*. Agnes Bernelle, Ian Machpherson Quartet. *Pres* Gervase Farjeon, Richard O'Donoghue; *Dir* Ernest Berk; *Light* Reginald Woolley. Reviews: *Birmingham Post* 22/4/63, 4; *Daily Herald* 17/4/63, 5; *Daily Mirror* 17/4/63, 14; *Guardian* 17/4/63, 7; *New Statesman* 26/4/63, 650; *Tatler* 17/4/63, 169; *Times* 17/4/63, 14; *Tribune* 26/4/63, 11; *Variety* 15/5/63, 76. Comment: Agnes Bernelle was unable to capture the bite of the words and music of these German satirists (*Tribune*). *Variety* was equally unimpressed. Bernelle's solo show "amounts to no more than a miscellaneous ragbag of material with no consistent aim" (*Times*). "An evening of almost unbelievable

gloom ... Satire that shocked pre-war Germany is only a bore in post-war Britain" (*Daily Mirror*). "But the savagery seems to have had its teeth drawn, and the delights promised to the title never really materialise" (*Daily Herald*).

63.112 *The Ginger Man* (P, 3a) J. P. Donleavy (adpt of his novel, 1955). TOWER, CANONBURY, 19/4/63. 1st perfd Fortune 15/9/59. Cast: TTC. Plot: Bronner, Fletcher, Vinson. Comment: The first New York production (Orpheum 21/11/63) ran for 52 performances.

63.113 *The Comical Lovers* (C, 5a) Colley Cibber. QUESTORS 20/4/63. Cast: QTA. Reviews: *Middlesex County Times* 4/5/63, 14; *Stage* 25/4/63, 13. Comment: "It is a tribute to Shirley Butler's ingenuity as director that [the play] succeeded as well as it did; but she was unable to disguise the fact that it would have succeeded even better on the type of stage for which it was intended, even aided by her own decor, which was a marvel of effective simplicity" (*Stage*).

63.114 *Spring Awakening* (T, 3a) Frank Wedekind (trans Thomas Osborn of *Frühlings Erwachen*, 1906). COURT 21/4/63, 5/5/63. 1st perf this trans? Cast: Findlater; *WWT/14*. *Wandla Bergmann* Jo Maxwell Muller; *Martha* Chloe Ashcroft; *Thea* Wendy Rosen; *Ilse* Annette Robertson; *Melchior Gabor* Barry Justice; *Moritz Stiefel* Tony Calvin; *Hans Rilow*, *Diethelm* Wilfred Downing; *Ernest Robel*, *Reinhold* John Hall; *Lammermeier*, *Helmut* Edward Burrell; *George*, *Ruprecht* Barry Evans; *Mrs. Bergmann* Wynne Clark; *Mrs. Gabor* Annette Kerr; *Judge Gabor* Peter Stephens; *Rector Professor Sunstroke* Maurice Browning; *Professor Breakneck*, *Doctor* James Cossins; *Professor Tongetwister* Sydney Bromley; *Professor Total Loss* Eric Gould; *Professor Strychnine* John H. Moore; *Pastor Hirsute* Beresford Williams; *Porter Schnell*, *Locksmith* Derek Ware; *Mr. Stiefel*, *Superintendent Procrustes* David Duke; *The Man at the End* Nicol Williamson. *Dir* Desmond T. O'Donovan. Plot: French/2, Gassner, Griffiths, Gunn, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Reviews: *New Statesman* 26/4/63, 650; *Observer* 12/5/63, 28; *Stage* 25/4/63, 13; *Times* 22/4/63, 16. Comment: English Stage Company. Produced without decor. Most of the cast performed with "enormous verve and sensibility" (*New Statesman*). However, *Observer* said the production was "sluggish at times and tentative," and noted the play was given private performances. *Times* commended Thomas Osborn's translation.

63.115 [No entry]

63.116 *All about Love* (C, 3a) Bruce Brighton. RICH-

MOND 22/4/63. 1st perfd Grist Mill Playhouse, Andover, New Jersey, 25/6/58; 1st British perf. Cast: *Stage* 25/4/63, 13. *Kate O'Malley* Edna Doré; *Paul Trescott* Barry Sinclair; *Jan Dellasandro* Mary Mackenzie; *Sarina Adams* Jennifer White; *Judson Fellows* Aubrey Woods; *La Passionell* Marcia Ashton. *Lic* Frederic Piffard; *Mgr* John Jackson; *Dir* Robert Peake; *Dec* John Piper. Review: *Stage* 25/4/63, 13. The play was about the battle of the sexes, and "remembrances of prewar films are ... hardly what are required in the theatre today and the timeworn story and predictable humour ... only emphasize that whatever the kitchen sink lacks in charm it makes up for in vitality" (*Stage*).

63.117a *Amedée* (P) Eugène Ionesco. PICCADILLY 22/4/63. 1st perfd Babylone, Paris, 14/4/54; 1st British perf (in trans) Arts, Cambridge, 3/6/57? Cast: *WWT/14*. *Amedée* Jean-Marie Serreau; *Madelline* Yvonne Clech; *Le Facteur* Giles Leger; *Le Boy-Scout* Michel Lonsdale; *Mado* Hélène Chatelain; *Le Policier* André Chaumeau; *Le Soldat* Boudjemaa Bouhadda. *Dir* Jean-Marie Serreau; *Dec* Peter Knapp. Plot: French/2. Reviews: *Birmingham Post* 23/4/63, 13; *Christian Science Monitor* 18/5/63, 4; *New Statesman* 3/5/63, 689–90; *Observer* 28/4/63, 28; *Spectator* 3/5/63, 569; *Times* 23/4/63, 16. Comment: Compagnie Jean-Marie Serreau. *Observer* said the text had been cut and the performance was "ragged." *Spectator* thought Jean-Marie Serreau's "posturing and rattling his way through" *Amedée* "massacred the play." *Times* noted that *Amedée* had been "heavily cut."

63.117b *L'avenir est dans les oeufs* (P) Eugène Ionesco. PICCADILLY 22/4/63. 1st perfd Huchette, Paris, 1/9/53. Cast: *WWT/14*. *Jacques* Michel Lonsdale; *Roberte* Hélène Chatelain; *Jacques Père* Jean-Marie Serreau; *Jacques Mère* Yvonne Clech; *Jacques Grand'mère* André Chaumeau; *Jacques Grand'père* Boudjemaa Bouhadda; *Jacqueline* Edwine Moatti; *Roberte Mère* Tatiana Moukhine; *Roberte Père* Giles Leger. *Dir*, *Dec* as for 63.117a. Plot: French/2, Matlaw. Reviews: *Birmingham Post* 23/4/63, 13; *New Statesman* 3/5/63, 690; *Spectator* 3/5/63, 569; *Times* 23/4/63, 16. Comment: Compagnie Jean-Marie Serreau.

63.118 *Dear Delinquent* (C, 3a) Jack Popplewell. INTIMATE 22/4/63. 1st perfd Theatre Royal, Brighton, 20/5/57. Plot: Loney, 305. Comment: The comedy centered on a young man falling in love with a female burglar. The cast included Colin Bean (Bowden, 137).

63.119 *Looking for the Action* (Revue, 2a) Second City Company, Chicago (bk) and William Mathieu (mus). PRINCE CHARLES 23/4/63. 35 perf. 1st London perf. Cast: *Stage* 18/4/63, 11; *Variety* 8/5/63, 216; *WWT/14*. Sandy

Baron, Severn Darden, Richard Libertini, Erin Martin, Paul Sand, Eugene Troobnick. *Pres* Harold Fielding; *Pd supervised* Bernard Sahlins, Paul Sills; *Dir* Paul Sills, Larry Arrick. Plot: OTF/2. Reviews: *Daily Mirror* 24/4/63, 19; *Guardian* 24/4/63, 7; *Illustrated London News* 11/5/63, 740; *New Statesman* 3/5/63, 689; *Observer* 28/4/63, 28; *Stage* 25/4/63, 13; *Times* 24/4/63, 15; *Tribune* 3/5/63, 11; *Variety* 8/5/63, 216. Comment: Second City Company, Chicago. "Unpretentious impishness ... playfully winning" (*Observer*). "A superb little team of satirists ... the satirical joke[s] supple, swift and snide" (*Guardian*). "Professionals to their finger-tips. Brilliant actors, too" (*Tribune*). "An intelligent, talented cast but last night I found most of their satire a little blunt and too obvious. It kept me smiling, but not laughing" (*Daily Mirror*). "A less impressive team than either of their forerunners in London" (*Times*); *Illustrated London News* concurred.

63.120 *Luv* (C, 2a) Murray Schisgal. ARTS 24/4/63.* Cast: *Stage* 2/5/63, 13; *Variety* 8/5/63, 219; *WWT/14*. *Harry* George A. Cooper; *Milt* Dick Emery; *Ellen* Fenella Fielding. *Pres* Oscar Lewenstein, Leonard Field; *Dir* Ted Kotcheff; *Dec* Timothy O'Brien. Plot: Bordman, Bordman/4, 398, Bronner, Fletcher, Hischak, Salem, Shipley, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 29/4/63, 4; *Daily Herald* 25/4/63, 9; *Daily Mirror* 25/4/63, 18; *Guardian* 25/4/63, 9; *Illustrated London News* 11/5/63, 740; *New Statesman* 3/5/63, 689; *Observer* 28/4/63, 28; *Spectator* 3/5/63, 569; *Sphere* 11/5/63, 233; *Stage* 2/5/63, 13; *Times* 25/4/63, 16; *Tribune* 3/5/63, 11; *Variety* 8/5/63, 219. Comment: The piece contained "some of the maddest dialogue and situations this side of a goon show—and there is no message, it is all fun" (*Daily Mirror*). "The same subject is being treated more slickly and more profoundly by the American Second City company" (63.119) (*Daily Herald*). *Observer* found the play both delightful and wearisome, a reaction shared by the audience. *Spectator* thought the play was indulgent, sentimental, and overwritten. *Tribune* said the production was worth seeing but was unable to determine what Schisgal's true purpose was. "Written by a highly intelligent hyena" (*Times*). The first New York production (Booth 11/11/64) ran for 901 performances.

63.121 *Private Lives* (Intimate C, 3a) Noël Coward. HAMPSTEAD 24/4/63.** Cast: *Stage* 2/5/63, 13; *Theatricalia*; *WWT/14*. *Sibyl Chase* Sarah Harter; *Elyot Chase* Edward de Souza; *Victor Prynne* Roger Booth; *Amanda Prynne* Rosemary Martin; *Louise* Bridget Turner. *Dir* James Roose-Evans; *Dec* Christian Kurvenal. Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin, 83–86, Loney, 172, Mander/4, Matlaw, Patterson,

Salem, Shank, Shipley. Reviews: *Birmingham Post* 2/6/63, 8; *Christian Science Monitor* 4/5/63, 4; *Guardian* 29/4/63, 8; *Illustrated London News* 18/5/63, 782, 25/5/63, 820; *Stage* 2/5/63, 13; *Times* 26/4/63, 6. Comment: Coward "made a special trip from Geneva to see the Hampstead production" (*Stage* 27/6/63, 8). "It is no surprise at all that Coward's *Private Lives* floats so buoyantly through the night ... The comedy, in its sustained wit, has become a 20th-century classic. I recommend to the collector James Roose Evans's assured production" (*Illustrated London News* 18/5).

63.122 *The Rivals* (C, 2a) Richard Brinsley Sheridan. LYRIC, HAMMERSMITH, 24/4/63. 1st perfd Covent Garden 17/1/1775. Cast: *Stage* 2/5/63, 14; *Variety* 15/5/63, 76; *WWT/14*. *Town Crier* Colin Miller; *Thomas* Sean Cotter; *Fag* Terence Lodge; *Captain Absolute* John Cairney; *Lucy* Denise Coffey; *Lydia Languish* Claire Neilson; *Julia* Didi Sullivan; *Mrs. Malaprop* Fay Compton; *Sir Anthony Absolute* Laurence Hardy; *Faulkland* Garfield Morgan; *Acres* Peter Woodthorpe; *Sir Lucius O'Trigger* Rio Fanning; *David* Ken Parry; *Maid to Julia* Carol Gosheron. *L* Reginald Cornish; *Pres* Jade Productions; *Dir* Brian Murphy; *Dec* Disley Jones. Plot: Fletcher, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *New Statesman* 10/5/63, 723; *Spectator* 3/5/63, 569; *Stage* 2/5/63, 14; *Times* 25/4/63, 16; *Tribune* 3/5/63, 11; *Variety* 15/5/63, 76. Comment: "A superb performance by John Cairney" (*Spectator*). *Tribune* said the production did "justice to Sheridan" by providing the play with the "pace and good delivery to make it sparkle." *Variety* averred the play's "dead wood" needed cutting and the acting comprised "an uneasy mixture of styles."

63.123 *All Square* (Revue, 2pt) Alan Melville (bk) and Charles Zwar (mus). VAUDEVILLE 25/4/63. 85 perfd New, Oxford, 8/4/63. Cast: *Stage* 2/5/63, 13; *Variety* 8/5/63, 216; *WWT/14*. Beryl Reid, Naunton Wayne, Joyce Blair, Robin Hunter, John Warner, Robin Palmer, Anna Dawson, Jane Murdoch, Nicky Henson, Julian Holloway, Joyanne Delancey, Karen Clare. *Pp* J. and R. Gatti (Vaudeville Theatre) Ltd.; *Lic* J. A. Gatti; *Pres* Linnit and Dunfee Ltd.; *Dir* Charles Hickman; *Dgn* Berkeley Sutcliffe; *Light* Michael Northen; *Ch* George Carden. Plot: OTF/2. Reviews: *Birmingham Post* 26/4/63, 9; *Christian Science Monitor* 29/4/63, 4; *Guardian* 26/4/63, 9; *Illustrated London News* 11/5/63, 740; *Observer* 28/4/63, 28; *Stage* 2/5/63, 13; *Tatler* 29/5/63, 554; *Times* 26/4/63, 6; *Variety* 8/5/63, 216, 219. Comment: "The show is entirely Beryl Reid's ... a real artist and trouper with a technical command I would recommend for study to every young actor in town as well as the Actors Studio in New York" (*Observer*). Melville's

“targets are mainly selected from show business, but even on this subject he rarely has anything to say” (*Times*). “An old-fashioned revue, lacking only chorus girls and a big production number to qualify for the prewar pattern. I think it more than likely that there are enough surviving squares to keep them in business for months to come” (*Tatler*). Melville “is still with the wittiest revue-men of them all” (*Illustrated London News*).

63.124 *The Deviates* (P) Don Matthews. UNITY 26/4/63.* Victor Pompini, Jack Lozdon, Christine Turner. *Dir* Elaine Pransky. Review: *Stage* 9/5/63, 16. Comment: “Set in a London apartment house and is concerned with people who live on the fringe of society, in what they believe to be a ‘free’ existence” (*Stage* 11/4/63, 13).

63.125 *Round Leicester Square* (Revue) Peter Myers (deviser, bk) and Ronald Cass (deviser, bk) and Ian McPherson (mus). PRINCE CHARLES 28/4/63 (Lt).* 12 perf. Cast: *Stage* 2/5/63, 13; *Variety* 15/5/63, 76; *WWT/14*. Paula Hendrix, Pip Hinton, Vivienne Martin, Peter Reeves, Ronnie Stevens, Jimmy Thompson. *Pres* Harold Fielding; *Dir* Gillian Lynne. Plot: OTF/2. Reviews: *Daily Mirror* 29/4/63, 14; *Guardian* 29/4/63, 7; *Illustrated London News* 11/5/63, 740; *Observer* 5/5/63, 29; *Stage* 2/5/63, 13; *Times* 30/4/63, 15; *Variety* 15/5/63, 76. Comment: The revue was “a trip down memory lane, recalling some of the great artists and the hit shows” staged previously in central London, a idea which *Variety* said was better in theory than in practice. *Guardian* enjoyed the show but thought it might be “a bit too parochial and nostalgic,” particularly as a late-night show. “It tries, unwisely, to be an anthology ... of songs and sketches from theatres in and round Leicester Square between Dibdin and modern intimate revue. It succeeds only ... in an impression of a terrible concert-party for the troops in Korea” (*Illustrated London News*).

63.126 *Breaking Point* (D, 3a) William Fairchild. RICHMOND 29/4/63.**

63.127a *Un caprice* (C, 1a) Alfred de Musset. PICCADILLY 29/4/63. 1st French perf Comédie-Française, Paris, 27/11/1847. Cast: *Stage* 2/5/63, 15; *WWT/14*. *Mathilde* Bérengère Dautun; *François* Dominique Juliani; *Monsieur de Chavigny* Jacques François; *Madame de Léry* Madeleine Delavaivre. *Pres* Michael Dorfman; *Dir* Jacques François; *Dec* Bernard Evain, Valentine Baudoux Fillery. Plot: Hochman, Shank. Reviews: *Observer* 5/5/63, 29; *Stage* 2/5/63, 15; *Times* 30/4/63, 15. Comment: The play “had all the leisurely, polished, drawing-room charm of a hundred years ago” (*Stage*).

63.127b *Le système Ribadier* (Vaud, 3a) Georges

Feydeau and Maurice Hennequin. PICCADILLY 29/4/63. 1st perfd Palais-Royal, Paris, 30/11/1898. Cast: *Stage* 2/5/63, 15; *WWT/14*. *Gusman* Dominique Juliani; *Sophie* Bérengère Dautun; *Angèle Ribadier* Madeleine Delavaivre; *Eugène Ribadier* Jacques François; *Thommereux* Jean Pierre Vaguer; *Savinet* Dominique Rozan. *Pres* Michael Dorfman; *Dir* Jacques François; *Dec* Bernard Evain. Reviews: *Christian Science Monitor* 4/5/63, 4; *New Statesman* 10/5/63, 723; *Observer* 5/5/63, 29; *Stage* 2/5/63, 15; *Times* 30/4/63, 15. Comment: “The wife’s rages and the husband’s futile attempts at deceit are presented extremely spiritedly by Madeleine Delavaivre and Jacques François” (*Christian Science Monitor*). “An exploitation of absurdity which must have seemed more original in its Victorian days than it does now” (*Stage*).

63.128 *The Importance of Being Oscar* (One-man show) Micheál MacLiammóir. ALDWYCH 29/4/63.** Cast: *Variety* 15/5/63, 76; *WWT/14*. Micheál MacLiammóir. *Pres* Peter Daubeny; *Dir, Dec* Hilton Edwards. Reviews: *Christian Science Monitor* 4/5/63, 4; *Illustrated London News* 11/5/63, 740, 18/5/63, 782; *New Statesman* 10/5/63, 723; *Observer* 5/5/63, 29; *Sphere* 11/5/63, 233; *Tatler* 15/5/63, 436; *Times* 30/4/63, 15; *Tribune* 10/5/63, 11; *Variety* 15/5/63, 76. Comment: *Christian Science Monitor* remarked that the audience “seemed rather sluggish” at times. *Observer* dubbed the performance “as full-blooded as ever.” MacLiammóir “has raised *being oneself* to the level of an art form. His shows have a unity that is derived from his own luminous personality” (*Tribune*). “Even if, as in 1960, we can tire of the Wilde legend and realise that much of his work was shoddy, MacLiammóir’s appreciation, sympathy, personal wit, and technical assurance make of it a night to be experienced with gratitude” (*Illustrated London News*).

63.129 *Stop the World—I Want to Get Off* (Mus, 2a) Leslie Bricusse (bk, mus, lyr) and Anthony Newley (bk, mus, lyr). HIPPODROME, GOLDERS GREEN, 29/4/63.** Thelma Ruby, Wendy Cross, Sue Cross, Laurel Ford, Jean Carnt, Holly Doone, Janette Miller, Jo Osmond, Jennifer Maynard, Maxine Arquis, Vincent Everett, Roy Desmond. *Pp* Marfield (Theatre Enterprises) Ltd.; *Gen mgr* Claude Withers; *Mgr* Cyril Harcourt Smith; *Mus dir* Alfred van Dam, Michael Reeves; *Pres* Bernard Delfont, Marigold Music Ltd.; *Dir* John Broome; *Set, Light* Sean Kenny; *Mus arr* Ian Fraser, David Lindup, Bert Rhodes, Gordon Langford; *Cost dgn* Kiki Byrne; *Pd supervisor* Terry Cooke; *Cost* Nathans; *Sc bld* E. Babbage; *Sc* Alick Johnstone; *Co. mgr* Robert Stafford; *Sm* William Brook; *Pres rep* Jack Ingham; *Elect* David Goddard; *Wm* Peggy James. Plot: Best/62, 57, Bordman/5, 628, Gänzl, Hischak, Kennedy, Loney, OTF.

63.130 *The Uninvited Guest* (Thriller, 2a) Agatha Christie. INTIMATE 29/4/63.** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub. Comment: A variant title of *The Unexpected Guest*.

63.131 *I Must Be Talking to My Friends* (Ent) Micheál MacLiammóir. ALDWYCH 2/5/63.* Cast: *Stage* 9/5/63, 13; *Variety* 15/5/63, 76; *WWT/14*. Micheál MacLiammóir. *Pres* Peter Daubeny; *Dir, Dec* Hilton Edwards. Reviews: *Illustrated London News* 18/5/63, 782; *Observer* 5/5/63, 29; *Spectator* 10/5/63, 603; *Stage* 9/5/63, 13; *Tatler* 15/5/63, 436; *Times* 3/5/63, 18; *Tribune* 10/5/63, 11; *Variety* 15/5/63, 76. Comment: "An armchair survey of Irish and Anglo-Irish literature ... [which] entice [MacLiammóir] into swamps of vocal self-indulgence" (*Observer*). *Spectator* said the programme was less satisfactory than *The Importance of Being Oscar* and "there is also a new appealing 'flip' quality." *Illustrated London News* preferred this programme to MacLiammóir's Wilde programme.

63.132 *Magnyfycence* (Morality P) John Skelton (adpt Michael Imison). TOWER, CANONBURY, 3/5/63. Written c. 1516. Cast: TTC. Reviews: *New Statesman* 24/5/63, 804-05; *Spectator* 10/5/63, 603. Comment: "In general, both the production and the acting is good. All in all, the piece is a fascinating theatrical foetus" (*Spectator*).

63.133a *Directions* (P) John Wilson. BLACKFRIARS HALL 4/5/63.* Comment: ETA Experimental Theatre.

63.133b *Three-Up* (P) Christopher Doman. BLACKFRIARS HALL 4/5/63.* Comment: ETA Experimental Theatre.

63.134 *Doctor Faustus* (T) Christopher Marlowe. BRITISH COUNCIL THEATRE 5/5/63.** Cast: *Stage* 2/5/63, 8. Rob Inglis, Ronald Hurdman, Clive Elliott, David Pugh, Alan Burton, Peter Ardran, William Ellis, Bob Harvey, Graham Lines, Barbara Stavely, Stephen Rich; *Art dir* Michael Darlow. Plot: Fletcher, Griffiths, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley. Comment: Cygnet Productions.

63.135 *The Royal Captivity* (P, 3a) Rosemary Anne Sisson. DUKE OF YORK'S 5/5/63.* 1 perf. Cast: *Stage* 9/5/63, 13; *WWT/14*. *James Stewart* (King James I of Scotland) James Kerry; *Gifford* Ian Gray; *Murdoch Stewart* Paul Williamson; *Sir William Meryng* David Chivers; *Humphrey Duke of Gloucester* Keith Anderson; *Joan Beaufort* Liane Aukin; *Eleanor Kendall* Anthea Wyndham; *Sir David Dunbar* Tom Watson; *Sir Robert Stewart* Mervyn Pascoe; *Catherine Douglas* Marian Morley; *Walter Stewart* (Earl of Atholl) John Rae; *Sir*

Robert Graham Russell Hunter; *Patrick Graham* Colin Miller; *Chambers* Sean Colter. *Dir* James Grout; *Dec* Anthony Sayers. Reviews: *Birmingham Post* 7/5/63, 8; *Illustrated London News* 18/5/63, 782; *Stage* 9/5/63, 13; *Times* 6/5/63, 6. Comment: Repertory Players. The play won a prize of £150 for the best play in the Repertory Players season. It was about James I, and *Times* faulted the dialogue and its delivery by the cast. "The theme has so continuous and logical a development and so taut a construction, as to eliminate any tendency towards the episodic" (*Stage*).

63.136 *All for Mary* (F, 3a) Harold Brooke and Kay Bannerman. WIMBLEDON 6/5/63.** Plot: French, French/2.

63.137 *The Final Trick* (C thriller) Rex Howard Arundel. INTIMATE 6/5/63.** Comment: Bowden gives title as *The Final Twist*; Jeremy Hawk was in the cast (Bowden, 115). See also *Murder He Says* (62.391).

63.138 *Murder at the Vicarage* (Mystery, 2a) Moie Charles and Barbara Toy (drm of Agatha Christie's novel, 1930). RICHMOND 6/5/63. 1st perfd New, Northampton, 17/10/49. Plot: Fletcher, French/2, Kabatchnik/2.

63.139 *The Shot in Question* (D, 2a) Michael Gilbert. DUCHESS 7/5/63.** 7 perf. Cast: *Stage* 9/5/63, 14; *Theatricalia*; *Variety* 22/5/63, 68; *WWT/14*. *Colin Mayle* John Carson; *Sergeant Mannering* Malcolm Russell; *Mrs. Hardaker* Edith Sharpe; *Jo Lewis* Joanna Wake; *Elizabeth Mayle* Andrée Melly; *Lewis* Archie Duncan; *Inspector Flack* Derek Blomfield; *Dr. Crombie* Kynaston Reeves. *Pres* Jack Minster; *Dir, Dgn* Hendrik Baker. Reviews: *Daily Herald* 8/5/63, 5; *Daily Mirror* 8/5/63, 16; *Guardian* 8/5/63, 7; *Illustrated London News* 18/5/63, 782; *Observer* 12/5/63, 28; *Stage* 9/5/63, 14; *Times* 8/5/63, 5; *Variety* 22/5/63, 68. Comment: "The worst play I have seen" (*Guardian*). Much more generously *Variety* described it as "a neat, if leisurely whodunit." "A plain little play which jogs along ... without much suspense or drama" (*Daily Herald*). "The play's virtues are those of solid construction and intelligent working out, not of speed and surprise" (*Times*).

63.140 *Some Men and Women* (Anthology). HAYMARKET 8/5/63. 1st perfd Palace Court, Bournemouth, 25/3/63. Cast: *Stage* 16/5/63, 15; *Variety* 22/5/63, 68; *WWT/14*. Sybil Thorndike, Lewis Casson. *Pres* Tennent Productions Ltd. Reviews: *Illustrated London News* 25/5/63, 820; *Observer* 12/5/63, 28; *Stage* 16/5/63, 15; *Times* 9/5/63, 16; *Variety* 22/5/63, 68. Comment: A limited engagement of 13 performances. Sybil Thorn-

dike and Lewis Casson performed extracts from their repertoire. They “brought to us the kind of performance that will hold the memory and the imagination long after the mayflies of the year have flickered themselves into oblivion” (*Illustrated London News*).

63.141 Green Room Rag. PRINCE OF WALES 12/5/63. 1 perf. Reviews: *Stage* 16/5/63, 16; *Times* 13/5/63, 8. Comment: “The undisputed star of the evening was Sammy Davis Jr., who gave generously of his time and talent in an act which was witty, warm and generally wonderful” (*Stage*).

63.142a The Searching Satyrs (P) Sophocles (trans Roger Lancelyn Green of *Ichneutae*, c. 460 B.C.). HOVENDEN 13/5/63.** Cast: *Stage* 16/5/63, 15. *Phoebus Apollo* Timothy Reynolds; *Silenus* Charles Reynolds; *Satyrs* Walter Pope, Lindsay Kemp, Gabrielle Downey, Davina Dundas; *Hermes* Hugh Ward. *Dir* Valery Hovenden; *Mus* Davina Dundas; *Ch* Lindsay Kemp. Plot: Hochman. Review: *Stage* 16/5/63, 15. Comment: Performed under the collective title *B.C.–A.D.* “The Hovenden are to be admired for a bravely experimental programme which results in an evening of unusual dramatic contrast” (*Stage*).

63.142b The Swap (P) Geoffrey Weston. HOVENDEN 13/5/63.* Cast: *Stage* 16/5/63, 15. *Jason* Alexander John; *Andrews* John Spradbery; *Ivor* Charles Reynolds; *Twins* June Brewster, Kevin Hennessy; *Policeman* Walter Pope; *Girl* Gabrielle Downey. *Dir* Lisa Gordon Smith. Review: *Stage* 16/5/63, 15. Comment: Performed under the collective title *B.C.–A.D.* In the play “we see the powers of today symbolised by two tramps in a public park preparing to fight each other with an increasing amount of weapons, and who are finally overpowered by their own downtrodden “seconds” (*Stage*).

63.143 The Doctor’s Dilemma (P, 3a) Bernard Shaw. WIMBLEDON 13/5/63. 1st perfd Court 20/11/06 (m). Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Shank, Shipley. Comment: The pre-West End production prior to opening at the Haymarket in May (63.156). The first New York production was at Wallack’s 26/3/15.

63.144 Down Came a Blackbird (C, 2a) Peter Blackmore. INTIMATE 13/5/63. 1st perfd “Q” Theatre 1/9/53. Comment: The comedy involved a secretary, the length of her nose, and romance.

63.145 Henry V (Hist P) William Shakespeare. RICHMOND 13/5/63.** Comment: Michael Atkinson played Henry.

63.146 Day of the Prince (C, 3a) Frank Hilton. COURT 14/5/63.** Cast: Findlater; *Stage* 16/5/63, 15; *Theatricalia*; *Times* 15/5/63, 15; *Variety* 29/5/63, 53; *WWT/14*. *Mum* Angela Baddeley; *Cyril* Christopher Sandford; *Louise* Jean Conroy; *Dad* Arnold Yarrow; *Bert* Bernard Bresslaw; *Virginia* Pauline Boty; *Prince* Bari Jonson; *Policeman* John East. *Lic* Alfred Esdaile *Dir* Keith Johnstone; *Dec* Sally Jacobs; *Ch* Barri Jonson; *Assist dir* Desmond T. O’Donovan. Reviews: *Birmingham Post* 16/5/63, 5; *Christian Science Monitor* 18/5/63, 4; *Daily Herald* 15/5/63, 9; *Daily Mirror* 15/5/63, 14; *Illustrated London News* 1/6/63, 862; *New Statesman* 24/5/63, 804; *Observer* 19/5/63, 29; *Spectator* 24/5/63, 670; *Sphere* 1/6/63, 333; *Stage* 16/5/63, 15; *Times* 15/5/63, 15; *Variety* 29/5/63, 53. Comment: English Stage Company. “Hilton takes Ionesco’s neuroses about family life and serves them up with the trimmings of conventional farce” (*Spectator*). *Variety* described it as an uneasy mixture of styles and not well-constructed. *Stage* said it “is that rare thing, a genuine farce of character and behaviour. It is also a macabre slice of family life, with a thread of surrealism.” Hilton “has a long way to go as constructor of farce [sic]” (*Times*). “Somewhere, deep inside the social message, is a farce struggling to get out. With tighter writing and slicker direction it might have succeeded” (*Daily Herald*). *Illustrated London News* reported that “a few people were perplexed by the laughter about them, knowing that they ought to join in, but unable to see why.”

63.147 The Masters (D, 3a) Ronald Millar (adpt of C. P. Snow’s novel, 1951). HIPPODROME, GOLDERS GREEN, 14/5/63.* Comment: The pre-West End production prior to opening at the Savoy in May (63.162).

63.148 A Shot in the Dark (C thriller, 3a) Harry Kurnitz (adpt of Marcel Achard, *L’idiote*, 1960). LYRIC 16/5/63. 46 perf. 1st perfd Shubert, New Haven, Connecticut, 27/9/61; 1st British perf Royal Court, Liverpool, 29/4/63. Cast: *Stage* 23/5/63, 13; *Theatricalia*; *Variety* 29/5/63, 53; *WWT/14*. *Paul Sevigne* George Baker; *Morestan* Peter Sallis; *Lablache* Kenneth Edwards; *Antoinette Sevigne* Polly Adams; *Josefa Lantenay* Judi Dench; *Guard* Edward Phillips; *Dominique Beaufrevers* Patricia Marmont; *Benjamin Beaufrevers* Anthony Newlands. *Lic* Prince Littler; *Gen dir* Gilbert Miller, Prince Littler; *Gen mgr* Frederick Carter; *Pres* Williamson Music Ltd., Leland Hayward Enterprises Ltd.; *Dir* Harold Clurman; *Set, Light* Ben Edwards; *Pd supervisor* Jerome Whyte; *Sm* John Cleaver. Plot: Bordman/4, 377, Bronner, French/2, Hischak, Loney, Salem. Reviews: *Daily Herald* 17/5/63, 3; *Illustrated London News* 1/6/63, 862; *New Statesman* 24/5/63, 804; *Observer* 19/5/63, 29; *Spectator* 24/5/63, 670; *Sphere* 1/6/63, 333; *Stage* 23/5/63, 13; *Tatler* 5/6/63,

611; *Times* 17/5/63, 18; *Variety* 29/5/63, 53. Comment: The piece was originally entitled *The Maid's Room*. *Variety* said the adaptation had "largely forfeited wit for facetiousness and innuendo," the plot was thin, and the acting lacked "gaiety and charm." *Illustrated London News* thought that it was "evident that neither Mr. Kurnitz nor his director, Harold Clurman, has considered the effect of American idiom in this very French play. That would not matter so much if the play were at all compelling." Kurnitz's script "represents Broadway at its sniggering, priggish, blunt-witted worst" (*Times*). *Daily Herald* wondered whether Judi Dench would transition "from the classics to her first modern role. [At first] she seemed too self-aware," but did settle into her role. The first New York production (Booth 18/1061) ran for 389 performances.

63.149 *Henry IV* (T, 3a) Luigi Pirandello (trans Frederick May of *Enrico IV*, 1922). TOWER, CANONBURY, 17/5/63. Cast: TTC. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

63.150 *Swing Along* (Revue, 2pt) Robert Nesbitt (deviser). PALLADIUM 17/5/63.* 394 perf. Cast: *Stage* 23/5/63, 5; Theatricalia; *WWT/14*. Arthur Haynes, Frank Field, Susan Maughan, Nicholas Parsons, Ken Morris, Joan Savage, Rudy Cardenas, Leslie Noyes, Bob Willis and his Storeyville Jazzmen, Bill Shepherd Singers (Toni Lee, Liz Newell, Betty Prescott, Ronnie Grainge, Ross Macpherson, Ricky Oakley), Ross Taylor Dancers (Angela Bono, Anne Chivers, Sandy Dillon, Angela Easterling, Sandra Frost, Ingrid Gregoriceva, Pamela Hill, Pauline Long, Jacque de Paol, Jennifer Rufus, Diana Schoolede, Anne Woodward, Margaret Webb, John Frost, Peter Fletcher, Kevin Lee, Roge Labbe, Russ Parkes, Kevin Rowland, Eric Wilson), Walter Gore Ballet Group (Graham Smith, John Macdonald, Sara Hardenberg, Timothy Hext, Mary Coulson, Jeanette Cassels, Ann Consant, Wendy Barker, Sonia King, Gerard Sibbritt). *Pres* Leslie A. Macdonnell, Bernard Delfont; *Dir* Robert Nesbitt; *Dec* Tod Kingman; *Cost dgn* R. St. John Roper; *Ch* Ross Taylor, Walter Gore; *Bal mr* Seamus Gordon; *Cond* Billy Ternent; *Mus arr* Burt Rhodes, Ralph Dollimore, Billy Ternent. Plot: OTF/2. Reviews: *Daily Herald* 18/5/63, 7; *Guardian* 18/5/63, 5; *Stage* 23/5/63, 5; *Times* 18/5/63, 5. Comment: "Bright and loud but not really up to the usual Palladium standard" (*Times*). "There is something almost endearing about corn in this kind of show. And there is certainly something endearing about [Arthur] Haynes and his partner, Nicholas Parsons, who both know the worth of the raised eyebrow and the double take" (*Daily Herald*). A "lively summer revue which will obviously pack the

Palladium with thousands of satisfied patrons in the months to come" (*Stage*).

63.150.2 *The Three Sisters* (P [4a]) Anton Chekhov (trans Elisaveta Fen of *Tri sestry*, 1901). OLD VIC 19/5/63.** 1 perf. Cast: Theatricalia. *Soliony* Brian Coburn; *Chebtykin* Vernon Dobtcheff; *Olga* Ida Goldapple, *Masha* Irene Hamilton; *Vershinin* Robert Hewitt; *Toozenbach* Patrick Kavanagh; *Irena* Anna Middleton; *Ferapont* Trevor Peacock; *Prozorov* Michael Wells; *Koolyghin* Jeffry Wickham; Francis Attard, Peter Brookes, Richard Bureau, Elric Hooper, Ian Hughes, Endre Muller, Brenda Mcguinne, Phillada Sewell, Barry Usher, Fiona Walker. *Dir* Fulton Mackay; *Dgn* Richard Montgomery; *Mus* George Hall. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 23/5/63, 15. Comment: Presented by the Vic-Wells Association. The play was performed by junior members of the Old Vic company. "Little more than the minimum was achieved in Fulton Mackay's production, which was pleasantly adequate and aided by good period settings by Richard Montgomery" (*Stage*).

63.151 *Norman* (C, 3a) Frank Harvey. DUCHESS 20/5/63. 1st perfd Royal Court, Liverpool, 22/4/63. Cast: *Stage* 23/5/63, 13; Theatricalia; *Variety* 5/6/63, 56; *WWT/14*. *Charlie* Bernard Lee; *Dora* Kathleen Harrison; *Gordon* Frazer Hines; *Violet* Dilys Laye; *Dennis* David Andrews; *Mr. Peckett* George Desmond; *Norman* John Standing; *Vera* Venetia Maxwell; *Arthur Gibson* Brook Williams. *Pp* Peter Saunders Properties Ltd; *Lic* Peter Saunders; *Pres* Murray Macdonald, John Stevens Ltd.; *Dir* Murray Macdonald; *Dgn* Ken Calder; *Sm* Peter Fox. Reviews: *Christian Science Monitor* 25/5/63, 6; *Daily Herald* 21/5/63, 3; *Illustrated London News* 1/6/63, 862; *New Statesman* 7/6/63, 873-74; *Observer* 26/5/63, 29; *Spectator* 31/5/63, 701; *Sphere* 1/6/63, 333; *Stage* 23/5/63, 13; *Times* 21/5/63, 15; *Tribune* 31/5/63, 9; *Variety* 5/6/63, 56. Comment: "Is the author making fun of lower middle-class families or satirizing the no-longer-new wave dramas by ill-educated writers who lack craftsmanship"; *Variety* could not tell. *Observer* thought Frank Harvey was too heavy-handed in the satire directed at other new dramatists. *Spectator* found merit in the play if the satiric intent is overlooked. "A curious flat-footed caper" (*Tribune*). *Times* thought Harvey was trying to avoid offending anyone and the result was boring and a waste of time. "The only excuse for a play like *Norman* would be if it were devastatingly funny, and hit its targets straight and with understanding" (*Stage*).

63.152 *The Rag Trade* (F, 2a) Ronald Wolfe and Ronald Chesney (based on the television serial). RICHMOND

20/5/63.**

63.153 *Semi-Detached* (C, 3a) David Turner. INTIMATE 20/5/63.** Plot: Bordman/4, 390, Hischak, Loney, Vinson.

63.154 *The Heroes* (Anthology, 2 pt) John Francis Lane (trans) and Chico de Chiara (commentary) and Vittorio Gassman (commentary) and Fiorenzo Carpi (mus) and Bruno Nicolai (mus). ALDWYCH 21/5/63. 1st London perf. Cast: *Stage* 23/5/63, 14; *Variety* 5/6/63, 56; *WWT/14*. Vittorio Gassman, Edmonda Aldini, Andrea Bosis, Attilio Cucari. Bianca Galvin, Carlo Montagna, Jamil Zakkai. *Pres* Peter Daubeny; *Dir* Vittorio Gassman; *Dec* Giulio Coltellacci. Reviews: *Birmingham Post* 22/5/63, 8; *Illustrated London News* 8/6/63, 900; *New Statesman* 31/5/63, 839; *Observer* 26/5/63, 29; *Spectator* 31/5/63, 701; *Stage* 23/5/63, 14; *Times* 22/5/63, 5; *Variety* 5/6/63, 56. Comment: Teatro Popolare Italiano Company. The piece was about the hero (played by Vittorio Gassman) in drama and popular tradition from Aeschylus to Danilo Dolci. *Spectator* would have preferred seeing a single complete play rather than this anthology. However, *Stage* declared it was “magnificent theatre.” *Illustrated London News* said Gassman was a “man of fine presence and voice, obviously an inspiring figure ... [but he] lacked for me the one major quality of excitement ... I was not excited: the skin did not prickle or the hair rise.”

63.155 *Night Conspirators* (Mystery, 2a) Robert Muller. SAVILLE 22/5/63.** 12 perf. Cast: *Stage* 30/5/63, 15; *Theatricalia*; *Variety* 5/6/63, 56; *WWT/14*. Werner Loder Peter Wyngarde; *Marianne* Patricia Haines; *General Otto von Schlitz* Ralph Michael; *Kart-Heins Fessel* Wolfe Morris; *Franz von Markheim* John Robinson; *Dr. Wolfgang Himmelmann* Cyril Luckham; *Latin Ambassador* Ronald Leigh-Hunt; *Carla* Sally Home; *The Old Visitor* Patrick Troughton; *The Young Visitor* James Chase; *Dr. Ulmhorst* Julian Somers; *Lieutenant* Mark Ross; *A Soldier* Peter Rutherford. *Pres* Sy S. Stewart, Malcolm Fraser; *Dir* Willard Stoker; *Dec* Voytek; *Light* Michael Northen; *Sm* David Turnbull. Reviews: *Christian Science Monitor* 25/5/63, 6; *Daily Mirror* 23/5/63, 18; *Guardian* 23/5/63, 7; *Illustrated London News* 8/6/63, 900; *New Statesman* 31/5/63, 839; *Observer* 26/5/63, 29; *Spectator* 31/5/63, 701; *Sphere* 1/6/63, 333; *Stage* 30/5/63, 15; *Times* 23/5/63, 6; *Tribune* 31/5/63, 9; *Variety* 5/6/63, 56. Comment: The play was about Hitler, who had hidden in Iceland since 1945, returning voluntarily to Germany to be tried. *Tribune* faulted the author for not knowing what he wanted to say and how to say it. *Variety* said it was interesting as a political tract but not on stage. *Times* faulted the “stilted violent language that used to be

reserved for horse-whipping scenes.” *Illustrated London News* said what had worked in the shorter television version did not work on stage: “in the theatre the debates that were to prepare the way for a final flurry of action, moved too slowly: they were not aided by some uncertainty in playing and stiffness in direction.” “Peter Wyngarde gives a splendidly honest performance as Werner Loder, the pivot of the entire play, and his remarkable contribution helps considerably towards sustaining interest in the plot” (*Stage*).

63.156 *The Doctor's Dilemma* (P, 3a) Bernard Shaw. HAYMARKET 23/5/63.** 84 perf. Cast: *Stage* 30/5/63, 15; *Theatricalia*; *Variety* 12/6/63, 66; *WWT/14*. *Redpenny* Nicholas Courtney; *Emmy* Madge Brindley; *Sir Colenso Ridgeon* James Donald; *Leo Schutzmacher* George Pravda; *Sir Patrick Cullen* Liam Redmond; *Cutler Walpole* Moray Watson; *Sir Ralph Bloomfield Bonington* Wilfrid Hyde White; *Dr. Blenkinsop* Peter Howell; *Jennifer Dubedat* Anna Massey; *Louis Dubedat* Brian Bedford; *Minnie Tinwell* Pamela Ruddock; *A Waiter, Mr. Danby* Daniel Thorndike; *Newspaper Man* Philip Grout. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr* Anthony Watson; *Pres* Tennent Productions Ltd., Alexander H. Cohen; *Dir* Donald McWhinnie; *Dec* Motley; *Light, Eng* Joe Davis; *Mus dir* Leslie Bridgewater; *Cost* M. Berman Ltd.; *Sc* Alick Johnstone; *Sc bld* Brunskill and Loveday; *Pq* Wig Creations; *Gen mgr* Bernard Gordon; *Sm* Rupert Marsh; *Dsm* Philip Ingram; *Asm* Bronwen Gray; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* May Flynn. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Shank, Shipley. Reviews: *Birmingham Post* 24/5/63, 7; *Christian Science Monitor* 25/5/63, 6; *Daily Mirror* 24/5/63, 18; *Guardian* 24/5/63, 11; *Illustrated London News* 8/6/63, 900; *New Statesman* 31/5/63, 838–39; *Observer* 26/5/63, 29; *Spectator* 31/5/63, 701; *Sphere* 1/6/63, 332; *Stage* 30/5/63, 15; *Tatler* 12/6/63, 671; *Times* 24/5/63, 15; *Tribune* 31/5/63, 9; *Variety* 12/6/63, 66. Comment: Donald McWhinnie’s direction employed some “bizarre casting” that resulted in an subtle account of the play (*Observer*). “Shaw’s send-up of the medical profession is still fresh and very funny after fifty-seven years. Brian Bedford excels,” with good performances by Liam Redmond, Anna Massey and Moray Watson (*Daily Mirror*). The play’s middle scenes worked well for *Spectator* which also opined that Shaw’s first and last acts should be consigned to the wastebasket. *Tribune* said the scenes satirizing the medical profession really succeeded. “The production does nothing to disguise the play’s structural weakness” (*Times*). “Donald McWhinnie’s production is intelligent and only mannered to a degree which suits the period” (*Tatler*).

63.157 *A Fair White Tower* (Pageant) James Kennaway. TOWER OF LONDON 27/5/63. Cast: *Variety* 26/6/63, 68. Richard Todd, James Hayter, Virginia Maskell, Noel Johnson. *Pres* Pageantry Productions; *Dir* Talbot Hainault, Val Gielgud; *Sound* Emile de Harven; *Mus* Edwin Astley. Reviews: *Illustrated London News* 15/6/63, 925; *Times* 28/5/63, 6; *Variety* 26/6/63, 68, 74. Comment: Son & Lumiere. "Audiences of 1000 anchored off the Traitor's Gate watch nightly the re-enactment of seven years of London's history—the years from 1660 to 1667. The story is told by light and taped sound effects and actors' recorded voices" (*Illustrated London News*). The show began at 10:00 pm and lasted forty five minutes: "not the cheapest show in town," but it had novelty value (*Variety*).

63.158 *The Good Young Man* (C) Kenneth Horne. INTIMATE 27/5/63.**

63.159 *The Tulip Tree* (D, 3a) N. C. Hunter. RICHMOND 27/5/63.** Arnold Bell. Plot: Loney.

63.160 *The Umbrella* (D, 2a) Louis Bertrand Castelli and Jack Raphael Guss. COMEDY 27/5/63. 8 perf. 1st perfd Locust, Philadelphia, 20/1/62; 1st British perf. Cast: *Stage* 30/5/63, 16; *Variety* 26/6/63, 74; *WWT/14*. *Cornelius V. Stolts* Everett Sloane; *Sister Bonaventure* Sheila Allen; *Wango* Alex Viespi. *Pres* Sy S. Stewart, Malcolm Prater, Knight Co. Ltd.; *Dir*, *Dgn* Louis Bertrand Castelli; *Light* Michael Northen. Reviews: *Birmingham Post* 29/5/63, 10; *Illustrated London News* 15/6/63, 940; *New Statesman* 7/6/63, 874; *Observer* 2/6/63, 22; *Spectator* 7/6/63, 736; *Stage* 30/5/63, 16; *Times* 28/5/63, 15; *Variety* 26/6/63, 74. Comment: The play was about the three sole survivors of a nuclear holocaust wondering what do to. "It needs a Shaw to deal with such a situation if it must be dealt with at all. Unfortunately, wit rarely flows" (*Stage*). "It was a sweaty, sniggering affair; and I have seldom been happier to see a curtain fall" (*Illustrated London News*). *Observer* wondered why the play was done. "This whimsical and pretentious piece fell like a dull thud and its chances of survival are nil" (*Variety* 26/6), and they were. The Philadelphia tryout flopped and a projected Broadway production was abandoned (*Variety* 31/1/62, 61).

63.161 *The Hot Tiara* (Light C, 3a) Janet Allen. ST. MARTIN'S 28/5/63. 14 perf. 1st perfd Royal Court, Liverpool, 5/11/62. Cast: *Stage* 30/5/63, 16; *Theatricalia*; *Times* 29/5/63, 13; *Variety* 19/6/63, 64; *WWT/14*. *Mick* George Pensotti; *Bracken* Duncan Lewis; *Freda* Mary Kerridge; *Kim* Elizabeth Counsell; *Kitty* Ambrosine Phillipotts; *Gregory* John Horsley; *Cassidy* William Franklyn; *Det. Sgt. Slade* Rex Graham. *Pres* Minster

Productions Ltd., Martin Landau; *Dir* Jack Minster; *Dec* Hutchinson Scott; *Sm* Donald Walker. Reviews: *Birmingham Post* 29/5/63, 10; *Guardian* 29/5/63, 7; *Illustrated London News* 15/6/63, 940; *Stage* 30/5/63, 16; *Times* 29/5/63, 13; *Variety* 19/6/63, 64, 68. Comment: The play was about a stolen tiara. "Though Janet Allen's dialogue had one or two amiable lines, and the piece had been gummed together efficiently, it was all wildly out of touch with the world of 1963" (*Illustrated London News*) *Guardian* said the play was old fashioned but incorrectly opined it might have its admirers, while *Variety* correctly forecast an early demise. "The atmosphere of the play and the characters are so very old fashioned, and rather tame" (*Stage*). *Times* thought the piece was "not altogether an incompetent play."

63.162 *The Masters* (D, 3a) Ronald Millar (adpt of C. P. Snow's novel, 1951). SAVOY 29/5/63; trfd to PICCADILLY 24/9/63.** 257 perf. Cast: *Stage* 6/6/63, 13; *Theatricalia*; *Times* 30/5/63, 15; *Variety* 26/6/63, 68; *WWT/14*. *Arthur Brown*, M.A. David Bird; *Paul Jago*, M.A., *Litt.D.* John Clements; *G. H. Winslow*, M.A. Gerald Cross; *Walter Luke*, M.A., *Ph.D.* Michael Graham Cox; *Francis Getliffe*, M.A., *Sc.D.* Geoffrey Lumsden; *Charles Chrystal*, M.A. Peter Copley; *Lewis Eliot*, M.A. David Dodimead; *Eustace Pilbrow*, M.A., *Litt.D.* David Hone; *M. H. L. Gay*, M.A., *F.B.A.*, *Litt.D.* Harold Scott; *Roy Calvert*, M.A. Gary Watson; *Reverend Albert Despard-Smith*, M.A., *B.Mus.* Allan Jeayes; *Thomas Crawford*, C.B.E., M.A., *Sc.D.*, *F.R.S.* John Barron; *R. E. A. Nightingale*, M.A., *Sc.D.* Bernard Horsfall; *Vernon Royce*, M.A., *F.B.A.* Richard Hurndall; *Newby* Robert Hartley; *Muriel Royce* Cicely Paget-Bowman; *Joan Royce* Julie Webb; *Alice Jago* Valerie Taylor; *Sir Horace Timberlake* Robert Cawdron; *Bidwell* Morgan Sheppard; *Straker* Anthony Watkins. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Pres* John Clements, Martin Landau; *Dir* John Clements; *Dgn* Hutchinson Scott; *Sc* Alick Johnstone; *Sc bld* Brunskill and Loveday; *Cost* L. and H. Nathan; *Pd mgr* Alison Colvil; *Sm* Douglas Cornelissen; *Dsm* Felicity Peel, Leslie Roker; *Asm* Anthony Watkins; *Wm* Marjorie Mayhew; *Press rep* David Fairweather, Virginia Fairweather; *Mgr* David Alexander; *Bom* John Reynolds. Reviews: *Birmingham Post* 30/5/63, 10; *Guardian* 30/5/63, 7; *Illustrated London News* 15/6/63, 940; *New Statesman* 7/6/63, 874; *Observer* 2/6/63, 22; *Spectator* 14/6/63, 778; *Sphere* 8/6/63, 383; *Stage* 6/6/63, 13; *Tatler* 19/6/63, 734; *Times* 30/5/63, 15; *Tribune* 7/6/63, 10; *Variety* 26/6/63, 68. Comment: The plot concerned the machinations involved in selecting the new master of a Cambridge college and why. What Millar "has done in the third act ... is to transmit to the house the conflict and the breathless doubt of an uncommon piece of storytelling" (*Illustrated London News*). *Observer*

dubbed it a stately and Edwardian evening in the theatre. The piece seemed all too familiar for *Guardian* which noted the audience was attentive and appeared to enjoy it. More favorably, *Tribune* called it a good dramatic and intelligent piece, and urged people to see it. *Spectator* thought Millar's adaptation was done well although the play was still "fairly dull." "Easily the most successful play in the series" of Millar's versions of Snow's novels (*Times*).

63.163 Peter Maxwell (One-man show). ARTS 29/5/63 (Lt). Cast: *Variety* 26/6/63, 74. Peter Maxwell. Reviews: *Daily Herald* 28/5/63, 6; *Variety* 26/6/63, 74. Comment: A "show of songs, parodies, gags and impressions at the piano," but not really suited to the theatre (*Variety*). See also *Stage* 6/6/63, 5 (adv).

63.164 On the Town (MC, 2a) Betty Comden (bk, lyr; from an idea by Jerome Robbins) and Adolph Green (bk, lyr) and Leonard Bernstein (mus, lyr). PRINCE OF WALES 30/5/63. 60 perf. 1st perfd Colonial, Boston, 13/12/44; 1st British perf New, Oxford, 29/4/63. Cast: *Stage* 6/6/63, 13; *Variety* 5/6/63, 56; *WWT/14*. *Workman*, *Professor Figment* Howarth Nuttall; *Second Workman*, *Playboy* Connel Miles; *Ossie* Elliott Gould; *Chip* Franklin Kiser; *Gabey* Don McKay; *Andy*, *Photographer* Louis Godfrey; *Tom*, *Sailor* Ian Garry; *Flossie* Amie Macdonald; *Her Friend* Sheila Falconer; *Bill Poster*, *Rajah* Bimmy David Summers; *Old Lady* Annabelle Adams; *Announcer*, *Policeman* Lewis Henry; *Ivy Smith* Andrea Jaffe; *Soldier* Harry Naughton; *Ballet Dancer* Tommy Merrifield; *Tennis Player* Ken Robson; *Uperman* Thomas Kyffin; *Hildy* Carol Arthur; *Claire* Gillian Lewis; *Pas de Deux* Sylvia Ellis, Tommy Merrifield; *Madam Dilly* Elspeth March; *Judge Pitkin W*. *Bridgework* John Humphry; *Lucy Schmeler* Rosamund Greenwood; *Diana Dream* Meg Walter; *Dancers* Linda Bywater, Paula Bell, Sylvia Ellis, Sheila Falconer, Maureen Hill, Alec Jellec, Amie Macdonald, Vicky Udall, Meg Walter, Ian Garry, Louis Godfrey, Connel Miles, David Moffat, Harry Naughton, Ken Robson, Johnny Greenland; *Singers* Annabelle Adams, Canna Kendall, Valerie Lapedus, Joan Ryan, Lewis Henry, Thomas Kyffin, Howarth Nuttall, David Summers. *Pres* H. M. Tennent Ltd., Roger L. Stevens, Oliver Smith; *Dir* Joe Layton; *Dgn* Oliver Smith; *Cost dgn* Cynthia Tingey; *Light* Joe Davis; *Mus dir* Lawrence Leonard; *Ch* Joe Layton; *Sm* Anthony Chardet; *Assoc dir*, *Assoc ch* Buddy Schwab. Plot: Bordman, Bordman/5, 544–45, Gänzl, Hischak, Kennedy, OTF, Wilmeth. Reviews: *Birmingham Post* 31/5/63, 11; *Guardian* 31/5/63, 9; *Illustrated London News* 15/6/63, 940; *New Statesman* 7/6/63, 874; *Observer* 2/6/63, 22; *Spectator* 14/6/63, 779; *Sphere* 15/6/63, 406–07; *Stage* 6/6/63, 13; *Tatler* 26/6/63, 787; *Times* 31/5/63, 15; *Tribune* 7/6/63,

10; *Variety* 5/6/63, 56. Comment: *Observer* praised every element of the production, while *Tribune* disparaged it, and *Spectator* thought it rather aimless because of the thin plot. "May have been a pioneer production but it is now pretty thin stuff" (*Stage*); *Illustrated London News* agreed. "Its vitality and freshness remain in tact: it might have been written yesterday" (*Times*). "The wonder is that it isn't more dated in its effect" (*Tatler*). The first New York production (Adelphi 28/12/44) ran for 462 performances.

63.165a The Fury of Philip Hotz (P, 1a) Max Frisch (trans Michael Bullock of *Die grosse Wut des Philipp Hotz*, 1958). UNITY 31/5/63. *Philip Hotz* Michael Kustow; *Frau Hotz* Celia Hewitt; Ellis Dale. *Dir* Clive Barker; *Dec* Adrian Vaux; *Cost dgn* James O'Hara. Reviews: *New Statesman* 7/6/63, 874; *Observer* 9/6/63, 28; *Spectator* 7/6/63, 736; *Stage* 6/6/63, 14; *Times* 1/6/63, 5; *Tribune* 7/6/63, 10. Comment: A Swiss doctor attempts to get rid of his wife; performed by a "well-chosen cast," and directed energetically by Clive Barker (*Tribune*). *Times* thought that the double-bill showed that "the Unity's standards of direction are improving."

63.165b The Scavengers (P, 1a) Arthur Adamov (trans Thomas Vaughan of *La politique des restes*, 1963). UNITY 31/5/63.* *Johnny Brown* Bill Ward; Helena Stevens, Kenneth Seeger, Gerald Davis, Raymond Cross. *Dir* Heinz Bernard; *Dec* Adrian Vaux; *Cost dgn* James O'Hara. Plot: Hochman. Reviews: *New Statesman* 7/6/63, 874; *Observer* 9/6/63, 28; *Spectator* 7/6/63, 736; *Stage* 6/6/63, 14; *Times* 1/6/63, 5; *Tribune* 7/6/63, 10. "A laboured parable on the iniquity of race hatred," performed by actors who didn't know their lines (*Tribune*).

63.166 Strangers on a Terrace (C) Andrew Rosenthal. RICHMOND 3/6/63. 1st perf?

63.167 Monique (Macabre thriller, 2a) Dorothy Blankfort and Michael Blankfort (based on Pierre Boileau and Thomas Narcejac's novel, *Celle qui n'était plus*, 1952). WIMBLEDON 3/6/63. 1st perfd Playhouse, Wilmington, Delaware, 3/10/57; 1st British perf. Cast: *Stage* 6/6/63, 14; *WWT/14*. *Fernand Ravinel* Neil McCallum; *Lisette* Jo Muller; *Lucienne Ravinel* Beryl Baxter; *Dr. Monique Rigaud* Sylvia Syms; *Henriette* Beryl Andrews; *Phillipe Jourdan* Frederick Piper; *Gouttez* John Hart Dyke; *André* John Bryning; *Postman* Norman Mann. *Pp* Trustees of J. B. Mulholland; *Lic* Audrey Lupton; *L* Wimbledon Theatre Ltd.; *Mgr* Weston Perceval; *Gen mgr*, *Pres* Audrey Lupton, Arthur Lane; *Dir* Hugh Goldie; *Dec* Anthony Purvis; *Sm* Norman Mann. Plot: Bronner, Hischak, French/2. Review: *Stage* 6/6/63, 14. Comment: "Macabre and thrilling it certainly is, in the final scenes:

but first we have to sit painfully through the three scenes of the first act and the unpromising beginning of the second, during all of which it seems that we are in for the worst type of banal murder tale" (*Stage*). The first New York production (John Golden 22/10/57) ran for 63 performances.

63.168 *Murder on the Nile* (P, 3a) Agatha Christie (adpt of her novel, *Death on the Nile*, 1937). INTIMATE 3/6/63.** Plot: Best/46, 420, Bordman/4, 259, French/2, Hischak, Kabatchnik/2.

63.169 *The Odd Ones* (P) Louis S. Bardoly. HIPPODROME, GOLDERS GREEN, 3/6/63. 1st perfd Pavilion, Torquay, 27/5/63. Joan Miller. *Dir* Peter Cotes. The play involved the conflict between a doctor and a faith-healer when a child falls ill.

63.170 *The Dumb Waiter* (P, 1a) Harold Pinter. HAMPSTEAD 4/6/63 (Lt).** Hamilton Jones, Roger Heathcote. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub. Comment: Performed at 10:45 pm, as part of Hampstead Music and Arts Festival.

63.171 *Where Angels Fear to Tread* (D, 2a) Elizabeth Hart (adpt of E. M. Forster's novel, 1905). ARTS 6/6/63; trfd to ST. MARTIN'S 9/7/63. 262 perf. 1st perfd Arts, Cambridge, 28/5/63. Cast: *Stage* 13/6/63, 13; *Theatricalia*; *Times* 7/6/63, 15; *Variety* 26/6/63, 74; *WWT/14*. *Irma Herriton* Mary Williams/Jennifer Blake; *Harriet Herriton* Nan Munro; *Mrs. Herriton* Violet Farebrother; *Philip Herriton* Michael Denison; *Caroline Abbott* Dulcie Gray; *Signora Aletti* Gita Denise; *Cabdriver* Andreas Malandrinos; *Gino Carella* Keith Baxter; *Perfetta* Daphne Newton. *Gen mgr* Richard S, Schulman, Bernard Gordon; *Bom* Marion Pullem; *Pres* Tennent Productions Ltd., John Gale Productions; *Dir* Glen Byam Shaw; *Dec* Motley; *Light* Joe Davis; *Sm* Donald Ross; *Sc bld*, *Sc* Stage Decor Ltd.; *Pq* Wig Creations Ltd.; *Cost* L. and H. Nathan Ltd.; *Dsm* Helen Lowry; *Pd mgr* Ian Dow; *Eng* Joe Davis; *Cost supervisor* Lily Taylor; *Press rep* Vivienne Byerley. Reviews: *Daily Herald* 7/6/63, 3; *Daily Mirror* 7/6/63, 18; *Guardian* 7/6/63, 9; *Illustrated London News* 22/6/63, 982; *New Statesman* 14/6/63, 913; *Observer* 9/6/63, 28; *Spectator* 14/6/63, 778–79; *Stage* 13/6/63, 13; *Tatler* 10/7/63, 97; *Times* 7/6/63, 15, 10/7/63, 13; *Variety* 26/6/63, 74, 31/7/63, 109. Comment: Hart's adaptation used a late starting point in the novel and provided necessary information retrospectively. *Guardian* approved the adaptation in this generally "excellent little production." *Variety* also approved, but questioned whether the production could enjoy a substantial run if transferred to the West End, clearly

overlooking the attraction of Michael Denison, Dulcie Gray, Violet Farebrother, and Keith Baxter. Hart made "a neat, old-fashioned play out of Forster's novel" (*Times* 7/6). "The play grips from the first minute, and is extremely well acted" (*Daily Mirror*); however, *Daily Herald* declared "a stiff play that bears so little relation to reality."

63.172 *Just in Case You Think You're Normal* (One-man show). PRINCE CHARLES 7/6/63. Cast: *Variety* 26/6/63, 68. Reviews: *Daily Herald* 8/6/63, 5; *Guardian* 8/6/63, 5; *Stage* 13/6/63, 13; *Times* 8/6/63, 5; *Variety* 26/6/63, 68. Comment: Performed by Dr. Murray Banks, a former professor of psychology at Long Island University, USA. *Daily Herald* said it was "all very glib, and very smooth, and all very superficial ... I started cracking [up] about five minutes after Dr. Banks started his act." *Stage* gave Banks "a high rating as a raconteur, especially of Jewish stories."

63.173 *The Things* (P) Colin Finbow. QUESTORS 8/6/63.* Cast: QTA. Reviews: *Middlesex County Times* 15/6/63, 10; *New Statesman* 5/7/63, 24; *Observer* 16/6/63, 29; *Stage* 20/6/63, 16. Comment: The play was about a pair of newly weds and would have been much interesting if handled realistically; instead Finbow adopted the style of Pinter and Ionesco (*Observer*). *New Statesman* said the play was "funny and visually telling, and failed only in occasional well-signalled flights of literature." On the Questors annual festival of new plays, see *Middlesex County Times* 8/6/63, 9.

63.174a *Don't Wait for Me* (P, 1a) David Campton. QUESTORS 9/6/63.* Cast: QTA. Reviews: *Middlesex County Times* 15/6/63, 10; *Observer* 16/6/63, 29; *Stage* 20/6/63, 16. Comment: "A thin-blooded novelette" (*Observer*). "A somewhat old-fashioned type of women's magazine story about two people whose lives were wrecked by a young man's willingness to [believe] everything his lady-love said she wanted instead of what she meant she wanted" (*Stage*).

63.174b *The Pedagogue* (Monol, 1a) James Saunders. QUESTORS 9/6/63.* Cast: QTA. Reviews: *Middlesex County Times* 15/6/63, 10; *Observer* 16/6/63, 29; *Spectator* 21/6/63, 810; *Stage* 20/6/63, 16. Comment: A teacher's lecture to his students about authority is interrupted by the outbreak of nuclear war. *Observer* said the piece was insubstantial given its theme. *Spectator* said it was cheap and pretentious. "Perhaps the finest work of the whole festival. It is a tour-de-force for ... Lawrence Irvin" (*Stage*).

63.174c *Who Was Hilary Maconochie?* (P, 1a) James

Saunders. *QUESTORS* 9/6/63.* Cast: QTA. Reviews: *Middlesex County Times* 15/6/63, 10; *Observer* 16/6/63, 29; *Spectator* 21/6/63, 810; *Stage* 20/6/63, 16. Comment: "A laboured tilt at Edwardian formality" (*Observer*). *Stage* said the piece "explores the mental processes of two elderly ladies, beautifully played by Dorinne Ingram and Alexandra Mikellatos."

63.175 *Too Soon for Daisies* (C thriller) William Dinner and William Morum. *GLOBE* 9/6/63.* 1 perf. Cast: *Stage* 13/6/63, 13; *WWT/14*. *Freda Grey* Maureen Pryor; *Joy Philpotts* Pauline Winter; *Edie Bloggs* Gretchen Franklin; *Jackie Jackson* Zinnia Charlton; *Paul Vanderbloom* Leonard Trolley; *Dr. John Hunter* Lionel Gamlin; *Joe Pollop* John Crocker; *Policeman* Mark Roberts. *Dir* Anthony Marlowe; *Dec* Anthony Sayers; *Sm* Ernest Woodford. Reviews: *Stage* 13/6/63, 13; *Times* 10/6/63, 6. Comment: Repertory Players. "A very poor brand of comedy" (*Times*). "One of the brightest seen for some time ... The authors' ingenuity earns higher marks than either their characterisation or wit, although both will do well enough" (*Stage*).

63.176a *The Exhibitionists Are Among Us* (P, 1a) William Norfolk. *QUESTORS* 10/6/63.* Cast: QTA. Reviews: *Middlesex County Times* 15/6/63, 10; *Stage* 20/6/63, 16. Comment: "Amusingly makes the point that it is very easy and perhaps rather advisable to get accustomed to living in one's own little cage and jeering at one's neighbours through the bars" (*Stage*).

63.176b *Goodness Gracious! Is That Really Me?* (P, 1a) William Norfolk. *QUESTORS* 10/6/63.* Cast: QTA. Reviews: *Middlesex County Times* 15/6/63, 10; *Stage* 20/6/63, 16. Comment: The play was about people who had "banded together under a pledge to believe each other's public images of themselves" (*Stage*).

63.176c *The Workout* (P, 1a) Albert Bermel. *QUESTORS* 10/6/63.* Cast: QTA. Reviews: *Middlesex County Times* 15/6/63, 10; *Stage* 20/6/63, 16. Comment: An "hilarious exposure of the American tendency to 'sell' religion in a package deal along with something else in this case, physical fitness" (*Stage*).

63.177 *The Hollow* (Thriller, 3a) Agatha Christie (adpt of her novel, 1946). *RICHMOND* 10/6/63.** Plot: Fletcher, French/2, Loney, 272, Salem, Wagoner, 122–23.

63.178 *Much Ado About Nothing* (C, 2a) William Shakespeare. *OPEN AIR* 10/6/63. 1st perfd c. 1598. Cast: *Stage* 13/6/63, 13; *Theatricalia*; *Times* 11/6/63, 15; *Variety* 26/6/63, 74; *WWT/14*. *Leonato* David King; *Balthasar* Gilbert Wynne; *Hero* Jill Dixon; *Beatrice* Ann Morrish;

Don Pedro John Justin; *Benedick* Denis Quilley; *Don John* Edgar Wreford; *Claudio* Bernard Lloyd; *Antonio* Murray Gilmore; *Conrad* Ian Ricketts; *Borachio* Sebastian Breaks; *Margaret* Amanda Grinling; *Ursula* Toni Kanal; *Dogberry* Michael Blakemore; *Verges* James Ottaway; *First Watch* Richard Kane; *Second Watch* Ronald Cunliffe; *Friar Francis* Michael Lynch; *Sexton* Simon Carter; *Attendants*, *Watch* Sally Alexander, Muriel Barker, Roy Heymann, Brian McGrellis, Stephen Yardley. *Lic* David Conville; *Pres* New Shakespeare Co. Ltd.; *Dir* David William; *Sc dgn* Henry Bardon; *Cost dgn* David Walker; *Ch* Geraldine Stephenson; *Light* Richard Pilbrow; *Mus* David King; *Mgr* Derek Goodwin; *Bom* Betty Pitt; *Pd assist* Gillian Godfrey; *Dsm* Irene Tofahrn; *Asm* Sally Alexander, Brian McGrellis, Stephen Yardley; *Elect* Brian Benn; *Wardrobe supervisor* Diana Bennett; *Press rep* Freddie Ross. Reviews: *Daily Herald* 11/6/63, 8; *Illustrated London News* 22/6/63, 982; *New Statesman* 28/6/63, 984; *Observer* 16/6/63, 29; *Spectator* 21/6/63, 810–11; *Stage* 13/6/63, 13; *Tatler* 3/7/63, 48; *Times* 11/6/63, 15; *Tribune* 21/6/63, 9; *Variety* 26/6/63, 74. Comment: "Efficient but lifeless" (*Tribune*). "A pleasing production, if unevenly acted, and many flaws can escape censure ... that would not get by indoors" (*Spectator*). David William's production was "designed effectively to bring out the best in its players" (*Times*). "This year's stage picture is elaborate, with the facade of a Tudor mansion among the trees, and some sturdy landscape gardening" (*Illustrated London News*). "A vivacious interpretation ... enormously helped by Denis Quilley's sure-footed performance as Benedick and Ann Morrish's endearing Beatrice" (*Daily Herald*).

63.179 *Policy for Murder* (Thriller, 3a) Jack Popplewell. *WIMBLEDON* 10/6/63.** Robert Ayres, Joy Turpin, David Crosse. *Lic* Audrey Lupton; *L* Wimbledon Theatre Ltd.; *Mgr* Weston Perceval; *Gen mgr*, *Pres* Audrey Lupton, Arthur Lane.

63.180 *Sauce for the Goose* (C, 3a) Frederick Carlton. *INTIMATE* 10/6/63. 1st perfd Theatre Royal, Birmingham, 25/11/35. Comment: "The meaning of the title is that where a husband chooses to be giddy, his wife can also be light-headed" (*Stage* 6/2/36, 10).

63.181 *Domino* (C, 3a) Marcel Achard (trans Adrian Brine of *Domino*, 1932). *LYRIC*, *HAMMERSMITH*, 11/6/63. 7 perf. 1st British perf this trans Playhouse, Oxford, 6/8/62. Cast: *Stage* 13/6/63, 17; *Times* 12/6/63, 16; *Variety* 26/6/63, 68; *WWT/14*. *Christiane Chatel* Joy Andrews; *Lorette Heller* Renée Asherson; *Fernande* Christine Ozanne; *François Mirandole* Derek Newark; *François Dominique* Jeremy Spenser; *Jacques Heller* Geoffrey Chater; *François Cremone* Peter Wyatt; *Felix* Jeremy

Conway. *Pres* Gervase Farjeon, Richard O'Donoghue; *Dir* Adrian Brine; *Dec* Keith Norman; *Sm* Haydn Davies. Plot: Hischak. Reviews: *Birmingham Post* 12/6/63, 8; *Daily Herald* 12/6/63, 5; *Guardian* 12/6/63, 7; *Illustrated London News* 22/6/63, 982; *Stage* 13/6/63, 17; *Times* 12/6/63, 16; *Variety* 26/6/63, 68. Comment: *Guardian* opined the play was dated and the translation and production did little to make the piece interesting. "A surprisingly polished and civilized entertainment," but Jeremy Spenser was too mannered (*Times*). *Daily Herald* said Spencer was miscast. *Birmingham Post* called the play "a lamentably insipid affair ... the piece draws where it should bubble." The first New York production (Playhouse 16/8/32) ran for seven performances.

63.182 *Kelly's Eye* (P, 2a) Henry Livings. COURT 12/6/63.* Cast: Findlater; *Stage* 20/6/63, 15; *Times* 13/6/63, 16; *Variety* 3/7/63, 54; *WWT/14*. *The Eyeless Man* Arthur Lowe; *Anna Brierly* Sarah Miles; *Her Young Man* Clive Graham; *Kelly* Nicol Williamson; *Margaret Rowena* Gregory; *Martin* Barry Jackson; *The Other Man* Roger Kemp; *Mr. Brierly* Richard Vernon; *Mrs. Chorley* Barbara New; *Ivan Kane* Richard Carpenter. *Pres* English Stage Co., Michael Codron; *Dir* David Scase; *Dgn* Alan Tagg; *Sm* Ken Allan-Jones; *Assist dir* Jane Howell, Bari Jonson. Plot: Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 13/6/63, 8; *Daily Herald* 13/6/63, 3; *Daily Mirror* 13/6/63, 22; *Guardian* 13/6/63, 9; *Illustrated London News* 29/6/63, 1024; *New Statesman* 21/6/63, 947–48; *Observer* 16/6/63, 29; *Spectator* 21/6/63, 810; *Stage* 20/6/63, 15; *Tribune* 21/6/63, 9; *Times* 13/6/63, 16; *Variety* 3/7/63, 54. Comment: English Stage Company. *Daily Herald* described the play as "a powerful, absorbing and curiously beautiful study of a man's preoccupation with the world of violence." "The piece must be taken, I gather, as a parable about the impossibility of living sanely in isolation ... but the play is labouring and repetitively portentous" (*Illustrated London News*). *Tribune* faulted most aspects of the play but singled out for praise the performances of Nicol Williamson and Sarah Miles. For *Observer* the play appeared to be a first draft. *Spectator* thought Livings was not developing as a dramatist. *Times* thought the melodramatic elements overwhelmed the play and contradicted Livings's message. "A compelling if, at times, puzzling 2½ hours. Henry Livings never writes easy-to-follow plays, and this is a good example" (*Daily Mirror*).

63.183 *A Midsummer Night's Dream* (C, 2a) William Shakespeare. ALDWYCH 13/6/63.** Cast: RSCA; *Stage* 20/6/63, 15; *Theatricalia*; *Variety* 3/7/63, 60; *WWT/14*. *Theseus* Tony Steedman; *Hippolyta* Rosemary Frankau; *Philostrate* Donald Layne-Smith; *Egeus* Donald Bisset; *Hermia* Ann Beach; *Lysander* Brian Murray; *Demetrius*

Barry MacGregor; *Helena* Diana Rigg; *Quince* Tony Church; *Bottom* Paul Hardwick; *Flute* Ian Hewitson; *Starveling* Michael Burrell; *Snout* Newton Blick; *Snug* John Nettleton; *Puck* Michael Williams; *A Fairy* Patricia Conolly; *Oberon* Ian Richardson; *Titania* Juliet Mills; *Fairy Matron* Doris Hare; *Fairies* Janet Aust, Barry Doan, David Jackson, Forrester Pyke, Judith Seymour, Mary Webster; *Attendants* Richard Arthure, Barry Ashton, John Cobner, Paul Greenhalgh, John Harwood, Jonathan Holden, Gordon Honeycombe, Ian Lindsay, April Walker. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Peter Hall; *Sc dgn* Lila de Nobili, Henry Bardon; *Cost dgn* Lila de Nobili; *Mus* Rymond Leppard; *Light* John Bradley; *Ch* Pauline Grant; *Assist dir* Frank Evans; *Mus dir* David Taylor; *Hse mgr* James Verner; *Pd* Kenneth Parrott; *Sm* David Brierley, Ruth Atkinson, Ann Fosbrooke; *Asm* Vivienne Cozens, Sonia Higgins, Roger Howells, Diana Seaney; *Wm* Lynn Hope; *Bom* W. R. Sheen. Reviews: *Birmingham Post* 14/6/63, 12; *Guardian* 14/6/63, 9; *Illustrated London News* 29/6/63, 1024; *New Statesman* 5/7/63, 24; *Spectator* 21/6/63, 811; *Stage* 20/6/63, 15; *Times* 14/6/63, 6; *Tribune* 21/6/63, 9; *Variety* 3/7/63, 60. Comment: Royal Shakespeare Company. Comment: When performed at Stratford in 1959 this Peter Hall production was loaded with gimmicks; at the Aldwych it is "trimmed, refined, transformed, and triumphant" (*Tribune*). *Guardian* agreed the production had now mellowed though it still had drawbacks. *Times* said that the production possessed "a richness of detail and emotional depth that force one to encounter the play as if for the first time." "One has mixed feelings about the clowns, who are bedevilled by the imposition of too much 'business.' Paul Hardwick is a conceited, blustering Bottom but his clowning grows tedious" (*Stage*).

63.184 *Ardèle* (P, 3a) Jean Anouilh (trans Jessica Taylor of Anouilh's play, 1948). TOWER, CANONBURY, 14/6/63. Cast: TTC. Plot: Fazia, 86–90, Hischak, Hochman, Loney, 272–73, Matlaw, Shank.

63.185 *Pierrot Jones* (Mus) Lindsay Kemp (bk) and Carl Christian (mus, lyr) and Clive Peterson (mus, lyr). HOVENDEN 16/6/63.* Cast: *Stage* 30/5/63, 16. *Pierrot Jones* Lindsay Kemp; *Columbine* Terry Callaghan; *Nancy Gabrielle*, Gabrielle Downey, Nancy Elizabeth Bendon, Jim Wyatt, Keven Hennessy, Jenny Sheridan. *Olga Potro*, Dora Turner, Michel Lee, Charles Reynolds. *Dir, Ch, Dgn* Lindsay Kemp. Review: *Stage* 20/6/63, 17. Comment: The piece was about the "age-old unsuccessful love of Pierrot for Columbine, set within the confines of a troupe of concert-party artists, who give a 'play within a play' in the form of one of the funniest lampoons of end-of-pier entertainment I have ever seen"

(Stage).

63.186 *A Call on the Widow* (Thriller) James Doran. INTIMATE 17/6/63. 1st perfd Boltons 29/10/51. Comment: "A police-inspector and his sergeant call at a lonely manor house on the East Anglian coast to question a widow whom the inspector suspects of having recently poisoned her husband. While they are there the sea bursts its walls, and the house is cut off from the outside world for three days." Tensions, suspicions, and romance ensue (Stage 1/11/51, 13).

63.187 *Semi-Detached* (C, 3a) David Turner. RICHMOND 17/6/63.** Plot: Bordman/4, 390, Hirschak, Loney, Vinson.

63.188 *Six Characters in Search of an Author* (P, 3a) Luigi Pirandello (adpt Paul Mayer of *Sei personaggi in cerca d'autore*, 1921). MAY FAIR 17/6/63. 295 perfs. Cast: Stage 20/6/63, 15; Variety 3/7/63, 54; WWT/14. Director Michael O'Sullivan; Eric Eric Dodson; Mary Mary Yeomans; Joyce Joyce Hemson; Peter Peter Jesson; Karin Karin Fernald; Denzil Denzil Ellis; Derek Derek Partridge; David John McGee; Juvenile Michael Browne; Walter Paul Carson; Father Ralph Richardson; Stepdaughter Barbara Jefford; Mother Megs Jenkins; Son Michael Johnson; Young Boy Howard Knight; Young Girl Gillian Gostling; Madame Pace Ellen Pollock. Pres Edward J. Danziger, Harry Lee Danziger; Dir William Ball; Dec George Beech, Patrick Burke; Cost dgn Yvonne Blake; Sm Allan Casley. Plot: Best/22, 482–83, Fletcher, French/2, Gassner, Griffiths, Hirschak, Hochman, Law, Patterson, Matlaw, Salem, Shank, Shipley, Sobel. Reviews: *Daily Herald* 18/6/63, 7; *Daily Mirror* 18/6/63, 14; *Illustrated London News* 29/6/63, 1024; *New Statesman* 28/6/63, 984; *Observer* 23/6/63, 27; *Spectator* 21/6/63, 810–11; *Sphere* 29/6/63, 476; *Stage* 20/6/63, 15; *Tatler* 17/7/63, 146; *Times* 18/6/63, 16; *Variety* 3/7/63, 54. Comment: The opening of a new theatre, inside a hotel (see Stage 20/6/63, 19). *Spectator* said the production was an "auspicious beginning," especially with Ralph Richardson and Barbara Jefford. *Observer* noted there was some needless and detrimental fiddling with the text; otherwise a good production under the "controlled inventiveness of William Ball's direction." "There was a certain amount of under-speaking at the premiere" (*Illustrated London News*). *Variety* reported that William Ball had directed the same translation of the play at the current production at the Martinique off-Broadway.

63.189 *The Tulip Tree* (D, 3a) N. C. Hunter. WIMBLEDON 17/6/63.** Barry Sinclair, Tracey Lloyd. Plot: Loney.

63.190a *Before Breakfast* (P, 1a) Eugene O'Neill. DUCHESS 18/6/63. 1st perfd Playwrights', New York, 1/12/16. Cast: Stage 20/6/63, 15; WWT/14. Mrs. Rowland Nan Martin. Pres, Dir Fred Sadoff; Dec Loudon Sainthill. Plot: Best/28, 477, Bordman/3, 55, Bryer, Dowling, Matlaw. Reviews: *Birmingham Post* 19/6/63, 9; *Daily Herald* 19/6/63, 6; *Guardian* 19/6/63, 7; *Illustrated London News* 29/6/63, 1024; *New Statesman* 28/6/63, 984; *Observer* 23/6/63, 27; *Spectator* 28/6/63, 838; *Stage* 20/6/63, 15; *Times* 19/6/63, 5; *Tribune* 28/6/63, 9; *Variety* 3/7/63, 54. Comment: A programme of work by O'Neill compiled by Alfred Allan Lewis and performed under the collective title *Hughie*. *Variety* called it "an itsy-bitsy miscellany ... It does scant justice to Eugene O'Neill." "A theatrical dog's breakfast," but with an excellent performance from Meredith Burgess" (*Guardian*). "On the whole the programme is rather like the digest approach to literature ... a quick cultural flip through a man who wrote 60 plays in order to get down all his tumultuous thoughts, ideas and emotions. It doesn't work and it's damn near impudence" (*Daily Herald*). "If the triple bill had been left to speak for itself, I might have responded more eagerly: as it was, my pleasure was blanketed by the illustrated lecture. Why not cut it entirely and fill the time with a fourth short play?" (*Illustrated London News*). *Times* reported the programme was given "an enthusiastic welcome" on the first night.

63.190b *Hughie* (P, 1a) Eugene O'Neill. DUCHESS 18/6/63. 1st perfd Sweden 1958; 1st perfd in English Theatre Royal, Brighton, 3/6/63. Cast: Stage 20/6/63, 15; *Variety* 3/7/63, 54; WWT/14. Eric Smith Burgess Meredith; A Night Clerk Jack MacGowran. Pres, Dir Fred Sadoff; Dec Loudon Sainthill. Plot: Bordman/4, 400, Bryer, Hochman, Matlaw. Reviews: *Birmingham Post* 19/6/63, 9; *Daily Herald* 19/6/63, 6; *Guardian* 19/6/63, 7; *Illustrated London News* 29/6/63, 1024; *New Statesman* 28/6/63, 984; *Observer* 23/6/63, 27; *Spectator* 28/6/63, 838; *Stage* 20/6/63, 15; *Times* 19/6/63, 5; *Tribune* 28/6/63, 9; *Variety* 3/7/63, 54. Comment: A programme of work by O'Neill compiled by Alfred Allan Lewis and performed under the collective title *Hughie*.

63.190c *In the Zone* (P, 1a) Eugene O'Neill. DUCHESS 18/6/63. 1st perfd Comedy, New York, 31/10/17; 1st London perf Everyman 15/6/21. Cast: Stage 20/6/63, 15; *Variety* 3/7/63, 54; WWT/14. Narrator Burgess Meredith; Smitty John Bay; Scotty James Culliford; Davis Jack MacGowran; Cocky Terry Bale; Jack Stephen Driscoll Jack Stewart; Swanson Peter Gale; Ivan Benn Simons. Pres, Dir Fred Sadoff; Dec Loudon Sainthill. Plot: Bordman/3, 71–72, Bryer, Dowling, Gassner, Matlaw. Reviews: *Birmingham Post* 19/6/63, 9; *Daily Herald*

19/6/63, 6; *Guardian* 19/6/63, 7; *Illustrated London News* 29/6/63, 1024; *New Statesman* 28/6/63, 984; *Observer* 23/6/63, 27; *Spectator* 28/6/63, 838; *Stage* 20/6/63, 15; *Times* 19/6/63, 5; *Tribune* 28/6/63, 9; *Variety* 3/7/63, 54. Comment: A programme of work by O'Neill compiled by Alfred Allan Lewis and performed under the collective title *Hughie*.

63.191 *Triangle in Red* (P) Giovanni Baldelli. HOVENDEN 18/6/63. 1st perfd Hovenden 27/1/63 (rehearsed reading). Cast: *Stage* 6/6/63, 8. *Elizabeth* Valery Hovenden; *Lazar Fedorin* Tom Chatburn; *Joseph Pilspitch* Eric Gould; *Flora Brakonlay* Leila Forde; *Leonid Fedorin* Lauriston Shaw; *Ana Navietry* Kathleen Heath; *Zina Chelasky* Maureen Kerry; *Ruth Dallinger* Davina Dundas; *Carolbonatiev* Klaus Bung; *Michael Lavirovsky* Rikki Logan. *Dir* Charles Reynolds; *Dec* Lindsay Kemp; *Sm* Maureen Kerry. Review: *Stage* 20/6/63, 21. Comment: After the first night the piece played in repertory with *Pierrot Jones* (63.185). The play was "concerned with the cruelties and corruptions of Communism as seen through the eyes of one family and their friends ... too narrowly personalised to be a documentary and yet too generalised to be a good play" (*Stage*).

63.192 *Alfie* (D, 3a) Bill Naughton. MERMAID 19/6/63; trfd to DUCHESS 22/7/63. 194 perf. 1st perfd BBC Radio Third Programme 7/1/62 as *Alfie Elkins and His Little Life*; 1st stage perf this version. Cast: *Stage* 27/6/63, 13; *Theatricalia*; *Times* 20/6/63, 16; *Variety* 3/7/63, 54; *WWT/14*. *Alfie* John Neville; *Siddie* Glenda Jackson; *Gilda* Gemma Jones; *Humphrey*, *Sharpey* David Battley; *Young Alfie* Arthur Mallen; *Guv'nor* Norman Wynne; *Woman Doctor* Audine Leith; *Harry Clamacraft* George Waring; *Lily Clamacraft* Marcia Ashton; *Joe* Jerry Verno; *Carla* Maureen Davis; *Flo* Edna Landor; *Lacey* Patrick Connor; *Lofty* Alan Townsend; *Annie* Mary Hanefey; *Barmaid* Wendy Varnals; *Perc'* Patrick Mower; *Mr. Smith* Norman Wynne; *Ruby* Margaret Courtenay. *Pres* Mermaid Theatre Trust; *Dir* Donald McWhinnie; *Dgn* David Myerscough Jones; *Sm* Clive Webster. Plot: Fletcher, French/2, Hischak, Loney, Patterson, Vinson, Weintraub. Reviews: *Daily Herald* 20/6/63, 9; *Guardian* 20/6/63, 7; *Illustrated London News* 3/8/63, 176; *New Statesman* 28/6/63, 983-84; *Observer* 23/6/63, 27; *People* 23/6/63, 8; *Spectator* 28/6/63, 838; *Stage* 27/6/63, 13, 25/7/63, 13; *Tatler* 28/8/63, 443; *Times* 20/6/63, 16; *Tribune* 28/6/63, 9; *Variety* 3/7/63, 54. Comment: *Observer* praised John Neville for his "enormous technical animation," though he seemed somewhat too old for the role. Most of *Variety's* review was devoted to praising Neville. *Guardian* gave an additional congratulatory nod to Glenda Jackson, Audine Leith, Alan

Townsend, and Margaret Courtenay. *Spectator* said the play was "much flimsier" than Naughton's *All in Good Time*, performed at the Mermaid (63.58). A "delicious, homely new play [with] Alfie played with a rare delicacy by John Neville" (*People*). *Stage* also said *All In Good Time* was a better play, but *Alfie* "is the more interesting. ... Naughton's triumph [is] that he takes us into the soul of Alfie." The first New York production (Morosco 17/12/64) ran for 20 performances.

63.193 *All My Sons* (P, 3a) Arthur Miller. INTIMATE 24/6/63.** Plot: Best/46, 29, Bordman, Bordman/4, 264, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Salem, Shank, Wilmeth.

63.194 *Before the Party* (P, 2a) Rodney Ackland (based on W. Somerset Maugham's story, 1922). RICHMOND 24/6/63. 1st perfd St. Martin's 26/10/49. Plot: French, Mander/5, Rogal.

63.195 *Monique* (Macabre thriller, 2a) Dorothy Blankfort and Michael Blankfort (based on Pierre Boileau and Thomas Narcejac's novel, *Celle qui n'était plus*, 1952). HIPPODROME, GOLDERS GREEN, 24/6/63.** *Dr. Monique Rigaud* Sylvia Syms; *Fernand Ravinel* Neil McCallum; *Lucienne Ravinel* Beryl Baxter; *Phillipe Jourdan* Frederick Piper. Plot: Bronner, Hischak, French/2.

63.196 *Stop the World—I Want to Get Off* (Mus, 2a) Leslie Bricusse (bk, mus, lyr) and Anthony Newley (bk, mus, lyr). WIMBLEDON 24/6/63.** Roy Desmond, Thelma Ruby. Plot: Best/62, 57, Bordman/5, 628, Gänzl, Hischak, Kennedy, Loney, OTF.

63.197 *A Severed Head* (D, 3a) Iris Murdoch and J. B. Priestley (adpt of Murdoch's novel, 1961). CRITERION 27/6/63. 1,110 perf. 1st perfd Theatre Royal, Bristol, 7/5/63. Cast: *Stage* 4/7/63, 13; *Theatricalia*; *Times* 28/6/63, 18; *Variety* 10/7/63, 66; *WWT/14*. *Martin Lynch-Gibbon* Robert Hardy/Robin Bailey; *Georgie Hands* Monica Evans; *Antonia* Heather Chasen; *Palmer Anderson* Paul Eddington; *Rosemary* Barbara Leigh-Hunt; *Alexander* Christopher Benjamin; *Honor Klein* Sheila Burrell. *Lic* Bronson Albery; *L* Wyndham Theatres Ltd.; *Mgr dir*, *Pres* Donald Albery; *Dir* Val May; *Dgn* Graham Barlow; *Sc bld* Bristol Old Vic Workshops, E. Babbage; *Pq* Wig Creations Ltd; *Gen mgr* Anne Jenkins, V. William Hunter; *Pd mgr* Ian B. Albery; *Assist pd mgr* Magdalen Egerton, Shirley Duff-Gray; *Sm* Kathleen Bidmead; *Dsm* Alan Knight, Penelope Sharp; *Press rep* Duncan Melvin; *Mgr* A. F. Langridge; *Bom* Claire Bowen. Plot: Bordman/4, 398, Bull/1, Fletcher, Hischak, Loney, Salem, Vinson. Reviews: *Birmingham Post*

28/6/63, 10; *Christian Science Monitor* 1/7/63, 6; *Daily Herald* 28/6/63, 7; *Daily Mirror* 28/6/63, 18; *Guardian* 28/6/63, 9; *Illustrated London News* 13/7/63, 66; *New Statesman* 5/7/63, 24; *Observer* 30/6/63, 22; *Spectator* 5/7/63, 13; *Sphere* 13/7/63, 61; *Stage* 4/7/63, 13; *Tatler* 31/7/63, 242; *Times* 28/6/63, 18, 24/6/64, 6; *Tribune* 5/7/63, 9; *Variety* 10/7/63, 66. Comment: *Guardian* thought, probably thanks to J. B. Priestley, the novel had transferred well to the stage; *Observer* was not convinced completely. *Illustrated London News* described the play as "a feverish high comedy ... [or an] intellectual farce. The trouble is that, for all its pretensions, I find much of the play obtrusively unamusing. It tries hard; but its characters are rootless and motiveless." *Daily Mirror* said Murdoch made sex both funny and boring. "That rare phenomenon, a literary work which becomes more clearly itself in adaptation to another medium" (*New Statesman*); *Times* (28/6/63) echoed that view. *Times* (5/7/64) reported that the play was now in two acts. The first New York production (Royal 20/10/64) ran for 29 performances.

63.198 *An Enemy of the People* (P) Henrik Ibsen (adpt Arthur Miller of *En folkefiende*, 1883). TOWER, CANONBURY, 28/6/63. Cast: TTC. Plot: Bryan, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Stage* 4/7/63, 14; *Times* 29/6/63, 5. Comment: *Times* commended Miller's adaptation for preserving the spirit of Ibsen's work.

63.199 *The Amorous Prawn* (FC, 3a) Anthony Kimmins. WIMBLEDON 1/7/63.** Patricia Burke, John Hart Dyke, Louis Haslar, Maureen Kershaw. Plot: Fletcher, French, Loney, 316.

63.200 *Blithe Spirit* (Improbable F, 3a) Noël Coward. RICHMOND 1/7/63. 1st perfd Opera House, Manchester, 16/6/41. Plot: Best/41, 109, Bordman/4, 206–7, Demastes/1, Fletcher, French/2, Hischak. Hochman, Law, Levin, 64–68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Comment: The first New York production (Morosco 5/11/41) ran for 657 performances.

63.201 *Policy for Murder* (Thriller, 3a) Jack Poppewell. HIPPODROME, GOLDERS GREEN, 1/7/63.** Robert Ayres, Joy Turpin, David Crosse.

63.202 *The Sleeping Prince* (Fairy Tale, 3a) Terence Rattigan. INTIMATE 1/7/63. 1st perfd Opera House, Manchester, 28/9/53. Plot: Bordman/4, 340, Hischak, Loney, 283, Matlaw, Rusinko, 84–86. Comment: The first New York production (Coronet 1/11/56) ran for 60 performances.

63.203 *Black Nativity* (MP, 2a) Langston Hughes. STRAND 2/7/63.** Narrator Ida Shepley; Joseph Albert Popwell; Mary Hope Clarke; Archangel Marion Williams; Woman Henrietta Waddy; Angel Princess Stewart; Preacher Alex Bradford; Stars of Faith, Bradford Singers. Pp Send Manor Trust Ltd.; President Lionel L. Falck; Lic, Mgr dir R. L. Wells; Pd Michael R. Santangelo, Barbara Griner, Eric Franck; Pres Michael Dorfman; Dir Vinnette Carroll; Light Joe Davis; Dec Joe Eula; Ch Cristyne Lawson, Ronald Frazier; Cost dgn Bill Hargate; Gen mgr Clive Sharp John Hollingshead; Pd mgr Peter Gyll; Wm Lydia Young; Mgr Derek Rose; Press rep Rosa Heppner; Bom W. Hammond. Plot: Nelson, Peterson/2. Reviews: *Stage* 4/7/63, 15; *Times* 3/7/63, 13; *Tribune* 12/7/63, 10. Comment: "We are unlikely ever to hear better choral singing in the Negro folk idiom" (*Tribune*). *Times* noted one or two changes in this revival that maintained "the discipline and professionalism of the whole company." The company "sing more naturally and easily than most people talk. They move and the simplest step takes on a kind of beauty" (*Stage*).

63.204 *The Square* (P) Marguerite Duras (trans Barbara Bray of *Le square*, 1956). HAMPSTEAD 2/7/63. 1st perf this trans BBC Radio Third Programme 9/7/58; 1st British stage perf Little, Bromley, 11/4/61. Cast: *Stage* 4/7/63, 14; Theatricalia; WWT/14. *The Child* David Malik; *The Girl* Bridget Turner; *The Man* David March. Dir James Roose-Evans; Dgn Barbara Wilkes; Light Christian Kurvenal; St dir Michael Ferguson. Plot: Hochman. Reviews: *Birmingham Post* 8/7/63, 4; *Illustrated London News* 20/7/63, 104; *Spectator* 12/7/63, 56; *Stage* 4/7/63, 14. Comment: "Marguerite Duras is pastiche. Bits of Beckett, of Pinget, of *avant-gardisme*, float through her play" (*Spectator*). *Stage* said the script was "admirable," but the play belonged on the radio not the stage. "A very delicate and moving Parisian conversation-piece, spoken with the subtlest ease by Bridget Turner and David March, and directed comparably" (*Illustrated London News*).

63.205 *Windfall* (C, 3a) Michael Gilbert. LYRIC 2/7/63. 47 perf. 1st perfd Royal Court, Liverpool, 8/4/63. Cast: *Stage* 4/7/63, 14; Theatricalia; *Variety* 17/7/63, 83; WWT/14. Alexander Lindsay Alastair Sim; Major Gunn Douglas Muir; Margaret Lindsay Margaret Wedlake; Brian Cleeve Kerry Gardner; Bernard Mailler Peter Furnell; Jean Lindsay Merlith Sim; Hubert Palling Hugh Latimer; Mr. Henniker Ronald Adam; Sir Henry Lamphrey Garry Marsh. Lic Prince Littler; Gen dir Gilbert Miller, Prince Littler; Gen mgr Frederick Carter, Martin Tickner; Pres John Gale Productions, Packard Productions; Dir Alastair Sim; Dgn Hutchinson Scott; Sm Bill Anderson; Sc bld Theatre Studios; Sc Alick John-

stone; *Assist dgn* John Duke; *Dsm* Peter C. Jackson; *Asm* Jennifer Macarthur, Jeremy Ward; *Wm* Lynne Holmes; *Mgr* David Polloc; *Bom* G. Arthur. Reviews: *Birmingham Post* 4/7/63, 4; *Daily Herald* 3/7/63, 4; *Daily Mirror* 3/7/63, 14; *Guardian* 3/7/63, 7; *Illustrated London News* 13/7/63, 66; *Stage* 4/7/63, 14; *Times* 3/7/63, 13; *Variety* 17/7/63, 83. Comment: A play about a school in financial difficulties. "Might have been my play some years ago. ... [but] Gilbert's plot is insipid and predictable; ... I could believe in hardly anything" (*Illustrated London News*). "A leadenly inadequate vehicle for Alastair Sim [as a schoolmaster]" (*Tribune*). *Guardian* said it was a dated play. Only staged because of Sim (*Variety*). "The ending is obvious after the first fifteen minutes and the fact that your interest is kept to the end is not entirely due to Mr. Sim—but without him the play would flop" (*Daily Mirror*).

63.206 *Enrico* (MC, 2a) Pietro Garinei (bk, lyr) and Sandro Giovanni (bk, lyr) and Peter Myers (English version of *Enrico '61*, 1961) and Ronald Cass (English version) and Renato Rascel (mus). PICCADILLY 3/7/63. 86 perf. Cast: *Stage* 11/7/63, 15; *Variety* 17/7/63, 78; *WWT/14*. *Enrico*, *Vincenzo* Renato Rascel; *Thesa* Cielia Matania; *The Woman-in-White* Gloria Paul; *Anna, Maria* Roberta D'Esti; *The Heavy* Roger Delgado; *The Juvenile Lead* Frank Coda; *The Character Man* Bryan Blackburn; *Jolanda* Julia Carne; *Erica* Jill Booty; Denise Frampton, Franco Rocchi, Trevor Thomas, James Land, Carole Ann Ford, Phillip Himon; *Chorus* Lindsey Anderson, Frances Ede, Denise Frampton, Anna Franklin, Audrey Gunner, Carol Lucy, Rosemary Lyford, Peta Pelham, Jacqueline Sands, Cheryl Thornton, Christine Yates, John Adrian, Alan Angel, Jan Colet, Gary Downie, James Land, Alex Morrow, Nicholas Norman, Anthony Poole, Leon Ward, Ralph Wood, Matt Zimmerman. *Pp* Piccadilly Theatre Ltd.; *Mgr dir*, *Lic* Donald Albery; *Pres* Michael Dorfman; *Dec*, *Cost* Coltellacci; *Ch* Ralph Beaumont; *Mus arr* Peter Knight; *Light* Robert Ornbo; *Sc adpt* Disley Jones; *Mus dir* Ian Macpherson; *Sm* John Walters; *Sc bld* Nino Rizzi; *Sc* Camillo Parravicini. Plot: Gänzl, OTF. Reviews: *Birmingham Post* 5/7/63, 4; *Christian Science Monitor* 18/7/63, 4; *Daily Mirror* 4/7/63, 14; *Guardian* 4/7/74, 7; *Illustrated London News* 20/7/63, 104; *New Statesman* 19/7/63, 86; *Observer* 7/7/63, 21; *Stage* 11/7/63, 15; *Times* 4/7/63, 16; *Variety* 17/7/63, 78, 83. Comment: The first-night audience received the piece quite well even though the singing was feeble (*Guardian*). *Times* reported that "a large Italian contingent in the audience ... greeted this sorry piece of work with tumultuous enthusiasm." *Variety* thought the production needed some pruning and the book more wit. "Drags interminably" (*Observer*). *Stage* praised various aspects of the production but found the story "often banal and

cumbersome." "There is no single tune that sticks in the mind" (*Daily Mirror*). "For all its incident, it manages to be singularly empty" (*Illustrated London News*).

63.207 *Private Lives* (Intimate C, 3a) Noël Coward. DUKE OF YORK'S 3/7/63.** 207 perf. Cast: *Stage* 11/7/63, 15; *Theatricalia*; *Variety* 17/7/63, 83; *WWT/14*. *Sibyl Chase* Sarah Harter; *Elyot Chase* Edward de Souza; *Victor Prynne* Roger Booth; *Amanda Prynne* Rosemary Martin; *Louise Janie Booth*. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Michael Codron; *Dir* James Roose-Evans; *Dgn* Christian Kurvenal. Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin, 83–86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 4/7/63, 7; *Illustrated London News* 27/7/63, 144; *New Statesman* 12/7/63, 52; *Observer* 7/7/63, 21; *Spectator* 12/7/63, 56; *Stage* 11/7/63, 15; *Times* 4/7/63, 16; *Tribune* 12/7/63, 10; *Variety* 17/7/63, 83. Comment: The same cast as the production at the Hampstead (63.121). "The acting is of an infuriating badness" (*New Statesman*). *Spectator* disagreed and noted that James Roose-Evans's "hard, tight production" emphasized the central feature of the piece that it is "nothing but talk." *Stage* praised Roose-Evans who "achieved the miracle of reaching a level of high-comedy playing which can hardly have been bettered during the original production." *Variety* observed that the play had been updated slightly with some contemporary references.

63.208 *Pickwick* (Mus, 2a) Wolf Mankowitz (bk; fnd on Charles Dickens, *The Pickwick Papers*, 1837) and Cyril Orndel (mus) and Leslie Bricusse (lyr). SAVILLE 4/7/63. 694 perf. 1st perfd Palace, Manchester, 4/7/63. Cast: *Stage* 11/7/63, 15; *Variety* 17/7/63, 78; *WWT/14*. *Hot Toddy Seller* Norman Warwick; *Cold Toddy Seller* Ian Burford; *Turnkey*, *Dr. Slammer*, *Sgt. Snubbins* Brendan Barry; *Pickwick* Harry Secombe; *Roker* Reg Grey; *Tony Weller* Robin Wentworth; *Sam Weller* Teddy Green; *Mr. Wardle* Michael Logan; *Augustus Snodgrass* Julian Orchard; *Tracy Tupman* Gerald James; *Nathaniel Winkle* Oscar Quitak; *Mr. Jingle* Anton Rodgers; *Mary Dilys* Watling; *Mrs. Bardell* Jessie Evans; *Rachel* Hilda Braid; *Bardell Jr.* Terry Collins; *1st Officer* Roger Ostime; *2nd Officer* Norman Warwick; *Skaters* Donald Graham, Joan Ismay; *Isabella* Vivienne St. George; *Emily* Jane Sconce; *Fat Boy* Christopher Wray; *Landlord* Brian Casey; *Dodson* Michael Darbyshire; *Fogg* Tony Sympson; *Judge* Colin Cunningham; *Usher* David Harris; *Sgt. Buzfuz* Peter Bull; *Passersby*, *Ostlers*, *Debtors*, *Maids*, *Drinkers*, *Pot-boys* Roy Evans, Barie Irwin, Jonnie Christen, Donald Graham, Roger Ostime, Norman Warwick, Colin Cunningham, Reg Grey, Ian Burford, David Harris, Brian

Casey, Brendan Barry, Dave Armour, Alan Mack, Harold Brookstone, Peter Wilson, Paul Silber, John Bohea, Richard Keene, Honor Lewis, Suzanne Kerchiss, Anna Leroy, Carol Naylor, Judy Nash, Jean Ann Page, Vivienne Ross, Rita McKerrow, Helena Leahy, Beryl Hall, Pamela Beesley, Joan Ismay, Joy Measures. *Lic* Bernard Delfont; *Pp* Japspic Productions Ltd.; *Mgr* John Sneath; *Bom* R. F. Brown; *Pres* Bernard Delfont, Tom Arnold; *Dir* Peter Coe; *Set, Light* Sean Kenny; *Cost dgn* Roger Furse; *Ch* Leo Kharibian; *Mus dir* Robert Philpot; *Mus arr* Brian Fahey; *Set and Light assist* Michael Knight, Robert Bahl; *Cost* Nathans; *Sc bld* E. Babbage; *Co. mgr* David Turnbull; *Sm* Ron Richards, J. T. Jones; *Dsm* David Feeman; *Press rep* Jack Ingham; *Pd mgr* Maurice Fournier; *Elect* Arthur Hewitt. Plot: Bordman/5, 644, Gänzl, Hischak, Kennedy, OTF. Reviews: *Birmingham Post* 5/7/63, 4; *Christian Science Monitor* 18/7/63, 4; *Daily Herald* 5/7/63; *Daily Mirror* 5/7/63, 3; *Guardian* 5/7/63, 11; *Illustrated London News* 20/7/63, 104; *Irish Times* 9/7/63, 7; *New Statesman* 12/7/63, 52; *Observer* 7/7/63, 21; *Sphere* 6/7/63, 27; *Stage* 11/7/63, 15; *Tatler* 31/7/63, 241–42; *Times* 5/7/63, 15; *Variety* 17/7/63, 78. Comment: *Times* commended the piece but said the production failed “to bring the main characters to life.” “Bitty and sketchy... [but with] the marquee appeal of Harry Secombe, one of the favorites of the British stage” (*Variety*). Secombe, “the sweet-singing clown from Swansea, is the heart, the soul, and the podgy joy of it all” (*Daily Mirror*). “An unqualified hit that will run ... until Harry Secombe loses his paunch. It is as English as Christmas pudding” (*Daily Herald*). For *Observer*, *Irish Times* (and other critics) the most interesting facet of the production was Sean Kenny’s ingenious sets. The first New York production, which also starred Harry Secombe as Pickwick (46th Street 4/10/65), ran for 56 performances.

63.209 *Duet for Two Hands* (P, 2a) Mary Hayley Bell. RICHMOND 8/7/63. 1st perfd Grand, Blackpool, 12/3/45. Plot: Best/47, 357, Bordman/4, 268, French, Hischak, Kabatchnik/2. Comment: The first New York production (Booth 7/10/47) ran for 7 performances.

63.210 *Goodnight, Mrs. Puffin* (C, 3a) Arthur Lovegrove. WIMBLEDON 8/7/63.** Winifred Braemar, Anthony Howard, Jane Cain, Edmund Bailey, Valerie Newbold.

63.211 *The Tulip Tree* (D, 3a) N. C. Hunter. HIPPODROME, GOLDERS GREEN, 8/7/63.** Barry Sinclair, Tracey Lloyd. Plot: Loney.

63.212 *Career* (D, 3a) James Lee. PORTCULLIS 9/7/63. 1st perfd Alley, Houston, Texas, 28/8/56; 1st British perfd.

Sam Lawson Anthony Wheeler; Laura Carle, Nicholas Edmett, Raoul Alkazzi, John Fenton. *Dir* Robert O’Neill; *Dgn* Raoul Alkazzi. Plot: Bronner, French/2. Review: *Stage* 11/7/63, 16. Comment: Actors’ Workshop. “In his direction Robert O’Neill dealt skilfully with the changes throughout the period of the play, welding the episodes smoothly into continuity, making interesting (although necessarily limited) use of lighting and achieving an effect which, after the first rather slow act, gripped and held one’s attention” (*Stage*). The first New York production (7th Avenue South 30/4/57) ran for 232 performances.

63.213 *Cambridge Circus* (Revue, 2a) various authors and Hugh Macdonald (mus) and Bill Oddie (mus). ARTS 10/7/63; trfd to LYRIC 14/8/63. 124 perf. 1st perfd Cambridge 1963. Cast: *Variety* 31/7/63, 104. Anthony Buffery, Tim Brooke-Taylor, John Cleese, David Hatch, Jo Kendall, Bill Oddie, Chris Stuart-Clark. *Pres* Michael White; *Dir* Humphrey Barclay; *Dec* Stephen Mullin; *Cost dgn* Judy Birdwood; *Light* Tim Fell. Plot: OTF/2. Reviews: *Birmingham Post* 11/7/63, 5; *Christian Science Monitor* 18/7/63, 4; *Daily Mirror* 11/7/63, 14; *Guardian* 11/7/63, 5; *Illustrated London News* 27/7/63, 144; *New Statesman* 19/7/63, 86; *Observer* 14/7/63, 26, 18/8/63, 18; *Stage* 18/7/63, 13, 22/8/63, 14; *Times* 11/7/63, 15; *Variety* 31/7/63, 104, 28/8/63, 56. Comment: The 1963 Cambridge Footlights Revue. “What it does have is a delightful idiocy that it is next to impossible to put on paper” (*Birmingham Post*). “More zany than biting satire” (*Variety*). *Guardian* thought the revue was fresh and original, and said it was well received by the audience. *Daily Mirror* reported that, unusually, the audience returned after the interval full of enthusiasm. *Times* thought this was the funniest Cambridge revue so far. The piece received 102 performances at the Lyric.

63.214a *The Dumb Waiter* (P, 1a) Harold Pinter. TOWER, CANONBURY, 11/7/63.** Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub. Review: *Stage* 18/7/63, 14. Comment: Teenage Theatre.

63.214b *Noah’s Deluge* (Mystery P) Anon. TOWER, CANONBURY, 11/7/63. Review: *Stage* 18/7/63, 14. Comment: Teenage Theatre.

63.214c *Sweeney Todd* (Mus, 1a) Paddy Ariss (adpt) and Peter Ariss (adpt) and Alan Breed (mus). TOWER, CANONBURY, 11/7/63.* Review: *Stage* 18/7/63, 14. Comment: Teenage Theatre. “It will be a very great pity indeed if this funny and excellently constructed work does not reach the professional stage” (*Stage*).

63.215 *Hay Fever* (C, 3a) Noël Coward. RICHMOND

15/7/63. 1st perfd Ambassadors 8/6/25. Plot: Best/25, 460, Bordman/3, 269–70, Demastes/1, Fletcher, French/2, Gassner, Griffiths, Hirschak, Hochman, Law, Levin, 61–64, Loney, 134, Mander/4, Matlaw, Patterson, Salem, Shank, Sobel. Comment: The first New York production (Maxine Elliott's 5/10/25) ran for 49 performances.

63.216 *Roar Like a Dove* (C, 3a) "Lesley Storm." WIMBLEDON 15/7/63.** *Muriel Chadwick* Renée Houston; *Lord Dunsinville* Clement McCallin; *Tom Chadwick* John Martin; *Edward Beresford Williams*; *Bernard Patrick Parnell*; *Jane Joyce Smith*; *Jasmine Dee*, Haydn Davies, Lesley Fincham. Plot: Bordman/4, 396, Fletcher, French/2, Hirschak, Loney, 305.

63.217 *Wildest Dreams* (Mus, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). HIPPODROME, GOLDERS GREEN, 15/7/63; trfd to WIMBLEDON 22/7/63.** *Carol Arden Gillian* Royale.

63.218 *The Beggar's Opera* (C, Prol, 2a) John Gay (bk) and Raymond Leppard (mus arr). ALDWYCH 16/7/63.** Cast: RSCA; *Stage* 18/7/63, 15; *Theatricalia*; *Times* 17/7/63, 13; *Variety* 31/7/63, 104; *WWT/14*. *Poet*, *Matt o' the Mint* Gareth Morgan; *Peachum* Ronald Radd; *Filch* Michael Williams; *Mrs. Peachum* Doris Hare; *Polly Peachum* Dorothy Tutin; *Macheath* Derek Godfrey; *Ben Budge* Donald Layne-Smith; *Jemmy Twitcher* Michael Rippon; *Crook-Fingered Jack* Malcolm Rivers; *Wat Dreary* John Harwood; *Robin of Bagshot* John Cobner; *Nimming Ned*, *Drawer* Darien Angadi; *Harry Paddington* Gordon Honeycombe; *Tom Tipple* Peter Bamber; *Slippery Sam* Tim Bamber; *Jenny Diver* Patricia Kilgarriff; *Mrs. Coaxer* Denise Coffey; *Mrs. Vixen* Elizabeth Spriggs; *Molly Brazen* Joan Alcorn; *Dolly Trull* Patricia Conolly; *Suky Tawdry* Mary Webster; *Mrs. Slammekin* Valerie Griffiths; *Betty Doxy* Ann Cooper; *Lockit* Tony Church; *Lucy Lockit* Virginia McKenna; *Diana Trapes* Patience Collier; *Jailer* John Cobner; *Marine Officer* Donald Bisset; *Beggars*, *Guards* Barry Ashton, Richard Arthure, Kenneth Gardiner, Dane Howell, April Walker. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Peter Wood; *Sc dgn* Sean Kenny; *Assoc dgn* Michael Knight; *Ch* Pauline Grant; *Cost dgn* Leslie Hurry; *Mus dir* David Taylor; *Mgr* Michael Halifax; *Hse mgr* James Verner; *Staffpd* Kenneth Parrott; *Sm* David Brierley, Ruth Atkinson, Ann Fosbrooke; *Asm* Vivienne Cozens, Sonia Higgins, Roger Howells, Diana Seaney; *Wm* Lynn Hope; *Bom* W. R. Sheen. Plot: Fletcher, Griffiths, Gänzl, Gassner, Hochman, Law, OTF, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 17/7/63, 3; *Guardian* 17/7/63, 7; *Illustrated London News* 3/8/63, 176; *New Statesman* 26/7/63, 122; *Observer*

21/7/63, 23; *Spectator* 26/7/63, 110; *Sphere* 27/7/63, 120–21; *Stage* 18/7/63, 15; *Tatler* 7/8/63, 290; *Times* 17/7/63, 13; *Tribune* 26/7/63, 9; *Variety* 31/7/63, 104. Comment: Royal Shakespeare Company. *Guardian* opined that at three hours long this was probably the most complete *Beggar's Opera* for two centuries; however, it deprecated the "self-consciousness" Peter Wood introduced into the production, a point amplified by *Spectator*. *Tribune* declared Wood's direction was "inspired." *Times* detected unevenness in the presentation of various scenes. "All of the mechanics are relishingly managed; but the Royal Shakespeare Company (eager though it is) cannot cope with the melodies. Only Derek Godfrey's Macheath comes over with entire success" (*Illustrated London News*).

63.219 *A Midsummer Night's Dream* (C, 2a) William Shakespeare. OPEN AIR 17/7/63.** Cast: *Stage* 25/7/63, 13; *Variety* 7/8/63, 62; *WWT/14*. *Theseus* Michael Blake-more; *Hippolyta* Toni Kanal; *Philostrate* Murray Gilmore; *Egeus* Michael Lynch; *Hermia* Jill Dixon; *Demetrius* Gilbert Wynne; *Lysander* Bernard Lloyd; *Helena* Amanda Grinling; *Quince* James Ottaway; *Bottom* Patrick Wymark; *Flute* Russell Hunter; *Starveling* Simon Carter; *Snout* Bill Corlett; *Snug* Ronald Cunliffe; *First Fairy* Suzannah Egli; *Puck* Terry Wale; *Titania* Jennifer Daniel; *Oberon* David William; *Peaseblossom* Patricia Martine; *Cobweb* Roy Heymann; *Moth* Nichollette Hicks; *Mustardseed* Yvonne Swift. *Pres* David Conville, New Shakespeare Company Ltd.; *Dir* David William; *Dec* Henry Bardon; *Cost dgn* Dawn Pavitt; *Ch* Geraldine Stephenson; *Light* Richard Pilbrow. Reviews: *Observer* 21/7/63, 23; *Stage* 25/7/63, 13; *Times* 18/7/63, 14; *Variety* 7/8/63, 62. Comment: *Observer* enjoyed the fact that an open air production allowed smoking. *Variety* noted this was the same production as the previous year but with some cast changes and more elaborate costumes. "David William's production ... achieves the unexpected by being better than the high standard of last year" (*Stage*).

63.220 *The Life of Galileo* (Hist D, 15sc) Bertolt Brecht (adpt Charles Laughton; trans H. B. Fortuin and William Glen-Doepel and Martin Esslin and Bernard Miles of *Leben des Galilei*, 1943). MERMAID 18/7/63.** Cast: *Stage* 25/7/63, 13; *Times* 19/7/63, 13; *Variety* 31/7/63, 109; *WWT/14*. *Galileo* Joss Ackland; *Andrea (as a boy)* Alex Dorling; *Mrs. Sarti* Hilda Fenemore; *Ludovico* Richard Coe; *Priuli*, *Cardinal Bellarmine* Arnold Bell; *Virginia* Sheila Shand Gibbs; *Doge*, *Old Cardinal* John Gay; *Old Admiral*, *Fat Prelate* Edgar K. Bruce; *1st Senator*, *Philosopher* Roy Hanlon; *2nd Senator*, *Christopher Clavius* Raymond Ross; *Sagredo*, *Chamberlain* Job Stewart; *Ferderzoni* Kevin Flood; *Prince Cosmo (as*

a boy) Julian Holdaway; *1st Court Lady* Vicki Climas; *2nd Court Lady* Sally Miles; *Mathematician*, Vanni Brown Derby; *Scholar* Walter Daly; *1st Monk* Colin Miller; *2nd Monk*, *2nd Secretary* Christopher Page; *Thin Monk* Leader Hawkins; *Astronomer* Peter Blythe; *Attendant to Old Cardinal* John Moreno; *Little Monk* Terry Palmer; *Cardinal Inquisitor* Olaf Pooley; *1st Secretary*, *Prince Cosmo (as a man)* Martin Jarvis; *Cardinal Barberini* Peter Bayliss; *Andrea (as a man)* Brian Phelan; *Mucius* Christopher Tranchell; *Reading Monk* Paul Tomlinson; *Guitar Player* Hector Quine; *Clarinet Player* Edward Godsell; *Piccolo Player* Reiner Schulien; *Extras* Colin Miller, Paul Tomlinson, John Moreno, Walter Daly. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles, Josephine Wilson; *Dec* David Myerscough Jones; *Cost dgn* Gertrude Pfaffinger; *Mus dir* Alexander Goehr; *Assoc dir* Denys Palmer; *St dir* Christina Lees. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem. Reviews: *Birmingham Post* 19/7/63, 11; *Daily Mirror* 19/7/63, 14; *Guardian* 19/7/63, 9; *Illustrated London News* 10/8/63, 216; *New Statesman* 2/8/63, 150; *Observer* 21/7/63, 23; *Spectator* 26/7/63, 109–10; *Stage* 25/7/63, 13; *Times* 19/7/63, 13; *Tribune* 26/7/63, 4; *Variety* 31/7/63, 109. Comment: *Observer* thought the play survived the poor casting (apart from Joss Ackland) and criticized the omission of the carnival scene. “Only late in the play did Joss Ackland make us believe that Galileo was a man of flesh and blood and not a cardboard figure” (*Daily Mirror*). *Spectator* thought the production was much stronger than three years previously (60.192). Better than its predecessor at the Mermaid, but “as a whole the production remains lacking in detail and loosely directed” (*Times*). Not to be missed (*Tribune*). *Birmingham Post* opined that Brecht’s reputation would be improved if none of his work was produced for a year or so.

63.221 *Holiday in Japan* (Mus ent, 2a). PRINCE OF WALES 19/7/63. 1st London perf. Cast: *Variety* 31/7/63, 104. *Pres* Robin Fox, Giora Godiq; *Dir* Thom Molinaro; *Dec* Sampei Odera; *Lighti* Ekizo Akivuna; *St dir* Moto-kazu Shibahard. Reviews: *Birmingham Post* 20/7/63, 7; *Christian Science Monitor* 16/8/63, 4; *Daily Herald* 20/7/63, 7; *Daily Mirror* 20/7/63, 7; *Guardian* 20/7/63, 5; *Illustrated London News* 3/8/63, 176; *Irish Times* 24/7/63, 7; *Times* 20/7/63, 4; *Variety* 31/7/63, 104, 109. Comment: Don Vada Sakura Cherry Blossoms Company. *Irish Times* reported that the critical reception was mixed but, for itself, enjoyed the visual spectacle. “A squarely middle-brow entertainment aimed at the vicarious tourist” (*Times*). “There is enough colour, artistry and charm to make it an enjoyable two hours that is easy on the eye” (*Daily Mirror*). “After some eight assorted shootings and stabbings I lost count but if killing is your idea of fun this

is the show for you. It’s not all death. There is a lot of grunting, a couple of items about demons and dragons and songs about rain and planting rice” (*Daily Herald*).

63.222 *The Man Who Bought a Battlefield* (P) Frank Marcus. UNITY 19/7/63.* Reg Wagland, Colin Semel, John Clarke, Raymond Cross. *Dir* Thomas Vaughan; *Dec* Ian Mooney *Cost dgn* Deanna Wisbey; *Ch* Patricia Gulliver; *Sm* David Kiernan. Plot: Weintraub. Review: *Stage* 25/7/63, 15. Comment: *Stage* said the play had “very little merit at all ... one wonders what is the point.”

63.223 *People Like Us* (Revue). UNITY 20/7/63, 27/7/63 (Lt).

63.224 *The Amorous Prawn* (FC, 3a) Anthony Kimmins. HIPPODROME, GOLDERS GREEN, 22/7/63.** Patricia Burke, John Hart Dyke, Louis Haslar, Maureen Ker-shaw. Plot: Fletcher, French, Loney, 316.

63.225 *Murder Mistaken* (Thriller, 2a) Janet Green. RICHMOND 22/7/63. 1st perfd Prince of Wales, Cardiff, 22/9/52 as *Teddy Bare’s Picnic*. Plot: Best/53, 313, Bordman/4, 317, Hischak. Comment: The first New York production, as *Gently Does It* (Playhouse 28/10/53), ran for 37 performances.

63.226 *Skyvers* (P, 3a) Barry Reckord. COURT 23/7/63.** Cast: Findlater; *Stage* 25/7/63, 15; *Variety* 7/8/63, 62; *WWT/14*. *Cragge* David Hemmings; *Brook* Philip Martin; *Colman* Nicholas Edmett; *Adams* John Hall; *Jordan* Lance Kaufman; *Freeman* Bernard Kay; *Webster* John Woodnutt; *Headmaster* Dallas Cavell; *Helen* Chloe Ashcroft; *Sylvia* Annette Robertson. *Dir* Ann Jellicoe; *Dgn* Jocelyn Herbert, Suzanne Glanister; *Assist dir* Michael Rudman. Reviews: *Guardian* 24/7/63, 7; *Illustrated London News* 10/8/63, 216; *New Statesman* 2/8/63, 150; *Observer* 28/7/63, 18; *Spectator* 2/8/63, 149; *Stage* 25/7/63, 15; *Times* 24/7/63, 15; *Tribune* 2/8/63, 7; *Variety* 7/8/63, 62. Comment: English Stage Company. A good performance from David Hemmings and excellent direction by Ann Jellicoe (*Guardian*, *Spectator*, *Variety*). *Variety* did not think the piece was strong enough to transfer to the West End. *Times* said the play worked if viewed as an allegory, but that “there is in any case an element of self-pity and special pleading which diminishes the play’s value.” “Written thoughtfully, and it is sincerely acted, especially by David Hemmings and Bernard Kay. It makes a grey evening; but, as a document in misery (of a kind very rare in the theatre) it does have a certain value” (*Illustrated London News*).

63.227 *The Provok’d Wife* (C, 3a) John Vanbrugh. VAUDEVILLE 24/7/63. 1st perfd Lincoln’s Inn Fields c.

5/1697. Cast: *Stage* 1/8/63, 7; *Times* 25/7/63, 15; *Variety* 7/8/63, 62; *WWT/14*. *Sir John Brute* Trevor Martin; *Lady Brute* Eileen Atkins; *Belinda* Ann Bell; *Lady Fanciful* June Brown; *Cornet* Gillian Hargreaves; *Mademoiselle* Josephine Woodford; *Treble* Edward Evanko; *Heartfree* Dinsdale Landen; *Constant* John Warner; *Lord Rake* Robin Humphreys; *Capt. Bully* Antony Brown; *Razor* Robert Arnold; *A Tailor, A Justice of the Peace* Edward Hardwicke; *Constable* Robert Arnold; *Watch* Michael Faulkes. *Pres* Bob Swash; *Dir* Toby Robertson; *Dec* Alan Barrett; *Mus* Madeleine Dring; *Sm* Pieter Morporgo, Auriol Murray Hill. Plot: Fletcher, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 25/7/63, 8; *Daily Mirror* 25/7/63, 14; *Guardian* 25/7/63, 7; *Illustrated London News* 10/8/63, 216; *New Statesman* 2/8/63, 150; *Observer* 28/7/63, 18; *Spectator* 2/8/63, 149; *Sphere* 3/8/63, 169; *Stage* 1/8/63, 7; *Times* 25/7/63, 15; *Tribune* 2/8/63, 7; *Variety* 7/8/63, 62. Comment: *Observer* welcomed "Toby Robertson's spring-heeled production." "Robertson's direction creates an atmosphere of delightful comedy, captures the wit and brings the characters out in all their fascination" (*Stage*). "A lusty and high-speed romp" (*Daily Mirror*). "While most of the company is acting away like mad, the fun is not immediately communicable. At the premiere I felt something of an outsider except when Eileen Atkins and Ann Bell were on the stage" (*Illustrated London News*). *Times* found fault with aspects of the acting.

63.228 Wiley: *God in a Machine* (P) Mack McCormick. COURT 28/7/63. 1 perf. 1st British perf. Cast: Findlater; *Stage* 1/8/63, 7; *WWT/14*. *Wiley* Peter Birrel; *Lois* Georgina Ward; *Ed Hunsaker* Frank Lieberman; *Mrs. Easton* Alice Fraser; *Sid* Charles Hyatt; *Earle Marquette* Philip Newman; *Jesse* Bill Wiesener; *Al* Noel Collins; *Alex Edwards* Graham Rowse; *Luis Erquilla* Hal Galili; *Bobby Randolph* Hugh Janes; *Frank Ames* Gordon Gostelow. *Dir* Elaine Pransky; *Mus* Ernest Berk; *St dir* William Jay. Reviews: *Stage* 1/8/63, 7; *Times* 29/7/63, 14. Comment: Theatre Perimeter and English Stage Society. Produced without decor." Wiley is a young man who becomes dissatisfied with every aspect of life as he encounters it. Compassionate. but over-emotional, he fights against the clinical mentality of doctors and nurses at the American hospital where he is an orderly, only to find that his view of things is equally liable to error (*Stage*).

63.229a *The Big House* (P, 1a) Brendan Behan (arr Alan Simpson). THEATRE ROYAL, STRATFORD EAST, 29/7/63. 1st perfd Radio Eireann 1952; 1st stage perf Pike, Dublin, 6/5/58. Cast: *Stage* 1/8/63, 7; *Theatricalia*; *Variety* 7/8/63, 62; *WWT/14*. *The Big House*, *A Guard*, *2nd Man* Rio Fanning; *Mrs. Baldock* Kate Binchy; *Ananias Baldock*

Ronnie Ibbs; *Looney* Gerry Duggan; *Sergeant of the Civic Guard*, *1st Man* Jack Cunningham; *Angel* David Baxter; *Chuckles Grenockby* Tony Doyle; *Eyes of Green*, *3rd Man* Frank Caules; *Porter*, *Barman* Richard Sullivan; *Granny Growl* Eileen Colgan; *Granny Grunt* Maggie Fitzgerald; *Granny Gargle* Maureen Halligan. *Dir* Alan Simpson; *Dec* Michael Tootill. Reviews: *Christian Science Monitor* 17/8/63, 4; *Guardian* 30/7/63, 7; *Illustrated London News* 10/8/63, 216; *Observer* 4/8/63, 17; *Spectator* 16/8/63, 205; *Stage* 1/8/63, 7; *Times* 30/7/63, 13; *Tribune* 9/8/63, 7; *Variety* 7/8/63, 62. Comment: New Pike Company. This "festival of Irish comedy" was to include Sean O'Casey's *Figure in the Night*; however, the Lord Chamberlain objected to so much in the play that it was withdrawn (*Irish Times* 19/7/63, 1; *Stage* 11/7/63, 1). "A 40-minutes distillation of Brendan Behan on politics, sex and religion," thin on plot (*Guardian*). *Variety* said it rambled but was humorous. *Spectator* thought that compared with the Synge plays Behan's seemed "dis-composed." "An odd line or so apart, it is the clumsiest elementary stuff, relying on jokes about names ... and an occasional raucous song" (*Illustrated London News*).

63.229b *In the Shadow of the Glen* (P, 1a) J. M. Synge. THEATRE ROYAL, STRATFORD EAST, 29/7/63. 1st perfd Molesworth Hall, Dublin, 8/10/03. Cast: *Stage* 1/8/63, 7; *Theatricalia*; *Variety* 7/8/63, 62; *WWT/14*. *Dan Burke* Jack Cunningham; *Nora Burke* Eileen Colgan; *Michael Dara* Tony Doyle; *A Tramp* Richard Sullivan. *Dir* Alan Simpson; *Dec* Michael Tootill. Plot: French/2, Gassner, Gerstenberger, 24–34, Hischak, Hochman, Matlaw, Mplots, Patterson, Schrank, Sobel, Walford. Reviews: *Christian Science Monitor* 17/8/63, 4; *Guardian* 30/7/63, 7; *Illustrated London News* 10/8/63, 216; *Observer* 4/8/63, 17; *Spectator* 16/8/63, 205; *Stage* 1/8/63, 7; *Times* 30/7/63, 13; *Tribune* 9/8/63, 7; *Variety* 7/8/63, 62. Comment: New Pike Company. *Spectator* was grateful for the production of the two Synge plays and the atmosphere they evoked. The company was "much happier in *The Shadow of the Glen* than *The Tinker's Wedding* which declines to a scramble" (*Illustrated London News*). The first New York production was at Maxine Elliott's in November 1911.

63.229c *The Tinker's Wedding* (C, 2a) J. M. Synge. THEATRE ROYAL, STRATFORD EAST, 29/7/63. 1st perfd His Majesty's 11/11/09. Cast: *Stage* 1/8/63, 7; *Theatricalia*; *Variety* 7/8/63, 62; *WWT/14*. *Michael Byrne* Tony Doyle; *Mary Bryne* Maureen Halligan; *Sarah Casey* Kate Binchy; *A Priest* Jack Cunningham. *Dir* Alan Simpson; *Dec* Michael Tootill. Plot: Gassner, Gerstenberger, 54–66, Hochman, Matlaw, Sobel, Walford. Reviews: *Christian Science Monitor* 17/8/63, 4; *Guardian* 30/7/63,

7; *Illustrated London News* 10/8/63, 216; *Observer* 4/8/63, 17; *Spectator* 16/8/63, 205; *Stage* 1/8/63, 7; *Times* 30/7/63, 13; *Tribune* 9/8/63, 7; *Variety* 7/8/63, 62. Comment: New Pike Company. *Variety* thought this piece was more successful than the accompanying Synge play.

63.230 *Goodnight, Mrs. Puffin* (C, 3a) Arthur Lovegrove. HIPPODROME, GOLDERS GREEN, 29/7/63.** Winifred Braemar, Anthony Howard, Jane Cain, Edmund Bailey, Valerie Newbold. Plot: Loney.

63.231 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. RICHMOND 29/7/63.** Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

63.232 *Witness for the Prosecution* (P, 3a) Agatha Christie (adpt of her short story, 1948). WIMBLEDON 29/7/63.** Patricia Jessel, David Crosse, Louis Haslar, Henry Moxon. Plot: Best/54, 149, Bordman/4, 326, Fletcher, French/2, Hischak, Loney, 283, Salem, Wagoner, 123–24, Weintraub.

63.233 *Pajama Tops* (F, 3a) Mawby Green and Ed Feilbert (adpt of Jean de Létraz, *Moumou*, 1944). RICHMOND 5/8/63. 1st perfd Hilltop, Baltimore, Maryland, 23/3/54; 1st British perf Theatre Royal, Leicester, 7/5/56. Plot: Bordman/4, 389, Bronner, Fletcher, French/2. Comment: The first New York production (Winter Garden 31/5/63) ran for 52 performances.

63.234 *Roar Like a Dove* (C, 3a) “Lesley Storm.” HIPPODROME, GOLDERS GREEN, 5/8/63.** *Muriel Chadwick* Renée Houston Plot: Bordman/4, 396, Fletcher, French/2, Hischak, Loney, 305.

63.235 *Signpost to Murder* (Thriller, 3a) Monte Doyle. INTIMATE 5/8/63.** Plot: Loney.

63.236 *Snow White and the Seven Dwarfs* (MP) Anon (adpt of the Brothers Grimm’s story, 1812). WIMBLEDON 5/8/63. 1st perf this production Kings, Southsea, 15/10/62. *Snow White* Ruby Murray; *Prince Rupert* Bernard Burgess; Lester’s Seven Midgets.

63.237 *The Ides of March* (D, 2a) Jerome Kilty (based on Thornton Wilder’s novel, 1948). HAYMARKET 8/8/63. 60 perf. 1st perfd Renaissance, Berlin, 11/62; 1st British perf New, Oxford, 24/6/63. Cast: *Stage* 15/8/63, 13; *Theatricalia*; *Times* 9/8/63, 11; *Variety* 14/8/63, 69; *WWT/14*. *Julius Caesar* John Gielgud; *Valerius Catullus* John Stride; *Clodia Pulcher* Irene Worth; *Cleopatra* Valerie Sarruf; *Marcus Brutus* Julian Glover; *Pompeia* Pinkie Johnstone; *The Lady Julia Marcia* Marie Löhr;

Clodius Pulcher Maxwell Shaw. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr* Anthony Watson; *Pres* H. M. Tennent Ltd., David Black; *Dir* John Gielgud, Jerome Kilty; *Sc dgn, Cost dgn* Charles Gene Moore; *Light* Joe Davis; *Assoc pd* Mary Sharmat, Stephen W. Sharmat; *Mus dir* Leslie Bridgewater; *Cost* M. Berman Ltd.; *Sc* Alick Johnstone Studios; *Sc bld* Brunskill and Loveday; *Pq* Wig Creations Ltd.; *Sm* Anthony Chardet. Plot: French/2. Reviews: *Birmingham Post* 9/8/63, 5; *Christian Science Monitor* 14/8/63, 4; *Daily Mirror* 9/8/63, 12; *Guardian* 9/8/63, 7; *Illustrated London News* 24/8/63, 286; *New Statesman* 16/8/63, 204; *Observer* 11/8/63, 19; *Spectator* 16/8/63, 205; *Stage* 15/8/63, 13; *Tatler* 4/9/63, 492; *Times* 9/8/63, 11; *Tribune* 16/8/63, 7; *Variety* 14/8/63, 69. Comment: *Illustrated London News* found Kilty’s use of the epistolary convention to be tiresome. *Christian Science Monitor* wondered why Kilty had bothered to write this flat, lifeless play; moreover, John Gielgud “was ill-advised to appear” in it. “There was a substantial audience, apparently consisting in the majority of tourists. But as a production it seems to me to fail on every important point” (*Stage*). *Variety* also blamed Kilty’s adaptation for its lack of dramatic power. “A dry, wordy affair which had few dramatic high-spots” (*Daily Mirror*). “Grossly inadequate” (*Times*).

63.238 *Come Blow Your Horn* (C, 3a) Neil Simon. HIPPODROME, GOLDERS GREEN, 12/8/63.** Roy Desmond, Bernard Shine, Elaine Montgomerie. Plot: Bordman, Bordman/4, 374, Bronner, Fletcher, French/2, Hischak, Loney, MacNicholas, Salem.

63.239 *Come Blow Your Horn* (C, 3a) Neil Simon. WIMBLEDON 12/8/63.** Barney Gilbraith, Robin Lloyd, Valerie Newbold. Plot: Bordman, Bordman/4, 374, Bronner, Fletcher, French/2, Hischak, Loney, Mac-Nicholas, Salem.

63.240 *Goodnight, Mrs. Puffin* (C, 3a) Arthur Lovegrove. INTIMATE 12/8/63.** Plot: Loney.

63.241 *Henry VI Part III* (Hist P) William Shakespeare. HOVENDEN 12/8/63. 1st perfd 1591. Cast: *Stage* 15/8/63, 15. *King Henry VI* Lauriston Shaw; *Edward Prince of Wales* Davina Dundas; *Lewis XI, Richard Plantagenet Duke of York* Anthony Maylam; *Duke of Exeter, Tutor of Rutland, Mayor of York, Gamekeeper, Son that has killed his Father* Klaus Bung; *Earl of Westmorland, George (afterwards Duke of Clarence)* John Arnold; *Lord Clifford, Lord Hastings* Neville Denis; *Edward Earl of March (afterwards King Edward IV)* Donald McCorkindale; *Edmund Earl of Rutland, Lady Grey, Bona Jean Dempsey; Richard (afterwards Duke of Gloucester)* David de Freitas; *Earl of Warwick* Peter Porteous;

Gamekeeper, Yorkish Page Nancy Gabrielle; *Father that has killed his Son, Lancastrian Soldier* Lindsay Jordan; *Queen Margaret* Valery Hovenden; *Yorkist Soldiers* Josef Ifill, Rudolph Kitzerman. *Dir* Valery Hovenden; *Dec* Philip Whichelo; *Light* Mike Kutner; *Sm* Jean Kutner. Review: *Stage* 15/8/63, 15. Comment: Also performed 17/8/63 (m) in the yard of the George Inn, Southwark. "Although a few members of the cast appear unused to coping with the Shakespearean idiom, and cases of bad diction are in evidence, every member shows a good understanding of character and situation, and there are some performances of outstanding merit. Notable among these is that of Lauriston Shaw as Henry VI" (*Stage*).

63.242 *Trap for a Lonely Man* (C thriller, 3a) Robert Thomas (trans Lucienne Hill and John Sutro of *Piège pour un homme seul*, 1960). RICHMOND 12/8/63.**

63.243 *The Wood of the Whispering* (C, 3a) M. J. Molloy. THEATRE ROYAL, STRATFORD EAST, 12/8/63. 1st perfd Abbey, Dublin, 26/1/53. Cast: *Stage* 15/8/63, 13; *Theatricalia*; *Variety* 21/8/63, 52; *WWT/14*. *Sanbatch Daly* Richard Sullivan; *Con Kinsella* Rio Fanning; *Paddy King* Gerald McAllister; *Jimmy King* Gary Duggan; *Stephen Lanigan* Jack Cunningham; *Sheila Lanigan* Eileen Colgan; *Mark Tristnan* Tony Doyle; *Hotha Broderick* Dermot MacDowell; *Kitty Wallace* Kate Binchy; *Sadie Tubridy* Maureen Halligan. *Dir* Alan Simpson; *Dec* Peter Rice; *St dir* Joan Huet. Plot: Hochman. Reviews: *Guardian* 13/8/63, 5; *Illustrated London News* 24/8/63, 286; *New Statesman* 23/8/63, 234; *Observer* 18/8/63, 18; *Stage* 15/8/63, 13; *Times* 13/8/63, 11; *Variety* 21/8/63, 52. Comment: New Pike Company. "It is a wheedling, blarneying letter, with news about a variety of eccentrics in a Galway village. It tells some involved and not very funny stories about them" (*Illustrated London News*). The acting was "tentative," the production "makeshift" (*Guardian*). "A dreary, labored effort, readily forgotten" (*Variety*). "Alan Simpson's production is a slow moving, graceless affair," with little ensemble acting (*Times*). "An extremely old-fashioned affair—a rehash ... of every cliché associated with Irish rural comedy-drama, fairy legend and sinister superstition, character eccentricity and religious and social mess" (*Stage*).

63.244 *Chips with Everything* (D, 2a) Arnold Wesker. COURT 15/8/63.** Cast: Findlater; *Stage* 22/8/63, 13; *WWT/14*. *Corporal Hill* Alan Dobie; 239 *Cannibal (Archie)* George Innes; 252 *Wingate (Charles)* Derek Fowlds; 276 *Thompson (Pip)* Gary Bond; 247 *Seaford (Wilfie)* Terence Taplin; 284 *McClure (Andrew)* Frank Wylie; 272 *Richardson (Whitey)* John Noakes; 277 *Cohen (Dodger)* John Levitt; 266 *Smith (Dickey)* Michael Standing; 279 *Washington (Smiler)* Ronald Lacey; *Wing*

Commander Howard Marion Crawford; *Squadron Leader* Robert Hewitt; *Pilot Officer* Corin Redgrave; *P.T. Instructor Flt. Sgt.* Tony Caunter; *Recruit* Patrick Ellis; *Night Guard* James Luck; *1st Corporal* George Layton; *2nd Corporal* Christopher Timothy; *1st Airman* Barry Evans; *2nd Airman* Edward Burrell; *3rd Airman* Gerald McNally; *4th Airman* Norman Allen; *5th Airman* John Lane. *Pres* English Stage Co., Bob Swash; *Dir* John Dexter; *Dgn* Jocelyn Herbert; *Sm* Julian Oldfield. Plot: Best/63, 98, Bordman/4, 390, Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 16/8/63, 9; *Christian Science Monitor* 21/8/63, 4; *New Statesman* 23/8/63, 234; *Stage* 22/8/63, 13; *Times* 16/8/63, 11. Comment: English Stage Company. The revival was "distinctly inferior to the original" (*Times*). *Stage* commended the play and production by John Dexter; however, Alan Dobie was not as good as Frank Finlay had been as Corporal Hill. This production was also staged at the Plymouth, New York, on 1/10/63 and ran for 149 performances.

63.245 *Friends and Neighbours* (FP, 2a) Austin Steele. WIMBLEDON 19/8/63.**

63.246 *Richard III* (T) William Shakespeare. SCALA 19/8/63.** Cast: *Theatricalia*. *Buckingham* Giles Block; *Catesby* Robert Davies; *Clarence* Jeremy Rowe; *Duchess of York* Mary Grimes; *Edward IV* John Premble; *Edward Prince of Wales* James Dunn; *Elizabeth* Elizabeth Holmes; *1st Murderer* Brian Fielder; *2nd Murderer* Tim Haunton; *Hastings* Michael Cadman; *Henry Earl of Richmond* Hywel Bennett; *Lady Anne* Lisette Cook; *Lieutenant of the Tower* Peter Robert Scott; *Margaret* Ann Penfold; *Mayor of London* Ian McBride; *Norfolk* Timothy Block; *Richard III* Neil Stacy; *Richard Duke of York* Alan Bennett; *Stanley* Jeremy Anthony; *Tyrrel* Simon Ward. *Dir* Michael Croft; *Assist dir* Michael Cadman; *Dgn* Christopher Lawrence; *Light* Geoffrey Reeves; *Mus* Jurriaan Andriessen. Reviews: *New Statesman* 30/8/63, 266; *Observer* 25/8/63, 17; *Stage* 22/8/63, 13; *Times* 20/8/63, 11. Comment: National Youth Theatre. *Observer* singled out the performances by Neil Stacy and Hywel Bennett, and thought the production was "well worth a visit." *Times* commended the production for its "vitality, clarity and excitement." *Stage* noted "the power, sweep and majesty of the production"; further, "instead of the incarnation of evil, Croft regards Richard as a highly immoral mediaeval opportunist of the first water, an interpretation which brings out hidden depths of humour and sophistication."

63.247 *A Shot in the Dark* [(C thriller, 3a) Harry Kurnitz (adpt of Marcel Achard, *L'idiote*, 1960)]. INTIMATE

19/8/63.** Plot: Bordman/4, 377, Bronner, French/2, Hischak, Loney, Salem.

63.248 *Upside Downing Street* (C) Roger Milner. RICHMOND 19/8/63.* Cast: *Stage* 22/8/63, 13. *Chloe Hockridge* Lyndall Goodman; *A T.V. Announcer* Colin Dudley; *Mr. Boyd* Peter Baldwin; *Peter Hockridge, M. P.* David Stoll; *Donald Clobber* Rex Graham; *Lord Roley* Arnold Bell; *George Dunlop* Patrick Ludlow; *Miss Cable* Patricia Shakesby; *Chew Low* Charles Wade; *Arthur Wattle* Peter Hughes; *Mr. Gosling* Rex Graham; *General Culbertson* Ralph Wilson; *Pres* Richmond Theatre Productions, Peter Bull; *Dir* Robert Peake; *Dec* John Piper. Review: *Stage* 22/8/63, 13. Comment: The play "is based on the macabre but amusing hypothesis that, about ten years from now, the House of Commons will be blown up in the middle of a critical sitting and that the only M.P. alive, automatically to be come Prime Minister, is one who cared so little for the proceedings that he had sneaked back home to feed his hens" (*Stage*).

63.249 *Schweyk in the Second World War* (P, 8sc) Bertolt Brecht (trans William Rowlinson of *Schweyk im Zweiten Weltkrieg*, 1957 [written 1941/43]) and Leo Black (adpt of lyr) and Hanns Eisler (mus). MERMAID 21/8/63. 1st British perf thus? Cast: *Stage* 29/8/63, 13; *Theatricalia*; *Times* 22/8/63, 12; *Variety* 4/9/63, 52; *WWT/14*. *Hitler* Dudley Jones; *Himmler* Roger Jerome; *Goebbels* Walter Daly; *Goering*, *Baloun* Harold Innocent; *Von Bock* Gerald English; *SS Man Muller I* Peter Blythe; *Mrs. Kopecka* Joan Heal; *Schweyk* Bernard Miles; *Young Prochazka* Job Stewart; *Brettschneider* John Cater; *Bullinger*, *Chaplain* Bill Fraser; *SS Man Muller II* Stephen Moore; *First Customer* Leader Hawkins; *Woman Customer*, *Old Woman* Joan Duan; *Second Customer* John Gay; *Kati* Susan Williamson; *Anna* Pat Heywood; *Sinister Man*, *Bent Man* Roy Hanlon; *Guard*, *Dying Man* Declan Mulholland; *Service Corps Lieut* Malcolm Young; *Man on Crutches* Richard Fraser; *Short Sighted Man* Walter Hall; *Orderly* David Baxter; *Little Fat Man* Dudley Jones; *Doctor* Peter Blythe; *1st Patrol Man* Sebastian Breaks; *2nd Patrol Man* Robert Burlington; *SS Men*, *Customers*, *Soldiers* Leader Hawkins, Laura Graham, Murray Noble, David Schurman, Frank Wilson-Taylor, Peter Blythe, Penny Jones, John Gay, Robert Burlington. *Pres* Mermaid Theatre Trust; *Art dir*, Bernard Miles, Josephine Wilson; *Dir* Frank Dunlop; *Dgn* David Myerscough Jones; *Mus dir* Alexander Goehr; *Sm* Neville Thompson. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Birmingham Post* 22/8/63, 7; *Daily Mirror* 22/8/63, 12; *Guardian* 22/8/63, 7; *Illustrated London News* 7/9/63, 358; *New Statesman* 30/8/63, 266; *Observer* 25/8/63, 17; *Spectator* 30/8/63, 262; *Stage* 29/8/63, 13; *Tatler* 28/8/63, 443, 11/9/63, 544; *Times*

22/8/63, 12; *Variety* 4/9/63, 52. Comment: "Taking the mickey out of warmongers is all the theatrical rage these days, so the Mermaid's latest play-cum-operetta is bang in fashion" (*Daily Mirror*). One of Bernard Miles' best performances in which he combines "music-hall with character acting" (*Guardian*). "Probably the best-staged Brecht London has yet seen, swift, tangy and consistently amusing" (*Stage*). Miles gave "a superb performance" (*Variety*). *Times* thought Miles replicated "his accustomed role of rustic wiseacre."

63.250 *Afternoon Men* (D, 3a) Riccardo Aragno (from Anthony Powell's novel, 1931). ARTS 22/8/63.* Cast: *Stage* 29/8/63, 13; *Theatricalia*; *Times* 23/8/63, 11; *Variety* 11/9/63, 85; *WWT/14*. *Atwater* James Fox; *Pringle* Peter Bowles; *Barman* Ronald Elson; *Harriet* Imogen Hassall; *Barlow* Jeremy Kemp; *Barlow's Brother*, *Walter* Tony Hendra; *Scheigan* Larry Cross; *Lola* Pauline Boty; *Susan* Georgina Ward; *Nosworth* Aidan Turner; *Nunnery* Charles Cameron; *Fotheringham* Alan Howard; *Sophy* June Cunningham; *Verelst* Aidan Turner; *Club Members* Jane Wilde, Marion Desmond, Tom Garrett. *Pres* J. R. Productions Ltd.; *Dir* Roger Graef; *Sets* Michael Young; *Cost dgn* Ruth Sheradski. Reviews: *Birmingham Post* 23/8/63, 7; *Guardian* 23/8/63, 7; *New Statesman* 30/8/63, 266; *Observer* 25/8/63, 17; *Spectator* 30/8/63, 262; *Sphere* 7/9/63, 351; *Stage* 29/8/63, 13; *Times* 23/8/63, 11; *Variety* 11/9/63, 85. Comment: A good adaptation with "rather staid" acting and uncertain production (*Spectator*). "For the most part it is a tiring, tedious piece, with halting dialogue and wearisome characters" (*Stage*). *Guardian* faulted Powell's dialogue: "pleasantly dry" in the novel, "positively dehydrated" on stage. "A poor specimen" of a novel being adapted for the stage (*Times*).

63.251 *A Clean Kill* (Murder Mystery, 3a) Michael Gilbert. WIMBLEDON 26/8/63.** Plot: French/2, Loney, 316. Review: *Stage* 29/8/63, 16. Comment: The piece was a last minute substitute for the American play *The Albatross* for which the performing rights had not yet been granted (see 63.327).

63.252 *A Grave Situation* (P) Claire Carroll. INTIMATE 26/8/63.* Cast: *Stage* 29/8/63, 13. *Sara Ashley* Joyce Parry; *Elizabeth Johnson* Phyllis Totten; *Anne Ashley* Janet Butlin; *Peter Fielding* Eric McCaine; *Mrs. Mills* Claire Warner; *Bill Mills* Bill Weisner; *Inspector McCleod* Martin King; *George Johnson* Ralph Broome; *John Kidd* John Irvine. *Pres* Frederick Marlow, G. M. Productions Ltd.; *Dir* Douglas Emery; *Dec* George Ettwell. Review: *Stage* 29/8/63, 13. Comment: A poorly written piece about "a driving, hyper-thyroid yet utterly feminine widow who harries her daughter to the brink of destruction by her lack of understanding and ruthlessly

pillages a rich and elderly admirer until he is desperate to escape" (*Stage*).

63.253 *Madigan's Lock* (C, 2a) Hugh Leonard. THEATRE ROYAL, STRATFORD EAST, 26/8/63. 1st perfd Gate, Dublin, 25/3/58. Cast: *Stage* 29/8/63, 13; *Variety* 4/9/63, 52; *WWT/14*. 1st *Neighbour*, Joan Ellis Eileen Colgan; 2nd *Neighbour* Maggie FitzGerald; *Paddy Nicholas* Nicholas FitzGerald; *Louis McClure* Gerry Duggan; *George Kelly* Richard Sullivan; *Mr. Fleeter* Ronald Ibbs; *Fox* Frank Caules; *Stevie Ellis* Patrick Duggan; *Susie Denmody* Olive McFarland; *Robbie Graham* Rio Fanning; *Marie Phipps* Maggie FitzGerald; *Clare Hickey* Kate Binchy; *Maurice Finty* Alan Barry; *Kavvo Doyle* Tony Doyle; *May Carey* Maureen Halligan; *Mrs. Mulholland* Evelyn Lund; *Kearney* Jack Cunningham. *Dir* Alan Simpson; *Dgn* Peter Rice; *Sm* Howard Ross. Plot: Schrank, Weintraub. Reviews: *Guardian* 27/8/63, 5; *New Statesman* 6/9/63, 297; *Stage* 29/8/63, 13; *Tatler* 28/8/63, 443; *Times* 27/8/63, 11; *Tribune* 30/8/63, 9; *Variety* 4/9/63, 52. Comment: New Pike Company. "An uneven mish-mash of whimsy misfiring lyricism and sublimely successful farce" (*Guardian*). "A leaden production" (*Tribune*). *Variety* concurred with the general negative verdicts. "The play seems to be the work of a Dublin Barrie" (*Times*). "Almost too Irish to be true. It is a fact that the more Irish plays one sees the more one wonders whether any son of Erin can ... ever put pen to paper without consulting a mythical volume entitled *The Bumper Book of Irish Whimsey and Metaphor*" (*Stage*).

63.254 *Oscar Brown, Jr.* (One-man show). PRINCE CHARLES 26/8/63. Cast: *Variety* 11/9/63, 85. Plot: Peterson/2. Reviews: *Birmingham Post* 27/8/63, 9; *Variety* 11/9/63, 85. Comment: "Some of [Brown's] original material is 'pointed social comment,' but have no fear. Even on the eve of his compatriots' great march on Washington it came over without rancour" (*Birmingham Post*).

63.255 *Out of Bounds* (C, 2a) Arthur Watkyn. RICHMOND 26/8/63.** Plot: Loney.

63.256 *Dido, Queen of Carthage* (T) Christopher Marlowe. BRITISH DRAMA LEAGUE THEATRE 30/8/63. 1st perfd 1586? Cast: *Stage* 22/8/63, 8. *Aeneas* Anthony Arlidge; *Patane* Fairfoot, Leonie Scott, Desmond Jones, Olivia Sutherland, Hugh Janes. *Dir* Margaret Hall; *Dgn* Stephen Kapos. Plot: Gassner, 546, Hochman. Review: *Stage* 5/9/63, 13. Comment: Median Players. "Margaret Hall's direction was also of good amateur order, inhibited as she must have been by the difficulties of the stage but she must be congratulated on some interesting character explorations and some pleasing and quite exciting timing

which compensated for lack of pictorial pattern" (*Stage*).

63.257 *The Bride Comes Back* (C, 3a) Ronald Millar. INTIMATE 2/9/63.** Plot: Loney.

63.258 *A Clean Kill* (Murder Mystery, 3a) Michael Gilbert. HIPPODROME, GOLDERS GREEN, 2/9/63.** Robert Dean, Rosemary Davis. Plot: French/2, Loney, 316.

63.259 *Come Blow Your Horn* (C, 3a) Neil Simon. RICHMOND 2/9/63.** Plot: Bordman, Bordman/4, 374, Bronner, Fletcher, French/2, Hischak, Loney, Mac-Nicholas, Salem.

63.260 *Hamlet* (T) William Shakespeare. SCALA 2/9/63.** *Hamlet* Simon Ward; *Polonius* Neil Stacy; *Claudius* Jeremy Rowe; *Gertrude* Judith Smith. *Dir* Michael Croft; *Dgn* Christopher Lawrence; *Mus* Daphne Oram; *Light* Geoffrey Reeves. Reviews: *Daily Mirror* 3/9/63, 12; *New Statesman* 13/9/63, 330; *Observer* 8/9/63, 26; *Stage* 5/9/63, 13. Comment: National Youth Theatre. Simon Ward "makes better sense of the story than many a great actor I have seen" (*New Statesman*). "The deep introspection of the soliloquies was expressed with a fair amount of conviction and, if [Ward's] performance did not scale the summit, the foothills were well and truly conquered" (*Stage*). "Shakespeare plain ... nothing tricky" (*Observer*).

63.261 *Semi-Detached* (C, 3a) David Turner. WIMBLEDON 2/9/63.** Arthur Lane, Barney Gilbraith, Margaret St. Barbe West, Sylvia Melville, Robin Lloyd. Plot: Bordman/4, 390, Hischak, Loney, Vinson. Comment: On the management and policy of Wimbledon, see *Stage* 29/8/63, 16.

63.262 *Man and Boy* (D, 2a) Terence Rattigan. QUEEN'S 4/9/63. 69 perf. 1st perfd Theatre Royal, Brighton, 19/8/63. Cast: *Stage* 12/9/63, 13; *Variety* 25/9/63, 68; *WWT/14*. *Carol Penn* Alice Kennedy Turner; *Basil Anthony* Barry Justice; *Gregory Antonescu* Charles Boyer; *Sven Ericson* Geoffrey Keen; *Mark Harrison* Austin Willis; *David Beeston* William Smithers; *Countess Antonescu* Jane Downs. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* H. M. Tennent Ltd., Alexander H. Cohen; *Dir* Michael Benthall; *Dec* Ralph Alswang; *Light* Joe Davis; *Sm* Rupert Marsh; *Sc* Alick Johnstone Studios; *Sc bld* Brunskill and Loveday Ltd.; *Gen mgr* Bernard Gordon; *Dsm* Philip Ingram; *Asm* Bronwen Gray; *Pd mgr* Ian Dow; *Cost supervisor* Lily Taylor; *Press rep* Vivienne Byerley; *Hse mgr* Regonald Gosse; *Bom* Norman Johnson. Plot: Bordman/4, 392, Demastes/1, Hischak, Loney, Salem, Vinson, Weintraub. Reviews: *Birmingham*

Post 5/9/63, 7; *Christian Science Monitor* 7/9/63, 10; *Daily Mirror* 5/9/63, 14; *Guardian* 5/9/63, 7; *New Statesman* 20/9/63, 368; *Observer* 8/9/63, 27; *Spectator* 13/9/63, 320; *Stage* 12/9/63, 13; *Tatler* 18/9/63, 609, 2/10/63, 61; *Times* 5/9/63, 5; *Tribune* 13/9/63, 9; *Variety* 25/9/63, 68. Comment: *Observer* and *Spectator* rendered negative verdicts while *Tribune* somewhat enjoyed this outdated, formulaic piece. Rattigan “remains almost unchallenged as our surest theatrical craftsman, a master of situation, a manipulator of stage action. But nowadays, when every man is his own psychiatrist, perhaps this is not enough” (*Stage*). For *Times* the play failed to present an understanding of the central character, Gregory Antonescu. There was general praise for Charles Boyer making his London debut. The first New York production (Brooks Atkinson 12/11/63) ran for 54 performances.

63.263 *Victims of Duty* (TC, 1a) Eugène Ionesco (trans Donald Watson of *Victimes du devoir*, 1953). ESTONIAN 5/9/63.** Cast: *Stage* 12/9/63, 15. Choubert Alex Farrell; *Madeleine* Sarah Buchanan; *The Detective* Clive Clegghorn; *Nicolas D’Eu* Charles Turner; *The Lady Elizabeth Smith*; *Mallot with a T* Charles Turner. *Dir* Victor Corti; *Light* Nicholas Chelton Hupe. Plot: French/2, Matlaw. Review: *Stage* 12/9/63, 15. Comment: Campden Hill Theatre Company. The lighting “is excellently designed to assist the atmosphere and most of the multiple aspects of the various characters were interestingly analysed” (*Stage*).

63.264a *A Memory of Two Mondays* (P, 1a) Arthur Miller. UNITY 6/9/63. 1st perfd Coronet, New York, 29/9/55; 1st British perf Playhouse, Nottingham, 29/9/58. *Bert* Ron Bevan; *Michael* Michael Gambon; Louis Raynes, Charles Turner, Colin Semel. *Dir* Mick Kaye; *Dec* John Stokes. Plot: Hirschak, Hochman, Matlaw, Walford. Reviews: *Guardian* 7/9/63, 5; *Stage* 12/9/63, 13; *Times* 7/9/63, 12; *Tribune* 13/9/63, 9. Comment: Michael Gambon gave “a sensitive performance,” but most of the cast was “unpolished” and “amateurish” (*Guardian*). *Tribune* was far more forgiving. “Performed beautifully under the direction of Mick Kaye, who has achieved a homogeneity of style and the sense of ensemble which we continually hope for at Unity and seldom obtain” (*Stage*). The New York production ran for 149 performances.

63.264b *Oh Freedom* (Folk-song ent) Charles Chilton. UNITY 6/9/63. Reviews: *Guardian* 7/9/63, 5; *Stage* 12/9/63, 13; *Times* 7/9/63, 12; *Tribune* 13/9/63, 9. Comment: A musical history of slavery, directed by Roger Hudson. “Totally untheatrical” (*Guardian*). *Tribune*’s verdict was even harsher. “Under-rehearsed even by these modest lights. More serious, however, is the patronising

air which pervades the programme. One wonders whether white men, however well-intentioned, can ever avoid this pitfall when writing about the coloured races” (*Stage*).

63.265 *The Open Window* (Melo, 3a) Lenore Coffee and William Cowen Joyce. RICHMOND 9/9/63. 1st perfd Sombbrero, Phoenix, Arizona, 22/3/54. Comment: The “plot revolves around a megalomaniac who drives his first wife to suicide and who badgers and dominates her successor, his servant, and everyone else that crosses his path” (*Variety* 31/3/54, 68).

63.266a *The Private Ear* (C, 1a) Peter Shaffer. WIMBLEDON 9/9/63.** Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hirschak, Hochman, Loney, Salem, Walford, Weintraub.

63.266b *The Public Eye* (C, 1a) Peter Shaffer. WIMBLEDON 9/9/63.** Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hirschak, Hochman, Loney, Salem, Walford, Weintraub.

63.267 *Trap for a Lonely Man* (C thriller, 3a) Robert Thomas (trans Lucienne Hill and John Sutro of *Piège pour un homme seul*, 1960). INTIMATE 9/9/63.**

63.268 *Exit the King* (D, 1a) Eugène Ionesco (trans Donald Watson of *Le roi se meurt*, 1962). COURT 12/9/63. 60 perf. 1st British perf Theatre Royal, Newcastle, 27/8/63. Cast: Findlater; *Stage* 19/9/63, 13; *Variety* 25/9/63, 68; *WWT/14*. *The Guard* Peter Bayliss; *King Berenger the First* Alec Guinness; *Queen Marguerite* Goochie Withers; *Juliette* Eileen Atkins; *Queen Marie* Natasha Parry; *The Doctor* Graham Crowden. *Dir* George Devine; *Dec* Jocelyn Herbert; *Mus*, *Sound* Michael Dress; *Assist dir* João Bethencourt; *Sm* Ken Allan-Jones. Plot: French/2, Hochman, Matlaw. Reviews: *Birmingham Post* 13/9/63, 10; *Christian Science Monitor* 11/9/63, 6; *Daily Mirror* 13/9/64, 14; *Illustrated London News* 28/9/63, 484; *New Statesman* 13/9/63, 330; *Observer* 8/9/63, 26; *Spectator* 6/9/63, 292, 20/9/63, 352; *Sphere* 21/9/63, 408–09; *Stage* 19/9/63, 13; *Tatler* 25/9/63, 679; *Times* 13/9/63, 13; *Tribune* 20/9/63, 9; *Variety* 25/9/63, 68. Comment: English Stage Company. Alec Guinness was “a complete success” as Berenger (*Spectator* 20/9). “Guinness’s performance is what counts: the disintegration of a man” (*Illustrated London News*). *Tribune* disagreed; it found Guinness “fussy,” and the play unsatisfying. *Stage* could “detect little of the imagination, inventiveness, poetry and sense of mystery in life that have made Ionesco’s previous work so gripping and moving.” *Times* said the “writing ... varies

between the solemn and the frivolous." *Variety* thought the production was "a cinch for transfer" to the West End because of "the ticket selling appeal of the stars" (Guinness, Google Withers), an inaccurate prediction.

63.269 *The Rough and Ready Lot* (P, 3a) Alun Owen. QUESTORS 14/9/63.** Cast: QTA. Review: *Middlesex County Times* 21/9/63, 4.

63.270 *Oh! Aphrodite* (MC) Tom Chatburn (bk, lyr, mus). HOVENDEN 15/9/63.* Cast: *Stage* 19/9/63, 14. *Freddy Fotheringhay* Lauriston Shaw; *Ariadne* Paddy Bernette; *Tootle* Neville Denis; *Elizabeth* Davina Dundas; *Corporal Sam Britts* Peter Rolls; *Peter Farcet-Fenn* Alexander John; *Aphrodite* Valery Hovenden; *Galantina* Carmen Woolf; *Jimmy Pumperley-Wilkes* Michael Higgins; *Dancer* Catherine Barton. *Dec* Philip Whichelo; *Light* Michael Kutner. Review: *Stage* 19/9/63, 14. Comment: MPS 438. *Stage* called this version of *Pygmalion and Galatea* set in Chelsea "a leisurely, sentimental musical."

63.271 *Cider with Rosie* (P, 2a) James Roose-Evans and Sam Langdon (adpt of Laurie Lee's novel, 1959). HAMPSTEAD 16/9/63; trfd to GARRICK 17/10/63. 1st perfd King's Lynn Festival 29/7/63. Cast: *Stage* 19/9/63, 15; *Theatricalia*; *Variety* 30/10/63, 62; *WWT/14*. *Narrator* William Squire; *Mother*, *Miss B* Daphne Anderson; *Marie*, *Granny Wallon*, *Baroness von Hodenburg* Delia Corrie; *Doth*, *Mrs. Davies*, *Mrs. Pimbury*, *Rosie* Narissa Knights; *Phyll*, *Granny Trill*, *Jo* Jessica Barnes; *Jo*, *Loll the young Laurie* Hywell Jones; *Jack*, *Squire's old gardener*, *The Vicar* Ian Ricketts; *Tony* Roger Bradley; *Vincent*, *The Squire*, *Mr. Davies*, *Uncle Sid* Douglas Milvain. *Dir*, *Dgn* James Roose-Evans; *Mus* Michael Hurd; *St dir* Edward Alleyn. Reviews: *Guardian* 18/10/63, 9; *Illustrated London News* 5/10/63, 526, 2/11/63, 744; *New Statesman* 25/10/63, 586; *Spectator* 20/9/63, 352; *Stage* 19/9/63, 15, 24/10/63, 15; *Times* 17/9/63, 16, 18/10/63, 16; *Variety* 30/10/63, 62. Comment: James Roose-Evans "has an entrancing gift of evocation; of summoning in the simplest way the sounds and sights of an atmospheric narrative. Here, again, he recreates a poet's wistful remembrance in terms of the theatre" (*Illustrated London News* 5/10). *Spectator* thought that Lee's work had not transferred convincingly to the stage although it did retain "the same lyrical spirit as the book, in praise of simplicity." *Guardian* said the adaptation lacked "the pungency, wit or sentiment" found in similar plays that employ a narrator—*Stephen D*, *Under Milk Wood*, and *Own Town*. *Variety* embraced similar views to *Spectator* and *Guardian*.

63.272 *Four Asterisks* (Revue, 24sc) John Albery and

Ian Davidson and Robin Grove-White and David Mason and Douglas Fisher and Terry Jones and Iwan Williams and Miles Kingston. PHOENIX 16/9/63. 1st perfd Cranston Street Hall, Edinburgh, 20/8/63. 14 perf. Cast: *Variety* 2/10/63, 74. Jane Brayshaw, Ian Davidson, Douglas Fisher, Robin Grove-White, Terry Jones. *Pres* Michael White; *Dir* Ian Davidson; *Mus dir* Iwan Williams. Plot: OTF/2. Reviews: *Stage* 19/9/63, 14; *Times* 17/9/63, 16; *Variety* 2/10/63, 74. Comment: The title also appeared in print as * * * *. *Variety* said the Phoenix was too large a space for this intimate and innocuous revue. "Exceedingly clean throughout, and quite often very funny. If none of the jokes went too far, quite a number of them went on too long, especially the political ones" (*Stage*).

63.273 *House of Cards* (MC, 2a) Peter Greenwell (mus, bk; based on Alexander Ostrovsky, *Even a Wise Man Stumbles*; trans David Magarshack of *Na vsyakogo muredretsa dovolno prostoty*, 1868) and Peter Wildeblood (lyr) and Guy Morgan (add dialogue). WIMBLEDON 16/9/63; trfd to HIPPODROME, GOLDERS GREEN, 23/9/63.** Plot: Hochman, OTF. Comment: The pre-West End production prior to opening at the Phoenix in October (63.295).

63.274 *Julius Caesar* (T) William Shakespeare. SCALA 16/9/63.** *Brutus* Neil Stacy; *Mark Antony* Michael Cadman; *Casca* Giles Block; *Decius Brutus* Robert Davies; *Dir* Michael Croft; *Dgn* Christopher Lawrence; *Mus* Vivian Kemble; *Light* Geoffrey Reeves. Reviews: *Stage* 19/9/63, 14; *Times* 17/9/63, 16; *Tribune* 20/9/63, 9. Comment: National Youth Theatre. Performed in modern dress. *Tribune* quibbled with aspects of Michael Croft's production but did like its vigor, excitement, intelligence, and the "brilliant crowd work." "It is well worth this revival, for it remains the best thing the National Youth Theatre has done" (*Stage*)

63.275 *My Wife's Uncle* (C) Dominic Roche. INTIMATE 16/9/63. 1st perfd King's, Southsea, 4/3/57? Cast: *Stage* 19/9/63, 15. *Mary Vane* Margaret Gibson; *Arthur Vane* Melvyn Baker; *Margaret* Carrie Lawrence; *George Vane* Anthony Shirvell; *Jean Vane* Janet Butlin; *Claud Aston* Ralph Broome; *Mr. Aston* John Irvine; *Jim James* Dominic Roche; *Gertie Cook* Josephine Starbuck; *Horace Homan* John Bay. *Pres* Frederick Marlow; *Dir* Douglas Emery; *Dgn* George Ettwell. Review: *Stage* 19/9/63, 15. Comment: A familiar and predicable "story of the bibulous old curmudgeon who ensconces himself in the bosom of an ordinary family and proceeds to affect the lives of each member of it" (*Stage*).

63.276 *Present Laughter* (P, 3a) Noël Coward. RICHMOND 16/9/63.** Plot: Best/46, 433, Bordman/4,

261, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Levin, 90–93, Mander/4, Salem.

63.277 *Rattle of a Simple Man* (C, 3a) Charles Dyer. HIPPODROME, GOLDERS GREEN, 16/9/63; WIMBLEDON 23/9/63.** Cast: Theatricalia. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hischak, Loney, Salem, Vinson, Weintraub. Comment: The Garrick production (62.302) on a post-West End tour.

63.278 *So Much to Remember* (Mus, 2pt) Johnny Whyte (bk, lyr) and Fenella Fielding (bk, lyr) and Stanley Myers (mus). VAUDEVILLE 17/9/63. 54 perf. 1st perfd Establishment Club 15/7/63. Cast: *Stage* 19/9/63, 14; *Variety* 25/9/63, 68; *WWT/14*. Fenella Fielding, John Standing, Tristram Jellinek, Jeffrey Gardiner, Michael Latimer. *Lic* J. A. Gatti; *Pres* William Donaldson, Nicholas Luard; *Dir, Dgn* William Chappell; *Sc bld* Babbage and Co.; *Sc* Alick Johnstone; *Pq* Wig Ceations; *Mgr* Frank Tomsett; *Bom* O. Sansum; *Sm* Griffith James; *Dsm* Ann Spiers; *Asm* Gene Sandys; *Wm* I. M. Hall; *Press rep* Adrian Ball. Plot: OTF. Reviews: *Birmingham Post* 18/9/63, 7; *Daily Mirror* 18/9/63, 18; *Guardian* 18/9/63, 9; *Illustrated London News* 28/9/63, 484; *Spectator* 27/9/63, 386; *Stage* 19/9/63, 14; *Times* 18/9/63, 16; *Variety* 25/9/63, 68, 77. Comment: Fenella Fielding portrayed a series of great theatrical ladies and exhibited “great expertise” (*Variety*). “The main objection to this entertainment is that it is almost desperately parochial ... [however] the perfect vehicle for Fenella Fielding, champion of theatricality at its most artificial” (*Stage*). “What a waste of Fenella Fielding of the gloriously sexy voice and undoubted revue talent. As a condensed cabaret turn this could be funny, but two hours ... Oh dear, no!” (*Daily Mirror*).

63.279 *What Goes Up* (MC, 2a) Brian O’Connor (bk) and Frank Benoit (lyr) and Murray Graham (mus). THEATRE ROYAL, STRATFORD EAST, 17/9/63.* Cast: *Stage* 19/9/63, 14; *Variety* 25/9/63, 77; *WWT/14*. *Seamus* Ivor Danvers; *Gladys* Bernice Adams; *Sean* Don Peters; *Foxy* Brian Hewlett; *Yapp* Ken Tyllsen; *Tom* David Watson; *Shadrack* Martin Sterndale; *Patsy* Anita Lockwood; *Winnie* Gabrielle Brown; *Harry* Peter Reeves; *Bert* Ron Welling; *Jigger* Gordon Gardner; *Joe* Geoffrey Wright; *Sally* Anna Sharkey; *Telegraph Boy* Adrian Ropes; *Seamus’ Wife* Fran Allen. *Dir* Peter Cotes; *Dec, St dir* John Bury; *Cost dgn* Una Collins; *Ch* Bob Stevenson; *Assist dir* Michael Alfilds. Reviews: *Spectator* 27/9/63, 386; *Stage* 19/9/63, 14; *Times* 18/9/63, 16; *Variety* 25/9/63, 77. Comment: Theatre Workshop. The plot involved the potential demolition of a pub. *Spectator* found it formulaic and not good. “A warm hearted, meaningful [musical], full of brisk, tuneful entertainment” (*Stage*). *Variety* offered only praise for the

exuberant, young cast, and John Bury’s sets.

63.280a *The Dwarfs* (P, 1a) Harold Pinter. ARTS 18/9/63. 1st perf BBC Radio Third Programme 2/12/60; 1st stage perf. Cast: *Stage* 26/9/63, 13; *Variety* 9/10/63, 60; *WWT/14*. *Len* John Hurt; *Mark* Michael Forrest; *Pete* Philip Bond. *Gen mgr* Richard S. Schulman; *Bom* Marion Pullem; *Pres* Michael Codron, David Hall; *Dir* Harold Pinter; *Sets, Light* Brian Currah; *Assist dir* Guy Vaesen; *St dir* William Blunden; *Sm* Stuart Anderson, Gordon Theakston; *Asm* Stephen Rich, Gerald Bedrich; *Sc bld, Sc* Stage Decor Ltd.; *Cost* L. and H. Nathan. Plot: Hochman, Weintraub. Reviews: *Christian Science Monitor* 24/9/63, 6; *Daily Mirror* 19/9/63, 18; *Guardian* 19/9/63, 9; *Illustrated London News* 5/10/63, 526; *New Statesman* 27/9/63, 420; *Observer* 22/9/63, 26; *Spectator* 27/9/63, 386; *Stage* 26/9/63, 13; *Times* 19/9/63, 16; *Tribune* 27/9/63, 9; *Variety* 9/10/63, 60. Comment: Both pieces were “produced and played with cool certainty and punctuated with giggles and sighs of decreasing assurances by the audience” (*Guardian*). *Tribune* commented that audience members had walked out, or fallen asleep during the production, but said *Dwarfs* was “a work of considerable power.” “A double bill of bewildering contrast. One is a sick comedy, the other a weirdly enigmatic dramatic exercise” (*Variety*). *Spectator* was neither convinced nor involved by *The Dwarfs*. “Anyone in his right mind who understands [*The Dwarfs*] is obviously not in his right mind” (*Daily Mirror*).

63.280b *The Lover* (C, 1a) Harold Pinter. ARTS 18/9/63. 1st perf Associated-Rediffusion/ITV 28/3/63; 1st stage perf. Cast: *Stage* 26/9/63, 13; *Variety* 9/10/63, 60; *WWT/14*. *Sarah* Vivien Merchant; *Richard* Scott Forbes; *John* Michael Forrest. *Gen mgr, Bom, Pres, Dir, Sets, Light, Assist dir, St dir, Sm, Asm, Sc bld, Sc, Cost* as for 63.280a. Plot: Demastes/2, Fletcher, Hochman, Patterson, Weintraub. Reviews: *Christian Science Monitor* 24/9/63, 6; *Daily Mirror* 19/9/63, 18; *Guardian* 19/9/63, 9; *Illustrated London News* 5/10/63, 526; *New Statesman* 27/9/63, 420; *Observer* 22/9/63, 26; *Spectator* 27/9/63, 386; *Stage* 26/9/63, 13; *Times* 19/9/63, 16; *Tribune* 27/9/63, 9; *Variety* 9/10/63, 60. Comment: “Brilliant but broken-backed” (*Spectator*). “A neat little job in its unambitious way” (*Tribune*). The first New York production (Cherry Lane 4/1/64) ran for 89 performances.

63.281 *Power of Persuasion* (CD, 2a) Gert Hofmann (trans Donald Watson of *Der Bürgermeister oder Die Macht der Überredung*, 1963). GARRICK 19/9/63. 1st perfd thus Lyceum, Sheffield, 9/9/63. Cast: *Stage* 26/9/63, 13; Theatricalia; *Times* 20/9/63, 16; *Variety* 9/10/63, 54; *WWT/14*. *Otto* Moll John Mills; *Therese* Joyce Redman; *Nachtigall* Anthony Quayle. *L* Garrick

Theatre Management Ltd.; *Lic* D. A. Abrahams; *Pres* Associated-Rediffusion Theatrical Productions Ltd.; *Chief exec* B. A. Meyer; *Dir* Anthony Quayle, John Mills; *Sc dgn, Cost dgn* Neil Hobson; *Sc bld* E. Babbage and Co.; *Sc* Harker Studios; *Cost* M. Berman Ltd.; *Light* William Lorraine; *Sm* Bill Anderson; *Dsm* Jennifer Macarthur; *Wm* Lyly Vere; *Press rep* George Fearon; *Mgr* James Lytton; *Bom* W. Ireson. Reviews: *Birmingham Post* 20/9/63, 4; *Christian Science Monitor* 24/9/63, 6; *Daily Mirror* 20/9/63, 18; *Illustrated London News* 5/10/63, 526; *New Statesman* 4/10/63, 461; *Observer* 22/9/63, 26; *Spectator* 27/9/63, 386; *Stage* 26/9/63, 13; *Times* 20/9/63, 16; *Tribune* 27/9/63, 9; *Variety* 9/10/63, 54, 60. Comment: The original title was *Mr. Mayor*. A “comedy with an obvious warning: Beware the power-mad Hitlers in our midst ... well-intentioned but all rather heavy going” (*Daily Mirror*). *Spectator* noted parallels with Frisch’s *The Fire Raisers*, and praised the “brilliant mannered style” of the cast. *Tribune* found considerable “intellectual confusion” in the piece and the dialogue was “banal in the extreme.” *Times* said the play was empty “of real content ... [but] efficiently written from line to line.”

63.282 *Behan Bein’ Behan* (Concert of Contemporary Irreverence, 2pt) Dominic Behan (script) and James McLean and Vic Jones and Charles Marowitz and Sidney Carter. PRINCE CHARLES 23/9/63. 1st perfd Edinburgh Festival, 1963; 1st London perf. Cast: *Stage* 26/9/63, 14; *Variety* 9/10/63, 60; *WWT/14*. Dominic Behan, Nadia Catousse, Alex Campbell, Nigel Denver, The Haverin, Ian McCann. *Pres* Bruce Dunnet; *Dir* Charles Marowitz; *St dir* Bernard Price. Reviews: *Daily Mirror* 24/9/63; 14 *Stage* 26/9/63, 14; *Times* 24/9/63, 14; *Variety* 9/10/63, 60. Comment: “Little more than a mild attempt to cash in on the current satirical wave” (*Variety*). “Dead horses savagely flogged” (*Times*). “The effect of [Behan’s satirical jabs] is blunted by being delivered in a formal theatre, when they cry out for the more exhilarating atmosphere of an intimate cabaret or club” (*Stage*).

63.283a *The Private Ear* (C, 1a) Peter Shaffer. RICHMOND 23/9/63.** Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub.

63.283b *The Public Eye* (C, 1a) Peter Shaffer. RICHMOND 23/9/63.** Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub.

63.284 *Spider’s Web* (P, 3a) Agatha Christie. INTIMATE 23/9/63.** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub.

63.285 *The Buxom Muse* (Ent of music and verse) Fritz Spiegl and Antony Hopkins and Bernard Miles and Christopher Hassall. MERMAID 24/9/63 (Lt).* 12 perfs. Cast: *Stage* 26/9/63, 15; *WWT/14*. William Rushton, Erica Johns, Joss Ackland, Bert Lloyd, Stephen Manton, Bernard Miles, John Noble, Michael Pilkington. *Pres* Mermaid Theatre Trust, Harveys of Bristol Ltd.; *Dir* Denys Palmer; *Sm* Walter Daly. Reviews: *Birmingham Post* 26/9/63, 8; *Observer* 29/9/63, 26; *Stage* 26/9/63, 15; *Times* 26/9/63, 8. Comment: The show began at 11:30 pm. “Not only is one regaled with the lightest of light verse on the pleasantest of all subjects but literally at one’s elbow is a carefully designed box containing an assortment of six different wines with appropriate snacks” (*Stage*).

63.286 *Collages* (Dance Revue, 2a) Gillian Lynne (deviser). SAVOY 24/9/63. 1st perfd Edinburgh Festival, 1963. Cast: *Stage* 26/9/63, 14; *Variety* 23/10/63, 66; *WWT/14*. Gillian Lynne, Tony Tanner, Sheila Falconer, David Boswell, Nicolas Chagrin, Noel Hanlyn, Bill Harvey, Leon Pomeranetz, Patty Burgess, Ann Frost, Janeen Kells, Judith Paris, Louanne Richards, Regina Weston. *Pres* Linnit and Dunfee; *Dir* Gillian Lynne; *Dec* Patrick Libby, Bernard Sarron; *Light* Michael Northen; *Mus dir* Anthony Bowles; *Sm* Peter Gyll. Reviews: *Birmingham Post* 25/9/63, 9; *Spectator* 4/10/63, 417; *Stage* 26/9/63, 14; *Times* 25/9/63, 13; *Variety* 23/10/63, 66. Comment: *Times* thought the production possessed a “relentless, if jaded air.” *Stage* said Lynne had “exploited the dance to accentuate comedy of movement and situation, to reflect the mood of evocative music and to tell the most melodramatic of stories. At its best this dance revue has that compelling quality inherent in pure theatre of any kind, but I would like to cut out those few spoken words which exist in the script.”

63.287 *Never Too Late* (C, 3a) Sumner Arthur Long. PRINCE OF WALES 24/9/63. 191 perf. 1st perfd Shubert, New Haven, Connecticut, 24/10/62; 1st British perf Theatre Royal, Nottingham, 9/9/63. Cast: *Stage* 26/9/63, 14; *Times* 25/9/63, 13; *Variety* 2/10/63, 74; *WWT/14*. *Grace Kimbrough* Bessie Love; *Harry Lambert* Fred Clark; *Edith Lambert* Joan Bennett; *Dr. James Kimbrough* Clement McCallin; *Charlie* Tom Stern; *Kate* Jennie Linden; *Mr. Foley* Roger Avon/Peter Carlisle; *Mayor Crane* Charles Farrell; *Policeman* Paul Grist. *Lic, Chm, Mgr dir* Bernard Delfont; *L Prime Presentations Ltd.*; *Pres* Bernard Delfont, Elliot Martin, Frederick Granville, Daniel Hollywood; *Dir* George Abbott; *Sc dgn, Light* William Eckart, Jean Eckart; *Light supervised* Joe Davis; *Mus* Jerry Bock, Sheldon Harnick. Plot: Bordman, Bordman/4,384, Fletcher, French/2, Hischak, Loney, Salem. Reviews: *Daily Mirror* 25/9/63, 18; *New States-*

man 4/10/63, 461; *Observer* 29/9/63, 26; *Stage* 26/9/63, 14; *Times* 25/9/63, 13; *Variety* 2/10/63, 74. Comment: "The most paralytically stupid play I have ever seen" (*Observer*). "The story, situations, characterisation and dialogue are brittle and shallow enough, but they are always diverting" (*Stage*). "Fred Clark ... gives one of the finest comic performances seen on a London stage ... Not that the play itself is all that funny" (*Daily Mirror*). Despite the critics' verdicts, the show is certain to be a hit as it was in New York (*Variety*). Joan Bennett's West-End debut. The first New York production (Playhouse 27/11/62) ran for 1,007 performances.

63.288 *The Representative* (D, 5a) Rolf Hochhuth (trans Robert David MacDonald of *Der Stellvertreter*, 1963) and Clifford Williams. ALDWYCH 25/9/63. 1st British perf. Cast: RSCA; *Stage* 3/10/63, 13; *Theatricalia*; *Variety* 2/10/63, 74; *WWT/14*. *Archbishop Cesare Orsenigo* John Nettleton; *Father Riccardo Fontana, S.J.* Alec McCowen; *Priest John Harwood*; *Kurt Gerstein, Gerstein* Gordon Gostelow; *Professor Hirt* Julian Somers; *Adolf Eichmann* Michael Williams; *Lieut. Von Rutta* Barry MacGregor; *Baron Rutta* Brown Derby; *The Doctor* Ian Richardson; *Helga* Joan Alcorn; *Dr. Fritsche* Donald Bisset; *Salzer* Gareth Morgan; *Serge* Tony Steedman; *Dr. Pryzilla* Donald Layne-Smith; *Dr. Little* Hugh Dickson; *Photographer* Ian Lindsay; *Count Fontana* Tony Church; *Vittorio* Terence Greenidge; *The Cardinal* Paul Hardwick; *Officer of the Swiss Guard* John Cobner; *The Father General* John Franklyn Robbins; *Mark* Robert Lloyd; *Pius XII* Alan Webb; *Writer* Michael Burrell; *Swiss Guard* Gordon Honeycombe; *German Officer* Ted Valentine; *Mother* Elizabeth Spriggs; *Kapo* Robert Lloyd; *Jews* Joan Alcorn, Barry Ashton, John Cobner, Hugh Dickson, Barry Doan, Terence Greenidge, John Harwood, Dane Howell, Ian Lindsay. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Gen mgr* Frederick Carter; *Dir* Clifford Williams; *Dgn* Ralph Koltai; *Film Sequences* Robert Kruger; *Bom* W. R. Sheen. Plot: *Best*/63, 248, *Bordman*/4, 394, *French*/2, Griffiths, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 26/9/63, 11; *Christian Science Monitor* 2/10/63, 4; *Daily Mirror* 26/9/63, 25; *Guardian* 27/9/63, 11; *Illustrated London News* 19/10/63, 652; *Irish Times* 27/9/63, 7; *New Statesman* 4/10/63, 460–61; *Observer* 29/9/63, 26; *Spectator* 4/10/63, 417; *Sphere* 5/10/63, 23; *Stage* 3/10/63, 13; *Tatler* 9/10/63, 128; *Times* 26/9/63, 8, 7/11/63, 16; *Tribune* 4/10/63, 9–10; *Variety* 2/10/63, 74. Comment: Royal Shakespeare Company. "A request that children under 16 should not be admitted to theatre was made by the Lord Chamberlain's Office and a notice to that effect has been posted outside the Aldwych box office" (*Stage* 26/9/63, 1). *Illustrated London News* reported that there was no

applause on the first-night; the cast did not appear after the final scene, and "the audience moved away, hushed. It had been an evening of fearful memories." *Spectator* and *Variety* discussed the extensive textual cuttings and adaptation of this production. The *Variety* reviewer had also seen the original, longer Berlin production when the piece was entitled *The Deputy*. *Tribune* said the Royal Shakespeare Company ought to be ashamed at presenting this "hopelessly bad play." There was general praise for the performances of Alec McCowen, Alan Webb, Ian Richardson, and Paul Hardwick. The first New York production, as *The Deputy* (Brooks Atkinson 26/2/64), ran for 316 performances.

63.289 *Six of One* (Revue, 6pt) Francis Essex (deviser) and John Taylor and Robin Hunter and Dennis Wilson and Dennis Lotis and Neville Phillips and Vivian Ellis and Alan Melville and Robert Gould and Arthur Wilkinson and Julius Emanuel and Harold Rottesman and Robb Stewart and Jeremy Kingston and Peter Knight and Jay Livingston and Ray Evans and Charles Zwar and S. C. Green and R. M. Hills and Peter Myers and Alec Grahame and Ronald Cass and W. C. Handy and Cardew Robinson and Sean Vincent and Ian Fraser. ADELPHI 26/9/63. 306 perf. 1st perfd Opera House, Manchester, 30/7/63. Cast: *Stage* 3/10/63, 13; *Theatricalia*; *Variety* 16/10/63, 54; *WWT/14*. *Dora* Bryan, Richard Wattis, Dennis Lotis, Amanda Barrie, John Hewer, Sheila O'Neill, Hilda Campbell Russell; *Dancers* Wendy Barry, Lindsay Dolan, Robert Howes, Bernard Sharpe, Anthea Slatter, Cathie Snedden, James Sparrow, Ruth Till, David Toguri; *Singers* Michael Bevis. Susan Denny, Julian Fox, Caroline Hall, Robert Parvin, Coralie Persse, Elaine Taylor, Ian Thompson. *L Musical Plays Ltd.*; *Lic* Jack Hylton; *Mgr* Thomas Porter; *Pres* Peter Bridge; *Dir* William Chappell; *Ch* Irving Davies; *Dec* Tod Kingman; *Cost dgn* James Parker; *Light* Michael Northen; *Mus dir* Frank Horrox. Reviews: *Birmingham Post* 27/9/63, 3; *Daily Mirror* 27/9/62, 18; *Guardian* 27/9/63, 11; *Illustrated London News* 19/10/63, 652; *New Statesman* 11/10/63, 500; *Observer* 29/9/63, 26; *Spectator* 4/10/63, 417; *Sphere* 12/10/63, 67; *Stage* 3/10/63, 13; *Tatler* 16/10/63, 204; *Times* 27/9/63, 16; *Variety* 16/10/63, 54. Comment: Dora Bryan portrayed the career of a rising performer, for which *Variety* said "the stage comes alight with her every appearance." "Miss Bryan works like a real trouper, shines like a star, and stretches versatility to great lengths in order to make the evening entertaining" (*Stage*). "A loose excuse for some very loose material" presented in varying styles: burlesque, pantomime, pierrot seaside performance, and old fashioned revue (*Observer*).

63.290 *Don't Talk to Me About Love* (C) James Braba-

zon. WYNDHAM'S 29/9/63.* 1 perf. Cast: *Stage* 3/10/63, 13; *WWT/14*. Anthony Trevor Bannister; *Madeleine* Pearl Catlin; *A Clergyman* Kenneth McClellan; *Henry* John Woodnutt; *Joseph* Arthur Lovegrove; *Lindy* Gay Cameron; *A Nurse* Rowena Torrance; *Another Nurse* Gillian Jason; *A Lorry Driver* Edward Palmer; *Brian* Terence Brook; *Liza* Margaret Ward. *Dir* Anthony Woodruff; *Sm* Jean Hunter. Reviews: *Stage* 3/10/63, 13; *Times* 30/9/63, 17. Comment: Repertory Players. The play involved bored lovers "acting little dramas of seduction to provide the stimulation their mechanical amours lack" (*Times*). A "successful and sophisticatedly amusing comedy ... Trevor Bannister achieved a notable tour de force" (*Stage*).

63.291 *Both Ends Meet* (C, 2a) Arthur Macrae. INTIMATE 30/9/63. 1st perfd Theatre Royal, Brighton, 31/5/54. Plot: Loney, 289.

63.292 *A Shot in the Dark* [(C thriller, 3a) Harry Kurnitz (adpt of Marcel Achard, *L'idiote*, 1960)]. RICHMOND 30/9/63.** Plot: Bordman/4, 377, Bronner, French/2, Hischak, Loney, Salem.

63.293 *Ted's Cathedral* (C) Alan Plater. LAMDA 30/9/63.* Cast: *Stage* 3/10/63, 15. *Ted* Peter King; *Joe* Stanley Page; *Anderson* Alan Ayckbourn; *Mrs. Venables* Elizabeth Bell; *Edna* Heather Stoney; *Stan* Bernard Gallagher. *Dir* Peter Chessemann. Reviews: *Birmingham Post* 2/10/63, 5; *Observer* 6/10/63, 26; *Stage* 3/10/63, 15; *Times* 1/10/63, 15. Comment: Victoria Theatre Company (Stoke-on-Trent). The play was about a laborer's metaphorical fantasies of building a cathedral. *Observer* praised Peter King as an "effectively moronic" Ted. "A complicated story of predictable simplicity is made sharply and often hilariously original" (*Times*).

63.294 *At the Drop of Another Hat* (Ent, 2a) Michael Flanders (words, mus) and Donald Swann (words, mus). HAYMARKET 2/10/63. 174 perf. 1st perfd Belgrade, Coventry, 9/9/63. Cast: *Stage* 10/10/63, 13; *Variety* 16/10/63, 54; *WWT/14*. Michael Flanders, Donald Swann. *Gen mgr* Bernard Gordon; *Pd mgr* Ian Dow; *Press rep* Vivienne Byerley; *Dir* Robert Fern; *Light, Sm, Bm* Thomas Muschamp; *Asm* Olga Bennett. Plot: OTF/2. Reviews: *Birmingham Post* 3/10/63, 11; *Christian Science Monitor* 8/10/63, 4; *Daily Mirror* 3/10/63, 18; *Illustrated London News* 19/10/63, 652; *New Statesman* 11/10/63, 499-500; *Observer* 6/10/63, 26; *Spectator* 11/10/63, 462; *Sphere* 19/10/63, 105; *Stage* 10/10/63, 13; *Tatler* 30/10/63, 344; *Times* 3/10/63, 8; *Tribune* 11/10/63, 9; *Variety* 16/10/63, 54. Comment: "At the premiere (and I had never known anything like it at this theatre) it closed with the Haymarket audience joining in the chorus

of 'Mud, Mud, Glorious Mud'" (*Illustrated London News*). *Spectator* confessed its prejudiced distaste for Donald Swann but enjoyed Michael Flanders's "conversational style." *Tribune* was not really amused. "Only the most determined misanthrope could fail to enjoy" this piece (*Variety*). The first New York production (Booth 27/12/66) ran for 105 performances.

63.295 *House of Cards* (MC, 2a) Peter Greenwell (mus, bk; based on Alexander Ostrovsky, *Even a Wise Man Stumbles*; trans David Magarshack of *Na vsyakogo mudretsa dovolno prostoty*, 1868) and Peter Wildeblood (lyr) and Guy Morgan (add dialogue). PHOENIX 2/10/63.** 27 perf. Cast: *Stage* 10/10/63, 14; *Variety* 16/10/63, 59; *WWT/14*. *Landlord, Mr. Metchnikoff* Peter Newton; *Milkman, Vladimir, The Turkish Ambassador* Barry Daniels; *Fishmonger, Signor Bellini, Labourer* Trefor Davies; *Butcher, Serge, Beggar* David Hepburn; *Baker, Prof. Vassilov, 2nd Pilgrim* Janos Kuruez; *Kupemick, Captain Smirnoff, 3rd Pilgrim* John Keston; *Madame Glafira Glumov* Pat Gilbert; *Yegor Glumov* Patrick Mower; *Nikolai* Kim Grant; *State Councillor Mamayev* Geoffrey Hibbert; *Miss Meropia* Valerie Lloyd; *General Krutitzky* Douglas Byng; *Golutvin* Phillip Hinton; *Madame Kleopatra Mamayev* Stella Moray; *Grigory* Michael Bilton; *Lieut. Yegor Kurchayev* Robin Palmer; *Mashenka* Barbara Evans; *Cook, Madame Vyroubova* Cynthia Morey; *Countess Sofia Turussina* Barbara Couper; *Olga Shirley Lee; Anna* Joan Ryan; *Grisha* Terry Gilbert; *Vaslav* Leon Ward; *Madame Armin Bey, Peasant Girl* Ruth Llewellyn; *Madame Vassilov, Maid* Janette Miller; *Natasha* Ann Constant; *Irina* Lise Moscrop; *Madame Pluminskaya* Lisa Lee; *1st Pilgrim* Kim Grant. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Don Gemmill, *Reginald* Woolley; *Dir* Vida Hope; *Dgn* Reginald Woolley; *Ch* Terry Gilbert; *Mus arr* Gordon Langford; *Mus dir* Michael Moores; *Sm* Osmund Wilson. Plot: Hochman, OTF. Reviews: *Guardian* 3/10/63, 7; *New Statesman* 18/10/63, 539; *Spectator* 11/10/63, 460, 462; *Stage* 10/10/63, 14; *Times* 3/10/63, 8; *Tribune* 11/10/63, 9; *Variety* 16/10/63, 59. Comment: A four-week limited run in an enlarged version. *Spectator* said the production was slapdash. "Saved from complete collapse only by the wit of one or two lyrics" (*Guardian*). *Stage* said it was difficult to discern "what type of musical" was intended: "Is it supposed to be satirical, romantic, nostalgic? Satirical-romantic, artificial and mocking?" "An agreeable, undemanding evening" (*Times*). *Tribune* attempted to provide a corrective to the poor reviews of other critics.

63.296 *A Funny Thing Happened on the Way to the Forum* (MC, 3a) Burt Shevelove (bk; based on Plautus's plays) and Larry Gelbart (bk) and Stephen Sondheim

(mus, lyr). STRAND 3/10/63. 762 perf. 1st perfd Shubert, New Haven, Connecticut, 31/3/62; 1st British perf New, Oxford, 2/9/63. Cast: *Stage* 10/10/63, 13; *Theatricalia*; *Variety* 9/10/63, 54; *WWT/14*. *Pseudolus/Prologus* Frankie Howerd/Frank Lawless/Dave King; *The Proteans* Ben Aris, George Giles, Malcolm Macdonald; *Senex* "Monsewer" Eddie Gray; *Domina* Linda Gray; *Hero* John Rye; *Hysterium* Kenneth Connor; *Lycus* Jon Pertwee; *Tintinabula* Norma Dunbar; *Panacea* Christine Child/Jacqui Milburn; *The Geminae* Vyvyan Dunbar, Marion Horton/Sandra Burville; *Vibrata* Faye Craig; *Gymnasia* Sula Freeman; *Philia* Isla Blair; *Erronius* Robertson Hare; *Miles Gloriosus* Leon Green. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic*, *Mgr dir* R. L. Wells; *Pres* Harold Prince, Tony Walton, Richard Pilbrow; *Dir* George Abbott; *Assist dir* Ruth Mitchell; *Light* Jean Rosenthal; *Light Consultant* Robert Orno; *Gen mgr* William Stiles, John Hollingshead; *Assist gen mgr* Viki Brinton; *Pd mgr* David Chivers; *Assist pd mgr* Pamela Hay; *Co. mgr*, *Co. sm* Robert Stanton; *Dsm* Roy Astley; *Asm* Michael Booth; *Bm*, *Assist to George Martin* Stella Claire; *Assist to Tony Walton* Elizabeth Dalton; *Wm* Eileen Sherwood; *PR* Alan Tucker, Rosa Heppner; *Sets*, *Cost* Tony Walton; *Mus dir* Alyn Ainsworth; *Sound* David Collison; *Mgr* Derek Rose; *Carp* H. Clifford; *Elect* F. Chapman; *Pm* D. Vince; *Sc bld* E. Babbage; *Sc* Alick Johnstone Ltd; *Cost* Berman; *Wig* Creations Ltd; *Bom* W. Hammond. Plot: Bordman, Bordman/5, 627, Fletcher, Gänzl, Hischak, Kennedy, OTF, Wilmeth. Reviews: *Birmingham Post* 4/10/63, 5; *Daily Mirror* 4/10/63, 3; *Guardian* 4/10/63, 9; *Illustrated London News* 19/10/63, 652; *New Statesman* 11/10/63, 499–500; *Observer* 6/10/63, 26; *Spectator* 11/10/63, 460; *Sphere* 5/10/63, 12–13; *Stage* 10/10/63, 13, 8/7/65, 14; *Tatler* 23/10/63, 277; *Times* 4/10/63, 16; *Tribune* 11/10/63, 9; *Variety* 9/10/63, 54. Comment: A charity preview was given on 2/10/63 and a midnight charity performance was given on 3/3/64 in aid of Oxfam. The "old-fashioned gallery benches" were removed with this production; new "plush, tip-up seats" were installed instead and could be booked (*Stage* 1/10/63, 1). "An extremely enjoyable Roman romp" (*Observer*). However, *Spectator* was disappointed by the thin text and expected Frankie Howerd to be funnier. "A triumph in itself from every point of view and a triumph for Frankie Howerd in the leading part" (*Stage* 10/10). "A ragbag of classical comedy situations played out in the abstract in woolly pyjamas" (*Times*). *Tribune* disparaged every aspect of the show. The first New York production (Alvin 8/5/62) ran for 964 performances.

63.297 *Waiting for Godot* (D, 2a) Samuel Beckett. TOWER, CANONBURY, 4/10/63.** Cast: TTC. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw,

Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub.

63.298 *Help!* (Revue) Paul Albeman. BRITISH DRAMA LEAGUE THEATRE 6/10/63.* Cast: *Stage* 10/10/63, 14. Marigold Sharman, Jean Trend, Canna Kendall, Michael Kilgarriff, Leon Eagles, Rex Robinson, David Pinner, Graham Lines. *Pres* Jonathan Clowes Ltd.; *Dir* Anthony Carrick, George Little. Review: *Stage* 10/10/63, 14. Comment: The revue "drew heavily on theatre of the absurd, which penetrated practically every one of some seventeen items" (*Stage*).

63.299 *Black Chiffon* (D, 3a) "Lesley Storm." HIPPODROME, GOLDERS GREEN, 7/10/63. 1st perfd Palace Court, Bournemouth, 18/4/49. Evelyn Laye, Frank Lawton. Plot: Best/50, 316, Bordman/4, 291, Fletcher, Hischak, Kabatchnik/2, 263. Comment: The first New York production (48th Street 27/9/50) ran for 109 performances.

63.300 *Gigi* (C, 2a) Anita Loos (adpt of Colette's novel, 1943). RICHMOND 7/10/63.** Plot: Best/51, 230, Bordman/4, 303, Bronner, Fletcher, French, French/2, Hischak, Salem, Wheatley.

63.301 *Go for Your Gun* (Western Mus) Warren Douglas (bk, lyr) and Max Showalter (mus). WIMBLEDON 7/10/63. 1st perfd Opera House, Manchester, 21/8/63. Comment: *Stage* 29/8/63, 13 lists the cast and production details of the Manchester performance. "Based on incidents in the early days of the Arizona township Tombstone, it tells an involved, but yet almost over-simple story of the bad man's attempt to freeze out from her lucrative saloon the no-better-than-she-ought-to-be Nell" (*Stage* 29/8/63, 13).

63.302 *The Late Edwina Black* (P, 3a) William Dinner and William Morum. INTIMATE 7/10/63.** Plot: Best/50, 317, Bordman/4, 294, Fletcher, French/2, Hischak, Kabatchnik/2.

63.303 *Four and a Tanner* (Late Night Revue, 19sc) Tony Tanner (deviser, bk) and Donald Webster (add material) and Neville McGrah (mus). ARTS 9/10/63 (Lt).* 16 perf. Cast: *Stage* 17/10/63, 13; *Variety* 23/10/63, 62; *WWT/14*. Joyce Grant, Alan Edwards, Barbara Leigh, Sheila Falconer, Tony Tanner. *Pres* Teamwork, Michael Codron; *Dir* Tony Tanner; *Mus dir* Ray Holder; *Sm* Stuart Anderson; *Visual consultant* Patrick Libby. Plot: OTF/2. Reviews: *Illustrated London News* 26/10/63, 700; *New Statesman* 18/10/63, 539; *Stage* 17/10/63, 13; *Times* 11/10/63, 15; *Variety* 23/10/63, 62. Comment: Performed at 10:45 pm. An "agreeable and relaxing" revue featuring Tony Tanner, "a sort of singing and dancing Tom

Courtenay" (*Times*). *Stage* commended the revue which it described as being in the Herbert Farjeon tradition. *Illustrated London News* was impressed by the performance of Joyce Grant.

63.304 *The Malcontent* (C) John Marston. QUESTORS 12/10/63. 1st perfd 1604. Cast: QTA. Plot: Gassner, Hochman, Holzknicht, Law. Reviews: *Middlesex County Times* 19/10/63, 16; *Stage* 17/10/63, 14. Comment: "Inspired direction by Alan Chambers collects the many lightning scenes into a compact piece, and creates the appropriate atmosphere despite an almost complete lack of scenery or props, save for an ingeniously curtained backcloth which allows several rear entrances" (*Stage*).

63.305 *Rose Pink in Gibraltar* (P) R. J. Atkins. HOVEN-DEN 13/10/63.* Comment: The cast included Thomas de Ville.

63.306 *The Day the World Went Mad!* (C ent) William Norfolk. RICHMOND 14/10/63.* Cast: *Stage* 17/10/63, 13. *Princess* Rosemarie Dunham; *Harold* Richard Curnock; *King* Carl Bernard; *Melinda* Suzan Farmer; *Cesare* Gerard Hety; *The Girl* Marian Diamond. *Pres* Richmond Theatre Productions; *Dir* Robert Peake; *Dec* Richard Betts; *Sm* Cyril Booth. Reviews: *Stage* 17/10/63, 13; *Times* 15/10/63, 15. Comment: "A parable about man's need to face and overcome his innate corruption" (*Times*). "The fundamental concept of the play is that no good can come to anyone from running away from the world or from one's own self. This the author has expressed through the idea of a playwright whose characters take a life of their own and themselves run away not from, but with him, until the position becomes so far reversed that he is the puppet of their creation" (*Stage*).

63.307 *How Are You, Johnnie?* (D, 3a) Philip King. INTIMATE 14/10/63.**

63.308 *Portrait of Murder* (Thriller, 2a) Robert Bloomfield. HIPPODROME, GOLDERS GREEN, 14/10/63. 1st perfd Theatre Royal, Nottingham, 23/9/63. Plot: Fletcher. Comment: The pre-West End production prior to opening at the Savoy in October (63.320).

63.309 *Gather the Stars* (P) Joy Trevor. CHEPSTOW 15/10/63.* Review: *Kensington Post* 27/9/63, 4. Comment: Trevor Productions.

63.310 *Kossoff at the Prince Charles* (One-man show). David Kossoff. PRINCE CHARLES 15/10/63.* Cast: *Stage* 17/10/63, 13; *Variety* 6/11/63, 54; *WWT/14*. David Kossoff. Reviews: *Daily Mirror* 16/10/63, 18; *Illustrated London News* 26/10/63, 700; *New Statesman* 25/10/63,

586; *Stage* 17/10/63, 13; *Times* 16/10/63, 16; *Variety* 6/11/63, 54. Comment: *Times* said this two-hour show revealed David Kossoff as a sophisticated Chevalier. *Stage* declared Kossoff was "superbly in command of the stage and his audience." *Illustrated London News* commended the first half of Kossoff's performance, but not the second which lacked a rationale.

63.311a *John Thomas* (P, 1a) Charles Wood. ARTS 16/10/63.* Cast: *Stage* 24/10/63, 15; *Variety* 30/10/63, 62; *WWT/14*. *John Thomas* Norman Rossington; *Man From Upstairs* Alfred Lynch. *Pres* Michael Codron; *Dir* Patrick Dromgoole; *Dgn* Alan Barrett; *Light* Richard Pilbrow, Robert Ormbo; *St dir* William Blunden. Plot: Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 17/10/63, 11; *Christian Science Monitor* 21/10/63, 6; *Guardian* 17/10/63, 7; *Illustrated London News* 2/11/63, 744; *New Statesman* 25/10/63, 586; *Spectator* 1/11/63, 559; *Stage* 24/10/63, 15; *Times* 17/10/63, 16; *Tribune* 25/10/63, 9–10; *Variety* 30/10/63, 62. Comment: Performed under the collective title *Cockade*. *Christian Science Monitor* was offended by "the brutality of language," the "revolting and filthy words" in all three plays. *Spectator* thought the plays were "derivative." However, *Tribune* hailed Charles Wood as "a new writer of unquestionable talent." "There is nothing the least romantic in Mr. Wood's compelling look at the Army and soldiers. He is grim, ironic, hardhitting. He is clearly a writer of talent, with the power steadily to build up and reveal character, a live theatrical craft, and a sensitive, extremely observant mind" (*Stage*). A brilliant performance in *John Thomas* from Norman Rossington (*Guardian*).

63.311b *Prisoner and Escort* (P, 1a) Charles Wood. ARTS 16/10/63. 1st perfd BBC Radio Third Programme 4/5/62; 1st stage perf. Cast: *Stage* 24/10/63, 15; *Variety* 30/10/63, 62; *WWT/14*. *Jupp* Alfred Lynch; *Blake* Norman Rossington; *Hoskinson* Tim Preece; *Girl* June Barry. *Pres*, *Dir*, *Dgn*, *Light*, *St dir* as for 63.311a. Plot: Hochman, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 17/10/63, 11; *Christian Science Monitor* 21/10/63, 6; *Guardian* 17/10/63, 7; *Illustrated London News* 2/11/63, 744; *New Statesman* 25/10/63, 586; *Spectator* 1/11/63, 559; *Stage* 24/10/63, 15; *Times* 17/10/63, 16; *Tribune* 25/10/63, 9–10; *Variety* 30/10/63, 62. Comment: Performed under the collective title *Cockade*. "The play rings distastefully true" (*Times*).

63.311c *Spare* (P, 1a) Charles Wood. ARTS 16/10/63.* Cast: *Stage* 24/10/63, 15; *Variety* 30/10/63, 62; *WWT/14*. *Harry*, *Freddie* Alfred Lynch; *Dickie Bird* Norman Rossington; *Garibaldi* Tim Preece; *Spratt* Bryan Pringle; *Drummer* Martin Jarvis. *Pres*, *Dir*, *Dgn*, *Light*, *St dir* as

for 63.311a. Plot: Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 17/10/63, 11; *Christian Science Monitor* 21/10/63, 6; *Guardian* 17/10/63, 7; *Illustrated London News* 2/11/63, 744; *New Statesman* 25/10/63, 586; *Spectator* 1/11/63, 559; *Stage* 24/10/63, 15; *Times* 17/10/63, 16; *Tribune* 25/10/63, 9–10; *Variety* 30/10/63, 62. Comment: Performed under the collective title *Cockade*. *Guardian* praised Bryan Pringle's performance as a sergeant major. "Lively, accurate, and sometimes very amusing dialogue" (*Times*).

63.312 *Talk to the Moon* (P) Peter Kenna. HAMPSTEAD 16/10/63.* Cast: *Stage* 24/10/63, 15; Theatricalia; *WWT/14*. *Jack Heath* Walter Sparrow; *Florrie Heath* Moya O'Sullivan; *Sue Heath* Annette Crosbie; *Leonard Heath* Michael Ridgway; *Bernard Heath* Paul Large; *Lily Heath* Sylvia Jewesson; *Jim Darby* Geoffrey Tetlow. *Dir* Ewan Hooper; *Dgn* Kenneth Melor; *St dir* Edward Alleyn. Plot: Vinson. Reviews: *New Statesman* 1/11/63, 624; *Stage* 24/10/63, 15; *Times* 23/10/63, 14; *Tribune* 25/10/63, 10. Comment: Despite the play's unvarying pitch, *Tribune* found the writing "firm and effective ... some scenes are compelling." "The play lapses chiefly because the tension of relationships is maintained on too even a keel, whereas it should mount steadily for maximum impact. But this is far outweighed by the quality of dialogue between protagonists" (*Stage*); *Times* expressed a similar judgment.

63.313 *Paolo Paoli: The Years of the Butterfly* (P, 12sc) Arthur Adamov (trans Geoffrey Brereton of *Paolo Paoli*, 1957). TOWER, CANONBURY, 18/10/63. 1st perf this trans Cranston Street Hall, Edinburgh, 1/9/62? Cast: TTC. Plot: Griffiths, Hochman, Matlaw. Reviews: *Stage* 31/10/63, 14; *Times* 19/10/63, 5. Comment: *Times* praised the company for being "ambitious, scrupulous and dedicated," but the production did not succeed despite "Paul Bacchus's careful direction and an outstandingly beautiful set by John Dorsett." "The players were well drilled but not at home. There was a lot of fussy movement and the dialogue was not always effectively projected" (*Stage*).

63.314 *The Bacchae* (T) Euripides (trans Minos Volanakis). LAMDA 21/10/63.** *Dionysos* Richard Gale; *Pentheus* James Laurensen; *Kadmos* Esmond Knight; *Agave* Freda Jackson; *Jeremy Spenser*. *Dir* Minos Volanakis. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *New Statesman* 15/11/63, 715; *Spectator* 1/11/63, 559; *Stage* 24/10/63, 16; *Tatler* 6/11/63, 415; *Times* 22/10/63, 14. Comment: Meadow Players. *Times* described the translation as "ponderously graceless," and lacking in poetry.

63.315 *Craig's Wife* (P, 3a) George Kelly. INTIMATE 21/10/63. 1st perfd Majestic, Buffalo, New York, 28/9/25; 1st British perf Theatre Royal, Nottingham, 5/11/28. Best/25, 33, Bordman, Bordman/3, 270, Bronner, Bryer, French/2, Hischak, Hochman, Loney, 132, Matlaw, Salem, Shipley, Sobel, Wilmeth. Comment: The first New York production of this Pulitzer Prize-winning piece (Morosco 12/10/25) ran for 360 performances.

63.316 *The Importance of Being Dressed* (Comic F) Louis S. Bardoly (adpt of Ferenc Dunai, *A nadrág*). RICHMOND 21/10/63. 1st perf this adpt. Cast: *Stage* 24/10/63, 20. *Penny* Vivienne Martin; *Jim* Bill Owen; *1st Visitor* Joyce Carpenter; *2nd Visitor* Christopher Beeny; *3rd Visitor* Anne Godley; *4th Visitor* Ian Shand. *Pres* Richmond Theatre Productions; *Dir* Alexander Doré; *Dec* John Piper. Plot: Bordman/4, 396, Hischak. Review: *Stage* 24/10/63, 20. Comment: "One of the funniest sophisticated farces for a very long time and, unlike many foreign farces, is highly successful not only in the English tongue, but in the English idiom and setting" (*Stage*). The first New York production, as *The Sunday Man* (Morosco 13/5/64), ran for one performance. Vivienne Martin appeared in both productions.

63.317 *This Thing Called Love!* (C, 3a) Edwin Burke. WIMBLEDON 21/10/63.** Graham Armitage Liane Aukin. Plot: Bordman/3, 360, Bronner, French/2, Hischak.

63.318 *Hamlet* (T, 2a) William Shakespeare. OLD VIC 22/10/63.** 27 perf. Cast: NTA; *Stage* 24/10/63, 19; Theatricalia; *Times* 23/10/63, 14; *Variety* 6/11/63, 54; *WWT/14*. *Francisco* Dan Meaden; *Bernardo* Richard Hampton; *Marcellus* Michael Turner; *Horatio* Robert Stephens; *Ghost* Anthony Nicholls; *Claudius* Michael Redgrave; *Gertrude* Diana Wynyard; *1st Gentlewoman* Wynne Clark; *Ophelia* Rosemary Harris; *Polonius* Max Adrian; *Osric* Terence Knapp; *Claudio* Martin Boddey; *Voltimand* Trevor Martin; *Cornelius* Reginald Green; *Laertes* Derek Jacobi; *Hamlet* Peter O'Toole; *Reynaldo* Keith Marsh; *Rosencrantz* Peter Cellier; *Guildenstern* Raymond Clarke; *1st Player* Robert Lang; *Player King* Harry Lomax; *Player Queen* John Rogers; *Other Players* Richard Hampton, Clive Rust, Derek Ware, Christopher Chittell, Alan Ridgway; *Fortinbras* John Stride; *Norwegian Captain* Colin Blakely; *Sailors* James Mellor, Reginald Green; *1st Gravedigger* Frank Finlay; *2nd Gravedigger* Michael Rothwell; *Priest* Roger Heathcott; *Court Ladies, Soldiers, Servants* Sunny Amey, Rod Beacham, Elizabeth Burger, Byron Chandler, Lewis Fiander, Mike Gambon, Jeanne Hepple, William Hobbs, Jeanette Landis, Enid Lorimer, James Mellor, Bruce Purchase, Louise Purnell, Lynn Redgrave, Jean Rogers, Michael Rothwell, Adam Rowntree, Robert Russell,

Clive Rust, Ann Rye, Michael Turner, Mervyn Willis. *Dir* Laurence Olivier; *Dgn* Sean Kenny; *Cost dgn* Desmond Heeley; *Mus* John Addison; *Light* Richard Pilbrow; *Sm* Diana Boddington, Neville Thompson; *Sound* David Collinson; *Dsm* Terence Banks, Byron Chandler, Neville Pearson; *Asm* Louisa Browne, Anthony Ferris, Adam Rowntree, Mervyn Willis; *Carp* George Evans; *Elect* Leonard Tucker; *Pm* Tom Gillon; *Wm* Antoinette Mara; *Hse mgr* Rupert Rhymes; *Bom* Pat Layton; *Press rep* Virginia Fairweather; *Lic* George Chamberlain. Reviews: *Birmingham Post* 23/10/63, 4; *Daily Mirror* 23/10/63, 2; *Guardian* 23/10/63, 7; *Illustrated London News* 2/11/63, 744; *Irish Times* 24/10/63, 9; *New Statesman* 1/11/63, 624; *Observer* 27/10/63, 26; *Spectator* 1/11/63, 559; *Sphere* 2/11/63, 184; *Stage* 24/10/63, 17; *Tatler* 6/11/63, 415; *Times* 23/10/63, 14; *Tribune* 1/11/63, 9, 8/11/63, 14; *Variety* 6/11/63, 54. Comment: The inaugural production of the National Theatre Company (see *Stage* 24/10/63, 18–19). The production ran nearly five hours. *Guardian* said Peter O'Toole gave "a performance of some solid achievements" reminiscent of Olivier's nearly thirty years ago, and noted Sean Kenny's "revolving permanent set" got in the way (a point amplified in *Spectator*). *Irish Times* said O'Toole was brilliant in this "conventional, careful production." *Observer* remarked on the "quite exceptional" supporting cast, the genesis of a strong ensemble company: Michael Redgrave, Diana Wynyard, Robert Stephens, Rosemary Harris, Derek Jacobi and Max Adrian. *Stage* was fulsome in its praise of O'Toole. *Tribune* listed four good aspects of the performance; however, it lambasted the production as "frankly disastrous," as a result of excessive pageantry and gimmickry. The production remained in repertory until 4/12/63.

63.319 *The Possessed* (P, 3a) Albert Camus (based on Dostoyevsky's novel, 1871; trans Justin O'Brien of *Les possédés*, 1959). MERMAID 23/10/63. 1st British perf this version? Cast: *Stage* 31/10/63, 13; *Times* 24/10/63, 15; *WWT/14*. *Anton Grigoriev (The Narrator)* Michael Aldridge; *Stepan Trofimovich Verkhovensky* Joseph O'Connor; *Yarvara Stavrogin* Sonia Dredel; *Liputin* Hamish Roughead; *Shigalov* John McKelvey; *Ivan Shatov* Stephen Moore; *Virginsky* Brian Spink; *Gaganov* Alan Dudley; *Alexey Yegorovich* Lionel Gadsden; *Nicholas Stavrogin* Barrie Ingham; *Prascovya Druzdova* Ina De La Haye; *Dasha Shatovb* Jane Griffiths; *Lisa Druzdova* Georgina Ward; *Maurice Nicolaevich* Paul Carson; *Alexey Kirilov* Joss Ackland; *Maria Timofeyevna Lebyatkin* Sheila Shand Gibbs; *Captain Lebyatkin* George Selway; *Pjotr Stepanovich Verkhovensky* Kenneth Griffith; *Fedka* Leonard Fenton; *Seminarist* Richard Coe; *Bishop Tihon* Ernest Milton; *Servant* Leader Hawkins.

Art dir Bernard Miles, Josephine Wilson; *Pres* Mermaid Theatre Trust; *Dir* Julius Gellner; *Dgn* David Myerscough Jones; *Sm* William Brook. Reviews: *Birmingham Post* 24/10/63, 4; *Christian Science Monitor* 29/10/63, 10; *Guardian* 24/10/63, 9; *Illustrated London News* 9/11/63, 786; *New Statesman* 1/11/63, 624; *Observer* 27/10/63, 26; *Spectator* 1/11/63, 559; *Sphere* 2/11/63, 185; *Stage* 31/10/63, 13; *Times* 24/10/63, 15; *Tribune* 1/11/63, 9. Comment: The production lasted over three hours. *Observer* said Camus' version over-emphasized the melodramatic elements of the original. *Guardian* agreed, adding that the melodramatic tone was furthered by the use of a triple revolve which speeded up the action too much. "A play of considerable interest. At the Mermaid ... it has received rough treatment in production, though some of the acting is outstanding" (*Stage*). *Tribune* called the production "efficient and the acting good all round," but failed to find a reason for the adaptation except that it saved time "for people who won't read the novel." "The cast is well above the usual Mermaid quality" (*Times*).

63.320 *Portrait of Murder* (Thriller, 2a) Robert Bloomfield. SAVOY 24/10/63; trfd to VAUDEVILLE 9/12/63.** 100 perf. Cast: *Stage* 31/10/63, 13; *Theatricalia*; *Times* 25/10/63, 5; *Variety* 6/11/63, 54; *WWT/14*. *Tod Logan* Tenniel Evans; *Agnes Webster* Barbara Hicks; *Eliot Barlow* George Baker; *Paula Barlow* Phyllis Calvert; *Denise Murray* Renée Asherson; *James Guthrie* Jack Gwillim. *Pres* Bob Swash, Ben Kamsler; *Dir* George Shadanoff; *Dec* Malcolm Pride; *Light* Brian Currah; *Mus* George Cates; *Sm* Michael Ginesi. Plot: Fletcher. Reviews: *Birmingham Post* 25/10/63, 9; *Christian Science Monitor* 29/10/63, 10; *Guardian* 25/10/63, 9; *Illustrated London News* 9/11/63, 786; *Sphere* 2/11/63, 195; *Stage* 31/10/63, 13; *Times* 25/10/63, 5; *Variety* 6/11/63, 54, 60. Comment: The audience applauded the setting, and that was all that was worth applauding (*Stage*). "Tired, outdated ... very mild amusement" (*Guardian*). Laborious construction, uninteresting, and done much better in the 1930s (*Illustrated London News*).

63.321 *Dear Sir, Stroke Madam* (Revue). POOR MILLIONAIRE 28/10/63. Pamela Ann Davy, Paul McDowell. Review: *New Statesman* 8/11/63, 675. Comment: *New Statesman* described it as a "satirical entertainment" with "some winning material."

63.322 *Smilin' Through* (RC, 3a) "Allan Langdon Martin" [Jane Cowl and Jane Murfin]. INTIMATE 28/10/63. 1st perfd Pitt, Pittsburgh 25/11/19; 1st British perf Grand Leeds, 19/8/39. Plot: French/2, Hischak. Comment: The first New Yor production (Broadhurst 30/12/19) ran for 179 performances.

63.323 *Out of the Crocodile* (C, 2a) Giles Cooper. PHOENIX 29/10/63. 100 perf. 1st perfd New, Oxford, 7/10/63. Cast: *Stage* 31/10/63, 14; *Times* 30/10/63, 14; *Variety* 13/11/63, 65; *WWT/14*. *Henry Hamster* Cyril Raymond; *Helen Hamster* Celia Johnson; *Peter Pounce* Kenneth More; *Monica* Katharine Barker; *Julia* Amanda Reiss. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Richard Eastham; *Pres* Michael Codron; *Dir* Donald McWhinnie; *Dgn* Reece Pemberton; *Light* Richard Pilbrow; *Sc bld* Victor Mara Ltd.; *Sc* Stage Decor; *Pd mgr* Jack Hanson; *Sm* J. Scott Parkinson; *Dsm* Gordon McKechnie, Crispin Evans; *Wm* Peggy Marchant; *Press rep* Randall Carlsen; *Mgr* Wybert R. Allen. Plot: Weintraub. Reviews: *Christian Science Monitor* 4/11/63, 10; *Daily Mirror* 30/10/63, 18; *Illustrated London News* 9/11/63, 786; *New Statesman* 8/11/63, 674–75; *Observer* 3/11/63, 26; *Spectator* 8/11/63, 598; *Sphere* 26/10/63, 140; *Stage* 31/10/63, 14; *Tatler* 13/11/63, 487; *Times* 30/10/63, 14; *Tribune* 8/11/63, 14; *Variety* 13/11/63, 65. Comment: Intended as a vehicle for Kenneth More's return to the London stage, it was a pity that the play lacked craftsmanship (*Christian Science Monitor*, *Spectator*). "Cooper loses his way ... not once but many times. He introduces all sorts of novel and promising ideas, but fails to follow them up or exploit them adequately" (*Stage*). However, *Tribune* found a different purpose in the play: Cooper "has made within his conventionally written play an ironic comment on conventionally written plays." *Times* commended the performances of Celia Johnson, Cyril Raymond, and Kenneth More.

63.324 *Saint Joan* (Chronicle P, 3pt) Bernard Shaw. OLD VIC 30/10/63.** 32 perf. Cast: NTA; *Stage* 7/11/63, 15; *Theatricalia*; *Variety* 13/11/63, 62; *WWT/14*. *Robert de Baudricourt* Martin Boddey; *Steward* Keith Marsh; *Joan Joan* Plowright; *Bertrand de Poulengey* Richard Hampton; *Archbishop of Rheims* Trevor Martin; *Monseigneur de la Trémouille* James Mellor; *Gilles de Rais* Terence Knapp; *Dauphin (later Charles VII)* Robert Stephens; *Captain la Hire* Michael Turner; *Duchess de la Trémouille* Ann Rye; *Court Page* Christopher Chillell/Alan Ridgway; *Dunois* John Stride; *His Page* John Rogers; *Richard de Beauchamp (Earl of Warwick)* Anthony Nicholls; *His Page* Raymond Clarke; *Chaplain de Stogumber* Frank Finlay; *Peter Cauchon (Bishop of Beauvais)* Robert Lang; *Brother John Lemaitre (The Inquisitor)* Max Adrian; *Canon John D'Estivet* Roger Heathcott; *Canon de Courcelles* Lewis Fiander; *Brother Martin* Ladvendu Derek Jacobi; *Executioner* Dan Meaden; *English Soldier* Colin Blakely; *Gentleman* Peter Cellier; *Court Ladies, Courtiers, Soldiers, Monks* Rod Beacham, Elizabeth Burger, Peter Cellier, Raymond Clarke, Mike Gamhon, Reginald Green, Roger Heathcott, Jeanne

Hepple, William Hobbs, Jeanette Landis, Harry Lomax, Keith Marsh, Dan Meaden, Bruce Purchase, Louise Purnell, Lynn Redgrave, Jean Rogers. John Rogers, Michael Rothwell. Adam Rowntree, Robert Russell, Clive Rust. *Dir* John Dexter; *Sc dgn, Cost dgn* Michael Annals; *Light* Leonard Tucker; *Assist dir* Sunny Amey; *Sm* Diana Boddington, Neville Thompson. Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 31/10/63, 11; *Christian Science Monitor* 4/11/63, 10; *Daily Mirror* 31/10/63, 18; *Guardian* 31/10/63, 7; *Illustrated London News* 16/11/63, 828; *Irish Times* 1/11/63, 7; *New Statesman* 8/11/63, 674; *Observer* 3/11/63, 26; *Spectator* 8/11/63, 598; *Stage* 7/11/63, 15; *Tatler* 20/11/63, 558; *Times* 31/10/63, 17; *Tribune* 8/11/63, 14; *Variety* 13/11/63, 62. Comment: National Theatre Company. "Gloriously spoken by almost the entire company" (*Christian Science Monitor*). "Joan Plowright plays the French maid with a broad north country accent. She calls the Dauphin Charlie and confides 'Tha is not king yet, lad'" (*Daily Mirror*). "The more I see *St. Joan* [sic], the more prolix and gabby I find it" (*Spectator*). *Tribune* was impressed by Joan Plowright's intense performance; John Dexter's direction was orthodox and straightforward. *Irish Times* praised the "superb production," Joan Plowright's performance, and "Shaw's wonderful sense of theatre as we listen to the fascinating arguments couched in the most beautiful language." *Variety* thought this ranked "as one of the best productions" of the play. "The production, in general, is strongly and lucidly designed; it has in Miss Plowright a Joan for the records; and it has placed Shaw, as he should be placed, high in the repertory of the National Theatre" (*Illustrated London News*). The production remained in repertory until 4/6/64.

63.325 *Chicken Soup with Barley* (D, 3a) Arnold Wesker. TOWER, CANONBURY, 1/11/63.** Cast: TTC. Plot: Demastes/2, Fletcher, French/2, Griffiths, Hochman, Law, Matlaw, Mplots, Shipley, Vinson, Weintraub.

63.326 *Green Room Rag*. ADELPHI 3/11/63. 1 perf. Reviews: *Stage* 7/11/63, 15; *Times* 4/11/63, 5. Comment: The production suffered from not having a "ragpicker" to keep things moving along (*Times*).

63.327 *The Albatross* (P, 2a) Howard Koch. THEATRE ROYAL, STRATFORD EAST, 4/11/63.* 7 perf. Cast: *Stage* 7/11/63, 15; *Variety* 13/11/63, 62; *WWT/14*. *Elizabeth Lamb* Vivienne Burgess; *Mary Lamb* Olive McFarland; *Charles Lamb* Emrys James; *Samuel Coleridge* Nigel Hawthorne; *Sarah Coleridge* Maureen Beck; *Fanny Kelly* Pamela Lane; *William Hazlitt* Harry Lockart; *Thomas*

Tipp Ian Wilson; *Emma Isola* Waveney Lee. *Pres* Giles Gilbey, Richard Krakeur; *Dir* Ilya Chamberlain; *Dec* Alan Tagg; *Light* Eric Baker; *St dir* John Bury. Reviews: *Christian Science Monitor* 15/11/63, 8; *Daily Mirror* 5/11/63, 18; *Guardian* 5/11/63, 7; *Illustrated London News* 16/11/63, 828; *Stage* 7/11/63, 15; *Times* 5/11/63, 14; *Variety* 13/11/63, 62. Comment: The play was suggested by lives of Charles and Mary Lamb. *Spectator* called it an “embarrassing peepshow.” *Variety* said the play “only fitfully comes to life,” and the acting was no more than adequate. “Has little to add to the sum total of our knowledge regarding this somewhat enigmatic pair” (*Stage*). *Times* faulted Koch’s depiction of the ugliness of the Lambs’s lives.

63.328 *Difference of Opinion* (CD, 3a) George Ross and Campbell Singer. WIMBLEDON 4/11/63. 1st perfd Alexandra, Birmingham, 15/7/63. Plot: French/2, Loney. Comment: The pre-West End production prior to opening at the Garrick in later in November (63.353).

63.329 *The Hot Tiara* (Light C, 3a) Janet Allen. RICHMOND 4/11/63.**

63.330 *Queen B* (C) Judith Guthrie. HIPPODROME, GOLDERS GREEN, 4/11/63. 1st perfd Theatre Royal, Windsor, 18/9/63. Sybil Thorndike, Lewis Casson, Michael Bates, Isabel Dean.

63.331 *The Shot in Question* (D, 2a) Michael Gilbert. INTIMATE 4/11/63.**

63.332 *Frost at Midnight* (P, 2a) André Obey (trans Warren Tute of *Les trois coups de minuit*, 1958). HAMPSTEAD 6/11/63. 1st perf this trans Playhouse, Oxford, 19/2/57. Cast: *Stage* 14/11/63, 13; *WWT/14*. *Blackwill* Jimmv Gardner; *George Bradshaw* Raf de la Torre; *John Greene* Peter Gale; *Scott* Derek Lanyon; *Patrick Dodger* Declan Mulholland; *Lowell* Robert Bernal; *Hodge* Roger Hammond; *Alice Arden* Patricia Connoly; *Goodlack* Vincent Harding; *Dir* Jean-Pierre Voos; *Dgn* Christian Kurvenal; *St dir* Edward Alleyn. Reviews: *Birmingham Post* 11/11/63, 9; *Guardian* 7/11/63, 7; *Illustrated London News* 23/11/63, 872; *New Statesman* 15/11/63, 715; *Stage* 14/11/63, 13; *Times* 7/11/63, 16. Comment: “We cannot but be aware of the playwright manipulating his mouthpieces, and this awareness is fatal” (*Times*). *Stage* thought the first act was much better than the second where the “magic” disappeared. *Illustrated London News* viewed the play, production, and performances favorably.

63.333 *Let’s Be Frank* (C, 3a) Harold Brooke and Kay Bannerman. VAUDEVILLE 6/11/63. 21 perf. 1st perfd The-

atre Royal, Nottingham, 5/10/55 as *The Call of the Dodo*. Cast: *Stage* 14/11/63, 13; *Times* 7/11/63, 16; *Variety* 27/11/63, 60; *WWT/14*. *Rose Lovell* Tracey Lloyd; *Tom Williams* Kenneth Fortescue; *Addie Lovell* Cicely Courtneidge; *Geoffrey Martin* Naunton Wayne; *Fred Hayter* Warren Stanhope; *Julian Lassiter* Jack Hulbert. *Pres* Geoffrey Hastings, Michael Hamilton; *Dir* Jack Hulbert; *Dec* Joan Jefferson Farjeon; *Sm* Donald Walker. Reviews: *Christian Science Monitor* 11/11/63, 6; *Daily Mirror* 7/11/63, 18; *Illustrated London News* 23/11/63, 872; *New Statesman* 22/11/63, 756; *Observer* 10/11/63, 26; *Spectator* 15/11/63, 629; *Stage* 14/11/63, 13–14; *Times* 7/11/63, 16; *Variety* 27/11/63, 60. Comment: This production was performed at the King’s, Edinburgh, 9/9/63 as *There’s a Yank Close Behind Me*. The piece contained “almost every stock cliché from the farcical gag-book” which the star appeal of Cicely Courtneidge and Jack Hulbert cannot overcome (*Variety*); however, *Stage* thought they might save the play. “A bit of an old-fashioned bore ...The whole evening is rather like an old movie—one which I might have enjoyed had it been silent” (*Daily Mirror*).

63.334 *The Boys from Syracuse* (MC, 2a) Richard Rodgers (mus) and Lorenz Hart (lyr) and George Abbott (bk; adpt of William Shakespeare, *The Comedy of Errors*). DRURY LANE 7/11/63. 100 perf. 1st perfd Shubert, New Haven, Connecticut, 3/11/38; 1st British perf. Cast: *Stage* 14/11/63, 13; *Theatricalia*; *Times* 8/11/63, 16; *Variety* 20/11/63, 70; *WWT/14*. *Tragedy*, *Merchant of Syracuse* John Heawood; *Comedy* Maurice Lane; *Corporal* Robert Crane; *Sergeant*, *Duke* John Adams; *First Citizen* John Moore; *Dromio of Ephesus* Sonny Farrar; *Antipholus of Ephesus* Denis Quilley; *Tailor* Rod McLennan; *Antipholus of Syracuse* Bob Monkhouse; *Dromio of Syracuse* Ronnie Corbett; *Angelo* Adam Deane; *Luce* Maggie Fitzgibbon; *Adriana* Lynn Kennington; *Luciana* Paula Hendrix; *Luciana’s Attendants* Carlotta Barrow, Kay Fraser; *Sorcerer* Edward Atienza; *The Courtesan* Pat Turner; *Fatima* April Orlrich; *Mirror Courtesan* Jean Muir; *Jewel Courtesan* Aim Macdonald; *Powder Puff Courtesan* Jacqui Daryl; *Dancing Policeman* Ben Stevenson; *Dancing Policeman’s Wife* Jeanette Minty; *Maid* Jill Love; *Merchant of Ephesus* Paul Hansard; *Seeress* Peggy Rowan; *Aegan* Gavin Gordon; *Apprentice* Peter Ardron; *Singers* Wendy Bowman, Rita Cameron, Ann Brierly, Patricia Hall, Rosemary Lyford, Hilda Stewart, Sylvia Vale, Anna Vincent, Maurice Arthur, John Clifford, Vincent Charles, Robert Crane, John Moore, Thomas Walling; *Dancers* Vicki Karras, Jackie Dalton, Gilgi Hauser, Kay Frazer, Ruth Walters, Willow Stockdale, Priscilla Pritchard, Carlotta Barrow, Judie Heydon, Jill Love, Gordon Wales, Michael Meakin, Hendrik Davel, Ross Howard, Norman Furber, Peter

Adron, Maurice Lane, Ivan Baptie. *Chm* Prince Littler; *Gen mgr* Frederick Carter; *Mgr* George Hoare; *Sec* R. E. Gray; *Pres* Williamson Music Ltd.; *Dir* Christopher Hewett; *Pd supervised* Jerome Whyte; *Ch* Bob Herget; *Cost dgn* Irene Sharaff; *Sc dgn* Herbert Senn, Helen Pond; *Mus arr* Ralph Burns; *Mus dir* Robert Lowe; *Sm* Anthony Stuart, Jack Miller. Plot: Bordman, Bordman/5, 513, Fletcher, Gänzl, Hischak, Kennedy, Law, OTF, Wilmeth. Reviews: *Birmingham Post* 8/11/63, 8; *Christian Science Monitor* 11/11/63, 6; *Daily Mirror* 8/11/63, 18; *Guardian* 8/11/63, 11; *Illustrated London News* 23/11/63, 872; *New Statesman* 15/11/63, 715; *Observer* 10/11/63, 26; *Spectator* 15/11/63, 629; *Sphere* 16/11/63, 262–63; *Stage* 14/11/63, 13; *Tatler* 27/11/63, 646; *Times* 8/11/63, 16; *Variety* 20/11/63, 70. Comment: “A discredit to show business” (*Illustrated London News*). *Guardian* noted that the first-night reception was less than “rapturous,” and thought the piece lacked sufficient humour. “The Lane could have done better than a twenty-five-year old piece that at its best is fitted only to a theatre of modest size” (*Stage*). *Christian Science Monitor* said the gallery booed parts of the second act; the problem was that the songs were already familiar and the humour weak. “Quite staggering awfulness—mechanical clowning, raucous underlining of every joke, prosaically lavish sets, snatches of classical ballet” (*Observer*). “The action never gets off the ground ... [the text is] as heavy and witless as a Christmas pantomime script” (*Times*). The first New York production (Alvin 23/11/38) ran for 235 performances.

63.335 *Offer of a Dream* (P) Michael Ferrers. COMEDY 10/11/63.* Cast: *Stage* 14/11/63, 13; *WWT/14*. *The Innkeeper's Wife* Brenda Duncan; *Juliette* Jean Robinson; *Robert* Michael Johnson; *Jacques* Ian Gray; *Leonie* Helen Lindsay; *Marie* Patricia Lawrence; *Dowager Duchess* Hazel Bainbridge; *Bobo* Gary Hope. *Dir* Michael Gough; *Dec* Arthur Hacker; *Sm* Martin Fowler. Reviews: *Stage* 14/11/63, 13; *Times* 11/11/63, 14. Comment: Repertory Players. “The traditional, if unlikely, story of a village maiden who is kissed by a passing duke and believes in his promise to come back and claim her as his duchess” (*Stage*). “Escapist light comedy straight from Ruritania, without benefit of Ivor Novello” (*Times*).

63.336 *The Diplomatic Baggage* (F, 3a) John Chapman. RICHMOND 11/11/63.* Cast: *Stage* 14/11/63, 15; *Theatricalia*. *Luke Layton* Arnold Ridley; *Pamela Layton* Hilary Crane; *Barry Layton* John Chapman; *Harrison Tweedie* Dennis Ramsden; *Monsieur Martell* George Moon; *Madame Martell* Marika Rivera; *Hotel Porter* Derek Royle; *Fifi* Marigold Russell; *Eloise* Betty Ellis; *Simone* Suzanne Vasey. *Pres* Richmond Theatre Productions; *Dir* Douglas B. Andrews; *Dec* John Piper; *St dir* Jennifer

McEvoy. Review: *Stage* 14/11/63, 15. Comment: “Full of predictable gimmicks which are perhaps rather more than less funny for their predictability. One unusual thing about it is that, throughout, it is the young women rather than the men who are caught in difficult situations without their top clothing” (*Stage*).

63.337a *The Private Ear* (C, 1a) Peter Shaffer. INTIMATE 11/11/63.** Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub.

63.337b *The Public Eye* (C, 1a) Peter Shaffer. INTIMATE 11/11/63.** Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub.

63.338 *The Gentle Avalanche* (CD, 2a) William Corlett. COURT 12/11/63. 1st perfd Castle, Farnham, 17/9/62. Cast: *Stage* 14/11/63, 15; *Variety* 27/11/63, 60; *WWT/14*. *June Atkins* Christine Finn; *Adam Brasset* Christopher Guinee; *Charlie Lawrence* Dinsdale Landen; *Mavis Price* Sheila Reid; *Pop Hobson* James Ottaway. *Pres* Jack Minster, Linnit and Dunfee Ltd.; *Dir* June Knight; *Sc dgn*, *Light* Brian Currah; *Sm* Peter Redvers. Reviews: *Birmingham Post* 13/11/63, 3; *Christian Science Monitor* 21/11/63, 4; *Guardian* 13/11/63, 7; *Illustrated London News* 23/11/63, 872; *Observer* 17/11/63, 27; *Spectator* 22/11/63, 667–68; *Stage* 14/11/63, 15; *Times* 13/11/63, 5; *Variety* 27/11/63, 60. Comment: This was not an English Stage Company production but rather a commercial one before the theatre was closed for reconstruction. The play showed a conventional middle-class young woman exerting her will over a bohemian would-be writer. *Variety* generally thought well of the play and production but doubted it would transfer to the West End. However, *Illustrated London News* thought the piece, with its present cast, had a future. “Corlett builds up atmosphere and situation and reveals character extremely well ... His fumbblings, both in construction and dialogue, are those of a young writer” (*Stage*). Generally, notices were mixed and, because of a poor second-night box office, the play was withdrawn early.

63.339 *Rise and Fall of the City of Mahagonny* (Epic O) Bertolt Brecht (lib; trans Michael Geliot and David Drew of *Aufstieg und Fall der Stadt Mahagonny*, 1930) and Kurt Weill (mus). SADLER'S WELLS 12/11/63.** *Jimmy Mahoney* Ronald Dowd; *Jenny* April Cantelo; *Mrs. Begbick* Patricia Bartlett; *Inia* Te Wiata, David Bowman, John Chorley, Frank Olegario, Alberto Remedios, Tom Swift. *Dir* Michael Geliot; *Cond* Leonard Hancock. Plot: Hochman, Matlaw. Reviews: *Birmingham Post* 14/11/63, 8; *New Statesman* 22/11/63, 754; *Stage* 14/11/63, 14;

Tatler 4/12/63, 727; *Times* 13/11/63, 5. Comment: "The biting lyrics and jazzy honky-tonk music give the work a flavour unique in opera, while Michael Geliot's production is as up-to-date as the stamp trading war. Although some of the cutting edge is missing from the voices, it would be unkind to cavil at such a small point when the ensemble acting is so good" (*Stage*).

63.340 [No entry]

63.341 *Poor Bitos* (C, 3a) Jean Anouilh (trans Lucienne Hill of *Pauvre Bitos ou le dîner de têtes*, 1956). ARTS 13/11/63; trfd to DUKE OF YORK'S 6/1/64. 336 perf. 1st British perf this trans. Cast: *Stage* 21/11/63, 13; *Theatricalia*; *Variety* 27/11/63, 60, 5/2/64, 58; *WWT/14*. *Maxime (who plays Saint-Just)* Charles Gray; *Philippe (who plays the Jesuit Father)* Victor Winding; *Charles* Michael Golden; *Julien (who plays Danton)* Ronald Lewis; *Lila (who plays Marie Antoinette)* Caroline Blakiston; *Amanda (who plays Madame Tallien)* Susan Clark; *Vulterne (who plays Mirabeau)* Hugh Manning; *Brassac (who plays Tallien)* Terence Alexander; *Deschamps (who plays Camille Desmoulins)* Patrick O'Connell; *Victoire (who plays Lucille Desmoulins)* Suzanne Neve/Narissa Knights; *Bitos (who plays Robespierre)* Donald Pleasence; *Joseph* Gregory Warwick; *Delanoue (who plays Merda)* Martin Jarvis; *Robespierre as a child* Douglas Cann. *Pres* Michael Codron; *Dir* Shirley Butler; *De* Timothy O'Brien; *St dir* Wilfred Blunden. Plot: Bordman/4, 399, French/2, Hischak, Hochman, Loney, Matlaw, Salem. Reviews: *Illustrated London News* 30/11/63, 916, 18/1/64, 100; *New Statesman* 22/11/63, 756; *Observer* 17/11/63, 27; *Spectator* 22/11/63, 667, 17/1/64, 78-79; *Sphere* 30/11/63, 347; *Stage* 21/11/63, 13, 9/1/64, 14; *Times* 14/11/63, 18, 8/1/64, 13; *Tribune* 29/11/63, 13-14, 17/1/64, 14; *Variety* 27/11/63, 60, 5/2/64, 58. Comment: *New Statesman* found the play "odious and apparently aimless," and not helped by the direction or cast. *Spectator's* view (22/11) was entirely opposite. "A black, stylish and compelling work ... which deserves a larger audience [than at the Arts]" (*Variety* 27/11). *Tribune* (29/11) described the play as both "repugnant and fascinating" yet it generated "bristling excitement," with good acting from Charles Gray and Donald Pleasence. The first New York production (Cort 14/11/64) ran for 17 performances, with Donald Pleasence and Charles Gray repeating their roles.

63.342 *Pocahontas* (Mus, 2a) Kermit Goell (bk, mus, lyr). LYRIC 14/11/63. 12 perf. 1st perfd Alhambra, Glasgow, 8/10/63 as *The Princess Pocahontas*. Cast: *Stage* 21/11/63, 13; *Variety* 27/11/63, 60; *WWT/14*. *Tom Savage* Steve Perry; *George Cassen* Stanley Fleet; *Captain Newport* Bernard Martin; *Captain Dale*

Wingfield Michael Barrington; *Archer* Edward Sage; *Rev. Whittaker Hunt* Peter Lawrence; *Radcliffe, 2nd Thug* John Harvey; *George Percy, 1st Thug* Michael Garson; *Gosnold, William Savage* Joe Sealy; *Captain John Smith, John Rolfe* Terence Cooper; *Winnuska* Isabelle Lucas; *Rawhunt* Thomas Gallagher; *Pocahontas* Anita Gillette; *Namuntak* Peter Kelly; *Powhatan, King James* George Hancock; *Anthony, Londoner* Len Maley; *Sally Gates* Jill Donohue; *Julie Gates* Paula Levens; *Tilly* Beth McDonald; *Sally* Gillian Ashby; *Queen Anne* Christine Palmer; *Singing ensemble* Gillian Ashby, Jill Donohue, Paula Levens, Beth McDonald, Christine Palmer, Elisabeth Troy, John Bohea, Stanley Fleet, Michael Garson, John Harvey, Len Maley, Steve Patrick, Edward Sage, Joe Sealey; *Dancing ensemble* Natasha Ashton, Beryl Braham, Patricia de Dulin, Barbie Hills, Carol Lucy, Betty Wheeler, Colin Couch, Ian James, Donald McAlpine, Richard Morris, Ken Robson, John Walsh. *Pres* Stephen Mitchell, Michael Manuel; *Dir* Michael Manuel; *Cost dgn* Pearl Binder; *Sets* Carl Toms; *Add dialogue* Robin Cooke; *Ch* Nellie Fisher, Ray Cook; *Light* Michael Northen; *Mus dir* Philip Martell; *Mus arr* Peter Knight, Ken Thorne; *Sm* Owen Griffith. Plot: OTF. Reviews: *Birmingham Post* 15/11/63, 9; *Daily Mirror* 15/11/63, 18; *Guardian* 15/11/63, 11; *Illustrated London News* 30/11/63, 916; *Observer* 17/11/63, 27; *Spectator* 22/11/63, 668; *Stage* 21/11/63, 13; *Times* 15/11/63, 17; *Variety* 27/11/63, 60. Comment: Perhaps decent direction might have saved this mediocre piece (*Spectator*). Anita Gillette "nearly knocked herself out trying to infuse life, charm and talent into a production that was at times sadly amateurish" (*Daily Mirror*). "Another pseudo-pantomime ... written in the style of half a century ago" (*Times*). "Drab, conventional and uninspiring ... the music seems derivative," as well as other deficiencies (*Variety*).

63.343 *The Long and the Short and the Tall* (D, 2pt) Willis Hall. TOWER, CANONBURY, 15/11/63. 1st perfd (amat) Cranston Street Hall, Edinburgh, 27/8/58 as *The Disciplines of War*; 1st prof perf Playhouse, Nottingham, 1/9/58 as *Boys, It's All Hell*; 1st London perf Court 7/1/59. Cast: TTC. Plot: Fletcher, Loney, 316, Patterson.

63.344 *The Devil's Disciple* (P) Bernard Shaw. QUESTORS 16/11/63. 1st perfd Hermanus Bleaker Hall, Albany, New York, 1/10/1897; 1st London perf Princess of Wales's 26/9/1899. Cast: QTA. Plot: Demastes/1, Fletcher, French/2, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Review: *Middlesex County Times* 23/11/63, 14.

63.345 *The Miracles* (Mystery P) Gordon Honeycombe (adpt from York, Chester, and Townley cycles). ST. GEORGE'S CHURCH 17/11/63; trfd to SOUTHWARK

CATHEDRAL 24/11/63, 1/12/63. 1st perfd University College, Oxford, 1960. *Jesus* Peter Jeffrey; *Mary* Denise Coffey; *Joseph* Paul Hardwick; *Herod* Ian Lindsay; *Pharisee, Torturer* Gordon Honeycombe; *Judas* Michael Williams; *Mary Magdalene* Elizabeth Spriggs; *Angel* Cobner. *Dir, Sc dgn* Gareth Morgan; *Light* Stuart Anderson; *Cost dgn* Gordon Honeycombe; *St dir* Lynne Holmes. Reviews: *Birmingham Post* 18/11/63, 9; *Illustrated London News* 30/11/63, 916; *Observer* 1/12/63, 26; *Stage* 21/11/63, 15. Comment: The cast included numerous members of the Royal Shakespeare Company. "Relates the New Testament story from the Annunciation to the Crucifixion" (*Stage*). *Illustrated London News* said the production and performances were memorable.

63.346 *The House by the Lake* (Thriller, 3a) Hugh Mills. INTIMATE 18/11/63. 1st perfd Prince of Wales, Cardiff, 30/4/56. Plot: Loney, 299.

63.347 *Sergeant Dower Must Die* (P) Terence Feely. WIMBLEDON 18/11/63. 1st perfd Grand, Blackpool, 14/10/63. Comment: The pre-West End production prior to opening at the Vaudeville in November when the title changed to *Shout for Life* (see 63.359).

63.348 *Spider's Web* (P, 3a) Agatha Christie. RICHMOND 18/11/63.** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub.

63.349 *Ten Little Niggers* (Thriller, 3a) Agatha Christie (adpt of her novel, 1939). HIPPODROME, GOLDERS GREEN, 18/11/63.** Robert Dean. Plot: Best/44, 365–66, Bordman/4, 237, Fletcher, Griffiths, Hischak, Kabatchnik/2, Salem, Wagoner, 122, Weintraub.

63.350 *The Golden Unicorn* (Hist D) Martin Holmes. HOVENDEN 19/11/63. 1st perfd Gateway 30/1/51. Cast: *Stage* 21/11/63, 17. *Nella* Carmen Woolf; *Livia* Anne Gladwell; *Ginevra* Pamela Munday; *Angelo* Richard Fox; *Lodovico* Tom Chatburn; *Antonelli* Charles Reynolds; *Diana* Margot Lane; *Bartolomeo Colleoni* Thomas De Ville; *Zanni* Sean Barry/Rikki Logan; *Lucrezia* Valery Hovenden. *Dir* Valery Hovenden; *Dec* Philip Whichelo; *Light* Mike Kutner; *Sm* Anne Gladwell. Reviews: *Stage* 21/11/63, 17; *Times* 20/11/63, 5. Comment: The play was "concerned with an attempt to break the evil hold which the City of Venice had over its neighbours in 1465" (*Stage*).

63.351 *Uncle Vanya* (P, 4a) Anton Chekhov (trans Constance Garnett of *Dyadya Vanya*, 1899). OLD VIC 19/11/63. 45 perf. Cast: NTA; *Stage* 21/11/63, 13; *Theatricalia*; *Times* 20/11/63, 5; *Variety* 27/11/63, 60; *WWT/14*. *Marina Timofeyevna* Wynne Clark; *Mihail*

Lvovitch Astrov Laurence Olivier; *Ivan Petrovitch Voynitsky (Uncle Vanya)* Michael Redgrave; *Alexander Vladimirovitch Serebryakov* Max Adrian; *Ilya Ilyitch Telyegin (Waffles)* Keith Marsh; *Sofya Alexandrovna (Sonya)* Joan Plowright; *Ilyena Andreyevna* Rosemary Harris; *Marya Vassilyevna Voynitsky (Maman)* Enid Lorimer; *Yefim* Robert Lang. *Dir* Laurence Olivier; *Dec* Sean Kenny; *Cost dgn* Beatrice Dawson; *Mus arr* Alexis Chesniakov; *Light* John Read; *Assist dir* Piers Haggard; *Sm* Diana Boddington, Neville Thompson. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 21/11/63, 11; *Christian Science Monitor* 25/11/63, 10; *Guardian* 20/11/63, 9; *Illustrated London News* 30/11/63, 916; *New Statesman* 29/11/63, 804; *Observer* 24/11/63, 27; *Spectator* 29/11/63, 707; *Stage* 21/11/63, 13; *Tatler* 4/12/63, 718; *Times* 20/11/63, 5; *Tribune* 29/11/63, 13; *Variety* 27/11/63, 60, 66. Comment: National Theatre Company. "Incomparable" acting from the cast led by Laurence Olivier and Michael Redgrave (*Tribune*). "One of the finest pieces of creative acting to be seen in the English theatre these 30 years" (*Guardian*). "Subtle and sensitive" directing from Olivier, and a cast that "could hardly be equalled by any other theatrical enterprise" (*Variety*). "One of the great productions of an era" (*Observer*). "Acting as natural as breathing" (*Times*). The production remained in repertory until 1/8/64.

63.352 *The Ginger Man* (P, 3a) J. P. Donleavy (adpt of his novel, 1955). COURT 20/11/63.** Cast: *Stage* 21/11/63, 8; *Variety* 4/12/63, 52. *Sebastian Dangerfield* Nicol Williamson; *Kenneth O'Keefe* T. P. McKenna; *Marion Dangerfield* Susan Hampshire; *Miss Frost* Margaret Tyzack. *Pres* Sour Productions, Bernard Delfont; *Dir* Philip Wiseman; *Dec, Light* Brian Currah. Plot: Bronner, Fletcher, Vinson. Reviews: *Daily Mirror* 21/11/63, 18; *Illustrated London News* 7/12/63, 962; *New Statesman* 29/11/63, 804–05; *Observer* 24/11/63, 27; *Spectator* 29/11/63, 707; *Times* 21/11/63, 17; *Tribune* 29/11/63, 13; *Variety* 4/12/63, 52. Comment: This Ashcroft Theatre (Croydon) production was brought in because of the failure of *The Gentle Avalanche* (63.338). Having seen the same production in 1959 (with a different cast), *Tribune* was afflicted by "profound boredom." *Illustrated London News* had disliked the original production of the play (Wearing 59.199) which now "revealed itself once more as a study in acute selfishness." *Spectator* described it as "a uniquely successful play" with admirable acting from Nicol Williamson. *Observer* added further praise for Susan Hampshire, Margaret Tyzack and T. P. McKenna.

63.353 *Difference of Opinion* (CD, 3a) George Ross and

Campbell Singer. GARRICK 21/11/63.** 489 perf. Cast: *Stage* 28/11/63, 13; *Times* 22/11/63, 6; *Variety* 4/12/63, 52; *WWT/14*. *Pauline Page* Gillian Lewis; *Tessa Anstey* Sarah Long; *Dorrie Jones* Zulema Dene; *Betty Brogan* Lally Bowers; *Anthony Wilcox* John Gregson/Robert Beatty; *John Freyling* Raymond Huntley; *Samuel Greenhill* Andrew Crawford; *Henry Prosser* John Stratton; *Bernard Davenport* Lionel Gamlin; *Christopher Pollard* Geoffrey Palmer; *Leo Stapleton* Timothy Carlton; *Jerome Pitman* Timothy Bateson; *Mark Sutherland* Kynaston Reeves; *Edward Pringle* Walter Horsbrugh/Franklyn Scott; *Gordon Robinson* Raymond Adamson. *L Garrick* Theatre Management Ltd.; *Lic* D. A. Abrahams; *Pres* Peter Bridge, G. P. Productions; *Dir* Anthony Sharp; *Sc dgn* Norman Smith; *Light* Michael Northen; *Sc bld* Sidney Jones, English Stage Co. Workshops; *Sc* Sally Nieper, Ken Calder; *Sm* David Ayliff. Plot: French/2, Loney. Reviews: *Christian Science Monitor* 29/11/63, 8; *Guardian* 22/11/63, 9; *Illustrated London News* 7/12/63, 962; *Observer* 24/11/63, 27; *Sphere* 14/12/63, 416; *Stage* 28/11/63, 13, 10/9/64, 14; *Tatler* 11/12/63, 789; *Times* 22/11/63, 6, 27/2/64, 5; *Tribune* 29/11/63, 13; *Variety* 4/12/63, 52. Comment: A conventional detective thriller involving the executives of a building company (*Tribune*). The play offered little opportunity for more than routine acting (*Observer*). "Not high art, but it is very respectable entertainment, expertly calculated to appeal to the public who read daily about takeovers" (*Times* 22/11). *Variety* correctly predicted the production would be "another winner." *Times* (27/2) reported a new ending was substituted during the final week of February 1964.

63.354 Elspeth Douglas Reid (One-woman theatre). ARTS 24/11/63.** 2 perfs (at 5 and 8 pm). Elspeth Douglas Reid.

63.355 Affairs of State (C, 3a) Louis Verneuil. INTIMATE 25/11/63. 1st perfd Shubert, New Haven, Connecticut, 30/8/50; 1st British perf Theatre Royal, Brighton, 28/7/42. Plot: Best/50, 259, Bordman/4, 291, Fletcher, French/2, Hischak, Loney, 266, Salem. The first New York production (Royale 25/9/50) ran for 610 performances.

63.356 Lilac Time (MP, 3a) Franz Schubert (mus; arr Heinrich Berté and G. H. Clutsam) and "Adrian Ross" [Arthur Reed Ropes] (lyr, bk; fnd on A. M. Willner and Heinz Reichert, *Das Dreimäderlhaus* [1916], which was an adaptation of Rudolph Hans Bartsch's novel, *Schwammerl* [1912]). HIPPODROME, GOLDERS GREEN, 25/11/63; trfd to WIMBLEDON 2/12/63.** John Larsen, Jean Bayless, Billy Milton, Alfred Hallett. Plot: Gänzl, Green.

63.357 My Three Angels (C, 3a) Sam Spewack and Bella Spewack (from Albert Husson, *Cuisine des anges* [1951]). RICHMOND 25/11/63. 1st perfd Parsons, Hartford, Connecticut, 19/2/53; 1st British perf Theatre Royal, Brighton, 31/1/55. Plot: Best/52, 236, Bordman/4, 313–14, Bronner, Fletcher, French, Hischak, Loney, 281, Salem. Comment: The first New York production (Morosco 11/3/53) ran for 344 performances.

63.358 Woman in a Dressing Gown (P, 2a) Ted Willis. WIMBLEDON 25/11/63. 1st perfd Associated-Rediffusion/ITV 28/6/56; 1st stage perf Buenos Aires 5/62 as *The Call of the City*; 1st British stage perf New, Bromley, 11/11/63. Comment: Brenda Bruce, Sylvia Syms, Roy Purcell, David Hemming, Joy Stewart, Valerie Dunlop; *Dir* Harold Clayton; *Dec* Glen Edwards. Plot: Fletcher.

63.359 Shout for Life (D, 2a) Terence Feely. VAUDEVILLE 27/11/63.** 5 perf. Cast: *Stage* 5/12/63, 13; *Times* 28/11/63, 17; *Variety* 11/12/63, 56; *WWT/14*. *John Dower* David Garfield; *Martha Dower* Katherine Parr; *Sue Dower* Sian Davies; *Uncle Rhys* John Gill; *Sir Richard Conyngham* Roland Culver; *Roger Smart* Michael Atkinson; *Margaret Conyngham* Ursula Howells; *Captain Tiklos* Philip Voss; *Soldiers* Paul Gillard, Bill Treacher; *Sergeant Huw Dower* Bernard Lloyd; *Colonel Smatros* William Franklyn; *Thompson* Philip Newman; *Commander Urquhart* Edward Jewsbury. *Pres* Peter Banks, Sol Leder; *Dir* Colin Graham; *Dgn* Ralph Koltai; *Sm* Haydn Davies. Reviews: *Birmingham Post* 28/11/63, 17; *Christian Science Monitor* 6/12/63, 8; *Daily Mirror* 28/11/63, 18; *Illustrated London News* 14/12/63, 1004; *Spectator* 6/12/63, 754; *Stage* 5/12/63, 13; *Times* 28/11/63, 17; *Variety* 11/12/63, 56. Comment: The original title was *Sergeant Dower Must Die*. The play was about a soldier held hostage by an unnamed enemy. *Variety* called it a "literate work" that lacked emotion. "Too slick and melodramatic" (*Christian Science Monitor*). "Well and vigorously written" (*Times*). "It didn't convince steely-hearted old me that it could possibly happen. This is not a play about people, but of symbolic characters who make speeches" (*Daily Mirror*).

63.360 Gentle Jack (D, 2a) Robert Bolt. QUEEN'S 28/11/63. 75 perf. 1st perfd Theatre Royal, Brighton, 7/11/63. Cast: *Stage* 5/12/63, 13; *Theatricalia*; *Times* 29/11/73, 18; *Variety* 11/12/63, 56; *WWT/14*. *Secretary*, *Old Labourer* Peter Wyatt; *Champion* A. J. Brown; *Violet* Edith Evans; *Jacko* Michael Bryant; *Bilbo* William Dexter; *Morgan* John Phillips; *Penelope* Sian Phillips; *Hubert* Timothy West; *Mrs. Treadgold* Edith Sharpe; *Rev. Treadgold* Noel Howlett; *Cynthia* Polly Adams; *Gaston* David Calderisi; *Mrs. Bracket* Gretchen Franklin; *Mr. Bracket* Barry Linehan; *Grieves* Bernard Kay; *Country Servants*

Michael Martin, Barry Stanton, Robert Tunstall, Harry Shacklock; *Young Labourer* Erik Mason; *Jack* Kenneth Williams. *Pres* H. M. Tennent Ltd.; *Dir* Noel Willman; *Dgn* Desmond Heeley; *Mus* Carl Davis; *Light* Joe Davis; *Sm* Anthony Chardet. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 29/11/63, 9; *Daily Mirror* 29/11/63, 18; *Guardian* 29/11/63, 11; *Illustrated London News* 14/12/63, 1004; *New Statesman* 6/12/63, 850; *Observer* 1/12/63, 26; *Spectator* 6/12/63, 754; *Stage* 5/12/63, 13; *Tatler* 18/12/63, 850; *Times* 29/11/73, 18; *Tribune* 6/12/63, 14; *Variety* 11/12/63, 56. Comment: "What a load of codswallop ... The characters are a richly-assorted bunch of screwballs ... There is a limit to 'it's all in the mind' stuff that can be inflicted on audiences" (*Daily Mirror*). *Variety* thought the play was obscure and a "clinker." *Guardian* reported that the audience seemed bewildered by the play but found Edith Evans, Michael Bryant, Kenneth Williams were "splendid." *Observer's* extensive review explored the two parts of the play and its potential meaning in which the staging was an important, integral part.

63.361 *A Doll's House* (P) Henrik Ibsen (anon trans of *Et dukkehjem*, 1879). UNITY 29/11/63. *Nora* Helen Cosgrove; *Nils Krogstad* Henry Percy; Melvyn Lloyd-Smith; *Dir* Tony Leah. Plot: Bryan, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Times* 30/11/63, 5. Comment After a few more performances "this could become one of the most honest Ibsen productions to hit London since *The Wild Duck*" (*Times*).

63.362 *The Way of the World* (C) William Congreve. TOWER, CANONBURY, 29/11/63. 1st perfd Lincoln's Inn Fields 5/3/1700. Cast: TTC. Plot: Fletcher, Gassner, Hirschak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel.

63.363 *How's Your Father?* (F) Ray Cooney. RICHMOND 2/12/63.* Cast: *Stage* 5/12/63, 14. *Intruder* George Moon; *Commander Rimmington* Garth Adams; *Hoskins* Douglas Blackwell; *Constable Pulford* George Lee; *Jeremy Buss* Ray Cooney; *Nancy Buss* Penny Morrell; *Mr. Laser* Derek Nimmo; *Janet Rimmington* Heather Canning; *Bobby Hargreaves* Derek Royle; *Anna* Brenda Peters. *Pres* Richmond Theatre Productions, Brian Rix; *Dir* Derek Royle; *Dec* William Greer; *St dir* Jennifer McEvoy. Review: *Stage* 5/12/63, 14. Comment: Using a complicated plot and "displaying to the full his gift for complicated entrances and exits ... Cooney has written an exceptionally funny farce of misunderstandings" (*Stage*).

63.364 *Pitfall*. INTIMATE 2/12/63. Comment: I have been unable to identify this play listed in Bowden, 182.

63.365 *The White Triangle*. CHEPSTOW 3/12/63. Comment: I have been unable to identify this play.

63.366 *The Wings of the Dove* (D, 3a) Christopher Taylor (adpt of Henry James's novel, 1902). LYRIC 3/12/63; trfd to HAYMARKET 6/4/64. 323 perf. 1st perf this adpt Theatre Royal, Brighton, 28/10/63. Cast: *Stage* 5/12/63, 14; *Theatricalia*; *Variety* 11/12/63, 56; *WWT/14*. *Milly Theale* Susannah York/Jennifer Hilary; *Susan Shepherd* Wendy Hiller; *Maud Lowder* Elspeth March; *Kate Croy* Gene Anderson; *Pasquale* Graham Corry; *Lord Mark* Owen Holder; *Ganaseta* Michael Dawson; *Merion Denver* James Donald; *Maria* Fiona Dempster. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Gen mgr* Frederick Carter; *Pres* John Gale, Frith Banbury, Alan Kaplan; *Dir* Frith Banbury; *Dgn* Loudon Sainthill; *Light* Robert Ornbø; *Sm* David Cross. Plot: French/2. Reviews: *Birmingham Post* 4/12/63, 3; *Christian Science Monitor* 9/12/63, 2; *Illustrated London News* 21/12/63, 1044; *New Statesman* 13/12/63, 889; *Observer* 8/12/63, 28; *Spectator* 13/12/63, 792; *Sphere* 14/12/63, 416; *Stage* 5/12/63, 14; *Times* 4/12/63, 15; *Tribune* 13/12/63, 14; *Variety* 11/12/63, 56. Comment: The novel was adapted "with delicacy and faithfulness" (*Spectator*), although *Tribune* said it was an "impossible task." "Very much the play as James might have written it, and the result is every bit as tedious as *Guy Domville*" (*Times*). *Illustrated London News* thought the piece was too drawn out, unimaginative, and lifeless. "A slow, languid, genteely composed drama ... What we expect to happen, happens, with no surprises and little tension. We expect the words that are said, and though they are often said well ... they have a hollow tone" (*Stage*).

63.367 *John Gabriel Borkman* (D, 3a) Henrik Ibsen (trans Carmel Eban of Ibsen's play, 1897). DUCHESS 4/12/63.** Cast: *Stage* 12/12/63, 13; *Times* 5/12/63, 18; *Variety* 25/12/63, 42; *WWT/14*. *Mrs. Gunhild Borkman* Flora Robson; *Malena* Daphne Goddard; *Miss Ella Rentheim* Margaret Rawlings; *Mrs. Fanny Wilton* Delphi Lawrence; *Erhart Borkman* Patrick Mower; *John Gabriel Borkman* Donald Wolfitt; *Frida Foldal* Karin Fernald; *Vilhelm Foldal* George Cormack. *Pp* Peter Saunders Properties Ltd.; *Lic* Peter Saunders; *Pres* Stephen Mitchell, David Ross; *Dir* David Ross; *Sc dgn*, *Cost dgn* Leslie Hurry; *Light* Michael Northen; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* L. and H. Nathan Ltd.; *Gen mgr* Verity Hudson; *Sm* Griffith James; *Dsm* Ann Spiers; *Asm* Leonard Dixon; *Wm* Nell Christie; *Carp* Jack Beaumont; *Press rep* George Fearon, Torrington Douglas; *Mgr* Frank Sleaf; *Bom* Doreen Gould. Plot: Bryan, Fletcher, French/2, Hochman, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 5/12/63, 6; *Guardian* 5/12/63, 7, 19/12/63, 6; *Illustrated*

London News 21/12/63, 1044; *New Statesman* 13/12/63, 889; *Observer* 8/12/63, 28; *Spectator* 13/12/63, 792; *Stage* 12/12/63, 13; *Tatler* 25/12/63, 896; *Times* 5/12/63, 18; *Tribune* 13/12/63, 14; *Variety* 25/12/63, 42. Comment: Flawless acting from Donald Wolfit, Flora Robson, and Margaret Rawlings (*Spectator*); *Illustrated London News* agreed. *Guardian* said the cast was strong but in some areas fell a little short. *Observer* thought that David Ross's production was "impressive in its slow, heavy seriousness, but unmoving," a view echoed in *Variety*'s "heavy going." The production "misuses a fine company" (*Times*).

63.368 *This Is My Wife, Mr. Stanniforth* (C) John Chapman. APOLLO 8/12/63.* 1 perf. Cast: *Stage* 12/12/63, 13; *WWT/14*. Robert Milton Donald Douglas; Sarah Milton Beryl Baxter; Cecil Stanniforth Edward Dentith; Miss Garnett Mariona Jennings; Myra Smith Elaine Taylor; Lloyd Smerton Christopher Banks; Gary MacDonald Richard Steele; Cyril White Philip Anthony; Hugh Cranston John Woodnutt; George Symes Antony Kenway; Henry Turnbull Tony Hendra; Mrs. Stanniforth Beryl Ede; Ivy Crocker Barbara Leake. Dir Aidan Turner; Sm Gordon McKechnie. Reviews: *Stage* 12/12/63, 13; *Times* 9/12/63, 14. Comment: Repertory Players. A farce that was unfarical, and implausible, and written in blunt dialogue (*Times*). "A successful departure [from farce], combining aptly the elements of amusement and mystery which make up some of the best types of purely escapist play" (*Stage*).

63.369 *Bell, Book and Candle* (C, 3a) John van Druten. INTIMATE 9/12/63. 1st perfd Shubert, New Haven, Connecticut, 25/10/50; 1st British perf Royal Court, Liverpool, 11/9/54. Plot: Best/50, 155, Bordman, Bordman/4, 293–94, Bronner, Fletcher, French, Hischak, Hochman, Law, Loney, 267, Matlaw, Salem. Comment: The first New York production (Ethel Barrymore 14/11/50) ran for 233 performances.

63.370 *Gas Light* (Thriller, 3a) Patrick Hamilton. RICHMOND 9/12/63. 1st perfd Richmond 5/12/38. Plot: Best/41, 282, Bordman, Bordman/4, 208, Fletcher, French, Hischak, Kabatchnik/2, Loney, 217, Salem, Shipley. Comment: The first New York production, as *Angel Street* (John Golden 5/12/41), ran for 1,295 performances. The title is also spelled *Gaslight*.

63.371 *Happy Days* (D, 2a) Samuel Beckett. THEATRE ROYAL, STRATFORD EAST, 9/12/63.** Winnie Marie Kean; Willie O. Z. Whitehead. Dir John Beary, Jack MacGowran. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Reviews: *Guardian*

10/12/63, 7; *Irish Times* 11/12/63, 7; *Observer* 15/12/63, 26; *Spectator* 20/12/63, 822; *Stage* 12/12/63, 13; *Times* 10/12/63, 15; *Tribune* 13/12/63, 14. Comment: *Tribune* opined Marie Kean's performance came close "to being a definitive interpretation." *Spectator* preferred Brenda Bruce as Winnie. "It is a tribute to [Marie Kean's] artistry that she succeeds in conveying Beckett's bleak picture of the human predicament with genuine feeling" (*Irish Times*). *Irish Times* also commented that the theatre was less than half full "and seemed to be unheated."

63.372 *Woman in a Dressing Gown* (P, 2a) Ted Willis. HIPPODROME, GOLDERS GREEN, 9/12/63.** Brenda Bruce, Sylvia Syms, Roy Purcell, David Hemming, Joy Stewart, Valerie Dunlop. Plot: Fletcher.

63.373 *The Recruiting Officer* (C, 2a) George Farquhar. OLD VIC 10/12/63.** 60 perf. Cast: NTA; *Stage* 12/12/63, 15; Theatricalia; *Times* 11/12/63, 17; *Variety* 18/12/63, 56; *WWT/14*. Mr. Balance Max Adrian; Mr. Scale Peter Cellier; Mr. Scruple Michael Turner; Mr. Worthy Derek Jacobi; Captain Plume Robert Stephens; Captain Brazen Laurence Olivier; Kite Colin Blakely; Bullock James Mellor; Costar Pearmain John Stride/Mike Gambon; Thomas Appletree Keith Marsh; Bridewell Michael Rothwell/Frank Wylie; Pluck Trevor Martin; Thomas Dan Meaden/Robert Russell; Poacher Clive Rust; Collier Richard Hampton; Drummer Alan Ridgway; Boy with Whistle Christopher Chittell; Balance's Steward Rod Beacham; Melinda's Servant Mike Gambon; Melinda Mary Miller; Silvia Maggie Smith; Lucy Jeanne Hepple; Rose Lynn Redgrave; Poacher's Wife Jeannette Landis; Collier's Wife Elizabeth Burger. Dir William Gaskill; Dec René Allio; Mus arr Richard Hampton; Light Richard Pilbrow; Assist dir Desmond O'Donovan; Sm Diana Boddington, Neville Thompson. Plot: Fletcher, Griffiths, Hochman, Law, Patterson, Shipley, Sobel. Reviews: *Birmingham Post* 12/12/63, 9; *Christian Science Monitor* 17/12/63, 4; *Guardian* 11/12/63, 7; *Illustrated London News* 28/12/63, 1082; *Irish Times* 13/12/63, 11; *New Statesman* 20/12/63, 919–20; *Observer* 15/1/64, 26; *Spectator* 20/12/63, 822; *Sphere* 21/12/63, 454–55; *Stage* 12/12/63, 15, 15/10/64, 13; *Tatler* 8/1/64, 86; *Times* 11/12/63, 17; *Tribune* 20/12/63, 13; *Variety* 18/12/63, 56. Comment: National Theatre Company. *Guardian* said there were somewhat unstylish performances from Maggie Smith and Robert Stephens, but a marvelous one from Laurence Olivier, on whose performance *Illustrated London News* elaborated extensively. *Irish Times* was much more laudatory, as was *Observer* which also commended highly René Allio's inventive sets. "William Gaskill's direction exemplifies the art of relating a classic to the modern world without distorting the original" (*Times*). The

production remained in repertory until 5/12/64.

63.374 *The Comedy of Errors* (C, 2a) William Shakespeare. ALDWYCH 11/12/63.** Cast: RSCA; *Stage* 19/12/63, 13; *Theatricalia*; *Times* 12/12/63, 15; *Variety* 1/1/64, 46; *WWT/14*. *Solinus* Donald Sinden; *Aegeon* John Welsh; *Antipholus of Ephesus* Ian Richardson; *Antipholus of Syracuse* Alec McCowen; *Dromio of Ephesus* Clifford Rose; *Dromio of Syracuse* Barry MacGregor; *Balthazar* Michael Murray; *Angelo* Ken Wynne; *1st Merchant* Philip Brack; *2nd Merchant* John Hussey; *Pinch* Derek Smith; *Assistant to Pinch* Martin Jenkins; *An Officer* John Corvin; *Messenger* Ronald Falk; *Gaoler* Martin Jenkins; *Aemilia* Madoline Thomas; *Adriana* Diana Rigg; *Luciana* Janet Suzman; *Luce* Caroline Maud; *Courtesan* Susan Engel; *Extras* Barbara Barnett, Shaun Curry, Valerie Cutts, James Falkland, Peter Geddes, Brian Harrison, Marshall Jones, Robert Jenkins, Philippa Urquhart, Tim Wylton. *Dir* Clifford Williams; *Set, Light* John Wyckham, Clifford Williams; *Cost dgn* Anthony Powell; *Mus* Peter Wishart; *Assist dir* Sandy Black; *Sm* Ruth Atkinson, Ann Fosbrooke. Reviews: *Birmingham Post* 12/12/63, 9; *Christian Science Monitor* 17/12/63, 4; *Illustrated London News* 28/12/63, 1082; *Observer* 15/1/64, 26; *Spectator* 20/12/63, 822; *Stage* 19/12/63, 13; *Times* 12/12/63, 15; *Variety* 1/1/64, 46. Comment: Royal Shakespeare Company. This revival had lost some of its inventiveness and “high spirits” (*Observer*). *Spectator* called the direction “trickys-pixy” and it blotted out the play itself. *Stage* welcomed the “the bubbling spirit of it all being flecked with fantastical invention and silver-tongued mockery.” *Variety* commended the company’s “impeccable ensemble work.” “The company have acquired a glowing reputation for their ensemble playing and here they seem to be demonstrating it in the abstract with a series of advanced theatrical exercises” (*Times*).

63.375 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P) J. M. Barrie. SCALA 13/12/63.** Cast: *Stage* 2/1/64, 11; *WWT/14*. *Peter Pan* Julia Lockwood; *Mrs. Darling* Pamela Lane; *Mr. Darling, Cecco* Timothy Parkes; *Wendy Moira Angela Darling* April Wilding; *John Napoleon Darling* Peter Harvey; *Michael Nicholas Darling* Paul Martin; *Nana, Cabin Boy* Tony Helm; *Liza* Zena Keller; *Tinker Bell* “Jane Wren”; *Tootles* David Arden; *Nibs* Alan Jones; *Slightly* Bobbie Bannerman; *Curly* Anthony Mears; *First Twin* Robert Payne; *Second Twin* Paul Large; *Jas. Hook* Alastair Sim; *Smee* Edward Palmer; *Gentleman Starkey* John McGee; *Cookson* Patrick Tull; *Mullins* Edmund Dring; *Jukes, Great Big Little Panther* Darryl Kavann; *Noodler* John Kobal; *Skylights* Larry Madigan; *Black Pirate* John Carnley; *Tiger Lily* Margaret Latimer; *Crocodile* Bobbie Bannerman; *Baby Mermaids* Zena Keller, Linda Harvey; *Mother*

Mermaid Mary Land; *Badger* Larry Jerome; *Braves* Tony Helm, Edmund Dring, Grania Hayes, Diana Reynolds, Mary Land; *Wolves* Linda Harvey, Larry Jerome, Zena Keller. *Pres* Daniel Mayer Co.; Patrick Desmond, James Verner; *Sc dgn* Fanny Taylor; *Add mus* Donald Elliott, Alan Abbott; *Mus dir* Neil Feiling; *Flying effects* Joseph Kirby; *Sm* Martin Fowler. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 14/12/63, 10; *Illustrated London News* 4/1/64, 32; *Spectator* 27/12/63, 853; *Sphere* 4/1/64, 14–15; *Stage* 2/1/64, 11; *Times* 12/12/63, 15, 14/12/63, 3. Comment: *Spectator* enjoyed nostalgic reminiscences evoked by the script. *Times* reported the children in the audience enjoyed the play, but added Alastair Sim’s Hook failed to engender terror.

63.376 *Edgware Road Blues* (P) Leonard Kingston. COURT 15/12/63.* 1 perf. Cast: Findlater; *Stage* 19/12/63, 13; *WWT/14*. *Miller* Leonard Kingston; *Champion* Peter John; *Tricia Elliott* Elizabeth Proud; *Mrs. Thorp* Hazel Coppen; *Mr. Teach* Alfred Hoffman. *Dir* Keith Johnstone. Reviews: *Observer* 22/12/63, 17; *Stage* 19/12/63, 13; *Times* 16/12/63, 15. Comment: English Stage Company. Produced without decor. The title later changed to *Travelling Light* (65.26). The play, which received the Henry Foyle New Play Award 1963/64, was about the tension between tenants in a basement bedsit. *Times* said the plot was obvious but Kingston’s writing possessed fluency. “The theme is a bare statement that there are several kinds of truth, and that those who most extol truth are as likely to find themselves strangers to it as those less scrupulous” (*Stage*).

63.377a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 16/12/63.** Cast: *Stage* 19/12/63, 13. *Sir Joseph Porter, K.C.B.* John Reed; *Captain Corcoran* Jeffrey Skitch; *Ralph Rackstraw* Thomas Round; *Dick Deadeye* Donald Adams; *Bosun’s Mate* George Cook; *Carpenter’s Mate* Anthony Raffell; *Josephine* Ann Hood; *Hebe* Pauline Wales; *Little Buttercup* Gillian Knight. *Dir* Herbert Newby; *Cond* Isidore Godfrey. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Reviews: *Guardian* 17/12/63, 7; *Illustrated London News* 4/1/64, 32; *Stage* 19/12/63, 14; *Tatler* 8/1/64, 91; *Times* 17/12/63, 11. Comment: D’Oyly Carte Opera Company. The productions were traditional and had nostalgic value, but *Times* opined a fresh approach would “infuse new life into the operettas.” “All the old audience enthusiasm is still there, with delight at the traditional Victorian intonations, gestures and trivial rhythmic steppings, and insatiable demands for the repetitive follies of the ‘never mind the why and wherefore’ trio” (*Stage*). “I sat in

customary Gilbert and Sullivan bliss, emerging now and then to realise that I ought to be sternly critical" (*Illustrated London News*).

63.377b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 16/12/63.** Cast: *Stage* 19/12/63, 13. *Learned Judge* Jeffrey Skitch; *Counsel* Alan Styler; *The Defendant* Thomas Round; *Foreman of the Jury* Anthony Raffell; *Usher* George Cook; *The Plaintiff* Gillian Humphreys; *First Bridesmaid* Joy Mornay. *Dir* Herbert Newby; *Cond* Isidore Godfrey. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Reviews: *Guardian* 17/12/63, 7; *Illustrated London News* 4/1/64, 32; *Stage* 19/12/63, 14; *Tatler* 8/1/64, 91; *Times* 17/12/63, 11. Comment: D'Oyly Carte Opera Company.

63.378 *We Must Kill Toni* (C, 3a) Ian Stuart Black. INTIMATE 16/12/63. 1st perfd Leas Pavilion, Folkestone, 7/8/50; 1st London perf "Q" Theatre 17/4/51. Plot: French/2. Comment: The piece was about two brothers who must decide whether to murder or marry a relative who will displace them as heir to the family fortune.

63.379 *Merry Roosters Panto* (Panto) Peter Shaffer (bk) and Stanley Myers and Lionel Bart and Steven Vinaver and Edgar Bateman and George Le Brun. WYNDHAM'S 17/12/63 (m).* Cast: *Stage* 24/12/63, 11; WWT/14. *Cinderella* Barbara Ferris; *Her Father* George Sewell; *Eartha* Victor Spinetti; *Dumpy* Brian Murphy; *Duchess of Margate* Avis Bunnage; *Television Set* Godfrey James; *Heinrich* Barry Humphries; *Dame Petitbois* Fanny Carby; *Busybody* Toni Palmer; *Future Prime Minister* Reg Templar; *Henchman* Clive Barker; *Ballet Dancer* Mary Preston; *2nd Ballet Dancer* Una Collins; *Prince X* Bob Stevenson; *Traffic Cop* Kevin Palmer; *D. A. Redsocks Esq.* Gerry Raffles; *Myvanwy Bronwen Cwm Rhondda* Myvanwy Jenn. *Pres* Gerry Raffles; *Dir* Joan Littlewood; *Cost dgn* Una Collins; *Ch* Bob Stevenson; *Mus arr, Mus dir* Alfred Ralston; *Light* John Bury; *Sm* Kevin Palmer. Reviews: *Birmingham Post* 20/12/63, 11; *Christian Science Monitor* 24/12/63, 2; *Guardian* 20/12/63, 7; *Illustrated London News* 4/1/64, 32; *Observer* 29/12/63, 20; *Spectator* 27/12/63, 853; *Sphere* 4/1/64, 14; *Stage* 24/12/63, 11; *Times* 18/12/63, 13; *Tribune* 27/12/63, 9. Comment: The pantomime was a variation on the Cinderella story. Although rough round the edges, "the most intelligent and clever Christmas entertainment I have seen for many years" (*Christian Science Monitor*). *Spectator* was less impressed. "Too many private jokes, too much under-rehearsed rough-and-tumble, and a short-windedness of invention" (*Times*).

63.380 *Pinocchio* (P for children) Brian Way and Warren Jenkins. LYCEUM 17/12/63. 1st perfd Cannon Hill Park,

Birmingham, 17/7/52. Cast: WWT/14. *Gepetto* Bernard Lawrence; *Fire-Eater, Clown* Dan Macdonald; *Pantalone, Judge, Cowboy* Peter Mallory; *Harlequin, Detective, Clown* Rex Doyle; *Columbine, Donkey Girl* Sheila Butler; *Manipulator, Bloodhound, Snake Charmer* Marlene Sidaway; *Manipulator, Bloodhound, Gypsy* Patricia Gray; *Candlewick, Detective* Brian E. Cook; *Clown* Brian Gromoff; *Fairy* Margaret Anketell; *Antonio, Circus Master* M. J. Matthews; *Pinocchio* Glen Stuart; *Policeman, Coachman, Strong Man* Mark Rose; *Mr. Fox, Clown* James Brewer; *Mr. Cat, Donkey Girl* Sylvia Maynard. *Dir, Dgn* Brian Way; *Cost dgn* Margaret Faulkes. Reviews: *Stage* 2/1/64, 11; *Times* 18/12/63, 13. Comment: *Times* thought the one drawback to the play was that it was not "sinister enough." "Includes a great deal of scope for audience participation and provides enough opportunities for shouting and jumping about to satisfy even the liveliest child throughout what might otherwise have proved too long a show for the little ones" (*Stage*).

63.381 *The Sleeping Beauty in the Wood* (Fairy Ext) J. R. Planché and Denis Martin (add dialogue, lyr) and Brian Blades (add dialogue, lyr). PLAYERS' 17/12/63. 1st perfd orig version Covent Garden 20/4/1840. Cast: *Stage* 2/1/64, 14; WWT/14. *Thomas King of Noland* Brian Blades; *Queen Serena* Daphne Anderson; *Baron Factotum* Laurie Payne; *The Princess Is-a-belle* Anne Kettle; *The Lady Aurora* Abigail Karen Clare; *Nurse* Cynthia Mores; *Lady-in-Waiting* Pat Ashton; *Flunkies* Barry Daniels, Leon Ward; *Page* Ian Taylor; *Prince Perfect* John Keston; *Larry O'Log* John Rutland; *Colin Clump* Don McCorkindale; *Fairy Baneful* Joan Sterndale Bennett; *Fairy Antidota* Margaret Ashton; *Fairy Dewdrop* Ann Constant; *Fairy Rosebud* Angela Fastening; *Fairy Gossamer* Clare Weldon; *Fairy Lookout* Sheila Bernette. *Dir* Don Gemmell; *Sc dgn, Cost dgn* Reginald Woolley; *Ch* John Heawood; *Mus arr* Geoffrey Brawn; *Sm* Patrick O'Flaherty, Terry Clark, Ian Taylor. Reviews: *Stage* 2/1/64, 12, 14; *Times* 18/12/63, 13. Comment: "The wit and humour are very much tongue-in-cheek but never too blatant; the rhyming is a joy in absurdity that plays off well; the songs and little ensembles are highly diverting" (*Stage*).

63.382 *The Panther and the Unicorn* (P for children) Oliver Jennings. ARTS 18/12/63 (m). 1st perf? Cast: WWT/14. *Marie* Isabel Metliss; *Two-fingered Boy, Dumb Boy, Lame Boy* Laurence Keane; *Judge, Questioner, Fortune Teller* Veronica Foley; *Panther* Ursula Jones; *Unicorn* Matyelok Gibbs; *Bobblefink* Paddy Ward; *Attacker, Miser, Hunter* Philip Grout; *Defender, Second in Command, Golden Man* Geoffrey Atkinson; *Attacker, Second in Command's Girl, Golden Woman* Allison Rockley. *Dir* Carl Jenner; *Dec* Simon Nicholson; *Cost*

dgn Elaine Bromwich. Reviews: *Guardian* 19/12/63, 7; *Spectator* 27/12/63, 853; *Stage* 2/1/64, 12; *Times* 19/12/63, 5 *Tribune* 3/1/64, 14. Comment: Unicorn Theatre. "A terrible moral tale about a girl who is unkind to cripples setting out 'to find herself'" (*Spectator*). "As an allegory, the play is lacking in clarity ... Psychology makes an awkward companion for old-fashioned morality" (*Times*).

63.383 *Treasure Island* (P) Anon (adpt of Robert Louis Stevenson's romance, 1883). MERMAID 18/12/63.** 85 perf. Cast: *Stage* 2/1/64, 12; WWT/14. *Jim Hawkins* Fergus McClelland; *Black Dog* Ronald Pember; *Billy Bones*, Ronald Herdman; *Blind Pew*, *Long John Silver* Joss Ackland; *Anderson* John Pickles; *Harry* Keith James; *Dr. Livesey* John McKelvey; *Squire Trelawney* Kevin Stoney; *Redruth* Malcolm Rogers; *Captain Flint* Jack Spratt; *Morgan* Richard Fraser; *Captain Smollett* Hector Ross; *Merry* Fredrick Abbott; *Israel Hands* Robert Gillespie; *Dick* David Baxter; *O'Brien* Patrick Crean; *Gray* John Gay; *Alan* Robert Burlington; *Ben Gunn* John Cater. Pres Mermaid Theatre Trust; *Dir* Colin Ellis; *Sc dgn* Sean Kenny; *Mus arr* A. L. Lloyd; *Fight arr* Patrick Crean; *Sm* Anthony Jones. Reviews: *Illustrated London News* 4/1/64, 32; *New Statesman* 10/1/64, 56-57; *Spectator* 27/12/63, 853; *Stage* 2/1/64, 12; *Times* 19/12/63, 5, 20/12/63, 5. Comment: *Spectator* admired Sean Kenny's sets which made good use of the large Mermaid stage. "The success of *Treasure Island* still depends on the acting, the delivery of those ferocious lines which can strike pleasurable terror in a child's heart. Particularly, of course, those uttered by Long John Silver, whom Joss Ackland makes into a red-bearded ruffian of the most engaging sort" (*Stage*).

63.384 *David and the Donkey* (Nativity P) Antony Brown. DRURY LANE 19/12/63 (m). 1st perf? 1 perf. Comment: In aid of the Save the Children Fund. Numerous other short items were also performed.

63.385 *Mango-Leaf Magic* (P for children) James Ambrose Brown. ARTS 20/12/63. 1st perfd Rudolf Steiner 26/12/59. Cast: WWT/14. *Green Goddess* Ursula Jones; *Moonsammy* Matyelok Gibbs; *Old Man* Geoffrey Atkinson; *Old Woman* Veronica Foley; *Rajah* Paddy Ward; *Soni* Isabel Metliss; *Boy* Laurence Keane. *Dir* Caryl Jenner; *Dec* Simon Nicholson; *Cost dgn* Matyelok Gibbs, Elaine Bromwich. Reviews: *Guardian* 21/12/63, 4; *New Statesman* 3/1/64, 21; *Stage* 2/1/64, 12; *Times* 21/12/63, 2; *Tribune* 3/1/64, 14. Comment: "A version of the-princess-in-the-tower story," and enjoyed by its young audience (*Tribune*). *Guardian* noted that some scenes reduced "the audience to ecstasies of hysterical laughter, even causing some of them to drop their ice-

cream tubs on the floor." "A pleasant fantasy" (*New Statesman*).

63.386 *Abelard and Heloise* (Duol) Ronald Duncan. QUESTORS 21/12/63.** Cast: QTA.

63.387 *Aladdin* (Panto) Anon. WIMBLEDON 23/12/63. Cast: WWT/14. *Genie of the Lamp* Gavin Hamilton; *Suliman* John Hart Dyke; *Emperor's Guards* Ronnie Grainger, Ross Macpherson; *Grand Vizier* Bryon O'Leary; *Emperor* Douglas Malcolm; *Wishee Washee* Barrie Gosney; *Aladdin* Judy Kenny; *Chinese Policemen* Lauri Lupino Lane, George Truzzi; *Prince Balroubadour* Gaynor Rees; *Abanazor* Tommy Cooper; *Widow Twankey* Hylda Baker. *Dir* William Robertson; *Ch* Rita King. Reviews: *Stage* 2/1/64, 14, 23/1/64, 6; *Times* 27/12/63, 4. Comment: "Not that the stars did not give all that their fans expected of them in their specialities, but rather that (probably due to their lack of availability for long rehearsals) they were insufficiently co-ordinated into the action and appeared at all times to be working as individuals rather than as members of a company" (*Stage*).

63.388 *Billy Bunter Meets Magic* (P) Maurice McLoughlin. SHAFTESBURY 23/12/63 (m). Cast: *Stage* 2/1/64, 11; WWT/14. *Harry Wharton* Robin Stewart; *Bob Cherry* Peter Sanders; *Johnny Bull* David Griffin; *Frank Nugent* Robert Dodson; *Hurree Singh (Inky)* Christopher Arghyrou; *William George Bunter* Peter Bridgemont; *Mr. Quelch* Clement McCallin; *Captain Hartley-Wright* David Nixon; *Dick Pawlyn* Henry Moxon; *Major-General Bostock* Michael Anthony. Pres City Stage Productions Ltd.; *Dir* Richard Dale; *Dec* John Barry; *Sm* Tommy Hayes. Reviews: *Guardian* 24/12/63, 5; *Spectator* 3/1/64, 15; *Sphere* 4/1/64, 14; *Stage* 2/1/64, 11; *Times* 24/12/63, 9. Comment: The opening performance was given in aid of the Save the Children Fund.

63.389 *Cindy-Ella or I Gotta Shoe* (Mus Ent, 2a) Caryl Brahms (mus, bk, lyr) and Ned Sherrin (mus, bk, lyr) and Ron Grainer (songs). ARTS 23/12/63.** Cast: *Stage* 2/1/64, 12; WWT/14. *Mammy*, *Mr. Abednigo*, *Cindy-Ella*, *Pigmea*, *Lord Chamberlain* Cleo Laine; *Mr. Smith*, *Es-mee*, *Lovable*, *Fairy Godmammy*, *Major Domo* Elisabeth Welch; *Prince Charming Jones*, *Peanuts*, *Mr. Meshak*, *Herald* Cy Grant; *Mr. Shadrak*, *Pappy*, *Uncle*, *The Regent*, *Lazy-do-nothing*, *Coachman*, *Chucker-out* George Browne. *Gen mgr* Richard S. Schulman; *Bom* Marion Pullem; *Pres* Michael Codron; *Dir* Colin Graham; *Dgn* Tony Walton; *Light* Richard Pilbrow; *Mus dir* Damon Robinson; *Add mus* Peter Knight; *Sc bld*, *Sc Stage Decor*; *St dir* William Blunden; *Sm* Gordon McKechnie, Gordon Theakston; *Asm* Stephen Rich, Gerald Bedrich, *Elect*

Michael Day. Reviews: *Spectator* 3/1/64, 16; *Stage* 2/1/64, 12; *Times* 24/12/63, 9. Comment: A successful revival (*Times*). "The little bit of nudging behind *Cindy-Ella*, that black people are the same as any other colour of people, is obvious enough, but well said and nicely unlaboured" (*Stage*).

63.390a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). SAVOY 23/12/63. ** Plot: Ayre, Gänzl. Comment: D'Oyly Carte Opera Company.

63.390b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 23/12/63. ** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

63.391 *The Man in the Moon* (Space age mus) Tom Springfield (mus, lyr) and Max Diamond (mus, lyr) and John Taylor (mus, lyr) and Charlie Drake (bk) and Lew Schwarz (bk) and John Waterhouse (bk) and Phil Park (bk; based on story by Jack Davies and Robert Nesbitt). PALLADIUM 23/12/63. * 156 perf. Cast: *Stage* 2/1/64, 11; *Variety* 1/1/64, 46; *WWT/14*. Editor Michael Hawkins; *Sally* Anna Dawson; *Lord Whitcomb* Geoffrey Wincott; *Assistant Editor* Peter Vernon; *Charlie Cribb* Charlie Drake; *Prime Minister* Andrew Laurence; *Air Marshall* David Davenport; *American General* Reed de Rouen; *Russian General* Barry Shawzin; *Chinese General* Joss Clewes; *Professor Jensen* James Ottaway; *Air Force Policeman* Sidney Vivian; *Air Force Doctor* Tom Gill; *E.U.S.P.A.C. Orderlies* Jack Francois, Peter Dare, Sonny Willis, Peter Vernon, Gordon Sterne; *Press Photographers* Gordon Sterne, John Leachman; *Radio Commentator* Gordon Sterne; *Diana* Barbara Evans; *Heavenly Twins* Susan Baker, Jennifer Baker; *Their Satellites* Vicki Mitchell, Elizabeth Belm; *Argon* Eric Flynn; *Commander of Martian Invasion Forces* David Davenport. Pres Leslie A. Macdonnell; *Dir* Robert Nesbitt; *Dec* Tod Kingman; *Cost dgn* R. St. John Roper; *Ch* Michael Charnley; *Mus dir* Billy Ternent; *Sm* David Wilmot. Plot: OTF. Reviews: *Guardian* 27/12/63, 7; *Illustrated London News* 11/1/64, 68; *Observer* 29/12/63, 20; *Stage* 2/1/64, 11; *Times* 24/12/63, 9; *Variety* 1/1/64, 46. Comment: *Variety* said although this musical replaced the traditional pantomime it still was "a lavish spectacle," with Charlie Drake as "the marquee draw." *Illustrated London News* said the piece did not amount to a Christmas entertainment, particularly for the Palladium.

63.392 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). COMEDY 23/12/63 (m). **

Cast: *Stage* 2/1/64, 14; *WWT/14*. *Marigold* Nicholette Hicks; *Nurse Anna* Wing; *Mole* Richard Goolden; *Water Rat* Terry Wale; *Badger* Michael Blakemore; *Toad* Martin Friend; *Alfred*, *Washerwoman* Raymond Farrell; *The Back Legs of Alfred* Alan Smith; *Chief Weasel* Paul Williamson; *Chief Ferret*, *Usher* Peter Brookes; *Chief Stoat* Roy Mann; *First Fieldmouse*, *Mama Rabbit* Barbara Latham; *Second Fieldmouse* Jeanne Le Bars; *Policeman* John Sterland; *Gaoler* Roy Heymann; *Judge* Wilfred Harrison; *Turkey* Ralph Turner; *Duck* Barbara Latham; *Phoebe* Tony Kanal; *Lucy Rabbit* Nilo Christian; *Harold Rabbit* Sandra McCormick; *Bargewoman* Anna Wing. Pres David Conville, Charles Ross; *Dir* David Conville, Richard Goolden; *Dec* Peter Rice; *Ch* Geraldine Stephenson; *Light* Theatrical Projects; *Mus dir* Anthony Bowles; *Sm* Donald Mackintosh. Plot: French, French/2. Reviews: *Guardian* 24/12/63, 5; *Spectator* 3/1/64, 15; *Stage* 2/1/64, 14; *Times* 24/12/63, 9. Comment: Martin Friend "manages to be entirely convincing, bringing instead of plumpness, a mobile face with a toad-like ability to gulp and gobble, plus the most amphibian leaps and bounds" (*Stage*).

63.393 *Jack and the Beanstalk* (Panto) Frederic Piffard. RICHMOND 24/12/63. *Dame Trot* Peter Hughes; *Jack* Jean Barrington; *Mary* Barbara Hayden; *Andy* Graham Ross; *Alice* Vivien Grant; *Squire Skinflint* Richard Avon; *Brokers Men*, *Cow* Dunn and Grant; *Giant* Rory Macdermott; *Housekeeper* Elsie Dunn; *Snoopy Joe* Gerard Hely; *Fairy Queen* Annette Holt; Kirby's Flying Ballet. *Dir* Frederic Piffard; *Ch* Babette Palmer. Review: *Stage* 2/1/64, 29. Comment: "Fully traditional and gives pleasure to all ages" (*Stage*).

63.394 *Miracle at Midnight* [(Nativity P in Verse) Tom Fletcher]. INTERVAL 25/12/63. ** 1 perf. John Biggerstaff, Alicia Biggerstaff, Arnold English, Frank Dunne, Kitty Fitzgerald, Faith Noble. Review: *Stage* 2/1/64, 14. Comment: *Stage* reported this was the last Christmas production at the Interval.

63.395 *Aladdin* (Panto) Anon. HIPPODROME, GOLDERS GREEN, 26/12/63. *Abanazar* Alan Curtis; *Imperial Police* Ramoni Brothers; *Widow Twankey*, *Laundress* Albert Burdon; *Wishee Washee* Jimmy Clitheroe; *Aladdin* Yana; *Grand Vizier* Jackie Lester; *Kamar* Billy Windsor; *Emperor of China* Richard Walker; *Princess Yasmin* Paddy Halliwell; *Chi-Lee* Sandi Chappell; *Genie of the Lamp* Dudley Singleton; *Scheharazade* Georgina Rourke. *Dir* Alan Curtis; *Dec* Edward Delany; *Cost dgn* R. St. John Roper. Review: *Stage* 2/1/64, 14. Comment: The main attraction was the Clithero Kid whose "radio programme has made him a favourite performer throughout the length and breadth of the country, as was clearly evi-

denced by the gleeful Golders Green welcome" (*Stage*).

63.396 *Murder at the Vicarage* (Mystery, 2a) Moie Charles and Barbara Toy (drm of Agatha Christie's novel, 1930). INTIMATE 26/12/63.** Plot: Fletcher, French/2, Kabatchnik/2.

63.397 *New Clothes for the Emperor* (P, 3a) Nicholas Stuart Gray (based on Hans Christian Andersen's story, 1837). THEATRE ROYAL, STRATFORD EAST, 26/12/63. 1st perfd Arts 19/12/57. Cast: *Stage* 2/1/64, 11; *WWT/14*. *Auntie Garlyck* Tucker McGuire; *Malkyn* Sylvia Jewesson; *Prince Richard* Graham Bell; *Princess Dulcis* Fiona Leland; *Emperor* Michael Atkinson; *Lord Chancellor* John Henderson; *Tom Piggott* Martin Cort; *Earl Marshal Emery* Lionel Hamilton; *Piers* Nicholas Stuart Gray; *Perkin* James Bree; *Otto* Gavin Clark; *Belvedere* Michael Malnick; *Jailor* Matthew Guinness. *Pres* Gervase Farjeon, Richard O'Donoghue; *Dir* Nicholas Stuart Gray; *Dec* Joan Jefferson Farjeon. Reviews: *Guardian* 27/12/63, 7; *New Statesman* 3/1/64, 21; *Spectator* 3/1/64, 15–16; *Stage* 2/1/64, 11; *Times* 27/12/63, 4. Comment: *Guardian* praised the production. *New Statesman* said "the play romps zestfully along, with plenty of nice, silly, handsomely costumed characters." The piece "has its moments of being beyond the comprehension of the youngest children. Older ones—and adults—find every moment enchanting and the humour a perfect combination of the subtle and the slap-stick" (*Stage*).

63.398 *The Singing Dolphin* (P) Beverley Cross (based on an idea by Kitty Black). HAMPSTEAD 26/12/63. 1st perfd Playhouse, Oxford, 5/1/59. Cast: *WWT/14*. *Midshipman John Ross*, *R.N.* Hywell Jones; *Marine, Wüchdoctor, Cpt. Hector Ross*, *R.N.* Adrian Reynolds; *Georgina* Jessica Barnes; *Lieut. Archer, R.N.* Michael Spice; *Nosey Morgan* Howard Taylor; *Cpt. Ben Lasher* David Lloyd Meredith; *Splinters* Leary Robert Bernal; *Mr. Wilkinson* Maurice Peckman; *Mr. Walpole (a rabbit)* Himself; *1st Seaman* Neville Granger; *2nd Seaman* Peter Allen; *Dr. William Ross* Simon Carter; *1st Native* Neville Granger; *2nd Native* A. N. Other; *3rd Native* Walter Plinge. Reviews: *Birmingham Post* 28/12/63, 8; *Illustrated London News* 11/1/64, 68; *New Statesman* 10/1/64, 56–57; *Stage* 2/1/64, 12; *Times* 28/12/63, 10. Comment: "A sort of poor man's *Treasure Island* [with] a small band of inane panto pirates" (*New Statesman*). "A curiously unsubtle pastiche on the buccaneer with the heart of gold," given "rather half-hearted acting and production" (*Times*). "The Christmas adventure up the Orinoco includes officers and seamen in the Royal Navy, pirates and cannibals, and makes demands which the company do not quite meet" (*Stage*).

63.399 *East Lynne* (Melo, 5a) Anon (adpt of Mrs. Henry Wood's novel, *East Lynne*, 1861) QUESTORS 28/12/63. Cast: QTA. Review: *Middlesex County Times* 4/1/64, 14.

63.400 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 30/12/63.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

63.401 *No Strings* (Mus, 2a) Richard Rodgers (mus, lyr) and Samuel Taylor (bk). HER MAJESTY'S 30/12/63. 135 perf. 1st perfd Fisher, Detroit, 15/1/62; 1st British perf. Cast: *Stage* 2/1/64, 9; *Theatricalia*; *Variety* 29/1/64, 68; *WWT/14*. *Barbara Woodruff* Beverley Todd; *David Jordan* Art Lund; *Jeanette Valmy* Erica Rogers; *Luc Delbert* Geoffrey Hutchings; *Mollie Plummer* Hy Hazell; *Mike Robinson* David Holliday; *Louis de Pourtal* Ferdy Mayne; *Comfort O'Connell* Marti Stevens; *Gabrielle Bertin* Meg Walter; *Marcello Agnolotti* Elwyn Hughes; *Principal Dancer* Tommy Merrifield; *Dancers* Paula Bell, Sonia Brindle, Patricia Cassie, Sylvia Ellis, Christine Harrington, Patricia Hawks, Wynne Jarman, Valerie Lloyd, Patricia Lovette, Sarah Martin, Janet Matthews, Merle Maxim, Patsy Porter, Vicky Udall, Maureen Willsher, Neil Fitzwilliam, Ian Garry, Louis Godfrey, David Moffat, Harry Naughton, Ross Parkes, Bryan Payne; *Instrumental Characters* Ronnie Hughes (Trumpet), Harry Roche (Trombone), Bill Jackman (Clarinet), Les Baldwin (Oboe), Bunny Gould (Bassoon, Baritone Sax), Johnny Martine (Flute), Roy East (Alto Sax), Paul Brodie (Drums). *Pres* Williamson Music Ltd.; *Dir* Jerome Whyte, Joe Layton; *Sc dgn, Light* David Hays; *Cost dgn* Fred Voelpel, Donald Brooks; *Ch* Peter Matz, Wakefield Poole; *Mus arr* Ralph Burns; *Mus dir* Johnnie Spence; *Sm* Gerard Phillips. Plot: Bordman, Bordman/5, 625–26, Gänzl, Hischak, OTF. Reviews: *Birmingham Post* 31/12/63, 9; *Christian Science Monitor* 4/1/64, 4; *Illustrated London News* 11/1/64, 68; *New Statesman* 10/1/64, 56; *Spectator* 10/1/64, 47; *Sphere* 11/1/64, 54; *Stage* 2/1/64, 9; *Tatler* 15/1/64, 139; *Times* 31/12/63, 7; *Tribune* 10/1/64, 14; *Variety* 29/1/64, 68. Comment: This was the third Rodgers musical concurrently in production in the West End. *Variety* noted the production was a faithful restaging of the Broadway original. *Illustrated London News* declared the book was nothing without the music. The first New York production (54th Street 15/3/62) ran for 580 performances.

63.402 *Rattle of a Simple Man* (C, 3a) Charles Dyer. INTIMATE 30/12/63.** Cast: Bowden, 99. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hischak, Loney, Salem, Vinson, Weintraub. Comment: Dyer starred in his own play.

63.403 *The Diplomats* (P) Peter Howard. WESTMINSTER 31/12/63. 165 perf. 1st perfd Civic, Darlington, 9/12/63. Cast: *Stage* 2/1/64, 32; *WWT/14*. *Sam Trumper* Richard Warner; *Mrs. Trumper* Pauline Loring; *Irene Wisdom* Fern Warner; *Bob Babcock* David Cole; *Sir Malcolm Wisdom* Bryan Coleman; *Abraham Hardwood* John McLaren; *Comte de Grossac* Brian Hawksley; *M. Zenofors* Peter Illing; *Mme. Zenofors* Phyllis Konstam. *Lic* J. Kenneth Lindsay; *Pres* J. Kenneth Lindsay, Westminster Productions; *Dir* Henry Cass; *Set* Hutchinson Scott; *Light*, *Sm* Louis Fleming Reviews: *Birmingham Post* 1/1/64, 7; *Illustrated London News* 11/1/64, 68; *New Statesman* 10/1/64, 56; *Spectator* 10/1/64, 47–48; *Stage*

2/1/64, 32; *Times* 1/1/64, 13. Comment: The play was about diplomats at a peace conference being influence by socially lowly people. *New Statesman* said the audience “was the most grotesquely appreciative I ever heard for any play.” “As we now expect at this address, the evening makes a strenuous summons to the audience’s conscience while taking their good nature rather too much for granted” (*Times*).

Productions

1964

64.1 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 2/1/64.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

64.2 *The Happiest Days of Your Life* (F, 3a) John Dighton. TOWER, CANONBURY, 3/1/64.** Cast: TTC. Plot: Fletcher, French, French/2.

64.3 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 6/1/64.** *Duchess of Plaza-Toro* Gillian Knight; *Jianetta* Mary Sansom; *Luiz* Philip Potter; *Grand Inquisitor* Kenneth Sandford; *Duke of Plaza-Toro* John Reed; *Gondoliers* Thomas Round, Alan Styler. *Cond* Malcolm Sargent; *Dir* George Foa. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Guardian* 7/1/64, 8; *Stage* 9/1/64, 13; *Tatler* 22/1/64, 186; *Times* 7/1/64, 11. Comment: D'Oyly Carte Opera Company. "The best feature [of the performance] was the spruce and scrupulous conducting of Sir Malcolm Sargent ... The greatest weakness ... was undernourished singing" (*Times*). *Guardian* agreed about Sargent's contribution.

64.4 *Suspect* (P, 3a) "Rex Judd" [Edward Percy and Reginald Denham]. INTIMATE 6/1/64. 1st perfd St. Martin's 16/2/37. Plot: Best/39, 454, Bordman/4, 191, Hischak. The first New York production (Playhouse 9/4/40) ran for 31 performances.

64.5 *Hobson's Choice* (Lancashire C, 3a) Harold Brighouse. OLD VIC 7/1/64. 55 perf. 1st perfd Poughkeepsie, New York, 16/10/15; 1st British perf Apollo 22/6/16. Cast: NTA; *Stage* 9/1/64, 13; *Theatricalia*; *Times* 8/1/64, 13; *Variety* 5/2/64, 58; *WWT/14*. *Alice Hobson* Mary Miller; *Vicky Hobson* Jeanne Hepple; *Maggie Hobson*

Joan Plowright; *Albert Prosser* Terence Knapp; *Henry Horatio Hobson* Michael Redgrave; *Mrs. Hepworth* Enid Lorimer; *Tubby Wadlow* Reginald Green; *Willie Mossop* Frank Finlay; *Jim Heeler* Harry Lomax; *Ada Figgins* Jean Rogers; *Fred Beenstock* Raymond Clarke; *Dr. MacFarlane* Anthony Nicholls; *Customers* Elizabeth Burger, Alan Ridgway; *Children* Alan Ridgway, Christopher Chittell. *Dir* John Dexter; *Sc dgn, Cost dgn* Motley; *Light* Ronald Cox; *Assist dir* Piers Haggard; *Sm* Diana Bordington, Neville Thompson. Plot: Bordman/3, 37, Demastes/1, Fletcher, French, French/2, Hochman, Law, Loney, 79, Patterson, Sobel. Reviews: *Christian Science Monitor* 13/1/64, 4; *Daily Mirror* 8/1/64, 14; *Guardian* 8/1/64, 9; *Illustrated London News* 18/1/64, 100; *New Statesman* 17/1/64, 92; *Observer* 12/1/64, 27; *Spectator* 17/1/64, 78; *Stage* 9/1/64, 13; *Times* 8/1/64, 13; *Tribune* 17/1/64, 14; *Variety* 5/2/64, 58. Comment: National Theatre. John Dexter's production captured the play's warmth, with fine acting from Joan Plowright and Frank Finlay (*Times*). *Guardian* reported the production was "received with glee" on opening night. *Observer* said this triumphant production elevated the comedy to classic status alongside such works as *The Way of the World*, and *The School for Scandal*. *Tribune* was critical of both the play and the production. The play remained in the repertory until 10/7/65. The first New York production (Princess 2/11/15) ran for 135 performances.

64.6 *Monsieur Blaise* (F, 3a) Claude Magnier (trans Ninian Kipling of *Blaise*, 1959). COURT 9/1/64. 1st British perf Hippodrome, Bristol, 9/12/63. Cast: *Stage* 16/1/64, 15; *Times* 10/1/64, 13; *Variety* 5/2/64, 58; *WWT/14*. *Ariane* Denise Allworth; *Natalie* Clovissa Newcombe; *Monsieur Blaise* Jimmy Thompson; *Marie* Catherine Feller; *Genevieve* Olivia Hamnett; *Kleber Carlier* Ian Colin; *Sabine Carlier* Joan Ingram; *Laura* Carol Mason; *Pepita* Jill Curzon; *Delivery Man* Peter Ives. *Pres* John Forbes-Sempill, Marcellus Productions;

Dir Darry Guérin; *Sm* Judy Yarrow. Reviews: *Christian Science Monitor* 13/1/64, 4; *Illustrated London News* 25/1/64, 138; *Observer* 12/1/64, 27; *Stage* 16/1/64, 15; *Times* 10/1/64, 13; *Tribune* 17/1/64, 14; *Variety* 5/2/64, 58. Comment: "A piece of Parisian Right Bank nonsense" (*Times*), and similarly *Observer*. "Mechanical, a feat of pupperty rather than theatrical skill" and unlikely to succeed while *Boeing-Boeing* (62.50) is performed (*Variety*).

64.7 *The Track in the Snow* (Melo, 2a) W. E. Suter (adpt of Malcolm J. Errym's story, "Holly Bush Hall; or, the Track in the Snow: A Tale for Christmas," in *Reynold's Miscellany*, 23:62 [24/12/1859]). UNITY 10/1/64. 1st perfd Queen's 25/2/1860 as *Holly Bush Hall; or, The Track in the Snow*. *Mark Acton* Ken Smith; *Sir Ernest Millward* Raymond Cross; *Jafed* Victor Pompini; *Frank Dogherty*, Elizabeth Smith. *Dir* Isobel Shelley; *Dgn* Tony Leah; *Mus dir* Bart Bennett. Reviews: *Stage* 16/1/64, 15; *Times* 11/1/64, 5. Comment: Performed under the collective title *Port and Lemon*, of which a Victorian music-hall show was a part, and which *Times* described as "too much pastiche and too little art." "It has both charm and a sense of period in Isobel Shelley's production, with its clearly defined impression of a social order which is only disturbed by downright villainy" (*Stage*).

64.8 *Henry VI* (Hist P) William Shakespeare. ALDWYCH 11/1/64 (morning).** Cast: RSCA; *Stage* 16/1/64, 16; *Theatricalia*; *Times* 13/1/64, 12; *Variety* 5/2/64, 56; *WWT/14*. *John Duke of Bedford* Roy Dotrice; *Humphrey Duke of Gloucester* John Welsh; *Thomas Beaufort Duke of Exeter* Donald Burton; *Henry Beaufort Bishop of Winchester* Nicholas Selby; *Captain to Talbot* Shaun Curry; *Richard Plantagenet (afterwards Duke of York)* Donald Sinden; *William de la Pole Earl of Suffolk* Michael Craig; *Duke of Somerset* John Hussey; *Earl of Warwick* Brewster Mason; *Vernon* Martin Jenkins; *Lawyer* Ronald Falk; *Bassett* Jeffery Dench; *Edmund Mortimer Earl of March*, *Simpcox* John Normington; *Lieutenant of the Tower* Robert Jennings; *Lord Talbot (afterwards Earl of Shrewsbury)*, *Roger Bolingbroke* Clive Swift; *John Talbot* James Hunter; *English Soldier* David Rowlands; *King Henry VI* David Warner; *Messenger to the Council*, *Townsmen of St. Albans* Tim Wylton; *Messenger to York* Henry Knowles; *Eleanor Duchess of Gloucester* Cherry Morris; *Messenger to Gloucester*, *First Murderer* Peter Geddis; *Sir John Hume* Charles Kay; *Margery Jourdain* Madoline Thomas; *Simpcox's Wife* Penelope Keith; *Second Murderer* David Walsh; *First Citizen* Brian Jackson; *Second Citizen* Roy Marsden; *Third Citizen* David Hargreaves; *Charles the Dauphin* Derek Waring; *Reignier King of Naples* Jolyon

Booth; *Duke of Alencon* Rhys McConnochie; *Bastard of Orleans* Hugh Sullivan; *Duke of Burgundy* Philip Brack; *Joan La Pucelle* Janet Suzman; *Margaret* Peggy Ashcroft; *French Soldier* Anthony Boden; *Papal Legate* Tim Nightingale; *Soldiers, Servants, Attendants* Annabel Barton; Anthony Boden, John Corvin, Shaun Curry, Valerie Cutts, Peter Geddis, David Hargreaves, Brian Harrison, James Hunter, Martin Jenkins, Robert Jennings; Marshall Jones, Roger Jones, Henry Knowles, Ian McCulloch, Lee Menzies, Tim Nightingale, David Rowlands, Deborah Stanford, John Steiner, David Walsh, Tim Wylton. *Mgr dir*, *Lic* D. A. Abrahams; *Gen mgr* John Hallett; *Dir* Peter Hall, John Barton, Frank Evans; *Dec* John Bury; *Cost dgn* John Bury, Ann Curtis; *Assist dgn* Michael Pope; *Mus*, *Mus dir* Guy Woolfenden. Reviews: *Birmingham Post* 13/1/64, 4; *Guardian* 13/1/64, 7; *Illustrated London News* 25/1/64, 138; *New Statesman* 17/1/64, 92–93; *Observer* 19/1/64, 26; *Stage* 16/1/64, 16; *Tatler* 12/2/64, 300; *Times* 13/1/64, 12; *Tribune* 24/1/64, 13; *Variety* 5/2/64, 56. Comment: Royal Shakespeare Company. Performed under title *The Wars of the Roses*: a trilogy of *Henry VI (Parts I, II)*, *Edward IV [Henry VI (Part, III)]*, and *Richard III*, adpt and ed John Barton. The complete trilogy was performed on opening day, and twice more during the run. Thereafter "the plays are given in a sequence of three performances on successive evenings" (*Variety*). *Times* Praised the trilogy "as a noble example of ensemble acting" and for restoring the work "to the understanding of modern audiences." *Guardian* commented on the stamina required to see the trilogy in a single day. However, *Observer* found the one-day marathon "surprisingly untiring." "The splendour of the [trilogy] is in its speed and surge. It thunders down upon us in a vast cataract. It causes us to realise, yet again, the futility of any academic discussion of Shakespeare that does not relate his plays to the theatre" (*Illustrated London News*).

64.9 *Edward IV* (Hist P) William Shakespeare. ALDWYCH 11/1/64 (afternoon). Cast: RSCA; *Stage* 16/1/64, 16; *Theatricalia*; *Times* 13/1/64, 12; *Variety* 5/2/64, 56; *WWT/14*. *King Henry VI* David Warner; *Margaret Queen to King Henry* Peggy Ashcroft; *Edward Prince of Wales* James Hunter; *Duke of Exeter* Donald Burton; *Lord Say* Martin Jenkins; *Lord Clifford* John Corvin; *Young Clifford* John Normington; *Sir Humphrey Stafford*, *Second Keeper* Jeffery Dench; *Duke of Somerset* John Hussey; *Earl of Oxford* Brian Jackson; *A Son that has killed his Father* Peter Geddis; *Henry Earl of Richmond* Lee Menzies; *Lancastrian Messenger* Anthony Boden; *Richard Plantagenet Duke of York* Donald Sinden; *Edward (afterwards King George IV)* Roy Dotrice; *George Duke of Clarence* Charles Kay; *Richard Duke of Gloucester* Ian Holm; *Edmund Earl of Rutland* Peter

Gatrell; *Messenger* Henry Knowles; *A Father that has killed his Son* Nicholas Selby; *Duke of Norfolk* Philip Brack; *Lady Elizabeth Grey (afterwards Queen to Edward IV)* Susan Engel; *Lord Hastings* Hugh Sullivan; *Lord Rivers* Roy Marsden; *Duke of Buckingham* Paul Hardwick; *First Watch*, *Smith* Marshall Jones; *Second Watch*, *George Bevis* Ronald Falk; *Third Watch* Roger Jones; *Earl of Warwick* Brewster Mason; *Jack Cade* Michael Craig; *John Holland* Brian Jackson; *Dick* Shaun Curry; *Michael, First Keeper* Tim Wylton; *Clerk of Chatham* Jolyon Booth; *Alexander Iden* Hugh Sullivan; *Lieutenant of the Tower* Robert Jennings; *Lewis XI King of France* Derek Waring; *Lady Bona* Cherry Morris; *Soldiers, Citizens, Servants, Attendants* Barbara Barnett, Annabel Barton; Anthony Boden, Shaun Curry, Valerie Cutts, Ronald Falk, Anthony Gatrell, Peter Gatrell, Peter Geddis, David Hargreaves, Brian Harrison, Martin Jenkins, Robert Jennings; Marshall Jones, Roger Jones, Henry Knowles, Rhys McConnochie, Ian McCulloch, Lee Menzies, Tim Nightingale, David Rowlands, Deborah Stanford, John Steiner, David Walsh. *Mgr dir, Lic, Gen mgr, Dir, Dec, Cost dgn, Assist dgn, Mus, Mus dir* as for 64.8. Reviews: *Birmingham Post* 13/1/64, 4; *Guardian* 13/1/64, 7; *Illustrated London News* 25/1/64, 138; *New Statesman* 17/1/64, 92–93; *Observer* 19/1/64, 26; *Stage* 16/1/64, 16; *Tatler* 12/2/64, 300; *Times* 13/1/64, 12; *Tribune* 24/1/64, 13; *Variety* 5/2/64, 56. Comment: Royal Shakespeare Company. Performed under title *The Wars of the Roses*: a trilogy of *Henry VI (Parts I, II)*, *Edward IV [Henry VI (Part, III)]*, and *Richard III*, adpt and ed John Barton.

64.10 *Richard III* (T) William Shakespeare. ALDWYCH 11/1/64 (evening).** Cast: RSCA; *Stage* 16/1/64, 16; *Times* 13/1/64, 12; *Theatricalia*; *Variety* 5/2/64, 56; *WWT/14*. *King Edward IV* Roy Dotrice; *Elizabeth Queen to King Edward IV* Susan Engel; *Edward Prince of Wales* Anthony Gatrell; *Richard Duke of York* Peter Gatrell; *Princess Elizabeth* Valerie Cutts; *George Duke of Clarence* Charles Kay; *Richard Duke of Gloucester (afterwards King Richard III)* Ian Holm; *Duchess of York* Madoline Thomas; *Lord Hastings* Hugh Sullivan; *Anthony Woodville* Earl Rivers Roy Marsden; *Duke of Buckingham* Paul Hardwick; *Sir William Catesby* Ian McCulloch; *Sir Richard Ratcliff* John Hussey; *Duke of Norfolk* Philip Brack; *Sir James Tyrrel* Brian Harrison; *First Messenger* Peter Geddis; *Second Messenger* Ronald Falk; *Third Messenger* Henry Knowles; *King Henry VI* David Warner; *Margaret widowed Queen of King Henry VI* Peggy Ashcroft; *Prince Edward son to King Henry VI* James Hunter; *Lady Anne widow of Prince Edward son to King Henry VI* Janet Suzman; *Earl of Richmond (afterwards King Henry VII)* Derek Waring; *Earl of Oxford*, *Second Citizen* Brian Jackson; *Earl of Derby*

Jeffery Dench; *Bishop of Ely* Jolyon Booth; *Lieutenant of the Tower* Robert Jennings; *First Murderer* Donald Burton; *Second Murderer* Philip Brack; *Lord Mayor of London* John Corvin; *His Wife* Penelope Keith; *First Citizen* Marshall Jones; *Third Citizen* John Normington; *Messenger from Lord Derby* Tim Wylton; *Soldiers, Citizens, Servants, Attendants* Barbara Barnett, Annabel Barton; Anthony Boden, Valerie Cutts, Ronald Falk, Peter Geddis, David Hargreaves, James Hunter, Martin Jenkins, Robert Jennings; Marshall Jones, Roger Jones, Henry Knowles, Rhys McConnochie, Lee Menzies, Tim Nightingale, David Rowlands, Deborah Stanford, John Steiner, David Walsh. *Mgr dir, Lic, Gen mgr, Dir, Dec, Cost dgn, Assist dgn, Mus, Mus dir* as for 64.8. Reviews: *Birmingham Post* 13/1/64, 4; *Guardian* 13/1/64, 7; *Illustrated London News* 25/1/64, 138; *New Statesman* 17/1/64, 92–93; *Observer* 19/1/64, 26; *Stage* 16/1/64, 16; *Tatler* 12/2/64, 300; *Times* 13/1/64, 12; *Tribune* 24/1/64, 13; *Variety* 5/2/64, 56. Comment: Royal Shakespeare Company. Performed under title *The Wars of the Roses*: a trilogy of *Henry VI (Parts I, II)*, *Edward IV [Henry VI (Part, III)]*, and *Richard III*, adpt and ed John Barton.

64.11 *Theatre of Cruelty* (Programme of improvisation and exploration). LAMDA 12/1/64.* Cast: RSCA; *WWT/14*. Mary Allen, Jonathan Burn, Richard Dare, Freda Dowie, Rob Inglis, Glenda Jackson, Alexis Kanner, Leon Lissek, Robert Lloyd, Susan Williamson. *Dir* Peter Brook; *Dec* Sally Jacobs, Reviews: *Christian Science Monitor* 29/1/64, 9; *Guardian* 17/1/64, 9; *Illustrated London News* 1/2/64, 172; *New Statesman* 31/1/64, 182; *Observer* 19/1/64, 26; *Stage* 23/1/64, 13; *Times* 13/1/64, 12; *Tribune* 24/1/64, 13. Comment: Royal Shakespeare Company Experimental Group. RSCA describes the programme thus: “Theatre of Cruelty was performed by the Royal Shakespeare Company Experimental Group at LAMDA Theatre Club, London, from 12 January–10 February 1964. A changing programme of works including *The Spurt of Blood* by Antonin Artaud, *Typewriter*, *By Jove*, *Heathcliff* and *Spine* by Paul Ableman, *The Public Bath* and *The Guillotine* by Peter Brook, *Ars Longa Vita Brevis* by John Arden, *Scene* by Alain Robbe-Grillet, and the *Marowitz Hamlet*.” *Guardian* said “here is *avant garde* in all its important therapeutic absurdity being kindly fostered,” and described one evening’s offerings which changed nightly. *Observer* said that at times the venture seemed too militant in demanding a particular kind of theatre. *Tribune* agreed and thought it was “dangerous and can lead to the divorcing of theatre finally from the people—the very opposite of the intention.” “As Charlotte Brontë wrote to her publisher in quite another context: ‘The strangest thing is that we are called upon to welcome this unutterable desolation as a state of pleasant

freedom” (*Illustrated London News*). Charles Marowitz’s version of *Hamlet* (“The Marowitz Hamlet”) was performed on 12/1/64.

64.12 *Birthday Honours* (Light C, 3a) Paul Jones. INTIMATE 13/1/64. 1st perfd “Q” Theatre 17/2/53. Comment: The plot revolved around adultery.

64.13 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 13/1/64.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

64.14 *The Father* (D, 3a) August Strindberg (trans Michael Meyer of *Fadren*, 1887). PICCADILLY 14/1/64; trfd to QUEEN’S 3/2/64.** Cast: *Stage* 16/1/64, 15; *Variety* 5/2/64, 58; *WWT/14*. *Captain* Trevor Howard; *Pastor* Alfred Burke; *Orderly* Malcolm Tierney; *Nojd* Trevor Peacock; *Laura* Joyce Redman; *Doctor* Nigel Stock; *Nurse* Gwen Nelson; *Bertha* Jo Maxwell-Muller. *Pres* Peter Rawley, William Donaldson; *Dir* Casper Wrede; *Dgn* Malcolm Pride; *Light* Richard Pilbrow; *Sm* William McLaughlin. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 16/1/64, 6; *Daily Mirror* 15/1/64, 14; *Guardian* 15/1/64, 9; *Illustrated London News* 25/1/64, 138; *New Statesman* 24/1/64, 138; *Observer* 19/1/64, 26; *Spectator* 24/1/64, 109; *Sphere* 25/1/64, 125; *Stage* 16/1/64, 15; *Times* 15/1/64, 5; *Variety* 5/2/64, 58. Comment: *Times* praised Michael Meyer’s new translation but found the acting somewhat uncertain and inhibited. *Guardian* said Trevor Howard’s performance was “memorable [and] held [the] audience in silent horror.” However, *Spectator* thought it was superficial and Joyce Redman was “an unhelpful Laura.” This is “one of those heavy, very theatrical plays which only magnificent acting can make believable. In Trevor Howard it had such an actor. He is excellent” (*Daily Mirror*).

64.15 *The Reluctant Peer* (C, 3a) William Douglas Home. DUCHESS 15/1/64. 475 perf. 1st perfd Theatre Royal, Brighton, 6/1/64. Cast: *Stage* 23/1/64, 13; *Times* 16/1/64, 15; *Variety* 5/2/64, 56; *WWT/14*. *Molly (Dowager Countess of Lister)* Sybil Thorndike; *Beecham* Frank Pettingell; *June (Countess of Lister)* Helen Horton; *Rosalind* Imogen Hassall; *Tony (Earl of Lister)* Nauntton Wayne; *John MacGibbons* Peter Bourne; *Lord Cleghorn* William Stephens; *Lady Cleghorn* Viola Lyel. *Pp* Peter Saunders Properties Ltd.; *Lic, Pres* Peter Saunders; *Dir* Charles Hickman; *Dec* Anthony Holland; *Sm* Peter Fox. Plot: Loney. Reviews: *Birmingham Post* 16/1/64, 6; *Christian Science Monitor* 22/1/64, 6; *Daily Mirror*

16/1/64, 14; *Guardian* 16/1/64, 7; *Illustrated London News* 1/2/64, 172; *New Statesman* 24/1/64, 138; *Spectator* 24/1/64, 109–10; *Sphere* 25/1/64, 137; *Stage* 23/1/64, 13, 6/8/64, 12; *Tatler* 29/1/64, 227; *Times* 16/1/64, 15; *Tribune* 24/1/64, 13; *Variety* 5/2/64, 56, 58, 2/12/64, 56. Comment: *Times* valued the piece for its insider’s “fictional account of the fight for the Tory leadership.” *Spectator* called it a “forlorn attempt” to revive drawing-room comedy. “All the characters are eccentrics, none more so than the part of his Lordship’s mother, played delightfully by Sybil Thorndike ... a successful West End comedy because its policy is a sound one: make the customers laugh” (*Daily Mirror*). “Very poor. As a comedy it is banal and witless, as a farce it is tedious and without freshness of invention, as social comment it is terribly dated, and feeble, too” (*Stage*).

64.16 *He Who Murders* (Thriller) Wyatt Sainsbury. INTIMATE 20/1/64. 1st perfd Y Ffrith Pavilion, Prestatyn 1/9/60. Comment: The plot involved a lonely daughter who may, or may not have murdered the married man with whom she was involved (*Stage* 22/6/61, 17).

64.17 *Irma La Douce* (MC, 2a) Julian More (bk, lyr) and David Heneker (bk, lyr) and Monty Norman (bk, lyr; adpt of Alexandre Breffort’s musical, 1956) and Marguerite Monnot (mus). RICHMOND 20/1/64.** *Irma-la-Douce* Anna Sharkey. Plot: Bordman/5, 617–18, Fletcher, Gänzl, Gänzl/3, 714–15, Green, Hischak, Kennedy, Loney, 310.

64.18 *The Mikado; or, The Town of Titipu* (CO, 2a) W.S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 20/1/64.** Cast: *Stage* 23/1/64, 13. *The Mikado* Donald Adams; *Nanki-Poo* Philip Potter; *Ko-Ko* John Reed; *Pooh-Bah* Kenneth Sandford; *Pish-Tush* Jeffrey Skitch; *Go-To* George Cook; *Yum-Yum* Jennifer Toye; *Pitti-Sing* Peggy Ann Jones; *Peep-Bo* Gillian Humphreys; *Katisha* Gillian Knight. *Dir* Anthony Besch; *Set* Disley Jones; *Cost dgn* Charles Ricketts, Disley Jones; *Light* Michael Northen. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Illustrated London News* 1/2/64, 173; *Observer* 19/1/64, 26; *Sphere* 1/2/64, 175; *Stage* 23/1/64, 13; *Tatler* 5/2/64, 279; *Times* 21/1/64, 5. Comment: D’Oyly Carte Opera Company. This new production possessed “nothing in the least iconoclastic” and so need not trouble “Savoyard traditionalists” (*Times*). “All the old familiar business is there—the fussy fan-manipulating, the little mincing and artificial movements, and a few fresh bits of fooling for Ko-Ko’s repeated entries ... But all goes well, smoothly and happily (*Stage*).

64.19 *The Brontës* (Dramatic Portrait) Margaret Webster

(arr, adpt). ARTS 21/1/64. 1st perfd Lucille Lortel, New York, 20/1963. Cast: *Variety* 29/1/64, 68; *WWT/14*. Reviews: *Birmingham Post* 23/1/64, 8; *Christian Science Monitor* 27/1/64, 4; *Illustrated London News* 1/2/64, 172; *Observer* 26/1/64, 25; *Spectator* 31/1/64, 144; *Stage* 23/1/64, 14; *Tatler* 5/2/64, 244; *Times* 22/1/64, 17; *Variety* 29/1/64, 68. Comment: This one-woman show, performed by Margaret Webster, was “a family scrapbook made of poems, extracts from Mrs. Gaskell, letters to Ellen Nussey” and extracts from the novels (*Times*). “Webster is a sure summoner. She has merely to speak to fill the stage. Wisely she makes no attempt to look like a Brontë, but her imagination calls clearly to the imaginative” (*Illustrated London News*). “More distinguished for literary quality than dramatic impact” (*Variety*). *Observer* said the piece was calm and efficient. The New York production ran for two performances.

64.20 *The Roses Are Real* (D, 3a) Patrick Paterson. VAUDEVILLE 22/1/64. 29 perf. 1st perfd Gaiety, Dublin, 28/10/63. Cast: *Stage* 30/1/64, 13; *Times* 23/1/64, 8; *Variety* 29/1/64, 68; *WWT/14*. Karl Schultz Hilton Edwards; *Gretel* Rachel Herbert; *Hilda Schultz* Mary Kerridge; *Johann Schneider* Thorley Walters; *Konrad Apfelbaum* Micheál MacLiammóir. *Pres* Jack Hylton, Alexander H. Cohen, Louis Elliman; *Dir* Hilton Edwards; *Dec* Robert Heade; *Sm* Ruth O’Mara. Reviews: *Christian Science Monitor* 27/1/64, 4; *Daily Mirror* 23/1/64, 14; *Guardian* 23/1/64, 9; *Illustrated London News* 8/2/64, 210; *Irish Times* 25/1/64, 11; *Observer* 26/1/64, 25; *Spectator* 31/1/64, 144; *Stage* 30/1/64, 13; *Times* 23/1/64, 8; *Tribune* 31/1/64, 18; *Variety* 29/1/64, 68. Comment: A “tawdry melodrama” featuring a post-war Hitler in a mental home given a “memorably bizarre” performance by Micheál MacLiammóir (*Times*). “The fact that all but one of the characters is mentally ill produces monotony rather than interest, especially as the characters, including Hitler, are dull” (*Stage*). “Anyone who thinks this is worthy of a West End theatre, wants his head examined” (*Daily Mirror*). *Variety* said the piece needed “hefty reworking” for it to be a success. *Irish Times* summarized the various, mixed critical responses.

64.21 *The Cloud* (P) Barry Bermange. HAMPSTEAD 23/1/64.* Cast: *Stage* 30/1/64, 13; *WWT/14*. *The Voice of the Director* Denys Hawthorne; *The Civilian* Vladek Sheybal; *The Soldier* Ewan Hooper; *The Wife* Ellen Shean; *The Husband* Freddie Jones. *Dir*, *Dgn* James Roose-Evans; *St dir* Edward Alleyn. Reviews: *Birmingham Post* 25/1/64, 8; *Christian Science Monitor* 27/1/64, 4; *Illustrated London News* 8/2/64, 210; *New Statesman* 7/2/64, 221; *Observer* 26/1/64, 25; *Spectator* 31/1/64, 144; *Stage* 30/1/64, 13; *Times* 24/1/64, 8; *Tribune* 31/1/64, 18. Comment: This play about non-

communication had nothing new to say (*Times*). *Observer* said this play belonged to “the Theatre of Dread,” or alternatively was “angst in aspic.” *Tribune* declared “nothing is more lamentable than a symbol that just doesn’t symbolise,” and reported the mostly student audience began to giggle halfway through the performance.

64.22 *Twelfth Night; or, What You Will* (C) William Shakespeare. TOWER, CANONBURY, 24/1/64.** Cast: TTC.

64.23 *Struggle Till Dawn* (P, 2a) Ugo Betti (trans G. H. McWilliam of *Lotta fino all’alba*, 1949). QUESTORS 25/1/64. Cast: QTA. Plot: Hochman, Matlaw, 81. Reviews: *Middlesex County Times* 1/2/64, 12; *Stage* 30/1/64, 13. Comment: “The intensely boring and repetitious treatment obscures the brilliance of the idea behind it ... Although not a suitable play for the round, Roger Saxton-Howes has kept his production uncluttered, if a shade too static” (*Stage*).

64.24 *Fools Rush In* (C, 3a) Kenneth Horne. INTIMATE 27/1/64. 1st perfd Grand, Blackpool, 10/6/46. Plot: Fletcher.

64.25 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 27/1/64.** Plot: Ayre, Bordman/5, 74–75, Gänzl, Hochman, Sobel. Comment: D’Oyly Carte Opera Company.

64.26 *Andorra* (D, 12sc) Max Frisch (trans Michael Bullock of Frisch’s play, 1961). OLD VIC 28/1/64. 29 perf. 1st perf this trans. Cast: NTA; *Stage* 30/1/64, 13; *Theatricalia*; *Times* 29/1/64, 13; *Variety* 12/2/64, 78; *WWT/14*. *Barblin* Lynn Redgrave; *Peider* Colin Blakely; *Innkeeper* Trevor Martin; *Prader* James Mellor; *Andri* Tom Courtenay; *Father Benedict* Robert Stephens; *Anyone* Robert Lang; *Can* Cyril Cusack; *Idiot* Michael Turner; *Fedri* Derek Jacobi; *Ferrer* Anthony Nicholls; *Mother* Wynne Clark; *The Senora* Diana Wynyard; *The Jew Detector* Peter Cellier; *People of Andorra*, *Soldiers* Rod Beacham, Elizabeth Burger, Raymond Clarke, Christopher Chittell, Mike Gambon, Reginald Green, Richard Hampton, Roger Heathcott, Lewis Fiander, Jeanette Landis, Dan Meaden, Louise Purnell, Bruce Purchase, Alan Ridgway, Maggie Riley, Jean Rogers, John Rogers, Adam Rowntree, Robert Russell, Clive Rust. Ann Rye. *Dir* Lindsay Anderson; *Dec* John Bury; *Cost dgn* John Bury, Una Collins; *Mus* Ron Grainger; *Assist dir* Sunny Amery; *Sm* Diana Boddington, Neville Thompson. Plot: Best/62, 170, Bordman/4, 387, French/2, Hochman, Matlaw, Patterson, Salem. Reviews: *Birmingham Post* 29/1/64, 3; *Christian Science Monitor*

1/2/64, 10; *Guardian* 29/1/64, 9; *Illustrated London News* 8/2/64, 210; *New Statesman* 7/2/64, 221; *Observer* 2/2/64, 24; *Spectator* 7/2/64, 182; *Sphere* 8/2/64, 194; *Stage* 30/1/64, 13; *Tatler* 12/2/64, 331; *Times* 29/1/64, 13; *Tribune* 7/2/64, 13; *Variety* 12/2/64, 78, 83. Comment: National Theatre. A “grating, small-scale performance” from Tom Courtenay, but convincing acting from Robert Lang, Anthony Nicholls and Cyril Cusack (*Times*). *Guardian* found the acting unimpressive and the revolving set was unhelpful. *Christian Science Monitor* thought otherwise about the acting. “A fine play, finely directed and acted, with Tom Courtenay ... fulfilling all the promise of his early Vic seasons with a performance of extraordinary depth and power” (*Stage*).

64.27 *The Girl on the Via Flaminia* (D) Alfred Hayes (adpt of his novel, 1949). PORTCULLIS 28/1/64. 1st perfd Circle in the Square, New York, 9/2/54; 1st British perf New Lindsey 12/10/54. Cast: *Stage* 16/1/64, 10. *Robert* John Fenton; *Liza* Myra Redlich; *Soldiers* Nicholas Edmett, Sydney Brough, Barbara French, Bernadette Gibson, Luan Linares, Ghassan Moujahes, Jan Kilshaw. *Dir* Robert Oneil. Plot: Bronner, Salem. Review: *Stage* 30/1/64, 15. Comment: Actors’ Workshop. *Stage* commended Robert O’Neil’s direction which made the piece interesting for “a present-day audience”; however there were “some muddled and delayed lighting and curtain cues.” The New York production ran for 111 performances.

64.28 *The Fourth of June* (CD, 3a) David Benedictus (adpt of his novel, 1962). ST. MARTIN’S 30/1/64. 36 perf. 1st perfd Theatre Royal, Brighton, 14/1/64. Cast: *Stage* 6/2/64, 13; *Times* 31/1/64, 15; *Variety* 19/2/64, 58; *WWT/14. The Headmaster* Hamilton Dyce; *Manningham* David Markham; *The Dame at Manningham’s* Margot Boyd; *Mrs. Molarky, Mrs. Scarfe* Susan Field; *The Bishop, Sir Charles Pemberton, Q.C.* Anthony Roye; *Pemberton (Roderick)* Ian Ricketts; *Morgan* Sean Barrett; *Scarfe (Alfred)* Ronald Lacey; *Ravenscourt* Colin Spaul; *Phillips (Tom)* Simon Ward; *Jill* Kika Markham; *Berwick (Peter)* Richard Kay; *Defries (James)* Malcolm Gerard; *Bigby* Martin Norton; *Schuster* Paul Holdaway; *Gavin* Kit Williams; *Pearl* John Chipperfield; *Macready* Julian Holdaway; *School Doctor, Mr. Scarfe* George Waring; *Lady Pemberton (Rowena)* Joan Geary; *Hon. Mrs. Alea Berwick* Jean Harvey. *Pres* David Hall, Donald Albery; *Dir* Donald McWhinnie; *Dec* Hutchinson Scott; *Light* Joe Davis; *Sm* Robert Stafford. Reviews: *Birmingham Post* 31/1/64, 9; *Christian Science Monitor* 1/2/64, 10; *Guardian* 31/3/64, 11; *Illustrated London News* 15/2/64, 248; *New Statesman* 7/2/64, 222; *Observer* 2/2/64, 24; *Spectator* 7/2/64, 182; *Sphere* 8/2/64, 209; *Stage* 6/2/64, 13; *Times* 31/1/64, 15; *Tribune* 7/2/64, 13; *Variety*

19/2/64, 58. Comment: The play was about “a grammar school ‘guinea pig’ cast adrift among the Etonians” at the famous school (*Times*). “Hardly likely to reassure anxious mothers. The boys are violent, the masters weak, and the dialogue resolutely bright” (*Christian Science Monitor*). *Variety* decried the piece as “a trumpery stage piece” full of clichés. *Tribune* opined the novel would make a good movie but made a bad play.

64.29 *Double Trouble* [(C, 3a) Michael Brett. INTIMATE 3/2/64. 1st perfd De La Warr, Bexhill, 7/2/63? Comment: A successful commercial artist wonders whether he should return to his chosen profession as a doctor while his fiancée wonders whether he is a philanderer.

64.30 *Julius Caesar* (T) William Shakespeare. COMEDY 3/2/64 (m).** Cast: *Stage* 6/2/64, 13; *WWT/14. Julius Caesar* Julian Somers; *Octavius Caesar, Cinna (Conspirator)* John Scarborough; *Mark Antony* Barry Boys; *Lepidus, Volumnius* Donald Hoath; *Popilius Lena, Clitus* Max Latimer; *Marcus Brutus* Brian Spink; *Cassius* Peter Birrel; *Trebonius* Dan Cornwall; *Decius Brutus* Bill Warriner; *Metellus Cimber* Ian Frost; *Artemidorus, Titinius* Terence Swards; *Cinna (the poet), Dardanius* Peter Rocca; *Lucilius* Ian Frost; *Messala* Bill Warriner; *Strato* Mike Warren; *Lucius* Philippa Gail; *Pindarus* Dan Cornwall; *Calphurnia* Justine Lord; *Portia* Jennie Goossens. *Dir* John Franklyn-Robbing; *Dgn consultant* Sean Kenny. Reviews: *Birmingham Post* 5/2/64, 7; *Illustrated London News* 15/2/64, 248; *Stage* 6/2/64, 13; *Times* 4/2/64, 14. Comment: Shakespeare for Schools Ltd. The objective was to perform plays set for the General Certificate of Education (Ordinary level). Although designed for schoolchildren, the production concentrated too much on superficial elements (*Times*). *Illustrated London News* also faulted aspects of the staging.

64.31 *Ruddigore; or, The Witch’s Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 3/2/64.** Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D’Oyly Carte Opera Company.

64.32 *Stop the World—I Want to Get Off* (Mus, 2a) Leslie Bricusse (bk, mus, lyr) and Anthony Newley (bk, mus, lyr). RICHMOND 3/2/64.** James Perry, Gilda Perry, Ruth Llewellyn, Linda James, Angela Coulton, Susan Eddy, Ann Holloway, Mair Roberts, Paul Faun. *Pres* James Perry Productions; *Dir* Barry J. Gordon.

64.33 *The Bacchae* (T, 1a) Euripides (trans Kenneth Cavander). MERMAID 5/2/64.** Cast: *Stage* 13/2/64, 13; *Variety* 12/2/64, 78; *WWT/14. Dionysos* Barrie Ingham; *Kadmos* John Wyse; *Teiresias* Jerry Verno; *Pentheus*

John Woodvine; *Herdsmen* Joss Ackland/Roger Worrod; *Servant* Stephen Moore; *Agave* Josephine Wilson; *Guard* Jeremy Rowe; *Attendants* Murray Noble, Roger Worrod; *Chorus Leader* Hazel Penwarden; *Chorus* Shusha Assar, Dorothy Bromiley, Janet Hall, Anna Korwin, Audine Leith, Pik-Sen Lim. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles; *Mus, Mus dir* Alexander Goehr; *Ch* Denys Palmer; *Dgn* David Myerscough Jones; *Cost dgn* Ariane Gastambide; *Sm* Anthony Jones. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 6/2/64, 11; *Christian Science Monitor* 10/2/64, 4; *Guardian* 6/2/64, 9; *Illustrated London News* 22/2/64, 288; *Irish Times* 8/2/64, 12; *New Statesman* 14/2/64, 262; *Observer* 9/2/64, 25; *Stage* 13/2/64, 13; *Times* 6/2/64, 6; *Tribune* 14/2/64, 14; *Variety* 12/2/64, 78. Comment: *Irish Times* said it was a satisfying production with good performances from Barrie Ingham and Stephen Moore. *Tribune* welcomed the production but faulted the chorus. *Variety* was censorious on many counts. *Observer* was surprised the production was more successful than it imagined it could be. *Times* commended the company “for defying the obvious commercial hazards to back a work they believe in.”

64.34 *Who's Afraid of Virginia Woolf?* (D, 3a) Edward Albee. PICCADILLY 6/2/64; trfd to GLOBE 20/7/64; trfd to GARRICK 25/1/65. 428 perf. 1st perfd Billy Rose, New York, 13/10/62; 1st London perf. Cast: *Stage* 13/2/64, 13; *Times* 7/2/64, 15; *Variety* 12/2/64, 78; *WWT/14*. *Martha* Uta Hagan/Constance Cummings; *George* Arthur Hill/Ray McAnally; *Honey* Beverlee McKinsey/Pinkie Johnstone; *Nick* Richard Easton. *Pp* Piccadilly Theatre Ltd.; *Mgr dir, Lic* Donald Albery; *Pres* Donald Albery, Richard Barr, Clinton Wilder; *Dir* Alan Schneider; *Assoc dir* Mark Wright; *Dec* William Ritman; *Cost dgn* Theoni V. Aldredge; *Sm* Michael Ginesi; *Dsm* Jeremy Hywel-Davies; *Press rep* Duncan Melvin; *Gen mgr* Anne Jenkins; *Pd mgr* Ian B. Albery; *Sc bld* E. Babbage and Co.; *Sc* Victor Mara Ltd. Plot: Best/62, 74, Bordman, Bordman/4, 383, Bronner, Bryer, Fletcher, Griffiths, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Shipley, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 10/2/64, 4; *Daily Mirror* 7/2/64, 3; *Guardian* 7/2/64, 11; *Illustrated London News* 22/2/64, 288; *New Statesman* 14/2/64, 262; *Observer* 9/2/64, 25, 17/5/64, 24; *Spectator* 14/2/64, 213–14; *Sphere* 15/2/64, 247; *Stage* 13/2/64, 13, 14/5/64, 13; *Tatler* 19/2/64, 382; *Times* 7/2/64, 15; *Tribune* 14/2/64, 14; *Variety* 12/2/64, 78, 3/6/64, 80. Comment: The production lasted three and a half hours. “At the premiere the house was alert to the last, and the curtain fell upon one of the most spontaneous receptions I remember” (*Illustrated London News*). “As stage-craft, the play is the

quintessence of Ibsenism” (*Tribune*). *Guardian* admired the “superb parts” and the acting of them by all the cast. *Observer* was “dazzled and fascinated” by the play, but not moved because of “the cruelty of the characters.” *New Statesman* dismissed the play as over-blown, as “fireworks, ranting and pathos,” but praised Alan Schneider’s direction and the cast’s performances. “The cast ... exploit every nuance of the writing” (*Times*). *Variety* predicted the production would be more successful than “the frivolous and escapist shows” in London. The New York production ran for 664 performances.

64.35 *Where's Teddy?* (P) Maureen Pryor. WYNDHAM’S 9/2/64.*1 perf. Cast: *Stage* 13/2/64, 13; *WWT/14*. *Mary Brown* Janina Fay; *Alan Brown* Anthony Marlowe; *Jim Cox* John Law; *Malone* Michael Dawson; *Page Boy* Anthony Hawes; *Madge Brown* Joan Newell; *Annie* Nancy Seabrooke; *Dr. McFarlane* Kenneth McClellan; *Doris* Pamela Binns; *Dir* Noel Howlett; *Sm* Hendrik Baker. Reviews: *Stage* 13/2/64, 13; *Times* 10/2/64, 7. Comment: Repertory Players. “A serious and well-intentioned study of a young girl in a badly adjusted family” (*Times*). “Apart from a few elongated conversations which fail to hold the interest, the play has some pleasant weldings of comedy and tragedy and some fine character drawing” (*Stage*).

64.36 *The Desperate Passion of Henry Knopp* (P) Maurice Levinson (adpt of his novel, 1962). LITTLE THEATRE CLUB 10/2/64.* Cast: *Stage* 13/2/64, 14. *Tramp* David Lloyd Meredith; *Yates* Eric Gould; *Knopp* John Clegg; *Watson* Peter Rolls; *Typist* Veronica Clifford; *Miss Truelove* Julie Martin; *Jones* Bill Corderoy; *The Mayor* Peter Lawrence; *Town Clerk* Peter Miles-Johnson; *Chief of Police* Alexander John. *Dir* Michael Almaz; *Dgn* Pinkie Nicolson; *Sm* Veronica Clifford. Reviews: *Observer* 16/2/64, 25; *Tribune* 14/2/64, 12; *Stage* 13/2/64, 14. Comment: The theatre was formerly the Hovenden located in Garrick Yard, St. Martin’s Lane. It had been refurbished. This was taxi-driver Levinson’s first play, about an idealistic schoolmaster, which *Tribune* described as “a riot-like a strip cartoon by Dickens.” *Observer* held an opposite opinion: “a quite exceptionally foolish piece.” “Although the fantasy is rarely airborne, the dialogue is lively, and the title-role is a fully realised character” (*Stage*).

64.37 *Portrait of Murder* (Thriller, 2a) Robert Bloomfield. INTIMATE 10/2/64.** Plot: Fletcher.

64.38 *Private Lives* (Intimate C, 3a) Noël Coward. HIPPODROME, GOLDERS GREEN, 10/2/64.** Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin,

83–86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley.

64.39 *Twelfth Night; or, What You Will* (C) William Shakespeare. COMEDY 10/2/64 (m).** Cast: *Stage* 13/2/64, 14; *WWT/14*. *Orsino* Brian Spink; *Sebastian* Peter Rocca; *Antonio* Peter Birrel; *Valentine, 2nd Officer* Mike Warren; *Curio, Priest* Bill Warriner; *Sir Toby Belch* Julian Somers; *Sir Andrew Aguecheek* John Scarborough; *Malvolio* Barry Boys; *Fabian* Dan Cornwall; *Feste* Henry Woolf; *Olivia* Justine Lord; *Viola* Jennie Goossens; *Maria* Philippa Gail; *Sea Captain* Max Latimer; *1st Officer* Terence Sowards; *Attendant* Ian Frost. *Dir* John Franklyn-Robbins; *Dgn consultant* Disley Jones. Reviews: *Observer* 16/2/64, 25; *Stage* 13/2/64, 14; *Times* 11/2/64, 13. Comment: Shakespeare for Schools Ltd. The “audience predominantly of schoolgirls laughed with” the production, unlike the previous week’s audience of schoolboys that laughed at *Julius Caesar* (64.30) (*Times*).

64.40 *King Lear* (T) William Shakespeare. ALDWYCH 11/2/64.** Cast: RSCA; Theatricalia; *WWT/14*. *Earl of Kent* Tom Fleming; *Earl of Gloucester* John Laurie; *Edmund* Ian Richardson; *King Lear* Paul Scofield; *Goneril* Irene Worth; *Duke of Albany* Clifford Rose; *Regan* Pauline Jameson; *Duke of Cornwall* Tony Church; *Cordelia* Diana Rigg; *Duke of Burgundy, Knight* Michael Murray; *King of France* Barry MacGregor; *Edgar* Brian Murray; *Oswald* Michael Williams; *Fool* Alec McCowen; *Curan* John Harwood; *Servant to Cornwall* John Cobner; *Old Man* Ken Wynne; *Doctor* Michael Burrell; *Messenger* Ian Lindsay; *Captain to Edmund* John Church; *Herald* Peter Blythe; *British Captains* Leslie Southwick, Peter Tory; *Extras* Peter Blythe, Trevor Bowen, John Church, John Cobner, Michael Jenkinson, Wyn Jones, Ian Lindsay, Brian Osborne, Leslie Southwick, Peter Tory. *Dir, Dgn* Peter Brook; *Fight arr* John Barton; *Mus* Guy Woolfenden. Review: *Christian Science Monitor* 2/3/64, 4. Comment: Royal Shakespeare Company. The “Scofield *Lear*” (see 62.393). “Performed at the Aldwych 11/2–13/2, then, with *The Comedy of Errors*, went on tour to Europe and the United States of America” (RSCA).

64.41 *The Poker Session* (CD, 3a) Hugh Leonard. GLOBE 11/2/64. 1st perfd Gate, Dublin, 23/8/63. Cast: *Stage* 13/2/64, 15; *Variety* 19/2/64, 58; *WWT/14*. *Billy Beavis* Norman Rodway; *Kevin* Joe Lynch; *Fran* Maureen Toal; *Irene* Pauline Delaney; *Mrs. Beavis* Peggy Marshall; *Teddy* Marius Goring. *Lic* Prince Littler; *Pres* Donald Alberty; *Dir* Jim Fitzgerald; *Dgn* William McCrow; *Sm* Rhona Woodcock. Plot: Schrank, Vinson, Weintraub. Reviews: *Birmingham Post* 12/2/64, 3; *Christian Science Monitor* 17/2/64, 4; *Guardian* 12/2/64,

9; *Illustrated London News* 22/2/64, 288; *Irish Times* 13/2/64, 9; *Observer* 16/2/64, 25; *Spectator* 21/2/64, 252; *Sphere* 22/2/64, 271; *Stage* 13/2/64, 15; *Tatler* 4/3/64, 494; *Times* 12/2/64, 13; *Tribune* 21/2/64, 14; *Variety* 19/2/64, 58. Comment: *Guardian* reported the first-night audience seemed uncertain how to respond to the play although it enjoyed the “very authentic sound of the Dublin family bickering.” *Irish Times* provided a synthesis of the critics’ “puzzlement about the intentions of the author,” even though they praised the piece. Typical was *Tribune*’s reaction, that Leonard had not determined what kind of play he wanted to write. *Times* commended the performances of Norman Rodway and Marius Goring.

64.42 *Hedda Gabler* (P, 4a) Henrik Ibsen (trans Max Faber of Ibsen’s play, 1891). ARTS 12/2/64; trfd to ST. MARTIN’S 2/3/64; HIPPODROME, GOLDERS GREEN, 11/5/64. Cast: *Stage* 20/2/64, 13; *Variety* 4/3/64, 72; *WWT/14*. *Miss Tesman* Jean Anderson; *Bertha* Betty Woolfe; *George Tesman* George Cole; *Hedda Tesman* Joan Greenwood; *Mrs. Elvsted* Jane Wenham; *Judge Brack* André Morell; *Eilert Lovborg* Maurice Good. *Gen mgr* Richard S. Schulman; *Bom* Marion Pullem; *Pres* Michael Codron; *Dir* Minos Volanakis; *Dgn* Timothy O’Brien; *Sc bld* Watts and Corrie Ltd.; *Cost.* M. Berman, Alec Shanks; *Cost dgn* Anthony Powell; *Press rep* Randall Carlsen; *St dir* Wilfred Blunden; *Sm* Gordon Theakston; *Asm* Gerald Bedrich; *Wm* Susan Holden; *Elect* Michael Day. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 17/2/64, 4; *Daily Mirror* 13/2/64, 18; *Illustrated London News* 29/2/64, 328; *New Statesman* 21/2/64, 306; *Observer* 16/2/64, 25; *Spectator* 21/2/64, 252; *Stage* 20/2/64, 13; *Tatler* 26/2/64, 435; *Times* 13/2/64, 16; *Tribune* 21/2/64, 14; *Variety* 4/3/64, 72. Comment: *Tribune* declared that the acting of Joan Greenwood, George Cole, Maurice Good and André Morell was ineffective. However, *Variety* said the revival was “serviceable” and “dependable,” although it failed to reach the standards of other post-war London productions. Both reviews noted the “individual vocal style” of Joan Greenwood, generally known as a comedienne. *Times* faulted the cast and the direction. *Stage* declared “Joan Greenwood is the most true and gripping Hedda I have seen since Sonia Dresdel made a sensation in the part” (at the Westminster 16/3/43; Wearing 43.42).

64.43 *Spoon River* (Dramatic revue, 2a) Charles Aidman (deviser; adpt of Edgar Lee Masters’ anthology, 1915). COURT 13/2/64. 1st perfd Humanities Hall, University of Los Angeles, 1/5/63; 1st British perf. Cast: *Stage* 20/2/64, 13; *Variety* 26/2/64, 78; *WWT/14*. Bernard Braden,

Barbara Kelly, Betsy Blair, Donald Sutherland, Rick Jones, Isla Cameron. *Pres* Peter Bridge, Kit Adler, Gerald Adler; *Dir* David Greene; *Cost dgn* Ted Parker; *Light* Richard Pilbrow; *Mus* Naomi Caryl Hirshhorn, Charles Aidman. Plot: Bordman/4, 390, French/2, Hischak, Salem. Reviews: *Birmingham Post* 14/2/64, 11; *Christian Science Monitor* 17/2/64, 4; *Guardian* 14/2/64, 11; *Illustrated London News* 29/2/64, 328; *New Statesman* 21/2/64, 306; *Observer* 16/2/64, 25; *Spectator* 28/2/69, 279; *Stage* 20/2/64, 13; *Times* 14/2/64, 15; *Tribune* 21/2/64, 14; *Variety* 26/2/64, 78. Comment: *Guardian* said the cast tackled the gallery of numerous characters with "skill and spirit." "A folksy, offbeat entertainment in which interest and yawns are intermittently opposed" (*Variety*). "The chief defect of the stage version is its failure to turn the interlocking material to dramatic account" (*Times*). The first New York production (Booth 29/9/63) ran for 111 performances.

64.44 *An Unspeakable Crime* (P) Stanley Eveling. TOWER, CANONBURY, 14/2/64.* Cast: TTC. Reviews: *New Statesman* 21/2/64, 306; *Stage* 20/2/64, 14. Comment: "Gradually it emerges that the unspeakable crime in the eyes of the conventional world is to have put truth and the seeking after truth above the shibboleths of civilisation" (*Stage*). *Stage* also noted that the play had been prepared for radio broadcast which resulted in the presence of the superfluous narrator on stage.

64.45 *Cornelia* (C) Gordon Daviot. INTIMATE 17/2/64. 1st perfd BBC Radio Home Service 22/1/55; 1st stage perf Playhouse, Kidderminster, 13/6/55.

64.46 *Person Unknown* (Thriller, 2a) David Butler (adpt of play by Olive Chase and Stanley Clayton). HIPPODROME, GOLDERS GREEN, 17/2/64. 1st perfd Pavilion, Bournemouth, 25/11/63. Anna Neagle, Charles Tingwell, Philip Latham. John Alderton, Jennifer Wood, Katherine Page, Alan Tucker, Jane Thome, Robin Bowering. Review: *Birmingham Post* 10/3/64, 19 (review of Birmingham performance 9/3/64). Comment: A murder mystery at a redbrick university.

64.47 *The Tower* (P, 2a) Hal Porter. HAMPSTEAD 19/2/64.* Cast: *Stage* 27/2/64, 13; *WWT/14*. Megan Daddie Davies; *Amy Armstrong* Jessica Barnes; *Edwin Haviland* Philip Dodgson; *Hester Fortescue* Nora Nicholson; *Marcus Knight* Murray Hayne; *Sir Rodney Haviland* Sebastian Shaw; *Lady Haviland* Elizabeth Proud; *Tom Perry* Peter Eyre. *Dir* James Roose-Evans; *Dgn* Barbara Wilkes; *Sm* Barry Jones, Hywel Jones. Plot: Vinson. Reviews: *Guardian* 20/2/64, 9; *Illustrated London News* 7/3/64, 364; *Spectator* 28/2/69, 279, 282; *Stage* 27/2/64, 13; *Times* 20/2/64, 8. Comment: *Times* reported James

Roose-Evans's direction was "flawless" and the cast "magnificent"; therefore, the descent into melodrama was caused by the play itself. "We had to endure a lot of balderdash about a well-off family living in Hobart Town in 1850 ... Porter's convoluted dialogue, obviousness, shallow dramatic trickery, and ponderous characterisation must be witnessed to be believed" (*Stage*). "Porter's play may have a melodramatic base. In the theatre it rises to something exceedingly impressive" (*Illustrated London News*).

64.48 *Woman in a Dressing Gown* (P, 2a) Ted Willis. VAUDEVILLE 19/2/64.** 13 perf. Cast: *Stage* 27/2/64, 13; *Variety* 11/3/64, 54; *WWT/14*. *Amy Preston* Brenda Bruce; *Jim Preston* Roy Purcell; *Brian Preston* David Hemmings; *Georgie Barlow* Christine Finn; *Hilda Joy* Stewart; *Willie* Colin Rix; *Christine* Alethea Charlton; *Paul* Richard Dobson; *Paul's Girl Friend* Angela Ellison. *Pres* Kent Plays Ltd., Bob Swash; *Dir* Simon Oates; *Dec* Glen Edwards; *Light* John Hayes; *Sm* William Sharkey. Plot: Fletcher. Reviews: *Daily Mirror* 20/2/64, 18; *Guardian* 20/2/64, 9; *Illustrated London News* 7/3/64, 364; *Observer* 23/2/64, 24; *Stage* 27/2/64, 13; *Tatler* 11/3/64, 561; *Times* 20/2/64, 8; *Tribune* 28/2/63, 13, 3/4/64, 13-14; *Variety* 11/3/64, 54. Comment: The play, previously a television play and a film, provided little opportunity for Brenda Bruce in the lead (*Guardian*). "Awful" (*Tribune*). "The triteness of the magazine-story plot defeats attempts to achieve gripping theatre" (*Stage*).

64.49 *The Rebel* (Dramatic presentation of life and work of rebels, 2pt) Patrick Garland (deviser) and David Andrews (songs arr). ALDWYCH 20/2/64.* Cast: RCSA; *Stage* 27/2/64, 13; *Theatricalia*; *Variety* 4/3/64, 72; *WWT/14*. Peter Bowles, William Marlowe, Bryan Pringle, Clive Swift, David Warner, David Andrews, Maureen Kenney Martin, Ian McCulloch. *Dir* Patrick Garland; *Dec* Stuart Durant; *Sm* Michael Ellis. Reviews: *Birmingham Post* 21/2/64, 6; *Christian Science Monitor* 2/3/64, 4; *Guardian* 21/2/64, 11; *Illustrated London News* 7/3/64, 364; *New Statesman* 28/2/64, 340; *Observer* 23/2/64, 24; *Spectator* 28/2/69, 279; *Stage* 27/2/64, 13; *Tatler* 11/3/64, 561; *Times* 21/2/64, 15; *Tribune* 28/2/63, 13; *Variety* 4/3/64, 72. Comment: Royal Shakespeare Company. *Tribune* called the compilation "a mess," but said it was finely delivered. A "somewhat muddle-headed anthology of protest" that omitted "more explosive and unpopular manifestations," and so was futile (*Times*). "The programme has some good speaking by Clive Swift and Bryan Pringle, and a few moments that are genuinely affecting" (*Illustrated London News*).

64.50 *Falstaff* (P) Nicholas Light (adpt of William Shakespeare, *Henry IV Parts I and II*). BRITISH COUNCIL

RESIDENCE THEATRE 23/2/64. 1st perf thus. Cast: *Stage* 20/2/64, 8. *Falstaff* Ron Inglis; *Prince Hal* David Cole; *Mistress Quickly* Colette O'Neil; *Justice Shallow* Beaufoy Milton; Brenda Kampner, Alan Mason, Ray Roberts, Peter Newby, Peter Noel Cook, Alec Walks, Richard Wilding, Robert Aldous, Antony Higginson, Philip Voss, Jane Young. Stephen Rich, Peter Negus. *Dir* Nicholas Light; *Dgn* Spencer Chapman; *Light* Dudley Owen. Review: *Stage* 27/2/64, 13. Comment: "Falstaff's escapades are meant to contrast with the alarums and excursions of early fifteenth century English history, and to bring what is, after all, the sub-plot into the very centre of the stage is even more bold than giving us Hamlet without the prince" (*Stage*).

64.51 *The House on the Cliff* (C thriller) George Batson. INTIMATE 24/2/64. 1st perfd Leas Pavilion, Folkestone, 4/12/62. Comment: The piece "uses all the well-tryed suspense artifices—sliding bookcases, voices in the night and shots in the dark. The story revolves round Ellen Clayton's struggle to recover from paralysis after a car crash which killed her father" (*Stage* 13/12/62, 14).

64.52 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P) J. M. Barrie. WIMBLEDON 24/2/64.** Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Comment: The cast included Julia Lockwood and Alastair Sim. The Scala production (63.375) on tour.

64.53 *The Hands of Eurydice* (One-man P) Pedro Bloch (trans William Newman and Gonzalo Gomez of *As mãos de Euridice*, 1951). VANBRUGH 25/2/64. 1st perf this trans Theatre Royal, Margate, 13/12/59. Plot: Hochman. Reviews: *Stage* 5/3/64, 15, 14/5/64, 14; *Times* 27/2/64, 5. Comment: "Alvaro Fontana played this marathon part [Domingo Tavares] in a manner deserving unstinted praise" (*Stage* 5/3).

64.54 *Edward II* (T) Christopher Marlowe. UNITY 26/2/64. 1st perfd 1592. Plot: Fletcher, Gassner, 547, Gunn, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley.

64.55 *Fielding's Music Hall* (Ent) William Chappell (deviser). PRINCE CHARLES 27/2/64. 406 perf. Cast: *Variety* 11/3/64, 52; *WWT/14*. Donald Wolfit, Cicely Courtneidge, Joyce Grant, Aimi Macdonald, Pamela Pearce, Jenny Till, Jean Muir, Janet Howse, Jacqui Daryl, Joanna Rigby, Julian Chagrin, George Ogilvie, David Watson, Reuben Martin, Trevor Barnett, Marcia Owen, Peter Salmon, Billy Russell. *Dir* William Chappell; *Dec* Loudon Sainthill; *Light* Richard Pilbrow; *Mus adviser*

Burt Rhodes. Plot: OTF/2. Reviews: *Birmingham Post* 29/2/64, 5; *Daily Mirror* 28/2/64, 18; *Illustrated London News* 14/3/64, 404; *New Statesman* 6/3/64, 373–74; *Spectator* 13/3/64, 345; *Tatler* 18/3/64, 631; *Times* 28/2/64, 16; *Variety* 11/3/64, 52. Comment: *Spectator* said it was all too fake. "It may be in an old-fashioned setting and some of the jokes are certainly corny, but ... [it] is quite gusty, busty and bright entertainment. The show, one of the best-dressed in London, is an imaginative attempt to recapture the sparkle of entertainment in hansom cab days" (*Daily Mirror*), a view shared by *Times*.

64.56 *Live Like Pigs* (D, 3pt) John Arden. TOWER, CANONBURY, 28/2/64. 1st perfd Court 30/9/58. Cast: TTC. Plot: Bordman/4, 403, Demastes/2, French/2, Patterson, Vinson, Weintraub. Comment: The first New York production (Actors' Playhouse 7/6/65) ran for 128 performances.

64.57 *The Boundary* (P, 3a) Glyn Partos. INTIMATE 2/3/64.* Cast: *Stage* 5/3/64, 19. *Gabi Zsica* Josephine Starbuck; *Eileen Williams* Joyce Parry; *Tom Williams* Ivan Stafford; *Kobi Zsica* James Irwin; *Dai Basket* Bill Wiesner; *Wally* Melvyn Baker; *Lois* Janet Butlin; *Paul Zsica* Ralph Turner; *Mr. Zent* John Irvine. *Pres* Frederick Marlow; *Dir* Douglas Emery; *Dec* George Ettwell. Review: *Stage* 5/3/64, 19. Comment: "A straightforward realistic story about the relationship between a typical English family and its immigre, still strongly Continental counterpart" (*Stage*).

64.58 *Gorillas Drink Milk* (P [3a]) Charles Dyer (adpt of John Murphy's play, *The Country Boy*, 1959). HIPPODROME, GOLDERS GREEN, 2/3/64; trfd to WIMBLEDON 9/3/64. 1st perfd Belgrade, Coventry, 18/2/64. Miriam Karlin, Jerry Wayne, Wilfrid Lawson, Terence de Marney, Anne Lawson, John Quayle, Anthea Gover. *Dir* Charles Dyer. Comment: "The setting is County Mayo, the occurrence is the return of the prodigal after many years in America. The message is—if you are Irish, don't believe that all Irishmen make good in America" (*Stage* 20/2/64, 16).

64.59 *Woyzeck* (T) Georg Büchner (trans John Holmstrom of Büchner's play, 1913 [written 1836]). LITTLE THEATRE CLUB 3/3/64. Cast: *Stage* 12/3/64, 14. *Woyzeck* Bill Corderoy; *The Captain* Richard Huggett; *Andres* Peter C. Dilnot; *The Idiot* Lindsay Kemp; *Margaret* Angela Grant; *Katy* Nancy Gabrielle; *The Barker* Gerard Hemsworth; *The Doctor* Tom de Ville. *Dir* Lindsay Kemp; *Dec* Lindsay Kemp, Gerard Hemsworth; *Sm* Fred Stone. Plot: French/2, Gassner, Griffiths, Hochman, Kabatchnik, Law, Patterson, Shank, Shipley. Reviews:

Guardian 4/3/64, 9; *Spectator* 13/3/64, 345; *Stage* 12/3/64, 14. Comment: *Guardian* disliked Lindsay Kemp's production in which the cast shouted most of the time. Also performed was *Illuminations* (Ent) by Lindsay Kemp (deviser); a programme of songs, dances, and mime.

64.60 *Edward II* (T) Christopher Marlowe. COMMONWEALTH INSTITUTE 4/3/64.** *Dec, Cost dgn* Saxon Lucas; *Light* Hugh Hairs; *Dir* Ruth Oppenheim. Plot: Fletcher, Gassner, 547, Gunn, Hochman, Holz knecht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Stage* 12/3/64, 14; *Times* 5/3/64, 5. Comment: Marlowe Society Drama Company. The acting was "well below the quality of average grammar school acting" (*Times*), and similarly *Stage*.

64.61 *Everything in the Garden* (C, 3a) Giles Cooper. QUESTORS 7/3/64.** Cast: QTA. Plot: Bronner, Salem, Weintraub. Review: *Middlesex County Times* 14/3/64, 13. Comment: *Middlesex County Times* commended the cast's ensemble work.

64.62 *Gather the Stars* (P) Joy Trevor. ESTONIAN 9/3/64.** Cast: *Stage* 5/3/64, 19. Victor Bailey, A. E. Barrington, Tilly Berkeley, Simon Charles, Marilyn Dear, Jillian Hanson, Eric Levy, Constance Luttrell, Michael Owen, Elsie Taylor, Joy Trevor, Victor Warner; *Dir* Christine King, Joy Trevor; *Sc dgn* Nicholas Romanoff.

64.63 *Key Witness* (Mystery/Thriller) Michael Brett. INTIMATE 9/3/64. 1st perfd Devonshire Park, Eastbourne, 30/9/63. Comment: "Illicit affaires, sex and veiled blackmail are weaved into the plot to produce the familiar pattern of a whodunit with the finger of suspicion pointing at each character in turn as the smooth detective inspector confidently sets about grilling the suspects in the inevitable interrogation scene in the last act" (*Stage* 3/10/63, 15).

64.64 *Where Angels Fear to Tread* (D, 2a) Elizabeth Hart (adpt of E. M. Forster's novel, 1905). HIPPODROME, GOLDERS GREEN, 9/3/64.**

64.65 *A Kayf Up West* (C, 2a) Frank Norman and Stanley Myers (mus). THEATRE ROYAL, STRATFORD EAST, 10/3/64. Cast: *Stage* 12/3/64, 13; *Variety* 25/3/64, 102; *WWT/14*. *Tommie* Edward Roscoe; *Gregorius*, 2nd *Policeman*, *Nun*, *Lord Sex Killing*, "Tools" *Gunstone* Barry Humphries; *Snowball*, *Mr. Olawolo Okinawa*, *Trusty Roy Barnett*; *James*, *Gluckstein*, *Evans* John Bay; *Vivian*, *Lecturer at Kew Gardens*, *Dame Rebecca*, *Prison Governor* Howard Goorney; *Bill*, *Gardener at Kew Gardens*, *Gilbert*, 2nd *Screw* Bernard Gilbert; *Muggles*,

Drunk, *Murphy* Sean Lynch; *Jess*, *Prunella Flack* Barbara Ferris; *Fanatic*, *Moss* Kenneth Gardnier; *Tramp*, *Boy in the Rain*, *Dirty Dan*, *Rupert*, 1st *Park Keeper*, *Zevverelli*, 1st *Screw* Frank Coda; *Girl from Gown Factory*, *Girl in the Rain*, *Rupert's Girl Friend* Minty, *Suburban Wife*, *Mrs. Murphy* Gaye Brown; *Blind Peter*, 1st *Policeman*, *Freddie*, *Prison Doctor*, *Loui* Richard Curnock; *West Indian Immigrants* Nina Baden Semper, Barbara Barrett, Gloria Bremnor, Patricia Broderick, Angela Christopher, Sonia Chung, Joyce Hutchinson, Beverly Lawson, Christine Lynch, Penny Lynch, Grace MacNeil. *Dir* Joan Littlewood; *Light* Brian Freeland; *St dir* Gerry Pearson. Reviews: *Birmingham Post* 12/3/64, 5; *Guardian* 11/3/64, 9; *Illustrated London News* 21/3/64, 458; *New Statesman* 13/3/64, 423-24; *Observer* 15/3/64, 24; *Spectator* 20/3/64, 380; *Stage* 12/3/64, 13; *Tatler* 25/3/64, 687; *Times* 11/3/64, 8; *Tribune* 13/3/64, 14; *Variety* 25/3/64, 102. Comment: Theatre Workshop. *Guardian* said the piece was peopled with caricatures, some funny scenes, and enthusiastic acting. *Tribune* entertained mixed feelings about this modern version of *Dick Whittington*, but said that ultimately it was a "true dramatic experience." "The whole thing cries out for music and salty lyrics" (*Variety*). *Observer* derived little pleasure from the piece apart from "a neat trio of parts taken by Barry Humphries." "Instead of portraits from life, we get a threadbare crew of stage clichés" (*Times*).

64.66 *The Royal Commission Revue* (Revue, 2a) John Antrobus and Spike Milligan (add material). MERMAID 11/3/64.* 67 perf. Cast: *Stage* 19/3/64, 13; *Variety* 25/3/64, 102; *WWT/14*. Sandra Caron, Valentine Dyall, Susan Hanson, Inigo Jackson, Salubrious Lane, Toni Palmer, Raymond Smith, Gaby Vargas, David Walsh, The Temperance Seven. *Ch* Bob Stevenson; *Dgn* John Antrobus, David Myerscough Jones; *Sm* Anthony Jones. Plot: OTF/2. Reviews: *Illustrated London News* 28/3/64, 500; *Irish Times* 17/3/64, 9; *New Statesman* 20/3/64, 464; *Observer* 15/3/64, 24; *Spectator* 20/3/64, 380; *Sphere* 21/3/63, 423; *Stage* 19/3/64, 13; *Times* 12/3/64, 16; *Tribune* 20/3/64, 14; *Variety* 25/3/64, 102. Comment: "Goonery without Milligan, indeed without any goons, deteriorates fast to British Rubbish and worse" (*Spectator*). *Variety* said the piece did not live up to Milligan's *The Bed-Sitting Room* (63.26). The material "is of unbelievably poor quality" (*Observer*). "The best place for inspired amateurism is the amateur theatre" (*Times*).

64.67 *The Sea Gull* (P, 4a) Anton Chekhov (trans Ann Jellicoe of *Chaika*, 1896). QUEEN'S 12/3/64.** 90 perf. 1st perf this adpt. Cast: Findlater; *Stage* 19/3/64, 13; *Times* 13/3/64, 10; *Variety* 15/4/64, 62; *WWT/14*. *Yakov* Malcolm Taylor; *Workmen* Reginald Gillam, Derek Fuke; *Semyon Semyonovich Medvedenko* Philip Locke; *Masha*

Ann Beach; *Pyotr Nicolayevich Sorin* Paul Rogers; *Konstantin Gavrilovich Treplev* Peter McEnery; *Nina Mikhailovna Zarechnaya* Vanessa Redgrave; *Polina Andreyevna* Rachel Kempson; *Yevgeny Sergeyevich Dorn* George Devine; *Irina Nikolayevna Arkadina* Peggy Ashcroft; *Boris Alekseyevich Trigorin* Peter Finch; *Ilya Afnasyevich Shamrayev* Mark Dignam; *Maid* Kate Binchy. *Pres* English Stage Company, Tennent Productions Ltd., Lewenstein Delfont Productions Ltd.; *Dir* Tony Richardson; *Dgn* Jocelyn Herbert; *Mus* John Addison; *Assist dir* Elizabeth Roberts; *Sc bld*, *Sc* English Stage Company Workshops; *Pq* Wig Creations; *Cost* Bermans; *Gen mgr* Doreen Dixon; *Pd mgr* William Green; *Sm* Ken Allan-Jones; *Dsm* Juliet Alliston; *Asm* Annibel Bartlett; *Wm* Winifred Stevens; *Eng* Eric Baker; *Press rep* Frank Rainbow; *Hse mgr* Reginald Gosse; *Bom* Norman Johnson. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 13/3/64, 3; *Christian Science Monitor* 17/3/64, 14; *Guardian* 13/3/64, 11; *Illustrated London News* 28/3/64, 500; *New Statesman* 20/3/64, 464; *Observer* 15/3/64, 24; *Spectator* 20/3/64, 379–80; *Stage* 19/3/64, 13; *Tatler* 1/4/64, 39; *Times* 13/3/64, 10; *Tribune* 20/3/64, 14; *Variety* 15/4/64, 62. Comment: English Stage Company which was at the Queen's for a brief season while the Royal Court was being altered and decorated. *Observer* said that Tony Richardson's production was admirable and that the acting reached an "amazingly consistent ... high standard." "A cast which for brilliance can hardly be matched, even at the National Theatre itself" (*Christian Science Monitor*); and similarly *Tribune*. *Illustrated London News* praised all the cast apart from Ann Beach and Peter Finch. Tony Richardson's production was unsentimental, Vanessa Redgrave gave an outstanding performance; what was missing was "the elusive sense of the Chekhovian present" (*Times*).

64.68 *The Good Woman of Setzuan* (P, Prol, 14sc) Bertolt Brecht (anon trans of *Der gute Mensch von Setzuan*, 1943). UNITY 13/3/64. Patanne Fairfoot, Tom Vaughan, Mary Goddard. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Review: *Tribune* 20/3/64, 14. Comment: Despite "glaring faults" the production still warranted a visit (*Tribune*).

64.69 *Ivanov* (P, 4a) Anton Chekhov (trans J. P. Davis). TOWER, CANONBURY, 13/3/64. 1st perfd Korsh, Moscow, 1887. Cast: TTC. Plot: Gassner, Hischak, Hochman, Law, Matlaw, Patterson. Review: *Stage* 26/3/64, 33. Comment: "The Tavistock Players' curious custom of mixing amateurs and professionals from time to time seems to have the effect of temporarily amateurising the

pro-fessionals rather than the other way about" (*Stage*).

64.70 *All in Love* (MC, 2a) Jacques Urbont (mus) and Bruce Geller (lyr, bk; based on Richard Brinsley Sheridan, *The Rivals*, 1775). MAY FAIR 16/3/64. 24 perf. 1st British perf. Cast: *Stage* 19/3/64, 13; *Times* 17/3/64, 13; *Variety* 25/3/64, 102; *WWT/14*. *Lucy* Annie Ross; *Lady Holdfast* Margo Cunningham; *Miss Holdfast* Rita Cameron; *Lady Standpat* Joyanne Delancey; *Lady Backstep* Clare Welch; *Sir Thomas Standpat* Thomas Walling; *Sir Roger Backstep* Charles O'Byrne; *Sir William Holdfast* John Moore; *Sir Percival Crumble* David Sinclair; *Sir Anthony Absolute* Peter Pratt; *Mrs. Malaprop* Gwen Nelson; *Lydia Languish* Mary Millar; *Sir Lucius O'Trigger* Peter Gilmore; *Captain Jack Absolute* James Fox; *Fag* Alan Dudley; *Bob Acres* Ronnie Barker; *Dancing Mistress* Pauline Innes; *Fencing Master* John Muirhead. *Pres* Edward J. Danziger, Harry Danziger; *Dir* Douglas Squires; *Dec* Alan Barrett; *Light* John Corne; *Mus dir* Anthony Bowles; *Sm* Peter Bentley; *Pd mgr* Brian Taylor. Plot: OTF. Reviews: *Birmingham Post* 18/3/64, 10; *Daily Mirror* 17/3/64, 18; *Guardian* 17/3/64, 9; *Illustrated London News* 28/3/64, 500; *New Statesman* 27/3/64, 499; *Sphere* 21/3/64, 423; *Stage* 19/3/64, 13; *Times* 17/3/64, 13; *Variety* 25/3/64, 102. Comment: *Guardian* and *Variety* panned the show. "Glaringly illustrates the dangers of attempting to transform a classic into a piece of popular entertainment" (*Times*). The piece was "brash, blustering, and thoroughly inept, and kills the glorious comedy of the play. Surprise, the effect of situation and a comic sense of character relationship and idiosyncrasy are all badly managed" (*Stage*). "This new musical is well dressed, but poor in comic material. The cast, however, is excellent" (*Daily Mirror*). The first New York production (Martinique 10/11/61) ran for 141 performances.

64.71 *Comfort Me with Apples* (TC) Charlotte Frances. RICHMOND 16/3/64.* Cast: *Stage* 19/3/64, 13. *Roy* Michael Atkinson; *Melanie* Wanda Ventham; *Barry* Clinton Greyn. *Pres* Richmond Theatre Productions Ltd., Sydney Box; *Dir* Alexander Doré; *Dec* John Piper; *Sm* Cyril Booth. Review: *Stage* 19/3/64, 13. Comment: A triangular relationship play. "What lifts this play way out of the banality class is not, of course, the theme, but the treatment and, in this fortunate case, Alexander Doré's inspired direction. Both dialogue and characterisation are beautifully done" (*Stage*). The play was adapted by Daniel May and performed in 1965 (65.254).

64.72 *Mary, Mary* (C, 3a) Jean Kerr. HIPPODROME, GOLDERS GREEN, 16/3/64.** Carole Shelley, William Sylvester. Plot: Best/60, 176, Bordman, Bordman/4, 375, Bronner, Fletcher, Hochman, Loney, Salem, Shipley,

Wilmeth.

64.73 *Person Unknown* (Thriller) David Butler (adpt of original play by Olive Chase and Stanley Clayton). WIMBLEDON 16/3/64.** Cast: *Stage* 19/3/64, 8. *Jane Canning* Anna Neagle; *Inspector Ian Conway* Charles Tingwell; *Dr. Gilbert Canning* Philip Latham; *Detective Sergeant Joe Brandon* John Alderton; *Andrew Duncan* Terence Edmond; *Margo Hendricks* Jennifer Wood; *Mrs. Ramsey* Sylvia Melville; *Elizabeth Gray* Jane Thorne; *Holly Cawder* Joseph Tomelty; *Police Constable Austin* Robin Bowering. *Pp* Trustees of J. B. Mulholland; *Lic* Audrey Lupton; *L* Wimbledon Theatre Ltd.; *Mgr* Weston Perceval; *Gen mgr* Audrey Lupton, Arthur Lane; *Pres* Taurus Presentations, James Whiteley Ltd.; *Dir* John Barron; *Dgn* Rex Kidman.

64.74 *Who Goes There!* (C, 3a) John Dighton. INTIMATE 16/3/64.** Plot: French, Loney, 272.

64.75 *The Club* (P) David Nobbs. LITTLE THEATRE CLUB 17/3/64.* Cast: *Stage* 19/3/64, 15. *Hatton* Nigel James; *Ist Woman* Nancy Gabrielle; *Perkins* Howard Charlton; *Male* Ralph Wilton; *Mrs. Fenwick-Ellerington* Sonia Sandys; *Walcheck* Maurice Harty; *Miss Pledge* Suzy King; *Daniels* Richard Huggett; *Major Stanley* John H. Moore; *Lt. Col. Blakeney* Ralph Wilson; *Mrs. Mailey* Nancy Gabrielle; *Mrs. Reykjekwreg* Ruth Caleb; *Mr. Price* Peter Miles-Johnson; *Turner* Nigel James; *Hunter* Ralph Wilton; *Brown* Colin Burns; *Mr. Joxton* Mike Sawyers; *Nanya* Ruth Caleb. *Dir* Malcolm Knight; *Set* Terry Clarke; *Sm* Ralph Wilton. Review: *Stage* 19/3/64, 15. Comment: The play was about the “difficulties facing an artist from an Iron Curtain country in his efforts to join the ‘club’ of English conformity” (*Stage*).

64.76 *Tartuffe* (C) Molière. ALDWYCH 17/3/64. 1st perfd Versailles 12/5/1664. Cast: *Stage* 19/3/64, 15; *Times* 18/3/64, 16; *WWT/14*. *Tartuffe* Louis Seigner; *Cléante* Jacques Charon; *Orgon* François Chaumette; *Valère* Bernard Dheran; *M. Loyal* Michel Aumont; *L’ Exempt* René Camoin; *Damis* Michel Bernardy; *Elmire* Annie Ducaux; *Dorine* Lise Delamare; *Madame Pernelle* Denise Gence; *Mariane* Michèle André; *Flipote* Maria Fromet. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Louis Seigner. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 19/3/64, 6; *Christian Science Monitor* 23/3/64, 10; *Guardian* 18/3/64, 9; *Illustrated London News* 4/4/64, 540; *New Statesman* 27/3/64, 498–99; *Observer* 22/3/64, 24; *Spectator* 3/4/64, 452; *Sphere* 4/4/64, 27; *Stage* 19/3/64, 15; *Times* 18/3/64, 16; *Tribune* 27/3/64, 13. Comment: Comédie-Française. World Theatre Season. *Guardian*

reported simultaneous translation via headphones was available for the audience, and noted the company’s acting was not quite a fine as on previous occasions. “Not a striking example of [the company’s] best work” (*Christian Science Monitor*), a view shared by *Times*. “This revival, visually and vocally in the high tradition—a word that can be misused—was ruled by the Tartuffe of Louis Seignier, the Comédie’s doyen” (*Illustrated London News*).

64.77 *The Formation Dancers* (C, 3a) Frank Marcus. ARTS 18/3/64; trfd to GLOBE 16/4/64.* Cast: *Stage* 26/3/64, 7; *Variety* 15/4/64, 62; *WWT/14*. *Maggie Maxine* Audley; *Gerald* Robin Bailey; *Paul* Gerald Flood; *Perdita* Joanna Dunham. *Pres* Michael Codron; *Dir* Clive Donner; *Dgn* Sally Jacobs; *Light* Robert Ornbø; *Mus* Ron Grainer. Plot: Vinson, Weintraub. Reviews: *Daily Mirror* 19/3/64, 18; *Guardian* 19/3/64, 11; *Illustrated London News* 4/4/64, 540; *New Statesman* 27/3/64, 499; *Observer* 22/3/64, 24, 3/5/64, 25; *Spectator* 27/3/64, 415; *Stage* 26/3/64, 7; *Times* 19/3/64, 15; *Tribune* 27/3/64, 13; *Variety* 15/4/64, 62, 65. Comment: An uneven play that results in ambiguity (*Observer*), a view shared by *Guardian* which said “as a piece of dramatic carpentry [it] is pretty ramshackle.” “Succeeds only too well in communicating the tedium of extra-marital sex” (*Times*). “Another sexual skirmish, and one that makes light of adultery, although the tedium of extramarital sex is all too clearly communicated” (*Stage*). However, *Tribune* lauded the comedy and predicted it would become a classic.

64.78 *Les parents terribles* (P, 3a) Jean Cocteau. INSTITUT FRANÇAIS 18/3/64.** Plot: Hochman, Matlaw. Comment: Cercle Dramatique Français de Londres.

64.79 *Hang Down Your Head and Die* (Revue). COMEDY 19/3/64. 44 perf. 1st perfd Playhouse, Oxford, 11/2/64. *Pres* Michael Codron; *Dir* Braham Murray; *Mus dir* Iwan Williams; *Ch, Mime* Helen Belman, Hope McIntyre; *Dgn* Michael Ackland. Plot: OTF/2. Reviews: *Illustrated London News* 4/4/64, 540; *Observer* 22/3/64, 24, 29/3/64, 20; *Spectator* 27/3/64, 415; *Stage* 26/3/64, 7; *Times* 20/3/64, 19; *Tribune* 27/3/64, 13. Comment: Oxford University Experimental Theatre Club. *Observer* described the piece as “a polemical survey of capital punishment in the context of a circus” and “a phenomenal success.” *Tribune* said the production possessed “a skill and forcefulness that are at times breathtaking.” “The best production of a new show in Town, and must not be missed” (*Stage*). *Illustrated London News* dissented from the general approval because of the manner of presentation used.

64.80 *Mother’s Boy* (C, 2a) Sewell Stokes. GLOBE

19/3/64. 36 perf. 1st perfd Theatre Royal, Brighton, 25/2/64. Cast: *Stage* 26/3/64, 7; *Variety* 15/4/64, 65; *WWT/14*. *Ralph Spicer* David Tomlinson; *Miss Pringle* Ann Bell; *Mrs. Spicer* Peggy Mount; *Mrs. Dickson* Dorothy Batley; *Mr. Lapham* Alan Bennion; *Tigellinus* Robert Raglan; *Burrus* Tom Bowman; *Seneca* Alan Bennion; *Phaon* John Porter Davison; *Otho* Blake Butler; *Guard* Robert Hollyman; *Servants* Martyn Hartley, Dorothy Avery, Roger Williams, Brian Hunt. *Lic* Prince Littler; *Pres* Alan Kaplan Productions Ltd., J. R. Productions Ltd.; *Dir* David Tomlinson; *Dgn* Ralph Brinton; *Cost dgn* Clare Jeffrey; *Mus* Michael Dress; *Light* Michael Northen; *Assist dir* Leonard Fenton; *Dsm* Nancy Bourne. Reviews: *Illustrated London News* 4/4/64, 540; *Stage* 26/3/64, 7; *Tatler* 8/4/64, 99; *Times* 20/3/64, 19; *Variety* 15/4/64, 65. Comment: An author "lives out the incidents of his current novel on the life of Nero, and then finds the situations paralleled in his home in present-day Henley ... [the play] plods wearily through foreseeable incident after incident" (*Stage*). "A witless affair which doesn't rate even a minor run" (*Variety*). *Times* described the piece as amusingly bland and made no demands on the audience. *Illustrated London News* disliked both the play and the production.

64.81 *The Cold Wind and the Warm* (P) S. N. Behrman. RUDOLF STEINER 21/3/64. 1st perfd Locust Street, Philadelphia, 4/11/58; 1st European perf. *Ida* Isobel Pearlman; Robin Walker, Davis Joel, Miriam Lerman, Marion Goldman, Bernard Green, Harold Margolis. Plot: Bronner, Hischak, MacNicholas, Salem. Review: *Stage* 26/3/64, 7. Comment: Cameo Players. *Stage* said this was not "a play which can survive inexpert playing and direction." The first New York production (Morosco 8/12/58) ran for 120 performances.

64.82 *Un fil à la patte* (C, 3a) Georges Feydeau. ALDWYCH 21/3/64. 1st perfd Palais-Royal, Paris, 9/1/1894. Cast: *Stage* 26/3/64, 7; *WWT/14*. *Bois d'Enghien* Jacques Charon; *Bouzin* Robert Hirsch; *General Irrigua* Paul-Emile Deiber; *Cheneviette* Jacques Sereys; *Jean Jean-Paul* Roussillon; *Lantéry, A Gentleman*, Firmin Michel Aumont; *The Concierge* René Camoin; *Fontanet* Alain Feydeau; *Antonio, Emile, Florist* Michel Duchaussoy; *Lucette Gautier* Micheline Boudet; *Marceline* Denise Gence; *Nini* Catherine Samie; *Miss Betting* Françoise Kanel; *Baroness Duverger* Marthe Alycia; *Vivianne* Paul Noelle; *A Lady* Maria Fromet. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Jacques Charon; *Sc dgn, Cost dgn* André Levasseur. Plot: Hochman. Reviews: *Christian Science Monitor* 23/3/64, 10; *Guardian* 23/3/64, 9; *Illustrated London News* 4/4/64, 540; *New Statesman* 27/3/64, 499; *Observer* 29/3/64, 20; *Spectator* 3/4/64, 452; *Sphere* 4/4/64, 27; *Stage* 26/3/64, 7; *Times*

23/3/64, 6. Comment: Comédie-Française. World Theatre Season. *Christian Science Monitor* relished this "gay, light, fresh" production. *Spectator* thought the farce was underplayed, while *Times* said the production was an excellent example "of what comic acting ought to be," an opinion shared by *Illustrated London News*.

64.83 *A Dash of Spirits* (P, 3a) Robert Koesis. WYNDHAM'S 22/3/64.* 1 perf. Cast: *Stage* 26/3/64, 8; *WWT/14*. *Margaret Anderson* Jane Hilary; *Allen Anderson* Basil Hoskins; *Mrs. La Salle* Mollie Maureen; *Sidney Lee* Fox; *Gilbert* Geoffrey Hutchings; *Millisandra* Hy Hazell. *Dir* Maurice J. Stewart; *Dec* Michael Young. Reviews: *Stage* 26/3/64, 8; *Times* 23/3/64, 6. Comment: Repertory Players. Koesis failed to settle on what kind of haunted house play he was writing (*Stage*). This attempt at a Noël Cowardesque "sophisticated comedy thriller" disintegrated into something of a sentimental farce (*Times*).

64.84 *The Windows of Heaven* (C, 3a) Shimon Wincelberg (based on Rachmil Bryks, *A Cat in the Ghetto*, 1959). ICA 22/3/64. 1st perfd Royal Dramatic Theatre, Stockholm, 1962; 1st British perf. Cast: *Stage* 26/3/64, 8. *Yablonka* Henry Soskin; *Krause* John Gabriel; *Schnur* Jeffrey Segal; *Berele* David Kaye; *Blaustain* Robert Rietty; *Esther* June Rodney; *Hupert* Bernard Spear; *Mrs. Hershkovich* Nancy Nevinson; *Hauptmann* Gerard Heinz; *Anya* Tamara Fuerst; *Locksmith* Bernard Stone. *Dir* Robert Rietty; *Set* John Clements; *Light* Victor Fagelston; *Sm* Grettal Plumbly. Review: *Stage* 26/3/64, 8. Comment: The play was later entitled *Resort 76*. A holocaust play: "the animal-like existence of a group of Jews ... is shown bluntly and forcefully through character and a series of devastating incidents which occur during the course of 24 hours" (*Stage*).

64.85 *Four in Hand* (C) Michael Brett. INTIMATE 23/3/64.**

64.86 *The Schoolmistress* (F) Arthur W. Pinero. HIPPODROME, GOLDERS GREEN, 23/3/64. 1st perfd Court 27/3/1886. Plot: Demastes/1, Lazenby. Comment: The pre-West End production prior to opening at the Savoy in April (see 64.105).

64.87a *The Exception and the Rule* (P, 1a) Bertolt Brecht (anon trans of *Die Ausnahme und die Regel*, 1947 [written 1930]). LAMDA 24/3/64. 1st British perf (in trans) Unity 12/10/56. John Bluthal, Elric Cooper. Plot: French/2, Hochman, Matlaw, Walford. Reviews: *Birmingham Post* 25/3/64, 10; *Illustrated London News* 11/4/64, 580; *New Statesman* 3/4/64, 536; *Observer* 29/3/64, 20. Comment: *Illustrated London News* noted

the double-bill was “linked by the fact that each piece is a treatment of the master-servant relationship. Neither Brecht nor Genet has ever warmed me to prolonged enthusiasm in the theatre”; however, the acting in both pieces was good.

64.87b *The Maids* (P, 1a) Jean Genet (anon trans of *Les bonnes*, 1947). LAMDA 24/3/64.** Mary Morris, Ruth Meyers, Margaret Courtenay. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Reviews: *Birmingham Post* 25/3/64, 10; *Illustrated London News* 11/4/64, 580; *New Statesman* 3/4/64, 536; *Observer* 29/3/64, 20.

64.88 *Round about Piccadilly* (Revue, 2a) Dick Hurrant (deviser). PRINCE OF WALES 28/3/64.* 410 perf. Cast: *Variety* 15/4/64, 62; *WWT/14*. Max Bygraves/Dickie Henderson, Anthony Bygraves, Yvonne Marsh, Nicky Allen, Sara Mackay, Bernard Jamieson, Rene Sartoris, Eddie Vitch, Alma Michael, the Gimma Boys, the Town Criers, Sixteen Tiller Girls. *Pres* Bernard Delfont, Stewart Cruikshank; *Dir* Dick Hurrant; *Dec* Tod Kingman, *Cost dgn* Berekely Sutcliffe; *Ch* Lionel Blair, Barbara Aitken; *Mus dir* Harold Collins; *Press rep* Jack Ingham. Plot: OTF/2. Reviews: *Birmingham Post* 1/4/64, 9; *Christian Science Monitor* 6/4/64, 4; *Guardian* 1/4/64, 9; *Illustrated London News* 18/4/64, 620; *New Statesman* 10/4/64, 576; *Observer* 5/4/64, 24; *Stage* 2/4/64, 3; *Variety* 15/4/64, 62. Comment: A vehicle for Max Bygraves. “Mr. Bygraves, alas, has no material to speak of, and though he does his assiduous best to keep going, we are all too aware of the empty glitter of the surroundings” (*Illustrated London News*).

64.89 *Andorra* (D, 12sc) Max Frisch. ALDWYCH 30/3/64.** Cast: *Stage* 2/4/64, 11; *Times* 31/3/64, 13; *WWT/14*. *Andri* Klaus Kammer; *Barblin* Heidemarie Theobald; *Teacher* Martin Held; *Mother* Charlotte Joeres; *Senora* Ruth Hausmeister; *Padre* Wilhelm Borchert; *Soldier* Helmut Wildt; *Innkeeper* Ernst Sattler; *Carpenter* Fritz Eberth; *Doctor* Fritz Tillmann; *Journeyman Carpenter* Holger Kepich; *Anyone* Kurt Buecheler; *Idiot* Joseph Noerden; *Jew Detector* Kurt Weitkamp; *Soldier* Paul Gorden. *Pres* Royal Shakespeare Co., Peter Daubney; *Dir* Fritz Kortner; *Sc dn*, *Cost Dgn* Hansheinrich Palitzsch; *Mus* Kurt Heuser. Reviews: *Christian Science Monitor* 6/4/64, 4; *Guardian* 31/3/64, 9; *New Statesman* 3/4/64, 536; *Observer* 5/4/64, 24; *Spectator* 10/4/64, 488; *Stage* 2/4/64, 11; *Times* 31/3/64, 13; *Tribune* 10/4/64, 14. Plot: Best/62, 170, Bordman/4, 387, Hochman, Matlaw, Patterson, Salem. Comment: Schiller Company of Berlin. World Theatre Season. *Guardian* compared this production with the National Theatre’s earlier in the season (64.26) and said the German one “virtually without

qualification did full justice to the author.” *Observer* said the two productions were evenly matched, but in different areas. “Of the two productions, the British is much the more hysterically Teutonic” (*Times*). “More stark and chilling than our own, and the acting is quite different in style” (*Stage*).

64.90 *No Time for Love* (C) James Liggatt. INTIMATE 30/3/64.**

64.91 *Peter Pan; or, The Boy Who Wouldn’t Grow Up* (P) J. M. Barrie. HIPPODROME, GOLDERS GREEN, 30/3/64.** Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. The cast included Julia Lockwood and Alastair Sim. The Scala production (63.373) on tour.

64.92 *The Three Wishes* (P for children) James Ambrose Brown. ARTS 30/3/64 (m).* Cast: *Stage* 2/4/64, 11; *WWT/14*. *The Woman* Ursula Jones; *Brother* Paddy Ward; *Suliman* David Courtland; *The Genie* Geoffrey Atkinson; *Wise Woman* Matyelok Gibbs. *Dir* Caryl Jenner; *Dec* Hilary Atkinson. Reviews: *Observer* 29/3/64, 20; *Stage* 2/4/64, 11; *Times* 31/3/64, 13. Comment: Unicorn Theatre. “This is a traditional—even a familiar tale of a genie-in-a-bottle ... is, in fact, a cautionary tale against greed; but it has an unexpectedly amoral attitude towards industriousness” (*Stage*).

64.93 *Where Angels Fear to Tread* (D, 2a) Elizabeth Hart (adpt of E. M. Forster’s novel, 1905). RICHMOND 30/3/64.** Comment: A two-week engagement.

64.94 *Everybody Loves Opal* (C, 3a) John Patrick. VAUDEVILLE 1/4/64. 5 perf. 1st perfd Ford’s, Baltimore, 25/9/61; 1st British perfd Princess, Torquay, 16/3/64. Cast: *Stage* 9/4/64, 13; *Times* 2/4/64, 16; *Variety* 15/4/64, 65; *WWT/14*. *Opal* Betty Marsden; *Vic* James Villiers; *Gloria* Liz Fraser; *Solomon* Warren Mitchell; *Joe* Robert Arnold; *Doctor* Donald Bisset; *Stranger* Kenneth Campbell. *Pres* Bob Swash; *Dir* Toby Robertson; *Sc dgn*, *Light* Brian Currah. Plot: Bordman/4, 377, Bronner, Hischak, Mac-Nicholas, Salem. Reviews: *Christian Science Monitor* 6/4/64, 4; *Daily Mirror* 1/4/64, 17, 2/4/64, 14; *Guardian* 2/4/64, 7; *Observer* 5/4/64, 24; *Stage* 9/4/64, 13; *Times* 2/4/64, 16; *Variety* 15/4/64, 65. Comment: *Guardian* said the play received “a mildly enthusiastic reception” on opening night. The piece tried “hard to be a riot of fun” but failed (*Observer*). “Should have been comic. But pathetic dialogue and flabby direction make it a frustrating evening” (*Daily Mirror*). “A severe disappointment” (*Christian Science Monitor*). *Times* said the cast did what it could with the “ungrateful parts.” The first New York

production (Longacre 11/10/61) ran for 21 performances.

64.95 *Clavigo* (T [5a]) Johann Wolfgang von Goethe. ALDWYCH 2/4/64. 1st perfd Hamburg 23/8/1774. Cast: *Stage* 9/4/64, 13; *Times* 3/4/64, 8; *WWT/14*. *Clavigo* Klaus Kammer; *Carlos* Erich Schellow; *Beaumarchais* Dieter Ranspach; *Marie Beaumarchais* Karin Remsing; *Sophie Guilbert* Sibylle Gilles; *Guilbert* Kurt Beucheler; *Bueno* Juergen Thormann; *Saint George* Rudolf Brandt; *Clavigo's Companion* Georg Voelkel; *Servant in Clavigo's House* Sven Holm. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir*, *Dgn* Willi Schmidt; *Assist dir* Dieter Hackemann. Plot: Hochman. Reviews: *Birmingham Post* 3/4/64, 11; *Christian Science Monitor* 6/4/64, 4; *Guardian* 3/4/64, 9; *New Statesman* 10/4/64, 576; *Observer* 5/4/64, 24; *Spectator* 10/4/64, 488; *Stage* 9/4/64, 13; *Times* 3/4/64, 8. Comment: Schiller Theatre Company of Berlin. World Theatre Season. *Christian Science Monitor* observed "many people, including Germans, do not hesitate to dismiss *Clavigo* as absurd. They think it romantic, flamboyant, stagey ... [but] the young Spanish writer *Clavigo* [is] of absorbing interest." *Times* thought the play had more than "curiosity appeal," and Klaus Klammer invested *Clavigo* "with a mercurial comedy."

64.96 *Late Nite for Three* (Ent) Michael Ruggins. LITTLE THEATRE CLUB 2/4/64.* Ian Myers, David O'Clee, Chris Serle. *Dir* Michael Ruggins; *Dec*, *Light* Roger Cheveley, Michael Smith; *Sm* Jeremy Bell. Review: *Stage* 9/4/64, 14. Comment: *Stage* approved the combination of fresh material and the interesting reworking of familiar ideas.

64.97 *Amber for Anna* (Thriller, 3a) Arthur Watkyn. HIPPODROME, GOLDERS GREEN, 6/4/64.* Cast: *Stage* 9/4/64, 15. Plot: Fletcher. Review: *Stage* 9/4/64, 15. Comment: The pre-West End production prior to opening at the Vaudeville in April (see 64.126).

64.98 *Caligula* (T, 3a) Albert Camus (trans Justin O'Brien of Camus' play, 1945). PHOENIX 6/4/64.** Cast: *Stage* 9/4/64, 13; *Times* 7/4/64, 8; *Variety* 20/5/64, 56; *WWT/14*. *Octavius* Geoffrey Russell; *Lucius* Norman Pitt; *Old Patrician* Frederick Farley; *Cassius* Rob Inglis; *Trebonius*, *Sixth Poet* Tony Caunter; *Helicon* Victor Maddern; *Lepidus*, *Fifth Poet* Shaun Curry; *Patricius*, *Fourth Poet* Murray Scott; *Guard*, *Third Poet*, *Slave* Paul Grist; *Guard*, *Slave* Barry Jackson; *Guard* Eric Mason; *Cherea* Michael Gwynn; *Chamberlain* Jeffry Wickham; *Scipio* Andrew Ray; *Mereia*, *First Poet* David Nettheim; *Mucius*, *Second Poet* Walter Hall; *Caligula* Kenneth Haigh; *Caesonia* Georgina Ward; *Mucius's Wife* Rosemarie Dunham. *Pres* Bernard Delfont, Frederick Granville; *Dir* Peter Coe; *Sc dgn*, *Cost dgn* Tony Walton;

Light Robert Ornbø; *Mus* Leo Kharibian. Plot: Fletcher, French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 11/4/64, 9; *Daily Mirror* 7/4/64, 14; *Guardian* 7/4/64, 9; *Illustrated London News* 25/4/64, 660; *New Statesman* 17/4/64, 616; *Observer* 12/4/64, 24; *Spectator* 17/4/64, 518; *Stage* 9/4/64, 13; *Times* 7/4/64, 8; *Tribune* 10/4/64, 14; *Variety* 20/5/64, 56. Comment: Good performances from Kenneth Haigh and Georgina Ward (*Guardian*). *Tribune* said the play was "pretentious but rather silly," Haigh ranted, and the whole thing became tedious. *Spectator* acknowledged the play must have seemed "superb" when it was first staged. *Times* praised both the play and Haigh's performance.

64.99 *Do You Know the Milky Way?* (P) Karl Wittlinger. HAMPSTEAD 6/4/64. 1st New York perf Billy Rose 1/10/61; 1st British perf. Cast: *Stage* 9/4/64, 14; *WWT/14*. *Doctor Neuross* Maurice Denham; *The Man* Terry Scully. *Dir* William Redmond; *Dgn* Colin Winslow; *Mus* Lance Mulcahy; *Light* John Barry Jones; *Sm* John Barry Jones, Hywel Jones. Plot: Bordman/4, 377, Hischak. Reviews: *Guardian* 7/4/64, 9; *Stage* 9/4/64, 14; *Times* 7/4/64, 8; *Tribune* 10/4/64, 14. Comment: *Tribune* opined the play had nothing new to say about human identity. "No clear-cut message emerges, unless it be that war is terrible and man ruthlessly cruel" (*Stage*). "A sorry little parable, a silly and tendentious morality tale limping along in the shadow of Brecht" (*Times*). The New York production ran for 16 performances.

64.100 *Mary, Mary* (C, 3a) Jean Kerr. WIMBLEDON 6/4/64.** Carole Shelley, William Sylvester, David Beale. Plot: Best/60, 176, Bordman, Bordman/4, 375, Bronner, Fletcher, Hochman, Loney, Salem, Shipley, Wilmeth.

64.101 *Verdict* (P, 2a) Agatha Christie. INTIMATE 6/4/64.** Plot: Fletcher, French/2, Vinson, Wagoner, 125-26.

64.102 *Frankenstein* [Adventure in the Macabre, Prol, 3a] Peggy Webling (fnd on Mary Shelley's novel, 1818). LITTLE THEATRE CLUB 7/4/64. 1st perfd Empire, Preston, 7/12/27. Cast: *Stage* 9/4/64, 14. *Henry Frankenstein* Bill Corderoy; *Victor Moritz* Victor Bailey; *Prof. Waldman* Thomas C. de Ville; *Baron Frankenstein* Ralph Wilson; *Monster* Paul Stockman; *Enely Lavenza* Vlasta Hardy; *Katrine* Lynnette Chappell; *Baroness Frankenstein* Kathleen Grace; *Hans Roy* Garvin. *Dir* Paul Stockman; *Sc dgn* Mike O'Flaherty, Terry Clarke; *Sm* Roy Garvin. Plot: Kabatchnik/2. Review: *Stage* 9/4/64, 14. Comment: "The play is done with a sincerity which almost approaches reverence" (*Stage*).

64.103 *The Metamorphoses of a Wandering Minstrel*

(F) Peppino de Filippo. ALDWYCH 7/4/64. 1st British perf. Cast: *Stage* 9/4/64, 15; *Times* 8/4/64, 10; *WWT/14*. *Peppino Sarachino* Peppino de Filippo; *Marilena* Lidia Martora; *Fragoletta* Angela Pagano; *Don Guglielmo Barbettoni* Mario Siletti; *Giovanni Barbettoni* Enzo Petito; *Giulia* Lia Rho Barbieri; *Tata* Dori Cei; *Count Enrico De Frai* Giacomo Rondinella; *Angelino* Luigi de Filippo; *Marquess Filippo Filippi* Gigi Reder; *Count Sasa di Sourpressata* Pino Ferrara; *Oreste, A Lodger* Enzo Donzelli; *Gennaro* Carlo Penotti; *Doctor Bocci* Pietro Carloni; *Giuseppe* Donatello Falchi; *Julie* Ann Patricia de Filippo; *Mary* Maria Grani; *Anna* Igea Soranni; *An Admirer of Giulia* Edoardo Torricella. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Peppino de Filippo; *Cost dgn* Franco Laurenti; *Sm* Ugo Imbaglione. Reviews: *Illustrated London News* 18/4/64, 620; *Observer* 12/4/64, 24; *Spectator* 17/4/64, 518; *Stage* 9/4/64, 15; *Times* 8/4/64, 10; *Tribune* 17/4/64, 14. Comment: Peppino de Filippo's Italian Theatre Company. World Theatre Season. "A cheerful Italian farce in the commedia dell' arte manner ... Peppino de Filippo, who leads his Neapolitan company, would be an ingratiating comedian anywhere" (*Illustrated London News*). *Spectator* said the production came alive in the second half. *Observer* said the piece was essentially a harlequinade. A "modest little piece of traditional farce" (*Times*).

64.104a *Philoctetes*

(T) Sophocles (adpt Keith Johnstone of Sophocles' play, 409 B.C.). OLD VIC 7/4/64. 20 perf. 1st perf this adpt. Cast: NTA; *Stage* 9/4/64, 15; *Theatricalia*; *WWT/14*. *Odysseus* Robert Lang; *Neoptolemus* John Stride; *Philoctetes* Colin Blakely; *Heracles* Dan Meaden; *Chorus of Sailors* Rod Beacham, Peter Cellier, Lewis Fiander, Mike Gambon, Richard Hampton, Trevor Martin, James Mellor, Bruce Purchase, Clive Rust, Michael Turner. *Dir* William Gaskill; *Sc dgn, Cost dgn* Sam Kirkpatrick; *Light* Leonard Tucker; *Assist dir* Sunny Amey. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 8/4/64, 5; *Illustrated London News* 18/4/64, 620; *Irish Times* 10/4/64, 9; *New Statesman* 17/4/64, 616; *Observer* 12/4/64, 24; *Spectator* 17/4/64, 518; *Stage* 9/4/64, 15; *Tatler* 22/4/64, 231; *Times* 8/4/64, 10; *Tribune* 17/4/64, 14. Comment: National Theatre. "The two works form a fascinating though horrifying double-bill ... at the first night ... received a rapturous reception" (*Stage*). *Observer* found *Philoctetes* as distressing as *Play* (see below). *Irish Times* approved of Colin Blakeley and "his portrayal of the excruciating agony of Philoctetes."

64.104b *Play* (P, 1a) Samuel Beckett. OLD VIC 7/4/64. 20 perf. 1st perfd (in German) Ulmer, Ulm-Donau, 14/6/63 as *Spiel*; 1st British perf. Cast: NTA; *Stage* 9/4/64, 15;

Theatricalia; *WWT/14*. *First Woman* Rosemary Harris; *Second Woman* Billie Whitelaw; *Man* Robert Stephens. *Dir, Light* George Devine; *Dgn* Jocelyn Herbert, Suzanne Glanister; *Light operator* Anthony Ferris; *Assist dir* Piers Haggard. Plot: Demastes/2, Patterson, Schrank, Vinson, Walford. Reviews: *Birmingham Post* 8/4/64, 5; *Illustrated London News* 18/4/64, 620; *Irish Times* 10/4/64, 9; *New Statesman* 17/4/64, 616; *Observer* 12/4/64, 24; *Spectator* 17/4/64, 516; *Stage* 9/4/64, 15; *Tatler* 22/4/64, 231; *Times* 8/4/64, 10; *Tribune* 17/4/64, 14. Comment: National Theatre. Produced "brilliantly" by George Devine, with *tour de force* performances the cast (*Guardian*). *Observer* discussed how Beckett's pieces would be reduced more and more until the result was "Beckett himself in a sealed box" [prophetically true; see the thirty second long *Breath*, 1969]. The piece at hand "would be just as effective with tape-recorders in the urns." The first New York production (Cherry Lane 4/1/64) ran for 89 performances.

64.105 *The Schoolmistress*

(F, 3a) Arthur W. Pinero. SAVOY 8/4/64.** 85 perf. Cast: *Stage* 16/4/64, 13; *Theatricalia*; *Times* 9/4/64, 16; *WWT/14*. *Jane Chipman* Barbara New; *Tyler* John Gray; *Gwendoline Hawkins* Alexandra Malcolm; *Ermyntrude Johnson* Sian Davies; *Peggy Hesslerigge* Tracey Lloyd; *Dinah Rankling* Amber Kammer; *Miss Dyott* Megs Jenkins; *Otto Bernstein* Milo Sperber; *The Hon. Vere Queckett* Nigel Patrick; *Rear-Admiral Archibald Rankling* Charles Heslop; *Mrs. Rankling* Sylvia Coleridge; *Reginald Paulover* Christopher Guinee; *Lieut. John Mallory* Neville Jason; *Mr. Saunders* Michael Ridgway; *Jaffray* John Forgeham; *Goff* Roger Hammond. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Pres* Peter Banks, Sol Leder; *Dir* John Fernald; *Sc dgn* Anthony Holland; *Mus arr* Ronald Settle; *Sm* Douglas Corneilissen. Plot: Demastes/1, Lazenby. Reviews: *Birmingham Post* 1/4/64, 9 (review of the production on tour); *Guardian* 9/4/64, 9; *Illustrated London News* 18/4/64, 620; *Observer* 12/4/64, 24; *Spectator* 17/4/64, 518; *Sphere* 18/4/64, 99; *Stage* 16/4/64, 13; *Tatler* 15/4/64, 168; *Times* 9/4/64, 16; *Tribune* 17/4/64, 14. Comment: *Spectator* appreciated Pinero's theatrical skills, *Observer* didn't. *Guardian* faulted the production for not making more of the farce; however, Nigel Patrick gave a "magnificent performance" of Vere Queckett. "A skilful play, and the second act found me, and many others, weeping with laughter" (*Tribune*). *Illustrated London News* was among those laughing heartily, and noted the production made no attempt to send up the piece. *Times* said Pinero's plays "are relished for their continued theatrical vitality, and not as passports to the lost world of Victorian jollity."

64.106 *Wait a Minim!* (Revue, 2pt) Jeremy Taylor

(songs) and numbers devised by the company. FORTUNE 9/4/64. 656 perf. Plot: OTF/2. Cast: *Stage* 16/4/64, 13; *Variety* 20/5/64, 56; *WWT/14*. Andrew Tracey, Paul Tracey, Jeremy Taylor, Kendrew Lascelles, Michel Martel, Zelide Jeppe/April Olrich, Dana Valery, Jeannette James/Jane Fyffe. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Pres* Manleon Minim Ltd., Toby Rowland Ltd.; *Dir* Leon Gluckman; *Dec dgn* Frank Rembach, Leon Gluckman; *Mus arr* Andrew Tracey; *Dec* Frank Rembach; *Cost dgn* Heather Macdonald-Rouse; *Ch* Frank Staff, Kendrew Lascelles; *Sliding flats* Anthony Farmer. Reviews: *Stage* 16/4/64, 13; *Times* 10/4/64, 16; *Tribune* 17/4/64, 14; *Variety* 20/5/64, 56. Comment: The piece employed some material from revues performed in South Africa in 1962 (see *Stage* 1/2/62, 14). *Tribune* was troubled by the South African cast's obsession with race. *Variety* said the material was uneven and noted the cast wore different hats to indicate the race of the persons they were portraying. *Times* approved the production generally and opined it did not exhibit signs of South African political censorship.

64.107 *Come Blow Your Horn* (C, 3a) Neil Simon. INTIMATE 13/4/64.** Plot: Bordman, Bordman/4, 374, Bronner, Fletcher, French/2, Hischak, Loney, MacNicholas, Salem.

64.108 *The Glass Menagerie* (P, 2a) Tennessee Williams. ESTONIAN 13/4/64.** *Tom Wingfield* David S. Boliver; *Gentleman Caller* Tony Parkin. Toba Laurence; Pauline Wingfield. *Dir* David S. Boliver. Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Review: *Stage* 16/4/64, 15. Comment: David S. Boliver demonstrated “the truth of the time-honoured maxim that no actor can direct himself” (*Stage*).

64.109 *Jane Eyre* [(P) Brian Tyler (adpt of Charlotte Brontë's novel, 1847)]. WIMBLEDON 13/4/64; trfd to HIPPODROME, GOLDERS GREEN, 20/4/64. Barry Sinclair, Josephine Stuart.

64.110 *Three Acts of Charity* (P) Peter Ramsey. RICHMOND 13/4/64. 1st perfd Merry-Go-Round Theatre, Sturbridge, Massachusetts, 29/8/60? Cast: *Stage* 16/4/64, 13. *Eloise* Jennifer McNae; *Sam* Peter Hughes; *Charity Hannigan* Peggy Thorpe-Bates; *Faith Merriweather* Faith Noble; *Dolly Merriweather* Andrea Vigo; *Gibraltar* Alan Downer; *Hector Hannigan* John Dawson. *Pres* Richmond Theatre Productions Ltd.; *Dir* Robert Peake; *Dec* John Piper; *Sm* Cyril Booth. Review: *Stage* 16/4/64, 13. Comment: The “plot, a mildly promising one, suggests

fantasy, the action suggests farce and the pseudo-naturalism of the dialogue suggests nothing but boredom, which prevailed” (*Stage*).

64.111 *The Subtopians* (C, 3a) Terence Frisby. ARTS 14/4/64. 1st perfd Guildford 26/3/62. Cast: *Stage* 16/4/64, 13; *Variety* 29/4/64, 186; *WWT/14*. *Bert Mann* Bill Fraser; *Maggie Mann* Betty Baskcomb; *David Mann* Arthur White; *Dorothy Mann* Helen Cotterill; *Tom Mann* Mark Kingston; *Helen* Margo Jenkins. *Pres* Playmaker Productions Ltd.; *Dir* Terence Frisby; *Decor* Glen Edwards; *Light* John Haynes; *Sm* Wilfred Blunden. Plot: Vinson. Review: *Illustrated London News* 25/4/64, 660; *Stage* 16/4/64, 13; *Times* 15/4/64, 15; *Tribune* 24/4/64, 14; *Variety* 29/4/64, 186. Comment: A well-observed “peek at suburban life ... with accurately drawn characters,” and good dialogue, though somewhat repetitive”; good performances from Bill Fraser and Betty Baskcomb (*Variety*). “Probably a better play than the over-emphatic dialogue and stagey quarrels let us see” (*Tribune*). *Times* indicated the play was now “tauter” than at Guildford, and Frisby's direction of his own work was like “chamber music.”

64.112 *Beyond the Fringe* (Revue) Alan Bennett and Peter Cook and Jonathan Miller and Dudley Moore (mus). MAY FAIR 15/4/64.** 1,016 perf. Sam Hutt, Michael Latimer, Jean Benedetti, Anthony Paul. *Dir* David Phethean. Plot: Bull/3, French/2, Law, OTF/2, Salem, Vinson. Review: *Stage* 23/4/64, 17. Comment: Revised edition. “Some new material keeps the show highly topical, but the older items remain as potent as ever” (*Stage*).

64.113 *Yerma* (T, 3a) Federico García Lorca (trans Margery Withers of Lorca's play, 1934). TOWER, CANONBURY, 17/4/64. Cast: TTC. Plot: Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Shank, Shipley.

64.114 *Brand* (P, 3a) Henrik Ibsen (trans James Forsyth). QUESTORS 18/4/64. 1st perfd orig complete version Nya, Stockholm, 24/3/1885. Cast: QTA. Plot: Bryan, Fletcher, Hochman, Law, Matlaw, Patterson, Shank, Shipley. Reviews: *Middlesex County Times* 25/4/64, 15; *Times* 22/4/64, 10. Comment: *Times* noted that Alfred Emmet's staging worked well for some scenes but not others.

64.115 *Amber for Anna* (Thriller, 3a) Arthur Watkyn. WIMBLEDON 20/4/64.** Plot: Fletcher. Comment: The pre-West End production prior to opening at the Vaudeville in April (see 64.127).

64.116 *The Guilty One*. INTIMATE 20/4/64. Comment:

Play not identified.

64.117 *Juno and the Paycock* (P, 3a) Sean O'Casey. ALDWYCH 20/4/64. 1st perfd Abbey, Dublin, 3/3/24. Cast: *Stage* 23/4/64, 17; *Times* 21/4/64, 14; *WWT/14*. *Captain Jack Boyle* Philip Flynn; *Juno Boyle* Maire O'Donnell; *Johnny Boyle* Pat Laffan; *Mary Boyle* Aideen O'Kelly; *Joxer Daly* Harry Brogan; *Mrs. Maisie Madigan* Eileen Crowe; *Mrs. Tancred* May Craig; *Jerry Devine* Vincent Dowling; *Charlie Bentham* William Foley; *Needle Nugent* Michael Hennessy; *Irregular Organiser* Peter Lambe; *Two Irregulars* Michael O'Brien, Edward Golden; *Two Neighbours* Maire O'Neill, Geraldine Plunkett; *Two Furniture Removers* Geoffrey Golden, Eoin O'Sullivan; *A Coal Block Vendor* Desmond Cave; *A Sewing-machine Man* Donal McCann. Pres Royal Shakespeare Company, Peter Daubeny; *Dir* Frank Dermody; *Dec* Tomas MacAnna; *Light* Leslie Scott. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Scrimgeour, 73–86, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 27/4/64, 4; *Daily Mirror* 21/4/64, 18; *Guardian* 21/4/64, 9; *Illustrated London News* 2/5/64, 702; *Irish Times* 21/4/64, 1; *Observer* 26/4/64, 25; *Spectator* 1/5/64, 589; *Stage* 23/4/64, 17; *Times* 21/4/64, 14; *Tribune* 1/5/64, 14. Comment: Dublin Abbey Theatre Company. World Theatre Season. *Irish Times* said the "audience was attentive, polite, and respectful, rather than spontaneously enthusiastic." *Guardian* said the production was no more than capable. *Daily Mirror* thought the cast did make the characters "believable, funny and sad." However, *Christian Science Monitor* criticized the cast for being "too conscious of the humour of their jokes," and there was no "deep sense of tragedy." *Spectator* said this and *The Plough and the Stars* (64.124) were performed "as dutiful revivals ... an awful mustiness hangs in the air." The first New York production (Mayfair 15/3/26) ran for 74 performances.

64.118 *Othello* (T, 2a) William Shakespeare. OLD VIC 21/4/64.** 89 perf. Cast: NTA; *Stage* 23/4/64, 17; *Theatricalia*; *Variety* 29/4/64, 186; *WWT/14*. *Roderigo* Michael Rothwell; *Iago* Frank Finlay; *Brabantio* Martin Boddey; *Othello* Laurence Olivier; *Cassio* Derek Jacobi; *Senate Officers* Edward Petherbridge, George Innes; *Gratiano* Edward Caddick; *Lodovico* Kenneth MacKintosh; *Duke of Venice* Harry Lomax; *Duke's Officer* Terence Knapp; *Senator* Keith Marsh; *Sailor* Tom Kempinski; *Messenger* Peter John; *Desdemona* Maggie Smith; *Montano* Edward Hardwicke; *Cypriot Officers* William Hobbs, Roger Heathcott, Keith Marsh; *Emilia* Joyce Redman; *Herald* Neil Fitzpatrick; *Bianca* Mary Miller. *Dir* John Dexter; *Assist dir* Desmond O'Donovan; *Dgn* Jocelyn Herbert; *Assist dgn* Suzanne Glanister; *Mus*

Richard Hampton; *Fight arr* William Hobbs; *Light* Leonard Tucker; *Sm* Diana Boddington, Neville Pearson. Reviews: *Birmingham Post* 22/4/64, 10; *Christian Science Monitor* 27/4/64, 4; *Daily Mirror* 22/4/64, 18; *Guardian* 22/4/64, 9, 23/4/64, 14; *Illustrated London News* 2/5/64, 702; *Irish Times* 25/4/64, 11; *Observer* 26/4/64, 25; *Spectator* 1/5/64, 587–88; *Sphere* 25/4/64, 130–31; *Stage* 23/4/64, 17; *Tatler* 13/5/64, 412; *Times* 22/4/64, 10; *Tribune* 1/5/64, 14; *Variety* 29/4/64, 186. Comment: National Theatre. NTA incorrectly gives opening night as 23/4/64. A special charity matinée given on 22/6/64 for the Actors' Charitable Trust. The famous Laurence Olivier performance of Othello widely praised by reviewers; *Observer's* headline, "A Moor for all time," was typical. Opening night "brought what must have been the most roaring applause, expressed in decibels, that a Shakespearian performance has known in our day. For many years I have listened to cheering in the theatre; only three nights have ever come within measurable distance of the salute to Olivier. At the end many were on their feet, applauding" (*Illustrated London News*). However, *Stage* was disappointed by Olivier, and said the production was "among the least impressive." Frank Finlay "was no study of cunning, black hearted villainy. Instead, with his jerky mannerisms Finlay reminded me of Norman Vaughan" (*Daily Mirror*). The production was kept in the repertory until 4/2/1967.

64.119 *Belladonna* (MP) Dennis Whittingstall. ESTONIAN 22/4/64.* Review: *Stage* 30/4/64, 14. Comment: Campaigners Company. Set in a brothel, the musical, directed by Russ Logan, was outdated while attempting to be modern (*Stage*).

64.120 *Macbeth* (T, 2a) William Shakespeare. MERMAID 22/4/64.** Cast: *Stage* 30/4/64, 13; *Times* 23/4/64, 15; *Variety* 13/5/64, 64; *WWT/14*. *Duncan*, *Doctor* David Bird; *Malcolm* David Weston; *Donalbain*, *3rd Murderer* Jeremy Rowe; *Macbeth* John Woodvine; *Banquo* Peter Halliday; *Macduff* Donald Hines; *Lennox* Richard Fraser; *Ross* Daniel Thorndike; *Menteith* Adrian Reynolds; *Angus* Roger Bizley; *Caithness* Tony Ingersent; *Fleance* Colin Wilcox; *Siward*, *Sergeant* Ronald Herdman; *Young Siward*, *Servant* Ronald Cunliffe; *Seyton*, *Porter*, *1st Apparition* Robert Gillespie; *Son of Macduff* John Ross; *1st Murderer* Richard Coe; *2nd Murderer* Roger Worrod; *2nd and 3rd Apparitions* Julian Holdaway; *Lady Macbeth* Josephine Wilson; *Lady Macduff* Hazel Penwarden; *1st Witch* Coral Atkins; *2nd Witch* Denise Coffey; *3rd Witch* Hilda Fenemore; *Gentlewomen* Louise Harris, Clare Davidson, Rosamond Davies. *Dir* Julius Gellner; *Dgn* C. Walter Hodges; *Assist dgn* David Myerscough, Brenda Bishop, Ariane Gastambide; *Mus dir* John Alldis; *Fight arr* Patrick Crean; *Sm* Anthony Jones. Reviews: *Birming-*

ham Post 23/4/64, 5; *Christian Science Monitor* 29/4/64, 5; *Illustrated London News* 9/5/64, 740; *Observer* 26/4/64, 25; *Spectator* 1/5/64, 588–89; *Stage* 30/4/64, 13; *Times* 23/4/64, 15; *Tribune* 1/5/64, 14; *Variety* 13/5/64, 64. Comment: “Fledgling stuff, nor ... the right play for this particular stage” (*Spectator*). *Observer* could commend only John Woodvine’s “clear-spoken performance,” and castigated the “appalling permanent set.” “Badly cast, unevenly staged and lacking in spine-chilling qualities” (*Variety*). *Times* reported Bernard Miles’s programme note that the play had been staged for commercial reasons; the production itself was poor.

64.120.2 *A Midsummer Night’s Dream* (C) William Shakespeare. COMEDY 22/4/64.** Cast: *Stage* 30/4/64, 15. *Theseus* Reg Whitehead; *Egeus* David Tudor-Jones; *Lysander* Douglas Ditta; *Demetrius* Derrick Gilbert; *Quince* Gawn Grainger; *Snug* Colin Kaye; *Bottom* Maurice Podbrey; *Flute* Peter Roberts; *Snout* Ian Norris; *Hippolyta* Susan Wherrett; *Hermia* Josie Kidd; *Helena* Gabrielle Hamilton; *Oberon* Antony Webb; *Titania* Hildergard Niel; *Puck* Hugh Walters; *First Fairy* Pauline Mason. *Dir* Robert Chetwyn; *Dgn* Geoffrey Scott; *Sm* Clare Fox. Review: *Stage* 30/4/64, 15. Comment: Shakespeare for Schools. Performed by the Ipswich Arts Theatre Co. “A commendably lively account ... made wondrously magic by Strand Electric. The imaginative lighting created transformations, disappearances and colour changes which were of great help to the fairies” (*Stage*).

64.121 *Twelfth Night; or, What You Will* (C) William Shakespeare. INTERVAL 26/4/64.** 1 perf. Review: *Stage* 30/4/64, 14. Comment: The last performance at the Interval’s premises in Dean Street. “A highly appreciative full house”; “Roger Williams directed his cast most ably on the marionette-size stage, and played Sir Toby with a wicked eye and a saucy grin ... Penelope Allen was a pleasing Viola” (*Stage*).

64.122 *Close Quarters* (P, 3a) Gilbert Lennox (adpt of W. O. Somin, *Attentat*). WIMBLEDON 27/4/64; trfd to HIPPODROME, GOLDERS GREEN, 4/5/64. 1st perfd Embassy 25/6/35. Griffith Jones, Margaret Lang, Thomas Muschamp. Plot: Best/38, 462, Bordman/4, 178, Hischak. Comment: The first New York production (John Golden 6/3/39) ran for 8 per-formances.

64.123 *Make It a Party*. INTIMATE 27/4/64. Comment: The play was possibly the family comedy by Hudson Palmer, 1st perfd Y Ffrith Pavilion, Prestatyn, 25/8/60.

64.124 *Mary, Mary* (C, 3a) Jean Kerr. RICHMOND 27/4/64.** Plot: Best/60, 176, Bordman, Bordman/4, 375,

Fletcher, Hochman, Loney, Salem, Shipley, Wilmeth. Comment: A two-week engagement.

64.125 *The Plough and the Stars* (P, 4a) Sean O’Casey. ALDWYCH 27/4/64.** Cast: *Stage* 30/4/64, 13; *Times* 28/4/64, 15; *WWT/14*. *Jack Clitheroe* William Foley; *Nora Clitheroe* Kathleen Barrington; *Peter Flynn* Eric Gorman; *The Young Covey* Vincent Dowling; *Bessie Burgess* Eileen Crowe; *Mrs. Cogan* Aideen O’Kelly; *Mollser* Geraldine Plunkett; *Fluther Good* Philip Flynn; *Lieut. Langan* Pat Laffan; *Capt. Brennan* Geoffrey Golden; *Corporal Stoddart* Pat Layde; *Sergeant Tinsley*, *The Figure in the Window* Edward Golden; *Rosie Redmond* Angela Newman; *A Barman* Michael O’Brien. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Frank Dermody; *Dec* Tomas MacAnna; *Light* Leslie Scott; *Sm* Joe Ellis. Plot: Best/27, 350, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Scrimgeour, 87–110, Shank. Reviews: *Birmingham Post* 28/4/64, 8; *Christian Science Monitor* 4/5/64, 10; *Guardian* 28/4/64, 9; *Illustrated London News* 9/5/64, 740; *Observer* 3/5/64, 25; *Spectator* 1/5/64, 589; *Stage* 30/4/64, 13; *Times* 28/4/64, 15. Comment: Dublin Abbey Theatre Company. World Theatre Season. Reviewers said generally that this was a better production than *Juno and the Paycock* (64.117), although that was not saying a great deal.

64.126 *Trap for a Lonely Man* (C thriller, 3a) Robert Thomas (trans Lucienne Hill and John Sutro of *Piège pour un homme seul*, 1960). HIPPODROME, GOLDERS GREEN, 27/4/64.** Julian Somers, John Scarborough, Rosaline Haddon, Sylvia Melville, Kenneth Keeling, Timothy Parkes.

64.127 *Amber for Anna* (Thriller, 3a) Arthur Watkyn. VAUDEVILLE 28/4/64.** 70 perf. Cast: *Stage* 30/4/64, 15; *Times* 29/4/64, 8; *Variety* 13/5/64, 62; *WWT/14*. *Carol Marsh* Jean Marsh; *Penny Brett* Avicce Landon; *Helen Ritchie* Gwen Cherrell; *Paul Ritchie* David Crosse; *Andrew Marsh* Geoffrey Lumsden; *Herman Voss* Gerald Heinz; *Anna Suzanne* Mockler; *P.C. Wright* Julian Holloway; *Inspector Elliott* William Lucas; *Clive Brett* David Hutcheson; *Freda* Gabriella Licudi. *Lic* J. A. Gatti; *Pres* John Gale, Alan Kaplin; *Dir* Gillian Howell; *Dgn* Hutchinson Scott; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Gen mgr* Martin Tickner; *Sm* David Crosse; *Dsm* Diana McCall; *Asm* Suzanne Mockler, Bernard Lawrence; *Wm* Mita Knight; *Mgr* Peter Corneille; *Bom* O. Sansum. Plot: Fletcher. Reviews: *Daily Mirror* 29/4/64, 18; *Guardian* 29/4/64, 9; *Illustrated London News* 9/5/64, 740; *Stage* 30/4/64, 15; *Tatler* 27/5/64, 520; *Times* 29/4/64, 8; *Variety* 13/5/64, 62. Comment: A run-of-the-mill murder mystery play of the sort found

regularly on television (*Guardian*). Lightweight, too many red herrings, padded plot, good for stock or amateur companies (*Variety*). *Daily Mirror* was kept guessing by this above average thriller.

64.128 *The Canker and the Rose* (Anthology) Philip Collins and Ronald Draper and Roger Tann. MERMAID 28/4/64.* Cast: WWT/14. Reviews: *Birmingham Post* 2/5/64, 10; *Christian Science Monitor* 6/5/64, 4; *Illustrated London News* 16/5/64, 792; *New Statesman* 8/5/64, 738; *Observer* 3/5/64, 25; *Spectator* 8/5/64, 632; *Stage* 30/4/64, 15; *Times* 29/4/64, 8; *Tribune* 8/5/64, 14. Comment: An anthology on England in Shakespeare's time using authentic materials. *Observer* approved the anthology but faulted the over-direction of David William. *Christian Science Monitor* disapproved the "sordid and disgusting" items. "It is surprising to see such muddled direction from David William, and it is sad to see a large company at this lovely theatre behaving like a pack of amateurs playing at acting a pageant" (*Stage*). *Tribune* said the offering was a hit.

64.129a *The Leader* (P, 1a) Eugène Ionesco (anon trans of *Le maître*, 1953). LITTLE THEATRE CLUB 28/4/64. *Leader* Christopher Gilmore; Camilla Pyemont. Plot: French/2. Review: *Stage* 30/4/64, 15. Comment: Performed under the collective title 2 x 2.

64.129b *Love and How to Cure It* (P, 1a) Thornton Wilder. LITTLE THEATRE CLUB 28/4/64. 1st perfd Yale University Theatre, New Haven, Connecticut, 25/11/31. Plot: French, Hochman, MacNicholas. Review: *Stage* 30/4/64, 15. Comment: Performed under the collective title 2 x 2.

64.129c *Love the Best Doctor* (C, 1a) Molière (anon trans of *L'amour médecin*, 1665). LITTLE THEATRE CLUB 28/4/64. *Lisette* Kathleen Grace; *Sganarelle* George Dare. Plot: Hochman. Review: *Stage* 30/4/64, 15. Comment: Performed under the collective title 2 x 2.

64.129d *On the Harmfulness of Tobacco* (P, 1a) Anton Chekhov (anon trans of *O vrede tabaka* [pubd 1903]). LITTLE THEATRE CLUB 28/4/64. *Johnson* Peter Miles. Plot: French/2, Hochman, Matlaw. Review: *Stage* 30/4/64, 15. Comment: Performed under the collective title 2 x 2.

64.130 *She Loves Me* (MC, 2a) Jerry Bock (mus) and Joe Masteroff (bk; based on Miklós László, *Parfumerie*, 1936) and Sheldon Harnick (lyr). LYRIC 29/4/64. 189 perf. 1st perfd Shubert, New Haven, Connecticut, 18/3/63; 1st British perf. Cast: *Stage* 7/5/64, 13; *Theatricalia*; *Variety* 13/5/64, 62; WWT/14. *Ladislav Sipos*

Peter Sallis; *Arpad Gregory Phillips*; *Ilona Ritter* Rita Moreno; *Steven Kodaly* Gary Miller; *Georg Nowack* Gary Raymond; *Zoltan Maraczek* Karel Stepanek; *Window Shoppers* Lisa Lei, Derina House; *1st Customer* Madge Stephens; *2nd Customer* Karen Clare; *3rd Customer* Joan Ryan; *4th Customer* Lisa Lee; *Amalia Balash* Anne Rogers; *5th Customer* Mary Clubb; *6th Customer* Derina House; *Letter Writers* Peter Ardran, Karen Clare, Mary Clubb, Phillip Hinton, Derina House, Maurice Lane, Lisa Lee, Barry Martin, Alex Morrow, Madge Stephens, R. J. Marlowe; *Keller*, Paul R. J. Marlowe; *Head Waiter* Carl Jaffe; *Junior Waiter* Peter Ardran; *Violinist* Victor Duret; *Viktor* Maurice Lane; *Stephanie* Mary Clubb; *Magde* Derina House *Ferenz* Alex Morrow; *Couple* Lisa Lee, Barry Martin; *Nurse* Lisa Lee; *Carollers* Phillip Hinton, Paula Levens, Barry Martin. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Gen mgr* Frederick Carter; *Pres* Harold Prince, Tony Walton, Richard Pilbrow; *Dir* Harold Prince; *Ch* Carol Haney; *Sc* dgn William Eckart, Jean Eckart; *Cost* dgn Patricia Zipprodt; *Light* Richard Pilbrow; *Mus dir* Alyn Ainsworth; *Mus arr* Don Walker, Jack Elliott; *Sm* Robert Stanton. Plot: Best/62, 229, Bordman, Bordman/5, 630–31, Gänzl, Hischak, Kennedy, OTF, Wilmeth. Reviews: *Christian Science Monitor* 4/5/64, 10; *Guardian* 30/4/64, 9; *Illustrated London News* 16/5/64, 792; *New Statesman* 8/5/64, 738; *Observer* 3/5/64, 25; *Spectator* 8/5/64, 632; *Stage* 7/5/64, 13, 30/7/64, 13; *Tatler* 20/5/64, 468; *Times* 30/4/64, 8; *Tribune* 8/5/64, 14; *Variety* 13/5/64, 62. Comment: *Guardian* was unenthusiastic about the piece but thought it might appeal to different people for different reasons. *Observer* expressed a similar reaction. *Tribune* could only "endure" this "musical for squares." *Times* faulted various aspects of the musical but reported the first-night audience appeared to be pleased. The first New York production (Eugene O'Neill 23/4/63) ran for 301 performances.

64.131 *All Good Children* (P) Donald Howarth. HAMPSTEAD 30/4/64. 1st perfd Little, Bromley, 1/11/60. Cast: *Stage* 7/5/64, 14; WWT/14. *Maurice* Gary Watson; *Anna* Frances Cuka; *Cissy* Marian Spencer; *Liz* Nora Swinburne; *Frank* Trevor Reid; *Clifford* Gilbert Wynn; *Jacob* Mervyn Johns. *Pres* Peter Green, Geoffrey Underwood, Greenwood Plays Ltd.; *Dir* Donald Howarth; *Dgn* Kenneth Mellor; *Sm* John Barry Jones. Plot: Vinson. Reviews: *Birmingham Post* 8/5/64, 5; *Guardian* 1/5/64, 13; *Illustrated London News* 23/5/64, 832; *Observer* 3/5/64, 25; *Spectator* 8/5/64, 632; *Stage* 7/5/64, 14. Comment: *Spectator* dubbed it a television play with its restricted setting and limited number of characters. "Certain moments ... have an extraordinary intensity, and compensate for the occasional digressive passages which are irrelevant to the plot. Frances Cuka gives a firm

portrayal of ... Anna" (*Stage*). "Howarth is no trickster. He has worked in depth, worked through the past to the present, and his people and their cares come to us from the first as genuine" (*Illustrated London News*).

64.132 *The Claimant* (D, 3a) Robin Maugham. COMEDY 30/4/64. 12 perf. 1st perfd Connaught, Worthing, 29/10/62. Cast: *Stage* 7/5/64, 13; *Variety* 27/5/64, 67; *WWT/14*. *Edmond Parker* Kevin Brennan; *Maude Headleigh* Eileen Peel; *Denham* John Rutland; *Rose* Dorothy Bromiley; *Dowager Lady Headleigh* Cathleen Nesbitt; *Colonel Savage* David Horne; *The Claimant* Eric Portman; *Tuke* Peter Copley; *Sir George Learoyd* Emrys Jones; *Margaret Anstey* Gillian Maude. *Pres* Kenneth Wagg, Barnett Owen; *Dir* Harold French; *Sc* dgn Hutchinson Scott; *Cost* dgn Colin Edward; *Sm* Bill Anderson. Reviews: *Birmingham Post* 2/5/64, 10; *Christian Science Monitor* 4/5/64, 10; *Guardian* 1/5/64, 13; *Illustrated London News* 16/5/64, 792, 23/5/64, 832; *Observer* 3/5/64, 25; *Spectator* 8/5/64, 632; *Sphere* 2/5/64, 171; *Stage* 7/5/64, 13; *Times* 1/5/64, 15; *Tribune* 8/5/64, 14; *Variety* 27/5/64, 67. Comment: Something of a lawyer's thriller loosely connected to the nineteenth-century Sir Roger Tichborne case (*Spectator*). *Observer* said Robin Maugham should have made the piece either completely fictional or genuinely historical, a sentiment echoed in part by *Tribune*. *Times* thought Maugham had made a good story out of his material and that it "demands intelligent consideration."

64.133 *The Keep* (C, 3a) Gwyn Thomas. TOWER, CANONBURY, 1/5/64.** Cast: TTC. Plot: Bull/2, Vinson.

64.134a *Let's Have Fun* (P, 1a) Sławomir Mro ek. ALDWYCH 4/5/64. 1st perfd Polski, Wrocław, 30/3/63 as *Zabawa*; 1st British perf. Cast: *Stage* 7/5/64, 14; *WWT/14*. *Country-Servant B* Mieczysław Czechowicz; *Country-Servant S* Tadeusz Surowa; *Country-Servant N* Wiesław Michnikowski. *Pres* Royal Shakespeare Company, Peter Daubeny. *Dir* Konrad Swinarski; *Dec* Ewa Starowieyska, Konrad Swinarski; *Mus* Edward Pallasz. Reviews: *Birmingham Post* 5/5/64, 13; *Guardian* 5/5/64, 9; *Illustrated London News* 16/5/64, 792; *New Statesman* 8/5/64, 738; *Observer* 10/5/64, 24; *Spectator* 15/5/64, 662; *Stage* 7/5/64, 14; *Times* 5/5/64, 16; *Tribune* 15/5/64, 14. Comment: Polish Contemporary Theatre Company. World Theatre Season. The piece was about three rustics and their drab lives. *Guardian* struggled with the performance, the language, and the simultaneous translation. *Tribune* said it lacked invention and flagged. *Times* commended the Company's performances in these unfamiliar works.

64.134b *What a Lovely Dream* (P, 1a) Sławomir Mro ek.

ALDWYCH 4/5/64. Cast: *Stage* 7/5/64, 14; *WWT/14*. 1st perfd Polski, Wrocław, 30/3/63 as *Czarowna noc*; 1st British perf. *Colleague* Mieczysław Pawlikowski; *Dear Colleague* Henryk Borowski; *Third Person* Barbara Wrzesinka. *Pres, Dir, Dec, Mus* as for 64.134a. Reviews: *Birmingham Post* 5/5/64, 13; *Guardian* 5/5/64, 9; *Illustrated London News* 16/5/64, 792; *New Statesman* 8/5/64, 738; *Observer* 10/5/64, 24; *Spectator* 15/5/64, 662; *Stage* 7/5/64, 14; *Times* 5/5/64, 16; *Tribune* 15/5/64, 14. Comment: Polish Contemporary Theatre Company. World Theatre Season. *Tribune* thought the piece was little more than a revue sketch padded out to forty-five minutes.

64.135 *Mary, Mary* (C, 3a) Jean Kerr. INTIMATE 4/5/64.** Plot: Best/60, 176, Bordman, Bordman/4, 375, Fletcher, Hochman, Loney, Salem, Shipley, Wilmeth.

64.136 *The Screens* (P, 12sc) Jean Genet (anon trans of *Les paravents*, 1961). DONMAR 4/5/64. 1st British perf. Cast: RSCA; Theatricalia. *Abdil, Brahim, Madani, Preston, Prisoner, Sir Harold's Son, Taleb* Robert Lloyd; *Ahmed, Cadi, Dignitary, Nasser, Sergeant* Jonathan Burn; *Arabs* Geoffrey Beevers, Kay Berlet, Luke Hardy, Stella Houston, James Lynn, David Smith; *Arab Woman, Habiba, Malika* Mia Anderson; *Chigha, Madame Bonneuil, Mrs. Blankensee* Mary Allen; *Flute Player, Malik* John Steiner; *Gendarme, Policeman, Lieutenant* Morgan Sheppard; *Arab, Guard, Mustapha, Sir Harold* Geoffrey Hinliff; *Habib* John Steiner; *Kadidja* Glenda Jackson; *Leila* Susan Williamson; *Man, Mr. Blankensee* Leon Lissek; *Mother* Marie Kean; *Nedjma, Warda, Woman* June Jago; *Sa'id* Alexis Kanner. *Dir* Peter Brook, Charles Marowitz; *Dgn* Sally Jacobs; *Light* John Wyckham; *Mus* Richard Peaslee. Plot: Hischak/2, 39, Hochman, Matlaw, Patterson, Salem. Reviews: *Birmingham Post* 9/5/64, 10; *Illustrated London News* 23/5/64, 832; *Spectator* 15/5/64, 662–63; *Stage* 7/5/64, 14. Comment: Royal Shakespeare Company Experimental Group. This production staged only 12 of the play's 17 scenes. *Spectator* said it was the direction by Peter Brook and Charles Marowitz which turned the piece "into a dramatic experience." "To appreciate it fully, the audience would need almost as much rehearsal as the cast. Seeing it but once, one is more conscious of the amount which has eluded one than of the amount absorbed" (*Stage*). *Illustrated London News* praised the direction but held the play in extremely low esteem.

64.137 *The Life Annuity [Do ywocie]* (C) Aleksander Fredro. ALDWYCH 5/5/64. 1st perfd Lvov 12/6/1835; 1st British perf. Cast: *Stage* 7/5/64, 14; *WWT/14*. *Leon Birbancki* Andrzej Lapicki; *Doctor Hugo* Zbigniew Zapasiewicz; *Orgon* Tadeusz Surowa; *Rozia* Maria

Lipinska; *Latka* Tadeusz Lomnicki; *Twardosz* Tadeusz Fijewski; *Rafal Lagena* Wieslaw Michnikowski; *Michael Lagena* Jozef Konieczny; *Philip* Mieczyslaw Czechowiez; *Maciej* Eugeniusz Poreda; *First Servant* Mieczyslaw Pawlikowski; *Second Servant* Marian Czyzewski; *Guard* Janusz Bylczynski; *Money-Changer* Henryk Borowski; *Agent, Clarinet-Player* Marian Friedmann; *First Merchant* Andrzej Szenajch; *Second Merchant* Jan Skotnicki; *Door-Keeper* Kazimierz Rudzki; Violinist Jan Wesolowski; *Double Bass-Viol Player* Jozef Kondrat. Pres Royal Shakespeare Company, Peter Dabney. Dir Jerzy Kreczmar; *Dec* Ewa Starowieyska. Reviews: *Birmingham Post* 5/5/64, 13; *Illustrated London News* 16/5/64, 792; *New Statesman* 8/5/64, 738; *Observer* 10/5/64, 24; *Spectator* 15/5/64, 662; *Stage* 7/5/64, 14; *Tribune* 15/5/64, 14. Comment: Polish Contemporary Theatre Company. World Theatre Season. The play involved a moneylender who has bought up a rake's annuity and whom he must keep alive. *Tribune* was reminded favorably of Balzac's characters, but was irritated by the translation provided from loudspeakers. *Observer* found the language problem "insuperable" because of the appalling translation.

64.138 *Entertaining Mr. Sloane* (C, 3a) Joe Orton. ARTS 6/5/64; trfd to WYNDHAM'S 29/6/64; trfd to QUEEN'S 21/9/64.* 169 perf. Cast: *Stage* 14/5/64, 13; *Theatricalia*; *Variety* 27/5/64, 67; *WWT/14*. Kath Madge Ryan; *Sloane* Dudley Sutton; *Kemp* Charles Lamb; *Ed* Peter Vaughan. Pres Michael Codron, Donald Albery; *Dir* Patrick Dromgoole; *Sc dgn* Timothy O'Brien; *Cost dgn* Tazeena Firth; *St dir* Wilfred Blunden. Plot: Demastes/2, Fletcher, Gunn, Hirschak, Hochman, Law, Loney, Patterson, Weintraub. Reviews: *Birmingham Post* 8/5/64, 5; *Christian Science Monitor* 15/5/64, 6; *Guardian* 7/5/64, 9; *Illustrated London News* 23/5/64, 832; *New Statesman* 15/5/64, 783; *Observer* 10/5/64, 24, 5/7/64, 24; *Spectator* 15/5/64, 662–63, 10/7/64, 47; *Stage* 14/5/64, 13, 2/7/64, 13; *Tatler* 15/7/64, 137; *Times* 7/5/64, 20, 30/6/64, 13; *Tribune* 15/5/64, 14; *Variety* 27/5/64, 67. Comment: *Observer* (10/5) compared the wit to Wilde's and praised the excellent cast. *Christian Science Monitor* acknowledged Orton's talent but appeared mostly "aghast." *Tribune* also praised Orton's talent but faulted the play for making the characters' motives too obvious. "It was the language that made the night" (*New Statesman*). *Times* (7/5) found the play somewhat obscure but said it possessed "sufficient natural theatricality." *Stage* (14/5) called Orton "one of the most honest writers I have ever come across, particularly in the theatre, where compromise is commonplace"; the play possessed "sharp wit, dialogue that is not only vigorous and compelling but also highly illuminating; exact, penetrating characterisation, and a technique with a wild freshness, yet firmly and

clearly managed." *Illustrated London News* described the work as "a play that for me begins in falsity and never emerges," and reviewed the production negatively. See also Lloyd Evans, 124–25. The first New York production (Lyceum 12/10/65) ran for 13 performances; Dudley Sutton repeated his role as Sloane.

64.139 *The Buxom Muse* (Ent) Fritz Spiegl and Antony Hopkins and Bernard Miles. MERMAID 8/5/64.** Cast: *Stage* 14/5/64, 15; *WWT/14*. Joss Ackland, Moyra Fraser, Barrie Ingham, Erica Johns, A. L. Lloyd, Stephen Manton. *Dir* Bernard Miles, Fritz Spiegl; *Sm* Anthony Jones. Review: *Stage* 14/5/64, 15. Comment: Ribald and amorous music, prose, and verse from the 17th and 18th centuries.

64.140 *This Happy Home* (C, 2a) Michael Brett. INTIMATE 11/5/64. 1st perfd Palace, Westcliffe, 29/8/55. Comment: The play was about two families on a seaside holiday and the discord which ensues.

64.141 *The Trigon* (D, 2a) James Lynne Broome. WIMBLEDON 11/5/64.** Cast: *Stage* 19/3/64, 8. Comment: The pre-West End production prior to opening at the Arts later in May (64.162).

64.142 *The Uncertain Heroine* (C) Frank Tarloff. RICHMOND 11/5/64. 1st perfd Paper Mill, Milburn, New Jersey, 15/1/63 as *The Heroine*; 1st British perf. Cast: *Stage* 14/5/64, 14. *Jerry* Ray Barrett; *Phil* Paul Carpenter; *Sylvia* Moira Lister; *Lee* Maureen Beck; *Helen* Marion Grimaldi. Pres Richmond Theatre Productions Ltd.; *Dir* Charles Ross; *Dec* Paul Bernard; *Sm* Cyril Booth. Plot: Bordman/4, 387, Hirschak (as *The Heroine*). Review: *Stage* 14/5/64, 14. Comment: Moira Lister played a wife who hires a call girl in order to flatter her husband's battered masculine ego (*Stage*). The title was changed subsequently to *The First Fish* (64.200 and 64.224). The first New York production, as *The Heroine* (Lyceum 19/2/63), ran for 23 performances.

64.143 *The Birds* (C) Aristophanes. ALDWYCH 12/5/64. 1st perfd 414 B.C. Cast: *Times* 13/5/64, 17; *WWT/14*. *Peisthetairos* Dimitris Hadjimarkos; *Evelpides*, *Kinesias* Thymios Karakatsanis; *Trochilos* Yannis Mortzos; *Epops* (*Hoopoe*) Nicos Kouros; *Priest*, *Prometheus* Spyros Kalogiros; *Poet*, *Poseidon* Minas Christidis; *Soothsayer*, *Triballus* Stelios Kafkaridis; *Meton* Alecos Oudinotis; *Commissioner from Athens* Yannis Kontoulis; *Vendor of Decrees*, *Informer* Costas Aristopoulis; *Messenger* Maya Lyberopoulou; *Sentinel* Sophia Michopoulou; *Iris*, *Royalty* Jenny Gaitanopoulou; *Herald* Nicos Charalambous; *Heracles* Kostas Kazakos; *Another Messenger* Costas Styliaris; *Servants* Christos Mantzaris, Haris

Goumas; *Chorus Leaders* Mimis Kouyoumdjis, Nektarios Vouteris; *Birds* Yannis Mortzos, Nicos Styliaris, Theodoros Tentis, Savas Tzanetakis, Yannis Karidis; *Solo Singer* Giorgos Moutsios; *Nightingale* Zouzou Nikoloudi; *Dancers* Inge Radeke, Maya Lyberopoulou, Andreas Peris, Haris Mantafounis, Antonis Katsaridis, Antonis Antipas, Antonis Gargasoulas; *Flamingo* Ekali Sokon; *Owls* Despina Debedeli, Evangelia Kotamanidou, Antigoni Moutoussi. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Karolos Koun; *Dec* Yannis Tsarouchis; *Mus* Manos Hadjidakis; *Ch* Zourou Nicoloudi. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 13/5/64, 5; *Christian Science Monitor* 18/5/64, 4; *Guardian* 13/5/64, 9; *Illustrated London News* 30/5/64, 874; *Irish Times* 15/5/64, 11; *Observer* 17/5/64, 24; *Spectator* 22/5/64, 695; *Stage* 14/5/64, 13; *Times* 13/5/64, 17; *Tribune* 15/5/64, 11, 22/5/64, 14. Comment: Greek Art Theatre Company. World Theatre Season. This production had won the 1962 Paris Festival Award. "Aristophanes' comical irreverence comes across with a contemporary flavour, but without betraying the author" (*Irish Times*). *Spectator* was equally enthusiastic, particularly so far as the chorus was concerned. "The efforts at modernisation are less happy; amplified music may pass muster, but I jib at amplified singing with the cast 'miming to a record'" (*Tribune*). "The perfect tourist entertainment—a Grecian pantomime ... played in vein of high-pressure knockabout" (*Times*).

64.144 *I love You, Mrs. Patterson* (D, 3a) John Bowen. ST. MARTIN'S 12/5/64. 1st perfd Arts, Cambridge, 13/4/64 as *Something from Colette*. Cast: *Stage* 14/5/64, 13; *Times* 13/5/64, 17; *Variety* 27/5/64, 62; *WWT/14. Hal Patterson* Michael Craig; *Brenda* Wendy Craig; *Joyce Turley* Vanessa Forsyth; *Sheelagh Barton* Olivia Farjeon; *Michael Andrews* James Luck; *Peter Baxter* Jeremy Bulloch; *Barnaby Thoms* Peter Furnell; *Mr. Lovell* Erik Chitty; *Mr. Baxter* Peter Collingwood. *Pp* Willoughby de Broke Estates Co.; *Lic* Bertie Alexander Meyer; *Lic* Associated-Rediffusion Theatrical Productions Ltd.; *Pres* Tennent Productions Ltd., Frith Banbury Ltd.; *Dir* Frith Banbury; *Dec* Hutchinson Scott; *Light* Joe Davis; *Sm* Alex Saward. Plot: Vinson. Reviews: *Illustrated London News* 30/5/64, 874; *Observer* 17/5/64, 24; *Spectator* 22/5/64, 695; *Stage* 14/5/64, 13; *Times* 13/5/64, 17; *Tribune* 22/5/64, 14; *Variety* 27/5/64, 62. Comment: Several reviewers compared the play with John van Druten's *Young Woodley*. "A mechanical narrative at the expense of character and dramatic development" (*Spectator*). *Tribune* thought Bowen had managed to inject new life into a well-worn plot (involving an affair between a schoolmaster's wife and a student), particularly by means of crisp dialogue and the portrayal of emotional demands.

Variety called the play perceptive but in need of revision in order to be a success; the dialogue was "rather literary," Wendy Craig gave a fine performance as the wife.

64.145 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 12/5/64.** *Lord Chancellor* Eric Shilling; *Earl of Mountararat* Denis Dowling; *Strephon* Julian Moyle; Elizabeth Harwood, Patricia Kern, Heather Begg. *Cond* Alexander Faris; *Dir* Frank Hauser. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Stage* 21/5/64, 13; *Tatler* 27/5/64, 525; *Times* 13/5/64, 17. Comment: Frank Hauser's "clever production" possessed "originality and inventiveness while remaining faithful to its authors' intentions. He is helped by a cast familiar with their parts" (*Stage*).

64.146 *Everything in the Garden* (C, 2a) Giles Cooper. UNITY 15/5/64.** Plot: Bronner, Salem, Weintraub. Review: *Tribune* 22/5/64, 14. Comment: "This play's blend of realism and fantasy suits Unity's talents; the characters are well observed and satirised by an able cast" (*Tribune*).

64.147 *Dandy Dick* (F, 3a) Arthur W. Pinero. QUESTORS 16/5/64. 1st perfd Court 27/1/1887. Cast: QTA. Plot: Demastes/1, Fletcher, Hochman, Law, Lazenby, Salem. Review: *Middlesex County Times* 23/5/64, 18. Comment: *Middlesex County Times* noted that the "audience never roared with helpless laughter as one imagines a Victorian audience doing."

64.148a *The Tiger* (P, 1a) Murray Schisgal. HIPPODROME, GOLDERS GREEN, 18/5/64.** Plot: Bordman/4, 386, Vinson, Walford. Comment: The piece was originally entitled *The Postman* (60.391a). The pre-West End production prior to opening at the Globe later in May (64.159a).

64.148b *The Typists* (P, 1a) Murray Schisgal. HIPPODROME, GOLDERS GREEN, 18/5/64.** Plot: Bordman/4, 386, Hochman, Vinson, Walford. The pre-West End production prior to opening at the Globe later in May (64.159b).

64.149a *A Florentine Tragedy* (Melo, 1a) Oscar Wilde. LITTLE THEATRE CLUB 19/5/64. 1st perfd King's Hall 10/6/06. Cast: *Stage* 21/5/64, 15. *Maria* Camilla Pyemont; *Bianca* Joy Royston; *Guido Bardi* Alexander John; *Simone* Edgar K. Bruce. *Dir* Edgar K. Bruce. Reviews: *Observer* 24/5/64, 24; *Stage* 21/5/64, 15. Comment: The "elderly Florentine silk merchant has about him the splendid villainy which delighted the Victorian theatre-

goer and Bruce, with his rich and rolling voice, distills the evil essence with practiced skill. Blind to all else save the love of gold and his wife's young body, Simone is driven by a kind of instinctive jealousy to strangle Bianca's rich young admirer" (*Stage*).

64.149b *A Slight Accident* (P, 1a) James Saunders. LITTLE THEATRE CLUB 19/5/64. 1st perfd Playhouse, Nottingham, 24/10/61. Elisabeth Choice, Christina Taylor, Mike Sawyers. *Dir* Ralph Wilton. Plot: Walford. Reviews: *Observer* 24/5/64, 24; *Stage* 21/5/64, 13. Comment: "A piece which affords a fair amount of slightly macabre amusement with its satirical account of matter-of-fact murder in the suburbs" (*Stage*).

64.150 *Macbeth* (T) William Shakespeare. SHAFTESBURY 19/5/64 (m).** *Macbeth* Ronald Falk; *Lady Macbeth* Margaret Robinson; *Lady Macduff* Kate O'Mara; *Macduff* Malcolm Terris; *Banquo* William Eedle. *Dir* Robert Tronson; *Dgn* Assheton Gorton. Reviews: *Stage* 21/5/64, 15; *Times* 20/5/64, 15. Comment: Shakespeare for Schools Ltd. The revival was "a labour of love" (*Times*).

64.151 *The Man Who Let It Rain* (C thriller, 2a) Marc Brandel. THEATRE ROYAL, STRATFORD EAST, 20/5/64.* 10 perf. Cast: *Stage* 28/5/64, 13; *Times* 21/5/64, 16; *Variety* 10/6/64, 64; *WWT/14*. *Cassius* David Pinner; *Thring* George Benson; *Myrtle* Patsy Rowlands; *Cynthia* Sonia Graham; *Gorse* Michael Aldridge; *Holly* Blake Butler; *American Sailor* David Healy; *John Trail* Brandon Brady; *Elise* Moira Redmond; *Fishe* P. G. Stephens; *Barman* Anthony Verner; *Mrs. Lubbock* Barbara Lott. *Pres* Stanley Dubens; *Dir* Herbert Wise; *Dgn* Ralph Koltai; *Light* Brian Freeland; *Electronic theme* Edwin Braden; *Sm* Billy Jay. Reviews: *Illustrated London News* 6/6/64, 912; *Irish Times* 23/5/64, 11; *Observer* 24/5/64, 24; *Spectator* 29/5/64, 727; *Stage* 28/5/64, 13; *Times* 21/5/64, 16; *Variety* 10/6/64, 64. Comment: "Banal, maudlin and explanatory to a degree that insults the audience's intelligence," and yet the plot is still confusing (*Irish Times*). *Variety* agreed and could praise only Ralph Koltai's intricate set. "Yet another of those irremediably dotty plays which London's theatre periodically discharge at the unsuspecting public" (*Times*). *Illustrated London News* averred the piece probably read much better than it performed.

64.152a *Before the Monday* (P, 1a) Giles Cooper. TOWER, CANONBURY, 21/5/64. 1st perfd BBC Radio-3 4/6/59. Cast: TTC.

64.152b *The Leader* (P, 1a) Eugène Ionesco (trans [Donald Watson] of *Le maître*, 1953). TOWER,

CANONBURY, 21/5/64.** Cast: TTC. Plot: French/2.

64.152c *A Resounding Tinkle* (P, 2a) N. F. Simpson. TOWER, CANONBURY, 21/5/64. 1st perfd Court 1/12/57. Cast: TTC. Plot: Fletcher, Matlaw, Shank.

64.153 *Time to Speak* (P, 3a) Sylvia Rayman. INTIMATE 21/5/64. 1st perfd Marlowe, Canterbury, 14/5/57. Comment: A murder drama.

64.154 *Green Room Rag*. ADELPHI 24/5/64. Review: *Stage* 28/5/64, 13. Comment: The Rag "drew heavily on two intimate revues," *Excuse Fingers* at the Poor Millionaire, and *Wait a Minim!* at the Fortune. (*Stage*).

64.155 *Henry the Fifth in Cockpit* (P) LAMDA 24/5/64. Cast: *Stage* 28/5/64, 15. *Chorus One*, *Lieutenant Bardolph*, *Duke of Burgundy* Timothy Bateson; *English Chorus*, *Williams* Michael Dawson; *French Chorus*, *Duke of Orleans* Alan Lynton; *King Henry Fifth* Philip Voss; *Archbishop of Canterbury*, *Sir Thomas Erpingham* Robert Bridges; *Duke of York* John Wilding; *Earl of Westmoreland* Haydn Ward; *Duke of Exeter* Graham Corry; *Duke of Gloucester* Glyn Worsnip; *French Ambassador*, *Montjoy* Anthony Valentine; *Corporal Nym*, *Bates* Ben Aris; *Lieutenant Pistol* Godfrey Jackman; *Mistress Quickly* Brenda Kempner; *Boy* Christopher Stephens; *King Charles Sixth* John Southworth; *The Dauphin* Jonathan Elsom; *Constable of France* Jeffrey Wickham; *Captain Fluellen* Ian Thompson; *Captain Gower* Peter Newby; *Governor of Harfleur* Alan Mason; *Princess Katharine* Isla Blair; *Alice* Jane Sconce; *Duke of Bourbon* Paul Statham; *French Soldier* John Bull; *Queen Isabel* Patricia Kerry. *Dir* Nicholas Light; *Dgn* John Gill; *Light* John Jordan; *Ch* Stephen Table; *Mus* Dmitry Shostakovitch; *Sm* John Keam. Reviews: *Stage* 28/5/64, 15; *Times* 25/5/64, 14. Comment: Cockpit Theatre Club. "A play on *Henry V* by William Shakespeare." A modern dress, in-the-round production that was fairly straightforward (*Times*).

64.156 *Private Lives* (Intimate C, 3a) Noël Coward. WIMBLEDON 25/5/64.** Vanessa Lee, Peter Graves, Rosemary Frankau, Geoffrey Alexander. Plot: Best/30, 483-84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin, 83-86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley.

64.157 *A Shot in the Dark* [(C thriller, 3a) Harry Kurnitz (adpt of Marcel Achard, *L'idiote*, 1960)]. HIPPODROME, GOLDERS GREEN, 25/5/64.** Peter Byrne, Thelma Holt, David Caw, Bernard Shine, Jennifer Hill, Joy Turpin, Gavin Hamilton. Plot: Bordman/4, 377, Bronner,

French/2, Hischak, Loney, Salem.

64.158 *South Sea Bubble* (Light C, 3a) Noël Coward. RICHMOND 25/5/64. 1st perfd County Playhouse, Westport, Connecticut, 22/7/51 as *Island Fling*; 1st British perf Opera House, Manchester, 19/3/56. Plot: Levin, 73–75, Loney, 299, Mander/4. Comment: A two-week engagement.

64.159a *The Tiger* (P, 1a) Murray Schisgal. GLOBE 25/5/64.** 40 perf. Cast: *Stage* 28/5/64, 15; *Variety* 3/6/64, 80; *WWT/14. Gloria* Anne Jackson; *Ben* Eli Wallach. *Lic* Prince Littler; *Pres* H. M. Tennent Ltd., Claire Nichtern; *Pd mgr* Charles Maryan; *Dec* Wolfgang Roth; *Mus* Irving Joseph; *Light* Joe Davis; *Sm* Mary Lynn. Plot: Bordman/4, 386, Vinson, Walford. Reviews: *Birmingham Post* 27/5/64, 11; *Daily Mirror* 26/5/64, 18; *Guardian* 26/5/64, 9; *Illustrated London News* 6/6/64, 912; *New Statesman* 5/6/64, 888; *Observer* 31/5/64, 24; *Spectator* 5/6/64, 757; *Stage* 28/5/64, 15; *Times* 26/5/64, 14; *Tribune* 29/5/64, 14; *Variety* 3/6/64, 80. Comment: A “clever, nervy little pair of plays” (*Guardian*). Although critical of the plays, *Tribune* praised “the best of American acting.” *Spectator* said *The Tiger* was just a curtain raiser that unfortunately raised the curtain on *The Typists*. *Variety* predicted only a “moderate run” for these “slender” plays.

64.159b *The Typists* (P, 1a) Murray Schisgal. GLOBE 25/5/64.** 40 perf. Cast: *Stage* 28/5/64, 15; *Variety* 3/6/64, 80; *WWT/14. Sylvia* Anne Jackson; *Paul* Eli Wallach. *Lic*, *Pres*, *Pd mgr*, *Dec*, *Mus*, *Light*, *Sm* as for 64.159a. Plot: Bordman/4, 386, Hochman, Vinson, Walford. Reviews: *Birmingham Post* 27/5/64, 11; *Daily Mirror* 26/5/64, 18; *Guardian* 26/5/64, 9; *Illustrated London News* 6/6/64, 912; *New Statesman* 5/6/64, 888; *Observer* 31/5/64, 24; *Spectator* 5/6/64, 757; *Stage* 28/5/64, 15; *Times* 26/5/64, 14; *Tribune* 29/5/64, 14; *Variety* 3/6/64, 80.

64.160 *Dead Souls* [Myortvye dushi] (C, 4a) Mikhail Bulgakov (drm of Nikolai Gogol’s novel, 1842). ALDWYCH 26/5/64. 1st perfd Art, Moscow, 1932; 1st British perf? Cast: *Stage* 28/5/64, 13; *Times* 27/5/64, 13; *WWT/14. Chichikov* Pavel Nikolayevitch V. V. Belokourov; *Secretary of the Trustee’s Council* M. M. Yanshin; *Tavernkeeper in the Capital* Z. R. Smulko; *Waiter in the Tavern* L. F. Zolotoukhin; *The Governor* Y. V. Stanitsin; *The Governor’s Servant* D. I. Shoutov; *Antipatr Zakharovitch* G. G. Konski; *Ivan Grigoryevitch* N. P. Larin; *Alexei Ivanovitch* A. V. Zhiltsov; *The Governor’s Wife* S. N. Garrel; *Perkhounovsky*, *Macdonald Karlovitch* I. M. Rayevsky; *Berebendovsky* B. A. Smirnov; *Koukou*, *Sysoy Pafnoutyevitch* A. M. Komissarov; *Deputy Governor* M.

I. Proudkin; *Deputy Governor’s Wife* E. D. Stroyeva; *Manilov* M. N. Kedrov; *Lizanka* G. I. Kalinovskaya; *Sobakevitch Mikhail Semenovitch* A. N. Gribov; *Nozdryov* B. N. Livanov; *Mizhouyev* N. S. Kondratyev; *Plyushkin* B. Y. Petker; *Proshka*, *Postmaster* N. A. Shavykin; *Mavra* S. S. Pilyavskaya; *Porfiriy* Z. R. Smoulko; *Korobotchka* A. P. Zouyeva; *Fetinya* K. I. Rostovsseva; *Governor’s Daughter* L. G. Kachanova; *Anna Grigoryevna* O. N. Labzina; *Sofia Ivanovna* T. A. Zabrodina; *Parashka* T. G. Poushkina; *Colonel of the Gendarmerie* V. P. Markov; *Prison Warder* A. P. Akimov. *Pres* Royal Shakespeare Company, Peter Daubeney; *Dir* K. S. Stanislavsky; *Pd* V. O. Sakhnovsky, E. O. Telesheva; *Dgn* V. A. Simov; *Assist pd* T. G. Adjemova; *Staff pd* N. N. Gottikh. Reviews: *Birmingham Post* 27/5/64, 11; *Christian Science Monitor* 18/6/64, 9; *Guardian* 27/5/64, 10; *Illustrated London News* 6/6/64, 912; *Irish Times* 29/5/64, 9; *New Statesman* 5/6/64, 887–88; *Observer* 31/5/64, 24; *Spectator* 5/6/64, 757; *Stage* 28/5/64, 13; *Times* 27/5/64, 13; *Tribune* 5/6/64, 14. Comment: Moscow Art Theatre Company. World Theatre Season. *Stage* declared this was “the greatest company London has seen.” *Guardian* reported the performance was given a “rapturous” reception. *Irish Times* described the acting as “slow and mannered,” but it achieved a “delightful balance.” *Christian Science Monitor* said the production was “a lively series of turns ... [but not] ensemble playing.” *Times* declared the adaptation was “no masterpiece.”

64.161 *The Merchant of Venice* (C) William Shakespeare. SHAFTESBURY 26/5/64.** Cast: *Stage* 28/5/64, 15; *WWT/14. Duke of Venice* Edward Kelsey; *Prince of Morocco*, *Salerio* Brian Poyser; *Prince of Arragon*, *Old Gobbo*, *Stephano* Paddy Ward; *Antonio* Ronald Falk; *Bassanio* Michael Sheard; *Solanio* Malcolm Terris; *Salarino* William Eedle; *Gratiano* Antony Linford; *Lorenzo* Roger Gale; *Shylock* Anthony Dutton; *Tubal* Timothy Reynolds; *Launcelot Gobbo* Gerald Taylor; *Leonardo* Oliver Maguire; *Balthasar*, *Messenger* John Jefferson Hayes; *Portia* Margaret Robertson; *Nerissa* Roslyn de Winter; *Jessica* Kate O’Mara; *Attendants* Nicholas Critchley, Richard Price, John Spradbery; *Pages* Robert Dodson, Leslie Taussig; *Courtesans* Tamara Fuerst, Margaret Lynton; *Manservant* Richard Price. *Dir* Robert Tronson; *Dec* Assheton Gorton; *Sm* Judith Craig. Reviews: *Stage* 28/5/64, 15; *Times* 9/6/64, 14. Comment: Shakespeare for Schools Ltd. “Some remarkably vigorous and often polished playing” (*Times*).

64.162 *The Trigon* (D, 2a) James Broome Lynne. ARTS 27/5/64.** Cast: *Stage* 4/6/64, 11; Theatricalia; *Variety* 10/6/64, 64; *WWT/14. Arthur* Timothy West; *Basil* Anthony Hall; *Charles* Keith Baxter; *Mabel* Prunella

Scales. *Pres* H. M. Tennent, Margaret Hewes, Camden Playhouse Productions Ltd.; *Dir* Charles Marowitz; *Dec* Francis Rose; *Light* Joe Davis; *Sm* Owen Griffith. Reviews: *Christian Science Monitor* 6/6/64, 6; *Daily Mirror* 28/5/64, 18; *Guardian* 28/5/64, 9; *Illustrated London News* 13/6/64, 962; *New Statesman* 5/6/64, 888; *Observer* 31/5/64, 24; *Spectator* 5/6/64, 757; *Stage* 4/6/64, 11; *Times* 28/5/64, 6; *Tribune* 5/6/64, 14; *Variety* 10/6/64, 64. Comment: *Observer* found the apparent symbolism of the piece unfathomable. "At a tiny mundane level *The Trigon* is good" (*Spectator*). Interesting characters in an "insubstantial play" (*Variety*). A good revival (*Times*). "An uneven work: passages that are striking and original, taut and alive, are mixed with banality, tedium and an air of unreality" (*Stage*).

64.163 *Mr. Brown Comes Down the Hill* (P) Peter Howard. WESTMINSTER 28/5/64.* 212 perf. Cast: *Stage* 4/6/64, 14; *WWT/14*. *Black Man* Mark Heath; *Harlot* Lillias Walker; *Bishop* John Richmond; *Mr. Brown* Eric Flynn; *Andy* Alan White; *Doctor* Richard Warner; *First Pressman* Robert Hartley; *Second Pressman* Kenneth Waller; *Second Bishop* Bryan Coleman; *Third Bishop* Donald Simpson; *Fourth Bishop* Noel Carey; *Presswoman* Pauline Loring; *First Policeman* Guy Standeren; *Second Policeman* Mike Lewin; *Patrons in the Bar* Gina Curtis, Astley Harvey. *Pres* J. Kenneth Lindsay; *Dir* Henry Cass; *Dec* Hutchinson Scott; *Light*, *Sm* Louis Fleming. Reviews: *Illustrated London News* 27/6/64, 1042; *Stage* 4/6/64, 14; *Times* 29/5/64, 16. Comment: "Examines the question of what would happen if Christ returned to Earth, and reaches the conclusion that history would repeat itself, except that the Christ-killers this time would be that unholy alliance, the Press and the Established Church" (*Stage*). *Illustrated London News* said Howard was honest and sincere in his intentions, but the piece was only propaganda, not drama.

64.164 *The Right Honourable Gentleman* (D, 2a) Michael Bradley-Dyne. HER MAJESTY'S 28/5/64. 572 perf. 1st perfd Pavilion, Bournemouth, 11/5/64. Cast: *Stage* 4/6/64, 11; *Theatricalia*; *Times* 29/5/64, 16; *Variety* 10/6/64, 64; *WWT/14*. *Mr. Bodley* Corin Redgrave; *Rt. Hon. Sir Charles Dilke, M.P.* Anthony Quayle; *Brooks* John Irvine; *Maye Anne Stevenson*; *Mrs. Emilia Pattison (later Lady Dilke)* Mary Law; *Foreign Office Messenger* John Towner; *Rt. Hon. Mr. Joseph Chamberlain, M.P.* Jack Gwillim; *Nia Anna Massey*; *Donald Crawford* Richard Leech; *Sir Henry James, Q.C.* Llewellyn Rees; *Mrs. Sarah Gray* Jean Holness; *Mrs. Rossiter* Coral Browne; *Helen* Jill Melford; *Mrs. Pelham* Gillian Lind; *Captain Forster* Terence Bayler. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Patrick Selby; *Pres* Emile Littler; *Dir* Glen Byam Shaw; *Dec* Motley; *Cost* Alec Shanks,

Morris Angel Ltd.; *Sc* Alick Johnstone; *Sc bld* Brunskill and Loveday; *Sm* Peter Cozens; *Dsm* June Wooldridge; *Asm* Jean Holness; *Pd supervised* P. L. Wright; *Press rep* Torrington Douglas; *Mgr* S. A. Bailey; *Bom* W. Millett. Plot: Fletcher, Hischak, Loney. Reviews: *Birmingham Post* 30/5/64, 8; *Christian Science Monitor* 6/6/64, 6; *Guardian* 29/5/64, 11; *Illustrated London News* 13/6/64, 962; *New Statesman* 5/6/64, 888; *Observer* 31/5/64, 24; *Sphere* 6/6/64, 360–61; *Stage* 4/6/64, 11; *Tatler* 24/6/64, 737; *Times* 29/5/64, 16; *Tribune* 5/6/64, 14; *Variety* 10/6/64, 64. Comment: The "theme is the scandal of 1885–86 which ruined [Sir Charles] Dilke's political career," but for *Illustrated London News* it was more a drawing-room drama than a historical document. "A neat detective thriller" (*Observer*). *Variety* described the piece as reminiscent of Victorian melodrama and "stilted and passé," and incorrectly as "a doubtful prospect for a healthy run." "Another sturdily mediocre drama from British legal history" (*Times*). The first New York production (Billy Rose 19/10/65) ran for 118 performances; Coral Browne repeated her role as Mrs. Rossiter.

64.165 *The Cherry Orchard [Vishnyovy sad]* (C [4a]) Anton Chekhov. ALDWYCH 29/5/64.** Cast: *Stage* 4/6/64, 11; *WWT/14*. *Madame Ranevsky* A. K. Tarasova; *Anya* L. G. Katchanova; *Varya* T. I. Lennikova; *Gayev* P. V. Massalsky; *Lopakhin* V. V. Belokourov; *Trofimov* L. I. Goubanov; *Simeonov-Pishchik* M. M. Yanshin; *Charlotta Ivanovna* A. I. Stepanova; *Epikhodov* A. M. Komissarov; *Dounyasha* K. I. Rostovtseva; *Firs* A. N. Gribov; *Yasha* Y. L. Leonidov; *Passerby* G. G. Konski; *Station Master* Z. R. Smalko; *Post Office Clerk* N. P. Larin. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* V. Y. Stanitsin; *Dec* L. N. Silitch. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 1/6/64, 4; *Christian Science Monitor* 8/6/64, 10; *Guardian* 30/5/64, 6; *Illustrated London News* 13/6/64, 962; *New Statesman* 5/6/64, 887–88; *Observer* 31/5/64, 24; *Spectator* 5/6/64, 757; *Stage* 4/6/64, 11; *Times* 30/5/64, 5; *Tribune* 12/6/64, 14. Comment: Moscow Art Theatre Company. World Theatre Season. The production "authoritatively embodied" the play (*Spectator*). "A lesson in the acting (and staging) of a play that itself is great" (*Illustrated London News*). *Times* noted that it took time to adjust to the Company's very strict ensemble style.

64.166 *When We Dead Awaken* (P, 3a) Henrik Ibsen (trans Michael Meyer of *Naar vi döde vaagner*, 1900). TOWER, CANONBURY, 29/5/64.** Cast: TTC. Plot: Bryan, French/2, Hochman, Law, Matlaw, Patterson. Review: *Times* 30/5/64, 5. Comment: "Worth reviving as a literary curio ... Peter Ward's production was conceived

in extravagantly romantic surroundings" (*Times*).

64.167 *The Chicken Girl* (C) Anthony Lesser. WYNDHAM'S 31/5/64.* 1 perf. Cast: *Stage* 4/6/64, 11; *WWT/14*. Harry Francis Matthews; Janet Caroline Blakiston; Jolyon James Grout; *Chicken Girl* Gay Cameron; *Dad* Arthur Brough. *Dir* Richard Bird; *Dec* Jeanette Campbell. Reviews: *Stage* 4/6/64, 11; *Times* 2/6/64, 8. Comment: Repertory Players. "Perhaps the highest compliment one can pay it is to say that it puts one in mind of the glossy and slick matrimonial mix-ups in which the States has cornered the market;" it just needed shortening (*Stage*).

64.168 *Kremlin Chimes [Kremlyovskiy kuranty]* (P) Nikolai Pogodin. ALDWYCH 1/6/64. 1st perfd [1st version] Moscow Academic Art Theatre, 22/1/42; 1st British perf? Cast: *Stage* 4/6/64, 11; *Times* 2/6/64, 8; *WWT/14*. V. I. Lenin B. A. Smirnov; *Dzerzhinski* V. P. Markov; *Rybakov* L. F. Zolotoukhin; *Zabelin* B. N. Livanov; *Zabelina* A. K. Tarasova; *Masha* M. V. Anastasyeva; *Tchudnov* D. I. Shoutov; *Roman* L. I. Goubanov; *Anna* A. P. Zouyeva; *Lisa* T. A. Zabrodina; *Stepka* A. A. Goryunova; *Maroussia* T. G. Poushkina; *Kazanok* N. A. Shavykin; *The Elder, Lenin's Secretary* Z. R. Smoulko; *The Bearded One* V. V. Belokourov; *The Apprentice* V. G. Petrov; *Beggar Woman, Vendor of Lard* G. P. Shostko; *Old Woman with the Baby, The Rag Doll Vendor* O. N. Labzina; *Lady with the Knitting* A. I. Stepanova; *The Frightened Lady, Woman with Lace* S. N. Garrel; *The Sceptic* N. K. Svobodin; *The Optimist* Y. L. Leonidov; *Praskovya, Woman with a Scarf* T. I. Lennikova; *Chairman of the House Committee, The Big Speculator* N. P. Larin; *A Military* K. K. Gradopolov; *Glagolev* P. V. Massalsky; *The Housekeeper* K. I. Rostovtseva; *Watch Maker* B. Y. Petker; *The Foreign Author* M. I. Proudkin; *Religious Passerby* A. V. Zhiltsov; *Priest* G. G. Konski; *Man with Boots* A. M. Komissarov; *Homeless Boys* N. A. Shavykin, A. A. Goryunova, V. G. Petrov. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* V. L. Nemirovitch-Dantchenko, L. M. Leonidov, M. O. Knebel, I. M. Rayevsky, V. P. Markov; *Dec* V. V. Dmitriyev; *Sound* V. A. Popov; *Assist pd* E. I. Ivanov. Plot: Hochman, Matlaw. Reviews: *Birmingham Post* 2/6/64, 11; *Christian Science Monitor* 8/6/64, 10; *Guardian* 2/6/64, 7; *Illustrated London News* 13/6/64, 962; *New Statesman* 5/6/64, 888; *Observer* 31/5/64, 24, 7/6/64, 24; *Stage* 4/6/64, 11; *Times* 2/6/64, 8; *Tribune* 5/6/64, 14. Comment: Moscow Art Theatre Company. World Theatre Season. The piece is also known as *The Chimes of the Kremlin*. The production lasted 3 ½ hours (*Guardian*). *Christian Science Monitor* said the piece (about Lenin) was unacceptable as "a historical document ... but as an entertainment it is quite pleasing and it has

some fine stage pictures." "A weighty piece of didactic naturalism, one cumbrous scene following another" (*Times*).

64.169 *The Lodger* (Thriller) Anthony Skene (adpt of Mrs. Marie Belloc Lowndes' novel, 1914). HIPPODROME, GOLDERS GREEN, 1/6/64. 1st perfd Palace, Watford, 11/63. Valentine Dyall, Kenneth Hendel, James Falkland, Jenny Wren, Rosaline Haddon. Comment: Based on the Jack the Ripper story, a boarding house landlady begins to suspect that her lodger is responsible for some local murders.

64.170 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). WIMBLEDON 1/6/64.** Cast: *Stage* 4/6/64, 10. Trevor Griffiths, Belinda Carroll, Philip Blaine, John Inman, Cynthia Morey, Barry Howard, Valerie Newbold, Anthony Gardner, Olivia Breele, Trevor Newbold, Barry Griffiths. Graeme Cruickshank, Paddy Duggan, Ann Windsor, Lynn Dalby. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF.

64.171 *Six of the Best* (F, 3a) John Waterhouse and Jackie Bellhouse. INTIMATE 1/6/64.**

64.172 *The Maid's Tragedy* (T, 2a) Francis Beaumont and John Fletcher. MERMAID 2/6/64. 1st perfd c. 1610. Cast: *Stage* 11/6/64, 15; *Variety* 24/6/64, 66; *WWT/14*. King Peter Halliday; *Lysippus* Richard Fraser; *Amintor* David Weston; *Melantius* Ronald Hines; *Diphilus* Richard Coe; *Calianax* David Bird; *Cleon* Roger Worrod; *1st Gentleman* Jeremy Rowe; *2nd Gentleman* Tony Ingersent; *Evadne* Irene Hamilton; *Aspatia* Hazel Penwarden; *Antiphila* Clare Davidson; *Dula* Coral Atkins; *Ladies in waiting* Louise Harris, Rosamond Davies; "Presenters" Adrian Reynolds, Colin Wilcox. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles; *Dec* David Myerscough Jones; *Cost dgn* Brenda Bishop, Ariana Gastambide; *Mus dir* John Alldis; *Sm* Anthony Jones. Plot: Hochman, Holzknecht, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 5/6/64, 13; *Christian Science Monitor* 8/6/64, 10; *Guardian* 5/6/64, 11; *Illustrated London News* 20/6/64, 1006; *New Statesman* 12/6/64, 925; *Stage* 11/6/64, 15; *Tribune* 12/6/64, 15; *Variety* 24/6/64, 66. Comment: *Tribune* congratulated the "serious excitement" of the production. *Variety* praised the "clarity and speed" of Bernard Miles' production. "In its awful way, it's a rooty-tooty show" (*New Statesman*). "Pervading the play is the influence of its director, Bernard Miles, probably the only man who could make us sit through a performance of *The Maids Tragedy* and enjoy it" (*Stage*).

64.173 *A Thousand Clowns* (C, 3a) Herb Gardner.

COMEDY 2/6/64. 47 perf. 1st perfd Wilbur, Boston, 15/3/62; 1st European perf Gaiety, Dublin, 28/4/64. Cast: *Stage* 4/6/64, 14; *Variety* 17/6/64, 56; *WWT/14*. *Murray Burns* James Booth; *Nick Burns* Chris Barrington; *Albert Amundson* John Cater; *Sandra Markowitz* Andrée Melly; *Arnold Burns* Sydney Tafler; *Leo Herman* Roy Kinnear. *Pres* Arthur Lewis, Bernard Delfont, Tom Arnold; *Dir* Herbert Hirschman; *Dec* George Jenkins; *Light* Michael Wilson; *Sm* Michael Barry. Plot: Best/61, 217, Bronner, Bordman/4, 381, Bryer, Hischak, Salem. Reviews: *Birmingham Post* 8/6/64, 4; *Christian Science Monitor* 8/6/64, 10; *Illustrated London News* 20/6/64, 1006; *New Statesman* 12/6/64, 925; *Observer* 7/6/64, 24; *Spectator* 12/6/64, 797; *Stage* 4/6/64, 14; *Times* 3/6/64, 5; *Tribune* 12/6/64, 14; *Variety* 17/6/64, 56. Comment: *Tribune* commended a “delicious solo turn by Roy Kinnear” in the third act, as did *New Statesman* which was otherwise much unimpressed by the piece. “The acting has a high clown-rating” (*Spectator*). *Variety* praised James Booth’s performance and noted it “evoked a steady yock reaction from the first-night audience.” The first New York production (Eugene O’Neill 5/4/62) ran for 428 performances.

64.174 *The Raft* (P) Kenneth Ross. HAMPSTEAD 3/6/64.* Cast: *Stage* 11/6/64, 15; *WWT/14*. *Arnold Morse* David Swift; *Mrs. Melanie Humdinger* Ruth Dunning; *Mr. Hubert Humdinger* James Bree; *Cissy Murphy* Patricia Brake; *Torch* Willie Jonah. *Dir* Robert David Macdonald; *Dec* Michael Young; *Sm* Derek Snook, Jane Annakin. Reviews: *Stage* 11/6/64, 15; *Times* 4/6/64, 20. Comment: The play was about a couple who meet randomly in a square and reveal why they fail at relationships. “The product of a mature mind, written in the language of lyric poetry” (*Times*).

64.175 *Henry V* (Hist P) William Shakespeare. OPEN AIR 5/6/64.** Cast: *Stage* 11/6/64, 15; *WWT/14*. *Chorus* Walter Brown; *King Henry V* Dinsdale Landen; *Duke of Gloucester* John Hall; *Duke of Bedford* Gary Logan; *Duke of Exeter* John Wyse; *Earl of Salisbury* Michael Martin; *Earl of Westmoreland* John Castle; *Earl of Warwick*, *Bates* Frank Moorey; *Archbishop of Canterbury*, *Duke of Bourbon* Langton Jones; *Bishop of Ely*, *Sir Thomas Erpingham*, *Jamy* John Gay; *Earl of Cambridge*, *Macmorris* Richard Kane; *Lord Scroop*, *Gower* Kenneth Ives; *Sir Thomas Grey* Michael Lynch; *Fluellen* Wolfe Morris; *Pistol* Peter Whitbread; *Nym*, *Court* Henry Manning; *Bardolph* John Sterland; *Boy*, *Messenger* David Baxter; *Williams* Andrew Downie; *Herald* Brian McGrellis; *Mistress Quickly*, *Queen Isabel* Margaret Courtenay; *King Charles VI* Murray Gilmore; *The Dauphin* Edward Atienza; *The Constable of France* David King; *Duke of Orleans* Simon Carter; *Grandpre*

Jose Berlinka; *Rambures* David Britton; *Montjoy* Christopher Burgess; *Governor of Harfleur* Michael Martin; *Duke of Burgundy* Michael Lynch; *Princess Katherine* Amanda Reiss; *Alice Phillada* Sewell; *Singer* Andrew Downie. *Pres* David Conville; *Dir* David William; *Sc dgn* Henry Bardon; *Cost dgn* David Walker; *Fight arr* Jack Barry; *Mus adviser* David King; *Light* Bob Bryan *Sm* Griffith James. Reviews: *Birmingham Post* 9/6/64, 8; *Illustrated London News* 20/6/64, 1006; *Observer* 7/6/64, 24, 14/6/64, 24; *Spectator* 12/6/64, 797; *Stage* 11/6/64, 15; *Times* 6/6/64, 5; *Tribune* 12/6/64, 14. Comment: New Shakespeare Company. The production was plagued by rainy weather. *Times* noted that the workman-like production emphasized patriotism and was performed vigorously. “David William has made intelligent use of the natural facilities, and the battle scenes in particular are staged imaginatively” (*Stage*). *Illustrated London News* compared this production with the current Stratford production starring Ian Holm.

64.176 *East of Suez* (P) W. Somerset Maugham. RICHMOND 8/6/64. 1st perfd Woods, Atlantic City, New Jersey, 28/8/22; 1st British perf His Majesty’s 2/9/22. *Marika Mann*, *George Conway*. Plot: Best/22, 459, Bordman/3, 187, Hischak, Loney, 114, Mander/5, Rogal. Comment: A two-week engagement. The first New York production (Eltinge 21/9/22) ran for 100 performances.

64.177 *Private Lives* (INTIMATE C, 3a) Noël Coward. INTIMATE 8/6/64.** Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin, 83–86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley.

64.178 *Serkele* (C, 2a) Shlomo [or Solomon] Ettinger. SCALA 8/6/64. 1st perfd c. 1830. Cast: *Stage* 11/6/64, 17; *WWT/14*. *Author* Julius Berger; *Chaim* Karol Latowicz; *Serkele* Ida Kaminska; *Chava* Ruth Kaminska; *Yohanán Herman* Lercher; *Freida-Altele* Ruth Tarn-Kowalska; *Doctor* Samuel Rettig; *Hinde* Ella Lotenberg; *Reb Moische Danziger* Isaac Dogim; *Rachmiel* Josef Retik; *Gabriel Handler* Marian Melman; *Marcus Redlich* Julius Berger; *Beadles* M. Sokolver, M. Rypin; *David Gutherz* Seweryn Dalecki; *Shmelke Trainiks* Michael Shweilich; *Berl* Marian Rudenski; *Feivel* Shimon Shurmiej. *Dir* Ida Kaminska; *Dec* Marian Stanczak; *Light* Abran Czarka; *Sm* Mieczysław Bram. Reviews: *Guardian* 9/6/64, 9; *Stage* 11/6/64, 17; *Times* 9/6/64, 14. Comment: Performed in Yiddish by the Polish State Jewish Theatre Company. *Stage* reported the play was “understood to be the first full-length Yiddish play ever written.” *Guardian* said the play’s humour was not lost on the audience. *Times* thought the performers were good with language “but visually they generally appear slow and lacking in

invention.”

64.179 *Smith—By Any Other Name* (P) Patrick Cargill. HIPPODROME, GOLDERS GREEN, 8/6/64; trfd to WIMBLEDON 15/6/64. 1st perfd Theatre Royal, Brighton, 1/6/64. Kathleen Harrison, Hy Hazell, William Kendall, Campbell Singer, Kenneth Keeling, Brian Hunt, Anna Palk, Rex Garner. Comment: Confusion and romantic involvements occur when two couples named Smith share a houseboat for a holiday (*Stage* 4/6/64, 12). On opening night at the Wimbledon 200 local people named Smith were given free seats (*Daily Herald* 16/6/64, 7).

64.180 *Anatol* (Play cycle) Arthur Schnitzler (trans Harley Granville-Barker of *Die Frage an das Schicksal*, 1893). LITTLE THEATRE CLUB 9/6/64. 1st perfd this trans Little 11/3/11. Cast: *Stage* 28/5/64, 15. Christopher Gilmore, Geoffrey Kenion, Rowena Torrance, Carolyn Montagu, Irving Lycett. *Dir* M. J. Mathews; *Dec* M. Vincent. Plot: Fletcher, Hochman, Matlaw, Patterson, Salem, Shipley. Review: *Stage* 18/6/64, 14. Comment: Seven of the Anatol sketches were performed.

64.181 *The Gipsy Baron* (Oa) Johann Strauss (mus) and Ignatz Schnitzer (bk, lyr; trans Geoffrey Dunn of *Der Zigeunerbaron*, 1885). SADLER'S WELLS 9/6/64. 1st British perf Rudolf Steiner Hall 12/2/35. Cast: *Stage* 11/6/64, 17; *Times* 10/6/64, 17. *Ottokar* Kevin Miller; *Czipra* Ann Howard; *Aricna* Jenifer Eddy; *Lodovico Carnero* Lawrence Folley; *Sandor Barinkay* Nigel Douglas; *Saffi* June Bronhill; *Kalman Zsupan* Derek Hammond Stroud; *Mirabella* Elisabeth Bergman; *Count Peter Homonay* John Hauxvell; *Pali* Ronald Careford. *Dir* John Blatchley; *Cond* Vilem Tausky; *Dgn* Abd'Elkadar; *Light* Charles Bristow; *St dir* Clive Webster. Reviews: *Birmingham Post* 10/6/64, 4; *New Statesman* 19/6/64, 967; *Observer* 14/6/64, 25; *Stage* 11/6/64, 17; *Tatler* 24/6/64, 749; *Times* 10/6/64, 17. Comment: “John Blatchley’s production, apart from a few tricks, such as the discovery of the hidden treasure, was singularly dull and the solid blocks of chorus standing about made extremely uninteresting stage pictures” (*Stage*).

64.182 *The Master Builder* (D, 3a) Henrik Ibsen (adpt Emlyn Williams of *Bygmester Solness*, 1893). OLD VIC 9/6/64.** 51 perf. Cast: NTA; *Stage* 11/6/64, 15; Theatricalia; *Times* 10/6/64, 17; *Variety* 24/6/64, 69; *WWT/14*. *Ragnar Brovik* Derek Jacobi; *Kaja Fosli* Jeanne Hepple; *Knut Brovik* Max Adrian; *Halvard Solness* Michael Redgrave; *Aline Celia* Johnson; *Doctor Herdal* Martin Boddey; *Hilde Wangel* Maggie Smith; *Foreman* Rob Inglis; *Friends* Elizabeth Burger, Reginald Gillen, Lynn Redgrave, Adam Mountree, Maggie Riley, Ann

Rye. *Dir* Peter Wood; *Dec* Rudolf Heinrich; *Light* Leonard Tucker; *Assist dir* Sunny Amey; *Sm* Diane Boddington, Neville Pearson, John Walters. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 10/6/64, 4; *Christian Science Monitor* 15/6/64, 4; *Guardian* 10/6/64, 9; *Illustrated London News* 20/6/64, 1006, 27/6/64, 1042; *New Statesman* 19/6/64, 967; *Observer* 14/6/64, 24; *Spectator* 19/6/64, 822–23; *Stage* 11/6/64, 15; *Times* 10/6/64, 17; *Variety* 24/6/64, 69. Comment: National Theatre. *Guardian* thought Peter Wood’s direction was “portentous,” Michael Redgrave was an admirable Solness. For *Observer* “the pity is not how it was done but that it was done.” *Christian Science Monitor* said that Maggie Smith’s “unconventionally humorous Hilde Wangel” was “an immense relief from the customary Ibsenite solemnities.” “So far as its sets are concerned, one has no quarrel with the production” (*Times*). *Illustrated London News* praised all the cast apart from Maggie Smith who was unsuited to Hilde. The production remained in repertory until 9/7/65; however, see also 64.363 for reviews of the production with cast changes.

64.183 *Past Imperfect* (C, 2a) Hugh Williams and Margaret Williams. WIMBLEDON 9/6/64; trfd to HIPPODROME, GOLDERS GREEN, 15/6/64.* Cast: *Stage* 28/5/64, 8. Plot: Fletcher, French/2, Loney. Comment: The pre-West End production prior to opening at the St. Martin’s later in June (see 64.206).

64.184 *The Golden Rivet* (CD, 2a) Laurence Dobie and Robert Sloman. PHOENIX 10/6/64. 13 perf. 1st perfd Theatre Royal, Bristol, 22/10/63. Cast: *Stage* 18/6/64, 13; *Variety* 24/6/64, 66; *WWT/14*. *Liz Rivet* Jan Waters; *Ben Rivet* Jack Hedley; *Chastity Martin* Diana Murley; *Harry Sutton* Ewen Solon; *Tom Gray* Terence Longdon; *Jill Gray* Rosemary Leach; *Kate Oliver* Barbara Shelley; *Peter* Richard Bidlake; *Malcolm* Bryan Marshall; *Jim* Patrick Carter; *Roger Frisby* Brook Williams; *Waiter* Brian Wallace; *Gerry Chepstow* Clive Russell; *Photographer* Patrick Carter; *The Models* Vicki Woolf, Patricia Hawks, Janet Hargreaves, Margarete Reynolds; *Ward Orderly* Brian Wallace. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Murray Macdonald, John Stevens Ltd., Linnit and Dunfee Ltd.; *Dir* Denis Carey; *Dgn* Graham Barlow; *Light* Joe Davis; *Sm* Gordon Marshall; *Sc bld*, *Sc* Victor Mara Ltd.; *Dsm* Roynick Parsons; *Asm* Vicki Woolf, Patricia Hawks; *Wm* Eileen Hetgin; *Press rep* Frank Rainbow; *Mgr* Wybert R. Allen; *Bom* C. B. Goffrey. Reviews: *Christian Science Monitor* 15/6/64, 4; *Guardian* 11/6/64, 9; *Illustrated London News* 27/6/64, 1042; *Irish Times* 23/6/64, 10; *New Statesman* 19/6/64, 967; *Observer* 14/6/64, 24; *Stage* 18/6/64, 13; *Tatler*

8/7/64, 86; *Times* 11/6/64, 17; *Tribune* 19/6/64, 14; *Variety* 24/6/64, 66, 69. Comment: The play, revised somewhat since Bristol, was about a brash young man on the make in commercial television. "A shallow, silly, boring, ill-written play." (*Stage*). *Tribune* said the play was uneven and the cast had a strong tendency to shout. *Variety* was irritated by the "innumerable blackouts and scene changes." "The sharpest study of the affluent age yet to appear on the British theatre" (*Times*).

64.185 *Saint Joan of the Stockyards* (D, 11sc) Bertolt Brecht (trans Charlotte Lloyd and A. L. Lloyd of *Die heilige Johanna der Schlachthöfe*, 1932) and John Addison (mus). *QUEEN'S* 11/6/64. 1st English perf Gaiety, Dublin, 10/9/61; 1st British perf this trans. Cast: Findlater; *Stage* 18/6/64, 13; *Variety* 24/6/64, 66; *WWT/14*. *J. Pierpont Mauler* Lionel Stander; *Cridle* Dervis Ward; *Joan Dark* Siobhan McKenna; *Martha* Rachel Kempson; *Jackson* Nicholas Smith; *Graham* Mark Dignam; *Lennox*, *Worker's Leader* Bruce Boa; *Meyers* Denis Shaw; *Sullivan Slift* Michael Medwin; *Detective 1* Thick Wilson; *Detective 2* Derek Fuke; *Foreman*, *Second Leader* Roy Pattison; *Young Lad* Dudley Hunte; *Mrs. Luckermiddle* Patricia Conolly; *Gloomb* Hal Galili; *Other Man* Brian Anderson; *Waiter* Clive Endersby; *Paul Snyder* Robert Ayres; *Mulberry* Malcolm Taylor; *Reporter 1* Katie Fitzroy; *Reporter 2* Desmond Stokes; *Workers* Roy Pattison, Richard Pescud, Brian Anderson, Bessie Love, Derek Fuke, Penelope Keith, Alan Guinness, Katie Fitzroy, Joan Kennedy; *Black Straw Hats* Jean Boht, Paddy Glyn, Carolyn Jones, Kate Brown; *Packers* Bob Haddow, Brian Hewitt, Jones, Thick Wilson, Denis Shaw; *Wholesalers* John Moore, Victor Flattery, Kenneth Stevenson, George Hancock; *Stock-breeders* Raymond Edwards, Donald Campbell, Desmond Stokes, Emile Bencourt. *Pres* English Stage Co., Tennent Productions Ltd., Lewenstein-Delfont Productions Ltd.; *Dir* Tony Richardson; *Dgn* Jocelyn Herbert; *Assist dir* Elizabeth Moores; *Sm* Ken Allan-Jones. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Christian Science Monitor* 15/6/64, 4; *Guardian* 12/6/64, 9; *Illustrated London News* 27/6/64, 1042; *New Statesman* 19/6/64, 966; *Observer* 14/6/64, 24; *Spectator* 26/6/64, 854; *Stage* 18/6/64, 13; *Tatler* 8/7/64, 86; *Times* 12/6/64, 17; *Tribune* 19/6/64, 14; *Variety* 24/6/64, 66. Comment: English Stage Company. A charity preview for the Unity Theatre given on 10/6/64. The play was written in 1929/30, published in 1931, and given a radio performance in 1932 (Berlin). The first stage performance was in Hamburg in 1959. *Observer* noted that, unsurprisingly, the piece had dated, but that Siobhan McKenna's Joan was "infinitely better" than her "far too romantic performance" in Dublin in 1961. *Christian Science Monitor* described her performance as

"superbly touching," while *Tribune* praised her "blazing sincerity and sublimely simple humanity." McKenna "is indeed a heroine and a saint ... Lionel Stander, the American actor making his London debut, is excellent as Mauler" (*Stage*).

64.186 *The Bridesmaids* (C) A. J. Faydon. KING GEORGE'S HALL 12/6/64.* Comment: In aid of the Chest and Heart Association. Another comedy entitled *The Bridesmaids* written by Nita Faydon was first performed at the Intimate, High Wycombe, 9/3/59.

64.187 *Dear Liar* (C of letters, 2a) Jerome Kilty. ALDWYCH 12/6/64 (m).** 1 perf. Plot: French/2, Hishchak. Comment: The performance was given for members of the theatrical profession by members of the Moscow Art Theatre (*Stage* 4/6/64, 10).

64.188 *The Knack* (C, 3a) Ann Jellicoe. TOWER, CANONBURY, 12/6/64.** Cast: TTC. Plot: Bordman/4, 396, Demastes/2, Fletcher, French/2, Hochman, Loney, Patterson, Vinson, Weintraub.

64.189 *Art Is Long and Time Is Fleeting* (Anthology) George Rylands (deviser). ARTS 15/6/64. 1st perfd Theatre Royal, Bath, 3/6/64. Cast: Theatricalia. Edith Evans, Joseph Cooper, Robert Eddison Reviews: *Guardian* 16/6/64, 9; *Stage* 18/6/64, 14. Comment: Apollo Society. A programme of poetry and music. The title was taken from Longfellow's *A Psalm of Life* (1838).

64.190 *The Dreamers of Kaptansk* (Lyrical C) L. Dogim and M. Shweilich (adpt of Mendele Mocher Seforim's stories). SCALA 15/6/64. Cast: *Stage* 18/6/64, 13; *WWT/14*. *Benjamin* Chevel Buzgan; *Zelda* Gitl Shachmeister; *Sender* Michael Shweilich; *Chaye Traina* Riva Schiller; *Chaikel*, *The Villager*, *Akhashtron II* Shimon Shurmiej; *Tevye*, *Reb Avroom* Isaac Dogim; *Itzic*, *Hershele*, *Akhashtron I* Marian Rudenski; *Isser Vargier*, *Shmulik* Marian Melman; *Piavkin* Shmuel Rettig; *Fishke* Josef Retik; *Basya* Miriam Frydman; *Shneur-Wolf* Seweryn Dalecki; *Hersh-Ber*, *Feirveshka* Herman Lercher; *Officer* Julius Berger; *King Amarkiele* Shmuel Rettig; *Nymph* Helen Kaut; *Reize* Ella Lotenburg. *Dir* Chevel Buzgan, Henryk Zeisel; *Dec* Henryk Zeisel; *Mus* Arthur Rivier; *Ch* K. Latowicz; *Sm* Mieczyslaw Bram. Reviews: *Stage* 18/6/64, 13; *Times* 16/6/64, 14. Comment: Polish State Jewish Theatre Company. The play was "concerned with a small township of beggars and cripples searching for a better place, where justice and happiness can be found" (*Stage*). The play reminded *Times* of Bernard Kops' plays.

64.191 *Lovers' Leap* (C, 3a) Philip Johnson. INTIMATE

15/6/64. 1st perfd Playhouse, Liverpool, 1/6/34. Comment: The play was about marital affairs and potential divorce.

64.192 *The Man on the Stairs* (Thriller, 2a) Winifred Wolfe (adpt of her story [*Redbook*, May 1955]). LYRIC, HAMMERSMITH, 17/6/64. 1st perfd ABC TV (USA) 21/3/58 in an adpt by Francis Crockrell; 1st British perf. Cast: *Stage* 25/6/64, 13; *Variety* 8/7/64, 58; *WWT/14*. *Lily Frye* Ann Bell; *Alice Molland* Freda Jackson; *Mrs. Keefer* Maureen Pryor; *Eddie Frye* Ian Curry; *John Kirby* Gordon Heath. *Pres* John Grogan, Paula Stone, Jack H. Gordun, Jack Liese. *Dir* William Ross; *Dgn*, *Light* Disley Jones. Reviews: *Birmingham Post* 18/6/64, 7; *Guardian* 18/6/64, 9; *Illustrated London News* 4/7/64, 28; *Observer* 21/6/64, 24; *Stage* 25/6/64, 13; *Times* 18/6/64, 6; *Variety* 8/7/64, 58. Comment: "A very bad play ... a hotch potch of fortune telling, voodooism, and ancient superstitions" (*Guardian*). "Wolfe thinks and writes on a glossy magazine level, and then not at all brilliantly. Her play is laboured and sadly deficient in an atmosphere of the sinister and strange, on which any effective result must depend" (*Stage*). *Variety* reported the new American management had spent \$50,000 giving the theatre a face-lift and \$30,000 on the production of this failure. *Times* reported the gallery reacted strongly to this disastrous production.

64.193 *The Birthday Party* (D, 3a) Harold Pinter. ALDWYCH 18/6/64. 1st perfd Arts, Cambridge, 28/4/58. Cast: RSCA; *Stage* 25/6/64, 13; *Theatricalia*; *Times* 19/6/64, 18; *Variety* 8/7/64, 58; *WWT/14*. *Petey* Newton Blick; *Meg* Doris Hare; *Stanley* Bryan Pringle; *Lulu* Janet Suzman; *Goldberg* Brewster Mason; *McCann* Patrick Magee. *Dir* Harold Pinter; *Dgn* Ralph Koltai; *Sm* Peter Summerton. Plot: Demastes/2, Fletcher, Hirschak, Hochman, Law, Loney, 310, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 19/6/64, 5; *Christian Science Monitor* 24/6/64, 6; *Daily Mirror* 19/6/64, 18; *Guardian* 19/6/64, 11; *Illustrated London News* 4/7/64, 28; *Observer* 21/6/64, 24; *Spectator* 26/6/64, 854; *Stage* 25/6/64, 13; *Times* 19/6/64, 18; *Tribune* 26/6/64, 14; *Variety* 8/7/64, 58. Comment: Royal Shakespeare Company. *Variety* criticized Pinter's direction, but praised "outstanding performances" by Brewster Mason and Patrick Magee. *Observer* agreed that Pinter should not direct his own work. "The play, if it can be called that, remains a piece of arty-crafty nonsense—beautifully-acted nonsense last night by Brewster Mason, Doris Hare and Patrick Magee" (*Daily Mirror*). "It is surely impossible not to feel that *The Birthday Party* is a rattling good play" (*Tribune*). *Times* thought this production made "the play seem slicker and less dangerous" than earlier iterations. The first New York production

(Booth 3/10/67) ran for 126 performances.

64.194 *One Leg over the Wrong Wall* (P, 2a) Albert Bermel (based on *Le chanson de Roland*, c. 1100). QUESTORS 20/6/64.** Cast: QTA. Reviews: *Middlesex County Times* 4/7/64, 15; *Stage* 25/6/64, 15. Comment: "This play, which made a good impression at the Royal Court, has an even greater impact in the round, despite the sad fact that the forestage of this fine new theatre has developed some disturbing creaks and not all of the cast could manage to be audible to those sitting behind them at any given moment" (*Stage*).

64.195 *Peace* (C) Aristophanes. THEATRE ROYAL, STRATFORD EAST, 20/6/64; trfd to UNITY 25/6/64. 1st perfd 421 B.C. Plot: Gassner, Hochman, Patterson, Shipley. Review: *Tribune* 26/6/64, 14. Comment: Greek Arts Theatre of London. The production connected the play to modern day Cyprus; the audience was thin (*Tribune*).

64.196 *Pop* (Revue) Vincent McQueen and Michael Green and Don Kincaid. QUESTORS 20/6/64. Cast: QTA. Review: *Middlesex County Times* 4/7/64, 15.

64.197 *The Foot on the Stair* (Duol) Tom Rothfield (deviser; based on letters of Robert Browning and Elizabeth Barrett). LAMDA 21/6/64; trfd to ARTS 22/6/64.* Cast: *Stage* 25/6/64, 15. *Robert Browning* Alex Scott; *Elizabeth Barrett* Gillian Raine. *Dir* Hana Pravda; *Dgn* William Constable. Reviews: *Birmingham Post* 23/6/64, 5; *Illustrated London News* 4/7/64, 28; *Stage* 25/6/64, 15; *Times* 23/6/64, 16. Comment: The event was essentially a recital of reading the letters between Robert Browning, on one side of the stage, and Elizabeth Barrett on the other side (*Times*).

64.198 *Is the House Shut?* (P, 2a) Dannie Abse. QUESTORS 21/6/64.* Cast: QTA. Reviews: *Middlesex County Times* 27/6/64, 18; *Stage* 25/6/64, 15. "Abse has endeavoured to show the power lust of an effete General, the sadism of an ineffectual Captain, the obtuseness of a corporal and a soldier engaged in fighting off a barely-felt sense of guilt, and the nobility of oppressed people in an occupied country. The result of this mixture of admirable ingredients is surfeit and emotional indigestion" (*Stage*).

64.199 *Easter '16* (Revue) Eamonn McLaughlin. TOYNBEE 22/6/64.* Cast: *Stage* 18/6/64, 8. Review: *Stage* 2/7/64, 14. Rosalind Kerry, Ken Smith, Larry O'Dowd, Brian Baker, John Comiskey, David Cohen. *Dir* Raymond Cross. Comment: Dolphin Theatre Productions. Performed by a "quite inexpert company," the revue was, according to the author, "for the entertainment of the Irish and the education of the English" (*Stage*).

64.200 *The First Fish* (C, 3a) Frank Tarloff. HIPPODROME, GOLDERS GREEN, 22/6/64.** Plot: Bordman/4, 387, Hischak (as *The Heroine*). Comment: Previously entitled *The Uncertain Heroine* (64.142). The pre-West End production prior to opening at the Savoy in July (64.224).

64.201 *The Heiress*. INTIMATE 22/6/64.** Comment: I have been unable to identify this play.

64.202 *The Lodger* [(Thriller) Anthony Skene (adpt of Mrs. Marie Belloc Lowndes' novel, 1914)]. WIMBLEDON 22/6/64.** Valentine Dyall, Kenneth Hendel, James Falkland, Jenny Wren, Rosaline Haddon.

64.203 *Odd Man In* (C, 3a) Robin Maugham (adpt of Claude Magnier, *Monsieur Masure*, 1956). RICHMOND 22/6/64.** Eric Lander, Leo Maguire, Monica Evans. Plot: Loney, 305. Comment: A two-week engagement.

64.204 *The Surrey Recruit* (C, 2a) Fred Watson. QUESTORS 22/6/64.* Cast: QTA. Reviews: *Middlesex County Times* 27/6/64, 18; *Stage* 25/6/64, 15. Comment: "Consists mainly of interminable conversations which get nowhere and fail to entertain, or even to grip one's attention" (*Stage*).

64.205 *Tevye der Milchiger* (P) Sholem Aleichem (adpt Chewel Buzgan of *Tevye der milkhiker*, 1905). SCALA 22/6/64.** Cast: *Stage* 25/6/64, 14; *WWT/14*. *Tevye* Chevel Buzgan; *Golda* Riva Schiller-Buzgan; *Zeitl* Miriam Frydman; *Hudl* Sofia Skrzyszewska; *Chava* Ruth Kaminska; *Beilke* Helen Kaut; *Feferi* Marian Rudenski; *Leizer-Wolf* Herman Lercher; *Pedocer* Michael Schweilich; *Menachem-Mendel* Karol Latowicz; *Sheine-Sheindel* Gitl Schachmeister; *A Butler* Seweryn Dalki; *Government Official* Julius Berger; *Another Official* Herman Lercher; *Zazula* Isaac Dogim. *Dir* Chevel Buzgan; *Dec* Edward Grakewski; *Mus* Seweryn Berezowski; *Sm* Mieczyslaw Bram. Plot: Hochman. Reviews: *Guardian* 23/6/64, 9; *Stage* 25/6/64, 14; *Times* 23/6/64, 16. Comment: Polish State Jewish Theatre Company. *Guardian* said Chewel Buzgan was splendid, and the audience was responsive but "unaccountably sparse in numbers." However, *Stage* reported a large audience was in attendance.

64.206 *Past Imperfect* (C, 2a) Hugh Williams and Margaret Williams. ST. MARTIN'S 24/6/64; trfd to SAVOY 1/2/65.** 300 perf. Cast: *Stage* 2/7/64, 13; *Times* 25/6/64, 14; *Variety* 8/7/64, 58 *WWT/14*. *McVitie* Ewan Roberts; *Gerry Knowles* Michael Rathborne; *Electricians* Colin Miller, Terry Reynolds Gill; *Stephen Pearson* Graham Armitage; *Miss Jones* Susan Hampshire; *The Earl of*

Flint Hugh Williams; *A Photographer* Roy Marsden; *Sir William Hood* Nicholas Phipps; *Ferdinand Jarescu* Robert Crewdson. *Pp* Willoughby de Broke Estates Co.; *Lic* Bertie Alexander Meyer; *Lic* Associated-Rediffusion Theatrical Productions Ltd.; *Pres* Peter Bridge; *Dir* Nigel Patrick; *Dec* Hurchinson Scott; *Cost* Norman Hartnell; *Sm* Leonard Upton. Plot: Fletcher, French/2, Loney. Reviews: *Birmingham Post* 25/6/64, 7; *Christian Science Monitor* 29/6/64, 2; *Guardian* 25/6/64, 9; *Illustrated London News* 11/7/64, 68; *New Statesman* 3/7/64, 27-28; *Observer* 28/6/64, 27; *Stage* 2/7/64, 13; *Tatler* 8/7/64, 70-72, 86-87; *Times* 25/6/64, 14; *Tribune* 3/7/64, 14; *Variety* 8/7/64, 58, 17/2/65, 60. Comment: A charity preview was given on 23/6/64 in aid of the Yvonne Arnaud Theatre, Guildford. The piece proved "there is a market for polished, epigrammatic, drawing-room comedy as light entertainment" (*Variety*); *Illustrated London News* agreed wholeheartedly and extensively. *Guardian* also agreed, but only so far as the opening scenes were concerned; the remainder became embarrassing. *Christian Science Monitor* opined the plot could have been devised by "an underfed computer," but recognized the play's superficial attributes would go down well with its audience.

64.207 *Afore Night Come* (D, 2a) David Rudkin. ALDWYCH 25/6/64.** Cast: RSCA; *Stage* 2/7/64, 13; *Theatricalia*; *Times* 26/6/64, 6; *Variety* 15/7/64, 58; *WWT/14*. *Spens* Paul Dawkins; *Jeff* Geoffrey Hinsliff; *Larry* Robert Lloyd; *Jumbo* Freddie Jones; *Ginger* Timothy West; *Albert* Ken Wynne; *Taffy Hughes* John Nettleton; *Mrs. Trevis* Doris Hare; *Jim* John Steiner; *Roche* Patrick Magee; *Johnny Hobnails* Peter McEnery; *Tiny* Henry Woolf; *Mr. Hawkes* Morgan Sheppard. *Dir* Clifford Williams; *Dec* John Bury; *Assist dir* Elsa Bolam; *Sm* Ruth Atkinson, Andrew Laird. Plot: Dorney, Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 27/6/64, 11; *Guardian* 26/6/64, 11; *Illustrated London News* 11/7/64, 68; *New Statesman* 3/7/64, 27; *Observer* 28/6/64, 27; *Spectator* 3/7/64, 15-16; *Stage* 2/7/64, 13; *Times* 26/6/64, 6; *Tribune* 3/7/64, 14; *Variety* 15/7/64, 58. Comment: Royal Shakespeare Company. *Guardian* praised John Bury's "splendid setting," and noted "the audience listened closely but showed no marked reaction." The play is "a maddening tangle of effectiveness and ineptitude," the cast tended to overact (*New Statesman*). *Spectator* compared the production to medieval "apocalyptic drawings," "an allegorical ride of Man, Life and Death." *Variety* provided a comprehensive and clear description of all the elements of the production but still concluded it "remains a puzzling collector's piece." *Illustrated London News* described it as "protracted Grand Guignol. If we take it in that way, acknowledging the responsively inventive production of Clifford Williams

and the performances of all concerned—especially of Patrick Magee, pathetic, bragging, doomed—it can be an efficiently sinister evening in the theatre.”

64.208 *Heartbreak House* (P) Bernard Shaw. TOWER, CANONBURY, 26/6/64.** Cast: TTC. Plot: Best/20, 404, Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley, Williams, 221–22.

64.209a *Fairground Music* (Monol) Fred Willetts. QUESTORS 28/6/64.* Cast: QTA.

64.209b *Nathan and Tableth* (P, 1a) Barry Bermange (adpt of his story). QUESTORS 28/6/64.* Cast: QTA. 1st perfd BBC Radio Home Service 10/6/62. Comment: The story was read on BBC Light Programme 6/11/59.

64.209c *Six* (Monol) Patrick Smith. QUESTORS 28/6/64.* Cast: QTA.

64.210 *The Old Ladies* (P, 3a) Rodney Ackland (adpt of Hugh Walpole’s novel, 1924). HIPPODROME, GOLDERS GREEN, 29/6/64; trfd to WIMBLEDON 6/7/64. 1st perfd New 3/4/35. Patricia Jessel, Mary Merrall, Joan Newell. Plot: Best/35, 432–33, Bordman/4, 125, French, French/2, Hischak. Comment: The first New York production, as *Night in the House* (Booth 7/11/35), ran for 12 performances.

64.211 *A Shot in the Dark* [(C thriller, 3a) Harry Kurnitz (adpt of Marcel Achard, *L’idiote*, 1960)]. WIMBLEDON 29/6/64.** Peter Byrne, Gavin Hamilton, Bernard Shine, Joy Turpin, David Case, Jennifer Mill, Thelma Holt. Plot: Bordman/4, 377, Bronner, French/2, Hischak, Loney, Salem.

64.212 *Simon and Laura* (C, 3a) Alan Melville. INTIMATE 29/6/64. 1st perfd Opera House, Manchester, 30/8/54; 1st London perf Hippodrome, Golders Green, 1/11/54. Plot: Fletcher.

64.213 *Uprooted* (P) Jacob Gordin. SCALA 29/6/64. 1st perfd 1907 as *On a Heym* [*Homeless*]. Cast: *Stage* 2/7/64, 13; *WWT/14*. *Bathsheva* Ida Kaminska; *Jacob Elchonon* Marian Melman; *Abbie Rivkin* Seweryn Dalecki; *Harry Helen Kaut*; *Philip Weiss* Michael Shweilich; *Lina Ruth Taru-Kowalska*; *Murray Karol Latowicz*; *Bessie Steinberg* Ruth Kaminska; *Mrs. Hamilton* Miriam Frydman; *Doctor A. Rypin*; *Policeman* M. Sokolover. *Dir* Ida Kaminska; *Dec* Marian Stanczak; *Sm* Mieczyslaw Bram. Reviews: *Stage* 2/7/64, 13; *Times* 30/6/64, 13. Comment: Polish State Jewish Theatre Company. “Principally, the action deals with the breakup of two marriages and of the

disaster arising from a robbery in which the son of each family is involved” (*Stage*).

64.214 *Don’t Ask Me, Ask Dad* (Yorkshire F with mus) Bob Grant (bk, lyr) and Laurie Holloway (mus). STATE, KILBURN, 30/6/64.* Cast: *Stage* 14/5/64, 1. Joan Sims, Wallas Eaton, Paul Whitsun-Jones, Richard Wordsworth, Stephanie Voss, Bob Grant, Harold Goodwin. Comment: After the tryout the title was changed to *Instant Marriage* (64.241)

64.215 *The Easter Man* (C, 2a) Evan Hunter. GLOBE 30/6/64. 23 perf. 1st perfd Repertory, Birmingham, 2/6/64. Cast: *Stage* 2/7/64, 15; *Theatricalia*; *Times* 1/7/64, 15; *Variety* 15/7/64, 58; *WWT/14*. *Nick* Robin Hawdon; *Ralph* Ian McShane; *Alfred Roy* Patrick; *Clea* Lucy Young; *Kathy Suzan* Farmer; *Bernstein* Karen Fernald. *Pres* Jack Minster, H. M. Tennent Ltd., John Gale; *Dir* John Harrison; *Dec* Diana Dewes; *Sm* Mary Lynn. Reviews: *Birmingham Post* 1/7/64, 10; *Guardian* 1/7/64, 7; *Illustrated London News* 11/7/64, 68; *New Statesman* 10/7/64, 64; *Observer* 5/7/64, 24; *Spectator* 10/7/64, 47; *Stage* 2/7/64, 15; *Times* 1/7/64, 15; *Tribune* 10/7/64, 15; *Variety* 15/7/64, 58. Comment: American Evan Hunter flew to England to attend rehearsals and the Birmingham premiere. He was better known for *The Blackboard Jungle*, as novel and film. *Variety* doubted whether “the adolescent behavior of American highschool kids” would appeal to West End audiences. “Protracted, facetious and slackly written” (*Guardian*). A “smug essay on the adolescent mating urge” (*Times*). However, *New Statesman* could not understand why the play had “enraged” other reviewers.

64.216 *Edward II* (T, 2a) Christopher Marlowe. ARTS 1/7/64.** Cast: *Stage* 9/7/64, 7; *Variety* 22/7/64, 90; *WWT/14*. *King Edward II* Richard Kay; *Prince Edward* Nicholas Wright; *Edmund Earl of Kent* Peter Rocca; *Lancaster, Gurney, Abbot* Anthony Hopkins; *Warwick, Rice ap Howell* Rex Robinson; *Pembroke, Leicester* David Lloyd Meredith; *Arundel, Champion* Hal Hamilton; *Mortimer the Elder, Berkeley, Sir John of Hainault* John Cheffins; *Mortimer the Younger* Kenneth Farrington; *Piers Gaveston* John Quentin; *Spencer the Elder, Archbishop of Canterbury* John Quarmby; *Spencer the Younger* Robert Morris; *Bishop of Coventry, Baldock* Gavin Reed; *Matrevis, Levune* Ron Bridges; *Lightborn* Derek Wright; *James, Mower* Peter Rose; *Queen Isabella* Hilary Hardiman; *Niece to King Edward II* Brigid Panet. *Dir* Clive Perry; *Dgn* Christopher Morley; *Sc bld* Frank Collins; *Light* Anthony Lancaster; *Fight arr, Assoc dir* Nicholas Barter; *Sm* Gillian Malster. Plot: Fletcher, Gassner, 547, Gunn, Hochman, Holz knecht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post*

2/7/64, 7; *Guardian* 2/7/64, 7; *Illustrated London News* 18/7/64, 104; *New Statesman* 10/7/64, 64; *Observer* 5/7/64, 24; *Spectator* 10/7/64, 47; *Stage* 9/7/64, 7; *Times* 2/7/64, 16; *Tribune* 10/7/64, 14–15; *Variety* 22/7/64, 90. Comment: Phoenix Theatre Company, Leicester. *New Statesman* left the performance at the interval because he had seen better productions of Marlowe and could count on seeing more, which he could not do ten years earlier. *Guardian* vented its spleen on Marlowe's "wretchedly disorganised play." *Tribune* was more favorably disposed towards Marlowe's "great play," and in particular enjoyed Anthony Hopkins as Lancaster. *Times* noted the cast performed "with a high-speed virility" in physically difficult conditions.

64.217a *Act Without Words II* (Mime) Samuel Beckett. ALDWYCH 2/7/64.** Cast: RSCA; *Stage* 9/7/64, 7; *Theatricalia*; *WWT/14*. A Freddie Jones; B Geoffrey Hinsliff. *Dir* Elsa Bolam. Plot: Demastes/2, Matlaw, 66, Schrank, Vinson, Weintraub. Reviews: *Guardian* 3/7/64, 9; *Illustrated London News* 18/7/64, 104; *New Statesman* 10/7/64, 64; *Observer* 5/7/64, 24; *Spectator* 10/7/64, 47; *Stage* 9/7/64, 7; *Times* 3/7/64, 16; *Tribune* 10/7/64, 14. Comment: Royal Shakespeare Company. Performed under the title *Expeditions One*, a collection of very short plays. *Guardian* expressed cynical views about why these brief pieces had been staged. "It would be hard to pretend that I found anything experimental" in these pieces (*Spectator*). *Times* supported the idea of producing short pieces but faulted this particular collection. *New Statesman* dubbed them "fairly infertile tracts of 'unexplored theatre.'"

64.217b *The Keyhole* (P, 1a) Jean Tardieu (trans Michael Kustow and Georgette Illes of *La serrure*, 1955). ALDWYCH 2/7/64. 1st British perf this trans. Cast: RSCA; *Stage* 9/7/64, 7; *Theatricalia*; *WWT/14*. *The Madam* Elizabeth Spriggs; *The Client* Henry Woolf, *Dir* Garry O'Connor; *Dec* Barry Kay. Plot: Hochman. Reviews: *Guardian* 3/7/64, 9; *Illustrated London News* 18/7/64, 104; *New Statesman* 10/7/64, 64; *Observer* 5/7/64, 24; *Spectator* 10/7/64, 47; *Stage* 9/7/64, 7; *Times* 3/7/64, 16; *Tribune* 10/7/64, 14. Comment: Royal Shakespeare Company. Performed under the title *Expeditions One*, a collection of very short plays.

64.217c *No Why* (P, 1a) John Whiting. ALDWYCH 2/7/64. 1st perfd Dublin Festival 9/61? Cast: RSCA; *Stage* 9/7/64, 7; *Theatricalia*; *WWT/14*. *Jacob* Gerry van der Peer; *Henry* Tony Church; *Eleanor* June Jago; *Max* John Steiner; *Sarah* Elizabeth Spriggs; *Amy* Caroline Maud; *Gregory* Ken Wynne; *1st Servant* Mary Allen; *2nd Servant* Wyn Jones. *Dir* John Schlesinger; *Dec* Barry Kay. Plot: Walford. Reviews: *Guardian* 3/7/64, 9;

Illustrated London News 18/7/64, 104; *New Statesman* 10/7/64, 64; *Observer* 5/7/64, 24; *Spectator* 10/7/64, 47; *Stage* 9/7/64, 7; *Times* 3/7/64, 16; *Tribune* 10/7/64, 14. Comment: Royal Shakespeare Company. Performed under the title *Expeditions One*, a collection of very short plays.

64.217d *The Pedagogue* (Monol, 1a) James Saunders. ALDWYCH 2/7/64.** Cast: RSCA; *Stage* 9/7/64, 7; *Theatricalia*; *WWT/14*. *Schoolmaster* Tony Church. *Dir* Robin Midgley. Plot: Vinson. Reviews: *Guardian* 3/7/64, 9; *Illustrated London News* 18/7/64, 104; *New Statesman* 10/7/64, 64; *Spectator* 10/7/64, 47; *Stage* 9/7/64, 7; *Times* 3/7/64, 16; *Tribune* 10/7/64, 14. Comment: Royal Shakespeare Company. Performed under the title *Expeditions One*, a collection of very short plays.

64.217e *Picnic on the Battlefield* (P, 1a) Fernando Arrabal (trans Tony White of *Pique-nique en campagne*, 1959). ALDWYCH 2/7/64. 1st British perf this trans. Cast: RSCA; *Stage* 9/7/64, 7; *Theatricalia*; *WWT/14*. *Zapo* Michael Burrell; *His Father* Newton Blick; *His Mother* Patsy Byrne; *Zepo* Michael Jenkinson; *1st Stretcher Bearer* John Harwood; *2nd Stretcher Bearer* Brian Osborne. *Dir* Robin Midgley; *Ch* Molly Kenny. Plot: French/2, Hochman, Walford. Reviews: *Guardian* 3/7/64, 9; *Illustrated London News* 18/7/64, 104; *New Statesman* 10/7/64, 64; *Observer* 5/7/64, 24; *Spectator* 10/7/64, 47; *Stage* 9/7/64, 7; *Times* 3/7/64, 16; *Tribune* 10/7/64, 14. Comment: Royal Shakespeare Company. Performed under the title *Expeditions One*, a collection of very short plays. Of the offerings *Tribune* was most impressed by this one.

64.218 *Epitaph for George Dillon* (P, 3a) John Osborne and Anthony Creighton. HAMPSTEAD 5/7/64.** 1 perf. Cast: *Stage* 25/6/64, 15. Betty Bowden, Maurice Cowan, John Fargeham, David Glover, Peter Miles-Johnson, Lynda Marshall, Hildegard Neil, Terrence Rigby, Mary Anne Turner. *Dir* Ralph Wilton. Plot: Best/58, 101, Bordman/4, 356, Hischak, Hochman, Loney, 310, Matlaw, Salem, Vinson, Weintraub.

64.219 *Dangerous Corner* (P, 3a) J. B. Priestley. RICHMOND 6/7/64.** Plot: Best/32, 410, Bordman/4, 64–65, Demastes/1, DeVitis, 128–35, Fletcher, Gunn, Hischak, Hochman, Kabatchnik/2, Law, Loney, 182, Matlaw, Patterson, Salem, Shipley, Vinson. Comment: A two-week engagement. In a letter to the editor a reader complained that efforts to update the production had ruined the play (*Stage* 23/7/64, 14).

64.220 *Make Me a Widow* (Thriller, 3a) David Ellis. HIPPODROME, GOLDERS GREEN, 6/7/64.** Cast: *Theatricalia*;

calia. *Vicky* Vivienne Martin; *Paul* Tony Wright; *Sara* Margaret Robertson; *Quinn* Roy Purcell.

64.221 *See How They Run* (F, 3a) Philip King. VAUDEVILLE 6/7/64.** 24 perf. Cast: *Stage* 9/7/64, 23; *Theatricalia*; *Variety* 29/7/64, 104; *WWT/14*. *Ida* Marcia Ashton; *Miss Skillon* Joan Sanderson; *Reverend Lionel Toop* Derek Nimmo; *Penelope Toop* Rosemary Martin; *Clive Winton* John Standing; *Intruder* Neil McCarthy; *Bishop of Lax* Philip King; *Reverend Arthur Humphrey* Ian Trigger; *Police Sergeant Towers* Alec Ross. *Lic* J. A. Gatti; *Pres* Michael Codron; *Gen mgr* Richard Eastham; *Mgr* Peter Corneille; *Pd mgr* Jack Hanson; *Dir* Alexander Doré; *Dgn* Stanley Moore; *Sm* William Felham; *Dsm* Helen Lowry; *Asm* Janet Chapman; *Wim* Eileen Hetigen; *Sc bld*, *Sc* Stage Decor Ltd; *Press rep* Randall Carlsen; *Bom* O. Sansum. Plot: Fletcher, French/2. Reviews: *Birmingham Post* 7/7/64, 5; *Daily Mirror* 7/7/64, 14; *Guardian* 7/7/64, 7; *New Statesman* 24/7/64, 127–28; *Observer* 12/7/64, 24; *Spectator* 24/7/64, 111; *Stage* 9/7/64, 23; *Tatler* 22/7/64, 182; *Times* 7/7/64, 15; *Variety* 29/7/64, 104. Comment: *Stage* pondered why the play had been revived, but noted it had “become a small classic in spite of itself, for here is something almost totally devoid not only of wit, but of genuine farcical humour, but which still has the power to please both the understanding and the hypercritical” (*Stage*). “Cheerfully vulgar, it is about as intellectually stimulating as a knees up in a pub” (*Daily Mirror*). *Variety* concurred.

64.222 *Seven-Bob-a-Buck* (Revue, 2pt) John Briley (deviser, mus) and Eddie Matthews (mus) and Will Brydon (mus). HAMPSTEAD 6/7/64; trfd to COMEDY 13/8/64.* Cast: *Stage* 9/7/64, 7; *Variety* 26/8/64, 58; *WWT/14*. David Healy, David Kelsey, Eddie Matthews, Jacqueline Clark, Roberta D’Esti, John Briley. *Dir* John Briley; *Dec* Clarke Jeffrey. Plot: OTF/2. Reviews: *Christian Science Monitor* 17/8/64, 4; *Daily Mirror* 14/8/64, 14; *Guardian* 14/8/64, 9; *New Statesman* 21/8/64, 257; *Observer* 12/7/64, 24; *Stage* 9/7/64, 7, 20/8/64, 13; *Variety* 26/8/64, 58. Comment: The material was familiar, the revue “cosy, engaging” (*Guardian*). *Variety* noted the subtitle was “How to Survive as a Tourist in the U. S. A.” *Observer* said it was very funny. *Daily Mirror* thought twenty of the twenty-five items were not funny.

64.223 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). TOWER OF LONDON 6/7/64.** *Fairfax* Thomas Round; *Shadbolt* Kenneth Sandford; *Dame Carruthers* Johanna Peters; *Sir Richard Cholmondeley* John Carol Case; *Serjeant Meryll* James Atkins; *Leonard* Jack Irons; *Phoebe* Anne Pashley; *Jack Point* John Cameron; *Elsie Maynard* Elizabeth Robson. *Cond* Law-

rence Leonard; *Dir* Anthony Besch; *Dec* Peter Rice. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Stage* 9/7/64, 8; *Times* 7/7/64, 15. Comment: Part of the City of London Festival. *Times* noted the production managed to overcome most of the difficulties of an outdoor performance.

64.224 *The First Fish* (C, 3a) Frank Tarloff. SAVOY 8/7/64.** 44 perf. Cast: *Stage* 16/7/64, 13; *Theatricalia*; *Variety* 22/7/64, 90; *WWT/14*. *Jerry Hubley* Ray Barrett; *Phil Barr* Ronan O’Casey; *Sylvia Barr* Moira Lister; *Lee Carole* Suzanne Lloyd; *Helen Witney* Louie Ramsay. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Pres*, *Dir* Charles Ross; *Dec* Paul Bernard; *Light* Robert Clinton. Plot: Bordman/4, 387, Hischak (as *The Heroine*). Reviews: *Birmingham Post* 9/7/64, 7; *Daily Mirror* 9/7/64, 2; *Guardian* 9/7/64, 7; *Observer* 12/7/64, 24; *Spectator* 24/7/64, 111; *Stage* 16/7/64, 13; *Tatler* 22/7/64, 182; *Times* 9/7/64, 7; *Variety* 22/7/64, 90. Comment: A wife “hires a call girl to give [her husband] back his urge for life. A salty situation, but it didn’t come off “ (*Daily Mirror*). “A very minor contribution to the now-fashionable American school of castration drama” (*Guardian*). “At times even quite a witty, American comedy of sex” (*Observer*).

64.225 *Macbeth in Camera* (Didactic C) Harold Lang. GRESHAM COLLEGE HALL 8/7/64. 1st perfd Chanticleer 8/2/63. Cast: *Stage* 16/7/64, 13. Harold Lang, Nicholas Amer, Greville Hallam, Ralph Gruskin. *Pres* Voyage Theatre; *Dir* Harold Lang. Reviews: *Stage* 16/7/64, 13; *Times* 9/7/64, 7. Comment: “A mixture of play, lecture and demonstration, devised and directed by Harold Lang ... Basically ... an exploration of the reality beneath the lines of the play, and consequently of the exact meaning and purpose of the action” (*Stage*).

64.226 *Twelfth Night; or, What You Will* (C) William Shakespeare. MIDDLE TEMPLE THEATRE 8/7/64.** Cast: *Stage* 16/7/64, 14; *WWT/14*. *Orsino* Brian Harrison; *Curio* Norman Boyack; *Valentine* Martin Redpath; *Viola* Annette Crosbie; *Sea Captain* Peter Ellis; *Sir Toby Belch* Michael Blakemore; *Maria* Helen Ryan; *Sir Andrew Aguecheek* Stephen Moore; *Feste* Michael Crawford; *Olivia* Elizabeth Proud; *Malvolio* Frederick Bartman; *Antonio* Michael Griffiths; *Sebastian* Martin Appleby; *Fabian* Paul Gillard; *1st Officer* Peter Ellis; *2nd Officer* Peter Hutchins; *Priest* Michael Candler; *Lords, Ladies, Sailors, Musicians* Celestine Randall, Janet Kapral, Susan Tebbs, Nuala Herbert, Alan Weinberg, Christopher Lever. *Pres* New Shakespeare Company; *Dir* Colin Graham; *Dec* Henry Bardon; *Cost dgn* David Walker; *Mus* Johnny Dankworth; *Sm* Burton Lancaster. Reviews: *Birmingham Post* 10/7/64, 5; *Spectator* 17/7/64, 82; *Stage*

16/7/64, 14; *Times* 9/7/64, 7. Comment: Part of the City of London Festival. Colin Graham's production and Harry Bardon's setting made "clever use of the tiny stage ... to suggest the necessary atmosphere of grandeur and gaiety in the face of all the inevitable technical problems" (*Stage*).

64.227 *Endgame* (D, 1a) Samuel Beckett. ALDWYCH 9/7/64.** Cast: RSCA; *Stage* 16/7/64, 13; *Theatricalia*; *Times* 10/7/64, 7; *Variety* 29/7/64, 104; *WWT/14*. *Hamm* Patrick Magee; *Clov* Jack MacGowran; *Nagg* Bryan Pringle; *Nell* Patsy Byrne. *Dir* Donald McWhinnie; *Dgn* Ralph Koltai; *Sm* Ruth Atkinson, Andrew Laird. Plot: Demastes/2, Fletcher, French, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 11/7/64, 11; *Guardian* 10/7/64, 11; *New Statesman* 17/7/64, 96; *Observer* 12/7/64, 24; *Spectator* 17/7/64, 82; *Stage* 16/7/64, 13; *Tatler* 29/7/64, 229; *Times* 10/7/64, 7; *Tribune* 17/7/64, 11; *Variety* 29/7/64, 104. Comment: Royal Shakespeare Company. "It's befittingly performed by fearsome robots" (*Guardian*). "The relentless mathematical repetitions of the script are played for maximum irritation" (*Observer*). *Variety* praised Patrick Magee and the set. "The present beautifully directed Aldwych revival seems almost a riot" (*Times*).

64.228 *Twelve Angry Men* (D, 3a) Reginald Rose. QUEEN'S 9/7/64; trfd to LYRIC 25/8/64. 99 perf. 1st perfd CBS TV (USA) 20/9/54; 1st British perf Little, Ilford, 17/2/59. Cast: *Stage* 16/7/64, 13; *Theatricalia*; *Variety* 29/7/64, 104; *WWT/14*. *Foreman of Jury* Barry Lowe; *Juror No. 2* Olaf Pooley; *Juror No. 3* Robert Urquhart; *Juror No. 4* Walter Fitzgerald; *Juror No. 5* Mark Kingston; *Juror No. 6* John Bay; *Juror No. 7* Ken Wayne; *Juror No. 8* Leo Genn; *Juror No. 9* Arnold Ridley; *Juror No. 10* Grant Taylor; *Juror No. 11* Peter Illing; *Juror No. 12* Paul Maxwell; *Guard* Eric Mason; *Voice of Judge* James Dyrenforth. *Pres* Leo Genn Productions Ltd., Rero Productions Inc., Kenneth Wagg; *Dir* Margaret Webster; *Dec* Norman Smith; *Sm* Bill Anderson. Plot: Fletcher, Hischak, Loney, Salem. Reviews: *Birmingham Post* 11/7/64, 11; *Daily Mirror* 10/7/64, 16; *Guardian* 10/7/64, 11; *Illustrated London News* 25/7/64, 136; *New Statesman* 17/7/64, 96; *Observer* 12/7/64, 24; *Stage* 16/7/64, 13; *Tatler* 29/7/64, 227; *Times* 10/7/64, 7; *Tribune* 17/7/64, 11; *Variety* 29/7/64, 104. Comment: *Observer* called the courtroom drama "the neatest piece of clockwork machinery," but thought the film version much more effective. "Though there is a certain interest, this is never quite vivid or vital enough" (*Stage*). "A solid, quite satisfying" production, and passable American accents (*Variety*). The first New York production (American

Airlines Theater 28/10/2004) ran for 228 performances.

64.229 *A Dead Secret* (P, 3a) Rodney Ackland. WIMBLEDON 13/7/64.** Plot: French/2, Loney, 305.

64.230 *Error of Judgment* (Thriller) Campbell Singer. HIPPODROME, GOLDERS GREEN, 13/7/64. 1st perfd Castle, Farnham, 28/3/60. Freda Jackson, Geoffrey Lumsden, Jack Lambert, Doreen Andrew, Eileen Mayers, Julian Holloway, James Falkner, Dorothy Frere.

64.231 *Chase Me Comrade!* (F, 3a) Ray Cooney. WHITEHALL 15/7/64. 773 perf. 1st perfd Coventry 17/6/64. Cast: *Stage* 23/7/64, 13; *Theatricalia*; *Variety* 5/8/64, 58; *WWT/14*. *Nancy Rimmington* Jacqueline Ellis; *Commander Rimmington* Peter Gray; *Hoskins* Leo Franklyn; *Alicia Courtney* Helen Jessop; *Petrovyan* Kerry Gardner; *Gerry Buss* Brian Rix; *Mr. Laver* Dennis Ramsden; *Constable Pulford* Basil Lord; *Janet Rimmington* Sheila Mercier/Vivienne Burgess; *Bobby Hargreaves* Larry Noble. *Pres* Brian Rix Enterprises Ltd.; *Dir* Wallace Douglas; *Dec* Rhoda Gray; *Sm* Peter Hodgson. Plot: Loney. Reviews: *Birmingham Post* 16/7/64, 5; *Christian Science Monitor* 21/7/64, 5; *Daily Mirror* 16/7/64, 14; *Guardian* 15/7/64, 7, 16/7/64, 7; *Illustrated London News* 1/8/64, 170; *New Statesman* 24/7/64, 127–28; *Observer* 19/7/64, 20; *Spectator* 24/7/64, 111; *Stage* 23/7/64, 13; *Tatler* 5/8/64, 272; *Times* 16/7/64, 9; *Tribune* 24/7/64, 10–11; *Variety* 5/8/64, 58. Comment: The plot was "inspired" by Rudolf Nureyev's defection to the West. "Trousers fall, doors slam and the cast chase about upstairs and up chimneys to the constant roar of laughter. It's a lot of ballet nonsense, beautifully done. Giving their accepted slick, polished performances are Brian Rix, Basil Lord, Larry Noble and Leo Franklyn" (*Daily Mirror*). "Truly repulsive" (*Observer*). "Certainly a more sophisticated joke than the previous Whitehall shows, but it preserves their basic components" (*Times*).

64.232 *The Taming of the Shrew* (C, 2a) William Shakespeare. OPEN AIR 15/7/64.** Cast: *Stage* 23/7/64, 13; *WWT/14*. *Christopher Sly* Wolfe Morris; *Hostess*, *Widow* Zoe Hicks; *Page* Michael Bland; *Lord* Peter Whitbread; *Lucentio* John Castle; *Tranio* Richard Kane; *Baptista* David King; *Gremio* Arthur Howard; *Hortensio* Christopher Burgess; *Katherina* Sheila Ballantine; *Bianca* Amanda Reiss; *Biondello* Edward Atienza; *Petruchio* Dinsdale Landen; *Grumio* Trevor Peacock; *Curtis* Henry Manning; *Pedant* John Wise; *Tailor* Simon Carter; *Haberdasher* John Gay; *Vincenzio* Langton Jones; *Players*, *Huntsmen*, *Servants* Marion Desmond, Althea Stewart, Brian McGrellis, Michael Bland, Peter Donaldson, Martin Cort, Simon Carter, John Gay. *Lic*, *Pres* David

Conville; *Dir* Vladek Sheybal; *Sc dgn* Henry Bardon; *Cost dgn* David Walker; *Light* Robert Bryan; *Assist dir* Brian McGrellis; *Mus advisor* David King; *Sm* Griffith James; *Pd assist* Gillian Godfrey; *Dsm* Irene Tofahrn; *Asm* Althea Stewart, Michael Bland, Peter Donaldson, Martin Cort; *Elect* Brian Benn; *Wm* Jean Vickers, Elizabeth Penn; *Bom* Albert Rouse; *Press rep* Freddie Ross. Reviews: *Birmingham Post* 18/7/64, 11; *Illustrated London News* 8/8/64, 208; *Observer* 19/7/64, 20; *Spectator* 31/7/64, 155; *Stage* 23/7/64, 13; *Times* 16/7/64, 9; *Tribune* 24/7/64, 10–11. Comment: New Shakespeare Company. “An ensemble production, excellently acted” (*Spectator*). *Stage* declared that Henry Bardon’s settings were the “most effective” ever seen at the Open Air.

64.233 *The Hands of Eurydice* (One-man P) Pedro Bloch [trans William Newman and Gonzalo Gomez of *As mãos de Eurídice*, 1951]. ARTS 16/7/64.** Plot: Hochman. Reviews: *Daily Mirror* 22/7/64, 11; *Times* 21/7/64, 7. Comment: Performed by Alvaro Fontana as Domingo Tavares. “A sort of spiritual strip-tease” and initially the audience was embarrassed and giggled nervously, but Domingo Tavares “finally established superb informal contact with his public.” (*Times*). *Daily Mirror* reported performances had been very poorly attended.

64.234 *Make Me a Widow* (Thriller, 3a) David Ellis. COMEDY 16/7/64.** 28 perf. Cast: *Stage* 23/7/64, 15; *Theatricalia*; *Times* 17/7/64, 15; *Variety* 5/8/64, 58; *WWT/14*. *Vicky* Vivienne Martin; *Paul* Tony Wright; *Sara* Margaret Robertson; *Quinn* Roy Purcell. *Pres* Audrey Lupton, Arthur Lane, Gerald Bourne, Gerald Palmer; *Dir* Robert Peake; *Sm* Haydn Davies. Reviews: *Christian Science Monitor* 21/7/64, 5; *Guardian* 17/7/64, 7; *Illustrated London News* 1/8/64, 170; *Stage* 23/7/64, 15; *Times* 17/7/64, 15; *Variety* 5/8/64, 58. Comment: *Variety* declared the play, in which a murder is not committed, didn’t stand a chance of success. “This squalid little thriller” was apparently produced “to plug a gap between bookings” (*Times*). *Stage* said it was good in parts but overall a failure.

64.235 *Charley’s Aunt* (FC, 3a) Brandon Thomas. WIMBLEDON 20/7/64.** Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Comment: The cast included Jimmy Thompson.

64.236 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). HIPPODROME, GOLDERS GREEN, 20/7/64.** Trevor Griffiths, Belinda Carrol, Phillip Blaine, John Inman, Ann Windsor, Barry Howard, Valerie Newbold, Anthony Gardner, Olivia Breeze, Paddy Duggan. Plot: Fletcher, Gänzl, Gänzl/3, 658–61,

Green, Kennedy, Loney, 289, OTF. Comment: The touring revival to commemorate the tenth anniversary of this musical (see also 64.256).

64.237 *Maria Marten; or, The Murder in the Old Red Barn* (Melo) Anon (adpt George Dare). LITTLE THEATRE CLUB 23/7/64. Cast: *Stage* 30/7/64, 13. *Tim Bobbin* Bryn Jones; *Annie Martin* Sue Wilson; *Zillah* Hattie Riemer; *Maria Marten* Patricia Par-Burman; *Mrs. Marten* Kay Heath; *Mr. Marten* Tom Chatburn; *William Corder* George Dare; *Carlos Lee* Michael Sawyers. *Dir* George Dare; *Dec* Czaq Hadden; *Light* M. Vincent. Review: *Stage* 30/7/64, 13. Comment: The programme also included Victorian music hall. *Stage* noted there were only “half a dozen” in the audience on opening night.

64.238 *The Shoemaker’s Holiday* (Pleasant C of the Gentle Craft, 2a) Thomas Dekker. MERMAID 24/7/64.** Cast: *Stage* 30/7/64, 13; *Variety* 19/8/64, 64; *WWT/14*. *Sir Hugh Lacy* David Bird; *Sir Roger Oteley* Daniel Thorndike; *Lovell* Richard Coe; *Rowland Lacy* Richard Fraser; *Askew* Roger Bizley; *Simon Eyre* John Woodvine; *Margery* Hilda Fenemore; *Hodge* Jerry Verno; *Firk* David Weston; *Ralph* Ronald Cunliffe; *Jane* Louise Harris; *Cicely Bumtrinket* Denise Coffey; *Maids* Clare Davidson, Rosamond Davies; *Dodger* Robert Gillespie; *Rose* Irene Hamilton; *Sybil* Coral Atkins; *Hammon* Ronald Hines; *Warner* Adrian Reynolds; *Hammon’s Servant* Roger Worrod; *Prentices* Colin Wilcox, Phillip Needs, Julian Holdaway; *A Dutch Skipper* Ronald Herdman; *Earl of Cornwall* Tony Ingersent; *The King* Jeremy Rowe. *Dir* David William; *Dgn* C. Walter Hodges, David Myerscough Jones; *Cost dgn* Brenda Bishop, Ariane Gastambide; *Mus dir* John Alldis; *Ch* Geraldine Stephenson; *Sm* Anthony Jones. Plot: Best/37, 409–10, French/2, Gassner, Hochman, Holzknecht, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 30/7/64, 6; *Guardian* 25/7/64, 7; *Illustrated London News* 15/8/64, 244; *New Statesman* 31/7/64, 160–61; *Observer* 26/7/64, 25; *Stage* 30/7/64, 13; *Tatler* 19/8/64, 365; *Times* 25/7/64, 10; *Variety* 19/8/64, 64. Comment: Strangely directed by David William as a comedy of pathos, with a weak cast (*Guardian*). *Observer* entertained a completely opposing view, while *Christian Science Monitor* steered a middle course. The play “is really the basic Puddle Dock show with a natural part for Bernard Miles” (Simon Eyre); however, Miles “has no hand in the production” (*Times*). William “has done nothing to blur the piece, though he has looked with an amusingly fresh eye at such a figure as the Artful Dodger. The spacious Blackfriars stage is right for a comedy of this gusto: the cast, led by John Woodvine, gets the text across with a quick enthusiasm” (*Illustrated London News*).

64.239 *All My Sons* (P, 3a) Arthur Miller. HIPPODROME, GOLDERS GREEN, 27/7/64.** Plot: Best/46, 29, Bordman, Bordman/4, 264, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Salem, Shank, Wilmeth. Comment: The cast included Robert Keegan.

64.240 *Error of Judgment* (Thriller) Campbell Singer. WIMBLEDON 27/7/64.** Freda Jackson, Geoffrey Lumsden, Jack Lambert, Doreen Andrew, Eileen Mayers, Julian Holloway, James Falkland, Dorothy Frere.

64.241 *Instant Marriage* (Mus, 2a) Bob Grant (bk, lyr) and Laurie Holloway (mus). PICCADILLY 1/8/64.** 366 perf. Cast: *Stage* 6/8/64, 11; *Variety* 26/8/64, 58; *WWT/14*. *Eastwood* Bob Grant; *Lavinia* Joan Sims; *Tubs* Harold Goodwin; *Bickerstaff* Paul Whitsun-Jones; *News-vendor* Peter Forest; *Cynthia* Carmel Cryan; *Gloria* Julie Vertez; *Ethel* Joanna Cran; *Daisy* Terry Callahan; *Miranda* Stephanie Voss; *Harold* Tony Holland; *Alger-non Croker-Smith* Wallas Eaton; *Stephen Tubbs* Don McCorkindale; *Ollie* Tom de Ville; *Mr. Benjamin* Derek Tansley; *Sir Joseph* Henry Moxon; *Caroline* Jennie Paul; *Policemen* Peter Forest, Kalman Glass, John Moore; *Policewoman* Jennie Paul; *Inspector Bertram* Rex Garner. *Pp* Piccadilly Theatre Ltd.; *Mgr dir*, *Lic* Donald Albery; *Gen mgr* Anne Jenkins; *Pres* Donald Albery, Brian Rix; *Dir* Bob Grant; *Ch* Rae Landor; *Dgn* Disley Jones; *Mus arr* Eric Rogers; *Mus dir* Gareth Davies; *Light* Charles Bristow; *Pd mgr* Ian B. Albery; *Sm* Paul Stone; *Dsm* Jeremy Hywel-Davies; *Asm* Gerald Hedrich, Joanna Cran, Robert Crossley; *Carp* Harry Robinson, Harry Pegg; *Elect* Bill Bruce; *Eng* Stanley Coffin; *Wm* Susan Yelland, Birgit Smale; *Press rep* Torrington Douglas; *Sc bld* E, Babbage and Co.; *Sc* Edward Delaney; *Cost* M. Berman, James Parker; *Pq* Wig Creations. Plot: OTF. Reviews: *Birmingham Post* 10/8/64, 5; *Christian Science Monitor* 13/8/64, 4; *Guardian* 5/8/64, 7; *Illustrated London News* 22/8/64, 278; *New Statesman* 14/8/64, 225; *Observer* 9/8/64, 20; *Stage* 6/8/64, 11; *Times* 15/7/64, 5, 5/8/64, 11; *Variety* 26/8/64, 58. Comment: The original title was *Don't Ask Me, Ask Dad* (64.214). A successful version of a Whitehall farce (*Observer*). *Times* (5/8) said there was little to recommend in the piece apart from Disley Jones's set. *Variety* thought the music was "indifferent," but conjectured that the Brian Rix co-produced piece would attract out-of-towners and provincial audiences.

64.242 *Portrait of Murder* (Thriller, 2a) Robert Bloomfield. RICHMOND 3/8/64.** Plot: Fletcher. Comment: A two-week engagement.

64.243 *A Thousand Clowns* (C, 3a) Herb Gardner.

WIMBLEDON 3/8/64.** Vic Wise, Olga Russell, Chris Barrington, Graeme Cruickshank, William Mitchell. Plot: Best/61, 217, Bordman/4, 381, Bronner, Bryer, Hischak, Salem.

64.244 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. INTIMATE 3/8/64.** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub.

64.245 *Victor* (C, 3a) Roger Vitrac (trans Lucienne Hill of *Victor ou les enfants au pouvoir*, 1928). ALDWYCH 5/8/64. 1st perf this trans. Cast: RSCA; *Stage* 13/8/64, 7; *Theatricalia*; *Times* 6/8/64, 5; *Variety* 26/8/64, 58; *WWT/14*. *Victor Paumelle* Michael Bryant; *Lilli* Caroline Maud; *Esther Magneau* Jennifer Clulow; *Charles Pau-melle* Derek Godfrey; *Emilie Paumelle* Brenda Bruce; *Therese Magneau* June Jago; *Antoine Magneau* Ken Wynne; *General Lonsegur* John Nettleton; *Ida Morte-marte* Elizabeth Spriggs; *Maria* Lyn Pinkney; *The Doctor* Timothy West. *Dir* Robin Midgley; *Dec* Barry Kay; *Mus* Guy Woolfenden; *Sm* Ruth Atkinson, Andrew Laird. Plot: Hochman, Patterson. Reviews: *Birmingham Post* 6/8/64, 5; *Christian Science Monitor* 11/8/64, 6; *Daily Mirror* 6/8/64, 12; *Guardian* 6/8/64, 7; *Illustrated London News* 22/8/64, 278; *New Statesman* 14/8/64, 225; *Observer* 9/8/64, 20; *Spectator* 14/8/64, 212; *Stage* 13/8/64, 7; *Tatler* 26/8/64, 413; *Times* 6/8/64, 5; *Tribune* 14/8/64, 11; *Variety* 26/8/64, 58, 61. Comment: Royal Shakespeare Company. *Observer* described the piece as "the clown trying to play Hamlet." *Guardian* found some of "the romping is very funny," but criticized the "lame and stodgy translation," and "the ill-cast and unpolished playing." *Tribune* also faulted the translation. *Times* said the piece left "an impression more of satirical vaudeville than of a play."

64.246 *The World of Kurt Weill in Song* (Anthology of songs) Will Holt (deviser). VAUDEVILLE 5/8/64. 1st perfd One Sheridan Square, New York, 5/6/63; 1st London perf. Cast: *WWT/14*. Martha Schlamme, Will Holt. *Dir* Will Holt; *Dec* Charles A. Brandon. Reviews: *Birmingham Post* 7/8/64, 5; *New Statesman* 14/8/64, 225; *Observer* 9/8/64, 20; *Stage* 13/8/64, 7; *Tatler* 16/9/64, 542; *Times* 6/8/64, 5; *Tribune* 14/8/64, 11. Comment: A "generally agreeable and occasionally stimulating evening" that wears a little thin (*Guardian*). *Tribune* thought Weill's "bitter songs are prettified and sentimentalised by Martha Schlamme and Will Holt." *Stage* reported that "the first-night audience was reluctant to let" the singers go. The New York production ran for 245 performances.

64.247 *Barn Dance* (P) Robin Hawdon. HAMPSTEAD 6/8/64.* Cast: *Stage* 13/8/64, 8; *WWT/14*. *Jacob Orsinki* Arnold Yarrow; *Wilfred Carpenter* Russell Waters; *Prof*.

Solomon Smythe Ronald Adam; “*Fats*” *Gomorrhah* Michael Balfour. *Pres* Andrew Flynn; *Dir* Michael Rug-gins; *Dgn* Roger Cheveley. Reviews: *Birmingham Post* 15/9/64, 9; *New Statesman* 14/8/64, 225; *Stage* 13/8/64, 8. Comment: The play was about “a composer, scientist, a carpenter and a crook ... [in a] barn because each believes himself to have bought it, and has documents to prove it” (*Stage*).

64.248 *Mr. Whatnot* (C, 2a) Alan Ayckbourn. ARTS 6/8/64. 20 perf. 1st perfd Victoria, Stoke-on-Trent, 12/11/63. Cast: *Stage* 13/8/64, 7; *Variety* 19/8/64, 64; *WWT/14*. *Mr. Whatnot* Peter King; *Lord Slingsby-Craddock* Ronnie Barker; *Lady Slingsby-Craddock* Judy Campbell; *Amanda* Diana Clare; *Cecil* Ronnie Stevens; *Mrs. Grisley-Williams* Marie Löhr; *Herbert* Peter Stephens; *Agnes* Judy Cornwall; *Pedestrian, Gardener, Vicar* Chris Godwin. *Pres* Peter Bridge, Greville Poke; *Dir* Warren Jenkins; *Dgn* Peter Rice; *Mime* Julian Chagrin; *Light, Sound* Robert Bryan, David Collison; *Mus* Vivian Ellis, Ray Cook; *St dir* Wilfred Blunden. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 7/8/64, 5; *Guardian* 7/8/64, 7; *Illustrated London News* 22/8/64, 278; *New Statesman* 14/8/64, 225; *Observer* 9/8/64, 20; *Spectator* 14/8/64, 212; *Stage* 13/8/64, 7; *Tatler* 26/8/64, 413; *Times* 7/8/64, 14; *Tribune* 14/8/64, 11; *Variety* 19/8/64, 64. Comment: “A delightful fantastical comedy-satire in which mime and sound are deployed to an extraordinarily successful degree, the hero himself, Mr. Whatnot, speaking not a word but conveying volumes as he dances, prances, darts and insinuates his way in and out of the great ancestral home of the Slingsby-Cradock family” (*Stage*). A painful “elongated revue sketch” (*Observer*). “Lightweight entertainment, but goes down nicely on a hot August night” (*Tribune*). *Variety* praised the lighting and sound effects on which the piece relied extensively. *Times* described the piece as a collection of unrelated “cheerful ideas.”

64.249 *The Licence* (C) Ephraim Kishon. UNITY 7/8/64. 1st British perf? Reviews: *New Statesman* 21/8/64, 257–58; *Stage* 13/8/64, 8. Margaret Gosley, Robin Whitehead. *Dir* Peter Townsend; *Dgn* Glenda Slater. Comment: Also known as *The Marriage Contract*. The plot involved a marriage licence that was needed in order to allow a daughter’s marriage to take place. *New Statesman* called the play “a sort of Israeli William Douglas Home,” and reported it had run for 450 performances in Tel Aviv.

64.250 *All My Sons* (P, 3a) Arthur Miller. WIMBLEDON 10/8/64.** Plot: Best/46, 29, Bordman, Bordman/4, 264, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Salem, Shank,

Wilmeth.

64.251 *Two Dozen Red Roses* (C, 3a) Kenneth Horne (adpt of Aldo de Benedetti, *Due dozzine di rose scarlatte*, 1936). INTIMATE 10/8/64.**

64.252 *By Whose Hand?* [(C thriller) Herbert Darnley]. INTIMATE 17/8/64. 1st perfd Pavilion, Leicester, 10/2/29. Comment: “The play is a somewhat full-blooded melo-drama, ending with a mystery which is not elucidated, the management offering a prize for the right answer to the question who killed the villain?” (*Belfast Telegraph* 19/2/29, 5).

64.253 *Hobson’s Choice* (Lancashire C, 4a) Harold Brighouse. RICHMOND 17/8/64.** Plot: Bordman/3, 37, Demastes/1, Fletcher, French, French/2, Hochman, Law, Loney, 79, Patterson, Sobel. Comment: A two-week engagement.

64.254 *One for the Pot* (F, 3a) Ray Cooney and Tony Hilton. WIMBLEDON 17/8/64.** John Slater, John Scott, Stuart Sherwin, John Clegg, John Ringrose, Carol Haddon, Richard Dennis, Beau Daniells, Lynda Marchal. Plot: Fletcher, French/2, Loney.

64.255 *Coriolanus* (T) William Shakespeare. QUEEN’S 18/8/64. 1st perfd 1608. *Coriolanus* John Nightingale; *Titus Lartius* Timothy Meats; *Menenius* David Stockton; *Tullus Aufidius* Robert Davies; *Volumnia* Mary Grimes. *Dir* Michael Croft; *Assoc dir* Geoffrey Reeves; *Dec* Christopher Lawrence; *St dir* Brian Croft. Reviews: *Daily Mirror* 19/8/64, 14; *New Statesman* 11/9/64, 368, 370; *Observer* 23/8/64, 23; *Stage* 20/8/64, 15; *Times* 19/8/64, 5; *Tribune* 28/8/64, 14. Comment: National Youth Theatre. “A gamble in playing *Coriolanus* not in togas against a Roman background but in military uniforms of the first World War period. The result ... while not a tremendous success, gives a face-lift to [the] play” (*Daily Mirror*). “The production is vigorous and vivid for the most part. There is a swinging pace and plenty of excitement generated by the eager crowds of youths who form the mob and the rank and file soldiers” (*Stage*). *Tribune* found much to like in the production, but John Nightingale was inadequate. *Observer* said Nightgale was “good in his quieter scenes.”

64.256 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). LYRIC, HAMMERSMITH, 18/8/64.** Cast: *WWT/14*. *The Tramp, A Bishop, Sir Clamsby Williams, Tom Smith* Trevor Griffiths; *Jane Belinda Carroll; Timothy Philip Blaine; Mr. Dawes, Police Inspector, Manager of Night Club, Ambrose, Professor Zebediah Dawes* Barry Howard; *Mrs. Dawes,*

Heloise Noelle Finch; *Aunt Prue*, *Rowena*, *A Dancer* Olivia Breeze; *Lady Raeburn*, *Asphinxia* Ann Windsor; *P.C. Boot*, *Electrode* John Inman; *Troppo* Patrick Duggan; *Fosdyke*, *Nigel Danvers* Anthony Gardner; *A Waitress* Lynn Dalby; *Augustine Williams* David Chapman; *Fiona* Felicity Bosman. *Dir* Jasmine Dee; *Dec* Anthony Purvis. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF. Review: *Stage* 20/8/64, 14. Comment: The “touring revival to commemorate the tenth anniversary of this musical” (*Stage*).

64.257 *We Are* (P) Renu Setna. LITTLE THEATRE CLUB 18/8/64. Cast: *Stage* 20/8/64, 15. *Leila* Alaknanda Samarth; *Peter* Aleksander Browne; *Colin* Peter Boyce; *Nancy* Faye Sharpe; *Nicos* Andreas Lysandrou; *Nancy* Gabrielle, *Brigid* Guy, *Czaq* Hadden, *Peter* Harris, *Ron* Hickey, *M. Sawyers*. *Dir* Rene Setan; *Dec*, *Light* Czaq Hadden; *Sm* Gaydon Phillips. Review: *Stage* 20/8/64, 15; *Tribune* 28/8/64, 14. Comment: “A play concerning coloured people in London” (*Stage* 13/8/64, 6).

64.258 *Camelot* (MC, 2a) Alan Jay Lerner (lyr, bk; based on T. H. White, *The Once and Future King*, 1958) and Frederick Loewe (mus). DRURY LANE 19/8/64. 518 perf. 1st perfd O’Keefe Centre, Toronto, 1/10/60; 1st British perf. Cast: *Stage* 27/8/64, 13; *Theatricalia*; *Times* 20/8/64, 12; *Variety* 2/9/64, 56; *WWT/14*. *Sir Dinadan* Victor Flattery; *Sir Clarius* Paul Ferris; *Sir Lionel* Raymond Edwards; *Sir Sagamore* Brian Hewitt Jones; *Merlyn* Miles Malleison; *Arthur* Laurence Harvey, *Guenevere* Elizabeth Lerner; *Lady Anne* Maryetta Midgeley; *Lady Sybil* Elaine Hewitt; *Nimue* Josephine Gordon; *Lancelot* Barry Kent; *Squire Dap*, *Archbishop* John Scarborough; *Pellinore* Cardew Robinson; *Mordred* Nicky Henson; *Morgan le Fey* Moyra Fraser; *Tom* Kit Williams; *Pages* Kevin Crowhurst, Frank Knight; *Lords and Ladies of Camelot* John Bannon, Diana Beall, Theresia Bester, Diana Bradney, Yvonne Chaplin, Ann Chivers, James Christiansen, John Clifford, Joyanne Delancey, Gillian Elvins, Joyce Endean, Penny Everton, Robert Ivan Foster, Norman Furber, Caroline Haig, Richard Hazell, Lewis Henry, Robert Howe, Peter Johnston, Michael Jones, Tony Kemp, Lynn Leishman, Jill Longstaffe, Jean Mostyn, Margaret McQueen, George Nichol, Alan Page, Bryan Payne, Jeanette Roach, Bernard Sharpe, Robin Sherringham, Anthea Slatter, Lorraine Smith, Wallace Stephenson, Reg Templar, Gordon Traynor, Heather Walford, Tom Walling. John Walsh, Jane Walter, Jennie Walton, Annabella Weston, Ralph Wood, Felicity Wright, Gordon Yeats; *Heralds* Bryan Payne, John Clifford; *Jousting Marshals* John Bannon, Alan Page; *French Knights* Peter Johnston, George Nichol, John Walsh, Gordon Yeats; *Scots Knights* John Clifford, James Christiansen, Lewis Henry, Alan Page, Wallace Stephen-

son, Gordon Traynor; *Executioner* Robin Sherringham; *Nuns* Theresia Bester, Yvonne Chaplin, Jill Longstaffe, Lorraine Smith, Margaret McQueen, Jeanette Roach, Heather Walford, Annabella Weston. *Chm* Prince Littler; *Gen mgr* Frederick Carter, Thomas Porter; *Mgr* George Hoare; *Sec* R. E. Gray; *Pres* Jack Hylton; *Dir*, *Ch* Robert Helpmann; *Sc dgn*, *Cost dgn* John Truscott; *Light* Richard Pilbrow; *Mus dir* Kenneth Alwyn/Robert Philpot; *Mus arr* Robert Russell Bennett, Philip J. Lang; *Assist ch* Shelagh Dey; *Sm* Nigel Stannard, Jack Miller; *Dsm* Peter Gardiner; *Asm* Bill Lyons; *Wm* Kay Gilbert; *Press rep* Torrington Douglas; *Cost* Alec Shanks Stage Costumes, L. and H. Nathan; *Sc bld* Brunskill and Loveday, Key Studios, Louis Walton; *Sc* Alick Johnstone Ltd., Edward Delaney; *Pq* Wig Creations, Nathanwigs; *Pd assembled* Alec Shanks. Plot: Bordman, Bordman/5, 619, Fletcher, Gänzl, Hischak, Kennedy, Law, OTF, Wilmeth. Reviews: *Birmingham Post* 20/8/64, 5; *Christian Science Monitor* 24/8/64, 5, 1/9/64, 2; *Daily Mirror* 20/8/64, 3; *Guardian* 20/8/64, 7; *Observer* 23/8/64, 23; *Spectator* 28/8/64, 276; *Stage* 27/8/64, 13; *Tatler* 2/9/64, 461; *Times* 20/8/64, 12; *Tribune* 28/8/64, 14; *Variety* 2/9/64, 56. Comment: “A lush dollop of pantomime with a touch of pomp and ceremony ... some unremarkable numbers ... may draw the crowds on the strength of its magical sets and costumes ... not so much a musical as a play with music” (*Daily Mirror*). *Guardian* expressed similar reservations. *Variety* noted the production ran over three hours with “too many tedious patches,” and would probably have to rely on the “bus trade.” *Christian Science Monitor* reported that the popular response (£120,700 in advance bookings) had made a nonsense of the critics’ negative reviews. The first New York production (*Majestic* 3/12/60) ran for 873 performances.

64.259 *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade* (Hist D, 2a) Peter Weiss (English version Geoffrey Skelton of *Die Verfolgung und Ermordung Jean-Paul Marats, dargestellt durch die Schauspielgruppe des Hospizes zu Charenton unter Anleitung des Herrn de Sade*, 1964; verse adpt Adrian Mitchell). ALDWYCH 20/8/64. 1st British perf this trans. Cast: RSCA; *Stage* 27/8/64, 13; *Theatricalia*; *Variety* 2/9/64, 56; *WWT/14*. *M. Coulmier* Clifford Rose; *Mme. Coulmier* Brenda Kempner; *Mlle. Coulmier* June Baker; *Herald* Ian Richardson; *Kokol* Michael Williams; *Polpoch* Jonathan Burn; *Cucurucu* Freddie Jones; *Rossignol* Elizabeth Spriggs; *Jacques Roux* Robert Lloyd; *Charlotte Corday* Glenda Jackson; *Jean Paul Marat* Clive Revill; *Simonne Everard* Susan Williamson; *Marquis de Sade* Patrick Magee; *Duperret* John Steiner; *Abbot* Wyn Jones; *Mad Animal* Morgan Sheppard; *Schoolmaster* Timothy West; *Mother*

Wyn Jones; *Father* Henry Woolf; *Newly-rich Lady* Geoffrey Hinsliff; *Voltaire* John Harwood; *Lavoissier* Leon Lissek; *Patients* Mary Allan, Jennifer Clulow, Maroussia Frank, June Jago, Michael Jenkinson, Mark Jones, Caroline Maud, Lyn Pinkney, Bryan Stanyon; *Nuns* Diana Bishop, Tamara Fuerst; *Guards* Edwin Clayton, Richard Williams; *Military Representative* Brian Osborne. *Dir* Peter Brook; *Sc dgn, Props dgn* Sally Jacobs; *Assist dgn* Elizabeth Duffield; *Cost dgn* Gunilla Palmstierna-Weiss; *Light* David Read; *Assist dir* Malcolm Goddard; *Mus* Richard Peaslee; *Sm* Ruth Atkinson. Plot: Best/65, 269, Dorney, Fletcher, Hischak, Law, Loney, Matlaw, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 21/8/64, 5; *Christian Science Monitor* 26/8/64, 6; *Guardian* 21/8/64, 9; *Observer* 23/8/64, 23; *Spectator* 28/8/64, 276; *Stage* 27/8/64, 13; *Tatler* 9/9/64, 510; *Times* 21/8/64, 11; *Tribune* 28/8/64, 11; *Variety* 2/9/64, 56. Comment: Royal Shakespeare Company. *Variety* called Peter Brook's direction "a triumph. "Word, mime and songs are cunningly interwoven so that the whole bare stage ... is constantly alight with movement." *Observer* agreed: "the action scenes are, I think, the most theatrically exciting that I have ever seen." "A brilliant theatrical tour de force in which character and personal action dominate rather than the basic content of intellectual debate" (*Stage*). *Spectator* was amazed by Patrick Magee's performance, and declared the production "unforgettable." The first New York production, given by the RSC (Martin Beck 27/12/65), ran for 145 performances (see 65.346).

64.260 *Mango-Leaf Magic* (P for children) James Ambrose Brown. TOYNBEE 22/8/64.** Cast: *Stage* 20/8/64, 8. Matyelok Gibbs, Ursula Jones, Geoffrey Atkinson, David Portland, Laurence Keane, Carole Baynon, David Curzon, Jennifer Piercy. *Sets* Simon Nicholson; *Cost dgn* Matyelok Gibbs; *Cost* Elaine Bromwich; *Dir* Caryl Jenner. Comment: Unicorn Theatre.

64.261 *This Is Our Chance* (P) James Ene Henshaw. STOKE NEWINGTON THEATRE HALL 22/8/64.** Plot: Hochman. Comment: Afro-Caribbean Drama Group.

64.262 *Lazarus* (P, 3a) Luigi Pirandello (trans Frederick May of *Lazzaro*, 1929). MERMAID 23/8/64. 1st London perf Watergate 4/12/51 (amat). Cast: *Stage* 27/8/64, 13; *WWT/14*. *Diego Spina* Roger Bizley; *Sara* Hazel Penwarden; *Lucio* Jeremy Rowe; *Lia* Coral Atkins; *Arcadipane* Tony Ingersent; *Deodata* Denise Coffey; *Gionni* Roger Worrod; *Monsignor Lelli* Adrian Reynolds; *Cico* Robert Gillespie; *Marra* Colin Wilcox. *Dir* Robert Gillespie; *Sm* Christina Lees, Christian Dyall. Plot: Hochman, Matlaw. Reviews: *Stage* 27/8/64, 13; *Times*

24/8/64, 13. Comment: The Sight-liners. *Times* said Robert Gillespie infused the play "with astonishing energy." "The company played very well, the one big fault being a tendency to shout and rant" (*Stage*).

64.263 *Dear Charles* (C, 3a) Alan Melville (fnd on Marc-Gilbert Sauvajon, *Les enfants d'Édouard* [1948], which was fnd on Frederic Jackson and Roland Bottomley, *Love and Learn* [1944]). INTIMATE 24/8/64.** Plot: Best/54, 360–61, Bordman/4, 323, Bronner, French/2, Hischak, Loney, 278.

64.264 *No, No, Nanette* (MC, 3a) Otto Harbach (bk, lyr) and Frank Mandel (bk, lyr) and Vincent Youmans (mus) and Irving Caesar (bk, lyr; adpt of Frank Mandel and Emile Nyitray, *My Lady Friends*, 1919, which was adpt of May Edginton's novel, *Oh! James!* 1914) and Burt Shevelove (adpt). WIMBLEDON 24/8/64. 1st perfd Garrick, Detroit, 23/4/23; 1st British perf Alhambra, Glasgow, 23/2/25. Plot: Best/25, 446–47, Bordman, Bordman/5, 403–4, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 134, OTF, Wilmeth. Review: *Times* 25/8/64, 5. Comment: The revival lacked "the necessary slickness and exactitude from its chorus and players" (*Times*). The first New York production (Globe 16/9/25) ran for 321 performances.

64.265 *Amber for Anna* (Thriller, 3a) Arthur Watkyn. INTIMATE 31/8/64.** Plot: Fletcher.

64.266a *The Bear* (F, 1a) Anton Chekhov (anon trans of *Medved*, 1888). HAMPSTEAD 31/8/64.** Cast: *WWT/14*. *Popova* Diana Chappell; *Smirnov* Donald Webster; *Looka* Nicolas Evans; *Dir* Anton Hatzinestoros; *Dec* Roderick Lack. Plot: French, Hochman, Matlaw, Walford. Reviews: *Stage* 3/9/64, 9; *Times* 1/9/64, 13. Comment: Performed under the collective title *Chekhov's Lonely People*. *Stage* said that "an evening of Chekhov's short plays and monologues" was a difficult task for the cast because it had only "minutes rather than acts and scenes to reach the essence of Chekhov."

64.266b *On the Harmfulness of Tobacco* (P, 1a) Anton Chekhov (anon trans of *O vrede tabaka* [pubd 1903]). HAMPSTEAD 31/8/64.** Cast: *WWT/14*. *Ivan Ivanovich Nyukhin* Neil Taylor; *Dir, Dec* as for 64.266a. Plot: French/2, Hochman, Matlaw. Reviews: *Stage* 3/9/64, 9; *Times* 1/9/64, 13. Comment: Performed under the collective title *Chekhov's Lonely People*.

64.266c *The Proposal* (P, 1a) Anton Chekhov (anon trans of *Predlozheniye*, 1890). HAMPSTEAD 31/8/64.** Cast: *WWT/14*. *Choobukov* Ian Thompson; *Natalya* Madeleine Bellamy; *Lomov* John Theocharis; *Dir, Dec* as for

64.266a. Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Reviews: *Stage* 3/9/64, 9; *Times* 1/9/64, 13. Comment: Performed under the collective title *Chekhov's Lonely People*.

64.266d *Swansong* (P) Anton Chekhov (anon trans of *Lebedinaya pesnya*, 1888). HAMPSTEAD 31/8/64. Cast: *WWT/14*. An Old Actor John Theocharis; Prompter Nicolas Evans; *Dir, Dec* as for 64.266a. Plot: French/2, Hochman, Matlaw. Reviews: *Stage* 3/9/64, 9; *Times* 1/9/64, 13. Comment: Performed under the collective title *Chekhov's Lonely People*.

64.267 *Comedy in Music* (Ent) Victor Borge. SHAFESBURY 31/8/64. 1st perfd Playhouse, Wilmington, Delaware, 24/9/53; 1st British perf Palace 8/4/57. Cast: *WWT/14*. Victor Borge. Plot: Bordman/5, 587. Reviews: *Guardian* 1/9/64, 7; *Illustrated London News* 19/9/64, 436; *Observer* 6/9/64, 27; *Stage* 3/9/64, 9; *Times* 1/9/64, 13; *Variety* 9/9/64, 52. Comment: "Mere fooling at its casual, relaxed best" (*Times*). "The show is well staged, with a complicated lighting plot that plays its own part by gaining some laughs of its own and, once the padded earlier part is over, offers some real comedy in music" (*Stage*). The first New York production (John Golden 2/10/53) ran for 849 performances.

64.268 *A Midsummer Night's Dream* (C, 2a) William Shakespeare. QUEEN'S 31/8/64.** *Bottom* Ken Cranham; *Oberon* Jeremy Anthony; *Hermia* Diana Quick; *Lysander* Andrew Morrey; *Puck* Tim Haunton; Trevor Adams. *Dec* Christopher Lawrence; *Light* Brian Croft; *Dir* Paul Hill. Reviews: *New Statesman* 11/9/64, 368, 370; *Observer* 6/9/64, 27; *Stage* 3/9/64, 9; *Times* 1/9/64, 13; *Tribune* 4/9/64, 14. Comment: National Youth Theatre. "A disappointingly pedestrian affair" (*Tribune*). "It was near enchantment all the way. The production by Paul Hill is extremely lucid and fast moving and although the running time, including one interval, is just over two hours, not a word is lost. The speaking of these young actors is very good indeed" (*Stage*).

64.269 *Oh What a Lovely War!* (Mus ent, 2a) Charles Chilton et. al. HIPPODROME, GOLDERS GREEN, 31/8/64; trfd to WIMBLEDON 14/9/64.** Cast: *Stage* 27/8/64, 13. Kent Baker, Denny Bettis, Gaye Brown, Dan Cornwall, Raymond Duparc, Rio Fanning, Margaret Ford, Nigel Hawthorne, Elric Hooper, Sian Hopkins, Joan Kennedy, Gillian King, John Lyons, Philip Newman, Jestyn Phillips, Michael Richmond, Alan Thompson. *Pres* Bob Swash, Gerry Raffles; *Dir* Kevin Palmer; *Sc dgn* John Bury; *Ch* Bob Stevenson; *Cost dgn* Una Collins; *Mus dir* Alfred Ralston/Thomas Erskine; *Tech staff* Owen Hale, Mark Pritchard, Richard Wansborough, John Baker. Plot:

Bordman/5, 638, Dorney, Fletcher, Law, Loney, OTF, Patterson, Weintraub. Comment: Theatre Workshop.

64.270 *The Poker Session* (CD, 3a) Hugh Leonard. RICHMOND 31/8/64.** Plot: Schrank, Vinson, Weintraub. Comment: A two-week engagement.

64.271 *Wuthering Heights* (P) Brian Tyler (adpt of Emily Brontë's novel, 1847). WIMBLEDON 31/8/64. Cast: *Stage* 30/7/64, 8. *Heathcliff* Raymond Armstrong; *Cathy* Janet Hargreaves; Sylvia Melville, William Kendrick, Frederick Keen, Jean Shaw, Peter Wilkins, Vivienne Ball, Nigel Rideout. *Sc dgn* Elizabeth Waghorn; *Dir* Patrick Desmond.

64.272 *The Striplings* (D, 3a) Nina Warner Hooke. ARTS 1/9/64. 1st perfd Castle, Farnham, 7/10/63. Cast: *Stage* 3/9/64, 9; *Variety* 16/9/64, 67; *WWT/14*. Jojo Karin Fernald; *Biff* Michael Crawford; *Rod* Tony Calvin; *Mickie* Jane Bolton. *Pres* James H. Lawrie; *Dir* Joan Knight; *Dec* Jeanette Campbell; *Light* Brian Currah; *Sm* Geoffrey Paget. Reviews: *Christian Science Monitor* 8/9/64, 2; *Illustrated London News* 19/9/64, 436; *New Statesman* 11/9/64, 368; *Spectator* 11/9/64, 340, 342; *Stage* 3/9/64, 9; *Tatler* 9/9/64, 512; *Times* 2/9/64, 5; *Tribune* 11/9/64, 15; *Variety* 16/9/64, 67. Comment: The play was "about young people running a riding school after the accidental passing of their mother," and emphasized the importance of religion providing hope (*Christian Science Monitor*). *Spectator* faulted the dialogue and plot development. "A conglomeration of ideas any one of which might have made a good play" (*Tribune*). *Times* saw some merit and faults in the piece.

64.273 *You Must Know Alberta* (Murder mystery) Edmund Warwick. LITTLE THEATRE CLUB 1/9/64.* Cast: *Stage* 3/9/64, 18. *Mr. Charles* Czaq Hadden; *Sally Moore* Louise Nelson; *Margaret* Constance Vayne; *Compere* Dickon Reed; *Mai Bruden* Pauline Sewell; *Jack Case* Michael Sawyers; *Toots* Nadia Atkins; *Pauline* Krestin Adams; *Mary* Natasicha Mann; *Bill* Victor Langley. *Dir* Ronald Richards; *Dec* Czaq Hadden; *Mus* George Adie. Review: *Stage* 3/9/64, 18. Comment: "A play of utter puerility" (*Stage*).

64.274 *The Brig* (D, 2a) Kenneth H. Brown. MERMAID 2/9/64. 1st perfd Living Theater, New York, 15/5/63; 1st British perf. Cast: *Stage* 10/9/64, 13; *Variety* 16/9/64, 62; *WWT/14*. *Grace* Henry Howard; *Tepperman* Jim Anderson; *Warden* Warren Finnerty; *Lintz* Steven Ben Israel; *Prisoner No.1* Jim Tiroff; *Prisoner No. 2* Tom Lillard; *Prisoner No. 3* Rufus Collins; *Prisoner No.4* Paul Prenskey; *Prisoner No.5* Michael Elias; *Prisoner No.6* William Shari; *Prisoner No.7* Carl Einhorn; *Prisoner No.8* Steve

Thompson; *Prisoner No.9* Gene Gordon; *Prisoner No.10* Luke Theodore; *New Prisoner* Henry Proach; *Prisoner Chasers* Viktor Allen, Ralph Watson, Colin White. Pres Mermaid Theatre Trust, Dorchester Productions Ltd., Oscar Lewenstein; *Dir* Judith Malina; *Dec* Julian Beck; *Pd mgr* Mick Orr; *Sm* Dale Whitt; *Dsm* Robert Findlay; *Asm* Anthony Walters; *Elect* Ian Ollier; *Carp* John Smith; *Wm* Brenda Bishop; *Theatre mgr* John Hole; *Bom* Joan Robinson; *Sc bld* Victor Mara Ltd., Mermaid Theatre Workshops; *Cost* M. Berman. Plot: Bordman/4, 389, Bronner, Bryer, Vinson, Wilmeth. Reviews: *Birmingham Post* 4/9/64, 5; *Christian Science Monitor* 8/9/64, 2; *Daily Mirror* 3/9/64, 14; *Guardian* 3/9/64, 7; *New Statesman* 11/9/64, 368; *Observer* 6/9/64, 27; *Spectator* 11/9/64, 342; *Stage* 10/9/64, 13; *Tatler* 16/9/64, 578; *Times* 3/9/64, 14; *Tribune* 11/9/64, 15; *Variety* 16/9/64, 62, 67. Comment: Living Theatre Company of New York. The Company's policy was to interchange roles nightly. *Christian Science Monitor* noted that some repetitious parts of the play were booed by the audience but eventually applauded warmly. *Spectator* watched with "rather bored fascination." *Tribune* was troubled by the current predilection for violence in the theatre, but praised the "brilliant skill" of the production. *Times* noted that the cast played "with a casually perfect naturalism that denies prominence to anyone in particular." The New York production ran for 239 performances.

64.275 *Monique* (Macabre thriller, 2a) Dorothy Blankfort and Michael Blankfort (based on Pierre Boileau and Thomas Narcejac's novel, *Celle qui n'était plus*, 1952). SAVOY 3/9/64.** 12 perf. Cast: *Stage* 10/9/64, 13; *Times* 4/9/64, 14; *Variety* 16/9/64, 62; WWT/14. *Fernand Ravinel* Eric Lander; *Lisette* Deborah Watling; *Lucienne Ravinel* Ellen McIntosh; *Henriette* Barbara Christie; *Dr. Monique Rigaud* Paula Byrne; *Merlin* Gerald Cross; *Gouttez* Howard Lang; *André* Garth Adams; *Messenger* Roy Brewington. *Dir* Geoffrey Nethercott; *Dec* Hutchinson Scott. Plot: Bronner, Hirschak, French/2. Reviews: *Christian Science Monitor* 8/9/64, 2; *Daily Mirror* 4/9/64, 16; *Guardian* 4/9/64, 11; *Stage* 10/9/64, 13; *Times* 4/9/64, 14; *Variety* 16/9/64, 62. Comment: "One of those cosy murder mysteries that centre around two women and one man ... plodding dialogue ... average drama with a neat twist ending" (*Daily Mirror*). "Moderately dull," and "well acted by Paula Byrne and Eric Lander" (*Guardian*). *Variety* said the piece failed in virtually every way and was combined with "wooden direction and largely indifferent acting."

64.276 *Love's Labour's Lost* (C) William Shakespeare. OLD VIC 7/9/64.** Cast: *Stage* 10/9/64, 14; WWT/14. *Ferdinand* King of Navarre David Dodimead; *Berowne* Richard Pasco; *Longaville* Michael Jayson; *Dumaine*

Peter Baldwin; *Dull* Julian Curry; *Costard* Russell Hunter; *Don Adriano de Armado* Christopher Benjamin; *Moth* Stanley Bates; *Jaquenetta* Jennie Woodford; *Boyet* Terrence Hardiman; *Princess of France* Eithne Dunne; *Rosaline* Barbara Leigh-Hunt; *Katherine* Rowena Cooper; *Maria* Bonnie Hurren; *Lord Attendant on the Princess of France* Michael Fleming; *Foresters* Julian Battersby, Michael Quinto; *Sir Nathaniel* Frank Middlemass; *Holofernes* James Cossins; *Chamberlain to the King of Navarre* Leader Hawkins; *Lords Attendant on the King of Navarre* Alan Knight, Antony Vogel; *Clerk to Holofernes* Alan Collins; *Mercade* Sebastian Breaks. *Dir* Val May; *Dec* Michael Annals. Reviews: *Birmingham Post* 8/9/64, 7; *New Statesman* 18/9/64, 410, 412; *Stage* 10/9/64, 14; *Times* 8/9/64, 13. Comment: Bristol Old Vic Company. "As a piece of spun sugar, or as a documentary on how spun sugar-cane grows, it is excellent" (*Times*).

64.277 *Spider's Web* (P, 3a) Agatha Christie. WIMBLEDON 7/9/64.** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub.

64.278 *Woman in a Dressing Gown* (P, 2a) Ted Willis. INTIMATE 7/9/64.** Plot: Fletcher.

64.279 *Inadmissible Evidence* (D, 2a) John Osborne. COURT 9/9/64.* 40 perf. Cast: Findlater; *Stage* 17/9/64, 13; *Times* 10/9/64, 8; *Variety* 23/9/64, 96; WWT/14. *Jones* John Quentin; *Bill Maitland* Nicol Williamson; *Hudson* Arthur Lowe; *Shirley Ann* Beach; *Joy Lois Daine*; *Mrs. Garnsey* Clare Kelly; *Jane Maitland* Natasha Pyne; *Liz Sheila* Allen. *Dir* Anthony Page; *Dgn* Jocelyn Herbert; *Sound* Mark Wilkinson; *Assist dir* Peter Gell; *Assist dgn* Brenda Briant; *Sm* Ken Allan-Jones. Plot: Best/65, 221, Demastes/2, Fletcher, Hirschak, Hochman, Law, Loney, Patterson, Matlaw, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 10/9/64, 7; *Christian Science Monitor* 14/9/64, 10; *Daily Mirror* 10/9/64, 18; *Guardian* 10/9/64, 7; *Illustrated London News* 26/9/64, 480; *New Statesman* 18/9/64, 410; *Spectator* 18/9/64, 369–70; *Stage* 17/9/64, 13; *Tatler* 23/9/64, 656; *Times* 10/9/64, 8; *Tribune* 18/9/64, 18; *Variety* 23/9/64, 96. Comment: English Stage Company. *Guardian* said Nicol Williamson performed "magnificently, with a steady modulation from bravado into despair," a view echoed by *Christian Science Monitor*, *Spectator* and others. "Osborne seems alone among current British playwrights in being able to create heroes of our own time" (*Times*). Given that *Look Back in Anger* at the Court in 1956 had launched Osborne's career, *Variety* thought it was appropriate that an Osborne play should reopen the theatre after its recent renovation. The first New York production (Belasco 30/11/65) ran for 166 performances in which Nicol Williamson played Bill Maitland.

64.280 *The Meter Man* (P) C. S[cott] Forbes. LAMDA 10/9/64.* Cast: *Stage* 10/9/64, 13. Gordon Heath, Bernard Kay, Bernard Brown, Susan Clark, Malcolm Taylor. *Dir* Ronald Hayman; *Dgn* Suzanne Glannister. Reviews: *Stage* 10/9/64, 13; *Tatler* 2/9/64, 461. Comment: The piece was made into the film, *The Penthouse* (1967).

64.281 *Henry V* (Hist P) William Shakespeare. OLD VIC 11/9/64.** Cast: *Stage* 17/9/64, 13; *WWT/14*. *Henry the Fifth* Richard Pasco; *Chorus* David Dodimead; *Duke of Gloucester* Michael Fleming; *Duke of Bedford, Governor of Harfleur* Noel Thorpe-Tracey; *Duke of Exeter* Richard Mayes; *Duke of York, Sir Thomas Gray* Charles Pemberton; *Earl of Westmoreland* Leader Hawkins; *Archbishop of Canterbury, Macmorris, Duke of Burgundy* James Cossins; *Bishop of Ely, Duke of Orleans* Julian Battersby; *Earl of Cambridge, Jamy* Michael Quinto; *Lord Scroop, Williams* Michael Jayston; *Sir Thomas Erpingham, Bardolph* Julian Curry; *Gower* Peter Baldwin; *Fluellen* Russell Hunter; *Bates, Charles the Sixth* Frank Middlemass; *Nym, French Soldier* Alan Collins; *Pistol* Christopher Benjamin; *Boy* Stanley Bates; *Louis the Dauphin* Terrence Hardiman; *Duke of Bourbon* Antony Vogel; *Constable of France* Geoffrey Toone; *Montjoy* Sebastian Breaks; *French Lackey* Alan Knight; *Isabel, Mistress Quickly* Eithne Dunne; *Katharine* Rowena Cooper; *Alice* Barbara Leigh-Hunt; *Ladies of the French Court* Bonnie Hurren. Joy Ring. *Dir* Stuart Burge; *Sc dgn, Cost dgn* Graham Barlow; *Sm* Anthony Rowe. Review: *Stage* 17/9/64, 13. Comment: Bristol Old Vic Company. *Stage* commended "the vigorous performance of Richard Pasco as the king, a young man fully aware of the seriousness of his ambitions and with the confidence of one who knows right is on his side."

64.282a *Ching-Ling and the Magic Peach* (P) Mary Kennedy. ARTS 12/9/64. 1st British perf. Cast: *Stage* 17/9/64, 15; *WWT/14*. *The Emperor, The Blue Dragon's Voice* Geoffrey Atkinson; *Ching-Ling* Carole Baynon; *Her Mother, Hsi Wang Mu* Jennifer Piercey; *Li-Ping* David Courtland; *The Kingfisher's Voice* Matyelok Gibbs; *The Sorceress* Ursula Jones; *The White Tiger's Voice, The Magistrate* David Curzon; *Duke Chi* Laurence Keane; *The Emperor's Bodyguard* Michael Sloan. *Dir* Caryl Jenner; *Dec* Geraldine Braithwaite; *St dir* Richard Vaughan. Review: *Stage* 17/9/64, 15. Comment: Unicorn Theatre. "A retelling of a Chinese legend of a girl to be sacrificed unwillingly to placate a water deity, and saved by a practical young scholar with ideas about canals, held its audience throughout, in spite of formal dialogue and stylised gestures" (*Stage*).

64.282b *The Gentle Knight* (P for children) Willis Hall.

ARTS 12/9/64.* Cast: *Stage* 17/9/64, 15; *WWT/14*. *Blindon* Geoffrey Atkinson; *Queen Joginda* Jennifer Piercey; *King Jog, Albert* David Courtland; *Gawain the First* Laurence Keane; *Gawain the Second* David Curzon; *Gon* Matyelok Gibbs; *Bella* Ursula Jones; *Donna* Carole Baynon. David Courtland. *Dir, Dec, St dir* as for 64.282a. Review: *Stage* 17/9/64, 15. Comment: Unicorn Theatre. *Stage* said that the piece was too sophisticated for young children who were bored by it.

64.283 [No entry]

64.284 *Hindle Wakes* (Lancashire P, 3a) Stanley Houghton. QUESTORS 12/9/64. 1st perfd Aldwych 16/6/12. Cast: QTA. Plot: Demastes/1, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Sobel. Review: *Middlesex County Times* 19/9/64, 10. Comment: The first New York production (Maxine Elliott's 9/12/12) ran for 32 performances. The piece was also produced in New York as *Fanny Hawthorn* (Vanderbilt 11/5/22).

64.285 *The Merchant of Venice* (C [5a]) William Shakespeare. UNITY 13/9/64.** Cast: *Stage* 17/9/64, 14. *Antonio* Kenneth Seeger; *Solanio* Adrian Reynolds; *Salarino* Salmaan Peer; *Bassanio* Trevor Danby; *Lorenzo* Lance Kaufman; *Gratiano* Roy Madron; *Portia* Catherine Lancaster; *Nerissa* Marian Morley; *Shylock* Otto Diamant; *Prince of Morocco, Balthasar* Pat Maddy; *Launcelot Gobbo* Roger Bradley; *Old Gobbo* Vernon Smythe; *Jessica* Rowena Torrance; *Prince of Arragon, Tubal* Walter Glennie; *Duke of Venice* Vernon Smythe. *Dir* Trevor Danby, Roy Madron; *Dgn* Salmaan Peer; *Sm* Jim O'Brien. Review: *Stage* 17/9/64, 14. Comment: "Otto Diamant's moving performance as Shylock is the outstanding virtue of Trevor Danby and Roy Madron's modern-dress production"; other aspects of the production did not translate as well to post-World War II Europe (*Stage*).

64.286 *I Love You, Mrs. Patterson* (P) John Bowen. RICHMOND 14/9/64.** Plot: Vinson. Comment: A two-week engagement.

64.287 *Open to Murder* (Thriller) Peter Gent. INTIMATE 14/9/64. 1st perfd Belgrade, Coventry, 11/10/62. Comment: The play involved a doctor who must get rid of a pregnant woman in order to save his marriage.

64.288 *A Scent of Flowers* (D, 3a) James Saunders. HIPPODROME, GOLDERS GREEN, 14/9/64; trfd to WIMBLEDON 21/9/64.* Plot: Hischak/2, 5–6, Hochman, Loney, Vinson, Weintraub. Comment: The pre-West End production prior to opening at the Duke of York's in September (see 64.309). The first New York production

(Martinique 20/10/69) ran for 72 performances.

64.289 *Amleto* (T) William Shakespeare (trans Gerardo Guerrieri). OLD VIC 15/9/64. Cast: *Stage* 17/9/64, 14; *WWT/14*. *Claudius* Massimo Girotti; *Hamlet* Giorgio Albertazzi; *Fortinbras* Giancarlo Zanetti; *Polonius* Mario Scaccia; *Laertes* Alessandro Ninchi; *Horatio* Massimo Francovich; *Voltimand*, *Norwegian Captain* Emilio Marchesini; *Cornelius*, *Fourth Player* Varo Soleri; *Rosencrantz* Davide Montemurri; *Guildenstern* Adolfo Larestetti; *Osric* Gino Pernice; *Marcellus* Rino Bolognesi; *Francisco*, *Second Player* Nello Rossati; *Bernardo* Carlo Reali; *Reynaldo*, *Priest* Fernando Cerulli; *First Player* Franco Castellani; *Third Player* Sergio di Stefano; *First Gravedigger* Corrado Annicelli; *Second Gravedigger* Luigi Uzzo; *Gertrude* Anna Proclemer; *Ophelia* Annamaria Guarnieri; *Voice of the Ghost* E. M. Salerno. *Dir*, *Dgn* Franco Zeffirelli; *Cost dgn* Danilo Donati; *Mime* Giancarlo Cabelli; *Mus* Roman Vlad; *St dir* Franco Marzocchi. Reviews: *Birmingham Post* 16/9/64, 5; *Christian Science Monitor* 22/9/64, 5; *Guardian* 16/9/64, 9; *Illustrated London News* 26/9/64, 480; *Irish Times* 25/9/64, 9; *New Statesman* 25/9/64, 463; *Observer* 20/9/64, 27; *Stage* 17/9/64, 14; *Times* 16/9/64, 15; *Tribune* 25/9/64, 14. Comment: Proclemer-Albertazzi Company. *Irish Times* praised the production's "masterly conception," the translation, and the "fine acting." *Guardian* said it was a "striking [production] but not in the least eccentric." *Observer* was eventually defeated by the four and a half hours long production which it called "aggressively intelligent and contemporary." *New Statesman* admired the set and the "stylish and flamboyant" acting, but faulted the modish overemphasis on contemporaneity. "The most deceptively brilliant production of all time ... Nothing is followed through; each brilliant illumination is negated by a touch of the obtuse, the commonplace, the plainly stupid" (*Tribune*).

64.290a *The Home Secretary* (P, 1a) William Douglas Home. COMEDY 15/9/64.* 30 perf. Cast: *Stage* 17/9/64, 13; *Variety* 23/9/64, 96; *WWT/14*. *Home Secretary* Griffith Jones; *Mrs. Grey* Mary Kerridge; *Det. Sgt. Thompson* Michael Nightingale. *Lic* H. H. Wingate; *Pres* Geoffrey Goodhart, Charles Hamilton-Marshall; *Dir* Maxwell Jackson; *Dgn* Suzanne Billings. Reviews: *Birmingham Post* 19/9/64, 11; *Guardian* 16/9/64, 9; *Illustrated London News* 3/10/64, 520; *Stage* 17/9/64, 13; *Times* 16/9/64, 15; *Tribune* 25/9/64, 14; *Variety* 23/9/64, 96. Comment: Performed under the collective title *Two Accounts Rendered*. The play concerned capital punishment. *Times* said the two plays contained an "unaccustomed seriousness" not usual in Home's plays. "Home can be ardent, and he can be witty. His players, Mary Kerridge and Griffith Jones, have comparable gifts,

but the evening does not really belong to the 'tents of thought' or the 'dazzling place of play'" (*Illustrated London News*).

64.290b *Lady J. P. 2* (P, 1a) William Douglas Home. COMEDY 15/9/64.* 30 perf. Cast: *Stage* 17/9/64, 13; *Variety* 23/9/64, 96; *WWT/14*. *Charles* Griffith Jones; *Violet* Mary Kerridge; *Jim* Michael Nightingale. *Lic*, *Pres*, *Dir*, *Dgn* as for 64.290a. Reviews: *Birmingham Post* 19/9/64, 11; *Guardian* 16/9/64, 9; *Illustrated London News* 3/10/64, 520; *Stage* 17/9/64, 13; *Times* 16/9/64, 15; *Tribune* 25/9/64, 14; *Variety* 23/9/64, 96. Comment: Performed under the collective title *Two Accounts Rendered*. Virtually plotless, with middle-class people just talking, and possibly having sex.

64.291 *Season of Goodwill* (C, 2a) Arthur Marshall (adpt of Dorothea Malm's novel, *Every Third Thought*, 1962). QUEEN'S 16/9/64. 22 perf. 1st perfd Theatre Royal, Brighton, 10/8/64. Cast: *Stage* 24/9/64, 13; *Variety* 30/9/64, 66; *WWT/14*. *Anne Storch* Sybil Thorndike; *Beatrice Portman* Gwen Ffrangcon-Davies; *Oscar Portman* Paul Rogers; *Melissa* Juliet Harmer; *Jack* Clifford Elkin. *Pres* H. M. Tennent Ltd., Alexander H. Cohen; *Dir* Vivian Matalon; *Dec* Michael Annals; *Light* Joe Davis; *Sm* Philip Ingram. Reviews: *Birmingham Post* 17/9/64, 18; *Christian Science Monitor* 22/9/64, 5; *Daily Mirror* 17/9/64, 18; *Guardian* 17/9/64, 9; *Illustrated London News* 3/10/64, 520; *New Statesman* 25/9/64, 463; *Observer* 20/9/64, 27; *Stage* 24/9/64, 13; *Tatler* 30/9/64, 714; *Times* 17/9/64, 15; *Tribune* 25/9/64, 14–15; *Variety* 30/9/64, 66. Comment: The play dealt with a family gathering at Christmas and little more. *Times* said the play possessed "a certain slow charm," but lacked a "strong narrative drive," and ultimately was boring. "Practically everything rests on the beautifully-planned performances of Dame Sybil, Miss Ffrangcon-Davies, and Mr. Rogers, and for these—if not for much else—the night is worthwhile" (*Illustrated London News*). *Variety* thought that the box-office appeal of Sybil Thorndike, Gwen Ffrangcon-Davies and Paul Rogers might result in success; it didn't.

64.292 *The Book of Job* (P) Orlin Corey and Irene Corey (adpt). CHURCH OF THE HOLY SEPULCHRE 17/9/64; trfd to QUESTORS 25/9/64. 1st perfd central Kentucky winter 1952; 1st British perf Coventry Cathedral 13/6/64? Reviews: *Birmingham Post* 18/9/64, 7; *Guardian* 18/9/64, 26; *Illustrated London News* 26/9/64; *Stage* 24/9/64, 17; *Times* 18/9/64, 15. Comment: Kentucky Mountain Theatre Group. "The best aspect of the production was in the outstandingly well-rehearsed choral speaking, which was of the highest order" (*Stage*).

64.293 *Carving a Statue* (D, 3a) Graham Greene. HAYMARKET 17/9/64. 52 perf. 1st perfd Theatre Royal, Brighton, 31/8/64. Cast: *Stage* 24/9/64, 13; *Times* 18/9/64, 15; *Variety* 30/9/64, 66; *WWT/14*. *Father* Ralph Richardson; *Son* Dennis Waterman; *Boy Next Door* David Robinson; *First Girl* Barbara Ferris; *Second Girl* Jane Birkin; *Dr. Parker* Roland Culver. Pres H. M. Tennent Ltd., Donald Albery; *Dir* Peter Wood; *Dgn* Desmond Heeley; *Light* Joe Davis; *Sm* Anthony Chardet. Plot: Demastes/1, Vinson, Weintraub. Reviews: *Christian Science Monitor* 22/9/64, 5; *Guardian* 18/9/64, 13; *Illustrated London News* 3/10/64, 520; *New Statesman* 25/9/64, 462; *Observer* 20/9/64, 27; *Stage* 24/9/64, 13; *Times* 18/9/64, 15; *Tribune* 25/9/64, 14; *Variety* 30/9/64, 66. Comment: "A laboured parable" (*Guardian*). *Christian Science Monitor* noted Ralph Richardson's "remarkably impressive performance" as the sculptor. "The characters are pasteboard, the dialogue is tedious, the recurrent aphorisms are flat, the symbolism is crude" (*Tribune*). "It remains, for the most part, pretentious and steadily untheatrical. Sir Ralph keeps his authority" (*Illustrated London News*).

64.294 *Edge of Reason* (D, 2a) Max Frisch (trans Michael Bullock of *Graf Öderland*, 1951). THEATRE ROYAL, STRATFORD EAST, 18/9/64. 1st British perf. Cast: *Stage* 24/9/64, 14; *Times* 22/9/64, 16; *Variety* 30/9/64, 66; *WWT/14*. *Public Prosecutor* Maxwell Shaw; *Elsa* Jane Jordan Rogers; *Hilde, Inge, Coco* Maureen Beck; *The Murderer* Ewan Hooper; *Dr. Hahn* Gordon Whiting; *Warder, A Monsignor, The President* Harry Shacklock; *Inge's Mother, Frau Hofmeier* Rosemary Towler; *Inge's Father, The General* Graham Lines; *Mario, Another Supporter of Culture* Charles Lewson; *Gendarme* Michael Segal; *Hotel Porter, A Supporter of Culture* Derek Lanyon; *Taxi Driver* Arthur Gross; *Pageboy, A Student* Kenneth McReddie; *Chief of Police* James Locker; *The Director* Milton Johns; *The Minister* John Frawley; *A Convict* Brynn Bartlett; *Waiter* Anthony Watkins; *Members of the Foreign Press* Barrie Keeffe, Steve Fredericks, Francis Wallis, Richard Austen, Norman Cunningham. *Dir* Adrian Rendle; *Dgn* Michael Richardson; *St dir* Donald Harris. Plot: Hochman. Reviews: *Birmingham Post* 24/9/64, 7; *Guardian* 22/9/64, 9; *Illustrated London News* 10/10/64, 570; *New Statesman* 25/9/64, 462–63, 30/10/64, 670; *Observer* 27/9/64, 26; *Stage* 24/9/64, 14; *Times* 22/9/64, 16; *Tribune* 25/9/64, 14; *Variety* 30/9/64, 66. Comment: *Stage* Sixty. *Observer* called the play a "tendentious parable about power, freedom and identity ... [not] helped here by clockwork-slow production and inefficient gloom." *Variety* also thought the production never came alive, and added the proposed repertoire of the new management probably would not appeal to the local

audiences previously brought in by the now-departed Joan Littlewood. *Times* said the play lacked "a sense of inevitability," although German audiences might get more out of it because of their familiarity with the Count Öderland legend.

64.295 *That's the Truth (If You Think So)* (P) Luigi Pirandello (anon trans of *Così è (se vi pare)*, 1917). ST. MARY'S HALL 20/9/64. Cast: *Stage* 24/9/64, 15; *Theatricalia*. *Lamberto Laudisi* Derek Partridge; *Amalia* Mary Quinn; *Dina* Jenny Berg; *Maid* Stephanie Gathercole; *Signora Sirelli* Penny Parry; *Signora Cini* Viera Shelley; *Signor Sirelli* John Angrove; *Signor Agazzi* David Browning; *Signora Frola* Lola Lloyd; *Signor Ponza* John Law; *Signora Nenni* June Mitchell; *Centuri* Terence Locke; *Gentleman* Henry Burgin; *Reporter* Tony Parkin; *Prefect* Jack Allcock; *Signora Ponza* Magdalen Egerton. *Dir* Kenneth McClellan; *Dec* Jack Inglis; *Light* Bill Maguire. Plot: Best/26, 486, French/2, Gassner, Hischak, Hochman, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 24/9/64, 15, 8/10/64, 14. Comment: Theatre Borough Ten. Also known as *Right You Are (If You Think So)*. The production needed a better cast (*Stage* 24/9).

64.296 *The Little Clay Cart* (C) King S drata (trans Rendleton Oliver; adpt James Roose-Evans and Henry Wells). HAMPSTEAD 21/9/64. 1st British perf thus. Cast: *Stage* 24/9/64, 15; *WWT/14*. *Charudatta* Nicolas Chagrin; *Rohasena* Alleyne Paul Reeves; *Maitreya* Hywel Jones; *Radanika, The Provost* Paula Jacobs; *Yardhamanaka, Sarvilaka* Stephen Dartnell; *Vasantasena* Madeline Bellamy; *Madanika* Delia Corrie; *Her Vita* Ian Hughes; *Her Gharri Driver* Carlos Douglas; *Samsthanaka* John Bown; *Her Slave Girl, The Scribe* Linda Goodman; *His Vita* William Job; *Sihvaraka* Stephen Dartnell; *His Slave* Carlos Douglas; *Aryaka, Mathura, The Judge* Ian Hughes; *Gambler, Viraka, Ist Chandala* Michael Pemberton; *The Masseur, Chandanaka* Peter Laird; *2nd Chandala* Carlos Douglas; *The Bailiff* Delia Corrie. *Dir* James Roose-Evans; *Dec* Barbara Wilkes; *Cost dgn* Jack Notman; *Ch* Yoma Sasburgh; *Mus* Clifton Parker; *Sm* Derek Snook. Plot: Patterson. Reviews: *Birmingham Post* 25/9/64, 5; *Illustrated London News* 10/10/64, 570; *Stage* 24/9/64, 15; *Times* 22/9/64, 16. Comment: "A greater unity of style among the performers is needed, together with a toning-down of the farcical element, for the stylised movements given to the more bizarre characters are too exaggerated" (*Stage*). James Roose-Evans staged the piece "with astonishing pictorial delicacy" (*Illustrated London News*).

64.297 *The Lodger* [(Thriller) Anthony Skene (adpt of Mrs. Marie Belloc Lowndes' novel, 1914)]. INTIMATE

21/9/64.**

64.298 *See How They Run* (F, 3a) Philip King. HIPPODROME, GOLDERS GREEN, 21/9/64; trfd to WIMBLEDON 28/9/64.** Jill Browne, John Alderton, Charles Tingwell, Philip King. Plot: Fletcher, French/2.

64.299 *Maggie May* (Mus, 2a) Alun Owen (bk) and Lionel Bart (mus, lyr). ADELPHI 22/9/64. 501 perf. 1st perfd Palace, Manchester, 19/8/64. Cast: *Stage* 24/9/64, 14; *Theatricalia*; *Variety* 7/10/64, 64; *WWT/14*. *Balladeer* Barry Humphries; *Young Priest* Stephen Taylor; *Mrs. O'Brien* Janette Gail; *Mrs. Casey* Margo Cunningham; *Mother Monica* Charlotte Howard; *Maggie May as a child* Margaret Howe; *Sister Mary* Janet Webb; *Patrick Casey as a child* Malcolm Collingham; *Mrs. Nugent, Norah Mulqueen* Marie Conmee; *Parish Priest* Vernon Rees; *Willie Morgan* Andrew Keir; *Maggie May* Rachel Roberts/Georgia Brown; *Maureen O'Neill* Diana Quiseekay/Joy Marshall; *1st Chinese Sailor* Vincent Mansi; *2nd Chinese Sailor* Stanley Fleet/David Elias; *Children* Carol Bird, Terry Brooks, Jacqueline Lewis, Peter Newton; *Old Dooley* Paul Farrell; *Eric Dooley* John Junkin/Shawn Curry; *Cogger Johnston* Michael Forrest; *Terry Collins* Billy Boyle; *Gene Kiernan* Geoffrey Hughes; *Patrick Casey* Kenneth Haigh; *Stevadore* Joe Sealy; *Crane Driver* Geoff L'Cise; *Ned* Stanley Fleet; *Miss Singleton* Paula Bell; *Police Constable* Shawn Curry; *The Nocturns* David Wilcox, David Foley, David Elias, Keith Draper, Francis Sloan; *Police Inspector* Vernon Rees; *Police Sergeant* Vincent Mansi; *Dockers, Dockers' Wives, Prostitutes, Sailors* Shawn Curry, Raymond Dalziel, Stanley Fleet, Ian Kaye, Austin Kent, David Kerr, Geoff L'Cise, Vince Logan, Vincent Mansi, Vernon Rees, Malcolm Roberts, Joe Sealy, Lee Silver, Stephen Taylor, David Wright, Paula Bell, Margo Cunningham, Jackie Dalton, Venetia Fernandez, Janette Gail, Paddy Glynn, Maggie Goodwin, Charlotte Howard, Patricia Lovette, Julia McKenzie, Vicky Udall, Janet Webb. *L* Musical Plays Ltd.; *Lic* Jack Hylton; *Gen mgr* Thomas Porter; *Hse mgr* John Barber; *Pres* Bernard Delfont, Tom Arnold; *Dir* Ted Kotcheff; *Ch* Paddy Stone; *Mus dir* Marcus Dods; *Mus arr* Ray Jones; *Cost dgn* Leslie Hurry; *Dgn* Sean Kenny; *Assist dgn* Michael Knight, Robert Bahl; *Sc bld* E. Babbage and Co.; *Sc* Key Studios; *Pq* Wig Specialities Ltd., Wig Creations Ltd.; *Sm* Douglas Cornelissen; *Dsm* Peter H. Roberts; *Asm* Nicholas van Wijk; *Wm* Janet Roberts; *Sound* David Collison; *Bal mr* Fred Evans; *Chorus master* Vernon Rees; *Pd mgr* Maurice Fournier; *Carp* Harry Shuff. Plot: Gänzl, Loney, OTF, Vinson. Reviews: *Birmingham Post* 24/9/64, 7; *Christian Science Monitor* 26/9/64, 4; *Daily Mirror* 23/9/64, 7; *Guardian* 23/9/64, 9; *Illustrated London News* 3/10/64, 520, 6/3/65, 32; *New Statesman* 2/10/64, 507–08; *Observer* 27/9/64,

26; *Spectator* 2/10/64, 437, 440; *Stage* 24/9/64, 14, 25/2/65, 9; *Times* 23/9/64, 15, 23/2/65, 16; *Tribune* 2/10/64, 14; *Variety* 7/10/64, 64, 10/3/65, 70. Comment: Judy Garland attended the opening-night performance which, *Guardian* reported, garnered “a fairly rapturous reception.” She also recorded four songs from the musical. *Christian Science Monitor* called the production “a triumph,” and noted the presence in the audience of Rex Harrison, Rachel Roberts, Noel Coward, and Peter Sellers. “A remarkable achievement. It scores on almost every count: on the book, on the lyrics and music, on the sets and on the performances” (*Spectator*). “A cinch for a long and profitable run” (*Variety* 7/10). *Times* (23/2) commended the performance of Georgia Brown when she took over the lead from Rachel Roberts.

64.300 *The Hostage* (P, 3a) Brendan Behan. LITTLE THEATRE CLUB 23/9/64.** Cast: *Stage* 17/9/64, 8. Joan Cambell, Nancy Gabrielle, Jene Howard, Petet Kaukas, Kay Lyell, Eugene Leonard, Victor Langley, Patrick Murphey, Louise Nelson, Ann Simpson, Michael Sawyers, Patrick Tull. *Dir* Bil Keating. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub. Reviews: *Times* 1/10/64, 15; *Tribune* 2/10/64, 14. Comment: *Times* complained about “the bloodless conventionality and utter lack of spirit which Bil Keating’s production managed to sustain all the way through”; the acting was “stiff and uninspired.”

64.301 *Clope* (P) Robert Pinget (trans Barbara Bray of Pinget’s play, 1962). LAMDA 27/9/64. 1st perf this trans BBC Radio Third Programme 29/7/61; this stage perf this trans. Cast: *Stage* 1/10/64, 14. Review: *Stage* 1/10/64, 14.

64.302 *Service for St. Hal* (P, 2a) Dedwydd Jones. VAUDEVILLE 27/9/64.* Cast: *Stage* 1/10/64, 13; *WWT/14*. *Paul* Lewis Jones; *Dai* Denys Graham; *Scrummer* Keith Pyott; *Danny Boy* Lennard Pearce; *Anna* Coral Fairweather; *Derek* Antony Kenway; *Mac* Ian Gray; *Floyd* Seymour Green; *Ronnie* Brian Poyser; *G. G.* Betty Turner. *Dir* Anthony Woodruff. Reviews: *Stage* 1/10/64, 13; *Times* 28/9/64, 14. Comment: Repertory Players. *Times* said the play needed cutting and there were “long episodes with no constructional or symbolic significance.”

64.303 *Dinner with the Family* (P, 3a) Jean Anouilh (trans Edward Owen Marsh of *Le rendez-vous de Senlis*, 1941). RICHMOND 28/9/64. 1st perfd this trans Playhouse, Oxford, 1/10/57. Cast: *Theatricalia*. *Barbara* Jo Rowbottom; *Delmonte* Charles Morgan; *Emile* John Henderson; *Esmé* Betty Cardno; *Georges Delachaume* William Gaunt; *Isabelle* Carol Austin; *Jacques* Robert Jennings;

M. Delachaume Stanley Beard; *Mme de Montrachet* Joan Peart; *Mme Delachaume* Margaret Gibson; *Proprietress* Celia Ryder. *Dir* Robert Peake; *Dec* John Piper. Plot: Fazia, 71–74, French/2, Hochman, Loney, 305, Salem. Review: *Stage* 8/10/64, 16. Comment: Robert Peake's production "brings out both the philosophical depths and the entertainment value of the play to a marked degree" (*Stage*). A two-week engagement.

64.304 *The Fifty Mark* (P, 3a) Dan Sutherland. INTIMATE 28/9/64. 1st London perf Comedy 17/6/51. Comment: Faced with a mid-life crisis, a man dreams about embezzlement.

64.305 *No Bed for Bacon* (Mus) Ned Sherrin (bk, lyr) and Caryl Brahms (lyr, bk; adpt of novel by Brahms and S. J. Simon, 1941) and Tom Gregory (mus) and John Scott (mus). HIPPODROME, GOLDERS GREEN, 28/9/64. 1st perfd Theatre Royal, Bristol, 9/6/59. Comment: This is almost certainly the production staged at the Ashcroft, Croydon, 14/9/64; cast: *Stage* 17/9/64, 14.

64.306 *A Spring Song* (D, 2a) Ray Mathew. MERMAID 28/9/64. 35 perf. 1st perfd Gowrie Hall, Brisbane, Queensland, Australia, 25/3/58; 1st perfd British perf Cranston Street Hall, Edinburgh, 24/8/64. Cast: *Stage* 1/10/64, 13; *Variety* 21/10/64, 72; *WWT/14*. *Kerry Dennison* Jo Maxwell Muller; *Geoff Manham* David Wood; *Mrs. Dennison* Margery Withers; *Mr. Dennison* Terence de Marney; *Helen Dennison* Roslyn de Winter; *Margaret Dennison* Hilary Hardiman. *Dir* Michael Rudman; *Dec* Martin Lees. Plot: Vinson. Reviews: *Birmingham Post* 29/9/64, 5; *Guardian* 29/9/64, 9; *Illustrated London News* 10/10/64, 570; *Observer* 4/10/64, 24; *Stage* 1/10/64, 13; *Times* 29/9/64, 13; *Tribune* 2/10/64, 14; *Variety* 21/10/64, 72. Comment: A weak, cliché-ridden play on family loyalty (*Guardian*). "An Australian family weepie of truly grandiose badness now playing to small but bemused audiences" (*Tribune*). The work tried to be Chekhovian but was monotonous, and the pathos declined into bathos (*Illustrated London News*).

64.307 *The Diplomatic Baggage* (F, 3a) John Chapman. WYNDHAM'S 29/9/64.** 189 perf. Cast: *Stage* 1/10/64, 14; *Variety* 4/11/64, 60; *WWT/14*. *Captain Luke Layton*, R.N. Charles Heslop; *Pamela Layton* Elspet Gray; *Barry Layton* John Chapman; *Harrison Tweedie* John Barron; *Chauffeur* Aiden Turner; *Monsieur Martell* Roger Delgado; *Madame Martell* Marika Rivera; *Hotel Porter* Derek Royle; *Chambermaid* Marigold Russell; *Eloise* Joanna Rigby; *Simone* Suzanne Vasey. *Dir* Wallace Douglas; *Dec* Rhoda Gray. Reviews: *Birmingham Post* 30/9/64, 5; *Daily Mirror* 30/9/64, 18; *Illustrated London News* 10/10/64, 570; *New Statesman* 9/10/64, 552; *Stage*

1/10/64, 14; *Times* 30/9/64, 8; *Variety* 4/11/64, 60. Comment: "No door is left unslammed, no pretty girl is left untickled ... [Chapman plays] a man from the Board of Trade, who appears to be trading in bawds ... It is all played at the gallop to non-stop laughter ... It's very much the mixture as before" (*Daily Mirror*). *Illustrated London News* confessed to laughing more frequently than he had at Whitehall farces.

64.308a *Game I* (P, 1a) Fred Sadoff. ARTS 29/9/64. 20 perf. 1st British perf. Cast: *Stage* 1/10/64, 14; *Theatricalia*; *Variety* 14/10/64, 64; *WWT/14*. *Jamie* Fred Sadoff; *Kathy* Faith Brook; *Johnny* P. G. Stephens. *Dir* Fred Sadoff; *Dec* Henry Barron. Reviews: *Birmingham Post* 5/10/64, 9; *Guardian* 30/9/64, 9; *Illustrated London News* 17/10/64, 618; *New Statesman* 9/10/64, 552; *Observer* 4/10/64, 24; *Stage* 1/10/64, 14; *Times* 30/9/64, 8; *Tribune* 9/10/64, 15; *Variety* 14/10/64, 64. Comment: Both plays involved games that exposed family skeletons better left in the closet. *Guardian* said they did "not make a satisfying evening." "It is all very sub-Albee" (*Observer*). *Variety* panned both pieces.

64.308b *Game II* (P, 1a) Fred Sadoff. ARTS 29/9/64. 20 perf. 1st British perf. Cast: *Stage* 1/10/64, 14; *Theatricalia*; *Variety* 14/10/64, 64; *WWT/14*. *Angela Wallace* Faith Brook; *Daniel Wallace* Fred Sadoff; *George* Geoffrey Chater; *Kate* Faith Kent. *Dir* Fred Sadoff; *Dec* Henry Barron. Reviews: *Birmingham Post* 5/10/64, 9; *Guardian* 30/9/64, 9; *Illustrated London News* 17/10/64, 618; *New Statesman* 9/10/64, 552; *Observer* 4/10/64, 24; *Stage* 1/10/64, 14; *Times* 30/9/64, 8; *Tribune* 9/10/64, 15; *Variety* 14/10/64, 64.

64.309 *A Scent of Flowers* (D, 3a) James Saunders. DUKE OF YORK'S 30/9/64.** 77 perf. Cast: *Stage* 8/10/64, 13; *Times* 1/10/64, 15; *Variety* 4/11/64, 60; *WWT/14*. *Zoe* Jennifer Hilary; *Fred* Graham Haberfield; *Sid* Drewe Henley; *Godfrey* Ian McKellen; *Scrivens* Peter Howell; *Edgar* Mark Dignam; *Grandmother* Yvonne Manners; *Agnes* Phyllis Calvert; *David* Derek Bond. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Michael Codron, Richard Pilbrow; *Dir* Shirley Butler; *Dgn* Timothy O'Brien; *Light* Richard Pilbrow, Robert Ornbo; *Sm* J. Scott Parkinson. Plot: Hischak/2, 5–6, Hochman, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 1/10/64, 5; *Christian Science Monitor* 7/10/64, 4; *Guardian* 1/10/64, 9; *Illustrated London News* 17/10/64, 618; *New Statesman* 9/10/64, 552; *Observer* 4/10/64, 24; *Spectator* 9/10/64, 475, 30/10/64, 576; *Stage* 8/10/64, 13; *Times* 1/10/64, 15; *Tribune* 9/10/64, 14; *Variety* 4/11/64, 60, 64. Comment: *Observer* thought that all the elements of the production elucidated the play. *Guardian* noted the piece evoked associations with

numerous other dramatists and plays. *Spectator* (9/10) reported that on opening night the play received fifteen curtain calls, but by the fifth performance “the audience had been reduced to a smattering”; the review then went on to try to explain this phenomenon. “A slow-moving and over-complicated evening,” with an indebtedness to Beckett (*Times*).

64.310 *The Jew of Malta* (T, 2a) Christopher Marlowe. ALDWYCH 1/10/64.** Cast: RSCA; *Stage* 8/10/64, 13; Theatricalia; *Variety* 4/11/64, 64; *WWT/14. Machiavel* Derek Godfrey; *Barabas* Clive Revill; *First Captain* John Harwood; *Second Captain* Geoffrey Hinsliff; *First Jew* Leon Lissek; *Second Jew* Robert Lloyd; *Third Jew* Henry Woolf; *Ferneze* Tony Church; *Callapine* Jonathan Burn; *Selim Calymath* Michael Bryant; *First Knight* Morgan Sheppard; *Second Knight* Wyn Jones; *First Officer* Brian Osborne; *Second Officer* Mark Jones; *Abigail* Michele Dotrice; *Friar Jacomo* Ken Wynne; *Friar Barnardine* John Nettleton; *Abbess* June Jago; *Mathias* John Steiner; *Lodowick* Michael Williams; *Martin Del Bosco* Paul Dawkins; *Slave* Bryan Stanyon; *Ithamore* Ian Richardson; *Katherine* Doris Hare; *Bellamira* Glenda Jackson; *Pilia-Borza* Timothy West; *Messenger* Robert Lloyd; *Carpenter* Michael Jenkinson; *Knights, Bassoes, Slaves, Nuns, Ladies* Diana Bishop, David David, Ian Hogg, Edward Clayton, Maroussia Frank, Brenda Kempner, Jennifer Clulow, Derek Fuke, Chris Konylis, Ian Collier, Tamara Fuerst, Lyn Pinkney, Richard Williams. *Dir* Clifford Williams; *Dec* Ralph Koltai; *Cost dgn* Nadine Baylis; *Mus* Guy Woolfenden; *Light* John Bradley; *Assist dir* Elsa Bolam; *Sm* Ruth Atkinson, Alisoun Browne. Plot: Fletcher, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 2/10/64, 5; *Guardian* 2/10/64, 13; *Illustrated London News* 17/10/64, 618; *New Statesman* 9/10/64, 552; *Observer* 4/10/64, 24; *Spectator* 9/10/64, 475; *Stage* 8/10/64, 13; *Times* 2/10/64, 8; *Tribune* 9/10/64, 14; *Variety* 4/11/64, 64. Comment: Royal Shakespeare Company. *Guardian* said the play “is broken-backed” and the direction did nothing to fix that problem. Agreeing, *Spectator* said that Clifford Williams had reduced “the Jew’s stature almost to the level of everyone else,” which resulted in a “ludicrous play.” However, *Variety* opined that “Williams’ boisterous direction” saved the play from disaster. *Illustrated London News* reluctantly accepted that perhaps Williams’ broad treatment was the best way to make sense of the play. *Times* provided examples of laughter-inducing lines during the performance.

64.311 *Black Nativity* (MP, 2pt) Langston Hughes. VAUDEVILLE 2/10/64.** Cast: *Variety* 4/11/64, 64; *WWT/14. Narrator* Ida Shepley; *Joseph* Morris Donald-

son; *Mary* Sylvia Waters; *Archangel* Marion Williams; *Angel* Ann Bolden; *Preacher* Brother Joe May. *Pres* Michael Dorfman; *Pd* Michael R. Santangelo, Barbara Griner; *Dir* Vinnette Carroll; *Dec* Joe Eula; *Light* Joe Davis; *Cost dgn* Matthew Cameron; *Mus arr* Marion Williams, Alex Bradford. Plot: Nelson, Peterson/2. Reviews: *Observer* 11/10/64, 24; *Stage* 8/10/64, 13; *Times* 3/10/64, 12; *Tribune* 16/10/64, 11; *Variety* 4/11/64, 64. Comment: Yet another successful revival of of this solidly professional production (*Times*). “Has lost little of its potency on this, its fourth visit, and remains one of the most remarkable productions to reach the London stage in recent years” (*Stage*).

64.312 *The Fire Raisers* (P) Max Frisch (trans Michael Bullock of *Biedermann und die Brandstifter*, 1953). TOWER, CANONBURY, 2/10/64.** TTC. Plot: Fletcher, Griffiths, Hochman, Law, Matlaw, Patterson, Shipley.

64.313a *The Difference* (P, 1a) Peter Bergman. QUESTORS 4/10/64. 1st perfd Forum-Theatre, Berlin, 4/9/64. Cast: QTA.

64.313b *Guldenstern and Rosencrantz* [sic] (P, 1a) Tom Stoppard. QUESTORS 4/10/64. 1st perfd Forum-Theatre, Berlin, 4/9/64. Cast: QTA. Comment: Stoppard later revised, expanded, and retitled the piece as *Rosencrantz and Guldenstern Are Dead*.

64.313c *How Disaster Struck the Harvest* (P, 1a) Derek Marlowe. QUESTORS 4/10/64. 1st perfd Forum-Theatre, Berlin, 4/9/64. Cast: QTA.

64.313d *Scenes from the Class War* (P, 1a) Piers Paul Reid. QUESTORS 4/10/64. 1st perfd Forum-Theatre, Berlin, 4/9/64. Cast: QTA.

64.313e *The Sentinel* (P, 1a) Tom Cullinan. QUESTORS 4/10/64. 1st perfd Forum-Theatre, Berlin, 4/9/64. Cast: QTA.

64.314 *D’Oyly Carte Opera Company*. HIPPODROME, GOLDERS GREEN, 5/10/64. Comment: The repertoire comprised *The Yeomen of the Guard*, *Ruddigore*, *Patience*, and *The Gondoliers*. The company included John Reed, Donald Adams, Gillian Knight, Valerie Masterton, and David Palmer. After this engagement the company toured the USA and Canada 19/10/64–14/3/65 (*Stage* 24/9/64, 8).

64.315 *Make Me a Widow* (Thriller, 3a) David Ellis. INTIMATE 5/10/64.**

64.316 *Sweeney Todd* (P) Dibdin Pitt and Tod Slaughter

and Charles Denville and Arthur Lane (deviser). WIMBLEDON 5/10/64. Cast: *Stage* 8/10/64, 14. *Pearly* Barrie Gosney; *Ben* Martin Carroll; *Lady Castleborough* Daphne Riggs; *Captain Mark Ingestre* Robin Lloyd; *Captain Blood* Barry Howard; *Sweeney Todd* Arthur Lane; *Joanna Oakley* Jasmine Dee; *Mr. Oakley* Patrick Duggan; *Mrs. Lovett* Joyce Parry; *Eliza* Susan Reid; *Tobias Wragg* Belinda Carroll; *Parmint, Doctor Fogg* John Inman; *Doctor Lupin* Barry Howard. *Pres* Audrey Lupton, Arthur Lane; *Dir* Arthur Lane; *Dgn* Ian Watson; *Sm* Martin Carroll. Review: *Stage* 8/10/64, 14. Comment: The production was “marred by obvious under-rehearsal, which, with somewhat creaking scenery, combined to spread an uneasy lack of pace and zing throughout the company” (*Stage*).

64.317 *Oblomov* (C, 2a) Riccardo Aragno (based on Ivan Goncharov’s novel, 1859). LYRIC, HAMMERSMITH, 6/10/64.* Cast: *Stage* 15/10/64, 13; *Times* 8/10/64, 6; *Variety* 4/11/64, 64; *WWT/14. Ilya Ilych Oblomov* Spike Milligan; *Zakhar* Bill Owen; *The Doctor* Ian Flintoff; *Volkov* John Collins; *Alexeyev* Peter Eyre; *Tarantsev* Dervis Ward; *Andre Stolz* Tristram Jellinek; *Olga Ilyinska Sergeyenna* Joan Greenwood; *Katya* Ilona Rodgers; *Agafya* Marjie Lawrence. *Pres* Peter White; *Dir* Frank Dunlop; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Sm* Mark Lynford. Reviews: *Birmingham Post* 9/10/64, 5; *Christian Science Monitor* 13/10/64, 4; *Daily Mirror* 8/10/64, 18; *Guardian* 8/10/64, 9; *Illustrated London News* 24/10/64, 666; *New Statesman* 16/10/64, 586; *Observer* 11/10/64, 24; *Stage* 15/10/64, 13; *Times* 8/10/64, 6; *Tribune* 16/10/64, 11; *Variety* 4/11/64, 64. Comment: The play was about a man who confines himself to bed because he sees no reason to get up. “As *Oblomov*, Spike Milligan gave an astounding exhibition. Now and again, when he kept within hailing distance of the author’s lines, he moved the audience to emotions of sympathy and liking” (*Christian Science Monitor*). “This tired play was enough to send a chronic insomniac to sleep. Occasionally, shafts of pure goonery—when Spike departed from the script—shone through, but my main feeling was one of wonderment at the waste of so much talent” (*Daily Mirror*). *Variety* described Milligan in the lead as “gimmick casting,” and disapproved of other aspects of the production.

64.318 *The Recruiting Officer* (C, 2a) George Farquhar. OLD VIC 7/10/64.** Plot: Fletcher, Griffiths, Hochman, Law, Patterson, Shipley, Sobel. Reviews: *Illustrated London News* 24/10/64, 666; *New Statesman* 16/10/64, 586; *Observer* 11/10/64, 24; *Times* 8/10/64, 6. Comment: National Theatre. A fine production (see 63.373), back in the National’s repertory, with a “smoothly meshing cast,” including Robert Stephens, Maggie Smith, Sarah Miles,

and Colin Blakely (*Observer*).

64.319a *Neighbours* (P, 1a) James Saunders. QUESTORS 10/10/64.* Cast: QTA. Plot: Vinson. Reviews: *Middlesex County Times* 17/10/64, 10; *Stage* 15/10/64, 13. Comment: “It is a well delineated [racial] problem with the characters beautifully observed” (*Stage*).

64.319b *No Quarter* (P, 1a) Barry Bermange. QUESTORS 10/10/64. 1st perfd BBC Third Programme 14/11/62; 1st stage perf. Cast: QTA. Plot: Vinson, Walford. Review: *Stage* 15/10/64, 13. Comment: The play was about three men dealing with their respective fear of darkness.

64.320 *Foursome Reel* (Light C) Peter Whitbread. INTIMATE 12/10/64. 1st perfd Gateway, Edinburgh, 11/61 as *Early to Bed*. Comment: The play concerned three newspapermen on a fishing holiday in Scotland and their gillie who is a woman.

64.321 *A Midsummer Night’s Dream* (C) William Shakespeare. RICHMOND 12/10/64.** Comment: A two-week engagement.

64.322 *The Wings of a Dove* [(P) Christopher Taylor (adpt of Henry James’s, novel, 1902)].** WIMBLEDON 12/10/64. Plot: French/2.

64.323 *The Dutch Courtesan* (C, 2a) John Marston. OLD VIC 13/10/64. 1st perfd Blackfriars c. 1605. Cast: NTA; Theatricalia; *Variety* 4/11/64, 64; *WWT/14. Francischina* Billie Whitelaw; *Mary Faugh* Wynne Clark; *Sir Michael Freevil* Michael Turner; *Sir Hubert Subboys* Harry Lomax; *Young Freevil* John Stride; *Beatrice* Caroline John; *Crispinella* Joyce Redman; *Putifer* Enid Lorimer; *Tysefew* Kenneth Mackintosh; *Malheureux* George Innes; *Cocledemoy* Frank Finlay; *Master Mulligrub* Trevor Martin; *Mistress Mulligrub* Sheila Reid; *Master Burnish* Reginald Green; *Lionel* Michael Rothwell; *Holofernes Rains-Cure* Ron Pember; *Watchmen* Frank Wylie, Terence Knapp, Thomas Kempinski; *Hangman* Neil Fitzpatrick; *Serving Girls* Janie Booth, Maggie Riley; *Pages, Servants* Nicholas Edmett, Roy Holder, Edward Petherbridge, Christopher Timothy. *Dir* William Gaskell, Piers Haggard; *Sc dgn, Cost dgn* Annena Stubbs; *Mus* Marc Wilkinson; *Ch* Belinda Quirey; *Light* Brian Freeland; *Cost* Stephen Skaptason, Vera Edgar, Joanna Banks, Gordon Hutchings, Edith Carter; *Pq* Wig Creations. Plot: Hochman, Holzknicht, Law. Reviews: *Birmingham Post* 14/10/64, 5; *Christian Science Monitor* 19/10/64, 4; *Daily Mirror* 14/10/64, 18; *Illustrated London News* 24/10/64, 666; *New Statesman* 23/10/64, 626; *Spectator* 23/10/64, 542, 544; *Stage* 15/10/64, 13; *Times* 14/10/64, 8; *Variety* 4/11/64, 64. Comment: National Theatre. *Variety* found

the production disappointing: "There is neither enough vigor nor subtlety in the direction; the sets are no more than serviceable and the acting is variable in quality." "Billie Whitelaw gives a strangely muted playing of a strumpet. It should have been overblown. Joyce Redman gives a nice tongue-in-cheek performance as a lady of ready wit, and there is some good deadpan acting from Sheila Reid" (*Daily Mirror*). *Spectator* dubbed the piece "a harmless domestic comedy," but did not know why the National had staged it. *Times* said the direction failed to answer the question of whether the play was "a serious study of reason overthrown by lust."

64.324 *The Country Wife* (C) William Wycherley. TOWER, CANONBURY, 16/10/64. 1st perfd Drury Lane 1/1675. Cast: TTC. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Shipley.

64.325 *The Corn Is Green* (C, 3a) Emlyn Williams. HAMPSTEAD 19/10/64.** Cast: *Stage* 22/10/64, 15; *WWT/14*. *John Goronwy Jones* Stephen Dartnell; *Miss Ronberry* Margaret Gordon; *Idwal Morris*, *Old Tom Hywel Jones*; *Sarah Pugh* Branwen Iorweth; *The Squire* Geoffrey Alexander; *Bessie Watty* Mary Miller; *Mrs. Watty* Kathleen Harrison; *Miss Moffat* Pauline Jameson; *Robbart Robbatch* Tommy O'Sullivan; *Glyn Thomas Alleyne* Paul Reeves; *Sian Roberts* Linda Goodman; *Morgan Evans* Brook Williams; *Huw Morgan* Michael Gordon. *Dir* James Roose-Evans; *Dgn* Joan Jefferson Farjeon; *Sm* Derek Snook. Plot: Best/40, 94, Bordman/4, 196, Fletcher, Hischak, Hochman, Law, Loney, 213, Matlaw, Mplots, Patterson, Salem, Shank, Shipley. Reviews: *Illustrated London News* 7/11/64, 746; *New Statesman* 23/10/64, 626; *Spectator* 23/10/64, 542, 544; *Stage* 22/10/64, 15; *Times* 20/10/64, 17. Comment: While the play appears to be very conventional, the plot "actually and rightly held the whole theatre" (*Spectator*). *Stage* was delighted to see Kathleen Harrison again playing Mrs. Watty as she had done in the 1938 premiere (Wearing 38.254). James Roose-Evans's "loving revival" and "Pauline Jameson, Kathleen Harrison, and Brook Williams (Emlyn's son) are so right and engaging" (*Illustrated London News*).

64.326 *The Wings of a Dove* [(P) Christopher Taylor (adpt of Henry James's, novel, 1902)]. INTIMATE 19/10/64.**

64.327 *Robert and Elizabeth* (Mus, 2a) Ronald Millar (lyr, bk; from original idea by Fred G. Moritt, based on Rudolf Besier, *The Barretts of Wimpole Street*, 1930) and Ron Grainer (mus). LYRIC 20/10/64. 948 perf. 1st perfd Grand, Leeds, 9/9/64. Cast: *Stage* 22/10/64, 13; *Theatricalia*; *Variety* 11/11/64, 72; *WWT/14*. *Vendors* Perry

Johnson, Dean Viner; *Policemen*, *Mr. Harrison* Bryon O'Leary, David Sinclair; *Sweeper*, *Doctor Chambers* Charles West; *Postmen* Ken Robson, Patrick McIntyre; *Lampighter*, *Stage Manager*, *Travers*, *Sandwichman* Alan Dudley; *Working Boys* Rex Rainer, Louis Godfrey; *Chloe* Jill Love; *Claire* Patsy Porter; *Pickpocket*, *Mr. Macready* David Kelsey; *Edward Moulton-Barrett* John Clements/Donald Wolfit; *Henrietta* Angela Richards; *Arabel* Mary Denison; *George* John Tillinger; *Alfred* Rod McLennan; *Henry* John McGee; *Charles* Ivor Danvers; *Septimus* John Parker; *Octavius* Michael Ridgway; *Bella Hedley* Sarah Badel; *Henry Bevan* Gordon Wilcock; *Captain Surtees* Cook Jeremy Lloyd; *Fellow Officer* David Jennings; *Wilson* Stella Moray; *Flush* Dewcroft Pandora; *Elizabeth* June Bronhill/Jane Fyffe; *Mrs. Butler* Cynthia Morey; *Evans* Robert Vahey; *Robert Browning* Keith Michell/Kevin Colson; *Lady Mary* Barbara Leigh; *Lady Sarah* Cynthia Morey; *Singers* Barbara Leigh, Cynthia Morey, Catherine Snedden, Jennifer Conway, Marilyn Dougan, Anita Lockwood, Wendy Eathorne, David Jennings, Dean Viner, Perry Johnson, David Sinclair, Bryon O'Leary, Gordon Wilcock; *Dancers* Jill Love, Judith Eltham, Patsy Porter, Pamela Miller, Ruth Till, Rex Rainer, Louis Godfrey, Patrick McIntyre, Ken Robson. Arthur Sweet. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Gen mgr* Frederick Carter, George Mills; *Pres* Martin Landau; *Dir* Wendy Toyce; *Dgn* Malcolm Pride; *Mus dir* Alexander Faris; *Light* John Wyckham; *Mus arr* Ron Grainer, Alexander Faris; *Sm* Leslie Rocker; *Dsm* Peter Kondal; *Asm* James Gill, Bronwen Cray; *Press rep* Torrington Douglas; *Bal mr* Rex Rainer; *Pm* Neville Alcock; *Wm* Ellen Hibart; *Sc bld* Brunskill and Lovday; *Sc* Alick Johnstone; *Pq* Wig Creations. Plot: French/2, Gänzl, Kennedy, Law, OTF. Reviews: *Birmingham Post* 22/10/64, 5; *Christian Science Monitor* 28/10/64, 2; *Guardian* 21/10/64, 9; *Illustrated London News* 31/10/64, 708; *New Statesman* 30/10/64, 670; *Observer* 25/10/64, 25; *Stage* 22/10/64, 13; *Times* 21/10/64, 16; *Variety* 11/11/64, 72. Comment: *Guardian* declared that "musical interspersions" did nothing to improve Besier's successful play. *Observer* agreed: the music was poor, the book "dismally facetious." *Variety* opined the piece was "a modest hit," but it needed pruning: it ran over three hours on opening night. *Times* thought the production might have succeeded if the play had been turned completely into a musical.

64.328 *Don't Let Summer Come* (C thriller, 2a) Terence Feely. MERMAID 21/10/64.* Cast: *Stage* 29/10/64, 13; *Variety* 11/11/64, 72; *WWT/14*. *Margot* Liz Fraser; *Sadie* Caroline Mortimer; *George* Kenneth Griffith. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles; *Dec* Trewin Coppelstone; *Cost dgn* Brenda Bishop; *Sm* Christina

Lees. Reviews: *Guardian* 22/10/64, 7; *Spectator* 30/10/64, 574, 576; *Stage* 29/10/64, 13; *Times* 22/10/64, 16; *Variety* 11/11/64, 72. Comment: *Variety* dubbed this a “bewildering and pretentious” “Freudian fantasy.” *Guardian* thought the piece worked on a “psychological plane” in demonstrating thoroughly that George, the central male character, is “a frightened little man.” A “facile box of tricks ... mere laughing gas” (*Times*).

64.329 *Electra* (T) Euripides (trans David Thompson). THEATRE ROYAL, STRATFORD EAST, 21/10/64. 1st perfd 413 B.C. Cast: *Stage* 29/10/64, 15. Narrator Ewan Hooper; *Electra* Ruth Meyers; *Orestes* Trevor Bowen; *Pylades* Gary Watson; *Chorus* Valerie Colgan, Hermione Gregory, Sian Jones, Anna Korwin, Carole Nimmons, Katherine Schofield, Hilda Schroder, Rosemary Towler; *Old Man* Gordon Whiting; *Clytaemnestra* Margot van der Burgh; *Castor* Ewan Hooper; *Attendants, Slaves* Patrick Day, Derek O'Connor, Jim Thornhill, John Cooper. *Dir* David Thompson; *Sc dgn, Cost dgn* Yolanda Sonnabend; *Mus, Sound* Michael Dress; *Sm* Juliet Bell. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Sobel. Reviews: *Guardian* 21/10/64, 9, 28/10/64, 9; *New Statesman* 30/10/64, 670; *Observer* 8/11/64, 25; *Stage* 29/10/64, 15; *Tribune* 30/10/64, 15. Comment: *Stage* Sixty. *Guardian* praised the production as “one of the most convincing English accounts of the tragedy.” *Tribune* said that Ruth Meyers’ *Electra* was “passionate, vivid and rich with inexhaustible power ... acting to shout about.” *Observer* admired David Thompson’s translation.

64.330 *A Singular Man* (D, 2a) J. P. Donleavy (adpt of his novel, 1963). COMEDY 21/10/64. 45 perf. 1st perfd Arts, Cambridge, 5/10/64. Cast: *Stage* 29/10/64, 13; *Variety* 11/11/64, 72; *WWT/14. Old Friend, Waiter, Butler, Ralph, Herbert* Bill Nagy; *George Smith* Ronald Fraser; *Sally Tomson* Susannah York; *Ann Martin* Annette Crosbie; *Shirl Thomasine* Heiner; *Mr. Martin* Moya O’Sullivan. *Pres* Spur Productions, Richard Rhys; *Dir* Philip Wiseman; *Dgn* Carl Toms; *Light* Robert Ornbo; *Sm* Owen Griffith. Plot: Vinson. Reviews: *Birmingham Post* 23/10/64, 9; *Christian Science Monitor* 28/10/64, 2; *Daily Mirror* 22/10/64, 18; *Guardian* 22/10/64, 7; *Illustrated London News* 31/10/64, 708; *New Statesman* 30/10/64, 670; *Observer* 25/10/64, 25; *Stage* 29/10/64, 13; *Times* 22/10/64, 16; *Tribune* 30/10/64, 14; *Variety* 11/11/64, 72. Comment: *Variety* faulted “the absence of a focal character or a strong plot line.” *Tribune* urged Donleavy to stop turning his novels into plays. *New Statesman* called him “as merciless a butcher of his own novels on the stage as Henry James.” “A singularly baffling affair which I can’t imagine will be repeated for the benefit of many patrons” (*Daily Mirror*). *Stage* entertained a favorable view of the play and

production.

64.331 *A Cuckoo in the Nest* (Misadventure, 3a) Ben Travers. COURT 22/10/64. 36 perf. 1st perfd Court, Liverpool, 13/7/25. Cast: Findlater; *Stage* 29/10/64, 13; *Theatricalia*; *Variety* 18/11/64, 64; *WWT/14. Rawlins* Petronella Barker; *Mrs. Bone* Nan Munro; *Major George Bone* Arthur Lowe; *Barbara Wykeham* Rosalind Knight; *Gladys* Polly James; *Alfred* David Battley; *Marguerite Hickett* Ann Beach; *Peter Wykeham* Nicol Williamson; *Noony* Harry Hutchinson; *Mrs. Spoker* Beatrix Lehmann; *Rev. Cathcart Sloley-Jones* Alan Bennett; *Claude Hickett, M.P.* John Osborne; *Chauffeur* Robert McBain. *Dir* Anthony Page; *Dgn* Alan Tagg; *Cost dgn* Motley; *Assist dir* Stephen Frears; *Assist dgn* Brenda Briant; *Sm* Thomas Rand. Plot: Law. Reviews: *Birmingham Post* 24/10/64, 9; *Christian Science Monitor* 28/10/64, 2, 4/11/64, 9; *Daily Mirror* 23/10/64, 18; *Guardian* 23/10/64, 15; *Illustrated London News* 31/10/64, 708; *New Statesman* 30/10/64, 670; *Observer* 25/10/64, 25; *Spectator* 30/10/64, 574, 576; *Stage* 29/10/64, 13; *Times* 23/10/64, 16; *Tribune* 30/10/64, 14–15; *Variety* 18/11/64, 64. Comment: English Stage Company. “A night of sheer joy ... Laughter bubbled and erupted constantly ... [a] vintage Aldwych farce which convulsed audiences all those years ago, and had the same devastating effect on the customers last night. Nicol Williamson ... is wonderfully funny” (*Daily Mirror*). The cast correctly played with “the poker-faced seriousness so important in this kind of nonsense” (*Guardian*). Revived “to the accompaniment of much laughter and with cheers and calls for the author at the end” (*Stage*).

64.332 *Iphigenia in Tauris* (TC) Euripides (trans Witter Bynner). THEATRE ROYAL, STRATFORD EAST, 22/10/64. 1st perfd 414–412 B.C. Cast: *Stage* 29/10/64, 15. *Iphigenia* Freda Dowie; *Orestes* Gary Watson; *Pylades* Ewan Hooper; *Chorus* Valerie Colgan, Hermione Gregory, Sian Jones, Anna Korwin, Carole Nimmons, Katherine Schofield, Hilda Schroder, Rosemary Towler; *Herdsmen* Trevor Bowen; *King of Tauris* Anthony Viccars; *Soldier* Gordon Whiting; *Goddess Athene* Diana Olsson; *Soldiers* Patrick Day, Derek O'Connor, Jim Thornhill, John Cooper. *Dir* David Thompson; *Sc dgn, Cost dgn* Yolanda Sonnabend; *Mus, Sound* Michael Dress; *Sm* Juliet Bell. Plot: Gassner, Hochman, Patterson, Salem, Shipley. Reviews: *Guardian* 21/10/64, 9; *New Statesman* 30/10/64, 670; *Observer* 8/11/64, 25; *Stage* 29/10/64, 15; *Tribune* 30/10/64, 15. Comment: *Stage* Sixty. *Observer* said the masks made “the men look like bulls wearing golden gas-masks.” “The chorus of eight form and reform patterns of choreographic quality, their speeches divided among them for variety and maximum effect, enhanced by what sounds like a pre-recorded echo

of their voices" (*Stage*).

64.333 *The Love Game* (P with mus, 3a) Marcel Achard (adpt Willis Hall; trans Tamara Lo of *Voulez vous jouer avec moi?* 1923) and Carl Davis (mus) and Caryl Brahms (lyr) and Ned Sherrin (lyr). ARTS 22/10/64. 1st perf thus. Cast: *Stage* 29/10/64, 13; *Variety* 18/11/64, 64; *WWT/14*. *Crockson* Graham Stark; *Rascasse* Roy Godfrey; *Isabelle* Jill Bennett; *Auguste* John Fraser; *Clarinetist* Pat Dixon; *Trombonist* Derek Wadsworth; *Accordionist* André Markides; *Drummer* Alan Percival; *Extras* Ellis Dale, Carolyn Parish. *Pres* Bill Freedman Ltd.; *Dir* Patrick Dromgoole; *Dgn* Hutchinson Scott; *Ch* Alan Land; *Light* Robert Ormbo; *Mus dir* Ian Macpherson; *Sm* Edward Burrell. Reviews: *Birmingham Post* 24/10/64, 9; *Illustrated London News* 7/11/64, 746; *New Statesman* 30/10/64, 670; *Observer* 25/10/64, 25; *Stage* 29/10/64, 13; *Times* 23/10/64, 16; *Tribune* 30/10/64, 15; *Variety* 18/11/64, 64. Comment: Clowns swap aphorisms about love, and "Graham Stark and Roy Godfrey wrest an enjoyable music-hall cross-talk style out of the wreck" (*Observer*). *Variety* agreed, but added that even as a one-acter it would be "frail." "An appalling triangular French whimsy set in a circus-ring" and "hopelessly dated" (*New Statesman*).

64.334 *The Runaway Girl* (MP) Seymour Hicks and Harry Nicholls and Ivan Caryll (mus) and Lionel Monckton (mus) and Max Miradin (new version). FULHAM TOWN HALL 22/10/64. 1st perfd Gaiety 21/5/1898. Plot: *Bordman*/5, 160, *Gänzl*, 663–7. Review: *Stage* 29/10/64, 14. Comment: "Certainly the present version is charming and lively and performed with a sincerity" (*Stage*). The first New York production (*Daly's* 25/8/1898) ran for 216 performances.

64.335 *Down the Strand* (Edwardian ent). LITTLE THEATRE CLUB 23/10/64.* Cast: *Stage* 15/10/64, 15. Gladys Dawson, "Maude," Edith Gey, Constance Vayne, Sue Gardner, Louise Nelson, "Kynaston Fleete," Johnny Allen, Mike Sawyers. Comment: A Victorian pantomime, *Babes in the Wood*, by V. C. Clinton-Baddeley was added to the entertainment on 3/11/64 (*Stage* 29/10/64, 14).

64.336 *Hamlet* (T) William Shakespeare. ST. MARY'S HALL 25/10/64.** Cast: *Stage* 22/10/64, 8. *Hamlet* Kenneth McClellan; *Claudius* Reginald Jarman; *Ghost* Meadows White; *Horatio* Reginald Jessup; *Reynaldo* Jack Allcock; *Player Queen* Viera Shelley; *Ophelia* Ophelia; Terence O' Brien, George Wood, Betty Cardno, Jennifer Tudor, Alan Wilson, Ralph Carrigan, Henry Burgin. *Dir* Kenneth McClellan. Review: *Stage* 29/10/64, 15. Comment: Theatre Borough Ten. An uncut version. "Kenneth McClellan, founder and director of the

movement, spoke the lines intelligently but he did not present to the ear or the eye the magical, musical, moody young Prince so familiar to everyone's imagination" (*Stage*).

64.337 *Two Pails of Water* (FC for children) A. E. Greidanus (trans Bill Honeywood). ARTS 25/10/64. 1st perf this trans. Cast: *Stage* 29/10/64, 14; *WWT/14*. *Sandra* Ursula Jones; *Simplina* Jennifer Piercey; *Dophilus* David Curzon; *Alfonso Goldpurse* David Courtland; *Joris* Geoffrey Atkinson; *Hoddel de Boddel* Laurence Keane. *Dir* Matyelok Gibbs; *Dec* Geraldine Braithwaite; *St dir* Richard Vaughan. Review: *Stage* 29/10/64, 14. Comment: Unicorn Theatre. "The story of a poor shoemaker and a rich merchant who change clothes and identities, experiencing a complete change of outlook in the process, and winning the hearts of their girls" (*Stage*).

64.338 *The Hot Tiara* (Light C, 3a) Janet Allen. INTIMATE 26/10/64.**

64.339 *Hay Fever* (C, 3a) Noël Coward. OLD VIC 27/10/64.** 51 perf. Cast: NTA; *Stage* 29/10/64, 14; *Theatricalia*; *Times* 28/10/64, 5; *Variety* 18/11/64, 64; *WWT/14*. *Sorel Bliss* Louise Purnell; *Simon Bliss* Derek Jacobi; *Clara* Barbara Hicks; *Judith Bliss* Edith Evans; *David Bliss* Anthony Nicholls; *Sandy Tyrell* Robert Stephens; *Myra Arundel* Maggie Smith; *Richard Great-ham* Robert Lang; *Jackie Coryton* Lynn Redgrave. *Dir* Noël Coward; *Sc dgn*, *Cost dgn* Motley, Peter Key; *Light* Brian Freeland; *Assist dir* Desmond O'Donovan; *Sm* Diana Boddington. Plot: *Best*/25, 460, *Bordman*/3, 269–70, *Demastes*/1, *Fletcher*, *French*/2, *Gassner*, *Griffiths*, *Hischak*, *Hochman*, *Law*, *Levin*, 61–64, *Loney*, *134*, *Mander*/4, *Matlaw*, *Patterson*, *Salem*, *Shank*, *Sobel*. Reviews: *Birmingham Post* 28/10/64, 5; *Daily Mirror* 28/10/64, 18; *Illustrated London News* 7/11/64, 746; *New Statesman* 6/11/64, 707–08; *Spectator* 6/11/64, 605–06; *Stage* 29/10/64, 14, 15/4/65, 13; *Times* 28/10/64, 5, 9/4/65, 20; *Tribune* 6/11/64, 14; *Variety* 18/11/64, 64. Comment: National Theatre. Generally "impeccable" performances (*Observer*). "A glorious production" with a cast "that could play the Albanian telephone directory" (*Times* 28/10).

64.340 *Eh?* (C, 2a) Henry Livings. ALDWYCH 29/10/64.* Cast: RSCA; *Stage* 5/11/64, 15; *Theatricalia*; *Variety* 18/11/64, 64; *WWT/14*. *Price* Donald Sinden; *Aly* David David; *Mrs. Murray* Brenda Bruce; *Valentine Brose* David Warner; *Reverend Mort* Nicholas Selby; *Betty Dorrick* Patsy Byrne. *Dir* Peter Hall; *Dgn* John Bury; *Light* David Read; *Sound* David Collison; *Sm* David Brierley; *Bom* John Walcot. Plot: *Bordman*/4, 411, *Fletcher*, *Loney*, *Weintraub*. Reviews: *Birmingham Post*

30/10/64, 5; *Christian Science Monitor* 2/11/64, 4; *Daily Mirror* 30/10/64, 18; *Guardian* 2/11/64, 7; *Illustrated London News* 7/11/64, 746; *New Statesman* 6/11/64, 708, 13/11/64, 758; *Spectator* 6/11/64, 605; *Stage* 5/11/64, 15; *Times* 30/10/64, 15; *Tribune* 6/11/64, 14; *Variety* 18/11/64, 64. Comment: Royal Shakespeare Company. *Variety* averred the play would have little chance in a commercial theatre, but its chances improved at the Aldwych with Peter Hall as director. *Observer* was not surprised that this “first anarchistic farce” was booed by the gallery. *Christian Science Monitor* presented a clear exposition of the play and praised Peter Hall, and the performances by David Warner, Nicholas Selby, and Donald Sinden. “A startling and thoroughly successful piece of theatre” (*Spectator*). *Times* said that, like other plays by Livings, the play suffered from “shapelessness and hit-or-miss effects.” *Stage* opined the play “fits into no recognisable category, not even farce, although it contains some of the mechanics of the genre,” and dubbed it an “anarchic fantasy.” See also Lloyd Evans, 129–30. The first New York production (Circle in the Square Downtown 16/10/66) ran for 233 performances (with Dustin Hoffman as Brose).

64.341 *Busyboddy* (C thriller, 3a) Jack Poplewell. HIPPODROME, GOLDERS GREEN, 2/11/64. 1st perfd New, Hull, 23/3/64. Plot: French/2. Comment: The pre-West End production prior to opening at the Duke of York’s in December (64.382).

64.342 *Fear of the Panther* (P) Jean McConnell. RICHMOND 2/11/64.* Cast: *Stage* 12/11/64, 15. *Mrs. Miller* Barbara Leake; *Jessie* Kate Binchy; *Stan* Roy Herrick; *Gisella* Catherine Griller; *Ray Garrett* Rudolph Walker; *Sue* Carmen Munroe; *Jo-Jo* Bari Jonson. *Pres* Richmond Theatre Production Ltd.; *Dir* Robert Peake; *Dec* John C. Piper; *St dir* Ruth Caleb. Review: *Stage* 12/11/64, 15. Comment: The play was about “the colour question” in Britain, and while it attempted to be fair it was patronizing (*Stage*).

64.343 *The Final Solution* (D, 3a) Wim van Leer. WIMBLEDON 2/11/64.* Cast: *Stage* 5/11/64, 16; *WWT/14*. *Edgar Troeltsch* Walter Fitzgerald; *Herr Hentsche* Edmund Bailey; *Gunther* Diarmuid Lawrence; *Fraulein Muller* Hazel Penwarden; *Fritz Horning* John Waite; *Wilhelm Baumann* Brian Jackson; *Oberstürmbannführer Dr. Hamlin* John Morris; *Herman Israel Bernstein* Arne Gordon; *S.S. Man Jauche* Paul Elliott; *Oberinspector Krausitz* Victor Woolf; *Gerichtsassessor Strachie* Louis Haslar; *Frau Mesener* Jane Cain. *Pres* Audrey Lupton, Arthur Lane, Ayell Productions Ltd.; *Dir* John Brittany; *Dgn* Anastasia Wade-Brown; *Sm* Paul Elliott. Review: *Stage* 5/11/64, 16. Comment: World premiere. “A grue-

somely disturbing play,” about a baker in Germany constructing a cremation plant unaware of its use in the Holocaust. “In its way a valuable [play], although its impact is diminished by the fact that its construction is quite unsuited to the theatre” (*Stage*). The title was changed later to *Patent Pending* (65.186).

64.344 *The Scaffolding* (P) Paula Hirth. TOYNBEE 2/11/64.* Review: *Stage* 5/11/64, 17. Comment: Writers’ Rehearsal Theatre.

64.345 *The Secret Tent* (P, 3a) Elizabeth Addyman. INTIMATE 2/11/64. 1st perfd Strand 4/10/53. Comment: A psychological thriller.

64.346 *The Trojan Women* (T) Euripides (trans Neil Curry). THEATRE ROYAL, STRATFORD EAST, 2/11/64. 1st perfd 415 B.C. Cast: *Stage* 5/11/64, 17; *WWT/14*. *The God Poseidon, Menelaus* Anthony Vaccars; *The Goddess Athene, Helen of Troy* Diana Olsson; *Hecuba* Margot van der Burgh; *Women of Troy* Valerie Colgan, Hermione Gregory, Sian Jones, Anna Korwin, Carole Nimmons, Katherine Schofield, Hilda Schroder, Rosemary Towler; *Talthybius* Ewan Hooper; *Cassandra* Freda Dowie; *Astyanax* Bill Joscelyne; *Andromache* Ruth Meyers; *Greek Soldiers* Patrick Day, Derek O’Connor, Jim Thornhill, John Cooper. *Dir* David Thompson; *Sc dgn*, *Cost dgn* Yolanda Sonnabend; *Mus*, *Sound* Michael Dress; *Sm* Juliet Bell. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 29/10/64, 5 [sic]; *Guardian* 3/11/64, 9; *Illustrated London News* 7/11/64, 746; *New Statesman* 30/10/64, 670; *Observer* 8/11/64, 25; *Spectator* 13/11/64, 638–39; *Stage* 5/11/64, 17; *Times* 3/11/64, 14; *Tribune* 13/11/64, 14. Comment: *Stage* Sixty. “Indifferently acted,” but with an “expressive” chorus (*Observer*). *Times* commended Margot van der Burgh’s performance.

64.347 *Vasco* (P, 2a) Georges Schehadé (trans Robert Baldick of *Histoire de Vasco*, 1956). LAMDA 2/11/64. 1st perf this trans Cranston Street Hall, Edinburgh, 24/8/60? Cast: *Stage* 29/10/64, 8. Jonathan Cecil, Hannah Gordon, Reginald Jessup, Lewis Jones, Alan Foss, David Calderisi, Howell Evans, Janet Kapral, Ann Way, Jeffrey Wickman, Vernon Dobtcheff, John McCleod, Clive Cleg-horn, Anthony Paul, Derek Taylor, John Beavis, Jonathan Elsom, Paul Greenhalgh, John Warden, Robert Bridges; *Dir* Maurice Podrey. Plot: Hochman. Reviews: *Stage* 5/11/64, 15; *Times* 3/11/64, 14. Comment: “Jonathan Cecil scored a personal success in the difficult part of *Vasco*, steering a firm course through the many pitfalls which could have led to an excess of either farce or sentiment” (*Stage*).

64.348 *High Spirits* (MC, 2a) Hugh Martin (mus, lyr, bk); based on Noël Coward, *Blithe Spirit*, 1941) and Timothy Gray (mus, lyr, bk). SAVOY 3/11/64. 93 perf. 1st perfd Shubert, New Haven, Connecticut, 3/2/64; 1st British perf New, Oxford, 6/10/64. Cast: *Stage* 5/11/64, 15; *Theatricalia*; *Times* 4/11/64, 16; *Variety* 11/11/64, 72; *WWT/14*. *Charles Condomine* Denis Quilley; *Edith* Denise Coffey; *Ruth Condomine* Jan Waters; *Mrs. Bradman* Ann Hamilton; *Dr. Bradman* Peter Vernon; *Madame Arcati* Cicely Courtneidge; *Elvira* Marti Stevens; *Bob* Matt Zimmermann; *Rupert* Maurice Lane; *Beth* Peta Pelham; *Singers* Rita Cameron, Kathy Dunkerley, Julia Meadows, Joan Ryan, Clare Welch, Brian Beaton, Brian Handley, James Hunt, Barry Kennington, Matt Zimmerman; *Dancers* Sarah Flemington, Jackie Gentle, Pamela Grant, Jill Holmes, Gloria Johnson, Peta Pelham, Valerie Smith, Richard Fox, Bob Hogan, Maurice Lane, Norman Leggatt, Fernand Monast, Alex Morrow, Leon Ward. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd, Ian Keith; *Pres* Geoffrey Russell; *Sc dgn* Cost dgn Hutchinson Scott; *Light* Michael Northen; *Mus dir* Michael Moores; *Mus arr* Hugh Martin, Timothy Gray, Harry Zimmerman; *Dance mus* William Goldenberg; *Ch* Danny Daniels; *Dir* Timothy Gray, Graham Payn; *Pd supervised* Noël Coward; *Sc bld* Brunskill and Loveday Ltd.; *Sc* Alick Johnstone Ltd; *Cost* L. and H. Nathan, W. G. Rossdale; *Pq* Wig Creations; *Assist dgn* John Duke; *Sm* Harry Bowers; *Dsm* Ann Spiers; *Asm* David Lyell, Judy Ivor; *Dance captain* Alex Morrow; *Wm* Evelyn Ranells; *Carp* Harry Brown; *Elect* Ken Miller; *Pm* Malcolm Waters; *Press rep* David Fairweather; *Mgr* David Alexander; *Bom* John Reynolds. Plot: Bordman/5, 635, Hirschak, Kennedy, OTF. Reviews: *Birmingham Post* 4/11/64, 7; *Christian Science Monitor* 9/11/64, 4; *Illustrated London News* 14/11/64, 784; *New Statesman* 13/11/64, 758; *Observer* 8/11/64, 25; *Spectator* 13/11/64, 639; *Stage* 5/11/64, 15; *Times* 4/11/64, 16; *Tribune* 13/11/64, 14; *Variety* 11/11/64, 72. Comment: On 2/11/64 a charity preview was given in aid of the St. John Ambulance Brigade. The musical was generally panned. "Very bad it is, too. The gay, witty atmosphere of the original play has vanished: instead there is crude parody of Elvira's visitation from the realm of ectoplasm in order to torment her husband Charles and his new wife, Ruth" (*Stage*). *Times* reported "the show ... has Mr. Coward's blessing." *Illustrated London News*, while acknowledging that the book could have been better (especially if Coward had done it), noted "the great majority of the first-night house cheered it, and did so spontaneously. It cheered in particular Cicely Courtneidge's notion of Madame Arcati." The first New York production (Alvin 7/4/64) ran for 375 performances.

64.349 *Hostile Witness* (D, 2a) Jack Roffey. HAYMAR-

KET 4/11/64. 444 perf. 1st perfd Theatre Royal, Brighton, 5/10/64. Cast: *Stage* 12/11/64, 13; *Theatricalia*; *Variety* 11/11/64, 72; *WWT/14*. *Charles Milburn* Charles Leno; *Percy* Peter Furnell; *Sheila Larkin* Miranda Connell; *Simon Crawford* Michael Denison; *Sir Peter Crossman* Richard Hurdall; *Hamish Gillespie* Trevor Reid; *Hugh Maitland* Geoffrey Lumsden; *Court Usher* Edward Waddy; *Mr. Naylor* Brian Oulton; *Clerk of the Court* Lionel Gadsden; *Shorthand Writer* Peter Rose; *Mr. Saxby* Douglas Malcolm; *Policeman* Ronald Mansell; *Treasury Solicitor* Billy John; *Barristers* John Ruck Keene, Gordon Craig; *Lady Barristers* Margaret Ives, Olive Simpson; *Superintendent Eley* Hugh Cross; *Dr. Wimborne* Malcolm Russell; *Alderman* Leslie Pitt; *Mr. Justice Osborne* Ronald Adam; *Prison Officer* Philip Lennard; *Lady Gregory* Dulcie Bowman. *L* Frederick Harrison Trust Ltd.; *Lic* Sylva Stuart Watson; *Mgr dir* Anthony Watson; *Pres* Peter Saunders; *Dir* Anthony Sharp; *Dgn* Anthony Holland; *Light* Joe Davis; *Sm* Donald Ross; *Gen mgr* Verity Hudson; *Dsm* W. Peter Taylor; *Asm* Olive Simpson; *Wm* Hilda Walker; *Press rep* Torrington Douglas. Plot: Bordman/4, 408, Hirschak, Loney. Reviews: *Birmingham Post* 5/11/64, 7; *Christian Science Monitor* 9/11/64, 4; *Guardian* 5/11/64, 9; *Illustrated London News* 14/11/64, 784; *Observer* 8/11/64, 25; *Spectator* 13/11/64, 639; *Stage* 12/11/64, 13; *Times* 5/11/64, 16, 7/9/65, 11; *Tribune* 13/11/64, 14; *Variety* 11/11/64, 72. Comment: A courtroom drama starring Michael Dennison as a lawyer defending himself in a murder trial. "A murder trial play of exceptional fascination and excitement. Murder trials are a success on the stage or they are not there is no halfway" (*Stage*). "A crafty dramatic puzzle" (*Illustrated London News*). "A straightforward commercial show" (*Times*). The first New York production (Music Box 17/2/66) ran for 156 performances.

64.350 *The Enchanted Cave* (P for children) Diana Bishop and Alan Mason. LYRIC, HAMMERSMITH, 7/11/64 (m).* 1perf. Cast: *Stage* 12/11/64, 14; *WWT/14*. *Uncle Eck* David Courtland; *Polly* Carole Baynon; *Aunt Cumfy* Matyelok Gibbs; *Johnnie Fidelis* Laurence Keane; *Slyboots* Geoffrey Atkinson; *Aggie Twigg* Ursula Jones. *Dir* Caryl Jenner; *Dec* Hilary Atkinson; *St dir* Richard Vaughan. Review: *Stage* 12/11/64, 14. Comment: Unicorn Theatre. *Stage* approved this "entertainment of the type most liked by children between five and twelve years old, with never a thought for any moral lessons beyond the basic one required by all right-minded youngsters; that heroes and heroines must be good and beautiful, and must overcome poverty and malice by virtue and bravery, and villains must be greedy, and get their comeuppance in the end."

64.351 *A Midsummer Night's Dream* (C, 2pt) William

Shakespeare. QUESTORS 7/11/64.** Cast: QTA. Reviews: *Hammersmith & Shepherds Bush Gazette* 12/11/64, 11; *Middlesex County Times* 14/11/64, 11.

64.352 *The Maid of the Mountains* (MP, 3a) Frederick Lonsdale (bk) and Harry Graham (lyr) and F. Clifford Harris (lyr) and “Valentine” [Archibald Thomas Pechey] (lyr) and Harold Fraser-Simson (mus) and J[ames] W. Tate (add numbers). WIMBLEDON 9/11/64; trfd to HIPPODROME, GOLDERS GREEN, 16/11/64. 1st perfd Prince’s, Manchester, 23/12/16. John Hanson, Douglas Byng, Lynn Kennington. Plot: Bordman/5, 334, Fletcher, Gänzl, Gänzl/3, 56–62. Green, Kennedy, Loney, 83, Williams, 19. Comment: The first New York production (Casino 11/9/18) ran for 37 performances.

64.353 *Never Too Late* (C, 3a) Sumner Arthur Long. INTIMATE 9/11/64.** Plot: Bordman, Bordman/4, 384, Fletcher, French/2, Hischak, Loney, Salem.

64.354 *Every Other Evening* (C, 3a) Jack Popplewell (adpt of François Campaux, *Des enfants de coeur*, 1958). PHOENIX 10/11/64. 68 perf. 1st perfd this adpt New, Oxford, 14/9/64. Cast: *Stage* 12/11/64, 13; *Variety* 18/11/64, 64; *WWT/14*. *George* Derek Farr; *Caroline* Margaret Lockwood; *Paul* Jeremy Bulloch; *Jackie* Julia Lockwood; *Suzanna* Leroy Diane Hart; *Sir William* Hollington William Kendall; *Zourah* Dolors Mantez. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Peter Saunders Ltd., Gervase Farjeon, Richard O’Donoghue; *Dir* Peter Goldbaum; *Dgn* Joan Jefferson Farjeon; *Light* Michael Northen; *Sm* Gordon Marshall. Reviews: *Daily Mirror* 11/11/64, 18; *Guardian* 11/11/64, 9; *Illustrated London News* 21/11/64, 826; *New Statesman* 2011/64, 799; *Observer* 15/11/64, 25; *Stage* 12/11/64, 13; *Times* 11/11/64, 8; *Variety* 18/11/64, 64. Comment: “A coarse-grained and flabby specimen of ... boulevard light comedy about the wife chumming up with the mistress and the husband being led home again” (*Guardian*); *Daily Mirror* agreed. “The name bait” of Margaret and Julia Lockwood in the leads “is the show’s main asset” (*Variety*). “Plays of this kind perish as soon as they are uprooted from the boulevard” (*Times*). “A slow, obvious, rather shoddy little piece. Perhaps this appears so mainly because the French contrive these things so much better than the English” (*Stage*).

64.355 *A Taste of Honey* (P, 2a) Shelagh Delaney. LITTLETHEATRECLUB 10/11/64.** Cast: *Stage* 22/10/64, Joan Campbell, Patrick Tull, Willie Jonah, Rosemary Rothery, Stuart Barrett. *Dir* Bil Keating; *Sets* Colin Leitch. 14. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson,

Weintraub.

64.356a *The Chairs* (TC, 1a) Eugène Ionesco (trans Donald Watson of *Les chaises*, 1952). TOWER, CANONBURY, 13/11/64. Cast: TTC. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Shank, Walford. Review: *Times* 21/11/64, 5. Comment: The London debut of Australian director Brian Tapply who “brought [the cast] to a pitch of professionalism unusual at the Tower” (*Times*).

64.356b *Jacques* (C, 1a) Eugène Ionesco (trans Donald Watson of *Jacques, ou la soumission*, 1955). TOWER, CANONBURY, 13/11/64.** Cast: TTC. Plot: French/2, Matlaw. Review: *Times* 21/11/64, 5.

64.357 *Busybody* (C thriller, 3a) Jack Popplewell. WIMBLEDON 16/11/64.** Plot: French/2. Comment: The pre-West End production prior to opening at the Duke of York’s in December (64.382).

64.358 *He Who Gets Slapped* (P) Leonid Andreyev (trans Judith Guthrie of *Tot, kto poluchayet poshchechiny*, 1915). HAMPSTEAD 16/11/64. Cast: *Stage* 19/11/64, 13; *WWT/14*. *Consuela* Jo Maxwell Muller; *Count Mancini* Tristram Jellinek; *He* Vladek Sheybal; *Briquet* Peter Hager; *Zinaida* Thelma Holt; *Alfredo* Bezano Jess Conrad; *A Gentleman* Robert Marsden; *Baron Regnard* John Maxim; *Jimmy Jackson* Stephen Dartnell; *Tilly* Carlos Douglas; *Polly* Robert Bernal; *Performers* Linda Goodman, Marcia Clare, Simon Kelly. *Dir* James Roose-Evans; *Assist dir* William Job; *Dgn* Jimmie Caffrey. Plot: Best/21, 126, French/2, Gassner, Hischak, Hochman, Kabatchnik, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 23/11/64, 5; *Illustrated London News* 5/12/64, 912; *New Statesman* 4/12/64, 898; *Spectator* 20/11/64, 679; *Stage* 19/11/64, 13; *Tribune* 20/11/64, 14. Comment: *Spectator* singled out “the towering performance of Vladek Sheybal as He.” *Tribune* agreed but thought the performances of the remainder of the cast were uneven and, unfortunately somewhat competitive. *Birmingham Post* thought “Andreyev’s inner symbolism” was downplayed; “The to-and-fro of the circus green room can be itself a satisfaction, and James Roose-Evans has treated a director’s play like the master he is.”

64.359 *In White America* (Documentary P, 2a) Martin B. Duberman. ARTS 16/11/64. 1st perfd Sheridan Square Playhouse, New York, 31/10/63; 1st British perf. Cast: *Stage* 19/11/64, 15; *Variety* 25/11/64, 64; *WWT/14*. *Narrator* Edward Bishop; *Musician* Fitzroy Coleman; Robert Ayres, Earl Cameron, Bunny Clarke, Gordon Heath, Bessie Love, Neil McCallum. *Pres* Bernard

Delfont, Judith Rutherford, Marechal Productions Inc.; *Dir* Peter Coe; *Mus dir* Oscar Brand; *Light* Robert Bryan; *Sm* Saxon Lucas. Plot: Bordman/4, 391, Salem, Vinson. Reviews: *Birmingham Post* 20/11/64, 5; *Christian Science Monitor* 23/11/64, 11; *Daily Mirror* 17/11/64, 18; *Guardian* 17/11/64, 9; *Illustrated London News* 5/12/64, 912; *New Statesman* 20/11/64, 799; *Observer* 22/11/64, 25; *Spectator* 20/11/64, 679; *Stage* 19/11/64, 15; *Times* 17/11/64, 5; *Tribune* 27/11/64, 14; *Variety* 25/11/64, 64. Comment: "The story of the American Negro, from the first cruel shipments from Africa up to his present semi-freedom. All the material is authentic; there are evasive speeches from past Presidents, letters between slave and master, reports of lynchings and a moving account of the first attempt at integration at Little Rock High School ... put across simply and factually" (*Daily Mirror*). *Spectator* faulted the piece for being a poor version of a television documentary. *Stage* said the piece "has an emotional impact which is overwhelming. So overwhelming is it that it can hardly be classed as theatre at all." The New York production ran for 493 performances.

64.360 *Peril at End House* (P, 3a) Arnold Ridley (adpt of Agatha Christie's novel, 1932). INTIMATE 16/11/64. ** Plot: Kabatchnik/2.

64.361 *The Wayward Way* (Mus, 2a) Dan Eckley (adpt of W. H. Smith and "A Gentleman" [John Pierpoint], *The Drunkard*, 1844) and Lorne Huycke (mus) and Bill Howe (lyr). LYRIC, HAMMERSMITH, 16/11/64; trfd to VAUDEVILLE 27/1/65. 1st perfd Theatre Mart, Hollywood, 3/9/53; 1st British perf. Cast: *Stage* 19/11/64, 13; *Variety* 25/11/64, 64 WWT/14. *Mrs. Wilson* Stella Courtney; *Mary* Roberta D'Esti; *Dr. Woodruff* Franklin Fox; *Martha* Henrietta Holmes; *Ruth* Sarah Atkinson; *Edward Middleton* David Holliday; *William Downton* Jim Dale; *Agnes Cheryl* Kennedy; *Squire Cribbs* John Gower; *Minister, Farmer Gates* Glenn Beck; *Landlord* Bernard Clifton; *Molly* Henrietta Holmes; *Drover Stevens* Peter Sugden; *Arden Rencelaw* Bernard Clifton; *Police Officer Johnny Shack*; *Alice* Lisa Peake. *Pres* Tommy Duggan, *Mildred Ilse*, Dan Eckley; *Dir* Dan Eckley; *Dec* Bernard Sarron. Plot: OTF, Shipley. Reviews: *Birmingham Post* 17/11/64, 5; *Daily Mirror* 17/11/64, 15, 28/1/65, 14; *Illustrated London News* 28/11/64, 852; *New Statesman* 5/2/65, 211–12; *Spectator* 5/2/65, 170; *Stage* 12/11/64, 15, 19/11/64, 13, 24/12/64, 11, 4/2/65, 15; *Times* 17/11/64, 5; *Tribune* 5/2/65, 14; *Variety* 25/11/64, 64, 10/2/65, 66. Comment: The production ran for only 36 performances at the Vaudeville. The cast offered to work for a week without pay, but Equity prevented the action (*Daily Mirror* 22/2/65, 3). *Variety* (25/11) thought that as "a novelty" the piece might attract a London audience; it

noted the extensive performances of the play and the musical in America. Of the Vaudeville transfer, now presented by Jim Dale, *Variety* (10/2) noted "As it is no longer played straight, the production is now largely dependent on audience participation" which was lukewarm. *New Statesman* discussed the current prevalence of old-time music hall around London and this piece's connections. *Stage* said the piece should be "regarded as a social phenomenon rather than as a piece of good theatre, for that it certainly is not. However, it is decidedly good fun, a genuine slice of Victorian uplift with the kind of moral at which it is unfortunately all too easy to laugh today."

64.362 *The Master Builder* (D) Henrik Ibsen (adpt Emlyn Williams of *Bygmester Solness*, 1893). OLD VIC 17/11/64. ** Cast: *Stage* 19/11/64, 13; WWT/14. *Ragnar Brovik* Edward Hardwicke; *Kaja Fosli* Jeanne Hepple; *Knut Brovik* Edward Caddick; *Halvard Solness* Laurence Olivier; *Aline* Celia Johnson; *Doctor Herdal* Peter Cellier; *Hilde Wangel* Maggie Smith; *Foreman* Ron Pember; *Friends* Janie Booth, Elizabeth Burger, Terence Knapp, Sheila Reid, Maggie Riley, Christopher Timothy. *Dir* Peter Wood; *Dec* Rudolf Heinrich; *Light* Brian Free-land; *Assist dir* Sunny Amey; *Sm* Neville Pearson. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 18/11/64, 7; *Christian Science Monitor* 23/11/64, 11; *Guardian* 21/11/64, 7; *Illustrated London News* 28/11/64, 852, 19/12/64, 990; *Observer* 22/11/64, 25; *Spectator* 27/11/64, 727–28; *Stage* 19/11/64, 13, 26/11/64, 13; *Times* 18/11/64, 8; *Variety* 2/12/64, 56. Comment: National Theatre. A revival of the company's earlier production (64.182) with cast changes; in particular, Laurence Olivier replaced Michael Redgrave as Solness. Olivier "has now created a Solness to whom one can respond directly" (*Times*). *Illustrated London News* praised Olivier, noted Maggie Smith was now a much improved Hilde, and Celia Johnson was very moving.

64.363 *Little Me* (MC, 2a) Neil Simon (bk; based on Patrick Dennis's novel, 1961) and Cy Coleman (mus) and Carolyn Leigh (lyr). CAMBRIDGE 18/11/64. 334 perf. 1st perfd Erlanger, Philadelphia, 8/10/62; 1st British perf Hippodrome, Bristol, 29/10/64. Cast: *Stage* 26/11/64, 13; *Theatricalia*; *Times* 19/11/64, 15; *Variety* 25/11/64, 64; WWT/14. *Butler, M.C.* Ted Gilbert; *Patrick Dennis* David Henderson-Tate; *Miss Poitrine* Avril Angers; *Mum Hoggfather* Bee Duffell; *Belle, Baby Belle* Eileen Gourlay; *George Musgrove (as a boy)*, *1st Sailor* James Land; *Cecil* Jamie Fraser; *Daphne* Rosemary Smith; *Lydia* Elizabeth Edmiston; *Noble Eggleston*, *Mr. Pinchley*, *Val du Val*, *Fred Poitrine*, *Otto Schnitzler*, *Prince Cherny*, *Young Noble* Bruce Forsyth; *Lady*

Eggleston Enid Lowe; *Bentley, Preacher, Tennis Pro, Doctor* Tim Bamber; *Miss Kepplewhite* Susan Robinson; *Pinchley Jr., Defence Lawyer, German Soldier, General Schreiber, Ship Captain, Assistant Director, Yulnick* Bernard Spear; *Nurse, Woman, 2nd Girl* Doreen Croft; *Kleeg* Robert Simmons; *Golf Pro* Elwyn Hughes; *Newsboy, Sergeant, 1st Steward* John Howard; *Bernie Buxgrave* Jack Francois; *Benny Buxgrave* Laurie Webb; *Announcer, Soldier, Victor* Glenn Willcox; *Colette* Diane South; *George Musgrove* Swen Swenson; *1st Girl* Ann Stillman; *3rd Girl* Liz Laurie; *Red Cross Nurse* Glennis Beresford; *2nd Sailor* Michael Tye-Walker; *2nd Steward, Pharaoh* Michael Billington; *Dancers, Singers* Tim Bamber, Glennis Beresford, Michael Billington, Doreen Croft, Elizabeth Edmiston, Jamie Fraser, Ted Gilbert, John Goddard, Ann Harriman, David Howard, John Howard, Elwyn Hughes, James Land, Liz Laurie, Linda Lawrence, Caryl Little, John Prescott, Susan Robinson, Jill Rose, Robert Simmons, Rosemary Smith, Diane South, Ann Stillman, David Thornton, Michael Tye-Walker, Glenn Willcox. *Lic* Emile Littler; *Pres* Bernard Delfont, Arthur Lewis, Tom Arnold, Emile Littler; *Dir* Arthur Lewis; *Ch* Bob Fosse, Merritt Thompson; *Sc dgn, Light* Robert Randolph; *Cost dgn* Robert Fletcher; *Mus arr* Ralph Burns, Fred Werner, Clay Warnick; *Mus dir* Ed Coleman; *Gen mgr* Geoffrey B. Miller; *Sm* Jack Anderson; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Pq* Wig Creations; *Cost* M. Berman. Plot: Bordman/5, 629, Gänzl, Hischak, Kennedy, Loney, MacNicholas. Reviews: *Birmingham Post* 19/11/64, 5; *Christian Science Monitor* 23/11/64, 11; *Guardian* 19/11/64, 9; *Illustrated London News* 28/11/64, 852; *Observer* 22/11/64, 25; *Stage* 26/11/64, 13; *Times* 19/11/64, 15; *Variety* 25/11/64, 64, 69. Comment: *Christian Science Monitor* reported this anglicized version was a “resounding” success. *Observer* was unimpressed, but commented on the attraction of Bruce Forsyth playing seven different roles. *Illustrated London News* said Forsyth “gives a confident, bang-it-over performance, agile and glib, but seldom rising above a useful charade level: a pity, for this is where one needs a comedian of blazing originality.” *Variety* was impressed by Forsyth, and declared the piece “easily the best musical to come from Broadway for some time.” “The most obvious virtue of the show is that it all hangs together” (*Times*). The first New York production (Lunt-Fontanne 17/11/62) ran for 257 performances.

64.364 *It's a Drag Game* (Mus) Dennis Whittingstall (bk, mus, lyr). ESTONIAN 19/11/64.* Review: *Stage* 26/11/64, 13. Comment: New Kensington Drama Group. “A bad musical, messy, derivative, flat. Yet it is still the work of some one with a feeling for the theatre” (*Stage*).

64.365 *Brush with a Body* (C thriller, 3a) Maurice McLoughlin. INTIMATE 23/11/64.**

64.366 *Marlene Dietrich* (One-woman show). QUEEN'S 23/11/64. Cast: WWT/14. Marlene Dietrich. *Dir, Mus arr* Burt Bacharach. Reviews: *Birmingham Post* 24/11/64, 7; *Christian Science Monitor* 1/12/64, 6; *Daily Mirror* 24/11/64, 18; *Guardian* 24/11/64, 9; *Illustrated London News* 5/12/64, 912; *New Statesman* 4/12/64, 898; *Observer* 29/11/64, 24; *Spectator* 4/12/64, 783–84; *Stage* 26/11/64, 13; *Times* 24/11/64, 15. Comment: Dietrich “is one of the theatre’s most startling, exciting phenomena, and who could ask for anything more?” (*Times*). “People discuss personality: a vague enough term. Marlene Dietrich’s is a dazzle as if she has been using a hand-mirror to flash the light into our eyes. Sometimes in the theatre it is pleasant to surrender absolutely” (*Illustrated London News*).

64.367 *The Balance* (P) Stephen Lynn. LITTLE THEATRE CLUB 24/11/64.* Cast: *Stage* 3/12/64, 25. Review: *Stage* 3/12/64, 25. Comment: *Stage* thought the play presented arguments for revising the law on abortion too melodramatically.

64.368 *Birds, Marriages and Deaths* (Revue) Roger McGough and John Gorman and Michael McGear. LITTLE THEATRE CLUB 25/11/64. 1st perfd Edinburgh Festival 1964. Cast: *Stage* 3/12/64, 7. Reviews: *Observer* 22/11/64, 23; *Stage* 3/12/64, 7. Comment: The Scaffold (i.e. also the authors of the piece). “Their satire is largely unpolitical, untopical, and deals with ordinary life, ‘the patterns of the city’” (*Observer*).

64.369 *Julius Caesar* (T, 2a) William Shakespeare. COURT 26/11/64.** Cast: Findlater; *Stage* 3/12/64, 7; *Times* 27/11/64, 15; *Variety* 9/12/64, 65; WWT/14. *Flavius, Messala* Peter Brett; *Marullus, Octavius' Captain* Rex Robinson; *Casca* Graham Crowden; *Calpurnia* Nan Munro; *Mark Antony* Daniel Massey; *Soothsayer* Edward Finn; *Brutus* Ian Bannen; *Cassius* T. P. McKenna; *Cicero* Nicholas Grimshaw; *Cinna* David Jackson; *Decius Brutus, Lepidus* Robert McBain; *Mettellus Cimber* Anthony Hopkins; *Trebonius* Lew Luton; *Lucius* Malcolm Reynolds; *Portia* Sheila Allen; *Ligarius, A Poet* Harry Hutchinson; *Caesar's Servant* Douglas Ditta; *Artemidorus, Cinna the Poet* Milton Johns; *Antony's Servant, Titinius* Stephen Moore; *Octavius Caesar* Ronald Pickup; *Strato* John Dunn Hill; *Pindarus* Henry Stamper. *Dir* Lindsay Anderson; *Dec* Jocelyn Herbert; *Mus* Marc Wilkinson; *Light* Robert Orno. Reviews: *Birmingham Post* 27/11/64, 5; *Christian Science Monitor* 1/12/64, 6; *Guardian* 27/11/64, 11; *Illustrated London News* 12/12/64, 954; *New Statesman* 4/12/64,

897–98; *Observer* 29/11/64, 24; *Spectator* 4/12/64, 784; *Stage* 3/12/64, 7; *Times* 27/11/64, 15; *Tribune* 4/12/64, 15; *Variety* 9/12/64, 65. Comment: English Stage Company. *Guardian* called it “quite good plain Shakespeare,” but the mechanics of the production were exposed. *Spectator* thought Lindsay Anderson over-emphasized contemporary parallels, and the cast was uneven. “It certainly is the most sub-standard treatment of Shakespeare since—what?” (*Tribune*). *Times* had reservations but maintained it was an important production “with its own poetry and its own statements on tyranny.” “A sadly disappointing revival” (*Illustrated London News*).

64.370 *Night Was Our Friend* (Mystery thriller, 2a) Michael Pertwee. INTIMATE 30/11/64. 1st perfd Theatre Royal, Windsor, 30/5/49. Comment: The thriller involved a woman put on trial for the murder of her husband which she did not commit.

64.371 *Rope* (Thriller, 3a) Patrick Hamilton (suggested by Thomas De Quincey). RICHMOND 30/11/64. 1st perfd Strand 3/3/29. Plot: Best/29, 399, Bordman/3, 389, Fletcher, French, French/2, Gunn, Hirschak, Kabatchnik/2, Salem. Review: *Stage* 3/12/64, 24. Comment: A two-week engagement. The first New York production, as *Rope's End* (Masque 19/9/29), ran for 100 performances.

64.372 *Son of Oblomov* (P, 2a) Riccardo Aragno (based on Ivan Goncharov's novel, 1859). COMEDY 2/12/64.* 559 perf. Cast: *Stage* 10/12/64, 13; *WWT/14*. *Ilya Ilych Oblomov* Spike Milligan; *Zakhar* Bill Owen; *The Doctor* Ian Flintoff; *Volkov* John Collins; *Alexeyev* Peter Eyre/William Bond; *Tarantjev* Valentine Dyllak; *Andre Stolz* Clinton Greyn; *Olga Sergeyevna Ilyinska* Joan Greenwood/Ikona Rodgers; *Katya* Ilona Rodgers/Barbara Whatley; *Agafya* Marjie Lawrence. *Lic* H. H. Wingate; *Pres* Michael White; *Dir* Frank Dunlop; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Assist dir* John Collins; *Sc bld* E. Babbage and Co.; *Sc* Rosamunde Lawrence; *Cost* Bermans Ltd.; *Gen mgr* Mark Lynford; *Sm* Barbara Whatley; *Dsm* David Fleming; *Asm* Bill Bond; *Wm* Chrissie Capell; *Press rep* Artists International Publicity; *Mgr* L. A. L. Gurney; *Bom* Juanita Atkinson; *Carp* C. Barnett; *Elect* Simon Leviton. Reviews: *Birmingham Post* 4/12/64, 7; *Daily Mirror* 3/12/64, 18; *Guardian* 3/12/64, 9; *Illustrated London News* 19/12/64, 990; *New Statesman* 11/12/64, 935–36; *Observer* 6/12/64, 24; *Spectator* 11/12/64, 814; *Stage* 10/12/64, 13; *Times* 3/12/64, 7; *Variety* 23/12/64, 53. Comment: A “revised version” of *Oblomov* (64.317). *Guardian* reported the earlier version was now “guyed sky high for easy laughs,” and could only “endure” half of the production. “Helplessly funny and the most liberating theatrical

experience in London” (*Observer*). “An hilarious hotch potch of free association, extravagant visual goonery and brusque (if hardly Brechtian) alienation” (*Times*).

64.373 *Chaganog* (Revue, 2pt) Julian Chagrin (deviser) and George Ogilvie (deviser) and Neville McGrah and Malcolm Sircom and Duke Ellington and Joseph Ascher and David Climie and Neville Phillips and Dennis Wilson and Dave Brubeck and Ian McPherson and Vivian Ellis and Frank Horrox and Don Lawson and Michael Charnley and Paul Desmond and Dizzy Gillespie. VAUDEVILLE 3/12/64; trfd to HAMPSTEAD 13/2/65. 1st perfd Lyceum, Edinburgh, 24/8/64. Cast: *Stage* 10/12/64, 13; *Variety* 9/12/64, 65; *WWT/14*. Julian Chagrin, George Ogilvie, Sheila O'Neill, Patsy Rowlands, David Toguri, Frank Horrox Trio. *Lic* J. A. Gatti; *Pres* Peter Bridge; *Dir* Alfred Rodrigues; *Dgn* Barry Kay. Plot: OTF/2. Reviews: *Birmingham Post* 5/1/64, 5; *Guardian* 4/12/64, 11; *Illustrated London News* 26/12/64, 1028, 27/2/65, 30; *Spectator* 11/12/64, 814; *Stage* 10/12/64, 13, 18/2/65, 14; *Times* 4/12/64, 15, 16/2/65, 16; *Variety* 9/12/64, 65, 31/3/65, 67. Comment: *Variety* said a few items were “witty and charming,” but most were below par. “Trivial, sub-talented, marshmallow entertainment” (*Spectator*). *Times* (4/12) thought Chagrin and Ogilvie had “allotted far too much space to their own comic mimes.” *Illustrated London News* (26/12) reported that the audience received the production “with delight.”

64.374 *Tamburlaine the Great* (T) Christopher Marlowe (adpt Robert Pennant Jones). TOWER, CANONBURY, 4/12/64. 1st perfd c. 1587. Cast: TTC. Plot: Fletcher, Hochman, Holzknecht, Law, Patterson, Salem, Shipley. Reviews: *Spectator* 11/12/64, 813–14; *Stage* 10/12/64, 14. Comment: Both parts were performed in an abridged version that ran for about three hours. *Spectator* discussed the merits of the complete, two-part, version, and found this production lacking. *Stage* commended “David Rowe-Beddoe [for] making Tamburlaine extremely credible and Ann Ives [for] making a beautiful and restrained Zenocrate.”

64.375 *The Other Palace; or, The Virtue of Happiness* (P, 3a) Rodney Ackland. QUESTORS 5/12/64.* Cast: QTA. Reviews: *Middlesex County Times* 11/12/64, 12; *Stage* 10/12/64, 13. Comment: “Ackland writes with conviction and strength. The play has wit and comedy, dramatic tension and an absorbing atmosphere. It belongs to no current trend of thought, feeling or approach; it is only conventional technically. It is something only Mr. Ackland could have written, out of his past and from a present knowledge clearly born of suffering and prolonged consideration of the questions, doubts and dreams he examines so movingly” (*Stage*).

64.376 *The Carrier-Baggers* (Ent) Richard Stilgoe (mus, lyr) and Noël Picarda. POOR MILLIONAIRE c. 7/12/64. Noël Picarda/William Buck, Terry Jones/Nigel Pegram, Anita Harris. Reviews: *Daily Mirror* 3/12/64, 15; *Spectator* 18/12/64, 844; *Stage* 7/1/65, 3, 18/2/65, 3. Comment: "A take-off of the film of the book, *The Carpetbaggers*" (*Spectator*).

64.377 *Half Seas Over* (C) Roy Plomley. INTIMATE 7/12/64.**

64.378 *Trap for a Lonely Man* (C thriller, 3a) Robert Thomas (trans Lucienne Hill and John Sutro of *Piège pour un homme seul*, 1960). LITTLE THEATRE CLUB c. 7/12/64.** Cast: *Stage* 10/12/64, 8. Carolyn Pertwee, Geoffrey Davis, Norman Gay, Richard Gordon, Keith Roberts, Pamela Sholto, Hedger Wallace. Dir Bil Keating.

64.379 *Who's for Caroline?* (C [4a]) André Haguet and Jean Valmy. HIPPODROME, GOLDERS GREEN, 7/12/64. 1st British perf? Comment: Presumably an anon trans of *Caroline a disparu*, 1st perfd Capucines, Paris, 22/11/63. The cast possibly included Tracey Lloyd. Joy Andrews, Robin Lloyd, Gavin Hamilton who were in the performance at the Theatre Royal, Brighton, on 14/12/64 (*Stage* 10/12/64, 2)

64.380 *The Royal Hunt of the Sun* (Hist D, 2a) Peter Shaffer. OLD VIC 8/12/64. 1st perfd Festival, Chichester, 7/7/64. Cast: NTA; *Stage* 10/12/64, 14; Theatricalia; *Variety* 16/12/64, 64; *WWT/14*. *Martin Ruiz* Robert Lang; *Martin Ruiz as a boy* Roy Holder; *Francisco Pizarro* Colin Blakely; *Hernando de Soto* Michael Turner; *Fray Vincente de Valverde* James Mellor; *Diego de Trujillo* Mike Gambon; *Salinas* Dan Meaden; *Rodas* Trevor Martin; *Vasca* Robert Russell; *Domingo* Tom Kempinski; *Juan Chavez* Christopher Timothy; *Felipillo* Derek Jacobi; *Fray Marcos de Nizza* Kenneth Mackintosh; *Pedro de Candia* Frank Wylie; *Miguel Estete* Peter Cellier; *Atahualpa* Robert Stephens; *Villac Umu* Edward Petherbridge; *Challcuchima* Edward Hardwicke; *Manco* Neil Fitzpatrick; *Chieftain* Peter John; *Headman* Bruce Purchase; *Inti Coussi* Louise Purnell; *Oello* Caroline John; *Peruvian Indians* Michael Byrne, Christopher Chittell, Nicholas Edmett, Terence Knapp, Ron Pember, Alan Ridgway, Clive Rust, Pauline Taylor; *Musicians* Alan Cumberland, Roy Jones, Edward Joory, Anne Collis. Dir John Dexter, Desmond O'Donovan; *Sc dgn*, *Cost dgn* Michael Annals; *Mus*, *Sound* Marc Wilkinson; *Ch* Claude Chagrin; *Light* Brian Freeland; *Sm* John Walters. Plot: *Best/65*, 147, *Demastes/2*, *Fletcher*, *Hischak*, *Hochman*, *Law*, *Loney*, *Patterson*, *Salem*, *Shipley*, *Vinson*, *Weintraub*. Reviews: *Birmingham Post* 9/12/64,

5; *Christian Science Monitor* 15/12/64, 5; *Daily Mirror* 9/12/64, 18; *Guardian* 9/12/64, 9; *Illustrated London News* 2/1/65, 30; *Irish Times* 12/12/64, 11; *New Statesman* 18/12/64, 972; *Spectator* 18/12/64, 844; *Stage* 10/12/64, 14; *Times* 9/12/64, 9; *Tribune* 18/12/64, 14; *Variety* 16/12/64, 64. Comment: National Theatre. *Irish Times* admired the pageant and setting, but they did delay the real conflict of characters; "Colin Blakely was excellent as Pizarro." *Christian Science Monitor* noted the production was more constricted by the Old Vic space compared with Chichester, but the difficulties were largely overcome and the result was a success. *Times* said the production was "uniquely suited to the Chichester theatre's open arena stage." *Variety* acclaimed it as "one of the great theatrical contributions of our time," and praised all aspects of the production. *Spectator*, while lauding the production, raised objections to Shaffer's text: "its language was inadequate for its mighty theme." "Though it may be hard to remember a more exciting visual unity in the modern theatre, the dialogue fails, again and again, to rise" (*Illustrated London News*). The production remained in repertory until 29/6/67. The first New York production (ANTA Playhouse 26/10/65) ran for 261 performances.

64.381 *Bethlehem Blues* (MP) George Webb (bk) and Paul Strang (mus). EMMANUEL CHURCH, HAMPSTEAD, 9/12/64.* Cast: *Stage* 17/12/64, 14. *Newsvendor*, *Herod* Tommy Eytley; *Joseph* George Webb; *Mary Nell* Hall; *Innkeeper* Stanley Jack; *Women at Herod's Court* Ayesha, Beryl Cunningham, Hazel Futa, Carmen Munroe, Corinne Skinner; *Scribe* Cecil Joseph; *Archelaus* Aldwyn Allen; *Messenger* Dudley Hunt; *Three Wise Men* Edmundo Otero, Victor Mcunu, Sydney Davis; *Visitors* Ena Babb, Ludlow Dawes; *Voice of God* Rudolph Walker; *Narrator* Isabelle Lucas; *Dancers* Nina Baden-Semper, Stanley Jack, Tracy Connell; *Angels* Larry Babb, Anthony Betancourt, Susan Betancourt, Erma Betancourt, Lynette Betancourt, Dianne Carter, Michel Carter, Paula Guojah, Robin Guojah, Deryck Guojah, Juliette Ligertwood, Carol Ligertwood, Rory Ligertwood, Avril McKenzie, Annette McKenzie, Gillian Neptune, Judith Nunez, Christine Nunez. Nicholette Robinson, Laura Thomas. Dir Christian Simpson; *Ch* Stanley Jack; *Sm* Hilary Clulow. Review: *Stage* 17/12/64, 14. Comment: Negro Theatre Workshop. The piece "served to show the talents and sincerity of the company in this retelling of the Nativity in terms of present-day Notting Hill Gate" (*Stage*).

64.382 *Busybody* (C thriller, 3a) Jack Popplewell. DUKE OF YORK'S 9/12/64.** 211 perf. Cast: *Stage* 17/12/64, 13; *Times* 10/12/64, 15; *Variety* 16/12/64, 64; *WWT/14*. *Mrs. Piper* Irene Handl; *Richard Marshall* Andrew Laurence;

Detective Const. Goddard Peter Myres; *Detective Supt. Baxter* Robert Cawdron; *Claire Marshall* Beryl Baxter; *Marian Selby* Ann Rye; *Robert Westerby* Rodney Diak; *Vickie Reynolds* Frances Barlow. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Michael Codron, Audrey Lupton, Arthur Lane; *Dir* Hugh Goldie; *Dgn* Robin Pidcock; *Gen mgr* Richard Eastham, Kenneth Keeling; *Pd mgr* Jack Hanson, Alan Morley; *Mgr dir* Arthur Lane, Audrey Lupton; *Sm* Haydn Davies; *Dsm* Judy Yarrow; *Asm* Jane Young; *Wm* Peggy Marchant; *Mgr* Robert Howard. Plot: French/2. Reviews: *Birmingham Post* 10/12/64, 7; *Guardian* 10/12/64, 9; *Illustrated London News* 2/1/65, 30; *New Statesman* 25/12/64, 1002; *Stage* 17/12/64, 13; *Times* 10/12/64, 15; *Variety* 16/12/64, 64. Comment: The plot involved a peripatetic corpse. "A standout vehicle for Irene Handl" and her malapropisms. (*Variety*). Handl's was "a conventional, plainly written part ... given warmth and personal significance by an artist of instinctive taste and understanding, whose comedy technique is finely used" (*Stage*). While Handl was funny she was not really suited to the role of being a detective (*Times*). "Even if Miss Handl generally manages to disarm us, her comic personality performance does disturb the drift of the plot, and it is not a very good plot, anyway" (*Illustrated London News*).

64.383 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 9/12/64.* Cast: *Stage* 7/1/65, 12; *WWT/14*. *Mr. Space* Barry MacGregor; *Ringo* Colin Farrell; *Mickey Merry* Valerie Hermanni; *Rat King* Richard Warner; *Dancers, Rats* Pamela Jones, Anitra Shore, Joan Wilson; *Pa Merry* Terence Conoley; *Ma Merry* Phyllis Konstam; *Neighbours* Pauline Loring, Sylvia Gray, Daphne Foreman, Gary Brighton, Roy Heymann, John Leeson, Mike Lewin, Mrs. *Cat* Gina Curtis; *Mr. Mouse* Kenneth Waller; *Pearly King* Mike Lewin; *Mrs. Cow* Sylvia Gray; *Miss Sheep* Daphne Foreman; *Mr. Horse* Gary Brighton; *Mr. Cockerel* Roy Heymann; *Lord Swill* Bryan Coleman; *Major Domo* Noel Carey. *Pres* J. Kenneth Lindsay; *Dir* Henry Cass; *Sc dgn* W. Cameron Johnson; *Cost dgn* Dorothy Phillips; *Ch* Bridget Espinosa; *Light, Sm* Louis Fleming; *Mus dir* Louis Mordish. Reviews: *Stage* 7/1/65, 11–12; *Times* 10/12/64, 15. Comment: The piece was full of moral lessons. It "concerns the adventures and mis-adventures of a poor but well meaning youth, his friends and enemies, it will strike no unfamiliar or puzzling note to the young. The show is, of course, designed to put over a piece of Moral Re-Armament propaganda" (*Stage*).

64.384 *Caucasian Chalk Circle* (P, 5a) Bertolt Brecht. (anon trans of *Der kaukasische Kreidekreis*, 1948). UNITY 11/12/64.** Plot: Fletcher, French/2, Gassner,

Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Brecht. Review: *Tribune* 18/12/64, 14. Comment: *Tribune* thought the production was old-fashioned, but admired Bill Ward's Azdak.

64.385 *The Cast* (Revue) Nigel Thomas and Richard Willing-Denton. LITTLE THEATRE CLUB 12/12/64.* Armored Weston, Nigel Thomas, Richard Willing-Denton. *Dir* Bil Keating; *Dec* Jeremy Parker; *Sm* Carolyn Richter. Review: *Stage* 14/1/65, 14. Comment: The sketches were "notable for juvenility rather than for the blazing outburst against the faults of the adult world seemingly intended by their choice of subjects, ranging from war to world hunger" (*Stage*).

64.386 *Shadow of a Pale Horse* (P) Bruce Stewart. VAUDEVILLE 13/12/64. 1 perf. 1st perfd ITV (Granada) 4/8/59; 1st stage perf? Cast: *Stage* 17/12/64, 13; *WWT/14*. *Condringer* Eric Hillyard; *Quillan* Hugh Cross; *Dan O'Byrne* Leslie Lawton; *Clara Prendergast* Caroline Dowdeswell; *Matt O'Byrne* Terence Rigby; *Jem* Robert Vahey; *Elizabeth Sykes* Cicely Hullett; *Parker* Michael Segal; *Alice Prendergast* Brenda Cowling; *Prendergast* J. Mark Roberts; *Kate O'Byrne* Margaret Lang; *Dickson* Mervyn Pascoe; *Jack Rigger* Lindsay Campbell; *Mary Rigger* Barbara Bolton; *Kirk* Andrew Crawford; *Jimmy Whelan* Lionel Stevens; *Townfolk, etc.* Michael Gaunt, Betty Turner, David Sinclair. *Dir* Brian Oulton; *Dec* Victor Friendly; *Sm* Donald Ross. Reviews: *Birmingham Post* 15/12/64, 5; *Illustrated London News* 2/1/65, 30; *Stage* 17/12/64, 13. Comment: Repertory Players. A murder mystery with an inconclusive resolution concerning the accused murderer. *Illustrated London News* commended Brian Oulton's direction, but thought little of the play.

64.387 *Late Joys* (Victorian music hall, 2pt). PRINCE CHARLES 14/12/64. Cast: *Stage* 17/12/64, 13; *Variety* 23/12/64, 53; *WWT/14*. Pat Ashton, Amelia Bayntun, Sheila Bernette, Maureen Keetch, Sheila Mathews, Eleanor McCready, Brian Blades, Maurice Browning, Archie Harradine, John Hower, Jamie Phillips, Terry Skelton, The Bel Cantos, Kennet and Jani, Robin Hunter (chairman). *Pres* Fielding's Music Hall, Players Ventures Ltd.; *Dir* Denis Martin; *Cost dgn, Light* Reginald Woolley; *Ch* Brian Blades; *Pd* Don Gemmell. Reviews: *Birmingham Post* 15/12/64, 5; *Daily Mirror* 15/12/64, 14; *Guardian* 15/12/64, 7; *Observer* 20/12/64, 16; *Spectator* 19/2/65, 234; *Stage* 17/12/64, 13, 28/1/65, 13; *Times* 15/12/64, 6; *Variety* 23/12/64, 53, 3/3/65, 70. Comment: Players' Theatre Club. "The audience is just as important as the performers ... [but Robin Hunter] never really got the audience join in the choruses with gay abandon—so essential to creating the right atmosphere for this kind of

entertainment" (*Daily Mirror*). *Times* said the trans-plantation to the "plush toy-theatre" of the Prince Charles robbed the production of its charm. "Fits very well into the comfortable spick and span red plush Prince Charles. The fact that no beer is allowed in the auditorium, and smoking is barred, does not at all spoil one's enjoyment" (*Stage* 17/12).

64.388 *Middle of the Night*. INTIMATE 14/12/64. Comment: This piece is possibly by Paddy Chayefsky.

64.389 *Divorce Me, Darling* (MC, 2a) Sandy Wilson (bk, mus, lyr). PLAYERS' 15/12/64; trfd to GLOBE 1/2/65.* Cast: *Stage* 4/2/65, 15; *Times* 2/2/65, 15; *Variety* 17/2/65, 64; *WWT/14*. *Hortense* Violetta; *Bell-Boy* Shaun Warner; *Solange* Rissa Cooper/Betty Wheeler; *Monsieur Gaston* Robert Parvin; *Fay de la Falaise* Vicky Clayton; *Nancy Lebrun* Jenny Wren; *Dulcie Dubois* Maria Charles; *Bobby Van Husen* Cy Young; *Hon. Mrs. Polly Brockhurst* Patricia Michael; *Madame K* Joan Sterndale Bennett/Joan Heal; *President of Monomania* Ken Parry; *Marcel de la Falaise* Roy Sone; *Pierre Lebrun* Charles Yates; *Alphonse Dubois* Harry Haythorne; *Maisie Van Husen* Anna Sharkey; *Gendarme* Ed Graham; *Lady Brockhurst* Joyce Barbour/Margot Boyd; *Sir Freddy ffotherington-ffitch* Keith Smith; *Felicity Bagworth* Angela Easterling; *Cecilia Doublewick* Jackie Sands; *Prunella Oglethorpe* Sylvia Ellis; *Lord Brockhurst* Geoffrey Hibbert; *Mr. Jones* Fred Stone; *Hon. Tony Brockhurst* Philip Gilbert; *Hannah Van Husen* Irlin Hall; *Manager of the Café Patalon* Brian Cullis; *American Sailors* Bill Drysdale, Freddy Eldret, Ed Graham. *Dir* Steven Vinaver; *Dec* Reginald Woolley. Plot: Gänzl, OTF. Reviews: *Christian Science Monitor* 8/2/65, 4; *Guardian* 2/2/65, 9; *Illustrated London News* 13/2/65, 36; *New Statesman* 12/2/65, 253; *Observer* 7/2/65, 25; *Spectator* 5/2/65, 167, 170; *Stage* 4/2/65, 15; *Tatler* 17/2/65, 326; *Times* 2/2/65, 15; *Tribune* 5/2/65, 14; *Variety* 17/2/65, 64. Comment: *Guardian* opined that those who enjoyed *The Boy Friend* would enjoy this "not dissimilar pastiche musical," a view shared by *Times*. *Spectator* said the piece could be "salvaged" if most of the cast were dismissed and the pastiche made more obvious. *Tribune* left the performance half-way through and found it "unutterably boring." There were 92 performances at the Globe.

64.390 *Maxibules* (C, 2a) Marcel Aymé (trans Kitty Black of *Les maxibules*, 1962). QUEEN'S 15/12/64. 1st British perf Theatre Royal, Brighton, 23/11/64. Cast: *Stage* 17/12/64, 13; *Times* 16/12/64, 7; *Variety* 30/12/64, 50; *WWT/14*. *Bordeur* Max Adrian; *Jean-Pierre* Inigo Jackson; *Celestin* Tim Preece; *Yolande* Sian Phillips; *Florence* Kika Markham; *Ludovic* Barry Foster;

Ernestine Anne Cunningham. *Pres* Brunswick Plays Ltd., Laurier Lister; *Dir* Don Taylor; *Dec* Joan Jefferson Farjeon; *Cost dgn* Michael Kavanagh; *Mus* Herbert Chappell; *St dir* Robert Gaston. Reviews: *Birmingham Post* 17/12/64, 5; *Christian Science Monitor* 22/12/64, 2; *Daily Mirror* 16/12/64, 16; *Guardian* 16/12/64, 7; *New Statesman* 25/12/64, 1002; *Observer* 20/12/64, 16; *Stage* 17/12/64, 13; *Tatler* 13/1/65, 88; *Times* 16/12/64, 7; *Variety* 30/12/64, 50. Comment: "The plot involves the international romantic misadventures of the members of a family owning a factory which manufactures maxibules (though what they are is never explained)" (*Variety*). "At one point the gallery noisily protested. 'I am disgusted,' said one of the characters in the play. 'So are we,' came back an emphatic answering cry" (*Christian Science Monitor*); *Variety* reported similar discontent, and opined the only reason for the production was the "gimmick" of Max Adrian in two dozen different roles. An "insufferably whimsical play" (*Times*). "If there is a more inept, boring, and confusing play than *Maxibules* I hope I never have to review it" (*Daily Mirror*).

64.391 *The Merry Wives of Windsor* (C) William Shakespeare. ALDWYCH 17/12/64. 1st perfd 1597? Cast: RSCA; *Stage* 24/12/64, 11; *Theatricalia*; *WWT/14*. *Anne Page* Michele Dotrice; *Bardolph* Morgan Sheppard; *Dr. Caius* Ken Wynne; *Fenton* Bryan Stanyon; *Host of the Garter Inn* Paul Dawkins; *John* Edward Clayton; *Mistress Ford* Patsy Byrne; *Mistress Page* Brenda Bruce; *Mistress Quickly* Doris Hare; *Mr. Ford* Ian Richardson; *Mr. Page* Timothy West; *Nym* Henry Woolf; *Pistol* Freddie Jones; *Robert* Brian Osborne; *Robin* Stephen Barrett; *Rugby* Ian Hogg; *Shallow* Clifford Rose; *Simple* Geoffrey Hinsliff; *Sir Hugh Evans* John Nettleton; *Sir John Falstaff* Clive Swift; *Slender* Robert Lloyd; *William* Raymond Hunt; *Dir* John Blatchley; *Dgn* André François; *Light* David Read; *Mus* Malcolm Williamson. Reviews: *Birmingham Post* 18/12/64, 5; *Christian Science Monitor* 22/12/64, 2; *Daily Mirror* 18/12/64, 14; *Guardian* 18/12/64, 9; *Illustrated London News* 26/12/64, 1028; *New Statesman* 25/12/64, 1002; *Observer* 20/12/64, 16; *Stage* 24/12/64, 11; *Times* 18/12/64, 13. Comment: Royal Shakespeare Company. *Observer* said John Blatchley had successfully evoked a pantomime atmosphere that resulted in "an evening full of magic and horse-laughes." *Guardian* held the opposite view: "The fantastical dresses and nursery fairy-book costumes and scenery devised by André François worked against the play." *Times* faulted aspects of the production which was little more than "a jolly Christmas show."

64.392 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P, 3a) J. M. Barrie. SCALA 18/12/64.** Cast: *Stage* 7/1/65, 11; *WWT/14*. *Peter Pan* Dawn Addams; *Mrs.*

Darling Jean Harvey; *Mr. Darling* Timothy Parkes; *Wendy Moira Angela Darling* Alison Frazer; *John Napoleon Darling* David Morris; *Michael Nicholas Darling* Douglas Mann; *Nana* Tony Helm; *Liza* Zena Keller; *Tinker Bell* "Jane Wren"; *Tootles* Larry Jerome; *Nibs* Trevor Howard; *Slightly, Crocodile* Ian Taylor; *Curly* Michael Cashman; *First Twin* Gregory Paul; *Second Twin* Peter Bonczyk; *Jas. Hook (The Pirate Captain)* Alastair Sim/Robert Eddison (mats); *Smee* Edward Palmer; *Gentleman Starkey* Bruce Heighley; *Cookson* Frank McNamara; *Cecco* Timothy Parkes; *Mullins* Roger Swaine; *Jukes, Great Big Little Panther* Jonathan Crane; *Noodler* Ralph Carrigan; *Skylights* Peter Kaukas; *Cabin Boy* Tony Helm; *Black Pirate* Rodney Mulliner; *Tiger Lily* Jean Shaw; *Baby Mermaids* Zena Keller, Joy Measures; *Mother Mermaid* Pippa Steel; *Badger* Roland Isaacs; *Braves* Tony Helm, Roger Swaine, Denise Allworth, Pippa Steel, Clive Chapman, Joy Measures, Frank McNamara, Ralph Carrigan, Peter Kaukas; *Wolves* Joy Measures, Zena Keller, Roland Isaacs. *Chm, Mgr dir, Lic* D. A. Abrahams; *Gen mgr* Frank C. Marshall; *Act mgr* Muriel Steet; *Pres* Daniel Mayer Co.; *Dir* Toby Robertson; *Sc dgn* Fanny Taylor; *Mus* Donald Elliott, Alan Abbott, Neil Feiling; *Ch* John Broom; *Flying effects* Joseph Kirby; *Mus dir* Neil Feiling; *Sm* Peter Gyll, John Charnley; *Asm* Frank McNamara, Clive Chapman; *Wm* Gwendoline Delaware; *Carp* Roberto Petrarca; *Elect* Malcolm Waters; *Pm, Props* Robin Hopper; *Press rep* George Fearon; *Bom* Colin Saunders; *Sc bld, Sc* Harker, Homan and Bravery; *Pq* Nathanwigs. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 19/12/64, 7; *Christian Science Monitor* 28/12/64, 6; *Guardian* 19/12/64, 6; *Illustrated London News* 16/1/65, 32; *New Statesman* 1/1/65, 20–21; *Spectator* 1/1/65, 16–17; *Stage* 7/1/65, 11; *Times* 19/12/64, 10. Comment: *Christian Science Monitor* provided a potted history of the play's sixty years in production in London. "An enchanting presentation of this perennial favourite" (*Times*).

64.393 *A Tale of Five Farthings or a Sweet Penny Saved* (Melo). TOYNBEE 18/12/64.* Comment: Written by members of the cast. Music-hall items also formed part of the program.

64.394 *The Rose and the Ring* (Fireside Panto) John Dalby (mus, lyr, bk; adpt of W. M. Thackeray's story, 1855). THEATRE ROYAL, STRATFORD EAST, 21/12/64.* Cast: *Stage* 7/1/65, 12; *Theatricalia*; *WWT/14*. *King Valerosa XXIV* Julian Somers; *His Queen Mrs. V. Jenny* Berg; *Princess Angelica* Denise Hirst; *Gruffanuff, Viscount Articciochi* Bryn Bartlett; *Glumboso, Count*

Hogginarmo Nicholas Smith; *Fairy Blackstick* Thelma Whiteley; *Countess Gnuffanuff* Thelma Ruby; *Jacky* Patricia Martine; *Betsinda* Bronwen Williams; *Prince Giglio* Dan Macdonald; *Prince Bulbo* Gerald Champion; *Captain Hedzoff* Peter Forest; *Archbishop* Harold Bennett; *Woodman* Julian Somers; *His Son* Raymond Harvey; *His Daughter* Margot Robinson; *Winifred, Leo* Valerie Colgan; *Baron Broccoli* Rodney Archer; *Count Sauerkraut* Harold Bennett; *Smith* Peter McCredie; *Jones* Powell Jones; *King Padella* Michael Malnick; *Elsa* Katherine Schofield. *Dir* Adrian Rendle, David Thompson; *Dec* Terence Emery; *Ch* Geraldine Stephenson; *Mus dir* John Dalby; *Sm* Juliet Bell. Reviews: *Birmingham Post* 22/12/64, 5; *Guardian* 22/12/64, 7; *Illustrated London News* 16/1/65, 32; *New Statesman* 1/1/65, 20; *Stage* 7/1/65, 12; *Times* 22/12/64, 7. Comment: Stage Sixty. "The toy theatre sets and costumes have been designed by Terence Emery from the original Thackeray drawings and set the right key of fantasy with their brilliant hues reminiscent of the bold splurges of colour in tuppence coloured play sheets" (*Stage*). "Something that looks more likely to be an annual stayer than any other children's play in years. For one thing it has body; its invention is ample. Children are bored with tenuous anecdote" (*Illustrated London News*).

64.395 *The Tingalary Bird* (P for children, 3a) Mary Melwood. ARTS 21/12/64 (m).* Cast: *Stage* 7/1/65, 12; *WWT/14*. *The Sailor* David Curzon; *The Poor Old Man* David Courtland; *The Mean Old Woman* Matyelok Gibbs; *The Bird* Ursula Jones. *Dir* Caryl Jenner; *Dec* Hilary Atkinson. Reviews: *Stage* 7/1/65, 12; *Times* 22/12/64, 7. Comment: Unicorn Theatre. The play concerned a dispute about "the fate of a strange, man-sized bird" (*Times*).

64.396 *Aladdin* (Panto, 2a) David Croft (bk) and The Shadows [Bruce Welch, Hank Marvin, Brian Bennett, John Rostill] (mus, lyr). PALLADIUM 22/12/64.* 176 perf. Cast: *Stage* 7/1/65, 11; *Variety* 30/12/64, 47; *WWT/14*. *Abanazar* Alan Curtis; *Genie of the Ring* Wendy Barry; *Grand Vizer* Michael Henry; *Town Crier* Billy Tasker; *Chief Insp. Bathrobe* Charlie Cairoli; *Sergeant Pork* Paul King; *P.C. Noodles* Little Jimmy; *P.C. Boodles* Henry Lytton; *Patrol Cops* Johnny Volant Five; *Widow Twankey* Arthur Askey; *Wishee* Bruce Welch; *Washee* Hank Marvin; *Noshee* Brian Bennett; *Poshee* John Rostill; *Aladdin* Cliff Richard; *So-Shy* Joan Palethorpe; *Tai-Ping* Audrey Bayley; *Emperor of China* Tom Chatto; *Princess Balroubadour* Una Stubbs; *Slave of the Lamp* David Davenport; *Pamela Devis* Boys and Girls, Shepherd Singers, Seven Lukacs, Johnny Volant Five. *Pp* Moss' Empires Ltd; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Gen mgr* David Wilmot; *Hse mgr* P. W.

Forrester; *St dir* Jack Matthews; *Press rep* John M. Neiman; *Pd, Dir* Albert J. Knight; *Ch* Pamela Devis; *Mus supervisor* Norrie Paramor; *Dec* Tod Kingman; *Cost dgn* Cynthia Tingey; *Cost* Bermans; *Tech advisor* Peter Penrose; *Sc* Keystudios Ltd.; *Pq* Wig Creations. Reviews: *Guardian* 23/12/64, 7; *Spectator* 1/1/65, 16; *Stage* 7/1/65, 11; *Times* 23/12/64, 11; *Variety* 30/12/64, 47. Comment: *Guardian* was pleased that Cliff Richard, the Shadows, and Arthur Askey were integrated into the pantomime. *Variety* said the production stuck “faithfully to the story,” but the book was “corny.” “The best show in London” for “sheer technical accomplishment” (*Spectator*).

64.397 *Our Man Crichton* (MC, 2a) Herbert Kretzmer (lyr, bk; based on J. M. Barrie, *The Admirable Crichton*, 1902) and David Lee (mus). SHAFTESBURY 22/12/64. 208 perf. 1st perfd Palace, Manchester, 23/11/64. Cast: *Stage* 31/12/64, 11; *Variety* 30/12/64, 50; *WWT/14*. *Tweeny* Millicent Martin; *Crichton* Kenneth More; *Henry Earl of Loam* George Benson; *Lady Mary* Patricia Lambert; *Lady Agatha* Dilys Watling; *Lady Catherine* Anna Barry; *Hon. Ernest Woolley* David Kernan; *Rev. John Treherne* Peter Honri; *Countess of Brocklehurst* Eunice Black; *Lord Brocklehurst* Glyn Worsnip; *Carruthers* Ken Lacey; *Robbins, Captain* Jeff Hall; *Kelly* Trevor Willis; *Housekeeper* Peggy Rowan; *Ladies' Maids* Elinor Heslop, Mary Murphy, Jean Collins; *Dockers* Dennis Reynolds, David Wheldon-Williams, Hugh Elton; *1st Officer* Chris Robson; *Servants, Maids, Dockers, Londoners, Sailors, Guests* Tessa Bemner, Margaret Frost, Alexandria Jelec, Lesley Judd, Judith Paris, Jill Rogers, Ruthann Webb, Peter Ardran, Gordon Coster, John Frost, Keith Galloway, Roy Jones, Jerry Manley, Roy Pannell, Jean Collins, Adrienne Durand, Elinor Heslop, Prue Lyndal, Mary Murphy, Peggy Rowan, Hugh Elton, Jeff Hall, Ken Lacey, Dennis Reynolds, Chris Robson, David Wheldon-Williams. *Lic* Arthur Lewis; *Mgr dir* Dorchester Productions Ltd.; *Pres* Bernard Delfont, Arthur Lewis, Tom Arnold; *Dir* Clifford Williams; *Dgn* Michael Annals; *Light* Richard Pilbrow; *Mus arr* Alyn Ainsworth; *Mus dir* Burt Rhodes; *Ch* Denys Palmer; *Sm* Michael Berry. Plot: OTF. Reviews: *Birmingham Post* 23/12/64, 5; *Christian Science Monitor* 26/12/64, 2; *Daily Mirror* 23/12/64, 12; *Guardian* 23/12/64, 7; *New Statesman* 1/1/65, 20; *Observer* 27/12/64, 17; *Spectator* 1/1/65, 16; *Stage* 31/12/64, 11; *Tatler* 6/1/65, 39; *Times* 23/12/64, 11; *Tribune* 8/1/65, 14; *Variety* 30/12/64, 50. Comment: *Spectator* thought Barrie's original warranted musical treatment and the result was generally good. “It's a show that will probably appeal to women more than men, costumes are gay and the sets attractive. But as a musical, it remains far from admirable” (*Daily Mirror*). *Observer* discussed the show at length but remained unimpressed by this British attempt at a musical. *Variety* thought the

show might struggle in competition with the numerous other musicals in London. *Tribune* recognized that challenge, but declared “by any intelligent standards, this musical has got the lot—brimming with talent, much more than usually tuneful, and directed with a characteristic mixture of subtlety and bounce.”

64.398 *This Way Up* (Revue) Ronald Sly and Irwin Charles and Phillip Charles (mus). LITTLE THEATRE CLUB 22/12/64.* Cast: *Stage* 31/12/64, 11. Norman Gay, Pamela Sholto, Keith Roberts, Sue Williams, Roger Worrod. Mike Heyland, Patsy Gray, Jan Amsden. *Dir* Bil Keating; *Dec* Jeremy Parker; *Light* John Jordan; *Sm* Archie Ogdon; *Mus dir* David Ebbage. Review: *Stage* 31/12/64, 11. Comment: “This is a mid-fifties type of revue, redolent of the days before the theatre became so committed or, indeed, as self-consciously kinky as in certain respects it has allowed itself to become” (*Stage*).

64.399 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). QUEEN'S 22/12/64 (m).** Cast: *Stage* 7/1/65, 11; *WWT/14*. *Marigold* Elspeth Pirie; *Nurse* Anthea Holloway; *Mole* Richard Goolden; *Water Rat* Martin Friend; *Badger* John Justin; *Toad* Ian Wallace; *Alfred* Roger Bizley; *Back Legs of Alfred* Roger Fountayne; *Chief Weasel* Patrick Blackwell; *Chief Ferret, Jailer* Anthony Watkins; *Chief Stoat* Michael Harding; *First Fieldmouse* Isabel Brown; *Second Fieldmouse* Vivienne Ball; *Policewoman, Washerwoman* Jessie Robbins; *Usher* John Sterland; *Judge* Peter Cartwright; *Turkey* Grace Brooks; *Duck* Jean Dempsey; *Phoebe* Toni Kanal; *Mama Rabbit* June Bailey; *Lucy Rabbit* Nilo Christian; *Harold Rabbit* Sandra McCormick; *Bargewoman* Anthea Holloway. *Pres* David Conville, Charles Ross; *Dir* Charles Ross; *Dec* Peter Rice; *Ch* Geraldine Stephenson; *Light* Joe Davis; *Mus dir* Anthony Bowles; *Sm* Burton Lancaster. Plot: French, French/2. Reviews: *Birmingham Post* 23/12/64, 5; *Illustrated London News* 16/1/65, 32; *Stage* 7/1/65, 11; *Times* 23/12/64, 11. Comment: “There is nothing conventionally ‘glamorous’ about it—no fairies, no pantomime-spangles; yet the almost grotesque animal-characters have an irresistible allure” (*Stage*).

64.400 *Dick Whittington* (Panto) Phil Park (bk, mus, lyr) and David Croft (bk, mus, lyr) and Cyril Orndel (mus, lyr). HIPPODROME, GOLDERS GREEN, 23/12/64.* Cast: *Stage* 7/1/65, 12; *WWT/14*. *Spirit of the Bells* Lynda Reynolds; *Gog* Dudley Marsh; *Magog* Humphrey Kent; *Captain of the Unicorn, Sultan of Morocco* Tudor Evans; *Mate* George Truzzi; *Mrs. Sarah Fitzwarren* Billy Whitaker; *Alice* Yvonne Marlowe; *Marlene* Beryl Reid; *Dick Whittington* Gary Miller; *Tommy his cat* Pat Lonsdale; *Watchman, Vizier* George Barnes; *Alderman Fitzwarren*

Tommy Cooper; *Chronicler of Fame* Walter Rudge; *Guard* Dawson Finn; *King Rat* Harry Coughlin; The Munks Twins, Terry Juveniles, Hippodrome Girls, Derek Taverner Singers. *Pres* Tom Arnold; *Dir* Louis Barber; *Sc dgn* Tod Kingman; *Cost dgn* R. St. John Roper; *Mus dir* Derek Taverner; *Ch* Willie Martin. Reviews: *Stage* 7/1/65, 12; *Times* 28/12/64, 12. Comment: Although the production was visually pleasing it was “too ponderous ... less a pantomime than a frozen musical” (*Times*).

64.401 *Lady Audley's Secret* (Melo [2a]) C. H. Hazlewood (adpt of Mary Elizabeth Braddon's novel, 1862). ARTS 23/12/64.** Cast: *Stage* 31/12/64, 11; *WWT/14*. *Phoebe Marks* Matyelok Gibbs; *Luke Marks* Geoffrey Atkinson; *Sir Michael Audley* David Courtland; *Lady Audley* Ursula Jones; *Alicia Audley* Carole Baynon; *Robert Audley* Laurence Keane; *George Tallboys* Michael Spice; *Fiddler* Lyn Stevens; *Country Dancers* David Curzon, Michael Sloan, Christine Garner, Jennifer Piercey. *Dir* Caryl Jenner; *St dir* Wilfred Blunden. Plot: French/2, Patterson. Reviews: *Spectator* 1/1/65, 16; *Stage* 31/12/64, 11; *Times* 24/12/64, 12. Comment: *Times* commended Caryl Jenner for staging an “honest and effective” production with very little condescension.

64.402 *Sleeping Beauty* (Panto) William Robertson. WIMBLEDON 23/12/64.* Cast: *Stage* 7/1/65, 15. *King* Jerry Desmonde; *Dame* Freddie Frinton; *Sleeping Beauty* Paula Hendrix; Tanya Adam, Ruth Barber, Alida Wilde, Laura Symonds, Susan Markwell, May Warden, Sian Kaye, Norman Vaughan, Morton Fraser, Harmonica Gang, Ken Roland. *Pres* Audrey Lupton, Arthur Lane; *Dir* William Robertson; *Ch* Rita King. Reviews: *Stage* 7/1/65, 15; *Times* 24/12/64, 12. Comment: A traditional pantomime with a sufficient quota of stars and audience participation.

64.403 *Treasure Island* (P) Anon (adpt of Robert Louis Stevenson's romance, 1883). MERMAID 23/12/64.** Cast: *Stage* 7/1/65, 11; *WWT/14*. *Jim Hawkins* Ronald Cunliffe; *Black Dog* Roy Boyd; *Billy Bones* Richard Mayes; *Blind Pew* Peter Glantry; *Anderson* Christopher Tranchell; *Harry* Adrian Reynolds; *Dr. Livesey* John McKelvey; *Squire Trelawney* Geoffrey Alexander; *Red-ruth* Anthony Edwards; *Long John Silver* Bernard Miles; *Captain Flint* Jack Spratt; *Morgan* Barry Steele; *Captain Smollett* Richard Beale; *Merry* Richard Mayes; *Israel Hands* Richard Moore; *Dick* Jack Tweddle; *O'Brien* Patrick Crean; *Tom* Juan Moreno; *Gray* David Baxter; *Alan* Peter Craze; *Ben Gunn* Colin Ellis. *Pres* Mermaid Theatre Trust; *Dir* Sally Miles; *Dec* Martin Lees; *Fight arr* Patrick Crean; *Sm* Robert Findlay. Reviews: *Illustrated London News* 16/1/65, 32; *Stage* 7/1/65, 11; *Times* 24/12/64, 12. Comment: “This now well-established

Christmas attraction ... differs in but a few respects from its predecessors” (*Stage*).

64.404 *Cinderella* (Panto) Alan Miles (bk) and Joseph Alexander (mus, lyr). RICHMOND 26/12/64.* Cast: *Stage* 7/1/65, 15. *Fairy Godmother* Annette Holt; *Cinderella* Gillian Jason; *Buttons* Jimmy Mac; *Prince Charming* Felicity Page; *Dandini* Diana Murley; *Baron Needy* Stanley Beard; *Alice* Elizabeth Mills; Terry Bartlett, Chris Shaw, Rich and Fraser, Michael Fleming, Babette Palmer Dancers, George Douglas Ponies. *Dir* Frederic Piffard; *Dec* John C. Piper; *Ch* Babette Palmer; *Mus dir* Joseph Alexander. Review: *Stage* 7/1/65, 14–15. Comment: “The only thing missing in [the comedy] line is the Broker's Men—something of a loss in any *Cinderella* pantomime but here the accent is rather on romance and beautiful effects than on broad comedy” (*Stage*).

64.405 *Let's Make an Opera* (Ent) Benjamin Britten (mus) & Eric Crozier (lib). VAUDEVILLE 26/12/64 (m).** Cast: *Stage* 31/12/64, 13; *WWT/14*. *Miss Baggott* Johanna Peters; *Black Bob*, Tom Norman Lumsden; *Clem*, Alfred Stephen Manton; *Sammy* Michael Crockett; *Juliet Brook* Katherine Dyson; *Gay Brook* Alan Hammant; *Sophie Brook* Rosalind Tennyson; *Rowan* Anne Cant; *Jonny Crome* Michael Wennink; *Hugh Crome* David Weddle; *Tina Crome* Sonia Lovett. *Pp* J. and R. Gatti; *Lic* J. A. Gatti; *Pres* Peter Bridge, James H. Lawrie; *Dir* Rowland Holt Wilson; *Dgn* Jennifer Agnew; *Cond* John Andrewes; *Sm* Martin Beckwith. Reviews: *Stage* 31/12/64, 13; *Times* 29/12/64, 9. Comment: The revival was performed “with great spirit” and there was audience participation in abundance (*Times*).

64.406 *One for the Pot* (F, 3a) Ray Cooney and Tony Hilton. INTIMATE 26/12/64.** Plot: Fletcher, French/2, Loney.

64.407 *Pinocchio* (P for children) Brian Way and Warren Jenkins. APOLLO 26/12/64 (m).** Cast: *Stage* 7/1/65, 14; *WWT/14*. *Gepetto*, Detective Bernard Lawrence; *Ticket Seller*, Manipulator, Bloodhound Marlene Sidaway; *Fire-Eater*, Detective John Graham Watson; *Pantalone*, Judge, Coachman Brian Forster; *Harlequin*, Mr. Fox Mark Rose; *Columbine*, Bloodhound Rosemary Butcher; *Manipulator*, Mr. Cat Patricia Gray; *Candlewick* Anthony Eady; *Clown* Patricia Waldron; *Fairy* Jacques Thomasin; *Antonio*, Policeman, Circus Master M. J. Matthews; *Pinocchio* Glen Stuart. *Pres* City Stage Productions Ltd.; *Dir* Joseph Goodman; *Ch* Margaret Faulkes; *Light*, Sound Paul Levy. Reviews: *Stage* 7/1/65, 12, 14; *Times* 23/12/64, 11. Comment: “The script ... works in much material borrowed from the Victorian portables” (*Stage*).

64.408 *The Puppet Prince* (P) Michael Drin. HAMPSTEAD 26/12/64 (m). 1st perfd Repertory, Oldham, 24/12/56. Cast: *Stage* 7/1/65, 14; *WWT/14*. *King Zig* Stephen Dartnell; *King Zag* Robin Fyfe; *Princess Peace* Janet Kapral; *Count Zanie* Robert Bernal; *Marko* David Hart; *Gilly Bones* Delia Corrie; *Trinket* Deddie Davis; *Prince Favian* David Griffin; *Peccadillo* Hywel Jones. *Dir* William Job; *Dec* Peter Howitt; *Sm* H. F. Driver. Reviews: *Stage* 7/1/65, 14; *Times* 28/12/64, 12. Comment: "Starting off with an idea based on *Beauty and the Beast*, [Drin] side steps horror-tactics by having his hero turned into a puppet" (*Stage*).

64.409 *The Three Wishes* (P for children) James Ambrose Brown. LYRIC, HAMMERSMITH, 26/12/64 (m).** Cast: *Stage* 7/1/65, 11; *WWT/14*. *The Woman* Carole Baynon; *Brother* Douglas Thorne; *Suliman* Lawrence Keane; *The Genie* Geoffrey Atkinson; *Wise Man* Robin Meredith. *Dir* Caryl Jenner; *Sc dgn* Hilary Atkinson; *Cost dgn* Matyelok Gibbs; *Sm* Lynette Stevens. Review: *Stage* 7/1/65, 11. Comment: The revival suffered "a great deal from the alteration of the Wise Woman into the Wise Man" (*Stage*).

64.410 *Events of an Average Bath-Night* (C, 2a) Kenneth Campbell. VANBRUGH 28/12/64.* Cast: *Stage* 31/12/64, 11; *Variety* 13/1/65, 76; *WWT/14*. *Boddle* Alan Lawrance; *Jelp* Bruce Myers; *Woman* Yvette Rees; *Faz* John Forgeham; *Twoo* Ian Trigger; *Policeman* Kenneth Campbell. *Dir* Warren Mitchell; *Dec* Neil Hobson; *Mus* Clifton Parker; *Sm* Roselyn Parker. Reviews: *Stage* 31/12/64, 11; *Times* 29/12/64, 9; *Variety* 13/1/65, 76. Comment: This piece, about a man in a bath and his thoughts, was "an untidy piece of whimsy ... gets lost in a welter of naive dialog, knockabout humor and over-drawn characters" (*Variety*). A "messy and infantile piece" (*Times*).

64.411 *Sweeney Todd: The Demon Barber of Fleet Street* (Melo, 4a) George Dibdin Pitt. QUESTORS 30/12/64. 1st perfd Britannia 22/2/1847 as *The String of Pearls*; or, *The Fiend of Fleet Street*. Cast: QTA. Review: *Middlesex County Times* 8/1/65, 3.

64.412 *Waiting for Godot* (D, 2a) Samuel Beckett. COURT 30/12/64.** Cast: Findlater; *Stage* 7/1/65, 9; *Times* 31/12/64, 4; *Variety* 13/1/65, 76; *WWT/14*. *Estragon* Alfred Lynch; *Vladimir* Nicol Williamson; *Lucky* Jack MacGowran; *Pozzo* Paul Curran; *A Boy* Kirk Martin. *Lic* Alfred Esdaile; *Gen mgr* Doreen Dixon; *Dir* Anthony Page; *Assist dir* Stephen Frears; *Dgn* Timothy O'Brien; *Sm* Thomas Rand; *Bom* Albert Rouse. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub. Reviews: *Daily Mirror* 31/12/64, 12; *Guardian* 31/12/64, 7; *New Statesman* 8/1/65, 50-51; *Observer* 3/1/65, 23; *Spectator* 8/1/65, 42; *Stage* 7/1/65, 9; *Times* 31/12/64, 4; *Tribune* 8/1/65, 14, 15/1/65, 14; *Variety* 13/1/65, 76, 78. Comment: English Stage Company. Beckett attended rehearsals. *Variety* noted the emphasis on humour, particularly in the exchanges between Nicol Williamson and Alfred Lynch which had "the style and timing of a music-hall duo." *Guardian* saw their playing as over-acting and straining for effect. *New Statesman* favored this new approach and said what now emerged was the characters' humanity and charm. *Spectator* praised Anthony Page's direction because "he has revealed it as the comedy it is. His Vladimir and Estragon are no longer waiting for Godot at all, this is merely their excuse." *Tribune* (8/1) saw only Beckett's nihilism.

64.413 *The Importance of Being Oscar* (One-man show) Micheál MacLiammóir. QUEEN'S 31/12/64; trfd to ST. MARTIN'S 1/2/65.** Cast: *Stage* 7/1/65, 9; *WWT/14*. Micheál MacLiammóir. *Pres* Brunswick Plays Ltd., Laurier Lister; *Dir*, *Dgn* Hilton Edwards. Reviews: *Guardian* 5/1/65, 7; *Stage* 7/1/65, 9; *Times* 1/1/65, 13; *Tribune* 15/1/64, 14. Comment: For *Stage* the magic of MacLiammóir's performances never faded.

Productions

1965

65.1 *I Must Be Talking to My Friends* (Ent) Micheál MacLiammóir. QUEEN'S 4/1/65; trfd to ST. MARTIN'S 1/2/65.** Cast: *Stage* 7/1/65, 9; *WWT/14*. Micheál MacLiammóir. Pres Brunswick Plays Ltd., Laurier Lister; Dir, Dgn Hilton Edwards. Reviews: *Guardian* 5/1/65, 7; *Stage* 7/1/65, 9; *Times* 5/1/65, 11; *Tribune* 15/1/64, 14. Comment: *Times* preferred MacLiammóir's performance of this Irish anthology to his Wilde programme (64.413) because it was "both more astringent and more strongly felt."

65.2 *To Kill a Cat* (P, 3a) Roland Pertwee and Harold Dearden. INTIMATE 4/1/65. 1st perfd "Q" Theatre 1/5/39 as *Independence*. Comment: A murder mystery.

65.3 *Ring for Catty* ([C], 3a) Patrick Cargill and Jack Beale. INTIMATE 11/1/65. 1st perfd Theatre Royal, Windsor, 9/7/51 as *Rest Hour*. Plot: Loney, 299. Comment: The play was set in a hospital ward and related various aspects of the patients' lives.

65.4 *The Gift* (P) Lynne Reid Banks. VANBRUGH 12/1/65.* Cast: *Stage* 14/1/65, 13; *WWT/14*. *Gran* Mavis Walker; *Edna Bickley* Kathleen Michael; *A Lady Visitor* Gillian Martell; *Wally Hywel* Bennett; *Jack Bickley* Kenneth Griffith; *Joan Pamela* Ruddock; *Harry* Michael Candler; *Shirley Georgine* Anderson. Dir John Fernald; Dec Neil Hobson; Sm Roselyn Parker. Reviews: *Christian Science Monitor* 18/1/65, 4; *Illustrated London News* 23/1/65, 30; *Observer* 17/1/65, 25; *Spectator* 22/1/65, 104; *Stage* 14/1/65, 13; *Tatler* 27/1/65, 179; *Times* 13/1/65, 13. Comment: The play "appears to be an attack on the welfare state and the notion of human equality"; rather dull as a "political tract," better as a "horror story" (*Christian Science Monitor*). "Trite do-goodery ... The social symbolism is staggeringly condescending" (*Observer*). *Spectator* found the piece puerile. "The kind of piece that either fixes the attention or thoroughly

exasperates. Around me at the Vanbrugh were both the exasperated and the rapt" (*Illustrated London News*). *Times* listed "famous images from the theatre of the absurd" that appeared during the course of the play.

65.5 *The Willing Horse* (C) Edwin Lewis. INTIMATE 18/1/65. 1st perfd Pier, Hastings, 7/11/60. Comment: This domestic comedy was about a mother who was always at the beck and call of her family.

65.6 *You'll Come to Love Your Sperm Test, or, You Gave Her a Thorough Examination, Doctor?* (P) John Antrobus. HAMPSTEAD 18/1/65. 1st perfd Traverse, Edinburgh, 10/11/64. Cast: *Stage* 21/1/65, 17; *WWT/14*. C.O., *Inspector, Artist* Michael McKeivitt; *Doctor, Jim, Jampers* John Antrobus; *The Wife, Nurse* Ann Mitchell; *Maid, Priest, Masterpiece, Waiter, Sergeant* Salubrious Lane. Dir John Antrobus; Sm H. E. Driver. Reviews: *Guardian* 19/1/65, 7; *Illustrated London News* 30/1/65, 40; *Observer* 24/1/65, 24; *Spectator* 22/1/65, 104; *Stage* 21/1/65, 17; *Times* 19/1/65, 14; *Tribune* 29/1/65, 14. Comment: *Guardian* found the piece "inconsequential," "embarrassing," and sometimes "uproariously funny." *Spectator* described the first-night as one of "bored embarrassment," and the performance as bad. "It offers ninety minutes of witless arrogance and loose-mouthed crudity. The acting is as weakly foolish as what is said to be a semi-improvised script" (*Illustrated London News*). *Times* described the piece as a "bungling assault on the taboos of the nursery."

65.7 *The Crucible* (P, 4a) Arthur Miller. OLD VIC 19/1/65.** 54 perf. Cast: NTA; *Stage* 21/1/65, 18; Theatricalia; *Times* 20/1/65, 13; *Variety* 17/2/65, 64; *WWT/14*. *Betty Parris* Janina Faye; *Reverend Samuel Parris* Kenneth Mackintosh; *Tituba* Pearl Prescod; *Abigail Williams* Sarah Miles; *Susanna Walcott* Janie Booth; *Goodwife Ann Putnam* Barbara Hicks; *Thomas Putnam*

Trevor Martin; *Mercy Lewis* Sheila Reid; *Mary Warren* Jeanne Hepple; *John Proctor* Colin Blakely; *Goodwife Rebecca Nurse* Wynne Clark; *Giles Corey* Frank Finlay; *Reverend John Hale* Robert Lang; *Goodwife Elizabeth Proctor* Joyce Redman; *Francis Nurse* Keith Marsh; *Ezekiel Cheever* Michael Turner; *Marshal Herrick* James Mellor; *Deputies* Mike Gambon, Robert Russell; *Judge Hathorne* Peter Cellier; *Deputy-Governor Danforth* Anthony Nicholls. *Dir* Laurence Olivier; *Sc dgn, Cost dgn* Michael Annals; *Assist dir* Sunny Amey; *Light* Ben Freeland; *Sm* John Walters. Plot: Best/52, 154, Bordman, Bordman/4, 312, Bronner, Bryer, Fletcher, Gassner, Hishchak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Shank, Wilmeth. Reviews: *Christian Science Monitor* 25/1/65, 4; *Daily Mirror* 20/1/65, 14; *Guardian* 20/1/65, 11; *Illustrated London News* 30/1/65, 40; *New Statesman* 29/1/65, 174; *Observer* 24/1/65, 24; *Spectator* 29/1/65, 137; *Stage* 21/1/65, 18; *Tatler* 3/2/65, 226; *Times* 20/1/65, 13; *Tribune* 29/1/65, 14; *Variety* 17/2/65, 64. Comment: National Theatre. This was the first American play to be staged by the National. Arthur Miller saw the production on 22/1/65 (*Stage* 28/1/65, 13). Laurence Olivier's direction was "acute and authoritative" (*Variety*). Colin Blakely and Sarah Miles gave magnificent performances in this "harrowing" "powerful piece of theatre" (*Daily Mirror*). *Guardian* wondered why the National was staging this "overrated ... much tarnished and inferior work." However, *Observer* thought, now the McCarthy era was past, the play "seems much more dense and thoughtful." *Christian Science Monitor* acknowledged the play as good if not great, and said that, under Olivier's direction, which toned down the hysterical element, "its impact is tremendous." The production remained in repertory until 2/3/66.

65.8 Quaat-Quaat (P, 2a) Jacques Audiberti (trans Irving Pfeiffer) of Audiberti's play, 1946). QUESTORS 23/1/65. 1st British perf. Cast: QTA. Plot: Hochman, Matlaw, 46. Reviews: *Stage* 28/1/65, 14; *Times* 25/1/65, 7. Comment: "Audiberti destroys the force of his allegory by declaring its meaning time and again"; the slow production did not help (*Times*).

65.9 Legally Speaking (F) John Dighton. DUKE OF YORK'S 24/1/65.* 1 perf. Cast: *Stage* 28/1/65, 14; *WWT/14*. *Aubrey Bishop* John Dawson; *Elspeth* Fernanda Marlowe; *Desmond* Michael Ridgway; *Lionel Bishop* David Kelsey; *Edward Hill* Noel Howlett; *Miss Gurney* Pearl Catlin; *Victoria Sargant* Beryl Ede; *Rowena Broadbent* Katharine Page; *Gilbert Minnow* Seymour Green. *Dir* David Phethean; *Sm* Haydn Davies. Reviews: *Stage* 28/1/65, 14; *Times* 25/1/65, 7. Comment: Repertory Players. This weak farce involved two solicitors in the same

firm representing two different clients suing each other.

65.10 Nightmare. INTIMATE 25/1/65. Comment: I have been unable to identify this play.

65.11 The Offshore Island (P, 3a) Marghanita Laski. LITTLE THEATRE CLUB 26/1/65.** Cast: *Stage* 28/1/65, 14. *James Verney* Jim O'Brien; *Mary* Alison Mullin; *Rachel* Margaret Cooper; *Martin* Ian Ainsley; *Sgt. Bayford* Simon Cain; *Private Smithson* Pat Maddy; *Capt. Charles* Richard Gatehouse; *Private Bertini* Howard Kissel; *Capt. Baltinsky* John Foster. *Dir* Bil Keating; *Dec* Jeremy Parker; *Sm* Carolyn Richter. Reviews: *Stage* 28/1/65, 14; *Tribune* 5/2/65, 14. Comment: *Tribune* thought the play had been seen to better effect on BBC TV (14/4/59): "larger-than-life effects which worked on the small screen often seem just hammy" in the Little's small space accommodating fifty people.

65.12a Afraid to Fight (C, 1a) Georges Courteline (anon trans of *La peur des coups*, 1894). TOWER, CANONBURY, 29/1/65. Cast: TTC. Review: *Stage* 4/2/65, 16. Comment: The production of these plays was "worth more than mere curiosity value, for Courteline is an accomplished satirist and a staunch upholder of the rights of the man in the street against the law, bureaucracy and landlords" (*Stage*).

65.12b Article 330 (C, 1a) Georges Courteline (anon trans of *L'article 330*, 1900). TOWER, CANONBURY, 29/1/65. Cast: TTC. Plot: Hochman, Matlaw, 168. Review: *Stage* 4/2/65, 16.

65.12c Badin the Bold (C, 1a) Georges Courteline (anon trans of *Le martyre de M. Badin*, 1897). TOWER, CANONBURY, 29/1/65. Cast: TTC. Review: *Stage* 4/2/65, 16.

65.12d Hold on Hortense (C, 1a) Georges Courteline (anon trans of *Hortense, couche-toi*, 1897). TOWER, CANONBURY, 29/1/65. Cast: TTC. Review: *Stage* 4/2/65, 16.

65.12e Peace at Home (C, 1a) Georges Courteline (anon trans of *La paix chez soi*, 1903). TOWER, CANONBURY, 29/1/65. Cast: TTC. Plot: Hochman. Review: *Stage* 4/2/65, 16.

65.12f These Cornfields (Vaud, 1a) Georges Courteline (anon trans of *Les Boulengrin*, 1898). TOWER, CANONBURY, 29/1/65. Cast: TTC. Review: *Stage* 4/2/65, 16.

65.13 The Marriage Brokers (FC, 2a) Robert Gillner (adpt of Frederick King trans of Nikolai Gogol of *Zhenitba*; *Sovershenno Neveroyatnoye Sobytiye*, 1842). MERMAID 2/2/65. 1st perf this adpt. Cast: *Stage* 4/2/65,

16; *Variety* 17/2/65, 64; *WWT/14*. *Natasha Techonovna* Catherine Feller; *Arina Pantelaymonovna* Sylvia Cole-ridge; *Fyokia Ivanovna* Renée Houston; *Dunyashka* Sally Miles; *Ivan Kusmitsch Podkolyassin* Robert Eddison; *Ilya Fomitsh Kotsharyov* John Moffatt; *Ivan Pavlovitch Stinkemon* Michael Balfour; *Baltazar Baltazarovitch Shavakin* Colin Ellis; *Pjotr* Richard Moore. *Dir* Julius Gellner; *Dec* Martin Lees; *Sm* Christina Lees. Plot: Hochman. Reviews: *Christian Science Monitor* 8/2/65, 4; *Daily Mirror* 3/2/65, 14; *Guardian* 3/2/65, 9; *Illustrated London News* 20/2/65, 30; *New Statesman* 12/2/65, 253; *Observer* 7/2/65, 25; *Spectator* 12/2/65, 200; *Stage* 4/2/65, 16; *Times* 3/2/65, 13; *Tribune* 12/2/65, 14; *Variety* 17/2/65, 64. Comment: *Observer* called Gillner's adaptation a "meddling rehash," although some of Gogol's "delicate Russianness" was still detectable. The production was lifted by the performances of John Moffatt and Robert Eddison (*Variety*). *Tribune* noted there was "a happy ending quite contrary to Gogol's," but overall enjoyed this production which was much better than the Mermaid's usual efforts. However, *Spectator* found the acting "uneven," and the production "at times appallingly slipshod." *Times* was generally disappointed by the performances but welcomed the opportunity to see the play itself.

65.14a *Don't Make Me Laugh* (P, 1a) Charles Wood. ALDWYCH 4/2/65.* Cast: RSCA; *Stage* 11/2/65, 13; *Theatricalia*; *WWT/14*. *A Corporal* Philip Brack; *A Sergeant* Michael Williams; *A Woman* June Jago; *A Youth* Geoffrey Hinsliff. *Dir* Trevor Nunn. Plot: Weintraub. Reviews: *Guardian* 5/2/65, 13; *Illustrated London News* 20/2/65, 30; *Observer* 7/2/65, 25; *Stage* 11/2/65, 13; *Times* 5/2/65, 15; *Tribune* 12/2/65, 14. Comment: Royal Shakespeare Company. Performed under the overall title *Home and Colonial*. "The various dramatists ... appear to be talking to themselves in spite of the company's powerful efforts ... to explain what it is all about. One gathers that these are the routine tributes to rebellion" (*Illustrated London News*). *Laugh* was "a fashionable baffling Grand Guignol in an army married quarter" (*Guardian*).

65.14b *The Governor's Lady* (P, 1a) David Mercer. ALDWYCH 4/2/65.* Cast: RSCA; *Stage* 11/2/65, 13; *Theatricalia*; *WWT/14*. *Lady Harriet Boscoe* Patience Collier; *Amolo* Chris Konyils; *Chairman Maudsley* Elizabeth Spriggs; *Sir Gilbert Boscoe* Timothy West; *John Maudsley* Morgan Sheppard; *Police Sergeant* Mark Jones. *Dir* David Jones. Plot: Weintraub. Reviews: *Guardian* 5/2/65, 13; *Illustrated London News* 20/2/65, 30; *New Statesman* 12/2/65, 253; *Observer* 7/2/65, 25; *Stage* 11/2/65, 13; *Times* 5/2/65, 15; *Tribune* 12/2/65, 14. Comment: Royal Shakespeare Company. Performed under the overall title

Home and Colonial. "Mildly funny in the manner of Ionesco" (*Guardian*). *Times* thought it was the strongest play of the evening.

65.14c *If There Weren't Any Blacks You'd Have to Invent Them* (P, 1a) Johnny Speight. ALDWYCH 4/2/65.* Cast: RSCA; *Stage* 11/2/65, 13; *Theatricalia*; *WWT/14*. *Blind Man* Ken Wynne; *Backwards Man* Freddie Jones; *Young Man* John Steiner. *Dir* Trevor Nunn. Plot: Vinson. Reviews: *Guardian* 5/2/65, 13; *Illustrated London News* 20/2/65, 30; *Observer* 7/2/65, 25; *Stage* 11/2/65, 13; *Times* 5/2/65, 15; *Tribune* 12/2/65, 14. Comment: Royal Shakespeare Company. Performed under the overall title *Home and Colonial*. One scene from a longer play. "A prolonged bad taste sketch" (*Guardian*).

65.14d *The Wideawakes* (P, 1a) Irene Coates. ALDWYCH 4/2/65.* Cast: RSCA; *Stage* 11/2/65, 13; *Theatricalia*; *WWT/14*. *Ayleen Wideawake* Susan Williamson; *Bernard Wideawake* Michael Bryant; *Kumar Chatterjee* Wyn Jones. *Dir* David Jones. Reviews: *Guardian* 5/2/65, 13; *Illustrated London News* 20/2/65, 30; *Observer* 7/2/65, 25; *Stage* 11/2/65, 13; *Times* 5/2/65, 15; *Tribune* 12/2/65, 14. Comment: Performed under the overall title *Home and Colonial*. Royal Shakespeare Company. About "a stubborn couple enacting some kind of ritual fantasy of slaying and burying a mouse" (*Guardian*).

65.15a *George Dandin* (C) Molière (trans David Thompson of *Georges Dandin ou le mari confondu*, 1668). THEATRE ROYAL, STRATFORD EAST, 8/2/65.** Cast: *Stage* 11/2/65, 15; *WWT/14*. *George Dandin* Ewan Hooper; *Angélique* Zena Walker; *M. de Sotenville* Edward Jewesbury; *Madame de Sotenville* Barbara Ogilvie; *Clitandre* Peter Brett; *Claudine* Denise Hirst; *Lubin* Tony Bateman; *Colin* Steven Berkoff. *Dir* David Thompson; *Dec* Andrew Brownfoot. Plot: French/2, Hochman. Reviews: *Christian Science Monitor* 16/2/65, 10; *Guardian* 9/2/65, 9; *Illustrated London News* 20/2/65, 30; *New Statesman* 12/2/65, 253; *Observer* 14/2/65, 25; *Spectator* 12/2/65, 200; *Stage* 11/2/65, 15; *Times* 9/2/65, 8; *Tribune* 19/2/65, 15. Comment: *Stage Sixty*. *Spectator* commended the company's policy and gradually improving efforts, and thought this double bill was an unexpected but "brilliant idea ... The two plays, and indeed the two authors, complement each other perfectly." *Observer* also said the two plays were well-matched.

65.15b *The Zoo Story* (D, 1a) Edward Albee. THEATRE ROYAL, STRATFORD EAST, 8/2/65.** Cast: *Stage* 11/2/65, 15; *WWT/14*. *Jerry* Steven Berkoff; *Peter* Ewan Hooper. *Dir* David Thompson; *Dec* Andrew Brownfoot. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth. Reviews:

Christian Science Monitor 16/2/65, 10; *Guardian* 9/2/65, 9; *Illustrated London News* 20/2/65, 30; *New Statesman* 12/2/65, 253; *Observer* 14/2/65, 25; *Spectator* 12/2/65, 200; *Stage* 11/2/65, 15; *Times* 9/2/65, 8; *Tribune* 19/2/65, 15. Comment: Stage Sixty. *Times* said this was a better production than the first London one (60.267b), and commended Steven Berkoff and Ewan Hooper for their American accents.

65.16 *Ordeal by Fire* (Thriller) Ivan Butler. INTIMATE 8/2/65. 1st perfd BBC Home Service North Radio 25/10/51 as *A Deal of Killing*; 1st stage perf Palace, Watford, 2/11/53. Comment: A man with a fear of fire is confronted by a murderer and is forced to face his phobia.

65.17 *Verdict* (P, 2a) Agatha Christie. RICHMOND 8/2/65.** Plot: Fletcher, French/2, Vinson, Wagoner, 125–26. Comment: A two-week engagement.

65.18 *Picnic* (P, 3a) William Inge. PORTCULLIS 9/2/65. 2 perf. 1st perfd Plymouth, Boston, 2/2/53; 1st British perf Belgrade, Coventry, 14/4/58. Cast: *Stage* 28/1/65, 13. Abraham David, Myra Frances, Keith Frost, Richard J. Haydon, Pauline Holford, Vivienne-Renee Kamerman, Vivienne Murray, Winifred O'Toole, Diane Oxborough, Ann Rooney, Mary Sheen, Bobby Taylor, Peter Wiseman. *Dgn* Irene Robson; *Dir* Robert O'Neil. Plot: Bordman, Bronner, Bryer, Fletcher, Hischak, Hochman, Matlaw, Salem, Shipley, Wilmeth. Review: *Stage* 11/2/65, 13. Comment: Actors' Workshop. The first New York production of this Pulitzer prize-winning play (*Music Box* 19/2/53) ran for 477 performances.

65.19 *This, That and the Other* (Revue) Peter Warren and Geoffrey Kitchener. LITTLE THEATRE CLUB 9/2/65.* Cast: *Stage* 4/2/65, 10. Heather Barbour, Edward Dentith, Patricia Gray, Dee Shelley, Douglas Thome. *Dir* David Gardiner.

65.20 *Ring of Jackals* (D, 3a) Edmund Ward. QUEEN'S 10/2/65. 14 perf. 1st perfd Theatre Royal, Brighton, 1/2/65. Cast: *Stage* 18/2/65, 13; *Variety* 24/2/65, 73; *WWT/14*. *John Godfrey* William Lucas; *David Manton* Derek Francis; *Susan Billings-Hurst* Diana Clare; *Gerald Ainsley, M.P.* Dermot Walsh; *Katherine Godfrey* Jan Holden; *Peter Grimston* Lennard Pearce; *Margaret Ainsley* Dorothy Primrose; *T.V. Interviewer* Hedger Wallace; *Henry Dunning, M.P.* Eric Dodson. *Pres* H. M. Tennent Ltd., John Counsell; *Dir* Joan Riley; *Dec* Hal Henshaw; *Light* Joe Davis; *Sm* Mary Lynn. Reviews: *Christian Science Monitor* 16/2/65, 10; *Daily Mirror* 11/2/65, 14; *Guardian* 11/2/65, 9; *Illustrated London News* 20/2/65, 30; *New Statesman* 26/2/65, 332; *Observer* 14/2/65, 25; *Spectator* 19/2/65, 234; *Stage* 18/2/65, 13; *Times* 11/2/65,

15; *Tribune* 19/2/65, 15; *Variety* 24/2/65, 73. Comment: This play about big business will stand as “the worst written, worst acted and worst produced play of 1965” (*Tribune*). But *Christian Science Monitor* was quite entertained, *Spectator* needed more comedy, and *Variety* was absorbed until the final act which was preposterous. *Times* faulted several aspects of the play and production. *Daily Mirror* approved of the play and production.

65.21a *I Spy* (P, 1a) John Mortimer. TOYNBEE 11/2/65. 1st perfd BBC Radio Third Programme 19/11/57; 1st stage perf Arts, Salisbury, 16/3/59. Gerald Groffman, Lyn Lesbirel. *Dir* Sheil Arter; *Dgn* Hilary Hayton. Plot: Hochman, Vinson, Walford. Review: *Stage* 18/2/65, 14. Comment: Toynbee Players. “The characters are more interesting than the slight story of a deserted husband, a seedy detective and a runaway wife” (*Stage*).

65.21b *A Phoenix Too Frequent* (P, 1a) Christopher Fry. TOYNBEE 11/2/65. 1st perfd Mercury 25/4/46. Plot: Bordman/4, 290, Demastes/1, Hischak, Hochman, Matlaw, Patterson, Salem, Vinson, Walford, Weintraub. Review: *Stage* 18/2/65, 14. Comment: Toynbee Players. The first New York production (*Fulton* 26/4/50) ran for 5 performances.

65.21c *This Time There'll Be No Walk Home* (P, 1a) Bill Norfolk. TOYNBEE 11/2/65. 1st perfd YWCA, Baker Street, London, 19/2/64. Joyce Powell, Tom O'Leary. *Dir* Bill Norfolk. Review: *Stage* 18/2/65, 14. Comment: Toynbee Players. “In the short duration of the play, the author has successfully explored several facets of human loneliness and non-communication” (*Stage*).

65.22 *Mr. Wilberforce, M. P.* (D, 3a) Alan Thornhill. WESTMINSTER 11/2/65.* 195 perf. Cast: *Stage* 18/2/65, 13; *Variety* 24/2/65, 73; *WWT/14*. *John Newton* Richard Warner; *Sinclair* Hugh Futch; *Sailors* Antony Higginson, Donald Simpson; *Alexander Trotter* Geoffrey Colville; *Henry Dundas (later Lord Melville)* Bryan Coleman; *William Willberforce* Colin Farrell; *William Pitt* John Forrest; *Henry Thornton* David Bird; *Barbara Spooner (later Mrs. Wilberforce)* Valerie Hermanni; *An Admiral* Robert Hartley; *The Speaker* Noel Carey; *A Servant* Gary Brighton. *Pres* J. Kenneth Lindsay; *Dir* Henry Cass; *Dec* W. Caron Johnson; *Light, Sm* Louis Fleming. Reviews: *Illustrated London News* 27/2/65, 30; *Stage* 18/2/65, 13; *Times* 12/2/65, 16; *Variety* 24/2/65, 73. Comment: The moral messages of the Westminster productions were now presented in costume drama (*Times*). The play, about slavery abolitionist William Wilberforce, “rarely springs into vivid life, there is something mechanical about the characters, there is little tension” (*Stage*).

65.23 *A Midsummer Night's Dream* (C) William Shakespeare. TOWER, CANONBURY, 12/2/65.** Cast: TTC.

65.24 *The Dancing Donkey* (P for children) Erik Vos (trans Bill Honeywood from the Dutch). ARTS 13/2/65. 1st British perf. Cast: *Stage* 18/2/65, 14; *WWT/14*. *A Wandering Friar* David Courtland; *Arlecho* Michael Sloan; *Bill Badd* Geoffrey Atkinson; *Ernie Pug* Laurence Keane; *Amelia* Ursula Jones; *Azelia* Carole Baynon. *Pres* Caryl Jenner Productions Ltd.; *Dir* Matyelok Gibbs; *Dec* Hilary Atkinson; *St dir* Ted Parker. Review: *Stage* 18/2/65, 14. Comment: Unicorn Theatre. The play "has a weak story line and is devoid of the inspiration towards individual thought which present-day children seem, however unconsciously, to require" (*Stage*).

65.25 *Dodo's in Love* (C) Harold Brooke and Kay Bannerman. INTIMATE 15/2/65. 1st perfd Theatre Royal, Windsor, 13/5/57. Comment: Described as an entertaining, delightful, but inconsequential family comedy.

65.26 *Travelling Light* (C, 2a) Leonard Kingston. HIPPODROME, GOLDERS GREEN, 15/2/65.** Plot: Loney. Comment: Kingston's first play. The original title was *Edgware Road Blues* (63.374). The pre-West End production prior to opening at the Prince of Wales in April (65.87).

65.27 *Much Ado About Nothing* (C, 2a) William Shakespeare (textual revisions by Robert Graves). OLD VIC 16/2/65.** 113 perf. Cast: NTA; *Stage* 18/2/65, 13; *Theatricalia*; *Variety* 3/3/65, 70; *WWT/14*. *Don Pedro* Albert Finney; *Don John* Derek Jacobi; *Claudio* Ian McKellen; *Benedick* Robert Stephens; *A Lord* Neil Fitzpatrick; *Leonato* Gerald James; *Antonio* Harry Lomax; *Hero* Caroline John; *Beatrice* Maggie Smith; *Ursula* Elizabeth Burger; *Margaret* Lynn Redgrave; *Conrade* Edward Petherbridge; *Borachio* Tom Kempinski; *Balthasar* Bruce Purchase; *Messenger* Michael Byrne; *Women of Leonato's household* Jennie Heslewood, Pauline Taylor; *Dogberry* Frank Finlay; *Verges* Michael Rothwell; *Sexton* Reginald Green; *First Watchman* Peter John; *Second Watchman* Ron Pember; *Other Watchmen* Dan Meaden, Ronald Pickup, Michael York; *Coffee Boy* Alan Ridgway; *Friar Francis* Frank Wylie; *Town Band* Peter White, Alan Hutt, John Foley, Laurie Morgan, Charles Gregory; *Inanimates* Christopher Chittell, Nicholas Edmett, Gillian Ferguson, Kay Gallie, Roy Holder, Christopher Timothy. *Dir*, *Dgn* Franco Zeffirelli; *Cost dgn* Peter J. Hall; *Mus* Nino Rota; *Ch* Romaine Grigorova; *Light* Brian Freeland; *Assist dir* Piers Haggard; *Sm* Neville Pearson. Reviews: *Christian Science Monitor* 24/2/65, 4; *Daily Mirror* 17/2/65, 14; *Illustrated London News* 27/2/65, 30; *New Statesman* 26/2/65, 332; *Observer* 21/2/65, 25; *Spectator* 26/2/65,

266; *Stage* 18/2/65, 13, 30/3/67, 13; *Tatler* 10/3/65, 486; *Times* 17/2/65, 16; *Variety* 3/3/65, 70. Comment: National Theatre. *Observer* commended Franco Zeffirelli for setting the play in Messina, as well as his response to Shakespeare's plays: "It is their theatricality, their humanity, and their instinctive recourse to the concrete." "This must be regarded as a director's idiosyncratic night out: Shakespeare's comedy used as base for a flare of pictorial and histrionic invention, a whirl of comic device" (*Illustrated London News*). *Variety* said Zeffirelli had turned what is often a "dull comedy into lively entertainment," praised the performances of Albert Finney, and Maggie Smith, but said Robert Stephens was uneven. *Times* thought it was a "hit-or-miss" production that picked up in the second half of the play.

65.28a *Crawling Arnold* (P, 1a) Jules Feiffer. ARTS 17/2/65. 1st perfd Poets' Theatre, Cambridge, Massachusetts, 1961; 1st British perf. Cast: *Stage* 25/2/65, 9; *Variety* 3/3/65, 70; *WWT/14*. *Barry Enterprise* Bill Maynard; *Grace Enterprise* Doreen Mantle; *Miss Sympathy* Avril Elgar; *Millie* Helen Downing; *Arnold Enterprise* David Healy. *Dir* Charles Marowitz; *Dgn* Tony Leah; *Sm* Alan Casley. Plot: MacNicholas. Reviews: *Daily Mirror* 18/2/65, 14; *Illustrated London News* 6/3/65, 32; *New Statesman* 26/2/65, 332; *Observer* 21/2/65, 25; *Stage* 25/2/65, 9; *Times* 18/2/65, 16; *Tribune* 26/2/65, 15; *Variety* 3/3/65, 70. Comment: London Playgoers Club and Theatre Perimeter. Something of a cartoon sketch about a man who crawls about in protest at his baby brother's birth. "Hilariously funny" (*Tribune*). "The taut, pointed writing ... has wit and character, there is a brilliant finish" (*Stage*).

65.28b *Miss Julie* (P, 1a) August Strindberg (trans Elizabeth Sprigge of *Fröken Julie*, 1889). ARTS 17/2/65.** Cast: *Stage* 25/2/65, 9; *Variety* 3/3/65, 70; *WWT/14*. *Kristin* Etain O'Dell; *Jean* Brian Phelan; *Julie* Georgina Ward. *Dir* Hana Pravda; *Dgn* Henry Bardon; *Ch* Paul Mead; *Sm* Alan Casley. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Reviews: *Daily Mirror* 18/2/65, 14; *Illustrated London News* 6/3/65, 32; *New Statesman* 26/2/65, 332; *Observer* 21/2/65, 25; *Stage* 25/2/65, 9; *Times* 18/2/65, 16; *Tribune* 26/2/65, 15; *Variety* 3/3/65, 70. Comment: London Playgoers Club and Theatre Perimeter. *Tribune* declared Georgina Ward could not act. "Ward is not naturally imaginative. Though she knows what Strindberg is about, she is always too consciously an intelligent actress examining the character" (*Illustrated London News*). *Variety* euphemistically said she "has not yet the technical range needed for the role." "The pace is sluggish, the interpretation obvious" (*Stage*).

65.29a *The Caliph's Minstrel* (P for children) Constance Cox. ARTS 20/2/65.* Cast: *Stage* 18/2/65, 8. The cast for the double bill included Ursula Jones, Matyelok Gibbs, Carole Baynor, Jennifer Piercey, Geoffrey Atkinson, David Courtland, Laurence Keane, Michael Sloan. *Dir* Caryl Jenner; *Dec* Hilary Atkinson. Comment: Unicorn Theatre.

65.29b *The Golden Shaft* (P for children) Edwin Thornley. ARTS 20/2/65.* Cast: *Stage* 18/2/65, 8. Comment: As for 65.29a.

65.30 *I Am a Camera* (P, 3a) John van Druten (adpt of Christopher Isherwood's stories). INTIMATE 22/2/65. 1st perfd New Parsons, Hartford, Connecticut, 8/11/51; 1st British perf Arts, Belfast, 15/9/53. Plot: Best/51, 83, Bordman, Bordman/4, 303, Bronner, Fletcher, Hischak, Hochman, Loney, 272, Matlaw, Patterson, Salem, Wilmeth. Comment: The first New York production (Empire 28/11/51) ran for 214 performances.

65.31 *Loot* (F, 2a) Joe Orton. HIPPODROME, GOLDERS GREEN, 22/2/65. 1st perfd Arts, Cambridge, 1/2/65. Kenneth Williams, Geraldine McEwan, Duncan Macrae, Ian McShane. Plot: Bordman/4, 424, Demastes/2, Fletcher, Griffiths, Hischak, Law, Loney, Patterson, Weintraub. Comment: A touring production on the vicissitudes of which see John Lahr, *Prick Up Your Ears* (New York: Knopf, 1978), 193–206. The first New York production (Biltmore 18/3/68) ran for 22 performances.

65.32 *Pygmalion* (R, 5a) Bernard Shaw. RICHMOND 22/2/65.** Michael Atkinson, Josephine Tewson, Charles Morgan. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: A two-week engagement.

65.33 *Doctor Faustus* (T) Christopher Marlowe. TOYNBEE 26/2/65.** Plot: Fletcher, Griffiths, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley. Comment: Marlowe Society.

65.34a *Creditors* (TC, 1a) August Strindberg (trans Michael Meyer of *Fordringsägare*, 1889). NAG'S HEAD 27/2/65. Cast: *Stage* 25/2/65, 8. Plot: Fletcher, Hochman, Law, Matlaw, Sobel, Walford. Comment: Theatre Borough Ten. Performed under the collective title *Mating Call*. The company for this triple bill included Christopher D'Oyly, John Fione Ewin, Martin Friend, Stephanie Gathercole, Edward Higgins, Jennifer Tudor, Brenda Yates.

65.34b *Lunch Hour* (P, 1a) John Mortimer. NAG'S HEAD

27/2/65.** Cast: *Stage* 25/2/65, 8. Plot: French/2, Walford. Comment: As for 65.34a.

65.34c *The Proposal* (P, 1a) Anton Chekhov (trans V. O. Somin of *Predlozheniye*, 1890). NAG'S HEAD 27/2/65.** Cast: *Stage* 25/2/65, 8. Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Comment: As for 65.34a.

65.35 *The Sleepers' Den* (P, 2a) Peter Gill. COURT 28/2/65. 1 perf. Cast: Findlater; *Stage* 4/3/65, 13; *WWT/14*. *Old Mrs. Shannon* Kathleen Williams; *Maria* Jean Woollard; *Mrs. Shannon* Eileen Atkins; *Mr. Blake* Anthony Hall; *Frankie* Trevor Peacock; *Mary Lynch* Sonia Graham. *Dir* Desmond O'Donovan; *Sm* Christopher Gibb. Plot: Vinson. Reviews: *Stage* 4/3/65, 13; *Times* 1/3/65, 14. Comment: English Stage Society. Produced without decor. "A realistic and often acidly amusing portrait of a working-class family trapped in the grip of inertia and squalor" (*Stage*). *Times* wondered why the play had been staged, especially as it ground to a halt in the second act.

65.36 *Caroline* [(Light C, 3a) W. Somerset Maugham]. INTIMATE 1/3/65.** Plot: Bordman/3, 51, Mander/5, Rogal.

65.37 *The Night of the Iguana* (D, 2a) Tennessee Williams (based on his short story, 1948). HIPPODROME, GOLDERS GREEN, 1/3/65. 1st perfd (one-act version) Spoleto Festival, Italy, 2/7/59; 1st British perf Ashcroft, Croydon, 16/2/65. Plot: Best/61, 170, Bordman, Bordman/4, 379, Bronner, Bryer, Fletcher, Heintzelman, Hischak, Hochman, Law, Loney, MacNicholas, Matlaw, Patterson, Salem, Vinson, Wilmeth. Comment: The pre-West End production prior to opening at the Savoy later in March (65.66). The first New York production of the complete version (Royale, 28/12/61) ran for 316 performances; it had tried out at the Auditorium, Rochester, New York, on 3/11/61.

65.38 *Travelling Light* (C, 2a) Leonard Kingston. WIMBLEDON 1/3/65.** Plot: Loney. Comment: The pre-West End production prior to opening at the Prince of Wales in April (65.87).

65.39 *The Shoemaker's Holiday* (Pleasant C of the Gentle Craft, 2a) Thomas Dekker. MERMAID 2/3/65.** Cast: *Variety* 17/3/65, 92. *Earl of Lincoln* Douglas Milvain; *Lord Mayor of London* Redmond Phillips; *Lovell* James Locker; *Rowland Lacy* Eric Allan; *Askew*, *Earl of Cornwall* Frederick Hall; *Simon Eyre* John Woodvine; *Margery* Hilda Fenemore; *Hodge* Colin Ellis; *Firk* Timothy Bateson; *Ralph* Ronald Cunliffe; *Jane* Liane Aukin; *Cicely Bumtrinket* Georgina Simpson; *Maid* Tina

Greatrex; *Dodger* Robert Gillespie; *Rose* Denise Coffey; *Sybil* Barbara Mitchell; *Hammon* Robert Eddison; *Warner, Hammon's Servant* Adrian Reynolds; *Prentices* Terry Adams, Michael Gleave, James Locker; *Dutch Skipper* Ronald Herdman; *King* Jeremy Rowe. *Pres* Mermaid Theatre Trust; *Dir* Robert Gillespie; *Dec* Adrian Vaux; *Mus arr* John Alldis; *Ch* Geraldine Stephenson. Plot: Best/37, 409–10, French/2, Gassner, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Daily Mirror* 3/3/65, 14; *Illustrated London News* 13/3/65, 32; *Observer* 7/3/65, 24; *Stage* 4/3/65, 15; *Times* 3/3/65, 15; *Variety* 17/3/65, 92. Comment: In this revival John Woodvine performed Simon Eyre with a “personal richness which helps an amusing, if not notably inventive production take off and fly” (*Observer*). *Times* declared that Robert Gillespie’s production “must be one of the most successful ventures into the world of Elizabethan drama.”

65.40 *Hippolytus* (T) Euripides (trans Kenneth Cavan-der). HAMPSTEAD 3/3/65. 1st perfd 428 B.C. Cast: *Stage* 11/3/65, 7; *WWT/14*. *Aphrodite*, *Artemis* Margaret Robertson; *Hippolytus* Sandor Eles; *Old Servant*, *Messenger* Michael Deacon; *Leader of Chorus* Yoma Sasburgh; *Second Chorus* Jessica Barnes; *Third Chorus* Louanne Richards; *Nurse* Norah Blaney; *Phaedra* Betty McDowall; *Theseus* Bryan Coburn; *Attendants* Patrick Libby, Donald Kerr, Roger Rees, Keith Tangyuk. *Dir*, *Dgn* James Roose-Evans; *Cost dgn* Dawn Pavitt. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Illustrated London News* 13/3/65, 32; *Observer* 7/3/65, 24; *Stage* 11/3/65, 7; *Times* 4/3/65, 17. Comment: *Times* described James Roose-Evans’s production as a “lusciously intimate approach” to the play although Sandor Eles’s Hippolytus was too conventionally virile. “The present revival has all the Roose-Evans sense of colour, design, and movement: one will not forget the Greek-vase dances, the coiling silken scarves, the imaginative command” (*Illustrated London News*).

65.41 *God Bless the Guv'nor* (Melo) Ted Willis. UNITY 5/3/65. 1st perfd Unity 26/12/45. Plot: Bull/3.

65.42 *A Million for a Smile* (DC) Anatoli Vladimirovich Sofronov (trans Cynthia Pughe of French version by Gaia Solovieva and Henriette Valot). TOWER, CANONBURY, 5/3/65. 1st British perf. Cast: TTC. Reviews: *Stage* 11/3/65, 8; *Tribune* 12/3/65, 15. Comment: The piece was about “a swopping round of partners in the love game ... its chief virtue is that it beats our home-made situation comedies hollow at their own game” (*Tribune*).

65.43 *The Country Wife* (C, 2pt) William Wycherley.

QUESTORS 6/3/65.** Cast: QTA. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Shipley. Review: *Middlesex County Times* 12/3/65, 10.

65.44 *The Family Way* (P) Hugh Leonard (adpt of Eugene Labiche, *Célimare le bien-aimé*, 1863) RICHMOND 8/3/65. 1st perfd Gate, Dublin, 3/8/64. Cast: *Stage* 11/3/65, 7. Plot: Hochman. Review: *Stage* 11/3/65, 7. Comment: A two-week engagement. The play was revived in 1976 as *Some of My Best Friends Are Husbands* (76.315).

65.45 *A Month of Sundays* (C) Gerald Savory. INTIMATE 8/3/65. 1st perfd Theatre Royal, Nottingham, 25/3/57. Comment: A business man’s notion to live on a farm comes to grief.

65.46 *The Rotters* (Tale of a Disreputable Family, C [3a]). H. F. Maltby. WIMBLEDON 8/3/65.** 1st perfd Winter Garden, New Brighton, 10/7/16. Plot: Best/21, 549–50, Bordman/3, 179–80, Hischak, Williams, 159–60.

65.47 *Hobson's Choice* (Lancashire C, 3a) Harold Brighthouse. OLD VIC 9/3/65.** Cast: *Variety* 17/3/65, 92; *WWT/14*. *Alice Hobson* Jeanne Hepple; *Vickey Hobson* Sheila Reid; *Maggie Hobson* Billie Whitelaw; *Albert Prosser* Terence Knapp; *Henry Horatio Hobson* Colin Blakely; *Tubby Wadlow* Reginald Green; *Willie Mossop* Frank Finlay; *Jim Heeler* Harry Lomax; *Ada Figgins* Petronella Barker; *Fred Beenstock* George Innes; *Dr. MacFarlane* Frank Wylie. *Dir* John Dexter; *Assist dir* Piers Haggard; *Dgn* Motley; *Light* Brian Freeland. Plot: Bordman/3, 37, Demastes/1, Fletcher, French, French/2, Hochman, Law, Loney, 79, Patterson, Sobel. Reviews: *Illustrated London News* 20/3/65, 32; *New Statesman* 19/3/65, 464; *Spectator* 19/3/65, 364; *Times* 10/3/65, 17; *Tribune* 19/3/65, 15; *Variety* 17/3/65, 92. Comment: National Theatre. A revival of the National’s 1964 production (64.5). *Variety* discussed the effects of the major cast changes that had taken place.

65.48 *Stranger in My Bed* (F, 3a) Muriel Box and Sydney Box. ST. MARTIN’S 10/3/65. 22 perf. 1st perfd New, Bromley, 1964 as *Bedtime Story*. Cast: *Stage* 18/3/65, 13; *WWT/14*. *Valerie* Muriel Pavlow; *Peregrine* John Fraser; *Robert Charles* Lamb; *Man with Briefcase* Patrick Young. *Pres* Bob Swash; *Dir* Muriel Box; *Dec* Hal Henshaw; *Sm* Gordon Marshall. Reviews: *Daily Mirror* 11/3/65, 16; *Guardian* 11/3/65, 9; *Illustrated London News* 20/3/65, 32; *Stage* 18/3/65, 13; *Tatler* 24/3/65, 611; *Times* 11/3/65, 15; *Tribune* 19/3/65, 15. Comment: The original title was *Room 429*. “A hotel bedroom escapade” that, in spite of all its faults, seems to survive (*Guardian*). “What goes on—and what comes off—during three

plodding acts would hardly shock a Mother Superior" (*Daily Mirror*). "It aroused bored incredulity" with its stereotyped farcical plot (*Tribune*). *Times* called the piece "this fragile entertainment and reported the "tepid response" of the audience. "A slight, predictable affair ... that is most remarkable for lack of invention and weakness of wit" (*Stage*).

65.49 *Happy End* (MP, 3a) "Dorothy Lane" [Bertolt Brecht and Elizabeth Hauptmann] (bk; trans Monica Shelley; adpt Michael Geliot of Brecht's play, 1929) and Bertolt Brecht (lyr) and Kurt Weill (mus). COURT 11/3/65. 1st British perf Pollock Hall, Edinburgh, 14/8/64. Cast: Findlater; *Stage* 18/3/65, 13; *Variety* 24/3/65, 86; *WWT/14*. *Sam Wulitzer* Joe Melia; *Rev. Jimmy Dexter* Thick Wilson; *Johnny Flint* Roy Hanlon; *Miriam, Sister Prudence* Ros Drinkwater; *Dr. Izzy Nakamura* Otto Diamant; *Short Stranger, Commissioner Mulrooney* Chuck Julian; *Tall Stranger, Policeman* Jon Laurimore; *Prof. Bob Merker* Alan Hockey; *Bill Cracker* David Bauer; *The Lady in Grey* Marcella Markham; *Lilian Holliday* Bettina Jonic; *Sister Chastity* Sylvia Gray; *Sister Hope* Beth Boyd; *Sister Suzie* Jennifer McNae; *Sister Jane* Maria Warburg; *Sister Mary* Christina Currie; *Sister Cornelia* Jane Murdoch; *Brother Saul* Michael Heyland; *Brother Elmer* Elric Hooper; *Brother Hannibal* Declan Mulholland; *Major of the Salvation Army* Paul Kermack. *Dir* Michael Geliot; *Dgn* Ralph Koltai; *Cost dgn* Nadine Baylis; *Cond* Francis Chagrin; *Mus adviser* David Drew; *Assist dir* Stephen Frears; *Assoc cond* Alan Boustead. Plot: Bordman/5, 690–91, French/2, Hischak, Hochman, Matlaw, OTF. Reviews: *Christian Science Monitor* 15/3/65, 4; *Guardian* 12/3/65, 11; *Illustrated London News* 27/5/65, 30; *New Statesman* 19/3/65, 464; *Observer* 14/3/65, 25; *Spectator* 19/3/65, 364; *Stage* 18/3/65, 13; *Times* 12/3/65, 18; *Tribune* 19/3/65, 15; *Variety* 24/3/65, 86. Comment: English Stage Company. Deft direction from Michael Geliot and excellent singing from Bettina Jonic (*Guardian*). *Christian Science Monitor* also praised Jonic's Salvation Army girl in this "high-spirited parody." *Variety* and *Times* thought Kurt Weill's music was the main attraction. *Tribune* averred it was one of the "few British productions of Brecht to have done justice to the century's greatest dramatist." A New York production with a different translation (Martin Beck 7/5/77) ran for 75 performances (75.397).

65.50 *In Camera* (D, 1a) Jean-Paul Sartre [trans Stuart Gilbert of *Huis clos*, 1944]. LITTLE THEATRE CLUB 15/3/65. Cast: *Stage* 18/3/65, 13. *Estelle* Anjula Harman; *Inez* Madeline Bellamy; *Garcin* Maurizio Fiorini; *Valet* Tom Busby. *Dir* Tom Busby. Plot: Best/46, 443, Fletcher, Gassner, Hochman, Kabatchnik/2, Matlaw, Pat-

erson, Salem, Shank, Walford. Review: *Stage* 25/3/65, 14. Comment: Also known as *No Exit*. "Tom Busby's direction shows an awareness of the many layers of personality to be stripped off, and he is well served by his cast" (*Stage*).

65.51 *Loot* (F, 2a) Joe Orton. WIMBLEDON 15/3/65.** Kenneth Williams, Geraldine McEwan, Duncan Macrae, Ian McShane. Plot: Bordman/4, 424, Demastes/2, Fletcher, Griffiths, Hischak, Law, Loney, Patterson, Weintraub.

65.52 *Oh Dear What Can the Matter Be?* (F) Eddie Leslie and Jack Escott. HIPPODROME, GOLDERS GREEN, 15/3/65. 1st perfd Pavilion, Bournemouth, 15/3/65. Comment: The farce centered around various and sundry events involving three spinsters.

65.53 *Something to Hide* (P, 3a) Leslie Sands. INTIMATE 15/3/65. 1st perfd Theatre Royal, Windsor, 3/2/58. Comment: A murder thriller.

65.54 *Widowers' Houses* (Didactic Realistic Play, 3a) Bernard Shaw. THEATRE ROYAL, STRATFORD EAST, 15/3/65. 1st perfd Royalty 9/12/1892. Cast: *Stage* 18/3/65, 14; *WWT/14*. *William de Burgh Cokane* John Warner; *Dr. Harry Trench* Bernard Lloyd; *Sartorius* Jack May; *Blanche* Doreen Aris; *Porter* Harold Bennett; *Waiter* Bryn Bartlett; *Lickcheese* Jeffrey Segal; *Annie Phyllida* Law. *Dir* Ronald Eyre; *Dgn* Andrew Brownfoot; *Sm* Juliet Bell. Plot: Demastes/1, French/2, Hochman, Law, Mander/3, Matlaw, Purdom, Shipley. Reviews: *Guardian* 16/3/65, 7; *Illustrated London News* 27/3/65, 30; *New Statesman* 19/3/65, 464; *Observer* 21/3/65, 25; *Spectator* 26/3/65, 391; *Stage* 18/3/65, 14; *Times* 16/3/65, 16; *Tribune* 19/3/65, 15. Comment: Stage Sixty. The production coincided with the publication of the Milner Holland Report on the landlord-tenant system (see discussion in *Tribune* 19/3/65, 8–9) and also Rachmanism in the 1950s and 60s. "One of the ablest Shavian revivals" (*Illustrated London News*). *Observer* said the play still impressed and noted its "fortuitous topicality." *Tribune* observed that copies of the Milner Report were on sale at the theatre. It also said it was ironic that the play lacked a working-class character (and anyway Shaw was "inept" in creating them); however, the comedy was modern because of its sickness and moral hypocrisies. "Ronald Eyre's direction brings out the full irony of the situation, but not at the expense of humour, of which there is much" (*Stage*). The first New York production (Herald Square 7/3/1907) ran for 16 performances.

65.55 *Right You Are (If You Think So)* (P, 3a) Luigi Pirandello (trans Frederick May of *Così è (se vi pare)*),

1917). *MERMAID* 16/3/65.** Cast: *Stage* 18/3/65, 15; *Variety* 31/3/65, 68; *WWT/14*. *Lamberto Laudisi* Robert Eddison; *Amalia* Sonia Dresdel; *Dina* Denise Coffey; *The Butler* Eric Allan; *Mr. Sirelli* Timothy Bateson; *Mrs. Sirelli* Barbara Mitchell; *Mrs. Cini* Rosamund Burne; *Mr. Agazzi* Redmond Phillips; *Mrs. Frola* Rosalind Atkinson; *Mr. Ponza* Ronald Herdman; *Mrs. Nenni* Sally Miles; *Mr. Centuri* Frederick Hall; *The Mayor* George Merritt; *Mrs. Ponza* Liane Aukin; *Townspeople* Terry Adams, Christina Greatrex, Michael Gleave, Douglas Milvain, Jeremy Rowe, Georgina Simpson. *Dir* Robin Midgley; *Dgn* Adrian Vaux; *Sm* Andrew Laird. Plot: Best/26, 486, French/2, Gassner, Hirschak, Hochman, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Daily Mirror* 17/3/65, 16; *Guardian* 17/3/65, 9; *Illustrated London News* 27/5/65, 31; *New Statesman* 26/3/65, 505; *Observer* 21/3/65, 25; *Stage* 18/3/65, 15; *Times* 17/3/65, 15; *Tribune* 26/3/65, 11; *Variety* 31/3/65, 68. Comment: *Observer* said the play was boring, needed cutting, and most of the cast were “undistinguished and vocally abrasive,” a view echoed in *Variety*. However, *Guardian* declared that Robin Midgley’s direction prevented the play from being tiresome or dated. “Midgley’s production is well above the theatre’s usual standard” (*Times*).

65.56 *Inadmissible Evidence* (D, 2a) John Osborne. WYNDHAM’S 17/3/65.** 252 perf. Cast: *Stage* 25/3/65, 13; *Variety* 31/3/65, 68; *WWT/14*. *Jones* John Hurt; *Bill Maitland* Nicol Williamson/Alan Dobie; *Hudson* Cyril Raymond; *Shirley Ann* Beach; *Joy* Coral Atkins; *Mrs. Garnsey* Clare Kelly; *Jane Maitland* Natasha Pyne; *Liz Eleanor* Fazan. *Lic* Bronson Albery; *L Wyndham* Theatres Ltd.; *Mgr dir* Donald Albery; *Pres* English Stage Company; *Dir* Anthony Page; *Dgn* Jocelyn Herbert; *Sound* Marc Wilkinson; *Assist dir* Raul M. Ostos; *Sc bld* English Stage Company workshops; *Cost* Bermans; *Pq* Wig Creations; *Gen mgr* Doreen Dixon; *Pd mgr* William Green; *Sm* Allan Casley; *Dsm* Trevor Bentham; *Asm* Christopher Gibb; *Wm* Elizabeth Penn; *Cost supervisor* Ruth Myers; *Light* Eric Baker; *Press rep* John Eaton-Terry. Plot: Best/65, 221, Demastes/2, Fletcher, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *Daily Mirror* 18/3/65, 16; *Illustrated London News* 27/5/65, 30; *New Statesman* 26/3/65, 505; *Observer* 21/3/65, 25; *Spectator* 26/3/65, 391; *Stage* 25/3/65, 13; *Times* 18/3/65, 9, 29/9/65, 14; *Tribune* 26/3/65, 11; *Variety* 31/3/65, 68, 7/4/65, 63, 20/10/65, 76. Comment: *Observer* said the play needed cutting and Osborne suffered from a “failure of self-criticism.” *Spectator* called the piece “an animated novel,” and listed its several failings as a play. Predicting “a healthy run,” *Variety* (31/3) praised the play and Nicol Williamson’s “remarkable, mammoth performance.” Of Dobie’s performance *Variety* (20/10) said it “differs

considerably from that of his predecessor, lacking the histrionic fireworks. He plays the disintegrating lawyer as a more balanced though equally unpleasant character.”

65.57 *Kindly Monkeys* (P) Milton Hood Ward. ARTS 17/3/65.* Cast: *Stage* 1/4/65, 13; *WWT/14*. *Shiva* Bhaskar; *Kali* Surya Kumari; *Lekamy Meshta* Bobby Naidoo; *Dr. Sam Rhoads* Richard Carpenter; *Genine Cowdin* Mary Hanefey; *Dr. Leonard Cowdin* William Mitchell; *Andrea Sands* Vivienne Drummond; *Brahma* Saeed Jaffrey; *A Guard* Majid Butt; *Musicians* Keshav Sathe, Diwan Motihar. *Pres* Gervase Farjeon, Richard O’Donoghue; *Dir* Krishna Shah; *Dgn* Barry Kay; *Light* Frank Rembach; *Magical effects* Billy McColomb; *Sm* Barry Busbridge. Reviews: *Illustrated London News* 10/4/65, 28; *Stage* 1/4/65, 13; *Times* 25/3/65, 16. Comment: The press night was delayed until 24/3/64, although the official opening was 17/3/65 (*Variety* 24/3/65, 88). “Hardly a play, barely a debate, more an evening of zealous talk on behalf of the Eastern religion ... [with] colourful performances” by Saeed Jaffrey, Bhaskar, and Surya Kumari (*Stage*). “Mingles some absorbing Indian ritualism ... with some thoroughly dire European emotional drama” (*Illustrated London News*).

65.58 *Return Ticket* (C, 2a) William Corlett. DUCHESS 18/3/65. 1st perfd Castle, Farnham, 7/12/64. Cast: *Stage* 25/3/65, 13; *Times* 19/3/65, 18; *Variety* 31/3/65, 68; *WWT/14*. *Margaret Goodson* Megs Jenkins; *Leila* Ursula Howells; *Mrs. Doris Tate* Sybil Thorndike; *Mrs. Peach* Heather Stoney; *Mr. Peach* Roger Kemp; *Fred Goodson* Robert Brown. *Pres* Peter Saunders; *Dir* Joan Knight; *Dec* Anthony Holland; *Light* Joe Davis; *Sm* Christine Roberts. Reviews: *Daily Mirror* 19/3/65, 16; *Guardian* 19/3/65, 13; *Illustrated London News* 3/4/65, 32; *Observer* 21/3/65, 25; *Spectator* 26/3/65, 391; *Stage* 25/3/65, 13; *Times* 19/3/65, 18; *Tribune* 26/3/65, 11; *Variety* 31/3/65, 68. Comment: *Spectator* said this was an overblown comedy of an artisan who, incredibly, wins the heart of a woman of wealth, and was a waste of the talents of Sybil Thorndike, Ursula Howells, Megs Jenkins, and Robert Brown. *Illustrated London News* also lamented the waste of talent on this “triangle-comedy always on the edge of collapse.” *Variety* was more forgiving, thinking the play “neatly constructed” with believable characters, but lacking a “distinctive punch.” “A warm-hearted comedy that’s very welcome to the West End” (*Daily Mirror*). *Times* opined the piece might have been “an effective one-acter,” but lacked a “sense of direction” as a full-length play.

65.59 *Volpone* (C) Ben Jonson. TOWER, CANONBURY, 19/3/65. 1st perfd 1606. Cast: TTC. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holzknicht, Law, Patter-

son, Salem, Shank, Shipley.

65.60a *The Caliph's Minstrel* (P) Constance Cox. ARTS 20/3/65.** Cast: *Stage* 25/3/65, 15; *WWT/14*. *Ali Houssain's Servant* Jennifer Piercey; *Mustapha* Laurence Keane; *Morgiana* Carole Baynon; *Zobeide* Ursula Jones; *Ali Houssain* Geoffrey Atkinson; *The Caliph's Minstrel* Matyelok Gibbs; *Watchman* Michael Sloan; *Haroun El Raschid Caliph of Baghdad* David Courtland. *Dir* Caryl Jenner; *Dec* Hilary Atkinson; *St dir* Ted Parker. Review: *Stage* 25/3/65, 15. Comment: "I firmly recommend all parents to make the most of this genuine Children's Theatre" (*Stage*).

65.60b *The Golden Shaft* (P) Edwin Thornley. ARTS 20/3/65.** Cast: *Stage* 25/3/65, 15; *WWT/14*. *Pancho* David Courtland; *Carlotta* Ursula Jones; *Violetta* Carole Baynon; *Lulu (the llama)* Jennifer Piercey and Michael Sloan; *The King of the Incas* Geoffrey Atkinson; *The Prince of the Incas* Laurence Keane; *Doloria* Matyelok Gibbs; *The Spirit of the Wind* Ursula Jones. *Dir, Dec, St dir* as for 65.60a. Review: *Stage* 25/3/65, 15.

65.61 *Andromaque* (T [5a]) Jean Racine. ALDWYCH 22/3/65. 1st perfd Hôtel de Bourgogne, Paris, 7/11/1667. Cast: *Stage* 25/3/65, 13; *Times* 23/3/65, 17; *WWT/14*. *Andromaque* Maria Mauban; *Pyrrhus* Jean Desailly; *Orestes* Jean-Louis Barrault; *Hermione* Geneviève Page; *Pylades* Henri Gilabert; *Cleone* Christiane Carpentier; *Cephise* Annie Bertin; *Phoenix* Jean-Roger Tandou. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Jean-Louis Barrault; *Sc dgn, Cost dgn* Bernard Daydé; *Sm* Alisoun Browne. Plot: Gassner, Hochman, Law, Patterson, Salem, Shank, Sobel. Reviews: *Christian Science Monitor* 30/3/65, 2; *Guardian* 23/3/65, 9; *Illustrated London News* 3/4/65, 32; *New Statesman* 26/3/65, 504–05; *Observer* 28/3/65, 24; *Spectator* 2/4/65, 442; *Stage* 25/3/65, 13; *Times* 23/3/65, 17; *Tribune* 2/4/65, 15. Comment: Compagnie Jean-Louis Barrault–Madeleine Renaud. World Theatre Season. "It is astonishing to mark the players' intensity, the warmth of passion released by M. Barrault, by Maria Mauban, and by Genevieve Page, within the rigid frame. Racine in English is almost impossible ... we must wait for a French company to find the heart of the closely-wrought verse" (*Illustrated London News*). *Guardian* reported that excellent acting "swept the audience along magnificently." *Spectator* faulted Barrault's approach to Racine because it mangled the text. "Palatially done" with a "high nervous" performance by Geneviève Page (*Observer*).

65.62 *Goodnight, Mrs. Puffin* (C, 3a) Arthur Lovegrove. RICHMOND 22/3/65.** Plot: Loney. Comment: A two-week engagement.

65.63 *The Intimate Revue*. INTIMATE 22/3/65.* Comment: The cast included William Budd (Bowden, 116).

65.64 *The Rotters* (Tale of a Disreputable Family, C [3a]). H. F. Maltby. HIPPODROME, GOLDERS GREEN, 22/3/65.** Plot: *Best*/21, 549–50, *Bordman*/3, 179–80, *Hischak, Williams*, 159–60.

65.65 *Joyce Grenfell* (One-woman show, 2pt). QUEEN'S 23/3/65.** Cast: *Variety* 7/4/65, 64. *Joyce Grenfell*. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Bernard Gordon; *Hse mgr* Reginald Gosse; *Bom* Norman Johnson; *Pres* H. M. Tennent Ltd., Laurier Lister; *Mus* Richard Addinsell; *Light* Joe Davis; *Sm* Nancy Bourne. Reviews: *Christian Science Monitor* 29/3/65, 6; *Daily Mirror* 24/3/65, 16; *Guardian* 24/3/65, 9; *Illustrated London News* 3/4/65, 32; *Observer* 28/3/65, 24; *Spectator* 2/4/65, 442; *Stage* 25/3/65, 15; *Times* 24/3/65, 15; *Variety* 7/4/65, 64. Comment: A programme of monologues and songs. "With undiminished charm ... [Grenfell held] a full house for almost two hours with ease" (*Times*). "Grenfell's art is more assured and effective than ever, her lyrics and chat more to the point than ever, and always finishing exactly at the right moment" (*Stage*). *Illustrated London News* discoursed extensively on Grenfell's talents.

65.66 *The Night of the Iguana* (D, 2a) Tennessee Williams (based on his short story, 1948). SAVOY 24/3/65.** 78 perf. Cast: *Stage* 1/4/65, 13; *Theatricalia*; *Variety* 7/4/65, 64; *WWT/14*. *Pancho* Nicholas Chagrin; *Maxine Faulk* Vanda Godsell; *Pedro* Ian Hughes; *The Rev. T. Lawrence Shannon* Mark Eden; *Wolfgang* Mark Hardy; *Hilda* Sandra Boize; *Herr Fahrenkopf* Anthony Collin; *Frau Fahrenkopf* Olwen Griffiths; *Hank* Roy Stephens; *Miss Judith Fellows* Ruth Kettlewell; *Hannah Jelkes* Siân Phillips; *Charlotte Goodall* Patricia Shakesby; *Nonno (Jonathan Coffin)* Donald Eccles; *Jake Latta* Dallas Cavell. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* A. A. Truelove; *Pres* Hugh Wontner, Clement Scott Gilbert, Bernard Delfont; *Dir* Philip Wiseman; *Dgn* Peter Farmer; *Light* Colin Turner. Plot: *Best*/61, 170, *Bordman, Bordman*/4, 379, *Bronner, Bryer, Fletcher, Heintzelman, Hischak, Hochman, Law, Loney, MacNicholas, Matlaw, Patterson, Salem, Vinson, Wilmeth*. Reviews: *Daily Mirror* 25/3/65, 18; *Guardian* 25/3/65, 9; *Illustrated London News* 3/4/65, 32; *New Statesman* 2/4/65, 546; *Observer* 28/3/65, 24; *Stage* 1/4/65, 13; *Tatler* 14/4/65, 107; *Times* 25/3/65, 16; *Tribune* 2/4/65, 15; *Variety* 7/4/65, 64. Comment: A "shallow, clumsy, and painfully tedious" play, and a ragged production (*Tribune*). *Observer* was impressed by Williams' use of language but thought the play deserved a better production. *Variety* said the piece "has sufficient

tense theatricality” to merit a “healthy run.” “The acting of Sian Phillips is what matters” (*Illustrated London News*). *Times* reported that Tennessee Williams attended the first night.

65.67a *Ne te promène donc pas toute nue* (Vaud, 1a) Georges Feydeau. ALDWYCH 25/3/65. 1st perfd Fémina, Paris, 25/11/11 as *Mais ne te promène donc pas toute nue*. Cast: *Stage* 1/4/65, 13; *WWT/14*. Victor Robert Lombard; *Ventroux* Jean Desailly; *Clarisse Ventroux* Madeleine Renaud; *Hochepeix* Pierre Bertin; *Romain De Jaival* Michel Bertay. Pres Royal Shakespeare Company, Peter Daubeny; *Dir* Jean-Louis Barrault; *Dgn* Felix Labisse; *Sm* Alisoun Browne. Plot: French/2, Hochman. Reviews: *Christian Science Monitor* 30/3/65, 2; *Illustrated London News* 10/4/65, 28; *Observer* 28/3/65, 24; *Spectator* 2/4/65, 442; *Times* 26/3/65, 15; *Tribune* 2/4/65, 15. Comment: Compagnie Jean-Louis Barrault–Madeleine Renaud. World Theatre Season. *Times* said that the play proved “that the best comedy is built on an extremely simple situation which develops to a climax by an appalling logical succession of events.”

65.67b *Le piéton de l'air* [*The Stroller in the Air*] (P, 1a) Eugène Ionesco. ALDWYCH 25/3/65. 1st perfd Schauspielhaus, Dusseldorf, 15/12/62; 1st London perf. Cast: *Stage* 1/4/65, 13; *WWT/14*. *M. Berenger* Jean-Louis Barrault; *Mme Josephine Berenger* Madeleine Renaud; *Mlle Marthe Berenger* Dominique Arden; *English Journalist* Pierre Gallon; *First Englishman* Jean-Roger Tandou; *First Englishwoman* Anne Doat; *Little Boy* Benjamin Boda; *Second Englishman* Robert Lombard; *Second Englishwoman* Jane Martel; *Little Girl* Sylvaine Margollé; *John Bull* Dominique Santarelli; *First Old English Lady* Alice Reichen; *Second Old English Lady* Christiane Carpentier; *Doctor-Uncle* René Barre; *Undertaker's Man* Michel Bertay; *Visitor from the anti-world*, *The Judge* Jean-Pierre Moreux; *The Man in White* Victor Begniard; *The Hangman* Joseph Falcucci. Pres, *Dir* as for 65.67a; *Sc dgn*, *Cost dgn* Jacques Noel; *Mus* Georges Delerue; *Special effects* Guy Bert; *Sm* Alisoun Browne. Plot: French/2, Matlaw. Reviews: *Christian Science Monitor* 30/3/65, 2; *Illustrated London News* 10/4/65, 28; *New Statesman* 2/4/65, 546; *Observer* 28/3/65, 24; *Spectator* 2/4/65, 442; *Stage* 1/4/65, 13; *Times* 26/3/65, 15; *Tribune* 2/4/65, 15. Comment: Compagnie Jean-Louis Barrault–Madeleine Renaud. World Theatre Season. Also known as *The Pedestrian in the Air*. *Tribune* thought “Barrault is unfailingly in tune with Bérenger, the eternal Ionesco central character.” “The play is technically superior to Ionesco’s longer plays. It is in one-act, lasting one hour and fifteen minutes, a form and time that exactly suits the substance of what Ionesco has to say” (*Stage*).

65.68 *The Interment of the Unknown Soldier* (C, 2a) Robert Weingarten. BRITISH DRAMA LEAGUE THEATRE 28/3/65.* Cast: *Stage* 1/4/65, 15. *The Girl* Elizabeth MacLennan; *The Soldier* Jonathan Burn; *Caesar* Trevor Martin; *Whittaker* Terence Knapp; *The President* Robert Marsden; *Bodyguards* John O’Connor, Simon Westmore; *Technician* Richard Ayre. *Dir* Garry O’Connor; *Dec* Denis Manton. Review: *Stage* 1/4/65, 15. Comment: In-Stage. When a tomb is found to contain only junk, an unknown corporal volunteers as the replacement soldier.

65.69 *A Juan by Degrees* (C) Pierre Humblot (adpt Bridget Boland). QUEEN’S 28/3/65. 1 perf. 1st British perf. Cast: *Stage* 1/4/65, 14; *WWT/14*. *Don Juan Tenorio* Ronald Wilson; *Jacinta* Gillian Royale; *Catalinon* Trevor Bannister; *Dona Ana* Mary Allen; *Tullia* Bridget McConnel; *Don Gonzalo* Richard Goolden; *Don Rodriguez Campeador* Frank Thornton; *Tisbea* Julie Somers; *Don Luis Tenorio* Aidan Turner; *Tierso De Molina* Neill Seiler; *Soubrette* Althea Stewart. *Dir* Maurice Stewart. Review: *Stage* 1/4/65, 14. Comment: Repertory Players. A humorous piece about an inept Don Juan who really wants a quiet domestic life.

65.70 *Just about Enough* (P) Julian Ennis. TOYNBEE 28/3/65.* 1 perf.

65.71 *Come Laughing Home* (C, 3a) Keith Waterhouse and Willis Hall. WIMBLEDON 29/3/65; trfd to HIPPODROME, GOLDERS GREEN, 5/4/65. 1st perfd Little, Bristol, 30/3/64 as *They Called the Bastard Stephen*. Wilfred Pickles, Ruth Dunning. Plot: Vinson, Weintraub. Comment: “The play concerns the reaction of the Fawcett family to the news that 25-years-old Vera Fawcett, convinced that there’s more to life than Saturday nights at the local and tea with the family on Sundays, is expecting an illegitimate child, as a result of a brief encounter with a local teenage layabout when she was drunk” (*Stage* 2/4/64, 12).

65.72 *Ladies in Retirement* (P, 3a) “Edward Percy” and Reginald Denham. HIPPODROME, GOLDERS GREEN, 29/3/65.** Plot: Best/39, 449, Bordman/4, 190, Hischak, Kabatchnik/2.

65.73 *Murder on Arrival* (P, 3a) George Batson [adpt Peter Hoar and Gawn Grainger]. INTIMATE 29/3/65. 1st perfd this version Summer Theatre, Frinton, 7/8/58. Plot: French, French/2. Comment: A murder mystery set in a lonely cottage in Cornwall.

65.74 *Little Malcolm and His Struggle against the Eunuchs* (CD, 3a) David Halliwell. UNITY 30/3/65.* David Halliwell, Philip Martin, Michael Cadman, Ron

Cream. Plot: Bordman/4, 413, Hischak, Vinson. Reviews: *Stage* 1/4/65, 15; *Tribune* 9/4/65, 14–15. Comment: Dramagraph (a group of young theatrical professionals). *Tribune* said that, at four hours, the play was too long and would be better as a radio play “where the dialogue could do its work unclogged by stage business.” *Stage* was able to witness only the first three hours of the play whose “very good idea was overwritten instead of well written, with very long soliloquies and every point so repeatedly punched home as to numb the listener’s interest.” The first New York production, as *Hail Scrawdyke!* (Booth 28/11/66), ran for 8 performances.

65.75 *The Platinum People* (P, 2a) Ian Messiter. HAMPSTEAD 30/3/65.* Cast: *Stage* 1/4/65, 15; *WWT/14*. *Clarence Hoskins* Eric Dodson; *Percy Briggs* Peter Laird; *Pussy Willow* Ellen Sheean; *Mrs. Alice Blade* Maureen Pryor; *P.C. Hodges* Ernest Woodford; *Jacob Singh* Lionel Thompson; *George Cassel* Roger Croucher; *Lord Pragwell* André van Gyseghem; *Lady Pragwell* Sheila Brownrigg; *Fred Seddon* Robert Bernal. *Dir* Michael Ashton; *Dgn* Neil Hobson; *Sm* Ernest Skinner. Reviews: *Illustrated London News* 10/4/65, 28; *New Statesman* 9/4/65, 585; *Spectator* 9/4/476; *Stage* 1/4/65, 15; *Times* 31/3/65, 15; *Tribune* 9/4/65, 14. Comment: “A sort of arsenic-and-old-Livings fantasy about corpses in the pub cellar” (*New Statesman*). “A rare amount of mental confusion and slapdash thinking” (*Tribune*). *Times* thought Messiter was “unsure of his medium and too inclined to borrow from others (notably Ionesco).” *Stage* quoted Michael Ashton’s programme note: “the play is ‘as if N. F. Simpson and Ben Travers had joined forces to do an adaption (sic) of Agatha Christie—well, quite like that.’ And it is something like that.”

65.76 *Chaganog* (Revue) Neville McGrah and Ron Moody and Vivian Ellis and Malcolm Sircom and Dave Brubeck (mus) and Joseph Ascher (mus) and Paul Desmond (mus) and Dizzy Gillespie (mus) and Frank Horrox (mus) and Dennis Wilson (mus) and Alfred Rodrigues (ch) and Pam Devis (ch). ST. MARTIN’S 1/4/65.** Cast: *Stage* 8/4/65, 13; *WWT/14*. Julian Chagrin, George Ogilvie, Sheila O’Neill, David Toguri, Vivienne Martin, Frank Horrox Trio. *Pres* Peter Bridge; *Dir* Braham Murray; *Dgn* Jean-Pierre Voos; *Light* David Munro. Reviews: *Daily Mirror* 6/4/65, 2; *Illustrated London News* 17/4/65, 44; *Stage* 8/4/65, 13; *Times* 2/4/65, 17; *Variety* 31/3/65, 67. Comment. A revised version. *Daily Mirror* reported that Julian Chagrin was knocked unconscious when he fell on stage on 5/4/65; the audience thought it was part of the show.

65.77 *Le soulier de satin* (P) Paul Claudel. ALDWYCH 1/4/65. 1st perfd Comédie-Française, Paris, 27/11/43.

Cast: *Stage* 8/4/65, 13; *WWT/14*. *The Announcer* Jean-Louis Barrault; *The Jesuit, Saint Jacques* Pierre Gallon; *Don Pelage* Jean-Roger Tandou; *Don Balthazar* Pierre Bertin; *Dona Prouhéze* Geneviève Page; *Don Camille* Jean-Pierre Bernard; *Dona Isabel* Jane Martel; *Don Luis, The Captain* André Weber; *The King of Spain* Henri Nassiet; *The Chancellor* Georges Sellier; *Don Roderigue* Sami Frey; *The Chinese* Jean-Pierre Granval; *Jobarbara* Maddly Bamy; *The Neopolitan* André Batiste; *Dona Musique* Dominique Arden; *Don Fernand* Jean-Guy Henneveux; *The Guardian* Angel Guy Moigne; *The Alferes*, *Rodilard* Michel Bertay; *Dona Honoria, The Landlady* Christiane Carpentier; *The Moon* Madeleine Renaud; *Don Leopold* Auguste François Helie; *Don Ramire* Jean Winckler; *Almagro* Dominique Santarelli; *First Officer* Georges Coste; *Second Officer* Michel Favory. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Jean-Louis Barrault; *Sc dgn, Cost dgn* Lucien Coutaud; *Mus* Arthur Honegger; *Fight arr* André Gardère; *Sm* Alisoun Browne. Plot: Gassner, Hochman, Law, Matlaw. Reviews: *Guardian* 2/4/65, 14; *Illustrated London News* 17/4/65, 44; *New Statesman* 9/4/65, 585; *Observer* 4/4/65, 25; *Spectator* 9/4/476; *Stage* 8/4/65, 13; *Times* 2/4/65, 17. Comment: Compagnie Jean-Louis Barrault–Madeleine Renaud. World Theatre Season. The play ran for “three hours and thirty-five minutes” (*Spectator*). “Too colossal for any imaginable economic staging, it needs considering as one of the last great works of Christian Europe” (*New Statesman*). *Times* described the play as “a profoundly alien work” and would make non-believers thankful they are not Roman Catholics. *Illustrated London News* could only respect the play, but nothing more.

65.78 *The Confidential Clerk* (P, 3) T. S. Eliot. QUESTORS 3/4/65. 1st perfd Lyceum, Edinburgh, 25/8/53. Cast: QTA. Review: *Middlesex County Times* 9/4/65, 12.

65.79 *Oh les beaux jours* [*Happy Days*] (D, 2a) Samuel Beckett. ALDWYCH 3/4/65 (m).** 1 perf. Cast: *Stage* 8/4/65, 13; *WWT/14*. Winnie Madeleine Renaud; *Willie* Jean-Louis Barrault. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Roger Blin; *Dec* Matias; *Sm* Alisoun Browne. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Reviews: *Stage* 8/4/65, 13; *Times* 5/4/65, 6. Comment: Compagnie Jean-Louis Barrault–Madeleine Renaud. World Theatre Season. Madeleine Renaud was the authoritative Winnie (*Times*). “Unfortunately and inexplicably given a single matinée performance ... on the very last day” of the Barrault–Renaud season (*Stage*).

65.80 *La bugiarda* (FC) Diego Fabbri. ALDWYCH 5/4/65.

1st perfd Manzoni, Milan, 21/1/56. Cast: *Stage* 8/4/65, 13; *Times* 6/4/65, 16; *WWT/14*. *Isabella* Rossella Falk; *Elvira* Italia Marchesini; *Adriano* Romolo Valli; *Paola* Elsa Albani; *Albino* Carlo Giuffre; *Isidoro* Ferruccio De Ceresa; *Il Cavaliere* Salvatore Puntillo; *Achille* Piero Sammataro; *Beniamino* Luigi Durissi. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Giorgio de Lullo; *Dgn* Pier Luigi Pizzi; *Sc* Franco Gentilini; *Sm* Alisoun Browne. Plot: Hochman. Reviews: *Guardian* 6/4/65, 9; *Illustrated London News* 17/4/65, 44; *New Statesman* 9/4/65, 585; *Observer* 11/4/65, 28; *Spectator* 16/4/65, 506; *Stage* 8/4/65, 13; *Times* 6/4/65, 16; *Tribune* 16/4/65, 15. Comment: Compagnia dei Giovani. World Theatre Season. A "boulevard farcical comedy of infidelity played out with a good many witty touches but not exactly a theatrical revolution" (*Guardian*). "It is a thin, somewhat drawn out play, but has lots of amusing things in it" (*Stage*). A "stylish" production and "brilliant" acting, but rather wasted on this piece (*New Statesman*). "Certainly, in this brand of preposterous comedy, we have seldom got so close to a cast; Giorgio de Lullo has directed us as well as his company" (*Illustrated London News*).

65.81 *Spring Time for Henry* (F, 3a) Benn W. Levy. INTIMATE 5/4/65. 1st perfd Bijou, New York, 9/12/31; 1st British perf King's, Southsea, 31/10/32. Plot: Best/31, 446, Bordman/4, 42, French/2, Hischak, Loney, 177, Salem, Shipley, Sobel. Comment: The first New York production ran for 199 performances.

65.82 *The Winner* (P) Elmer Rice. RICHMOND 5/4/65. 1st perfd Playhouse, New York, 17/2/54; 1st British stage perf Pembroke, Croydon, 2/10/61. Cast: *Stage* 8/4/65, 13. *Eva Harold* Anne Ridler; *Martin Carew* Emrys Jones; *David Browning* Robert Arnold; *News caster, Dr. Clinton Ward, A Stenographer* John H. Watson; *Arnold Mahler* Alfred Hoffman; *Irma Mahler* Elizabeth Hunt; *Miss Dodd* Terry Hedley; *Judge Samuel Addison* Edric Connor; *Hilde Kranzbeck* Hilda Kriseman. *Pres* Richmond Theatre Productions; *Dir* Frederick Farley; *Dec* John C. Piper; *St dir* Ruth Caleb. Plot: Hischak, Hochman. Review: *Stage* 8/4/65, 13. Comment: An adaptation by Martyn C. Webster was broadcast on BBC Home Radio on 16/12/57. The play was televised by Associated Rediffusion (ATV) on 7/4/59. Eva "is a mammoth part for a young actress and Anne Ridler triumphs over a slow-paced and under-rehearsed production" (*Stage*). The New York production ran for 30 performances.

65.83 *Ghosts* (P) Henrik Ibsen (trans Michael Meyer of *Gengangere*, 1882). THEATRE ROYAL, STRATFORD EAST, 6/4/65.** Cast: *Stage* 8/4/65, 15; *Theatricalia*; *Times* 7/4/65, 8; *WWT/14*. *Mrs. Alving* Catherine Lacey; *Pastor*

Manders Leonard Rossiter; *Oswald* Barry Warren; *Engstrand* Dan Thorndike; *Regina* Patricia England. *Dir* Adrian Rendle; *Dgn* Andrew Brownfoot, Margaret Brownfoot. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Illustrated London News* 24/4/65, 26; *New Statesman* 16/4/65, 621; *Observer* 11/4/65, 28; *Stage* 8/4/65, 15; *Times* 7/4/65, 8; *Tribune* 9/4/65, 14. Comment: Stage Sixty. An intelligent production of a dated play with a compelling final scene from Barry Warren (*Tribune*). Echoing a criticism in *Tribune*, *Observer* disapproved of Leonard Rossiter's portrayal of Manders as "the villain in a bad Victorian melodrama revived for smart laughs." However, *Times* approved of the production for revealing Ibsen's "openly comic ironies." "I have not known a performance more telling in its naturalism, one that puts before us more certainly a narrative obscured in the past by over-obtrusive playing. In Adrian Rendle's production five characters have sought and found their author" (*Illustrated London News*).

65.84a *The Maids* (P, 1a) Jean Genet (anon trans of *Les bonnes*, 1947). LITTLE THEATRE CLUB 6/4/65.** Cast: *Stage* 8/4/65, 15. *Claire* Alison Mullin; *Solange* Margaret Jordan; *Madame* Kathryn Umbarger. *Dir* Myfanwy Fenn; *Sets* Edward Jerrold. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Review: *Stage* 8/4/65, 15. Comment: Both plays "share violent death as the centre of their plots, as well as a fantastical mingling of illusion, symbolism and fact" (*Stage*).

65.84b *The Marionettes* (P) Carolyn Richter. LITTLE THEATRE CLUB 6/4/65.* Cast: *Stage* 8/4/65, 15. *The Fool* Glen Stuart; *The King* John Aske; *The Wise Man* Victor Langley; *The Soldier* Patrick Murphy; *Everybody Else* Gay Burdett; *Voice* James Brewer. *Dir* Carolyn Richer; *Sets* Edward Jerrold. Review: *Stage* 8/4/65, 15.

65.85 *The Wakefield Mystery Plays* (2pt) Anon (ed. Martial Rose). MERMAID 6/4/65. Cast: *Variety* 21/4/65, 64; *WWT/14*. Robert Eddison, Esmond Knight, Jeremy Rowe, Robert Gillespie, Terry Adams, Redmond Phillips, Hilda Fenemore, Edward Argent, Adrian Reynolds, Ronald Cunliffe, Barbara Mitchell, Liane Aukin, Christina Greatrex, Eric Allan, Denise Coffey, Colin Ellis, Ronald Herman, Frederick Hall, Douglas Milvain, Michael Gleave, Rosamond Burne, James Bolam, James Locker, Roger Tann, Michael Kenworthy, Roger Bizley, Tony Loynes. *Dir* Sally Miles; *Dec* Adrian Vaux. Reviews: *Illustrated London News* 17/4/65, 44; *Spectator* 16/4/65, 506; *Times* 7/4/65, 8; *Tribune* 16/4/65, 15; *Variety* 21/4/65, 64. Comment: *Variety* thought the numerous items were "earnestly staged," but was sur-

prised by the varying tone of them. "Very much the Mermaid's cup of tea" (*Tribune*). "Sally Miles's production is an excellent rendering of the cycle's tone and meaning" (*Times*).

65.86 *Six Characters in Search of an Author* (P) Luigi Pirandello. ALDWYCH 8/4/65.** Cast: *Stage* 15/4/65, 13; *WWT/14*. *The Father* Romolo Valli; *The Mother* Elsa Albani; *The Stepdaughter* Rossella Falk; *The Son* Piero Sammataro; *The Small Boy* Claudio Figna; *The Little Girl* Patrizia Ponzelli; *Madame Pace* Gabriella Gabrielli; *Producer* Ferruccio de Ceresa; *Leading Lady* Nora Ricci; *Leading Man* Carlo Giuffrè; *Second Female Lead* Italia Marchesini; *Ingenue* Isabella Guidotti; *Juvenile Lead* Italo Dall'orto; *An Actor* Sebastiano Calabro; *An Actress* Anna Saia; *An Actor* Salvatore Puntillo; *Stage Manager* Luigi Durissi; *Prompter* Luigi Battaglia; *Property Man* Domenico De Angelis; *Producer's Secretary* Aldo Gasparri. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Giorgio De Lullo; *Dec* Pier Luigi Pizzi; *Sm* Romolo Vestri. Plot: Best/22, 482–83, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Matlaw, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 9/4/65, 11; *Illustrated London News* 24/4/65, 26; *New Statesman* 16/4/65, 621; *Stage* 15/4/65, 13; *Times* 9/4/65, 20; *Tribune* 16/4/65, 15. Comment: Compagnia dei Giovani. World Theatre Season. Performed with "such wit and passion" (*Guardian*). A "brilliant production," which "updated the play daringly and successfully" (*Tribune*). *Times* expected that the production would reveal Pirandello as "the master dramatist," but it failed to do so.

65.87 *Travelling Light* (C, 2a) Leonard Kingston. PRINCE OF WALES 8/4/65.** 149 perf. Cast: *Stage* 15/4/65, 13; *Variety* 21/4/65, 64; *WWT/14*. *Mrs. Thorp* Hazel Coppen; *Arnold Champion* Michael Crawford; *Brian Miller* Harry H. Corbett; *Tricia Elliott* Julia Foster; *Alfred Teach* Philip Newman. *Pres* Michael Codron; *Dir* William Chappell; *Dgn* Timothy O'Brien; *Light* Robert Ormbo; *Sm* David Kinney. Plot: Loney. Reviews: *Illustrated London News* 24/4/65, 26; *New Statesman* 16/4/65, 621; *Observer* 11/4/65, 28; *Stage* 15/4/65, 13; *Tatler* 28/4/65, 222; *Times* 9/4/65, 20; *Variety* 21/4/65, 64. Comment: *Variety* reported the comedy had been expanded to meet the requirements of a larger theater and for an audience "more accustomed to gals, gags and glitter." *Illustrated London News* said the play was at the wrong, too large, theatre. "It is difficult to see exactly how [the piece] should be taken: as a brash, sexy farce or as a serious drama with moral undertones. Or perhaps it is meant to be no more than a picture of people living in Earls Court, with no moral or other emphasis at all" (*Stage*).

65.88 *The Birds* (C) Aristophanes (trans, adpt Zouzou Nikoloudi). ALDWYCH 12/4/65.** Cast: *WWT/14*. *Peisithetairos* Dimititris Hadjimarkos; *Evelpides*, *Kinesias*, *Commissioner from Athens* Thymios Karakatsanis; *Trochilos* Yannis Mortzos; *Epops (Hoopoe)* Nicos Kouros; *Priest*, *Prometheus* Spyros Kalogirou; *Poet*, *Poseidon* Minas Christidis; *Soothsayer*, *Triballus* Stelios Kafkariadis; *Meton*, Timos Perlengas; *Vendor of Decrees*, *Informant* Athinodoros Prousalis; *Messenger* Maya Lyberopoulou; *Sentinel* Sophia Michopoulou; *Iris*, *Royalty* Jenny Gaitanopoulou; *Herald* Nicos Charalambous; *Servants* Haris Goumas, Polikarpou Polikarpou; *Chorus Leaders* Mimis Kouyoumdjis, Nektarios Vouteris; *Birds* Costas Aristopoulos, Dimitris Asteriadis, Nicos Charalamous, Yiannis Mortzos, Costas Styliaris, Christos Tsangas, Antonis Antipas, Antonis Antoniou, Naikos Bousdoukos, Yannis Degaitis, Antonis Katsardidis, Ilias Logothetis, Antonis Theodorakopoulos, Charalambos Timotheon; *Solo Singer* Spyros Sikkas; *The Nightingale* Zouzou Nikoloudi, Maya Lyberopoulou; *The Flamingo* Ekali Sokon; *Owls* Evangelia Kotamanidou, Antigoni Moutoussi, Katerina Karayanni. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Karolos Koun; *Dec* Yannis Tsarouchis; *Mus* Manos Hadjidakis; *Ch* Zourou Nicoloudi. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Reviews: *Christian Science Monitor* 27/4/65, 4; *New Statesman* 23/4/65, 658; *Observer* 25/4/65, 25; *Spectator* 23/4/65, 534–35; *Stage* 15/4/65, 15; *Times* 13/4/65, 18. Comment: Greek Art Theatre Company. World Theatre Season. *Times* was impressed by the unique use of the Chorus. "It is still fresh, startling and beautiful. The imagination and daring of [Karolos] Koun's modern interpretation of the play never falters in its effect, in detail and as a large-scale theatrical experience" (*Stage*).

65.89 *Difference of Opinion* (CD, 3a) George Ross and Campbell Singer. HIPPODROME, GOLDERS GREEN, 12/4/65.** Cast: *Stage* 4/3/65, 8. Robert Beatty, Kynaston Reeves, Raymond Adamson, Anne Bickerstaff, Godfrey Jackman, Franklyn Scott, Lionel Gamlin, Diana Lambert, John Downing, Richard Fraser, Hilary Pritchard, George Harland, Caroline Monkhouse, Clive Scott, Dennis Spencer. *Pres* Peter Bridge; *Dir* Robert Beatty; *Sm* Tom Muschamp; *Dsm* Jonathan Drew; *Asm* Mary Harrison. Plot: French/2, Loney. Comment: A two-week engagement.

65.90 *Heirs and Graces* (Light C, 3a) Lawrence du Garde Peach. WIMBLEDON 12/4/65. 1st perfd Village Players, Great Hucklow, Derbyshire, 7/5/62. Cast: *Stage* 15/4/65, 14. *Karl* Frazer Hines; *Caroline Channing-Frome* Joyce Carey; *Sophy* Carolyn Pertwee; *Gaetano* Charles Cameron; *Raymond Channing-Frome* Naunton

Wayne; *Mr. Withers* Mervyn Johns; *Prince Paul* Murray Hayne; *Lady Barton-Mills* Pamela Charles; *Dorothy Crediton* Jane Hilary; *Yoshido* Khristopher Kum; *Sir John Wardlow* Charles Cameron; *Bill Smith* Anthony Oliver. *Lic* Audrey Lupton; *L* Wimbledon Theatre Ltd.; *Mgr* Frank Tomsett; *Mgr dir* Audrey Lupton, Arthur Lane; *Pres* David Kitchen, Henry Velez, Philip Cusack; *Dir* Moray Watson; *Dgn* Terence Emery; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone. Review: *Stage* 15/4/65, 14. Comment: Set in Florence, the play involved a con-man finding people to pretend to be long-lost heirs to old family fortunes.

65.91 *The Sable Coat* (P) Reginald Long. INTIMATE 12/4/65. * Cast: *Stage* 15/4/65, 15. *Virginia* Janet Butlin; *Peter* Anthony Shirvell; *Bond* John Irvine. *Pres* G. M. Productions Ltd.; *Dir* Douglas Emery; *Sc dgn* David Vickers; *Sm* Gordon Pleasant. Review: *Stage* 15/4/65, 15. Comment: An inconsequential, plotless piece centering around a sable coat.

65.92a *The Breasts of Tiresias* (Surrealist D, 1a) Guillaume Apollinaire (trans Louis Simpson of *Les mamelles de Tirésias*, 1917). CHANTICLEER 13/4/65. 1st British perf. Cast: *Stage* 22/4/65, 17. *The Director*, *Presto* Peter Porteous; *People of Zanzibar* W. W. Barrington-Barrington; *Thérèse-Tiresias*, *The Fortuneteller* Rosamund Dickson; *Husband* Ian Trigger; *Lacout* Robert Mill; *Policeman* Jacquie Cook; *Kiosk*, *Reporter from Paris*, *Son* Robert Mill; *Lady* "Wilhelmina Plinge." *Dir* Jean-Pierre Voos; *Dgn* Michael Foreman; *Sm* John Brennan. Plot: Gassner, Matlaw, Shipley. Reviews: *Guardian* 14/4/65, 10; *Stage* 22/4/65, 17; *Times* 14/4/65, 15. Comment: International Theatre Club. "An amusing and polished double bill" (*Times*). "A somewhat disintegrated, episodic play [that] had apparently defeated the director to weld it into wholeness" (*Stage*).

65.92b *Cayenne Pepper* (P, 1a) René de Obaldia (trans Donald Watson of *Poivre de Cayenne*, 1961). CHANTICLEER 13/4/65. 1st British perf. Cast: *Stage* 22/4/65, 17. *The Tall One* Graham Lines; *The Short One* Ian Trigger. *Dir*, *Dgn*, *Sm* as for 65.92a. Reviews: *Stage* 22/4/65, 17; *Times* 14/4/65, 15. Comment: International Theatre Club. "A dialogue between two fetishist convicts in a French penal colony" (*Times*). A "tautly written, mentally disturbing and extremely funny play" (*Stage*).

65.93 *The Dark Disciples* (MP) Mike McKenzie (mus). ST. MARTIN-IN-THE-FIELDS 13/4/65. 1st perfd St. Mark's Church, Purley, 5/4/65. Cast: *Stage* 22/4/65, 18. *Nadia* Cattouse, *George* Browne, *Cy* Grant, *Lloyd* Reckord, *Ida* Shepley, *Nell* Hall, *Evelyn* Dove, *Leone* Forbes, *Tommy* Eytel, *Horace* James, *Bari* Jonson, *Victor* McUnu, *Tony*

Cyrus, *Ludlow* Dawes, *Cecil* Huggins, *Sydney* Davis, *Edmundo* Otero, *Allister* Bain, *Dudley* Hunt, *Horace* Daniel, *James* Fuller, *Joshua* Perea, *Earl* Williams, *Kenneth* Babb, *David* Hunte, *Danny* McNaughton, *Mervyn* de Silva, *Donald* Chan, *Celia* Robinson, *Constance* Mulondo, *Bertie* Green, *The* Trinidad Folksingers, *Alphonso* Okosa, *Nina* Baden-Semper, *Cassandra* Mahon, *Marie* Claire, *Oscar* James, *Anthony* Villaroel. *Dir* Christian Simpson; *Ch* Bari Jonson. Reviews: *Guardian* 26/8/65, 7; *Stage* 8/4/65, 14, 22/4/65, 18. Comment: Negro Theatre Workshop. A blues version of the St. Luke Passion.

65.94 *The Game as Played* (P, 3a) Leon Griffiths. ARTS 14/4/65. * Cast: *Stage* 22/4/65, 18; *Variety* 5/5/65, 66; *WWT/14*. *Chrystal* Denholm Elliott; *Gudinszki* George Murcell; *Ernest* Skinner Bryan Pringle; *Elspeth* Skinner Bettina Dickson; *The Man in the Bowler Hat* Vernon Dobtcheff; *Police Sergeant* Michael Martin. *Pres* Lesley Linder, *Sefton* Myers; *Dir* David Greene; *Dgn* Brian Currah; *Light* John Read; *Sm* Stuart Anderson. Reviews: *Guardian* 15/4/65, 9; *New Statesman* 23/4/65, 658; *Observer* 18/4/65, 24; *Stage* 22/4/65, 18; *Times* 15/4/65, 17; *Tribune* 23/4/65, 15; *Variety* 5/5/65, 66. Comment: A spy comedy. *Guardian* observed the prompter should be advised "not to shout." *Variety* said the piece was really "a black comedy with sinister overtones" but was staged, wrongly, "mainly as a farcical spoof of secret agents." The acting of Denholm Elliott and Brian Pringle managed to retain the audience's attention (*Stage*).

65.95 *Doddy's Here!* (C revue, 2pt). PALLADIUM 17/4/65. * 442 perf. Cast: *Variety* 5/5/65, 64. *Ken* Dodd, *Kaye* Sisters, *Clifford* Guest, *The* Barron Knights, *The* Carmenas; *Dancers* Ann Candy, *Sylvia* Callow, *Janet* Clark, *Sandra* Frost, *Virginia* Graham, *Wendy* Gotelee, *Ingrid* Gregoriceva, *Gillian* Gregory, *Bernadette* Hill, *Jan* Hoffman, *Jenny* Lyons, *Christine* Marchant, *Gaby* Morrow, *Jenny* Rufus, *Roberta* Spillane, *Jenny* Warwick, *Sue* Weston, *Tom* Carty, *Christopher* Ede, *Hal* Davies, *Barry* Lines, *Andrew* Morrison, *Fernand* Monast, *Brian* Rogers, *Eric* Wilson; *Shepherd Singers* Pamela Holland, *Joan* Knighton, *Ina* Lundy, *Felicity* Trew, *Ken* Downs, *John* Wilfred Hale, *Tony* Newberry, *Peter* Sheldon. *Pres* Leslie A. Macdonnell, *Bernard* Delfont; *Dir* Robert Nesbitt; *Bal* *mr* Seamus Gordon; *Assist* *ch* Denise Shaune; *Mus* *dir* Billy Ternent, *Larry* Macklin; *Mus* *assist* Burt Rhodes; *Sc bld* Tod Kingman; *Sc* Keystudios Ltd. Plot: OTF/2. Reviews: *Daily Mirror* 21/4/65, 18; *Observer* 2/5/65, 24; *Stage* 22/4/65, 3; *Times* 21/4/65, 13; *Variety* 5/5/65, 64. Comment: Comedian Ken Dodd's first West-End appearance. Dodd "gives the greatest one-man comedy performance London has seen since the heyday of Max Miller and Tommy Trinder" (*Daily Mirror*).

65.96 *And Sat Down Beside Her* (C) Rex Howard Arundel. INTIMATE 19/4/65. 1st perfd Theatre Royal, York, 13/4/64. Comment: A family patriarch tells his family that if he dies by unnatural means none of them will inherit his fortune; various shenanigans ensue.

65.97 *The Man Who Killed Time* (C, 3a) Arthur Fauquez (trans Margaret Leona and Marie-Louise Roelants). ARTS 19/4/65 (m). 1st British perf. Cast: *Stage* 22/4/65, 19; *WWT/14*. *Ambrosio* Geoffrey Atkinson; *Spazzino* Laurence Keane; *Regolo* David Courtland; *Padrona* Matyelok Gibbs; *Fantesca* Ursula Jones; *Romeo* Gordon Pitt; *Julietta* Carole Baynon; *Julietta's Mother* Jennifer Piercey; *Romeo's Father* Arnold Beck; *Villagers* Carole Baynon, Roderick Lewis, Michael Sloan. *Dir* Caryl Jenner; *Dec* Hilary Atkinson; *Sm* Arnold Beck, Gordon Pitt. Reviews: *Guardian* 20/4/65, 7; *Stage* 22/4/65, 19; *Times* 20/4/65, 14;. Comment: Unicorn Theatre. Despite the lack of action in the play, which was mostly talk, the children in the audience were absorbed by it (*Guardian*).

65.98 *Spring Awakening* (T, 2a) Frank Wedekind (trans Thomas Osborn of *Frühlings Erwachen*, 1906). COURT 19/4/65.** Cast: Findlater; *Stage* 22/4/65, 17; *Times* 20/4/65, 14; *Variety* 5/5/65, 64; *WWT/14*. *Wendla Bergmann* Ann Holloway; *Martha Bessel* Vanessa Forsyth; *Thea Petra* Markham; *Ilse* Annette Whitley; *Melchior Gabor* Derek Fowlds; *Moritz Stiefel* Richard Brooke; *Hans Rilow* Bernard Adams; *Ernst Robel*, *Reinhold* Patrick Ellis; *Konrad Lammermeier*, *Helmuth* Colin Spaul; *George Tirschnitz*, *Ruprecht* Barry Evans; *Diethelm* Andrew Aynsley; *Mrs. Bergmann* Jean Anderson; *Mrs. Gabor* Ambrosine Phillpotts; *Judge Gabor* Kenneth Benda; *Mr. Stiefel* Sidney Johnson; *Corona Radiata* John Garrie; *Professor Breakneck*, *Doctor* Norman Scace; *Professor Tonguetwister* John Falconer; *Professor Total Loss* John H. Moore; *Professor Strychnine* Edwin Finn; *Pastor Hirsute* Theodore Wilhelm; *Porter Schnell* Fletcher Lightfoot; *Procrustes* Sydney Johnson; *Reformatory Officer* Lewis Jones; *The Man at the End* Peter Illing. *Dir* Desmond O'Donovan; *Settings* Dacre Punt; *Cost dgn* Motley; *Mus* Marc Wilkinson; *Light* Robert Orno; *Assist dir* Peter Gill. Plot: French/2, Gassner, Griffiths, Gunn, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Reviews: *Daily Mirror* 20/4/65, 17; *Guardian* 20/4/65, 7; *Illustrated London News* 8/5/65, 30; *New Statesman* 30/4/65, 693–94; *Observer* 25/4/65, 25; *Spectator* 30/4/65, 563; *Stage* 22/4/65, 17; *Times* 20/4/65, 14; *Tribune* 30/4/65, 15; *Variety* 5/5/65, 64. Comment: English Stage Company. *Illustrated London News* quoted from the programme that “for public performances the Lord Chamberlain has demanded the omission of the scene in the reformatory in which a group of boys play a communal masturbation game.” This “strangely modern

play” was “beautifully done” (*Guardian*). “It is a well staged, well acted play and most certainly not pornographic” (*Daily Mirror*). The production inspired *Observer* to discourse on the state of the London theatre, the policies at the Aldwych and the National, censorship, and the decline of acting in the commercial West End theatres.

65.99 *The Persians* (T) Aeschylus (Panos Moulas trans into modern Greek). ALDWYCH 20/4/65. 1st perfd 472 B.C.; 1st perf thus. Cast: *Stage* 22/4/65, 19; *WWT/14*. *Xerxes King of Persia* Stelios Kafkaridis; *Atossa* Nelly Angelidou; *Darius* Dimitris Hadjmarkos; *The Messenger* Giorgos Lazanis; *Chorus of Persians* Spyros Kalogirou, Nikos Charalambous, Costas Aristopoulos, Nikos Louros, Mimis Kouyoumdis, Yannis Mortzos, Timos Perlengas, Costas Tsangas, Nektarios Vouteris, Antonis Antipas, Antonis Antoniou, Nikos Bousdoukos, Yannis Defaitis, Antonis Katsaridis, Ilias Logothetis, Polikarpos Politarpou, Antonis Theodorakopoulos. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Karolous Koun; *Dec* Yannis Tsarouchis; *Mus* Yannis Christou; *Chorus trainer* Maria Kinigou; *Sm* Alisoun Browne. Plot: Gassner, Hochman, Law, Patterson, Shank, Shipley. Reviews: *Christian Science Monitor* 27/4/65, 4; *Guardian* 21/4/65, 7; *Illustrated London News* 1/5/65, 31; *Observer* 25/4/65, 25; *Spectator* 30/4/65, 563; *Stage* 22/4/65, 19; *Times* 21/4/65, 13. Comment: Greek Art Theatre Company. World Theatre Season. “Magnificent: the very sound of grief itself ... greeted last night with fervour” (*Guardian*). *Spectator* commended the production for its emphasis on the importance of the Chorus which “wailed in a masked, musical, spinning, stunning ecstasy of patriotic grief.” *Times* said that Karolos Koun’s aim was “to bypass the problem of language altogether and reflect dramatic content in music and choreography.”

65.100 *Guarding the Change* (Revue, 2pt) Phil Graham and Clive James and Mike Newman and John L. Cummings and Rod Stockwell and Robin Cuming. LYRIC, HAMMERSMITH, 21/4/65.* Cast: *Stage* 29/4/65, 14; *Variety* 5/5/65, 64; *WWT/14*. Richard Bradshaw, Robin Cuming, John Joyce, Monica Maughan, Michael Newman, Jane Oehr, Virginia Osborne, Brian Tapply. *Pres* Kanada Ltd.; *Dir* Philip Hedley; *Dgn* David Spode; *Cost dgn* Martyn Corbett; *Mus dir* John Twitchin; *Sm* John Hoddinott. Plot: OTF/2. Reviews: *Guardian* 22/4/65, 9; *Stage* 29/4/65, 14; *Times* 22/4/65, 16; *Tribune* 30/4/65, 15; *Variety* 5/5/65, 64, 66. Comment: On the censorship of parts of the revue see *Guardian* 22/4/65, 23 and *Observer* 25/4/65, 10, the latter in satirical vein by Michael Frayn. *Variety* described the resulting revue as lacking in “purpose and direction. Its satiric barbs are random and wavering.” *Times* said the revue, in need of revision, was

somewhat uneven and some of the sketches were dated; nevertheless, worth seeing.

65.101 *Present Laughter* (P, 3a) Noël Coward. QUEEN'S 21/4/65.** 372 perf. Cast: *Stage* 29/4/65, 13; *Times* 22/4/65, 16; *Variety* 5/5/65, 66; *WWT/14*. *Daphne Stillington* Anna Palk; *Miss Erikson* Sheila Keith; *Fred Drewe* Henley; *Monica Reed* Avice Landon; *Garry Essendine* Nigel Patrick; *Liz Essendine* Phyllis Calvert; *Roland Maule* Richard Briers; *Henry Lyppiatt* John Lee; *Morris Dixon* Graham Payn; *Joanna Lyppiatt* Maxine Audley; *Lady Saltburn* Jacqueline Maude. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Bernard Gordon, Martin Tickner; *Pres* H. M. Tennent Ltd., John Gale Productions Ltd.; *Dir* Nigel Patrick; *Dgn* Hutchinson Scott; *Light* Joe Davis; *Sc* Alick Johnstone; *Sc bld* Brunskill and Loveday; *Cost* M. Berman Ltd.; *Sm* Philip Ingram; *Dsm* Helen Lowry; *Asm* Madeleine Drage; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Assist dgn* John Duke; *Hse mgr* Reginald Gosse; *Bom* Wanda Rands. Plot: Best/46, 433, Bordman/4, 261, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Levin, 90–93, Mander/4, Salem. Reviews: *Daily Mirror* 22/4/65, 18; *Guardian* 22/4/65, 9; *Illustrated London News* 1/5/65, 31; *New Statesman* 30/4/65, 694; *Observer* 25/4/65, 25; *Spectator* 30/4/65, 563; *Stage* 29/4/65, 13; *Tatler* 5/5/65, 281; *Times* 22/4/65, 16; *Tribune* 30/4/65, 15; *Variety* 5/5/65, 66. Comment: The first-night audience “was strongly in tune with its cheerful fatuity” (*Guardian*). *Spectator* dubbed it an “ovating audience,” adding, the play “is some of the most actable and enjoyable light comedy that the century has produced.” “A night of uninhibited gaiety (*Illustrated London News*). “Plays as funny as this are no longer being written in England” (*Times*).

65.102 *Mrs. Warren's Profession* (P [4a]) Bernard Shaw. HAMPSTEAD 22/4/65.** Cast: *Stage* 29/4/65, 13; *WWT/14*. *Vivie Warren* Ann Firbank; *Praed* Tenniel Evans; *Mrs. Warren* June Jago; *Sir George Crofts* Douglas Muir; *Frank* Gary Bond; *Rev. Samuel Gardner* Roger Booth. *Dir* Philip Grout; *Dgn* Michael Young; *St dir* H. E. Driver. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Mplots, Patterson, Purdom, Shipley. Reviews: *Illustrated London News* 8/5/65, 30; *New Statesman* 7/5/65, 738; *Observer* 2/5/65, 24; *Stage* 29/4/65, 13; *Times* 23/4/65, 16; *Tribune* 30/4/65, 15. Comment: “June Jago plays Mrs. Warren with a mixture of toughness, hypocrisy and vulgarity in a performance that is entertaining, yet sometimes at variance with the mood of the play” (*Stage*). *Illustrated London News* commended the performances of June Jago, Gary Bond, and Ann Firbank. Philip Grout’s “realization of Vivie, played with icy control by Miss

Ann Firbank, is right for our time” (*Times*).

65.103 *The Paper Hat* (C, 2a) Lesley Storm. GLOBE 22/4/65. 28 perf. 1st perfd Theatre Royal, Brighton, 12/4/65. Cast: *Stage* 29/4/65, 13; *Theatricalia*; *Times* 23/4/65, 16; *Variety* 5/5/65, 64; *WWT/14*. *Ben Fraser* Edward De Souza; *Janet Toby* Robins; *Peter Fraser* Michael Latimer; *Georgina Banks* Yolande Turner; *Delia Tooley* Fidelma Murphy; *Daisy Connolly* Marie Kean. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Murray Macdonald, John Stevens Ltd.; *Dir* Murray Macdonald; *Dgn* Anthony Holland; *Light* Joe Davis; *Sm* Owen Griffith. Reviews: *Daily Mirror* 23/4/65, 18; *Guardian* 23/4/65, 11; *Illustrated London News* 8/5/65, 30; *Irish Times* 24/4/65, 11; *Observer* 25/4/65, 25; *Stage* 29/4/65, 13; *Tatler* 12/5/65, 336; *Times* 23/4/65, 16; *Variety* 5/5/65, 64. Comment: The plot concerned an Irish mother trying to rescue her runaway daughter (about to be married) from the snares of London. The production was notable mostly for the performance of the “grand Dublin comedienne, Marie Kean” (*Guardian*). *Observer* thought the acting was shabby. *Stage* said the sole reason to see the play was London debut of the Fidelma Murphy giving a “sad, grave beautiful performance.”

65.104 *All the King's Men* (Mus) David King (mus) and Alan Foss and Anthony Hall. TOWER, CANONBURY, 23/4/65.* Cast: *Stage* 15/4/65, 14. John Baddeley, Philip Blaine, Yvonne Bonnamy, James Cossins, Paul Harris, Anne Lakeman, Robert Marsden, Tina Matthews, Colin Reese, Lynne Russell; *Dir* Alan Foss. Review: *Stage* 29/4/65, 14. Comment: Davalant Productions. A “musical romance about Shakespeare and his circle” by and for actors, and not really successful because of its “inbred quality which usually attacks plays about the theatre, even when they are period pieces” (*Stage*).

65.105 *Miniatures* (P) David Cregan. COURT 25/4/65* 1 perf. Cast: Findlater; *Stage* 29/4/65, 15; *WWT/14*. *Joe Johnson* Nicol Williamson; *Mike Macalpine* Jon Laurimore; *Simpson* Richard James; *Janet Jane* Birkin; *Secretary* Mary MacLeod; *A Small Boy* Brian Boulton; *Raymond Knall* Roddy Maude-Roxby; *Reg Parsons* Lindsay Anderson; *Amy Selkirk* Irene Richmond; *David Cornwallis* George Devine; *Joyce Pinnington* Anna Gilchrist; *John Harcourt* Graham Crowden; *Sheila Jane* Murdoch; *Harry Clopton* Bryan Pringle; *Tea Lady* Miriam Brickman. *Dir* Donald Howarth; *Sm* Christopher Gibb, Nicola Crosbie. Plot: Weintraub. Reviews: *Christian Science Monitor* 7/5/65, 6; *Observer* 2/5/65, 24; *Stage* 29/4/65, 15; *Times* 26/4/65, 14; *Tribune* 30/4/65, 15. Comment: English Stage Society. Produced without decor. *Christian Science Monitor* said Cregan’s poorly written piece had missed the opportunity to deal

meaningfully with the issue of comprehensive schools in England. *Tribune* greeted the play and the performance enthusiastically, as did *Times*.

65.106 *The Circle* (Modern C, 3a) W. Somerset Maugham. HIPPODROME, GOLDERS GREEN, 26/4/65.** Plot: Best/21, 311, Bordman/3, 158, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 107, Mander/5, Matlaw, Mplots, Nicoll/2, 378, Patterson, Rogal, Salem, Shank, Shipley, Sobel. Comment: The pre-West End production prior to opening at the Savoy in June (65.162).

65.107 *The Dybbuk* (P) "S. Ansky" [Solomon Rappaport] (Hebrew by H. N. Bialik; adpt Habimah). ALDWYCH 26/4/65. 1st perfd original version Warsaw 9/12/20. Cast: *Stage* 29/4/65, 13; *WWT/14. Batlan I, Shimshon* Haim Amital; *Batlan II* Shraga Friedman; *Batlan III, Shalom* Israel Rubintzik; *Meir* Nachum Buchman; *Hanan, Sundel* Jehuda Efroni; *Hanoh, Berzik* Nissim Azikri; *Meshulach* Ari Kutai; *Gnessia, Dreisel* Shoshana Duer; *Sender* Shmuel Rudenski; *Leah* Eva Lion; *Frieda* Bat-Ami; *Gitl* Ada Tal; *Batia* Tikva Mor; *Asher, Mendel* Shmuel Segal; *Sender's Relative* Abraham Ninio; *Rafael* Amnon Meskin; *Dalfon* Raphael Klatzkin; *Dvossia* Daphna Salant; *Jachne* Yael Drujanov; *Bobche* Hana Hendler; *Elka* Elisheva Michaeli; *Menashe* Shlomo Bar-Shavit; *Nachman* Baruch David; *Azriel* Shimon Finkel; *Michael* Zvi Friedland/Raphael Klatzkin. Pres Royal Shakespeare Company, Peter Daubeny. *Dir* I. Vahktangov (reproduced by Zvi Friedland); *Dec* N. Altman. Joseph Carl; *Mus dir* Zvi Rosen; *Light* Michael Lieberman; *Sm* Josef Rodan. Plot: Best/25, 160, Fletcher, French/2, Gassner, Hochman, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Christian Science Monitor* 4/5/65, 4; *Guardian* 20/4/65, 7, 27/4/65, 9; *Illustrated London News* 8/5/65, 30; *Jerusalem Post* 30/4/65, 9; *New Statesman* 30/4/65, 694; *Observer* 2/5/65, 24; *Spectator* 7/5/65, 599, 602; *Stage* 29/4/65, 13; *Times* 27/4/65, 18; *Tribune* 30/4/65, 15. Comment: Habimah Theatre Company. World Theatre Season. "With enormous piety Habimah has conserved the production" of this historic work in its repertoire (*Guardian*). *Times* was disappointed with the production generally. *Jerusalem Post* reported the production had received "disappointing notices," but the first-night audience gave the cast eight curtain calls.

65.108 *Henry V* (Hist P) William Shakespeare. DUTHY HALL 26/4/65.** *Henry V* Peter Dennis; *King of France* Eric Woofe; *Dauphin* Peter Sproule; *Pistol* Peter Taylor; *Pistol's Wife* Elizabeth Power; *Nym* Christian Roberts; *Constable of France* Roger Lloyd Pack; *Boy* Murray Noble; *Katherine* Angela Scouler. *Dir, Dgn* Richard Carey. Review: *Stage* 6/5/65, 23. Comment: "Chiefly

remarkable for the decorative use made of the small stage" (*Stage*).

65.109 *A Man about the House* (C-Thiller, 2a) John Perry (adpt of Francis Brett Young's novel, 1942). INTIMATE 26/4/65. 1st perfd Grand, Derby, 15/10/45. Comment: A comedy thriller about an old lady who inherits an Italian villa and marries the butler.

65.110 *The School for Scandal* (C) Richard Brinsley Sheridan. WIMBLEDON 26/4/65.** Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Comment: The cast included Sandra Michaels.

65.111 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 29/4/65.** *Lord Chancellor* Derek Hammond-Stroud; *Mountararat* Denis Dowling; *Tolloller* John Carolan; *Private Willis* Stafford Dean; *Strephon* Julian Moyle; *Queen of the Fairies* Ann Howard; *Iolanthe* Mary Gilmore; *Phyllis* Elizabeth Robson; *Fairies* Patricia Jackson, Cynthia Morey, Lydia Conway. *Dir* Frank Hauser; *Sc dgn, Cost dgn* Desmond Heeley; *Light* Charles Bristow. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Stage* 6/5/65, 22; *Times* 30/4/65, 17. Comment: *Times* indicated this revival needed improvement "in both music and staging." "Frank Hauser's strong, clean, intelligent production is full of invention and sparkle. The comedy is light as air, except when Mr. Hauser underlines something particularly quaint, when there is a splendid touch of mockery mixed with the satire of Gilbert and the gentle satire of a modern producer fresh to the work" (*Stage*).

65.112 *King John* (Hist P) William Shakespeare. TOYNBEE 30/4/65.** Comment: New Park Theatre Club.

65.113 *Yegor Bulichov* (D,3a) Maxim Gorky (anon trans of *Yegor Bulichov i drugiye*, 1932). UNITY 30/4/65. 1st British perf. Plot: Hochman, Matlaw. Reviews: *Stage* 6/5/65, 23; *Times* 1/5/65, 5. Comment: Not a good play and the production did not help (*Times*); *Stage* agreed about the play but not about the production.

65.114 *Let's Get a Divorce* (F, 3a) Victorien Sardou and Émile de Najac (trans Angela Goldsby and Robert Goldsby of *Divorçons*, 1880). QUESTORS 1/5/65. Cast: QTA. Plot: Hochman, Patterson, Shank, Shipley. Review: *Middlesex County Times* 7/5/65, 10.

65.115 *Love by Appointment* (C) Anthony Lesser. COMEDY 2/5/65.* 1 perf. Cast: *Stage* 6/5/65, 23; *WWT/14. Sir Ethelred Trench* Ronald Mansell; *Lady*

Stanford-Jones Ellen Pollock; *Mrs. Eastley* Hester Paton Brown; *Heather* Louida Vaughan; *Jasper Fox* Anthony Marlowe; *Ajit* Michael Segal; *Steven Stanford-Jones* Michael Lees; *Penelope O'Neill* Rosemary Frankau; *Miss Lovelace* Patricia Lawrence. *Dir* Richard Bird; *Sm* David Chapman. Reviews: *Stage* 6/5/65, 23; *Times* 3/5/65, 6. Comment: Repertory Players. "One of the unfunniest comedies in years" with a "rambling plot" (*Times*). "The play itself is very old hat indeed" (*Stage*).

65.116 *Blues for Mister Charlie* (D, 3a) James Baldwin. ALDWYCH 3/5/65. 1st perfd ANTA, New York, 23/4/64; 1st British perf. Cast: *Stage* 6/5/65, 22; *Times* 4/5/65, 15; *Variety* 19/5/65, 84; WWT/14. *Disc Jockey*, *Drummer* Frankie (Downbeat) Brown; *Richard Henry* Al Freeman, Jr.; *Lyle Britten* Ralph Waite; *Lorenzo* David Baldwin; *Mother Henry* Hilda Haynes; *Tom* Bernard Ward; *Arthur Clyde* Williams; *Ken* Otis Young; *Papa D* Sam Laws; *Juanita* Beverly Todd; *Rev. Meridian Henry* Percy Rodriguez; *Parnell* Larry Blyden; *Jo Britten* Hilda Brawner; *Hazel* Joan Potter; *Susan* Maya Kenin; *Ralph, Judge* Pete Masterson; *Ellis* Joe Don Baker; *Lillian* Janice Mars; *Rev. Phelps* Delos V. Smith, Jr.; *Court Stenographer* David Paulsen; *The State* John Harkins; *Counsel for the Bereaved* Otis Young; *Townspeople* Ted Butler, Helen Ferguson, Lincoln Kilpatrick, Mara Kim, Grachan Moncur III, Brooks Morton; *Trombonist* Grachan Moncur III; *Pearl* Mara Kim. *Pres* Royal Shakespeare Company, Peter Daubeny; *Dir* Burgess Meredith; *Dgn, Light* Feder; *Assoc dir* Ira Cirker; *Sm* John Strasberg. Plot: Bordman/4, 395, Bronner, Bryer, Fletcher, French/2, Hischak, MacNicholas, Matlaw, Nelson, Patterson, Peterson/2, Salem, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 12/5/65, 4; *Daily Mirror* 4/5/65, 16; *Illustrated London News* 15/5/65, 34; *Observer* 9/5/65, 25; *Spectator* 14/5/65, 632; *Stage* 6/5/65, 22; *Times* 4/5/65, 15; *Tribune* 7/5/65, 11; *Variety* 19/5/65, 84. Comment: Actors Studio Theatre Company of New York. World Theatre Season. *Tribune* said that, despite his talents in other forms of writing, Baldwin had failed to master the dramatic form; moreover, the production itself was abysmal. What the play "acutely needs is a dash of cold, uningratiating reason" (*Observer*). *Variety* said the opening-night performance was "lethargic," and acknowledged the play had some weaknesses. The production broadened and coarsened the play (*Times*). The New York production ran for 148 performances.

65.117 *Collapse of Stout Party* (C) Trevor Peacock. WIMBLEDON 3/5/65. 1st perfd Playhouse, Nottingham, 10/2/65. Cast: *Stage* 8/4/65, 8. Bill Fraser, Kathleen Harrison, Richard Pearson, Gladys Henson, Patricia Burke, Anthony Newlands, Barry Wilsher, Clive Elliott, Giles Block, Patricia Maynard, Peter Childs, Terry Bale,

Barry Doan. *Pres* Murray Macdonald, John Stevens; *Dir* Braham Murray; *Dgn* Anthony Holland. Comment: "An immense amount of fun comes out of the immense problem to be faced—how to get a 23-stone woman out of her top-floor flat" (*Stage* 18/2/65, 14). A projected West-End production did not come to fruition.

65.118 *Dead on Nine* (P, 3a) Jack Popplewell. INTIMATE 3/5/65. 1st perfd Royal Court, Liverpool, 8/8/55. Comment: A murder mystery.

65.119 *Lord Arthur Savile's Crime* (C, 3a) Constance Cox (adpt of Oscar Wilde's story, 1891). RICHMOND 3/5/65. 1st perfd Cox's adpt Theatre Royal, Aldershot, 28/7/52. *Lord Arthur Savile* Ronnie Stevens; *Baines* Trevor Baxter; *Dean of Paddington* George Cormack; *Lady Clementina* Beatrix Mackey; *Maid* Diana Murley; Barry J. Gordon, Christopher Godwin. *Dir* Frederick Farley. Plot: Fletcher. Review: *Stage* 6/5/65, 24. Comment: "This Lord Arthur behaves like a silly ass out of goodness of heart rather than solely through want of brains. It is a classless interpretation in which he is none the less an English aristocrat and a timeless one in that, although his acting is modern in impact, it welds smoothly into the atmosphere of the nineties" (*Stage*).

65.120 *The Solid Gold Cadillac* (C, 2a) Howard Teichmann and George S. Kaufman. SAVILLE 4/5/65. 142 perf. 1st perfd New Parsons, Hartford, Connecticut, 1/10/53; 1st British perf Playhouse, Nottingham, 24/11/58. Cast: *Stage* 6/5/65, 23; *Variety* 19/5/65, 84; WWT/14. *T. John Blessington* Michael Malnick; *Alfred Metcalfe* Kevin Brennan; *Arnold Gillie* Stringer Davis; *Clifford Snell* Olaf Pooley; *Mrs. Laura Partridge* Margaret Rutherford; *Amelia Shotgraven* Valerie Colgan; *Mark Jenkins* Glenn Beck; *Miss L'Arrière* Sherre Winton; *Edward L. McKeever* Sidney James; *Miss Logan* Lucy Griffiths; *Sullivan, Ronald LaRond* Larry Cross; *Turner* Kenneth Waller; *Adelaide Mathewson* Sarah Brackett; *Photographer* Edward Burrell; *Mrs. Hayes* Betty Woolfe. *Pres* Bernard Delfont, Arthur Lewis, Tom Arnold; *Dir* Arthur Lewis; *Sc dgn* Disley Jones; *Mus* David Lee; *Light* Michael Wilson; *Cost dgn* Susan Yelland; *Sm* Bob Stafford. Plot: Bordman, Bronner, Fletcher, Hischak, Loney, MacNicholas, Salem. Reviews: *Guardian* 5/5/65, 9; *Illustrated London News* 15/5/65, 34; *Observer* 9/5/65, 25; *Spectator* 14/5/65, 632–33; *Stage* 6/5/65, 23; *Tatler* 19/5/65, 392; *Times* 5/5/65, 15; *Variety* 19/5/65, 84. Comment: A "fair-to-feeble imitation of American tycoonery and office japes; quickly tedious, when done no better than this" (*Guardian*). "The marquee potential of Margaret Rutherford and Sidney James should help, though the show seems a dubious commercial prospect" (*Variety*). *Illustrated London News* discoursed extensive-

ly on Margaret Rutherford's abilities, and how this play did not realize them. The first New York production (Belasco 5/11/53) ran for 526 performances.

65.121 *Portrait of a Queen* (D) William Francis. VAUDEVILLE 6/5/65. 274 perf. 1st perfd Theatre Royal, Bristol, 2/3/65. Cast: *Stage* 13/5/65, 13; *WWT/14. Ballad-Singer* Nicholas Smith; *King Leopold of the Belgians, Viscount Palmerston* Peter Whitbread; *Victoria* Dorothy Tutin; *The Bishop of Durham* Tom Minnikin/William McAllister; *Lady in Waiting to the Queen, Scottish Peasant Woman* Heather Bell; *2nd Lady in Waiting to the Queen* Tina Cousin; *Lord Melbourne and other Ministers* Michael Barrington; *The Archbishop of Canterbury, Editor of the Times* Norman Tyrrell/Norman Claridge; *Prince Albert* Derek Waring; *Gentlemen of the Press* Tom Minnikin/William McAllister, Edmund Coulter; *William Gladstone* Peter Vaughan; *Benjamin Disraeli* Paul Eddington; *Footmen* Rodney Archer, Martin Aubrey, John Challis, Edmund Coulter, Brian Haughton. *Lic* J. A. Gatti; *Pres* Donald Albery, H. Clay Blaney; *Dir* Val May; *Dgn* Graham Barlow; *Mus* Charles Chilton; *Sc bld* Bristol Old Vic Workshops; *Sc* Ronald Florence; *Pq* Wig Creations, Nathanwigs; *Cost* M. Berman; *Gen mgr* Anne Jenkins; *Pd mgr* Ian B. Albery; *Sm* William Feltham; *Dsm* Susan Gregory, Peter Lindley; *Asm* Tina Cousin; *Carp* Harry Robinson; *Elect* Bill Bruce; *Wm* Mrs. Ellis; *Press rep* Torrington Douglas; *Mgr* Peter Corneille; *Bom* O. Sansum. Plot: Bordman/4, 424, Hirschak, Loney. Reviews: *Christian Science Monitor* 8/3/65, 4, 18/5/65, 6; *Daily Mirror* 7/5/65, 18; *Guardian* 7/5/65, 11; *Illustrated London News* 22/5/65, 30; *Observer* 9/5/65, 25; *Spectator* 14/5/65, 633; *Stage* 13/5/65, 13; *Tatler* 26/5/65, 443; *Times* 7/5/65, 18; *Tribune* 14/5/65, 10. Comment: The play was arranged from private diaries, documents, and letters of Queen Victoria and her contemporaries. Dorothy Tutin did her best in "a dull part" (*Observer*). *Guardian* judged Tutin's performance more expansively. *Christian Science Monitor* (18/5) said the production was a surprisingly great success, with Tutin's performance "a remarkable achievement," which was given an ovation on opening night. *Times* praised both the piece and Tutin's performance. The first New York production (Henry Miller's 28/2/68) ran for 60 performances.

65.122 *A Streetcar Named Desire* (P [3a]) Tennessee Williams. TOWER, CANONBURY, 7/5/65. 1st perfd Shubert, New Haven, Connecticut, 30/10/47; 1st British perf Opera House, Manchester, 27/9/49. Cast: TTC. Plot: Best/47, 32, Bordman, Bordman/4, 270, Bronner, Bryer, Dorney, Fletcher, Gassner, Griffiths, Heintzelman, Hirschak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Wil-

meth. Comment: The first New York production of this Pulitzer Prize-winning play (Ethel Barrymore 3/12/47) ran for 855 performances.

65.123 *Ivanov* (P. 4a) Anton Chekhov (anon trans). VANBRUGH 8/5/65.** Cast: *Stage* 13/5/65, 15. *Ivanov* Inigo Jackson; *Borkin* Anthony Pedley; *Count Shabelsky* Paul Gillard; *Anna Petrovna Zeynep* Tarimer; *Dr. Lvov* Nigel Lambert; *Zinaida* Maggie Mewkill; *Marfa Babakina* Meryl Marshall; *Kosych* Frederick Pyne; *Avdotyia Nazarovna* Claire Davenport; *Lebedyev* Colin Pinney; *Sasha* Karin Fernald; *Yegorushka* Paul Matthews; *Marie* Frances Ritkin; *Gavrilla*, *Peter* Jack Thomson; *1st Guest* Eric Woofe; *2nd Guest* Gareth Thomas; *3rd Guest* Peter Gordon; *4th Guest* Robin Austen; *5th Guest* John Kay; *Old Lady* Sandra Billington; *1st Young Lady* Nike Arrighi; *2nd Young Lady* Sally Faulkner; *3rd Young Lady* Elizabeth Power; *1st Musician* Hayward Morse; *2nd Musician* John Carter. *Dir* John Fernald; *Sm* Christopher Lester. Plot: Gassner, Hirschak, Hochman, Law, Matlaw, Patterson. Reviews: *Observer* 16/5/65, 24; *Stage* 13/5/65, 15; *Times* 12/5/65, 15; *Tribune* 21/5/65, 14. Comment: *Observer* indicated the production managed to realize what the Actors Studio in *The Three Sisters* (65.131) could not: real Chekhov. "John Fernald's production skilfully blended the comic and the tragic" (*Tribune*).

65.124 *Saint's Day* (P, 3a) John Whiting. THEATRE ROYAL, STRATFORD EAST, 10/5/65; trfd to ST. MARTIN'S 16/6/65. 1st perfd Arts 5/9/51. Cast: *Stage* 13/5/65, 13; *Times* 11/5/65, 15; *WWT/14. Stella Heberden* Sheila Allen; *Charles Heberden* Barry Justice; *Paul Southman* Michael Hordern; *John Winter* Daniel Thorndike; *Robert Procatren* David William; *Giles Aldus* James Bree; *Christian Melrose* William Marlowe; *Walter Killen* Roger Jerome; *Henry Chater* Patrick Durkin; *Edith Tinson* Madge Brindley; *Hannah Trewin* Margaret Diamond; *Flora Baldon* Greta Wood; *Judith Warden* Pamela Jackson; *A Child* Christine James; *Thomas Cowper* Patrick Godfrey. *Dir* David Jones; *Sc dgn, Cost dgn* Andrew Brownfoot, Margaret Brownfoot; *Sc* Patrick Procktor; *Mus* Guy Woolfenden; *Sm* Joe Aveline. Plot: Demastes/2, Dorney, Fletcher, Hochman, Law, Shank Weintraub. Reviews: *Christian Science Monitor* 25/5/65, 4; *Daily Mirror* 11/5/65, 16; *Illustrated London News* 22/5/65, 31; *New Statesman* 14/5/65, 773-74; *Observer* 23/5/65, 24; *Spectator* 21/5/65, 664; *Stage* 13/5/65, 13; *Times* 11/5/65, 15; *Tribune* 14/5/65, 10. Comment: Stage Sixty. *Tribune* said the revival was praiseworthy not least because it helped to remedy "the obtuse initial reception" and thus failure of the 1951 premiere (Wearing 51.192). *Spectator* discussed the play's faults at great length, but concluded "on the banal level of dramatic experience, it coheres and convinces, it is—despite everything—a genuine

play.” *Times* echoed that judgment.

65.125 *Take a Trip* (Revue) Tom Arnold. HIPPODROME, GOLDERS GREEN, 10/5/65. 1st perf? Jack Tripp, Kathleen West, Kevin Scott, Don Smoothery, Barbara Halliwell, Allen Christie, Liz Laurie, The Belles and Beaux. *Dir* Thurza Rogers.

65.126 *To Have and to Hold* (C, 3a) Lionel Brown. INTIMATE 10/5/65. 1st perfd “Q” Theatre 25/1/37. Comment: A love-triangle play heightened by the husband becoming crippled through an accident.

65.127a *The Human Voice* (Monol) Jean Cocteau (anon trans of *La voix humaine*, 1930). LITTLE THEATRE CLUB 11/5/65. Cast: *Stage* 13/5/65, 14. Madeline Bellamy. *Dir* Tom Busby; *Dgn* Stefan Lazaridis. Plot: Hochman, Patterson. Reviews: *Stage* 13/5/65, 14; *Tribune* 21/5/65, 15. Comment: Madeleine Bellamy gave an “inspired” performance (*Tribune*).

65.127b *Orison* (P, 1a) Fernando Arrabal (anon trans of *Oraison*, 1965). LITTLE THEATRE CLUB 11/5/65.** Cast: *Stage* 13/5/65, 14. *Fidio* Jean Benedetti; *Lilbe* Vera Howe. *Dir, Dgn* Leon Auerbach. Plot: Matlaw, 40. Reviews: *Stage* 13/5/65, 14; *Tribune* 21/5/65, 15. Comment: Good performances by Jean Benedetti and Vera Howe, but “Leon Auerbach’s production was off-key” (*Tribune*). Benedetti and Howe “do as much as could possibly be done for this curious experiment” (*Stage*).

65.128a *Oedipus at Colonus* (T, 1a) Sophocles (trans Kenneth Cavander). MERMAID 11/5/65. 1st perfd 402 B.C. Cast: *Stage* 13/5/65, 15; *Variety* 2/6/65, 66; *WWT/14*. *Oedipus* Bernard Miles; *Antigone* Liane Aukin; *Ismene* Jennifer Clulow; *Polynices* Jeremy Rowe; *Creon* Esmond Knight; *Theseus* John Woodvine; *Man of Colonus* Ronald Cunliffe; *People of Colonus* Terry Adams, Eric Allan, Edward Argent, Timothy Bateson, Roger Bizley, Rosamond Burne, Denise Coffey, Janet Gahan, Michael Gleave, Christina Greatrex, Frederick Hall, Verna Harvey, Ronald Herdman, Roy Hills, Michael Kenworthy, Douglas Milvain, Redmond Phillips, Adrian Reynolds, Georgina Simpson. *Dir* Robin Midgley; *Dgn* Adrian Vaux; *Mus* Alexander Goehr; *Sm* Andrew Laird. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Guardian* 12/5/65, 9; *Illustrated London News* 22/5/65, 31; *Observer* 16/5/65, 24; *Stage* 13/5/65, 15; *Times* 12/5/65, 15; *Tribune* 21/5/65, 14; *Variety* 2/6/65, 66. Comment: The two plays were performed in three hours, separated by a thirty minute interval. A bold proposition, and even with its faults, deserving of an audience (*Guardian*). “A lot better than it might have been,” but Bernard Miles is not the actor to

play *Oedipus (Tribune)*. “The real disaster is Bernard Miles’s *Oedipus*” (*Times*). *Variety* called the production of both plays “serviceable” but nowhere in the league of Laurence Olivier’s 1945 success (*Wearing* 45.146).

65.128b *Oedipus the King* (T, 1a) Sophocles (trans Kenneth Cavander). MERMAID 11/5/65.** Cast: *Stage* 13/5/65, 15; *Variety* 2/6/65, 66; *WWT/14*. *Oedipus* Bernard Miles; *Queen Jocasta* Sonia Dresdel; *Creon* Esmond Knight; *High Priest* Robert Eddison; *Chorus* Robert Gillespie, Edward Argent, Douglas Milvain, Eric Allan; *Tiresias* Colin Ellis; *Man of Corinth* Frederick Hall; *Shepherd* Timothy Bateson; *Attendant* James Bolam; *Antigone (as a child)* Roy Hills; *Ismene (as a child)* Verna Harvey; *Citizens of Thebes* Georgina Simpson, Christina Greatrex, Eric Allan, Roger Bizley, Adrian Reynolds, Terry Adams, Rosamond Burne, Jennifer Clulow, Ronald Cunliffe, Janet Gahan, Michael Gleave, Ronald Herdman, Michael Kenworthy, Jeremy Rowe. *Dir, Dgn, Mus, Sm* as for 65.128a. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 12/5/65, 9; *Illustrated London News* 22/5/65, 31; *Observer* 16/5/65, 24; *Stage* 13/5/65, 15; *Times* 12/5/65, 15; *Tribune* 21/5/65, 14; *Variety* 2/6/65, 66.

65.129 *Mother Courage and Her Children* (P, 12sc) Bertolt Brecht (trans Eric Bentley of *Mutter Courage und ihre Kinder*, 1941; lyr trans W. H. Auden). OLD VIC 12/5/65. 30 perf. Cast: NTA; *Stage* 20/5/65, 13; *Theatricalia*; *Variety* 2/6/65, 66; *WWT/14*. *Mother Courage* Madge Ryan; *Katrin* Lynn Redgrave; *Eilif* Mike Gambon; *Swiss Cheese* George Innes; *Recruiting Officer*, *Second Soldier* Michael Turner; *Sergeant* Colin Blakely; *Cook* Frank Finlay; *Swedish Commander*, *Soldier with Fur Coat* Kenneth Mackintosh; *Chaplin* Peter Cellier; *Ordnance Officer* Christopher Timothy; *Yvette* Petronella Barker; *Soldier with cannon*, *Young Man* Nicholas Edmett; *One-eye*, *First Customer* Terence Knapp; *Yvette’s Colonel* Harry Lomax; *Catholic Sergeant*, *Lieutenant* David Hargreaves; *Stretcher Bearers* Roy Holder, Malcolm Terris; *Clerk* Edward Hardwicke; *Young Soldier*, *Second Customer* Tom Kempinski; *Old Soldier* Keith Marsh; *Peasant Woman* Maggie Riley; *Peasant* Reginald Green; *Old Woman* Janie Booth; *Yvette’s Servant* Roy Holder; *Soldiers with Eilif* Tom Kempinski, Terence Knapp, Malcolm Terris; *Singer* Sheila Reid; *First Soldier* Edward Hardwicke; *Second Soldier* Michael Turner; *Third Soldier* Malcolm Terris; *Peasant Woman* Barbara Hicks; *Peasant* Keith Marsh; *Young Peasant* Christopher Timothy. *Dir* William Gaskill; *Assist dir* Louisa Browne; *Dgn* Jocelyn Herbert; *Assist dgn* Ariane Gastambide; *Mus* Paul Dessau; *Light* Brian Freeland; *Mus dir* Marc Wilkinson; *Sm* John Walters. Plot: Best/62, 190, Bordman/4,

388, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Illustrated London News* 22/5/65, 30; *Observer* 16/5/65, 24; *Spectator* 21/5/65, 664; *Stage* 20/5/65, 13; *Tatler* 2/6/65, 496; *Times* 13/5/65, 6; *Tribune* 21/5/65, 14; *Variety* 2/6/65, 66. Comment: National Theatre. Nothing “can disguise the dramatic poverty of this weary morality” (*Spectator*). Similarly *Tribune* described the play as “a succession of expository scenes, all drawn out long after we’ve grasped the point.” *Variety* joined this chorus of disapproval of the play, but singled out for praise Madge Ryan and Lynn Redgrave. “The only serious piece of miscasting is Lynn Redgrave’s Katrin” (*Times*). The production remained in repertory until 29/1/66.

65.130 A Public Mischief (Light C, 2a) Kenneth Horne. ST. MARTIN’S 12/5/65. 37 perf. 1st perfd Theatre Royal, Newcastle, 19/4/65. Cast: *Stage* 20/5/65, 14; *Variety* 2/6/65, 62; *WWT/14*. Mr. Tibbetts Charles Lloyd Pack; Mrs. Tibbetts Patsy Smart; Mrs. Porter Elspeth March; Miss Morgan Betty Bascomb; Mark George Cole; Bridget Amanda Barrie; Nicholas Robin Hunter; Policeman Robert Sidaway. Pres Martin Landau; Dir Harold French; Dgn Carl Toms; Sm Harry Bowers. Reviews: *Daily Mirror* 13/5/65, 18; *Illustrated London News* 29/5/65, 28; *Stage* 20/5/65, 14; *Tatler* 9/6/65, 548; *Times* 13/5/65, 6; *Tribune* 21/5/65, 14–15; *Variety* 2/6/65, 62. Comment: “A story of innocent adultery and farcical intrigue in a country hotel” (*Tribune*). “Insufficiently sturdy to survive long in the West End” (*Variety*). A thin play that was “at times brightly gay and then depressingly gloomy” (*Daily Mirror*).

65.131 The Three Sisters (P, 3a) Anton Chekhov (version by Randall Jarrell of *Tri sestry*, 1901). ALD-WYCH 12/5/65.** Cast: *Stage* 20/5/65, 13; *Variety* 26/5/65, 62; *WWT/14*. Masha Kim Stanley; Olga Nan Martin; Irina Sandy Dennis; Chebutykin Luther Adler; Solyony Robert Loggia; Tuzenbach James Olson; Anfisa Tamara Daykarhanova; Ferapont Salem Ludwig; Adjutant Brooks Morton; Maid Janice Mars; Vershinin George C. Scott; Andrei Gerald Hikin; Kulygin Albert Paulsen; Natalya Barbara Baxley; Fedotik John Harkins; Rode David Paulsen; Carnival People Delos V. Smith Jr., Brooks Morton, James Tolkan, Hilda Brawner, Joan Potter, Pete Masterson; Musicians Janice Mars, Brooks Morton. Pres Peter Daubeny, Royal Shakespeare Company; Dir Lee Strasberg; Sc dgn Will Steven Armstrong; Cost dgn Theoni V. Aldredge, Ray Diffen; Light Feder; Sm Martin Fried. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Illustrated London News* 29/5/65, 28–29; *Observer* 16/5/65, 24;

Spectator 21/5/65, 664; *Stage* 20/5/65, 13; *Times* 14/5/65, 17; *Tribune* 21/5/65, 14; *Variety* 26/5/65, 62. Comment: Actors Studio Theatre Company of New York. World Theatre Season. The production lasted four hours. “The play is an incontestable masterpiece; one would not have known it from Lee Strasberg’s production, which seemed to be one long pause, occasionally interrupted” (*Illustrated London News*). “Theatrical onanism” by the Actors Studio (*Observer*). *Spectator* apologized for adding “my own tones of condemnation—in a critics’ cacophony quite unanimous—to the Actors’ [sic] Studio’s deplorable rendering, or rending.” Jarrell’s version “accomplishes the supposedly impossible task of making Chekhov a bore” (*Times*).

65.132 Collapse of Stout Party (C) Trevor Peacock. HIPPODROME, GOLDERS GREEN, 17/5/65.**

65.133 To Settle for Murder (Thriller) Stuart Ready. INTIMATE 17/5/65. 1st perfd Hippodrome, Bolton, 27/5/57. Comment: “Here is a thriller with a new approach and the intrigue develops with such increasing rapidity that at the end of each scene one’s own powers of detection become somewhat bemused” (*Stage* 6/6/57, 17).

65.134 Victorian Music Hall (Ent) John Moffatt (deviser). HAMPSTEAD 17/5/65. Cast: *Stage* 20/5/65, 13; *WWT/14*. Pat Galloway, Marion Grimaldi, Jean Muir, John Moffatt, John Dane, Kim Grant, Mark Kingston; Chairman John Moffatt. Dir John Moffatt; Dgn Bruce Palmer; Mus dir John D. Parry; St dir H. E. Driver. Review: *Stage* 20/5/65, 13. Comment: “Happily, this show is free from any suggestions of a send-up, and comes over as a fast-moving evocation of Victorian pop entertainment” (*Stage*).

65.135 A Heritage and Its History (D, 3a) Julian Mitchell (adpt of Ivy Compton-Burnett’s novel, 1959). PHOENIX 18/5/65. 70 perf. 1st perfd Playhouse, Oxford, 18/5/65. Cast: *Stage* 20/5/65, 14; *Variety* 2/6/65, 62; *WWT/14*. Deakin Roy Godfrey; Julia Challoner Dorothy Reynolds; Walter Christopher Guinee; Simon Alan Howard; Sir Edwin Challoner, Bart. James Cairncross; Rhoda Pamela Lane; Fanny Rosalind Knight; Hamish Robert Morris; Graham Stuart Hoyle; Naomi Vivien Heilbron; Ralph Jonathan Cecil; Marcia Dilys Hamlett. Pres Bob Swash; Dir Frank Hauser; Dgn Michael Clarke; Cost dgn Natasha Kornilof; Light Brian Freeland; Cost M. Berman; Gen mgr, Sm Michael Jackson; Dsm Roger Darrock; Asm Edward Arthur, Camilla Serpell; Wm Ivy Graves; Mgr Wubert R. Allen; Bom C. B. Goffrey. Reviews: *Christian Science Monitor* 26/5/65, 4; *Daily Mirror* 19/5/65, 18; *Illustrated London News* 29/5/65, 28;

New Statesman 28/5/65, 856; *Observer* 23/5/65, 24; *Spectator* 28/5/65, 691; *Stage* 20/5/65, 14; *Tatler* 23/6/65, 652; *Times* 19/5/65, 8; *Tribune* 28/5/65, 11; *Variety* 2/6/65, 62. Comment: *Christian Science Monitor* commended the devastating irony in this "story of such sudden changes of fortune." *Spectator* praised Mitchell's adaptation, but observed that Compton-Burnett's novels were formulaic. *Variety* doubted a long run, and found it took time to become "attuned to an evening of literate, if old fashioned talk." *Times* noted Mitchell's dialogue was taken directly from the novel.

65.136 *Meals on Wheels* (C, 3a) Charles Wood. COURT 19/5/65.* Cast: Findlater; *Stage* 27/5/65, 13; *Times* 20/5/65, 19; *Variety* 2/6/65, 66; *WWT/14*. *Father* Peter Collingwood; *Edward* Frank Thornton; *Charles Smith* Lee Montague; *John P. Jones* Roy Kinneer; *Dinah* Liz Fraser; *Showgirl* Caron Gardner. *Lic* Alfred Esdaille; *Gen mgr* Doreen Dixon; *Pres* English Stage Company, Oscar Lewenstein; *Dir* John Osborne; *Assist dir* Eleanor Fazan; *Dgn* Alan Tagg; *Cost dgn* Jocelyn Rickards; *Sm* Robert Selbie; *Asm* Robert Kidd; *Wm* Ruth Myers; *Eng* Eric Baker; *Bom* Albert Rouse; *Sc*, *Props* English Stage Company workshops; *Pq* Wig Creations. Plot: Vinson, Weintraub. Reviews: *Guardian* 20/5/65, 9; *Illustrated London News* 5/6/65, 26; *New Statesman* 28/5/65, 856; *Stage* 27/5/65, 13; *Times* 20/5/65, 19; *Tribune* 28/5/65, 11; *Variety* 2/6/65, 66. Comment: English Stage Company. *Times* was unimpressed by this collection of "static conversation pieces and music-hall sketches." "It is stale, imitative and on the whole boring. The setting seems to bristle with Union Jacks and a collection of fusty Establishment symbols, including *The Times* and a collection of Edwardiana" (*Stage*). The piece "is an incomprehensible waste of everybody's time" (*Illustrated London News*).

65.137 *Miranda and the Beast* (P for children) John Pratt (based on William Shakespeare, *The Tempest*). HAMPSTEAD 19/5/65 (m).* 1 perf. Cast: *Stage* 13/5/65, 8. Brian Kellett, Fernanda Marlowe, Patricia Marshall, Victoria Watts, John Pratt. Review: *Stage* 27/5/65, 15. Comment: "If it is supposed to be an entertaining, easily-understood introduction to Shakespeare for the very young, which would have much to commend it, why drift so far from the original?" (*Stage*).

65.138 *The Chinese Prime Minister* (C, 3a) Enid Bagnold. GLOBE 20/5/65. 108 perf. 1st perfd Royal Alexandra, Toronto, 9/12/63; 1st British perf Arts, Cambridge, 26/4/65. Cast: *Stage* 27/5/65, 13; *Times* 21/5/65, 17; *Variety* 2/6/65, 62; *WWT/14*. *Mrs. Forrest* Edith Evans; *Oliver* Peter Barkworth; *Bent* Alan Webb; *Tarver* Simon Lack; *Alice* Elizabeth Hughes; *Sir Gregory* Brian Aherne.

Lic Prince Littler; *Gen mgr* Frederick Carter, Bernard Gordon; *Pres* H. M. Tennent, Roger L. Stevens; *Dir* Vivian Matalon; *Dec* Michael Annals; *Cost dgn* Hardy Amies; *Light* Joe Davis; *Sc bld* H. M. Tennent Ltd. Workshops; *Sc* Alick Johnstone Ltd.; *Pq* Wig Creations; *Sm* Mary Lynn; *Dsm* Kensyn Crouch; *Asm* Jane Thornton; *Pd mgr* Ian Dow; *Bom* E. Hilton. Plot: Bordman/4, 393, French/2, Hischak, Loney, Salem, Shipley, Vinson, Weintraub. Reviews: *Christian Science Monitor* 26/5/65, 4; *Daily Mirror* 21/5/65, 18; *Guardian* 21/5/65, 11; *Illustrated London News* 5/6/65, 26; *New Statesman* 28/5/65, 856; *Observer* 23/5/65, 24; *Stage* 27/5/65, 13; *Tatler* 16/6/65, 603; *Times* 21/5/65, 17; *Variety* 2/6/65, 62. Comment: *Christian Science Monitor* found the play's "elaborate speeches about death and funerals" too gloomy. Similarly, *Variety* said "at times the playgoer can almost sense the dialog aging," and the play lacked "drive and purpose." *Times* opined Bagnold devoted "too much attention to creating a star part [for Edith Evans] and too little to the sense of the play." *Daily Mirror* reported that Evans was not always audible. The first New York production (Royale 2/1/64) ran for 108 performances.

65.139 *The Drums of Father Ned* (P, 3a) Sean O'Casey. TOWER, CANONBURY, 21/5/65. 1st perfd Lafayette Little Theatre, Lafayette, Indiana, 1959; 1st British perf Queen's, Hornchurch, 8/11/60. Cast: TTC. Plot: Hochman, Matlaw, Schrank. Reviews: *Stage* 27/5/65, 14; *Times* 22/5/65, 12. Comment: "A bustling, spirited account" of a minor O'Casey play that "still dwarfs most drama currently on show in London" (*Times*).

65.140 *Wraggle Taggle Winter* (P for children) "Marged Smith." ARTS 22/5/65 (m).* Cast: *Stage* 6/5/65, 8. Ursula Jones, Matyelok Gibbs, Jennifer Piercey, Laurence Keane, David Courtland, Geoffrey Atkinson, Arnold Beck. *Dir*. Caryl Jenner. Review: *Stage* 27/5/65, 15. Comment: Unicorn Theatre. "The story concerns a band of gypsies who are threatened with being turned off the land where they always spend the winter" (*Stage*).

65.141 *Big Bad Mouse* (C, 3a) Philip King and Falkland L. Cary (based on an idea by Ivan Butler). RICHMOND 24/5/65. 1st perfd Connaught, Worthing, 25/5/64. *Fiona Jones* Angela Lovell; *Harold Hopkins* Bunny May; *Miss Spencer* Betty Impey; *Mr. Price-Hargraves* Kenneth Thornett; *Mr. Bloome* Hugh Lloyd; *Lady Chesapeake* Margot Boyd; *Doris Povey* Bridget Turner. *Pres* Richmond Theatre Productions; *Dir* Alexander Doré; *Dec* John C. Piper; *St dir* Kate Morris. Plot: French/2. Review: *Stage* 27/5/65, 15. Comment: "The fault of the play is that it does not quite achieve the successful welding of farcical comedy and moral message" (*Stage*).

A two-week engagement.

65.142 *The French Mistress* (C, 3a) "Robert Monro" [Sonnie Hale]. LYRIC, HAMMERSMITH, 24/5/65.** Cast: *Stage* 20/5/65, 13. Barry Sinclair, Jennifer Wood, Clarkson Rose, Pamela Pitchford, Victor Woolf, Michael Reeves, Garry Taylor, Michael Wade. *Pres* Richard Burnett, Peggy Paige; *Dir* Richard Burnett; *Dec* John Carter, Bathia Saye MacGregor. Review: *Stage* 27/5/65, 14. Comment: "There is a pleasant first act and a very funny last one, which compensates for a middle act that is not so much dated as untrue to life, even in a school comedy" (*Stage*).

65.143 *The Reluctant Peer* (C, 3a) William Douglas Home. HIPPODROME, GOLDERS GREEN, 24/5/65.** Cicely Courtneidge, Jack Hulbert, Peter Graves. Plot: Loney.

65.144 *Under Milk Wood* (P, 2a) Dylan Thomas. VANBRUGH 24/5/65.** Cast: *Stage* 20/5/65, 8. Ruth Llewellyn, Tracey Lloyd, Philip Madoc, Henley Thomas, Patrick Tull, David Jason. *Dir* Malcolm Taylor. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Review: *Stage* 27/5/65, 17. Comment: Topaz. "The revised version was used, with six speakers, and with interval music to bridge the two parts of the programme" (*Stage*).

65.145 *Villa Sleep Four* (C) Hubert Gregg. WIMBLEDON 24/5/65; trfd to HIPPODROME, GOLDERS GREEN, 31/5/65.** Cast: *Stage* 13/5/65, 8. June Laverick, Hubert Gregg, John Paul, Rosemary Martin.

65.146 *Nymphs and Satires* (Revue, 2a) Leon Gluckman and Jerome Kilty and Stanley Glasser and Don Banks and Herbert Kretzmer and David Lee and Tom Glazer and Mackay Dvashe and Shel Silverstein and Adolf Wood and Fred Weatherley and Wilfrid Sanderson and Johnny Worth and Johnny Mercer and Robert Emmett Dolan and Claude Chagrin (ch). APOLLO 25/5/65.* Cast: *Stage* 27/5/65, 15; *Variety* 2/6/65, 66; *WWT/14*. Joyce Grant, Peter Gilmore, Maxine Day, The Manhattan Brothers, Garth Meade, Steve Perry, Carol Cleveland, Alix Kirsta, Helen Dowling, Nigel Hawthorne. *Pres* Leon Gluckman, Toby Rowland; *Dir* Leon Gluckman; *Dgn* Disley Jones; *Cost dgn* Kiki Byrne, Gina Fratini; *Ch* Claude Chagrin; *Mus dir* Stanley Glasser; *Sm* Arnold Dover. Plot: OTF/2. Reviews: *Christian Science Monitor* 2/6/65, 6; *Daily Mirror* 26/5/65, 15; *Illustrated London News* 5/6/65, 26; *New Statesman* 4/6/65, 891–92; *Observer* 30/5/65, 24; *Stage* 27/5/65, 15; *Times* 26/5/65, 16; *Variety* 2/6/65, 66. Comment: *Observer* said the revue needed "a dash of

spleen." *Illustrated London News* described the revue as slack and lacking impetus. *Christian Science Monitor* disagreed and thought revues did not have to make powerful political statements in order to be enjoyed. *New Statesman* wanted the production to be more forthright. "A good deal less original" than *Wait a Minim!* (64.105) (*Times*).

65.147 *Henry V* (Hist P, 2a) William Shakespeare. ALDWYCH 27/5/65.** Cast: RSCA; *Stage* 3/6/65, 9; Theatricalia; *Variety* 2/6/65, 62; *WWT/14*. Chorus Eric Porter/Robert Marsden; *Archbishop of Canterbury*, *Fluellen* John Nettleton; *Bishop of Ely*, *Williams* Morgan Sheppard; *King Henry V* Ian Holm; *John (Duke of Bedford)* Michael Farnsworth; *Humphrey (Duke of Gloucester)* Colin Bell; *Duke of Exeter* Michael Jayston; *Earl of Cambridge* John Steiner; *Sir Thomas Erpingham* Robert Marsden/John Malcolm; *Lieutenant Bardolph* John Malcolm; *Corporal Nym*, *Monsieur Lefeu* Ken Wynne; *Ancient Pistol* Paul Hardwick; *Hostess*, *Alice Patience* Collier; *Boy Fergus McClelland*; *Gower* John Normington; *MacMorris* Hugh Sullivan; *Jamy* Ian Hogg; *Bates* Terence Rigby; *Court* Peter Harrison; *English Herald* Edward Clayton; *Charles VI* Nicholas Selby; *Dauphin* Michael Bryant; *Duke of Orleans* John Hussey; *Duke of Bourbon* Leon Lissek; *Constable of France* Philip Brack; *French Messenger* Timothy Hardy; *Governor of Harfleur* Davyd Harries; *Montjoy* Clifford Rose; *Isabel (Queen of France)* Gabrielle Hamilton; *Katherine Michele* Dotrice; *Duke of Burgundy* Hugh Sullivan; *Lords, Ladies, Soldiers, Citizens, Attendants* Iain Blair, Ian Collier, David David, Peter Donaldson, Tamara Fuerst, Guy Gordon, Peter Harrison, Ian Hogg, Andrew Lodge, Malcolm McDowell, Peter Mair, Richard Moore, Michael Percival, Lyn Pinkney, Terence Sowards, Stanford Trowell. *Dir* John Barton, Trevor Nunn; *Dgn* John Bury; *Cost* Ann Curtis; *Light* John Bradley; *Mus* Guy Woolfenden. Reviews: *Daily Mirror* 28/5/65, 18; *Guardian* 28/5/65, 13; *Illustrated London News* 12/6/65, 30; *New Statesman* 4/6/65, 891; *Observer* 30/5/65, 24; *Spectator* 4/6/65, 724; *Stage* 3/6/65, 9; *Times* 28/5/65, 10; *Variety* 2/6/65, 62, 66, 16/6/65, 58. Comment: Royal Shakespeare Company. A revival of 1964 Stratford production by Peter Hall and John Barton. *Variety* commended the physically short Ian Holm for creating "a large impression as the soldier-king whose regality mingles excellently with a down-to-earth common touch." *Observer* and *New Statesman* also noted the effect of seeing Henry played by "a small, frail-looking actor"; it tended to open up the neglected aspects of the text; *Illustrated London News* agreed, and found Holm's portrayal effective.

65.148 *A Summer Game* (P) G. C. Brown. SAVOY 30/5/65.* Cast: *Stage* 3/6/65, 9; *WWT/14*. *Dan* John

Kelland; *Peggy* Marion Morley; *Reinhardt* Antony Higginson; *Bob* Phillip Manikum; *Rita* Angela Crow; *Joe* Simon Gough; *Annette* Diana Barrington. *Dir* Joan Newell; *Sm* Dian Mayne. Reviews: *Stage* 3/6/65, 9; *Times* 31/5/65, 14. Comment: Repertory Players. The play dealt with a group of people seeking moral refuge in a Sicilian hostel. *Times* found the characters uninteresting and the play inconclusive.

65.149 *The Belle of New York* (MC, 2a) "Hugh Morton" (lib) and Gustave Kerker (mus). WIMBLEDON 31/5/65. 1st perfd Casino, New York, 28/9/1897; 1st British perf Shaftesbury 12/4/1898. Cast: *Stage* 3/6/65, 10. *Harry Bronson* John Hauxvell; *William, Mr. Sheep* Graeme Cruickshank; *Mr. Twiddles* John Bohea; *Cora Angelique* Roberta Huby; *Doc Snifkins* Horace Mashford; *Kenneth Mugg* Patrick Duggan; *Kissy Fitzgarter* Valerie Newbold; *Blinky Bill* Frank Blanch; *Fricot* John Turtle; *Fift Fricot* Judy Nash; *Ichabod Bronson* George Lacy; *Karl von Pumpernick* Danny O'Dea; *Violet Gray* Marion Studholme; *Mamie Clancy* Jasmine Dee. *Pres* Audrey Lupton, Arthur Lane; *Dir* Arthur Lane, Jasmine Dee; *Mus dir* Robert E. Probst; *Sm* Neville Denton. Plot: Bordman, Bordman/5, 154–5, Fletcher, Gänzl, Gänzl/2, 662, Green, Hirschak, Sobel. Reviews: *Guardian* 1/6/65, 9; *Stage* 3/6/65, 10. Comment: *Guardian* noted that some contemporary references had been added to the production, but still found there was life in this collector's piece. The first New York production ran for 62 performances.

65.150 *Return Ticket* (C, 2a) William Corlett. INTIMATE 31/5/65.**

65.151 *The Homecoming* (D, 2a) Harold Pinter. ALDWYCH 3/6/65. 1st perfd New, Cardiff, 22/3/65. Cast: RSCA; *Stage* 10/6/65, 13; *Theatricalia*; *Times* 4/6/65, 15; *Variety* 16/6/65, 58; *WWT/14*. *Joey* Terence Rigby; *Lenny* Ian Holm; *Max* Paul Rogers; *Ruth* Vivien Merchant; *Sam* John Normington; *Teddy* Michael Bryant. *Dir* Peter Hall; *Dgn, Light* John Bury; *Assist dir* Trevor Nunn. Plot: Demastes/2, Dorney, Fletcher, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Christian Science Monitor* 7/6/65, 4; *Daily Mirror* 4/6/65, 18; *Guardian* 4/6/65, 11; *Illustrated London News* 19/6/65, 30; *New Statesman* 11/6/65, 928; *Observer* 6/6/65, 25; *Stage* 10/6/65, 13; *Tatler* 30/6/65, 701; *Times* 4/6/65, 15; *Tribune* 11/6/65, 15; *Variety* 16/6/65, 58. Comment: Royal Shakespeare Company. *Guardian* commented on the enigmatic qualities of Pinter's work and said for the most part the audience seemed to enjoy the play. *Observer* called the production "an exultant night," and "offered the stirring spectacle of a man in total command of his talent." "The acting, without exception, is superb, but Paul Rogers' titanic

Max calls for particular applause" (*Tribune*). *Variety* discussed and praised individual performances. "Peter Hall's production remains a work of exquisite precision" (*Times*). See also Lloyd Evans, 131–35. The first New York production (*Music Box* 5/1/67) ran for 324 performances.

65.152 *Alibi* (P [3a]) Michael Morton (adpt of Agatha Christie's novel, *The Murder of Roger Ackroyd*, 1926). HIPPODROME, GOLDERS GREEN, 7/6/65.** Plot: Best/31, 474, Bordman/4, 48, Hirschak, Kabatchnik/2, Loney, 159.

65.153 *Intent to Murder* (Thriller, 2a) Leslie Sands. RICHMOND 7/6/65.** Comment: A two-week engagement.

65.154 *Love Locked Out* (C, 2a) David Kirk. INTIMATE 7/6/65.**

65.155 *My Perfect Husband* (C) Henry J. Meyer. WIMBLEDON 7/6/65.* Thora Hird, Freddie Frinton. *Pres* George Black, Alfred Black. Comment: A northern family comedy in which the son enters a competition for a perfect husband and wins (*Stage* 12/8/65, 12).

65.156a *As Good as New* (C, 1a) David Perry. HAMPSTEAD 8/6/65. 1st perfd BBC TV 9/8/60; 1st London perf. Cast: *Stage* 10/6/65, 13; *WWT/14*. *Mrs. Pimble* Maggie Jones; *Mrs. Flower* Brenda Peters; *Mr. Pimble* Raymond Bowers; *June Pimble* Mary Chirgwin; *Sidney Lovejoy* Alan Partington. *Dir* David Perry; *Dec* David Sidney. Reviews: *Stage* 10/6/65, 13; *Times* 9/6/65, 16. Comment: Ipswich Arts Theatre. Performed with following item under the title *Stuff and Nonsense*. The play involved a grandfather and his corpses while a series of family fatalities occurs.

65.156b *Little Doris* (C, 1a) David Perry. HAMPSTEAD 8/6/65. 1st perfd BBC TV 9/8/60; 1st London perf. Cast: *Stage* 10/6/65, 13; *WWT/14*. *Edie Tidy* Brenda Peters; *Fred Tidy* Raymond Bowers; *Auntie Flo* Maggie Jones; *Stanley Perkins* Alan Partington; *Daphne Perkins* Mary Chirgwin; *Charlie-Boy* Britta. *Dir* David Perry; *Dec* David Sidney. Reviews: *Stage* 10/6/65, 13; *Times* 9/6/65, 16. Comment: Ipswich Arts Theatre. Performed with previous item under the title *Stuff and Nonsense*. Complications arise when a London Zoo keeper is forced by his wife to get rid of "the monstrous offspring of his favourite sea-lion" (*Times*).

65.157 *A Little Winter Love* (P, 3a) Alun Owen. THEATRE ROYAL, STRATFORD EAST, 8/6/65. 1st perfd Gaiety, Dublin, 23/9/63. Cast: *Stage* 17/6/65, 14; *WWT/14*. *Sharon Richards* Rachel Herbert; *Grantley*

Lewis Paul Maxwell; *Felix Draper* Kenneth Farrington; *Owen Davies* David McKail; *Eric Maldwyn* Roger Hammond; *Bernice* Celia Hewitt; *Gwen* Petra Markham. *Dir* Garry O'Connor; *Dgn* Andrew Brownfoot, Margaret Brownfoot; *Sm* Joe Aveline. Plot: Hochman. Reviews: *Daily Mirror* 10/6/65, 14; *Guardian* 10/6/65, 9; *Illustrated London News* 19/6/65, 30; *New Statesman* 25/6/65, 1022–23; *Observer* 13/6/65, 24; *Spectator* 18/6/65, 788; *Stage* 17/6/65, 14; *Times* 10/6/65, 7; *Tribune* 18/6/65, 15. Comment: *Stage* Sixty. *Guardian* commended *Stage* Sixty for its policies and stylish productions, but did not think the play all that important. “Its characters are the slave of the plot and its plot is meretricious” (*Spectator*). “Good acting, weak play” (*Tribune*). *Times* embraced those judgments. *Illustrated London News* was a notable dissenter, finding merit in both the play and the acting.

65.158 *Paint Myself Black* (D, 2a) Claudine Henry. ARTS 8/6/65.* Cast: *Stage* 10/6/65, 13; *Variety* 16/6/65, 58; *WWT/14*. *The Black Widow* Eva Bartok; *The Bearer* Alan Helm; *The White Widow* Mary Hinton; *The Son and Lover* Michael Latimer. *Dir* Peter Cotes; *Dec* Ronald Brown. Reviews: *Spectator* 18/6/65, 788; *Stage* 10/6/65, 13; *Times* 9/6/65, 16; *Tribune* 18/6/65, 15; *Variety* 16/6/65, 58. Comment: “Purportedly an expression of Claudine Henry’s obsessive ideas about the effect of death on the living. It could hardly have been less intelligible if it were in gibberish. It is a theatrical disaster” (*Variety*). The message, *Spectator* opined, was “those who know do not speak ... those who speak do not know.” *Tribune* refused the review the play. “A tedious experience” (*Times*).

65.159 *As You Like It* (C) William Shakespeare. OPEN AIR 10/6/65.** Cast: *Stage* 17/6/65, 14; *WWT/14*. *Orlando* Gary Raymond; *Adam* Murray Gilmore; *Oliver* Greville Hallam; *Dennis* Richard Dane; *Charles* Peter Moynihan; *Rosalind* Ann Morrish; *Celia* Phyllida Law; *Touchstone* Edward Atienza; *Le Beau* Arthur Blake; *Duke Frederick* Michael Lynch; *Lords attending Duke Frederick* Tim Goodman, Del Henney; *Ladies of the Court* Angela Galbraith, Rosemary Hector, Helen Bourne; *The Banished Duke* John Justin; *Amiens* Andrew Downie; *Pages attending the Banished Duke* Lisle Jones, Lorne Cossette, Richard Dane, John Leeson; *Corin* Arthur Blake; *Sylvius* Bernard Hopkins; *Jaques* Alfred Burke; *Audrey* Jennie Woodford; *Sir Oliver Martext* Lisle Jones; *Phebe* Carol Macready; *William* Del Henney; *Henri de Boys* Tim Goodman. *Pres* David Conville; *Dir* Harold Lang; *Dgn* Peter Rice; *Mus* Elisabeth Lutyens; *Assist dir* Greville Hallam; *Ch* Geraldine Stephenson; *Mus dir* Kenneth Waller; *Fight arr* Douglas Robinson; *Light* Brian Benn; *St dir* Burton Lancaster. Reviews: *Illustrated London News* 26/6/65, 32; *Spectator* 18/6/65,

787–88; *Stage* 17/6/65, 14; *Times* 11/6/65, 18; *Tribune* 18/6/65, 15; *Variety* 25/8/65, 55. Comment: *Spectator* thought the production failed to exploit “the natural advantages of an open-air setting.” “A sharp, bright, unsentimental production,” and ticket refunds if the weather is inclement and the production cancelled (*Tribune*). In Harold Lang’s production “the pastoral convention gives way to hard-edged Italian comedy” (*Times*).

65.160 *How I Assumed the Role of the Popular Dandy: For the Purposes of Seduction and Other Base Matters* (P, 2a) Derek Marlowe. QUESTORS 12/6/65.* Cast: QTA. Reviews: *Middlesex County Times* 18/6/65, 8; *Stage* 17/6/65, 15. Comment: “Marlowe is surely one of this era’s most skilful jugglers with words. He uses the language audaciously—he does not even fear the employment of puns—but brilliantly. The disadvantage of this is that the listener—and, I fancy, at times the author also—finds himself giving more attention to the manner than to the matter” (*Stage*).

65.161 *The Apple Cart* [Political Ext, 2a, Int] Bernard Shaw. WIMBLEDON 14/6/65. 1st perfd (in Polish) Poliski, Warsaw, 14/6/29; 1st perf English version Festival, Malvern, 19/8/29. Cast: *Stage* 13/5/65, 1. *King Magnus* Marius Goring; *Orinthia* Barbara Murray; *Joe Proteus* Alan MacNaughtan; *Billy Boanerges* Clive Swift; *Alice Princess Royal* Caroline Blakiston; *Amanda Postelthwaite* June Jago; *Queen Jemima* Phillada Sewell; Ian Fleming, Paul Harris, John Law, Donald Layne-Smith, John Ringham, John Wyse. *Mgr dir* Audrey Lupton, Arthur Lane; *Lic* Audrey Lupton; *L Wimbledon Theatre Ltd.*; *Dir* Peter Dews; *Dgn* J. Hutchinson Scott. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Loney, 165, Mander/3, Matlaw, Purdom, Salem, Shipley. Comment: The Prospect production (performed at the Arts, Cambridge, 1/6/65, and reviewed in *Stage* 10/6/65, 15) on tour. The first New York production (Martin Beck 24/2/30) ran for 88 performances.

65.162 *The Circle* (Modern C, 3a) W. Somerset Maugham. SAVOY 14/6/65.** 45 perf. Cast: *Stage* 17/6/65, 13; *Variety* 23/6/65, 74; *WWT/14*. *Footman* Jon Finch; *Arnold Champion-Cheney*, M.P. Richard Gale; *Mrs. Shenstone* Billie Hill; *Elizabeth* Christine Finn; *Edward Luton* Denys Peek; *Clive Champion-Cheney* Frank Lawton; *Butler* John Channel Mills; *Lady Catherine Champion-Cheney* Evelyn Laye; *Lord Porteous* William Kendall. *Pres* Hugh Wontner, Clement Scott Gilbert, Bernard Delfont; *Dir* Charles Hickman; *Dgn* Christopher Floyd; *Cost dgn* William J. Winn; *Sm* Terence Fitzgerald. Plot: Best/21, 311, Bordman/3, 158, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law,

Loney, 107, Mander/5, Matlaw, Mplots, Nicoll/2, 378, Patterson, Rogal, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 15/6/65, 9; *Illustrated London News* 26/6/65, 32; *New Statesman* 25/6/65, 1023; *Observer* 20/6/65, 25; *Stage* 17/6/65, 13; *Tatler* 7/7/65, 38–39; *Times* 15/6/65, 15; *Tribune* 18/6/65, 15; *Variety* 23/6/65, 74. Comment: “Alas, the present unaccountably thin revival, without style or assurance, is no introduction to Maugham. Most of the acting is tentative” (*Illustrated London News*). A good example of “a conventional play of intrigue” with juicy roles (*Tribune*). *Guardian* thought the production, which was “not dazzling but ... never boring,” might find a suitably square audience.” *Variety* noted the production was for a limited run. *Times* said the play conformed to “standard West End requirements,” but noted “the contradiction between its extremely careful construction and its hack dialogue.”

65.163 *Murder without Crime* (P, 3a) J. Lee Thompson. INTIMATE 14/6/65. 1st perfd “Q” Theatre 21/7/42 as *To Fit the Crime*. Plot: Best/43, 408, Bordman/4, 224, Hirschak, Kabatchnik/2. Comment: The first New York production (Cort 18/8/43) ran for 37 performances.

65.164 *The Shed* (P, 2a) Charles Hatton. QUESTORS 14/6/65.* Cast: QTA. Reviews: *Middlesex County Times* 25/6/65, 5; *Stage* 17/6/65, 15. Comment: “The protest of a man against the modern evils of too much automation in his work and too much interference in his leisure” (*Stage*).

65.165a *Escorial* (P, 1a) Michel de Ghelderode (anon trans of Ghelderode’s play, 1929). LITTLE THEATRE CLUB 15/6/65. 1st London perf? Cast: *Stage* 17/6/65, 15. *The King* Jean Benedetti; *The Monk* John Theocaris; *Folial* Roy Evens; *Uros* Ruben Welch. *Dir* Elena Cura; *Dgn* Stephan Lazaridis; *Sm* Richard De Coustillyan. Plot: Hochman. Review: *Stage* 17/6/65, 15. Comment: An “interesting evening”; “The plays range from the dark, foreboding style of Ghelderode’s *Escorial* to the amusing inconsequentially of Albee, with Tennessee Williams coming roughly in between” (*Stage*).

65.165b *The Sandbox* (P, 1a) Edward Albee. LITTLE THEATRE CLUB 15/6/65. 1st perfd Jazz Gallery, New York, 15/5/60; 1st British perf. Cast: *Stage* 17/6/65, 15. *Momma* Rose Hiller; *The Musician* Denzil Vause; *Poppa* Bernard Stone; *Grandma* Candida Fawcitt; *The Beachboy* Robert Welch. *Dir* Tom Busby; *Dgn* Stephan Lazaridis; *Sm* Richard De Coustillyan. Plot: MacNicholas, Matlaw, Nelson/2, Wilmeth. Review: *Stage* 17/6/65, 15.

65.165c *This Property Is Condemned* (P, 1a) Tennessee Williams. LITTLE THEATRE CLUB 15/6/65.** Cast: *Stage*

17/6/65, 15. *Willie* Vera Howe; *Tom* Keith Hampshire. *Dir* Tom Busby; *Dgn* Stephan Lazaridis; *Sm* Richard De Coustillyan. Plot: Heintzelman, Hochman, MacNicholas, Walford. Review: *Stage* 17/6/65, 15.

65.166 *The Igloo* (P, 2a) Kon Fraser. QUESTORS 15/6/65.* Cast: QTA. Reviews: *Middlesex County Times* 25/6/65, 5; *Stage* 17/6/65, 15. Comment: This very lengthy play was apparently about a “middle-aged baby’s infantile longings for more self-assertion and freedom than he can cope with” (*Stage*). A previously scheduled production at LAMDA on 17/1/65 by the English Stage Society was cancelled at the last minute because of illness.

65.167 *Left-Handed Liberty* (Hist D, 3a) John Arden. MERMAID 15/6/65. 1st public perf. Cast: *Stage* 17/6/65, 13; *Variety* 23/6/65, 74; *WWT/14*. *Pandulph* Robert Eddison; *Queen Eleanor* Sonia Dresdel; *King John* Patrick Wymark; *William Marshal* Esmond Knight; *Archbishop* Bernard Miles; *Augustine*, *King Philip* Colin Ellis; *Fitzwalter* Freddie Jones; *Mayor of London* Edward Argent; *Young Marshal* Eric Allan; *De Vesci* Timothy Bateson; *Lady de Vesci* Barbara Mitchell; *Blonde Girl* Sally Miles; *Red-haired Girl* Janet Gahan; *Dark-haired Girl*, *Goldsmith’s Wife* Denise Coffey; *Isabelle John’s Queen* Jennifer Clulow; *Goldsmith* Frederick Hall; *Parson* Ronald Herdman; *Prince Henry* Roy Hills; *Prince Louis* Jeremy Rowe; *Blanche* Liane Aukin. *Dir* David William; *Dec* Adrian Vaux; *Cost dgn* Robin Pidcock; *Ch* Geraldine Stephenson; *Mus* Kenny Graham. Plot: Demastes/2, Weintraub. Reviews: *Daily Mirror* 16/6/65, 16; *Guardian* 6/7/65, 7; *Illustrated London News* 26/6/65, 32; *Irish Times* 18/6/65, 7; *New Statesman* 25/6/65, 1022; *Observer* 20/6/65, 25; *Spectator* 25/6/65, 821; *Stage* 17/6/65, 13; *Tatler* 30/6/65, 667; *Times* 16/6/65, 17; *Tribune* 25/6/65, 15; *Variety* 23/6/65, 74. Comment: The piece was commissioned by the Corporation of London to commemorate the 750th anniversary of the sealing of Magna Carta. Arden, after dispensing quickly with the sealing, “begins to show how a document that would mean so much to future ages was accepted in its own time as an expedient, and roughly shredded. Theatrically, he is interested not so much in the rumpus before and at Runnymede as in the Charter’s apparent failure” (*Illustrated London News*). *Irish Times* noted the public performance followed a week of private performances. It found the play somewhat confusing but creditable. *Variety* said the play was lively and eloquent, “but heavily over-written and far too long.” “The play is Brechtian” (*Times*).

65.168a *Dangerous Bend* (P) Tankred Dorst (trans William Rowlandson of *Die Kurve*, 1960). HOXTON

HALL 17/6/65. 1st British professional perf. Charles Lewsen, Conrad Monk, Ian Trigger. *Pres* Scotto of Mantua; *Dir* Charles Lewsen. Plot: Matlaw, 215. Review: *Stage* 24/6/65, 23. Comment: The play involved two “weird brothers” who make a living from wrecks on a dangerous bend in a road and which is threatened when a Minister of Public Works promises to make road improvements (*Stage*).

65.168b *Insults at the City Hall* (P) Tankred Dorst (trans Robert David MacDonald of *Grosse Schmähere an der Stadtmauer*, 1961). HOXTON HALL 17/6/65. 1st British professional perf. Ann Mitchell, Ian Taylor, Howard Rawlinson, Stuart Richman. *Pres* Scotto of Mantua; *Dir* Charles Lewsen. Plot: Matlaw, 215. Review: *Stage* 24/6/65, 23. Comment: A sub-Brechtian piece that involved “a peasant woman who challenges the Emperor to release her soldier-husband if she can pick him out of the regiment on sight” (*Stage*).

65.169 *The Killing of Sister George* (C, 3a) Frank Marcus. DUKE OF YORK’S 17/6/65; trfd to ST. MARTIN’S 18/4/66. 620 perf. 1st perfd Theatre Royal, Bristol, 20/4/65. Cast: *Stage* 24/6/65, 7; *Theatricalia*; *Variety* 30/6/65, 69; *WWT/14*. *Alice “Childie” McNaught* Eileen Atkins/Andree Melly; *June Buckridge (Sister George)* Beryl Reid/Hermione Baddeley; *Mrs. Mercy Croft* Lally Bowers/Ambrosine Phillpotts; *Madame Xenia* Margaret Courtenay. *Lic* Edward Horan; *Pres* Michael Codron, Bernard Delfont; *Dir* Val May; *Dgn* Catherine Browne; *Sm* Michael Ginesi. Plot: Fletcher, French/2, Hischak, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Illustrated London News* 3/7/65, 34, 6/8/66, 32; *New Statesman* 25/6/65, 1022; *Observer* 20/6/65, 25; *Spectator* 2/7/65, 16; *Stage* 24/6/65, 7, 21/7/66, 13; *Tatler* 14/7/65, 84–86; *Times* 18/6/65, 15; *Tribune* 25/6/65, 15; *Variety* 30/6/65, 69, 10/8/66, 66. Comment: *Observer* declared the play was “the funniest new writing in the West End since *One Way Pendulum*,” and “Eileen Atkins is amazing.” “An acute, intelligent, stylish, and very funny piece was work” (*Tribune*). “Has all the earmarks of success” (*Variety* 30/6). *Spectator* noted that Marcus had made a successful comedy out of two very unlikely subjects. “The immediate effect of the play comes from its brilliant situation comedy and sense of character” (*Times*). Eileen Atkins and Beryl Reid repeated their roles in the New York production (Belasco 5/10/66) which ran for 205 performances.

65.170a *Passacaglia: The Great Society* (P, 2a) James Paul Dey. MERCURY 17/6/65.* Hayne Ryan, Marie Adams, Murray Kash, Sarah Moffat, John Downey, Araby Lockhart, Ama Manroe, Miriam Raymond. Reviews: *Stage* 24/6/65, 8; *Times* 22/6/65, 17; *Tribune*

25/6/65, 15. Comment: International Theatre Club. The piece attacked the silliness of both the political Right and Left. *Times* noted the play “uses the same strip cartoon techniques, and the same in-jokes about American liberal attitudes” as Jules Feiffer’s *Crawling Arnold*. “As a revue sketch, this would have been apposite, if cruel, but expanded into a two-act play, *Passacaglia* overreaches its aims, and its squibs are fired off too indiscriminately” (*Stage*).

65.170b *This Property Is Condemned* (P, 1a) Tennessee Williams. MERCURY 17/6/65.** Plot: Heintzelman, Hochman, MacNicholas, Walford. Reviews: *Stage* 24/6/65, 8; *Times* 22/6/65, 17; *Tribune* 25/6/65, 15. Comment: International Theatre Club. “Annette Robertson caught the unembittered inevitability of the girl” (*Stage*).

65.171 *Chicken Soup with Barley* (D, 3a) Arnold Wesker. UNITY 18/6/65.** *Sarah* Margery Mason. Plot: Demastes/2, Fletcher, French/2, Griffiths, Hochman, Law, Matlaw, Mplots, Shipley, Vinson, Weintraub.

65.172 *Ooh!* (Revue) Vincent McQueen and James Saunders and Michael Green and Eric Kirby and Don Kincaid. QUESTORS 18/6/65 (Lt). Cast: QTA. Review: *Middlesex County Times* 25/6/65, 5.

65.173 *The Winter’s Tale* (R) William Shakespeare. TOWER, CANONBURY, 18/6/65. 1st perfd 1609? Cast: TTC.

65.174 *The Late Edwina Black* (P, 3a) William Dinner and William Morum. HIPPODROME, GOLDERS GREEN, 21/6/65.** Victor Lucas, Patricia Temple, John Bromley, Velvey Attwood. Plot: Best/50, 317, Bordman/4, 294, Fletcher, French/2, Hischak, Kabatchnik/2.

65.175 *Past Imperfect* (C, 2a) Hugh Williams and Margaret Williams. RICHMOND 21/6/65.** *Earl of Flint* Derek Bond. Plot: Fletcher, French/2, Loney. Comment: A two-week engagement.

65.176 *The Reluctant Peer* (C, 3a) William Douglas Home. WIMBLEDON 21/6/65.** Plot: Loney.

65.177 *A Stranger in My Bed* (F, 3a) Muriel Box and Sydney Box. INTIMATE 21/6/65.**

65.178 *Splits on the Infinitive* (Revue) Roger Booth and Barry Booth (mus). HAMPSTEAD 23/6/65.* Cast: *Stage* 1/7/65, 13; *WWT/14*. Roger Booth, Julian Chagrin, Ian Trigger, Marigold Sharman, Sheila Steafel. *Dir* Ronnie Stevens; *Dgn* Bruce Palmer; *St dir* H. E. Driver; *Mus dir* Barry Booth. Plot: OTF/2. Reviews: *Guardian* 24/6/65,

9; *Illustrated London News* 3/7/65, 34; *Stage* 1/7/65, 13; *Times* 24/6/65, 17; *Tribune* 2/7/65, 11. Comment: All too predictable and unfunny (*Guardian*). "Booth insists too much upon television and radio ideas" (*Illustrated London News*). The revue lacked bite (*Times*).

65.179 *Ride a Cock Horse* (D, 2a) David Mercer. PICCADILLY 24/6/65. 45 perf. 1st perfd Theatre Royal, Nottingham, 25/5/65. Cast: *Stage* 1/7/65, 13; *Times* 25/6/65, 17; *Variety* 7/7/65, 54; *WWT/14*. Peter Peter O'Toole; *Nan* Barbara Jefford; *Myra* Sian Phillips; *Ingrid* Judy Wilson; *Fanny* Wendy Craig. Pres Michael Codron, Joseph E. Levine, Bernard Delfont, Keep Films Ltd.; Dir Gordon Fleming; Dgn Henry Bardon; *Light* Robert Ornbø; Sm Michael Hughes. Plot: Hischak/2, 144, Hochman, Weintraub. Reviews: *Christian Science Monitor* 6/7/65, 4; *Daily Mirror* 25/6/65, 14; *Illustrated London News* 10/7/65, 30; *New Society* 15/7/65, 23; *New Statesman* 2/7/65, 23; *Spectator* 2/7/65, 16; *Stage* 1/7/65, 13; *Times* 25/6/65, 17; *Tribune* 2/7/65, 11; *Variety* 7/7/65, 54, 18/8/65, 53. Comment: The performance lasted three hours on opening night. "There were times last night when Peter O'Toole, in the face of idiotic jeers from the Gallery, found the going tough on stage" (*Daily Mirror*). *Spectator* declared Mercer's dialogue "is staggering in its effrontery." *New Statesman* saw the play was an anthology of the "angry young man" type, without a beginning or an end. *Tribune* detected far too many themes in the play, all of which became blurred. "A fascinating welter of words that provides Peter O'Toole with a marathon orgy of self-pitying dramatics" (*Variety* 7/7). The production closed when Peter O'Toole became ill. The first New York production as at the Hudson Guild 7/3/79.

65.180 *Antony and Cleopatra* (T) William Shakespeare. GEORGE INN, SOUTHWARK 26/6/65. 1st perfd c. 1606. Comment: Hovenden Showboat Players.

65.181a *A Night with Guests* (P, 1a) Peter Weiss (trans Laurence Dobie of *Nacht mit Gästen*, 1963). ALDWYCH 27/6/65. 1 perf. 1st British perf Traverse, Edinburgh, 1/6/65. Review: *New Statesman* 2/7/65, 23. Comment: Royal Shakespeare Theatre Club. A "neat or macabre nursery-rhyme" (*New Statesman*).

65.181b *Sclerosis* (P, 1a) Peter Barnes. ALDWYCH 27/6/65. 1 perf. 1st perfd Traverse, Edinburgh, 1/6/65. Plot: Vinson. Review: *New Statesman* 2/7/65, 23. Comment: Royal Shakespeare Theatre Club. "An empty charade about British soldiers torturing Cypriots" (*New Statesman*).

65.182 *The Apple Cart* [Political Ext, 2a, Int] Bernard

Shaw. HIPPODROME, GOLDERS GREEN, 28/6/65.** Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Loney, 165, Mander/3, Matlaw, Purdom, Salem, Shipley. Comment: See comment to 65.161.

65.183 *Black Coffee* (Mystery, 3a) Agatha Christie. WIMBLEDON 28/6/65.** Plot: Fletcher, French/2, Kabatchnik/2, Wagoner, 121.

65.184 *The Happiest Days of Your Life* (F, 3a) John Dighton. INTIMATE 28/6/65.** Plot: Fletcher, French, French/2.

65.185 *Johnny*. LITTLE THEATRE CLUB 29/6/65. Comment: I have been unable to identify this production.

65.186 *Patent Pending* (D, 3a) Wim van Leer. ARTS 29/6/65.** Cast: *Stage* 1/7/65, 15; *Times* 30/6/65, 16; *Variety* 14/7/65, 54; *WWT/14*. Herr Hentsche John Falconer; *Gunther* Michael Craze; *Fraulein Müller* Ann Woodward; *Fritz Horning* John Waite; *Edgar Troeltsch* Basil Sydney; *Wilhelm Baumann* William Dexter; *Oberstürmbannführer Dr. Hamlin* Alex Scott; *Hermann Israel Bernstein* Arne Gordon; *Rottenfuehrer Jauchze* Michael Hamilton; *Oberinspektor Krausitz* David Grey; *Gerichtsassessor Strachle* Louis Haslar; *Frau Mesener* Vilma Stuttle. Pres Quintus Productions Ltd.; Dir John Brittany; *Dec* Anastasia Wade-Brown; *Light* Bill Scott; Sm Michael Hamilton. Reviews: *Christian Science Monitor* 8/7/65, 10; *Daily Mirror* 30/6/65, 14; *Guardian* 30/6/65, 10; *Spectator* 9/7/65, 41; *Stage* 1/7/65, 15; *Times* 30/6/65, 16; *Tribune* 9/7/65, 15; *Variety* 14/7/65, 54. Comment: Performed previously as *The Final Solution* (64.343). The play was about the building of large ovens in Germany for the purpose of burning corpses. *Guardian* found the theme all too obvious and plodding. *Spectator* said it was a "chilling parable." *Times* found the piece effective and "in essentials remarkably convincing."

65.187 *A Patriot for Me* (D, 3a) John Osborne. COURT 30/6/65.* 53 perf. Cast: Findlater; *Stage* 8/7/65, 13; Theatricalia; *Times* 1/7/65, 17; *Variety* 14/7/65, 54; *WWT/14*. *Alfred Redl* Maximilian Schell; *August Siczynski* John Castle; *Steinbauer* Rio Fanning; *Ludwig Max von Kupfer* Frederick Jaeger; *Kupfer's Seconds* Lew Luton, Richard Morgan; *Privates* Tim Pearce, David Schurmann, Thick Wilson, Richard Morgan; *Lt.-Col. Ludwig von Mohl* Clive Morton; *Adjutant* Timothy Carlton; *Maximilian von Taussig* Edward Fox; *Albrecht Sandor Eles*; *Waiters at Anna's* Peter John, Domy Reiter; *Officers* Timothy Carlton, Lew Luton, Hal Hamilton, Richard Morgan; *Whores* Dona Martyn, Virginia Wetherell, Jackie Daryl, Sandra Hampton; *Anna* Laurel Mather; *Hilde* Jennifer Jayne; *Stanitsin* Desmond Perry; *Col. Mischa Oblensky*

George Murcell; *Gen. Conrad von Hotzendorf* Sebastian Shaw; *Countess Sophia Delyanoff* Jill Bennett; *Judge Advocate Jaroslav Kunz* Ferdy Mayne; *Flunkeys* John Forbes, Richard Morgan, Peter John, Timothy Carlton; *Hofburg Guests* Cyril Wheeler, Douglas Sheldon, Bryn Bartlett, Dona Martyn, Virginia Wetherell, Jackie Daryl, Sandra Hampton, Laurel Mather; *Cafe Waiters* Anthony Roye, Domy Reiter; *Group at Table* Dona Martyn, Laurel Mather, Bryn Bartlett, Cyril Wheeler; *Young Man in Cafe* Paul Robert; *Paul* Douglas Sheldon; *Baron von Epp* George Devine; *Ferdy* John Forbes; *Figaro* Thick Wilson; *Lt. Stefan Kovacs* Hal Hamilton; *Marie-Antoinette* Lew Luton; *Tsarina* Domy Reither; *Lady Godiva* Peter John; *Ball Guests* Cyril Wheeler, Richard Morgan, Timothy Carlton, John Castle, Edward Fox, Paul Robert, Douglas Sheldon, Tim Pearce; *Flunkey* David Schurmann; *Shepherdesses* Franco Derosa, Robert Kidd; *Dr. Schoepfer* Vernon Dobtcheff; *Boy* Franco Derosa; *2nd Lt. Viktor Jerzabek* Tim Pearce; *Hotel Waiters* Bryan Bartlett, Lew Luton; *Orderly* Richard Morgan; *Mischa Lipschutz* David Schurmann; *Mitzi Heigel* Virginia Wetherell; *Minister* Anthony Roye; *Voices of Deputies* Clive Morton, Sebastian Shaw, George Devine, Vernon Dobtcheff, Cyril Wheeler; *Musical Director* Tibor Kunstler; *Musicians* Reg Richman, Michael Zborowski, Ray Webb. *Dir* Anthony Page; *Dgn* Jocelyn Herbert; *Mus adviser* John Addison; *Light* John Orno; *Ch* Romayne Grigorova; *Assist dir* Gordon McDougall, Raul M. Ostos; *Sm* Robert Selbie, Juliet Alliston. Plot: Demastes/2, Gunn, Hischak, Hischak/2, 4, Hochman, Law, Loney, Shipley, Vinson, Weintraub. Reviews: *Daily Mirror* 1/7/65, 14; *Guardian* 1/7/65, 9, 10/7/65, 8; *Illustrated London News* 10/7/65, 30; *New Society* 1/7/65, 22–23; *New Statesman* 9/7/65, 58; *Observer* 4/7/65, 17, 18/7/65, 26, 25/7/65, 26; *Spectator* 9/7/65, 40–41; *Stage* 8/7/65, 13; *Tatler* 21/7/65, 131–32; *Times* 1/7/65, 17; *Tribune* 9/7/65, 11; *Variety* 14/7/65, 54. Comment: English Stage Company. Technically a private “club members only” performance because of censorship restrictions due to the homosexual elements (see *Stage* 13/5/65, 1). *Guardian* attacked the censorship of what was now a commonplace topic; moreover the play did not contain “a moment of calculated vulgarity.” *New Statesman* provided an example of a scene that would have been deleted in a censored version of the play and that was also “one of the best things Osborne has written.” *Tribune* found the writing and the characters flat, a sentiment echoed by *Spectator*. “Yet, in *A Patriot For Me*, with its duel, its uniforms, its espionage, its beautiful Countess, its Central European setting (rough approximation to Ruritania), its passions, and its blustering comic interlude, one does meet familiar things. The great difference is that the passion is homosexual; the comedy is relentlessly transvestite” (*Illustrated London News*). *Times* commented on

the “voraciousness” of Osborne’s talent that keeps on growing. The first New York production (Imperial 6/10/69) ran for 49 performances. Maximilian Schell played lead in both productions.

65.188 *The Arbitration* (C) Menander (trans Gilbert Murray of *Epitrepontes*, c. 304 B.C.). TOWER, CANONBURY, 2/7/65. Cast: TTC. Plot: Hochman, Shipley. Review: *Stage* 8/7/65, 15. Comment: *Stage* reported there was some commendable acting.

65.189 *The Big Knife* (P, 3a) Clifford Odets. INTIMATE 5/7/65. 1st perfd Shubert, New Haven, Connecticut, 26/1/49; 1st British perf Theatre Royal, Birmingham, 16/11/53. Plot: Bordman/4, 282, Bronner, Fletcher, Hischak, Loney, 262, MacNicholas, Mplots, Shuman, 120–26. The first New York production (National 24/2/49) ran for 109 performances.

65.190 *Canaries Sometimes Sing* (C, 3a) Frederick Lonsdale. RICHMOND 5/7/65. 1st perfd Theatre Royal, Birmingham, 14/10/29. Plot: Best/30, 434–35, Bordman/4, 10, Hischak, Nicoll/2, 417. Comment: A two-week engagement. The first New York production (Fulton 20/10/30) ran for 24 performances.

65.191 *The Deep Blue Sea* (D, 3a) Terence Rattigan. HIPPODROME, GOLDERS GREEN 5/7/65.** Plot: Best/52, 266–67, Bordman/4, 309–10, Demastes/1, Dorney, Fletcher, Hischak, Law, Loney, 276–77, Matlaw, Patterson, Rusinko, 79–84, Salem, Vinson.

65.192 *The Diplomatic Baggage* (F, 3a) John Chapman. WIMBLEDON 5/7/65.** Barrie Gosney, Aidan Turner, Gerard Hely.

65.193 *Four Thousand Brass Halfpennies* (MC, 2a) Bernard Miles (adpt of John Dryden, *Amphitryon*, 1690) and Gerald Frow (lyr) and Kenny Graham (mus). MERMAID 8/7/65.* Cast: *Stage* 15/7/65, 13; *Times* 9/7/65, 16; *Variety* 21/7/65, 64; *WWT/14. Mercury* James Bolam; *Phoebus* Jeremy Rowe; *Jupiter* Freddie Jones; *Night* Rosamund Burne; *Alcmena* Jennifer Clulow; *Phaedra* Denise Coffey; *Bromia* Sally Miles; *Sosia* Timothy Bateson; *Amphitryon* Esmond Knight; *Gripus* Colin Ellis; *The Alphabeats* Roger Bizley, Ronald Cunliffe, Ronald Herdman, Jeremy Rowe. *Dir* Denys Palmer; *Dgn* Trewin Copplestone; *Mus dir* Denny Wright; *Assist dir* Harry Haythorne; *Sm* Andrew Laird. Plot: OTF. Reviews: *Daily Mirror* 9/7/65, 15; *Guardian* 9/7/65, 11; *New Statesman* 16/7/65, 95; *Observer* 11/7/65, 21; *Spectator* 16/7/65, 78; *Stage* 15/7/65, 13; *Times* 9/7/65, 16; *Variety* 21/7/65, 64. Comment: The adaptation and the “with-it non music” caused *New Statesman* to leave the production at the

interval. *Guardian* catalogued the numerous, disastrous facets of the adaptation and production. "One of the poorest entries in the Mermaid's uneven record" (*Variety*). "The Mermaid's worst show to date" (*Times*).

65.194 *A Letter from the General* (P, 3a) Maurice McLoughlin. INTIMATE 8/7/65. 1st stage perf Lauriston Hall, Edinburgh, 19/8/61. Plot: Fletcher.

65.195 *Murray Brown*. LITTLE THEATRE CLUB 8/7/65. Comment: Brown gave dramatizations of Poe's "The Tell-Tale Heart," and "The Cask of Amontillado," and works by Homer, Ovid, and Melville.

65.196 *My Girl Herbert* (Revue). LYRIC, HAMMERSMITH, 12/7/65. 1st perfd Arts, Cambridge, 7/6/65. Christie Davies, Germaine Greer, Eric Idle, Mervyn Riches, Matt Walters, Robin Nelson. *Dir* John Hope-Mason; *Dgn* Lawrence Nield; *Light* John Taylor; *Cost dgn* July Birdwood; *Mus dir* John Cameron. Plot: OTF/2. Reviews: *Guardian* 13/7/65, 7; *Spectator* 23/7/65, 106; *Stage* 15/7/65, 14; *Times* 13/7/65, 15; *Tribune* 23/7/65, 11. Comment: 1965 Cambridge Footlights Revue. Most of the material "had no point nor purpose" (*Guardian*). "A few amusing sketches, but very little bite" (*Tribune*). *Times* found the first half almost professional; "the second half is disastrous."

65.197 *Time Remembered* (RC, 3a) Jean Anouilh (anon trans of *Léocadia*, 1940). WIMBLEDON 12/7/65. *Amanda* Helen Cotterill; *Duchess of Pont-Au-Bronc* Nan Marriott-Watson; *Prince Albert Troubiscoi* Eric Flynn; *Lord Hector* Stuart Saunders; *Trevor Griffiths*, Brian Tyler, Bernard Sutton. *Dir* John Gordon Ash. Plot: Best/57, 99, Bordman/4, 348, Frazia, 74-77, French/2, Hischak, Hochman, Loney, 289, Matlaw, Salem, Shank.

65.198 *Two Dozen Red Roses* (C, 3a) Kenneth Horne (adpt of Aldo de Benedetti, *Due dozzine di rose scarlatte*, 1936). HIPPODROME, GOLDERS GREEN, 12/7/65.**

65.199 *Machinal* (P, 3a) Sophie Treadwell. RUDOLF STEINER 13/7/65. 1st perfd Plymouth, New Haven, Connecticut, 6/9/28; 1st British perf (private) Arts 15/7/31 as *The Life Machine*. Cast: *Stage* 1/7/65, 8. Emily Abercrombie, Terence Amos, Robert Bauld, David Carter, Abraham David, Ernestina Doodoo, Michael Donegan, Keith Frost, Susan Hall, Jonathan Hammond, Richard J. Haydon, Pauline Holford, Derek Howard, Vivienne Kamerman, Edward Langdon, Juan Llinares, Fitzgerald Mitchell, Vivienne Murray, David Nicoll, Winifred O'Toole, Anthony Robinson, Irene Robson, Nicholas Ruscoe, Philip Ryan, Mary Sheen, Nicklaus Shoy, Walter Winward, Peter Wiseman. *Dgn* Irene Robson; *Dir* Robert

O'Neil. Plot: Best/28, 225, Bordman, Bordman/3, 358-59, Bronner, Bryer, Hischak, Hochman, Kabatchnik/2, Loney, 157, Matlaw, Mplots, Patterson, Salem, Shipley, Sobel, Wilmeth. Review: *Stage* 15/7/65, 14. Comment: Actors' Workshop. "This complicated and rather ill-balanced investigation into a mental state must be infinitely more entertaining to the cast than to the audience" (*Stage*). The first New York production (Plymouth 7/9/28) ran for 91 performances.

65.200 *The Creeper* (Thriller, 3a) Pauline Macaulay. ST. MARTIN'S 14/7/65. 204 perf. 1st perfd Playhouse, Nottingham, 28/10/64. Cast: *Stage* 22/7/65, 13; *Variety* 4/8/65, 70; *WWT/14*. *Holmes* George Merritt; *Maurice* Peter Blythe; *Edward Kimberley* Eric Portman; *Michel* Noel Davis; *Man in a Raincoat* Jonathan Newth. *Pp* Willoughby de Broke Estates Co.; *Lic*, *Executive* B. A. Meyer; *Pres* Stephen Mitchell; *Dir* Donald McWhinnie; *Dgn* Htuchinson Scott; *Light* Joe Davis; *Sm* Gene Sandys. Plot: Loney. Reviews: *Christian Science Monitor* 21/7/65, 4; *Guardian* 15/7/65, 9; *Illustrated London News* 24/7/65, 28; *New Statesman* 23/7/65, 133; *Observer* 18/7/65, 20; *Spectator* 23/7/65, 106; *Stage* 22/7/65, 13; *Tatler* 4/8/65, 219; *Times* 15/7/65, 6; *Tribune* 23/7/65, 11; *Variety* 4/8/65, 70. Comment: The plot involved an eccentric and his platonic male companions, the last of whom proves fatal. "A macabre little play which promises too much" (*Spectator*). "A brand new school of fetishist melodrama. I hope there are no pupils" (*Observer*). *Variety* said the piece might have a respectable run aided by Eric Portman's assured performance. *Times* wondered what the play was really concerned with.

65.201 *Squire Puntila and His Servant Matti* (C, 12sc) Bertolt Brecht (trans Paul Kriwaczek and Paul Lewis of *Herr Puntila und sein Knecht Matti*, 1948; adpt Jeremy Brooks). ALDWYCH 15/7/65. 1st British perf. Cast: RSCA; *Stage* 22/7/65, 13; *Variety* 4/8/65, 70; *WWT/14*. *Jan Puntila* Roy Dotrice; *Frederick* Clifford Rose; *The Waiter* Davyd Harries; *Matti* Altonen Patrick Magee; *Eva* Glenda Jackson; *Eino Silakka* Ian Richardson; *Emma Takinainen* Patience Collier; *The Veterinary Surgeon* John Malcolm; *Manda* Susan Engel; *Lisu Jackara* Jeanette Landis; *Sandra* Carol Raymont; *First Workman* Terence Rigby; *Red-Haired Workman* Michael Jayston; *Feeble Workman* Ken Wynne; *Laina* Gabrielle Hamilton; *Surkkala-the-Red* Morgan Sheppard; *Hella* June Baker; *Two Other Children of Surkkala's* Walter Batalia, John Salmon; *Fina* Michele Dotrice; *Pekka* John Steiner; *The Dean* John Normington; *The Dean's Wife* Penelope Keith; *Stable-boy at Puntila* Michael Farnsworth; *Woodcutters* Iain Blair, Richard Moore, Ian Hogg; *Workers* Peter Harrison, Colin Bell, Peter Donaldson, Edward Clayton; *Accordionist* Richard Morton; *Guitarist* Nicho-

las Moes. *Dir* Michel Saint-Denis; *Dgn* Abd'Elkado Farrah; *Mus* Guy Woolfenden; *Lyr* Jeremy Brooks; *Light* David Read; *Assist dir* Gareth Morgan; *Sm* Ruth Atkinson, Christine Staley. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Christian Science Monitor* 21/7/65, 4; *Daily Mirror* 16/7/65, 14; *Guardian* 16/7/65, 9; *Illustrated London News* 31/7/65, 30; *New Statesman* 23/7/65, 132–33; *Observer* 18/7/65, 20; *Spectator* 23/7/65, 106; *Stage* 22/7/65, 13; *Tatler* 11/8/65, 262; *Times* 16/7/65, 15; *Tribune* 23/7/65, 11; *Variety* 4/8/65, 70. Comment: Royal Shakespeare Company. *Observer* approved the adaptation's "ripe slang" and "jolliness," but said the revue form precluded any sense of continuity. *Variety* called it "an evening of fairly desperate clowning," and Brecht's propaganda would not convert the unpersuaded. "Has all Brecht's usual, wearying didacticism" (*Christian Science Monitor*); *Daily Mirror* shared the sentiment, adding "the acting almost makes you forget the idiotic story." *Times* mentioned Brecht's sources (Chaplin's *City Lights* and Finnish folk stories) but said Brecht made them quite his own.

65.202 *The Reluctant Peer* (C, 3a) William Douglas Home. RICHMOND 19/7/65.** Plot: Loney. Comment: A two-week engagement.

65.203 *Seagulls over Sorrento* (P, 3a) Hugh Hastings. WIMBLEDON 19/7/65.** *Badger* Ronald Shiner; Dickie Owen, James Perry, James McManus, Patrick Duggan, Graeme Cruickshank, Hugh Hastings. *Dir* Hugh Hastings. Plot: Bordman/4, 308, Fletcher, Hischak, Loney, 267.

65.204 *Verdict* (P, 2a) Agatha Christie. HIPPODROME, GOLDERS GREEN, 19/7/65.** Plot: Fletcher, French/2, Vinson, Wagoner, 125–26.

65.205 *Any Wednesday* (C, 2a) Muriel Resnik. HIPPODROME, GOLDERS GREEN, 26/7/65. 1st perfd Shubert, New Haven, Connecticut, 21/1/64; 1st British perf. Plot: Bordman, Bordman/4, 394, Bronner, Fletcher, Hischak, Loney, Salem, Wilmeth. Comment: The pre-West End production prior to opening at the Apollo in August (see 65.211). The first New York production (Music Box 18/2/64) ran for 982 performances.

65.206 *She Stoops to Conquer: or, The Mistakes of a Night* (C, 3a) Oliver Goldsmith. WIMBLEDON 26/7/65.** Barrie Gosney, Jasmine Dee, Dorothy Frere, Trevor Griffiths. *Dir* John Gordon Ash. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel.

65.207 *D'Oyly Carte Opera Company*. WIMBLEDON

2/8/65. Comment: The four week season included performances of *The Mikado*, *The Gondoliers*, *The Yeomen of the Guard*, *Iolanthe*, *Cox and Box*, *HMS Pinafore*, *Trial by Jury*, *Ruddigore*, and *The Pirates of Penzance*.

65.208 *Dual Marriageway* (C, 2a) Enid Rudd. HIPPODROME, GOLDERS GREEN, 2/8/65. 1st perfd Theatre Royal, Brighton, 19/7/65. Plot: Bordman/4, 401, Hischak. Comment: The pre-West End production prior to opening at the Phoenix in August (see 65.226). The first New York production, as *Peterpat* (Longacre 6/1/65), ran for 21 performances.

65.209 *No, No, Nanette* (MC, 3a) Otto Harbach (bk, lyr) and Frank Mandel (bk, lyr) and Vincent Youmans (mus) and Irving Caesar (bk, lyr; adpt of Frank Mandel and Emile Nyitray, *My Lady Friends*, 1919, which was adpt of May Edginton's novel, *Oh! James!* 1914) and Burt Shevelove (adpt). RICHMOND 2/8/65.** *Pauline* Barbara Keogh; *Sue Smith* Sheila Hammond; *Billy Early* Lennard Pearce; *Lucille* Karen Clare; *Nanette* Carole Keith; *Tom Trainor* Tony Adams; *Jimmy Smith* Vernon Joyner; *Betty Jackie* Sands; *Winnie* Valerie Lloyd; *Flora* Laura Deane; *Maid*s Joanna Cran, Lesley Judd, Robbie Martin, Rosemary Morte, Diana Murley, Maggie Nicole, Patricia Oldreive, Ann Putt; *Bachelors* Neville Boyce, William Drysdale, Ricky Price, William Trevor. *Lic*, *Mgr dir* Frederic Piffard; *Mgr* John Jackson; *Am* Christopher Blackburn; *Dir* Simon Oates; *Ch* Rae Landor; *Dec* John C. Piper; *Mus dir* Joseph Alexander. Plot: Best/25, 446–47, Bordman, Bordman/5, 403–4, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 134, OTF, Wilmeth. Comment: A two-week engagement.

65.210 *Thark* (F, 3a) Ben Travers. GARRICK 3/8/65. 1st perfd King's, Southsea, 27/6/27. Cast: *Stage* 5/8/65, 13; *Theatricalia*; *Times* 4/8/65, 7; *Variety* 25/8/65, 54; *WWT/14*. *Hook* Ronald Govey; *Warner Gilly* McIver; *Cherry Buck* Amanda Reiss; *Lionel Frush* Peter Myers; *Mrs. Frush* Kathleen Harrison; *Sir Hector Benbow, Bart., M.F.H.* Peter Cushing; *Ronald Gamble* Alec McCowen; *Lady Benbow* Ambrosine Phillpotts; *Kitty Stratton* Jennie Linden; *Jones* John H. Moore; *Whittle* Dudley Stevens. *Pres*, *Dir* Ray Cooney; *Dec* Brian Currah; *Cost dgn* Suzanne Billings *Light* John B. Read. Plot: Fletcher, Loney, 151, Vinson. Reviews: *Guardian* 4/8/65, 7; *Illustrated London News* 14/8/65, 36; *New Statesman* 13/8/65, 229; *Spectator* 13/8/65, 209; *Stage* 5/8/65, 13; *Tatler* 1/9/65, 408; *Times* 4/8/65, 7; *Tribune* 13/8/65, 11; *Variety* 25/8/65, 54. Comment: Travers' "masterpiece, revives wonderfully well," and was "received with delight" on opening night (*Guardian*). The farce was too old-fashioned and "shoddily contrived" for *Spectator*. "Travers wrote good farce. But when new or when

revived, it needs first-rate treatment if the full flavour and the best of the fun are to emerge satisfactorily. At the Garrick, *Thark* has been given a mediocre production with several of the parts either miscast or else extremely badly played" (*Stage*). *Variety* thought that since 1927 "public taste has changed, and vintage farce is no longer the automatic tonic for box-office doldrums." *Times* said that the (good) cast lacked experience of performing farce.

65.211 *Any Wednesday* (C, 2a) Muriel Resnik. APOLLO 4/8/65; trfd to WYNDHAM'S 3/1/66.** 204 perf. Cast: *Stage* 12/8/65, 9; *Times* 5/8/65, 5; *Variety* 11/8/65, 48; *WWT/14*. John Dennis Price; Ellen Amanda Barrie/Monica Maughan; Cass John Fraser; Dorothy Moira Lister. Pp Apollo Theatre Co. Ltd.; Lic Prince Littler; Gen mgr Frederick Carter, Mark Lynford; Pres Michael White; Dir Frank Dunlop; Sc dgn Robert Randolph; Assoc dgn Clare Jeffrey; Sm David Ayliff; Dsm Eileen O'Hare; Asm Veronica Griffiths; Wm Dorothy La Fane; Press rep Massie Clifford; Mgr Bernard Albrow; Bom W. Sheen; Sc bld Barry Lowe; Sc Andrew Brownfoot, Simon Seward. Plot: Bordman, Bordman/4, 394, Bronner, Fletcher, Hischak, Loney, Salem, Wilmeth. Reviews: *Daily Mirror* 5/8/65, 14, 6/8/65, 24; *Guardian* 5/8/65, 7; *Illustrated London News* 14/8/65, 36; *New Statesman* 13/8/65, 229; *Observer* 8/8/65, 19; *Spectator* 13/8/65, 209; *Stage* 12/8/65, 9; *Tatler* 4/8/65, 200–01; *Times* 5/8/65, 5; *Tribune* 13/8/65, 11; *Variety* 11/8/65, 48. Comment: Monica Maughan took over Amanda Barrie's role at short notice for the second performance. "The play is an abominable one, though clever" (*Spectator*). *Guardian* was bored by this sleek romantic comedy, but the first-night audience gave it a friendly reception. *Variety* opined this was a good example of the difference in taste between Broadway and the West End; "Possibly the failure could be attributed to the Michael White production, which is short on sparkle, pace and laughs." *Times* also discussed the differences between American and British comedic tastes.

65.212 *Alibi for a Judge* (C, 3a) Felicity Douglas and Henry Cecil and Basil Dawson (adpt of Henry Cecil's book, 1960). SAVOY 5/8/65. 704 perf. 1st perfd Grand, Leeds, 10/8/64. Cast: *Stage* 12/8/65, 9; *Variety* 25/8/65, 54; *WWT/14*. Lesley Burford Amanda Grinling/Carol Mauray; Mr. Hunt Andrew Laurence; William Burford Richard Ayles; Thomas Empton, Q.C. Colin Gordon; Mr. Justice Carstairs Andrew Cruickshank; Mr. Bell Graham Leaman; Superintendent Neale John Arnatt; Mr. Sloman, Tom Walters Bernard Clifton; P.C. Griffin Michael Dawson; Mr. Peters, Joe Eric Francis; Mr. Baker, Mr. Campbell David Crosse; Mr. Honeyman, Brian Murphy Michael Napier-Brown; Ernest Mott Meadows White;

George Michael Slater; Mrs. Campbell Beth Ellis; Gracie Carol Murray; Rita Marjorie Moss/Barbara Whatley; *Inspector Martin* Jonathan Adams. Lic Hugh Wontner; Pp Savoy Theatre Ltd.; Gen mgr Frederic Lloyd; Sec A. A. Truelove; Pres James P. Sherwood; Dir Hugh Goldie; Dec Norman Smith. Plot: Fletcher, French/2. Reviews: *Guardian* 6/8/65, 7; *Illustrated London News* 21/8/65, 38; *Observer* 8/8/65, 19; *Spectator* 13/8/65, 209; *Stage* 12/8/65, 9; *Tatler* 25/8/65, 359; *Times* 6/8/65, 5; *Tribune* 13/8/65, 11; *Variety* 25/8/65, 54. Comment: The production closed for the week of 16/5/66 for a cast holiday. "An entertaining parable about a techy judge," with a good performance from Andrew Cruickshank, but not the rest of the cast (*Spectator*). *Guardian* thought the plot was "flaccid," and there was "no real suspense. However, "the holidays fill up empty theatres with audiences less exacting than usual." "Mildly, oh so mildly, entertaining" (*Tribune*). "The chance of a tight-knit legal comedy has been sacrificed to routine theatrical development" (*Times*).

65.213 *A Collier's Friday Night* (D, 3a) D. H. Lawrence. COURT 8/8/65, 15/8/65. 2 perfs. 1st perfd Morley, Yorkshire, 22/3/39 (amat). Cast: Findlater; *Stage* 12/8/65, 10; *WWT/14*. Mrs. Lambert Clare Kelly; Nellie Lambert Rosemary McHale; Gertie Coomber Kate Story; Mr. Lambert Richard Butler; Ernest Lambert Victor Henry; Barker John Normington; Carlin Anthony Watkins; Maggie Pearson Lucy Fleming; Beatrice Wyld Gwendolyn Watts. Dir Peter Gill; Cost dgn Ruth Myers. Plot: Demastes/1, Patterson. Reviews: *Christian Science Monitor* 21/8/65, 6; *Guardian* 9/8/65, 5; *Spectator* 13/8/65, 209; *Stage* 12/8/65, 10; *Times* 9/8/65, 5. Comment: English Stage Society. Produced without decor. "Paints a gentle, loving, yet merciless picture of a simple, hardworking, well-meaning and quarreling family ... a very poignant evening" (*Christian Science Monitor*). "Beautifully performed," and worthy of a West End production (*Spectator*). "Although it prefigures *Sons and Lovers* and contains some familiar material, it is an astonishing production" (*Times*).

65.214 *Busybody* (C thriller, 3a) Jack Popplewell. INTIMATE 9/8/65.** Plot: French/2.

65.215 *The Resistible Rise of Arturo Ui* (D, 17sc) Bertolt Brecht. OLD VIC 9/8/65. 1st perfd Staatstheater, Stuttgart, 10/11/58 as *Der aufhaltsame Aufstieg des Arturo Ui*; 1st British perf. Cast: *Stage* 12/8/65, 9; *WWT/14*. Compère, Greenwool Manfred Karge; Clark Dieter Knaup; Flake Peter Kalisch; Butcher Werner Dissel; Mulberry Hermann Hiesgen; Sheet Willi Schwabe; Bowl Erich Haubmann; Dogsborough Martin Flörchinger; Young Dogsborough Rudolf Seib; Dogsborough's Servant,

District Attorney Karl-Maria Steffens; *Arturo Ui* Ekkehard Schall; *Ernesto Roma* Günter Naumann; *Ted Ragg* Hans-Georg Voigt; *Giuseppa Givola* Hilmar Thate; *Emanuele Giri* Siegfried Kilian; *Inna* Stefan Lisewski; *Dockdaisy* Barbara Berg; *O'Casey* Bruno Carstens; *Gaffles*, *Judge* Wolfram Handel; *Doctor* Christian Weisbrod; *Fish*, *Pastor* Horst Wünsch; *Hook* Erhard Köster; *Actor* Siegfried Weib; *Ignatius Dullfeet* Hans-Georg Simmgen; *Betty Dullfeet* Felicitas Ritsch; *Woman* Betty Loewen. *Dir* Manfred Wekwerth, Peter Palitzsch; *Dec* Karl von Appen; *Mus* Hans-Dieter Hosalla; *Sc bld* Gustav Hoffmann; *Tech dir* Walter Braunroth; *Sm* Lothar Runkel. Plot: Fletcher, French/2, Hochman, Matlaw, Patterson. Reviews: *Christian Science Monitor* 18/8/65, 4; *Guardian* 10/8/65, 7; *Illustrated London News* 21/8/65, 38; *New Statesman* 13/8/65, 229, 20/8/65, 262; *Observer* 15/8/65, 17; *Spectator* 20/8/65, 234–35; *Stage* 12/8/65, 9; *Times* 10/8/65, 9; *Tribune* 27/8/65, 7. Comment: Berliner Ensemble. “Simply stunning” (*Guardian*). *Observer* admired the “energy and sense of play that hardly anyone but Joan Littlewood in England dreams of.” *Times* questioned the accuracy of Brecht’s historical parallels, but nevertheless praised the production, particularly Ekkehard Schall’s *Arturo*—“a great piece of comic acting.” *Spectator* discussed all four Berliner productions together which proved the company was indeed great. Similarly *Tribune*.

65.216 *The Star-Spangled Jack Show* (Revue, 2pt). HIPPODROME, GOLDERS GREEN, 9/8/65. 1st British perf. Comment: The pre-West End production prior to opening at the Comedy later in August (65.224). Half of the small cast were from the Second City, Chicago, where some of the material had been performed previously.

65.217 *Coriolanus* (T) William Shakespeare (adpt Bertolt Brecht as *Coriolan*, written 1952/53). OLD VIC 10/8/65. Cast: *Stage* 12/8/65, 9; *Times* 11/8/65, 5; *WWT/14*. *Coriolanus* Ekkard Schall; *Volumnia* Helene Weigel; *Virgilia* Renate Richter; *Valeria* Barbara Berg; *Menenius Agrippa* Wolf Kaiser; *Cominius* Bruno Carstens; *Titus Lartius* Siegfried Weib; *Junius Brutus* Günter Naumann; *Sicinius Velutus* Martin Flörchinger; *Tullus Aufidius* Hilmar Thate; *Spurius* Willi Schwabe; *Calvus* Stefan Lisewski; *Piger* Horst Wünsch; *Vestitor* Dieter Kamp; *Laetus* Hermann Hiesgen; *Hortulanus* Wolfram Handel; *Sutor* Hans-Georg Voigt; *Restio* Rudolf Seib; *Faber* Johannes Conrad; *Coctor* Herbert Manz; *Rarus* Peter Beske; *Brennus* Eich Haubmann; *Nauta* Franz Viehmann; *Pulcher* Christian Weisbrod; *Flavus* Klaus Erforth; *Fidemus* Alexander Stillmark; *Varro* Wolfgang Lohse; *Rufus* Peter Sodann; *Menas* Klaus Tilsner; *Terzcius* Michelin Pan; *1st Roman Soldier* Peter Kalisch; *2nd Roman Soldier* Erhard Koster. *Dir* Manfred Wekwerth,

Joachim Tenschert; *Dec* Karl von Appen; *Mus* Paul Dessau; *Fight arr* Ruth Berghaus; *Assist dir* Guy de Chambure, Isot Killian, Mathias Langhoff; *Assist dgn* Pieter Hein, Harro Neujahr; *Sc bld* Gustav Hoffmann; *Tech dir* Walter Braunroth. Plot: French/2, Hochman. Reviews: *Guardian* 11/8/65, 7; *Illustrated London News* 21/8/65, 38; *New Statesman* 20/8/65, 262; *Observer* 15/8/65, 17; *Spectator* 20/8/65, 234–35; *Stage* 12/8/65, 9; *Times* 11/8/65, 5; *Tribune* 27/8/65, 7. Comment: Berliner Ensemble. *Observer* discussed Brecht’s conception of *Coriolanus* at length, especially in comparison with Shakespeare’s. *Times* disliked “the rigidly perverse treatment [of Shakespeare’s original] that disfigures the finished product.” “No matter what opinions may be aroused by the adaptation, the production can hardly fail to be acclaimed. It is in every way magnificent” (*Stage*). *Illustrated London News* noted that “the piece now contains fragments of *Antony and Cleopatra*, *Julius Caesar*, and *Macbeth*, as well as a few of Brecht’s own scenes,” in addition to Brecht’s original “meddling” of Shakespeare’s play.

65.218 *How’s the World Treating You?* (C, 3a) Roger Milner. HAMPSTEAD 10/8/65.* Cast: *Stage* 12/8/65, 10; *WWT/14*. *Frank More* Michael Graham Cox; *Diedre* Elizabeth Knight; *The Colonel*, *Mr. Cross*, *Mr. Scase* Peter Bayliss; *Violet*, *Nell*, *Rover* Patricia Routledge; *Mike Holden*, *Geoff Horton*, *Jack Robinson* Bryan Stanyon; *Miss Clark*, *Stephanie Cork*, *Miss Clegg* Thelma Whitely. *Dir* Philip Grout; *Dgn* Michael Young; *Mus* Ian Kellam; *Sm* Neville Granger. Plot: Bordman/4, 411, Hischak. Reviews: *Illustrated London News* 4/9/65, 41; *Stage* 12/8/65, 10; *Tribune* 20/8/65, 11. Comment: *Tribune* said the “packed house” was kept “in fairly continuous convulsions,” and the play deserved a West End transfer. “Has many of the essential ingredients, in particular dialogue that twists and changes rapidly to reveal an unsuspected humorous angle in even a mundane phrase. The plot, however, is no more than a tenuous link between a series of connected revue-sketches” (*Stage*). The first New York production (Music Box 24/10/66) ran for 40 performances. Peter Bayliss and Patricia Routledge appeared the New York production.

65.219 *The Threepenny Opera* [*Die Dreigroschenoper*] (MP) Bertolt Brecht (adpt of John Gay, *The Beggar’s Opera*, 1728) and Kurt Weill (mus). OLD VIC 11/8/65. 1st perfd orig version Schiffbauerdamm, Berlin, 31/8/28. Cast: *Stage* 19/8/65, 13; *Times* 12/8/65, 5; *WWT/14*. *Macheath* Wolf Kaiser; *Jonathan Jeremiah Peachum* Peter Kalisch; *Celia Peachum* Carola Braunbock; *Polly Peachum* Christine Gloger; *Brown* Siegfried Kilain; *Lucy* Annemone Haase; *Ginny Jenny* Felicitas Ritsch; *Vixen* Agnes Kraus; *Betty* Angelica Domröse; *Dolly* Gisela

May; *Molly* Ruth Berghaus; *Kitty* Renate Richter; *Smith* Herbert Manz; *Reverend Kimball* Wolfgang Lohse; *Filch* Peter Beske; *Ballad Singer* Günter Naumann; *Money-Matthew* Martin Flörchinger; *Hookfinger-Jacob* Erhard Köster; *Saw-Robert* Hermann Hiesgen; *Lightfinger-Ede* Stefan Lisewski; *Jimmy* Werner Dissel; *Weeping Willow-Walter* Hans-Georg Voigt; *Beggar* Erich Haubmann; *Executioner* Dieter Knaup; *Policeman* Manfred Wagner; *General* Bruno Carstens; *Aristocrat* Siegfried Weib; *Policemen* Manfred Karge, Matthias Langhoff, Klaus Tilsner, Günter Voigt. *Dir* Erich Engel; *Dec* Karl von Appen; *Sc bld* Gustav Hoffmann; *Tech dir* Walter Braunroth; *Assist dir* Wolfgang Pintzka; *Mus dir* Hans-Dieter Hosalla; *Sm* Lothar Runkel. Plot: Bordman, Bordman/5, 483, Fletcher, Gänzl, Gassner, Green, Hischak, Hochman, Kabatchnik/2, Law, Matlaw, Patterson. Reviews: *Christian Science Monitor* 18/8/65, 4; *Guardian* 12/8/65, 7; *Illustrated London News* 21/8/65, 38; *New Statesman* 20/8/65, 262, 264; *Observer* 22/8/65, 19; *Spectator* 20/8/65, 234–35; *Stage* 19/8/65, 13; *Times* 12/8/65, 5; *Tribune* 27/8/65, 7. Comment: Berliner Ensemble. “I find it hard to imagine a better Mackie than Wolf Kaiser who is simply magnificent” (*Guardian*). In this and the following item *Stage* declared “this is the Berliner Ensemble at its height of achievement.” The first New York production (*Empire* 13/4/33) ran for 12 performances.

65.220 *The Days of the Commune* (D, 14sc) Bertolt Brecht. OLD VIC 12/8/65. 1st perfd Karl-Marx-Stadt, Chemnitz, 17/11/56 as *Die Tage der Commune*; 1st British perf. Cast: *Stage* 19/8/65, 13; *WWT/14*. *Madame Cabet* Gisela May; *Jean Cabet* Hilmar Thate; “*Papa*” Wolf Kaiser; *Coco* Peter Kalisch; *The Stout Gentleman* Siegfried Kilian; *The Waiter* Erich Haubmann; *Wounded German Curassier* Klaus Tilsner; *François Faure* Manfred Karge; *Child* Michelin Pan; *Fleeing citizens and members of the National Guard* Johannes Conrad, Hans-George Voigt, Peter Beske; *Thiers, Bismarck* Martin Flörchinger; *Jules Favre* Willi Schwabe; *Hyppolite* Rudolf Sieb; *Pierre Langevin* Raimund Schelcher; *Philippe Faure* Stefan Lisewski; *Geneviève Guéricault* Renate Richter/Annemone Haase; *Babette Cheron* Angelica Domröse; *The Baker-woman* Carola Braunbock; *Women of the Rue Pigalle* Barbara Berg, Ruth Berghaus, Uta Birnbaum, Christine Gloger, Annemone Haase, Isot Kilian, Agnes Kraus, Betty Loewen, Renate Richter, Felicitas Ritsch, Doris Thalmer; *Officer of the Line* Karl-Maria Steffens; *Soldiers of the Line* Herbert Manz, Peter Sodann, Hans-Georg Voigt; *Members of the National Guard attached to the Central-Committee* Peter Beske, Rudolf Seib; *Members of the Central Committee* Johannes Conrad, Dieter Knaup, Erhard Köster, Günter Naumann; *Mayors* Bruno Carstens,

Wolfram Handel, Siegfried Kilian, Franz Viehmann, Christian Weisbrod, Horst Wunsch; *Officer of the Gendarmerie* Wolfgang Lohse; *Sergeant of the National Guard* Karl-Maria Steffens; *Veteran* Erhard Köster; *Ranvier* Dieter Knaup; *Beslay* Hermann Hiesgen; *Delecluze* Siegfried Weib; *Varlin* Günter Naumann; *Rigault* Ekkehard Schall; *Vermorel* Hans-Georg Voigt; *Chardon* Johannes Conrad; *Rogear* Werner Dissel; *Valles* Wolfram Handel; *Arnaud* Christian Weisbrod; *Avrial* Erhard Köster; *Rastoul* Herbert Manz; *Pindy* Hans-Georg Simmgen; *Durand* Peter Sodann; *Jourde* Rudolf Seib; *Billioray* Franz Veihmann; *Dupont* Karl-Maria Steffens; *Champy* Klaus Tilsner; *Amoureux* Horst Wunsch; *Theisz* Günter Voigt; *Two Clerks* Matthias Langhoff, Peter Tepper; *Delegate of the 11th Arrondissement* Agnes Kraus; *A Wounded Officer* Alexander Stillmark; *Marquis de Ploeuc* Bruno Carstens; *Secretary to the Governor of the Bank of France* Bruno Wagner; *A Clergyman* Siegfried Kilian; *A Hall Porter* Erich Haubmann; *Guy Suinty* Wolfgang Lohse; *A Dying Woman* Betty Loewen; *A Marquise* Doris Thalmer; *A Baroness* Barbara Berg; *Proclamators of the Bourgeoisie* Werner Dissel, Siegfried Weib. *Dir* Manfred Wekwerth, Joachim Tenschert; *Dec* Karl von Appen; *Sc bld* Gustav Hoffmann; *Cost* Christine Stromberg; *Assist dir* Uta Birnbaum, Guy de Chambure, Isot Kilian, Hans-George Simmgen, Kurt Veth; *Mus dir* Hans-Dieter Hosalla; *Chorus mr* Renate Alig; *Sound* Dieter Hasselmann, Helmut Schlafke; *Tech dir* Walter Braunroth. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Christian Science Monitor* 18/8/65, 4; *Guardian* 13/8/65, 7; *New Statesman* 20/8/65, 262; *Observer* 15/8/65, 17; *Spectator* 20/8/65, 234–35; *Stage* 19/8/65, 13; *Times* 13/8/65, 11; *Tribune* 27/8/65, 7. Comment: Berliner Ensemble. “The most thoroughgoing ensemble production in the company’s London repertoire” (*Times*).

65.221 *The Reluctant Peer* (C, 3a) William Douglas Home. INTIMATE 16/8/65.** Plot: Loney.

65.222 *Return Ticket* (C, 2a) William Corlett. RICHMOND 16/8/65.** Comment: A two-week engagement.

65.223 *The Imperial Nightingale* (P, 3a) Nicholas Stuart Gray (fnd on Hans Christian Andersen, “The Nightingale,” 1844). THEATRE ROYAL, STRATFORD EAST, 17/8/65.** *Emperor* Michael Atkinson; Nicholas Stuart Gray, Sylvia Jewesson, Richard Curnock, Stanley Beard, Richard Dennis, Alan Bennion. *Dir* Nicholas Stuart Gray; *Dec* Joan Jefferson Farjeon. Plot: French/2. Reviews: *Spectator* 27/8/65, 264; *Stage* 19/8/65, 15; *Times* 18/8/65, 11. Comment: Stage Sixty. *Stage* noted that Gray “directed, but a general slackness of pace pervades every

scene, and his own pallid and inadequately sketched portrayal of the court poet does much less than justice to his play.”

65.224 *The Star-Spangled Jack Show* (Revue, 2pt). COMEDY 17/8/65.** 22 perf. Cast *Stage* 29/7/65, 14; *Variety* 8/9/65, 64. David Steinberg, Judy Graubart, Ron Leibman, David Walsh, Bill Wallis, Gaye Brown. *Lic* H. H. Wingate; *Gen mgr* Mark Lynford; *Mgr* L. A. L. Gurney; *Bom* Juanita Atkinson; *Pres* Michael White; *Dir* Bernard Sahlins; *Ch* Philip Casson; *Mus dir* Vivian Mountnorris; *Light* John Jordan; *Assoc pd* Leonard S. Field; *Dsm* Gordon Theakston; *Asm* Gerald Bedrich; *Pub* A. I. P.; *Sc bld* D. R. Marshall Ltd.; *Carp* C. Barnett; *Elect* Simon Leviton. Reviews: *Daily Mirror* 18/8/65, 14; *Guardian* 18/8/65, 7; *Illustrated London News* 4/9/65, 41; *Observer* 22/8/65, 19; *Stage* 19/8/65, 15; *Times* 18/8/65, 11; *Tribune* 27/8/65, 11; *Variety* 8/9/65, 64. Comment: The revue was staged while *Son of Oblomov* was on hiatus. On the production’s censorship difficulties, see *Variety* 1/9/65, 57, and Steve Nicholson, *The Censorship of British Drama 1900-1968: Volume Four: The Sixties* (University of Exeter Press, 2015) 173–75. *Guardian* found the revue uneven, but liked the company’s energy and the absence of “sick humour.” *Tribune* said the sketches were too drawn out. “Much of the show’s energy goes into a witless exploration of transatlantic relationships” (*Times*).

65.225 *Dandy Dick* (F, 3a) Arthur W. Pinero. MERMAID 18/8/65.** Cast: *Stage* 26/8/65, 13; *Variety* 8/9/65, 64; *WWT/14*. *Salome* Janet Gahan; *Sheba* Christina Greatrex; *Blore* Colin Ellis; *Major Tarver* Robert Gillespie; *Mr. Darbey* Jeremy Rowe; *The Very Rev. Augustin Jedd* Robert Eddison; *Georgiana Tidman* Sonia Dresdel; *Sir Tristram Mardon* Esmond Knight; *Hatcham* Frederick Hall; *Hannah Topping* Hilda Fenemore; *Noah Topping* Freddie Jones. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles; *Dgn* Adrian Vaux; *Sm* Christina Lees. Plot: Demastes/1, Fletcher, Hochman, Law, Lazenby, Salem. Reviews: *Guardian* 19/8/65, 7; *Illustrated London News* 4/9/65, 41; *Observer* 22/8/65, 19; *Spectator* 27/8/65, 264; *Stage* 26/8/65, 13; *Times* 19/8/65, 7; *Tribune* 27/8/65, 11; *Variety* 8/9/65, 64. Comment: “A typical Mermaid production ... weak direction and mediocre acting, redeemed by the waning goodwill of critics and audiences. The farce, fortunately, survived the treatment pretty well” (*Tribune*). *Variety* faulted the heavy-handed production for failing to bring out the “period wit and charm,” a view repeated in *Guardian*. “Too much of the present playing is in exclamatory italics” in a misguided attempt to indicate and generate humour (*Illustrated London News*). For *Times* the production underestimated “Pinero’s skill in creating farcical situations without resorting to

knockabout ‘business.’”

65.226 *Dual Marriageway* (C, 2a) Enid Rudd. PHOENIX 18/8/65.** 5 perf. Cast: *Stage* 26/8/65, 13; *Variety* 8/9/65, 64; *WWT/14*. *Peter* William Lucas; *Pat* Sylvia Syms. *Pres* Martin Lee, Jack Minster; *Dir* Jack Minster; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Sm* Christine Roberts. Plot: Bordman/4, 401, Hischak. Reviews: *Daily Mirror* 19/8/65, 14; *Guardian* 19/8/65, 7; *Illustrated London News* 4/9/65, 41; *Stage* 26/8/65, 13; *Times* 19/8/65, 7; *Variety* 8/9/65, 64. Comment: A two-hander in which a married couple argue. “For two hours, they indulge in a duologue about love, marriage, infidelity and divorce which must constitute some sort of record in banality” (*Daily Mirror*). “A real stinker” (*Guardian*). “Fails dismally” (*Stage*).

65.227 *There’s a Megabutton on My Living-Room Floor* (Nuclear-age C) Stuart Douglass. UNITY 20/8/65.* Charles Turner, Michael Cronin. *Dir* Brian Murphy; *Dgn* John Wallbank. Reviews: *Stage* 26/8/65, 17; *Times* 23/8/65, 15. Comment: Stuart Douglass possessed the “rare gift” of provoking “laughter on the theme of nuclear holocaust” (*Times*).

65.228 *Breakfast with Julia* (C, 2a) Burton Graham. HIPPODROME, GOLDERS GREEN, 23/8/65. 1st perfd St. Martins, South Yarra, Victoria, Australia, 27/11/63; 1st British perf New, Oxford, 16/8/65. *Maggie* Judy Russell; *Julia* Erica Rogers; *Buzzie* Julian Holloway; *Bren* Moray Watson; *Conchita* Jacqueline Jones. *Pp* Marfield (Theatre Enterprises) Ltd.; *Gen mgr* Claude Withers; *Mgr* Cyril Harcourt Smith; *Mus dir* Alfred van Dam; *Pres* Frank Coven, John Roberts; *Dir* Wallace Douglas; *Dgn* Peter Strausfield; *Ch* Larry Oaks; *Pd mgr* Kenneth Parrot; *Sm* Paul Stone; *Dsm* Nancy Bourne; *Asm* Jane Colchester, Noel Collins; *Wm* Nan Moody; *Press rep* Brian Begg; *Sc bld*, *Sc*, *Props* Stage Decor Ltd; *Pq* Wig Creations. Comment: “The plot concerns the comings and goings in [a] flat of its basic occupants, an attractive wife, whose faithfulness is sorely tried and her husband, unexpectedly returned after an eight-month scientific survey of the sex habits of desert tribes, and its temporary ones, a footloose American naval lieutenant and a Spanish night-club dancer.” (*Stage* 19/8/65, 14).

65.229 *Charles Dickens* (One-man show) Emlyn Williams. GLOBE 23/8/65. Cast: *WWT/14*. Reviews: *Christian Science Monitor* 2/9/65, 4; *Daily Mirror* 24/8/65, 14; *Observer* 29/8/65, 19; *Spectator* 3/9/65, 291; *Stage* 26/8/65, 15; *Times* 24/8/65, 11. Comment: Only one of the eight items performed by Emlyn Williams failed to live up to his well-established standards (*Times*).

65.230 *Person Unknown* (Thriller) David Butler (adpt of original play by Olive Chase and Stanley Clayton). INTIMATE 23/8/65.**

65.231 *Passion Flower Hotel* (MC, 2pt) Wolf Mankowitz (bk; based on Rosalind Erskine's novel, 1962) and Trevor Peacock (lyr) and John Barry (mus). PRINCE OF WALES 24/8/65. 148 perf. 1st perfd Palace, Manchester, 30/7/65. Cast: *Stage* 26/8/65, 15; *Theatricalia*; *Variety* 15/9/65, 86; *WWT/14*. *Miss Laxton* Susan Hardy; *Mr. Cridge* Arthur Parry; *Sarah Callender* Karin Fernald; *Hon. Melissa Bristow* Francesca Annis; *Mary Rose Byng-Bentall* Jane Birkin; *Virginia Goldsmith* Jean Muir; *Lady Janet Wigton* Pauline Collins; *Cordelia Symington* Hilary Dwyer; *Jennifer Bothwick* Sylvia Tysick; *Colin* Jeremy Clyde; *Craddock* Bill Kenwright; *Ellis* Nicky Henson; *Flobson* Bunny May; *Thomson* David Charkham; *Mimms* Michael Cashman; *Longrigg* Jonathan Burn; *Mr. Tony Jackson* Craig Hunter; *Miss Cynthia Rankin* Jenny Till; *Miss Abbott* Joan Ryan; *Mr. Thatchfold* Arch Taylor; *Lady Callender* Lucille Gaye; *Sir Reginald Callender* Robert Dean; *Barman* Arthur Parry; *Veronica* Susan Hardy; *Sebastian* Craig Hunter; *Bryant House Girls*, *Longcombe Boys*, *Rockers*, *Parents and Visitors to School* Gillian Burns, Judy Burns, Rosemary Clark, Jill Holmes, Janie Kells, Suzanne Kerchiss, Wendy Lampard, Dominic Winter, Maurice Lane, Leslie Meadows, Roy Pannell, Andy Wallace, Chris Blackwell, Peter Ardran, Peter Gordeno. *Pres* Gene Gutowski; *Dir*, *Cost dgn* William Chappell; *Dgn* Dacre Punt; *Light* Joe Davis; *Mus arr* John Barry, Bobby Richards, Frank Babour; *Mus dir* Richard Holmes; *Ch* Peter Gordeno; *Sm* Barry Busbridge. Plot: OTF. Reviews: *Daily Mirror* 25/8/65, 2; *Guardian* 25/8/65, 7; *Illustrated London News* 11/9/65, 38; *New Statesman* 3/9/65, 331–32; *Observer* 29/8/65, 19; *Spectator* 3/9/65, 290–91; *Stage* 26/8/65, 15; *Tatler* 8/9/65, 454–55; *Times* 25/8/65, 6; *Tribune* 3/9/65, 11; *Variety* 15/9/65, 86. Comment: "Rosalind Erskine" was the pseudonym of Roger Erskine Longrigg. *Guardian* noted that thirty minutes of the piece had been cut since the Manchester opening, which accounted for the smooth running of the show. *Variety* acknowledged the talent which had been expended on a slim idea; success would depend on "the coach-trade." "A dispiriting experience" (*Spectator*). *Times* was more favorably disposed towards the production.

65.232 *The Queen and the Rebels* (D, 4a) Ugo Betti (anon trans of *La regina e gli insorti*, 1951). LITTLE THEATRE CLUB 24/8/65. 1st British perf BBC Radio Third Programme 17/10/54; 1st British stage perf Coventry 21/3/55. Cast: *Stage* 19/8/65, 8. Reid Anderson, Ted Craig, Victor Langley, John McGivern, Jason Barnes, John Davis, Joan Hemingway, William Humble,

Sarah J. Thurstan, Jackie Webb. *Dir* Bil Keating. Plot: French/2, Hischak, Hochman, Loney, 294, Matlaw, Patterson, Shank.

65.233 *The Professor* (D, 2a) Hal Porter. COURT 25/8/65. 1st perfd Union Hall, Adelaide, Australia, 24/2/65; 1st British perf. Cast: Findlater; *Stage* 2/9/65, 13; *Times* 26/8/65, 12; *Variety* 22/9/65, 70; *WWT/14*. *Fusehime Ishimoto* Yoko Tani; *Fruit Seller*, *Katsura* Barbara Yu Ling; *Irene Craven* Vanda Godsell; *Roger Craven* Alan White; *Greta Medlin* Barbara Couper; *Helen Rochester* Briony Hodge; *David Monteith* Eric Flynn; *Professor Gilbert Medlin* Joss Ackland; *Blind Masseur* Chong Choy; *Toda Ito* David Summer; *Gardener*, *Yashao the Mask Maker* Kristopher Kum; *Students* Jenny Robbins, Michael Hamilton. *Dir* Robin Midgley; *Dgn* Alix Stone; *Sm* Anthony Rowe. Plot: Vinson. Reviews: *Christian Science Monitor* 2/9/65, 4; *Guardian* 26/8/65, 7; *Illustrated London News* 11/9/65, 38; *New Statesman* 3/9/65, 331; *Observer* 29/8/65, 19, 5/9/65, 23; *Stage* 2/9/65, 13; *Times* 26/8/65, 12; *Tribune* 3/9/65, 11; *Variety* 22/9/65, 70. Comment: English Stage Company. "A sensitive, highly individual work ... The drama of the play comes through the clash of Eastern and Western philosophy and custom, the theme is that of double living, the man himself and how he appears wearing his mask of everyday" (*Stage*). "What murders [the play] is a lurching uncertainty of tone" (*Observer* 29/8). *Tribune* discerned the "makings of a satirical comedy on 'clash of cultures' lines," but that evaporated because of the "leaden dialogue." *Illustrated London News* found the play uneven, but praised Barbara Couper for "acting of a redoubtable authority that no one else in the cast can match, though we get some very sound performances." *Times* thought it was the best Australian play since *The Summer of the Seventeenth Doll*.

65.234 *The World's Baby* (P) Michael Hastings. EMBASSY 29/8/65.* 1 perf. Cast: Findlater; *Stage* 2/9/65, 13; *WWT/14*. *Anna Day* Vanessa Redgrave; *Blanche Day* Margery Withers; *Malcolm* Richard Dane; *Secretary*, *Bertha* Coral Atkins; *Richard Blackwell* Alan Dobie; *Lady Blackwell* Joan Sanderson; *Hilary* Elizabeth McLennan; *Esmond* Richard Carpenter; *George* Freddie Jones; *Rev. Day*, *Male Nurse* Anthony Roye; *Scotsman* Michael McKevitt; *Priest*, *2nd G.I.* Michael Elwick; *Fred*, *3rd G.I.* Sebastian Breaks; *Jay*, *1st G.I.* Hal Galili; *Jacob* Michael Farnsworth; *Major George*, *Hank* Jon Laurimore; *Clerk*, *1st Mourner* Peter Bowles; *Stretcherman I*, *Stokes* Kenneth Ives; *Stretcherman II*, *2nd Mourner* Ian Frost; *Dr. Lander* Desmond Davis; *Malcolm as a Boy* Ronnie Johnson. *Dir* Patrick Dromgoole; *Sm* Gaynor Owen. Plot: Bull/1, Vinson. Reviews: *Observer* 5/9/65, 25; *Stage* 2/9/65, 13; *Times* 30/8/65, 4; *Tribune*

3/9/65, 11. Comment: English Stage Company. Produced without decor. A faulty play by a talented and ambitious dramatist (*Tribune*). "The dialogue is good, the feeling of period well-established, and the play genuinely, though a little naively, theatrical" (*Stage*). *Times* was disappointed that Hastings had not developed his technique in the nine years since his previous play; Vanessa Redgrave gave a fine performance.

65.235 *Appointment with Death* (P, 3a) Agatha Christie (find on her novel, 1938). WIMBLEDON 30/8/65. 1st perfd King's, Glasgow, 29/1/45. Patricia Mason, Sonia Fox, Jasmine Dee, Robin Lloyd, Graeme Cruickshank, Hal Dyer, Patrick Parnell, Trevor Griffiths, Patrick Duggan, Dorothy Frere, Joe Ritchie, Brian Tyler, Neville Denton, John Maine. *Dir* John Gordon Ash; *Dgn* George Paddon Foster. Plot: French/2. Comment: A murder mystery.

65.236 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. HIPPODROME, GOLDERS GREEN, 30/8/65.** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub.

65.237 *A Public Mischief* (Light C, 2a) Kenneth Horne. INTIMATE 30/8/65.**

65.238 *A Public Mischief* (Light C, 2a) Kenneth Horne. RICHMOND 30/8/65.** Comment: A two-week engagement.

65.239 *War Song* (P) George Buchanan. HAMPSTEAD 31/8/65.* Cast: *Stage* 2/9/65, 13; *WWT/14*. *A/C Dulan-dalay* Robert Hill; *G. Capt. Brown* Hamish Roughead; *Hilda Fenton* Phillipa Reid; *Mrs. Violet Brown* Ann Murray; *Sqdn/Leader Thompson* Rowland Davies; *Sqdn/Leader Mackan* Ric Felgate; *Flt/Lieut. Kent* Steven Brooke; *Flt/Lieut. Anderson* Garry Files; *Sect./Officer Moore* Sally Adams; *Sqdn/Leader Selby* Graham Lines; *Flt/Lieut. Taylor* David Gale; *Flt/Lieut. Hall* James Kennedy. *Dir* Jean-Pierre Voos; *St dir* Arnold Fry. Reviews: *Illustrated London News* 18/9/65, 36; *Stage* 2/9/65, 13; *Tribune* 3/9/65, 11. Comment: International Theatre Club. *Tribune* disliked the play's staginess and hollow characters. The play had "nothing fresh to say on the humanistic angle of mankind's self-inflicted disease [war]" (*Stage*). "I am still wondering both why George Buchanan was moved to write the piece, and why, having begun it, he developed it in dialogue so stylised and untheatrical" (*Illustrated London News*).

65.240 *Green Julia* (C, 2a) Paul Ableman. ARTS 2/9/65. 1st perfd Traverse, Edinburgh, 3/8/65. Cast: *Stage* 9/9/65, 13; *Variety* 22/9/65, 70; *WWT/14*. *Robert "Bradshaw"* Lacey Jonathan Lynn; *Jacob "Carruthers"* Perew Phillip Manikum. *Pres* Racolin-Haynes Productions; *Dir* George

Mully; *Art dir* Jim Haynes; *Sm* Catherine Robins, Florence Gersten. Plot: Hischak/2, 51, Salem, Vinson. Reviews: *Illustrated London News* 18/9/65, 36; *New Statesman* 10/9/65, 368, 370; *Observer* 5/9/65, 25; *Spectator* 10/9/65, 324; *Stage* 9/9/65, 13; *Times* 3/9/65, 14; *Tribune* 10/9/65, 15; *Variety* 22/9/65, 70. Comment: Traverse Theatre Club, Edinburgh. "Virtuoso play-writing, controlled, funny and penetratingly incisive," well acted (*Spectator*). *Tribune* analyzed the play at length, including its indebtedness to other works, and thought it was really a padded out one-acter; nevertheless, the "work of a lively mind addressing itself to intelligent adults." *Times* thought Ableman successfully managed the role-playing element. The first New York production (Sheridan Square 16/11/72) ran for 147 performances.

65.241 *Antony and Cleopatra* (T) William Shakespeare. OLD VIC 6/9/65.** Cast: *Times* 7/9/65, 11. *Antony* John Nightingale; *Octavius Caesar* Timothy Meats; *Enobarbus* Clive Emsley; *Cleopatra* Helen Mirren. *Dir* Michael Crofts; *Dec* Christopher Lawrence; *Mus* Antony Hopkins; *Light* Geoffrey Reeves, Brian Croft. Reviews: *Guardian* 7/9/65, 7; *Illustrated London News* 18/9/65, 36; *New Statesman* 17/9/65, 410; *Observer* 12/9/65, 25; *Spectator* 17/9/65, 352; *Stage* 9/9/65, 13; *Times* 7/9/65, 11; *Tribune* 17/9/65, 15. Comment: National Youth Theatre. *Guardian* provided some defense of the choice of play since the company numbered 137; however, the youth of the cast was an obvious disadvantage: "no one believes John Nightingale and Helen Mirren when Antony and Cleopatra talk about grey hairs." But *Tribune* declared the two actors "triumphantly create" their characters. *Spectator* found much to praise in Mirren's performance. In addition to Mirren and Nightingale, *Illustrated London News* praised the performances of Clive Emsley and Timothy Meats. *Times* was generally complimentary about most aspects of the production.

65.242 *The Coburn Affair* (Thriller) Rex Howard Arundel. INTIMATE 6/9/65. 1st perfd Repertory, Tynemouth, 15/6/64.

65.243 *The Four Seasons* (D, 2a) Arnold Wesker. HIPPODROME, GOLDERS GREEN, 6/9/65. 1st perfd Belgrade, Coventry, 24/8/65. Comment: This touring production only made it into the West End (65.264) when the Saville suddenly became available because of the failure of *The Overdog* (65.246); see *Coventry Evening Telegraph* 17/9/65, 8.

65.244 *Hindle Wakes* (Lancashire P, 3a) Stanley Houghton. WIMBLEDON 6/9/65.** *Fanny Hawthorn* Helen Cotterill; Arthur Lane, Jasmine Dee. Plot:

Demastes/1, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Sobel.

65.245a *Free Beer* (P, 1a) Thomas Whyte. LITTLE THEATRE CLUB 7/9/65. 1st perfd St. Martin's Gallery 2/8/65. Cast: *Stage* 2/9/65, 8. Hilary Malcolm, Tony Lally, Kay Johnson. Comment: "An original slant on the mental conflict between generations in which a lonely but resourceful old man anxious to combine households with his middle-aged daughter and her husband, makes their home untenable by advertising 'Free Beer' across its front" (*Stage* 5/8/65, 15).

65.245b *King Kilroy* (P, 2a) Brian Robbins. LITTLE THEATRE CLUB 7/9/65.* Cast: *Stage* 9/9/65, 13. *Amara Butcher* Joan Campbell; *Kilroy* Ted Craig; *Elvis Ray* Anthony Browne; *Secretary* Vanessa Kempster. *Dir* Bil Keating; *Dgn* Elizabeth Waghorn; *St dir* Janet Farmer. Review: *Stage* 9/9/65, 13. Comment: "A short piece on the fashionable theme of search for identity, and shows the efforts of a young man to find his perfect woman" (*Stage*).

65.246 *The Overdog* (C, 2a) Albert Bermel. SAVILLE 9/9/65. 12 perf. 1st London perf. Cast: *Stage* 16/9/65, 25; *Variety* 29/9/65, 54; *WWT/14*. *Herod* Derek Godfrey; *Hyrceanus*, *Mark Antony* Clive Dunn; *Alexandra* Margot Boyd; *Jonathan* Barry Evans; *Marianne*, *Marianne II* Catherine Woodville; *Salome*, *Cleopatra* Betty Marsden; *Joseph*, *Octavian* John Cater; *Peter* Ralph Gruskin; *A Masseuse* Brenda Haydn; *Executive Assistant* Christine Pilgrim; *Agrippa* Arthur Blake; *Trypho*, *Simon* Milton Johns; *Syllaeus* Anthony Paul; *Other parts* Michael Raine, Harold Brookstone. *Pres* Frank Coven, John Roberts; *Dir* Michael Benthal; *Dgn* Osbert Lancaster; *Sm* John Walters. Reviews: *Guardian* 10/9/65, 11; *Observer* 12/9/65, 25; *Stage* 16/9/65, 25; *Tatler* 22/9/65, 558; *Times* 10/9/65, 13; *Variety* 29/9/65, 54. Comment: The play is "full of famous people who have no idea what they are going to be famous for" (*Observer*). "A series of comic strip revue sketches without form or purpose" (*Variety*). "As the curtain fell on *The Overdog* last night a man in the audience shouted out sadly 'What a waste of talent'" (*Guardian*). *Times* described the piece as "a jocular biography of Herod the Great" which was "not about anything, and comes to life only in incidental situations."

65.247 *Eagle Mountain* (P for children) Richard Gill. ARTS 11/9/65; trfd to LYRIC, HAMMERSMITH, 2/10/65 (m).* Grahame T. Mallard, Laurence Keane, Matyelok Gibbs, Romy Baskerville. Review: *Stage* 16/9/65, 25. Comment: Unicorn Theatre. "Tells how a community of Latin-American villagers re-enacted a tale from their own

past to persuade a vindictive old woman to show compassion towards a young boy who appeared to be a thief" (*Stage*).

65.248 *The Party that Was Just in Time* (P for children) "Marged Smith." ARTS 11/9/65; trfd to LYRIC, HAMMERSMITH, 2/10/65 (m).* Review: *Stage* 16/9/65, 25. Comment: Unicorn Theatre. About "the mishaps of a cupboard full of toys who are permitted to have a party on the eve of their owner's birthday" (*Stage*).

65.249 *Tom Lehrer*. PICCADILLY 12/9/65. 1 perf. Reviews: *Daily Mirror* 7/9/65, 11; *Guardian* 13/9/65, 7; *Stage* 16/9/65, 25; *Times* 13/9/65, 7. Comment: The theatre was packed for Lehrer's programme of songs old and new (*Stage*).

65.250 *Flashpoint* (P) Peter Hayes. RICHMOND 13/9/65.* Cast: *Stage* 16/9/65, 25. *President Bernardo De Garcia* Olaf Pooley; *Jose De Garcia* George Zenios; *Frank Pryde* Brian Badcoe; *Myra Pryde* Rosemarie Dunham; *Waldo S. Wyart* John Line; *Elvira Valdes* Constance Fraser; *Guards* Ted Craig, Brian Davey. *Pres* Richmond Theatre Productions Ltd. *Dir* Robert Peake; *Dec* John C. Piper; *St dir* Elizabeth Charnley. Review: *Stage* 16/9/65, 25. Comment: "A Caribbean drama concerning the struggle between a strong-armed dictator and the hard-working overseer of a tobacco estate controlled by a giant tobacco concern in U.S.A." (*Stage* 2/9/65, 8). A two-week engagement.

65.251 *Foursome Reel* (Light C) Peter Whitbread. WIMBLEDON 13/9/65.** Cast: *Stage* 16/9/65, 26; *WWT/14*. *Mathew Bellows* Arthur Lowe; *Jimmy Trafford* Michael Craze; *Mike Hillyard* David Lyn; *Clementine* Fiona Duncan. *Pres* James Lavall; *Dir* Peter Whitehead; *Dec* George Paddon Foster; *Sm* Peter Curtis. Review: *Stage* 16/9/65, 26. Comment: The play suffered from the disadvantage of being directed by Whitehead (*Stage*).

65.252 *Troilus and Cressida* (T) William Shakespeare. OLD VIC 13/9/65.** *Cressida* Charlotte Womersley; *Troilus* Andrew Murray; *Diomed* Tim Dalton; *Thersites* Kenneth Cranham; *Prologue* Tim Haunton; *Pandarus* David Stockton. *Dir* Paul Hill. Reviews: *Guardian* 14/9/65, 7; *Spectator* 17/9/65, 352; *Stage* 16/9/65, 26; *Times* 14/9/65, 5; *Tribune* 17/9/65, 15. Comment: National Youth Theatre. *Guardian* called it "a vociferous, lively, and enthusiastic production" of college level standard. *Times* pointed to the difficulties of staging the play in any circumstances.

65.253 *A Wise Child*. INTIMATE 13/9/65. Comment: I have been unable to identify this piece.

65.254 *Comfort Me with Apples* (C, 2a) Daniel May (adpt of Charlotte Frances's play, 1964). GLOBE 14/9/65. 1st perfd this adpt Arts, Cambridge, 9/8/65. Cast: *Stage* 16/9/65, 25; *Variety* 29/9/65, 54; *WWT/14*. Roy Gerald Harper; *Melanie* Toby Robins; *Barry* Richard Easton. *Pres* Bill Freedman; *Dir* Rocco Bufano; *Dec* Hutchinson Scott; *Light* Joe Davis; *Sm* Mark Furness. Reviews: *Daily Mirror* 15/9/65, 16; *Guardian* 15/9/65, 7; *New Statesman* 24/9/65, 460–61; *Stage* 16/9/65, 25; *Times* 15/9/65, 14; *Variety* 29/9/65, 54. Comment: A “fairly innocuous triangle piece” (*Guardian*) was “given saucy and engaging new life” in this work (*Daily Mirror*). *Variety* noted the production was a two-week “filler,” but in any event was too weak to merit a transfer.

65.255 *The Road* (D, 2a) Wole Soyinka. THEATRE ROYAL, STRATFORD EAST, 14/9/65.* Cast: *Stage* 16/9/65, 27; *WWT/14*. *Murano* Dapo Adelugba; *Samson* Bari Jonson; *Salubi* Willie Jonah; *Kotonu* Rudolph Walker; *Professor* Horace James; *Chief-in-Town* Patrick Maddy; *Say Tokio* Kid Alton Kumalo; *Particulars* Joe Harcourt Curacao. *Dir* David Thompson; *Dgn* Ken Calder; *Sm* Anthony Davis. Plot: Hochman, Patterson, Vinson. Reviews: *Christian Science Monitor* 22/9/65, 4; *Guardian* 15/9/65, 7; *Illustrated London News* 25/9/65, 24–25; *Observer* 19/9/65, 25; *Spectator* 24/9/65, 382; *Stage* 16/9/65, 27; *Times* 15/9/65, 14; *Tribune* 24/9/65, 19. Comment: *Stage* Sixty. A charity preview was given on 13/9/65 in aid of the Negro Theatre Workshop. Part of the Commonwealth Arts Festival. *Christian Science Monitor* commended aspects of the play but disliked the sudden “bursts of violent melodrama” which tended to disorientate the audience. *Tribune* appreciated the insights into Nigeria that Soyinka's play provided. *Stage* said the play was “rambling” and “the writing is often poetical in feeling, but its diffuseness and occasional obscurities weaken the dramatic structure with a consequent loss of theatrical effect.”

65.256 *Anyone for England?* (Revue, 2pt) Paul McDowell (bk, mus, lyr) and Barry Booth (mus) and Robin Grove-White and Ian Davidson and Terry Jones. LYRIC, HAMMERSMITH, 15/9/65. 1st perfd Playhouse, Oxford, 6/9/65. Cast: *Stage* 23/9/65, 15; *Variety* 29/9/65, 54; *WWT/14*. Paul McDowell, Ethelyne Dunfee, Freddie Earlie, Doug Fisher, Sheila Steafel. *Pres* Michael Codron; *Dir* Ian Davidson; *Dgn* Peter Farmer; *Light* Colin Turner; *Sm* Michael Berry. Plot: OTF/2. Reviews: *Daily Mirror* 16/9/65, 16; *Stage* 23/9/65, 15; *Times* 16/9/65, 16; *Variety* 29/9/65, 54. Comment: “Variable talent is smothered by indifferent material” (*Variety*). Merely “a time-killing diversion” (*Times*). Ultimately the revue fell flat (*Daily Mirror*).

65.257a *The Masquerade* (P) John Pepper Clark. SCALA 16/9/65. 1st London perf. Cast: *Stage* 23/9/65, 16; *WWT/14*. *Tufa* John Ekwere; *Titi* Basse James; *Diribi* Ben Igweze; *Umuko* Edna Izuora; *Neighbours* Patrick Davies, Emmanuel Ekpo, Inyang Ema; *Women of the House* Patricia Agim, Nse Etuk, Comfort Nnaji; *Priests* Francis Akeru, Chuka Onwuegbuzia, Joel Anyim. *Dir* John Ekere; *Dec* Uche Okeke; *Light* Fabian Abebe, Okeke Umez, Plot: Hochman, Vinson. Review: *Christian Science Monitor* 22/9/65, 4; *Illustrated London News* 25/9/65, 24–25; *Observer* 19/9/65, 25. Comment: Eastern Nigerian Theatre Company. Part of the Commonwealth Arts Festival. *Illustrated London News* said both plays were “violently plotted, [and] reminded me hazily of Greek tragedy translated to a West African village idiom and not taking kindly to the change. Beside *The Road* [65.255] they seemed like primitives; they were not aided at the Scala by some frequently inflexible acting.” “Mr. Clark's plays are wholly indigenous and defiantly unsophisticated” (*Times*). *The Masquerade* was the sequel to the following item.

65.257b *Song of the Goat* (P) John Pepper Clark. SCALA 16/9/65. 1st perfd 1961; 1st London perf. Cast: *Stage* 23/9/65, 16; *WWT/14*. *Zifa* John Ekwere; *Tonye* Patrick Davies; *The Masseur* Francis Akeru; *Ebiere* Grace Nwosu; *Orukorere* Edna Izuora; *Dode* John Agim; *Neighbours* Inyang Ema, Nse Etuk, Emmanuel Ekpo, Clement Anyiwo, Christian Ike, Victor Etta, Ben Igweze, *Dir* John Ekere; *Dec* Uche Okeke; *Light* Fabian Abebe, Okeke Umez, Plot: Hochman. Reviews: *Christian Science Monitor* 22/9/65, 4; *Illustrated London News* 25/9/65, 24–25; *Observer* 19/9/65, 25; *Spectator* 24/9/65, 380, 382; *Stage* 23/9/65, 16; *Times* 17/9/65, 13. Comment: Eastern Nigerian Theatre Company. Part of the Commonwealth Arts Festival. *Spectator* approved the use of “the apparatus of Greek tragedy” as a vehicle for this play about life in an African village.

65.258 *The Cherry Orchard* (P, 4a) Anton Chekhov (trans Ronald Hingley of *Vishnyovy sad*, 1904). QUESTORS 18/9/65.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Review: *Middlesex County Times* 1/10/65, 8.

65.259 *The Cavern* (C, 2a) Jean Anouilh (trans Lucienne Hill of *La grotte*, 1961). HIPPODROME, GOLDERS GREEN, 20/9/65. 1st British perf this trans Playhouse, Nottingham, 5/5/65. Plot: French/2, Hochman. Comment: The pre-West End production prior to opening at the Strand later in November (65.330).

65.260a *The City* (P) Ingmar Bergman (trans Paul Britten

Austin of *Staden*, 1951). LAMDA 20/9/65. 1st British perf. Cast: *Stage* 23/9/65, 18; *WWT/14*. *Joachim* Anthony Webb; *Waiter* Christopher Tranchell; *Vicar* Nicholas Hawtrey; *Workman* Roy Minton; *Marie* Bridget Turner; *Oliver Mortis* Vernon Dobtcheff; *Anne Schalter* Audine Leith; *Pumpy* Jimmy Gardner; *Granny* Sylvia Coleridge. *Dir* Jean-Pierre Voos; *Dgn* Keith Grant; *Cost dgn* Paul Colbeck; *St dir* Arnold Fry. Reviews: *Observer* 26/9/65, 24; *Stage* 23/9/65, 18; *Times* 22/9/65, 14. Comment: International Theatre Club. *Stage* said that the dialogue of this piece about death verged on the banal. *Times* complained “not only is there second hand philosophizing only tenuously connected to the action, but the action itself permits only bulky abstractions to manifest themselves.”

65.260b *A Painting on Wood* (P, 1a) Ingmar Bergman (trans Paul Britten Austin of *Trämålning*, 1955). LAMDA 20/9/65. 1st perfd City Theatre, Malmö, 18/3/55; 1st British perf Questors 28/2/63 (amat). Cast: *Stage* 23/9/65, 18; *WWT/14*. *Girl* Gerri Collins; *The Knight* Nicholas Hawtrey; *Jons* Anthony Webb; *The Witch* Lyndell Rowe; *The Smith* Roy Minton; *The Actor* George Ogilvie; *Lisa* Bridget Turner; *Maria* Rosalyn de Winter; *Karin* Audine Leith. *Dir*, *Dgn*, *Cost dgn*, *St dir* as for 65.260a. Reviews: *Observer* 26/9/65, 24; *Stage* 23/9/65, 18; *Times* 22/9/65, 14. Comment: International Theatre Club. *Stage* noted *A Painting on Wood* “is, in fact, [Bergman’s] original morality play from which he made” *The Seventh Seal*. “Jan-Pierre Voos’s production establishes an incantatory unity of mood” (*Times*).

65.261 *L’école des femmes* (C) Molière. OLD VIC 20/9/65. 1st perfd Palais-Royal, Paris, 26/12/1662. Cast: *Stage* 23/9/65, 16; *WWT/14*. *Arnolphe* (alias *M. de la Souche*) Jean Gascon; *Agnes* Louise Marleau; *Horace* Julien Genay; *Alain* Jean-Pierre Compain; *Georgette* Denise Morelle; *Chrysdale* Léo Ilia; *Enrique* Gabriel Gascon; *Oronte* Edgar Fruitier; *The Notary* Victor Désy. *Dir* Jean Gascon; *Sc dgn*, *Cost dgn* Robert Prévost; *Mus* Gabriel Charpentier. Plot: Fletcher, French, French/2, Gassner, Hochman, Patterson, Salem, Shank, Shipley. Reviews: *Illustrated London News* 25/9/65, 25; *Observer* 26/9/65, 24; *Spectator* 1/10/65, 409; *Stage* 23/9/65, 16; *Times* 21/9/65, 14. Comment: Théâtre de Nouveau Monde, Canada. Part of the Commonwealth Arts Festival. *Spectator* said it was a straightforward production with good acting. *Stage* found it “odd” that a French play performed in French was a contribution to the festival.

65.262 *The Marriage of Mr. Mississippi* (P, 2pt) Friedrich Dürrenmatt (trans Michael Bullock of *Die Ehe des Herrn Mississippi*, 1952). HAMPSTEAD 20/9/65. Cast:

Stage 23/9/65, 15; *WWT/14*. *Anastasia* Lillias Walker; *Florestan Mississippi* Alfred Burke; *Frederic René Saint-Claude* John Stratton; *Count Bodo Von Uebeloh-Zabernsee* George Benson; *Diego* Michael Mellinger; *The Maid* Diana Bruce; *First Priest*, *First Man in Raincoat*, *Professor Ueberhuber* Walter Glennie; *Second Priest*, *Second Man in Raincoat*, *First Warder* Geoffrey Todd; *Third Priest*, *Third Man in Raincoat*, *Second Warder* Drew Wood. *Dir* Robert David Macdonald; *Dgn* Colin Winslow; *Sm* Richard Caswell. Plot: Hochman, Matlaw, Shank. Reviews: *Illustrated London News* 2/10/65, 34; *Spectator* 1/10/65, 409; *Stage* 23/9/65, 15; *Times* 21/9/65, 14; *Tribune* 24/9/65, 19. Comment: *Tribune* disliked Dürrenmatt’s dramaturgy, particularly the long speeches, but commended Lillias Walker’s performance; however, it castigated the remaining cast for the “cardinal sin of sending the play up.” *Times* praised Robert Macdonald’s “intelligent, perceptive” production, Alfred Burke’s Mississippi, and Colin Winslow’s imaginative sets.

65.263 *Spin of the Wheel* (P) Norman King. WIMBLEDON 20/9/65. 1st perfd Theatre Royal, Windsor, 28/9/64. *Mark Sheldon* John Gregson; *Alice Sheldon* Renée Asherson; *Gil Sheldon* Barry MacGregor; *Lewis Sheldon* Roger Rowland; *Carol* Patricia Shakesby; *Betty* Sylva Langova; *Arthur* Howard. *Dir* Hugh Goldie; *Dgn* Geoffrey Scott. Comment: The play was about a family distraught about a young son’s death and who was responsible for it.

65.264 *The Four Seasons* (D, 2a) Arnold Wesker. SAVILLE 21/9/65.** Cast: *Stage* 23/9/65, 15; *Variety* 6/10/65, 70; *WWT/14*. *Adam* Alan Bates; *Beatrice* Diane Cilento. *Pres* Bob Swash; *Dgn* Zbynek Kolar; *Light* Michael Northen; *Sm* Michael Jackson. Plot: Demastes/2, Loney, Weintraub. Reviews: *Christian Science Monitor* 29/9/65, 6; *Illustrated London News* 2/10/65, 34; *New Statesman* 17/9/65, 409–10; *Observer* 26/9/65, 24; *Spectator* 1/10/65, 409; *Stage* 23/9/65, 15; *Tatler* 25/8/65, 340–41; *Times* 23/9/65, 8; *Tribune* 1/10/65, 15; *Variety* 6/10/65, 70, 74. Comment: *Observer* praised Alan Bates’ performance, but little else. *Christian Science Monitor* described the play as “a threnody for two voices on the coming and passing of love,” and praised much of the writing; however, Wesker’s failing was he did not make the audience feel love. After exploring the play’s attributes and defects, *Tribune* concluded “this is Wesker’s most important play.” *Illustrated London News* thought the piece would not be remembered as among Wesker’s “big plays”; it was too faint, curious, and distant.

65.265 *Happy Days Are Here Again* (D, 2a) C. P.

Taylor. ARTS 21/9/65. 1st perfd Traverse, Edinburgh, 24/8/65. Cast: *Variety* 6/10/65, 70; *WWT/14*. Liphitz John Barrard; *Waxman* Bernard Goldan; *Donovan* Keith James; *Angel* Edward Palmer; *Postman* John Rapley; *Monty* Leonard Fenton; *Detective* Leslie Schofield. *Dir* Charles Marowitz. Reviews: *Guardian* 26/8/65, 7; *Times* 22/9/65, 14; *Variety* 6/10/65, 70. Comment: Traverse Theatre Club, Edinburgh. *Variety* faulted both the play for its blurring of realism and symbolism and Charles Marowitz's direction. *Times* declared the play failed "as an exciting exploration of guilt and as a piece of Marxist allegory."

65.266 *Too True to Be Good* (P, 3a) Bernard Shaw. STRAND 22/9/65; trfd to GARRICK 19/10/65. 137 perf. 1st perfd National, Boston, 29/2/32; 1st British perf Malvern Festival 6/8/32. Cast: *Stage* 30/9/65, 15; *Variety* 6/10/65, 70; *WWT/14*. *The Microbe* Terry Scully; *Mrs. Mopply* Anthene Seyler; *The Doctor* Anthony Oliver; *Miss Mopply* June Ritchie; *Nurse Sweetie* Dora Bryan; *The Burglar* Kenneth Haigh; *Colonel Tallboys, V.C., D.S.O.* Alastair Sim; *Private Meek* James Bolam; *Sergeant Fielding* George Cole; *The Elder* Laurence Hardy. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Gen mgr* John Hollingshead; *Mgr* Derek Rose, Richard Wakeley; *Pres* Peter Bridge, Edinburgh Festival Society; *Dir* Frank Dunlop; *Dgn* Tom Lingwood; *Pd mgr* John H. DeLannoy; *Sm* Bill Anderson; *Dsm* Dorothy Gallon; *Asm* Derek Lanyon, Lewis Teasdale; *Wm* Ellen Christie; *Sc bld* Ray Addison Ltd.; *Sc* Alick Johnstone; *Cost* L. and H. Nathan; *Carp* H. Clifford; *Elect* F. Chapman; *Pm* D. Vince; *Press rep* Rosa Heppner; *PR* George Fearon. Plot: Demastes/1, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom. Reviews: *Daily Mirror* 23/9/65, 16; *Illustrated London News* 2/10/65, 34; *New Statesman* 1/10/65, 492; *Observer* 26/9/65, 24; *Spectator* 1/10/65, 409; *Stage* 30/9/65, 15; *Times* 23/9/65, 8; *Tribune* 1/10/65, 15; *Variety* 6/10/65, 70. Comment: At three hours the piece was simply too long for *Daily Mirror*. *Spectator* recognized some the play's weaknesses but said the production was "full of plums." "Splendiferously cast" (*Observer*). *Tribune* called the play "an ingenious but dehumanised entertainment," and the production "a medley of competing solo turns." *Illustrated London News* thought that Alastair Sim's performance had raised Colonel Tallboys to the status of a leading Shavian part. *Times* maintained that Frank Dunlop's direction of the cast's innately variegated styles contributed "to a powerful ensemble." The first New York production (Guild 4/4/32) ran for 57 performances.

65.267 *Klondyke* (MP) Jacques Languirand (based on the "Gold Rush") and Gabriel Charpentier (mus). OLD VIC

23/9/65. 1st perfd Nouveau Monde, Montreal, 16/2/65. Cast: *Stage* 30/9/65, 16; *WWT/14*. *Pitt* Jean-Pierre Compain; *Innkeeper* Yvon Dufour; *His Wife* Denise Morelle; *Daisy* Marilyn Gardner; *Skookum* Edmund Grignon; *Joe* Jacques Godin; *The Preacher* Albert Millaire; *Pierre* Gabriel Gascon; *Henderson* Victor Desy; *Soapy Smith* Leo Ilial; *The Painted Women* Barbara Krouthen, Janine Thibert; *Soapy's Followers* Michel Boudot, Jack Foster. *Dir* Jean Gascon; *Dgn* Robert Prévost; *Ch* Michel Boudot. Reviews: *Globe and Mail* (Toronto) 25/9/65, 16; *Illustrated London News* 25/9/65, 25; *Observer* 26/9/65, 24; *Stage* 30/9/65, 16; *Times* 24/9/65, 16. Comment: Théâtre du Nouveau Monde, Canada. Part of the Commonwealth Arts Festival. *Globe and Mail* observed that Languirand "introduces Quebec patois to London audiences as he traces the violent history of the Yukon in a production showing marked Brecht influences." "Very turgid indeed, and this despite the fact that it is decked out with all the trappings of the 'epic style,' including lantern slides, dances, parades and even a burlesque of silent films" (*Stage*). *Times* also noted the Brechtian influence in this generally successful, if "indisciplined," production.

65.268 *A Month in the Country* (P, 2a) Ivan Turgenev (English version Emlyn Williams of *Mesyats v derevne*, 1872). CAMBRIDGE 23/9/65.** 172 perf. Cast: *Stage* 30/9/65, 15; *Theatricalia*; *Variety* 6/10/65, 70; *WWT/14*. *Shaff* Frederick Schiller; *Anna Semyenovna Yslaeva* Fay Compton; *Lizaveta Bogdanovna* Margaret Gordon; *Natalia Petrovna* Ingrid Bergman; *Rakitin* Michael Redgrave; *Kolia* Henry Beltran; *Beliaev* Jeremy Brett; *Matvei* Roy Purcell; *Ignaty Illyich Shpichelsky* Emlyn Williams; *Vera* Joanna Dunham; *Yslaev* Geoffrey Chater; *Katia* Kate Lansbury; *Bolshintsov* Peter Pratt. *Lic, Mgr dir* Emile Littler; *Pres* Emile Littler, Michael Redgrave Productions, F. E. S. (Plays) Ltd.; *Dir* Michael Redgrave; *Light* John Read; *Dec* Alix Stone; *Sm* Peter Fox; *Sc bld, Sc* Yvonne Arnaud Theatre Workshops; *Add sc* Stage Decor Ltd.; *Cost* L. and H. Nathan; *Pq* Wig Creations. Plot: Best/29, 511–12, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 24/9/65, 13; *Observer* 26/9/65, 24; *Spectator* 1/10/65, 409; *Stage* 30/9/65, 15; *Times* 24/9/65, 16; *Variety* 6/10/65, 70. Comment: *Variety* lavished praise on the acting, particularly from Michael Redgrave, Emlyn Williams, Jeremy Brett, Fay Compton, and Ingrid Bergman who improved throughout the performance. *Times* commended the performances in "one of the best second-rate plays ever written." Ingrid Bergman brought "to her interpretation extraordinary understanding tenderness, grace and profundity of human feeling" (*Stage*).

65.269 *The Art of Samuel Beckett* (Anthology) Samuel Beckett (arr John Calder). ARTS 25/9/65. 1 perf. Cast: WWT/14. Leonard Fenton. Dir John Calder. Comment: Readings from Beckett's works given by Leonard Fenton.

65.270 *Eagle Mountain* (P for children) Richard Gill. QUESTORS 25/9/65 (m).** Comment: Unicorn Theatre.

65.271 *Busybody* (C thriller, 3a) Jack Popplewell. RICHMOND 27/9/65.** Mrs. Piper Irene Handl. Dir Robert Peake. Plot: French/2. Comment: A two-week engagement.

65.272 *The Prodigal Son* (Mus) Lawrence Waddy (bk) and Bill Sutcliffe (mus). ST. MARTIN-IN-THE-FIELDS 27/9/65. 1st perfd BBC TV 27/1/63. Cast: Stage 30/9/65, 15. George Browne, Dudley Hunte, Victor McUnu; Ch Harold Holness. Review: Stage 30/9/65, 15. Comment: Negro Theatre Workshop. "When shown on television the opinion voiced in some quarters was that it was blasphemous"; however, here "the entire company perform with obvious religious fervour and no question of morality is raised" (Stage).

65.273 *The Student Prince* (Spectacular LO, Prol, 4a) Dorothy Donnelly (bk, lyr; fnd on R[udolf] Bleichmann's version of Wilhelm Meyer-Förster, *Alt-Heidelberg*, 1901) and Sigmund Romberg (mus). HIPPODROME, GOLDERS GREEN, 27/9/65; trfd to WIMBLEDON 4/10/65.** Bryan Johnson, Kenneth Henry, Christine Yates. Pres Inza Roselli. Plot: Best/24, 500, Bordman, Bordman/5, 397-98, Gänzl, Green, Hischak, Law, Loney, 126, Shipley, Wilmeth.

65.274a *Five Days* (P) Henry Zeiger. LITTLE THEATRE CLUB 28/9/65. Cast: Stage 30/9/65, 19. David Tracey Drummer [sic]; Officer Andrew Staines; Prisoner Michael Gaunt; Guard Peter Hutchins; 1st Soldier Ken Burrows; 2nd Soldier Gilles Milinaire; Civilian Desmond Hunter; Wife Toba Laurence. Dir Richard W. Jackman; Dgn Gillian Kenning; Sm Sarah Reeves. Reviews: Stage 30/9/65, 19; Tatler 9/10/65, 4. Comment: "The five days of the title are during a nameless, even timeless, war in which a wounded guard takes a war-weary enemy soldier to prison camp" (Stage).

65.274b *The Tiger* (P, 1a) Murray Schisgal. LITTLE THEATRE CLUB 28/9/65.** Cast: Stage 30/9/65, 19. Gloria Sheila Butler; Ben Peter Mason. Plot: Bordman/4, 386, Vinson, Walford. Review: Stage 30/9/65, 19.

65.275 *A Midsummer Night's Dream* (C) William Shakespeare. TOWER, CANONBURY, 28/9/65.** Cast: TTC.

65.276 *At the Drop of Another Hat* (Ent, 2a) Michael Flanders (bk, mus) and Donald Swann (bk, mus). GLOBE 29/9/65.** 144 perf. Cast: Stage 7/10/65, 13; Variety 13/10/65, 78 WWT/14. Michael Flanders, Donald Swann. Dir Robert Fenn; Sm Paul Maloney. Plot: OTF/2. Reviews: Christian Science Monitor 6/10/65, 10; Guardian 30/9/65, 9; Illustrated London News 16/10/65, 49; Spectator 8/10/65, 450, 15/10/65, 484; Stage 7/10/65, 13; Times 30/9/65, 16; Variety 13/10/65, 78. Comment: Received with "tumultuous and on the whole discriminating laughter" on opening night (Guardian). "Rare in being satirical but remaining incredibly funny" said Christian Science Monitor whose own review captures the essence of Flanders and Swann in performance. "Has evidently lost none of its power to please" (Times). Spectator was clearly not an aficionado.

65.277 *Fanny's First Play* (C, 3a) Bernard Shaw. MERMAID 29/9/65. 1st perfd Little 19/4/11. Cast: Stage 7/10/65, 13; Variety 13/10/65, 78; WWT/14. Footman Leader Hawkins; Cecil Savoyard Edward Argent; Count O'Dowda Robert Eddison; Fanny O'Dowda Denise Coffey; Mr. Trotter Kenneth Edwards; Mr. Vaughan Ronald Herdman; Mr. Gunn Douglas Milvain; Flawner Bannal Jeremy Rowe; Robin Gilbey Frederick Hall; Mrs. Gilbey Barbara Mitchell; Juggins Robert Gillespie; Dora Delaney Gwendolyn Watts; Mrs. Knox Hilda Fenemore; Joseph Knox Timothy Bateson; Margaret Knox Ellen Dryden; Lieutenant Duvallet Roger Bizley; Bobby Gilbey Adrian Reynolds. Pres Mermaid Theatre Trust; Dir Don Taylor; Dgn Adrian Vaux; Sm Christina Lees. Plot: Demastes/1, French/2, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shipley. Reviews: Guardian 30/9/65, 9; Illustrated London News 16/10/65, 49; New Statesman 15/10/65, 576; Observer 3/10/65, 24; Spectator 8/10/65, 450; Stage 7/10/65, 13; Times 30/9/65, 16; Tribune 8/10/65, 15; Variety 13/10/65, 78. Comment: "A delicious rendering" (Spectator). Tribune thought this one of the best Mermaid productions in quite some time, a sentiment reflected in Variety. "Don Taylor's production brings especially excellent performances by Timothy Bateson (outraged father) and three young players, Ellen Dryden, Adrian Reynolds, and Gwendolyn Watts" (Illustrated London News). Times opined the cast had captured Shaw's style, and noted Barbara Mitchell's Mrs. Gilbey brought down the house. The first New York production (Collier's Comedy 16/9/12) ran for 256 performances.

65.278 *The White Devil* (T) John Webster. TOYNBEE 29/9/65.** Plot: Fletcher, Gassner, Hochman, Holzknecht, Law, Patterson, Shank, Shipley. Comment: Marlowe Society.

65.279 *Ivanov* (D, 3a) Anton Chekhov (adpt John Gielgud; trans Ariadne Nicolaeff). PHOENIX 30/9/65. ** 123 perf. Cast: *Stage* 7/10/65, 13; *Theatricalia*; *Times* 1/10/65, 15; *Variety* 13/10/65, 78; *WWT/14*. *Nikolai Alekseyevitch Ivanov* John Gielgud; *Anna Petrovna* Yvonne Mitchell; *Count Matvei Semyonovitch Shabelsky* Edward Atienza; *Pavel Kirillych Lebedev* Roland Culver; *Zvzyushka Savishna* Angela Baddeley; *Sasha* Claire Bloom; *Yevgeny Konstantinovitch Lvov* Richard Pasco; *Marfa Yegorovna Babakina* Helen Christie; *Mikhail Mikhailovitch Borkin* Ronald Radd; *Avdotva Nazarovna* Nora Nicholson; *Kosykh* David Evans; *First Young Man* John Trigger; *Second Young Man* Paul Gillard; *Third Young Man* David Neal; *Two Young Girls* Pamela Ruddock, Anne Sherwin; *Old Lady* Molly Veness; *Gavrila* Michael Kent; *Maid* Carolyn Montagu; *Pyotr* David Lyell. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Tennent Productions Ltd., Alexander H. Cohen; *Dir* John Gielgud; *Dgn* Rouben Ter-Arutunian; *Light* Joe Davis; *Sc bld* H. M. Tennent Ltd. Workshops; *Sc Stage Decor* Ltd.; *Cost* Nathans; *Pq* Wig Creations Ltd.; *Gen mgr* Bernard Gordon; *Sm* Harry Bowers; *Dsm* Ann Spiers; *Asm* David Lyell, Carolyn Montagu; *Assist dir* Caeru Harrison; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Mgr* Wibert R. Allen; *Bom* C. B. Goffrey. Plot: Gassner, Hischak, Hochman, Law, Matlaw, Patterson. Reviews: *Christian Science Monitor* 11/10/65, 6; *Guardian* 1/10/65, 11; *Observer* 3/10/65, 24; *Spectator* 8/10/65, 450; *Stage* 7/10/65, 13; *Tatler* 29/8/65, 587; *Times* 1/10/65, 15; *Tribune* 8/10/65, 15; *Variety* 13/10/65, 78. Comment: *Spectator* incorrectly called this “glittering” production the first public performance of the play. *Tribune* said John Gielgud’s direction was “ambling and ill-defined,” and the big name cast lacked ensemble performances; indeed, the production compared unfavorably with John Fernald’s at the Vanbrugh (see 65.123). *Guardian* singled out Claire Bloom’s performance as Sasha as “one of her best” so far, while *Times* declared Gielgud’s *Ivanov* “is a superb companion piece to his *Hamlet*.”

65.280 *Man Better Man* (MP, 3a) Errol Hill. SCALA 30/9/65. 1st perfd University Theatre, Yale University, New Haven, Connecticut, 24/1/62; 1st London perf. *Diable Papa* Errol Jones, Leo Ruffino, Marina Maxwell, Vilma Ali, Russell Winston, Andrew Dupigny, Freddie Kissoon; *Dir* Errol Hill. Plot: Peterson/2, Vinson. Reviews: *Illustrated London News* 25/9/65, 24–25; *Stage* 7/10/65, 14; *Times* 1/10/65, 15. Comment: Part of the Commonwealth Arts Festival. Trinidad Theatre Company. The piece was written as part of Hill’s M.F.A. degree at Yale. The piece and the performances were generally uneven, but “there was a splendidly oversize performance from Mr. Errol Jones as *Diable Papa*”

(*Times*). The piece was really a “play with musical interpolations, most of which were both apt and enjoyable ... [The play itself] though lacking some refinements of polish in construction, is interesting in theme and delightfully witty, both in dialogue and situation” (*Stage*).

65.281 *The Boudoir Philosophers* Marquis de Sade (anon trans of *Philosophia dans la boudoir*). ARTS 2/10/65. 1 perf. Comment: Traverse Theatre Club, Edinburgh.

65.282 *Deadly Record* (Suspense, 3a) Nina Warner Hooke (drm of her novel, 1958). INTIMATE 4/10/65. 1st perfd Little, Great Yarmouth, 14/6/65. Comment: A murder mystery.

65.283 *Say Who You Are* (F, 3a) Keith Waterhouse and Willis Hall. HIPPODROME, GOLDERS GREEN, 4/10/65. 1st perfd Yvonne Arnaud, Guildford, 3/8/65. Plot: Fletcher, Loney, Vinson, Weintraub. Comment: The pre-West End production prior to opening at Her Majesty’s later in October (see 65.297).

65.284 *Stewed Irish* (Revue) Mike Jones and Mike Newling. ARTS 5/10/65. 1st perf Trinity College, Dublin, 6/65 as *Dublin Fare* [or *Bewarewolf*]. Irene Adams, Gill Hanna, Dinah Stabb, Constantin de Goguel, Mike Jones, Mike Newling, Chris Searle. *Dir* Max Stafford-Clark. Plot: OTF/2. Reviews: *Daily Mirror* 6/10/65, 18; *Guardian* 6/10/65, 9; *Illustrated London News* 16/10/65, 49; *Stage* 7/10/65, 15; *Times* 6/10/65, 15. Comment: Dublin University Players. The piece was also performed Traverse, Edinburgh, 24/8/65. “Astute and urban and moves fast” (*Guardian*). The “cast of [this] loitering, over-anxious revue ... would do well to go along to see what real professionalism can mean, and to learn just how and when to end a number” (*Illustrated London News*). “This prolonged undergraduate frolic scarcely justifies importation” (*Times*). “Throughout an awful evening of small boy humour ... I was cheered by one thought: the cast rarely performs outside Ireland” (*Daily Mirror*).

65.285 *Oh Dad, Poor Dad, Mama’s Hung You in the Closet, and I’m Feelin’ Sad: A Pseudoclassical Tragifarce in a Bastard French Tradition* (C, 2a) Arthur Kopit. PICCADILLY 6/10/65. ** 53 perf. Cast: *Stage* 14/10/65, 13; *Times* 7/10/65, 16; *Variety* 20/10/65, 72; *WWT/14*. *Madame Rosepettle* Hermione Gingold; *Jonathan* Murray Melvin; *Rosalie* Alix Elias; *Commodore Roseabove* Gerard Heinz; *Head Bellboy* David Glover; *Bellboys* Andre Batley, Barry Halliday, Steve Hardy, Daniel Nikolaidis, Kenneth Shanley, Shane Shelton. *Pp* Piccadilly Theatre Ltd.; *Mgr dir, Lic* Donald Albery; *Pres* Fernman Productions Ltd., Seven Arts

(International) Ltd.; *Dir* Charles Forsythe; *Light* Tom Skelton; *Sc dgn* William Eckart, Jean Eckart; *Sc bld* Brunskill and Loveday Ltd.; *Sc* Alick Johnstone Ltd.; *Cost* Morris Angel Ltd; *Pq* Wig Specialities; *Sm* Keith Green; *Dsm* Christine Roberts; *Asm* Tony Kinnie; *Wm* Eileen Sherwood; *Wardrobe supervisor* Susan Yelland; *Press rep* John Mahoney. Plot: Best/61, 202, Bordman, Bordman/4, 381, Bronner, Bryer, French/2, Griffiths, Hischak, MacNicholas, Salem, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 14/10/65, 6; *Daily Mirror* 7/10/65, 18; *Guardian* 7/10/65, 9; *Illustrated London News* 16/10/65, 49; *New Statesman* 15/10/65, 576; *Observer* 10/10/65, 24; *Spectator* 15/10/65, 484; *Stage* 14/10/65, 13; *Times* 7/10/65, 16; *Tribune* 15/10/65, 15; *Variety* 20/10/65, 72. Comment: Hermione Gingold dominated the production (*Guardian*). Gingold "gave the audience exactly what it wanted, which was not a performance of character but a hunk of what her camp fans call La Gingold" (*Observer*). *Times* described "Gingold's art" in detail. The play "remains as feeble as it seemed to be at Hammersmith four years ago" (*Illustrated London News*).

65.286 *You Never Can Tell* (C, 4a) Bernard Shaw. TOWER, CANONBURY, 8/10/65. 1st perfd Royalty 26/11/1899. Cast: TTC. Plot: Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shank, Shipley. Comment: The first New York production (Garrick 9/1/1905) ran for 129 performances.

65.287 *A Jug of Bread* (P) Jack Malton. COMEDY 10/10/65. 1st perfd Playhouse, Sheffield, 14/5/63. Cast: *Stage* 14/10/65, 14; *WWT/14*. *Joe* Leslie Lawton; *Mrs. Mason* Barbara Ogilvie; *Tom* Barney Gilbraith; *Ben* Glen Farmer; *Paddy* John Hart Dyke; *Maise* Bridget McConnell; *Anna* Penelope Goddard; *Maud* Betty Romaine; *Mr. Roberts* Lionel Stevens. *Dir* John McKelvey. Review: *Stage* 14/10/65, 14. Comment: Repertory Players. "Basically it tells the story of young Joe, just out of Wakefield Gaol for a youthful misdemeanour, and his integration into a small group of people in a grim South Yorkshire town" (*Stage* 23/5/63, 14).

65.288 *Subject to Love* (One-woman ent) Rosalinde Fuller. HAMPSTEAD 10/10/65. Cast: *WWT/14*. Comment: Dramatisations of various short stories by Chekhov, Du Maupassant, Henry James and others performed by Rosalinde Fuller.

65.289 *Dear Wormwood* (C, 3a) James Forsyth (based on C. S. Lewis, *The Screwtape Letters*, 1942). HIPPODROME, GOLDERS GREEN, 11/10/65. 1st perfd Theatre Royal, Brighton, 28/9/65. Cast: *Stage* 2/9/65, 1. *Mike* Michael Latimer; *Mike's Mother* Jenny Laird; *Screwtape* Donald

Wolfit; *Wormwood* Hywel Bennett; *Mortar* Sidney Vivian; *Rex* Michael Murray; *Milly* Barbara Ewing; *Mr. Macadam* Salvin Stewart; *Mr. Spike* Neal Arden; *Valerie* Julie Martin; *Judy* Nicola Pagett; *Slumtrimpet* Yolande Donlan; *Queenie* Kristine Howarth. *Pp* Marfield (Theatre Enterprises) Ltd.; *Gen mgr* Claude Withers, Martin Tickner; *Mgr* Cyril Harcourt Smith; *Mus dir* Alfred Van Dam; *Pres* John Gale Productions Ltd., Marriott-Fillinger Productions Ltd.; *Dir* Johan Fillinger; *Dgn* Colin Winslow; *Light* John Wyckham; *Mus* Brian Easdale; *Sc bld* E. Babbage Ltd.; *Sc* Alick Johnstone; *Cost* Berman, Nathan; *Co. mgr* Allan Barnes; *Sm* Auriol Murray Hill; *Dsm* Dian Mayne; *Asm* John Craig, Robert Nelson; *Wm* Ivy Jones; *Carp* Earl Kay; *Elect* David Sculpher.

65.290 *East Lynne* (Mus) Edgar K. Bruce (adpt of Mrs. Henry Wood's novel, *East Lynne*, 1861). RICHMOND 11/10/65.* *Sir Francis Levison* Ian White; *Cornella Carlyle* Damaris Hayman; *Little Willie* Gillian Gostling; *Ingrid Hafner*; Edgar K. Bruce, Alan Downer. *Dir* Edgar K. Bruce. Comment: A two-week engagement.

65.291 *Haul for the Shore* (C) Jean McConnell. INTIMATE 11/10/65. 1st perfd BBC TV 15/6/52; 1st stage perfd Repertory, Colwyn Bay, 6/10/52. Comment: The play was about a fishing village and its locals profiting from shipwrecks and their cargo.

65.292 *Murder at the Vicarage* (Mystery, 2a) Moie Charles and Barbara Toy (drm of Agatha Christie's novel, 1930). WIMBLEDON 11/10/65.** *Miss Marple* Margaret St. Barbe West. *Dir* John Gordon Ash; *Mgr dir* Audrey Lupton, Arthur Lane. Plot: Fletcher, French/2, Kabatchnik/2..

65.293 *The Amen Corner* (P, 3a) James Baldwin. SAVILLE 12/10/65. 1st perfd Little Theatre, Spaulding Hall, Howard University, Washington, D. C. 11/5/55; 1st British perfd Lyceum, Edinburgh, 23/8/65. Cast: *Stage* 14/10/65, 13; *Theatricalia*; *Variety* 27/10/65, 70; *WWT/14*. *David* Antonio Fargas; *Ida Jackson* Leu Camacho; *Brother Boxer* Richard Ward; *Brother Davis* Rudolph Deveaux; *Brother Washington* Kevin Lovette; *Brother Williams* Columbus Smith; *Luke* Julius W. Harris; *Odessa* Minnie Gentry; *Sister Boxer* Helen Martin; *Sister Douglas* Ella Mitchell; *Sister Margaret* Claudia McNeil; *Sister Moore* Georgia Burke; *Sister Rice* Gertrude Jeannette; *Sister Sally* Urylee Leonardos. *Dir* Lloyd G. Richards; *Assist dir* Walter Mason; *Dgn* Ed Wittstein; *Light* Michael Northen; *Mus dir* Howard A. Roberts, Bernard Mavritte. Plot: Bordman/4, 402, Bronner, Bryer, French/2, Hischak, MacNicholas, Nelson, Peterson/2, Salem, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 21/10/65, 7; *Daily Mirror* 13/10/65, 18;

Guardian 20/10/65, 8; *Illustrated London News* 23/10/65, 42; *Observer* 17/10/65, 24; *Stage* 14/10/65, 13; *Times* 13/10/65, 13; *Tribune* 22/10/65, 15; *Variety* 27/10/65, 70. Comment: "This play of religious and family conflict goes on too long—three and a half hours—and should lose thirty minutes at least" (*Daily Mirror*). "Claudia McNeil's magnificent performance as Sister Margaret has been justly and loudly acclaimed" (*Christian Science Monitor*). *Tribune* found the play gripping "as documentary rather than as drama ... it is as a human document that the play has real value." *Variety* also expressed doubts about the piece as a play, as did *Times*. The first New York production (Ethel Barrymore 15/4/65) ran for 84 performances.

65.294 *Armstrong's Last Goodnight* (Hist D, 3a) John Arden. OLD VIC 12/10/65. 1st perfd Citizens, Glasgow, 5/5/64. Cast: NTA; Theatricalia; *Variety* 27/10/65, 70; *WWT/14*. *King James the Fifth of Scotland* Malcolm Reynolds; *Sir David Lindsay of the Mount* Robert Stephens; *Alexander McGlass* Frank Wylie; *A Lady (Lindsay's Mistress)* Geraldine McEwan; *Her Maid* Kay Gallie; *John Armstrong of Gilnockie* Albert Finney; *His Wife, Girl of Gilnockie's Household* Caroline John; *Willie Armstrong* Neil Fitzpatrick; *Tam Armstrong* John Hallam; *Archie Armstrong* Michael York; *Piper* James Wilson; *Girls of Gilnockie's Household* Jennie Heslewood, Pauline Taylor; *Gilbert Eilot of Stobs* Paul Curran; *Martin Eliot, Captain of Highland Infantry* Michael Byrne; *Meg Eliot* Chloe Ashcroft; *James Johnstone of Wamphray, The Cardinal of St Andrew's Secretary* John Savident; *Protestant Evangelist, 2nd Scots Commissioner* David Ryall; *1st Scots Commissioner* Derek Jacobi; *1st English Commissioner, Lord Johnstone's Secretary, Highland Soldier, Attendant* Edward Petherbridge; *2nd English Commissioner, Highland Soldier, Attendant* Alan Collins; *Lord Maxwell's Secretary, Clerk to the Scots Commissioners* Gerald James; *Clerk to the English Commissioners, Highland Soldier, Attendant* Roger Kemp; *Porter to the Royal Household, Highland Soldier, Attendant* Ron Pember; *Highland Soldiers, Attendants* Denis de Marne, Christopher Timothy. *Dir* John Dexter, William Gaskill, Albert Finney; *Dgn* René Allio; *Light* Richard Pilbrow; *Mus* Marc Wilkinson; *Ch* Claude Chagrin, Litz Pisk; *Sm* Neville Pearson. Plot: Demastes/2, Patterson, Vinson, Weintraub. Reviews: *Christian Science Monitor* 25/10/65, 10; *Guardian* 13/10/65, 9; *Illustrated London News* 23/10/65, 42; *New Statesman* 22/10/65, 617; *Spectator* 22/10/65, 513, 516; *Stage* 14/10/65, 15; *Times* 13/10/65, 13; *Tribune* 22/10/65, 15; *Variety* 27/10/65, 70. Comment: National Theatre. A successful production of one of Arden's best plays (*Tribune*). *New Statesman* reported Albert Finney had reversed the order of the first two scenes without Arden's

approval. To which *Spectator* added: "But this is as nothing compared with the way [Finney] and Robert Stephens play truant with their parts from start to finish." "Some of the play I found slightly clumsy. Effects are not wrung easily from the planning of some early scenes," *Left-Handed Liberty* (65.167) is better (*Guardian*). *Variety* praised Finney's rearrangement and his "towering performance." The play remained in the repertory until 26/2/66.

65.295 *The Moon and Mr. Saunders* (P) William Herbert. LITTLE THEATRE CLUB 12/10/65. * Cast: *Stage* 14/10/65, 15. Review: *Stage* 14/10/65, 15.

65.296 *There Was A Man* (D, 3a) Tom Wright. ARTS 12/10/65. 1st perfd Traverse, Edinburgh, 26/1/65. Comment: A monodrama on the life of Robert Burns.

65.297 *Say Who You Are* (F, 2a) Keith Waterhouse and Willis Hall. HER MAJESTY'S 14/10/65; trfd to VAUDEVILLE 25/1/67. ** Cast: *Stage* 21/10/65, 13, 2/2/67, 13; Theatricalia; *Times* 15/10/65, 18; *Variety* 27/10/65, 70; *WWT/14*, *WWT/15*. *David Lord* Ian Carmichael/Nicholas Parsons; *Sarah Lord* Jan Holden/Gillian Barge; *Stuart Wheeler* Patrick Cargill/Peter Grady; *Valerie Pitman* Dilys Laye/Prunella Scales. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Peter Bridge; *Dir* Shirley Butler; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Assist dgn* John Duke; *Cost* T. P. Design Services; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone Ltd.; *Pd mgr* John H. De Lannoy; *Mgr* Richard Wakeley, S. A. Bailey; *Am* Douglas Blake; *Sm* Thomas Muschamp; *Dsm* Anne Bickerstaff; *Asm* Alan West; *Wm* Patricia McKay; *Press rep* George Fearon; *Bom* W. Millett. Plot: Fletcher, Loney, Vinson, Weintraub. Reviews: *Christian Science Monitor* 21/10/65, 7; *Daily Mirror* 15/10/65, 18; *Guardian* 15/10/65, 11; *Illustrated London News* 23/10/65, 42, 4/2/67, 30; *New Statesman* 22/10/65, 617; *Observer* 17/10/65, 24; *Stage* 21/10/65, 13, 2/2/67, 13; *Times* 15/10/65, 18; *Tribune* 22/10/65, 15; *Variety* 27/10/65, 70. Comment: "Ian Carmichael and Patrick Cargill made it extremely funny" (*Christian Science Monitor*); and similarly *Tribune*. *Variety* provided brief financial details of the play's profitability. *Times* found little that was new: "the play is a bedroom variant on the *Box and Cox* situation."

65.298 *Big Soft Nellie* (P, 2a) Henry Livings. QUESTORS 16/10/65. ** Cat: QTA. Review: *Middlesex County Times* 22/10/65, 15.

65.299 *Green Room Rag*. VICTORIA PALACE 17/10/65. Reviews: *Stage* 21/10/65, 13; *Times* 19/10/65, 16. Comment: Max Bgraves gave an unannounced, surprise

performance (*Times*).

65.300 *Easter* (P) August Strindberg (trans Elizabeth Sprigge of *Påsk*, 1901). HAMPSTEAD 18/10/65. Cast: *Stage* 21/10/65, 14; *WWT/14. Mrs. Heyst* Hazel Hughes; *Elis* Victor Henry; *Eleanor* Meg Wynn Owen; *Kristina* Pauline Wynn; *Benjamin* Gareth Forwood; *Lindkvist* Sydney Bromley. *Dir* Desmond O'Donovan; *Dec* Christopher Morley. Plot: Hochman, Matlaw, Shank. Reviews: *Illustrated London News* 13/11/65, 40; *Stage* 21/10/65, 14; *Times* 19/10/65, 16; *Tribune* 29/10/65, 11. Comment: "A brave production" (*Tribune*). A somewhat slow, naturalistic production (*Times*). "By no means easy in its single-minded concentration, *Easter* demands the sympathetic treatment it receives now at Hampstead under the control of Desmond O'Donovan" (*Illustrated London News*).

65.301 *The Late Christopher Bean* (C, 3a) Emyln Williams (adpt of Sidney Howard's adpt of René Fauchois, *Prenez garde à la peinture*, 1932). INTIMATE 18/10/65. 1st perfd St. James's 16/5/33. Plot: Best/32, 238, Bordman/4, 65, Hischak, Loney, 181, Matlaw, Salem. Comment: On Williams's adaptation, see Stephens, 133–35. The first New York production of Sidney Howard's adaptation (Henry Miller's 31/10/32) ran for 224 performances.

65.302 *Love in a Mist* (C, 3a) Kenneth Horne. WIMBLEDON 18/10/65.** Robin Lloyd, Margot Lane, Jane Hilary, Graeme Cruickshank, Cynthia Bizeray, Brian Moorhead. *Dir* John Gordon Ash; *Dgn* George Paddon Foster.

65.303 *Shelley; or, The Idealist* (TC, 2a) Ann Jellicoe. COURT 18/10/65.* Cast: Findlater; *Stage* 21/10/65, 13; *Times* 19/10/65, 16; *Variety* 27/10/65, 70; *WWT/14. Lead, Shelley* Ronald Pickup; *2nd Lead, Hogg, Trelawny* John Castle; *Older Man, Coplestone, Godwin, Lord Eldon* Sebastian Shaw; *Heavy, Walker, Westbrook* Iain Cuthbertson; *Walking Gentleman, Master, Bailiff, Shelley's Lawyer, Edward Williams* Timothy Carlton; *1st General Utility, College Servant, Westbrook's Servant, Moneylender, Eldon's Clerk* Bernard Gallagher; *Leading Lady, Miss Ferny, Mary Godwin* Frances Cuka; *Juvenile Lead, Harriet Westbrook* Kika Markham; *2nd Leading Lady, Miss Pybus, Eliza Westbrook* Avril Elgar; *Juvenile Character, Helen Shelley, Mrs. Godwin* Lucy Fleming; *Walking Lady, Miss Meeks, Clare Claremont, Jane Williams* Nerys Hughes; *2nd General Utility, Westbrook's Servant, Godwin's Servant, Moneylender, Porter, Eldon's Clerk* William Stewart. *Dir* Ann Jellicoe; *Dec* John Gunter. Plot: Vinson, Weintraub. Reviews: *Christian Science Monitor* 5/11/65, 4; *Daily Mirror* 19/10/65,

18; *Guardian* 19/10/65, 9; *Illustrated London News* 30/10/65, 40; *Observer* 24/10/65, 24; *Spectator* 5/11/65, 584; *Stage* 21/10/65, 13; *Times* 19/10/65, 16; *Tribune* 29/10/65, 11; *Variety* 27/10/65, 70, 74. Comment: English Stage Company. "Comes across as a slowly animated, rather dry, academic study of the rebel poet. And the production is also marred by the bleak settings. Ronald Pickup is a good Shelley" (*Daily Mirror*). "Mainly a dull and ponderous biographical sketch, old-fashioned in its construction and heavy-handed and prosaic in its writing" (*Variety*), a view echoed in *Times* and *Guardian*, the latter adding the piece was "flatly acted." *Spectator* found the first act enjoyable.

65.304 *Something Nasty in the Woodshed* (MC, 2a) Adrian Rendle (based on Stella Gibbons, *Cold Comfort Farm*, 1932) and Irving Manley (lyr) and Nick Transem (mus). THEATRE ROYAL, STRATFORD EAST, 18/10/65.* 13 perf. Cast: *Stage* 21/10/65, 15; *Theatricalia*; *Times* 20/10/65, 16; *Variety* 3/11/65, 62; *WWT/14. Judith Starkadder* Patricia Kerry; *Adam Lambswreath* Ian Burford; *Meriam* Jennifer Jayne; *Reuben Starkadder* Kenneth Poitvin; *Seth Starkadder* Bernard Lloyd; *Mark Dolour* Roy Jameson; *Micah* John MacLeod; *Harkaway* Brian Handley; *Caraway* Peter Brookes; *Amos Starkadder* Richard Curnock; *Rennet* Apple Brook; *Flora Poste* Rosemary Nichols; *Elfine* Sandra Scriven; *M. Solide* John Dalby; *Mr. Mybug* Philip Gilbert; *Waitress* Anna Bowden; *Mr. Neck* John McLaren; *Dick Hawk-Monitor* Michael Attwell; *Mrs. Hawk-Monitor* Hazel Bainbridge; *Ada Doom* Norah Blaney; *Extras* Judy Bowen, Gary Brighton, Bill Drysdale, Angela Easterling, Richard Fox, Gerard Hunt, Clare Welch. *Dir* Adrian Rendle; *Dgn* Disley Jones; *Ch* Denys Palmer; *Mus dir* Anthony Bowles; *Pd mgr* John Terry; *Sm* Crispin Evans; *Dsm* Pamela Jackson; *Asm* Gaye Lambert; *Tech sm* Richard Bullimore; *Elect* Buddy Woolsey; *Wm* Florence Waite; *Press rep* Lois Hunter, Eileen Norris. Reviews: *Guardian* 20/10/65, 9; *Illustrated London News* 6/11/65, 36; *Irish Times* 29/10/65, 11; *New Statesman* 22/10/65, 617, 29/10/65, 667; *Spectator* 29/10/65, 542; *Stage* 21/10/65, 15; *Times* 20/10/65, 16; *Variety* 3/11/65, 62, 66. Comment: Stage Sixty. "An ambitious idea ... better in design than it has proved in execution" (*Irish Times*). *Guardian* said that the parts were better than the whole. "Better than a poke in the eye with a sharp stick, but not much" (*Spectator*). "It doesn't jell and the joke is outdated" (*Variety*). Instead of "a deadpan presentation of events, [the adaptation] is continually nudging the audience into observing incidental absurdities" (*Times*).

65.305 *An Evening with Hildegard* (Cabaret). ARTS 19/10/65. Reviews: *Illustrated London News* 30/10/65, 40; *Times* 20/10/65, 16. Comment: American disease

Hildegard gave an uneven performance (*Illustrated London News*). *Times* faulted her repertory of items “for being too wide.”

65.306 *The Investigation* (D, 11sc) Peter Weiss (trans Alexander Gross of *Der Ermittlung*, 1965). ALDWYCH 19/10/65, 14/11/65. 2 perf. 1st British perf. Cast: RSCA; Theatricalia; WWT/14. Roy Dotrice, Michael Bryant, Ian Holm, Glenda Jackson, Penelope Keith. Plot: Hischak, Hochman, Loney, Matlaw, Patterson, Salem. Reviews: *Illustrated London News* 30/10/65, 40; *New Statesman* 29/10/65, 666; *Observer* 24/10/65, 24; *Spectator* 12/11/65, 609; *Stage* 21/10/65, 13; *Times* 21/10/65, 16. Comment: Royal Shakespeare Company. A reading, a narrative of the Auschwitz trials, prepared by Peter Brook and Daniel Jones. *Times* noted that the theatre was packed and “many people were turned away” from this late-night reading. “It is fully just that we should have so fierce an aid to remembrance” (*Illustrated London News*). The first New York production (Ambassador 4/10/66) ran for 103 performances.

65.307 *Love for Love* (C, 2a) William Congreve. OLD VIC 20/10/65. 1st perfd Lincoln’s Inn Fields 30/4/1695. Cast: NTA; *Stage* 28/10/65, 13; Theatricalia; *Times* 21/10/65, 16; *Variety* 3/11/65, 62; WWT/14. *Sir Sampson Legend* Anthony Nicholls; *Valentine* John Stride; *Scandal* Robert Lang; *Tattle* Laurence Olivier; *Ben* Colin Blakely; *Foresight* Miles Malleon; *Jeremy* Tom Kempinski; *Trapland* Harry Lomax; *Snap* Mike Gambon; *Buckram* Peter Cellier; *Steward to Sir Sampson* Reginald Green; *Servant to Foresight* David Hargreaves; *Blackamoor* Roy Holder; *Robin* Terence Knapp; *Singers* Leonard Whiting, Mervyn Willis; *Musicians* Alan Cumberland, John Foley, Malcolm Hall, Nigel Pinkett, *Angelica* Geraldine McEwan; *Mrs. Foresight* Madge Ryan; *Mrs. Frail* Joyce Redman; *Miss Prue* Lynn Redgrave; *Nurse to Miss Prue* Barbara Hicks; *Jenny* Janina Faye; *Sailors, Women, Servants, etc.* Petronella Barker, Anne Godley, Mike Gambon, William Hobbes, Roy Holder, Lewis Jones, Terence Knapp, Sheila Reid, Malcolm Reynolds, Maggie Riley, Malcolm Terris, Christopher Timothy, Leonard Whiting, Mervyn Willis. *Dir* Peter Wood; *Dgn* Lila de Nobili; *Mus* Marc Wilkinson; *Ch* Alfred Rodrigues; *Light* Richard Pilbrow; *Assist dir* Sunny Amey; *Assist dgn* Belinda Cadbury; *Sm* Diana Boddington. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Daily Mirror* 21/10/65, 18; *Guardian* 21/10/65, 9, 22/12/65, 7; *Illustrated London News* 30/10/65, 40; *New Statesman* 29/10/65, 666–67; *Observer* 24/10/65, 24; *Spectator* 29/10/65, 542; *Stage* 28/10/65, 13, 30/12/65, 11, 11/8/66, 7; *Times* 21/10/65, 16, 23/12/65, 4; *Tribune* 29/10/65, 11; *Variety* 3/11/65, 62. Comment: National Theatre. *Variety* called

it a “stunning production,” and praised both Peter Wood’s direction which “has added wit, gloss and a distinctive style” to the comedy and the cast’s performances. *Guardian* (21/10) disagreed about Wood’s direction. *Tribune* noted that Wood’s direction emphasized the “moral satire” he finds in the play. *Times* (21/10) thought the acting possessed “an Elizabethan vigour.” “Largely stripped of the artificiality” applied to Congreve, Wood’s production “has an intriguing freshness, direct realism being the dominant emphasis” (*Stage* 28/10). The production remained in repertory until 9/9/67.

65.308 *Maigret and the Lady* (D, 3a) Philip Mackie (from Georges Simenon’s novel, *Maigret et la vieille dame*, 1950). STRAND 21/10/65. 20 perf. 1st perfd Opera House, Manchester, 23/8/65. Cast: *Stage* 28/10/65, 13; Theatricalia; *Times* 22/10/65, 18; *Variety* 3/11/65, 62; WWT/14. *Theo Besson* Michael Gough; *Arlette Sudre* Doreen Aris; *Charles Besson* Frederick Treves; *Valentine Besson* Joyce Carey; *Dr. Garelle* Denis Holmes; *Maigret* Rupert Davies; *Inspector Castaing* Christopher Benjamin; *Madame Leroy* Alice Lidderdale; *Jacques* Colin Miller; *Madame Maigret* Charmian Eyre; *Henri* Richard O’Callaghan; *Trochu* Anthony Sheppard; *Madame Trochu* Anne Woodward; *Bar Customers* Jane Cain, Edmund Bailey. *Pres* John Gale; *Dir* Alan Bridges; *Dgn* Eileen Dis; *Mus* Ron Grainer; *Sm* Martin Beckwith. Reviews: *Daily Mirror* 22/10/65, 18; *Guardian* 22/10/65, 11; *Illustrated London News* 6/11/65, 36; *Spectator* 29/10/65, 542; *Stage* 28/10/65, 13; *Times* 22/10/65, 18; *Tribune* 29/10/65, 11; *Variety* 3/11/65, 62. Comment: *Variety* forecast a healthy run, particularly because of the casting of Rupert Davies as Maigret, a role he had performed in the BBC television series. “An utterly conventional whodunnit” (*Tribune*). “A well acted play, but sadly lacking excitement, tension and drama” (*Daily Mirror*). “A mild exercise in suspense” (*Times*).

65.309 *Crime on Goat Island* (P) Ugo Betti (trans Henry Reed of *Delitto all’isola delle capre*, 1950). TOWER, CANONBURY, 22/10/65. Cast: TTC. Plot: Hischak, Hochman, Matlaw. Comment: The first New York production, as *Island of Goats* (Fulton 4/10/55), ran for 7 performances.

65.310 *The Strange Machine of Professor Filarsky* (P for children) Erik Vos (trans Bill Honeywood). QUESTORS 23/10/65 (m). 1 perf. 1st British perf. Comment: Unicorn Theatre.

65.311 *Counterfeit Murder* (Thriller) Douglas Connel. INTIMATE 25/10/65. 1st perfd Palace Court, Bournemouth, 29/7/65.

65.312 *World and Music of Ivor Novello* (Ent) Tom Arnold (deviser). WIMBLEDON 25/10/65. 1st perfd Pavilion, Bournemouth, 12/4/65. John Hanson, Jean Bayless, Patricia Kilgarriff, Helen Landis, Jeanette Given, David Young. Comment: A compendium of extracts from Novello's best works.

65.313a *Love Is Not Jumping from a Stepladder* (P) Alan Pearce. LITTLE THEATRE CLUB 26/10/65.* Cast: *Stage* 28/10/65, 15. Louise Anna Chisholm; Bob Murray Kash. *Dir* Bil Keating; *Dec* Theo Oosterman; *Sm* Sarah Reeves. Review: *Stage* 28/10/65, 15. Comment: Performed under the collective title *Virgin Flesh*. *Virgin Flesh* (both plays) "is unbelievably bad. As theatre it is dull and as experimentation—well, I suppose that in 1900 it would have been thought terribly original, but after all that has happened in the last ten years it is remarkably unimaginative" (*Stage*).

65.313b *Walk Against the Wind* (P) Alan Pearce. LITTLE THEATRE CLUB 26/10/65.* Cast: *Stage* 28/10/65, 15. John Robert Ayres; Elizabeth Vanessa Kemspter. *Dir*, *Dec*, *Sm* as for 65.313a. Review: *Stage* 28/10/65, 15. Comment: Performed under the collective title *Virgin Flesh*.

65.314 *The Cresta Run* (C, 2a) N. F. Simpson. COURT 27/10/65.* Cast: Findlater; *Stage* 4/11/65, 13; Theatricalia; *Times* 28/10/65, 8; *Variety* 10/11/65, 76; *WWT/14*. Leonard Fawcett Frank Williams; Lillian Fawcett Avril Elgar; Sir Francis Barker Sebastian Shaw; Timothy Cask Timothy Carlton; Gelda Nerys Hughes; Andrejevsky Bolsover Griffiths Bernard Gallagher. *Dir* Keith Johnstone; *Dgn* John Gunter; *Light* Eric Baker; *Assist dgn* Charles Knode; *Sm* Robert Kidd. Plot: Vinson. Reviews: *Christian Science Monitor* 6/11/65, 10; *Daily Mirror* 28/10/65, 18; *Guardian* 28/10/65, 9; *Illustrated London News* 6/11/65, 36; *New Statesman* 5/11/65, 708, 710; *Observer* 31/10/65, 24; *Spectator* 5/11/65, 584; *Stage* 4/11/65, 13; *Times* 28/10/65, 8; *Tribune* 5/11/65, 15; *Variety* 10/11/65, 76. Comment: English Stage Company. "This attempted satire of the British Secret Service is filled with bizarre dialogue and zany situations but played in the manner of a half-paced Goon Show" (*Daily Mirror*). *Spectator* was not particularly amused by the "spy gags, excellent in themselves ... but dead upon the lips of the actors." *Guardian* observed the friendly audience laughter provoked by the first act died out in the second: "this satirical extravaganza about counter-espionage had just not developed its promise." "Follows Ann Jellicoe's *Shelley* as a second sorry disappointment in the Royal Court's new season" (*Times*).

65.315 *Man Speaking* (P) Harold Lang. JEANNETTA

COCHRANE 28/10/65. 1st perfd Sydney, Australia, 9/64; 1st London perf. Cast: *Stage* 4/11/65, 13. Harold Lang, Nicholas Amer, Greville Hallam. *Pres* David Conville; *Dir* Harold Lang; *Dec* Peter Kay, Daphne Eales; *Mus* Frank Hauser; *Sm* Irene Tofahrn. Review: *Stage* 4/11/65, 13. Comment: Voyage Theatre. "This play endeavours to clear away the misunderstandings which prevent some people from making sense of poetry, using examples of the work of Donne, Blake and Milton for illustration" (*Stage*).

65.316a *Bad Dreams* (P, 1a) François Paliard (trans Trevor Vibert). QUESTORS 29/10/65. Cast: QTA. Reviews: *Middlesex County Times* 5/11/65, 8; *Stage* 4/11/65, 14. Comment: Performed under the collective title, *Three Plays for Moderns*. *Stage* found two of the three items dull, and was unable to see *Reflexions*.

65.316b *Reflexions* (P, 1a) Don Roberts. QUESTORS 29/10/65. Cast: QTA. Reviews: *Middlesex County Times* 5/11/65, 8; *Stage* 4/11/65, 14. Comment: Performed under the collective title, *Three Plays for Moderns*.

65.316c *A Slight Ache* (P, 1a) Harold Pinter. QUESTORS 29/10/65.** Cast: QTA. Plot: Demastes/2, Hochman, Weintraub. Reviews: *Middlesex County Times* 5/11/65, 8; *Stage* 4/11/65, 14. Comment: Performed under the collective title, *Three Plays for Moderns*.

65.317 *Sweeney Todd the Demon Barber* (Melo) George Dibdin Pitt. UNITY 29/10/65. Comment: Presumably *The String of Pearls*; or, *The Fiend of Fleet Street* 1st perfd Britannia 22/2/1847 and performed as *Sweeney Todd*.

65.318 *The Cavern* (C, 2a) Jean Anouilh (trans Lucienne Hill of *La grotte*, 1961). WIMBLEDON 1/11/65.** Plot: French/2, Hochman. Comment: The pre-West End production prior to opening at the Strand later in November (65.330).

65.319 *I Found April* (C) George Batson. INTIMATE 1/11/65. 1st perfd Palace, Westcliff, 31/5/65. Plot: French/2.

65.320 *Saved* (D, 13sc) Edward Bond. COURT 3/11/65.* Cast: Findlater; *Stage* 11/11/65, 7; Theatricalia; *Variety* 17/11/65, 64; *WWT/14*. Fred Tony Selby; Len John Castle; Colin Dennis Waterman; Pete Ronald Pickup; Mike John Bull; Barry William Stewart; Harry Richard Butler; Pam Barbara Ferris; Liz Alison Frazer; Mary Gwen Nelson. *Dir* William Gaskill; *Dgn* John Gunter; *Light* Eric Baker; *Assist dir* Jane Howell; *Assist dgn* Charles Knode; *Sm* Juliet Alliston; *Asm* Allison Rockley. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Hischak/2,

23, Hochman, Law, Loney, Patterson, Vinson, Weintraub. Reviews: *Guardian* 4/11/65, 9; *Illustrated London News* 13/11/65, 40; *New Statesman* 12/11/65, 758–59; *Observer* 7/11/65, 24, 14/11/65, 24; *Stage* 11/11/65, 7; *Times* 4/11/65, 17; *Tribune* 12/11/65, 14; *Variety* 17/11/65, 64. Comment: English Stage Company. A private, club production because of censorship (for details of the court case see *Stage* 7/4/66, 1). *Guardian* said “the series of squalid episodes is often intentionally flat, hysterical or mean, but ... it does add up to a positive and pathetic statement.” *Observer* (7/11) thought the play was “a sizeable testimony” about “brutishness,” although it was painful to watch. *Tribune* provided a careful analysis of the play and the issues, social and theatrical, which it raised. *Times* said the play provided “ammunition to those who attack modern drama as half-baked, gratuitously violent, and squalid.” “I cannot conceive how the script passed any vigilant play-reader charged to examine it for meaning and motive. Anything else aside, its narrative is rickety and its people utterly without interest. It is a needless play; no special pleading can make it appear otherwise” (*Illustrated London News*). See also Lloyd Evans, 135–40. The first New York production was at the Brooklyn Academy of Music 28/10/70.

65.321 *How Now Brown Cow?* (Mus, 2a) Paula Stone (bk) and numerous composers (mus). LYRIC, HAMMERSMITH, 4/11/65.* Cast: *Stage* 11/11/65, 7; *Variety* 24/11/65, 62; *WWT/14*. *Mary* Barbara Bacher; *Wardrobe* *Mistress* Noelle Finch; *Stage Manager* John Griffin; *Ann Parker* India Adams; *Bob* Mike Sloan; *Gloria Grant* Sheila O’Neill; *Joey* Michael Tye-Walker; *Johnny Wynn* John Inman; *Jeannie* Camilla Powell; *Phil* Barrie Young; *Eloise* Susan Robinson; *Michael Bennett* Dickie Valentine; *Manager* Tom Layton; *Otto Krump* John Heawood; *Pam* Judy Sloan; *Fritz* John Levitt; *Gerald* David Thornton. *Lic* John Grogan; *Pres* HNBC Company; *Dir* Paula Stone; *Dgn* Ted Parker; *Ch* Bob Stevenson; *Mus dir*, *Mus arr* Colin Beaton; *Light* Collin Turner. Reviews: *Daily Mirror* 5/11/65, 18; *Guardian* 5/11/65, 9; *Illustrated London News* 13/11/65, 40; *Observer* 7/11/65, 24; *Stage* 11/11/65, 7; *Times* 5/11/65, 16; *Variety* 24/11/65, 62. Comment: *Variety* said the piece was really a series of unrelated revue sketches and was a “writeoff.” “An amiable failure accompanied by indifferent music” (*Times*). *Illustrated London News* noted that this “harmlessly insipid affair ... had to face a rattle of boeing mixed with friendly applause.”

65.322 *The Tattooed Nude* (Grotesque C) Gil Winfield. MERCURY 4/11/65.* Cast: *Stage* 11/11/65, 9. Hilary Pritchard, Peter Gale, Peter Carlisle. Reviews: *Stage* 11/11/65, 9; *Tribune* 12/11/65, 14. Comment: International Theatre Club. The play was about “a failed

dramatist [who] collects pornographic curios and young people, weaving around the latter ... a web of ensnaring fantasies, on which they come to depend” (*Tribune*).

65.323 *Ubu Roi* (F) Alfred Jarry (trans Fern Pirrie of Jarry’s play, 1896). TOWER, CANONBURY, 5/11/65. 1st British staged perf Irving 29/12/52? Cast: TTC. Plot: Fletcher, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shipley. Review: *Stage* 11/11/65, 7.

65.324 *The Strange Machine of Professor Filarsky* (P) Eric Vos (trans Bill Honeywood). ARTS 6/11/65 (m).** Cast: *Stage* 11/11/65, 7; *WWT/14*. *Frantelle* Matyelok Gibbs; *Primus* Laurence Keane; *Professor Kandinsky* Grahame T. Mallard; *Wanda 1* Jennifer Piercey; *Professor Filarsky* David Courtland; *Wanda 2* Jeannie James. *Dir* Caryl Jenner; *Dec* Geraldine Braithwaite. Review: *Stage* 11/11/65, 7. Comment: Unicorn Theatre.

65.325 *Crime at the “Donkey”* (Thriller) Simon Amberley. INTIMATE 8/11/65. 1st perfd Summer Theatre, Frinton, 26/8/65. Comment: The piece, set in a pub in East Anglia, involved a painting being smuggled out of the country.

65.326 *The Glass Menagerie* (P, 2a) Tennessee Williams. HIPPODROME, GOLDERS GREEN, 8/11/65.** Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Comment: The pre-West End production prior to opening at the Haymarket in December (65.350).

65.327 *How’s the World Treating You?* (C, 3a) Roger Milner. WIMBLEDON 8/11/65.** Plot: Bordman/4, 411, Hischak. Comment: The Hampstead production (65.218) on tour.

65.328 *The Voice of the Turtle* (P, 3a) John van Druten. RICHMOND 8/11/65.** Tracy Reed, Terence Holland, Anne Godfrey. *Dir* Robert Peake. Plot: Best/43, 104, Bordman, Bordman/4, 227, Bronner, Fletcher, Hischak, Hochman, Loney, 235, Salem. Comment: A two-week engagement.

65.329 *Spring and Port Wine* (C, 2a) Bill Naughton. MERMAID 10/11/65; trfd to APOLLO 3/1/66; trfd to NEW 31/7/67; trfd to ST. MARTIN’S 10/6/68. 1,236 perf. 1st perf this version Alexandra, Birmingham, 15/6/64. Cast: *Stage* 18/11/65, 13; *Theatricalia*; *Variety* 24/11/65, 62; *WWT/14*. *Rafe Crompton* Alfred Marks/Rupert Davies; *Daisy Crompton* Ruth Dunning/Joyce Heron; *Florence Crompton* Jennifer Wilson/Janet Whiteside; *Hilda*

Crompton Jan Carey/Jill Kerman; *Harold Crompton* John Alderton/Derek Seaton; *Wilfred Crompton* Melvin Hayes/Kenneth Caswell; *Betsy Jane* Gretchen Franklin/Betty Romaine; *Arthur Ray* Mort/Michael Edgar. *Pres* Mermaid Theatre Trust, Allan Davis Ltd.; *Dir* Allan Davis; *Dgn* Adrian Vaux/Hutchinson Scott; *Sm* Gordon McKechnie. Plot: Bordman/4, 418, Fletcher, Hischak, Vinson, Weintraub. Reviews: *Christian Science Monitor* 17/11/65, 14; *Daily Mirror* 11/11/65, 18; *Guardian* 11/11/65, 8; *Illustrated London News* 20/11/65, 38; *New Statesman* 19/11/65, 800; *Observer* 14/11/65, 24; *Spectator* 19/11/65, 659; *Stage* 18/11/65, 13; *Times* 11/11/65, 18; *Tribune* 19/11/65, 15; *Variety* 24/11/65, 62. Comment: *Guardian* declared the production “a huge success,” and observed that the first-night audience “kept breaking out into applause.” “A gentle, coherent comedy about a very ordinary Lancashire family ... Naughton’s ear for the Lancashire dialect is unfailing” (*Christian Science Monitor*). Other reviews offered similar opinions. At the New, tickets at “popular prices” ranged from 3 to 20 shillings. The first New York production, as *Keep It in the Family* (Plymouth 27/9/67), ran for 5 performances; the setting was changed to a town in Massachusetts in the late 1940s.

65.330 *The Cavern* (C, 2a) Jean Anouilh (trans Lucienne Hill of *La grotte*, 1961). STRAND 11/11/65.** Cast: *Stage* 18/11/65, 13; *Theatricalia*; *Variety* 24/11/65, 62; *WWT/14*. *The Author* Alec McCowen; *The Count* Griffith Jones; *The Countess* Sally Home; *Baron Jules* Kenneth Fortescue; *Baroness Jules* Kate Coleridge; *The Seminarist* Richard Hampton; *The Superintendent* Geoffrey Bayldon; *Romain* Keith Pyott; *Marie Jeanne* Siobhan McKenna; *Leon* Barry Lineham; *Marcel* Terence Lodge; *Hugueline* Anna Middleton; *Adele* Gemma Jones; *Alexis* Christopher Witty; *Nurse* Joan McArthur; *Elder Son* William Burleigh; *Younger Son* John Gugolka. *Pres* Tennent Productions Ltd.; *Dir* Donald McWhinnie; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Joe Davis; *Sm* Mary Lynn. Plot: French/2, Hochman. Reviews: *Guardian* 12/11/65, 11; *Illustrated London News* 20/11/65, 38; *Irish Times* 13/11/65, 9; *New Statesman* 19/11/65, 800; *Observer* 14/11/65, 24; *Spectator* 19/11/65, 659; *Stage* 18/11/65, 13; *Times* 12/11/65, 15; *Tribune* 19/11/65, 15; *Variety* 24/11/65, 62. Comment: *Irish Times* thought the first act was somewhat confusing so far as Anouilh’s intentions were concerned, but the piece finally took off in the second act. *Tribune* thought the device of the dramatist appearing in the play at the beginning to explain he hadn’t finished it yet was too much of a game. “A great disappointment, with some fine acting talent going to waste” (*Guardian*). *Times* said the piece was “a stunning example of Anouilh’s technical wizardry,” but less passionate than *Poor Bitos*.

65.331a *George Washington Crossing the Delaware* (P, 1a) Kenneth Koch. KING GEORGE’S HALL 11/11/65. 1st perfd Maidman, New York, 1/3/62; 1st British perf. Plot: Vinson. Reviews: *Stage* 18/11/65, 17; *Tribune* 19/11/65, 15. Comment: Concord Theatre Group. “On the appearance of the Concord’s two plays I feel that they should reconsider before placing themselves in the withering glare of an audience again for some time”; this first play was “a crudely made charade on how Washington came to beat the British in the American War of Independence (*Stage*). *Tribune* thought that the group’s choice of these one-actors “did not so much disguise as make use of the group’s amateur status.”

65.331b *In the Country of the Blind* (P) K. G. Vandergrift. KING GEORGE’S HALL 11/11/65.* Reviews: *Stage* 18/11/65, 17; *Tribune* 19/11/65, 15. Comment: Concord Theatre Group. “A reworking of the Christ story, ends, untypically, with a condemnation of the murderers by the son of the murdered Christ figure” (*Stage*).

65.332 *The Balcony* (D, 2a) Jean Genet [trans Bernard Frechtman of *Le balcon*, 1960]. HAMPSTEAD 15/11/65. 1st perfd Arts 22/4/57. Plot: Bordman/4, 369, Fletcher, Griffiths, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank, Shipley.

65.333 *Fish Out of Water* (C) Derek Benfield. INTIMATE 15/11/65. 1st perfd New, Bromley, 2/4/62. Comment: The play was about a vulgar widow intruding upon a group of English guests at a Riviera hotel.

65.334 *Oh! Aphrodite* (Musical thing) Tom Chatburn (bk, lyr, mus). LITTLE THEATRE CLUB 16/11/65.** Cast: *Stage* 18/11/65, 17. *Peter Farcet-Fenn* Adam Deane; *Freddy Fotheringay* Lauriston Shaw; *Tootle* Sean Barry; *Corporal Sam Bsiggr* Madhav Sharma; *Ariadne Jones* Dinah McNaughton; *Elizabeth* Carol Neilis; *Aphrodite* Nancy Gabrielle; *Galantina* Carmen Woolf; *Bobby Bright* John McGivern; *Jimmy Pumperley-Wilkes* Ian Hinton; *Bo-Bo* Carmen Woolf; *Tina* Elizabeth Lyon. *Dir* Bil Keating; *Sets* Theo Oosterman; *St dir* Vanessa Kempster; *Mus dir* Tom Chatburn. Review: *Stage* 18/11/65, 17. Comment: The piece “shows what happens when the goddess Aphrodite is summoned from Olympus in order to work her powers on a queer mixture of Chelsea-ites, upsetting existing love affairs but winning for herself an old Chelsea Pensioner who returns with her to her Olympian home” (*Stage*).

65.335 *The Platinum Cat* (C, 3a) Roger Longrigg. WYNDHAM’S 16/11/65. 1st perfd Theatre Royal, Brighton, 25/10/65. Cast: *Stage* 18/11/65, 15; *Variety* 1/12/65, 64; *WWT/14*. *Bernard* Kenneth Williams; *Caro*

Caroline Mortimer; *Andrew* Jeremy Burnham; *Crispin* Anthony Valentine; *Julian* Susan Tebbs; *Telephone Engineer* Michael Fleming. *Pres* John Gale, David Conville; *Dir* Beverley Cross; *Dgn* Hutchinson Scott; *Cartoons* Richard Williams; *Sm* John Walters. Reviews: *Daily Mirror* 17/11/65, 18; *Guardian* 17/11/65, 9; *Illustrated London News* 27/11/65, 40; *New Statesman* 26/11/65, 852; *Spectator* 26/11/65, 689; *Stage* 18/11/65, 15; *Times* 17/11/65, 7; *Tribune* 26/11/65, 15, 3/12/65, 15; *Variety* 1/12/65, 64. Comment: The production was withdrawn on 14/2/66 because Kenneth Williams, in the lead, became ill. *Spectator* said that when Kenneth Williams was not on stage this noisy piece wasn't worth watching. "Williams needs all his funny voices to get laughs" (*Daily Mirror*). "A comedy devoid of wit or originality, somewhat redeemed by the presence of Kenneth Williams" (*Tribune*). "There is no river of narrative, only another voice from Mr. Williams, possibly a new grimace. I do not deny his talent, but is it the kind of talent that can pad so thin a piece?" (*Illustrated London News*). Outdated and unjustifiable for production (*Times*).

65.336 *Trelawny of the "Wells"* (Ca, 4a) Arthur W. Pinero. OLD VIC 17/11/65. 1st perfd Court 20/1/1898. Cast: NTA; *Stage* 25/11/65, 7; *WWT/14*. *James Telfer* Gerald James; *Augustus Colpoys* Graham Crowden; *Ferdinand Gadd* Edward Petherbridge; *Tom Wrench* Robert Stephens; *Mrs. Telfer* Wynne Clark; *Avonia Bunn* Billie Whitelaw; *Rose Trelawny* Louise Purnell; *Imogen Parrott* Pauline Taylor; *Miss Brewster* Chloe Ashcroft; *Mr. Mortimer* Michael Byrne; *Mr. Denzil* Denis de Marne; *Mr. Hunston* Neil Fitzpatrick; *O'Dwyer* John Savident; *Stage-door-keeper* John Hallam; *Vice-Chancellor Sir William Gower* Paul Curran; *Arthur Gower* Michael York; *Clara de Foenix* Caroline John; *Captain de Foenix* Derek Jacobi; *Miss Trafalgar Gower* Jeanne Watts; *Mrs. Mossop* Doris Hare; *Mr. Ablett* Ron Pember; *Charles* Frank Wylie; *Sarah* Jennie Heslewood. *Lic* Kenneth Rae; *Dir* Desmond O'Donovan; *Dgn* Motley; *Assist dgn* Peter Key; *Assist dir* K. V. Moore; *Mus* Marc Wilkinson; *Light* Robert Ormbo; *Mus* Marc Wilkinson; *Press rep* Virginia Fairweather; *Bom* Pat Layton. Plot: Best/94, 70, Demastes/1, Fletcher, Hirschak, Hochman, Lazenby, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Daily Mirror* 18/11/65, 18; *Guardian* 18/11/65, 9; *Illustrated London News* 27/11/65, 40; *New Statesman* 26/11/65, 851–52; *Spectator* 26/11/65, 689; *Stage* 25/11/65, 7, 25/8/66, 13; *Times* 18/11/65, 8, 22/8/66, 6; *Tribune* 26/11/65, 15. Comment: National Theatre. *Tribune's* analysis placed Pinero's play in the theatrical tradition of both the nineteenth and twentieth centuries. A "well polished" and rewarding production, although scene shifting in full view of the audience seemed out of

place (*Guardian*). Although a fine production, *Times* said that it had worked much better when staged at the Festival, Chichester, the previous July. The production remained in repertory until 10/12/66. The first New York production (Lyceum 22/11/1898) ran for 132 performances.

65.337 *The Duchess of Malfi* (T) John Webster. TOWER, CANONBURY, 19/11/65.** Cast: TTC. Plot: Best/46, 426–27, Fletcher, Gassner, Griffiths, Hochman, Holznecht, Law, Patterson, Salem, Shank, Shipley, Sobel.

65.338 *The Winter's Tale* (R, 2pt) William Shakespeare. QUESTORS 20/11/65.** Cast: QTA. Reviews: *Middlesex County Times* 26/11/65, 8; *Times* 3/12/65, 15. "A remarkably fine presentation ... without self-conscious reaching after gimmicks or attempts to superimpose a fashionable interpretation" (*Times*).

65.339 *Inquest on a Lady* (P) Charles M. Vites. INTIMATE 22/11/65. 1st perf Library, Manchester, 5/53? Cast: *Stage* 2/12/65, 15. *Edith Lomax* Catherine Harding; *Mary Patricia* Phipps; *John Ward* Eric McCaine; *Doctor Dawson* Roy Hepworth; *Alfred Lomax* Douglas Emery; *Susan Lomax* Yvonne Tennay; *Mrs. Johnson* Anne Wrigg; *Mrs. Robson* Margaret Gibson, *Pres* O. M. Productions Ltd.; *Dir* Douglas Emery; *Sc dgn* David Vickers. Review: *Stage* 2/12/65, 15. Comment: "A spinster embittered by years propping up her now deceased doctor ... reacts with predictable spite when she sees the handsome and successful young locum falling for the charms of her altogether more attractive younger sister" (*Stage*).

65.340 *Late Night with Juliette*. GLOBE 22/11/65 (Lt). Cast: *WWT/14*. Juliette Greco. *Dir* Pierre Carrère. Review: *Times* 24/11/65, 5. Comment: A programme of songs performed by "Juliette Greco, arguably the greatest French *chanteuse* since Edith Piaf" (*Times*).

65.341 *A Lily in Little India* (C) Donald Howarth. HAMPSTEAD 22/11/65; trfd to ST. MARTIN'S 20/1/66. 1st perfd ATV 9/10/62; 1st stage perf. Cast: *Stage* 25/11/65, 7; *Theatricalia*; *Variety* 16/2/66, 58; *WWT/14*. *George Bland* Ken Jones; *Anna Bowers* Jill Bennett; *Jacob Bowers* Leslie Handford/Alan Foss; *Mrs. Hanker* Jessie Evans; *Alvin* Ian McKellen; *Ambulance Man* David Cook; *Doctor* Raymond Mason; *Maurice* Gary Watson; *Gardening Expert* Vernon Dobtcheff. *Dir* Donald Howarth; *Dec* Kenneth Mellor. Plot: Vinson. Reviews: *Illustrated London News* 4/12/65, 44, 29/1/66, 31; *New Statesman* 10/12/65, 945, 28/1/66, 138; *Observer* 23/1/66, 25; *Spectator* 28/1/66, 108; *Stage* 25/11/65, 7; *Times* 23/11/65, 5, 22/1/66, 12; *Tribune* 26/11/65, 15; *Variety* 16/2/66, 58. Comment: "Howarth's inquiry into

loneliness in a small north-country town can be extremely touching, particularly, maybe, for those who recollect *All Good Children*, for which this is a companion" (*Illustrated London News* 4/12). *Tribune* commended some of the play's stylistic features, including "some skilful reworking of the lost arts of soliloquy and aside." *New Statesman* (28/1) thought the production at the St. Martin's seemed "thinner," but still praised the performances of Jill Bennett and Ian McKellen. *Times* (23/11) noted that Howarth's method was "oblique" rather than "explicit," and "his content and expression are exactly matched." There were 100 performances at the St. Martin's.

65.342 *Lock Up Your Daughters* (MP, 2a) Bernard Miles (adpt of Henry Fielding, *Rape upon Rape*, 1730) and Laurie Johnson (mus) and Lionel Bart (lyr). WIMBLEDON 22/11/65.** Frances Barlow, Paul Bacon, Eleanor McCreadie, Jeanna L'Esty, Tony Addams, Michael Cotterill, Philip Hinton. *Dir* David Poulson; *Dgn* Glen Edwards; *Mus dir* Grant Hossack. Plot: Fletcher, French/2, Gänzl, Gänzl/3, 751–54, Green, OTF.

65.343 *The Queen and the Rebels* (D, 4a) Ugo Betti (trans Henry Reed of *La regina e gli insorti*, 1951). RICHMOND 22/11/65.** Sonia Graham, Philip Anthony, Ian White, Julie Paille, John Dawson, Peter King, Susan Pitts, Richard Sullivan. *Dir* Robert Peake. Plot: French/2, Hischak, Hochman, Loney, 294, Matlaw, Patterson, Shank. Comment: A two-week engagement.

65.344 *Man and Superman* (P, 3a) Bernard Shaw. ARTS 23/11/65; trfd to VAUDEVILLE 6/1/66; trfd to GARRICK 21/2/66. 226 perf. 1st perfd Court 21/5/05. Cast: *Stage* 25/11/65, 23; *Theatricalia*; *WWT/14*. *Roebuck Ramsden* John Robinson; *Parlourmaid* Judy Wilson; *Octavius Robinson* Martin Jarvis; *John Tanner* Alan Badel; *Ann Whitefield* Sian Phillips; *Mrs. Whitefield* Marie Löhr; *Miss Ramsden* Marda Vanne; *Violet Robinson* Zena Walker/June Thorburn; *Henry Straker* Clive Swift/Terence Rigby; *Hector Malone* Edward Bishop; *Mr. Malone* Patrick McAlinney. *Dir* Philip Wiseman; *Dec* Peter Farmer. Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Christian Science Monitor* 9/12/65, 20; *Daily Mirror* 24/11/65, 18; *Illustrated London News* 4/12/65, 44; *New Statesman* 3/12/65, 898, 14/1/66, 59; *Spectator* 3/12/65, 739; *Stage* 25/11/65, 23; *Times* 24/11/65, 5, 7/1/66, 14, 22/2/66, 13; *Tribune* 3/12/65, 15; *Variety* 13/4/66, 72. Comment: The production omitted act three. *Spectator* opined if Shaw were not revered in some circles, "*Man and Superman* is a case of the Emperor's clothes." For *Times* (24/11) the Arts production did not carry sufficient

weight and failed to convey the play's "vitalist philosophy." The production gave *Christian Science Monitor* the impression Shaw "really means what he is saying." *Variety* noted the transfer to the Garrick showed the production was a box office draw, and praised the polished production and Alan Badel's performance. Of the latter *New Statesman* (14/1) commented that, with the transfer to the Vaudeville, Badel "has hardened his performance in the direction of Wildean polish instead of the cosmic tandem-jest Shaw intended." *Illustrated London News* noted that Badel's performance had been unsure in the first act at the Arts. The first New York performance (Hudson 5/9/05) ran for 192 performances.

65.345 *Barefoot in the Park* (C, 3a) Neil Simon. PICCADILLY 24/11/65. 243 perf. 1st perfd Shubert Theatre, New Haven, Connecticut, 25/9/63; 1st British perf Pavilion, Bournemouth, 1/11/65. Cast: *Stage* 2/12/60, 13; *Times* 25/11/65, 5; *Variety* 15/12/65, 68; *WWT/14*. *Corrie Bratter* Marlo Thomas/Polly James; *Telephone Man* John Brandon; *Delivery Man* Maurice Podbrey/Geoffrey Reed; *Paul Bratter* Daniel Massey/Robin Hunter; *Mrs. Banks* Mildred Natwick/Joan Sterndale Bennett; *Victor Velasco* Kurt Kaszner/Ferdy Mayne. *Pp* Piccadilly Theatre Ltd.; *Mgr dir*, *Lic* Donald Albery; *Pres* Bernard Delfont, Arthur Lewis; *Dir* Richard Benjamin; *Sc dgn* Oliver Smith; *Light* Michael Wilson; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Pd mgr* Maurice Fournier; *Pd exec* Tommy Hayes; *Sm* Peter Roberts; *Dsm* Ronald Rubin; *Asm* Gwynyth Jones; *Tech supervisor* Saxon Lucas; *Wardrobe supervisor* Tessa Ellis; *Wm* Nan Moody; *Press rep* Jack Ingham. Plot: Best/63, 117, Bordman, Bordman/4, 391, Bronner, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Salem, Shipley, Wilmeth. Reviews: *Christian Science Monitor* 9/12/65, 20; *Daily Mirror* 25/11/65, 18; *Guardian* 25/11/65, 7; *Illustrated London News* 4/12/65, 44; *Irish Times* 27/11/65, 11; *Stage* 2/12/65, 13; *Times* 25/11/65, 5; *Tribune* 3/12/65, 15; *Variety* 15/12/65, 68. Comment: The play was received enthusiastically on the first night (*Guardian*), and similarly on the second night (*Irish Times*). *Christian Science Monitor* reported Mildred Natwick received an ovation for her performance. *Variety* thought success was assured and noted Daniel Massey was the only non-American principal actor. *Times* commented on the value of the American tryout system and its success in regard to Simon's work. The first New York production (Biltmore 23/10/63) ran for 1,530 performances.

65.346 *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade* (Hist D, 2a) Peter Weiss (English version Geoffrey Skel-

ton; verse adpt Adrian Mitchell). ALDWYCH 24/11/65.** 9 perf. Cast: RSCA; *WWT/14. M. Coulmier* Clifford Rose; *Mme. Coulmier* Brenda Kempner; *Mlle. Coulmier* Ruth Baker; *Herald* Michael William; *Kokol* Hugh Sullivan; *Polpoch* Jonathan Burn; *Cucurucu* Freddie Jones; *Rossignol* Jeanette Landis; *Jacques Roux* Robert Lloyd; *Charlotte Corday* Glenda Jackson; *Jean Paul Marat* Ian Richardson; *Simonne Everard* Susan Williamson; *Marquis de Sade* Patrick Magee; *Duperret* John Steiner; *Abbot* Mark Jones; *Mad Animal* Morgan Sheppard; *Schoolmaster* James Mellor; *Mother* Mark Jones; *Father* Henry Woolf; *Newly-rich Lady* John Hussey; *Voltaire* John Harwood; *Lavoissier* Leon Lissek; *Patients* Mary Allan, Sheila Grant, Michael Farnsworth, Michael Percival, Maroussia Frank, Lyn Pinkney, Tamara Fuerst, Carol Raymont, Guy Gordon; *Nuns* Heather Canning, Jennifer Tudor; *Guards* Timothy Hardy, Stanford Trowell. *Dir* Peter Brook; *Dec* Sally Jacobs; *Cost dgn* Gunilla Palmstierna-Weiss; *Mus* Richard Peaslee. Plot: Best/65, 269, Dorney, Fletcher, Hischak, Law, Loney, Matlaw, Patterson, Salem, Shipley. Comment: Royal Shakespeare Company. Performed at the Martin Beck, New York, 27/12/65–30/4/66.

65.347 *Charlie Girl* (Mus, 2a) David Heneker (mus, lyr) and John Taylor (mus, lyr) and Hugh Williams (bk) and Margaret Williams (bk) and Ray Cooney (bk) and Ross Tay-lor (story). HIPPODROME, GOLDERS GREEN, 25/11/65.* Plot: Gänzl, Kennedy, OTF. Comment: The pre-West End production prior to opening at the Adelphi in December (65.366).

65.348 *The Dancing Years* (MP, 3a) Ivor Novello (bk, mus) and Christopher Hassall (lyr). WIMBLEDON 29/11/65.** Howard Williams, Gillian Rides, Marian Barnes, Stuart Bell, Phillip Remington, Margery Hemingway, Leonard Joyner. Plot: Fletcher, Gänzl, Gänzl/3, 498–500, Green, Kennedy, OFT.

65.349 *Stop the World—I Want to Get Off* (Mus, 2a) Leslie Bricusse (bk, mus, lyr) and Anthony Newley (bk, mus, lyr). INTIMATE 29/11/65.** Plot: Best/62, 57, Bordman/5, 628, Gänzl, Hischak, Kennedy, Loney, OTF. Comment: The cast included Jimmy Perry and Gilda Perry (Bowden, 117).

65.350 *The Glass Menagerie* (P, 2a) Tennessee Williams. HAYMARKET 1/12/65.** 43 perf. Cast: *Stage* 9/12/65, 13; *Theatricalia*; *WWT/14. Tom* Ian McShane; *Amanda* Gwen Ffrangcon-Davies; *Laura* Anna Massey; *The Gentleman Caller* George Baker. *Pres* Tennent Productions Ltd.; *Dir* Vivian Matalon; *Dgn* Brian Currah; *Mus* Paul Bowles; *Light* Joe Davis; *Sm* Edward Burrell. Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bron-

ner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 9/12/65, 20; *Guardian* 3/12/65, 11; *Illustrated London News* 11/12/65, 41; *New Statesman* 10/12/65, 945; *Observer* 5/12/65, 24; *Spectator* 10/12/65, 778; *Stage* 9/12/65, 13; *Times* 2/12/65, 15; *Tribune* 10/12/65, 15. Comment: *Guardian* had every praise for the cast. *Times* found the production somewhat self-indulgent in its emotional emphasis but the cast gave “masterly performances.” “The four players, directed by Vivian Matalon, fit exactly into their pattern in that St. Louis apartment. I shall not forget Miss Massey’s sad silences and the flickering prattle of Miss Ffrangcon-Davies as the woman, the faded Southern belle, to whom silence is intolerable” (*Illustrated London News*).

65.350.2 *The Memoirs of Fanny Hill* (P) Brian Tyler (adpt of John Cleland’s novel, *Memoirs of a Woman of Pleasure*, 1748–49). LYRIC, HAMMERSMITH, 1/12/65.* 19 perf. *Pres* Audrey Lupino, Arthur Lane.

65.351 *Hello, Dolly!* (MC, 2a) Michael Stewart (bk; based on Thornton Wilder, *The Matchmaker*, 1954) and Jerry Herman (mus, lyr). DRURY LANE 2/12/65. 794 perf. 1st perfd Fisher, Detroit, 18/11/63; 1st British perf. Cast: *Stage* 9/12/65, 13; *Times* 3/12/65, 15; *Variety* 8/12/65, 70; *WWT/14. Mrs. Dolly Gallagher Levi* Mary Martin/ Dora Bryan; *Ernestina* Judith Drake/Olwen Griffiths; *Ambrose Kemper* Mark Alden/Peter Dixon; *Horse Penny* Everton, Venetia Fernandez; *Horace Vandergelder* Loring Smith/Bernard Spear; *Ermengarde* Beverlee Weir/ Sonya Petrie; *Cornelius Hackl* Garrett Lewis; *Barnaby Tucker* Johnny Beecher/Billy Boyle; *Irene Molloy* Marilyn Lovell/Jill Martin; *Minnie Fay* Coco Ramirez; *Mrs. Rose* Betty Winsett; *Rudolph* Robert Hocknell/ Gordon Clyde; *Judge Skedge Miller/Vernon Rees*; *Court Clerk* Alan Page; *Dancers* Marie Betts, Penny Everton, Venetia Fernandez, Kay Frazer, Jackie Gentle, Wendy Gotelee, Loraine Hart, Carole Naylor, Margaret Vickers, Barry Collins, Raymond Dalziel, Bill Drysdale, Norman Furber, Keith Galloway, Gerard Hunt, Peter Johnston, Vince Logan, Barry Morland, Richard Morris, William Perrie, Jeffrey Taylor, Gordon Yeats; *Singers* Yvonne Chaplin, Jill Donohue, Gloria Farndell, Janette Gail, Mary Murphy, Lorraine Smith, Betty Winsett, Richard Avon, Michael Bretton, Franklin Fox, Charles O’Byrne/Ted Gilbert, Alan Page, Gordon Traynor. *Chm* Prince Littler; *Mgr* George Hoare; *Sec* S. L. Drew; *Pres* H. M. Tennent Ltd.; *Dir*, *Ch* Gower Champion; *Sc dgn* Oliver Smith; *Cost dgn* Freddy Wittop; *Mus arr* Peter Howard, Philip Lang; *Mus dir* Alyn Ainsworth; *Light* Joe Davis; *Assist dir* Lucia Victor, Lowell Purvis. Plot: Best/63, 157, Bord-

man, Bordman/5, 633, Gänzl, Green, Hischak, Kennedy, Law, OTF, Wilmeth. Reviews: *Christian Science Monitor* 9/12/65, 20; *Daily Mirror* 3/12/65, 3; *Guardian* 3/12/65, 11; *Illustrated London News* 11/12/65, 41, 4/6/66, 36; *New Statesman* 10/12/65, 945; *Observer* 5/12/65, 24, 29/5/66, 20; *Spectator* 10/12/65, 778; *Stage* 9/12/65, 13, 26/5/66, 15, 21/12/66, 17; *Times* 3/12/65, 15, 20/5/66, 8; *Tribune* 10/12/65, 15; *Variety* 8/12/65, 70. Comment: *Times* (3/12) expounded on the ways in which the show was geared completely as a star vehicle for Mary Martin. Unlike most of the audience *Guardian* refused to be astounded by the various elements of the musical, noting that, in fact, there is very little to the work. Similarly *Observer* (5/12) pointed out the whole reason for the show was “a single scene, a single song,” and, sung by Mary Martin, that was all the rapturous audience wanted. “A cinch for a long run and a handsome profit return on the \$300,000 investment” (*Variety*). The first New York production (St. James 16/1/64) ran for 2,844 performances.

65.352 [No entry]

65.353 *The Great Horatio Bottomley* (P, 3a) David Turner. WIMBLEDON 6/12/65.* *Bottomley* Julian Somers; Robin Lloyd, Margaret Neale, John Bryans, Reginald Jarman. *Pres* Audrey Lupino, Arthur Lane. Reviews: *Guardian* 7/12/65, 7; *Stage* 9/12/65, 17. Comment: An uneven, partially successful biography of Bottomley (*Stage*).

65.354 *An Ideal Husband* (C, 4a) Oscar Wilde. HIPPODROME, GOLDERS GREEN, 6/12/65. 1st perfd Haymarket 3/1/1895. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Comment: The pre-West End production prior to opening at the Strand in later December (65.367). The first New York production was at the Lyceum 12/3/1895.

65.355 *The Little Revue* (Revue) James Perry and Gilda Perry (devisers). RICHMOND 6/12/65. 1st perf? Linda James, Diane Landor, Michael Knowles, Ben Hawthorne, James Perry, Hilda Perry. *Dir* James Perry, Hilda Perry.

65.356 *Norman* (C, 3a) Frank Harvey. INTIMATE 6/12/65.**

65.357 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 6/12/65.** *Sir Ruthven* John Reed; *Sir Destard* Kenneth Sandford; *Rose Maybud* Ann Hood; *Sir Roderic* Donald Adams. *Cond* Isidore Godfrey. Plot: Ayre, Gänzl, Hochman, Shipley. Reviews: *Christian Science Monitor* 13/12/65, 6; *Illustrated London News* 18/12/65, 40;

Spectator 24/12/65, 841; *Stage* 9/12/65, 14; *Times* 7/12/65, 16. Comment: D'Oyly Carte Opera Company. “The cast go through it, if not with brilliance, with the high level of general competence and ritualistic devotion that the Company has maintained throughout its many years” (*Stage*).

65.358 *Children of the Stage* (P) Raymond Bantock. LITTLE THEATRE CLUB 7/12/65.* Cast: *Stage* 9/12/65, 17. *Sir James Weston* Lauriston Shaw; *Lady Weston* Ann Wrigg; *Robert Weston* Edward Poulter; *Watkinson* Peter Stenson; *Smith* Andrew Power; *Valet* Richard Kessell; *Donald Bevan* Andrew McWhirter; *Scene Shifter* Christopher Sewell; *Hermione Hester* Jennifer Hill; *Joan Bolton* Jane Walker; *Helen Lermitt* Mary Pemberton; *Lewis* Marc Urquhart; *David Curtis* David Curzon; *Stranger* Trevor Kent; *Mrs. Spurby* Elizabeth Lyon; *Alice Weston* Vanessa Kempster; *Jailor* Andrew Parr. *Dir* Bil Keating; *Dgn* Theo Oosterman, Bil Keating; *St dir* Vanessa Kempster. Review: *Stage* 9/12/65, 17. Comment: The play failed to show “how or why the stage has the power to exact a lifetime’s sacrifice from those many ‘children’ who fall under its spell” (*Stage*).

65.359 *The Gulls* (C, 3a) Basil Ashmore (adpt of Alain-René Lesage, *Turcaret*, 1709) and Jack Lindsay (prologue, epilogue). JEANNETTA COCHRANE 8/12/65. 1st perf this adpt. Cast: *Stage* 16/12/65, 13; *Variety* 22/12/65, 64; *WWT/14. Prologue, Epilogue* Margaret Rutherford; *The Baroness* Frankie Day; *Marine* Constance Fecher; *Frontin* Bob Monkhouse; *The Little Knight* John Forrest; *Turcaret* Lloyd Lamble; *Lisette* Julie Somers; *Monsieur Rafle*, *Tromper* Richard Davies; *The Marquis* John Gower; *Madame Jacob* Mary Grew; *A Countess* Doris Rogers. *Dir* Basil Ashmore; *Sc dgn* Peter Minshall; *Cost dgn* Elaine Garrad; *Mus* Duke Ellington; *Sm* Robyn Garret. Plot: Gassner, Hochman. Reviews: *Illustrated London News* 18/12/65, 40; *Stage* 16/12/65, 13; *Times* 9/12/65, 13; *Variety* 22/12/65, 64. Comment: International Theatre Club. *Variety* thought the adaptation and staging were both “depressingly heavy footed.” *Times* found Basil Ashmore’s direction and adaptation “leaden and gluey,” but commended Bob Monkhouse. *Stage* thought the production did not make the most of the play’s humour.

65.360 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 9/12/65.** Cast: *WWT/14. Mr. Space* Christopher Sandford; *Ringo* Colin Farrell; *Rat King* Richard Warner; *Lord Swill* Bryan Coleman; *Mickey Merry* Valerie Hermanni; *Ma Merry* Rita McKerron; *Pa Merry* Len Maley; *Mr. Mouse* Roy Skelton; *Mrs. Cat* Elizabeth Reid; *Pearly King* Gary Brighton; *Major Domo* Noel Carey; *Mrs. Cow* Ann Still-

man; *Miss Sheep* Daphne Foreman; *Mr. Horse* Charles Hands; *Mr. Cockerel* Roy Heymann; *Miss Tootem* Elisabeth Wade; *Major Snootum* Donald Simpson; *Principal Dancer* Pamela Jones; *Rat Dancers* Geraldine Long, Frances Jane Ashworth. *Dir* Henry Cass, Bridget Espinosa; *Dec* W. Cameron Johnson; *Cost dgn* Dorothy Phillips. Reviews: *Spectator* 24/12/65, 840–41; *Stage* 6/1/66, 12. Comment: “Nobody can object to a Christmas entertainment pointed up to commend polite manners and optimism ... Audiences may be specially recruited but they are certainly appreciative” (*Stage*).

65.361 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 9/12/65.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

65.362 *Serjeant Musgrave’s Dance* (D, 3a) John Arden. COURT 9/12/65.** Cast: Findlater; *Stage* 16/12/65, 13; *Variety* 22/12/65, 64; *WWT/14*. *Private Sparky* Victor Henry; *Private Hurst* Ronald Pickup/John Castle; *Private Attercliffe* Sebastian Shaw; *Bludgeon* Joseph Greig; *Serjeant Musgrave* Iain Cuthbertson; *The Parson* Timothy Carlton; *Mrs. Hitchcock* Gillian Martell; *Annie* Frances Cuka; *The Constable* Roger Booth; *The Mayor* Christopher Benjamin; *A Slow Collier* John Castle/Ronald Pickup; *A Pugnacious Collier* Bernard Gallagher; *Walsh* Richard Butler; *Trooper of Dragoons* William Stewart; *An Officer of Dragoons* John Shepherd. *Dir* Jane Howell; *Dgn* Paul Mayo; *Light* Eric Baker; *Mus* Robert Long; *Ch* Pat Tracey; *Assist dir* Tom Osborn; *Sm* Robert Kidd. Plot: Bordman/4, 409, Demastes/2, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Mplots, Patterson, Shipley, Vinson. Reviews: *Guardian* 10/12/65, 9; *Illustrated London News* 25/12/65, 32; *Observer* 12/12/65, 25; *Spectator* 17/12/65, 809–10; *Stage* 16/12/65, 13; *Times* 10/12/65, 16; *Tribune* 17/12/65, 14–15; *Variety* 22/12/65, 64. Comment: English Stage Company. *Variety* thought the production proved the play was worthy of revival and praised the “powering performance of Iain Cuthbertson.” *Observer* criticized the fumbling performances in minor roles, but declared “it is an essential revival of a very engrossing work.” Not so *Spectator* who opined that “muddle runs through the whole play and by the end has reached truly startling proportions.” *Times* reviewed the play’s stage history and Arden’s dramaturgy, but lamented the play lacked a “sense of dramatic direction.”

65.363 *The Thwarting of Baron Bolligrew* (P for children, 2a) Robert Bolt and Guy Woolfenden (mus). ALDWYCH 11/12/65.* Cast: RSCA; *Stage* 6/1/66, 11; *Theatricalia*; *WWT/14*. *Storyteller* Michael Jayston; *Duke*

John Nettleton; *Dashwood*, *Cook* Terence Swards; *Jones*, *Peasant* Colin Bell; *Juniper*, *Peasant* Peter Mair; *Sir Digby Vayne Trumpington*, *Peasant* Andrew Lodge; *Sir Graceless Strongbody* Oliver Maguire; *Sir Percival Smoothely-Smoothie* Philip Brack; *Sir Oblong Fitz-Oblong* John Normington; *Sea Captain*, *Badger* Terence Rigby; *Baron Bolligrew* Leo McKern; *Squire Blackheart* Nicholas Selby; *Men-At-Arms* Edward Clayton, Oliver Maguire; *Lord Mayor* Peter Harrison; *Obadiah Bobble-nob* Davyd Harries; *Magpie* Richard Moore; *Moloch* Ken Wynne; *Mazepa*, *Peasant* Iain Blair; *The Dragon* Robert Bolt; *Peasants* Ian Collier, Andrew Jack, Malcolm McDowell, James Sport. *Dir* Trevor Nunn; *Sc dgn* Elizabeth Duffield; *Cost dgn* Ann Curtis; *Light* David Read; *Mus* Guy Woolfenden. Plot: French/2, Vinson, Weintraub. Reviews: *Christian Science Monitor* 9/2/66, 4; *Illustrated London News* 25/12/65, 32; *Observer* 19/12/65, 20; *Spectator* 24/12/65, 840; *Stage* 6/1/66, 11; *Times* 13/12/65, 12; *Tribune* 24/12/65, 11. Comment: Royal Shakespeare Company. “Wordy and hard to follow” with “weedy” goody-goodies (*Spectator*). A “real play for real children” and a magnificent performance from Leo McKern (*Tribune*). McKern’s comic expansiveness lifts *Bolligrew* almost into the class of a classic children’s play” (*Stage*). “Bolt’s best play to date” (*Times*).

65.364 *The Immutability of Lewis Brown* (P) David Shellan. COMEDY 12/12/65.* 1 perf. Cast: *Stage* 16/12/65, 14. *Tony Argles* Peter Furnell; *Lewis Brown* Michael Gaunt; *George Cooper* Anthony Sagar; *Babs Dingle* Caroline Dowdeswell; *Jean Morland* Aline Waites. *Dir* Donald Ross. Review: *Stage* 16/12/65, 14. Comment: Repertory Players. The play was “concerned with the problems of a young man who decides to opt out of normal human relationships because of the tragic death of his parents when he was seventeen” (*Stage*).

65.365 *Investigation*. INTIMATE 13/12/65. Comment: I have been unable to identify this piece.

65.366 *Charlie Girl* (Mus, 2a) David Heneker (mus, lyr) and John Taylor (mus, lyr) and Hugh Williams (bk) and Margaret Williams (bk) and Ray Cooney (bk) and Ross Taylor (story). ADELPHI 15/12/65. 2,202 perf. ** Cast: *Stage* 23/12/65, 13; *Theatricalia*; *Variety* 29/12/65, 50; *WWT/14*. *Pete* Terry Skelton; *Fred* Alan Angel; *Jerry* Roy Francis; *Sam* Bill Bradley; *Fiona* Lyn Ashley/Bridget McConnel; *Penelope* Jane Murdoch/Olivia Hamnett; *Suspicious Characters* Ronald Rich, David Cannon/Tony Oakman, Fred Haggerty, Adrian Barry/Glenn Willcox; *Lady Hadwell* Anna Neagle; *Charlie* Christine Holmes; *Nicholas Wainwright* Derek Nimmo; *Joe* Joe Brown; *John Sasaki* David Toguri; *Jack Connor* Stuart Damon/Peter Regan; *Mrs. Connor* Hy Hazel; *Dancers*

Heather Beckers, Brenda Crippen, Sally Graham, Elizabeth Mills, Tan Robinson, Anthea Slatter, Hal Davis, George Nichol, Denis Morrissey, Brian Smith, John Walsh, Ralph Wood; *Singers* Doreen Croft, Valerie Griffiths, Beryl Hall, Leonie Jessel, Wendy Jones, Jane Walters. *L* Musical Plays Ltd.; *Gen mgr* Thomas Porter; *Pres* Harold Fielding; *Dir* Wallace Douglas; *Dgn* Tod Kingman; *Cost dgn* Cynthia Tingey; *Light* Michael Northen; *Mus arr* Arthur Wilkinson; *Mus advisor* Kenneth Alwyn; *Ch* Alfred Rodrigues; *Mus dir* Danny Walters. Plot: Gänzl, Kennedy, OTF. Reviews: *Christian Science Monitor* 9/2/66, 4; *Guardian* 16/12/65, 6; *Illustrated London News* 1/1/66, 35; *Spectator* 24/12/65, 841; *Times* 16/12/65, 4; *Tribune* 24/12/65, 11; *Variety* 29/12/65, 50. Comment: *Guardian* found the musical "baffling," full of clichés, and dramatically banal: "it will probably be a roaring success." "Everything is too haphazard: we seem to be listening to a raconteur who will not stick to the point, who lets his story trickle on" (*Illustrated London News*). *Variety* forecast poor critical reviews, but observed the piece was geared for "less sophisticated tastes," and there was the marquee appeal of Anna Neagle and Joe Brown; however, it was uncertain about a substantial success. *Times* faulted the multiple author approach to creating this lifeless show. *Stage* was not invited to review the piece (see *Stage* 16/12/65, 13).

65.367 *An Ideal Husband* (C, 3a) Oscar Wilde. STRAND 16/12/65; trfd to PICCADILLY 13/8/66.** 339 perf. Cast: *Stage* 23/12/65, 11; *Times* 17/12/65, 15; *Variety* 29/12/65, 50; *WWT/14*. *Mrs. Marchmont* Gillian Raine/Yvette Rees; *Lady Basildon* Anne Cameron; *Mason* John Atkinson/Leader Hawkins; *Earl of Caversham* Roger Livesey; *Lady Chiltern* Dulcie Gray/Rachel Gurney; *Mabel Chiltern* Perlita Neilson; *Lady Markby* Ursula Jeans; *Mrs. Cheveley* Margaret Lockwood; *Vicomte de Nanjac* Richard Dennis; *Sir Robert Chiltern* Michael Denison/Michael Goodliffe; *James, Mr. Montford* Keith Bowles; *Lord Goring* Richard Todd; *Harold* Martin Fowler; *Maid* Lesley Lee. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Gen mgr* John Hollingshead; *Mgr* Derek Rose, Richard Wakeley; *Am* Douglas Blake; *Pres* Peter Bridge, Howard and Wyndham Ltd.; *Dir* James Roose-Evans; *Dgn* Anthony Holland; *Sm* Brian Tyler; *Dsm* Martin Fowler; *Asm* Lesley Lee, Keith Bowles; *Wm* Beryl Lee; *PR* George Fearon; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* L. and H. Nathan; *Pq* Wig Creations; *Bom* W. Hammond; *Carp* H. Clifford; *Elect* F. Chapman; *Pm* D. Vince; *Press rep* Rosa Heppner. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Illustrated London News* 18/12/65, 40, 27/8/66, 32; *Observer* 19/12/65, 20;

Spectator 31/12/65, 866; *Stage* 23/12/65, 11, 18/8/66, 13; *Times* 17/12/65, 15; *Tribune* 24/12/65, 11; *Variety* 29/12/65, 50, 52. Comment: *Illustrated London News* (18/12) commended James Roose-Evans for his understanding direction, and "care for the period rhythms," for revealing the "true dramatist." *Observer* thought the production was miscast and the acting un-Wildean, a view shared by *Tribune*. *Variety* pointed to the draw of a "front-ranking name cast to decorate the marquee," while *Times* indicated the dangers of "star revivals of minor classics."

65.368 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 16/12/65.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

65.369 *The Torrents of Spring* (P) Martin Starkie and Brian Deakin (adpt of Ivan Turgenev's novel, 1872). VAUDEVILLE 16/12/65 (m). 1 perf. 1st perfd this adpt Playhouse, Oxford, 27/10/59. Comment: Repertory Players. A rehearsed reading.

65.370 *The Babes in the Wood* (Panto) Anon. TOYNBEE 17/12/65. 2 perf. *Dir* Sheila Arter. Comment: Toynebe Players.

65.371 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P, 3a) J. M. Barrie and John Crook (mus). SCALA 17/12/65.** Cast: *Stage* 6/1/66, 11; *WWT/14*. *Peter Pan* Sylvia Syms; *Mrs. Darling* Vanessa Lee; *Mr. Darling, Jas. Hook* Ronald Lewis; *Wendy Moira Angela Darling* Alison Frazer; *John Napoleon Darling* Kim Goodman; *Michael Nicholas Darling* Raymond Ward; *Nana* Tony Helm; *Liza* Joy Measures; *Tinker Bell* "Jane Wren"; *Tootles* Paul Martin; *Nibs* Paul Guess; *Slightly, Crocodile* Ian Taylor; *Curly* Iain Burton; *First Twin* Rufus Frampton; *Second Twin* Edward McMurray; *Smee* James Ottaway; *Gentleman Starkey* Simon Carter; *Cookson* John Newman; *Cecco* Peter Forest; *Mullins* Peter Powell; *Jukes, Great Big Little Panther* Grahame T. Mallard; *Noodler* Scott Tyler; *Skylights* Peter Newby; *Cabin Boy* Richard Mascall; *Black Pirate, Witch Doctor* John Garretty; *Tiger Lily* Doran Godwin; *Baby Mermaids* Josephine Garritty, Joy Measures; *Mother Mermaid* Mary Land; *Badger* Michael Newport; *Braves* Astrid Andersen, David Alexander-Brown, Mary Land, Josephine Garritty, Peter Powell, Scott Tyler, Peter Newby, John Newman, Richard Mascall; *Wolves* Joy Measures, Josephine Garritty, Michael Newport. *Pres* Daniel Mayer Co.; *Dir* Toby Robertson; *Assist dir, Light* Bill Dufton; *Sc dgn* Fanny Taylor, Berkeley Sutcliffe; *Add mus* Donald Elliott, Alan Abbott, Neil Feiling; *Ch* John Broome;

Flying effects Joseph Kirby; *Mus dir* Neil Feiling; *Sc bld* Ray Addison; *Sc* Harker; *Sm* Michael T. Ellis, John Charnley; *Asm* David Alexander-Brown, Richard Mascall; *Wm* Peggy Marchant; *Carp* Robin Hopper; *Elect* Michael Williams; *Pm* Tony Helm; *Mgr* John Petre; *Bom* Norman Johnson. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 13/1/66, 7; *Daily Mirror* 24/12/65, 23; *Guardian* 18/12/65, 6; *Illustrated London News* 1/1/66, 35; *Stage* 6/1/66, 11; *Times* 18/12/65, 10. Comment: A “rather better than usual” production with “a first-rate Peter” in Sylvia Syms, but a very noisy audience (*Guardian*). *Times* noted several ways in which the production differed from traditional ones.

65.372 *Beauty and the Beast* (P, 3a) Nicholas Stuart Gray [and Ronnie Hill (mus)]. HAMPSTEAD 20/12/65. 1st perfd Mercury 21/12/49. Cast: *Stage* 9/12/65, 8; *WWT/14*. *The Prince* David Andrews; *Jessamine* Jane Bond; *Jonquiline* Lucinda Curtis; *Hodge* Robert Eddison; *Mr. Clement* John Frawley; *Mikey* Richard Howard; *Jane* Maureen O’Brien; *Cocky-Olly* Himself. *Dir* Hywel Jones; *Dgn* Dawn Pavitt. Reviews: *Stage* 6/1/66, 12; *Times* 21/12/65, 11. Comment: “Maybe I just, not too secretly, yearn for an old fashioned childhood because I find this very traditional show vastly appealing and enjoyable” (*Stage*).

65.373 *Cinderella* (Panto) Douglas Emery. INTIMATE 20/12/65. *Cast: *Stage* 6/1/66, 14. Douglas Emery, Philip Carr, Claire Warner, Margaret Gibson, Pat Phipps, Jennifer Cox, Janet Butlin, Dermot Cathie, Joan Lindsay, Bernard Severn, Kenneth Hendel, James Hall, Patrick Nono, Billy Budd. *Pres* G. M. Productions Ltd.; *Dir* Douglas Emery; *Dgn* David Vickers. Review: *Stage* 6/1/66, 13–14. Comment: “Emery’s book has a cheery, doggerel script that catches the traditional spirit very effectively. Whether Mr. Emery intended it or not, the extreme simplicity of the production serves to illustrate most impressively the power of the story to stand on its own” (*Stage*).

65.374 *Clowning* (Clown and mask show) Keith Johnstone (deviser). COURT 20/12/65. Cast: Findlater; *Stage* 30/12/65, 12; *WWT/14*. *Ben* Benjamin Bennison; *Roddy* Roddy Maude-Roxby; *Rick* Richard Morgan; *John* John Muirhead; *Tony* Tony Taylor. *Dir* Keith Johnstone. Plot: Vinson. Reviews: *Guardian* 22/12/65, 7; *Observer* 2/1/66, 23; *Stage* 30/12/65, 12; *Times* 21/12/65, 11. Comment: English Stage Company. Each performance varied somewhat throughout the run. *Times* noted that the version it saw lacked humour.

65.375 *Treasure Island* (P) Anon (adpt of Robert Louis Stevenson’s romance, 1883) and A. L. Lloyd (mus). MERMAID 20/12/65. **Cast: *Stage* 6/1/66, 12; *WWT/14*. *Jim Hawkins* Christopher Barrington; *Black Dog* Eric Allan; *Billy Bones*, *Gray* Ronald Herdman; *Blind Pew* Clive Elliott; *Anderson* Roy Boyd; *Harry* Tom Dickson; *Dr. Livesey* Frederick Hall; *Squire Trelawney* David Bird; *Redruth* Anthony Edwards; *Long John Silver* Donald Wolfit; *Captain Flint* Jack Spratt; *Morgan* Michael Francis; *Captain Smollett* Richard Beale; *Merry* Richard Mayes; *Israel Hands* Edward Kelsey; *Dick* David Griffith; *O’Brien* Patrick Crean; *Tom* Juan Moreno; *Ben Gunn* Jack Tweddle. *Dir* Sally Miles; *Dgn* Adrian Vaux; *Fight arr* Patrick Crean; *Sm* Gordon McKechnie. Reviews: *Guardian* 21/12/65, 7; *Illustrated London News* 22/1/66, 31; *Spectator* 24/12/65, 840; *Stage* 6/1/66, 12; *Times* 21/12/65, 11. Comment: *Guardian* noted the use of a revolve and of lantern slides for the backdrop, and a “splendid” Long John Silver from Donald Wolfit, whom *Times* dubbed “the showpiece of the evening.” *Illustrated London News* commended Sally Miles’s direction for being both surprising and effective.

65.376 *Twang!* (Mus, 2a) Lionel Bart (bk, mus, lyr) and Harvey Orkin (bk) and Paddy Stone (ch). SHAFTESBURY 20/12/65. 43 perf. 1st perfd Palace, Manchester, 3/11/65. Cast: *Stage* 23/12/65, 13; *Theatricalia*; *Variety* 29/12/65, 50; *WWT/14*. *Alan-a-Dale* Elric Hooper; *Sir Guy of Gisborne* Howard Goorney; *Lieut. Carruthers* Frank Coda; *Mutch* Kent Baker; *Robin Hood* James Booth; *Little John* Bernard Bresslaw; *Will Scarlett* Ronnie Corbett; *Friar Tuck* Will Stampe; *Sheriff of Nottingham* Bob Grant; *Maid Marian* Toni Eden; *Heralds* Jamie Fraser, Elwyn Hughes, Glenn Willcox; *Seer, Scot, Richard* Ben Aris; *Seer, Scot* Clive Barker; *Seer* Frank Coda; *Prince John* Maxwell Shaw; *Delphina* Barbara Windsor; *Roger the Ugly* Philip Newman; *Mystery Voice* Long John Baldry; *Court Musicians, Crusaders’ Wives, Guards, Jesters, Ladies of the Court, Tumblers, Village Girls* Glennis Beresford, Lorraine Quinn, Selina Colclough, Chris Harrington, Annie Louise, Wendy Morris, Sandra Snook, Cheryl Thornton, Ian Kaye, Ray Cornell, John Parsons, Daniel Retief, Tudor Davies, David Howard, Basil Patton, Anne Chivers, Michelle Kalli, Jacqui Milburn, Dorothy Penney, Susan Sampson, Susan Spencer, David Farrow, John Lowe, Malcolm Weaver, Terry Williams, Tessa Bremner, Sarah Flemington, Lesley Judd. *Pres* Brookfield Productions; *Dir* Burt Shevelove; *Dgn* Oliver Messel; *Mus dir, Mus arr* Kenneth Moule; *Light* Michael Northen. Reviews: *Christian Science Monitor* 9/2/66, 4; *Daily Mirror* 21/12/65, 3; *Guardian* 21/12/65, 7, 18/1/66, 7; *Illustrated London News* 8/1/65, 30; *Observer* 2/1/66, 23, 16/1/66, 3; *Stage* 23/12/65, 13; *Times* 21/12/65, 11; *Variety* 29/12/65, 50. Comment: OFT and *Variety* give

accounts of the various difficulties surrounding the production; the original opening at Birmingham had to be abandoned, while Joan Littlewood was fired as director after the Manchester tryout. *Daily Mirror* noted the piece had been revised since the premiere but to no good effect. "The thing indeed is as hollow as a dead tree, and its company's loyal professionalism cannot aid it" (*Illustrated London News*). *Guardian* (21/12/65, 1) reported the first-night audience gave the production "a three minute ovation"; however, there was some "mild booing" from the gallery. *Variety* said "the cast appears to be largely dispirited by the whole affair." *Times* reported that opening night "was certainly bad."

65.377 *The Wappy Water Bus* (P for children) "Marged Smith." ARTS 20/12/65.* Cast: *Stage* 6/1/66, 13; *WWT/14*. *Pint* Matyelok Gibbs; *Bella* Jennifer Piercey; *Nathaniel Wisby* Arnold Beck; *Jinny Romy* Baskerville; *W. R. Burt* Richard Wardale; *Freddie Fisher* Laurence Kean; *Rufus De Lucas Smythe* David Courtland; *Susan Virginia* Denham; *Billy Johnson* Terence Williams. *Dir* Caryl Jenner; *Dgn* Geraldine Braithwaite; *St dir* Eve Cross. Reviews: *Stage* 6/1/66, 13; *Times* 21/12/65, 11. Comment: Unicorn Theatre. A good story that needed a greater humorous element (*Times*).

65.378 *Ali Baba; or, The Thirty-Nine Thieves, in Accordance with the Author's Habit of Taking One Off!* (Panto) H. J. Byron and Denis Martin (adpt, lyr) and Brian Blades (adpt, lyr). PLAYERS' 21/12/65. 1st perf original version Strand 6/4/1863; 1st perf this adpt. Cast: *Stage* 6/1/66, 12; *WWT/14*. *Ardinelle* Marian Grimaldi; *Fairy Sorayah* Maria Charles; *Fairy Tittullah* Josephine Gordon; *Fairy Ninevah* Betty Wheeler; *Ali Baba* John Rutland; *Ganem* Jonathan Dennis; *Mirza* David Morton; *Hassan* Sheila Bernette; *Abdalla* Joan Sterndale Bennett; *Hassarac* Roy Desmond; *Morgiana* Jenny Wren; *Cogia Baba* Joyce Grant; *Cassim Baba* Fred Stone. *Dir* Don Gemmell; *Dgn* Reginald Woolley; *Ch* Brian Blades; *Mus arr* Denis Martin, Geoffrey Brawn; *Sm* Patrick O'Flaherty, Terry Clerk. Reviews: *Stage* 6/1/66, 11–12; *Times* 23/12/65, 4. Comment: "Not so much a revival, more a blood transfusion" (*Times*).

65.379 *Babes in the Wood* (Panto, 2a) David Croft (bk) and Henry Marshall (bk) and the Shadows (mus, lyr) and Pamela Devis (ch). PALLADIUM 21/12/65. 208 perf. 1st perf thus. Cast: *Stage* 6/1/66, 11; *Variety* 29/12/65, 47; *WWT/14*. *Villager in Stocks*, *Allan-a-Dale* Johnny Hutch; *Sheriff's Men at Arms*, *Robin Hood's Men* Shepherd Singers; *Little John*, *King Richard I* David Davenport; *Friar Tuck* Sydney Arnold; *Will Scarlet* Peter Wynn; *Mutch the Miller* Bill Tasker; *1st Villager* Steve Cornell; *2nd Villager* Joan Knighton; *Sheriff of Nottingham* Alan

Curtis; *Maid Marion* Tricia Money; *Big Hearted Martha* Arthur Askey; *Peter* Derek Lamden; *Pauline* Roberta Rex; *The Robbers* Sidney James, Kenneth Connor; *Robin Hood* Frank Ifield; *Nicholas* Roy Kinnear; *Bonzo the Dog* Jimmy Kaye; *The Fairy* Gillian Bowden; *Principal Dancers* Regina Weston, Etienne Pettiford; *Toymaker* Rudy Bolly; *Antipodist* Jean Claude; *Gymnasts* The Heruleans; *Master of Ceremonies* Jack Francois; Pamela Devis Boys and Girls, Shepherd Singers, Aida Foster Children. *Pp* Moss Empires Ltd.; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Gen mgr* David Wilmot; *Hse mgr* F. W. Forrester; *Bom* Charles Harris; *Pres* Leslie A. Macdonnell, Leslie Grade, Bernard Delfont; *Pd, Dir* Albert J. Knight; *Bal ms* Denise Shaune; *Mus supervisor* Norrie Paramor; *Mus arr* Norrie Paramor, Billy Ternet; *Sc dgn* Tod Kingman; *Cost dgn* Cynthia Tingey; *Cost* Bermans; *Sc* Keystudios Ltd.; *Pq* Wig Creations. Reviews: *Illustrated London News* 8/1/66, 30; *Stage* 6/1/66, 11; *Times* 22/12/65, 11; *Variety* 29/12/65, 47. Comment: *Variety* reported \$500,000 in advance bookings for this "lavish show with good taste." *Times* commended the production for taking the story seriously and for addressing it to children.

65.380 *The Curse of the Daleks* (P) David Whitaker and Terry Nation. WYNDHAM'S 21/12/65 (m).* 1 perf. Cast: *Stage* 6/1/66, 12; *WWT/14*. *Slime* Colin Miller; *Ladiver* John Line; *Bob* David Ashford; *Redway* Nicholas Hawtrey; *Rocket* Edward Gardener; *Vanderlyn* John Moore; *Marion* Hilary Tindall; *Dexion* Nicholas Bennett; *Ijayna* Suzann Mockler; The Daleks. *Pres* John Gale, Ernest Hecht; *Dir* Gillian Howell; *Dgn* Hutchinson Scott; *Sm* Martin Beckwith. Reviews: *Illustrated London News* 8/1/65, 30; *Stage* 6/1/66, 12; *Times* 22/12/65, 11. Comment: The show was "tame" until the "massed appearance" of the Daleks (*Times*).

65.381 *David and the Donkey* (Nativity P) Antony Brown. DRURY LANE 21/12/65 (m).** 1 perf. Review: *Stage* 30/12/65, 13. Comment: A charity matinée in aid of the North Eubeon Foundation. Other short items were also performed. "A shaggy donkey had the key part ... and added a new, tender note to this fresh presentation of the Bethlehem story. Adam Bain was commendably clear as the boy David" (*Stage*).

65.382 *Hamlet* (T, 2a) William Shakespeare. ALDWYCH 22/12/65.** Cast: RSCA; *Stage* 30/12/65, 13; Theatricalia; *WWT/14*. *Francisco* Alan Tucker; *Barnardo* Peter Geddis; *Marcellus*, *Ambassador from England* Jeffery Dench; *Horatio* Donald Burton; *Ghost*, *Claudius* Brewster Mason; *Hamlet* David Warner; *Gertrude* Elizabeth Spriggs; *Voltemand* David Waller; *Cornelius*, *Servant to the King* Murray Brown; *Polonius* Tony Church; *Laertes*

Charles Thomas; *Ophelia* Janet Suzman; *Rosencrantz* John Bell; *Guildestern* James Laurenson; *Reynaldo, Player (Prologue)* Tim Wylton; *First Player, Player King* Paul Hardwick; *Player Queen, Osric* Charles Kay; *Lucianus* Stanley Lebor; *Fortinbras* Michael Pennington; *Captain to Fortinbras* John Corvin; *First Messenger* Robert Walker; *Sailor* Ted Valentine; *Second Messenger* Bruce Condell; *First Gravedigger* David Waller; *Second Gravedigger* John Kane; *Priest* Marshall Jones; *Councillors, Servants, Soldiers* Pamela Buchner, John Challis, Ann Curthoys, Frances de la Tour, William Dysart, Robert Grange, Terence Greenidge, Jonathan Hales, David Janson, Roger Jones, Estelle Kohler, Christopher Matthews, Sylvester Morand, Cliff Norgate, David Quilter, Paul Starr, Madoline Thomas. *Dir* Peter Hall; *Sc dgn* John Bury; *Cost dgn* Ann Curits; *Assist dgn* Elizabeth Duffield; *Mus* Guy Woolfenden; *Light* John Bradley; *Fight arr* John Barton. Reviews: *Illustrated London News* 15/1/66, 34; *New Statesman* 7/1/66, 24; *Observer* 19/12/65, 19; *Stage* 30/12/65, 13; *Times* 23/12/65, 4; *Tribune* 31/12/65, 14. Comment: Royal Shakespeare Company. Act one ran for 2 hours 30 minutes, act two 1 hour 10 minutes. David Warner's Hamlet "has become an original creation of the highest interest," but avoids the question of why Hamlet procrastinates (*Tribune*). Warner, "intelligent and intense, is seldom responsive to the sound of the lines. He does get us to listen to him; we are aware of his close study: but the poetry is just not there" (*Illustrated London News*). "A production of tremendous power and integrity, though it is plainly misguided" for dealing with the play "from the inevitably narrow standpoint of an existentialist dilemma" (*Times*). *New Statesman* provided details of changes in the production since its Stratford opening the previous August.

65.383 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 23/12/65. **Plot: Ayre, Bordman/5, 74–75, Gänzl, Hochman, Sobel. Comment: D'Oyly Carte Opera Company.

65.384 *Cinderella* (Panto) Harry Bright (bk, lyr, mus). HIPPODROME, GOLDERS GREEN, 24/12/65. Cast: *Stage* 6/1/66, 13; *WWT/14. Baron Hardup* Lionel Murton; *Cinderella* Veronica Page; *Fabrina* Danny La Rue; *Marlene* Alan Haynes; *Buttons* Dickie Henderson; *Dandini* Patricia Kilgarraff; *Bailiff* Alan Barnes; *Prince Charming* Erica Yorke; *Fairy Godmother* Camilla Powell; *Premiere Danseuse* Wendy Cameron; *Major Domo* Allan Barnes. *Pres* Tom Arnold; *Dir* Jeffrey Choyce; *Ch* Bridget Espinosa; *Cost dgn* Anthony Holland, R. St. John Roper, Una Choyce. Review: *Stage* 6/1/66, 13. Comment: The production was notable for the performances of Dickie Henderson and Danny La Rue (*Stage*).

65.385 *Mother Goose* (Panto) Alan Miles. RICHMOND 24/12/65. 1st perf? Cast: *Stage* 6/1/66, 14. *Gretchen* Lucy Fenwick; *Robin* Diana Murley; *Andy the Handyman* Peter Honri; *Dame Burdon* Jimmy Belchamber; *Squire Hardacre* Stanley Beard; *Colin* Jean Barrington; *Mary* Clare Herbert; *Priscilla the Goose* Barbara Newman; Eric Mason, Annette Holt, Sandra Kent, Sylvia Byrne, Christine Couldrey, Anne Cullen, Elizabeth Davis, Astrid Hayward, Margaret Heald, Ellison Kemp, Janette Lynn, Allison Morrice, Jacqueline Jackson, Susan Pitts, Pamela Dale, Kirby's Flying Ballet. *Dir* Frederic Piffard; *Dec* John C. Piper; *Ch* Annette Holt; *Mus dir* Joseph Alexander. Review: *Stage* 6/1/66, 14. Comment: Jimmy Belchamber had numerous "costume changes, each one more outrageous than the last" (*Stage*).

65.386 *A Christmas Carol* (P) Barry Davis (adpt of Charles Dickens's novel, 1843). THEATRE ROYAL, STRATFORD EAST, 27/12/65. 1st perfd this adpt Palace, Watford, 6/12/65. Cast: *Stage* 6/1/66, 13. *Scrooge* William Simons; *Narrator* Ian White; *Bob Crachit* Ray Lonnen; *Mrs. Crachit* Jane Lowe; Tony Barouch, Frances Colyer, Philip Dunbar, Pekoe Ainley, Ian Gray, Michael Heyland, Claire Davenport, Lans Traverse, Luke Hardy, Kevin Lindsay, Stephen Trendell, Helen Kerr, Philip Bolan, Carol James, Frank Roberts, Ann Collins, Heather Morehouse, Christine Needham. *Dir* Barry Davis; *Light* John Baker. Review: *Stage* 6/1/66, 13. Comment: Watford Civic Theatre Trust. Davis's adaptation "retains much of the original, yet tells the essence of the story in dramatic terms" (*Stage*).

65.387 *Little Red Riding Hood* (Panto) William Robertson. WIMBLEDON 27/12/65. 1st perf? Cast: *Stage* 6/1/66, 14. *Little Red Riding Hood* Cilla Black; *J. Worthington Wolf* Jon Pertwee; *Dame Wormold* Jack Haigh; *Jack the Woodcutter* Eric Flynn; *Simple Simon* Tony Hughes; *Squire Badun* Joe Ritchie; *Jill* Sian Hopkins; Freddie Desmond, Jack Marks, The King Dancers. *Pres* Audrey Lupton, Arthur Lane; *Dir* William Robertson; *Ch* Rita King; *Mus dir* Robert H. Probst. Reviews: *Stage* 6/1/66, 14; *Times* 29/12/65, 10. Comment: An unsophisticated pantomime with a "concocted" script (*Times*).

65.388 *Puss in Boots* (Panto) Arthur Lane. LYRIC, HAMMERSMITH, 27/12/65. 1st perf? Cast: *Stage* 6/1/66, *Fairy Queen* Olwyn Atkinson; *Jack Robinson* Susan Reid; *Goody Two Shoes* Barbara Lewis; *Squire Squander* Len Lowe; *Dame Durden* Barrie Gosney; *Harry the Handyman* Harry Corbett; *Simple Simon* Hughie Green; *Colin* Mitzi Maguire; *Puss* Jasmine Dee; *Muscular Sailor* Tony Holland; *Willie* Vic Hallums; Monica Rose, Patrick Duggan, William Shearer, Chereilyn Beswick, Carolyn Heywick, Elisabeth Humphreys, Terry Robinson, Diana

Shaw, Jill Sutton, Terry's Famous Juveniles, Glyn Hale. *Pres* Audrey Lupton, Arthur Lane; *Dir* Arthur Lane; *Ch* Jasmine Dee; *Effects* Eugene's Flying Ballet. 13. Reviews: *Stage* 6/1/66, 12-13; *Times* 29/12/65, 10. Comment: "Shows only the most perfunctory regard for the story" (*Times*).

65.389 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simpson. COMEDY 27/12/65 (m). ** Cast: *Stage* 6/1/66, 11; *WWT/14*. *Marigold* Vivienne Ball; *Nurse, Washerwoman* Vilma Hollingbery; *Mole* Richard Goolden; *Water Rat* Terry Wale; *Badger* John Justin; *Toad* Martin Friend; *Alfred, Judge* Roger Bizley; *The Back Legs of Alfred, Turkey* Roger Stevens; *Chief Weasel* Peter Brookes; *Chief Ferret, Usher* Lisle Jones; *Chief Stoat, Goaler* John Sherratt; *First Fieldmouse* Jean Dempsey; *Second Fieldmouse* Vivienne Ball; *Policeman* James Locker; *Duck* Jean Dempsey; *Phoebe* Toni Kanal; *Mama Rabbit* June Bailey; *Lucy Rabbit* Judy Knowlson; *Harold Rabbit* Margaret Sweeney; *Barge woman* Julia Hand; *Weasels, Ferrets, Stoats and so on* Roger Stevens, Jean Hampson, Judy Whitely, Carolyn Parish, Jean Dempsey, Judy Knowlson, Gillian Toll, Susan Manger, Margaret Sweeney, Constantin de Goguel. *Pres* David

Conville, Charles Ross; *Dir* David Conville; *Mus dir* Geoffrey Vince; *Ch* Geraldine Stephenson; *Dec* Peter Rice; *Light* Brian Benn. Plot: French, French/2. Reviews: *Stage* 6/1/66, 11; *Times* 28/12/65, 10. Comment: *Times* welcomed the return of the piece which engaged and entertained its youthful audience.

65.390a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). SAVILLE 30/12/65. ** Plot: Ayre, Gänzl. Comment: D'Oyly Carte Opera Company.

65.390b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 30/12/65. ** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

65.391 *The Silver King* (Melo, 3a) Henry Arthur Jones and Henry Herman. QUESTORS 30/12/65. 1st perfd Princess's 16/11/1882. Cast: QTA. Plot: Disher, Hochman, Salem. Review: *Middlesex County Times* 7/1/66, 8.

Productions

1966

66.1 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 3/1/66.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

66.2 *Doctor at Sea* (C, 3a) Ted Willis (adpt of Richard Gordon's book, 1953). PRINCE OF WALES 4/1/66.** Cast: *Stage* 6/1/66, 9; *Variety* 19/1/66, 84; *WWT/15*. *Trail* Robin Hunter; *Hornbeam* Jack Lambert; *Simon Sparrow* Ray Cooney; *Easter* John Slater; *Captain Hogg* Jerry Desmonde; *Edna Swithinbank* Dorothy Primrose; *Wendy* Audrey Nicholson; *Major Montmorency* Bruce Walker; *Joyce* Joanna Rigby; *Native Girl* Adrian Frame. *Pres* Clooney Productions and Enterprises Ltd.; *Dir* Joan Riley; *Dec* Spencer Dixon; *Sm* Donald Ross. Reviews: *Birmingham Post* 5/1/66, 5; *Daily Mirror* 5/1/66, 14; *Guardian* 5/1/66, 9; *Illustrated London News* 15/1/66, 34; *Stage* 6/1/66, 9; *Times* 5/1/66, 5; *Variety* 19/1/66, 84. Comment: Lacked humour (*Guardian*). Tepid and not acted particularly well (*Variety*). "Whether or not one has a taste for this kind of British tribal comedy, the play itself is lamentable" (*Times*).

66.3 *How's the World Treating You?* (C, 3a) Roger Milner and Ian Kellam (mus effects). ARTS 5/1/66; trfd to WYNDHAM'S 31/1/66; trfd to COMEDY 2/5/66.** 169 perf. Cast: *Stage* 13/1/66, 13; *Theatricalia*; *Variety* 19/1/66, 84; *WWT/15*. *Frank More* Michael Graham Cox; *Diedre* Anna Cropper; *The Colonel, Mr. Cross. Mr. Scase* Peter Bayliss; *Violet, Nell, Rover* Patricia Routledge; *Mike Holden, Geoff Morton, Jack Robinson* Bryan Stan-
yon; *Miss Clark, Stephanie Cork, Miss Clegg* Thelma Whiteley. *Pres* Frank Coven, John Roberts, Philip Grout, Moray Watson; *Dir* Philip Grout; *Dgn* Michael Young; *Light* Seb Craig; *Sm* Neville Granger; *Dsm* Dudley Owen; *Asm* Jenny Robbins, Roselyn Parker; *Press rep* Theo Cowan; *St dir* Wilfred Blunden; *Elect* John Jordan;

Sc bld, *Sc* David Marshall; *Cost* C. and W. May Ltd.; *Pq* Wig Creations. Plot: Bordman/4, 411, Hischak. Reviews: *Daily Mirror* 6/1/66, 14; *Illustrated London News* 15/1/66, 34; *New Statesman* 14/1/66, 59; *Spectator* 11/2/66, 167; *Stage* 13/1/66, 13; *Times* 6/1/66, 8; *Tribune* 14/1/66, 11; *Variety* 19/1/66, 84. Comment: *Illustrated London News* noted the revival had a fresh third act. Zany, "irresistibly funny," and well performed (*Variety*). "Brilliantly funny" in the best N. F. Simpson tradition (*Tribune*). The comedy was sustained by the cast's panache rather than the text (*New Statesman*). "Patricia Routledge, whom I have long considered the funniest girl on the British stage, contributes three hilarious studies" (*Daily Mirror*). *Times* implied Milner possessed all Simpson's qualities together with a true sense of farce.

66.4 *Footprints in My Words*. LAMDA 6/1/66. Cast: *Stage* 13/1/66, 14. 1st perf? Surya Kumari, Kusum Thaker, Roshan Seth, Mubi Ismail, Gerson da Cunha, Esterina. *Dir* Michael Friend; *Ch, Mime* Surya Kumari; *Mus dir* Batish; *Sm* Allan Keith. Review: *Stage* 13/1/66, 14. Comment: "The humanity and perceptiveness which was one of Rabindranath Tagore's many gifts lay beneath the surface of the ineffable tenderness of the words he so carefully used in composing his lyric works" which formed this programme of selections from his works (*Stage*).

66.5a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 6/1/66.** *Sir Joseph Porter* John Reed; *Captain Corcoran* Alan Styler; *Ralph Rackstraw* David Palmer; *Dick Deadeye* Donald Adams; *Bill Bobstay* George Cook; *Bob Becket* Anthony Raffell; *Josephine Ann Hood; Hebe* Pauline Wales; *Mrs. Cripps* Christene Palmer. *Lic* Brian Epstein; *Pp* Japspic Productions; *Bom* R. F. Brown; *Pres* D'Oyly Carte Opera Trust; *Cond* Isidore Godfrey/James Walker; *Mus dir* Isidore Godfrey; *Pd dir* Herbert Newby;

Dgn Peter Goffin; *Sc dgn* Joseph Harker, Phil Harker; Sc Harker, Homan and Bravery. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company.

66.5b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 6/1/66.** *Learned Judge* Alfred Oldridge; *Counsel for the Plaintiff* Thomas Lawlor; *Defendant* Philip Potter; *Foreman of the Jury* Anthony Raffell; *Usher* George Cook; *Associate* Howard Williamson; *Plaintiff* Jennifer Marks; *First Bridesmaid* Pauline Wales. *Lic, Pp, Bom, Pres, Cond, Mus dir, Pd dir, Back cloth, Sc* as for 66.5a; *Cost dgn* George Sheringham; *Sc dgn* Peter Goffin. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

66.6 *On the Wagon* (One-man show) Alan Carter (mus). MERMAID 6/1/66.* Cast: WWT/15. Bernard Miles. *Dir* Julius Gellner; *Dec* Adrian Vaux. Reviews: *Birmingham Post* 7/1/66, 5; *Christian Science Monitor* 15/1/66, 6; *Illustrated London News* 15/1/66, 34; *Stage* 13/1/66, 13; *Times* 7/1/66, 14. Comment: Bernard Miles "telling old tales and talking about old characters. It is a long show, and for myself, I liked only parts of it" (*Stage*).

66.7 *The Birdwatcher* (F) Georges Feydeau (trans Richard Cottrell of *Monsieur chasse!* 1892). HAMPSTEAD 10/1/66. 1st perf this trans Century Mobile Theatre, Binsley, Oxford, 13/5/63. Cast: *Stage* 13/1/66, 13; *Theatricalia*; WWT/15. *Duchotel* John Bown; *Moricet* Michael Bates; *Cassagne* Trevor Baxter; *Gontran* Peter Furnell; *Bridois* Michael Anthony; *First Policeman* Drew Wood; *Second Policeman* Stephen Walker; *Leontine* Prunella Scales; *Madame Latour* Sylvia Coleridge; *Babet* Diana Bruce. *Dir* Richard Cottrell; *Dgn* Anthony Holland; *St dir* Richard Caswell. Plot: Hochman. Reviews: *Birmingham Post* 11/1/66, 5; *Guardian* 11/1/66, 9; *Illustrated London News* 22/1/66, 31; *Observer* 16/1/66, 24; *Spectator* 21/1/66, 75; *Stage* 13/1/66, 13; *Times* 11/1/66, 12; *Tribune* 14/1/66, 11. Comment: Richard Cottrell has found the rhythm in both direction and text; and I wish only that we could do without the intervals" (*Illustrated London News*). *Tribune* praised the new translation and the performance of Sylvia Coleridge in an overall "rather good production." "You do not get Feydeau much better done than this even in Paris" (*Guardian*). *Observer* joined the approving chorus. A "buoyant new specimen of anglicized Feydeau" (*Times*).

66.8 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 10/1/66.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly

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66.9 *The Long Weekend* [(Thriller) Stuart Ready]. INTIMATE 10/1/66.

66.10 *You Never Can Tell* (C, 4a) Bernard Shaw. HAY-MARKET 12/1/66.** 284 perf. Cast: *Stage* 20/1/66, 13; *Times* 13/1/66, 14; *Variety* 19/1/66, 84; WWT/15. *Dolly* Celia Bannerman; *Valentine* Keith Baxter; *Parlourmaid* Daphne Newton; *Philip* James Hunter; *Mrs. Clandon* Judy Campbell; *Gloria* Angela Thome; *Crampton* Harry Andrews; *M'Comas* Cyril Luckham; *Waiter* Ralph Richardson; *Jo* Malcolm Reid; *Chef* Ian Ainsley; *Bohun* Moray Watson. *L* Frederick Harrison Trust Ltd.; *Mgr dir* Anthony Watson; *Lic, Mgr* Sylva Stuart Watson; *Pres* Tennent Productions Ltd., Alexander H. Cohen; *Dir* Glen Byam Shaw; *Dec* Motley; *Light* Joe Davis; *Mus, Mus dir* Leslie Bridgewater; *Sc bld* H. M. Tennent Ltd. Workshops; *Sc* Alick Johnstone Ltd.; *Cost* L. and H. Nathan Ltd.; *Pq* Wig Creations Ltd.; *Gen mgr* Bernard Gordon; *Sm* Hubert Willis; *Dsm* Stanley Lloyd; *Asm* Althea Stewart; *Pd mgr* Ian Dow; *Cost supervisor* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* Betty Osborn; *Elect* S. C. Russell; *Carp* T. Cook. Plot: Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 13/1/66, 7; *Christian Science Monitor* 1/2/66, 4; *Daily Mirror* 13/1/66, 14; *Guardian* 13/1/66, 7; *Illustrated London News* 22/1/66, 31; *Irish Times* 15/1/66, 9; *New Statesman* 21/1/66, 100; *Observer* 16/1/66, 24; *Spectator* 21/1/66, 75; *Stage* 20/1/66, 13, 23/6/66, 8; *Times* 13/1/66, 14; *Tribune* 21/1/66, 15; *Variety* 19/1/66, 84. Comment: A "splendid revival" with a top draw cast (*Variety*). *Irish Times* reminded readers that the play was originally intended for production at the Haymarket in 1897 by Cyril Maude, but was withdrawn during rehearsals (see also Mander/3, 50–51). *Observer* discussed Shaw's varying attitudes towards marriage, and concluded the "revival is best when it is elegiac; some of it is uneasy and flat." *Times* concluded the production was "a series of isolated moments of comedy and pathos which do not add up to a final statement." *Illustrated London News* commended the cast, particularly Ralph Richardson.

66.11 *A Chaste Maid in Cheapside* (C, 2a) Thomas Middleton (adpt Edward Bond). COURT 13/1/66. 1st perfd Middleton's play 1613; 1st perf this adpt. Cast: Findlater; *Stage* 20/1/66, 13; *Variety* 26/1/66, 62; WWT/15. *Sir Walter Whorehound* Sebastian Shaw; *Davy* Joseph Greig; *Welshwoman, Wetnurse* Nerys Hughes; *Sir Oliver Kix* Ronald Pickup; *Lady Kix* Avril Elgar; *Allwit* Christopher Benjamin; *Mrs. Allwit* Frances Cuka; *Wat* William Stewart; *Nick* Dennis Waterman; *Touchwood Senior* Tony Selby; *Mrs. Touchwood* Gillian Martell; *Touchwood*

Junior John Castle; *Yellowhammer* Bernard Gallagher; *Maudlin* Jean Boht; *Moll* Barbara Ferris; *Tim* Victor Henry; *Two Promoters* Richard Butler, Timothy Carlton; *Country Girl* Lucy Fleming; *Two Puritans* Gwen Nelson, Gillian Martell; *Parson* Roger Booth. *Dir* William Gaskill; *Dgn* John Gunter; *Light* Eric Baker; *Mus* Robert Long; *Sm* Juliet Alliston. Plot: Hochman. Reviews: *Birmingham Post* 14/1/66, 11; *Christian Science Monitor* 20/1/66, 4; *Daily Mirror* 14/1/66, 14; *Guardian* 13/1/66, 6, 14/1/66, 11; *Illustrated London News* 29/1/66, 31; *New Statesman* 21/1/66, 99–100; *Observer* 16/1/66, 24; *Spectator* 21/1/66, 75; *Stage* 20/1/66, 13; *Times* 14/1/66, 13; *Tribune* 21/1/66, 15; *Variety* 26/1/66, 62. Comment: English Stage Company. Performed in modern dress. “An openly hack work, only halfway redeemed by a wonderfully directed production” (*Observer*). “A passable romp ... from the backwaters of late Elizabethan Comedy” (*Guardian* 14/1). *Variety* thought the play had curiosity value only, questioned the modern dress, but commended Gaskill’s direction. “Brilliantly directed ... very much a company production” (*Times*).

66.12 *Tango* (C, 3a) Sławomir Mrodek. POLISH HEARTH THEATRE CLUB 16/1/66. 1st perfd Jugoslovensko Dramsko Pozorište, Belgrade, 21/4/65; 1st London perf Free Polish Foyer, 12/12/65 (private amat); 1st British prof perf (in Polish). Plot: Demastes/2, Griffiths, Hochman, Matlaw, Patterson, Shipley.

66.13 *A Basinful of the Briny* (F) Leslie Sands. INTIMATE 17/1/66. 1st perfd Connaught, Worthing, 16/11/59. Comment: The plot involved a series of thefts at a seaside boarding house.

66.14 *The Government Inspector* (C, 2a) Nikolai Gogol (trans Edward O. Marsh of *Revizor*, 1836; adpt Jeremy Brooks). ALDWYCH 19/1/66. Cast: RSCA; *Stage* 27/1/66, 13; *Theatricalia*; *Variety* 16/2/66, 58; *WWT/15*. *Mayor* Paul Rogers; *Judge* Brewster Mason; *Charity Commissioner* Paul Hardwick; *Schools Superintendent* David Waller; *District Physician* Terence Greenidge; *Postmaster* David Warner; *Peter Ivanovitch Bobchinsky* Tim Wylton; *Peter Ivanovitch Dobchinsky* Charles Kay; *Fistov* Jeffery Dench; *Police Superintendent* Ted Valentine; *Anna Andreyevna* Patience Collier; *Maria Antonovna* Patsy Byrne; *Avdotyia, Schools Superintendent’s Wife* Frances de la Tour; *Ossip* Eric Porter; *Ivan Alexandrovitch Khlestakov* Paul Scofield; *Waiter at the Inn, Korobkin* Timothy West; *Mishka* John Kane; *Dustov* John Corvin; *Abdin* Donald Burton; *1st Shopkeeper, Gendarme* Stanley Lebor; *2nd Shopkeeper* Bruce Condell; *3rd Shopkeeper* Marshall Jones; *Locksmith’s Wife* Pamela Buchner; *Sergeant’s Widow* Estelle Kohler; *Rastakovski* Jonathan Hales; *Korobkin’s Wife* Madoline

Thomas; *Lulukov* Paul Starr; *Petitioners, Guests* John Bell, Diana Bishop, Murray Brown, Ann Curthoys, Robert Grange, Estelle Kohler, Sylvester Morand, Cliff Norgate, Robert Walker. *Dir* Peter Hall; *Sc dgn* John Bury, Elizabeth Duffield; *Cost dgn* Ann Curtis; *Light* John Bury; *Sound* Guy Woolfenden, David Collison; *Bom* John Davey. Plot: Best/22, 563, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 20/1/66, 5; *Christian Science Monitor* 28/1/66, 4; *Daily Mirror* 20/1/66, 14; *Guardian* 20/1/66, 11; *Illustrated London News* 29/1/66, 31; *New Statesman* 28/1/66, 137–38; *Observer* 23/1/66, 25; *Spectator* 28/1/66, 108; *Stage* 27/1/66, 13; *Times* 20/1/66, 17; *Tribune* 28/1/66, 11; *Variety* 16/2/66, 58. Comment: Royal Shakespeare Company. *Guardian* thought Peter Hall’s direction was “laborious,” queried the accents used, wondered about the adaptation and language, and the dressing up of the characters as “period caricatures.” *Christian Science Monitor* declared “people will either love it or loathe it,” and provided evidence, while noting Paul Scofield in the lead received “a resounding ovation.” *Illustrated London News* provided a lengthy analysis of Scofield’s vocal technique in creating Khlestakov. *Tribune* belonged in the “love it” camp. *Times* said Hall’s production was limited to “straight social satire, with no satanic or divine overtones” which contrasted with Gogol’s remark that the comedy was a religious work.

66.15 *Patience; or, Bunthorne’s Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 20/1/66. ** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

66.16 *Death of a Salesman* (P) Arthur Miller. UNITY 21/1/66. ** *Willy Loman* Shay Gorman; *Linda* Elizabeth Smith; *Tom* Busby, Ron Cream. *Dir* Harry Landis; *Dgn* Neil Hobson. Plot: Best/48, 53, Bordman, Bordman/4, 281, Bronner, Bryer, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Loney, 262, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth. Review *Tribune* 4/2/66, 15. Comment: “The standard of acting and production was the highest I’ve ever witnessed at Unity” (*Tribune*).

66.17 *Ghosts* (P) Henrik Ibsen (trans Peter Watts of *Gengangere*, 1882). TOWER, CANONBURY, 21/1/66. ** Cast: TTC. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

66.18a *The Dancers* (C, 2a) David Cregan. COURT 23/1/66. * 1 perf. Cast: Findlater; *Stage* 27/1/66, 13;

WWT/15. *Mr. Bowhorn* Peter Wyatt; *Martin* Davyd Harries; *Miss Parlip* Gillian Martell; *Mrs. Farraclough* Frances Cuka; *Brimley* Joseph Greig. *Dir* Jane Howell; *Sets* Charles Knode; *Sm* Robert Kidd. Plot: Weintraub. Reviews: *Stage* 27/1/66, 13; *Times* 24/1/66, 14; *Tribune* 28/1/66, 11. Comment: English Stage Company. Produced without decor. "Cregan has taken a favourite theme of Shaw's predatory women and marriage, and almost crushed it to death beneath the weight of all the unnecessary comments he has thrown in" (*Stage*). *Times* said the piece was shapeless but provided good opportunities for Frances Cuka and Gillian Martell.

66.18b *Transcending* (C, 1a) David Cregan and Robert Long (mus). COURT 23/1/66.* 1 perf. Cast: Findlater; *Stage* 27/1/66, 13; WWT/15. *Mother* Jean Boht; *Father* Bernard Gallagher; *Girl* Barbara Ferris; *Mr. Lemster* Roger Booth; *Simon* Ronald Pickup. *Dir* Jane Howell; *Sets* Charles Knode; *Sm* Robert Kidd. Plot: Vinson, Walford, Weintraub. Reviews: *Stage* 27/1/66, 13; *Times* 24/1/66, 14; *Tribune* 28/1/66, 11. Comment: English Stage Company. Produced without decor. "A domestic parable about a family and two friends who know all the answers about each other and themselves. Each character speaks pert little monologues about one or other of the five and, happily and with ease, categorises them" (*Stage*). *Times* found the piece very funny and noted Cregan's use of his favorite device, "the unexpected expression of literal truths."

66.19 *You Touched Me!* (RC) Tennessee Williams (adpt of D. H. Lawrence's story, 1920). INTIMATE 24/1/66. 1st perfd Playhouse, Cleveland, Ohio, 10/43; 1st British perf BBC TV 9/9/56; 1st British stage perf Arts, Belfast, 15/1/57. Plot: Heintzelman, Hischak, MacNicholas, Salem. Comment: The first New York production (Booth 25/9/45) ran for 109 performances.

66.20 *Incident at Vichy* (D, 1a) Arthur Miller. PHOENIX 26/1/66. 96 perf. 1st perfd ANTA, Washington Square, New York, 3/12/64; 1st British perf Theatre Royal, Brighton, 10/1/66. Cast: *Stage* 3/2/66, 13; *Theatricalia*; WWT/15. *Lebeau* Dudley Sutton; *Bayard* Brian Blessed; *Marchand* Angus Mackay; *Monceau* Nigel Davenport; *Gypsy* David Calderisi; *Waiter* Andrew Ray; *Boy* Derek Carpenter; *Police Captain* John Herrington; *Guard* Mike Billington; *Bouchet*, *Prisoner* Noel Collins; *Major* Jeremy Kemp; *Second Detective*, *Prisoner* Darryl Kavan; *Leduc* Anthony Quayle; *First Detective*, *Ferrand* Jack Howlett; *Von Berg* Alec Guinness; *Old Jew* John Garrie; *Professor* Derek Smith; *Prisoner* Kensyn Crouch. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* Tennent Productions Ltd.; *Dir* Peter Wood; *Dec* Rolf Gerard; *Light* Joe Davis; *Sm* Mary Lynn. Plot: Bordman/4, 400,

Hischak, Hochman, Loney, MacNicholas, Matlaw, Patterson, Salem, Vinson. Reviews: *Christian Science Monitor* 4/2/66, 4; *Guardian* 27/1/66, 9; *Illustrated London News* 5/2/66, 42; *Irish Times* 28/1/66, 9; *New Statesman* 4/2/66, 170; *Observer* 30/1/66, 25; *Spectator* 4/2/66, 137, 139; *Stage* 3/2/66, 13; *Times* 27/1/66, 9; *Tribune* 4/2/66, 15. Comment: *Irish Times* pointed out there was nothing really new in Miller's ideas about self-sacrifice, and was reminded of earlier plays such as *The Only Way*, and *The Burgomaster of Stilemonde*. *Guardian* found itself reminded of *A Tale of Two Cities*. *Christian Science Monitor* added *The Breed of the Treshams* to the list. *Spectator* defended Miller: "He has chosen an inflammable subject—the Final Solution—and cast it in a form which is reassuringly simple and familiar from *Grand Hotel* to *Ten Little Niggers*: a group of total strangers, flung together by circumstances, cooped up and subjected to pressure"; and also mentioned Sidney Carton. *Times* declared the piece was "not a major work. It is a one-act debate on the Final Solution."

66.21 *The Philanderer* (C, 3a) Bernard Shaw. MERMAID 27/1/66. 1st perfd Cripplegate Institute 20/2/05. Cast: *Stage* 3/2/66, 13; *Theatricalia*; *Times* 28/1/66, 15; WWT/15. *Leonard Charteris* Derek Godfrey; *Grace Tranfield* Helen Dryden; *Julia Craven* Jane Arden/Louida Vaughan; *Colonel Craven* Wensley Pithey; *Cuthbertson* Clement McCallin; *Sylvia Craven* Tracey Lloyd; *Dr. Paramore* Vernon Dobtcheff; *Club Page* Malcolm McFee. *Pres* Mermaid Theatre Trust; *Dir* Don Taylor; *Dgn* Adrian Vaux; *Mus* Herbert Chappell; *Sm* Gordon McKechnie. Plot: Bordman/2, 734, Demastes/1, Fletcher, French/2, Hochman, Law, Mander/3, Matlaw, Purdom. Reviews: *Birmingham Post* 28/1/66, 5; *Christian Science Monitor* 1/2/66, 4; *Daily Mirror* 28/1/66, 14; *Guardian* 28/1/66, 11; *Illustrated London News* 5/2/66, 42; *New Statesman* 4/2/66, 170; *Observer* 30/1/66, 25; *Spectator* 11/2/66, 167; *Stage* 3/2/66, 13; *Times* 28/1/66, 15; *Tribune* 4/2/66, 15. Comment: *Tribune* thought the current "Shaw revival is now thoroughly out of hand," and only the major plays should be revived: *The Philanderer* was not one of them. *Illustrated London News* noted the prevalent evocations of the 1890s and thought the piece was lost on the Mermaid's large stage. *Guardian* reported Jane Arden had to be replaced by her understudy (Louida Vaughan) when the former was taken to hospital at the end of act one. *Times* said the production, despite Jane Arden's indisposition, compelled admiration for the play.

66.22 *Hecabe* (T, 1a) Euripides (trans Philip Vellacott). QUESTORS 29/1/66. 1st perfd c. 425 B.C. Cast: QTA. Plot: Gassner. Reviews: *Middlesex County Times* 4/2/66, 8; *Stage* 10/2/66, 18. Comment: While the handling of the Chorus was not entirely satisfactory, *Stage* commended

highly “the gripping, movingly noble performance by Susan Mindelsohn, whose Hecabe would not have seemed out of place on any professional stage.”

66.23 *The Prodigal Son* (Mus) Lawrence Waddy (bk) and Bill Sutcliffe (mus). KING’S HALL 29/1/66.** Comment: Negro Theatre Workshop.

66.24 *How Tall Can a Man Get?* (P) Harold P. Lees. SAVOY 30/1/66.* 1 perf. Cast: *Stage* 3/2/66, 14; *WWT/15*. *Clive Gibson* Antony Kenway; *Miss Kay* Esther Rogers; *Charles Lockwood* Lindsay Campbell; *Arthur Gibson* Arthur Brough; *Maud Lockwood* Geraldine Newman; *Billy Roberts* Edward Palmer; *Percy Williams* Ivan Butler; *John Parker* Tony Beavan; *Mr. Potter* Peter Ashby-Bailey; *Michael Lockwood* Mark York; *Judy Lockwood* Deirdre Turner; *Shirley Terry* Eliot. *Dir* Donald Morley; *Sm* Alice Lidderdale. Reviews: *Stage* 3/2/66, 14; *Times* 31/1/66, 14. Comment: Repertory Players. *Times* noted a resemblance to Osborne’s *Inadmissible Evidence* and pointed to weaknesses in the play’s construction; nevertheless, it had potential.

66.25 *Green Waters* (P, 3a) Max Catto. INTIMATE 31/1/66. 1st perfd Vaudeville 25/5/36. Plot: Best/36, 427, Bordman/4, 144, Hischak. Comment: The first New York production (Theatre Masque 4/11/36) ran for 5 performances.

66.26 *Saturday Night and Sunday Morning* (P with mus, 2a) David Brett (adpt of Alan Sillitoe’s novel, 1958) and Trevor Peacock (songs). PRINCE OF WALES 1/2/66. 38 perf. 1st perfd Playhouse, Nottingham, 15/4/64. Cast: *Stage* 3/2/66, 15; *Times* 2/2/66, 15; *Variety* 23/2/66, 66; *WWT/15*. *Brenda* Joan Heal; *Arthur Seaton* Tom Bell; *Jacky* Stephen Meredith/Chris Cooper; *Jack* Ivan Beavis; *Robboe* Brian Poyser; *Trolleyman* Raymond Graham; *Workman* David Savile; *Fred* Ian McCulloch; *Mrs. Seaton* Daphne Heard; *Winnie* Toni Palmer; *Man in the Street* John Pickles; *Emily* Kathleen St. John; *Landlord* Bill Maynard; *Doreen* June Ritchie; *Bessie* Jenny Logan; *Grandad* Esmond Webb; *Len* Michael Cadman; *Ringo* Paul Marklew; *Bill* Carl Rigg; *Mr. Seaton* Rex Robinson; *Bob Haston* Roger Mutton; *Tea Girl* Janet Gahan; *Nottinghamians* Judith Cooke, Constance Fether, Janet Gahan, Monica Maughan, Michael Cadman, Raymond Graham, Paul Marklew, Roger Mutton, John Pickles, Brian Poyser, Carl Rigg, David Savile, Esmond Webb, Caroline Weiner; *Singers* The Jaybirds, Ian McCulloch. *Pres* Michael White, Erwin Swann; *Dir* Frank Dunlop; *Assist dir* Richard Digby Day; *Dgn* Patrick Robertson; *Cost dgn* Sue Yelland; *Fight arr* Derek Ware; *Sm* Donald Ross. Reviews: *Birmingham Post* 2/2/66, 5; *Daily Mirror* 2/2/66, 14; *Guardian* 2/2/66, 9; *Illustrated London*

News 12/2/66, 33; *New Statesman* 11/2/66, 202; *Observer* 6/2/66, 25; *Spectator* 11/2/66, 167; *Stage* 3/2/66, 15; *Times* 2/2/66, 15; *Tribune* 11/2/66, 14; *Variety* 23/2/66, 66. Comment: Pop Theatre. *Guardian* said the production was full of “good intentions,” but the result was “comparatively abject.” “Betrays the content of the original novel with every cheap come-on and herd-making method in sight” (*Observer*). *Tribune* panned it. *Variety* was more receptive to the show’s “considerable vitality,” Frank Dunlop’s ingenious staging, and Tom Bell’s performance. “A coarse, violent play. Often it is violently funny: but far too often it drags” (*Daily Mirror*). “Compared with the original novel and subsequent screen version it is a crude and infantile piece of work” (*Times*).

66.27 *Ad-Lib* (Revue, 2pt) Irving Caesar and Will Holt and Dory Langdon and Joseph MacCarthy and Mitchell Parish and Bill Solly and Stephen Sondheim and Leonard Bernstein (mus) and Gérard Calvi (mus) and Hoagy Carmichael (mus) and André Previn (mus) and Lan O’Kun (mus) and Vincent Youmans (mus). FORTUNE 2/2/66.* Cast: *Stage* 10/2/66, 15; *Variety* 16/2/66, 58; *WWT/15*. *Larry Adler*, *Libby Morris*. *Mgr dir* Prince Littler; *Lic* D. A. Abrahams; *Pres* Peter Bridge, *Kit Adler*, *Gerald Adler*; *Dir* George Mully, *Leon Gluckman*; *Dgn* Tony Carruthers; *Light* Richard Pilbrow; *Sm* David Chapman; *Asm* Angharad Rees; *Pd mgr* John H. De Lannoy; *Mgr* Richard Wakeley, *Dorothy M. Lloyd*; *Press rep* George Fearon; *Sc bld* Ray Addison Ltd.; *Bom* Betty Young. Reviews: *Birmingham Post* 3/2/66, 5; *Christian Science Monitor* 10/2/66, 6; *Guardian* 3/2/66, 8; *Illustrated London News* 12/2/66, 33; *Stage* 10/2/66, 15; *Times* 3/2/66, 18; *Tribune* 11/2/66, 14; *Variety* 16/2/66, 58, 60. Comment: The title combined parts of the names of Larry Adler and Libby Morris. *Guardian* said the revue was appropriate for “tired business men equipped with little theatrical intelligence.” *Variety* saw some potential in this light and entertaining after-dinner piece. “Genial entertainment” (*Times*).

66.28 *All Except Their Sun* (P) Hedger Wallace. LITTLE THEATRE CLUB 2/2/66.* Cast: *Stage* 10/2/66, 19. *Colin Meeker* Trevor Kent; *Murray Wilson* Hedger Wallace; *Rev. Michael Rivers* Derek Wright; *Ian Meeker* Bernard Finch; *Cartland (D.C.)* Michael Raine; *Lt. Robert, Wireless Voice* Seymour Matthews. *Dir* Hugh Munro; *Dgn* Ron Hickey, *Elizabeth Lyon*; *Sm* Elizabeth Lyon; *Light* David Munro. Review: *Stage* 10/2/66, 19. Comment: *Stage* commended the production of this play which was about white settlers in Africa.

66.29 *Little Malcolm and His Struggle against the Eunuchs* (CD, 3a) David Halliwell. GARRICK 3/2/66.** 20 perf. Cast: *Stage* 10/2/66, 15; *Times* 4/2/66, 14;

Variety 16/2/66, 60; *WWT/15*. *Scrawdyke* John Hurt; *Ingham* Rodney Bewes; *Wick* Kenneth Colley; *Nipple* Tim Preece; *Ann* Susan Ashworth. *Pres* Michael Codron; *Dir* Patrick Dromgoole; *Dgn* Timothy O'Brien; *Light* Robert Ormbo; *Sm* Michael Hughes. Plot: Bordman/4, 413, Hischak, Vinson. Reviews: *Birmingham Post* 4/2/66, 5; *Christian Science Monitor* 14/2/66, 4; *Illustrated London News* 12/2/66, 33; *New Statesman* 11/2/66, 201–02; *Observer* 6/2/66, 25; *Spectator* 11/2/66, 167–68; *Stage* 10/2/66, 15; *Times* 4/2/66, 14; *Tribune* 11/2/66, 14; *Variety* 16/2/66, 60. Comment: *Christian Science Monitor* could not decide whether the play was rebellious and anti-Establishment or the opposite; nevertheless, it was funny and “brilliantly played by John Hurt and Tim Preece.” *Guardian* had a similar reaction. *Variety* noted the production lasted three hours. *Times* also noted the play’s “excessive length,” but commended the excellent shaping of many of the comedy scenes, the dialogue, and the well-defined characters. See also Lloyd Evans, 141–43.

66.30 *Macbeth* (T) William Shakespeare. TOWER, CANONBURY, 4/2/66.** Cast: TTC.

66.31 *Instant Theatre*. COURT 6/2/66. Cast: *WWT/15*. Ben Benison, Lucy Fleming, David Leland, Roddy Maude-Roxby, Richard Morgan, Jack Shepherd, Bill Stewart, Dennis Waterman. *Dir* Keith Johnstone. Comment: Produced without decor.

66.32 *The Grass Is Greener* (C, 2a) Hugh Williams and Margaret Williams. WIMBLEDON 7/2/66.** Jill Browne, David Butler, Lisa Rayne, Bill Shine, John Downing. *Dir* Rolf Kruger. Plot: French/2, Loney, 311.

66.33 *Hostile Witness* (D, 2a) Jack Roffey. RICHMOND 7/2/66.** Brian Badcoe, Victor Lucas, Edmund Ogden, Lionel Gamlin, Leonard Trolley, James Belchamber. Plot: Loney. Comment: A two-week engagement.

66.34 *The Pastime of Monsieur Robert* (P) Howard Sackler. HAMPSTEAD 7/2/66.* Cast: *WWT/15*. *Monsieur Robert* Julian Glover; *Aline* Ann Lynn; *Quiros* Trevor Martin; *Madeleine* Susan Engel; *Bressac* Jack May; *Eugenie* Gemma Jones; *Madame* Nicolette Bernard. *Dir* Philip Grout; *Dec* Berkeley Sutcliffe. Plot: MacNicholas. Reviews: *Illustrated London News* 19/2/66, 38; *New Statesman* 18/2/66, 235; *Observer* 13/2/66, 25; *Tribune* 18/2/66, 15. Comment: “With its sinister drawing-room charades towards the end of the Reign of Terror, I thought that Howard Sackler was probably being too subtle for me and that this was an experience, baffling at the time, to be pondered and appreciated later” (*Illustrated London News*). “A high-flying load of cod’s

wallop ... set in the French Revolution” (*Observer*).

66.35 *A Whiskey Business* (F) Pat Connell. INTIMATE 7/2/66.* Cast: *Stage* 10/2/66, 18. *Lloyd Kent* Colin Bean; *Henry Longhurst* Pat Connell; *William Bernard* Severn; *Janet Kay* Patrick; *Larry Chisholm* Michael Knowles; *Mrs. Kimber* Margaret Gibson; “*Fingers*” *Benson* Rodney Diak. *Pres* G. M. Productions Ltd.; *Dir* Douglas Emery; *Sc dgn* David Vickery. Review: *Stage* 10/2/66, 18. Comment: Connell failed to develop the plot of this piece about a “younger son of a landed family, finding himself landed with an impoverished estate and a harvest of rotting barley, decides to distill whiskey for local consumption” (*Stage*).

66.36 *A Flea in Her Ear* (F, 3a) Georges Feydeau (trans John Mortimer of *La puce à l’oreille*, 1907). OLD VIC 8/2/66. 128 perf. 1st perf this trans. Cast: NTA; *Stage* 10/2/66, 15; *Theatricalia*; *Variety* 23/2/66, 66; *WWT/15*. *Camille Chandebise* Edward Hardwicke; *Antoinette Plucheux* Sheila Reid; *Etienne Plucheux* Robert Lang; *Dr. Finache* Kenneth Mackintosh; *Lucienne Homenides de Histangua* Anne Godley; *Raymonde Chandebise* Geraldine McEwan; *Victor Emmanuel Chandebise*, *Poche* Albert Finney; *Romain Tournel* John Stride; *Carlos Homenides de Histangua* Frank Wylie; *Eugenie Petronella* Barker; *Augustin Ferrailon* Michael Turner; *Olympe* Margo Cunningham; *Baptistin* Keith Marsh; *Herr Schwarz* Peter Cellier; *Guests at the Hôtel Coq d’Or* Janie Booth, Maggie Riley, David Hargreaves, Christopher Timothy, Lewis Jones. *Dir* Jacques Charon; *Dgn* André Levasseur; *Light* John B. Read; *Assist dir* Mark Cullingham; *Sm* Diana Boddington. Plot: Fletcher, French/2, Hochman, Law, Patterson. Reviews: *Birmingham Post* 9/2/66, 5; *Christian Science Monitor* 18/2/66, 4; *Daily Mirror* 9/2/66, 14; *Guardian* 9/2/66, 9; *Illustrated London News* 19/2/66, 38; *New Statesman* 18/2/66, 234–35; *Observer* 13/2/66, 25; *Spectator* 18/2/66, 198; *Stage* 10/2/66, 15; *Tatler* 19/2/66, 46; *Times* 9/2/66, 15; *Tribune* 18/2/66, 15; *Variety* 23/2/66, 66. Comment: National Theatre. *Tribune* praised the production and the cast’s performance, but condemned “the world of the Philistine, conventional emotionally cramped bourgeoisie” Feydeau wrote for, and the play itself. *Guardian* said that, for those who like farce, this was the “funniest Feydeau in English we have ever seen.” *Spectator*, *Variety* and other reviewers praised the translation and the excellent performances. The production remained in repertory until 27/1/70; see also 66.245.

66.37 *Sweet Fanny Adams* (C with mus, 2a) Stephen Lewis. THEATRE ROYAL, STRATFORD EAST, 8/2/66.* Cast: *Stage* 10/2/66, 19; *Variety* 23/2/66, 66; *WWT/15*. *Bobby* Eric Flynn; *Horace* Declan Mulholland; *Nobby*

Bob Stevenson; *Oliver* Larry Dann; *Tich* Glen Williams; *Jim* Griffith Davies; *Fanny Adams* Eira Heath; *Alf Always* Ronnie Barker; *Lennie Always* Stephen Lewis; *Blanche* Avis Bunnage; *Ruby* Judy Cornwell; *Rosie* Barbara Ashcroft; *Liz* Brian Murphy; *Pianist* Frank Wagland. *Dir* Kenneth Parrott; *Dgn* Marshall Scenery Ltd.; *Ch* Bob Stevenson; *Songs* arr George Holt; *Sm* Anne Bowler. Reviews: *Birmingham Post* 11/2/66, 7; *Christian Science Monitor* 1/3/66, 6; *Guardian* 9/2/66, 9; *Illustrated London News* 19/2/66, 38; *Observer* 13/2/66, 25; *Stage* 10/2/66, 19; *Times* 9/2/66, 15; *Tribune* 18/2/66, 15; *Variety* 23/2/66, 66. Comment: An amiable but missable evening” (*Observer*). *Tribune* said the plot used stock characters, here the barmaid wanting to trace the father of her child, but it was “disarmingly simple.” *Variety* said the piece needed revision to warrant a West End transfer. For *Times* the play did not contain enough material to sustain a full evening’s entertainment.

66.38 *All in Good Time* (C, 2a) Bill Naughton. RUDOLPH STEINER 10/2/66.** Cast: *Stage* 3/2/66, 8. *Ezra Fitton* Edward Langdon, *Molly Thompson* Valerie Lilley; *Mrs. Fitton* Winifred O’Toole; Terence Amos, Robert Bauld, Hillery Carter, Michael Donegan, Roland Robinson, Ann Rooney, David Nicoll, Terence O’Connor. *Dir* Abraham David; *Dgn* David Carter. Plot: Bordman/4, 401, French/2, Hischak, Vinson, Weintraub. Review: *Stage* 17/2/66, 14. Comment: Actors’ Workshop. “The cast in the main did not appear to be much at home on the stage. This particularly applied to the men” (*Stage*).

66.39 *Any Wednesday* (C, 2a) Muriel Resnik. WIMBLEDON 14/2/66.** *Avril* Angers, Barry Sinclair, Jasmine Dee, John Diak. Plot: Bordman, Bordman/4, 394, Bronner, Fletcher, Hischak, Loney, Salem, Wilmeth.

66.40 *The Dock Brief* (P, 2sc) John Mortimer. LITTLE THEATRE CLUB 14/2/66 (Ln).** Plot: Fletcher, French/2, Hochman, Loney, 310, Matlaw, Patterson, Vinson, Walford, Weintraub. Comment: Theatrescope. Perfd twice each lunch hour at 12:15 and 1:15. (On Theatrescope at the Little see *Illustrated London News* 2/4/66, 25).

66.41 *A Man with Red Hair* (P, 3a) Benn W. Levy (adpt of Hugh Walpole’s novel, *Portrait of a Man with Red Hair*, 1925). INTIMATE 14/2/66. 1st perfd Little 27/2/28. Plot: Bordman/3, 366, Hischak, Kabatchnik/2. Comment: The cast included Colin Bean (Bowden, 137). The first New York production (Garrick 8/11/28) ran for 20 performances.

66.42 *Peter Pan; or, The Boy Who Wouldn’t Grow Up* (P) J. M. Barrie. HIPPODROME, GOLDERS GREEN, 14/2/66.** Plot: Bordman, Demastes/1, Fletcher,

French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Comment: The Scala production (65.371) on tour.

66.43a *Hello, Out There!* (P, 1a) William Saroyan. LITTLE THEATRE CLUB 15/2/66.** Plot: Bordman/4, 216, French/2, MacNicholas, Matlaw, Walford. Review: *Stage* 17/2/66, 15. Comment: The three pieces were performed by Hampstead Studio: “The acting company are all young and really very competent” (*Stage*).

66.43b *The Tiger* (P, 1a) Murray Schisgal. LITTLE THEATRE CLUB 15/2/66.** Plot: Bordman/4, 386, Vinson, Walford. Review: *Stage* 17/2/66, 15.

66.43c *The Workout* (P, 1a) Albert Bermel. LITTLE THEATRE CLUB 15/2/66.** Cast: *Stage* 17/2/66, 15. *Les* Jacky Chissick; *Marge* Suzanne Owens. *Dir* Nina Finburgh; *Dgn* Errol Lecain; *Sm* Clive Endersby. Plot: French/2. Review: *Stage* 17/2/66, 15.

66.44 A *Smashing Day* (C) Alan Plater and Ben Kingsley (mus) and Robert Powell (mus). ARTS 16/2/66. 1st perfd BBC TV 17/8/62; 1st stage perfd Victoria, Stoke-on-Trent, 17/5/65. Cast: *Stage* 24/2/66, 13; *WWT/15*. *Lennie* Hywel Bennett; *Stan* Michael Blackham; *Anne* Christine Hargreaves; *Grandad* Vyvian Hall; *Mum* Jenny Laird; *Dad* Basil Dignam; *Carol* Barbara Barnett; *Eileen* Anne Chivers. *Pres*, *Dir* Brian Epstein; *Dgn* Nicholas Ferguson; *Mime*, *Ch* John Broome; *Sm* Jackie Harvey. Plot: Vinson. Reviews: *Birmingham Post* 17/2/66, 5; *Christian Science Monitor* 4/3/66, 10; *Daily Mirror* 17/2/66, 16; *Illustrated London News* 26/2/66, 38; *New Statesman* 25/2/66, 269; *Observer* 20/2/66, 26; *Stage* 24/2/66, 13; *Times* 17/2/66, 8; *Tribune* 25/2/66, 15. Comment: *Tribune* saw no need for staging work written for and presented by another medium (television). *Christian Science Monitor* praised the play’s sympathetic treatment of the central character, Lennie, and Hywel Bennett’s “moving performance” of him. “If not a smashing play—it is repetitive and reveals its original television framework—it does develop a certain haunting quality, aided” by Bennett, Christine Hargreaves and Barbara Barnett” (*Illustrated London News*). *Times* said this stage version needed “more attention to the essentials,” and the production itself was “ineptly stylized.”

66.45 *The Knack* (C, 3a) Ann Jellicoe. COURT 17/2/66.** Cast: Findlater; *Stage* 24/2/66, 13; *Variety* 2/3/66, 59; *WWT/15*. *Tom* Victor Henry; *Colin* Timothy Carlton; *Tolen* John Castle; *Nancy* Barbara Ferris. *Dir* Desmond O’Donovan; *Dgn* John Gunter; *Light* Eric Baker; *Sm* Robert Kidd. Plot: Bordman/4, 396, Demastes/2, Fletcher, French/2, Hochman, Loney, Patterson, Vinson,

Weintraub. Reviews: *Birmingham Post* 18/2/66, 5; *Daily Mirror* 18/2/66, 5; *Illustrated London News* 26/2/66, 38; *New Statesman* 25/2/66, 269; *Observer* 20/2/66, 26; *Spectator* 25/2/66, 227; *Stage* 24/2/66, 13; *Times* 18/2/66, 15; *Tribune* 25/2/66, 15; *Variety* 2/3/66, 59. Comment: English Stage Company. *Tribune* pointed out the film of the play had resolved the deficiencies and defects of the original stage production, and thus there was no need for this stage revival. *Spectator* observed the director and cast did their best to mitigate the play's deficiencies. *Variety* opined that the play "may have been overpraised in its first stage presentation, that time has dated it as a sketchy one-acter pretentiously expanded." *Times* suggested a revival of *The Sport of My Mad Mother* would have been a better choice.

66.46 *The Investigation* (D, 11sc) Peter Weiss (trans Alexander Gross of *Der Ermittlung*, 1965). ALDWYCH 19/2/66.** 4 perf. Cast: RSCA; Theatricalia. *Baretki* Marshall Jones; *Boger* Godfrey Quigley; *Breitwieser* Terrence Hardiman; *Chief Officer Mulka* Timothy West; *Defence* Jeffery Dench; *Dr. Capesius* Stanley Illsley; *Dr. Lucas* John Bell; *Hantle* Bruce Condell; *Hofmann* Richard Moore; *Inspector Klehr* Davyd Harries; *Judge* Tony Church; *Kaduk* John Corvin; *Prosecution* Michael Bryant; *Scherpe* Cliff Norgate; *Schlage* Robert Grange; *Stark* Michael Pennington; *Witnesses* Paul Hardwick, Michael Jayston, Patrick Stewart, Estelle Kohler, Penelope Keith, Donald Burton, John Normington, Norman Rodway. *Dir* Peter Brook, David Jones. Plot: Hischak, Hochman, Loney, Matlaw, Patterson, Salem. Comment: Royal Shakespeare Company.

66.47a *The Pied Piper* (P for children, 1a) W. R. Latham. ARTS 19/2/66.* Cast: *Stage* 24/2/66, 13; *WWT/15*. *Mrs. Jones* Matyelok Gibbs; *Mrs. Brown* Romy Baskerville; *Mr. Gruff* John Adams; *Lady Proudfoot* Jennifer Piercey; *Mr. Downright* Richard Wardale; *Bert London* Arnold Beck; *The Mayor* David Courtland; *The Pied Piper* Laurence Keane. *Dir* Caryl Jenner; *Dec* Geraldine Braithwaite. Reviews: *Stage* 24/2/66, 13; *Times* 21/2/66, 5. Comment: Unicorn Theatre. *Times* reported the theatre was "packed with youngsters, for whom theatre-going has clearly become an ingrained habit."

66.47b *The Trial of Croaker Raven* (P for children, 1a) W. R. Latham. ARTS 19/2/66.* Cast: *Stage* 24/2/66, 13; *WWT/15*. *Croaker Raven* John Adams; *Mr. Squirrel* Laurence Keane; *Foreman of the Jury* Arnold Beck; *Mr. Mole* Matyelok Gibbs; *The Judge* Richard Wardale; *Cock Sparrow*, *Captain Brown* David Courtland; *Mrs. Cluck* Jennifer Piercey; *Mrs. Scrub* Romy Baskerville. *Dir* Caryl Jenner; *Dec* Ted Parker. Reviews: *Stage* 24/2/66, 13; *Times* 21/2/66, 5. Comment: Unicorn Theatre.

66.48 *The Poker Session* (CD, 3a) Hugh Leonard. INTIMATE 21/2/66.** Plot: Schrank, Vinson, Weintraub.

66.49 *Pride and Prejudice* (CD, 2) James Liggatt and Robert Sheaf (adpt of Jane Austen's novel, 1813). HIPPODROME, GOLDERS GREEN, 21/2/66. 1st perfd New, Bromley, 24/1/66. Cast: *Stage* 13/1/66, 14. *Mr. Bennet* Jack Allen; *Mrs. Bennet* Althea Parker; *Elizabeth* Petra Davies; *Jane* Susan Jamieson, *Lydia* Jennie Woodford; *Collins* Peter Myers; *Charlotte* Ann King; *Wickham* Michael Culver; *Darcy* Terence Longden; *Bingley* Michael Gaunt; *Lady de Bourgh* Harriette Johns; *Servant* Jackie Jerome. *Pres* Hubert Woodward; *Dir* Sheila Hancock.

66.50 *Tom Jones* (C, 3a) Joan Macalpine (adpt of Henry Fielding, *Tom Jones*, 1749) and Arthur Taylor (mus). WIMBLEDON 21/2/66; trfd to HIPPODROME, GOLDERS GREEN, 28/2/66. 1st perfd Leatherhead Theatre Club 12/10/65. Plot: Fletcher, Salem. Comment: The pre-West End production prior to opening at the Prince of Wales in March (66.70) when the title was changed to *Beset by Women* (because it might be confused with singer Tom Jones).

66.51 *Solitude Improved* (P, 1a) Thomas Whyte. LITTLE THEATRE CLUB 22/2/66.* Cast: *Stage* 24/2/66, 13. *Talbot Norbury* Thomas Whyte; *Figmenta* Hilary Malcolm; *Stephen Cumble* Brian McNeill; *Illusionette Dorothea* Elizabeth Halt; *Sedge* Douglas Shaw; *Emily Cumble* Toba Laurence. *Dir* A. C. Lally; *Sm* Ron Hickey. Review: *Stage* 24/2/66, 13. Comment: "A fancy-dress affair about a hermit living in a glade on the hills with Figmenta, the imagined embodiment of his love of thirty years previously. The plot contrives to give the son of this woman the chance to find his own dream" (*Stage*).

66.52 *Under Milk Wood* (P, 2a) Dylan Thomas. JEANNETTA COCHRANE 22/2/66.** 1 perf. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Comment: A one-man performance by Brian D. Barnes.

66.53 *Arsenic and Old Lace* (C, 3a) Joseph Kesselring. VAUDEVILLE 23/2/66. 300 perf. 1st perfd Maryland, Baltimore, 26/12/40. Cast: *Stage* 3/3/66, 13; Theatricalia; *Times* 24/2/66, 16; *WWT/15*. *Abby Brewster* Sybil Thorndike; *The Rev. Dr. Harper* Fred Kitchen; *Teddy Brewster* Desmond Walter-Flis; *Officer Brophy* Tony Wall; *Officer Klein* George Roubicek; *Martha Brewster* Athene Seyler; *Elaine Harper* Julia Lockwood; *Mortimer Brewster* Richard Briers; *Mr. Gibbs* Edward Waddy; *Jonathan Brewster* Neil McCarthy; *Dr. Einstein* Martin

Miller; *Officer O'Hara* David Andrews; *Lieut. Rooney* Alec Ross; *Mr. Witherspoon* Lewis Casson. *Lic* J. A. Gattie; *Pres* Peter Saunders; *Dir* Murray Macdonald; *Dec* Anthony Holland; *Light* Michael Northen; *Sm* Peter Polak; *Sc bld* Vic Mara Ltd.; *Sc* Alick Johnstone Ltd.; *Cost* L. and H. Nathan Ltd.; *Gen mgr* Verity Hudson; *Dsm* W. Peter Taylor; *Asm* Angela Ellison; *Wm* Antoinette Mara; *Press rep* Torrington Douglas; *Mgr* Robert Sayer; *Bom* O. Sansum. Plot: Best/40, 165, Bordman, Bordman/4, 198–99, Bronner, Bryer, Fletcher, Hischak, Hochman, Kabatchnik/2, Law, Loney, 226, Patterson, Salem, Shipley, Wilmeth. Reviews: *Birmingham Post* 24/2/66, 7; *Guardian* 24/2/66, 7; *Illustrated London News* 5/3/66, 34; *New Statesman* 4/3/66, 308–09; *Observer* 27/2/66, 24; *Stage* 3/3/66, 13; *Tatler* 12/3/66, 44; *Times* 24/2/66, 16. Comment: *Guardian* thought the play was still enjoyable, especially with Sybil Thorndike and Athene Seyler in the leads. “Directed with pace, polish and a strong sense of its comic possibilities by Murray Macdonald and there are superb performances by Sybil Thorndike and Athene Seyler” (*Stage*). *Times* opined the piece had been staged because of the “present vogue for farce and sick humour.” The first New York production (Fulton 10/1/41) ran for 1,444 performances.

66.54 *Relative Values* (Light C, 3a) Noël Coward. TOWER, CANONBURY, 25/2/66. 1st perfd Theatre Royal, Newcastle, 15/10/51. Cast: TTC. Plot: Dorney, Fletcher, French/2, Levin, 71–73, Loney, 273, Mander/4, Salem.

66.55a *Are You Normal, Mr. Norman?* (P, 1a) David Wilson. HAMPSTEAD 27/2/66.* 1 perf. Cast: *Stage* 3/3/66, 13; *WWT/15*. *A Man* Frank Wilson; *Norman* Philip Bond; *Angela* Marika Mann; *Mr. Lugg* Nigel Hawthorne; *Alice* Cheryl Conte; *Policeman* Frank Taylor. *Dir* Ian Watt-Smith; *Sm* Christine Roberts. Plot: Walford. Reviews: *Stage* 3/3/66, 13; *Times* 28/2/66, 14. Comment: Produced without decor. *Times* said neither this item nor the following one “suggest any strongly original talent.”

66.55b *If Yer Take a Short Cut, Yer Might Lose the Way* (P, 1a) David Wilson. HAMPSTEAD 27/2/66.* 1 perf. Cast: *Stage* 3/3/66, 13; *WWT/15*. *Archibald* John McKelvey; *Martha* Margery Withers; *Frankie, Johnnie* Michael Pennington; *Willie* Melvyn Hayes; *Michael* Pennington. *Dir* Ian Watt-Smith; *Sm* Christine Roberts. Reviews: *Stage* 3/3/66, 13; *Times* 28/2/66, 14. Comment: Produced without decor.

66.56 *The Teitlebaum File* (Mus) Alf Fogel (bk, lyr, mus) and Paul Miller (bk). VICTORIA PALACE 27/2/66.* *Morry Teitlebaum* Alf Fogel; *Lady Teitlebaum* Doreen Lewis; *Valerie* Kleiner. *Dir* Leonard Plaskow; *Sets* John Lewis; *Mus dir* Freddy Magee; *Ch* Michele Lebray; *Cost*

dgn Shirley Frome; *St dir* Alan Tibber. Review: *Stage* 3/3/66, 14. Comment: The piece was performed only on Sunday nights for 14 weeks. “Alf Fogel, who wrote the music and collaborated on the book, is a talented comedian in his element in the tailor-made part of Morry Teitlebaum, director of a London fashion house, who becomes unwittingly involved in international espionage” (*Stage*).

66.57 *So Many Children* (P, 3a) Gerald Savory. INTIMATE 28/2/66. 1st perfd Lyceum, Sheffield, 10/3/58 as *Come Rain, Come Shine*. Comment: The play was about a kindly probation officer takes in needy teenaged clients, who rally to help her when she is faced with eviction and blackmail. The cast included Betty Alberge (Bowden, 118).

66.58 *When You're Young* (Mus) John Hanson (bk, lyr, mus; adpt of *Smilin' Through*). WIMBLEDON 28/2/66. 1st perfd King's, Southsea, 21/2/66. John Hanson, Lynn Wynters, Matt Zimmerman, James Perry, Iona Jones, Donald Barclay, Carole Doree, Virginia Courtney. *Mgr dir* Audrey Lupino, Arthur Lane; *Pres* Bernard Delfont; *Dir* Joan Davis. Plot: French/2. Comment: Produced later as *Smilin' Through* (72.280).

66.59 *The Winslow Boy* (D, 4a) Terence Rattigan. RICHMOND 28/2/66. 1st perfd Theatre Royal, Brighton, 25/2/46. Plot: Best/47, 134, Bordman/4, 269, Demastes/1, Fletcher, Hischak, Hochman, Kabatchnik/2, Law, Loney, 248, Matlaw, Mplots, Patterson, Rusinko, 57–61, Salem, Shank, Shipley. Comment: The cast included Dermot Walsh. A two-week engagement. The first New York production (*Empire* 29/10/47) ran for 214 performances.

66.60 *Agamemnon* (T) Aeschylus (trans Louis MacNeice). VANBRUGH 1/3/66.** 1st perf this trans Westminster 1/11/36. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shank, Shipley. Review: *Stage* 10/3/66, 14. Comment: “Peter Egan, a male Clytemnestra speaking through a golden mask, had admirable authority” (*Stage*).

66.61 *The Matchgirls* (MD, 2a) Bill Owen (bk, lyr) and Tony Russell (mus). GLOBE 1/3/66. 119 perf. 1st perfd Leatherhead Theatre Club 23/11/65. Cast: *Stage* 3/3/66, 14; *Theatricalia*; *Variety* 16/3/66, 70; *WWT/15*. *Kate* Vivienne Martin; *Polly* Julia Sutton; *Mrs. Purkiss* Pat Ashton; *Winnie* Cheryl Kennedy; *Jessie* Prunella Ransome; *Old Min* Apple Brook; *Louie* Rosemary Jose; *Beattie* Louanne Richards; *Nell* Judith Paris; *Maggie* Olivia Breeze; *Dot* Valerie Smith; *Jane* Wendy Lampard; *Alice* Jane Kells; *Mary* Suzanne Kerchiss; *Frances* Tessa Bremner; *Lisa* Lesley Judd; *Eva* Penny Durrell; *Joe*

Gerard Hely; *Annie Besant* Marion Grimaldi; *Perce* Neil Fitzwilliam; *Daniel* Ray Davis; *Mr. Potter* Thomas Kyffin; *Bert* Jan Colet; *Herbert Burrows* Kim Grant; *Paula Westerby* Vivienne Ross; *Ted* Bill Harvey; *Tom* Leslie Meadows; *Frank Norman Warwick*. *Lic* Prince Littler; *Gen mgr* Frederick Carter, Ian Keith; *Pres* Geoffrey Russell, Bernard Delfont; *Dir, Ch* Gillian Lynne; *Dgn* Colin Winslow; *Light* Michael Northen; *Mus dir* Ian Macpherson; *Sc bld, Sc* Victor Mara Ltd.; L. and H. Nathan Ltd.; *Pq* Nathanwigs, Wig Creations; *Mus arr* Tony Russell, Burt Rhodes, Ian Macpherson; *Assist dir, Assist ch* Virginia Mason; *Sm* Harry Bowers; *Dsm* Ann Speirs; *Asm* Sue Manger, Chris Cooper; *Wm* Evelyn Ranells; *Bom* E. Hilton. Plot: OTF. Reviews: *Birmingham Post* 4/3/66, 5; *Guardian* 2/3/66, 9; *Illustrated London News* 12/3/66, 48; *New Statesman* 11/3/66, 350; *Observer* 6/3/66, 24; *Stage* 3/3/66, 14; *Tatler* 19/3/66, 44; *Times* 2/3/66, 15; *Tribune* 11/3/66, 15; *Variety* 16/3/66, 70. Comment: *Guardian* reported the production received a “vociferous reception,” but complained the piece was “almost incessantly rowdy and whining.” *Variety* noted Bill Owen’s sincerity in his book about women working in a match-making factory in 1888, but thought the plot was thin, and the musical had other faults. “The show has a recognisable conviction and its energy doesn’t seem confectioned” (*Observer*). *Times* faulted Owen’s book and lyrics: “They amount to a combination of agit-prop melodrama and the old music hall.” *Illustrated London News* expressed similar reservations about the piece, and opined Bernard Shaw would have provided the right sort of book.

66.62 *The Shadow of a Gunman* (P, 2a) Sean O’Casey. LITTLE THEATRE CLUB 1/3/66. 1st perfd Abbey, Dublin, 9/4/23. Cast: *Stage* 24/2/66, 8. John Bay, Sean English, Gerald Norman, Joan Campbell, Elizabeth Lyon, Patricia McEntee, Victor Langley, George O’Gorman, Ron Hickey, Cathal Sullivan, Patrick Waldron. *Dir* Joan Campbell. Plot: Fletcher, Gassner, Hirschak, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Schrank, Scrimgeour, 65–73, Shank. Comment: The first New York production was at the Martin Beck 30/10/32.

66.63 *The Owl and the Pussycat* (C, 3a) Bill Manhoff and Mark Lawrence (mus) and Norman Paris (mus arr). CRITERION 2/3/66. 196 perf. 1st perfd ANTA Playhouse, New York, 18/11/64; 1st British perf Princess, Torquay, 21/2/66. Cast: *Stage* 10/3/66, 13; *Variety* 16/3/66, 70; *WWT/15*. *Owl* Anton Rodgers; *Pussycat* Diana Sands. *Pres* Bernard Delfont, Arthur Lewis; *Dir* Shirley Butler; *Sets* Ken Calder; *Light* Michael Wilson; *Projections* Anatole Kovarsky. Plot: Bronner, Fletcher, Hirschak, Loney, Salem. Reviews: *Birmingham Post* 3/3/66, 5; *Daily Mirror* 3/3/66, 16; *Illustrated London News*

12/3/66, 48; *Irish Times* 8/3/66, 9; *New Statesman* 11/3/66, 350; *Observer* 6/3/66, 24; *Stage* 10/3/66, 13; *Times* 3/3/66, 18; *Tribune* 11/3/66, 15; *Variety* 16/3/66, 70. Comment: A “middling good” version of a “feeble kind” of Broadway comedy (*Observer*). “Remains predictably in the familiar pyjama and dressing gown world of bachelor apartments and midnight misunderstandings” (*Times*). *Irish Times* said two-hander, one-set comedies were not exactly fresh, but this one was memorable for Diana Sands’ performance. *Variety* also praised her “blazing, extrovert vitality” as she repeated her Broadway success. The New York production ran for 427 performances.

66.64 *The Beaver Coat* (C, 2a) Gerhardt Hauptmann (trans William Rowlinson of *Der Biberpelz*, 1893). MERMAID 3/3/66. 1st perf this trans Arts, Ipswich, 8/9/64? Cast: *Stage* 10/3/66, 14; *Variety* 30/3/66, 88; *WWT/15*. *Leontine Wolff* Carole Walker; *Ma Woolf* Peggy Mount; *Julius Woolf* Anthony Sagar; *Adelheid Wolff* Jean Muir; *Wulkow* Colin Ellis; *Motes* Robert Gillespie; *Mrs. Motes* Gabrielle Hamilton; *Mitteldorf* Kenneth Thornett; *Von Wehrhahn* John Moffat; *Glaserapp* Hugh Walters; *Kruger* Russell Waters; *Dr. Fleischer* Michael Wells. *Dir* Robert Chetwyn; *Dec* Adrian Vaux. Plot: Hochman, Matlaw, Maurer, 61–9, Shank. Reviews: *Birmingham Post* 5/3/66, 7; *Daily Mirror* 4/3/66, 18; *Illustrated London News* 19/3/66, 39; *New Statesman* 11/3/66, 350; *Observer* 6/3/66, 24; *Stage* 10/3/66, 14; *Times* 1/3/66, 15, 4/3/66, 15; *Tribune* 11/3/66, 15; *Variety* 30/3/66, 88. Comment: *Tribune* faulted the production of this marginal piece as wrong-headed. *Variety* agreed, but noted the attraction of Peggy Mount. *Illustrated London News* agreed Mount was the main attraction, but found merit in the play as well.

66.65a *The Performing Giant* (C, 1a) Keith Johnstone and Marc Wilkinson (songs, sound). COURT 3/3/66.* Cast: Findlater; *Stage* 10/3/66, 13; *Variety* 16/3/66, 70; *WWT/15*. *Giant* Bernard Gallagher; *Gladys* Lucy Fleming; *Chief* Roger Booth; *Sylvester* Roddy Maude-Roxby; *Extras* Joseph Grieg, David Leland, John Shepherd, William Stewart, Dennis Waterman. *Dir* William Gaskill, Keith Johnstone; *Sc dgn* Charles Knode; *Light* Eric Baker; *Mime* Claude Chagrin. Plot: Vinson. Reviews: *Birmingham Post* 14/3/66, 5; *Christian Science Monitor* 19/3/66, 12; *Guardian* 4/3/66, 11; *New Statesman* 11/3/66, 350; *Observer* 6/3/66, 24; *Spectator* 11/3/66, 296; *Stage* 10/3/66, 13; *Times* 4/3/66, 15; *Tribune* 11/3/66, 16; *Variety* 16/3/66, 70. Comment: English Stage Company. “A heavily explicit metaphor about adolescent sex” (*Observer*). “An elephantine allegory on adolescent development” (*Times*). “Slightly pretentious and self-indulgent extended” (*Guardian*).

“A baffling double-bill that resembles pretentious twaddle” (*Variety*).

66.65b *Transcending* (C, 1a) David Cregan. COURT 3/3/66.** Cast: Findlater; *Stage* 10/2/66, 16; *Variety* 16/3/66, 70. *Mother* Jean Boht; *Father* Bernard Gallagher; *Girl* Barbara Ferris; *Mr. Lemster* Roger Booth; *Simon* Roddy Maude-Roxy. *Dir* Jane Howell; *Sc dgn* Charles Knode; *Light* Eric Baker; *Mus* Robert Long. Plot: Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 14/3/66, 5; *Christian Science Monitor* 19/3/66, 12; *Guardian* 4/3/66, 11; *Observer* 6/3/66, 24; *Times* 4/3/66, 15; *Tribune* 11/3/66, 16; *Variety* 16/3/66, 70. Comment: English Stage Company. *Guardian* called the piece a vaudeville with “facetious cross-talk” of the undergraduate variety.

66.66 *Adventures in the Skin Trade* (P, 2a) Andrew Sinclair (based on Dylan Thomas’s book, 1955). HAMPSTEAD 7/3/66. 1st perfd Dublin Festival 1962? Cast: *Stage* 10/3/66, 15; *WWT/15*. *Mr. Bennett*, *Mr. Allingham* Robert Eddison; *Mrs. Bennett*, *Mrs. Dacey* Barbara Keogh; *Peggy Bennett*, *Polly Dacey* Bridget Turner; *Sam Bennett* David Hemmings; *George Ring* Doug Fisher; *Rose*, *Barmaid* Bridget Archer; *Lucille Harris* Susan Engel; *Ron Bishop* Richard Cornish; *Old Man with pram*, *Young Poet with manuscript* Hywel Jones; *Waitress*, *Nellie*, *Debutante* Frances Dunn; *Mr. Dali* Carlos Douglas; *A Chippie* Drew Wood; *Cocoa-boy* Frank Cousins. *Dir* James Roose-Evans; *Dec* Michael Young; *Cost dgn* Harry Waistnage, Peter Sibley. Reviews: *Birmingham Post* 8/3/66, 5; *Guardian* 8/3/66, 11; *Illustrated London News* 19/3/66, 39; *Observer* 13/3/66, 24; *Spectator* 18/3/66, 327; *Stage* 10/3/66, 15; *Tatler* 5/3/66, 16–17; *Times* 8/3/66, 15. Comment: *Times* found Sinclair’s adaptation inadequate and rather flat; David Hemmings gave “a spirited impersonation” of Dylan Thomas. “It is better to ignore the obvious theatrical limitations of this shred of comic autobiography and to admire James Roose-Evans’s art in getting its station buffet and its junk-crammed room upon the Hampstead stage. The night is rich in the presence of David Hemmings as the Dylan-figure” (*Illustrated London News*).

66.67 *Lilac Time* (MP, 3a) Franz Schubert (mus; arr Heinrich Berté and G. H. Clutsam) and “Adrian Ross” [Arthur Reed Ropes] (lyr, bk; fnd on A. M. Willner and Heinz Reichert, *Das Dreimäderlhaus* [1916], which was an adaptation of Rudolph Hans Bartsch’s novel, *Schwammerl* [1912]). HIPPODROME, GOLDERS GREEN, 7/3/66.** *Mrs. Grimm* Elisabeth Wade; *Mrs. Weber* Barbara Leeming; *Rosi* Sheila Dawson; *Novotny* Norman Stanley; *Ferdinand Binder* John Perrin; *Andreas Braun* Richard Manuel; *Schani* Alan Schneider; *Tilli* Petals

Munro; *Willi Delatour Hall*; *Lili* Mary Bassano; *Johan Michael Vogl* Brian Gidley; *Moritz von Schwind* David Young; *Kappel* Erich Vietheer; *Baron Franz von Schober* Thomas Round; *Franz Schubert* Alfred Hallett; *Christian Veit* Billy Milton; *Count Scharntorff* Dudley Marsh; *Stingl* George Ballantine; *Mrs. Veit* Elisabeth Wade; *Sally* Gillian Rolfe; *Marini* Elaine Montgomerie. *Pp* Marfield Theatre Enterprises Ltd.; *Gen mgr* Claude Withers; *Mgr* Cyril Harcourt Smith; *Mus dir* Alfred van Dam; *Dir* Stanley Willis-Croft; *Dec* Tod Kingman; *Mus arr* Harry Davison; *Sc bld* Keystudios Ltd.; *Cost dgn*, *Cost* Charles Fox, Tom Arnold’s Wardrobe; *Pq* Nathanwigs; *St dir* Jeffrey Choyce; *Sm* Allan Barnes; *Wm* Una Choyce; *Carp* Roy Blatchford. Plot: Gänzl, Green.

66.68 *Pillar to Post* (C, 2a) John Waterhouse. INTIMATE 7/3/66.**

66.69a *Black Comedy* (F, 1a) Peter Shaffer. OLD VIC 8/3/66. 1st perfd Festival, Chichester, 27/7/65. Cast: NTA; *Theatricalia*; *Variety* 23/3/66, 80; *WWT/15*. *Brindsley Miller* Derek Jacobi; *Carol Melkett* Louise Purnell; *Miss Furnival* Doris Hare; *Colonel Melkett* Graham Crowden; *Harold Gorringe* Albert Finney/Robert Stephens; *Schuppanzigh* Paul Curran; *Clea* Maggie Smith; *George Bamberger* Michael Byrne. *Dir* John Dexter; *Dgn* Alan Tagg; *Assist dir* Mark Cullingham; *Light* Richard Pilbrow; *Sm* Neville Pearson. Plot: Demastes/2, Fletcher, Hischak, Patterson, Salem, Walford, Weintraub. Reviews: *Birmingham Post* 9/3/66, 5; *Christian Science Monitor* 21/3/66, 4; *Daily Mirror* 9/3/66, 16; *Guardian* 9/3/66, 9; *Illustrated London News* 19/3/66, 39; *Spectator* 18/3/66, 327; *Tatler* 19/3/66, 44; *Times* 9/3/66, 7; *Variety* 23/3/66, 80. Comment: National Theatre. “This cunningly assembled double-bill makes a glorious evening” (*Times*). *Christian Science Monitor* said the play was “hilariously funny” and a “huge success.” “An amalgam of shrewd direction, writing and acting” (*Variety*). “The farce could be shortened, but much of it is grandly comic, especially when Derek Jacobi, with the most delicate heart-in-mouth timing, seeks to smuggle out illicitly borrowed furniture—in its owner’s presence, but in the dark” (*Illustrated London News*). The production remained in repertory until 1/2/67. The first New York production (Ethel Barrymore 12/2/67) ran for 337 performances.

66.69b *Miss Julie* (P, 1a) August Strindberg (trans Michael Meyer (of *Fröken Julie*, 1889)). OLD VIC 8/3/66.** Cast: NTA; *Theatricalia*; *Variety* 23/3/66, 80; *WWT/15*. *Miss Julie* Maggie Smith; *Jean* Albert Finney; *Christine* Jeanne Watts; *Servants* Chloe Ashcroft, Elizabeth Burger, Michael Byrne, Alan Collins, Denis De Marne, Neil Fitzpatrick, Kay Gallie, John Hallam, Jennie Heslewood, Carolyn Jones, Ron Pember, Edward Pether-

bridge, David Ryall, John Savident, Pauline Taylor, Frank Wylie. *Dir* Michael Elliott; *Dgn* Richard Negri; *Assist dir* Pauline Melville; *Light* Richard Pilbrow; *Mus* Dennis Moonan; *Ch* Litz Pisk; *Sm* Neville Pearson. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Reviews: *Birmingham Post* 9/3/66, 5; *Christian Science Monitor* 21/3/66, 4; *Daily Mirror* 9/3/66, 16; *Guardian* 9/3/66, 9; *Illustrated London News* 19/3/66, 39; *New Statesman* 25/3/66, 440; *Spectator* 18/3/66, 327; *Tatler* 19/3/66, 44; *Times* 9/3/66, 7; *Variety* 23/3/66, 80. Comment: National Theatre. "Played with great authority by Maggie Smith and Albert Finney" (*Christian Science Monitor*), and similarly *Variety*. The production remained in repertory until 29/4/66.

66.70 *Beset by Women* (C, 3a) Joan Macalpine (adpt of Henry Fielding, *Tom Jones*, 1749) and Arthur Taylor (mus). PRINCE OF WALES 9/3/66. 1st perfd Leatherhead Theatre Club 12/10/65 as *Tom Jones*. Cast: *Stage* 17/3/66, 13; *Variety* 23/3/66, 80; *WWT/15*. *Tom Jones* Keith Barron; *Squire Allworthy* William Roderick; *Bridget Allworthy* Barbara Bolton; *Thwackum* David Nettheim; *Blifil* John Quentin; *Squire Western* Douglas Blackwell; *Molly Seagrim* Elizabeth Bell; *Sophia Western* Virginia Stride; *Honour* Sylvia Bidmead; *Doctor, Constable* Walter Hall; *Susan* Carmell Cryan; *Mrs. Waters* Sonia Graham; *Mrs. Fitzpatrick* Helen Lindsay; *Betty* Tina Matthews; *Captain Fitzpatrick* Peter Whitbread; *Lord Fellamar* Brian Harrison; *First Bystander* Gerald Deacon; *Second Bystander* Carl Forgione; *Woman with a basket* Barbara Bolton; *Manservant to Allworthy* Simon Taylor; *Andrews* Paul Barnes; *Executioner* Arthur Skinner; *Priest* Peter Boyes; *Maids, Bystanders* Faith Curtis, Frances Jeater, Norma Vogan, Jonnie Christen. *Pres* Bernard Delfont, Norman Hyams; *Dir* Jordan Lawrence; *Dgn* Saxon Lucas; *Mus* Arthur Taler; *Ch* Denise Shawne; *Fight arr* Peter Whitbread; *Sm* Douglas Cornelissen. Plot: Fletcher, Salem. Reviews: *Birmingham Post* 11/3/66, 7; *Daily Mirror* 10/3/66, 16; *Illustrated London News* 19/3/66, 39; *Observer* 13/3/66, 24; *Spectator* 18/3/66, 327; *Stage* 17/3/66, 13; *Times* 10/3/66, 14; *Variety* 23/3/66, 80. Comment: *Spectator* declared the adaptation removed "all traces of Fielding's earthiness ... All in all a wicked waste of time, save for a passable Tom from Keith Barron." *Variety* reported that this was a limited-run filler and "a workmanlike and pleasantly amusing production" that paled in comparison with the highly successful film. "An artlessly literal transcription of Tom's adventures" (*Times*).

66.71 *The Mad Lover* (TC) John Fletcher. TOYNBEE 9/3/66. 1st perfd 5/1/1617. *Memnon* Brian Collins; *Calis* Juliet Moore; *Captain* Clifford Styles; Valerie Fowler,

Janet Walker. *Dir* Kenneth Porter; *Set* Philip Whichelo; *Cost dgn* Jack Edwards; *Mus* John Bartholomew. Review: *Stage* 17/3/66, 14. Comment: Marlowe Society. The setting, costumes, and music were the best features of the production (*Stage*).

66.72 *Mandragola* (C, 3a) Niccolò Machiavelli (adpt Ashley Dukes of *La mandragola*, 1520). TOWER, CANONBURY, 11/3/66. 1st perfd this adpt Mercury 19/12/39. Cast: TTC. Plot: Gassner, Hochman, Shipley. Review: *Stage* 17/3/66, 14. Comment: The production emphasized "broad laughs at the expense of the intrinsic satire, but this is pardonable if only because the *mores* of Florentine society can mean little to us today" (*Stage*).

66.73 *Flashing into the Dark* (Recital). HAMPSTEAD 13/3/66. Cast: *WWT/15*. Reviews: *Birmingham Post* 21/3/66, 5; *Illustrated London News* 2/4/66, 31; *Stage* 17/3/66, 13. Comment: A recital by James Roose-Evans of poetry and prose by Welsh writers including Dylan Thomas. "We are grateful for the undistorting mirror of [Roose-Evans'] imagination" (*Illustrated London News*).

66.74 *The Happy Family* (C) Maisie Mosco. COMEDY 13/3/66. * 1 perf. Cast: *Stage* 17/3/66, 13; *WWT/15*. *Mum-sie* Betty Baskcomb; *Nannie* Peggy Thorpe-Bates; *Sonny* Dan Cornwall; *Girlie* Gloria Lytton; *Chick* Michael Cadman; *Doll* Anne Bickerstaff. *Dir* Maurice Stewart. Review: *Stage* 17/3/66, 13. Comment: Repertory Players. An "hilariously funny and distinctly sinister lampoon of a play" about family life (*Stage*).

66.75 *The Good Die Young*. INTIMATE 14/3/66. Comment: I have been unable to identify this piece.

66.76 *Lock Up Your Daughters* (MP, 2a) Bernard Miles (adpt of Henry Fielding, *Rape upon Rape*, 1730) and Laurie Johnson (mus) and Lionel Bart (lyr). RICHMOND 14/3/66. ** Plot: Fletcher, French/2, Gänzl, Gänzl/3, 751–54, Green, OTF. Comment: A two-week engagement.

66.77 *Present Laughter* (P, 3a) Noël Coward. WIMBLEDON 14/3/66; trfd to HIPPODROME, GOLDERS GREEN, 21/3/66. ** Plot: Best/46, 433, Bordman/4, 261, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Levin, 90–93, Mander/4, Salem. Comment: The Queen's production (65.101) on tour.

66.78 *Peace* (C) Aristophanes. TOYNBEE 15/3/66. ** 2 perf. Plot: Gassner, Hochman, Patterson, Shipley. Comment: Greek Arts Theatre. Performed in modern Greek.

66.79 *The Turn of the Wheel* (P) Douglas C. Maher. ABBEY 17/3/66. * 2 perf. Comment: London Marlowe

Society. On Christopher Marlowe's life.

66.80 *The Playboy of the Western World* (P [3a]) J. M. Synge. UNITY 18/3/66.** Plot: Fletcher, French/2, Gassner, Gerstenberger, 67–84, Hischak, Hochman, Kabatchnik, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Sobel.

66.81 *Hercules and the Augean Stables* (P, 2a) Friedrich Dürrenmatt (trans Alexander Gross of *Herkules und der Stall des Augias*, 1963). QUESTORS 19/3/66. 1st English perf. Cast: QTA. Plot: Matlaw, 224. Reviews: *Middlesex County Times* 25/3/66, 10; *Times* 21/3/66, 5. Comment: *Times* thought the production was “very good indeed,” and commended Michael Almaz's direction and Lawrence Irvin as Hercules.

66.82 *Cabinet Shuffle* (F) David Kirk and A. L. Taylor. INTIMATE 21/3/66. 1st perfd Lyceum, Edinburgh, 2/12/63. Comment: “It concerns a scientific professor who invents a cabinet with powers to rejuvenate. After successful experiments with rats, the cabinet is now ready to take human beings and the various amusing consequences prove highly entertaining” (*Stage* 5/12/63, 17).

66.83 *The Insect Play [Ze života hmyzu]* (C, 3a) Karel apek and Josef C. apek. ALDWYCH 21/3/66. 1st perfd National, Prague, 8/3/22. Cast: *Stage* 24/3/66, 13; *WWT/15*. *The Tramp* Ladislav Pesek; *The Pedant* Miroslav Dolezal; *Aputura Iris* Marie Vasova; *Aputura Clythia* Jirina Petrovicka; *Felix* Vit Olmer; *Victor* Eduard Kohout; *Swallow-Tail* Martin Ruzek; *Chrysalis* Jaroslava Tvrznikova; *Mr. Dung-Beetle* Jaroslav Maravan; *Mrs. Dung-Beetle* Jirina Sejbalo; *Third Dung-Beetle* Bohus Hradil; *Mr. Fly* Josef Gruss; *His Maggot Daughter* Eva Sirotkova; *Mr. Cricket* Josef Pehr; *Mrs. Cricket* Nadezda Gajerova; *The Parasite* Frantisek Filipovsky; *1st Engineer*, *Dictator* Bohus Zahorsky; *2nd Engineer*, *Chief of Staff* Sobeslav Sejk; *The Blind Ant* Vladimir Kudla; *The Inventor* Borivoj Navaratil; *Messenger* Jan Zajic; *Reporter* Vaclav Svorc; *Wireless Operator* Josef Velda; *General of Yellow Forces* Vladimir Leraus; *First Snail* Stanislav Neumann; *Second Snail* Milos Nesvadba. *Dir* Miroslav Machacek; *Dec* Josef Svoboda; *Cost dgn* Jan Skalicky; *Mus* Zdenek Liska. Plot: Best/22, 480–81, Bordman/3, 191, Fletcher, Griffiths, Hochman, Law, Loney, 112–13, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 22/3/66, 5; *Christian Science Monitor* 30/3/66, 8; *Guardian* 22/3/66, 9; *Illustrated London News* 2/4/66, 31; *New Statesman* 25/3/66, 439–40; *Spectator* 25/3/66, 361–62; *Stage* 24/3/66, 13; *Times* 22/3/66, 16; *Tribune* 1/4/66, 11. Comment: Czech National Theatre of Prague Company. World Theatre Season. The play is also known as *From*

the Life of Insects. *Guardian* reported the piece had been revised somewhat, but it now seemed somewhat stale though amusing. *Christian Science Monitor* said the production resembled a revue and commended the “principal innovation ... to overarch the stage in slanting mirrors.” *Tribune* also approved the latter innovation. *Times* declared Miroslav Machacek had misinterpreted the play. *Illustrated London News* said the production lacked bite, but declared “the magician here is the designer, Josef Svoboda.”

66.84 *Lilac Time* (MP, 3a) Franz Schubert (mus; arr Heinrich Berté and G. H. Clutsam) and “Adrian Ross” [Arthur Reed Ropes] (lyr, bk; fnd on A. M. Willner and Heinz Reichert, *Das Dreimäderlhaus* [1916], which was an adaptation of Rudolph Hans Bartsch's novel, *Schwammerl* [1912]). WIMBLEDON 21/3/66.** Plot: Gänzl, Green.

66.85 *Or Else Despair* (P, 3a) Thomas Whyte. LITTLE THEATRE CLUB 22/3/66.* Cast: *Stage* 24/3/66, 17. Review: *Stage* 24/3/66, 17.

66.86 *Under Milk Wood* (P, 2a) Dylan Thomas. LYRIC, HAMMERSMITH, 22/3/66.** Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Reviews: *Birmingham Post* 24/3/66, 5; *Illustrated London News* 2/4/66, 31; *Stage* 31/3/66, 7; *Times* 24/3/66, 16. Comment: Swansea University Players. *Times* dubbed the production “a half-hearted stage-performance,” and believed that, as a radio play, it should be performed solely by voices. “Better heard than seen and it served little purpose to reveal two rows of people in black vests and jeans” (*Stage*). “The cast [is] protean: I think first of Eleanor Thomas, especially in dead Rosie's scene with the Captain where ‘I am going into the darkness of the darkness for ever’ so desperately moves” (*Illustrated London News*).

66.87 *Macbeth* (T) William Shakespeare. TOWER, CANONBURY, 23/3/66.** Cast: TTC.

66.88 *Les femmes savantes* (C, 5a) Molière. INSTITUT FRANÇAIS 26/3/66. 1st perfd Palais-royal, Paris, 11/3/1672. *Chrysale* Pierre Bolo; *Bélie* Denis Bonal; *Vadius* Roger Guillo; *Jeannette* Granval. *Dir* Gur Parigot. Plot: Gassner, Hochman, Salem, Shank, Sobel. Review: *Times* 29/3/66, 14. Comment: Centre Dramatique de l'Ouest. “What is so remarkable in this production is that not only the costumes and décor are modern, but the characters themselves, in their demeanour, gestures, manner of speech, personal relationships, and psychological make-up belong to the 1960s” (*Times*).

66.89a *Little Guy, Napoleon* (P) Leonard Pluta. COURT 27/3/66.* 1 perf. Cast: Findlater; *Stage* 31/3/66, 7; *WWT/15. Augustin* William Stewart; *Marta* Barbara Bolton; *Priest* John Shepherd; *Papuga* David Leland; *Jacek* Simon Mead; *Jurek* Valentine Ashley; *Wacek Bartoch* Dennis Waterman; *Old Bartoch* Ken Jones. *Dir* Tom Osborn; *Sm* Juliet Alliston. Reviews: *Stage* 31/3/66, 7; *Times* 28/3/66, 15; *Tribune* 1/4/66, 11. Comment: English Stage Company. Produced without decor. *Tribune* dubbed the piece an over-plotted “latter-day *Woyzeck* with oedipal complications.” *Times* described the play’s language as “sluggish and overworked.”

66.89b *The Local Stigmatic* (P) Heathcote Williams. COURT 27/3/66. 1 perf. 1st perfd Traverse, Edinburgh, 1/3/66. Cast: Findlater; *Stage* 31/3/66, 7; *WWT/15. Graham* Oliver Cotton; *Ray* William Hoyland; *Man in the Street* Toby Salaman; *David* Peter Hill. *Dir* Peter Gill; *Sm* Juliet Alliston. Plot: Hischak/2, 6, Vinson, Weintraub. Reviews: *Observer* 3/4/66, 25; *Stage* 31/3/66, 7; *Times* 28/3/66, 15; *Tribune* 1/4/66, 11. Comment: English Stage Company. Produced without decor. *Tribune* was somewhat confused by the play but found the presentation “taut.” *Times* thought the violence in the play amounted to “a self-indulgent orgy.” The first New York production (Actors’ Playhouse 3/11/69) ran for 8 performances.

66.90 *Santa Cruz* (R [5a]) Max Frisch (trans Malcolm Bullock of *Santa Cruz: Eine Romanze*, 1946). LYRIC, HAMMERSMITH, 27/3/66. 1 perf. 1st perf this trans? Cast: *Stage* 31/3/66, 7; *WWT/15. Pelegrin* Hector Ross; *Doctor* Donald Bisset; *Josephine* Elizabeth Morgan; *Cavalry Captain* Peter Howell; *Kurt* Nigel Anthony; *Captain’s Secretary* Allan McClelland; *Kilian* Bill Horsley; *Elvira* Penelope Lee; *Viola* Elizabeth Proud; *Pedro* Noel Howlett *Negro Oysterman* Frank Singuineau; *Policeman* John Dearth. *Dir* Anthony Hall; *Dec* Paul Bernard; *Sm* John Hewitt. Plot: Matlaw, 271. Reviews: *Stage* 31/3/66, 7; *Times* 28/3/66, 15. Comment: Radio Stage Company whose purpose was to give stage work to radio actors and to present interesting radio plays. “It is often held that those who work consistently in radio forget how to perform on a stage, becoming stilted in movement, small in voice, facially unexpressive and unable to memorise lines”; this wasn’t true here, “for superb stagecraft, on the part of the actors at least, was the outstanding benefaction of a gripping evening” (*Stage*).

66.91 *Antigone* (T) Sophocles (trans Lawrence Fern). LAMDA 28/3/66. 1st perfd c. 442/441 B.C. *Antigone* Barbara Rowan; *Creon* Peter Bridgmont. *Dir* Peter Bridgmont; *Dgn* Tony Leah. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Review: *Times* 29/3/66, 14. Comment: Boundary Theatre

Group (a professional company; see *Stage* 10/3/66, 14). *Times* lamented there was only a small audience at the performance.

66.92 *The Creeper* (Thriller, 3a) Pauline Macaulay. RICHMOND 28/3/66.** John Stuart. Plot: Loney. Comment: A two-week engagement.

66.93 *The Rules of the Game [Il giuoco delle parti]* (P, 2a) Luigi Pirandello. ALDWYCH 28/3/66.** Cast: *Stage* 31/3/66, 8; *WWT/15. Leone Gala* Romolo Valli; *Silia* Rossella Falk; *Guido Venanzi* Carlo Guiffre; *Doctor Spiga* Salvatore Puntillo; *Flippo (nicknamed Socrates)* Arnaldo Ninchi; *Barelli* Bruno Cirino; *The Marchesino Miglioriti* Piero Sammataro; *Ist Reveller* Bruno Pomicino; *2nd Reveller* Sebastiano Calabro; *3rd Reveller* Italo Dall’Orto; *Clara* Gabriella Gabrielli; *Female Lodger* Franca Lumachi; *Male Lodger* Pietro Tempestati. *Pres* Peter Daubeny; *Dir* Giorgio de Lullo; *Sc dgn, Cost dgn* Pier Luigi Pizzi; *Sm* Diana McCall. Plot: Fletcher, French/2, Hochman, Matlaw. Reviews: *Birmingham Post* 29/3/66, 5; *Christian Science Monitor* 9/4/66, 10; *Daily Mirror* 29/3/66, 16; *Guardian* 29/3/66, 9; *Illustrated London News* 9/4/66, 38; *New Statesman* 8/4/66, 511; *Observer* 3/4/66, 25; *Spectator* 1/4/66, 404; *Stage* 31/3/66, 8; *Times* 29/3/66, 14; *Tribune* 8/4/66, 15. Comment: Compagnia dei Giovani. World Theatre Season. “Magnificent” staging, “an evening of much style” (*Guardian*). *Spectator* placed the company on the same level as the Moscow Arts performing Chekhov, or the Berliner Ensemble performing Brecht. A “masterly production” (*Times*).

66.94 *This Is for Now* (Passion P, 2pt) Terence Cooling. WESTMINSTER CATHEDRAL 28/3/66. 1st London perf? Cast: *Stage* 7/4/66, 12; *Westminster and Pimlico News*, 25/3/66, 10. *Joan* Claire Kinson; *Tony* Tony Jackson; *Veronica* Turleigh, *Mary* O’Farrell, *Ernest* Milton. *Dir* Alan Rye. Reviews: *Stage* 7/4/66, 12; *Times* 29/3/66, 14. Comment: The play attempted to demonstrate the relevance of Christ’s passion through two leather-jacketed teenagers (*Times*).

66.95 *This Property Is Condemned* (P, 1a) Tennessee Williams. LITTLE THEATRE CLUB 28/3/66 (Ln).** Cast: *Stage* 31/3/66, 23. *Willie* Lyndell Rowe; *Tom* Stephen von Schreiber. *Dir* Bryan King. Plot: Heintzelman, Hochman, MacNicholas, Walford. Review: *Stage* 31/3/66, 23. Comment: Theatrescope. “Bryan King’s subtle direction makes its points simply and the plain white setting assists concentration on the two young people during their brief but potent meeting” (*Stage*).

66.96 *The Twinkling of an Eye* (C) Gerald Savory.

INTIMATE 28/3/66. 1st perfd Theatre Royal, Windsor, 6/3/65.

66.97 *When You're Young* (Mus) John Hanson (bk, lyr, mus; adpt of *Smilin' Through*). HIPPODROME, GOLDERS GREEN, 28/3/66.** Plot: French/2.

66.98 *Live Like Pigs* (D, 3pt) John Arden. VANBRUGH 31/3/66.** Plot: Bordman/4, 403, Demastes/2, French/2, Patterson, Vinson, Weintraub.

66.99 *Six Characters in Search of an Author* [Sei personaggi in cerca d'autore] (P) Luigi Pirandello. ALDWYCH 31/3/66.** Cast: *Stage* 7/4/66, 10; *WWT/15*. *The Father* Romolo Valli; *The Mother* Elsa Albani; *The Stepdaughter* Rossella Falk; *The Son* Piero Sammataro; *The Small Boy* Claudio Figna; *The Little Girl* Patrizia Ponzelli; *Madame Pace* Gabriella Gabrielli; *The Producer* Ferruccio de Ceresa; *The Leading Lady* Franca Lumachi; *The Leading Man* Carlo Guiffre; *The Second Female Lead* Maria-Teresa Albani; *The Ingenue* Isabella Guidotti; *The Juvenile Lead* Italo Dall'Orto; *Actors* Sebastiano Calabro, Arnaldo Ninchi, Salvatore Puntillo; *The Stage Manager* Luigi Durissi; *The Prompter* Luigi Battaglia; *The Property Man* Bruno Cirino; *The Producer's Secretary* Aldo Gasparrini. *Pres* Peter Daubeny; *Dir* Giorgio de Lullo; *Cost dgn* Pier Luigi Pizzi. Plot: Best/22, 482–83, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Matlaw, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 1/4/66, 13; *Guardian* 2/4/66, 6; *Illustrated London News* 9/4/66, 38; *Observer* 3/4/66, 25; *Stage* 7/4/66, 10; *Times* 1/4/66, 16; *Tribune* 8/4/66, 15. Comment: Compagnia dei Giovani. World Theatre Season. *Tribune* praised the “polished perfection of the Compagnia dei Giovani, who achieve a total rapport such as our own few ensembles are at present too big—and too young—to attain,” while rubbishing Pirandello’s play. *Times* noted it was impossible to make the six characters’ story coherent.

66.100 *So to Speak* (P) Anthony Skene. COMEDY 31/3/66 (m).* 1 perf. Cast: *Stage* 31/3/66, 6. Philip Anthony, Rosamund Greenwood, Michael Segal, James Belchamber, Joyce Carpenter, Geoffrey Colville, Jonathan Elson, Seymour Green, Jane Hilary, Charles Lloyd Pack, Leslie Lawton, Carole Mowlam, Elizabeth Tyrrell, Leonard Trolley. *Dir* Jordan Lawrence. Comment: Repertory Players. A rehearsed reading of a prize-winning piece.

66.101 *Ghosts* (P) Henrik Ibsen (trans Michael Meyer of *Gengangere*, 1882). LITTLE THEATRE CLUB 1/4/66.** Cast: *Stage* 24/3/66, 13. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

66.102a *Little Brother, Little Sister* (P, 1a) David Campton. HAMPSTEAD 3/4/66. 1st perfd Municipal Hall, Newcastle-under-Lyme, 30/1/60. Cast: *Stage* 14/4/66, 16; *WWT/15*. *Sir* David Charkham; *Madam* Jean Rogers; *Cook* Anna Wing. *Pres* Jimmy Wax; *Dir* John Brydon Rogers. Plot: Bull/2, Hochman, Vinson. Review: *Stage* 14/4/66, 16. Comment: Performed under the collective title *End and Beginning*. “Both works are written in a tight style which leaves little in doubt. Both use the minimum amount of flourish to cause the maximum amount of effect. Mr. Hanley and Mr Campton can evoke tears or laughter” (*Stage*).

66.102b *Whisper into My Good Ear* (P, 1a) William Hanley. HAMPSTEAD 3/4/66. 1st perfd Cherry Lane, New York, 1/10/62; 1st London perf. Cast: *Stage* 14/4/66, 16; *WWT/15*. *Charlie* Kevin Barry; *Max* Milton Johns. *Pres*, *Dir* as for 66.102a. Plot: Vinson. Review: *Stage* 14/4/66, 16. Comment: Performed under the collective title *End and Beginning*. The New York production ran for 48 performances.

66.103 *The Anniversary* (CD, 3a) Bill MacIlwraith. WIMBLEDON 4/4/66; trfd to HIPPODROME, GOLDERS GREEN, 11/4/66. 1st perfd Theatre Royal, Brighton, 28/3/66. Comment: The pre-West End production prior to opening at the Duke of York’s in April (66.122).

66.104 *Roman Candle* (C [3a]) Sidney Sheldon. HIPPODROME, GOLDERS GREEN, 4/4/66. 1st perfd Playhouse, Wilmington, Delaware, 7/1/60; 1st British perf. Cast: *WWT/15*. *Eddie Woods* Derek Newark; *Smitty* Colin Miller; *Mark Baxter* Bob Monkhouse; *Eleanor Winstor* Jemma Hyde; *Mrs. Otis* Pauline Winter; *Lord Winstor* David Langton; *Peter Fletcher-Dayton* William Kendall; *Major Shaw* Peter Elliott; *Elizabeth Brown* Toby Robins; *Dr. Alden* Geoffrey Alexander. *Pres* John Gale; *Dir* Geoffrey Nethercott; *Dec* Tom Lingwood. Plot: Bordman/4, 367, Bronner, Hischak. Comment: The first New York production (Cort 3/2/60) ran for 5 performances.

66.105 *A Woman's Place* (C, 2a) Wendy Grimwood. INTIMATE 4/4/66. 1st perfd Pavilion, Bournemouth, 7/3/49 as *Such Present Joys*. Comment: A wife discovers that her place is not necessarily at home when she becomes a secretary and her employer falls in love with her.

66.106 *Five Minutes to Morning* (P for children) Mary Melwood. ARTS 11/4/66 (m).* Matyelok Gibbs, Laurence Keane, David Courtland. *Dir* Caryl Jenner; *Set* Ted Parker. Review: *Times* 12/4/66, 13. Comment: Unicorn Theatre. The play was about a young heir and the sale of a wood; it could have used more humour (*Times*).

66.107 *Pajama Tops* (F, 3a) Mawby Green and Ed Feilbert (adpt of Jean de Létraz, *Moumou*, 1944). INTIMATE 11/4/66.** Plot: Bordman/4, 389, Bronner, Fletcher, French/2.

66.108 *The Tender Trap* (C, 2a) Max Shulman and Robert Paul Smith. RICHMOND 11/4/66.** Desmond Carrington, Glynn Houston. Plot: Best/54, 368, Bordman/4, 324, Bronner, Hirschak, Loney, 287. Comment: A two-week engagement.

66.109 *The Voyagey Inheritance* (D, 3a) Harley Granville-Barker. COURT 11/4/66. 1st perfd Court 7/11/05. Cast: Findlater; *Stage* 14/4/66, 15; *Variety* 27/4/66, 70; *WWT/15*. *Mr. Voyagey* Sebastian Shaw; *Mrs. Voyagey* Gwen Nelson; *Trenchard Voyagey* Roger Booth; *Major Booth Voyagey* Jeffrey Wickham; *Edward Voyagey* John Castle; *Hugh Voyagey* Victor Henry; *Honor Voyagey* Gillian Martell; *Ethel Voyagey* Lucy Fleming; *Emily Voyagey* Jean Boht; *Beatrice Voyagey* Rowena Cooper; *Denis Tregoning* Timothy Carlton; *Alice Maitland* Avril Elgar; *Mr. Booth* George Howe; *Rev. Colpus* Bernard Gallagher; *Peacey* Joseph Greig; *Phoebe* Jacqueline Harrison; *Mary Janet* Chappell. *Dir* Jane Howell; *Dgn* John Gunter; *Cost dgn* Charles Knode; *Light* Charles Ornbø; *Mus* Robert Long; *Sm* Trevor Bentham; *Assist dir* Robert Kidd. Plot: Demastes/1, Fletcher, Hochman, Law, Loney, 27, Matlaw, Patterson, Salem, Salenius, 41–50, Shank. Reviews: *Birmingham Post* 12/4/66, 5; *Guardian* 12/4/66, 7; *Illustrated London News* 23/4/66, 42; *New Statesman* 22/4/66, 588; *Observer* 17/4/66, 25; *Stage* 14/4/66, 15; *Times* 12/4/66, 13; *Tribune* 15/4/66, 15; *Variety* 27/4/66, 70. Comment: English Stage Company. *Guardian* noted Granville-Barker's association with the Court and the play's intrinsic qualities justified this splendid revival, two points expatiated upon by *Times*. *Observer* lamented the lack of appreciation for Granville-Barker's work, and said the company at the Court "does his play as he must have longed." *Illustrated London News* commended the performances of Sebastian Shaw, George Howe, and Gwen Nelson. *Stage* called it a "brilliant revival," but said Shaw wrote better plays.

66.110 *Events While Guarding the Bofors Gun* (D, 2a) John McGrath. HAMPSTEAD 12/4/66.* Cast: *Stage* 14/4/66, 16; *Variety* 27/4/66, 70; *WWT/15*. *Evans* James Bolam; *Rowe* Wilfred Downing; *Crawley* Donald Gee; *Featherstone* George Innes; *Shone* Barry Jackson; *Flynn* David McKail; *Walker* Brian Murphy; *O'Rourke* Patrick O'Connell. *Dir* Ronald Eyre; *Dgn* Colin Winslow. Plot: Bull/1, Demastes/2, Patterson, Vinson. Reviews: *Christian Science Monitor* 25/4/66, 8; *Observer* 24/4/66, 25; *Spectator* 22/4/66, 497; *Stage* 14/4/66, 16; *Times* 13/4/66, 8; *Tribune* 22/4/66, 11; *Variety* 27/4/66, 70. Comment:

"A compelling and forceful drama of barrack room life" (*Variety*). *Tribune* praised McGrath's talent, but discerned faults in the first act; nevertheless, "we have here an outstanding piece of work, and the acting is worthy of it," notably by James Bolam, Patrick O'Connell, Brian Murphy, and David McKail. "A play so gripping that it got a positive stranglehold over its audience" (*Stage*). *Times* offered advice on how a little more expository dialogue would have resulted in a shorter but no less effective play. See also Lloyd Evans, 144.

66.111 *Hecuba* (T) Euripides (trans Apostolos Melachrinou). ALDWYCH 12/4/66. 1st perfd c. 425 B.C. Cast: *Stage* 14/4/66, 16; *Times* 13/4/66, 8; *WWT/15*. *Hecuba* Katina Paxinou; *Polydorous* Thanos Livaditis; *Polyxena* Elli Vozikiadou; *Odysseus* Stelios Vocovits; *Talthybius* Alexis Minotis; *Agamemnon* Vasilis Canakis; *Polymnestor* Thanos Cotsopoulos; *Nurse* Anna Raftopoulou; *Vera* Deliyanni; *1st Chorus Leader* Heleni Zaphiriou; *Chorus Leaders* Kakia Panayotou, P. Capitsinea, O. Tournaki; *Chorus V.* Deliyanni, L. Ventouratou, Ch. Cariori, A. Glicofridi. R. Lagopoulou, F. Costopoulou, E. Marinou, N. Sgouridou, D. Volonini, Tz. Michailidou, E. Constantinou. *Pres* Peter Daubeny; *Dir* Alexis Minotis; *Dec* Cl. Clonis; *Cost gn* Ant. Phokas; *Mus* Katina Paxinou; *Ch* Maria Hors; *Assist dir* Labros Cotsopoulos; *Assist ch* Marmo Gheorgala. Plot: Gassner, Hochman, Patterson, Shipley. Reviews: *Guardian* 13/4/66, 9; *Illustrated London News* 23/4/66, 42; *New Statesman* 22/4/66, 587–88; *Observer* 24/4/66, 25; *Spectator* 22/4/66, 496; *Stage* 14/4/66, 16; *Tatler* 23/4/66, 44; *Times* 13/4/66, 8. Comment: National Theatre of Greece. World Theatre Season. Comment: *Spectator* thought the "company seems cramped, the acting rough-hewn, even a trifle crude," probably because it was used to performing outdoors in Greece. *Times* observed the production relied "mainly on the use of the tragic voice: an incantatory half-sung style of delivery whose most celebrated exponent is Katina Paxinou" playing Hecuba.

66.112a *The Flycatcher* (P for Children) Wilfred Harvey. ARTS 13/4/66 (m).* Laurence Keane, Richard Wardale, Romy Baskerville. Jennifer Piercey, Ursula Jones, Arnold Beck. Review: *Stage* 21/4/66, 14. Comment: Unicorn Theatre. Both plays "gripped the attention of the young audience from first to last, keeping them free from murmurs and fidgets until audience participation was called for, when they joined in with a will" (*Stage*).

66.112b *There Is an Island Far Away* (P for children) Caryl Jenner. ARTS 13/4/66 (m).* Richard Wardale, Jennifer Piercey, Ursula Jones. *Dir* Caryl Jenner. Review: *Stage* 21/4/66, 14. Comment: Unicorn Theatre.

66.113 *Funny Girl* (MC, 2a) Isobel Lennart (bk; adpt of her story) and Bob Merrill (lyr) and Jule Styne (mus). PRINCE OF WALES 13/4/66. 112 perf. 1st perfd Shubert, Boston, 13/1/64; 1st British perf. Cast: *Stage* 21/4/66, 13; *Theatricalia*; *Times* 14/4/66, 17; *Variety* 20/4/66, 64; *WWT/15*. *Fanny Brice* Barbra Streisand; *John, Stage Manager* John Griffin; *Emma* Isabelle Lucas; *Mrs. Brice* Kay Medford; *Mrs. Strakosh* Stella Moray; *Mrs. Meeker* Frances Wells Robertson; *Mrs. O'Malley* Lorraine Quinn; *Tom Keeney* Jack Cunningham; *Eddie* Ryan Lee Allen; *Heckie, Mr. Renaldi* Stanley Fleet; *Workman, Ziegfeld Tenor, Adolph* David Wheldon Williams; *Snub Taylor* Jimmy Land; *Trombone Smitty* Keith Lee; *Five Finger Finney* Tony Kemp; *Bubbles* Jill Rose; *Polly* Delia Sainsbury; *Maude* Linda Lawrence; *Nick Arnstein* Michael Craig; *Showgirl, Cathy* Valerie Leon; *Stage Director* John Moore; *Florenz Ziegfeld, Jr.* Ronald Leigh-Hunt; *Showgirl, Mimsey* Maggie Wright; *Ziegfeld Lead Dancer, Paul* David Wright; *Mrs. Nadler* Eileen Shaw; *Actor* Lewis Henry; *Vera* Sarah Brackett; *Jenny* Jennie Walton; *Showgirls* Sarah Brackett, Jane Clarke, Valerie Leon, Melvina Price, Jennie Walton, Maggie Wright; *Singers* Susan Hardy, Virginia Hudson, Diana Landor, Lorraine Quinn, Frances Wells Robertson, Eileen Shaw, Stanley Fleet, Lewis Henry, John Griffin, John Moore, Stephen Taylor, David Wheldon Williams; *Dancers* Heather Clifton, Elizabeth Edmiston, Linda Lawrence, Jill Rose, Delia Sainsbury, Rosemary Smith, Chris Blackwell, Ian Kaye, Tony Kemp, Jimmy Land, Maurice Lane, Keith Lee, Johnny Shack, David Wright. *Lic, Chm, Mgr dir* Bernard Delfont; *L* Prime Presentations Ltd.; *Mgr dir* Leslie Grade, H. R. Henshall; *Pres* Bernard Delfont, Arthur Lewis; *Dir* Lawrence Kasha; *Mus numbers created* Carol Haney; *Ch* Larry Fuller; *Sc, Light* Robert Randolph; *Cost dgn* Irene Sharaff; *Mus arr* Marcus Dods; *Light consultant* Michael Wilson; *Mus arr* Ralph Burns; *Vocals arr* Buster Davis; *Ch orchestrations* Luther Henderson; *Pd mgr* Maurice Fournier; *Sm* Douglas Cornelissen; *Dsm* David Freeman; *Asm* Gordon Theakston; *Press rep* Jack Ingham; *Bal ms* Irene Claire; *Wm* Klara Kerpen; *Carp* Harry Shuff; *Cost* Ray Diffen, M. Berman Ltd.; *Sc bld* E. Babbage and Co.; *Sc* Harkers Studios; *Pq* Wig Creations. Plot: Bordman, Bordman/5, 634–35, Fletcher, Gänzl, Hischak, Kennedy, Loney, OTF. Reviews: *Christian Science Monitor* 18/4/66, 4, 2/5/66, 12; *Daily Mirror* 14/4/66, 3; *Guardian* 14/4/66, 8; *Observer* 17/4/66, 25; *Stage* 21/4/66, 13; *Times* 14/4/66, 17; *Variety* 20/4/66, 64. Comment: A limited fourteen-week engagement of Barbra Streisand. “Although overrated [Streisand] seems bound to prove irresistible to the uncritical,” and she can belt out a song (*Guardian*). *Christian Science Monitor* (18/4) echoed a complaint in *Guardian* about the use of microphones affecting the sound in the auditorium; further “there is nothing

apparent ... to explain just why *Funny Girl* has acquired so enormous a reputation.” *Variety* wondered whether the show would continue after Streisand’s engagement ended, and noted the production was virtually a carbon-copy of the New York one. *Christian Science Monitor* (2/5) recorded when an understudy replaced Streisand for a matinée performance, 400 people left the audience and demanded their money back; the understudy was “booed and jeered” until an American in the audience shouted ‘Give the girl a chance.’” The first New York production (Winter Garden 26/3/64) ran for 1,348 performances.

66.114a *Love and How to Cure It* (P, 1a) Thornton Wilder. TOWER, CANONBURY, 14/4/66.** Cast: TTC. Plot: French, Hochman, MacNicholas. Comment: Performed under the collective title *Showcase*.

66.114b *Lunch Hour* (P, 1a) John Mortimer. TOWER, CANONBURY, 14/4/66.** Cast: TTC. Plot: French/2, Walford. Comment: Performed under the collective title *Showcase*.

66.114c *Three Actors and Their Drama* (C, 1a) Michel de Ghelderode (trans George Hauger of *Trois acteurs, un drame*, 1931). TOWER, CANONBURY, 14/4/66. Cast: TTC. Plot: Hochman. Comment: Performed under the collective title *Showcase*.

66.115 *Oedipus Rex* (T) Sophocles (trans Photos Politis). ALDWYCH 14/4/60.** Cast: *Stage* 21/4/66, 14; *Times* 15/4/66, 16; *WWT/15*. *Oedipus* Alexis Minotis; *Priest* Ghicas Biniaris; *Creon* Thanos Cotsopoulos; *Tiresias* Yannis Apostolidis; *Jocasta* Katina Paxinou; *Messenger* Pandelis Zervos; *Servant of Laius* Anghelos Yiannoulis; *2nd. Messenger* Stelios Vocovits; *1st Chorus Leader* Vasilis Canakis; *Chorus Leaders* A. Deliyannis, N. Papanconstantinou, V. Papanicas, C. Coccakis; *Chorus* St. Papadakis, D. Malavetas, C. Cosmopoulos, Th. Dimitrief, G. Gheorghiou, C. Scarlis, T. Voulalas, Ch. Cazantzidis, A. Dadinopoulos, Th. Sriotis, D. Tsoutis, M. Caramanis. *Pres* Peter Daubeny; *Dir* Alexis Minotis; *Assist dir* Labros Costopoulos; *Dec* Cl. Clonis; *Cost dgn* Ant. Phokas; *Mus* Katina Paxinou; *Ch* Maria Hors; *Assist ch* Marmo Gheorgala. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 25/4/66, 8; *New Statesman* 22/4/66, 587–88; *Observer* 24/4/66, 25; *Spectator* 22/4/66, 496–97; *Stage* 21/4/66, 14; *Times* 15/4/66, 16. Comment: National Theatre of Greece. World Theatre Season. *Times* noted there was an unhappy marriage of two acting styles in the production, the naturalistic and the formal, stylized, ritualistic.

66.116 *A Song at Twilight* (D, 2a) Noël Coward.

QUEEN'S 14/4/66.* 64 perf. Cast: *Stage* 21/4/66, 13; *Theatricalia*; *Times* 15/4/66, 16; *Variety* 20/4/66, 64; *WWT/15*. *Hilde Latymer* Irene Worth; *Felix* Sean Barrett; *Hugo Latymer* Noël Coward; *Carlotta Gray* Lilli Palmer. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* H. M. Tennent Ltd.; *Dir* Vivian Matalon; *Dec* Brian Currah; *Cost* Molyneux-Paris; *Light* Joe Davis; *Sm* Edward Burrell. Plot: *Best/73*, 234, *Bull/2*, *French/2*, *Gunn*, *Hischak*, *Hischak/2*, 60, *Salem*. Reviews: *Birmingham Post* 15/4/66, 5; *Christian Science Monitor* 25/4/66, 8; *Daily Mirror* 15/4/66, 16; *Illustrated London News* 23/4/66, 42, 7/5/38; *New Statesman* 29/4/66, 623–24; *Observer* 17/4/66, 25, 1/5/66, 24; *Spectator* 29/4/66, 529; *Stage* 21/4/66, 13; *Times* 15/4/66, 16; *Variety* 20/4/66, 64, 68. Comment: Performed under the title *Suite in Three Keys* (see also 66.128a-128b). *Variety* thought the reappearance of Coward on the West End stage for the first time in many years would assure the success of the production. *Observer* criticized the characters and their dialogue, “burdened with limp retorts and dead adjectives.” *Christian Science Monitor*, and others, noticed Coward was now “not averse to moving into territory which the new playwrights have opened up.” *Times* noted this was the first time since 1947 Coward had performed in one of his own plays in London. The first New York production, as *Noel Coward in Two Keys* (Ethel Barrymore 28/2/74), ran for 140 performances.

66.117 *Henry IV* (P, 3a) Luigi Pirandello (trans Frederick May of *Enrico IV*, 1922). QUESTORS 16/4/66.** Cast: QTA. Plot: Fletcher, *French/2*, Gassner, Hischak, Hochman, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 22/4/66, 10.

66.118 *Murder for the Asking* (C thriller) Derek Benfield. HIPPODROME, GOLDERS GREEN, 18/4/66.* Michael Robbins, Vanda Godsell, Frederick Jaeger; *Pres* Folk Theatre Ltd. *Dir* Frances Nelson.

66.119 *Oedipus at Colonus* (T) Sophocles (trans Ioannis Gryparis). ALDWYCH 18/4/66.** Cast: *Stage* 21/4/66, 14; *Times* 19/4/66, 14; *WWT/15*. *Oedipus* Alexis Minotis; *Antigone* Heleni Zaphiriou; *Stranger* Anghelos Yianoulis; *Ismene* Kakia Panayotou; *Theseus* Vasilis Canakis; *Creon* Yannis Apostolidis; *Polynices* Dimitris Malavetas; *Messenger* Stelios Vocovits; *1st Chorus Leader* Alekos Deliyannis; *Chorus Leaders* N. Papaconstantinou, V. Papanicas, C. Coccakis, St. Papadakas, C. Cosmopoulos; *Chorus* Th. Dimitrief, G. Gheorghiou, C. Scarlis, T. Voulalas, Ch. Cazantzidis, A. Dadinopoulos, Th. Siriotis, D. Tsoutis, M. Caramanis. *Pres* Peter Daubeny; *Dir* Alexis Minotis; *Assist dir* Labros Costopoulos; *Dec* Cl. Clonis; *Cost dgn* Ant. Phokas; *Mus* Melen. Pallandios; *Ch* Maria Hors; *Assist ch* Marmo Gheorgala. Plot:

Fletcher, Gassner, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 19/4/66, 7; *Guardian* 19/4/66, 9; *Illustrated London News* 30/4/66, 36; *New Statesman* 22/4/66, 587–88; *Observer* 24/4/66, 25; *Spectator* 22/4/66, 496–97; *Stage* 21/4/66, 14; *Times* 19/4/66, 14; *Tribune* 29/4/66, 15. Comment: National Theatre of Greece. World Theatre Season. *Guardian* noted some shortcomings, but said “this production is a noble close to a memorable visit.” A more coherent production than the company’s *Hecuba*, but lacking a great performance from Alexis Minotis (*Times*).

66.120 *On the Level* (MC, 2a) Ronald Millar (bk, lyr) and Ron Grainer (mus). SAVILLE 19/4/66. 122 perf. 1st perfd Royal Court, Liverpool, 25/2/66. Cast: *Stage* 21/4/66, 15; *Theatricalia*; *Variety* 4/5/66, 206; *WWT/15*. *The Invigilator*, *Moisha* Earle Cross; *Eileen Wells* Sheila White; *Headmaster* Brian Hewitt-Jones; *Superintendent, Priest, Chaplain* Kenneth Waller; *Ellis* Tim Kynman; *The Under-Secretary* John Horsley; *Clancy Pettinger* Barrie Ingham; *Kathie* Angela Richards; *Joe* Gary Bond; *Marie-Luce* Sandra Michaels; *Chuck* Rod McLennan; *Norman* Bernard Sharpe; *Fiona Sherringham* Phyllida Law; *George Parker* Barney Gilbraith; *Mildred Parker* Irlin Hall; *Howard Morton* Robert Cawdron; *Helen Morton* Carolyn Hudson; *Eric* Bobby Bannerman; *Jackie* Caryl Little; *Michael* Richard Fox; *The Kids in the Club* Caroline Haig, Vanessa Howard, Noel Tovey, Joseph Saber; *The Manager* Terry Mitchell; *A Teacher* Paddy Glynn; *A Mother* Joyce Dalton; *A Daughter* Vanessa Howard; *Boy* Trevor Willis; *Godfrey* Brian Forster; *Lecturer, The Judge* Brian Hewitt-Jones; *Singers* Olwen Hughes, Vanessa Howard, Paddy Glynn, Joyce Dalton, Vicky Molton, Sheila White, Clare Welch, Kenneth Waller, Tim Kynman, Bobby Bannerman, Noel Tovey, Brian Forster, Terry Mitchell, Joseph Saber, Earle Cross; *Dancers* Caryl Little, Caroline Haig, Julie Pitcher, Kathy Preston, Mary Clubb, Derina House, Maggie Vieler, Louis Godfrey, David Thornton, John Lane, Trevor Willis, Richard Fox, Mike Bevan, Barrie Young. *Lic* Brian Epstein; *Pp* Japspic Productions Ltd.; *Bom* R. F. Brown; *Pres* Martin Landau, Brian Epstein; *Dir* Wendy Toye; *Dgn* Malcolm Pride; *Ch* Wendy Toye, Malcolm Clare; *Mus dir* Ed Coleman; *Projection* Robert Ornbo; *Light* John Wyckham; *Sm* John Walters. Plot: *Loney*, OTF. Reviews: *Birmingham Post* 20/4/66, 5; *Christian Science Monitor* 25/4/66, 8; *Daily Mirror* 20/4/66, 16; *Guardian* 20/4/66, 9; *Illustrated London News* 30/4/66, 36; *Observer* 24/4/66, 25; *Stage* 21/4/66, 15; *Tatler* 7/5/66, 44; *Times* 20/4/66, 17; *Variety* 4/5/66, 206. Comment: Leslie Phillips was originally cast as Clancy Pettinger but dropped out during tryouts when his role was reduced; he was replaced by Barrie Ingham. The production lost £43,500 (OTF). *Guardian* averred the

frenzied style of the production “suits this kind of high school hokum.” *Christian Science Monitor* also found the work “vigorous” and exhilarating.” “A musical both ingenious and impetuous. It fizzes with energy” (*Illustrated London News*). “A physically lively but somewhat exhausting evening” (*Variety*). “Sets a new standard for idiocy” (*Times*).

66.121a *Something Unspoken* (P, 1a) Tennessee Williams. LITTLE THEATRE CLUB 19/4/66.** Cast: *Stage* 14/4/66, 14. Plot; Bordman/4, 349, Heintzelman, Hirschak, MacNicholas. Review: *Stage* 21/4/66, 15. Comment: Performed under the collective title *Garden District*. The company for this double bill comprised Meriel Fairbairn, Sarah Rivington, David Baron, Joan Campbell and Jane Probyn; *Dir* David Baron. “Making [both plays] credible in the close confines of this tiny club, requires rare dramatic skill, and only Sarah Rivington dug down to the heart of both plays” (*Stage*).

66.121b *Suddenly Last Summer* (P, 2a) Tennessee Williams. LITTLE THEATRE CLUB 19/4/66. 1st perfd York Playhouse, New York, 7/1/58. Plot: Bordman/4, 349–50, Fletcher, Gunn, Heintzelman, Hirschak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem. Review: *Stage* 21/4/66, 15. Comment: Performed under the collective title *Garden District*.

66.122 *The Anniversary* (CD, 3a) Bill MacIlwraith. DUKE OF YORK’S 20/4/66.** 126 perf. Cast: *Stage* 28/4/66, 13; Theatricalia; *Variety* 4/5/66, 206; *WWT/15*. Tom Michael Crawford; Shirley June Ritchie; Henry James Cossins; Terry Jack Hedley; Karen Sheila Hancock; Mum Mona Washbourne. *Pres* Michael Codron; *Dir* Patrick Dromgoole; *Dgn* Hutchinson Scott; *Light* Robert Ornbø; *Sm* Michael Genesi. Reviews: *Birmingham Post* 21/4/66, 5; *Christian Science Monitor* 25/4/66, 8; *Illustrated London News* 30/4/66, 36; *New Statesman* 29/4/66, 624; *Observer* 24/4/66, 25; *Stage* 28/4/66, 13; *Times* 21/4/66, 9; *Tribune* 29/4/66, 15; *Variety* 4/5/66, 206, 212. Comment: This combination of a revolting predatory mother with transvestism, sadism, and incest “had the biggest and most enthusiastic reception of any entertainment of the last 12 months” (*Christian Science Monitor*). The play “keeps going, for one reason, because we all hate Mum so much that nobody would willingly leave the theatre without seeing her demolished” (*Illustrated London News*). *Variety* predicted some success for the piece while noticing MacIlwraith’s “flair for offbeat characterization and a facility for funny and penetrating dialog.”

66.123a *The Imaginary Invalid* (C) Molière (adpt Max Loding of Molière, *Le malade imaginaire*, 1673). MER-

MAID 20/4/66.** Cast: *Stage* 28/4/66, 13; *Variety* 4/5/66, 212; *WWT/15*. Argan Bernard Miles; *Toinette* Patsy Rowlands; *Angelique* Mikel Lambert; *Beline* Louida Vaughan; *Bonnefoy* Douglas Milvain; *Cleante* John Pollendine; *Doctor Diafoirus* Daniel Thorndike; *Thomas Diafoirus* Mark Rose; *Louison* Tracey Lloyd; *Beralde* Eric Allen; *Monsieur Fleurant* Bernard Spear; *Doctor Purgon* Russell Hunter. *Dir* Julius Gellner; *Dec* Adrian Vaux; *Cost dgn* Martin Lees, Sheelagh Killeen. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 22/4/66, 5; *Illustrated London News* 30/4/66, 36; *New Statesman* 29/4/66, 624; *Stage* 28/4/66, 13; *Times* 21/4/66, 9; *Tribune* 29/4/66, 15; *Variety* 4/5/66, 212. Comment: Each adaptation ran for an hour. “Neither play comes through as more than a smudged and maladroit precis” (*Illustrated London News*). “Flawed by a total insensitivity to their spirit,” but with lively and intelligent acting (*Tribune*). Both pieces were “slapdash music-hall skits” (*Variety*).

66.123b *The Miser* (C) Molière (adpt Max Loding of *L’avare*, 1668). MERMAID 20/4/66. Cast: *Stage* 28/4/66, 13; *Variety* 4/5/66, 212; *WWT/15*. *Valere* Eric Allen; *Elize* Tracey Lloyd; *Cleante* Mark Rose; *Harpagon* Duncan Macrae; *Le Fleche* Russell Hunter; *Simon* Alan Partington; *Jacques* Bernard Spear; *Frosine* Patsy Rowlands; *Marianne* Mikel Lambert; *Detective* Douglas Milvain; *Signor Anselmo* Daniel Thorndike. *Dir*, *Dec*, *Cost dgn* as for 66.123a. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank. Reviews: *Birmingham Post* 22/4/66, 5; *Illustrated London News* 30/4/66, 36; *New Statesman* 29/4/66, 624; *Stage* 28/4/66, 13; *Times* 21/4/66, 9; *Variety* 4/5/66, 212.

66.124 *The Heir* (P) Moshe Shamir (trans Joseph Bahral of *Hayoresh*, 1963). TOYNBEE 23/4/66. 1st British perf. Review: *Stage* 28/4/66, 14. Comment: Anglo-Jewish Theatre Group. “The theme is concerned with German reparations to the victims of Nazi persecution” (*Stage* 14/4/66, 15).

66.125 *Dear Liar* (C of letters, 2a) Jerome Kilty. VANBRUGH 24/4/66.** Plot: French/2, Hirschak. Review: *Stage* 28/4/66, 13.

66.126 *The Duchess of Malfi* (T) John Webster. RESIDENCE THEATRE 24/4/66.** 1 perf. Cast: *Stage* 21/4/66, 15. Anne Davies, Leonard Fenton, Peter Baldwin, John Cobner, Terry Sowards, Trevor Ray, Annabell Barton, Maggie Fitzgerald, Elaine Howell, Gordon Faith, John Shorter, Bruce Heighly, Roshun Seth, David Redmond; *Fight arr* Derek Ware; *Dir* Michael Friend. Plot: Best/46, 426–27, Fletcher, Gassner, Griffiths, Hochman, Holz-

knecht, Law, Patterson, Salem, Shank, Shipley, Sobel.
Comment: Cynet Productions, British Council.

66.127 *Sparks among the Stubble* (Murder mystery) Edward Percy. COMEDY 24/4/66.* 1 perf. Cast: *Stage* 28/4/66, 14; *WWT/15*. *Jess Paton* Vivien Sherrard; *Janet Strewel* Margaret Lang; *Dave Strewel* Dallas Cavell; *Miss Leary* Eirene Beck; *Matt Leary* Tom Watson; *Rose Harmer* Althea Stewart; *Andrew Leary* David Jackson; *John Leary* Antony Higginson; *Alec Mowbray* John Croft; *Robert Ruthven* Leslie Lawton; *Inspector of Police* John Woodnutt; *Tom Strewel* Peter van Dissel. *Dir* Anthony Woodruff; *Dec* Victor Friendly. Review: *Stage* 28/4/66, 14. Comment: Repertory Players. The piece was about a murder in mid-Victorian Glasgow.

66.128a *Come into the Garden Maud* (P, 1a) Noël Coward. QUEEN'S 25/4/66.* 60 perf. Cast: *Stage* 28/4/66, 13; *Variety* 4/5/66, 206; *WWT/15*. *Anna-Mary Conklin* Irene Worth; *Felix* Sean Barrett; *Verner Conklin* Noël Coward; *Maud Caragnani* Lilli Palmer. *Lic* Prince Littler; *Gen mgr* Frederick Carter; *Pres* H. M. Tennent; *Dir* Vivian Matalon; *Dec* Brian Currah, *Cost* Molyneux-Paris; *Light* Joe Davis. Plot: Bull/2, French/2, Hischak, Hischak/2, 70, Salem, Walford. Reviews: *Birmingham Post* 26/4/66, 4; *Christian Science Monitor* 2/5/66, 12; *Guardian* 26/4/66, 7; *Illustrated London News* 7/5/66, 38; *New Statesman* 6/5/66, 662; *Observer* 1/5/66, 24; *Spectator* 29/4/66, 529; *Stage* 28/4/66, 13; *Times* 26/4/66, 16; *Tribune* 6/5/66, 14; *Variety* 4/5/66, 206. Comment: Performed under title *Suite in Three Keys* (see also 66.116). *Times* commented on the unifying elements in the trilogy, including use of the same set. *Guardian* said these two short pieces did not "measure up to the theatrical excellence" of *A Song at Twilight*, and apart from the setting and the casts, there was nothing to link them together. *Observer* expressed a similar, if somewhat more positive view. *Tribune* found the whole trilogy unwatchable because the characters were unbelievable on any level. The first New York production, as *Noël Coward in Two Keys* (Ethel Barrymore 28/2/74) ran for 140 performances.

66.128b *Shadows of the Evening* (P, 1a) Noël Coward. QUEEN'S 25/4/66.* 60 perf. Cast: *Stage* 28/4/66, 13; *Variety* 4/5/66, 206; *WWT/15*. *Linda Savignac* Lilli Palmer; *Felix* Sean Barrett; *Anne Hilgay* Irene Worth; *George Hilgay* Noël Coward. *Lic*, *Gen mgr*, *Pres*, *Dir*, *Dec*, *Cost*, *Light* as for 66.128a. Plot: Bull/2, French/2, Walford. Reviews: *Birmingham Post* 26/4/66, 4; *Christian Science Monitor* 2/5/66, 12; *Guardian* 26/4/66, 7; *Illustrated London News* 7/5/66, 38; *New Statesman* 6/5/66, 662; *Observer* 1/5/66, 24; *Spectator* 29/4/66, 529; *Stage* 28/4/66, 13; *Times* 26/4/66, 16; *Tribune* 6/5/66, 14;

Variety 4/5/66, 206. Comment: Performed under title *Suite in Three Keys* (see also 66.116).

66.129 *Just the Ticket* (F) John Waterhouse. INTIMATE 25/4/66.* Cast: *Stage* 5/5/66, 15. *Grandma Vera* Lennox; *Ethel Lovelock* Margaret Gibson; *Ruby Lovelock* Linda James; *Harry Lovelock* Arthur English; *Gerald Rumbelow* Pat Connell; *Mr. Travers* Alan Whiting. *Pres* G. M. Productions; *Dir* Douglas Emery; *Dec* David Vickers; *Sm* Antony Ferrand. Review: *Stage* 5/5/66, 15. Comment: *Stage* described this farce as "curiously bitter. The story is simple, consisting mainly of the series of aggressions by which a simple and very ordinary traffic warden is beset into submission by the females of his family wife, mother-in-law and daughter."

66.130 *Macbeth* (T) William Shakespeare. RICHMOND 25/4/66.** Edgar Wreford, Rosemarie Dunham. Comment: A two-week engagement.

66.131 *The Prime of Miss Jean Brodie* (C, 3a) Jay Presson Allen (adpt of Muriel Spark's novel, 1961). HIPPODROME, GOLDERS GREEN, 25/4/66. 1st perfd Princess, Torquay, 5/4/66. Plot: Bordman/4, 422, Bronner, Fletcher, French/2, Hischak, Loney, Salem. Comment: The pre-West End production prior to opening at Wyndham's in May (66.147). The first New York production (Helen Hayes 16/1/68) ran for 379 performances.

66.132 *There's a Girl in My Soup* (C, 3a) Terence Frisby. WIMBLEDON 25/4/66.* Plot: Bordman/4, 419, Fletcher, Hischak, Loney, Vinson. Comment: The pre-West End production prior to opening at the Globe in June (66.199). The first New York production (Music Box 18/10/67) ran for 322 performances.

66.133 *The Wedding* (P) Stanislaw Wyspianski (adpt Adam Hanuszkiewicz of *Wesele*, 1901). ALDWYCH 25/4/66. 1st British perf. Cast: *Stage* 28/4/66, 14; *WWT/15*. *Host* Seweryn Butrym; *His Wife* Elzbieta Wieczorkowska; *The Bridegroom* Leszek Ostrowski; *The Bride* Zofia Kucowna; *Jasick* Tadeusz Janczar; *Kasper* Eugeniusz Robaczewski; *Bridegroom's Aunt* Malgorzata Lorentowicz; *Haneczka* Maryla Pawlowska; *Zosia* Iga Cembrzynska; *Marysia* Maria Seroczyska; *Kimina* Toefila Koronkiewicz; *Kasia* Alicia Migulanka; *Nos* Gustaw Lutkiewicz; *Marna* Ewa Wawrzon; *Poet* Adam Hanuszkiewicz; *Journalist* Tadeusz Waczkowski; *Czepiec* Ludwik Michalowski; *Czepcowa* Maria Garbowska; *Bride's Father* Wladyslaw Ebert; *Village Priest* Tadeusz Waczkowski; *A Beggar* Aleksander Piotrowski; *Jewish Innkeeper* Miroslaw Wojtulanis; *Rachel* Wieslawa Mazurkiewicz; *Chochol*, *Wernyhora* Janusz Bukowski. *Pres* Peter Daubeny; *Dir* Adam Hanuszkiewicz; *Dec*

Adam Kilian; *Mus* Kazimierz Serocki. Plot: Hochman, Patterson. Reviews: *Christian Science Monitor* 2/5/66, 12; *Guardian* 26/4/66, 7; *Spectator* 6/5/66, 570; *Stage* 28/4/66, 14; *Times* 26/4/66, 16; *Tribune* 29/4/66, 15. Comment: Polish Popular Theatre Company. World Theatre Season. *Guardian* praised the production for bringing the play to life in a relevant way, a feat enhanced by the “stylish and lively company.” However, *Christian Science Monitor* was disappointed by this “pretentious play,” and its performance. *Spectator* agreed. “An old-fashioned, almost brashly vigorous production swirling perhaps too tirelessly round the revolving stage” (*Times*).

66.134 *Juno and the Paycock* (D, 3a) Sean O’Casey. OLD VIC 26/4/66.** Cast: NTA; *Stage* 28/4/66, 15; *Theatricalia*; *Variety* 4/5/66, 212; *WWT/15*. *Mary Boyle* Caroline John; *Johnny Boyle* Ronald Pickup; *Juno Boyle* Joyce Redman; *Jerry Devine* Michael Gambon; “*Captain*” *Jack Boyle* Colin Blakely; “*Joxer*” *Daly* Frank Finlay; *Sewing Machine Man*, *Furniture Removal Man* Reginald Green; *Coal Block Vendor*, *Neighbour* Keith Marsh/David Hargreaves; *Charles Bentham* Peter Cellier; *Mrs. Maisie Madigan* Madge Ryan; *Mrs. Tancred* Maggie Riley; *Neighbours* Petronella Barker, Margo Cunningham, David Hargreaves/Christopher Timothy; “*Needle*” *Nugent* Harry Lomax; *Irregular Mobiliser* Anthony Hopkins; *Furniture Removal Man* Christopher Timothy; *Irregulars* Lewis Jones, Malcolm Terris. *Dir* Laurence Olivier; *Dgn* Carmen Dillon *Light* Richard Pilbrow, John B. Read; *Assist dir* Louisa Browne; *Special Associate* Harry Hutchinson. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Scrimgeour, 73–86, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 2/5/66, 12; *Daily Mirror* 27/4/66, 16; *Guardian* 27/4/66, 9; *Illustrated London News* 7/5/66, 38; *Irish Times* 27/4/66, 8; *New Statesman* 6/5/66, 662; *Observer* 1/5/66, 24; *Spectator* 6/5/66, 570; *Stage* 28/4/66, 15; *Times* 27/4/66, 7; *Tribune* 6/5/66, 14; *Variety* 4/5/66, 212. Comment: National Theatre. “Notably superior to the Abbey Theatre presentation in the West End several seasons ago,” with “fluid, imaginative” direction by Laurence Olivier (*Variety*). *Observer* discussed how Olivier had successfully placed the play in the British theatrical tradition. *Guardian* declared it a magnificent, triumphant production, with splendid performances by Joyce Redman, Colin Blakely, and Frank Finlay. *Irish Times* was more measured in its approval. *Times* averred the play needed Dublin accents and found this production somewhat uneven. The production remained in repertory until 8/10/66.

66.135 *A Friend Indeed* (C, 3a) William Douglas Home.

CAMBRIDGE 27/4/66. 141 perf. 1st perfd New, Oxford, 11/4/66. Cast: *Stage* 5/5/66, 13; *Theatricalia*; *Variety* 4/5/66, 206; *WWT/15*. *Miri* Doreen Andrew; *Sir John Holt* David Tomlinson; *Sir Lionel Hibury* David Hutcheson; *Lady Hibury* Jane Baxter; *Sheila Hibury* Pippa Steel; *Bobby Butterfield* Simon Williams; *Rosie Butterfield* Elizabeth Sellars. *Pres* Geoffrey Russell, Jack Minster; *Dir* Jack Minster; *Dgn* Hutchinson Scott; *Assist dgn* John Duke; *Sm* Griffith James. Plot: Vinson. Reviews: *Birmingham Post* 28/4/66, 9; *Christian Science Monitor* 2/5/66, 12; *Guardian* 28/4/66, 11; *Illustrated London News* 7/5/66, 38; *New Statesman* 13/5/66, 702; *Spectator* 6/5/66, 570; *Stage* 5/5/66, 13; *Times* 28/4/66, 18; *Variety* 4/5/66, 206. Comment: “About bastards wanting to be wed” so as to embarrass their Papal diplomat parents; “Plumbs depths of puerile fatuity” (*Guardian*). “The who’s-your-father plot is tiresome: symmetrical enough without the gleam Coward would have added” (*Illustrated London News*). Slender plot, effective acting from David Tomlinson and David Hutcheson (*Variety*). *Spectator* thoroughly recommended the piece and “the excellent frugality of the construction.” A comedy with “limited ambitions” and the intention to please (*Times*).

66.136a *Allergy* (C, 1a) C. P. Taylor. JEANNETTA COCHRANE 28/4/66. 1st perfd Traverse, Edinburgh, 18/1/66. Cast: *Stage* 5/5/66, 13; *WWT/15*. *Jim* Gordon Whiting; *Barbara* Kate Binchy; *Chris* Roy Hanlon. *Pres* London Traverse Theatre Company Ltd., Frank Coven Enterprises. *Dir* Michael Geliot; *Dec* Ralph Koltai; *Sm* Paul H. Smith, Toni Unwin. Plot: Vinson. Reviews: *Birmingham Post* 30/4/66, 7; *Guardian* 29/4/66, 13; *Illustrated London News* 14/5/66, 34; *Observer* 8/5/66, 25; *Stage* 5/5/66, 13; *Times* 29/4/66, 17; *Tribune* 6/5/66, 14. Comment: Performed under the title *A Moral Evening*. *Illustrated London News* had hoped for a more substantial double-bill than this. The play was at its best in its general parody of “of progressive poses” (*Tribune*). *Observer* called the piece “a nicely preposterous one-acter ... about love among Glaswegian Marxists in a Highland cottage.”

66.136b *The Gaiety of Nations* (P, 1a) Alan Seymour. JEANNETTA COCHRANE 28/4/66.* Cast: *Stage* 5/5/66, 13; *WWT/15*. *Temple Dancer*, *Peasant Woman*, *Victim* Niké Arrighi; *Master of Ceremonies*, *American Adviser*, *Henry*, *Dong Nong Soldier theirs*, *Chinese Interrogator*, *American Interrogator* Roy Hanlon; *Anthony Arthur*, *Chinese Adviser*, *Lance*, *Dong Nong Soldier ours* Gordon Whiting. *Pres*, *Dir*, *Dec*, *Sm* as for 66.136a. Reviews: *Birmingham Post* 30/4/66, 7; *Guardian* 29/4/66, 13; *Illustrated London News* 14/5/66, 34; *Observer* 8/5/66, 25; *Stage* 5/5/66, 13; *Times* 29/4/66, 17; *Tribune* 6/5/66, 14. Comment: London Traverse Theatre Company. Performed under the title *A Moral Evening*. The piece

questioned “the assumptions of the theatre of cruelty,” but may have been too subtle for many audience members (*Tribune*). “A noisily predictable hit of anti-Vietnam propaganda” (*Observer*).

66.137 *Crime and Punishment* (P) Zygmunt Hubner and Adam Hanuszkiewicz (adpt of Feodor M. Dostoyevsky’s novel, 1866). ALDWYCH 28/4/66. Cast: *Stage* 5/5/66, 15; *WWT/15*. *Raskolnikov* Adam Hanuszkiewicz; *Inspector Porfiry* Seweryn Butrym; *Sonia* Zofia Kucowna; *Councillor Marmieladov* Juliusz Luszczewski; *Anastazia* Elzbieta Wieczorkowska; *Policeman* Ludwik Michalowski; *Gentleman* Mariusz Dmochowski; *Alona Ivanovna* Teofila Koronkiewicz; *Lizavieta* Maria Garbowska; *Koch* Aleksander Piotrowski; *Piestriakov* Edmund Karwanski; *Zamiotov* Leszek Ostrowski; *Lieutenant Proch* Tadeusz Czechowski; *Fomicz* Czeslaw Byszewski; *Razumichin* Gustaw Lutkiewicz; *Zosimov* Czeslaw Jaroszynski; *Girl* Maria Serocznska; *An Organ-Grinder* Janusz Bukowski; *House Painter* Tadeusz Janczar. *Pres* Peter Daubeny; *Dir* Adam Hanuszkiewicz; *Dec* Krzysztof Paniewicz; *Mus* Augustin Bloch; *Assist dir* Edmund Karwanski; *Sm* William McLaughlin. Reviews: *Birmingham Post* 29/4/66, 7; *Christian Science Monitor* 2/5/66, 12; *Guardian* 29/4/66, 13; *Illustrated London News* 7/5/66, 38; *New Statesman* 6/5/66, 662; *Observer* 8/5/66, 25; *Spectator* 6/5/66, 570; *Stage* 5/5/66, 15; *Times* 29/4/66, 17; *Tribune* 6/5/66, 14. Comment: Polish Popular Theatre Company. World Theatre Season. “The production is an odd mixture of the symbolic and the realistic, with the usual scaffolding, hurdy gurdy music, cross lighting, and scrim walls” (*Guardian*). *Spectator* said the adaptation rambled and muddled the story. *Times* noted the adaptation was “confined almost exclusively to Raskolnikov himself and his inquisitor, Inspector Porfiry.” “Strongly acted and staged, it can yet be untheatrical” (*Illustrated London News*).

66.138 *Mr. Hubert* (P) Henry A. Zeiger (based on Julian Mayfield’s novel, *The Hit*, 1957). TOWER, CANONBURY, 29/4/66. 1st British perf. Cast: TTC. Reviews: *New Statesman* 13/5/66, 702; *Stage* 5/5/66, 14; *Times* 30/4/66, 5; *Tribune* 6/5/66, 14. Comment: Tavistock Repertory Company and Negro Theatre Workshop. The play was about the problems of Harlem in New York. “Mr. Hubert is a kind of Harlem Everyman, a middle-aged, underpaid, unskilled citizen who wanders through the streets and bars of the city searching for a kindly word, a little encouragement which will enable him to feel a purpose in life” (*Stage*). *Times* said the Company deserved better plays than this “rambling, bitty tale.”

66.139 *A Hatful of Rain* (P, 3a) Michael V. Gazzo. ACTORS’ FORUM 1/5/66. 1st perfd Shubert, New Haven,

Connecticut, 5/10/55; 1st British perf Pigalle, Liverpool, 11/2/57. Cast: *Stage* 7/4/66, 12. Plot: Bordman, Bordman/4, 333, Bronner, Bryer, Fletcher, Hischak, Loney, 294, Salem, Wilmeth. Comment: Actors’ Forum. The New York production (Lyceum 9/11/55) ran for 398 performances.

66.140 *The Other Side of the Mountain* (P, 5sc) Perry Pontac. HAMPSTEAD 1/5/66. 1 perf. 1st British perf. Comment: Produced without decor.

66.141 *The Columbus Boys* (P) Adam Hanuszkiewicz (adpt of Roman Bratny’s novel, 1957). ALDWYCH 2/5/66. 1st British perf. Cast: *Stage* 5/5/66, 15; *WWT/15*. *Jerzy* Gustaw Lutkiewicz; *Zygmunt* Czeslaw Jaroszynski; *Olo* Tadeusz Janczar; *Kolumb* Tadeusz Czechowski; *Malutki* Eugeniusz Robaczewski; *Jagiello* Jan Mayzel; *Debowy* Marek Wojciechowski; *Mech* Stanislaw Mikulski; *Alla* Iga Cembrzynska; *Podiazka* Maryla Pawlowska; *Niteczka* Ewa Wawrzon; *First Officer* Seweryn Butrym; *Second Officer* Wladyslaw Ebert; *Messenger* Maria Garbowska; *Kryska* Emila Krakowska; *Doctor Mech* Ludwik Michalowski; *General Drobny* Mariusz Dmochowski; *Colonel Kosolapkin* Jusiuz Luszczewski; *Ciurluk* Aleksander Piotrowski; *Captain Nowicki* Edmund Karwanski; *Sergeant Sieradzki* Janusz Bukowski; *Piorum* Bogdan Lysakowski; *Bogoria* Tadeusz Waczkowski; *Dudzio* Jan Byszewski; *Sergeant Sep* Kazmierz Janusz; *Priest* Miroslaw Wojtulanis; *An Air Raid Warden* Juliusz Luszczewski; *A Woman* Elzbieta Wieczorkowska; *Lieutenant* Malgorzata Lorentowicz; *Kosjorek* Leszek Ostrowski; *A Girl* Lucyna Suchecka; *British Officer* Tadeusz Kazmierski; *An Interpreter* Maria Seroczynska; *Editor Zaboklicki* Czeslaw Byszewski; *Woman with a Dog* Teofila Koronkiewicz; *First Woman* Janina Martini; *Second Woman* Janina Nowicka. *Pres* Peter Daubeny; *Dir* Adam Hanuszkiewicz; *Dec* Krzysztof Pankiewicz; *Assist dir* Edmund Karwanski; *Sm* William McLaughlin. Reviews: *Birmingham Post* 3/5/66, 4; *Guardian* 3/5/66, 9; *Illustrated London News* 14/5/66, 34; *Observer* 8/5/66, 25; *Spectator* 6/5/66, 570; *Stage* 5/5/66, 15; *Times* 3/5/66, 20; *Tribune* 6/5/66, 14. Comment: Polish Popular Theatre Company. World Theatre Season. “A crowded, involved documentary play about the Warsaw rising of August, 1944” (*Observer*). *Observer* noted the filmic qualities of Adam Hanuszkiewicz’s direction: he “strips the stage to make a kind of open-ended studio where spotlights stab and jump-cut like cameras from close-up to filmic close-up—clenched hands, anguished faces.” “One appreciated the merits of the cast—its decision and honesty—while finding it hard to get involved in the version of Roman Bratny’s novel. What shape the book may have is lost in the theatre” (*Illustrated London News*). “A lethargic and unilluminating evening” (*Times*).

66.142 *Great Expectations*. HIPPODROME, GOLDERS GREEN, 2/5/66. 1st perf this version Bournemouth 25/4/66. Rosalinde Fuller, Norman Woolland. *Dir* Patrick Desmond.

66.143 *Murder for the Asking* (C thriller) Derek Benfield. INTIMATE 2/5/66.**

66.144 *Pride and Prejudice* (CD, 2) James Liggatt and Robert Sheaf (adpt of Jane Austen's novel, 1813). WIMBLEDON 2/5/66.** Cast: *Stage* 13/1/66, 14. *Mr. Bennet* Jack Allen; *Mrs. Bennet* Althea Parker; *Elizabeth* Petra Davies; *Jane* Susan Jamieson, *Lydia* Jennie Woodford; *Collins* Peter Myers; *Charlotte* Ann King; *Wickham* Michael Culver; *Darcy* Terence Longden; *Bingley* Michael Gaunt; *Lady de Bourgh* Harriette Johns; *Servant* Jackie Jerome. *Pres* Hubert Woodward; *Dir* Sheila Hancock.

66.145 *The Two Executioners* (P) Fernando Arrabal (anon trans of *Les deux bourreaux*). LITTLE 2/5/66 (Ln). 1st perfd Jazz Gallery, New York, 15/5/60. Cast: Theatricalia. *Executioners* Dan Gregory, James Thornhill; *Benoit* Lee Menzies; *Françoise* Ann Wrigg; *Jean* Bryan King; *Maurice* Derek Carpenter; *Dir* Charles Leigh Bennett. Plot: Matlaw, 40. Review: *Times* 3/5/66, 20. Comment: Theatrescope. "For 5s[hillings] you can see a short play and have a light cold lunch in rather bohemian surroundings"; "this bloodcurdling fantasy" was not the most appropriate choice for the setting (*Times*).

66.146 *Hamlet* (T) William Shakespeare (adpt Charles Marowitz). JEANNETTA COCHRANE 5/5/66 (Lt).** Cast: *Stage* 12/5/66, 13; *WWT/15*. *Hamlet* Anthony Ainley; *Fortinbras* Jonathan Newth; *Ghost* John Citroen; *Claudius* Richard Mayes; *Gertude* Thelma Holt; *Ophelia* Christine Currie; *Laertes* Michael Jenkinson; *Clown-Polonius* Bill Wallis; *Rosencranz-Captain* Jack Tweddle; *Guildestern* Stuart Richmond; *Courtier* Gillian Watt. *Dir* Charles Marowitz; *Dgn* Ralph Koltai; *Special elements* Tony Leah; *Sm* Michael Williams. Reviews: *Birmingham Post* 9/5/66, 5; *Illustrated London News* 21/5/66, 36; *New Statesman* 20/5/66, 747; *Stage* 12/5/66, 13. Comment: London Traverse Theatre Company. The adaptation lasted eighty minutes. "Wildly pop ... The basic fault with the whole thing is that Mr. Marowitz has more ideas and theories than the allotted time can accommodate" (*Stage*). "Would it not be better to stage Shakespeare's play (a rather good one) instead of the chaotic 80-minute mish-mash under the same title, put together as a director's exercise?" (*Illustrated London News*). "'I despise Hamlet,' explains director Charles Marowitz. 'He is a slob.' Shakespeare, Marowitz has urged elsewhere, can well be purged of reason and

compassion. We're left with coarsened Fellini, circus make-up and bad dreams, the actors used as puppets, the words as sound effects" (*New Statesman*).

66.147 *The Prime of Miss Jean Brodie* (C, 3a) Jay Presson Allen (adpt of Muriel Spark's novel, 1961). WYNDHAM'S 5/5/66.** 588 perf. Cast: *Stage* 12/5/66, 13; *Times* 6/5/66, 18; *Variety* 18/5/66, 64; *WWT/15*. *Reporter* Tony Thawnton; *Sister Helena* Mary Ann Talbot; *Jean Brodie* Vanessa Redgrave; *Sandy* Vickery Turner; *Jenny* Olivia Hussey; *Monica* Alison Blair; *Mary Jane* Carr; *Miss Mackay* Dorothy Reynolds; *Gordon Lowther* Andrew Crawford; *Teddy Lloyd* William Squire; *Miss Kerr* Ann Martin; *Pupils of the Marcia Blane School for Girls* Andrea Brett, Janet Connelly, Candy Glendenning, Lynn Kemp, Lavinia Lang, Susan Murcar, Teresa O'Dell, Julie Ross, Pauline Sarson, Ann Weston, Sheila Whitmill. *Lic, Mgr dir, Pres* Donald Albery; *L* Wyndham Theatres Ltd.; *Dir* Peter Wood; *Dgn* Rolf Gerard; *Cost dgn* Belinda Cadbury; *Light* Richard Pilbrow; *Assist dgn* Elisabeth Dalton; *Assist light* John Harrison; *Mus arr* Larry Oaks; *Cost* T. P. Design Services; *Sc bld* E. Babbage and Co.; *Sc* Alick Johnstone Ltd.; *Pq* Wig Creations; *Gen mgr* Anne Jenkins; *Pd mgr* Ian B. Albery, Shirley Duff-Gray, Caroline Haines; *Sm* William Feltham; *Dsm* Susan Gregory; *Asm* Peter Lindley, Victoria Patterson; *Wm* Jo Wren; *Carp* Harry Robinson; *Elect* Bill Bruce; *Eng* Stan Coppin; *Tech assist* Patrick Tucker; *Press rep* Torrington Douglas. Plot: Bordman/4, 422, Bronner, Fletcher, French/2, Hischak, Loney, Salem. Reviews: *Birmingham Post* 6/5/66, 5; *Guardian* 6/5/66, 11; *Illustrated London News* 14/5/66, 34; *New Statesman* 13/5/66, 702; *Observer* 8/5/66, 25; *Spectator* 13/5/66, 601; *Stage* 12/5/66, 13, 8/12/66, 13; *Times* 6/5/66, 18; *Tribune* 13/5/66, 11; *Variety* 18/5/66, 64. Comment: *Guardian* found the first half of the piece enjoyable "on a revue sketch level" thanks to Vanessa Redgrave's performance. "Redgrave's performance is a glorious genteel tumult, the woman herself in every clearly defined consonant, every dramatising attitude" (*Illustrated London News*). *Spectator* approved both the adaptation which was better than the novel itself and the performances of the cast. "By ordinary standards it is a pretty sharp and intelligent piece of social observation and character portrayal," but not in the same league as *Happy Family* (66.156) (*Tribune*). "An immaculate Edinburgh high comedy ... preserves the essence" of the novel, with fine performances and direction (*Times*).

66.148 *London Laughs!* (Revue, 2a) Robert Nesbitt. PALLADIUM 6/5/66. 407 perf. Cast: *Variety* 18/5/66, 64; *WWT/15*. Harry Secombe, Jimmy Tarbuck, Thora Hird, Freddie Frinton, Anita Harris, Russ Conway, Michael Jones, Shepherd Singers, Tony Sympson, Nicky Henson,

Mike Rabin Group, Dave Armour, Diane Smith, Jack Francois, Roger Howit, Ted Merwood, Sheila Bruce, Jean Hampson, Ian Bundy, Colin Doyle, Andrew Morrison, Mark Moser. *Pp* Moss Empires Ltd.; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Gen mgr* David Wilmot; *Hse mgr* Richard Dorey; *Pres* Leslie A. Macdonnell, Bernard Delfont; *Pd* Robert Nesbitt; *Ch* Douglas Squires; *Cost dgn* Cynthia Tingey; *Dec* Tod Kingman; *Pd mgr* Peter Penrose; *Cond* Billy Ternent; *Mus arr* Ronnie Hammer, Burt Rhodes, Alan Roper, Billy Ternent, Les Williams. Plot: OTF/2. Reviews: *Birmingham Post* 7/5/66, 7; *Daily Mirror* 7/5/66, 26; *Illustrated London News* 21/5/66, 36; *Stage* 12/5/66, 3; *Times* 7/5/66, 5; *Variety* 18/5/66, 64. Comment: "Geared for the house's usual coach trade loyalists and is pretty to look at" (*Variety*). "The night has all Robert Nesbitt's generous professionalism, and in Jimmy Tarbuck the kind of cheerfully impudent, slippery-tongued comedian welcome as the steady symbol of the English music hall" (*Illustrated London News*). *Daily Mirror* lamented that Harry Secombe did not appear more in the revue.

66.149 *Make the Drums Talk* (P) Bolivar Le Franc. TOYNBEE 6/5/66; trfd to UNITY 3/6/66.* Errol Ainsworth, Lana Brown, Peter Franck, Philip Caton, John Holmes. *Dir* Shirley Newman; *Dec* Bernard Sarron; *Light* Bernard Fagleston. Reviews: *New Statesman* 10/6/66, 854; *Stage* 12/5/66, 14. Comment: Concord Theatre Group. Apparently the piece is also known as *Let the Drums Speak*. "Central to the story are two runaway slaves, lovers, who spent a few idyllic days in hiding before they were hunted down and done to death" (*Stage*).

66.150 *The Carib Sands* (P) Terence Kelly and Campbell Singer (adpt of Kelly's novel, *The Carib Sands*, 1964). WIMBLEDON 9/5/66. Victor Madden, Roger Delgado. *Dir* Victor Madern. Comment: Presumably this piece was revised later and restaged as *A Share in the Sun* (66.258).

66.151 *The Idiot* (P) G. A. Tovstonogov (adpt of Fyodor M. Dostoyevsky's novel, 1868). ALDWYCH 9/5/66. Cast: *Stage* 12/5/66, 14; *WWT/15*. *Prince Mishkin* Innokenti Smoktunovsky; *Rogozhin* Yevgeni Lebedev; *Nastasya Filipovna* Tatyana Doronina; *General Yepanchin* Vladislav Strzhelchik; *Yepanchina* Nina Olkhina; *Alexandra* Yelena Nemchenko; *Adelaida* Lyudmila Sapozhnikova; *Aglaya* Tatyana Tarasova; *Ivolgina* Maria Prizvan-Sokolova; *Banya Ivolgin* Oleg Borisov; *Varya Ivolgina* Zinaida Sharko; *Ptitzyn* Boris Ryzhukhin; *Lebedev* Nikolai Trofimov; *Ferdysenko* Sergei Yurskii; *Yegenii Pavlovich* Kirill Lavrov; *Darya Alexeyevna* Yelena Agaronovna; *Totzkii* Nikolai Korn; *Katya* Lyudmila Makarova; *Valet* Nikolai Dmitriev; *Group with Rogozhin* Vsevolod Kuznetsov, Anatolii Garichev, Yevgenii

Goryunov, Georgii Shtil, Vladimir Tatosov, Ivan Palmu. *Pres* Peter Daubeny; *Dir* G. A. Tovstonogov; *Dgn* Margarita Likhnitzkaya; *Mus* Iosif Schwartz; *Pd mgr* Olga Marlatova; *Sm* William McLaughlin. Reviews: *Birmingham Post* 10/5/66, 7; *Guardian* 10/5/66, 5, 9; *Illustrated London News* 21/5/66, 36; *New Statesman* 13/5/66, 702; *Observer* 15/5/66, 25; *Spectator* 20/5/66, 632, 634; *Stage* 12/5/66, 14; *Times* 10/5/66, 6; *Tribune* 20/5/66, 15. Comment: Leningrad Gorky Theatre Company. World Theatre Season. *Guardian* (10/5, 5) reported the logistical difficulties the company had encountered, notably the scenery being too large for the Aldwych stage. *Guardian* (10/5, 9) described the production as idiomatic but "still a shade dodgy." *Times* reported the production ran three-and-a-half hours, the result of an effort to encompass as much of the novel as possible: "the result is not a shapely play."

66.152 *The Paper Hat* (C, 2a) Lesley Storm. INTIMATE 9/5/66.**

66.153 *The Sacred Flame* (P, 3a) W. Somerset Maugham. HIPPODROME, GOLDERS GREEN, 9/5/66; trfd to WIMBLEDON 16/5/66.** Gladys Cooper, Wendy Hillier, Naunton Wayne. Plot: Best/28, 418, Bordman/3, 367, Hischak, Kabatchnik/2, Loney, 157, Mander/5, Matlaw, Rogal, Sobel.

66.154 *Three Actors and Their Drama* (C, 1a) Michel de Ghelderode (trans [George Hauger] of *Trois acteurs, un drame*, 1931). LITTLE THEATRE CLUB 9/5/66.** Cast: *Theatricalia*. *The Author* Julie Sheppard; *The Heavy Lead* George Belbin; *The Ingenue* Brigitte Fotheringham; *The Juvenile Lead* Dan Gregory; *The Prompter* Clive Gable; *The Stage Manager* Havia Alswang. *Dir* John Kay; *Cost* Suzy Creamcheese. Plot: Hochman. Comment: Theatrescope.

66.155 *The Alcove* (P) Tom Espie. LITTLE THEATRE CLUB 10/5/66.* Cast: *Stage* 19/5/66, 9. *Mr. Parkin* Andrew Robertson; *Mrs. Parkin* Sandra Scriven; *Major Bender* Christopher Tranchell. *Dir* David Calderisi; *Dgn* Brian Holmes. Review: *Stage* 19/5/66, 9. Comment: Quipu (a company formed by David Halliwell and David Calderisi). *Stage* said the piece, involving a love triangle, had "a traditional 1960s' macabre plot which mixes horror and humour."

66.156 *Happy Family* (C, 2a) Giles Cooper. HAMPSTEAD 10/5/66.* Cast: *Stage* 12/5/66, 14; *WWT/15*. *Deborah Solstice* Wendy Craig; *Mark Solstice* Anthony Bate; *Susan Solstice* Moira Redmond; *Gregory Butler* Ronald Lewis. *Dir* Philip Grout; *Dgn* Michael Young; *Sm* Derek Snook. Plot: Weintraub. Reviews: *Birmingham Post*

11/5/66, 7; *Guardian* 11/5/66, 9; *Illustrated London News* 21/5/66, 36; *New Statesman* 20/5/66, 747; *Observer* 15/5/66, 25; *Spectator* 20/5/66, 634; *Stage* 12/5/66, 14; *Times* 11/5/66, 16; *Tribune* 13/5/66, 11. Comment: *Guardian* said the “family bickering keeps us interested but the characterisation is tantalisingly vague.” However, *Tribune* declared the play “Wonderful! Magnificent! Brilliant!” *Observer* recognized Cooper’s talent in many areas but complained “he goes on too long, digressing coruscatingly but tiringly.” “The play ... is as good as [Cooper’s] brilliant radio work” (*Times*).

66.157 *Grandma, Uncle Iliko, Hilarion and I* (P) Nodar Dumbadze and G. Lordipanidze (trans into Russian by T. Kindinashvili; adpt Leningrad Gorky Theatre). ALDWYCH 12/5/66. Cast: *Stage* 19/5/66, 9; *WWT/15*. *Zuriko* Vladimir Tatosov, Vyacheslav Varkin; *Grandma* Lyudmila Volynakaya; *Iliko* Sergei Yurskii; *Hilarion* Yefim Kopelyan; *Meri* Yelena Nemchenko; *Romul* Georgii Shtil; *Ambako* Nikolai Trofimov; *Doctor* Boris Ryzhukhin; *Agitator* Nikolai Korn; *Fat Passenger* Vsevolod Kuznetzov; *Passenger with Book* Vladislav Strgenchik; *Blonde Man* Yevgenii Goryunov; *Guide* Ivan Palmu; *Murada (a puppet)* operated by Yevgenii Goryunov; *Passengers* Kerill Lavrov, Anatolii Garichev, Oleg Borisov, Nikolai Dmitriev, Vladimir Retzepter, Yurii Shevchuk. *Pres* Peter Daubeny; *Dir* Ruben S. Agaminzyan; *Dgn* I. G. Sumbatashvili; *Mus* Revas Lagidze; *Cond* S. E. Rosenzweig; *Sm* William McLaughlin. Reviews: *Birmingham Post* 13/5/66, 5; *Illustrated London News* 21/5/66, 36; *Observer* 15/5/66, 25; *Spectator* 20/5/66, 632, 634; *Stage* 19/5/66, 9; *Times* 13/5/66, 12; *Tribune* 20/5/66, 15. Comment: Leningrad Gorky Theatre Company. World Theatre Season. “A delightful and impressive production ... about the possible nature of a classless society” (*Tribune*). *Observer* approved the company’s Chekhovian acting but thought the play was little more than “affectionate comic-strip” episodes about Georgian life.

66.158 *The Sea Gull* (P) Anton Chekhov (anon trans of *Chaika*, 1896). UNITY 13/5/66.** Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: The Actors’ Study.

66.159 *Arms and the Man* (RC, 3a) Bernard Shaw. QUESTORS 14/5/66.** Cast: QTA. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Review: *Middlesex County Times* 20/5/66, 8.

66.160 *The History of King Lear* (P) Nahum Tate (adpt of William Shakespeare). TOYNBEE 16/5/66. 1st perfd

Dorset Garden 3/1681. *Lear* Edwin Broom. *Dec* David Marjoram; *Mus* Kenneth Hunt. *Dir* Richard Doubleday. Review: *Stage* 19/5/66, 10. Comment: “Tate with modest diffidence and complete success rewrote it in the decorous style of the 18th century, eliminating the Fool, binding Cordelia and Edgar in a sentimental love-knot, and bringing the play to a happy ending. This version was the only one seen in the theatre throughout the century” (*Stage*).

66.161 *The Spies* (C) Leon Griffiths. RICHMOND 16/5/66. Peter Wyngarde, Bernard Bresslaw. *Dir* George Murcell. Comment: A “cold war comedy.” A two-week engagement.

66.162 *Come Spy with Me* (C mus, 2a) Bryan Blackburn (bk, lyr, mus). HIPPODROME, GOLDERS GREEN, 17/5/66. 1st perfd New, Oxford, 27/4/66. Plot: Gänzl, OTF. Comment: The pre-West End production prior to opening at the Whitehall in May (66.179).

66.163 *Agamemnon* (T) Aeschylus (trans Louis MacNeice). TOWER, CANONBURY, 18/5/66.** Cast: TTC. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shank, Shipley. Comment: Played in repertory for six weeks with *The Revenger’s Tragedy* and *A View from the Bridge*.

66.164 *The Three Musketeers* (MC, 2a) Bruce Lacey and the Alberts (adpt of Alexandre Dumas, *Les trois mousquetaires*, 1844). ARTS 18/5/66.* Cast: *Stage* 26/5/66, 16; *Variety* 1/6/66, 56; *WWT/15*. *Porthos* Douglas Gray; *Athos* Anthony Gray; *Aramis* Alexei Javdokimov; *Anne Queen of France* Rosa Bosom; *Constance Bonacieux* Jill Bruce; *Cardinal Richelieu* Colin Phillips; *D’Artagnan* Bruce Lacey; *Pustule* Charles Everard, Seccombe Hett; *Cardinal’s Men* Erbic Zachariah; *Madame de Winter* Claire Gordon; *George Villiers* Himself; *Louis XIII* A Stand In; *Pipette* Lorraine Field. *Pres* William Donaldson, Miles Byrne; *Dir* Eleanor Fazan; *Dgn* Ann Gray; *Light* Colin Turner; *Mus dir* Colin Purbrook; *Sm* Frank Jerram. Plot: OTF. Reviews: *Birmingham Post* 19/5/66, 7; *Daily Mirror* 19/5/66, 18; *Guardian* 19/5/66, 9; *Illustrated London News* 28/5/66, 38; *New Statesman* 27/5/66, 785; *Stage* 26/5/66, 16; *Tribune* 27/5/66, 11; *Variety* 1/6/66, 56. Comment: The Alberts were Anthony and Douglas Gray, with Bruce Lacey as a third member. “As a 10-minute revue skit it might get by, but not as a full evening’s entertainment” (*Variety*). “It is a right old load of Anglo-Saxon rubbish” (*Daily Mirror*). This pantomime version “shows, however, that [the Alberts’] humour, inventive though it be, is fairly shallow stuff. Its basis is the banana skin, the explosion, the rude noise on a brass instrument, coupled with a healthy ridicule of

most theatrical conventions and many social ones” (*Stage*). “These chaotic comedians, once very funny in *An Evening of British Rubbish*, manage to be inexpressibly tedious” (*Illustrated London News*).

66.165 *Their Very Own and Golden City* (D, 2a) Arnold Wesker. COURT 19/5/66. 1st perfd (in French) National, Brussels, 13/8/65; 1st British perf. Cast: Findlater; *Stage* 26/5/66, 15; *Variety* 15/6/66, 68; *WWT/15*. *Andrew Cobham* Ian McKellen; *Jessie Sutherland* Gillian Martell; *John Casper* George Howe; *Jake Latham* Sebastian Shaw; *Smithy, Ted Worthington* Bernard Gallagher; *Kate Ramsey* Ann Firbank; *Priest, Toastmaster* Roger Booth; *Stoney Jackson* William Stewart; *Paul Dobson* John Shepherd; *Chairman of Local Town Planning Committee, Bill Matheson* Richard Butler; *Officer of Ministry of Town and Country Planning* Jeffry Wickham; *Alfie Harrington* George Howe; *Reginald Maitland* Sebastian Shaw; *Brian Cambridge* Joseph Greig; *Maisy* Janette Legge; *Guests etc.* David Leland, Jaqueline Harrison, Janet Chappell, Janette Legge, Kenneth Cranham. *Dir* William Gaskell; *Assist dir* Ian Watt-Smith; *Sc dgn* Christopher Morley; *Cost dgn* Annena Stubbs; *Light, Projection* Robert Orno; *Sound* Marc Wilkinson; *Dsm* Juliet Alliston. Plot: Demastes/2, Loney, Weintraub. Reviews: *Birmingham Post* 20/5/66, 5; *Christian Science Monitor* 27/5/66, 4; *Illustrated London News* 28/5/66, 38; *New Statesman* 27/5/66, 785; *Observer* 22/5/66, 24; *Stage* 26/5/66, 15; *Times* 20/5/66, 8; *Tribune* 20/5/66, 8–9, 27/5/66, 11; *Variety* 15/6/66, 68. Comment: English Stage Company. *Christian Science Monitor* commended William Gaskell for controlling the “phantasmagoria of scenes” with admirable smoothness and simplicity.” *Tribune* (20/5) agreed. *Variety* thought this political tract would appeal only to the predisposed. *Times* noted there were splits “between vision and reality ... throughout the play” which resulted in “a good deal of confusion, sometimes creating effects that were never intended.” “At the end, even if we can recognise the irony, the personal tragedy, of an old man betrayed by one party and blandly patronised by another, it has been a dull enough progress. Wesker, we imagine, wants to be a poet, but he cannot express himself” (*Illustrated London News*).

66.166 *The Downsideup Man* (P for children) Ian Whybrow. QUESTORS 21/5/66 (m); trfd to ARTS 22/5/66.* Cast: *Stage* 26/5/66, 17; *WWT/15*. *Plop* Ursula Jones; *Flop* Jennifer Piercey; *Mr. Smith* Arnold Beck; *Percival* John Adams; *Herbert* Laurence Keane; *Rusty* Richard Wardale; *Crumblesnitch* David Courtland; *Henrietta* Romy Baskerville. *Dir* Caryl Jenner; *Dec* Geraldine Braithwaite. Review: *Stage* 26/5/66, 17. Comment: Unicorn Theatre. “It is about the endeavours of a boy to grow up into a real man. But the great delight of the play is that

it really is a piece of fun for enjoyment only and the children took full advantage of the opportunity to laugh and participate” (*Stage*).

66.167 *The Heat of the Moment* (Thriller) Alfred Shaughnessy. INTIMATE 23/5/66. 1st perfd Theatre Royal, Windsor, 13/9/65. Comment: “A tightly-written exposé of today—the problem of unruly, irresponsible youngsters and the conflict between a land-owning ex-major and a left-wing teacher from a comprehensive school” (*Stage* 9/3/78, 13).

66.168 *Little Brother, Little Sister* (P, 1a) David Campton. LITTLE THEATRE CLUB 23/5/66 (Ln?).** Cast: Theatricalia. *Cook* Desmond Braidon; *Madam* Lyndell Rowe; *Sir Dan* Gregory. *Dir* Bryan King. Plot: Bull/2, Hochman, Vinson. Comment: Theatrescope.

66.169 *A Lute in Hades* (P) Jack Allcock. CHANTICLEER 24/5/66.* Cast: *Stage* 26/5/66, 19. *Thomas Danby (coroner)*, *Richard Baines* Ted Higgins; *Robert Poole* Jack Pearce; *Nicholas Skeres* Alan Adams; *Christopher Marlowe* Brian Beasley; *Nell Bull* Penelope Parry; *Will J. Lautrec*; *Ingram Frizer* Kenneth Seeger; *The Lady* Shelagh Harris. *Pres* Pearse Productions; *Dir* Magdalen Egerton; *Cost dgn* John Claudius; *Mus* Mervyn Dale. Review: *Stage* 26/5/66, 19. Comment: The piece was about Christopher Marlowe’s last night alive and was not successful on most counts (*Stage*).

66.170 *The Rise and Fall of Armageddon* (P) Michael Armstrong. LITTLE THEATRE CLUB 24/5/66.* Cast: *Stage* 26/5/66, *Decisive Factor-Incorporate* Charles Collingwood; *Yannis Barry Bryson*; *Miss Blake* Prudence Drage; *General Stability* Stephen Parkins; *Derivit* Christopher Reich; *Virginia* Carol Mason. *Dir* Michael Armstrong; *Ch* Helen Dimant; *Masks* Elizabeth Radford; *Sm* Jeremy Dunlop. 17. Review: *Stage* 26/5/66, 17. Comment: “Waiting for God to arrive at the dress rehearsal of the formalities and speeches for the Judgment Day proceedings is the theme on which Michael Armstrong has written a series of variations” (*Stage*).

66.171 *The Revenger’s Tragedy* (T) Cyril Tourneur. TOWER, CANONBURY, 25/5/66. 1st perfd 1606. Cast: TTC. Plot: Gassner, Hochman, Holz knecht, Law, Patterson, Shipley. Comment: The play is also attributed to Thomas Middleton. Played in repertory for six weeks with *Agamemnon* and *A View from the Bridge*

66.172 *Tango* (C, 3a) Sławomir Mro ek (trans Nicholas Bethell of Mro ek’s play, 1965; adpt Tom Stoppard). ALDWYCH 25/5/66.** 1st perf this version. Cast: RSCA; *Stage* 2/6/66, 13; Theatricalia; *Variety* 15/6/66, 68;

WWT/15. *Eugenia* Patience Collier; *Eddie* Mike Pratt; *Eugene* Robert Eddison; *Arthur* Trevor Nunn; *Eleanora* Pauline Jameson; *Stomil* Peter Jeffrey; *Ala* Ursula Mohan. *Mgr dir*, *Lic* D. A. Abrahams; *Dir* Trevor Nunn; *Dgn* Timothy O'Brien; *Light* David Read; *Ch* Pauline Grant; *Sm* Frank Stevens, Ruth Atkinson, Tony Clayton. Plot: Demastes/2, Griffiths, Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 26/5/66, 5; *Guardian* 26/5/66, 9; *Illustrated London News* 4/6/66, 36; *New Statesman* 3/6/66, 819; *Observer* 29/5/66, 20; *Spectator* 3/6/66, 694; *Stage* 2/6/66, 13; *Times* 26/5/66, 19; *Tribune* 3/6/66, 11; *Variety* 15/6/66, 68. Comment: Royal Shakespeare Company. Trevor Nunn took over the lead at the last minute when Dudley Sutton fell ill. "A brilliant, often savagely funny play," well acted (*Observer*). *Times* felt the play's message was somewhat incoherent and the play was "not funny enough." "A fascinating play, with a memorable ending, when Eddie leads a sinister dance with middle-aged Eugene, who emerges as a horrible pawn of corruption and power. Pauline Jameson, Patience Collier, Robert Eddison, and Peter Jeffrey all give excellent performances" (*Stage*).

66.173a *Allergy* (C, 1a) C. P. Taylor. JEANNETTA COCHRANE 26/5/66.** Cast: *Stage* 2/6/66, 13. *Jim* Gordon Whiting; *Barbara* Kate Binchy; *Chris* Roy Hanlon. *Dir* Michael Geliot; *Dgn* Ralph Koltai; *Sm* Jonathan Camede, Michael Williams. Plot: Vinson. Comment: Played with the Bellow plays (below) at the Jeannetta Cochrane.

66.173b *Orange Soufflé* (P, 1a) Saul Bellow. JEANNETTA COCHRANE 26/5/66; trfd to FORTUNE 28/6/66.* Cast: *Stage* 2/6/66, 13; WWT/15. *Hilda* Miriam Karlin; *Mr. Pennington* Harry Towb. *Dir* Charles Marowitz; *Dgn* Ralph Koltai; *Sm* Jonathan Camede, Michael Williams. Plot: Walford. Reviews: *Birmingham Post* 27/5/66, 7; *Illustrated London News* 11/6/66, 31; *New Statesman* 3/6/66, 820; *Observer* 29/5/66, 20; *Spectator* 3/6/66, 693–94; *Stage* 2/6/66, 13; *Times* 27/5/66, 7, 29/6/66, 7; *Tribune* 3/6/66, 11. Comment: Performed under the title *The Bellow Plays*. London Traverse Theatre Company. Bellow's plays comprised "sexual confrontations ... each attempts to probe the evasive relationship between couples long past their respective bests ... acting vehicles for Harry Towb and Miriam Karlin" (*Tribune*). *Times* called all three Bellow pieces "plays of brilliance." There were 79 performances of the Bellow pieces at the Fortune.

66.173c *Out from Under* (P, 1a) Saul Bellow. JEANNETTA COCHRANE 26/5/66; trfd to FORTUNE 28/6/66.* Cast: *Stage* 2/6/66, 13; WWT/15. *Harry* Faulfil Harry Towb; *Flora* Molar Miriam Karlin; *A Cop* Thick

Wilson. *Dir*, *Dgn*, *Sm* as for 66.173b. Plot: Walford. Reviews: *Birmingham Post* 27/5/66, 7; *Illustrated London News* 11/6/66, 31; *New Statesman* 3/6/66, 820; *Observer* 29/5/66, 20; *Spectator* 3/6/66, 693–94; *Stage* 2/6/66, 13; *Times* 27/5/66, 7, 29/6/66, 7; *Tribune* 3/6/66, 11. Comment: Performed under the title *The Bellow Plays*. London Traverse Theatre Company.

66.173d *A Wen* (P, 1a) Saul Bellow. JEANNETTA COCHRANE 26/5/66; trfd to FORTUNE 28/6/66.* Cast: *Stage* 2/6/66, 13; WWT/15. *Marcella* Vankuchen Miriam Karlin; *Soloman* *Ithimar* Harry Towb. *Dir*, *Dgn*, *Sm* as for 66.173b. Plot: Walford. Reviews: *Birmingham Post* 27/5/66, 7; *Illustrated London News* 11/6/66, 31; *New Statesman* 3/6/66, 820; *Observer* 29/5/66, 20; *Spectator* 3/6/66, 693–94; *Stage* 2/6/66, 13; *Times* 27/5/66, 7, 29/6/66, 7; *Tribune* 3/6/66, 11. Comment: Performed under the title *The Bellow Plays*. London Traverse Theatre Company.

66.174 *Flat Spin* (F) Derek S. Royle. WIMBLEDON 27/5/66; trfd to HIPPODROME, GOLDERS GREEN, 6/6/66. 1st perfd Leas Pavilion, Folkestone, 25/9/61. Dave King, Diane Hart, Eddie Molloy, David Davenport, Anthony Shirvell, Belinda Denholm, Betty Cardno, Louis Mansi, Edward Phillips, Denis Huett. Comment: "A husband [is] subjected to chaos and inconvenience brought about by his wife's modelling career" (*Stage* 19/5/66, 10).

66.175 *Alibi* (P [3a]) Michael Morton (adpt of Agatha Christie's novel, *The Murder of Roger Ackroyd*, 1926). INTIMATE 30/5/66.** Plot: Best/31, 474, Bordman/4, 48, Hischak, Kabatchnik/2, Loney, 159.

66.176a *Bedtime Story* (P, 1a) Sean O'Casey. ESTONIAN c. 30/5/66. 1st perfd Yugoslav-American Hall, New York, 17/5/52; 1st Irish perf Abbey, Dublin, 23/5/72. 4 perf. Plot: French/2, Schrank. Review: *Stage* 2/6/66, 13. Comment: Actors Theatre Company. "In both the plays, the actors seemed to be working too obviously and diligently on a superficial level. The absence of imaginative power and refinements of technique resulted in jerky and fussy performances" (*Stage*).

66.176b *The Chairs* (P, 1a) Eugène Ionesco (anon trans of *Les chaises*, 1952). ESTONIAN c. 30/5/66.** Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Shank, Walford. Review: *Stage* 2/6/66, 13. Comment: Actors Theatre Company.

66.177 *Something to Hide* (P, 3a) Leslie Sands. RICHMOND 30/5/66.** Comment: A two-week engagement.

66.178 *There's a Girl in My Soup* (C, 3a) Terence Frisby. HIPPODROME, GOLDERS GREEN, 30/5/66.** Cast: Theatricalia. Plot: Bordman/4, 419, Fletcher, Hischak, Loney, Vinson. Comment The pre-West End production prior to opening at the Globe in June (66.199).

66.179 *Come Spy with Me* (C mus, 2a) Bryan Blackburn (bk, lyr, mus). WHITEHALL 31/5/66.** 484 perf. Cast: Stage 2/6/66, 15; Theatricalia; *Variety* 15/6/66, 68; *WWT/15*. *Gribble* Richard Wattis/Alan Curtis; *Car-michael* Jenny Logan/Angela Bracewell; *Agent VO3* Craig Hunter/Gary Miller; *Mavis Apple* Barbara Windsor/Jenny Logan; *Dr. Sigmund Fink* Barrie Gosney; *Green-sleeves* Riggs O'Hara/Robin Lloyd; *Tamara Flesch* Valerie Walsh; *Momma Fink* Rose Hill; *Hotel Manager* Bryan Blackburn/Craig Hunter; *The Limping Man* Bruno Noli; *Danny Rhodes* Danny La Rue; *Diesel* Craig Hunter/Bernard Finch; *Diplomatic Dancer* René Sartoris; *Extras* Paula Bell, Angela Bracewell, Janet Mahoney, Jan Hunt, Jackie Sands, John Lowe. *Lic* Alice Cooper; *Pp* Whitehall Theatre Ltd.; *Pres* Peter Bridge, Brian Rix; *Dir* Ned Sherrin; *Dgn* Disley Jones; *Musical Staging* Irving Davies; *Light* Richard Pilbrow; *Cost dgn* Mark Canter; *Co. mgr* Robert Clinton; *Sm* Keith Percival; *Dsm* Richard Caswell; *Asm* Nicholas Prosser, Nigel Clement, Michael Gull, Jeffry Gilbert, Russell Chick; *Wm* Madge Farmer; *PR* Roger Clifford; *Bom* Helen Foster. Plot: Gänzl, OTF. Reviews: *Birmingham Post* 1/6/66, 5; *Guardian* 1/6/66, 9; *Illustrated London News* 11/6/66, 31; *New Statesman* 10/6/66, 854; *Observer* 5/6/66, 25; *Stage* 2/6/66, 15; *Times* 1/6/66, 7; *Variety* 15/6/66, 68. Comment: Warmly welcomed on the first night, but the cast was capable of much better material, particularly Danny La Rue (*Guardian*). *Observer* declared the piece was "Whitehall farce for the with-it" crowd, and praised La Rue for carrying the show. *Variety* noted the show's appeal to "out-of-town bus parties" and its function as a vehicle for La Rue. *Times* noted La Rue appeared in fourteen female parts and a final male one, but added he could not be accused of effeminacy: "the essence of the joke is his continuous masculinity."

66.180 *A View from the Bridge* (P, 2a) Arthur Miller. TOWER, CANONBURY, 1/6/66.** Cast: TTC. Plot: Best/55, 69, Bordman, Bordman/4, 330, Bronner, Bryer, Dorney, Fletcher, Hischak, Hochman, Matlaw, Patterson, Salem, Shank, Wilmeth. Comment: Played in repertory for six weeks with *The Revenger's Tragedy* and *Agamemnon*.

66.181 *The Doctor's Dilemma* (P, 5a) Bernard Shaw. COMEDY 2/6/66.** 36 perf. Cast: Stage 9/6/66, 14; *WWT/15*. *Redpenny* Peter Macann; *Emmy* Matyelok Gibbs; *Sir Colenso Ridgeon* Griffith Jones; *Leo Schutz-*

macher Marne Maitland; *Sir Patrick Cullen* George Merritt; *Cutler Walpole* John Woodvine; *Sir Ralph Bloomfield Bonington* Max Adrian; *Dr. Blenkinsop* Ronald Govey; *Jennifer Dubedat* Eleanor Bron; *Louis Dubedat* Barry Justice; *Minnie Tinwell* Karen Ford; *Head Waiter* Martin Jenkins; *Newspaper Man* Raymond Hardy; *Mr. Danby* Sean Arnold. *Lic* H. H. Wingate; *Mgr* Bernard Delfont, Tom Arnold; *Pres* Frank Coven, John Roberts, Yvonne Arnaud Theatre; *Dir* Laurier Lister; *Dgn* Hutchinson Scott; *Light* John Wyckham; *Assist dir* John Hope-Mason; *Sm* David K. Grant. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Shank, Shipley. Reviews: *Guardian* 3/6/66, 11; *New Statesman* 10/6/66, 854; *Stage* 9/6/66, 14; *Times* 3/6/66, 16; *Tribune* 10/6/66, 11. Comment: *Guardian* criticized the acting for rendering the production ineffective. However, *Tribune* said the production was unsurpassable. Despite aspects of the play being dated, *Times* opined, incorrectly, that the production "should be assured of a long run." *Stage* said the piece was currently inappropriate because Shaw's "attack on private medical practice has lost some of its virulence with the passing of the years and, more particularly, because of changed social conditions."

66.182 *Let's Get a Divorce!* (F, 3a) Victorien Sardou and Emile de Najac (trans Angela Goldsby and Robert Goldsby of *Divorçons*, 1880). MERMAID 2/6/66; trfd to COMEDY 26/7/66.** 414 perf. Cast: Stage 9/6/66, 13; *Variety* 22/6/66, 64; *WWT/15*. *Henri des Prunelles* Hugh Paddick; *Cyprienne* Fenella Fielding; *Adh mar de Gratignan* Barry Foster; *Bastien, Police Officer* Eric Thompson; *Josepha, Policeman* Patsy Rowlands; *M. Clavignac, Joseph* Ken Wynne; *M. Bafourdin, Hercules* Daniel Thorndike; *Estelle de Brionne* Carmen Silvera; *Clarissa de Valfontaine* Joan Anderson. *Pres* Mermaid Theatre Trust; *Dir* Robin Midgeley; *Set dgn* Martin Lees/Douglas Heap; *Cost dgn* Sheelagh Killeen. Plot: Fletcher, French/2, Hochman, Patterson, Shank, Shipley. Reviews: *Daily Mirror* 3/6/66, 16; *Guardian* 3/6/66, 11; *Illustrated London News* 11/6/66, 31, 6/5/67, 31; *New Statesman* 10/6/66, 854; *Stage* 9/6/66, 13; *Times* 3/6/66, 16, 27/7/66, 6, 27/4/67, 8; *Tribune* 10/6/66, 11; *Variety* 22/6/66, 64. Comment: Performed twice nightly at 6:10 and 8:45 at Mermaid. *Variety* doubted the production would transfer to the West End, where, in fact, it proved successful. *Times* (3/6) declared it was "the most polished and well-cast show I have yet seen at the Mermaid." "It is so blithely cast and directed that one can merely cry ... Ha! ha! That's admirable!" (*Illustrated London News* 11/6).

66.183. *Instant Murder* (Murder mystery) Aileen Burke and Leone Stewart. COMEDY 5/6/66.* 1 perf. Cast: Stage 9/6/66, 14; *WWT/15*. *Mrs. Dacre* Varley Thomas; *Robert*

Mallin Alexander John; *Maggie Fairchild* Beryl Baxter; *Peter Clinton* Geoffrey Colville; *Eva Mallin* Joan Peart; *George Lawrence* Peter Noel Cook; *Ed Ryde* Robert Ayres. *Dir* Anthony Marlowe; *Sm* Susan Manger. Review: *Stage* 9/6/66, 14. Comment: Repertory Players. The piece had “but few fully-flavoured moments in an otherwise somewhat flat and tepid concoction” (*Stage*).

66.184 *Standing Room Only* (P) Alan Ayckbourn. LONDON OVERSEAS STUDENT CENTRE 5/6/66. 1 perf. 1st perfd Library, Scarborough, 13/7/61. Comment: Cygnet Productions.

66.185 *When Did You Last See My Mother?* (D, 2a) Christopher Hampton. COURT 5/6/66; trfd to COMEDY 4/7/66.* 24 perf. Cast: Findlater; *Stage* 9/6/66, 15; *Theatricalia*; *Variety* 20/7/66, 64; *WWT/15*. *Ian* Victor Henry; *Jimmy* Julian Holloway; *Mrs. Evans* Gwen Watford; *Dennis* Christopher Matthews; *Linda* Angela Scoular/Lucy Fleming. *Dir* Robert Kidd; *Light* Michael Lee; *Sm* Petrina Cornwell. Plot: Demastes/2, Gunn, Hochman, Vinson, Weintraub. Reviews: *Daily Mirror* 5/7/66, 14; *Guardian* 5/7/66, 9; *Illustrated London News* 16/7/66, 32; *New Statesman* 10/6/66, 854; *Observer* 10/7/66, 20; *Spectator* 8/7/66, 45–46; *Stage* 9/6/66, 15; *Times* 7/6/66, 14; *Tribune* 8/7/66, 15, 15/7/66, 11; *Variety* 20/7/66, 64. Comment: English Stage Company. Produced without decor at the Court; a limited three-week engagement at the Comedy. *Guardian* said the unconventional aspect of the play was the plot: “Boy loves Boy and after a tiff seduces Boy’s Mother.” “An astonishing first play by a young author ... [written] with spontaneity and understanding that normally come from much greater experience” (*Times*). Some reviews expressed various opinions on the nature of the homosexuality of the two male characters. See also Hampton’s rebuke of the *Spectator* review (*Spectator* 15/7/66, 80).

66.186a *Black Comedy* (F, 1a) Peter Shaffer. OLD VIC 6/6/66.** Cast: NTA; *WWT/15*. *Brindsley Miller* Derek Jacobi; *Carol Melkett* Louise Purnell; *Miss Furnival* Wynne Clark; *Colonel Melkett* Graham Crowden; *Harold Gorringer* Robert Stephens; *Schuppanzigh* Paul Curran; *Clea* Maggie Smith; *George Bamberger* Michael Byrne. *Dir* John Dexter; *Dgn* Alan Tagg Plot: Demastes/2, Fletcher, Hirschak, Patterson, Salem, Walford, Weintraub. Reviews: *Birmingham Post* 7/6/66, 4; *Daily Mirror* 7/6/66, 16; *Guardian* 7/6/66, 9; *Illustrated London News* 18/6/66, 33; *New Statesman* 17/6/66, 902; *Times* 7/6/66, 14. Comment: National Theatre. The repertory production (66.69a), not a revival. “An invaluable stand-by” (*Times*).

66.186b *A Bond Honoured* (P, 1a) John Osborne (adpt

of Lope de Vega, *La fianza satisfecha* [written c. 1612/15]). OLD VIC 6/6/66.* 40 perf. Cast: NTA; *Stage* 9/6/66, 13; *Times* 7/6/66, 14; *Variety* 22/6/66, 64; *WWT/15*. *Leonido* Robert Stephens; *Tizon* Gerald James; *Marcela* Maggie Smith; *Gerardo* Paul Curran; *Dionisio* Michael Byrne; *Maid* Chloe Ashcroft; *Berlbeyo* Graham Crowden; *Zulema* Neil Fitzpatrick; *Zarrabulli* John Hallam; *Lidora* Janina Faye; *Shepherd* Frank Wylie; *Singer* Piero Matte; *Musicians* Hugo d’Alton, Claude Lintott, Laurie Morgan. *Dir* John Dexter; *Dgn* Michael Annals; *Light* Richard Pilbrow; *Mus* Marc Wilkinson; *Ch* Claude Chargin; *Fight arr* William Hobbs; *Assist dir* Mark Cullingham; *Sm* Neville Pearson. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 7/6/66, 4; *Daily Mirror* 7/6/66, 16; *Guardian* 7/6/66, 9; *Illustrated London News* 18/6/66, 33; *New Statesman* 17/6/66, 902; *Observer* 12/6/66, 24; *Spectator* 17/6/66, 760–61; *Stage* 9/6/66, 13; *Times* 7/6/66, 14; *Tribune* 17/6/66, 15; *Variety* 22/6/66, 64. Comment: National Theatre. “The play left much unexplained, left much apparently unfelt” (*Guardian*). “Osborne seems to have gone to work more in a spirit of self-indulgence than of reinterpretation” (*Times*). *Guardian* (9/6/66, 1), *Variety* (15/6/66, 67), and *Tribune* reported Osborne’s anger about the cold reception his work had received from reviewers. The production remained in repertory until 1/2/67.

66.187 *Do Not Pass Go* (P) Charles Nolte. HAMPSTEAD 6/6/66. 1st perfd Cherry Lane, New York, 19/4/65; 1st British perf. Cast: *Stage* 9/6/66, 15; *WWT/15*. *Crawford* Derren Nesbitt; *Lewis* Wilfrid Brambell; *Voice of Peterson* Robert Gabriel. *Dir* Frith Banbury; *Dgn* Michael Young; *Light* John B. Read; *St dir* Derek Snook. Plot: Bronner. Reviews: *Guardian* 7/6/66, 9; *Stage* 9/6/66, 15; *Times* 7/6/66, 14; *Tribune* 17/6/66, 15. Comment: “Compulsive, full of odd suspense ... marvellously acted by Derren Nesbitt and Wilfred Brambell” (*Guardian*). *Tribune* objected to the arbitrary violent climax. “This play won first prize, out of 500 entries in a competition in Chicago; and it is terrifying to think of the 499 others that were worse” (*Times*). The New York production ran for 16 performances.

66.188 *A Midsummer Night’s Dream* (C, 2a) William Shakespeare. OPEN AIR 6/6/66.** Cast: *Stage* 9/6/66, 15; *WWT/15*. *Theseus* John Turner; *Hippolyta* Laura Graham; *Philostrate* Lisle Jones; *Egeus* Michael Wisher; *Hermia* Fidelma Murphy; *Demetrius* David de Freitas; *Lysander* Jonathan Newth; *Helena* Caroline Blakiston; *Quince* John Warner; *Bottom* Russell Hunter; *Flute* Bill Kenwright; *Starveling* Bob Hornery; *Snout* Stephen Edwards; *Snug* Bernard Holley; *First Fairy* Pamela Buckle; *Puck* Bernard Hopkins; *Titania* Louise Breslin; *Oberon* Edgar Wreford; *Peaseblossom* Joanna Royce; *Cobweb* Joseph

McKeown; *Moth* Leslie Mould; *Mustardseed* Alison Brown; *Fairies, Attendants* Diane Fletcher, Rosemary Hector, Frances Jeater, Barbara Roberts, Terry Connelly, Constantin de Goguel, Ellis Jones, Michael Sugden. *Lic, Pres, Mgr dir* David Conville; *Dir* Michael Meacham; *Sc dgn* Henry Bardon; *Cost dgn* Robin Pidcock; *Mus* John Purser; *Ch* Geraldine Stephenson; *Light, Co. mgr* Brian Benn; *Art dir* David William; *Dsm* Irene Tofahrn; *Asm* Terry Connelly, Ellis Jones, Michael Sugden; *Assist pd* Carol Wigan; *Wm* Elizabeth Penn, Rosemary Hector; *Elect* Michael Fryer; *Bom* Trevor Woodward; *Press rep* Frank Rainbow. Reviews: *Birmingham Post* 9/6/66, 5; *Illustrated London News* 18/6/66, 33; *Stage* 9/6/66, 15; *Times* 9/6/66, 8. Comment: New Shakespeare Company. *Times* described Michael's Meacham's production as "altogether enchanting." *Illustrated London News* appeared to be indifferent. "Michael Meacham deserves enormous credit for his genuinely imaginative direction of a play full of traps for the unwary, especially under open-air conditions, for if ever an open-air production deserved the blessing of fine, warm evenings, this one does" (*Stage*).

66.189 *Pinch and Run* (P) Clive Elliott. INTIMATE 6/6/66.* Comment: The production starred Clive Elliott. "The theatre was half-empty on opening night" (Bowden, 119).

66.190 *Second Honeymoon* (C, 3a) Sam Cree. WIMBLEDON 6/6/66. 1st perfd Arts, Belfast, 3/9/62. Arthur Askey, Cardew Robinson. Comment: The play featured "a stingy landlady, a henpecked husband, an effeminate artist, a scatter-brained servant girl, a 'malade imaginaire' with gin in her cough bottle, a newly married couple and another celebrating their silver wedding" (*Belfast Telegraph*, 4/9/62, 5).

66.191 *Days in the Trees* (P, 4sc) Marguerite Duras (trans Sonia Orwell of *Des journées entières dans les arbres*, 1965). ALDWYCH 9/6/66.* Cast: RSCA; *Stage* 16/6/66, 13; *Theatricalia*; *Times* 10/6/66, 18; *Variety* 22/6/66, 64; *WWT/15*. *Mother* Peggy Ashcroft; *Son* George Baker; *Marcelle* Frances Cuka; *Dede* Brian Badcoe; *Nightclub Guests* Jeremy Anthony, Hugh Armstrong, Roger Brierley, John Cheffins, Noel Collins, Daphne Jonason, Joan Lindsay, Ursula Mohan, Jayne Sofiano. *Dir* John Schlesinger; *Dgn* Timothy O'Brien; *Light* David Read; *Ch* Pauline Grant; *Assist dir* Jeremy Brooks. Plot: Hischak, Hischak/2, 103. Reviews: *Birmingham Post* 10/6/66, 5; *Guardian* 10/6/66, 11; *Illustrated London News* 18/6/66, 33; *New Statesman* 17/6/66, 902; *Observer* 12/6/66, 24; *Spectator* 17/6/66, 760; *Stage* 16/6/66, 13; *Times* 10/6/66, 18; *Tribune* 17/6/66, 15; *Variety* 22/6/66, 64. Comment: Royal Shake-

speare Company. The original novel was published in 1954. Performed without an interval and running nearly two hours, the play was about a garrulous mother and her memories of her son's childhood. Peggy Ashcroft gave a "stunning" performance as the mother (*Observer*) in what *Tribune* called "less a play than a monologue." "Though not a good play—its anecdote is too diffusely treated ... [it] has at least an overwhelming part for Dame Peggy Ashcroft" (*Illustrated London News*). *Times* drew an analogy between the play and "watching changing cloud formations, and unless one can accept it on those terms it will appear repetitious and frail." The first New York performance, as *Des journées entières dans les arbres* (Ambassador 6/5/76), ran for 11 performances.

66.192 *Inherit the Wind* (D, 3a) Jerome Lawrence and Robert E. Lee. UNITY 9/6/66.** Tim Seely, John Norton. *Dir* Dennis Harrison. Plot: Bordman, Bordman/4, 339, Bronner, Bryer, Fletcher, Hischak, Loney, Salem, Shipley, Vinson, Wheatley, Wilmeth. Reviews: *New Statesman* 24/6/66, 838; *Stage* 16/6/66, 14; *Tribune* 17/6/66, 15. Comment: The final production at Unity's current location; the last performance was given Sunday 17/7/66 at 7:45 pm. *Tribune* paid tribute to the improved quality of the acting; *Stage* disagreed.

66.193 *Red Noses for Me* (Ent) Charles Lewsen (deviser). JEANNETTA COCHRANE 10/6/66 (Ln); trfd to HAMPSTEAD 19/7/66. 1st perfd Green Man (pub), Greenwich, 5/7/66. Reviews: *New Statesman* 24/6/66, 838; *Stage* 16/6/66, 14; *Times* 11/6/66, 7; *Tribune* 13/5/66, 11. Comment: A music-hall view of Victorian and Edwardian England. *Times* praised Charles Lewsen's performance: "a youngish, lean party with a wonderfully mobile face and a rakish roll of the tongue." Lewsen seemed nervous at first "but by the end of the show he had slipped in and out of character with expertise and ease. His singing [was] raucous rather than tuneful" (*Stage*).

66.194 *Any Wednesday* (C, 2a) Muriel Resnik. RICHMOND 13/6/66.** Plot: Bordman, Bordman/4, 394, Bronner, Fletcher, Hischak, Loney, Salem, Wilmeth. Comment: A two-week engagement.

66.195 *Murder for the Asking* (C thriller) Derek Benfield. WIMBLEDON 13/6/66.** Frederick Jaeger, Maureen Pryor, Derek Benfield, Peter Williams, Hazel Penwarden, Jeanne Mockford, Kenneth Seegar. *Dir* Frederick Jaeger.

66.196 *The Touch of Fear* (P, 3a) Dorothy Christie and Campbell Christie. INTIMATE 13/6/66. 1st perfd. Aldwych 5/12/56. Comment: A murder mystery.

66.197 *Pride and Prejudice* (CD, 2) James Liggatt and

Robert Sheaf (adpt of Jane Austen's novel, 1813). ARTS 14/6/66.** Cast: *Stage* 16/6/66, 15; *Variety* 29/6/66, 58; *WWT/15*. *Mr. Bennet* Jack Allen; *Mrs. Bennet* Peggy Ann Wood; *Elizabeth Bennet* Petra Davies; *Jane Bennet* Susan Jameson; *Lydia Bennet* Holly Doone; *Rev. Collins* Peter Myers; *Charlotte Lucas* Ann King; *Captain Wickham* Peter French; *Mr. Bingley* Tony Russell; *Mr. Darcy* Terence Longdon; *Lady Catherine de Burgh* Joan Haythorne; *Maid Amanda* Birkin. *Pres* Signpost Productions Ltd.; *Dir* David Phethean; *Dgn* Evan Hercules; *Sm* Haydn Davies. Reviews: *Birmingham Post* 15/6/66, 4; *Daily Mirror* 15/6/66, 14; *Guardian* 15/6/66, 7; *Illustrated London News* 25/6/66, 36; *New Statesman* 1/7/66, 26; *Observer* 19/6/66, 24; *Stage* 16/6/66, 15; *Times* 15/6/66, 7; *Tribune* 24/6/66, 11; *Variety* 29/6/66, 58. Comment: *Guardian* doubted that the novel could ever be made into a good play. "The less said, the better" (*Observer*). "A neat, stage-worthy, and reliably cast adaptation" (*Times*); *Daily Mirror* agreed. "Not a very dull play, but it lacks almost everything that has made Jane Austen's *Pride and Prejudice* so highly valued for so long" (*Stage*).

66.198 *Phèdre* (T, 5a) Jean Racine (trans William Packard). AMERICAN EMBASSY THEATRE 15/6/66.** Cast: *Stage* 23/6/66, 7; *WWT/15*. *Hippolyte* Michael Durrell; *Théramène* Sam Haigler Henry; *Oenone* Mildred Dunnock; *Phèdre* Beatrice Straight; *Panope* Valerie von Volz; *Aricie* Anne Draper; *Theseus* Reid Shelton; *Ismène* Marguerite Hunt. *Pres* Institute for Advanced Studies in the Theatre Arts (New York); *Dir* Paul-Emile Deiber; *Sets* Elizabeth Waghorn; *Cost dgn* Sylvia Kalgei; *Sm* John D. Mitchell. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Patterson, Salem, Shank, Sobel. Reviews: *Stage* 23/6/66, 7; *Times* 17/6/66, 8. Comment: The play combined the benefits of a French director and an American cast (*Times*). "The result was a low-key performance that failed to come to life as drama" (*Stage*).

66.199 *There's a Girl in My Soup* (C, 3a) Terence Frisby. GLOBE 15/6/66; trfd to COMEDY 18/8/69.** 2,547 perf. Cast: *Stage* 23/6/66, 7; *Variety* 29/6/66, 58; *WWT/15*. *Robert Danvers* Donald Sinden/Gerald Flood/Peter Byrne; *Clare* Jill Melford/Joanna Rigby/Stephanie Heesom/Janet Hargreaves; *Andrew* Jon Pertwee/William Franklyn/Richard Coleman; *Porter* Anthony Sagar/George Tovey/Peter Rutherford; *Paola* Zeynep Tarimer/Stephanie Heesom/Vivienne Ball/Sally Stephens; *Marion* Barbara Ferris/Belinda Carroll/Karen Kessey; *Jimmy* Clive Francis/John Hamill/Christopher Briggs. *Lic* Prince Littler; *Pres* Michael Codron; *Dir* Robert Chetwyn; *Dgn* Hutchinson Scott; *Light* Robert Ornbo; *Sc bld* Victor Mara Ltd.; *Sc* Alick Johnstone.; *Gen mgr* David Sutton; *Pd mgr* J. Scott Parkinson; *Sm* David Kinsey; *Dsm* Ann Hughesdon; *Asm* John York, Valerie Varnham; *Carp*

Harry Brown; *Wm* Peggy Marchant; *Bom* E. Hilton. Plot: Bordman/4, 419, Fletcher, Hischak, Loney, Vinson. Reviews: *Guardian* 16/6/66, 9; *Illustrated London News* 25/6/66, 36; *New Statesman* 1/7/66, 26; *Observer* 19/6/66, 24; *Stage* 23/6/66, 7, 18/1/68, 13; *Times* 16/6/66, 7; *Tribune* 24/6/66, 11; *Variety* 29/6/66, 58. Comment: "A brisk, conventional commercial comedy ... [with] some sharp, shrewdly realistic observation" (*Observer*). *Variety* said the "pace never sags and its laugh-rate is consistently maintained." *Times* thought the piece was essentially serious but had sacrificed that element in order to get cheap laughs. *Illustrated London News* indicated that it was the cast's "poise and timing" upon which the comedy depended. The first New York production (*Music Box* 18/10/67) ran for 322 performances.

66.200 *What Really Happened to Fidelity Hope?* (P, 2a) Malcolm Quantrill. QUESTORS 18/6/66.* Cast: QTA. Review: *Stage* 23/6/66, 8. Comment: "Stylistically—? A mixture of Pinter, James Bond, Modesty Blaise, Dürrenmatt, N. F. Simpson and not least, Barbara Cartland. The story line involves Fidelity Hope and her double, her fiancé of 12 years, a camp, pretty-boy servant and secret agents and double agents" (*Stage*).

66.201 *The Golden Savage* (P, 3a) John Hearn. QUESTORS 19/6/66.* Cast: QTA. Review: *Stage* 23/6/66, 8. Comment: "Retells the story of Theseus and the Minotaur" (*Stage*).

66.202 *A Severed Head* (D, 3a) Iris Murdoch and J. B. Priestley (adpt of Murdoch's novel, 1961). HIPPODROME, GOLDERS GREEN, 20/6/66.** Plot: Bordman/4, 398, Bull/1, Fletcher, Hischak, Loney, Salem, Vinson.

66.203 *This Year, Next Year* (C, 3a) Jack Ronder. INTIMATE 20/6/66.**

66.204 *The Guy* (P, 2a) Walter Lever. QUESTORS 21/6/66.* Cast: QTA. Reviews: *Middlesex County Times* 1/7/66, 10; *Stage* 30/6/66, 13. Comment: "A brilliant and sustained pastiche on the avant garde theatre ... Easily discernable are about seventeen drama copies and I suspect that there are more than that. The work includes the question of identity from Nigel Dennis and Pirandello, ritual murder from Rudkin, a Cocteau tribunal, Brechtian songs, drunken Irishman from Behan who wears a false nose from Ionesco, masks from Genet and others, sexual identi-switches also from Genet, a Beckett tramp, menace from Pinter and a very giveaway borrow from *The Birthday Party*—an obvious queer from Delaney, incomprehensible accusations from both Kafka and Camus" (*Stage*).

66.205 *Late of This Theatre* (Revue) Vincent McQueen and Michael Green and Barbara Klavir and Don Kincaid (mus). QUESTORS 24/6/66.* Cast: QTA. Review: *Middlesex County Times* 1/7/66, 10.

66.206a *Bartleby* (P) Massimo Manuelli (adpt of Herman Melville's story, "Bartleby, the Scrivener: A Story of Wall Street," 1856). COURT 26/6/66. 1 perf. 1st London perf. Cast: Findlater; *Stage* 30/6/66, 13; *WWT/15*. Boss John Arnatt; *Bartleby* Victor Henry; *Turkey, Grub-Man* Roger Booth; *Nippers, Stranger, 2nd Turnkey* Derrick Gilbert; *Ginger-Nut, 1st Turnkey* Dennis Waterman. *Dir* Massimo Manuelli; *Light* Michael Lee; *Sm* Roy Brewington. Reviews: *New Statesman* 1/7/66, 26; *Stage* 30/6/66, 13; *Times* 27/6/66, 14. Comment: English Stage Company. Produced without decor. A poor adaptation, a "one-night flop" (*New Statesman*); *Times* disagreed. The play "happened for half an hour with little dialogue and no action. The central character only said a few words— 'I'd prefer not to,' and hardly moved at all" (*Stage*).

66.206b *The Local Stigmatic* (P) Heathcote Williams. COURT 26/6/66.** 1 perf. Cast: Findlater; *Stage* 30/6/66, 13; *WWT/15*. *Graham* Oliver Cotton; *Ray* William Hayland; *Man in the Street* Toby Salaman; *David* Peter Harlowe. *Dir* Peter Gill; *Light* Michael Lee; *Sm* Roy Brewington. Plot: Hischak/2, 6, Vinson, Weintraub. Reviews: *New Statesman* 1/7/66, 26; *Stage* 30/6/66, 13. Comment: English Stage Company. Produced without decor. "On a second viewing it seemed more interesting as a piece of writing and less stimulating as a play" (*Stage*).

66.207 *I Thought I Should Have Died* (P) James G. Harris. LYRIC, HAMMERSMITH, 26/6/66. 1st London perf. Cast: *Stage* 16/6/66, 13. Andrew Sachs, Elizabeth Morgan, Norman Mitchell, Gudrun Ure, Glyn Dearman, Bessie Love, Timothy Harley, Michael Spice. Review: *Stage* 30/6/66, 15. Comment: Radio Stage Company. A murder play set in Canada.

66.208 *Gone* (P, 1a) Dannie Abse. LITTLE THEATRE CLUB 27/6/66 (Ln).** Plot: Bull/2, Vinson. Cast: *Stage* 30/6/66, 8. Comment: Theatrescope.

66.209 *The King's Mare* (C, 2a) Anita Loos (adpt of Jean Canolle, *La jument du roi*, 1959). HIPPODROME, GOLDERS GREEN, 27/6/66. 1st perfd Theatre Royal, Bristol, 10/61. Plot: Loney, Wheatley. Comment: The pre-West End production prior to opening at the Garrick in July (66.230).

66.210 *Out of the Crocodile* (C, 2a) Giles Cooper. INTIMATE 27/6/66.** Plot: Weintraub.

66.211 *Woman in a Dressing Gown* (P, 2a) Ted Willis. RICHMOND 27/6/66.** Plot: Fletcher. Comment: A two-week engagement.

66.212 *The Trials of Brother Jero* (P, 1a) Wole Soyinka. HAMPSTEAD 28/6/66. 1st perfd Mellanby Hall, University College, Ibadan, Nigeria, 4/60; 1st London perf. Cast: *Stage* 30/6/66, 13; *WWT/15*. *Jeroboam* Zaikes Mokae; *Old Prophet* Cosmo Pieterse; *Chume* Femi Euba; *Amope* Jumoke Debayo; *Fish Seller* Rosetta N'wanzoke; *Drummer* Plinio Galfetti; *Member of Parliament* Robert Serumaga; *Girl* Trudy Coleman; *Penitents, Worshippers, Neighbours* Blossom Pegram, Eugene O'Connell, Rosetta N'wanzoke, Veronica Wilson, Sanya Dosunmu, Lawoye Oludiran, Cosmo Pieterse, Adey Fagbayi, Elaine Caulker. *Pres* Michael White, African Music and Drama Trust; *Dir* Atholl Fugard; *Assist dir* Robert Walker. Plot: Bordman/4, 420, Hochman, Matlaw. Reviews: *New Statesman* 8/7/66, 63–64; *Observer* 3/7/66, 20; *Spectator* 8/7/66, 45; *Stage* 30/6/66, 13; *Times* 29/6/66, 7; *Tribune* 8/7/66, 15. Comment: *New Statesman* discussed the links between Soyinka and Wilson Knight's *The Golden Labyrinth*, and noted an addition to the text of the play. *Tribune* commented on the connected social concerns of Soyinka and Fugard, and said "Soyinka is a superb phrase-maker." *Times* called Soyinka "an extremely sophisticated craftsman working within a rich folk tradition." The first New York production (Greenwich Mews 9/11/67) ran for 115 performances.

66.213 *The Blood Knot* (D, 7sc) Athol Fugard. HAMPSTEAD 30/6/66.** Cast: *Stage* 7/7/66, 13; *WWT/15*. *Morris Pietersen* Athol Fugard; *Zachariah Pietersen* Zaikes Mokae. *Pres* Michael White, African Music and Drama Trust; *Dir* Athol Fugard; *Assist dir* Robert Walker; *Dgn* Frank Graves; *Light* Anthony Corbett. Plot: Bordman/4, 394, Hischak, Hochman, Patterson, Shipley, Vinson. Reviews: *Observer* 3/7/66, 20; *Spectator* 8/7/66, 45; *Stage* 7/7/66, 13; *Tribune* 8/7/66, 15. Comment: "Athol Fugard and Zaikes Mokae gave rich, emotional portrayals. But, even though the play was acted and directed strongly and written admirably, it failed to entertain me" (*Stage*).

66.214 *Arms and the Man* (RC, 3a) Bernard Shaw. TOWER, CANONBURY, 1/7/66.** Cast: TTC. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

66.215 *The Waltz of the Toreadors* (C, 5a) Jean Anouilh (trans [Lucienne Hill] of *La valse des toréadors*, 1952). INTIMATE 4/7/66. 1st British perf Arts, Belfast, 31/3/53. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patter-

son, Salem, Shipley.

66.216a *A Face like Me* (P, 1a) Tim Aspinall. LITTLE THEATRE CLUB 5/7/66.* Cast: *Stage* 7/7/66, 14. *Linda* Isobil Nisbet; *Ray* Peter Serjeant; *Moodyman* Peter Messaline. *Pres* Mullam-Rohr Combine; *Dir* Frank Mullan; *Dec* Jenny Lloyd; *Light* Beny Munitz; *Sm* Richard Whitley. Review: *Stage* 7/7/66, 14. Comment: "Both [plays were] concerned with the rather unprofitable subject of death" (*Stage*).

66.216b *The Tent* (P, 1a) John McGrath. LITTLE THEATRE CLUB 5/7/66. 1st perfd Edinburgh 8/58. Cast: *Stage* 7/7/66, 14. *Saul* Tony Rohr; *Dann* Peter Messaline; *Tugs* Frank Mullan. *Pres*, *Dir*, *Dec*, *Light*, *Sm* as for 66.216a. Plot: Bull/1. Review: *Stage* 7/7/66, 14.

66.217 *Strike a Light!* (MC, 2a) Joyce Adcock (bk, lyr) and Gordon Caleb (mus) and John Taylor (songs) and Frank Lawton. PICCADILLY 5/7/66. 1st perfd Alhambra, Glasgow, 6/4/66. Cast: *Stage* 7/7/66, 13; *Theatricalia*; *Variety* 20/7/66, 64; *WWT/15*. *Sarah Chapman* Jeannie Carson; *Keziah* Josephine Blake; *Rose* Veronica Page; *Bessie* Vilma Hollingbery; *Ada* Virginia Drinkwater; *Alice* Vicki Clayton; *Kate* Linda Bywaters; *Lizzie* Sue Robinson; *Martha* Janet Pate; *Sadie* Jennie Kingman; *Rosie* Frances Monks; *Jessie* Jill Coram; *Freda* Sheila Coxhill; *Polly* Linda Hall; *Tessa* Pamela Beesley; *Pearl* Julia Dray; *Lily* Jane Langdale; *Lucy* Phillippa Marley; *Clara* Gabrielle Parker; *Jane* Diane Roberts; *Dolly* Carole Mudie; *Annie* Besant Evelyn Laye; *Eleanor* Summers Angela Easterling; *Agnes* Mosby Linda Rusby; *Tommy* John Fraser; *Herbert* Burrows Charles West; *Barker* Godfrey Jackman; *Lewis* Lyons Ben Aris; *Bert* Jellings Graham James; *The Directors* Freddie Stevens, Raymund Dring, Adrian Lawson, Eric Vietheer; *Jackie* John Parsons; *Constable* Jenkins Freddie Stevens; *Rev. Mark Latham* Adrian Lawson; *Alf* Tom Carty; *Charlie* Roy Durbin; *Harry* Barry Lines; *Bill* Roger Sutton; *Joey* Marc Urquhart; *Bertie* Gerald Tebbutt; *Steve* David Henderson. *Pres* Peter Bridge; *Dir* David Scase; *Dgn* Disley Jones; *Cost* dgn Robin Pay; *Light* Richard Pilbrow; *Mus* arr Alyn Ainsworth; *Mus* dir George Michie; *Sm* Robert Stafford. Plot: OTF. Reviews: *Birmingham Post* 6/7/66, 4; *Daily Mirror* 6/7/66, 14; *Guardian* 6/7/66, 9; *Illustrated London News* 16/7/66, 32; *New Statesman* 22/7/66, 140; *Observer* 10/7/66, 20; *Stage* 7/7/66, 13; *Times* 6/7/66, 16; *Tribune* 15/7/66, 11; *Variety* 20/7/66, 64. Comment: Producer Peter Bridge had intended to close the production on 16/7/66; however, the cast agreed to work for the Equity minimum of £15 a week to keep the show on (*Stage* 21/7/66, 1). On the failure of the production and also its similarities to *The Matchgirls*, see *Variety* 20/7/66, 63. "It is more imaginative and vigorous

[than *The Matchgirls*]. The production as a whole goes with a swing, there are some excellent settings by Disley Jones, rollicking dancing attractive music by Gordon Caleb and quite strong dialogue, at least for a musical, by Joyce Adcock, who wrote the book" (*Stage*). "*The Matchgirls* was a realist entertainment with a strong line in agit-prop melodrama. *Strike a Light* is simply a comfortable commercial production that has no great concern with values or realism" (*Times*). *Illustrated London News* pointed out the piece did not pretend to be an historical document and praised the production which "has an exhilarating breadth and attack," preferring it to *The Matchgirls*. "I found *Strike A Light!* more colourful and more tuneful than its predecessor but the story came over with less heart" (*Daily Mirror*).

66.218 *Bread and Butter* (P) C. P. Taylor. JEANNETTA COCHRANE 7/7/66; 8/8/66. 1st London perf. Cast: *Stage* 14/7/66, 13; *WWT/15*. *Alec* David Graham; *Miriam* Eveline Garratt; *Morris* Bernard Goldman; *Sharon* Patricia Leventon. *Dir* Michael Geliot; *Dgn* Ralph Koltai; *Assist* dgn Philip Jordan; *Sm* Michael Williams. Plot: Demastes/2, Vinson. Reviews: *Birmingham Post* 9/7/66, 7; *Christian Science Monitor* 27/7/66, 4; *Guardian* 8/7/66, 9; *Illustrated London News* 23/7/66, 29; *Observer* 10/7/66, 20; *Spectator* 15/7/66, 81, 84; *Stage* 14/7/66, 13; *Tribune* 8/7/66, 18, 15/7/66, 11. Comment: London Traverse Theatre. *Guardian* thought neither the direction nor the cast measured up to the quality of Taylor's text. *Tribune* (8/7) was unsure what Taylor's purpose was, and suspected that Michael Geliot didn't either. *Times* thought the play worked best as "an extremely touching comedy of a lifelong friendship."

66.219 *Jenusia* (P) René de Obaldia (Donald Watson trans of *Génousie*, 1960). MERCURY 7/7/66. 1st British perf. Cast: *Stage* 14/7/66, 13; *WWT/15*. *Madame de Tuberose* Harriet Johns; *Philip* Hassingor Paul Hardwick; *Irena* Hassingor Jane Lapotaire; *Professor Vivier* Jimmy Gardner; *Christian* Garcia Peter Gale; *Dr. de Suff* Michael Poole; *Jonathan* Robert Mill; *Madame de Suff* Eileen Colgan; *Madame Jonathan* Sarah Moffatt; *Footman* Raymond Armstrong. *Dir* Jean-Pierre Voos; *Dgn*, *St* dir Janet Roberts. Plot: Hochman. Reviews: *Birmingham Post* 14/7/66, 7; *Illustrated London News* 23/7/66, 29; *Observer* 17/7/66, 21; *Stage* 14/7/66, 13; *Tribune* 15/7/66, 11. Comment: International Theatre Club. *Tribune* opined the play was less tiresome than Anouilh who has written similar plays in a similar style. "Words are used in a purely Firbankian manner for their own sake. Great chunks of dialogue seem to be obvious gibberish—witness the set speeches about non-existent philosophers and philosophies" (*Stage*). "An extravaganza that might almost have been written in French by N.F. Simpson with

the aid of the ghost of Ronald Firbank ... a night of words, words, words, and very amusing they can be" (*Illustrated London News*).

66.220 *The Waiting Game* (FC, 3a) Leonard Samson. ARTS 7/7/66. 1st perfd Devonshire Park, Eastbourne, 27/6/66. Cast: *Stage* 14/7/66, 13; *Variety* 20/7/66, 64; *WWT/15*. *Miss Bird* Joan Linder; *Lester Galbraith* Ivor Danvers; *Sarah Ann Stockwood* Penny Morrell; *Toby Pilgrim* George Cole; *Joanna Crewe* Carole Mowlam; *Murchison* James Ottaway; *Major Randolph* Frederick Peisley; *Mrs. Randolph* Elizabeth McKewen; *Percy Pilgrim* Clarkson Rose. *Pres* Sherwood and Reid Ltd., Le Clare Productions Ltd.; *Dir* Hugh Goldie; *Dec* Geoffrey Scott; *Sm* Judith Craig. Reviews: *Birmingham Post* 8/7/66, 7; *Daily Mirror* 8/7/66, 14; *Guardian* 6/7/66, 9; *Illustrated London News* 16/7/66, 32; *Stage* 14/7/66, 13; *Times* 9/7/66, 13; *Tribune* 15/7/66, 11; *Variety* 20/7/66, 64. Comment: The plot was full of "the inevitable contrived situations," but the pace is too leisurely; noteworthy was the appearance of Clarkson Rose making his first West End appearance after an absence of over fifty years (*Variety*). *Times* agreed that Rose's presence in the cast was the only thing that lent distinction to the production. "A weary commercial farce which is unforgivably offered at the Arts Theatre. It's far more tiresome than Anouilh" (*Tribune*). "I can't recall another comedy which had me so frozen-faced for three acts. What a pity, for there are some talented people involved" (*Daily Mirror*).

66.221 *Come On Jeeves* (C) Guy Bolton and P. G. Wodehouse. RICHMOND 11/7/66. 1st perfd Guildford 20/6/55. *Jeeves* Derek Tansley; *Mrs. Spottsworth* Marcia Ashton; *Earl of Towcester* Philip Gilbert; Geoffrey Colville, Aileen Raymond, Ingrid Hafner, Michael Miller. *Dir* Robert Peake. Review: *Stage* 21/7/66, 16. Comment: "The latest news of Jeeves, the paragon of butlers, is that he has been loaned to Lord Towcester, of haunted Towcester Abbey, while his master, Bertie Wooster, is on a sock-darning course" (*Stage* 23/6/55, 10). A two-week engagement.

66.222 *Lunch Hour* (P, 1a) John Mortimer. ARTS 11/7/66 (Ln).** Anna Middleton, Ron Cream. *Dir* David Calderisi. Plot: French/2, Walford. Reviews: *Observer* 17/7/66, 21; *Stage* 14/7/66, 14. Comment: Quipu. An "amusing essay in sexual frustration." (*Stage*).

66.223 *Pink String and Sealing Wax* (P, 3a) Roland Pertwee. INTIMATE 11/7/66. 1st perfd Theatre Royal, Brighton, 9/8/43. Plot: Fletcher, Loney, 236.

66.224 *The Prisoners* (Verse P, 1a) Antony Ruth. LITTLE

THEATRE CLUB 11/7/66 (Ln).* Cast: *Stage* 14/7/66, 14. *Mattie* Jeannie James; *Moirra* Lyndell Rowe; *The Voice*, *The Son* James Thornhill. *Dir* Bryan King. Reviews: *Globe and Mail* (Toronto) 12/7/66, 13; *Stage* 14/7/66, 14. Comment: Theatrescope. "This brief tragedy has a setting and feeling reminiscent of *Riders to the Sea* and, with the aid of much poetical imagery in which the forces of nature are related to the human body, tells the story of two women and their relationship with the older woman's seafaring son" (*Stage*).

66.225 *Saint Joan* (P) Bernard Shaw. WIMBLEDON 11/7/66.** *Joan* Gemma Jones; *Dunois* David Davenport; *Bishop of Beauvais* George Coulouris; *Inquisitor* Arthur Lane; Martin Friend, John Marquand, John Bryans, Clive Rust. *Dir* John Gordon Ash. Plot: Demastes/1, Fletcher, French/2, Gassner, Hirschak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Stage* 14/7/66, 14; *Times* 12/7/66, 7. Comment: Gemma Jones's "Maid is a frail-looking but tough girl with an open nature and an ardent faith" (*Stage*).

66.226 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). TOWER OF LONDON 11/7/66.** Cast: *Stage* 14/7/66, 14. *Sir Richard Cholmondely* John Gower; *Colonel Fairfax* Nigel Douglas; *Sergeant Meryll* Geoffrey Chard; *Leonard Meryll* Dennis Brandt; *Wilfred Shadbolt* Noel Mangin; *Jack Point* Brian Handley; *Elsie Maynard* Catherine Wilson; *Phoebe Meryll* Maureen Morelle; *Dame Carruthers* Gillian Knight; *Kate* Maureen Keetch; *First Yeoman* Brian McGuire; *Second Yeoman* Michael Sim; *First Citizen* Ian McNeil; *Second Citizen* Charles Grace. *Dir* Anthony Besch; *Dir of mus* Major W. Jackson; *Assist dir* Patrick Libby; *Sound* Allen Tagg; *Dgn* Peter Rice; *Cond* Charles Mackerras. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Stage* 14/7/66, 14; *Times* 12/7/66, 7. Comment: *Times* welcomed this production at the Tower for the third consecutive year as part of the City of London Festival.

66.227a *Hello from Bertha* (P, 1a) Tennessee Williams. RUDOLPH STEINER 12/7/66. 1st perfd 1946; 1st British perf? *Bertha* Vivienne Murray. *Dir* Robert O'Neil. Plot: Heintzelman, MacNicholas, Walford. Review: *Stage* 14/7/66, 17. Comment: Actors' Workshop. "The three plays were early examples of Mr. Williams's work and showed all the elements which one thinks of as being typical of him. In each play there was some seed of one of the later plays" (*Stage*).

66.227b *The Long Goodbye* (P, 1a) Tennessee Williams. RUDOLPH STEINER 12/7/66. 1st perfd New School for Social Research, New York, 9/2/40; 1st British perf

Talisman, Kenilworth, 21/4/55. Robert Bauld, Terence Amos, Michael Donegan, Jerry Vidal. *Dir* Robert O'Neil. Plot: Heintzelman, MacNicholas. Review: *Stage* 14/7/66, 17. Comment: Actors' Workshop.

66.227c *Twenty Seven Wagons Full of Cotton* (P, 1a) Tennessee Williams. RUDOLPH STEINER 12/7/66. 1st perfd Tulane University, New Orleans, 1/55. Robert O'Neil. *Dir* Robert O'Neil. Plot: Heintzelman, Hochman, MacNicholas, Matlaw. Review: *Stage* 14/7/66, 17. Comment: Actors' Workshop. The first New York production (Playhouse, 19/4/55) ran for 47 performances.

66.228 *Augustus Does His Bit* [An Unofficial Dramatic Tract on War Saving and Cognate Topics, 1a] Bernard Shaw. LITTLE THEATRE CLUB 18/7/66 (Ln). 1st perfd Court 21/1/17. Plot: French/2, Hochman, Mander/3, Purdom, Williams, 221. Comment: The first New York production (Comedy 12/3/19) ran for five performances.

66.229 *Wait until Dark* (Thriller, 3a) Frederick Knott. HIPPODROME, GOLDERS GREEN, 18/7/66. 1st perfd Shubert, New Haven, Connecticut, 25/12/65; 1st British perf Opera House, Manchester, 22/6/66. Plot: Bordman/4, 407, Fletcher, Hischak, Salem. Comment: The pre-West End production prior to opening at the Strand in July (see 66.236). The first New York production (Ethel Barrymore 2/2/66) ran for 373 performances.

66.230 *The King's Mare* (C, 3a) Anita Loos (adpt of Jean Canolle, *La jument du roi*, 1959). GARRICK 20/7/66.** 164 perf. Cast: *Stage* 28/7/66, 13; *Theatricalia*; *Variety* 3/8/66, 64; *WWT/15*. *Cranmer* Brian Murphy; *Norfolk* Michael Logan; *Wriothsley* Michael Gwynn; *Cromwell* Sydney Tafler; *Henry VIII* Keith Michell; *Holbein* Roger Ostime; *Chancellor in Cleves* Blake Butler; *Anne of Cleves* Glynis Johns; *Frau Schwarzenbrock* Sheila Bernette; *Frau Willick* Mollie Maureen; *Kathryn Howard* Jane Mellow; *Lady in Waiting* Vilma Stuttle; *Guards* Dennis Tynsley, Stanley Dawson, Reg Templar, Michel Julian; *Court Lady* Valerie Dunlop. *L* Garrick Theatre Management Ltd.; *Lic*, *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* Stanley Gordon, Jerry Wayne; *Dir* Peter Coe; *Dgn* Ralph Koltai; *Light* Robert Ornbo; *Sm* Barry Busbridge. Plot: Loney, Wheatley. Reviews: *Birmingham Post* 21/7/66, 6; *Christian Science Monitor* 1/8/66, 6; *Guardian* 21/7/66, 7; *Illustrated London News* 30/7/66, 28; *New Statesman* 5/8/66, 208; *Observer* 24/7/66, 20; *Stage* 28/7/66, 13; *Times* 21/7/66, 17; *Tribune* 29/7/66, 11; *Variety* 3/8/66, 64. Comment: The opening was postponed to this date because Glynis Johns suffered an injury during a rehearsal. "Little more than an extended revue sketch perhaps, but it is not a dud" (*Guardian*). "An incredible hash of English history ... all

very dreary stuff" (*Christian Science Monitor*). *Variety* agreed that history was mangled but was more concerned that the blend of farce, comedy, and drama did not succeed. *Times* said Glynis Johns's performance was "much the best reason for seeing the show."

66.231 *Ubu Roi* (F, 5a) Alfred Jarry (trans, adpt Iain Cuthbertson of Jarry's play, 1896) and Frank Spedding (mus). COURT 21/7/66.** Cast: Findlater; *Stage* 28/7/66, 13; *Times* 22/7/66, 17; *Variety* 3/8/66, 64; *WWT/15*. *Père Ubu* Max Wall; *Mère Ubu* John Shepherd; *Captain Bordure*, *Grand Duke of Posen*, *Councilor of Finance* Bernard Gallagher; *Giron*, *Jean Sobieski* Bill Wallis; *Pile* Joseph Greig; *Cotice* Glenn Williams; *King Wencelas*, *Stanislas Leczinski* Peter Wyatt; *Queen Rosamund*, *Countess of Cracow*, *Sailors*, *Flunkey* Elspeth MacNaughton; *Boleslas*, *Voice of Jean Sigismund*, *Duke of Courlande* Timothy Carlton; *Ladislas*, *Singing Peasant*, *Margarve of Thorn*, *The Bear*, *People*, *Guard*, *Soldier* Richard O'Callaghan; *Bougrelas* Janet Chappell; *Lieutenant Pinschki* Kenneth Cranham; *Ancient Shade*, *General Lasky*, *Ship's Captain* Colin Welland; *Michael Federovitch*, *Nicholas Rensky*, *Prince of Podolia* Hugh Walters; *Clerk of Court* Kent Baker; *Count of Vitepsk*, *The Emperor Alexis* Ronald Falk; *Princess of Podolia* Janette Legge; *The Whole Polish Army* Kent Baker, Timothy Carlton; *The Whole Russian Army* Janet Chappell; *Financiers*, *Magistrates* Kenneth Cranham, Ronald Falk; *Patriarchs*, *Ancestors* Jacqueline Harrison; *Peasants*. *Pennygrippers* Jeanette Legge, David Leland; *Messengers*, *Guests* Robert Powell; *Conspirators* William Stewart; *Lady-in-Waiting* Bill Wallis, Hugh Walters; *Dowager Queen and Choir* Colin Welland, Peter Wyatt. *Dir* Iain Cuthbertson; *Dgn* David Kockney; *Mus Light* Robert Ornbo. Plot: Fletcher, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 22/7/66, 4; *Christian Science Monitor* 5/8/66, 4; *Guardian* 22/7/66, 11; *Illustrated London News* 30/7/66, 28; *New Statesman* 29/7/66, 175; *Observer* 24/7/66, 20, 21; *Spectator* 22/7/66, 121, 29/7/66, 146; *Stage* 28/7/66, 13; *Times* 22/7/66, 17; *Tribune* 29/7/66, 11; *Variety* 3/8/66, 64. Comment: English Stage Company. *Variety* suggested the pantomimic style of the production tended to obscure the piece's more serious ideas. *Observer* thought the production marked "the coexistence of the private argot of goonery with the in-jokes of pop art," the latter in David Hockney's set designs. *Spectator* (29/7) averred the play was really Iain Cuthbertson's because much of it ignored Jarry's instructions and had rewritten the text. *Times* said Max Wall simply molded Ubu to fit his own "accustomed mannerisms" which might please Wall's fans but did not fit Ubu's real style.

66.232 *Hostile Witness* (D, 2a) Jack Roffey. WIMBLEDON

25/7/66.** Barry Sinclair. Plot: Loney.

66.233 *Murder by All Means* (Thriller) Elleston Trevor. RICHMOND 25/7/66.** Ivan Stafford, Victor Lucas, Alan Downer, Julie Paulle, Anne Stallybrass, Antony Brown, John Dawson. *Dir* Alan Vaughan Williams. Review: *Middlesex County Times* 29/7/66, 28. Comment: "Old-hat—and the romantic ending quite incredible. Victor Lucas in the main part appeared nervous and his monotone delivery was hard to live with" (*Middlesex County Times*). A two-week engagement.

66.234 *The Changeling* (T, 5a) Thomas Middleton and William Rowley. JEANNETTA COCHRANE 26/7/66.** Liz O'Donovan, Katie Heyland, Dick Durden-Smith, Maria Aitken, Gregory de Polnay. *Dir* Frank Evans. Plot: Fletcher, Gassner, Griffiths, Hochman, Holzknacht, Law, Patterson, Shank, Sobel. Reviews: *Guardian* 27/7/66, 7; *New Statesman* 5/8/66, 208. Comment: Oxford Stage Company. Bold performances from Dick Durden-Smith, Maria Aitken, and Gregory de Polnay in a well-paced production (*Guardian*).

66.235 *The Bear* (F, 1a) Anton Chekhov (anon trans of *Medved*, 1888). LITTLE THEATRE CLUB 27/7/66 (Ln).** Plot: French, Hochman, Matlaw, Walford.

66.236 *Wait until Dark* (Thriller, 3a) Frederick Knott. STRAND 27/7/66; trfd to DUCHESS 11/4/67.** 683 perf. Cast: *Stage* 4/8/66, 13; Theatricalia; *Variety* 10/8/66, 60; *WWT/15*. *Mike* Brian Murray/Richard Carpenter; *Croker* Brian Phelan/Colin Miller; *Roat* Peter Sallis/Kenneth Hendel; *Susy Henderson* Honor Blackman/Lana Morris; *Sam Henderson* Michael Griffiths/Richard Burrell; *Gloria Sarah Long*/Gabrielle Wheeler. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic*, *Mgr dir* R. L. Wells; *Pres* Peter Bridge; *Dir* Anthony Sharp; *Sc dgn* George Jenkins; *Sc supervision* Anthony Holland; *Light* Michael Northen; *Sm* Brian Tyler. Plot: Bordman/4, 407, Fletcher, Hischak, Salem. Reviews: *Birmingham Post* 28/7/66, 4; *Guardian* 28/7/66, 7; *Illustrated London News* 6/8/66, 32; *New Statesman* 5/8/66, 209; *Observer* 31/7/66, 19; *Spectator* 5/8/66, 176–77; *Stage* 4/8/66, 13, 16/2/67, 13; *Times* 28/7/66, 7; *Tribune* 5/8/66, 11; *Variety* 10/8/66, 60. Comment: The play was a boon for amateur dramatic societies (*Observer*). *Variety* declared the production was a surefire winner because of the casting of Honor Blackman. "A stagey but competent thriller" (*Tribune*). "Well-made and admirably functional" (*Times*). "We ought, I hold, to be frank and to admit that a good thriller can be worth a dozen nights of glum and muddled maundering. *Wait Until Dark* is an absorbing exercise in suspense" (*Illustrated London News*).

66.237 *Hollow in the Sky* (P, 1a) Ahmed Osman (trans M. Ennany). INTERNATIONAL STUDENTS' HOUSE 28/7/66. 1st British perf. Cast: *Stage* 4/8/66, 14. *Mother/Wife* Anya Tree; *Son/Husband* Tony Trent. *Dir* David Jackson; *Dgn* Sydney Harpley. Review: *Stage* 4/8/66, 14. Comment: The piece "translated the ancient Egyptian concept of the life of the dead into a modern setting and symbolism" (*Stage*).

66.238 *The Meteor* (D, 2a) Friedrich Dürrenmatt (trans James Kirkup of *Der Meteor*, 1966). ALDWYCH 28/7/66. 1st British perf. Cast: RSCA; *Stage* 4/8/66, 13; Theatricalia; *Times* 29/7/66, 8; *Variety* 10/8/66, 60; *WWT/15*. *Hugo Nyffenschwander* Mike Pratt; *Auguste* Marjie Lawrence; *Wolfgang Schwitter* Patrick Magee; *Emmanuel Lutz* Clifford Rose; *Glauser* Morgan Sheppard; *The Great Muheim* Nicholas Selby; *Olga* Pauline Monro; *Major Friedli* Ian Hogg; *Jochen* Charles Kay; *Friedrich Georgen* John Hussey; *Carl Koppe* Hugh Sullivan; *Schafroth* Brian Badcoe; *1st Policeman* Noel Collins; *2nd Policeman* Jeremy Anthony; *Professor Schlatter* Robert Eddison; *Frau Nomsen* Patience Collier; *Mourners, Members of the Salvation Army* Mary Allen, Jeremy Anthony, Hugh Armstrong, Roger Brierley, John Cheffins, John Collins, Noel Collins, Daphne Jonason, Leon Lissek, Ursula Mohan, Jayne Sofiano; *Musicians* Michael Gould, Martin Nicholls, Martyn Shields. *Dir* Clifford Williams; *Dgn*, *Light* John Bury; *Mus dir* Guy Woolfenden; *Sm* Frank Stevens. Plot: Hochman, Loney, Salem. Reviews: *Birmingham Post* 29/7/66, 5; *Christian Science Monitor* 8/8/66, 8; *Daily Mirror* 29/7/66, 14; *Guardian* 29/7/66, 9; *Illustrated London News* 6/8/66, 32; *New Statesman* 5/8/66, 208–09; *Observer* 31/7/66, 19; *Spectator* 5/8/66, 176; *Stage* 4/8/66, 13; *Times* 29/7/66, 8; *Tribune* 5/8/66, 11; *Variety* 10/8/66, 60. Comment: Royal Shakespeare Company. *Guardian* was unimpressed by the play's "stale irony and second rate sardonic 'humour.'" *Observer* entertained similar reservations. "Heavy, pretentious, pompous" (*Christian Science Monitor*). *Variety* was somewhat more forgiving, noting the possible appeal to the Aldwych's usual audience, and commended Clifford Williams' direction and Patrick Magee.

66.239 *He Was Gone When They Got There* (C, 2a) Bill Naughton and Leonard Salzedo (mus). MERMAID 29/7/66.* Cast: *Stage* 4/8/66, 13; *Times* 30/7/66, 6; *Variety* 10/8/66, 60; *WWT/15*. *Snape*, *Rufus* Raymond Llewellyn; *Steele*, *Alf* Richard Kane; *Jake* Jerry Verno; *Badger* Bernard Miles; *Rose* Hilda Fenemore; *Todd* Arthur Cox; *Eric*, *Ben* Eric Allan; *Simon* The voice of Peter Sellers; *Flo* Mairhi Russell; *Parker* Peter Bayliss; *Miss Ebury* Thelma Whiteley; *Elliot* Lockwood West; *The Chancellor* John Wyse; *Hall/Soldier* Norman Mann;

White/Soldier Eric Hillyard; *Tom* Michael Goldie; *Villagers* Angela Galbraith, Suzanne Skupinski, Alan James; *Civil Servant* Robert Hollyman; *Organist* Leslie Pearson/Michael Reeves. *Lic* Bernard Miles; *Pres* Mermaid Theatre Trust; *Dir* David William; *Sc dgn* Adrian Vaux; *Cost dgn* Sheelah Killeen. Plot: Vinson. Reviews: *Birmingham Post* 30/7/66, 5; *Christian Science Monitor* 13/8/66, 4; *Guardian* 30/7/66, 6; *Illustrated London News* 13/8/66, 28; *Irish Times* 5/8/66, 9; *New Statesman* 5/8/66, 209; *Stage* 4/8/66, 13; *Times* 30/7/66, 6; *Tribune* 5/8/66, 11; *Variety* 10/8/66, 60. Comment: The piece was only "mildly amusing" and really a "gimmick show" with a computer as the "star" (*Variety*). "A prolonged embarrassment" (*Guardian*). A "laborious amalgam" of various jokes (*Irish Times*). "A heavy-handed satire on bureaucracy" (*Tribune*). "As a whole, the comedy sets up expectations which it does not satisfy" (*Times*).

66.240 *Four Degrees Over* (Revue) David Wood and John Gould. MERMAID 31/7/66; trfd to FORTUNE 15/9/66.* Cast: *Stage* 4/8/66, 14; *WWT/15*. David Wood, Bob Scott, John Gould, Adele Weston. *Pres* W. S. G. Productions; *Dgn* Sheila Dawson; *Light* Tim Godden. Plot: OTF/2. Reviews: *Birmingham Post* 3/8/66, 5, 16/9/66, 7; *Guardian* 16/9/66, 9; *Illustrated London News* 24/9/66, 29; *New Statesman* 23/9/66, 452; *Observer* 18/9/66, 25; *Stage* 4/8/66, 14, 22/9/66, 13; *Times* 16/9/66, 13; *Variety* 5/10/66, 66. Comment: Given two performances at the Mermaid on Sunday 31/7/66 at 3:00 and 7:30; 68 performances at the Fortune. *Variety* thought the piece was entertaining as "an undergraduate romp," but *Observer* wondered whether it would have been staged in the West End if the four performers had gone to Keele University instead of Oxford University. "Seems destined to become a success this autumn if some enterprising management find a comfortable West End home for it" (*Stage*). An "insipid piece of juvenilia" (*Times*).

66.241 *A Severed Head* (D, 3a) Iris Murdoch and J. B. Priestley (adpt of Murdoch's novel, 1961). WIMBLEDON 1/8/66.** Plot: Bordman/4, 398, Bull/1, Fletcher, Hirschak, Loney, Salem, Vinson.

66.242 *Who's Afraid of Virginia Woolf?* (D, 3a) Edward Albee. HIPPODROME, GOLDERS GREEN 1/8/66.** Plot: Best/62, 74, Bordman, Bordman/4, 383, Bronner, Bryer, Fletcher, Griffiths, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Shipley, Vinson, Wilmeth.

66.243 *Exit the King* (D, 1a) Eugène Ionesco (trans Donald Watson of *Le roi se meurt*, 1962). LITTLE THEATRE CLUB 3/8/66.** Plot: French/2, Hochman, Matlaw. Review: *Stage* 11/8/66, 7.

66.244 *The Thunderbolt* (D, 4a) Arthur W. Pinero (adpt Brian Oulton). ARTS 3/8/66. 1st perfd St. James's 9/5/08. Cast: *Stage* 11/8/66, 7; *Variety* 24/8/66, 62; *WWT/15*. *James Mortimore* Carl Bernard; *Ann* Sheila Keith; *Stephen Mortimore* Edward Harvey; *Louisa* Margaret Gordon; *Thaddeus Mortimore* Brian Oulton; *Phyllis* Peggy Thorpe-Bates; *Col. Ponting* Martin Boddey; *Rose* Megan Latimer; *Helen Thornhill* Gillian Lewis; *Mr. Vallance* Brian Spink; *Mr. Elkin* Arthur Brough; *Heath* Hamish Roughead; *Servant Girl* Patsy Trench. *Mgr dir* Alec Clunes; *Dir* Jordan Lawrence; *Dec* Suzanne Billings. Plot: Bordman/2, 680, Demastes/1, Lazenby, Matlaw, Salem. Reviews: *Birmingham Post* 4/8/66, 5; *Christian Science Monitor* 13/8/66, 4; *Guardian* 4/8/66, 7; *Illustrated London News* 13/8/66, 28; *Stage* 4/8/66, 14, 11/8/66, 7; *Times* 4/8/66, 6; *Variety* 24/8/66, 62. Comment: The play still "gives rise to some splendidly actable scenes" with good acting from the company (*Guardian*). "A powerful and well constructed drama" but perhaps too contrived (*Christian Science Monitor*). *Variety* said the play survived "the passage of time" and was very well acted by Gillian Lewis, Brian Oulton, and Peggy Thorpe-Bates. *Times* drew comparisons between Pinero's play and the recent Court revival of Granville-Baker's *The Voyage Inheritance* (66.109). The first New York production was at the New 12/11/10.

66.245 *A Flea in Her Ear* (F, 3a) Georges Feydeau (trans John Mortimer of *La puce à l'oreille*, 1907). QUEEN'S 4/8/66.** Cast: *Stage* 11/8/66, 7; *WWT/15*. *Camille Chandebise* Edward Hardwicke; *Antoinette Plucheux* Sheila Reid; *Etienne Plucheux* Anthony Hopkins; *Dr. Finache* Kenneth Mackintosh; *Lucienne Homenides de Histangua* Anne Godley; *Raymonde Chandebise* Geraldine McEwan; *Victor Emmanuel Chandebise*, *Poche* Robert Lang; *Romain Tournel* John Stride; *Carlos Homenides de Histangua* Frank Wylie; *Eugénie* Petronella Barker; *Augustin Ferrailon* Michael Turner; *Olympe* Margo Cunningham; *Baptistin* Reginald Green; *Herr Schwarz* Peter Cellier; *Guests at the Hôtel Coq d'Or* Kate Lansbury, Lewis Jones, Frederick Pyne. *Dir* Jacques Charon; *Dgn* André Levasseur; *Light* John B. Read; *Assist dir* Mark Cullingham; *Sm* Diana Boddington. Plot: Fletcher, French/2, Hochman, Law, Patterson. Reviews: *Birmingham Post* 5/8/66, 5; *Illustrated London News* 20/8/66, 33; *Stage* 11/8/66, 7; *Times* 5/8/66, 15. Comment: National Theatre. *Times* noted the piece was "played with even greater energy and speed than" the previous February at the Old Vic (66.36).

66.246 *An Inspector Calls* (P, 3a) J. B. Priestley. HIPPODROME, GOLDERS GREEN, 8/8/66. 1st perfd Kamerny, Moscow, 6/8/45; 1st British perf Opera House, Manchester, 9/9/46. Plot: Best/47, 286, Bordman/4, 269,

Demastes/1, DeVitis, 200–4, Dorney, Fletcher, Griffiths, Hirschak, Hochman, Kabatchnik/2, Law, Loney, 248, Matlaw, Mplots, Patterson, Salem, Shank. Comment: The first New York production (Booth 21/10/47) ran for 95 performances.

66.247 *Jorrocks* (Mus, 2a) Beverley Cross (bk; based on R. S. Surtees, *Jorrocks' Jaunts and Jollities*, 1838, and *Handley Cross*, 1843) and David Heneker (mus, lyr). WIMBLEDON 8/8/66.* Cast: *Stage* 28/7/66, 1. Comment: The pre-West End production prior to opening at the New in September (66.298). A two-week engagement.

66.248 *Rattle of a Simple Man* (C, 3a) Charles Dyer. RICHMOND 8/8/66.** *Cyrenne* Julie Paille; *Percy* Alan Downer. *Dir* Alan Vaughan Williams. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hirschak, Loney, Salem, Vinson, Weintraub. Comment: A two-week engagement.

66.249 *Adam's Apple* (C) Terence Feely. HIPPODROME, GOLDERS GREEN, 15/8/66. 1st perfd Opera House, Manchester, 11/7/66. Cast: *Stage* 2/6/66, 8. *Adam* Bill Simpson/Kenneth Seeger. *Dir* Philip Grout; *Dgn* Loudon Sainthill. Comment: On 16/8 Bill Simpson collapsed on stage during the second act and was hospitalized; his understudy Kenneth Seeger completed the performance. A projected transfer to the Saville on 25/8/66 was cancelled because of Simpson's continued indisposition.

66.250 *The Interview* (P) J. P. Donleavy. LITTLE THEATRE CLUB c. 15/8/66 (Ln).** Cast: *Stage* 18/8/66, 8. Alan Scarfe, Stephen von Schreiber, Ronald Rubin, Lynn Thatcher. *Dir* Vincent Guy Plot: Vinson. Comment: A part of *Fairy Tales of New York*.

66.251 *Murder After Hours* (Thriller) Gerald Ball and Aubrey Danvers Walker. INTIMATE 15/8/66. 1st perfd Repertory, Shanklin, 13/9/65. Comment: A murder mystery involving the murder of a stripper.

66.252a *The Open Door* (P, 1a) Claude Duneton (trans David Calderisi). ARTS 15/8/66. 1st British perf. Cast: *Stage* 18/8/66, 13. Christopher Tranchell. *Dir* David Calderisi; *Sm* Jacqueline Geldart. Reviews: *Stage* 18/8/66, 13; *Times* 16/8/66, 6. Comment: Quipu. *Times* said this double bill lacked "the originality of style or thought to be plausible variations on an old theme [solitude]."

66.252b *The Sparrow and the Cuckoo* (P, 1a) Sean Vincent. ARTS 15/8/66.* Cast: *Stage* 18/8/66, 13. Ron Cream. *Dir* David Calderisi; *Sm* Jacqueline Geldart. Reviews: *Stage* 18/8/66, 13; *Times* 16/8/66, 6. Comment: Quipu.

66.253a *Prisoner and Escort* (P, 1a) Charles Wood. LITTLE THEATRE CLUB 15/8/66.** Plot: Hochman, Vinson, Walford, Weintraub. Reviews: *Stage* 18/8/66, 13; *Tribune* 26/8/66, 11. Comment: "An effective production" (*Tribune*).

66.253b *The Young American* (P, 1a) Stuart Gilman. LITTLE THEATRE CLUB 15/8/66.* Cast: *Stage* 18/8/66, 13. *Mike* Aaron Black; *Laird* Neil Cornell. *Dir* Joan Campbell; *Sound* Michael Gilman; *Sm* Jeannette Miller. Reviews: *Stage* 18/8/66, 13; *Tribune* 26/8/66, 11. Comment: "Perpetuating the myth of the American desire to be loved is an arid subject for a play, even a one-acter, yet this is what appears to be at the core of" this "boring" piece (*Stage*). "As well as some rather too deliberate 'frankness,' there's convincing psychological portraiture" (*Tribune*).

66.254 *Public and Confidential* (C, 3a) Benn W. Levy. DUKE OF YORK'S 17/8/66. 1st perfd Festival, Malvern, 26/7/66. Cast: *Stage* 25/8/66, 13; *Theatricalia*; *Variety* 31/8/66, 54; *WWT/15*. *Liza Foote* Constance Cummings; *Mrs. Craig* Betty Woolfe; *Joe Malkin* John Gregson; *Duncan Doubleday* Peter Copley; *Colin Jenkins* Ian McCulloch; *Gillie Browne* Wendy Varnals; *Doctor* Peter Noel Cook. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Michael Codron; *Dir* Stuart Burge; *Dgn* Hutchinson Scott; *Sm* Neville Granger; *Sc bld*, *Sc* Victor Mara Ltd.; *Gen mgr* Robert Howard, David Sutton; *Pd mgr* J. Scott Parkinson; *Dsm* Colin Dudley; *Asm* Jerry Collins; *Wm* Ruby Shewring; *Bom* Pamela Kelly. Plot: Weintraub. Reviews: *Birmingham Post* 18/8/66, 6; *Guardian* 18/8/66, 7; *Illustrated London News* 27/8/66, 32; *New Statesman* 26/8/66, 298; *Observer* 21/8/66, 16; *Spectator* 26/8/66, 261; *Stage* 25/8/66, 13; *Times* 18/8/66, 6; *Tribune* 26/8/66, 11; *Variety* 31/8/66, 54. Comment: *Observer*, *Spectator*, and *Tribune* found the plot too intricate and/or confusing. *Variety* found additional faults, and opined it was "a questionable box office prospect," though the names of the dramatist and cast might attract some playgoers. For *Times* the play was merely "an updated version of *The Right Honourable Gentleman*."

66.255a *It's My Criminal* (Melo) Howard Brenton. COURT 21/8/66.* 1 perf. Cast: Findlater; *Stage* 25/8/66, 13; *WWT/15*. *Mike* Oliver Cotton; *Georgie* William Stewart. *Dir* Ian Watt-Smith. Reviews: *New Statesman* 26/8/66, 298; *Stage* 25/8/66, 13; *Times* 22/8/66, 6; *Tribune* 26/8/66, 11. Comment: English Stage Company. Produced without decor. "A sort of 'Slight Bellyache' straight from the sub-Pinter basement" (*Tribune*). "An overlong piece of utterly shapeless and appallingly bad writing. A play in the modern manner which derives from

Pinter, but lacks both his technique and brilliance” (*Stage*). An “obscure allegory” (*Times*).

66.255b *The Ruffian on the Stair* (C, 1a) Joe Orton. COURT 21/8/66. 1 perf. 1st perfd BBC Radio Third Programme 31/8/64; 1st stage perf. Cast: Findlater; *Stage* 25/8/66, 13; *WWT/15*. *Joyce* Sheila Ballantine; *Mike* Bernard Gallagher; *Wilson* Kenneth Cranham. *Dir* Peter Gill; *Setting* Jessica Gwynne. Plot: Demastes/2, Fletcher, Hirschak/2, 6, Walford, Weintraub. Reviews: *New Statesman* 26/8/66, 298; *Stage* 25/8/66, 13; *Times* 22/8/66, 6; *Tribune* 26/8/66, 11. Comment: English Stage Company. Produced without decor. “The play contained some brilliantly funny, and perceptive, lines but they also contained an overwhelming feeling for the feelings of the odd and the lonely” (*Stage*). *Tribune* thought the main value of this funny play was as a precursor of Orton’s later successful work. *Times* faulted Orton’s characterizations.

66.256a *The Bespoke Overcoat* (P, 1a) Wolf Mankowitz [find on Nikolai Gogol’s story, “The Overcoat,” 1842]. RICHMOND 22/8/66; trfd to HIPPODROME, GOLDERS GREEN, 5/9/66. 1st perfd Arts 25/6/53. Plot: Vinson, Walford. Comment: The company for this double bill David Kossoff, Howard Goorney. *Dir* David Scafe. A two-week engagement at the Richmond.

66.256b *The Dock Brief* (P, 2sc) John Mortimer. RICHMOND 22/8/66; trfd to HIPPODROME, GOLDERS GREEN, 5/9/66.** Plot: Fletcher, French/2, Hochman, Loney, 310, Matlaw, Patterson, Vinson, Walford, Weintraub. A two-week engagement at the Richmond.

66.257 *Breakfast in Bed* (Yorkshire C) Jack Popplewell. INTIMATE 22/8/66. 1st perfd Princes, Bradford, 11/2/57. Comment: The arrival of an apparently rich American uncle provokes displays of greed in a family.

66.258 *A Share in the Sun* (P) Terence Kelly and Campbell Singer (adpt of Kelly’s novel, *The Carib Sands*, 1964). HIPPODROME, GOLDERS GREEN, 22/8/66. 1st perfd New, Oxford, 15/8/66. Comment: The pre-West End production prior to opening at the Cambridge in August (66.268).

66.259 *Kilroy Was* (P) Christopher Gilmore. LITTLE THEATRE CLUB 23/8/66.* Cast: *Stage* 25/8/66, 14. *Godfrey Kilroy* Geoffrey Kenton; *Ernest* Alfred Hoffman; *Molly* Catherine Griller; *Hugh* Michael Deacon; *Joy* Kate Powell. *Dir* David Cohen. Review: *Stage* 25/8/66, 14. Comment: “A young millionaire philosophises while preparing suicide, in a bath room complete with the masochist’s dream of a coffin bath and piped Chopin funeralia” (*Stage*).

66.260a *La musica* (D, 1a) Marguerite Duras (trans Barbara Bray). JEANNETTA COCHRANE 25/8/66. 1st British perf ATV 6/12/65; 1st stage perf Traverse, Edinburgh, 3/5/66. Cast: *Stage* 1/9/66, 13; *WWT/15*. *He* Sandor Eles; *She* Joanna Dunham. *Dir* Milo Sperber; *Dec* Ian Knight. Plot: Patterson, Walford. Reviews: *Guardian* 26/8/66, 7; *New Statesman* 2/9/66, 329; *Observer* 4/9/66, 23; *Spectator* 2/9/66, 288; *Stage* 1/9/66, 13; *Times* 26/8/66, 6; *Tribune* 2/9/66, 11. Comment: London Traverse Theatre Company. Directed as a “straightforward, old fashioned weepie” (*Spectator*). *Tribune* discussed how both plays were bad plays from an English point of view, indicating how the French might think otherwise. *Times* commended staging the two plays as a double bill because they almost formed a single play.

66.260b *The Square* (P) Marguerite Duras (trans Barbara Bray of *Le square*, 1956). JEANNETTA COCHRANE 25/8/66.** Cast: *Stage* 1/9/66, 13; *WWT/15*. *The Girl* Amanda Reiss; *The Man* Paul Gillard. *Dir* Milo Sperber; *Dec* Ian Knight. Plot: Hochman. Reviews: *Guardian* 26/8/66, 7; *New Statesman* 2/9/66, 329; *Observer* 4/9/66, 23; *Spectator* 2/9/66, 288; *Stage* 1/9/66, 13; *Times* 26/8/66, 6; *Tribune* 2/9/66, 11. Comment: London Traverse Theatre Company. The production seemed like “an under-rehearsed reading” (*Spectator*).

66.261 *The Decline and Fall of the Entire World as Seen through the Eyes of Cole Porter* (Revue, 2a) Ben Bagley (deviser). CRITERION 27/8/66. 33 perf. 1st perfd Square East, New York, 30/3/65; 1st British perf. Cast: *Stage* 1/9/66, 13; *Variety* 14/9/66,66; *WWT/15*. *Joan* Heal, *Travis* Hudson, *Barbara* Evans, *Bill* Oddie, *Rod* McLennan. *Dir*, *Ch* Vernon Lusby; *Dec* Jack Inglis; *Cost* Charles Fatone; *Light* John Harrison; *Mus dir* Ray Cook. Plot: OTF/2. Reviews: *Daily Mirror* 31/8/66, 12; *Illustrated London News* 17/9/66, 40; *New Statesman* 23/9/66, 452; *Observer* 4/9/66, 24; *Stage* 1/9/66, 13; *Times* 31/8/66, 6; *Variety* 14/9/66,66. Comment: “Almost quaintly unsophisticated, containing a lot of unfunny film slides with a dull linking commentary” (*Daily Mirror*). “A sort of song-along offering a pleasant evening” (*Variety*). Nothing more than a collection of Porter’s songs in chronological order (*Times*). The New York production ran for 273 performances.

66.262 *A Family and a Fortune* (D, 2a) Julian Mitchell (adpt of Ivy Compton-Burnett’s novel, 1939). HIPPODROME, GOLDERS GREEN, 29/8/66. 1st perfd Yvonne Arnaud, Guildford, 26/7/66. *George* Benson, *Rosamund* Greenwood, *Raymond* Huntley, *Joyce* Carey. A different adaptation by Peter Mellon was 1st performed BBC Radio Third Programme 16/11/52.

66.263 *The Right Honourable Gentleman* (D, 2a) Michael Bradley-Dyne. INTIMATE 29/8/66.** Plot: Fletcher, Hirschak, Loney.

66.264 *Bartholomew Fair* (C) Ben Jonson. COURT 30/8/66. 1st perfd Hope (Bankside) 31/10/1614. *Ursula* Gwynneth Powell; *David Tayler*, Gareth Armstrong, John Olive. *Dir* Paul Hill; *Assist dir* Michael Croft; *Sc dgn* Christopher Lawrence. Plot: Brock, Fletcher, Gassner, Hochman, Holzknicht, Patterson, Shipley. Reviews: *Observer* 4/9/66, 23; *Stage* 1/9/66, 15; *Times* 31/8/66, 6; *Tribune* 23/9/66, 11. Comment: National Youth Theatre. *Tribune* thought the play was "well suited to young players," and the performance was good. *Times* credited Paul Hill's production for its "general pace, clarity, and inventiveness," despite a tendency to exaggerate horseplay.

66.265 *Early One Morning* (C, 2a) Glyn Jones. ARTS 30/8/66. 1st perfd Civic, Chelmsford, 18/11/63. Cast: *Stage* 1/9/66, 13; *Times* 31/8/66, 6; *Variety* 14/9/66,66; *WWT/15*. *Ian* Trevor Bannister; *Sheila* Jill Browne; *Mr. Appleby* Pamela Sholto; *Julian* Jonathan Holt. *Dir* David Poulson; *Dgn* Bruce Palmer; *Sm* Angela Collins. Reviews: *Stage* 1/9/66, 13; *Variety* 14/9/66,66. Comment: The plot involved a young wife being picked up by a young male rebel. *Variety* thought the piece needed revision. "A sketch stretched to full-play length, rather thin, occasionally witty, sometimes astringent in social comment" (*Stage*).

66.266 *Four Nights One Summer* (P) Stuart Gilman. LITTLE THEATRE CLUB 30/8/66. Cast: *Stage* 25/8/66, 14. *Jane* Oehr, Michael Gilman, Edward Langdon, Marc Farren. *Dir* Joan Campbell.

66.267 *Pictures in the Hallway* (Reading) Sean O'Casey (adpt Paul Shyre of O'Casey's autobiography, 1942). MERMAID 30/8/66.** Cast: *Stage* 1/9/66, 15; *Variety* 14/9/66,66; *WWT/15*. *Annette* Crosbie, James Ellis, Denys Hawthorne, Barry Keegan, Peggy Marshall, Jan Norton. *Dir* Peter Duguid. Plot: French/2, Salem. Reviews: *Irish Times* 2/9/66, 7; *Stage* 1/9/66, 15; *Variety* 14/9/66,66. Comment: *Irish Times* said the production fell halfway between a reading and a full-blown production, and was generally commendable.

66.268 *A Share in the Sun* (CD, 2a) Terence Kelly and Campbell Singer (adpt of Kelly's novel, *The Carib Sands*). CAMBRIDGE 31/8/66.** Cast: *Stage* 8/9/66, 13; *Variety* 21/9/66, 64; *WWT/15*. *Barman* Charles Hyatt; *Roy Schuster* Alan Gifford; *Ellis Petersen* Michael Culver; *Leo Messner* Ron Randell; *Rachel Strowger* Margaret Robertson; *Ferdie Bax* Larry Cross; *Arnold* Frank Singuineau; *Robert Hudson* John Bentley; *Mrs.*

Violet Deakin Jessie Matthews; *Samuel Caspari* Gordon Tanner; *John Forrester* Leonard Trolley; *Dick Baker* Harvey Hall. *Pres* Marian Productions Ltd., Pertpic; *Dir* Harold French; *Dgn* Hutchinson Scott; *Light* John Wyckham; *Sm* Burton Lancaster. Reviews: *Christian Science Monitor* 19/9/66, 4; *Daily Mirror* 1/9/66, 12; *Guardian* 1/9/66, 8; *Illustrated London News* 17/9/66, 40; *Observer* 4/9/66, 23; *Stage* 8/9/66, 13; *Times* 1/9/66, 11; *Variety* 21/9/66, 64. Comment: This piece about a hotel in the Caribbean was "devoid of interest, wit or humour" (*Guardian*). However, *Variety* said it was entertaining and had "reasonable box-office potential." *Illustrated London News* thought it was acceptable for those who like boardroom dramas, and was somewhat surprised to find Jessie Matthews in the cast. *Times* dubbed it a competent boardroom melodrama.

66.269 *After the Rain* (CD, 3a) John Bowen (adpt of his novel, 1958). HAMPSTEAD 1/9/66.* Cast: *Stage* 8/9/66, 13; *Theatricalia*; *WWT/15*. *The Lecturer* Robert James; *His Two Assistants* Andrew Bradford, Geoffrey Todd; *Captain Hunter* Anthony Oliver; *Arthur Henderson* Alec McCowen; *Gertrude Forbes-Cooper* Valerie White; *Tony Batch* Douglas Sheldon; *Wesley Otterdale* Malcolm Rogers; *Muriel Otterdale* Maureen Pryor; *Harold Banner* Alan MacNaughtan; *Alan Armitage* William Marlowe; *Sonya Banks* Barbara Young. *Dir* Vivian Matalon; *Dgn* Brian Currah; *Light* John B. Read. Plot: Bordman/4, 418, French/2, Fletcher, Hirschak, Vinson, Weintraub. Reviews: *Birmingham Post* 2/9/66, 4; *Illustrated London News* 10/9/66, 30; *Observer* 4/9/66, 23; *Stage* 8/9/66, 13; *Times* 3/9/66, 6. Comment: The role of Arthur is "the meatiest part this superlative actor [McCowen] has found for years, and he plays magnificently" (*Observer*). Bowen "has in Vivian Matalon, the director, and a cast headed by Alec McCowen (self-appointed divinity with a thin Cockney voice and a blistering gaze) the precise quality of interpretation" (*Illustrated London News*). "Witty, intellectually nourishing, and dramatically effective ... a powerful fable with distant echoes of *The Lord of the Flies*" (*Times*). The first New York production (John Golden 9/10/67) ran for 64 performances; Alec McCowen repeated his performance.

66.270 *The Fire of London* (Dramatic documentary) Peter Black and Kitty Black. MERMAID 4/9/66, 2/10/66.* 2 perf each Sunday. Cast: *WWT/15*. *Margaret* Rawlings, Keith Michell, Bernard Cribbins. *Dir* Jordan Lawrence. Reviews: *Stage* 1/9/66, 17, 8/9/66, 13. Comment: The piece was about the fire of 1666.

66.271 *Antony and Cleopatra* (T) William Shakespeare. SCALA 5/9/66.** *Cleopatra* Helen Mirren; *Mark Antony* Clive Emsley; *Octavius Caesar* Timothy Meats; *Lepidus*

Edwin Simpson; *Enobarbus* Andrew Murray; *Pompey* Robert Cheesmond; *Soothsayer* John Tillotson; *Charmian* Lyn Carter. *Dir* Michael Croft; *Sc dgn* Christopher Laurence; *Mus* Antony Hopkins; *Light* John Brown, Brian Croft. Reviews: *Daily Mirror* 6/9/66, 6; *Guardian* 20/8/66, 3; *Stage* 8/9/66, 13; *Times* 6/9/66, 12. Comment: National Youth Theatre. A revival of the company's 1965 production (65.241) that "relies entirely on the faithful, intelligent delivery of the text" (*Times*). "There is a handsome sweep to the whole production, in which skilful lighting and sometimes quite opulent costuming have an integral part," and with fine performances from Helen Mirren and Clive Emsley (*Stage*).

66.272 *Big Bad Mouse* (C, 3a) Philip King and Falkland L. Cary (based on an idea by Ivan Butler). WIMBLEDON 5/9/66; trfd to HIPPODROME, GOLDERS GREEN, 12/9/66.** *Mr. Price-Hargraves* Jimmy Edwards; *Mr. Bloome* Eric Sykes. Plot: French/2.

66.273 *The Peacocks Must Go* (C) Dennis Driscoll. INTIMATE 5/9/66. 1st perfd De La Warr Pavilion, Bexhill, 16/6/66. Comment: "Neatly combines pungency and gentle satire in spotlighting a successful business man who decides that happiness is worth more than money" (*Stage* 23/6/66, 8).

66.274 *The Right Honourable Gentleman* (D, 2a) Michael Bradley-Dyne. RICHMOND 5/9/66.** *Sir Charles Dilke* Leon Eagles. Plot: Fletcher, Hischak, Loney. Comment: A two-week engagement.

66.275 *The Festival of Bacchus* (P, 1a) Arthur Schnitzler (anon trans of *Das Bacchusfest* 1915). LITTLE THEATRE CLUB 8/9/66 (Ln). Comment: Theatrescope.

66.276a *The Sandbox* (P, 1a) Edward Albee. ARTS 8/9/66 (Ln).** Plot: MacNicholas, Matlaw, Nelson/2, Wilmeth. Comment: Quipu.

66.276b *The Stronger* (P, 1a) August Strindberg (anon trans of *Den starkare*, 1889). ARTS 8/9/66 (Ln). Plot: Gassner, Hochman, Matlaw, Patterson, Walford. Comment: Quipu.

66.277 *Fairy Tales of New York* (P, 4a) J. P. Donleavy. QUESTORS 10/9/66.** Cast: QTA. Plot: Vinson. Review: *Middlesex County Times* 16/9/66, 7.

66.278 *The Heartless Princess* (P for children) Franklyn Black. ARTS 10/9/66 (m).** Cast: *Stage* 15/9/66, 15; *WWT/15*. *Leonard* Matyelok Gibbs; *Digit* Ewan Proctor; *Nanny* Jennifer Piercey; *Princess Allegra* Rosalind Ross; *Prince Alexis* Laurence Keane; *King Codling* Arnold

Beck; *The Chancellor* Richard Wardale; *The Duchess Potassia* Ursula Jones; *Lady Amy* Suzanne Marett. *Dir* Caryl Jenner; *Assist dir* Matyelok Gibbs; *Dgn* Ted Parker; *St dir* John Adams. Review: *Stage* 15/9/66, 15. Comment: Unicorn Theatre. "The [Princess's] heart is painlessly extracted by magic, rendering the unwitting maiden cold, joyless and unkind. In the work of tracing the source of the evil and restoring heart, Leonard the Fox is employed" (*Stage*).

66.279 *The Case Against Mrs. Dane* (Murder mystery) Douglas Trevern and Steve Conway. INTIMATE 12/9/66. 1st perfd Ashton Pavilion, St. Annes, 27/9/62. Comment: A private detective is murdered during the course of investing a romantic triangular relationship.

66.280 *Invert* (P) Larry Johnson. ARTS 12/9/66 (Ln).* Comment: Quipu.

66.281 *Little Malcolm and His Struggle against the Eunuchs* (CD, 3a) David Halliwell. COURT 12/9/66.** *Malcolm Scrawdyke* Timothy Dalton; *Wick* Anthony May; *Irwin* Malcolm Storry; *Nipple* Barrie Rutter; *Ann* Diana Porter. *Dir* Michael Croft; *Dgn* Christopher Lawrence; *Light* Brian Croft, John Brown. Plot: Bordman/4, 413, Hischak, Vinson. Reviews: *New Statesman* 23/9/66, 452; *Observer* 18/9/66, 25; *Spectator* 16/9/66, 351–52; *Stage* 15/9/66, 13; *Times* 13/9/66, 13; *Tribune* 23/9/66, 11. Comment: National Youth Theatre. *Spectator*, after calling the play exceptional, praised Michael Croft and "his excellent cast." *Tribune* also praised the production while noting the play had been revised and shortened. *Times* said Timothy Dalton had a "remarkably sure grip" on Malcolm and "the entire production does justice to an unusual but unlucky play."

66.282 *Op-It* (Revue) Delan Harvey (deviser). LITTLE THEATRE CLUB 12/9/66.* Cast: *Stage* 15/9/66, 15. Larry Dann, Kathy Eden, Barry Halliday, Elizabeth Harding, Declan Harvey, Korin Harvey, Claire Marshall. *Dir* Declan Harvey; *Cost dgn* Joan Deppa; *Sm* Martin Dunn. Review: *Stage* 15/9/66, 15. Comment: Both the performances and the material were variable and ultimately not good (*Stage*).

66.283 *Roses* (P, 1a) Hermann Sudermann. LITTLE THEATRE CLUB 12/9/66 (Ln). Comment: Theatrescope. *The Roses* (1907) comprised three one-act plays: *Margot*, *Der letzte Besuch*, and *Die ferne Prinzessin*. Not known which of these was performed.

66.284 *Who's Afraid of Virginia Woolf?* (D, 3a) Edward Albee. WIMBLEDON 12/9/66.** *George* Bill Owen; *Jessica* Dunning. Plot: Best/62, 74, Bordman, Bordman/4,

383, Bronner, Bryer, Fletcher, Griffiths, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Shipley, Vinson, Wilmeth.

66.285a *The Man of Destiny* (P, 1a) Bernard Shaw. MERMAID 14/9/66. 1st perfd Grand, Croydon, 1/7/1897. Cast: *Stage* 22/9/66, 13; *Variety* 21/9/66, 64; *WWT/15. Giuseppe* Bill Wallis; *General Bonaparte* Ian McKellen; *The Lieutenant* Timothy Carlton; *The Strange Lady* Sian Phillips. *Dir* Robert Kidd; *Dec* John Gunter; *Cost dgn* Sheelagh Killeen; *Light* David Adams, *Sm* Roselyn Parker. Plot: French/2, Hischak, Hochman, Mander/3, Matlaw, Purdom. Reviews: *Birmingham Post* 15/9/66, 7; *Christian Science Monitor* 19/9/66, 4; *Guardian* 15/9/66, 9; *Illustrated London News* 24/9/66, 28–29; *Observer* 18/9/66, 25; *Stage* 22/9/66, 13; *Times* 15/9/66, 6; *Tribune* 23/9/66, 11; *Variety* 21/9/66, 64. Comment: A “well chosen and well cast double-bill” (*Times*). Fine performances from Ian McKellen and Sian Phillips only served to reveal the play’s deficiencies (*Tribune*).

66.285b *O’Flaherty, V. C.* (P, 1a) Bernard Shaw. MERMAID 14/9/66. 1st perf Treizennes, Belgium, 17/2/17 (amat); 1st prof perf 39th Street, New York, 21/6/20; 1st British perf Lyric, Hammersmith, 19/12/20. Cast: *Stage* 22/9/66, 13; *Variety* 21/9/66, 64; *WWT/15. Private Dennis O’Flaherty* Ian McKellen; *General Sir Pearce Madigan* John McKelvey; *Mrs. O’Flaherty* Marie Kean; *Teresa Shivaun O’Casey. Dir* Peter Gill; *Dec, Cost dgn, Light, Sm* as for 66.285a. Plot: Demastes/1, French/2, Hochman, Mander/3, Purdom, Williams, 220. Reviews: *Birmingham Post* 15/9/66, 7; *Christian Science Monitor* 19/9/66, 4; *Guardian* 15/9/66, 9; *Illustrated London News* 24/9/66, 28–29; *Observer* 18/9/66, 25; *Stage* 22/9/66, 13; *Times* 15/9/66, 6; *Tribune* 23/9/66, 11; *Variety* 21/9/66, 64. Comment: *Tribune* thought the play was notable because for once Shaw portrays an “entirely convincing” common character in O’Flaherty.

66.286 *The Cyprus Tragedy* (P) Teukros Anthias. TOYNBEE 15/9/66. Comment: Greek Arts Theatre.

66.287 *Time of Our Time* (P) Stuart Gilman. MERMAID 18/9/66.* 1 perf. Cast: *Stage* 22/9/66, 17. *Steve Clive Francis Brahm* David Langdon; *Louise Coral Atkins; Mike Stephen von Schreiber; Dir* Josef Israeli. Review: *Stage* 22/9/66, 17. “It is a wonder that [the play] ever reached a stage at all. It is a sorry mess in which four whining teenage types howl about rather petty misfortunes which have stunted their lives” (*Stage*).

66.288 *The First Mrs. Fraser* (C, 3a) St. John G. Ervine. INTIMATE 19/9/66. 1st perfd Haymarket 2/7/29. Plot: Best/29, 204, Bordman/3, 402, Hischak, Loney, 165,

Matlaw, Salem, Sobel. Comment: The first New York production (Playhouse 28/12/29) ran for 352 performances.

66.289 *The Importance of Being Oscar* (One-man show) Micheál MacLiammóir. HAYMARKET 19/9/66.** Cast: *Stage* 22/9/66, 14; *WWT/15. Micheál MacLiammóir. Pres* Tennent Productions Ltd., Alexander H. Cohen; *Dir, Dgn* Hilton Edwards; *St dir* Brian Tobin. Reviews: *Stage* 22/9/66, 14; *Times* 20/9/66, 14. Comment: *Times* observed how MacLiammóir changed details of his performance to adapt to new theatres and other circumstances.

66.290 *Keep Out—Love in Progress* (P, 1a) Walter Hall. ARTS 19/9/66 (Ln).* Cast: *Stage* 22/9/66, 14. *Chester* Ron Cream; *Emily Anna Middleton. Dir* David Halliwell; *St dir* Jaquie Geldart. Reviews: *Globe and Mail* (Toronto) 30/9/66, 14; *Stage* 22/9/66, 14. Comment: Quipu. “A kinky aphrodisiacal” sexual relationship play, “this time with a man and wife playing at murderer and victim” (*Stage*).

66.291 *Letters from an Eastern Front* (P) Anon (trans Franz Schneider and Charles Gullans; based on Robert Nemiroff, *Postmark Zero*, 1965). HAMPSTEAD 19/9/66. 1st perf thus. Cast: *Stage* 22/9/66, 13. *WWT/15. Geoffrey Whitehead, Roger Heathcott, Robert Bernal, Richard Gale, Charles Collingwood, Roger Booth, Stephen Dartnell. Dir, Dgn* James Roose-Evans; *Light* Seb Craig; *Tech adviser* Barbara Wilkes. Plot: Bordman/4, 405, Hischak. Reviews: *Birmingham Post* 20/9/66, 5; *Guardian* 20/9/66, 7; *Illustrated London News* 1/10/66, 33; *Observer* 25/9/66, 25; *Stage* 22/9/66, 13; *Times* 20/9/66, 14. Comment: The piece comprised letters from soldiers of the German 6th Battalion before its annihilation at Stalingrad 2/2/1943. *Times* noted this was the first presentation of a “new ‘theatre of fact’ movement.” “It is a most impressive production, poignant, terrible, tragic in its truthfulness and actuality. James Roose-Evans must be praised highly for his staging” (*Stage*). Nemiroff’s play was produced at the Brooks Atkinson, New York, on 1/11/65, and ran for 8 performances.

66.292 *The Musical World of Bertolt Brecht.* ARTS 19/9/66.* Comment: Performed by Bettina Jonic.

66.293 *The Odd Couple* (C, 3a) Neil Simon. HIPPODROME, GOLDERS GREEN, 19/9/66. 1st perfd Playhouse, Wilmington, Delaware, 25/1/65; 1st British perf Theatre Royal, Brighton, 5/9/66. Plot: Bordman, Bordman/4, 402, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Patterson, Salem, Wilmeth. Comment: The pre-West End production prior to opening at the Queen’s in October (66.320). The first New York

production (Plymouth 10/3/65) ran for 964 performances.

66.294 *A Pretty Row of Pretty Ribbons* (P, 1a) Brian Gear. LITTLE THEATRE CLUB 19/9/66 (Ln). 1st perfd BBC West 1966; 1st stage perf. Lyndell Rowe, Michael Gothard. Review: *Times* 20/9/66, 14. Comment: Theatre-scope. This twenty-minute piece had a familiar plot enlivened by “strong and convincing dialogue” (*Times*).

66.295 *Shooting Party* (C thriller) Ian Stuart Black. RICHMOND 19/9/66; trfd to WIMBLEDON 3/10/66.* Cast: *Stage* 22/9/66, 14. *Sir James* Geoffrey Sumner; *Brock Tedder* Jeremy Hawk; *Nina* Claire Gordon; *Robert Page* Nicholas Parsons; *Janet Page* Nicolette Roeg; *Sergei Pinoff* Jimmy Thompson; *Doreen* Elizabeth Wallace. *Pres* John Gale; *Dir* Charles Ross; *Dgn* John C. Piper; *St dir* Rosemary Hester. Review: *Stage* 22/9/66, 14. Comment: “A routine upper-class civil servant has been manoeuvred into inviting a party for a weekend at his house in the near-London marshes, ostensibly to shoot duck; actually, to eliminate a counter-spy” (*Stage*). A two-week engagement at the Richmond.

66.296 *Never Say Die* (F) Armand Salacrou (trans Robin Rook of *L'Archipel Lenoir ou il ne faut pas toucher aux choses immobiles*, 1947). LAMDA 20/9/66. 1st perf this trans. Cast: *Stage* 22/9/66, 17. *Paul-Albert Lenoir* Richard Goolden; *Victor Lenoir* Tony Beavan; *Marie-Louise Robec-Lenoir* Mary Hignett; *Adolphe Robec-Lenoir* Dennis Edwards; *Marie-Blanche Robec-Lenoir* Bridget McConnel; *Countess Hortense Cazette* Patricia Jessel; *Viscount Gustave Cazette* Anthony Singleton; *Princess Charlotte Borescu* Hana Pravda; *Prince Ferdinand Borescu* Valentine Dyall; *Joseph* Lindsay Campbell; *Louis Robec-Lenoir* James Kennedy. *Dir* George R. Foa; *Dgn* John Canney; *St dir* Brian Benn. Reviews: *Observer* 25/9/66, 25; *Stage* 22/9/66, 17; *Times* 21/9/66, 14. Comment: International Theatre Club. “A rather wooden production and some excitedly narcissistic performances” (*Observer*). “An efficient, rather faded entertainment which would benefit from more grotesque playing” (*Times*).

66.297 *Three Men for Colverton* (C, 2a) David Cregan. COURT 21/9/66.* 27 perf. Cast: Findlater; *Stage* 29/9/66, 13; *Times* 22/9/66, 6; *Variety* 12/10/66, 72; *WWT/15*. *Brother Edward* Malcolm Tierney; *Brother Dorman* John Shepherd; *Brother Ched* Richard O'Callaghan; *Rev. Cedric Swan* Julian Curry; *Mrs. Carnock* Sylvia Cole-ridge; *Mrs. Harrison* Margery Mason; *Mr. Milend* Peter Wyatt; *Mr. Dole* Leonard Sachs; *Miss Fisher* Mary Macleod; *Hester* Natasha Pyne; *Sheepskin* Jean Boht; *Deaf* Joe Greig; *Roofless* Lennard Pearce; *Father Pym* Richard Simpson. *Dir* Desmond O'Donovan; *Setting*

Christopher Morley; *Cost dgn* Richard Montgomery; *Light* John B. Read; *Mus arr* Marc Wilkinson; *Assist dir* Robert Kidd, David McGibbon; *Sm* Trevor Bentham; *Asm* George Cannell; *Student sm* Ken Cottell. Plot: Weintraub. Reviews: *Birmingham Post* 22/9/66, 4; *Christian Science Monitor* 26/9/66, 6; *Daily Mirror* 22/9/66, 16; *Guardian* 22/9/66, 7; *Illustrated London News* 1/10/66, 33; *New Statesman* 30/9/66, 488–89; *Observer* 25/9/66, 25; *Stage* 29/9/66, 13; *Times* 22/9/66, 6; *Tribune* 30/9/66, 15; *Variety* 12/10/66, 72. Comment: English Stage Company. *Guardian* said the piece lacked “a strong theatrical impulse,” although the production itself had merits. *Observer* agreed, and described the piece as “a string of sketches with intellectual cross-talk peppering the gaps.” However, *Christian Science Monitor* called the production the “most striking event” since the first production of Pinter. *Times* compared the play with *Under Milk Wood* but said it suffered from being “cruelly overloaded with events, among which it is hard to distinguish the significant from the decorative.” *Daily Mirror* said the play failed: “Not for lack of funny lines, for those there are in sparkling plenty. Not for lack of acting talent, for playwright Cregan is served superbly by his cast. The play fails because it is a little too clever. It goes way out in an unexplained direction. And as a result, gets nowhere.”

66.298 *Jorrocks* (Mus, 2a) Beverley Cross (bk; based on R. S. Surtees, *Jorrocks' Jaunts and Jollities*, 1838, and *Handley Cross*, 1843) and David Heneker (mus, lyr). NEW 22/9/66.** 181 perf. Cast: *Stage* 29/9/66, 14; *Variety* 19/10/66, 56; *WWT/15*. *Chief Clerk* Eileen Shaw; *Tea Broker* Ray Edwards; *Benjamin* Richard Stilgoe; *John Jorrocks* Joss Ackland; *Charlie Stobbs* Bernard Lloyd; *Belinda* Cheryl Kennedy; *Belinda's Admirers* David Wheldon Williams, Derry Daniels, Richard Keene; *Mrs. Jorrocks* Thelma Ruby; *Betsy* Veronica Clifford; *Captain Miserimus Doleful* Paul Eddington; *Mrs. Barnington* Helen Lindsay; *Phipps* Graham James; *Marmaduke Muleygrubs* Willoughby Goddard; *Dr. Roger Swizzle* Michael Malnik; *James Pigg* Peter Whitbread; *Major Domo* Ted Richards; *Footman* Gwyn Jones; *Huntsmen* Roy Durbin, Ray Edwards, George Giles, Lewis Henry, Graham James, Tony Kemp, Richard Keene, Barry Lines, Wallace Stephenson, David Wheldon Williams; *Hunt Ladies* Linda Bywaters, Jackie Dalton, Valerie Minifie, Sue Robinson, Marjorie Ward, Ruthann Webb; *Barmaids at the "Cat and Custard"* Eve Tunstall, Gay Soper; *Hunt Spectators* Elizabeth English, Jill Lingstaffe, Eileen Shaw; *Grooms* Derry Daniels, Harry Goodier, Gwyn Jones, Ted Richards; *Vicar* Harry Goodier; *Choir* Linda Bywaters, Ruthann Webb, Gay Soper, Eve Tunstall. *Pres* Donald Albery; *Dir* Val May; *Dgn* Disley Jones; *Light* Richard Pilbrow; *Mus dir* Ken-

neth Alwyn; *Mus arr* Alyn Ainsworth, Grant Hossack; *Sound* David Collison; *Sm* Allan Casley. Plot: Loney, OTF. Reviews: *Birmingham Post* 23/9/66, 6; *Christian Science Monitor* 30/9/66, 10; *Guardian* 23/9/66, 11; *Illustrated London News* 1/10/66, 33; *New Statesman* 30/9/66, 489; *Observer* 25/9/66, 25; *Stage* 29/9/66, 14; *Times* 23/9/66, 16; *Tribune* 30/9/66, 15; *Variety* 19/10/66, 56. Comment: *Guardian* and *Observer* were not particularly enthusiastic but surmised the show would be successful. *Variety* noted the difficulty of translating the story to the stage but said “the tuner nevertheless has a considerable amount of charm, is staged with good taste,” and even without big names would probably be successful. *Times* averred “if *Oliver* deserved its six years at the New Theatre, this show deserves twice the length.” *Illustrated London News* commended the piece and predicted a long run.

66.299 *The Bald Prima Donna* (P, 1a) Eugène Ionesco ([trans and adpt Donald Watson] of *La cantatrice chauve*, 1950). ARTS 26/9/66 (Ln). 1st perfd this trans and adpt Pike, Dublin, 13/9/56. Plot: French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Walford. Review: *Globe and Mail* (Toronto) 30/9/66, 14; Comment: Quipu. The *Globe* review detailed some financial aspects of the production and other lunchtime ventures.

66.300 *I Must Be Talking to My Friends* (One-man ent). Micheál MacLiammóir. HAYMARKET 26/9/66.** Cast: *Stage* 29/9/66, 14; *WWT/15*. Micheál MacLiammóir. *Pres* Tennent Productions Ltd., Alexander H. Cohen; *Dir, Dgn* Hilton Edwards; *St dir* Brian Tobin. Reviews: *Stage* 29/9/66, 14; *Theatricalia*; *Times* 27/9/66, 14. Comment: “Yeats’s description of Ireland as a troubled old woman is at the root of Mr. MacLiammóir’s selection of prose and verse” (*Stage*).

66.301 *The Lady’s Not for Burning* (C, 3a) Christopher Fry. INTIMATE 26/9/66.** Plot: Best/50, 324–25, Bordman/4, 293, Demastes/1, Dorney, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

66.302 *A Matter of Choice* (Ent) Hugh Hastings and Alan Reeve-Jones. ARTS 26/9/66.* Cast: *Stage* 29/9/66, 13; *WWT/15*. Sarah Churchill, Hugh Hastings. *Pres* Hubert Woodward, Gilda Dalhberg; *Dir* Patrick Desmond, Ellen Pollock; *Dec* Lobo Nocho. Reviews: *Birmingham Post* 27/9/66, 4; *Guardian* 27/9/66, 7; *Illustrated London News* 8/10/66, 26; *Stage* 29/9/66, 13; *Times* 27/9/66, 14. Comment: *Times* said that apart from some poems by Sarah Churchill “the rest of the show is practically unreviewable.” “Alas, various choices were misjudged and the whole business was poorly directed” (*Illustrated*

London News).

66.303 *Loot* (F, 2a) Joe Orton. JEANNETTA COCHRANE 27/9/66; trfd to CRITERION 1/11/66.** Cast: *Stage* 29/9/66, 15; *Variety* 19/10/66, 58; *WWT/15*. *McLeavy* Gerry Duggan; *Fay* Sheila Ballantine; *Truscott* Michael Bates; *Hal* Kenneth Cranham; *Dennis* Simon Ward; *Meadows* David Redmond. *Dir* Charles Marowitz; *Dgn* Tony Carruthers; *St dir* Michael Williams. Plot: Bordman/4, 424, Demastes/2, Fletcher, Griffiths, Hischak, Law, Loney, Patterson, Weintraub. Reviews: *Birmingham Post* 28/9/66, 4; *Guardian* 28/9/66, 9; *Illustrated London News* 8/10/66, 26, 12/11/66, 35; *New Statesman* 7/10/66, 528; *Observer* 2/10/66, 24; *Spectator* 7/10/66, 451; *Stage* 29/9/66, 15, 6/10/66, 14; *Times* 28/9/66, 14; *Tribune* 7/10/66, 15; *Variety* 19/10/66, 58. Comment: London Traverse Theatre Company. *Observer* dubbed Orton “the Oscar Wilde of Welfare State gentility.” *Tribune* also pointed out “the singular nature of Orton’s language: a style of mannered elegance and deliberation, cool in every sense which that word has acquired.” *Variety* incorrectly forecast there would be only a “limited audience” for a West End transfer (the production ran for 342 performances at the Criterion). *Times* singled out Michael Bates “as one of the most brilliant farce actors on the British stage.” *Illustrated London News* (8/10) disliked the piece and dismissed it.

66.304 *An Evening with G. B. S.* (One-man show, 3pt) Michael Voysey (deviser). CRITERION 28/9/66. 1st perfd Gateway, Edinburgh, 22/8/66. Cast: *Stage* 6/10/66, 13; *Variety* 19/10/66, 58; *WWT/15*. *G.B.S.* Max Adrian. *Pres* John Gale Productions Ltd., Bradbury Plays Ltd.; *Dir* Ronald Hayman; *Sm* David K. Grant. Reviews: *Birmingham Post* 29/9/66, 6; *Daily Mirror* 29/9/66, 16; *Illustrated London News* 8/10/66, 26; *Observer* 2/10/66, 24; *Stage* 6/10/66, 13; *Times* 29/9/66, 7; *Tribune* 7/10/66, 15; *Variety* 19/10/66, 58. Comment: The text was a compilation drawn from Shaw’s letters, criticism, and miscellaneous pieces. Also performed as *Max Adrian as G. B. S.* “Brilliantly performed by Max Adrian” (*Variety*). “A dazzling piece of work” (*Times*). “Shaw is reborn on the Criterion stage: it is an exciting experience” (*Illustrated London News*). The first New York production, as *By George* (Lyceum 12/10/67) ran for 13 performances.

66.305 *Night Must Fall* (P, 3a) Emyln Williams. LITTLE THEATRE CLUB 28/9/66. 1st perfd King’s, Edinburgh, 29/4/35. Plot: Best/36, 410–11, Bordman/4, 140, Fletcher, French/2, Hischak, Hochman, Kabatchnik/2, Law, Matlaw, Mplots, Salem, Sobel. Comment: The first New York production (Ethel Barrymore 28/9/36) ran for 64 performances.

66.306 *The Winter's Tale* (R) William Shakespeare. CAMBRIDGE 30/9/66.** Cast: *Stage* 6/10/66, 13; *Theatricalia*; *WWT/15*. *Archidamus*, *Florizel* David Weston; *Camillo* Esmond Knight; *Polixenes* David Sumner; *Leontes* Laurence Harvey; *Hermonie* Moira Redmond; *Mamillius* Frank Barry; *Emilia* Cherry Morris; *A Lady* Monica Maugham; *Lord* Dan Caulfield; *Antigonus* Alan Foss; *Paulina* Diana Churchill; *Gaoler*, *Old Shepherd* Edward Jewesbury; *Gentleman to the King* Michael Irving; *Cleomenes* Paul Marklew; *Mariner*, *1st Gentleman* Gavin Reed; *The Bear*, *2nd Gentleman* Tom Baker; *Clown* John Gray; *Autolycus* Jim Dale; *Perdita* Jane Asher; *Dorcus* Joanna Wake; *Mopsa* Joy Ring; *Shepherd's Servant* Charmian Eyre; *Steward to Paulina* Michael Murray; *Shepherds*, *Shepherdesses*, *Attendants* Suzanne Mackler, Tom Baker, Gavin Reed, Michael Irving, Denis Duval, Dale Farrow, Michael Ounsted, Ray Tanva. *Dir* Frank Dunlop; *Dec* Carl Toms; *Mus* Jim Dale; *Assist dir* Terry Palmer; *Ch* Joanne Steuer; *Sm* Christine Roberts. Reviews: *Birmingham Post* 1/10/66, 5; *Illustrated London News* 15/10/66, 37; *Stage* 6/10/66, 13; *Times* 1/10/66, 6. Comment: Pop Theatre. "In some respects a little rough and ready, and the unfolding of the play is some times faultily integrated. Yet the whole has such drive and passion, such a rich sense of comedy, and such largeness of style and scope, that it sweeps one up continually" (*Stage*). *Times* opined that Frank Dunlop's direction did "little to assist the play's magic."

66.307a *Come into the Garden Maud* (P, 1a) Noël Coward. INTIMATE 3/10/66.** Plot: Bull/2, French/2, Hischak, Hischak/2, 70, Salem, Walford.

66.307b *Shadows of the Evening* (P, 1a) Noël Coward. INTIMATE 3/10/66.** Plot: Bull/2, French/2, Walford.

66.308 *Give the Clown His Supper* (P, 1a) Gerry Jones. ARTS 3/10/66 (Ln). 1st perfd BBC-2 TV 14/10/65; 1st stage perf. Cast: *Stage* 6/10/66, 15. *Stuart Pendleton* Jeffrey Wickham; *Patricia Pendleton* Pamela Buchner. *Dir* Judy Genes; *Dgn*, *Sm* Jackie Geldart. Review: *Stage* 6/10/66, 15. Comment: Quipu. The piece was a marital duologue involving the squabbles of a husband and wife after participating in a television game show.

66.309 *Let Sleeping Wives Lie* (F, 3a) Harold Brooke and Kay Bannerman. RICHMOND 3/10/66.* Alan Gifford, Peter Baldwin, Frances Barlow, Maureen Beck. *Dir* Maurice Stewart. Plot: Loney. Comment: A two-week engagement.

66.310 *The Swallows* (C, 3a) Roland Dubillard (trans Barbara Wright of *Nâives hirondelles*, 1961). ARTS 4/10/66. 1st British perf this trans Edinburgh Festival

1966. Cast: *Stage* 6/10/66, 15; *Times* 5/10/66, 8; *Variety* 19/10/66, 56; *WWT/15*. *Germaine* Tessa Wyatt; *Madame Severin* Viola Keats; *Bertrand* Tim Preece; *Fernand* Ewen Solon. *Pres* London Arts Theatre Committee, Traverse Theatre (Edinburgh), C and B (Theatre); *Dir* Don Taylor; *Dgn* Adrian Vaux; *Sm* Angela Collins. Plot: Hochman, Matlaw, 220. Reviews: *Guardian* 5/10/66, 9; *Illustrated London News* 15/10/66, 37; *Stage* 6/10/66, 15; *Times* 5/10/66, 8; *Variety* 19/10/66, 56. Comment: *Guardian* commended the cast but disliked the translation and the play. *Variety* quoted a line from the play ("What is all this deluge of idiotic words?") which summed up the pointlessness of the piece.

66.311 *The Rivals* (C, 2a) Richard Brinsley Sheridan. HAYMARKET 6/10/66.** 363 perf. Cast: *Stage* 13/10/66, 7; *Theatricalia*; *Variety* 19/10/66, 56; *WWT/15*. *Sir Anthony Absolute* Ralph Richardson; *Captain Absolute* Daniel Massey/Robin Ellis; *Faulkland* Moray Watson; *Bob Acres* Keith Baxter; *Sir Lucius O'Trigger* Geoffrey Toone; *Fag* James Hunter; *David* David King; *Coachman* Stringer Davis; *Mrs. Malaprop* Margaret Rutherford; *Lydia Languish* Marilyn Taylerson; *Julia* Angela Thorne; *Lucy* Celia Bannerman; *Maid* Carolyn Sachs; *Pageboy* John Helm; *Hairdresser* Stanley Lloyd; *Old Lady* Daphne Newton; *Attendant* Andrew Carr; *Kitchen Boy*, *Tailor* David Valla; *Musician* Anthony Walker/Albert Honey; *Tailor's Assistant* Andrew Carr; *House Keeper* Daphne Newton; *M. Du Peigne* Stringer Davis; *Lamp-lighter* Stanley Lloyd. *L* Frederick Harrison Trust Ltd.; *Mgr dir* Anthony Watson; *Lic*, *Mgr* Sylva Stuart Watson; *Pres* Tennent Productions Ltd., Alexander H. Cohen; *Dir* Glen Byam Shaw; *Sc dgn* Motley; *Cost dgn* Anthony Powell; *Light* Joe Davis; *Mus arr*, *Mus dir* Leslie Bridgewater; *Sc bld* H. M. Tennent Ltd. Workshops; *Sc* Alick Johnstone; *Cost* Bonn and Mackenzie, M. Berman, Nathans; *Pq* Wig Creations; *Sm* Hubert Willis. Plot: Fletcher, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 7/10/66, 4; *Christian Science Monitor* 12/10/66, 10; *Guardian* 7/10/66, 9; *Illustrated London News* 15/10/66, 37; *Irish Times* 12/10/66, 9; *New Statesman* 14/10/66, 563; *Observer* 9/10/66, 24; *Spectator* 14/10/66, 485; *Stage* 13/10/66, 7; *Times* 7/10/66, 7; *Tribune* 14/10/66, 15; *Variety* 19/10/66, 56, 58. Comment: *Variety* was disappointed by the revival, which lacked "sparkle," but predicted a profitable run because of the "standout cast." For *Irish Times* the best part of the production was Margaret Rutherford and Ralph Richardson, the rest was "not very much livelier than a charade, opulently dressed and staged in eighteen century styles." However, *Guardian* was pleased. *Times* regarded the play as "foolproof" and requiring "no more than mechanical competence" to be successful in production. "This is Old Comedy in the Haymarket tradition;

and the West End is the happier for it" (*Illustrated London News*).

66.312 *The Waltz of the Toreadors* (C, 5a) Jean Anouilh (trans Lucienne Hill of *La valse des toréadors*, 1952). TOWER, CANONBURY, 7/10/66.** Cast: TTC. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shipley.

66.313 *A Scent of Flowers* (D, 3a) James Saunders. QUESTORS 8/10/66.** Cast: QTA. Plot: Hischak/2, 5–6, Hochman, Loney, Vinson, Weintraub. Review: *Middlesex County Times* 14/10/66, 13.

66.314 *The Torrents of Spring* (P, 3a) Martin Starkie and Brian Deakin (based on Ivan Turgenev's novel, 1872; trans Dragoslav Ranchich and Martin Starkie). COMEDY 9/10/66.** 1 perf. Cast: *Stage* 13/10/66, 8; *WWT/15*. *Gemma Roselli* Frances Jeater; *Emilio Roselli* Kim Goodman; *Dimitri Sanin* Robert Morris; *Pantaleone* Jeffrey Segal; *Signora Roselli* Carmen Silvera; *Doctor, Lt. Richter* Richard Franklin; *Herr Kluber* Brandon Brady; *Polozov* Michael Fleming; *Maria Polozov* Pearl Catlin. *Dir* Ellen Pollock; *Cost* Jean Welding. Review: *Stage* 13/10/66, 8. Comment: Repertory Players. *Stage* commended the adaptation and Ellen Pollock's production.

66.315 *Arms and the Man* (RC, 3a) Bernard Shaw. INTIMATE 10/10/66.** Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

66.316 *The Audition* (MP, 1a) Sean Vincent (bk, lyr) and Andrew Lawson-Johnstone (mus). ARTS 10/10/66 (Ln).* Cast: *Stage* 13/10/66, 7. *Lyricist* David Baxter; *Composer* George King; *Singer* Jean Hart; *Secretary* Pamela Buchner; *Impresario* Ron Cream. *Dir* David Calderisi; *Mus arr* George King; *Sm* Jacquie Geldart. Review: *Stage* 13/10/66, 7. Comment: Quipu. The piece involved an author endeavoring to interest an impresario in his new musical.

66.317 *Night Must Fall* (P, 3a) Emlyn Williams. WIMBLEDON 10/10/66.** Plot: Best/36, 410–11, Bordman/4, 140, Fletcher, French/2, Hischak, Hochman, Kabatchnik/2, Law, Matlaw, Mplots, Salem, Sobel.

66.318 *Joey, Joey* (MC, 2a) Ron Moody (story, mus, lyr) and Keith Waterhouse (bk) and Willis Hall (bk). SAVILLE 11/10/66. 1st perfd Theatre Royal, Bristol, 26/12/62. Cast: *Stage* 13/10/66, 7; *Times* 12/10/66, 16; *Variety* 26/10/66, 63; *WWT/15*. *Joseph Grimaldi* Ron Moody; *Jack Bologna* Teddy Green; *Thomas Ellar* Joe Baker; *James Barnes* Gordon Rollings; *Mr. Shockmorton*,

Duffer, Charlie Johnny Hutch; *Young Clive* Rodney Myers; *Pip, Seymour, Hoggsfather, Hayes* Maurice Lane; *Maureen, Winnie Wiggins* Elizabeth Edmiston; *Rosalind* Heather Clifton; *Mrs. Leather* Julia McKenzie; *John Philip Kemble* Peter Pratt; *Nigel Partridge* Glenn Willcox; *Philburn Wilkins, Dr. Foster* M.A. Stanley Fleet; *Keith Dickie* Harris; *Dainty* Jill Rose; *Lena* Linda Lawrence; *Mr. Bundles, Mackintosh* Barry Kennington; *Lt. Entwhistle* Jamie Fraser; *Louisa Bristow* Ann Hamilton; *Mr. Mills* Barrie Wilkinson; *Joey Samuel Grimaldi* Nigel Grice; *Mary Grimaldi* Vivienne Martin; *Miss Willis* Peta Pelham; *Ernest* James Land; *Moll Barnes* Irene Claire; *Doll Ellar* Stella Claire; *Desmond* Fred. Leopold. Jr.; *Douglas D. David* Elwyn Hughes. *Pres* Bernard Delfont, Arthur Lewis; *Dir* Arthur Lewis; *Sc dgn* Timothy O'Brien; *Cost dgn* Timothy O'Brien, Tazeena Firth; *Light* Richard Ornbø; *Mus dir* Ed Coleman; *Mus arr* Alfred Ralston, Marvin Laird; *Sm* Douglas Cornelissen. Plot: OTF. Reviews: *Birmingham Post* 13/10/66, 7; *Guardian* 12/10/66, 7; *Illustrated London News* 22/10/66, 50; *London Life* 29/10/66, 6; *Observer* 16/10/66, 25; *Stage* 13/10/66, 7; *Times* 12/10/66, 16; *Tribune* 21/10/66, 11; *Variety* 26/10/66, 63. Comment: Ron Moody was the sole author of the Bristol production. "The Joey of the title is Grimaldi the clown. and it is notoriously difficult to restore the semblance of a great comedian to an age long afterwards" (*Birmingham Post*). While favorably disposed towards the piece, *Guardian* said the songs and music did not "make a strong impact." *Variety*, unlike some reviews, said Ron Moody failed to "capture the essence" of Grimaldi, but did acknowledge his "talent and versatility." *Times* found much of the production conventional but said Timothy O'Brien's sets, "blown up black and white photographs of eighteenth-century London," were the most original feature.

66.319a *Chicken and Charmin'* (P, 1a) Johnnie Quarrell. TOYNBEE 12/10/66.* Review: *Stage* 20/10/66, 14. Comment: East London Society of Arts. Comment: This piece about "the endeavours of two young men to seduce two girls and the hopes of the girls that they will indeed be seduced" lacked originality (*Stage*).

66.319b *Happy Birthday, Dear Donald* (P, 1a) William Norfolk. TOYNBEE 12/10/66. Review: *Stage* 20/10/66, 14. Comment: East London Society of Arts. *Stage* indicated that this piece, about a wife discovering her husband was cheating on her, was a revival.

66.319c *A Touch of the Old Digitalis* (P, 1a) William Norfolk. TOYNBEE 12/10/66.* Review: *Stage* 20/10/66, 14. Comment: East London Society of Arts. Comment: "A witty, grim and well observed work about an old woman who grows foxgloves in her garden and has the

habit of administering lethal cups of tea to anyone who catches the roving eye of her conceited, all too well-preserved husband" (*Stage*).

66.320 *The Odd Couple* (C, 3a) Neil Simon. QUEEN'S 12/10/66.** 406 perf. Cast: *Stage* 20/10/66, 13; *Times* 13/10/66, 18; *Variety* 19/10/66, 56; *WWT/15*. *Speed* Ken Wayne; *Murray* Rex Everhart; *Roy* Matt Zimmerman; *Vinnie* John Sterland; *Oscar Madison* Jack Klugman; *Felix Ungar* Victor Spinetti; *Gwendolyn Pigeon* Rosemary Martin; *Cecily Pigeon* Patricia Brake. *Lic* Prince Littler; *Hse mgr* Wybert R. Allen; *Bom* Wanda Rands; *Pres* H. M. Tennent Ltd., Saint-Subber, Bernard Delfont, Arthur Lewis; *Dir* Harvey Medlinsky; *Sets* Oliver Smith; *Light* Joe Davis; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Cost* M. Berman Ltd.; *Gen mgr* Bernard Gordon; *Sm* Mary Lynn; *Asm* Terence Ratcliffe, Brigit Paul; *Pd mgr* Ian Dow; *Press rep* Vivienne Byerley. Plot: Bordman, Bordman/4, 402, Bronner, Bryer, Fletcher, Hirschak, Hochman, Law, Loney, MacNicholas, Patterson, Salem, Wilmeth. Reviews: *Birmingham Post* 13/10/66, 7; *Daily Mirror* 13/10/66, 18; *Guardian* 13/10/66, 9; *Illustrated London News* 22/10/66, 50; *London Life* 29/10/66, 42; *New Statesman* 21/10/66, 599; *Observer* 16/10/66, 25; *Spectator* 21/10/66, 517; *Stage* 20/10/66, 13; *Times* 13/10/66, 18; *Tribune* 21/10/66, 11; *Variety* 19/10/66, 56. Comment: "So funny it hurts. Rarely have I seen so many people helpless with laughter. ... Jack Klugman as the fast-talking extrovert ... is the brightest star of the show" (*Daily Mirror*). "A cinch for a long run" (*Variety*). *Spectator* heartily approved the piece and Simon's dramaturgy, similarly *Tribune's* "Simon once more displays that technical mastery of situation-comedy." "Clearly destined to rival Olivier's *Othello* as the most impregnably booked-up show in London" (*Times*).

66.321 *Lady Windermere's Fan* (C, 2a) Oscar Wilde. PHOENIX 13/10/66.** Cast: *Stage* 20/10/66, 13; *Theatricalia*; *WWT/15*. *Lady Windermere* Juliet Mills; *Parker* Geoffrey King; *Lord Darlington* Ronald Lewis; *Footman* Roy Boyd; *Duchess of Berwick* Isabel Jeans; *Lady Agatha Carlisle* Carolyn Montagu; *Lord Windermere* John Humphry; *Bishop* George Desmond; *Miss Graham* Maria Warburg; *Guy Berkeley* Martin Aubrey; *Lady Stutfield* Billie Hill; *Mrs. Cowper-Cowper* Anne Sherwin; *Sir James Royston* Peter Jackson; *Lady Plymdale* Jacqueline Lacey; *Charles Dumbly* Anthony Roye; *Mr. Hopper* Terence Bayler; *Lady Jedburgh* Molly Veness; *Lord Augustus Lorton* Wilfrid Hyde White/Douglas Byng; *Cecil Graham* Corin Redgrave; *Mrs. Erlynn* Coral Browne; *Rosalie* Celestine Randall. *Lic* Prince Littler; *Pres* H. M. Tennent Ltd.; *Dir* Anthony Quayle; *Dgn* Cecil Beaton; *Assist dgn* Jose Pradera; *Light* Joe Davis;

Cost M. Berman Ltd.; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Pq* Wig Creations; *Gen mgr* Bernard Gordon; *Sm* Harry Bowers; *Dsm* Ann Spiers; *Asm* Martin Aubrey, Carolyn Montagu; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 15/10/66, 5; *Daily Mirror* 14/10/66, 18; *Illustrated London News* 29/10/66, 30; *London Life* 29/10/66, 42; *New Statesman* 21/10/66, 599–600; *Spectator* 21/10/66, 517; *Stage* 20/10/66, 13, 26/1/67, 15; *Times* 14/10/66, 7; *Tribune* 21/10/66, 11. Comment: *Spectator* delighted in all aspects of the production and drew particular attention to Cecil Beaton's designs, as did *Daily Mirror*. "Mrs Erlynn has the most theatrical chance, and Coral Browne, with the costumes of Cecil Beaton to aid her, offers a full swirl and sweep ... For me the major performances of Anthony Quayle's production are those of Isabel Jeans, whose Duchess has the shimmer and dazzle of her own diamonds, and Wilfrid Hyde White" (*Illustrated London News*). *Tribune* said the production functioned well as a star-vehicle.

66.322 *US* (Documentary D, 2a) Denis Cannan (text; adpt Michael Kustow and Michael Scott) and Adrian Mitchell (lyr) and Richard Peaslee (mus). ALDWYCH 13/10/66.* Cast: *RSCA*; *Stage* 20/10/66, 13; *Theatricalia*; *Variety* 26/10/66, 60; *WWT/15*. Eric Allan, Mary Allen, Jeremy Anthony, Hugh Armstrong, Roger Brierley, Noel Collins, Ian Hogg, John Hussey, Glenda Jackson, Mark Jones, Marjie Lawrence, Joanne Lindsay, Leon Lissek, Robert Lloyd, Ursula Mohan, Pauline Munro, Patrick O'Connell, Mike Pratt, Clifford Rose, Morgan Sheppard, Jayne Sofiano, Barry Stanton, Hugh Sullivan, Michael Williams, Henry Woolf. *Dir* Peter Brook; *Dgn* Sally Jacobs; *Light* David Read; *Mus dir* Michael Reeves. Plot: Loney, Vinson. Reviews: *Guardian* 14/10/66, 9; *Illustrated London News* 22/10/66, 50; *London Life* 29/10/66, 42; *New Statesman* 21/10/66, 599; *Observer* 16/10/66, 25; *Spectator* 21/10/66, 517; *Stage* 20/10/66, 13; *Times* 14/10/66, 7; *Tribune* 21/10/66, 7, 11; *Variety* 26/10/66, 60, 63. Comment: Royal Shakespeare Company. *Tribune* analyzed the production at great length and in detail, noting particularly the dangers of protest plays, their objectives, and limited success; here the first half of the play was ultimately betrayed by the latter half. *Guardian* had a similar visceral reaction and experienced the same sort of anti-climax. *Times* noted the piece did not fall into a conventional theatrical category "and lies outside the scope of conventional criticism."

66.323 *Strike an Usherette* (Revue) Neville Phillips and Robb Stewart (mus). LAMDA 16/10/66; trfd to ARTS 24/10/66.* Cast: *Stage* 20/10/66, 15. Carole Allen, Judy

Bowen, Alec Bregonzi, Patrick Fyffe. *Pres* Carole Allen; *Dir* Anthony Bowie; *Mus dir* Robb Stewart; *Ch* Judy Bowen. Review: *Stage* 20/10/66, 15. Comment: A likable show with numerous theatrical jokes but indifferent music (*Stage*).

66.324 *Big Bad Mouse* (F, 2a) Philip King and Falkland L. Cary (based on idea by Ivan Butler). SHAFTESBURY 17/10/66.** 634 perf. Cast: *Stage* 20/10/66, 15; Theatricalia; *Variety* 26/10/66, 63; *WWT/15*. *Fiona Jones* Anna Carteret; *Harold Hopkins* Bunny May; *Miss Spencer* Elspeth Duxbury; *Mr. Price-Hargraves* Jimmy Edwards; *Mr. Bloome* Eric Sykes; *Lady Chesapeake* Joan Young; *Doris Povey* Clovissa Newcombe. *Lic*, *Gen mgr* Thomas H. Cracknell; *Pres* A. L. S. Presentations Ltd., Michael Codron; *Dir* Alexander Doré; *Dgn* Brian Currah; *Mus* Carl Davis; *Sm* Martin Beckwith. Plot: French/2. Reviews: *Birmingham Post* 18/10/66, 4; *Daily Mirror* 18/10/66, 16; *Guardian* 18/10/66, 7; *Illustrated London News* 29/10/66, 30; *Observer* 30/10/66, 24; *Stage* 20/10/66, 15; *Times* 18/10/66, 6; *Tribune* 28/10/66, 15; *Variety* 26/10/66, 63. Comment: This “business farce, set in an office ... [was] funny, fast, and jolly in a predictable way” (*Guardian*). *Variety* said the main attraction of this “romp” was “Eric Sykes and Jimmy Edwards ... [who] both freely disregard the original dialog and ad-lib their way through two acts.” “Two hours of boisterous buffoonery. Departing from the script—and well they might—corpulent Jim and skinny Eric had the audience roaring—me, too” (*Daily Mirror*). *Times* quoted Sykes’s curtain speech, “If you come again, we’ll show you the play.”

66.325 *Forever April* (C) Frank Barbara. WIMBLEDON 17/10/66. 1st perfd Theatre Royal, Nottingham, 12/9/66. Kenneth Connor, Rohan O’Casey, Catherine Feller. Comment: “The comedy centres on the situation of an engaged man keeping a seductive redhead from his fiancée and her battle-axe of a mother” (*Stage* 15/9/66, 15). A two-week engagement.

66.326 *In the Matter of J. Robert Oppenheimer* (Documentary D, 2a) Heinar Kipphardt (trans Ruth Speirs of *In der Sache J. Robert Oppenheimer*, 1964). HAMPSTEAD 17/10/66; trfd to FORTUNE 28/11/66. 1st British perf. Cast: *Stage* 20/10/66, 14; *Variety* 2/11/66, 62; *WWT/15*. *J. Robert Oppenheimer* Robert Harris; *Gordon Gray* John Boxer; *Ward V. Evans* Edward Atienza; *Thomas A. Morgan* Brendan Barry; *Roger Robb* Robert Eddison; *C. A. Rolander* Oscar Quitak; *Lloyd Garrison* Shaun Curry; *Herbert S. Marks* Ralph Nossek; *Boris T. Pash* Richard Butler; *John Lansdale* John Chandos; *Edward Teller* Steve Plytas; *Hans Bethe* Carl Jaffe; *David Tressell* Griggs Stephen Dartnell; *I. I. Rabi* Milo Sperber;

Stenographer Michael Longmire. *Pres* Cranelm Ltd.; *Dir* Peter Coe; *Dgn* Michael Knight; *Light* John Harrison; *Mus dir* Derek Snook. Plot: Bordman/4, 432, Hischak, Hochman, Patterson, Salem. Reviews: *Christian Science Monitor* 28/10/66, 4; *Guardian* 18/10/66, 7; *Illustrated London News* 29/10/66, 30; *New Statesman* 9/12/66, 885; *Observer* 23/10/66, 25; *Stage* 20/10/66, 14, 1/12/66, 17; *Times* 18/10/66, 6, 29/11/66, 6; *Tribune* 4/11/66, 15; *Variety* 2/11/66, 62. Comment: *Guardian* was somewhat amazed the original 3,000 page source material had been turned into a watchable piece of “Theatre of Fact,” acted almost flawlessly. *Observer* was unimpressed and compared the production unfavorably with *US* (66.322). *Christian Science Monitor* offered a somewhat objective stance. *Times* (18/10) compared this version with an earlier version by Jean Vilar staged in Paris. The first New York production (Vivian Beaumont 26/6/69) ran for 108 performances.

66.327 *Monica* (P, 1a) Pauline Macaulay. ARTS 17/10/66 (Ln).* Cast: *Stage* 20/10/66, 14. *Simon Elliott* David Baxter; *Mr. Leonard* Christopher Tranchell; *Porter* Ron Cream. *Dir* David Calderisi; *Sm* Jacquie Geldart. Review: *Stage* 20/10/66, 14. Comment: Quipu. This slight play involved a young man willing to commit suicide over his love and the husband willing to murder the young man.

66.328 *A Song at Twilight* (P, 2a) Noël Coward. INTIMATE 17/10/66.** Plot: Best/73, 234, Bull/2, French/2, Gunn, Hischak, Hischak/2, 60, Salem.

66.329 *The Storm* (D, 3a) Alexander Ostrovsky (adpt Doris Lessing of *Groza*, 1859). OLD VIC 18/10/66. 22 perf. Cast: NTA; *Stage* 20/10/66, 15; Theatricalia; *Times* 19/10/66, 17; *Variety* 2/11/66, 62; *WWT/15*. *Kuligin* Harry Lomax; *Vanya Kudryash* Roy Holder; *Shapkin* Christopher Timothy; *Savel Prokofyevich Dikoy* Frank Finlay; *Boris Grigoryevich* Ronald Pickup; *Feklusha* Barbara Hicks; *Maria Ignatyevna Kabanova* Beatrix Lehmann; *Tikhon Ivanich Kabanov* John Stride; *Katerina* Jill Bennett; *Varvara* Sheila Reid; *The Old Lady* Jeanne Watts; *Glasha* Petronella Barker. *Dir* John Dexter; *Sc dgn* Josef Svoboda; *Cost dgn* Ruth Myers; *Light* Richard Pilbrow, Josef Svoboda; *Mus*, *Sound* Marc Wilkinson; *Assist dir* Derek Goldby; *Sm* John Rothenberg. Plot: Gassner (as *The Thunderstorm*), Hochman, Law, Patterson, Salem. Reviews: *Birmingham Post* 19/10/66, 4; *Christian Science Monitor* 26/10/66, 4; *Illustrated London News* 29/10/66, 30; *London Life* 29/10/66, 42; *New Statesman* 28/10/66, 642–43; *Observer* 23/10/66, 25; *Spectator* 28/10/66, 550; *Stage* 20/10/66, 15; *Times* 19/10/66, 17; *Tribune* 28/10/66, 15; *Variety* 2/11/66, 62, 67. Comment: National Theatre. *Observer* called John Dexter’s direction “misconceived” in its attempt to render

the play “Hardy-esque” and reduce much of it to a “crowded Dickensian canvas of provincial grotesques and types.” *Christian Science Monitor* was puzzled why the National had staged such an old-fashioned melodrama. “A snail-paced funeral rite” (*Spectator*). As with many reviews, *Variety* could only commend Josef Svoboda’s designs. The production remained in repertory until 14/4/67.

66.330 *The Bed-Sitting Room* (C, 3a) John Antrobus and Spike Milligan. MERMAID 19/10/66.** 144 perf. Cast: *Stage* 27/10/66, 13; *WWT/15*. *Pianist* Alan Clare; *Phantom, 1st Announcer, 2nd Announcer, Boy, Orderly, Seaman* Johnny Vyvyan; *Captain Pontius Kak* John D. Collins; *Lord Fortnum of Alamein* Valentine Dyall; *Mr. Monday* Ian Hewitson; *Mate* Spike Milligan; *Blonde Singer, Baker’s Delivery Man, Diplomat, GPO Delivery Man, Sea Captain* David Netheim; *Shelter Man, Plastic Mac Man, Richard Crossman, Underwater Vicar, Brigadier/Sergeant* Bill Kerr; *Coffin Man* Grahame T. Mallard; *Gladys Skroak* Vilma Hollingbery; *Penelope Wilson* Valerie Van Ost. Pres Mermaid Theatre Trust; *Dir* Spike Milligan, John D. Collins; *Sc dgn* Adrian Vaux; *Cost dgn* Sheelagh Killeen; *Sm* Rosalyn Parker. Plot: Fletcher, Vinson. Reviews: *Birmingham Post* 22/10/66, 9; *Guardian* 20/10/66, 6; *Illustrated London News* 5/11/66, 38; *Stage* 27/10/66, 13; *Times* 20/10/66, 17; *Tribune* 28/10/66, 15. Comment: A new version. *Tribune* recognized Spike Milligan was sui generis and thus “beyond praise or criticism ... there can never be a second Milligan.” “It has an atmosphere and flavour all its own, stemming from its application of Goon-type humour and vaudeville cross-talk to the urgent matter of human survival” (*Times*).

66.331 *Macbeth* (T) William Shakespeare. COURT 20/10/66.** Cast: Findlater; *Stage* 27/10/66, 13; *Theatricalia*; *WWT/15*. *Duncan, Old Siward* John McKelvey; *Malcolm* John Castle; *Donalbain, Young Siward* William Ellis; *Macbeth* Alec Guinness/Maurice Roeves; *Banquo* Gordon Jackson; *Macduff* Maurice Roeves; *Lennox* Bernard Gallagher; *Ross* Donald Gee; *Menteith* John Nettles; *Angus* Lennard Pearce; *Caithness* Terence Davies; *A Sergeant, A Porter* John Shepherd; *Fleance* Richard O’Callaghan; *A Doctor, An Old Man* John Rae; *Seyton* Toby Salaman; *Son of Macduff* Sean Farrelly; *Lady Macbeth* Simone Signoret/Susan Engel; *Lady Macduff* Susan Engel; *Gentlewoman* Gillian Martell; *Three Witches* Jomoke Debayo, Zakes Mokae, Femi Euba. *Dir* William Gaskill; *Sc dgn* Christopher Morley; *Cost dgn* Richard Montgomery; *Mus* Marc Wilkinson; *Light* Robert Orno; *Fight arr* John Greenwood; *Pm* Stephen Harris; *Assist dir* Ian Watt-Smith; *Dsm* Juliet Alliston; *Asm* Gerry Gavigan; *Sc bld, Props* English

Stage Company Workshops; Pq Wig Creations. Reviews: *Christian Science Monitor* 31/10/66, 6; *Guardian* 21/10/66, 9, 26/10/66, 9; *Illustrated London News* 29/10/66, 30, 3/12/66, 39; *New Statesman* 28/10/66, 643; *Observer* 23/10/66, 25; *Spectator* 28/10/66, 550–51; *Stage* 27/10/66, 13, 24/11/66, 15; *Times* 21/10/66, 18, 23/11/66, 17; *Tribune* 28/10/66, 15. Comment: English Stage Company. “Why Alec Guinness and Simone Signoret find themselves involved in this revival is beyond my understanding: their natural styles are disconcertingly at variance with William Gaskill’s production” (*Tribune*). “The strangest revival I remember: certainly the worst production—it seems inconceivable that it was allowed to get by—and yet one with a Macbeth so potentially fine that we must regret all the more his wretched environment” (*Illustrated London News* 29/10). *Guardian* (21/10) enjoyed only Guinness’ verse speaking. *Spectator* found some aspects to commend: Christopher Morley’s designs, Guinness, three black actors cast as the witches, but not Gaskill’s “panicky gimmicks,” and certainly not Simone Signoret. *Times* (21/10) called Gaskill’s direction “uncompromisingly Brechtian” and said it lacked an “expressive purpose.” On 19/11/66 Susan Engel replaced Simone Signoret with *Times* (23/11) calling Engel’s performance “arresting.”

66.332 *Roots* (P, 3a) Arnold Wesker. TOWER, CANONBURY, 21/10/66.** Cast: TTC. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub.

66.333 *English with Tears* (One-man show). CONWAY HALL 22/10/66.* Comment: Dolphin Theatre. Performed by Otto Diamant.

66.334 *The Twin Rivals* (C) George Farquhar. BRITISH COUNCIL THEATRE 23/20/66; trfd to RESIDENCE THEATRE 30/10/66. 2 perf. 1st perfd Drury Lane 14/12/1702. Cast: *Stage* 20/10/66, 15. Joanna Douglas, Patricia Leventon, Pamela Binns, Jenny Lee, Elizabeth Hardwick, Peter Porteous, Brian E. Cook, Alan Bennion, Terry Sowards, David Strong, Timothy Harley, Dennis Tynsley, Henry Rayner, David Redmond, Arthur Marsh. *Dir* Michael Friend; *Sets* Edna Avery. Plot: Hochman. Comment: Cygnet Productions.

66.335 *Mother, Will You Please Sit Down!* (P, 1a) Ian Burford. LITTLE THEATRE CLUB 24/10/66 (Ln).* Cast: *Stage* 27/10/66, 15; *Theatricalia*. *Mother* Betty Turner; *Toby* Vernon Morris. *Dir* Ian Burford; *Sm* Daniel Gregory. Review: *Stage* 27/10/66, 15. Comment: Theatrescope. This mother-and-son relationship play was notable for “the son’s realisation of the depth of filial love, despite a lifetime of differences” (*Stage*).

66.336 *Twenty Seven Wagons Full of Cotton* (P, 1a) Tennessee Williams. ARTS 24/10/66 (Ln). ** Plot: Heintzelman, Hochman, MacNicholas, Matlaw. Comment: Quipu.

66.337 *Who's Afraid of Virginia Woolf?* (D, 3a) Edward Albee. RICHMOND 24/10/66. ** Shelagh Fraser, Derek Murcott. Plot: Best/62, 74, Bordman, Bordman/4, 383, Bronner, Bryer, Fletcher, Griffiths, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Shipley, Vinson, Wilmeth. Comment: A two-week engagement.

66.338 *The Fighting Cock* (C, 2a) Jean Anouilh (trans Lucienne Hill of *L'hurluberlu, ou le réactionnaire amoureux*, 1959). DUKE OF YORK'S 25/10/66. 118 perf. 1st perf this trans ANTA Playhouse, New York, 8/12/59; 1st British perf Ashcroft, Croydon, 2/3/64? Cast: Theatricalia; *Variety* 2/11/66, 62; *WWT/15*. *The General* John Clements; *The Doctor* Arthur Skinner; *Marie-Christine* Margaret Taylor; *Toto* Simon Mead; *The Milkman's Son* Michael Howe; *The Milkman* Barry Shawzin; *Father Dominic* David Bird; *Sophie* Philippa Gail; *André Philippe Mendigales* John Standing; *Bise* Viola Lyel; *Aglæ* Zena Walker; *Lebelluc* Edward Burnham; *Michepain* Brian Hayes; *Baron Henri Belazor* Michael Aldridge; *Achille de Lepaud* Stephen Von Schreiber. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* John Clements, Martin Landau; *Dir* Norman Marshall; *Dec* Alan Tagg; *Light* Mick Hughes; *Gen mgr* George Mills, Robert Howard; *Bm* Robert Corder; *Sm* Alan Wallace; *Dsm* Andrew Laird; *Asm* Christopher Gibb; *Wm* Kate Orr; *Press rep* David Fairweather; *Sc bld* Ray Addison Ltd.; *Sc* National Theatre workshops; *Cost* L. and H. Nathan; *Pq* Wig Creations; *Bom* Pamela Kelly. Plot: French/2, Hischak, Hochman, Loney, Matlaw, Salem. Reviews: *Christian Science Monitor* 4/11/66, 6; *Birmingham Post* 26/10/66, 4; *Daily Mirror* 26/10/66, 18; *Illustrated London News* 5/11/66, 38; *New Statesman* 25/11/66, 802; *Observer* 30/10/66, 24; *Stage* 27/10/66, 15; *Times* 26/10/66, 14; *Tribune* 4/11/66, 15; *Variety* 2/11/66, 62. Comment: The Chichester Festival production seen in June 1966. *Observer* was unhappy with the play, "the familiar tearful Anouilh earful about the impurity of this wicked world," but commended the acting of John Clements and John Standing, also commended by *Christian Science Monitor* which, however, found the play entertaining. "A play which pulls at the heart-strings yet is never slushily sentimental; a play which bubbles with humour and ideas; a play with deep compassion" (*Daily Mirror*). *Variety* was uncensorious, and said it was a "potential hit." "Norman Marshall's production is extremely alert to atmospheric changes and solidly based on the harlequinade

convention" (*Times*).

66.339 *A Provincial Life* (P) Peter Gill (based on Anton Chekhov, *My Life*, 1896). COURT 30/10/66. * 1 perf. Cast: Findlater; *Stage* 3/11/66, 13; *WWT/15*. *Mihail Alexander Poloznev* Geoffrey Whitehead; *Alexander Pavlovitch Poloznev* John McKelvey; *Kleopatra Alexandrovna Poloznev* Shivaun O'Casey; *Anyuta Ivanovna Blagovo* Susan Engel; *Andrey Ivanov* Richard Butler; *Ivan Cheprakov* Richard O'Callaghan; *Boris Ivanov Blagovo* Anthony Hopkins; *Victor Ivanov Dolzhikov* Bernard Gallagher; *A Shopkeeper* Peter Wyatt; *A Workman* John Shepherd; *Other Workmen* Toby Salaman, George Cannell, Peter John, Oliver Cotton, William Hoyland; *Marya Victorovna Dolzhikova* Pamela Buchner; *An Old Man, The Governor* John Norrington; *Karpovna* Anne Dyson; *Prokofy* Trevor Peacock; *Madame Azhogina* Gillian Martell; *Madame Mufke* Jean Holness; *Madame Azhogina's daughters and guests* Rosemary McHale, Jean Boht, Amarylis Garnet, Charlotte Selwyn, Peter John, Toby Salaman, John Shepherd, William Hoyland, George Cannell; *Singer* Jean Boht; *Guitarist* Oliver Cotton. *Dir* Peter Gill; *Sm* Gerald Gavigan. Reviews: *Stage* 3/11/66, 13; *Times* 31/10/66, 6; *Tribune* 4/11/66, 15. Comment: English Stage Society. Produced without decor. *Times* described the adaptation as "a mercilessly unromantic study of social idealism." "Is this sort of regurgitated classic really all the Court can find to stage on its all too infrequent Sunday evenings?" (*Tribune*).

66.340a *The Audition* (Mus, 1a) Sean Vincent (bk) and Andrew Lawson-Johnstone. ARTS 31/10/66. ** Cast: *Variety* 9/11/66, 72. *Lyricist* David Baxter; *Composer* George King; *Singer* Jean Hart; *Secretary* Pamela Buchner; *Impresario* Ron Cream. *Pres* Barry McDonald; *Dir* David Calderisi. Reviews: *Daily Mirror* 1/11/66, 11; *Illustrated London News* 12/11/66, 35; *Times* 1/11/66, 5; *Variety* 9/11/66, 72. Comment: David Baxter "gives a marvellously funny portrayal of a nervous author trying to put across his new musical to a slow-thinking impresario" (*Daily Mirror*).

66.340b *The Bald Prima Donna* (P, 1a) Eugène Ionesco ([trans and adpt Donald Watson] of *La cantatrice chauve*, 1950). ARTS 31/10/66. ** Cast: *Variety* 9/11/66, 72. *Mr. Smith* Raymond Brody; *Mrs. Smith* Pamela Buchner; *Mary* Cindy Middleton; *Mr. Martin* Ron Cream; *Mrs. Martin* Anna Middleton; *Fire Brigade Captain* David Calderisi. *Pres* Barry McDonald; *Dir* Massimo Manuelli, David Calderisi. Plot: French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Walford. Reviews: *Daily Mirror* 1/11/66, 11; *Illustrated London News* 12/11/66, 35; *Times* 1/11/66, 5; *Variety* 9/11/66, 72. Comment: "A funny-peculiar play. Alas, more peculiar

than funny" (*Daily Mirror*). *Times* said this was "a far better production [than *The Audition*], if somewhat on the fantastical side."

66.341 *The Boy Friend* (MC of the 1920s, 3a) Sandy Wilson (bk, lyr, mus). INTIMATE 31/10/66.** Plot: Best/54, 71, Bordman/5, 590, Fletcher, French, Gänzl, Gänzl/3, 641–47, Green, Hischak, Kennedy, Law, OTF.

66.342 *Escorial* (P, 1a) Michel de Ghelderode (trans George Hauger of Ghelderode's play, 1929). LITTLE THEATRE CLUB 31/10/66 (Ln).** Cast: *Stage* 3/11/66, 13; *Theatricalia*. *Folial* Richard Wilson; *The King* Stanford Trowell; *The Monk* Graham Benson; *Uros* Dan Gregory. *Dir* Timothy Coley; *Dgn* Pamela Berend. Plot: Hochman. Review: *Stage* 3/11/66, 13. Comment: *Theatrescope*. "Timothy Coley's direction attempts to make comprehensible that which is more implicit than explicit, but the cerebral nature of the play itself makes comprehension difficult, though it is very well acted" (*Stage*).

66.343 *Marlene Dietrich*. HIPPODROME, GOLDERS GREEN, 31/10/66. Review: *Observer* 6/11/66, 24. Comment: This was Dietrich's only appearance in London in 1966.

66.344 *Sammy* (CD, 1a) Kenneth Hughes. ARTS 31/10/66 (Ln). 1st stage perf. *Sammy* Alexis Kanner. *Dir* David Calderisi; *Sm* Pamela Geldart. Review: *Stage* 3/11/66, 13. Comment: *Quipu*. A single-character play about a small-time crook making telephone calls to raise money.

66.345 *Staircase* (CD, 2a) Charles Dyer. ALDWYCH 2/11/66. 1st perfd Theatre Royal, Brighton, 25/10/66. Cast: RSCA; *Stage* 10/11/66, 13; *Theatricalia*; *Times* 3/11/66, 7; *Variety* 16/11/66, 62; *WWT/15*. *Harry Leeds* Patrick Magee; *Charles Dyer* Paul Scofield; *Policeman* Roger Lloyd Pack. *Pres* Royal Shakespeare Co., Bill Freedman, Charles Kasher; *Dir* Peter Hall; *Dgn* Timothy O'Brien; *Light* David Read; *Bom* David White. Plot: Fletcher, Griffiths, Gunn, Hischak, Salem, Vinson, Weintraub. Reviews: *Christian Science Monitor* 14/11/66, 6; *Birmingham Post* 3/11/66, 4; *Daily Mirror* 3/11/66, 16; *Guardian* 3/11/66, 6; *Illustrated London News* 12/11/66, 34–35; *London Life* 19/11/66, 40; *New Statesman* 11/11/66, 715–16; *Observer* 6/11/66, 24; *Spectator* 11/11/66, 618–19; *Stage* 10/11/66, 13; *Times* 3/11/66, 7; *Tribune* 11/11/66, 15; *Variety* 16/11/66, 62. Comment: Royal Shakespeare Company. The play was "received with rapture" on opening night, with excellent performances from Patrick Magee and Paul Scofield (*Guardian*). *Observer* recounted numerous realistic details of the production, notably props, language, and the box set, which vivified the play. *Spectator* said the

play was trite but the performances excellent. *Christian Science Monitor*, registering a minority view, thought Dyer was critical of his characters. *Times* called the play the "male counterpart to *The Killing of Sister George*, and said "the main excitement of the production is in the playing." See also Lloyd Evans, 145–46. The first New York production (Biltmore 10/1/68) ran for 61 performances.

66.346 *Way Out in Piccadilly* (Mus show, 2pt) Ray Galton and Alan Simpson and Eric Sykes. PRINCE OF WALES 3/11/66. 403 perf. Cast: *Variety* 16/11/66, 62; *WWT/15*. Frankie Howerd, Cilla Black, Glenn Melvyn, The Charlivels, Irving Davies Dancers (Roy Allen, Russ Arness, Leonard Bickley, Tom Carty, Keith Drummond, Gary Downie, Bruce Harris, Connell Miles, Valerie Arness, Pauline Chapman, Jane Darling, Maggie Goodwin, Christine Harrington, Anne Lewington, Jenny Lyons, Valerie Lloyd), Paul Manning Singers (Dugald Currie, John Halstead, Peter Mitchell, Eric Wain, Diane Guinness, Barbara Lincoln, Dawn Cusack, Ruth Offmann). *Lic, Chm, Mgr dir, Pres* Bernard Delfont; *L* Prime Presentations Ltd.; *Dir* Maurice Fournier, Eric Sykes; *Ch* Irving Davies; *Sc dgn* Saxon Lucas; *Cost dgn* Cynthia Tingey; *Light* Michael Northen; *Mus dir* Derek New; *Sm* Peter H. Roberts; *Dsm* Grant Dempster; *Asm* Christopher Cameron; *Bal mr* Connell Miles; *Wm* Klara Kerpen; *Sc bld* E. Babbage and Co.; *Sc* Keystudios Ltd., Stage Decor Ltd.; *Pq* Wig Creations. Plot: OTF/2. Reviews: *Birmingham Post* 5/11/66, 5; *Daily Mirror* 4/11/66, 16; *Guardian* 4/11/66, 9; *Illustrated London News* 19/11/66, 37; *London Life* 19/11/66, 40; *New Statesman* 11/11/66, 716; *Observer* 6/11/66, 24; *Spectator* 11/11/66, 618–19; *Stage* 10/11/66, 3; *Times* 4/11/66, 8; *Tribune* 11/11/66, 15; *Variety* 16/11/66, 62. Comment: A something-for-everyone show featuring Frankie Howerd and Cilla Black, but far too long (*Guardian*). *Variety* was enthusiastic, particularly about Howerd—"a major box-office draw in London." For *Times* the production existed "only when Mr. Howerd holds the stage alone, fixing someone in the third row with a reproving glare, or diverting a plain tale into wildly inconsequential arabesques."

66.347 *The Three Sisters* (P [4a]) Anton Chekhov (trans Tyrone Guthrie and Leonid Kipnis of *Tri sestry*, 1901). TOWER, CANONBURY, 4/11/66.** 1st British perf this trans; this trans 1st perfd Guthrie, Minneapolis. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Cast: TTC. Reviews: *Stage* 10/11/66, 13; *Times* 5/11/66, 13. Comment: *Times* was unimpressed by Guthrie's version of the play and found this production, "frequently heavy-footed."

66.348 *Macbeth* (T, 2pt) William Shakespeare. QUESTORS 5/11/66.** Cast: QTA. Review: *Middlesex County Times* 11/11/66, 8.

66.349 *Barefoot in the Park* (C, 3a) Neil Simon. HIPPODROME, GOLDERS GREEN, 7/11/66.** Cast: *Stage* 3/11/66, 8. Karin Fernald, Peter Reynolds, Victor Lucas, Geraldine Ward. Glenn Beck, Guy Graham. *Pres* Folk Theatre Ltd., New Pembroke Theatre Ltd.; *Dir* Richard Steele. Plot: Best/63, 117, Bordman, Bordman/4, 3901, Bronner, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Salem, Shipley, Wilmeth.

66.350 *Dear Miss Hope* (C) Dennis Woodford. RICHMOND 7/11/66.* Cast: *Stage* 17/11/66, 7. *Amy Walters* Betty Romaine; *Mr. Barlow* Rodney Diak; *TV Cameraman* Paul Becque; *TV Technician* Roy Williams; *Helena Hope* Irene Handl; *Vernon Mycroft* Charles Morgan; *Humphrey Hargreaves* Charles Lloyd Pack; *Wildie Hargreaves* Yvonne Antrobus; *Tony Hargreaves* Lee Menzies; *Constable* Victor Charrington; *Mrs. Arabelle J. Kronk* Tucker McGuire. *Pres* Richmond Theatre Productions Ltd.; *Dir* Hugh Goldie; *Dgn* John C. Piper; *Sm* Ken Ward. Reviews: *Middlesex County Times* 11/11/66, 32; *Stage* 17/11/66, 7. Comment: The play was a vehicle for Irene Handl "as one of those worldly-wise journalists who reply to letters sent to popular women's magazines" (*Stage*). *Middlesex County Times* reported there was a full house on opening night but thought the play would not be a success for Handl. A two-week engagement.

66.351 *The Pot of Broth* (P, 1a) W. B. Yeats. LITTLE THEATRE CLUB 7/11/66. 1st perfd Antient Concert Room, Dublin, 30/10/02. Cast: Theatricalia. *John Coneely* Alec Linsted; *Sibby Coneely* Margaret Ollerenshaw; *The Tramp* Desmond Braiden. *Dir* Dan Gregory. Plot: Bordman/2, 625, Peterson, 72-3, Schrank. Comment: Theatre-scope.

66.352 *Hamp* (D, 3a) John Wilson (based on J. L. Hodson's novel, *Return to the Wood*, 1955). LITTLE THEATRE CLUB 8/11/66. 1st perfd Lyceum, Edinburgh, 17/8/64. Cast: *Stage* 10/11/66, 15. *Private Arthur Hamp* Nicholas Edmett; *Corporal of Guard* Allan Harris; *Guard Private* Kevin Hennessey; *Lieutenant Tom Webb* Peter Hutchins; *Lieutenant William Hargreaves* David Baron; *President of the Court* Irving Lycett; *Lieutenant Prescott* Paul Houghton; *Prosecuting Officer (Midgley)* Stephen Parkins; *Padre* George Rutland; *M.O. Sullivan* Stephen Patrick. *Dir* Joan Campbell; *Dgn* Terence McEntee; *Sm* Irving Lycett. Plot: Bordman/4, 416, Fletcher, Salem. Review: *Stage* 10/11/66, 15. Comment: The production suffered from the cramped quarters of the theatre, but

Joan Campbell made the most of the circumstances, and Nicholas Edmett gave a sensitive performance (*Stage*). Performed later as *For King and Country* (76.464). The first New York production (Renata 9/3/67) ran for 101 performances.

66.353 *The Mountain Chorus* (C, 1a) Albert Bermel. ARTS 8/11/66 (Ln). 1st London perf. Cast: *Stage* 10/11/66, 15. *Nigel* Walter Hall; *Dorothy* Sheila Butler; *Simp* Chris Tranchell; *Sheila* Pamela Buchner; *Hacker* Marc Farren; *Foney* Ron Cream; *Lassie* Anna Middleton; *Tappy* Anthony Villaroel. *Dir* Richard Jackman; *Dgn* Gillian Kenning; *Sm* Jacque Goldart. Plot: French/2. Review: *Stage* 10/11/66, 15. Comment: Quipu. "What the author intended to say does not emerge very clearly in this black comedy, though it is well acted and directed in an atmosphere of underlying menace" (*Stage*).

66.354 *The Generals' Tea Party* (F, 3a) Boris Vian (trans Simon Watson Taylor of *Le goûter des généraux*, 1962) and Guy Woolfenden (mus). JEANNETTA COCHRANE 10/11/66. 1st perfd this trans Royal Hall, Harrogate, 16/8/66. Cast: *Stage* 17/11/66, 7; *Times* 11/11/66, 7; *Variety* 23/11/66, 64; *WWT/15*. *General James Audubon Wilson de la Petadiere-Frenouillou* Richard Murdoch; *Madame de la Petadiere, General Korkiloff* Gwen Nelson; *General Dupont-D'Isigny* Russell Hunter; *General Lenvers de Laveste* Richardson Morgan; *General Juillet* Richard Mayes; *Robert Duncan* Livingstone; *Leon Plantin* Antony Kenway; *General Jackson, Monseigneur Roland Tapecul* Richard Beale; *General Ching Ping Ting* Roy Hanlon; *Francine* Virginia Wetherell; *Trumpeter* E. D. Riches. *Dir* Michael Geliot; *Dgn* Ralph Koltai. Plot: Hochman, Matlaw, 792. Reviews: *Daily Mirror* 11/11/66, 16; *Guardian* 11/11/66, 11; *Illustrated London News* 19/11/66, 37; *New Statesman* 25/11/66, 802; *Spectator* 18/11/66, 652; *Stage* 17/11/66, 7; *Times* 11/11/66, 7; *Tribune* 18/11/66, 11; *Variety* 23/11/66, 64. Comment: London Traverse Theatre Company. *Guardian* thought the piece was rather overblown and could be shorter, although the production was generally good. "Supposedly a frolicsome jeu d'esprit masking a bitter truth about the late Algerian war, this humourless piece brings out a corresponding dowdy lumpishness in actors, director and designer" (*Spectator*). "A chaotic absurdity ... it is the kind of thing that, say, N. F. Simpson does far better" (*Illustrated London News*). *Times* said Michael Geliot's production was "rather a mess," but thought the play itself possessed "sustained powers of inspired nonsense."

66.355 *British Rubbish Rides Again*. JEANNETTA COCHRANE 11/11/66 (Lt).* 1 perf.

66.356 *The Crime Game* (Thriller, 2a) Maurice Stewart.

COMEDY 13/11/66.* 1 perf. Cast: *Stage* 17/11/66, 7; *WWT/15*. *Martin Clark* Richard Coleman; *Irene Spencer* Geraldine Hart; *Janet Westley* Brenda Cowling; *Miss Eckersley* Ann Way; *Danvers* Peter Dennis; *Richard Tyler* Lindsay Campbell; *Phil Clark* Irene Sutcliffe; *Palmer* Edward Dentith; *Knowles* Michael Dentith; *Doctor Fletcher* Keith Pyott. *Dir* Anthony Woodruff; *Sm* Jane Thornton. Review: *Stage* 17/11/66, 7. Comment: Repertory Players. The play involved two partners who invent perfect murder plots for other writers.

66.357 *Arsenic and Old Lace* (C, 3a) Joseph Kesselring. HIPPODROME, GOLDERS GREEN, 14/11/66.** Plot: Best/40, 165, Bordman, Bordman/4, 198–99, Bronner, Bryer, Fletcher, Hischak, Hochman, Kabatchnik/2, Law, Loney, 226, Patterson, Salem, Shipley, Wilmeth. Comment: The Vaudeville production (66.53), which ended 12/11/66, on tour.

66.358 *The Bear* (F, 1a) Anton Chekhov (anon trans of *Medved*, 1888). ARTS 14/11/66 (Ln).** *Smirnov* Chris Tranchell; *Pamela Buchner*. *Dir* Brian McGellis. Plot: French, Hochman, Matlaw, Walford. Review: *Times* 15/11/66, 14. Comment: Quipu. “An ideal choice for a lunch-time production,” although this was a poor one (*Times*).

66.359 *The Glass Menagerie* (P) Tennessee Williams (abridged Vernon Morris). LITTLE THEATRE CLUB 14/11/66 (Ln).** Cast: *Stage* 17/11/66, 6. Jeannie James, James Thornhill, Pauline Holford, Robert Hamilton. *Dir* Bryan King. Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Comment: Theatrescope. A shortened version.

66.360 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. INTIMATE 14/11/66.** Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

66.361 *Man of Magic* (Mus fantasy, 2a) John Morley (bk, lyr) and Aubrey Cash (bk, lyr) and “Wilfred Wylam” [Wilfred Josephs] (mus). PICCADILLY 15/11/66. 135 perf. 1st perfd Opera House, Manchester, 22/10/66. Cast: *Stage* 24/11/66, 13; *Variety* 23/11/66, 64; *WWT/15*. *Toby Kester* Stubby Kaye; *Risey*, *Docker*, *Mr. Lumley*, *Manager of The Alhambra* Roger Frith; *Bess* Judith Bruce; *Maggie* Gaye Brown; *Harry Weiss (Houdini)* Stuart Damon; *Momma* Doris Hare; *Mr. Lewis*, *Police Sergeant*, *Manager of The Ritz* David Henderson-Tate; *Big Andy* Colin Welland; *Mrs. O’Leary*, *Beer Hall Singer* Rita McKerrow; *Beer Hall Floosie* Anne Stillman; *Beer*

Hall Dancer Maureen Sims; *Police Inspector* Christian Fox; *Singers* Betty Benfield, Olwen Hughes, Lucy Winters, Raymund Dring, Brian Gidley, Thick Wilson; *Dancers* Gay Brophy, Rosemary Clark, Mary Kimberley, Honor Lewis, Frances Monks, Laura Symonds, Colin Doyle, Brian Hills, Bernard Jamieson, George May, Jerry Manley, Kevin Rowland, David Wright. *Pp* Piccadilly Theatre Ltd.; *Mgr dir*, *Lic* Donald Albery; *Pres* Harold Fielding; *Dir* Peter Ebert; *Sc dgn* Michael Trangmar; *Cost dgn* Loudon Sainthill; *Escapology*, *Magic* Dill-Russell; *Light* Francis Reid; *Mus arr* Arthur Wilkinson; *Mus dir* Jan Cervenka; *Assoc pd* Ray Cooney; *Puppet scene* Bil Baird and Hogarth Puppets; *Ch* Norman Maen; *Sm* Peter Gardner. Plot: OTF. Reviews: *Christian Science Monitor* 2/12/66, 16; *Illustrated London News* 26/11/66, 48; *London Life* 10/12/66, 40; *New Statesman* 25/11/66, 802; *Observer* 20/11/66, 24; *Stage* 24/11/66, 13; *Times* 16/11/66, 16; *Tribune* 25/11/66, 15; *Variety* 23/11/66, 64. Comment: About the life of Houdini. *Observer* said this was a routine musical which missed what was a more interesting psychological explanation of Houdini’s life, including his “devouring Jewish mama.” *Variety* thought the piece was sketchy and episodic, the best section being the staging of some of Houdini’s tricks. “A thoroughly enjoyable entertainment” (*Christian Science Monitor*). *Times* welcomed it as “a standard show business story.”

66.362 *Justice Is a Woman* (D, 3a) Jack Roffey and Ronald Kinnoch. VAUDEVILLE 16/11/66. 1st perfd Theatre Royal, Brighton, 17/10/66. Cast: *Stage* 24/11/66, 14; *Theatricalia*; *Variety* 30/11/66, 56; *WWT/15*. *Adrian Beresford* Naunton Wayne; *Alistair MacLeod* Ewan Roberts; *Prisoner Officer* Weyman Mackay; *Coral Harper* Joyce Heron; *Julia Stanford*, *Q.C.* Constance Cummings; *Allan Harper* Cavan Kendall; *Police Officer* Ian Dewar; *Court Officer* John Marquand; *Chief Prison Officer* Ronald Mansell; *Clerk of the Court* John Dunbar; *Lord Justice Dunleaven* Colin Douglas; *Hugh Campbell*, *Q.C.* Richard Hurndall; *Junior Counsel for the Prosecution* John Cross; *Barrister* Christine Russell; *Inspector Firth* Raymond Adamson; *Major Laird* Ronald Leigh-Hunt; *Valerie Gowan* Elizabeth Knight; *Mrs. Gowan* Joy Andrews; *Mr. Miller* Fulton Mackay; *Captain Cruickshank* David Langton; *Maid* Veronica Griffiths; *Mr. Gowan* Henry Moxon. *Pp* J. and R. Gatti; *Lic* J. A. Gatti; *Pres* Peter Saunders; *Dir* Anthony Sharp; *Dec* Anthony Holland; *Light* Michael Northen; *Gen mgr* Verity Hudson; *Sm* Peter Fox; *Dsm* David Fleming; *Asm* Veronica Griffiths; *Wm* Elsie Codner; *Press rep* Torrington Douglas; *Mgr* Robert Sayer; *Bom* O. Sansum. Reviews: *Christian Science Monitor* 7/12/66, 18; *Illustrated London News* 26/11/66, 48; *New Statesman* 25/11/66, 802; *Observer* 20/11/66, 24; *Spectator* 25/11/66, 682; *Stage* 24/11/66, 14; *Times* 17/11/66, 6; *Tribune* 6/1/67, 11;

Variety 30/11/66, 56. Comment: Not much of a thriller, but with a good performance from Constance Cummings as a barrister (*Observer*). *Variety* thought favorably of the piece except for an implausible climactic scene. *Spectator* agreed with both views. For *Illustrated London News* it was “an excellent example of the Theatre of Escape.”

66.363 *Belcher's Luck* (CD, 2a) David Mercer. ALDWYCH 17/11/66.* Cast: RSCA; *Stage* 24/11/66, 13; *Theatricalia*; *Variety* 30/11/66, 56; *WWT/15*. *Lucy* Helen Fraser; *Harry Belcher* David Waller; *Sir Gerald Catesby* Sebastian Shaw; *Victor* John Hurt; *Helen Rawston* Sheila Allen. *Dir* David Jones; *Dgn* Alan Tagg; *Assist dgn* Ann Curtis; *Light* David Read; *Sm* Frank Stevens. Plot: Hochman, Weintraub. Reviews: *Birmingham Post* 19/11/66, 5; *Daily Mirror* 18/11/66, 18; *Guardian* 18/11/66, 9; *Illustrated London News* 26/11/66, 48; *London Life* 3/12/66, 42; *New Statesman* 25/11/66, 802; *Observer* 20/11/66, 24; *Spectator* 25/11/66, 681–82; *Stage* 24/11/66, 13; *Times* 18/11/66, 18; *Tribune* 25/11/66, 15; *Variety* 30/11/66, 56. Comment: Royal Shakespeare Company. *Observer* detailed Mercer's indebtedness to the ideas and values of D. H. Lawrence. *Variety* said the play itself was somewhat obscure, but it was staged well and with some excellent performances. *Spectator* condemned the “outlandish” dialogue, “grotesque” plot, “gummy” stagecraft, and the “ill-written” tirades “in the main, atrociously badly delivered.” While *Tribune* admired the production it pointed out defects in Mercer's dramaturgy, such as characters that are “too articulate ... products of dramatic convenience.” “The text is littered with self-cancelling clues” (*Times*). See also Lloyd Evans, 147–48.

66.364 *Barefoot in the Park* (C, 3a) Neil Simon. RICHMOND 21/11/66.** Stephanie Voss, Katherine Parr. *Dir* Robert Peake. Plot: Best/63, 117, Bordman, Bordman/4, 391, Bronner, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Salem, Shipley, Wilmeth. Comment: A two-week engagement.

66.365 *Countercrime* (Thriller) Olive Chase and Stanley Clayton. WIMBLEDON 21/11/66; trfd to HIPPODROME, GOLDERS GREEN, 28/11/66. 1st perfd Ashcroft, Croydon, 25/1/66. *Detective Chief-Superintendent Lockhart* Raymond Francis; Jill Browne.

66.366 *The Man Outside* [(Thriller) Janet Allen.] INTIMATE 21/11/66. 1st perfd Connaught, Worthing, 25/4/66.

66.367 *Village Wooing* [Comedietta for 2 Voices in 3 Conversations] Bernard Shaw. ARTS 21/11/66 (Ln). 1st perfd Little, Dallas, 16/4/34; 1st British perf Pump Room, Tunbridge Wells, 1/5/34. Plot: French/2, Hochman,

Mander/3, Purdom, Walford. Comment: Quipu. Directed by David Halliwell.

66.368 *This and That* (Revue, 2pt) Jimmy Perry and Gilda Perry. ARTS 22/11/66.* Cast: *Stage* 24/11/66, 15; *Variety* 7/12/66, 64; *WWT/15*. Michael Bevis, Michael Knowles, Linda James, Ruth Llewellyn, Jimmy Perry, Gilda Perry. *Dir* Jimmy Perry, Gilda Perry. Plot: OTF/2. Reviews: *Stage* 24/11/66, 15; *Times* 23/11/66, 17; *Variety* 7/12/66, 64. Comment: A “modest revue ... of a concert party standard,” and not up to West End standards (*Variety*). “A relentlessly old-fashioned revue” that did not belong in central London (*Times*).

66.369 *The Silence of Lee Harvey Oswald* (D, 2) Michael Hastings. HAMPSTEAD 23/11/66.* Cast: *Stage* 1/12/66. 13; *Variety* 30/11/66, 56; *WWT/15*. *Interrogation* Ronan O'Casey; *Marina Oswald* Sarah Miles; *Lee Harvey Oswald* Alan Dobie; *Marguerite Oswald* Bessie Love. *Dir* Peter Coe; *Dgn* Michael Knight; *Light* John Harrison; *St dir* Robert Gabriel. Plot: Bull/1, Vinson. Reviews: *Birmingham Post* 25/11/66, 4; *Guardian* 24/11/66, 7; *Illustrated London News* 3/12/66, 39; *London Life* 26/11/66, 26; *New Statesman* 9/12/66, 885; *Observer* 27/11/66, 24; *Stage* 1/12/66. 13; *Times* 24/11/66, 7; *Tribune* 2/12/66, 11; *Variety* 30/11/66, 56. Comment: *Guardian*, *Illustrated London News*, and *Observer* raised the question of whether the theatre was really the appropriate medium for such “Living Theatre” pieces. *Times* respected Michael Hastings's “discipline and concern for the truth” but thought an imaginative treatment of Oswald would have been better for the stage.

66.370 *The Impossible Years* (C, 2a) Bob Fisher and Arthur Marx. CAMBRIDGE 24/11/66. 86 perf. 1st perfd Forrest, Philadelphia, 6/9/65; 1st British perf Theatre Royal, Brighton, 7/11/66. Cast: *Stage* 1/12/66, 13; *Theatricalia*; *Variety* 7/12/66, 64; *WWT/15*. *Doctor Jack Kingsley* David Tomlinson; *Linda Kingsley* Sandra Fair; *Carole Kingsley* Gabrielle Downey; *Alice Kingsley* Joyce Cummings; *Reggie Fish* Andrew Lane; *Richard Merrick* Anthony Ainley; *Miss Hammer* Hazel Douglas; *Frankie* Vanessa Howard; *Sally* Mary Land; *Wally* Mark Allington; *Dennis* Tony McLaren; *Andy* Richard Fox; *Bartholomew Smuts* Christopher Dunham; *Doctor Harold Fish* Eric Dodson; *Arnold Baynton* Derek Tansley; *The Visitor* Arthur Wild. *Lic*, *Mgr dir* Emile Littler; *Pres* David Black, Walter A. Hyman; *Dir* Peter Cotes; *Dec* William Pitkin; *Sc bld*, *Sc* Stage Decor Ltd; *Sm* Robert Stafford. Plot: Bronner, Hischak, Salem. Reviews: *Christian Science Monitor* 7/12/66, 18; *Guardian* 25/11/66, 9; *Illustrated London News* 3/12/66, 39; *Observer* 27/11/66, 24; *Stage* 1/12/66, 13; *Times* 25/11/66, 17; *Tribune* 6/1/67, 11; *Variety* 7/12/66, 64. Comment: *Variety* noted

the piece was “somewhat Anglicized, the setting has been transferred to London,” and some characters altered. “A suburban, lounge-hall comedy” enlivened by David Tomlinson’s performance (*Guardian*). *Illustrated London News* declared the piece was implausible and tiresome. *Times* was amazed that audiences willingly sat through such patent nonsense. The first New York production (Playhouse 13/10/65) ran for 670 performances.

66.371 *The Homecoming* (D, 2a) Harold Pinter. TOWER, CANONBURY, 25/11/66. ** Cast: TTC. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

66.372 *Green Room Rag*. ADELPHI 27/11/66. Review: *Stage* 1/12/66. 14. Comment: Dickie Henderson and Georgia Brown headed the programme and played to a packed house (*Stage*).

66.373 *A Friend Indeed* (C, 3a) William Douglas Home. INTIMATE 28/11/66. ** Plot: Vinson.

66.374 *Play* (D, 1a) Samuel Beckett. ARTS 28/11/66 (Ln). ** Plot: Demastes/2, Patterson, Vinson, Walford.

66.375 *Hay Fever* (C, 3a) Noël Coward. LITTLE THEATRE CLUB 29/11/66. ** Plot: Best/25, 460, Bordman/3, 269–70, Demastes/1, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Levin, 61–64, Loney, 134, Mander/4, Matlaw, Patterson, Salem, Shank, Sobel. Comment: Challoner Club Players.

66.376 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. TOYNBEE 1/12/66. ** Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Comment: New Park Theatre Club.

66.377 *Look Back in Anger* (P, 3a) John Osborne. QUESTORS 3/12/66. ** Cast: QTA. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Review: *Middlesex County Times* 9/12/66, 8. Comment: *Middlesex County Times* praised “the flinty texture of their version of the play.”

66.378 *The Hollow Crown* (Ent) John Barton. OVERSEAS STUDENT CENTRE 4/12/66; trfd to BRITISH COUNCIL RESIDENCE THEATRE 11/12/66. ** 2 perf. Cast: *Stage* 1/12/66. 8. Hilary Wood, Alan Bennion, Tom Mercer, Dennis Tinsley; *Dir* Brian E. Cook; *Light* John Brennon. Plot: Bordman/4, 386, Hischak, French/2, Loney. Comment: Cygnet Productions.

66.379 *Allergy* (P, 1a) C. P. Taylor. LITTLE THEATRE CLUB 5/12/66 (Ln). ** Cast: *Stage* 8/12/66. 13. *Jim* David Baron; *Christopher* Nicholas Edmett; *Barbara* Christine Curtis. *Dir* Joan Campbell. Plot: Vinson. Review: *Stage* 8/12/66. 13. Comment: Theatrescope. “An amusing little one-acter ... [about] the embarrassing condition afflicting a young man whenever he contemplates adultery” (*Stage*). It appears that the piece was moved later to an evening bill and performed with *The Typists* by Murray Schigal (see *Stage* 5/1/67, 9).

66.380 *On Approval* (F, 3a) Frederick Lonsdale. HIPPODROME, GOLDERS GREEN, 5/12/66. ** Plot: Best/26, 404–5, Bordman/3, 300, Hischak, Fletcher, French/2, Loney, 141, Nicoll/2, 416–17, Salem. Comment: The pre-West End production prior to opening at the St. Martin’s later in December (66.393)

66.381 *The Rape of the Belt* ([C], 3a) Benn W. Levy. INTIMATE 5/12/66. 1st perfd Grand, Leeds, 12/11/57. Plot: Bordman/4, 371, Fletcher, French/2, Hischak, Loney, 305, Salem, Weintraub. The first New York production (Martin Beck 5/11/60) ran for nine performances.

66.382 *A Song at Twilight* (P, 2a) Noël Coward. RICHMOND 5/12/66. ** Plot: Best/73, 234, Bull/2, French/2, Gunn, Hischak, Hischak/2, 60, Salem. Comment: A two-week engagement.

66.383a *The Browning Version* (D, 1a) Terence Rattigan. LITTLE THEATRE CLUB 8/12/66. ** Cast: *Stage* 8/12/66, 8. David Baron, John Carney, Nicholas Edmett, Joan Campbell, John Quartermaine, Carol Gleason, Irving Lycett. *Dir* Joan Campbell. Plot: Bordman/4, 284, Demastes/1, Fletcher, Hischak, Hochman, Law, Loney, 258, Matlaw, Patterson, Rusinko, 62–69, Shank, Vinson, Walford, Weintraub.

66.383b *The Dark Room* (P, 1a) Tennessee Williams. LITTLE THEATRE CLUB 8/12/66. * Cast: *Stage* 8/12/66. 8. Pauline Holford, Mary Sheen. *Dir* Joan Campbell. Plot: Heintzelman, MacNicholas.

66.384 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 8/12/66. ** Cast: *Stage* 5/1/67, 13. *Ringo* Ronnie Stevens; *Mr. Space* Ivor Danvers; *Rat King* Richard Warner; *Lord Swill* Bryan Coleman; *Mickey Merry* Sandra Michaels; *Ma Merry* Helena Leahy; *Pa Merry* Len Maley; *Pearly King* Gary Brighton; Roy Skelton, Angela Easterling, Colin Cunningham, Elisabeth Wade, Jill Love, Richard Manuel, Roy Heymann, Roger Finch, Joyce Dalton, Pamela Jones, Geraldine Long, Frances Jane Ashworth. *Pres* J. Kenneth Lindsay; *Dir* Henry Cass; *Sc dgn* W. Cameron Johnson;

Cost dgn Dorothy Phillips; *Ch* Bridget Espinosa; *Light* Louis Fleming; *Mus dir* Louis Mordish; *Sm* Steadman Williams. Review: *Stage* 5/1/67, 13. Comment: Ronnie Stevens was notable as the dog Ringo (*Stage*).

66.385 *Look Back in Anger* (D, 3a) John Osborne. VANBRUGH LITTLE THEATRE 8/12/66.** *Jimmy Porter* Peter Sproule; *Alison* Caroline Burt; *Helena* Sarah Taunton; *Cliff* Ioan Edwards; *Colonel Redfern* Ian Price. *Dir* Heinz Bernard; *Dec* Douglas Heaps. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Review: *Stage* 15/12/66, 14. Comment: "Inevitably the play has begun to date, but it still hurts and, therefore, it is still vital. Douglas Heap's realistic setting seemed familiar. It could only be the Porters'. Heinz Bernard directed on what one might call traditional lines" (*Stage*).

66.386 *The Lion and the Jewel* (C, 3a) Wole Soyinka. COURT 12/12/66. 1st perfd Arts, University College, Ibadan, Nigeria, 2/59; 1st London perf. Cast: Findlater; *Stage* 15/12/66, 13; *Variety* 21/12/66, 57; *WWT/15*. *Sidi* Hannah Bright-Taylor; *Lakunle* Femi Huba; *Baroka* Lionel Ngakane; *Sadiku* Jumoke Debayo; *The Favourite* Trudi Coleman; *The Wrestler* Ibarrio Pedro; *Village Girls* Taiwo Ajai, Shauree Crooks, Rosetta Nwanzoke, Stella Oshalake, Blossom Pegram, Veronica Wilson; *Village Men* Abdi Abobaker, Tommy Ansah, Plinio Galfetti, Kwesi Kay, David Longdon; *Drummers* Sanya Dosunmu, Dick Quay, Taiye Ayorinde. *Dir* Desmond O'Donovan; *Assist dir* Ian Watt-Smith; *Dgn* Jocelyn Herbert; *Mus dir* Marc Wilkinson, Sanya Dosunmie; *Light* Andrew Phillips; *Dsm* Trevor Bentham. Plot: Griffiths, Hochman, Matlaw, Patterson. Reviews: *Christian Science Monitor* 6/1/67, 4; *Guardian* 13/12/66, 7; *Illustrated London News* 24/12/66, 28; *New Statesman* 16/12/66, 916; *Observer* 18/12/66, 20; *Spectator* 23/12/66, 815; *Stage* 15/12/66, 13; *Times* 13/12/66, 6; *Tribune* 23/12/66, 19; *Variety* 21/12/66, 57. Comment: English Stage Company. African Ijinkle Company. Quite well received on opening night, although the acting was "indifferent" but might well improve (*Guardian*). "A mild and artless Nigerian comedy, with an occasional good line, a few dances, and a cast-endearing, I agree— that offered a drowsy charm instead of technique" (*Illustrated London News*). *Tribune* was bored by this "fable of interminable length." Countering other reviews, *Observer* declared and discussed why "Soyinka's parable of progress in a Nigerian village is the most sophisticated spectacle in town," a point of view elaborated by *Times*.

66.387 *The Martians* (P, 1a) Keith Johnstone. LITTLE

THEATRE CLUB 12/12/66 (Ln).* Johnny Wade, John Muirhead. *Dir* Richardson Morgan. Review: *Stage* 16/2/67, 13. Comment: Theatrescope. "Consists of two sets of conversations between master and slave on the subjects of possession and sex, the first being an excuse for the second when a phantasy about beings from another planet leads into a series of sexual images of phallic symbolism offering a mental form of physical perversion" (*Stage*).

66.388 *The Snow Queen* [(P for children) Noel Langley]. INTIMATE 12/12/66.

66.389 *Hutch-Builder to Her Majesty* (P) Leo Aylen and Annette Baram (mus). MERCURY 13/12/66.* Cast: *Stage* 15/12/66, 15; *WWT/15*. *Jonah* Philip Anthony; Annette Baram, Trevor Griffiths, Myrna Hague, Charles Hyatt, Louis Mahoney, Cosmo Pieterse, Angela Stenning, Rosita Yarboi. *Dir* Leon Aylen; *Cost dgn* Phillipa Harker, Chrystal Macmillan; *Light* Michael Felton, Graham Gomm; *St dir* Alaric Cotter. Reviews: *Guardian* 14/12/66, 7; *Illustrated London News* 24/12/66, 28; *Stage* 15/12/66, 15; *Times* 14/12/66, 6; *Tribune* 23/12/66, 19. Comment: International Theatre Club. This reworking of the Jonah story was "the kind of show that might be devised by a go-ahead Church of England vicar" (*Times*). "Its staple was honest-to-goodness preaching, a didactic pill sugared with nothing but a sense of theatre. And superbly theatrical it proved to be" (*Tribune*). *Guardian* said the play was a failure, "having nothing much to say and saying it fussily."

66.390 *An Ideal Husband* (C, 3a) Oscar Wilde. GARRICK 13/12/66.** Cast: *WWT/15*. *Mrs. Marchmont* Yvette Rees; *Lady Basildon* Anne Cameron; *Mason* Leader Hawkins; *Earl of Caversham* Raymond Huntley; *Lady Chiltern* Rachel Gurney; *Miss Mabel Chiltern* Perlita Neilson; *Lady Markby* Joyce Carey; *Mrs. Cheveley* Margaret Lockwood; *Vicomte de Nanjac* Richard Dennis; *Sir Robert Chilton* Michael Goodliffe; *James, Mr. Montford* Keith Bowles; *Lord Goring* Richard Todd; *Phipps* Cyril Wheeler; *Harold* Martin Fowler; *Maid* Lesley Lee. *L* Garrick Theatre Management Ltd.; *Lic, Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* Peter Bridge, Howard and Wyndham Ltd.; *Dir* James Roose-Evans; *Dgn* Anthony Holland. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Illustrated London News* 14/1/67, 32; *Stage* 29/12/66, 11; *Times* 21/12/66, 5. Comment: A revival of the production seen at the Strand 16/12/65 (65.367) with some recasting.

66.391 *The Royal Hunt of the Sun* (Hist D, 2a) Peter Shaffer. OLD VIC 13/12/66.** Plot: Best/65, 147, Demastes/2, Fletcher, Hochman, Law, Loney, Patterson,

Salem, Shipley, Vinson, Weintraub. Reviews: *Spectator* 23/12/66, 815; *Stage* 15/12/66, 15; *Times* 14/12/66, 6. Comment: National Theatre. The repertory production (64.380), not a revival. The play “gained a fresh slant through Paul Curran’s performance as Pizarro” (*Stage*).

66.392 *Bethlehem Blues* (MP) George Webb (bk) and Paul Strang (mus). COMMONWEALTH INSTITUTE 15/12/66.** Cast: *Stage* 10/11/66, 8. George Webb, Stanley Jack, Isobel Lucas, George Brown. *Dir* George Webb; *Pd* Stanley Jack; *Ch* Stanley Jack, Tracy Council; *Cost* Althea McNish; *Cond* Paul Strang. Reviews: *Daily Mirror* 10/12/66, 19; *Stage* 29/12/66, 11; *Times* 16/12/66, 16. Comment: Caribbean Productions. “A mild modern parable based on the Nativity story” (*Times*). Parts of the piece in rehearsal was screened on London ITV 15/12/66.

66.393 *On Approval* (C, 3a) Frederick Lonsdale. ST. MARTIN’S 15/12/66.** 142 perf. Cast: *Stage* 21/12/66, 13; *Variety* 28/12/66, 58; *WWT/15*. *Helen Hayle* Polly Adams; *Mrs. Maria Wislack* Dulcie Gray; *The Duke of Bristol* Michael Denison; *Richard Halton* Robert Flemyng. *Pp* Willoughby de Broke Estates Co.; *Lic*, *Admin* B. A. Meyer; *Lic* Peterbridge Plays Ltd.; *Pres* Peter Bridge; *Dir* Murray Macdonald; *Sc dgn* Pamela Ingram; *Cost* Worth, L. and H. Nathan Ltd.; *Sm* Gordon Marshall; *Dsm* Diana Lyddon; *Asm* Jeffrey Campbell, Christian Gray; *Wm* Patricia McKay; *Press rep* George Fearon; *Sc bld*, *Sc* Yvonne Arnaud Theatre; *Pq* Wig Creations; *Bom* George Davis; *Gen mgr* Philip Algar. Plot: *Best/26*, 404–5, *Bordman/3*, 300, *Hischak*, *Fletcher*, *French/2*, *Loney*, 141, *Nicoll/2*, 416–17, *Salem*. Reviews: *Guardian* 16/12/66, 9; *Illustrated London News* 24/12/66, 28; *London Life* 31/12/66, 40; *Observer* 18/12/66, 20; *Spectator* 23/12/66, 815; *Stage* 21/12/66, 13; *Times* 14/12/66, 16; *Tribune* 6/1/67, 11; *Variety* 28/12/66, 58. Comment: “A good piece of theatrical journeymanhood” but the revival lacked panache (*Guardian*). *Variety* noted the marquee appeal of Dulcie Gray, Michael Dennison, and Robert Flemyng. *Illustrated London News* commended the cast as being the equals of that of the first London production in 1927.

66.394 *Peter Pan; or, The Boy Who Wouldn’t Grow Up* (P, 3a) J. M. Barrie and John Crook (mus). SCALA 16/12/66.** Cast: *Stage* 5/1/67, 11; *WWT/15*. *Peter Pan* Julia Lockwood; *Mrs. Darling* Diana Scougall; *Mr. Darling*, *Jas. Hook* Ron Moody; *Wendy* Mia Martin; *John* Timothy Horton; *Michael* John Watters; *Nana* Tony Helm; *Liza* Julie Weston; *Tinker Bell* “Jane Wren”; *Tootles* Anthony Holmes; *Nibs* Peter Kinley; *Slightly*, *Crocodile* Ian Calvin-Taylor; *Curly* Nicky Peppiatt; *First Twin* Frank Summers; *Second Twin* Barry Newnham; *Smee* Leslie Sarony; *Gentleman Starkey* David Jason;

Cookson Roger Fountayne; *Cecco* Michael Martin; *Mullins* John Gay; *Jukes*, *Great Big Little Panther* Guy Saunders; *Noodler* Mark Haskell; *Skylights* Kevin Smith; *Cabin Boy* Hugh Janes; *Black Pirate*, *Witch Doctor* Hugh Keayes-Byrne; *Tiger Lily* Liz Holmes; *Baby Mermaids* Rosemary Booth, Julie Weston; *Mother Mermaid* Lesley Duff; *Badger* Peter Nobbs. *Pres* Daniel Mayer Co.; *Dir* James Verner; *Dec* Fanny Taylor, Berkeley Sutcliffe; *Add mus* Donald Elliott, Alan Abbott, Neil Feiling; *Mus dir* Neil Feiling; *Ch* Timothy Hext; *Fight arr* Patrick Crean; *Flying effects* Joseph Kirby; *Sm* George Harland, Armand Gerrard; *Asm* Richard Harwood, Hugh Janes; *Wm* Arthur More; *Carp* Earl Kay; *Elect* John Capp; *Pm*, *Props* Tony Helm; *Press rep* George Fearon; *Mgr* John Petre; *Foh* Miss Clifton; *Bom* Norman Johnson; *Sc bld* Ray Addison; *Sc* Harker, Holman and Bravery; *Pq* Nathanwigs. Plot: *Bordman*, *Demastes/1*, *Fletcher*, *French/2*, *Geduld*, 53–70, *Griffiths*, *Hischak*, *Hochman*, *Law*, *Matlaw*, *Patterson*, *Salem*, *Shipley*, *Sobel*. Reviews: *Daily Mirror* 24/12/66, 25; *Illustrated London News* 31/12/66, 30; *New Statesman* 6/1/67, 22; *Observer* 18/12/66, 17; *Stage* 5/1/67, 11; *Times* 17/12/66, 13. Comment: “It has lithe-some Julia Lockwood playing Peter for the fourth time, and Ron Moody making his debut in the dual roles of Mr. Darling and Captain Jas. Hook. Mr. Moody demonstrates a flashing left hook but brings a welcome touch of comedy to the villainy, too” (*Daily Mirror*). *New Statesman* observed that “lower-income groups were well represented” in the audience. A traditional production that needed to cut the three-hour running time “which is obviously too much for younger children” (*Times*).

66.395 *The Ballad of the False Barman* (P) Colin Spencer and Clifton Parker (mus). HAMPSTEAD 19/12/66.* Cast: *Stage* 21/12/66, 17; *WWT/15*. *Josie* Katherine Barker; *Scabby*, *Judge*, *Bishop* Robert Bernal; *Bella* Anne Berry; *Barman*, *Duke* Caroline Blakiston; *Parson* James Bree; *Chuck*, *Chief of Police*, *Prisoner* Murray Brown; *Big Molly* Penelope Keith; *Ron*, *Barrister*, *Prisoner* Antony Linford; *Big Bill Mountain* Rod McLennan; *Bimbo* Michael Pennington; *Sadie* Jayne Morris; *Dolly*, *Amanda* Josephine Tewson. *Dir* Robin Phillips; *Dgn* Daphne Dare; *Cost dgn* Colin Spencer; *Ch* Yoma Sasburgh; *Mus dir* Jack Freedman; *Light* Antony Corbett; *Assist dir* Irene Sutcliffe; *St dir* Robert Gabriel. Plot: *Vinson*. Reviews: *Guardian* 20/12/66, 5; *Illustrated London News* 31/12/66, 30, 7/1/67, 30; *New Statesman* 6/1/67, 22–23; *Observer* 1/1/67, 23; *Stage* 21/12/66, 17; *Times* 20/12/66, 12. Comment: “An adults-only pantomime ... a sort of Alice in the Underworld, a brothel fantasy of canting thieves and transmuted moral standards” (*Guardian*). An “second excursion into Gothick kinkery and one hopes that the management’s appetite for it is now satisfied” (*Times*).

66.396 *Treasure Island* (P) Anon (adpt of Robert Louis Stevenson's romance, 1883). MERMAID 19/12/66 (m).** Cast: *Stage* 5/1/67, 12; *WWT/15*. *Jack Hawkins* Len Jones; *Black Dog, O'Brien* Juan Moreno; *Billy Bones* Grahame T. Mallard; *Blind Pew, Ben Gunn* Clive Elliott; *Anderson* Norman Mann; *Harry* Michael Jenkinson; *Dr. Livesey* Edward Jewesbury; *Squire Trelawney* Michael Logan; *Redruth* Anthony Edwards; *Long John Silver* Bernard Miles; *Captain Flint* Jack Spratt; *Morgan* Raymond Llewellyn; *Captain Smollett* Richard Beale; *Merry* Brian Osborne; *Israel Hands* George Innes; *Dick* Peter Craze; *Tom* Tom Dickson; *Gray* Tony Mansi. *Dir* Sally Miles; *Dgn* Adrian Vaux; *Sc* Bill Stewart; *Cost* Mermaid Wardrobe, Gus Rossdale; *Light* David Adams; *Sm* Derek Snook; *Mus arr* A. L. Lloyd; *Fight arr* Patrick Crean. Reviews: *Daily Mirror* 24/12/66, 25; *Illustrated London News* 7/1/67, 30; *Stage* 5/1/67, 12; *Times* 20/12/66, 12; *Tribune* 6/1/67, 11. Comment: An established "annual favourite ... with some cunning scenic transformations" effected by the revolving stage (*Times*). "There are some excellent punch-ups and knife fights with tomato ketchup liberally smeared over the buccaneers. Visually, this production ... has a lot to offer youngsters. But Long John Silver, as played by Bernard Miles, is more rustic than roistering" (*Daily Mirror*)

66.397 *Cinderella* (Panto, 2a) David Croft (bk) and The Shadows [Bruce Welch, Hank Marvin, John Rostill, Brian Bennett] (mus, lyr). PALLADIUM 20/12/66.* 169 perf. Cast: *Stage* 5/1/67, 11; *Variety* 28/12/66, 58; *WWT/15*. *The Town Crier, The Vicar of Stoneybroke* Bill Tasker; *Baron Hardup* Jack Douglas; *Cinderella* Pippa Steel; *Buttons* Cliff Richard; *Teresa* Terry Scott; *Eunice* Hugh Lloyd; *The Brokers Men* Bruce Welch, Hank Marvin, John Rostill, Brian Bennett [The Shadows]; *The Prince* Peter Gilmore; *Dandini* Tudor Davies; *Cinderella's Guardian Fairy* Patricia Merrin; *The Major-Domo, The Inn-Keeper* Jack Francois; *Mistress Maybelle* Avril Yarrow; The Bel Canto Singers, The Aida Foster Children, The Pamela Devis Dancers. *Pres* Leslie A. Macdonnell, Leslie Grade, Bernard Delfont; *Dir* Albert J. Knight; *Dec* Tod Kingman; *Cost dgn* Cynthia Tingey; *Ch* Pamela Devis; *Mus dir* Norrie Paramor; *Tech adviser* Peter Penrose; *St dir* Tommy Hayes. Reviews: *Daily Mirror* 24/12/66, 25; *Guardian* 21/12/66, 5; *Illustrated London News* 31/12/66, 30; *Observer* 1/1/67, 23, 8/1/67, 23; *Stage* 5/1/67, 11; *Times* 21/12/66, 5; *Variety* 28/12/66, 58. Comment: A lavish production with advance sales of nearly \$600,000 (*Variety*). The production combined a traditional respect for the story with the introduction of two "television comedians and a pop singer in the star parts" (*Times*). "All said, Albert J. Knight, the director, has done a most ingenious job in the magical-pictorial-nonsensical. Traditionalists may miss

one or two things" (*Illustrated London News*).

66.398 *The Land of Green Ginger* (P for children) Noel Langley (drm of Langley's book, 1937). ARTS 20/12/66 (m). 1st stage perf. Cast: *Stage* 5/1/67, 12. Eddie Hunter, Danne Emerson, Ewan Proctor, Matyelok Gibbs, Richard Wardale, Ursula Jones, Laurence Keane, Stanford Trowell, David Courtland, Arnold Beck, Rosalind Ross, Suzanne Marett, Helene Vermeirsch, Abdul. *Dir* Caryl Jenner; *Sc dgn* Ted Parker; *Cost dgn* Matyelok Gibbs; *St dir* John Waugh. Reviews: *Stage* 5/1/67, 12; *Times* 21/12/66, 5. Comment: Unicorn Theatre. The piece was popular with children because it was initially a six-part series broadcast on BBC Radio Home (began 28/11/66).

66.399 *The Thwarting of Baron Bolligrew* (P for children, 2a) Robert Bolt and Guy Woolfenden (mus). ALDWYCH 20/12/66 (m).** Cast: RSCA; *Stage* 5/1/67, 12; Theatricalia; *WWT/15*. *Storyteller* Terrence Hardiman; *The Duke* Hugh Sullivan; *Dashwood* Mark Jones; *Jones* Hugh Armstrong; *Juniper* Noel Collins; *Sir Digby Vayne Trumpington* Roger Brierley; *Sir Graceless Strongbody* Leon Lissek; *Sir Percival Smoothely-Smoothie* Davyd Harries; *Sir Oblong Fitz-Oblong* Sebastian Shaw; *Sea Captain* Ian Hogg; *Baron Bolligrew* Roy Kinnear; *Squire Blackheart* Nicholas Selby; *Men-at-Arms* Robert Davis, Chris Malcolm; *Lord Mayor* Barry Stanton; *Obadiah Bobblenob* Clifford Rose; *Magpie* Michael Williams; *Moloch* Charles Kay; *Mazepa* Henry Woolf; *The Dragon* Paul Scofield; *Peasants* Christopher Bond, Ray Callaghan, Seymour Matthews, Roger Lloyd Pack, Derek Steen. *Dir* Trevor Nunn; *Sc dgn* Elizabeth Duffield; *Cost dgn* Ann Curtis; *Light* David Read; *Mus* Guy Woolfenden. Plot: French/2, Vinson, Weintraub. Reviews: *Daily Mirror* 24/12/66, 25; *Illustrated London News* 31/12/66, 30; *New Statesman* 6/1/67, 22; *Observer* 1/1/67, 23; *Spectator* 13/1/67, 45; *Stage* 5/1/67, 11–12; *Times* 21/12/66, 5; *Tribune* 6/1/67, 11. Comment: Royal Shakespeare Company. "Roly-poly Roy Kinnear, looking like a pudding about to boil over, is the wicked but whacky Baron ... The play features such delights as a smoke-belching dragon, a magician with a comic line in spells and a couple of catchy songs" (*Daily Mirror*). "A classy show" (*New Statesman*). *Times* thought the piece would probably become "a regular Christmas institution," with which *Illustrated London News* agreed.

66.400 *The Circus Adventure* (P) James Ambrose Brown. HAMPSTEAD 21/12/66 (m).** Cast: *Stage* 5/1/66, 13; Theatricalia; *WWT/15*. *Flower Girl* Wendy Eyton; *Talking Cat* Tessa Loxton; *Launcelot* Peter Corey; *Junkwoman* Anita Beck; *Ringmaster* Joseph Martin; *Pinky* Michael Bland. *Dir* Myra Benson; *Dec* Ted Parker; *St dir* John Sloane. Review: *Stage* 5/1/67, 13. Comment:

Unicorn Theatre. The revival had a more solemn tone than the original production (*Stage*).

66.401 *Whittington Junior and His Sensation Cat* (Bsq) Robert Reece and Denis Martin (adpt, lyr) and Brian Blades (adpt, lyr). PLAYERS' 21/12/66. 1st perfd orig ver Royalty 23/11/1870; 1st this adpt. Cast: *Stage* 5/1/67, 12; *WWT/15*. *Alderman Callipash* John Rutland; *Fitzbaggage* Michael Darbyshire; *John Philpot* Kim Grant; *Mrs. Alderman Callipash* Joan Sterndale Bennett; *Rosemarye* Ann Beach; *The Cat* Sheila Bernette; *Sir Highbury de Barne* Teddy Green; *Dick Whittington* Anna Dawson; *Muley* John Heawood; *Binnacle*, *Ali Brown Windsor* Glenn Willcox; *Blocks* Jamie Fraser; *Barnacle* Elwyn Hughes; *Rahatlakoum* Karen Clare; *Ozokerit Ben Zodyne* Robert Cartland. *Dir* Don Gemmell; *Sc dgn* Reginald Woolley; *Cost dgn* Reginald Hanson; *Assist dir* Brian Blades; *Sm* Terry Clark, Michael Reese. Reviews: *Stage* 5/1/67, 12; *Times* 22/12/66, 15. Comment: The piece contained a "rich harvest of ghastly puns" (*Times*).

66.402 *The Thirteen Clocks* (P) James Thurber (adpt Frank Lowe of Thurber's book, 1950) and Robert Gallico (mus). ARTS 22/12/66. 1st perfd Barter, Abingdon, Virginia, 17/8/53; 1st British perf. Cast: *Stage* 5/1/67, 13; *WWT/15*. *The Wizard* Arnold Beck; *The Minstrel* David Courtland; *Taverner*, *Whisper*, *Guard* Stanford Trowell; *Tosspot*, *Captain of the Guard* Ewan Proctor; *Tale-Teller* Rosalind Ross; *Trouble-Maker*, *Hagga* Ursula Jones; *Strutfurrow* Suzanne Marett; *Scaremonger*, *Guard* Eddie Hunter; *Traveller*, *Jackadandy* Laurence Keane; *The Golux* Matyelok Gibbs; *Hark* Richard Wardale; *The Duke of Coffin Castle* Edgar Wreford; *The Princess Saralinda* Cherina Mann; *Jack-O'-Lent* Rosalind Ross. *Pres* Barry McDonald, Caryl Jenner; *Dir* Caryl Jenner; *Dec* Ted Parker; *St dir* John Waugh. Reviews: *Guardian* 23/12/66, 5; *Illustrated London News* 7/1/67, 30; *Observer* 1/1/67, 23; *Stage* 5/1/67, 12–13; *Times* 23/12/66, 4. Comment: A mixture of "wistful romance and comic nightmare. A fable for our time with just enough wit and innocent fantasy for sensitive adults and just enough horror and gore for children" (*Guardian*). "There is little magic in the production" but it did provide children with "a good thrill and a nasty fright" (*Times*). "The piece does want settings to go with its branching, indulgent imagination, and with Thurber's sense of language" (*Illustrated London News*).

66.403 *Robinson Crusoe* (Panto) Harry Bright and Stanley Wills-Croft. HIPPODROME, GOLDERS GREEN, 23/12/66. 1st perfd Empire, Liverpool, 22/12/60? Cast: *Stage* 5/1/67, 13; *WWT/15*. *Bosun and Mate* Jim Dailey and Terry Wayne; *Polly Perkins* Frances Barlow; *Mrs. Crusoe* Alan Haynes; *Billy Crusoe* Kenneth Connor;

Robinson Crusoe Erica Yorke; *Captain Will Atkins* Sidney James; *Innkeeper*, *Yuma* Helen James; *Man Friday* Harold Holness; *Inca Priest*, *Davy Jones* Martin Gluth; *Aphrodite* Joanna Grant; Bel-Canto Singers, Hippodrome Boys and Girls. *Pres* Tom Arnold, Bernard Delfont; *Dir* Stanley Willis-Croft; *Assist dir* Dave Jackley; *Ch* Shelagh Miller; *Mus dir* Ray Bishop; *Cost dgn* R. St. John Roper, Anthony Holland; *Dec* Edward Delaney, Tod Kingman; *Mus arr* Bobby Howell, Ronald Hanmer. Reviews: *Stage* 5/1/67, 13; *Times* 24/12/66, 4. Comment: The production really relied on individual "turns" rather than a retelling of the tale (*Times*).

66.404 *Babes in the Wood* (Panto) Bill Robertson and Robert E. Probst (mus). WIMBLEDON 24/12/66.* Cast: *Stage* 5/1/67, 14; *WWT/15*. *King Richard* Roger Rees; *Sheriff of Nottingham* John Hart Dyke; *The Robbers* Brian Freeman, Al Paige; *Robin Hood* John Gower; *Little John* Kenneth de Bohun; *Friar Tuck* Douglas Gamble; *Simon* Roy Castle; *Maid Marian* Lulu; *John Paul* Large; *Jennifer* Elaine Paige; *Nurse Martha* Arthur Askey; *The Fairy* Rosemary Houlston; Malcolm Dockeray, Lewis Rich, James Vallon; The King Dancers. *Pres* Audrey Lupton, Arthur Lane; *Dir* Bill Robertson; *Ch* Rita King; *Mus dir* Robert Probst; *Sm* Graeme Cruickshank. Reviews: *Daily Mirror* 24/12/66, 25; *Stage* 5/1/67, 14; *Times* 28/12/66, 13. Comment: "The story line itself is frequently lost sight of," instead the focus was on Arthur Askey, Roy Castle, and Lulu (*Times*).

66.405 *Puss in Boots* (Panto) Alan Miles. RICHMOND 24/12/66.* Cast: *Stage* 5/1/67, 14. *Queen Penelope* Duggie Chapman; *Puss* Lucy Fenwick; *Colin* Carole Mudie; *Princess Moya* Donnelly; Ron Welling, Gillian Shephard, Paul Becque, Roy Williams, Alan Haywood, Alec Bregonzi, Nick Nissen, Salvin Stewart, Hazel Colman, Babette Palmer Dancers. *Dir* Frederic Piffard, Tony Clayton; *Ch* Babette Palmer; *Dgn* John C. Piper, Dorning Hibbert; *Mus dir* Joseph Alexander; *Sm* Ken Ward. Review: *Stage* 5/1/67, 14. Comment: "In this day and age it is indeed remarkable that the pantomime institution can survive at all—in the dubious circumstances of the survival it is even more astonishing that something as nearly traditional as the Richmond show can have been staged" (*Stage*).

66.406 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). COMEDY 24/12/66 (m).** Cast: *Stage* 5/1/67, 13; *WWT/15*. *Marigold* Vivienne Ball; *Nurse*, *Washerwoman* Vilma Hollingbery; *Mole* Richard Goolden; *Water Rat* Bernard Hopkins; *Badger* John Woodvine; *Toad* Martin Friend; *Alfred* Michael Francis; *Back Legs of Alfred*, *Mr. Turkey* Roger Stevens; *Chief*

Weasel Constantin de Goguel; *Chief Ferret, Usher* Christopher Tranchell; *Chief Stoat, Gaoler* John Leeson; *First Fieldmouse* Jean Dempsey; *Second Fieldmouse* Vivienne Ball; *Policeman* Michael Francis; *Judge* Ken Wynne; *Mrs. Duck* Jean Dempsey; *Phoebe* Barbara Latham; *Mama Rabbit* Stephanie Tremethick; *Lucy Rabbit* Judy Knowlson; *Harold Rabbit* Margaret Sweeney; *Barge Woman, Singer* Joan Kennedy; *Weasels, Ferrets, Stoats and so on* Roger Stevens, Michael Richmond, Gillian Toll, Judy Knowlson, Chrys Salt, Jean Dempsey, Sylvia Vickers, Emily Abercrombie, Margaret Sweeney, Stephanie Tremethick, Irene Tofahrn. *Lic* H. H. Wingate; *Mgr dir* Bernard Delfont, Tom Arnold; *Pres* David Conville, Charles Ross; *Dir* David Conville; *Dec* Peter Rice; *Light* Brian Benn; *Ch* Geraldine Stephenson; *Mus dir* Anthony Bowles. Plot: French, French/2. Reviews: *Daily Mirror* 24/12/66, 25; *Stage* 5/1/67, 13; *Times* 28/12/66, 13. Comment: David Coville's production was "deft, vigorous, and generally well cast" (*Times*). "So very much the mixture as before as almost to defy comment. Very nearly as enchanting as the original book and at a few moments perhaps a shade more so it holds the attention of the children as it always has and this year provides additional fun for the adults by its ingenious jail-break scheme" (*Stage*).

66.407 *Babes in the Wood* (Panto) Anon. REGAL c. 26/12/66. Cast: *Stage* 5/1/67, 13. *Baron Batman* Hughie Green; *Dame* Billy Whittaker; *Robin Hood* Yvonne Marsh; *Maid Marion* Ruth Llewellyn; *Will Scarlett* Rosemary Carroll; *Monica Rose, Desmond and Marks, Bobby Bennett and Deano, Jimmy Kaye, Vic Hallums, Peta Pelham, Linda Gibbs, Michael Meakin, Jon and Diane, Tony Holland.* *Pres* Hughie Green, World Film Services Ltd.; *Dir, Ch* Tommy Shaw. Reviews: *Daily Mirror* 24/12/66, 25; *Stage* 5/1/67, 13; *Times* 28/12/66, 13. Comment: The story was given "only the most perfunctory and haphazard treatment," television's Hughie Green being the focus instead (*Times*).

66.408 *Dick Whittington* (Panto) Jimmy Perry and Gilda

Perry. INTIMATE 26/12/66.* Cast: *Stage* 5/1/67, 14. *Alderman Fitzwarren* Jimmy Perry; *Cuddles* Gilda Perry; *Dame* Michael Bevis; *Alice* Mair Roberts; *Dick* Linda James; *Cat* Barbara Randall; *Spirit of London* Susan Pain. *Pres* Jimmy Perry, Gilda Perry; *Mus arr* Esmé Hand; *Sc dgn* Gillian Slater; *Sc* Peter Gray; *Cost dgn* William Wynn. Review: *Stage* 5/1/67, 14. Comment: "Free from gimmickry and spectacle alike, the Intimate's *Dick Whittington* is predominantly a pantomime for younger children" (*Stage*).

66.409 *Pinocchio* (P) Angela Caldati. CRITERION 26/12/66 (m).* Cast: *Stage* 5/1/67, 11. *Pinocchio* Nigel Grice; *Mr. Cricket* Peter Bridgemont; *Fairy* Georgina Patterson; *Columbine* Caroline Ellis; *Mr. Fox* Roy Hepworth; *Mr. Cat* Mark Rose; *Carlo* Cura, Bernard Lawrence, John Brennan, Donald Torr, Joanna L'Esty, Astrid Anderson. *Pres* City Stage Productions; *Dir, Ch* Neville Irons; *Dgn* Chod. Reviews: *Stage* 5/1/67, 11; *Times* 23/12/66, 4 [sic]. Comment: *Times* welcomed the "lack of sentimental fuss" in the production. "It seems a suitable entertainment for the under-fives, who appear to enjoy it" (*Stage*).

66.410 *My Poll and My Partner Joe* (P,3a) John Thomas Haines. QUESTORS 29/12/66. 1st perfd Surrey 31/8/1835. Cast: QTA. Reviews: *Middlesex County Times* 6/1/67, 7; *Stage* 5/1/67, 10. Comment: "The company showed an excellent team sense and all members had suitable lunatic panache. The look of the show was good too, costumes looking like old nautical prints, and sets beautifully simple and toy theatrish" (*Stage*).

Productions

1967

67.1 *Who's Pinkus? Where's Chelm?* (MP, 2a) C. P. Taylor (bk, lyr) and Monty Norman (mus, lyr, bk). JEANNETTA COCHRANE 3/1/67.* 10 perf. Cast: *Stage* 5/1/67, 9; *Variety* 11/1/67, 72; *WWT/15*. *Pinkos* Bernard Bresslaw; *Rabbi* David Lander; *Mayor* Stanley Platts; *Rachel* Nancy Nevinson; *Bank Manager* Barney Gilbraith; *Mickey Katz* Godfrey James; *Morris Gerber*, *Cleansing Manager*, *Police Inspector* Arnold Yarrow; *Postman*, *PRO Officer*, *Bergman* Bernard Stone; *Betty* Anita Lockwood; *Nephew* Laurie Heath; *Secretary* Lesley Ward. *Pres* Frank Coven; *Dir* Charles Marowitz; *Dgn* Bernard Culshaw; *Ch* Tutte Lemkow; *St dir* Michael Williams; *Mus dir* Jack Nathan. Plot: OTF, Vinson. Reviews: *Birmingham Post* 4/1/67, 4; *Guardian* 4/1/67, 7; *Illustrated London News* 14/1/67, 32; *New Statesman* 27/1/67, 125; *Observer* 8/1/67, 23; *Spectator* 13/1/67, 44; *Stage* 5/1/67, 9; *Times* 4/1/67, 6; *Tribune* 13/1/67, 11; *Variety* 11/1/67, 72. Comment: London Traverse Theatre Company. The plot involved a simpleton returning to his home town and becoming an overlord. *Guardian* was unimpressed by the lyrics and music. Quoting a programme note, *Tribune* explained the arbitrary content was “a conscious attempt to infuse the play with the spirit of the vanished Yiddish Theatre.” “The possibilities of this fable are ruined in the telling” (*Times*). *Variety* said the piece’s earnestness did not result in an “imaginative and stimulating” work.

67.2 *A Word, Allow Me* (Revue) Raymond Cross. PORTCULLIS 5/1/67.* Review: *Stage* 12/1/66, 15. Comment: Raymond Cross performed this one-man revue, and possessed a “limited a talent ... He does not become another personality as he plays” (*Stage*).

67.3 *The Six O’Clock Holiday Show* (Revue, 2pt). ARTS 9/1/67.* Cast: *Variety* 18/1/67, 70; *WWT/15*. Larry Adler, Shirley Abicar. *Pres* Barry McDonald, Robert Pateron; *Dir* George Mully; *St dir* Wilfred Blunden. Reviews:

Stage 12/1/66, 13; *Times* 10/1/67, 6; *Variety* 18/1/67, 70. Comment: A pleasurable “song-along” limited run entertainment with Larry Adler and Shirley Abicair (*Variety*). *Times* noted the entertainment was aimed at children.

67.4 *After the Rain* (CD, 3a) John Bowen (adpt of his novel, 1958). DUCHESS 11/1/67.** Cast: *Stage* 19/1/67, 13; *Theatricalia*; *Variety* 18/1/67, 70; *WWT/15*. *The Lecturer* Robert James; *His Two Assistants* Gil Sutherland, Geoffrey Todd; *Captain Hunter* Anthony Oliver; *Arthur Henderson* Alec McCowen; *Gertrude Forbes-Cooper* Valerie White; *Tony Batch* Douglas Sheldon; *Wesley Otterdale* Malcolm Rogers; *Muriel Otterdale* Maureen Pryor; *Harold Banner* Alan MacNaughtan; *Alan Armitage* William Marlowe; *Sonya Banks* Barbara Young. *Pres* John Roberts, Helen Jacobson; *Dir* Vivian Matalon; *Dgn* Brian Currah; *Light* John B. Read; *Sm* Edward Burrell. Plot: *Bordman*/4, 418, *Fletcher*, *French*/2, *Hischak*, *Vinson*, *Weintraub*. Reviews: *Birmingham Post* 12/1/67, 6; *Christian Science Monitor* 20/1/67, 4; *Daily Mirror* 12/1/67, 14; *Illustrated London News* 21/1/67, 32–33; *New Statesman* 27/1/67, 125; *Observer* 15/1/67, 25; *Spectator* 13/1/67, 44–45, 20/1/67, 72; *Stage* 19/1/67, 13; *Times* 12/1/67, 6; *Tribune* 20/1/67, 11; *Variety* 18/1/67, 70. Comment: “Could a strong willed, however misguided, man convince others he was the new god? Intriguing intellectual arguments are tossed around and they certainly hold the interest. There is no scenery to distract. Alec McCowen, Maureen Pryor and William Marlowe star in this theatrical think-piece” (*Daily Mirror*). “A natural for crix and aficionadors,” but with a poor commercial outlook (*Variety*). “A considerable and thought-provoking work” (*Christian Science Monitor*). *Observer* opined the production had lost “a little of its force [at the Hampstead] ... in the larger, plushier auditorium” of the Duchess. “One of the richest and most stage-worthy British plays of the past 12 months” (*Times*).

67.5 *The Soldier's Fortune* (C, 2a) Thomas Otway. COURT 12/1/67. 1st perfd Dorset Garden 1/3/1680. Cast: Findlater; *Stage* 19/1/67, 13; *Theatricalia*; *Times* 13/1/67, 14; *Variety* 25/1/67, 62; *WWT/15*. *Beaugard* Maurice Reeves; *Courtine* Charles Thomas; *Fourbin* Roger Foss; *Sir Jolly Jumble* Wallas Eaton; *Lady Dunce* Sheila Hancock; *Sylvia* Elizabeth Bell; *Sir Davy Dunce* Arthur Lowe; *Maid* Bridget Turner; *Mr. Frisk* John Nettles; *Gentlemen* Toby Salaman, Richard Vanstone; *Men in Whitehall* Bernard Gallagher, John Shepherd, Peter Wyatt; *Vermin* Peter John; *Landlord* John Shepherd; *Bloodybones* Bernard Gallagher; *Constable* Peter Wyatt; *Servants, Passers-by, Watch, People in Tavern* Janette Legge, Peter John, John Nettles, Toby Salaman, John Shepherd, Richard Vanstone. *Dir* Peter Gill; *Dgn* John Gunter; *Mus* John Dankworth; *Light* Andy Phillips; *Assist dir* Robert Kidd; *Dsm* Juliet Alliston. Plot: Hochman. Reviews: *Birmingham Post* 13/1/67, 6; *Christian Science Monitor* 25/1/67, 4; *Guardian* 13/1/67, 9; *Illustrated London News* 21/1/67, 33; *New Statesman* 20/1/67, 90; *Observer* 15/1/67, 25; *Spectator* 20/1/67, 71–72; *Stage* 19/1/67, 13; *Times* 13/1/67, 14; *Tribune* 20/1/67, 11; *Variety* 25/1/67, 62. Comment: English Stage Company. *Observer* praised Peter Gill's elegant, unfussy direction, but noted that "the playing of the supporting roles ranges from uninteresting to inadequate," a recurring feature of recent productions at the Court. *Spectator* placed the play as among "the most truthful, uncompromising and painfully moral plays" known in the English theatre, a feature of Restoration drama not recognized generally. "Peter Gill's production suggests an attitude of near-contempt for the routine material which could be much more inventive and funny" (*Times*).

67.6 *Ask Me Tomorrow* (P) Stan Barstow and Alfred Bradley (drm of Barstow's novel, 1962). INTIMATE 16/1/67. 1st perfd Playhouse, Sheffield, 17/2/64. Comment: The play was about the problems, fears and hopes of a young struggling writer. On opening night the theatre was nearly empty (Bowden, 119).

67.7 *Brief Lives* (P for one player, 2a) Patrick Garland (based on John Aubrey's works). HAMPSTEAD 16/1/67.* Cast: *Stage* 19/1/67, 14; *Variety* 25/1/67, 66; *WWT/15*. *John Aubrey* Roy Dotrice; *Singer* Terry Gould. *Dir* Patrick Garland; *Dgn* Julia Trevelyan; *Cost dgn* Dilys Elstone; *St dir* Robert Gabriel. Plot: Fletcher. Reviews: *Birmingham Post* 20/1/67, 4; *Guardian* 17/1/67, 5; *Illustrated London News* 28/1/67, 31; *New Statesman* 27/1/67, 125; *Observer* 22/1/67, 25; *Stage* 19/1/67, 14; *Times* 17/1/67, 6; *Variety* 25/1/67, 66. Comment: The production was an expanded version of "Famous Gossips, 1: John Aubrey—The Antiquary 1626–1697" on BBC-1 TV 22/8/65. The production showed that "the dramatised

monologue is still one of the living theatre's strongest suits" (*Guardian*). "Less a recital than a one-character play" (*Observer*). *Times* said Garland and Dotrice were "the right interpreters" for Aubrey. *Illustrated London News* opined it was the performance of Dotrice's career. The first New York production (Golden 8/12/67) ran for 16 performances.

67.8 *The Experiment* (C, 2a) David Halliwell and David Calderisi. ARTS 16/1/67.* Cast: *Stage* 19/1/67, 13; *Variety* 25/1/67, 62; *WWT/15*. *Felicity Beauchamp* Jacqueline Geldart; *Neil Downes* Lawrence Beck; *Gwendolyn Thelmer-Farrington* Susan Tracy; *Nick Tyler* Christopher Tranchell; *Eugene Thorpe* Anna Middleton; *Arthur Rose* Raymond Brody; *Celia Browne* Pamela Buchner; *Jean Higgs* Valerie Douglas; *Aylmer De Mune* Tom Kempinski; *Jackson McIver* David Halliwell. *Pres* Barry McDonald; *Dir* David Calderisi, David Halliwell; *Assist dir* Judy Gemes; *St dir* Wilfred Blunden. Plot: Vinson. Reviews: *Birmingham Post* 17/1/67, 5; *Daily Mirror* 17/1/67, 12; *Illustrated London News* 28/1/67, 31; *New Statesman* 27/1/67, 125; *Observer* 22/1/67, 25; *Spectator* 20/1/67, 72; *Stage* 19/1/67, 13; *Times* 17/1/67, 6; *Tribune* 27/1/67, 15; *Variety* 25/1/67, 62, 66. Comment: Quipu. "A ramshackle, improvisatory, rather undergraduate affair, jeeringly nihilistic and fond of old, chanted jokes" (*Observer*). "A dismal, dreadful failure ... Briefly, a company are rehearsing a play about the assassination of an American President ... Once, the actors went into the stalls and up into the circle to play out scenes among the audience. The stage was left empty. How I wish it had stayed that way" (*Daily Mirror*). "A satirical exposure of that sacred bull of contemporary theatre," which needs revision (*Tribune*). "Much too sprawling and diffuse to do much damage to its chosen targets" (*Times*). The authors "extend their mirth so long that in the end few are laughing with them. If it were clipped to 90 minutes, it could be very funny" (*Illustrated London News*).

67.9 *Hollow in the Sky* (P, 1a) Ahmed Osman [trans M. Ennaney]. LITTLE THEATRE CLUB 16/1/67 (Ln).** Cast: *Stage* 19/1/67, 14. *Mother and Wife* Annia Tree; *Son and Husband* David Jackson. *Dir* David Jackson; *Sm* Bryan King. Review: *Stage* 19/1/67, 14. Comment: Theatre-scope. "A curious little piece, with symbolism from Ancient Egypt and hints of Oedipal incest to hold together its several episodes in the life span of a mother and her son," and overall unsatisfactory (*Stage*).

67.10 *The Promise* (D, 3a) Aleksei Arbuzov (trans Ariadne Nicolaeff of *Moy bedny Marat*, 1964). FORTUNE 17/1/67. 289 perf. 1st British perf Playhouse, Oxford, 29/11/66. Cast: *Stage* 19/1/67, 14; *Variety* 25/1/67, 62; *WWT/15*. *Lika* Judi Dench; *Marat* Ian McShane; *Leonidik*

Ian McKellen. *Pres* Peter Bridge; *Dir* Frank Hauser; *Dgn* Alix Stone; *Sm* Michael Hughes. Plot: Griffiths, Hischak, Hochman, Loney, Matlaw. Reviews: *Birmingham Post* 18/1/67, 4; *Guardian* 18/1/67, 7; *Illustrated London News* 28/1/67, 30–31; *Observer* 22/1/67, 25; *Spectator* 27/1/67, 103–04; *Stage* 19/1/67, 14, 17/8/67, 18; *Times* 18/1/67, 6; *Tribune* 27/1/67, 15; *Variety* 25/1/67, 62. Comment: “Altogether a pleasing, though insubstantial piece of work. It is in characterisation rather than in range of social reference that *The Promise* fails to fulfil its title” (*Tribune*). *Guardian* faulted Frank Hauser’s “slow moving” direction, but *Times* found it “smooth, well-oiled.” However, *Variety* praised the production generally and predicted success. *Illustrated London News* lauded Judi Dench’s performance. Ian McShane and Ian McKellen repeated their roles for the first New York production (Henry Miller 14/11/67) which ran for 23 performances.

67.11a *Alla-Gbah* (P, 1a) Yulisa Pat Amadu Maddy. LITTLE THEATRE CLUB 19/1/67. 1st London perf. Review: *Stage* 26/1/67, 16. Comment: *Dir*, *Dgn* Joan Campbell; *Sm* Stephen Parkins. “The literary style of Pat Abisodu Maddy ... is not properly at home in the theatre, for his interest in words is stronger than his ability to breathe life into the characters he has created” (*Stage*).

67.11b *Yon-Kon* (P, 1a) Yulisa Pat Amadu Maddy. LITTLE THEATRE CLUB 19/1/67. 1st London perf. Review: *Stage* 26/1/67, 16. Comment: *Dir* Joan Campbell; *Sm* Stephen Parkins.

67.12 *Iaora Tahiti* (Tahitian revue) Robert Manuel. SAVILLE 19/1/67. 1st London perf. Cast: *Stage* 26/1/67, 15. Henriette, Madeline, Mona, Coco, Pauline, Joel, Simon Pita. *Dgn* Roger Harth; *Mus dir* Yves Roche, Maxime Saury; *Sm* J. T. Jones. Plot: OTF/2. Reviews: *Illustrated London News* 28/1/67, 31; *Stage* 26/1/67, 15; *Times* 20/1/67, 6. Comment: *Times* described the production as “the theatre of steatopyga.”

67.13 *Stray Cats and Empty Bottles* (Ballad-P, 1a) Bernard Kops and Larry Adler (mus). TOWER, CANON-BURY, 20/1/67. 1st perfd A. D. C., Cambridge, 5/5/61. Cast: TTC. Plot: Weintraub. Reviews: *Illustrated London News* 4/2/67, 30; *New Statesman* 27/1/67, 125; *Stage* 2/2/67, 13; *Times* 21/1/67, 13; *Tribune* 27/1/67, 15. Comment: “Based on a one-act play which Mr. Kops wrote some years ago, concerning a group of derelicts living on a bombed site in East London, destined for demolition (*Stage* 15/12/66, 13). “Haunting and deep” (*New Statesman*). *Tribune* praised Kops’s “sure sense of locale,” his characters, but not his “heavy-handed plot-making.” *Times* outlined the play’s history and develop-

ment and did not approve this iteration.

67.14 *Black Coffee* (Mystery, 3a) Agatha Christie. INTIMATE 23/1/67.** Plot: Fletcher, French/2, Kabatchnik/2, Wagoner, 121. Comment: Jimmy Perry played Poirot (Bowden, 117).

67.15 *Dairy of a Madman* (P, 1a) Vernon Morris (adpt of Nikolai Gogol’s story, 1835). LITTLE THEATRE CLUB 23/1/67 (Ln). 1st perf this adpt? Thane Bettany. *Dir* Vernon Morris. Review: *Stage* 26/1/67, 15. Comment: Theatrescope. “Thane Bettany has used the confining atmosphere of the Little to his advantage in his one-man performance” (*Stage*).

67.16 *The Hostage* (P, 3a) Brendan Behan. BRITISH DRAMA LEAGUE THEATRE 25/1/67.** 5 perf. Cast: *Stage* 19/1/67, 8. Joan Campbell, John English. *Pres* Bernard Joy; *Dir* Bil Keating; *Mus dir* Tom Chatburn. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub.

67.17 *The Father* (P, 2a) August Strindberg (trans Michael Meyer of *Fadren*, 1887). QUESTORS 28/1/67.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 3/2/67, 8.

67.18 *Smithson’s Ark* (P, 2a) Pat Connell. COMEDY 29/1/67.* 1 perf. Cast: *Stage* 2/2/67, 14; *WWT/15*. *Marjorie* Gretchen Franklin; *Josie* Jane Bolton; *Les* Frank Thornton; *Victor* Jonathan Elsom. *Dir* John Crocker; *Dec* John Piper. Review: *Stage* 2/2/67, 14. Comment: Repertory Players. A very confused and confusing play about a man who fears a second flood; Frank Thornton did as much as was possible in the lead (*Stage*).

67.19 *Barefoot in the Park* (C, 3a) Neil Simon. INTIMATE 30/1/67.** Plot: Best/63, 117, Bordman, Bordman/4, 391, Bronner, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Salem, Shipley, Wilmeth.

67.20 *The Pleasure Is Mine*. LITTLE THEATRE CLUB 30/1/67.* Comment: I have been unable to identify this piece.

67.21 *World and Music of Ivor Novello* (Ent) Tom Arnold (deviser). RICHMOND 30/1/67.** Susan Swinford, Jon Keston, Pip Hinton. A three-week engagement.

67.22a *Augustus Does His Bit* (P, 1a) Bernard Shaw. MERMAID 31/1/67.** Cast: *Stage* 2/2/67, 15; *Variety* 8/2/67, 56; *WWT/15*. *Augustus* John Warner; *Beamish*

Peter Bayliss; *The Lady Moira Redmond*. Pres Mermaid Theatre Trust; Dir Robert Chetwyn; Sc dgn Adrian Vaux; Cost dgn Sheelagh Killeen; Sm Derek Snook. Plot: French/2, Hochman, Mander/3, Purdom, Williams, 221. Reviews: *Illustrated London News* 11/2/67, 30; *New Statesman* 10/2/67, 200; *Observer* 12/2/67, 25; *Spectator* 10/2/67, 166; *Stage* 2/2/67, 15; *Times* 1/2/67, 5; *Tribune* 10/2/67, 11; *Variety* 8/2/67, 56. Comment: Performed under the title *Trifles and Tomfooleries*. "Calculated to delight the confirmed Shavian—but otherwise of historical rather than intrinsic interest" (*Tribune*). *Variety* concurred. "Shoddy playlets ... Shaw at his shameless worst" (*Spectator*).

67.22b *Passion, Poison and Petrification; or, The Fatal Gazogene* (P, 1a) Bernard Shaw. MERMAID 31/1/67. 1st perfd Theatrical Garden Party, Regent's Park, 14/7/05. Cast: *Stage* 2/2/67, 15; *Variety* 8/2/67, 56; WWT/15. *Lady Magnesia* Moira Redmond; *Phyllis* Anne Kristen; *Fitz* Peter Bayliss; *Adolphus* Murray Melvin; *Landlady* Hazel Hughes; *Policeman* John Warner; *Doctor* Alan Partington. Pres, Dir, Dec, Cost dgn, Sm as for 67.22a. Plot: French/2, Hochman, Mander/3, Purdom, Walford. Reviews: *Illustrated London News* 11/2/67, 30; *New Statesman* 10/2/67, 200; *Observer* 12/2/67, 25; *Spectator* 10/2/67, 166; *Stage* 2/2/67, 15; *Times* 1/2/67, 5; *Tribune* 10/2/67, 11; *Variety* 8/2/67, 56. Comment: Performed under the title *Trifles and Tomfooleries*.

67.22c *Press Cuttings* (P, 1a) Bernard Shaw. MERMAID 31/1/67. 1st perfd Court 9/7/09. Cast: *Stage* 2/2/67, 15; *Variety* 8/2/67, 56 WWT/15. *Mitchener* Peter Bayliss; *Orderly* Murray Melvin; *Balsquith* John Warner; *Mrs. Farrell* Hazel Hughes; *Mrs. Banger* Moira Redmond; *Lady Corinthia* Anne Kristen. Pres, Dir, Dec, Cost dgn, Sm as for 67.22a. Plot: French/2, Hochman, Mander/3, Purdom. Reviews: *Illustrated London News* 11/2/67, 30; *New Statesman* 10/2/67, 200; *Observer* 12/2/67, 25; *Spectator* 10/2/67, 166; *Stage* 2/2/67, 15; *Times* 1/2/67, 5; *Tribune* 10/2/67, 11; *Variety* 8/2/67, 56. Comment: Performed under the title *Trifles and Tomfooleries*.

67.23 *Volpone* (C, 2a) Ben Jonson. GARRICK 31/1/67.** 47 perf. Cast: *Stage* 2/2/67, 13; *Variety* 8/2/67, 56; WWT/15. *Volpone* Leo McKern; *Mosca* Zia Mohyeddin; *Nano* Lindsay Kemp; *Androgyno* Stephen Bradley; *Castrone*, *Second Judge* Elric Hooper; *Voltore* Robert Horner; *Corbaccio* James Grout; *Corvino* Leonard Rossiter; *Celia* Maureen O'Brien; *Bonario* Matthew Long; *Lady Politique Would-Be* Nan Munro; *Maid* Rachel Thompson; *First Judge* Michael Tudor-Barnes; *Third Judge* Stephen Edwards; *Notario* Bryan Niland; *Servant* Auton Low. Pres Peter Bridge, Sean Connery; Dir Frank Hauser; Dgn Hutchinson Scott; Songs Eliza-

beth Lutyens; *Sm* George Cross. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holz knecht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 1/2/67, 7; *Illustrated London News* 11/2/67, 30; *Observer* 5/2/67, 24; *Spectator* 10/2/67, 166; *Stage* 2/2/67, 13; *Times* 1/2/67, 5; *Tribune* 10/2/67, 11; *Variety* 8/2/67, 56. Comment: "Played with most stops out" this is a lively, amusing "knockout" revival; good performances from Leo McKern, Zia Mohyeddin, and Leonard Rossiter (*Variety*). *Guardian* commended the production but noted that on opening night there was only "dutiful laughter." *Spectator* thought most of the cast failed to match the standard of acting of McKern and Rossiter. *Times* said McKern was miscast, although it was a valuable learning experience for him. *Illustrated London News* said the production lacked coherence and the acting was uneven.

67.24 *The Sacred Flame* (P, 3a) W. Somerset Maugham. DUKE OF YORK'S 2/2/67.** 58 perf. Cast: *Stage* 9/2/67, 13; *Times* 3/2/67, 5; *Variety* 15/2/67, 58; WWT/15. *Maurice* John Merivale; *Dr. Harvester* Jack Gwillim; *Mrs. Tabret* Gladys Cooper; *Nurse Wayland* Wendy Hiller; *Alice* Jean Holness; *Major Liconda* Leo Genn; *Stella* Lana Morris; *Colin* Terence Longden. Pres John Gate, Allan Davis, Yvonne Arnaud Theatre; Dir Murray Macdonald; Dgn Brian Currah; Cost dgn Worth; Sm Owen Griffith. Plot: Best/28, 418, Bordman/3, 367, Hischak, Kabatchnik/2, Loney, 157, Mander/5, Matlaw, Rogal, Sobel. Reviews: *Christian Science Monitor* 18/2/67, 4; *Illustrated London News* 11/2/67, 30; *New Statesman* 10/2/67, 200; *Observer* 5/2/67, 24; *Spectator* 10/2/67, 166; *Stage* 9/2/67, 13; *Times* 3/2/67, 5; *Tribune* 10/2/67, 11; *Variety* 15/2/67, 58. Comment: "Devastatingly boring" although the production and cast did try to disguise "the excruciating banality of this piece" (*Tribune*). The play "has all [Bernard] Shaw's pomposity and none of his showmanship" (*Spectator*). *Times* opined that "the reasons for this revival are obscure."

67.25 *Candida* (Mystery [3a]) Bernard Shaw. TOWER, CANONBURY, 3/2/67.** Cast: TTC. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

67.26 *Howards End* (D, 3a) Lance Sieveking and Richard Cottrell (based on E. M. Forster's novel, 1910). WIMBLEDON 6/2/67. 1st perfd Theatre Royal, Brighton, 26/7/65. Comment: The pre-West End production prior to opening at the New in February (see 67.59).

67.27 *The Insiders* (C, 3a, finale) Stuart Gilman. MERCURY 6/2/67. 1st London perf. Cast: *Stage* 9/2/67, 13; WWT/15. *Jeff* Hayne Ryan; *Larry* Sandy Macdonald; *Len* Martin Carrigan; *Louise* Sarah Brackett; *Philip* Gilbert

Winfield. *Dir* Jean-Pierre Voos; *Dgn, St dir* Janet Roberts. Reviews: *Stage* 9/2/67, 13; *Times* 7/2/67, 4; *Tribune* 17/2/67, 15. Comment: International Theatre Club. The play was about “a set of mutually abrasive adolescents involved in a rather prolonged struggle to grow up” (*Tribune*). *Times* faulted several aspects of the play but liked “the vitality of the dialogue.”

67.28 *Jane Eyre* [(P) Brian Tyler (adpt of Charlotte Brontë’s novel, 1847)]. INTIMATE 6/2/67.

67.29 *Thy Brother’s Keeper* (P, 1a) Geoffrey Weston. LITTLE THEATRE CLUB c. 6/2/67.**

67.30 *Arms and the Man* (RC, 3a) Bernard Shaw. TOYNBEE 8/2/67.** Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: Toynbee Players.

67.31 *110 in the Shade* (MD, 2a) N. Richard Nash (bk; adpt of his *The Rainmaker*, 1954) and Harvey Schmidt (mus) and Tom Jones (mus). PALACE 8/2/67. 101 perf. 1st perfd Shubert, Boston, 9/9/63; 1st British perf. Cast: *Stage* 16/2/67, 13; *Variety* 15/2/67, 58; *WWT/15*. *Toby* Colin Cunningham; *File Ivor* Emmanuel; *Jim Curry* Joel Warfield; *Noah Curry* Max Latimer; *H. C. Curry* George Hancock; *Lizzie Curry* Inga Swenson; *Snookie Updegraff* Vanessa Howard; *Mrs. Jenson* Pamela Dyer; *Phil Mackey* Michael Hyatt; *Tommy* Liam Noonan; *Belinda* Lesley Evans; *Geshy Toops* Victor Flattery; *Gil Demby* David Thornton; *Georgie* Bobbie Bannerman; *Olive Barrow* Deirdre Dehn; *Wally Skacks 3rd* Brian Casey; *Maurine Toops* Christine Yates; *Tom Kitch* Ian Hanson; *Bo Dollivon* Robert Crane; *Rev. Curtis* Colin Richards; *Wally Skacks* Michael Field; *Mrs. Wilkins* Julie Wilde; *Hannah* Margery Tew; *Anna May Coots* Clare Fern; *Bill Starbuck* Stephen Douglass; *Townspeople* Stanley Beedle, Ian Bunday, Mary Denise, Kathy Dunkerly, Avril Ellis, Jo Flattery, Pauline Greta, David Harris, Elwyn Hughes, Joan Knighton, Richard Manuel, Wendy Martin, Pamela Miller, Jennie Roberts, Diane Smith, Lynn Turner, Sylvia Vale, Sylvia Veronique. *Lic* Emile Littler; *Pres* Emile Littler, David Merrick; *Dir* Charles Blackwell, Joseph Anthony; *Sc dgn* Oliver Smith; *Cost dgn* Motley; *Light* Alec Shanks; *Mus arr* Hershy Kay; *Dance mus* William Goldenburg; *Ch* Rae Landor; *Mus dir* Robert Lowe; *Cost* Alec Shanks, Stage Costumes Ltd., Jay Mann, John Michael, Daniel Angel; *Sc bld, Sc* Stage Decor Ltd. Plot: Bordman/5, 632, Gänzl, Hischak, OTF, Salem. Reviews: *Birmingham Post* 9/2/67, 6; *Daily Mirror* 9/2/67, 14; *Guardian* 9/2/67, 5; *Illustrated London News* 18/2/67, 28–29; *New Statesman* 24/2/67, 270; *Stage* 16/2/67, 13; *Times* 9/2/67, 4; *Tribune* 17/2/67, 15; *Variety* 15/2/67, 58.

Comment: A charity preview was given on 7/2/67 in aid of the National Society for the Prevention of Cruelty to Children. “Without Inga Swenson—recreating the role she played on Broadway—it would have been a decidedly chilly evening” (*Daily Mirror*). *Tribune* called it a dowdy, dated musical. *Guardian* did not think the music enhanced the original play and overall the piece was “rather like a poor’s man’s *Annie Get Your Gun*.” *Variety* noted the production was based on the New York version although the original choreography by Agnes de Mille had been cut “in favor of some sparse, dance-like interludes choreographed by Rae Landor.” The first New York production (Broadhurst 24/10/63) ran for 330 performances.

67.32 *The Big Knife* (P, 3a) Clifford Odets. RUDOLPH STEINER 9/2/67.** 2 perfs. Cast: *Stage* 2/2/67, 8. *Dixie Evans* Barbara Cunningham; *Paddy Benedict* Anjela Colley; *Nat Danziger* J. Mark Roberts; *Marion Castle* Jenipher Runacre; *Charlie Castle* Burnell Tucker; *Marcus Hoff* Jerry Vidal; Alan Wakeling, Gillian Aldam, Robert Bauld, Maxwell Edgecombe, Brian McGowan, Syed Rizvi. *Dir* Robert O’Neil; *Dgn* Richard O’Brien. Plot: Bordman/4, 282, Bronner, Fletcher, Hischak, Loney, 262, MacNicholas, Mplots, Shuman, 120–26. Review: *Stage* 16/2/67, 14. Comment: Actors Theatre Company. The acting was uneven (*Stage*).

67.33 *Happy Deathday* (P) Peter Howard. WESTMINSTER 9/2/67.* 111 perf? Cast: *Stage* 16/2/67, 14. *WWT/15*. *Josiah Swinyard* Godfrey Kenton; *Biggs* Robert Hartley; *Dr. Oliver Tarquin* Bryan Coleman; *Jetta Zoltan* Barbara Ewing; *Rebecca Zoltan* June Sylvaine; *Professor Esteban Zoltan* Clement McCallin; *Dr. John Sylvester* Clifton Jones. *Pres* J. Kenneth Lindsay; *Dir* Henry Cass; *Dec* W. Cameron Johnson; *Light* Louis Fleming; *Sm* Steadman Williams. Reviews: *Illustrated London News* 18/2/67, 29; *Stage* 16/2/67, 14; *Times* 10/2/67, 6. Comment: The play was written shortly before Howard’s death, and was completed by his daughter. On 20/3/67 the run was interrupted by a fire which damaged the stage (*Stage* 23/3/67, 15); the theatre reopened on 27/4/67. “A piece of traditional Christian apology, though using many of the ingredients of modern domestic drama” (*Times*). *Illustrated London News* faulted the play’s construction and wondered why the elegantly reconstructed Westminster was used to preach to the converted.

67.34 *The Burglar* (C, 3a) Brigid Brophy. WIMBLEDON 13/2/67. 1st perfd Theatre Royal, Brighton, 6/2/67. Plot: Vinson. Comment: The pre-West End production prior to opening at the Vaudeville in February (67.50).

67.35 *Drink from an Amethyst Cup* (P) Dedwydd Jones.

MERMAID 13/2/67.* 2 perf. Cast: *Stage* 16/2/67, 15; *WWT/15*. *Gwen* Jill Richards; *Olga* Virginia Dignam; *Branwen* Jennifer Hill; *Ellis* Inigo Jackson; *Aaron* Norman Wynne; *Johnny Conch* John Nicholson; *Tabor* Malcolm Young. *Pres* Mermaid Theatre Trust; *Dir* Peter Oyston; *Dgn* Sheelagh Killeen; *Sm* Michael McKeown. Reviews: *Stage* 16/2/67, 15; *Times* 14/2/67, 8. Comment: *Times* described the piece as a bewildering, “bizarre Celtic melodrama” that lacked “self-control and selectivity.” “Dedwydd Jones has piled drama upon horror and horror upon drama to an extent hitherto only achieved by the ancient Greeks and the modern Hammer films, both of which, in their very differing ways, did it better. In both cases, one has always been able to discover what the authors were talking about; but I, for one, was totally unable to keep up with this Mr. Jones” (*Stage*).

67.36 *Loving Uncle* (C thriller) Falkland L. Cary. INTIMATE 13/2/67.* Cast: *Stage* 16/2/67, 16. *Hilary Jellet* Bernard Severn; *Mrs. Holmes* Pauline Loring; *Henry Jellet* Brian Sheehy; *Louise Jellet* Adele Strong; *Lilian Jellet* Ann Wrigg; *Mark Jellet* Michael Knowles; *Mick Evans* James Hall; *Clarissa Evans* Janice Gordon; *Mabel Brooks* Linda James. *Dir* Douglas Emery; *Sc dgn* David Vickers. Review: *Stage* 16/2/67, 16. Comment: This piece, about an uncle, his wealth and his heirs, was “certainly not one of this experienced playwright’s more happy inspirations ... It proves beyond the Intimate Company to lend the affair much entertainment” (*Stage*).

67.37a *The Downfall of Jock Throb* (P) John Grillo. LITTLE THEATRE CLUB 14/2/76.* Cast: *Stage* 23/2/67, 14. *Singer* Laurence Carter; *Jock Throb* Richard Crane; *Mrs. Gloria Throb* Katie Heyland; *Mrs. Mary Knob* Katya Benjamin; *Bob Throb* Maria Aitken; *Sergeant* Bob Scott. *Dir* Chris Parr; *Dgn* Monica Lemsal; *Mus* Brendan Casey; *Mus dir* Phil Saudek. Review: *Stage* 23/2/67, 14. Comment: Group Theatre of Cork. Performed under the collective title *High Kicks*. “Each play showed different facets, caricatures almost, of human eccentricity and managed to offer mild entertainment, though the total effect was insubstantial in a theatrical sense” (*Stage*).

67.37b *85* (P) Andrew Mayer. LITTLE THEATRE CLUB 14/2/76.* Cast: *Stage* 23/2/67, 14. *The Troupe* Maria Aitken, Katya Benjamin, Katie Heyland, Bob Scott; *Jimmy* Laurence Carter; *Ben* Richard Crane. *Dir*, *Dgn*, *Mus*, *Mus dir* as for 67.37a. Review: *Stage* 23/2/67, 14. Comment: Group Theatre of Cork. Performed under the collective title *High Kicks*.

67.37c *Three Ugly Women* (P) Richard Crane. LITTLE THEATRE CLUB 14/2/76.* Cast: *Stage* 23/2/67, 14. *Waiter*

Richard Crane; *Mildred* Maria Aitken; *Mona* Katie Heyland; *Maureen* Katya Benjamin; *Man* Laurence Carter. *Dir*, *Dgn*, *Mus*, *Mus dir* as for 67.37a. Reviews: *New Statesman* 3/3/67, 303; *Stage* 23/2/67, 14. Comment: Group Theatre of Cork. Performed under the collective title *High Kicks*.

67.38 *Will Somebody Please Say Something?* (P with songs, 2a) David Baxter (bk, lyr) and David Allen (mus). ARTS 14/2/67.* Cast: *Stage* 16/2/67, 15; *Variety* 22/2/67, 64; *WWT/15*. *Webster* Stephen Moore; *Trebtor* David Baxter; *Girl* Susan Baxter. *Pres* Barry McDonald; *Dir* David Calderisi; *Mus arr* Norman Cave; *St dir* Wilfred Blunden. Reviews: *Illustrated London News* 25/2/67, 34; *New Statesman* 3/3/67, 303; *Stage* 16/2/67, 15; *Times* 15/2/67, 8; *Variety* 22/2/67, 64. Comment: Quipu. “A volatile, incoherent, spirited, and largely plotless show” (*Variety*). “Less a play than a series of cross-talk routines” (*Times*). *Illustrated London News* was equally critical.

67.39 *Fiddler on the Roof* (Mus, 2a) Joseph Stein (bk; based on Sholem Aleichem’s stories) and Jerry Bock (mus) and Sheldon Harnick (lyr). HER MAJESTY’S 16/2/67. 2,030 perf. 1st perfd Fisher, Detroit, 27/7/64; 1st British perf. Cast: *Stage* 23/2/67, 13; *Variety* 22/2/67, 64; *WWT/15*. *Tevye* Topol/Alfie Bass; *Golde* Mariam Karlin/Avis Bunnage/Stella Moray; *Tzeitel* Rosemary Nicols/Norma Dunbar; *Hodel* Linda Gardiner/Jill Martin; *Chava* Caryl Little/Tina Martin; *Shprintze* Joy Measures/Darlene Kozinuk; *Bielke* Diane Robillard/Amber Thomas; *Yente* Cynthia Grenville/Anna Tzelniker; *Motel* Jonathan Lynn/Jamie Fraser; *Perchik* Sander Eles/Geoff L’Cise; *Lazar Wolf* Paul Whitsun-Jones/Austin Kent; *Mordcha* Tony Sympton; *Rabbi* Terence Soall/Heinz Bernard; *Mendel* Brian Hewitt-Jones/Brian Ralph; *Avram* George Little/Jacob Witkin; *Nachum* Stanley Fleet/Brian Ellis; *Grandma Tzeitel* Heather Clifton/Darlene Kozinuk; *Fruma-Sarah* Susan Paule/Jeanette Ranger; *Constable* Derek Birch/Robert Robinson; *Fyedka* Tim Goodman/Maurice Lane; *Shandel* Anna Tzelniker/Freda Stark; *The Fiddler* Peter Ardran/Danny Grover; *Shloime* Geoff L’Cise/John Parsons; *Yitzuk* Gerard Hunt/Richard Morris; *Chaim* Peter Johnston; *Duvidel* Louis Godfrey/Reg Bundy; *Label* Austin Kent/Richard Hazell; *Hershel* Chris Blackwell; *Mischa* Maurice Lane/David Blagden; *Schmeril* Barry Moreland/Mark Moser; *Yakov* Jamie Fraser/Clifton Todd; *Fredel* Susan Paule/Jeanette Ranger; *Bluma* Sally Mates/Doreen Croft; *Berille* Norma Dunbar/Wendy Smith; *Mirala* Vanessa Harris/Valerie Griffiths; *Sima* Terry Callahan; *Rivka* Avril Fane; *Moishe* Michael Jones/Vincent Mansi; *Anya* Heather Clifton/Rita Craven; *Yussel* Barrie Irwin/Colin Couch; *Vladimir* Timothy Hext; *Sasha* Marc Urquhart/Gess Whitfield. *Lic* Prince

Littler; *Pres* Harold Prince, Richard Pilbrow; *Dir*, *Ch* Jerome Robbins; *Staged* Richard Altman; *Ch* Tom Abbott, Betty Walberg; *Sets* Boris Aronson; *Cost dgn* Patricia Zipprodt; *Light* Richard Pilbrow; *Mus arr* Don Walker; *Mus dir* Gareth Davies; *Vocal arr* Milton Greene; *Cond* Denis Holloway; *Sm* Thomas Elliott. Plot: Bordman, Bordman/5, 637–38, Fletcher, Gänzl, Hischak, Kennedy, Law, Loney, OTF, Shipley, Wilmeth. Reviews: *Birmingham Post* 17/2/67, 7; *Daily Mirror* 17/2/67, 14; *Guardian* 17/2/67, 11; *Illustrated London News* 25/2/67, 34, 2/3/68, 32; *New Statesman* 24/2/67, 270, 1/3/68, 279; *Observer* 19/2/67, 25, 25/2/68, 26; *Spectator* 24/2/67, 225; *Stage* 23/2/67, 13, 15/6/67, 7, 21/8/69, 13; *Times* 17/2/67, 10, 23/2/68, 7; *Tribune* 3/3/67, 15; *Variety* 22/2/67, 64. Comment: The production recreated “the vigor, vitality, and sentiment” of the Broadway version, but with mainly “local talent ... shapes as an outstanding box-office contender” (*Variety*). *Spectator* praised Jerome Robbins’ choreography and Jerry Bock’s music, but the book and lyric “are a load of the usual antique drivell.” *Tribune* recorded the enthusiastic first-night reception of the piece and commended the honest treatment of the subject. *Times* (17/2) averred if the piece succeeded “it will be as a piece of dramatized folklore, put together with an artistry that does not conceal a soft centre.” The first New York production (Imperial 22/9/64) ran for 3,242 performances.

67.40a *Exit the King* (D, 1a) Eugène Ionesco (trans Donald Watson of *Le roi se meurt*, 1962). TOWER, CANONBURY, 17/2/67.** Cast: TTC. Review: *Times* 18/2/67, 9. Plot: French/2, Hochman, Matlaw. Comment: Donald Goffin gave a “disciplined” performance as Berenger, well supported by Susan Mindelsohn as his first wife (*Times*).

67.40b *The Grand Vizier* (P, 1a) René de Obaldia (trans Donald Watson). TOWER, CANONBURY, 17/2/67. 1st British perf LAMDA 4/7/66 (amat); 1st British prof perf St. College’s College, Exeter, 8/5/67. Cast: TTC. Review: *Times* 18/2/67, 9. Comment: “A short chamber-drama about the theatricality of life” (*Times*).

67.41 *Epicoene; or, The Silent Woman* (C) Ben Jonson. RESIDENCE THEATRE 19/2/67.** 1 perf. Cast: *Stage* 23/2/67, 14. *Morose* Maurice Jones; *Sir Dauphine Eugenie* David Cole; *New Clerimont* Andrew Carr; *Truewit* Alan Bennion; *Sir John Daw* Nicholas Critchley; *Sir Amorous La-Foole* David Redmond; *Thomas Otter* Richard Wilding; *Cutbeard* Gordon Faith; *Mute* Philip Becker; *Parson* Alan Mason; *Page* Gloria Parkinson; *Epicoene* Nadine Hanwell; *Lady Haughty* Carolyn Moody; *Lady Centaure* Diana Bishop; *Mistress Dol*. Mavis Joanna Douglas; *Mistress Otter* Gloria Parkinson;

Mistress Trusty Pauline Stroud. *Dir* Ray Roberts; *Dgn* Alan Green; *Light* Andrew Bowman; *Sm* David Ryle. Plot: Brock, Gassner, Hochman, Holzknicht, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 23/2/67, 14. Comment: Cygnet Productions. “The production was well designed and directed in a simple manner. This was no production for sophisticates” (*Stage*).

67.42 *Orpheus Descending* (P, 3a) Tennessee Williams. GROUP THEATRE 19/2/67. 1st perf Shubert, Washington, D.C., 21/2/57. Plot: Best/56, 248, Bordman/4, 344, Bronner, Fletcher, Heintzleman, Hischak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem. Comment: Chamber Players (professional actors). *Orpheus Descending* was a revised version of *Battle of Angels* (1940). The first New York production (Martin Beck 21/3/57) ran for 68 performances.

67.43 *The Bed-Sitting Room* (C, 3a) Spike Milligan (text, mus, lyr) and John Antrobus and Harry Edgington (mus, lyr) and Alan Clare (mus, lyr). WIMBLEDON 20/2/67.** Plot: Fletcher, Vinson. Comment: The Mermaid production (66.330) ended its run on 28/1/67. This production was the first stop on a pre-West End production at the Saville in May (67.141); see *Stage* 2/2/67, 13.

67.44 *Howards End* (D, 3a) Lance Sieveking and Richard Cottrell (based on E. M. Forster’s novel, 1910). HIPPODROME, GOLDERS GREEN, 20/2/67.** Comment: The pre-West End production prior to opening at the New in February (see 67.59).

67.45 *The Rebel* (Dramatic presentation of life and work of rebels, 2pt) Patrick Garland (deviser) and David Andrews (songs arr). HAMPSTEAD 20/2/67.** Cast: *Stage* 16/2/67, 8. Stephen Dartnell, Terry Gould, Roger Heathcott, Ian McCulloch, Geoffrey Whitehead, Peter Woodthorpe. *Dir* Patrick Garland; *Dgn* Edward Tuersley.

67.46 *Scenes and Scene-Makers: One* (Revue) Laurence Beck and Susan Tracy. LITTLE THEATRE CLUB c. 20/2/67 (Ln). Laurence Beck, Susan Tracy.

67.47 *A Severed Head* (D, 3a) Iris Murdoch and J. B. Priestley (adpt of Murdoch’s novel, 1961). RICHMOND 20/2/67.** Eric Lander, Pamela Strong. Plot: Bordman/4, 398, Bull/1, Fletcher, Hischak, Loney, Salem, Vinson. Comment: A two-week engagement.

67.48 *The Dance of Death* (D, 2a) August Strindberg (trans C. D. Locock of *Dödsdansen*, 1905). OLD VIC 21/2/67.** 79 perfs. Cast: NTA; *Stage* 23/2/67, 13; Theatricalia; *Variety* 8/3/67, 60; WWT/15. *Edgar* Laurence

Olivier; *Alice* Geraldine McEwan; *Jenny* Carolyn Jones; *Kristin* Kate Lansbury; *Kurt* Robert Stephens; *Old Woman* Jeanne Watts; *Judith* Janina Faye; *Allan* Malcolm Reynolds; *Lieutenant* Peter Penry-Jones; *Corporal* Lewis Jones; *Sentries* Anthony Hopkins, William Hoyland, Frederick Pyne, Richard Warwick; *Musicians* Peter Owen, Tony Stenson. *Dir* Glen Byam Shaw; *Assist dir* Louisa Browne; *Sc dgn*, *Cost dgn* Motley; *Light* John B. Read; *Mus* Anthony Bowles; *Ch* Romaine Grigorova; *Sm* Diana Boddington. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Matlaw, Patterson, Shipley, Sobel. Reviews: *Birmingham Post* 22/2/67, 4; *Christian Science Monitor* 3/3/67, 4; *Guardian* 22/2/67, 5; *Illustrated London News* 4/3/67, 34; *New Statesman* 3/3/67, 302–03; *Observer* 26/2/67, 25; *Spectator* 3/3/67, 255; *Stage* 23/2/67, 13; *Times* 22/2/67, 8; *Tribune* 3/3/67, 15; *Variety* 8/3/67, 60, 68. Comment: National Theatre. *Tribune* thought the performances of Laurence Olivier and Gerald McEwan “seemed to inhabit separate worlds” and the play suffered thereby. *Guardian* said Olivier gave a “terrific performance” which had “the gift of drawing our attention away from the defects in his colleagues—monotony of voice in Miss McEwan, mannered ambiguities from [Robert] Stephens.” *Observer* said that Glen Byam Shaw’s direction of the play as “macabre comedy” was vindicated by “Olivier’s performance as the captain, one of his greatest,” a sentiment echoed in *Times*, *Variety*. The production remained in repertory until 25/7/69.

67.48.2 *A Quick Look at Ourselves*. EMBASSY 21/2/67. Comment: I have been unable to identify this production

67.49 *A Sky-Blue Life* (P, 8pt) Howard Brenton (adpt of Maxim Gorky stories). LITTLE THEATRE CLUB 21/2/67.* *Gorky* Richard Durden. *Dir* Chris Parr. Plot: Vinson. Review: *Stage* 2/3/67, 19. Comment: Group Theatre of Cork. *Stage* admired the simple production, with Gorky providing the link between the various parts of the piece.

67.50 *The Burglar* (C, 3a) Brigid Brophy. VAUDEVILLE 22/2/67.** Cast: *Stage* 2/3/67, 15; *Theatricalia*; *Variety* 8/3/67, 68; *WWT/15*. *The Burglar* Jim Dale; *Roderick* Gerald Flood; *Edwina* Sian Phillips; *William* James Villiers; *Charlotte* Sylvia Childs. *Pres* Michael White, Michael Medwin; *Dir* Frank Dunlop; *Dgn* Carl Toms; *Sm* Judith Craig. Plot: Vinson. Reviews: *Birmingham Post* 23/2/67, 6; *Christian Science Monitor* 15/3/67, 16; *Daily Mirror* 23/2/67, 14; *Illustrated London News* 4/3/67, 34; *New Statesman* 3/3/67, 302–03; *Observer* 26/2/67, 25; *Spectator* 3/3/67, 255–56; *Stage* 2/3/67, 15; *Times* 23/2/67, 10; *Tribune* 10/3/67, 11; *Variety* 8/3/67, 68. Comment: *New Statesman* said it was an “excellent comedy,” but noted the plot “seems pinched from

Heartbreak House.” *Observer* also enjoyed this “neo-Shavian comedy” which included good performances from Jim Dale and James Villiers. “A bluestocking Shavian pastiche” (*Times*). *Illustrated London News* thought Brophy failed to “mobilize” her characters and found Dale’s performance “tiresome.” *Daily Mirror* said the piece was no more than a revue sketch and far too long.

67.51 *Oh!* (P) Sandro Key-Aberg JEANNETTA COCHRANE 22/2/67. 1st British perf. Cast: *Stage* 9/2/67, 13. Stanley Meadows, Richard Mayes, John Junkin, Vyvyan Densley. *Dir* Michael Geliot; *Dgn* Nadine Baylis, Bernard Culshaw. Reviews: *Guardian* 24/2/67, 9; *New Statesman* 3/3/67, 303; *Stage* 2/3/67, 16; *Times* 23/2/67, 10; *Tribune* 3/3/67, 15. Comment: London Traverse Theatre Company. “A set of desolating sketches which allege the total absurdity of human life” (*New Statesman*). *Tribune* called the piece pretentious and added “the poverty of the material is partially disguised” by the four actors.

67.52 *Roots* (P, 3a) Arnold Wesker. COURT 23/2/67.** Cast: Findlater; *Stage* 2/3/67, 15; *Variety* 8/3/67, 68; *WWT/15*. *Jenny Beales* Thelma Whiteley; *Jimmy Beales* Trevor Peacock; *Beatie Bryant* Bridget Turner; *Stan Mann* Billy Russell; *Mrs. Bryant* Gwen Nelson; *Mr. Bryant* Leslie Anderson; *Mr. Healey* Robert Grange; *Frankie Bryant* John Shepherd; *Pearl Bryant* Anne Carroll. *Dir* Jane Howell; *Dec* Jocelyn Herbert; *Cost dgn* Robin Fraser-Paye; *Light* Andy Phillips; *Assist dir* Corrinne Rodriguez; *Dsm* Trevor Bentham. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub. Reviews: *Christian Science Monitor* 10/3/67, 4; *Daily Mirror* 24/2/67, 14; *Illustrated London News* 4/3/67, 34; *New Statesman* 24/3/67, 416; *Observer* 5/3/67, 25; *Stage* 2/3/67, 15; *Times* 24/2/67, 10; *Tribune* 3/3/67, 15; *Variety* 8/3/67, 68. Comment: English Stage Company. Part of the Court’s “Schools scheme” where 100 seats were available for children at five shillings per seat, and with special schools matinées. *Variety* reported the decision to stage the play was the result of a poll at some schools. *Christian Science Monitor* defended the play stoutly as “one of the best plays ... of the modern movement in the English theater.” “Jane Howell’s production is a naturalistic collector’s piece (*Times*).

67.53 *The 49th Cousin* (C) Florence Lowe and Caroline Francke. CRIPLEGATE 25/2/67. 1st perfd Playhouse, Wilmington, Delaware, 5/10/60; 1st British perf? Plot: Bordman/4, 371, Bronner, Hischak. Comment: Cameo Players. The first New York production (Ambassadors 27/10/60) ran for 100 performances.

67.54 *The Anniversary* [(CD, 3a) Bill MacIlwraith].

INTIMATE 27/2/67.**

67.55 *Jane Eyre* (P) Brian Tyler (adpt of Charlotte Brontë's novel, 1847). WIMBLEDON 27/2/67. Jeremy Hawk, Joy Andrews.

67.56 *The Killing of Sister George* (D, 3a) Frank Marcus. HIPPODROME, GOLDERS GREEN, 27/2/67.** *June Buckridge (Sister George)* Hermione Baddeley. Plot: Fletcher, French/2, Hischak, Loney, Patterson, Salem, Vinson, Weintraub.

67.57 *Tests* (P) Paul Ableman. LITTLE THEATRE CLUB 27/2/67 (Ln). Cast: *Stage* 2/3/67, 15. Alec Linstead, Lyn Hooker, Charles Haggith, Matthew J. Sullivan. *Dir* David Mowatt. Plot: Vinson. Re-view: *Stage* 2/3/67, 15. Comment: Theatrescope. "A series of short scenes and playlets" (*Stage*).

67.58 *The Gay Princess* (Mus) Tom Chatburn (bk, lyr, mus). LITTLE THEATRE CLUB 28/2/67.* Review: *Stage* 2/3/67, 19. Comment: "In addition to providing the book, lyrics and music, Mr. Chatburn was musical director and he probably played the hidden piano as well as appearing on stage in the character of a comical dreary when no music was required. Set in a pleasure steamer at the beginning of the century," this musical was "unremarkable" (*Stage*).

67.59 *Howards End* (D, 3a) Lance Sieveking and Richard Cottrell (based on E. M. Forster's novel, 1910). NEW 28/2/67.** 37 perf. Cast: *Stage* 2/3/67, 20; *Variety* 15/3/67, 74; *WWT/15*. *Margaret* Gwen Watford; *Helen* Gemma Jones; *Theobald (Tibby)* Peter Furnell; *Aunt Juley* Joyce Carey; *Daisy* Jessica Claridge; *Leonard* Andrew Ray; *Jacky* Carmel McSharry; *Henry* Michael Goodliffe; *Charles* Michael Culver; *Dolly* Vanessa Forsyth; *Paul* Geoffrey Kenion; *Freeman* Kenneth McClellan; *Miss Avery* Marda Vanne. *Lic, Mgr dir* Donald Albery; *L* Wyndham Theatres Ltd.; *Pres* James H. Lawrie, Earl of Harewood; *Dir* Frith Banbury; *Dgn* Dacre Punt; *Cost dgn* Beatrice Dawson; *Light* Robert Ornbø; *Sm* Burton Lancaster; *Dsm* Nancy Seabrooke; *Asm* John Kennedy, Lyn Dickesson; *Wm* Pat Dalton; *Gen mgr* V. William Hunter; *Mgr* Geoffrey Wren; *Carp* Harry Robinson; *Elect* William Bruce; *Bom* J. W. Bragg. Reviews: *Birmingham Post* 1/3/67, 4; *Christian Science Monitor* 17/3/67, 4; *Guardian* 1/3/67, 7; *Illustrated London News* 11/3/67, 30; *New Statesman* 10/3/67, 340; *Observer* 5/3/67, 25; *Spectator* 10/3/67, 287–88; *Stage* 2/3/67, 20; *Times* 1/3/67, 10; *Tribune* 10/3/67, 11; *Variety* 15/3/67, 74. Comment: This weak adaptation failed to work on stage (*Guardian, Times*). *Observer* agreed the important elements of the novel were missing, but commended the

performances of Gwen Watford and Gemma Jones. *Illustrated London News* added Andrew Ray's performance as worthy of attention. "Might capture the matinee trade" (*Variety*).

67.60 *The Judge* (D, 2a) John Mortimer. CAMBRIDGE 1/3/67. 76 perf. 1st perfd (in an earlier version) Schauspielhaus, Hamburg, 29/1/67; 1st British perf Theatre Royal, Brighton, 14/2/67. Cast: *Stage* 9/3/67, 13; *Theatricalia*; *Variety* 8/3/67, 60; *WWT/15*. *The Judge* Patrick Wymark; *Clerk* Charles Leno; *Smart* George Tovey; *Trapp* Michael Pennington; *Major Heather* Ernest Clark; *Dickon* Alan Foss; *Serena* Patience Collier; *Dr. Waggon* Richard Warner; *Pat Dean* Jacqueline Pearce; *First Girl* Camilla Serpell; *Second Girl* Pippa Benedict; *Old Lady* Margaret Gibson; *The Dean* John Marquand; *Men at Serena's* Bill Weisener, Henry Moxon; *Policeman* David Blagden. *Lic, Mgr dir* Emile Littler; *Pres* Michael Codron; *Dir* Stuart Burge; *Dgn* Patrick Robertson; *Light* Michael Northen: *Sm* Michael Genesis. Plot: Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 2/3/67, 4; *Christian Science Monitor* 13/3/67, 6; *Daily Mirror* 2/3/67, 14; *Guardian* 2/3/67, 7; *Illustrated London News* 11/3/67, 30; *New Statesman* 10/3/67, 339–40; *Observer* 5/3/67, 25; *Spectator* 10/3/67, 287–88; *Stage* 9/3/67, 13; *Tribune* 10/3/67, 11; *Variety* 8/3/67, 60. Comment: *Tribune* could not decide if the play was a "straightforward tale" or a "symbolic allegory," and did not find it rewarding. *Variety* also noted the play was a "mixture of realism and allegory" which Mortimer had not fused together successfully; however, with Patrick Wymark as the Judge the production "should command an enthusiastic audience." *Christian Science Monitor* said the play was about "the slow awakening of conscience," and the principal character could equally have been "stockbroker or a journalist" instead of a judge. *Daily Mirror* was intrigued by the play until the final fifteen minutes.

67.61 *Eskimo Trance* (P) Maurice Rowdon. MERCURY 2/3/67. 1st perfd Victoria, Stoke-on-Trent, 14/9/65. Cast: *Stage* 9/3/67, 13; *WWT/15*. *Stubb* Terence Davies; *Fawcett* Tony Handy; *Dog* Anton Vogel; *Young Dave* Edward Granville. *Dir* Maurice Rowdon; *Dgn* Janet Roberts; *Sm* Edward Granville. Review: *Stage* 9/3/67, 13. Comment: International Theatre Club. The play, "about three fugitives from civilisation who have signed a contract to spend five years in a very isolated part of Canada," was "desperately boring" (*Stage*).

67.62 *Julius Caesar* (T) William Shakespeare. TOWER, CANONBURY, 3/3/67.** Cast: TTC.

67.63 *Time Out of Mind* (P) Geoffrey Trease. COMEDY

5/3/67. 1 perf. 1st perfd BBC Home Service 18/4/56; 1st stage perf. Cast: *Stage* 9/3/67, 13; *WWT/15*. Rev. *Arthur Rawley* Anthony Dutton; *Jane Waverley* Jane Evers; *Lord Nowell* A. J. Brown; *Mr. Larkdale* Anthony Sagar; *Mrs. Cradley* Irene Richmond; *Woodburn* Clive Francis; *Mr. Babbington* John Saunders; *Mrs. Babbington* Viera Shelley; *Mr. Manning* Peter Ashby-Bailey; *The Vicar* Keith Pyott; *Mr. Holroyd* Peter Locke; *Small Boy* Titus Grant. *Dir* Anthony Marlowe; *Dec* John Piper; *Sm* Judy Ivor. Reviews: *Stage* 9/3/67, 13; *Times* 6/3/67, 8. Comment: Repertory Players. This "pleasantly unimportant little play" did not transfer well from radio to stage (*Stage*).

67.64 *A Touch of Brightness* (P) Pratap Sharma. COURT 5/3/67. 1 perf. 1st British perf. Cast: Findlater; *Stage* 9/3/67, 14; *WWT/15*. *Benarsi Baba* Saeed Jaffrey; *Pidku* Dino Shafeek; *Prema/Rukhmani* Chitra Neogy; *Anil Bedekar* Prem Bakshi; *Bhabi Rani* Zohra Segal; *Basanti* Zeo Starr; *Vatsala* Manisha Bose; *Suraksha* Padma Kumari; *Rajan* Bobby Naidoo; *Shri Bharatendra* Shivendra Sinha; *Fake Policeman* Gerson De Cunha; *Goondas* Leslie Leveroy, Roshan Seth. *Dir* Ian Watt-Smith; *Dgn* Deanna Wisbey; *Light* Michael Bill; *Mus arr* Saeed Jaffrey; *Sm* Diana Seaney, Karen Rabinowitz. Reviews: *Stage* 9/3/67, 14; *Times* 6/3/67, 8. Comment: English Stage Company. Produced without decor. The play had been previously banned twice by the Indian government for its depiction of Bombay's underworld.

67.65 *Cactus Flower* (C, 2a) Abe Burrows (based on Pierre Barillet and Jean-Pierre Gredy, *Fleur de cactus*, 1964). LYRIC 6/3/67. 222 perf. 1st perfd National, Washington, D. C., 4/11/65; 1st British perf. Cast: *Stage* 9/3/67, 15; *Variety* 15/3/67, 74; *WWT/15*. *Toni* Natasha Pyne; *Igor* Robin Culver; *Stephanie* Margaret Leighton; *Mrs. Durant* Jean Harvey; *Julian* Tony Britton; *Harvey* Rex Garner; *Senor Sanchez* Roger Delgado; *Customer, Waiter* Mark Hawkins; *Botticelli's Springtime* Sylvia Bidmead; *Music Lover* Ian Gardiner. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Gen mgr* Bernard Gordon; *Pres* H. M. Tennent Ltd., David Merrick; *Dir* Abe Burrows; *Light* Joe Davis; *Sm* Anthony Chardet; *Dsm* Byron Chandler; *Asm* Nicholas Bromley, Bronwen Gray; *Dance adviser* Gordon Yeats; *Pd mgr* Ian Dow; *Eng* Joe Davis; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Sc bld* Brunskill and Loveday Ltd., H. M. Tennent Ltd. Workshops; *Sc* Alick Johnstone Ltd; *Pq* Wig Creations; *Cost* Norman Hartnell, M. Berman Ltd. Plot: Best/65, 245, Bordman, Bordman/4, 406, Bronner, Fletcher, Hirschak, Loney, Salem, Vinson. Reviews: *Birmingham Post* 7/3/67, 4; *Christian Science Monitor* 29/3/67, 4; *Guardian* 7/3/67, 5; *Illustrated London News* 18/3/67, 30; *New Statesman* 7/4/67, 482; *Observer*

12/3/67, 25; *Stage* 9/3/67, 15; *Times* 7/3/67, 8; *Tribune* 17/3/67, 11; *Variety* 15/3/67, 74. Comment: *Guardian* reported the piece was Anglicized and included references to Knightsbridge and the Cotswolds; it was "raucous and only mildly amusing at best; at worst tedious and embarrassing." *Variety* did not think the production would be successful, and disliked the performances of Margaret Leighton and Tony Britton. However, *Christian Science Monitor* commended Leighton's performance. *Times* wondered why the play had been so successful elsewhere. The first New York production (Royale 8/12/65) ran for 1,234 performances.

67.66 *D'Oyly Carte Opera Company*. HIPPODROME, GOLDERS GREEN, 6/3/67. Comment: A two-week season of the Company's repertoire.

67.67 *The Importance of Being Earnest* (Trivial C for Serious People) Oscar Wilde. INTIMATE 6/3/67. 1st perfd St. James's 14/2/1895. Plot: Bordman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: The first New York production (Empire 22/4/95) ran for 12 performances.

67.68 *No Limit* (P, 1a) William Maxwell. LITTLE THEATRE CLUB 6/3/67 (Ln). *Cast: *Stage* 9/3/67, 14. *Old Man* Desmond Braiden; *Girl* Anna Darlington. *Dir* William Maxwell; *Dec* Brian King. Review: *Stage* 9/3/67, 14. Comment: A hardened young woman and a professor reveal themselves during an encounter on a park bench (*Stage*).

67.69 *The Uninvited Guest* (Thriller, 2a) Agatha Christie. WIMBLEDON 6/3/67. ** Peter Reynolds, Rosemary Scott, Harriet Cruickshank. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub.

67.70 *The Lesson* (P, 1a) Eugène Ionesco (anon trans of *La leçon*, 1951). BRITISH COUNCIL THEATRE 7/3/67. ** 1 perf. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Walford. Comment: Kaleidoscope. Poetry readings were also given.

67.71 *Benito Cereno* (P, 1a) Robert Lowell (adpt of Herman Melville's short story, 1817). MERMAID 8/3/67. 1st perfd Theater at St. Clement's Church, New York 1/11/64 as *The Old Glory*; 1st British perf. Cast: *Stage* 16/3/67, 7; *Variety* 22/3/67, 80; *WWT/15*. *Captain Amasa Delano* Alan Dobie; *Don Benito Cereno* Peter Eyre; *John Perkins* Peter Dennis; *Babu* Rudolph Walker; *Atufal* Danny Daniels; *Francesco* Stefan Sequey; *Slaves* Tarhall Abdul, Tommy Ansah, Neville Aurelius, Nina Bedan-Semper, Elma Betancourt, Calvin Butler, Aldwyn Forde,

Devon Hall, Selwyn Hardy, Fitzgerald Mitchell, Rema Nelson, Ilario Pedro, Myrtle Robinson, Keith Walker; *Slave Children* Anthony Betancourt, Michael Williamson; *Spanish Sailors* Brian Forster, Barry Sullivan, John Wright; *American Marines* Melvin Baker, Jonathan Bilson, Billy Hamon, Laurie Heath, Roger Kitter, Frank Knight, Paul Layton, Gary Neilson, Jeremy Ranchev, Barry Sullivan, Barry Tobin. *Dir* Jonathan Miller; *Dgn* Adrian Vaux; *Light* David Adams; *Sm* Derek Snook. Plot: Vinson. Reviews: *Birmingham Post* 9/3/67, 7; *Daily Mirror* 9/3/67, 16; *Guardian* 9/3/67, 6; *Illustrated London News* 18/3/67, 30; *New Statesman* 10/3/67, 337, 17/3/67, 382–83; *Observer* 12/3/67, 25; *Spectator* 17/3/67, 314–15; *Stage* 16/3/67, 7; *Times* 9/3/67, 10; *Tribune* 17/3/67, 11; *Variety* 22/3/67, 80. Comment: “It is a ‘message’ play; an all too obvious comment on the colour problem and the white man’s conception of justice” (*Daily Mirror*). *Spectator* described the adaptation as “blurred and flaccid,” but praised Jonathan Miller’s production for its “sharp intelligence, clarity and zip.” Peter Eyre gave an “excellent rendering” of Cereno (*Tribune*). *Times* faulted Lowell’s adaptation for being neither faithful to the original nor a work of his own. *Illustrated London News* described the piece as untheatrical and soporific. The New York production ran for 36 performances.

67.72 *Hamlet* (T) William Shakespeare. TOYNBEE 9/3/67.** Comment: Traverse Players.

67.73 *Happy Family* (C, 2a) Giles Cooper. ST. MARTIN’S 9/3/67.** Cast: *Stage* 16/3/67, 7; *Variety* 22/3/67, 78; *WWT/15*. *Deborah Solstice* Gillian Raine; *Mark* Michael Denison; *Susan* Dulcie Gray; *Gregory Butler* Robert Fleming; *Pp* Willoughby de Broke Estates Company; *Lic*, *Admin* B. A. Meyer; *Lic* Peterbridge Plays Ltd.; *Pres* Peter Bridge, Howard and Wyndham Ltd.; *Dir* Donald McWhinnie; *Light* Michael Northen; *Sc dgn* Pamela Ingram; *Sm* Peter Bevis. Plot: Weintraub. Reviews: *Birmingham Post* 11/3/67, 5; *Christian Science Monitor* 29/3/67, 4; *Daily Mirror* 10/3/67, 18; *Guardian* 10/3/67, 9; *Illustrated London News* 18/3/67, 30; *New Statesman* 24/3/67, 415–16; *Observer* 12/3/67, 25; *Stage* 16/3/67, 7; *Times* 10/3/67, 10; *Tribune* 17/3/67, 11; *Variety* 22/3/67, 78, 80. Comment: Played in repertory with *On Approval* (66.393). *Tribune* commented on “the audience gap,” plays designed to appeal to either “a coach-party or a cultured audience”; this production broke that division with the casting of “undeniably coach-party names such as Michael Dennison and Dulcie Gray in an undeniably cultural vehicle.” *Variety* thought the play might be “a shade disturbing” for some audience members but it deserved a good run. *Times* still thought this Cooper’s best play but disapproved of the new “devised ending.”

67.74 *A Cry of Treason* (P, 2a) Lydia Ragosin. QUESTORS 11/3/67.* Reviews: *Middlesex County Times* 17/3/67, 8; *Stage* 16/3/67, 23. Comment: The double-bill (67.74, 67.75) dealt “with the aftermath of the Wars of the Roses” (*Stage*), with this piece about Richard III

67.75 *A Crown for the Strong* (P, 2a) Lydia Ragosin. QUESTORS 13/3/67.* Reviews: *Middlesex County Times* 17/3/67, 8; *Stage* 16/3/67, 23. Comment: The double-bill (67.74, 67.75) dealt “with the aftermath of the Wars of the Roses” (*Stage*), with this piece about Henry VII.

67.76 *The Diary of a Madman* (P) Walter Eysselinck (adpt of Nikolai Gogol’s story, 1835) and John Baker (mus). DUCHESS 13/3/67. 1st perf this adpt Arts Centre, University of Sussex, Falmer, Brighton, 11/2/67. Cast: *Stage* 16/3/67, 7; *Variety* 22/3/67, 78; *WWT/15*. *Alexei Ivanovitch Proprichtchine* Nicol Williamson. *Pres* Peter Bridge, Sean Connery; *Dir* Anthony Page; *Sc dgn* Ken Calder; *Light* Michael Northen; *Cost dgn* Ruth Myers. Reviews: *Birmingham Post* 15/3/67, 4; *Daily Mirror* 14/3/67, 16; *Illustrated London News* 18/3/67, 18, 25/3/67, 31; *New Statesman* 31/3/67, 448; *Observer* 19/3/67, 25; *Spectator* 24/3/67, 348; *Stage* 16/3/67, 7; *Times* 14/3/67, 10; *Tribune* 31/3/67, 11; *Variety* 22/3/67, 78. Comment: Nicol Williamson gave an outstanding performance (*Spectator*); *Variety* similarly heaped praise on Williamson. *Times* said this version of the piece was not as good as when performed, also by Williamson, at Sussex.

67.77 *Fallen Angels* (C [3a]) Noël Coward. WIMBLEDON 13/3/67.** Plot: Best/27, 463, Bordman/3, 335, Demastes/1, Fletcher, French/2, Hischak, Law, Levin, 77–80, Loney, 134, Mander/4, Salem. Comment: The pre-West End production prior to opening at the Vaudeville in April (see 67.101).

67.78 *The Home Front*. INTIMATE 13/3/67. Comment: I have been unable to identify this piece.

67.79 *How Pleasant to Know You Mr. Lear* (One-man show) Charles Lewsen. LITTLE THEATRE CLUB 13/3/67 (Ln). 1st perf? Review: *Stage* 16/3/67, 23. Comment: Theatrescope. A selection of Edward Lear’s work, including “many favourite verses about inanimate objects and animals,” read by Charles Lewsen (*Stage*).

67.80 *High Black* (Ent) John Axon (deviser, bk) and Fred Turner (mus). LITTLE THEATRE CLUB 14/3/67 (Lt).* Cast: *Stage* 16/3/67, 23. John Axon, Frank Cousins, Anna Bowden, Suzanne Kerchiss, Stephen Bradley, Jack Birkett, Fred Turner. *Dir*, *Ch* Lindsay Kemp; *Projections*, *Paintings* Sheila Hawkins, Hazel McKinley;

Photographs Paul Orssich, Alex Funnell. Review: *Stage* 16/3/67, 23. Comment: Noxa Productions. "A blending of words, music, projections in light and dancing" (*Stage*).

67.81 *In the Picture* (Revue, 2pt) Peter Myers (deviser) and Johnny Speight and Steven Vinaver and Marty Feldman and Leslie Crowther and Eric Green and Thomas Tycho and Johnny Greenland (ch). RICHMOND 14/3/67.* Plot: OTF/2. Comment: A three-week engagement of the pre-West End production prior to opening at the May Fair in May (see 67.137).

67.82 *Stand by Your Bedouin* (F, 3a) Ray Cooney and Tony Hilton. GARRICK 15/3/67. 1st perfd Grand, Wolverhampton, 21/2/67. Cast: *Stage* 23/3/67, 13; *Variety* 22/3/67, 78; *WWT/15*. *Sir John Spence*, *General Wajir* Kevin Frazer; *Arab Boy* Wendy Padbury; *Lady Spence* Helen Jessop; *Captain Sareed el Dur*, *Arab Sergeant* Keith James; *Hamid* Andrew Sachs; *Eloise* Sheila Mercier; *Captain Abu* Alan Tilvern; *Arab Soldier* John Newbury; *Hubert Wooley* Dennis Ramsden; *Fred Florence* Brian Rix; *Farina* Anna Dawson; *Stan Charrington* Leo Franklyn; *Colonel Wazir* Bill Treacher. *Pres* Brian Rix Enterprises Ltd.; *Dir* Wallace Douglas; *Dec* Rhoda Gray; *Sm* Pearson Dodd. Reviews: *Christian Science Monitor* 10/4/67, 7; *Daily Mirror* 16/3/67, 16; *Guardian* 16/3/67, 6; *Illustrated London News* 25/3/67, 31; *New Statesman* 24/3/67, 416, 7/4/67, 482; *Observer* 19/3/67, 25; *Stage* 23/3/67, 13; *Times* 16/3/67, 12; *Tribune* 31/3/67, 11; *Variety* 22/3/67, 78. Comment: A second rank, typical Brian Rix farce, that will appeal to aficionados (*Guardian*); *Observer* agreed. "Not a vintage Rix farce" (*Daily Mirror*). *Christian Science Monitor* was very favorably disposed, noting that Rix farces "do not affront the intelligence." *Illustrated London News* confessed to being in a good mood and so enjoyed the piece which, however, did not approach the classic Ben Travers' Aldwych farces.

67.83 *The Daughter-in-Law* (D, 4a) D. H. Lawrence. COURT 16/3/67. 1st perfd Playhouse 26/5/36 as *My Son's My Son*. Cast: Findlater; *Stage* 23/3/67, 13; *Theatricalia*; *Variety* 22/3/67, 78; *WWT/15*. *Mrs. Gascoigne* Anne Dyson; *Joe Gascoigne* Victor Henry; *Mrs. Purdy* Gabrielle Daye; *Minnie Gascoigne* Judy Parfitt; *Luther Gascoigne* Mike Pratt. *Dir* Peter Gill; *Sc dgn* John Gunter; *Cost dgn* Dierdre Clancy; *Light* Andy Phillips; *Dsm* Juliet Alliston. Plot: Demastes/1, Fletcher, Patterson. Reviews: *Birmingham Post* 17/3/67, 4; *Illustrated London News* 1/4/67, 30–31; *New Statesman* 24/3/67, 416; *Observer* 19/3/67, 25; *Stage* 23/3/67, 13; *Times* 17/3/67, 12; *Tribune* 31/3/67, 11; *Variety* 22/3/67, 78. Comment: English Stage Company. On Walter Green-

wood's limited revisions and "completion" of the version used in the first production, see D. H. Lawrence, *The Plays*, ed. Hans-Wilhelm Schwarze and John Worthen (Cambridge: Cambridge University Press, 1999), xciii–xciv. *Observer* averred that had Lawrence persevered in writing plays "he could easily ... have become our Strindberg." *Times* also likened aspects of the play, which it praised generally, to Strindberg, and said the production was "deeply sympathetic to the text." *Tribune*, however, "found it difficult to take the play very seriously" because of psychological and structural defects in the play and "Lawrence's dangerous naivety, that perverse romanticising of the miner's lot." *Variety* was unimpressed by this "curio value" piece.

67.84 *The Bed-Sitting Room* (C, 3a) Spike Milligan (text, mus, lyr) and John Antrobus and Harry Edgington (lus, lyr) and Alan Clare (mus, lyr). HIPPODROME, GOLDERS GREEN, 20/3/67.** Plot: Fletcher, Vinson. Comment: The pre-West End production prior to opening at the Saville in May (67.141)

67.85 *The Killing of Sister George* (D, 3a) Frank Marcus. INTIMATE 20/3/67.** Plot: Fletcher, French/2, Hischak, Loney, Patterson, Salem, Vinson, Weintraub.

67.86 *Chase Me Comrade!* (F, 3a) Ray Cooney. INTIMATE 27/3/67.** Plot: Loney.

67.87 *The Glorious Resurrection of Our Lord* (16th century Polish Mystery P, 3a) Kazimierz Dejmek (adpt of Mikolaj of Wilkowiecko, *Historia o chwalebnyim Zmartwychwstaniu Pa skim* [written 1570/75]). ALDWYCH 27/3/67. 1st British perf. Cast: *Stage* 30/3/67, 13; *WWT/15*. *Prologue*, *Judas* Adam Mularczyk; *Pilate*, *Hoseah* Wladyslaw Krasnowiecki; *Annas*, *Noah*, *Thomas* Henryk Szletynski; *Caiphas*, *Adam*, *Magister*, *Luke* Lech Ordon; *Philemon*, *Lucifer* Kazimierz Wichniarz; *Pilax*, *Reuben*, *Abraham*, *Phillip* Zbigniew Krynski; *Theoron*, *Cerberus*, *Andrew* Ignacy Machowski; *Prolus* Mieczyslaw Kalenik; *Mary Magdalen* Hanna Zembrzuska; *Mary the Mother of James* Ewa Bonacka; *Mary Salome* Krystyna Kamienska; *Joan* Joanna Walter; *Eve* Barbara Fijewska; *Angel* Grazyna Staniszevska; *Jesus*, *Filius* Wojciech Siemion; *Archangel Michael* Mieczyslaw Kallenik; *Pater*, *Shoemaker*, *Cleophas* Kazimierz Opalinski; *Shoemaker's Wife* Barbara Rachwalska; *Choir Master* Romuald Miazga. *Pres* Peter Daubeny; *Dir* Kazimierz Dejmek; *Dgn* Andrzej Stopka. Reviews: *Birmingham Post* 29/3/67, 4; *Daily Mirror* 28/3/67, 14; *Guardian* 28/3/67, 5; *Illustrated London News* 8/4/67, 26; *Observer* 2/4/67, 25; *Spectator* 31/3/67, 376; *Stage* 30/3/67, 13; *Times* 28/3/67, 6; *Tribune* 7/4/67, 11. Comment: National Theatre of Poland. World Theatre

Season. The piece would not “puzzle anyone familiar with our own miracle plays” (*Guardian*), and similarly *Spectator*. “The earliest complete Polish play, and it contains all the elements of knockabout and human realism which alienated the medieval church from Christian folk drama” (*Times*).

67.88 *The Killing of Sister George* (D, 3a) Frank Marcus. WIMBLEDON 27/3/67.** Plot: Fletcher, French/2, Hischak, Loney, Patterson, Salem, Vinson, Weintraub. Comment: The cast included Hermione Badderley.

67.89 *Lady Windermere’s Fan* (C, 4a) Oscar Wilde. HIP-PODROME, GOLDERS GREEN, 27/3/67; trfd to WIMBLEDON 3/4/67.** Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shank, Ship-ley, Sobel. Comment: The Phoenix production (66.321) on tour with a partially changed cast.

67.90 *The Lord of the Amber Mountain* (P for children) Derek Lamos. ARTS 27/3/67 (m).* Cast: *Stage* 30/3/67, 15; *WWT/15*. *Rufus* Laurence Keane; *Aunt Sarah*, *Cat* Jennifer Piercy; *The Boggart* Matyelok Gibbs; *Enoch Sidebottom* Vincent Worth; *Black Rod*, *Troll* Rosalind Ross; *Maisie Demdike* Ursula Jones; *Lambert*, *King of the Trolls* Peter Locke; *Perkin* Peter Corey; *Sergeant*, *The Lord of the Amber Mountain* Arnold Beck; *Argor* Michael Bland; *Queen of the Trolls* Suzanne Marett; *Troll* Helene Vermeirsch. *Dir* Caryl Jenner; *Dgn* Ted Parker; *Assist dir* Ursula Jones; *Sm* Gaydon Phillips. Reviews: *Stage* 30/3/67, 15; *Times* 29/3/67, 8. Comment: Unicorn Theatre. “Just the right mixture of narrative excitement and comic by-play to keep young audiences happy” (*Times*).

67.91a *Freeze* (C) Ed B[erman]. MERCURY 28/3/67.* Cast: *Stage* 6/4/67, 14; *WWT/15*. *Mother* Kathleen Moffatt; *Son* Hayne Ryan; *Grandfather* Cal McCord; *Hipster* Sandy Macdonald. *Dir* Jean-Pierre Voos; *Dgn* Mark Leighton; *St dir* Peter Newby. Reviews: *New Statesman* 7/4/67, 482; *Stage* 6/4/67, 14; *Times* 29/3/67, 8. Comment: International Theatre Club. Performed under title *Ed. B. Plays*. “These two playlets lack both technical assurance and genuine intellectual coherence” (*Times*).

67.91b *Stamp* (C) Ed B[erman]. MERCURY 28/3/67.* Cast: *Stage* 6/4/67, 14; *WWT/15*. *Bartender* Bill Nagy; *Woman* Kathleen Moffatt; *Innocent Bystander* Hayne Ryan; *Man* Sandy Macdonald. *Dir*, *Dgn*, *St dir* as for 67.91a. Reviews: *New Statesman* 7/4/67, 482; *Stage* 6/4/67, 14; *Times* 29/3/67, 8. Comment: International Theatre Club. Performed under title *Ed. B. Plays*.

67.92 *Shallow End* (P, 1a) Christopher Gilmore. LITTLE THEATRE CLUB 28/3/67 (Ln).* Cast: *Stage* 30/3/67, 15. *Miss May* Olive Mercer; *Gerald* Geoffrey Kenion; *Avril Hatherway* Barbara Muir; *Timothy* Malcolm Knight. *Dir* David Pinner. Review: *Stage* 30/3/67, 15. Comment: Theatrescope. “A skilful little plot in which the mother-love relationship is explored, superficially perhaps, but with insight” (*Stage*).

67.93 *The Cato Street Conspiracy* (P) Jack Doughty. LITTLE THEATRE CLUB 29/3/67.* Cast: *Stage* 6/4/67, 15. *Richard Tidd* Alan Bone; *James Ings* Ron Hickey; *John Thomas Brunt* Ted Richards; *Mrs. Elizabeth Pearce* Jo Anderson; *Arthur Thistlewood* Charles Mylne; *George Edwards*, *Jailer* David S. Boliver; *Robert Adams*, *Narration* Stephen Parkins; *William Davidson* Frank Cousins; *Governor of Newgate* Tom Chatburn; *Reverend Mr. Cotton*, *Judge’s Voice* Richard Huggett. *Dir* Joan Campbell; *Set* John Hallé; *Sm* Kevin Madden. Review: *Stage* 6/4/67, 15. Comment: The play was about the attempt in 1820 to assassinate the government.

67.94 *Relatively Speaking* (C, 2a) Alan Ayckbourn. DUKE OF YORK’S 29/3/67. 355 perf. 1st perfd Library, Scarborough, 8/7/65. Cast: *Stage* 6/4/67, 13; *Theatricalia*; *Times* 30/3/67, 10; *Variety* 12/4/67, 72; *WWT/15*. *Greg* Richard Briers; *Virginia* Jennifer Hilary; *Philip* Michael Hordern; *Sheila* Celia Johnson. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Peter Bridge; *Dir* Nigel Patrick; *Dgn* Hutchinson Scott; *Assist dgn* John Duke; *Light* Michael Northen; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Sm* Leonard Upton; *Dsm* Christine Roberts; *Asm* Melinda May, Colin Wilcox; *Wm* Beryl Lee; *Pd mgr* John de Lannoy; *Mgr* Richard Wakeley; *Press rep* Frank Rainbow, George Fearon. Plot: Demastes/2, Fletcher, French/2, Law, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 30/3/67, 4; *Christian Science Monitor* 10/4/67, 7; *Daily Mirror* 30/3/67, 14; *Guardian* 31/3/67, 7; *Illustrated London News* 8/4/67, 26; *New Statesman* 7/4/67, 482; *Observer* 2/4/67, 25; *Spectator* 7/4/67, 402–03; *Stage* 6/4/67, 13, 9/11/67, 13, 20/12/67, 13; *Times* 30/3/67, 10; *Tribune* 14/4/67, 11; *Variety* 12/4/67, 72. Comment: *Observer* praised Ayckbourn’s masterly skill, but still had reservations about the style, but not the “comic energy and timing” of the cast. “A very amiable trifle” (*Christian Science Monitor*). “A near-miracle in intricate construction ... a harmless, message-less bit of fluff predicated on the entertainment of the spectator” (*Variety*). “I cannot remember a light comedy looped and knotted more artfully than Alan Ayckbourn’s. He has worked on the principle that once an audience consents to believe in what is going on, however unlikely, it will believe until the last” (*Illustrated London News*). “A single-minded

contribution to the theatre of pleasure ... I am compelled to admit the existence of a good play that has practically nothing to express" (*Times*).

67.95a *Simple Simon* (P for children) Wilfred Harvey. ARTS 30/3/67 (m).* *Pieman* Peter Locke; *Simon* Jennifer Piercy; *Queen of Hearts* Rosalind Ross; *Introduction* Matyelok Gibbs. Review: *Stage* 6/4/67, 15. Comment: Unicorn Theatre. The play "throws a new light on the identity of the Pieman" (*Stage*).

67.95b *Snip, Snap, Snorum* (P for children) "Marged Smith." ARTS 30/3/67 (m).* *Boy Blue* Laurence Keane; *Tailoresses* Matyelok Gibbs, Ursula Jones, Suzanne Marett; *Professor* Arnold Beck. Review: *Stage* 6/4/67, 15. Comment: Unicorn Theatre. The piece "throws a new light on Little Boy Blue's alleged defection from duty. It seems he was in the job all right, but the flocks would not obey him" because of his clothes; so he went to a tailor's to get a new suit (*Stage*).

67.96 *A View to the Common* (P) James Casey. COURT 2/4/67.* 1 perf. Cast: Findlater; *Stage* 30/3/67, 14; *WWT/15*. *Big Man* Brian Coburn; *Small Man* Bernard Gallagher; *Daniel* Victor Henry; *Maisie* Doreen Mantle; *Boxer* Mike Pratt; *Timothy* Malcolm Tierney. *Dir* Desmond O'Donovan; *Dec* Tony Whelan. Comment: English Stage Company. Produced without decor. "It is about the lodgers in a house over looking a common in South London, one of whom has just returned from a mental home" (*Stage*).

67.97 *Boeing-Boeing* (C, 2a) Beverley Cross (adpt of Marc Camoletti's play, 1960). HIPPODROME, GOLDERS GREEN, 3/4/67.** *Robert* Peter Byrne. Plot: Bordman/4, 401, Fletcher, French/2, Loney.

67.98 *Le cid* (T) Pierre Corneille. ALDWYCH 3/4/67. 1st perfd Marais, Paris, 12/1636–1/1637. Cast: *Stage* 6/4/67, 14; *WWT/15*. *King of Spain* Maurice Escande; *Don Gornes (Count of Gormas)* Paul-Emile Deiber; *Don Diegue* Michel Etcheverry; *Don Arias* Louis Eymond; *Don Alonse* Marco Behar; *Don Sanche* Simon Eine; *Don Rodrigue* Jacques Destoop; *Dona Elvire* Denise Noel; *Chimène* Claude Winter; *The Infanta* Genevieve Casile; *Leonore* Berengere Dautun; *Page* Gerard Hirth. *Pres* Peter Daubeny; *Dir* Paul-Emile Deiber; *Dgn* André Delfau; *Mus* Marcel Landowski; *Sm* Frank Stevens. Plot: Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 4/4/67, 4; *Christian Science Monitor* 14/4/67, 6; *Guardian* 5/4/67, 7; *Illustrated London News* 15/4/67, 35; *New Statesman* 7/4/67, 481–82; *Observer* 9/4/67, 25; *Spectator* 7/4/67, 402–03; *Stage* 6/4/67, 14; *Times* 4/4/67,

8; *Tribune* 14/4/67, 11. Comment: Comédie-Française. World Theatre Season. *Guardian* recorded "an excellent reception" by the audience. "One of the most impressive performances a French company, however distinguished, has ever given in London (*Christian Science Monitor*). *Times* described the production as "closer to dark comedy than to tragedy ... an approach that fits the text as well as the mood of the times."

67.99 *How's the World Treating You?* (C, 3a) Roger Milner. INTIMATE 3/4/67.** Plot: Bordman/4, 411, Hischak.

67.100 *There Is a Green Hill* (P, 2a) Philip King. RICHMOND 3/4/67.* John Collin, Gregory Phillips, Stella Bonheur, Joan Turner. *Dir* Alexander Doré; *Dgn* John C. Piper. Review: *Stage* 6/4/67, 14. Comment: The piece was a domestic drama involving a father, son, and a barmaid. A two-week engagement.

67.101 *Fallen Angels* (C, 3a) Noël Coward. VAUDEVILLE 4/4/67.** 79 perf. Cast: *Stage* 6/4/67, 15; *Variety* 19/4/67, 102; *WWT/15*. *Julia Sterroll* Joan Greenwood; *Frederick Sterroll* Nicholas Phipps; *Saunders* Ann Lancaster; *Willy Banbury* Peter Myers; *Jane Banbury* Constance Cummings; *Maurice Duclos* Bernard Brown. *Pp* J. and R. Gatti (Vaudeville Theatre) Ltd.; *Lic* J. A. Gatti; *Pres* Clement Scott Gilbert, Michael Ewbank, New Pembroke Theatre Ltd.; *Dir* Philip Wiseman; *Dgn* Carl Toms; *Cost* Worth; *Light* Michael Northen; *Gen mgr* Terence Fitzgerald; *Sm* Norman Atkyns; *Dsm* Catherine Reynolds, Douglas Ridley; *Assist pd* David Manners; *Press rep* Frank Rainbow; *Mgr* Robert Sayer; *Bom* O. Sansum. Plot: Best/27, 463, Bordman/3, 335, Demastes/1, Fletcher, French/2, Hischak, Levin, 77–80, Law, Loney, 134, Mander/4, Salem. Reviews: *Birmingham Post* 5/4/67, 6; *Daily Mirror* 5/4/67, 16; *Guardian* 5/4/67, 7; *Illustrated London News* 15/4/67, 35; *New Statesman* 14/4/67, 519; *Observer* 9/4/67, 25; *Spectator* 14/4/67, 429; *Stage* 6/4/67, 15; *Times* 5/4/67, 10; *Tribune* 14/4/67, 11; *Variety* 19/4/67, 102. Comment: The revised 1958 version. *Variety* said the production dragged in places and thought its prospects were not good despite the name appeal of Joan Greenwood and Constance Cummings. *Times* thought the play would appeal only to older playgoers: "it is unlikely to win the author any new fans." *Daily Mirror* enjoyed the first act, but the other two "needed the kiss of life." However, *Stage* declared "the wit of the play is as fresh as ever it was; probably fresher, because time makes things better as well as kills them."

67.102a *A Pound on Demand* (C, 1a) Sean O'Casey. MERMAID 5/4/67. 1st perfd "Q" 16/10/39. Cast: *Stage*

13/4/67, 15; *Variety* 19/4/67, 102; *WWT/15*. Jerry Barry Keegan; *Girl* Shivaun O'Casey; *Sammy* Jack MacGowran; *Woman* Elizabeth Begley; *Policeman* Dermot MacDowell. *Pres* Mermaid Theatre Trust; *Dir* Abraham David; *Dgn* Sheelagh Killeen; *Sm* Derek Snook. Plot: Hirschak, Schrank. Reviews: *Birmingham Post* 8/4/67, 7; *New Statesman* 14/4/67, 519; *Stage* 13/4/67, 15; *Variety* 19/4/67, 102, 107. Comment: The production of both plays was "somewhat rough at the edges," but worth seeing for Jack MacGowran "a wily, inventive character actor" (*Variety*). The first New York production (International 19/12/46) ran for 40 performances.

67.102b *The Shadow of a Gunman* (P) Sean O'Casey. MERMAID 5/4/67.** Cast: *Stage* 13/4/67, 15; *Variety* 19/4/67, 102; *WWT/15*. *Donal Davoren* Brian Phelan; *Seumas Shields* Jack MacGowran; *Mr. Maguire* Richard Sullivan; *Mr. Mulligan* Dermot MacDowell; *Minnie Powell* Shivaun O'Casey; *Tommy Owens* Stephen Rea; *Mrs. Henderson* Elizabeth Begley; *Mr. Gallogher* Harry Hutchinson; *Mrs. Grigson* Valerie Lilley; *Adolphus Grigson* Barry Keegan; *The Auxiliary* Terry Downes. *Pres* Mermaid Theatre Trust; *Dir* Jack MacGowran; *Assist dir* Abraham David; *Dgn* Sheelagh Killeen; *Sm* Derek Snook. Plot: Fletcher, Gassner, Hirschak, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Schrank, Scrimgeour, 65–73, Shank. Reviews: *Birmingham Post* 8/4/67, 7; *Illustrated London News* 22/4/67, 33; *New Statesman* 14/4/67, 519; *Spectator* 14/4/67, 429; *Stage* 13/4/67, 15; *Times* 6/4/67, 12; *Tribune* 14/4/67, 11; *Variety* 19/4/67, 102, 107. Comment: *Tribune* praised Jack MacGowran's performance, as did *Times* which added that the supporting cast still needed to polish their performances.

67.103a *Feu la mère de madame* (C, 1a) Georges Feydeau. ALDWYCH 6/4/67. 1st perfd Comédie-Royale, Paris, 15/11/08. Cast: *Stage* 13/4/67, 16; *WWT/15*. *Lucien* Jacques Charon; *Joseph Michel* Aumont; *Yvonne* Micheline Boudet; *Annette* Denise Gence. *Pres* Peter Daubeny; *Dir* Jacques Charon; *Dgn* Jean-Denis Macles; *Sm* Frank Stevens. Plot: Hochman. Reviews: *Birmingham Post* 8/4/67, 7; *Christian Science Monitor* 17/4/67, 4; *Guardian* 7/4/67, 9; *Illustrated London News* 15/4/67, 35; *New Statesman* 14/4/67, 519–20; *Observer* 9/4/67, 25; *Spectator* 14/4/67, 429; *Stage* 13/4/67, 16; *Times* 7/4/67, 10. Comment: Comédie-Française. World Theatre Season. "Still hilarious ... a strong sense of close playing together is apparent" (*Stage*).

67.103b *Le jeu de l'amour et du hasard* (RC, 3a) Pierre de Marivaux. ALDWYCH 6/4/67. 1st perfd Comédie-Italienne, Paris, 23/1/1730. Cast: *Stage* 13/4/67, 16; *WWT/15*. *Monsieur Orgon* Maurice Escande; *Pasquin* Jean-Paul Roussillon; *Dorante* Jacques Toja; *Servant*

Marco Behar; *Mario* Alain Feydeau; *Silvia* Claude Winter; *Lisette* Paule Noelle. *Pres* Peter Daubeny; *Dir* Maurice Escande; *Dgn* Jacques Dupont; *Sm* Frank Stevens. Plot: Hochman, Patterson. Reviews: *Birmingham Post* 8/4/67, 7; *Christian Science Monitor* 17/4/67, 4; *Guardian* 7/4/67, 9; *Illustrated London News* 15/4/67, 35; *New Statesman* 14/4/67, 519–20; *Observer* 9/4/67, 25; *Spectator* 14/4/67, 429; *Stage* 13/4/67, 16; *Times* 7/4/67, 10; *Tribune* 14/4/67, 11. Comment: Comédie-Française. World Theatre Season. "Handled with consummate literary and stylistic grace" (*Christian Science Monitor*). A highly polished production (*Stage*).

67.104 *Studies of the Nude* (P) Frank Marcus and Terry Gould (mus). HAMPSTEAD 6/4/67.* Cast: *Stage* 13/4/67, 16; *WWT/15*. *Mrs. Probert* Nan Munro; *Eric Bassett* John Stratton; *Kenneth Rowlandson* Barry Warren; *Dol* Anna Middleton. *Dir* David William; *Dgn* Hutchinson Scott; *Light* Christopher Bazeley; *Mus* Terry Gould; *St dir* Robert Gabriel. Plot: Vinson. Reviews: *Guardian* 7/4/67, 9; *Observer* 9/4/67, 25; *Spectator* 14/4/67, 429–30; *Stage* 13/4/67, 16; *Times* 7/4/67, 10; *Tribune* 14/4/67, 11. Comment: "Better acted than written" (*Tribune*). *Guardian* found the concluding part of the plot obvious and trite. *Times* said that Marcus had failed to explore the comic potential of his piece.

67.105a *Playing with Fire* (C, 1a) August Strindberg (trans Michael Meyer of *Leka med elden*, 1893). TOWER, CANONBURY, 7/4/67.** Cast: TTC. Plot: Hochman, Matlaw, Walford. Reviews: *Stage* 13/4/67, 15; *Times* 8/4/67, 9. Comment: Much better produced than the accompanying *Storm* (*Times*). "Only one player really impressed, and he in both plays, Colin Ley. One felt that he had thought about the plays" (*Stage*).

67.105b *Storm* (P [3sc]) August Strindberg (trans Michael Meyer of *Oväder*, 1907). TOWER, CANONBURY, 7/4/67. Cast: TTC. Plot: Hochman, Walford. Reviews: *Stage* 13/4/67, 15; *Times* 8/4/67, 9. Comment: *Times* faulted the "snail-slow" pace of the production of what was apparently the English premiere of the play.

67.106a *The Collection* (D, 1a) Harold Pinter. QUESTORS 8/4/67.** Cast: QTA. Plot: Best/62, 140, Demastes/2, Fletcher, Salem, Weintraub. Review: *Middlesex County Times* 14/4/67, 8.

67.106b *The Lover* (C, 1a) Harold Pinter. QUESTORS 8/4/67.** Cast: QTA. Plot: Demastes/2, Fletcher, Hochman, Patterson, Weintraub. Review: *Middlesex County Times* 14/4/67, 8.

67.107a *Bo Shibili (The Tied Servants)* (Kyogen P)

Anon. ALDWYCH 10/4/67. Cast: *Stage* 13/4/67, 16; *WWT/15*. *First Servant* Yataro Okura; *Second Servant* Chuichiro Zenchiku; *A Lord* Takao Zenchiku. *Pres* Peter Daubeny; *Sm* Frank Stevens. Reviews: *Birmingham Post* 11/4/67, 5; *Daily Mirror* 11/4/67, 5; *Guardian* 11/4/67, 11; *Illustrated London News* 22/4/67, 33; *New Statesman* 14/4/67, 518–19; *Observer* 23/4/67, 29; *Spectator* 21/4/67, 465–66; *Stage* 13/4/67, 16; *Times* 11/4/67, 8; *Tribune* 28/4/67, 18. Comment: Noh Theatre Company. World Theatre Season. “What strikes one most about these plays is not so much their austerity, difficulty and strangeness, as an unmistakable familiarity” (*Spectator*). *Times* provided a detailed description of the three pieces but said “I found the performance totally alien.”

67.107b *Hagoromo (The Robe of Feathers)* (Noh P) Zeami. ALDWYCH 10/4/67. Cast: *Stage* 13/4/67, 16; *WWT/15*. *A Fisherman* Kenzo Matsumoto; *Second Fisherman* Atsuhiko Noguchi; *An Angel* Manzaburo Umewaka. *Pres*, *Sm* as for 67.107a. Reviews: *Birmingham Post* 11/4/67, 5; *Daily Mirror* 11/4/67, 5; *Guardian* 11/4/67, 11; *Illustrated London News* 22/4/67, 33; *New Statesman* 14/4/67, 518–19; *Observer* 23/4/67, 29; *Spectator* 21/4/67, 465–66; *Stage* 13/4/67, 16; *Times* 11/4/67, 8; *Tribune* 28/4/67, 18. Comment: Noh Theatre Company. World Theatre Season.

67.107c *Tsuchi-Gumo (The Ground Spider)* (Noh P) Anon. ALDWYCH 10/4/67. Cast: *Stage* 13/4/67, 16; *WWT/15*. *Minamoto no Yorimitsu* Masaharu Umewaka; *A Priest* Makio Umewaka; *The Warrior Hitori-musha* Kenzo Matsumoto; *His Man* Atsuhiko Noguchi; *A Ground Spider* Kyuma Hashioka. *Pres*, *Sm* as for 67.107a. Reviews: *Birmingham Post* 11/4/67, 5; *Daily Mirror* 11/4/67, 5; *Guardian* 11/4/67, 11; *Illustrated London News* 22/4/67, 33; *New Statesman* 14/4/67, 518–19; *Observer* 23/4/67, 29; *Spectator* 21/4/67, 465–66; *Stage* 13/4/67, 16; *Times* 11/4/67, 8; *Tribune* 28/4/67, 18. Comment: Noh Theatre Company. World Theatre Season.

67.108 *The Creeper* (Thriller, 3a) Pauline Macaulay. HIPPODROME, GOLDERS GREEN, 10/4/67.** Cast: Theatricalia. *Edward Kimberly* Peter Elliott; *Holmes* Arnold Ridley; *Man in the Raincoat* John McCombe; *Maurice* David Collings; *Michel* Roger Davenport. *Dir* Douglas Wilmer. Plot: Loney.

67.109 *Macbird* (P) Barbara Garson. THEATRE ROYAL, STRATFORD EAST, 10/4/67. 1st perfd Village Gate, New York, 22/2/67; 1st British perf. Cast: *Stage* 13/4/67, 18; *WWT/15*. *Macbird* Bob Grant; *Lady Macbird* Tom Palmer; *John Ken O’Dunc*, *Coon* Ed Bishop; *Bobby Ken O’Dunc* Jimmy Perry; *Teddy Ken O’Dunc* Graham Cur-

now; *Crony* Patrick Tull; *Cop* John Lyons; *Earl Warren* Howard Goorney; *Bodyguards* Stephen Lewis, Frank Coda; *Jacqueline Ken O’Dunc* Fanny Carby; *Marilyn* Gaye Brown; *Luci Macbird* Christine Pilgrim; *Lynda Macbird* Myfanwy Jenn; *MacNamara* Brian Murphy. *Dir* Joan Littlewood; *Sc dgn* Martin O’Shea; *Cost dgn* Cuthbert Jackson; *Sm* John Brennan. Plot: Bordman/4, 415, Bronner, Bryer. Reviews: *Christian Science Monitor* 21/4/67, 10; *Daily Mirror* 11/4/67, 14; *Guardian* 11/4/67, 11; *Illustrated London News* 8/4/67, 26; *New Statesman* 24/3/67, 412–13, 31/3/67, 435–36, 21/4/67, 553–54; *Observer* 9/4/67, 11, 16/4/67, 24; *Spectator* 21/4/67, 444, 465; *Stage* 13/4/67, 18; *Times* 11/4/67, 8; *Tribune* 14/4/67, 7, 28/4/67, 18. Comment: Theatre Workshop. The play was “refused a licence by the Lord Chamberlain on the grounds that it makes fun of the head of state of a friendly power” (*Stage* 23/3/67, 17). Thus the play was presented by the members of Theatre Royal Club. “The higgledy-piggledy blend of bitter nonsense and bitter parody only serves to weaken the parody and underline the nonsense” (*Guardian*). *Tribune* (14/4) recommended the production highly, noting Joan Littlewood had transformed the original script “from an amusing literary satire into a theatrical organism with a life of its own.” *Observer* (16/4) said Littlewood had substituted “her own brand of minstrel-show Cockney irreverence,” which made for “a thin evening.” The New York production ran for 386 performances.

67.110 *Say Who You Are* (F, 3a) Keith Waterhouse and Willis Hall. WIMBLEDON 10/4/67.** Nicholas Parsons, Prunella Scales, Peter Gray, Gillian Barge. Plot: Fletcher, Loney, Vinson, Weintraub. Comment: The production from Her Majesty’s and the Vaudeville (65.297) on tour.

67.111 *A Sense of Guilt* [(P) Joan Sadler]. INTIMATE 10/4/67. 1st perfd Connaught, Worthing, 31/1/66. The play was “built around the suspicious circumstances of an old man’s death shortly after changing his will” (*Stage* 3/2/66, 14).

67.112 *Vanity Fair* (P) Peter Albery and William Fry (adpt of W. M. Thackeray’s novel, 1848). LAMDA 10/4/67. 1st perf this adpt. Cast: *Stage* 13/4/67, 18. Sylvia Read, William Fry. *Mgr* Peter Albery; *Dir* Hugh Morrison. Reviews: *Stage* 13/4/67, 18; *Times* 11/4/67, 8. Comment: Theatre Roundabout. “Sylvia Read and William Fry, in Regency dress but with few period properties, sustain 10 or more parts each from Thackeray’s chronicle, passing imperceptibly from one characterisation to another, without leaving the stage, and so skilfully that the complex story is easy to follow” (*Stage*).

67.113 *Rosencrantz and Guildenstern Are Dead* (CD,

3a) Tom Stoppard and Marc Wilkinson (mus). OLD VIC 11/4/67. 151 perf. 1st perf thus Cranston Street Hall, Edinburgh, 24/8/66. Cast: NTA; *Stage* 13/4/67, 19; *Theatricalia*; *Variety* 19/4/67, 102; *WWT/15*. *Rosencrantz* John Stride; *Guildestern* Edward Petherbridge; *The Player* Graham Crowden; *Players* Alan Adams, Oliver Cotton, Neil Fitzpatrick, Luke Hardy, Roger Kemp; *Hamlet* John McEnery; *Ophelia* Caroline John; *Claudius* Kenneth Mackintosh; *Gertrude* Mary Griffiths; *Polonius* Peter Cellier; *Fortinbras* David Bailie; *Horatio* David Hargreaves; *Ambassador* David Ryall; *Courtiers, Attendants* David Bailie, Petronella Barker, David Belcher, Margo Cunningham, Denis de Marne, Kay Gallie, Reginald Green, David Hargreaves, William Hobbs, Richard Kay, Lee Menzies, Lennard Pearce, Ron Pember, Frederick Pyne, Maggie Riley, David Ryall, Christopher Timothy; *Player-musicians* Lawrence Kennedy, Laurie Morgan, Stephen Nagy; *Offstage musicians* Malcolm Hall, Edward Wilson. *Lic* Kenneth Rae; *Dir* Derek Goldby; *Assist dir* Mark Cullingham; *Dgn* Desmond Heeley; *Light* Richard Pilbrow; *Mus, Sound* Marc Wilkinson; *Mime* Claude Chagrin; *Sm* Robert Findlay. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 13/4/67, 6; *Christian Science Monitor* 21/4/67, 10; *Guardian* 12/4/67, 7; *Illustrated London News* 22/4/67, 33; *Irish Times* 17/4/67, 9; *New Statesman* 21/4/67, 554; *Observer* 16/4/67, 24; *Spectator* 21/4/67, 465; *Stage* 13/4/67, 19; *Times* 12/4/67, 8, 20/4/67, 8, 2/7/70, 7; *Tribune* 28/4/67, 18; *Variety* 19/4/67, 102. Comment: National Theatre. Stoppard wrote a one-act draft version of the play in 1964 entitled *Rosencrantz and Guildestern Meet King Lear*. See also 64.313b. *Observer* singled out the performances of John Stride, Edward Petherbridge, and Graham Crowden. *Guardian* also commended those performances, but was left thinking “a fairly pithy and witty theatrical trick was being elongated merely to make an evening of it.” *Irish Times* said that a first impression of the play being “*Waiting for Godot* in Elsinore” was swiftly corrected by the second act that developed the piece into something more. *Variety* predicted success at the Old Vic and elsewhere. “A compound of Shakesperian criticism, Beckett-like cross-talk, and the mathematical nonsense comedy which befits a nonsensical situation involving two cyphers” (*Times* 12/4). *Illustrated London News* was unimpressed and averred Stoppard would write a significant play eventually. See also Lloyd Evans, 149–52. The production remained in repertory until 22/10/70. The first New York production (Alvin 16/10/67) ran for 420 performances.

67.114 *Where-in Hell?—Does He Go from Here?* (P) Alan Pearce. LITTLE THEATRE CLUB 11/4/67.* Cast:

Stage 13/4/67, 19. *Frank Watson* John McLaren; *Lance Forsythe* David S. Boliver; *Gerry Anderson*, TV Announcer Charles Mylne; *Ted Carter* Ron Hickey; *Lorna Watson* Meriel Fairbairn; *Betty Jameson* Beryl Goodon; *Wendy Smith* Christina Botras; *Mark Marion* Gary Files; *Johnny Miles* Alan Granville; *Bob Watson* Ron Alexander; *Mary Watson* Sobbain McKelvey. *Dir* Joan Campbell. Review: *Stage* 13/4/67, 19. Comment: “Its theme is how to get on in television and it often recalls Arthur Miller’s *Death of a Salesman* in its approach, but the central character survives humiliation and departs from our sight in a burst of triumphant optimism” (*Stage*).

67.115 *World War 2½* (C, 2a) Roger O. Hirson. NEW 13/4/67. 60 perf. 1st perfd Colonial. Boston, 26/3/64; 1st London perf. Cast: *Stage* 20/4/67, 13; *Variety* 26/4/67, 196; *WWT/15*. *The Woman* Sarah Miles; *The Man* Roy Dotrice. *Pres* Geoffrey Russell; *Dir* Peter Coe; *Dgn* Michael Knight; *Light* John Harrison; *Sm* Andrew Laird. Reviews: *Guardian* 14/4/67, 9; *Illustrated London News* 22/4/67, 33; *Observer* 16/4/67, 24; *Stage* 20/4/67, 13; *Times* 14/4/67, 8; *Tribune* 28/4/67, 18; *Variety* 26/4/67, 196. Comment: A two-hander about a marriage on the rocks. *Observer* said the comedy was “an entertainment so ephemeral that I can already remember almost nothing about it.” *Variety* thought success was “chancy” because the play needed revision and the performances were “not stellar.” “A cheap and philistine entertainment that shows no understanding of how role-playing works” (*Times*). *Illustrated London News* saw merit only in Roy Dotrice’s “astonishing shifts of mood and personality.” The first New York production (Martinique 24/3/69) ran for one performance.

67.116a *Aoi-No-Ne (Lady Aoi)* (Noh P, 2a) Zeami. ALDWYCH 17/4/67. 1st perf late 14th century. Cast: *Stage* 20/4/67, 15; *WWT/15*. *A Young Priestess* Shunji Hara; *A High Official* Kenzo Matsumoto; *Spirit of the Lady Rokujo* Manzaburo Umewaka. *Pres* Peter Daubeny; *Sm* Frank Stevens. Plot: Patterson. Reviews: *Guardian* 18/4/67, 5; *Illustrated London News* 29/4/67, 46; *New Statesman* 28/4/67, 593; *Observer* 23/4/67, 29; *Spectator* 21/4/67, 465–66; *Stage* 20/4/67, 15; *Times* 18/4/67, 6; *Tribune* 28/4/67, 18. Comment: Noh Theatre Company. World Theatre Season. *Times* found this programme “far more rewarding than the first.”

67.116b *Kazumo (The Mosquito Wrestler)* (Kyogen P) Anon. ALDWYCH 17/4/67. Cast: *Stage* 20/4/67, 15; *WWT/15*. *A Lord* Yataro Okura; *A Servant* Chulchiro Zenchiku; *The Spirit of a Mosquito* Takao Zenchiku. *Pres* Peter Daubeny; *Sm* Frank Stevens. Reviews: *Guardian* 18/4/67, 5; *Illustrated London News* 29/4/67, 46; *New*

Statesman 28/4/67, 593; *Observer* 23/4/67, 29; *Spectator* 21/4/67, 465–66; *Stage* 20/4/67, 15; *Times* 18/4/67, 6; *Tribune* 28/4/67, 18. Comment: Noh Theatre Company. World Theatre Season.

67.116c *Kiku-Jido (The Chrysanthemum Child)* (Noh P) Anon. ALDWYCH 17/4/67. Cast: *Stage* 20/4/67, 15; *WWT/15. An Imperial Envoy* Kenzo Matsumoto; *A Retainer* Atsuhiko Noguchi; *The Child* Jiro Hisaharu Hashioka. Pres Peter Daubeny; Sm Frank Stevens. Reviews: *Guardian* 18/4/67, 5; *Illustrated London News* 29/4/67, 46; *New Statesman* 28/4/67, 593; *Observer* 23/4/67, 29; *Spectator* 21/4/67, 465–66; *Stage* 20/4/67, 15; *Times* 18/4/67, 6; *Tribune* 28/4/67, 18. Comment: Noh Theatre Company. World Theatre Season.

67.117a *Architruc* (P, 1a) Robert Pinget (trans Barbara Bray of Pinget's play, 1962). MERCURY 17/4/67. Cast: *Stage* 20/4/67, 13; *WWT/15. King* Robert Eddison; *Baga* Vernon Dobtcheff; *Cook* David Strong. *Dir, Dgn* Jean-Pierre Voos; Sm David Marshall. Plot: Hochman. Reviews: *New Statesman* 5/5/67, 627; *Stage* 20/4/67, 13; *Times* 18/4/67, 6; *Tribune* 28/4/67, 18. Comment: International Theatre Club. "Both works watch the behaviour of man when in the face of death, though both use differing means to portray the reactions" (*Stage*). "In both plays the parallels with Beckett are sometimes uncomfortably close" (*Times*).

67.117b *Hypothesis* (P, 1a) Robert Pinget (trans Barbara Bray of *L'hypothèse*, 1965). MERCURY 17/4/67. 1st British perf. Cast: *Stage* 20/4/67, 13; *WWT/15. Mortin* Robert Eddison. *Dir, Dgn* Jean-Pierre Voos; Sm David Marshall. Reviews: *New Statesman* 5/5/67, 627; *Stage* 20/4/67, 13; *Times* 18/4/67, 6; *Tribune* 28/4/67, 18. Comment: International Theatre Club. A powerful performance from Robert Eddison as an author going mad (*New Statesman*).

67.118 *The Explorers* (P, 1a) A. V. MacDaniels. LITTLE THEATRE CLUB 17/4/67 (Ln).* Cast: *Stage* 20/4/67, 14. John Welsh, John Gill. *Dir* John Welsh. Review: *Stage* 20/4/67, 14. Comment: Theatrescope. The play involved two men who "live a barbed and monotonous existence in one room, grasping habit as a substitute for love or, to a lesser degree, friendship" (*Stage*).

67.119 *Horizontal Hold* (C, 2a) Stanley Price. HIPPODROME, GOLDERS GREEN, 17/4/67. 1st perfd Theatre Royal, Windsor, 20/3/67. Comment: The pre-West End production prior to opening at the Comedy in May (67.164).

67.120 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr)

and Julian Slade (bk, lyr, mus). INTIMATE 17/4/67.** Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF.

67.121 *Richard II* (T) William Shakespeare. WIMBLEDON 18/4/67.** Comment: Oxford Playhouse Company. Directed by Frank Hauser. One-week engagement.

67.122 *The Three Sisters* (P, 4a) Anton Chekhov (trans Edward Bond and Richard Cottrell of *Tri sestry*, 1901). COURT 18/4/67.** 1st perf this trans. Cast: Findlater; *Stage* 20/4/67, 13; Theatricalia; *Variety* 26/4/67, 196; *WWT/15. Olga* Avril Elgar; *Masha* Glenda Jackson; *Irina* Marianne Faithfull; *Andrey Prozorov* George Cole; *Natasha* Marjie Lawrence; *Fyodor Kulygin* Peter Russell; *Lt. Col. Alexandr Vershinin* Michael Gwynn; *Baron Nikolay Tusenbach* Roddy Maude-Roxby; *Vassily Solyony* John Shepherd; *Ivan Chebutykin* Alan Webb; *Alexey Fedotik* John Nettles; *Vladimir Roday* Toby Salaman; *Ferapont* John Rae; *Anfisa* Madoline Thomas; *Maid* Rosemary McHale; *Orderly* Stuart Mungall. *Dir* William Gaskill; *Dec* Abd'Elkader Farrah; *Light* Andy Phillips; *Assist dir* Robert Kidd. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 19/4/67, 4; *Christian Science Monitor* 28/4/67, 6; *Daily Mirror* 19/4/67, 16; *Guardian* 19/4/67, 7; *Illustrated London News* 29/4/67, 46; *New Statesman* 5/5/67, 627; *Observer* 23/4/67, 29; *Spectator* 28/4/67, 494; *Stage* 20/4/67, 13; *Times* 19/4/67, 6; *Tribune* 28/4/67, 18; *Variety* 26/4/67, 196. Comment: English Stage Company. "A sound and sensitive account" (*Guardian*). "An unforced translation by Edward Bond, and a good, clear-cut production" (*Tribune*). *Christian Science Monitor* described this memorable production as poetic, and the characters endowed with "a romantic melancholy." *Times* described Gaskill's production as "an intelligently sober piece of work," but said members of the cast were mismatched and so lacked the true ensemble the play required. *Illustrated London News* also noted two weak performances by Marianne Faithfull and Roddy Maude-Roxby. *Daily Mirror* found the production too slow, Faithfull performed better than expected while Glenda Jackson was "wasted" on Masha.

67.123 *Getting Married* (C, 2a) Bernard Shaw. STRAND 19/4/67. 149 perf. 1st perfd Haymarket 12/5/08. Cast: *Stage* 27/4/67, 13; Theatricalia; *Times* 20/4/67, 8; *Variety* 26/4/67, 196; *WWT/15. Mrs. Bridgenorth* Margaret Rawlings; *Collins* Raymond Huntley; *General Bridgenorth* Esmond Knight; *Lesbia Grantham* Moira Lister; *Reggie Bridgenorth* David Hutcheson; *Leo* Joanna Wake; *The Bishop* Hugh Williams/Roland Culver; *St. John Hotchkiss* Ian Carmichael; *Cecil Sykes* Timothy Carlton; *Edith*

Perlita Neilson; *Soames* Alec Clunes; *The Beadle* Edward Harvey; *Mrs. George* Googie Withers. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres* Peter Bridge, Howard and Wyndham Ltd.; *Dir* Frank Dunlop; *Sc dgn, Cost dgn* Tom Lingwood; *Light* John B. Read; *Sc bld* Ray Addison Ltd.; *Sc* Alick Johnstone; *Pq* Wig Creations; *Cost* L. and H. Nathan; *Sm* H. Jack Keates; *Dsm* Christine Staley; *Asm* Janet Waldron, Robin Meredith; *Wm* Mrs. Swale; *Gen mgr* John Hollinshead; *Mgr* Frank Reeve; *Bom* W. Hammond; *Carp* H. Clifford; *Elect* F. Chapman; *Pm* D. Vince; *Press rep* Rosa Heppner. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Mander/3, Matlaw, Purdom, Shank. Reviews: *Birmingham Post* 20/4/67, 6; *Christian Science Monitor* 28/4/67, 6; *Daily Mirror* 20/4/67, 16; *Guardian* 20/4/67, 6; *Illustrated London News* 29/4/67, 46; *New Statesman* 28/4/67, 593; *Observer* 23/4/67, 29; *Spectator* 28/4/67, 494; *Stage* 27/4/67, 13; *Times* 20/4/67, 8; *Tribune* 28/4/67, 18; *Variety* 26/4/67, 196. Comment: *Tribune* predicted the production would run for months because of "its all-star type-casting, and the sure touch of Frank Dunlop's" direction. After incisively and perceptively poking holes in Shaw's dramaturgy, *Spectator* condemned Dunlop's direction and the distinguished cast "whose acting, without exception, is of a feckless crudity rarely seen in London nowadays." *Guardian* observed the play "is virtually unactable except as a series of bravura set-pieces," and commended the cast on their performances. *Times* defended the play and most of the performances. *Illustrated London News* confessed that the production had completely changed its opinion of the play which it now viewed favorably. The first New York production (Booth 6/11/1916) ran for 112 performances.

67.124 *Much Ado About Nothing* (C) William Shakespeare. TOYNBEE 19/4/67.** Comment: New Park Theatre Club.

67.125 *Uproar in the House* (F, 2a) Anthony Marriott and Alistair Foot. GARRICK 20/4/67.* Cast: *Stage* 27/4/67, 13; *Variety* 26/4/67, 196; *WWT/15*. *Cyril Alcock* Bill Treacher; *Monica Johnson* Anna Dawson; *Yvonne Wilby* Wendy Padbury; *Melanie Sinclair* Elspet Gray; *Bernard Lockwood* Leo Franklyn; *Nigel Pitt* Brian Rix; *Sir Lindsay Cooper* Derek Farr; *Lady Cooper* Helen Jessop; *David Prosser* Dennis Ramsden; *Andrew Grey* Alan Tilvern; *Audrey Grey* Sheila Mercier; *Private Inquiry Agent* Andrew Sachs. *Pres* Brian Rix Enterprises Ltd., Ernest Hecht; *Dir* Wallace Douglas; *Dec* Rhoda Gray; *Sm* Pearson Dodd. Reviews: *Birmingham Post* 21/4/67, 6; *Daily Mirror* 21/4/67, 18; *Guardian* 21/4/67, 9; *Illustrated London News* 29/4/67, 46; *Observer* 23/4/67, 29; *Spectator* 28/4/67, 494; *Stage* 27/4/67, 13; *Times* 21/4/67, 6; *Tribune* 12/5/67, 11; *Variety* 26/4/67,

196. Comment: "A story about the efforts of an estate agent to sell an ultra-modern house ... The amusing situations are punched across with the essential split second timing. Solicitors and MPs are stripped of their dignity and girls lose their particulars in a maze of double meanings and double takes. Brian Rix, Elspet Gray and Derek Farr lead this most welcome romp" (*Daily Mirror*). *Guardian* thought this was a better farce than the earlier *Stand by Your Bedouin*, although some of the dialogue could be funnier. *Observer* almost choked with laughter. "A bright and happy box-office future" (*Variety*). Recommended for all addicts of the genre (*Times*).

67.126 *In at the Death* (C thriller) Duncan Greenwood and Robert King. PHOENIX 21/4/67. 1st perfd Little, Ilford, 7/10/65. Cast: *Stage* 27/4/67, 13; *Variety* 10/5/67, 74; *WWT/15*. *The Secretary* Veronica Lang; *The Friendly Neighbour* Julian Holloway; *The Angry Neighbour* Nigel Hawthorne; *The Publisher* Charles Stapley; *The Wife* Jean Kent; *The Man* Terence Alexander. *Lic* Veronica Flint-Shipman; *Pres* Cooney Productions and Enterprises Ltd., Yvonne Arnaud Theatre; *Dir* Ray Cooney; *Dec* Pamela Ingram; *Light* Mick Hughes. Reviews: *Birmingham Post* 22/4/67, 7; *Guardian* 22/4/67, 5; *Illustrated London News* 6/5/67, 31; *Stage* 27/4/67, 13; *Times* 22/4/67, 7; *Variety* 10/5/67, 74. Comment: The programme also listed as characters *The Killer* and *The Victim* followed by question marks. *Guardian* wondered "how many audiences are going to fill this large theatre ... when almost any evening of television brings a routine domestic murder drama much like this." *Variety* said the piece was a combination of styles, "farce, tongue-in-cheek comedy and suspense thriller." *Times* noted there had been a change in the theatre's ownership along with "a sharp reduction in prices and the presentation of this hopelessly outdated, wordy and cliché-ridden comedy-thriller."

67.127 *Venus Observed* (P, 3a) Christopher Fry. TOWER, CANONBURY, 21/4/67. 1st perfd St. James's 18/1/50. Cast: TTC. Plot: Best/51, 178, Bordman/4, 305, Fletcher, Hischak, Hochman, Loney, 267, Matlaw, Salem, Shank, Shipley. Comment: The first New York production (New Century 13/2/52) ran for 82 performances.

67.128 *One Face to the Sun* (P) Rodney Diak. WYNDHAM'S 23/4/67.* 1 perf. Cast: *Stage* 27/4/67, 15; *WWT/15*. *Anne Layton* Gloria Lytton; *Jake Costard* John Barcroft; *Elizabeth Hunter* Janet Davies; *Mark Hunter* Geoffrey Colville; *Sally Cartwright* Sheila Sinclair. *Dir* Julia Smith; *Dec* John Piper; *Sm* Dorothy Gallon. Reviews: *Stage* 27/4/67, 15; *Times* 24/4/67, 6. Comment: Repertory Players. As a "psychological thriller, the play combines muddled and unlikely psychology with a

remarkable lack of thrills" (*Times*).

67.129 Richard Ainley. ARTS 23/4/67. 1 perf. Review: *Stage* 27/4/67, 13. Comment: The production consisted of personal reminiscences by Ainley. There was no programme.

67.130 *Alibi for a Judge* (C, 3a) Felicity Douglas and Henry Cecil and Basil Dawson (adpt of Henry Cecil's book, 1960). HIPPODROME, GOLDERS GREEN, 24/4/67.** *Mr. Justice Carstairs* Andrew Cruickshank. Plot: Fletcher, French/2.

67.131 *Spring Awakening [Frühlings Erwachen]* (T, 3a) Frank Wedekind. ALDWYCH 24/4/67.** Cast: *Stage* 27/4/67, 14; *WWT/15. Frau Bergman* Ellen Waldeck; *Ina Muller* Jutta Lampe; *Wendla Bergman* Judy Winter; *Herr Gabor* Eberhard von Gagern; *Frau Gabor* Margret Jahn; *Melchior* Vadim Glowna; *Herr Stiefel* Wolfgang Schenck; *Moritz Stiefel* Bruno Ganz; *Hanschen Rilow* Wolfgang Giese; *Ernst Robel* Hans Peter Hallwachs; *Otto* Helmut Düvelsdorf; *Georg* Charles Lang; *Robert* Jürgen Nola; *Lämmermeier* Joachim Henschke; *Max* Knut Koch; *Thea* Christiane Schröder; *Martha* Ellen Esser; *Ilse* Iris Erdmann; *Rektor Sonnenstich* Willy Reiss; *Affenschmalz* Gerd Teller; *Knüppeldick* Kurt Zielke; *Hungergurt* Theo Staats; *Zungenschlag* Hubert Kronlachner; *Knochenbruch* Erich Keddy; *Fliegentod* Erwin Wirschaz; *Habebald Pedell* Sieghold Schröder; *Pastor Kahlbauch* Alois Stempel; *Dr. von Brausepulver* Ernst Rottluff; *Dietheim* Georg Martin Bode; *Reinhold* Uwe Karsten Koch; *Ruprecht* Joachim Preen; *Helmuth*, *Gaston* Knut Koch; *The Gentleman* Kurt Hübner. *Pres* Peter Daubeny; *Dir* Peter Zadek; *Sc dgn*, *Cost dgn* Wilfried Minks; *Sm* Frank Stevens. Plot: French/2, Gassner, Griffiths, Gunn, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 25/4/67, 6; *Christian Science Monitor* 3/5/67, 6; *Guardian* 25/4/67, 7; *Illustrated London News* 6/5/67, 31; *Observer* 30/4/67, 25; *Spectator* 28/4/67, 494; *Stage* 27/4/67, 14; *Times* 25/4/67, 6; *Tribune* 12/5/67, 11. Comment: Bremen Theatre Company. World Theatre Season. *Observer* reported on the Bremen Company's structure, financial arrangements, and bold repertoire, including this unbowdlerised version of *Spring Awakening*. *Christian Science Monitor* said the production was clinical and cold. *Tribune* was much more sympathetic towards Peter Zadek's production. *Times* faulted the production for failing to emphasize the "delicate emotion and warped comedy" of the piece.

67.132 *The Passion Play* (P) Jöchen A. Blume (bk, lyr) and Herman Thieme (mus). EMPIRE POOL, WEMBLEY, 25/4/67. Actors from Oberammergau and Thiersee. *Pres* John E. Mulvey; *Dir* Jen-Pierre Meitzmann, Peter Barry;

Cost Tamara Peschel; *Light* Josef Biller. Reviews: *Daily Mirror* 26/4/67, 7, 16; *Observer* 30/4/67, 25; *Stage* 27/4/67, 15; *Times* 26/4/67, 8. Comment: "Based on the version of the Passion Play performed at Thiersee in Austria" (*Stage*). The production tried "to be both mystical and theatrical: a tricky combination" (*Observer*). Lothar Bock's production overemphasized the theatrical elements (*Times*). "Somehow, this vast arena for public entertainment seemed an altogether fitting place in which to enact the world's greatest drama" (*Daily Mirror*).

67.133 *The Deadly Game* (D, 2a) James Yaffe (adpt of Friedrich Dürrenmatt's novel, *Die Panne*, 1956). SAVOY 26/4/67. 45 perf. 1st stage perf Shubert, New Haven, Connecticut, 20/1/60; 1st British perf Ashcroft, Croydon, 8/4/63. Cast: *Stage* 4/5/67, 9; *Variety* 17/5/67, 59; *WWT/15. Bernard Laroque* Wilfrid Brambell; *Joseph Pillet* Ernest Milton; *Emile Carpeau* Ronald Adam; *Pierre* John G. Heller; *Alfred Trapp* Leslie Phillips; *Gustave Kummer* Stephen Murray; *A Visitor* Pauline Stroud. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Pres* Sherwood and Reid Ltd., Le Clare Productions Ltd.; *Dir* Leslie Phillips; *Dgn* Norman Smith; *Light* Michael Northen; *Sm* Kenneth Keeling. Plot: Bronner, Hirschak, Salem. Reviews: *Christian Science Monitor* 6/5/67, 6; *Daily Mirror* 27/4/67, 16; *Guardian* 27/4/67, 9; *Illustrated London News* 6/5/67, 31; *Observer* 30/4/67, 25; *Spectator* 5/5/67, 534; *Stage* 4/5/67, 9; *Times* 27/4/67, 8; *Tribune* 12/5/67, 11; *Variety* 17/5/67, 59. Comment: Yaffe also wrote a version presented on American television in 1957. *Guardian* said Stephen Murray and Wilfrid Brambell did their best "to stave off the tedium" of the piece. "Stultifyingly boring" (*Observer*). The mechanics of the piece were all too obvious to *Illustrated London News* and *Times*. However, *Variety* concluded the play was "smoothly staged and acted, it rates a longish, profitable run." The first New York production (Longacre 2/2/60) ran for 39 performances.

67.134 *Oliver!* (MP, 2a) Lionel Bart (bk, mus, lyr; adpt of Charles Dickens's, *Oliver Twist*, 1838). PICCADILLY 26/4/67.** 331 perf. Cast: *Variety* 10/5/67, 72. *Oliver Twist* Paul Bartlett; *Mr. Bumble* Tom de Ville; *Mrs. Corney* Pamela Pitchford; *Old Sally* Audrey Leybourne; *Mr. Sowerberry* Glynn Worsnip; *Mrs. Sowerberry* Edna Doré; *Charlotte* Patricia Gray; *Noah Claypole* Philip Collins; *Fagin* Barry Humphries; *Artful Dodger* Leslie Stone; *Charley Bates* Terry Latham; *Nancy Marti Webb*; *Bet* Miriam Mann; *Bill Sykes* Martin Dell; *Mr. Brownlow* Gavin Gordon; *Mr. Grimwig* Hamish Roughhead; *Mrs. Bedwin* Hilda Campbell Russell; *Workhouse Boys*, *Fagin's Gang*, *Londoners* John Bertorelli, Gordon Brough, Derek Casey, Jonathan Deans, Freddie Foot,

Stephen Leigh, Douglas Mann, Raymond Milross, Stephen Newman, David Reynolds. Bruno Sorrentino, Delia Blackhouse, John Bohea, Philip Brisebois, Doreen Camine, Terence Conoley, Geoffrey Ferris, Lewis Henry, Adrienne Johns, Jim Kennedy, Ken Lacey, Melita Melanchrino, Kathie O'Donoghue, Thelma Rogers, Georgia Rourke, Vernon Smythe. *Pres* Donald Albery; *Dir* David Phethean; *Dec* Sean Kenny; *Light* John Wyckham; *Tech supervisor* Ian B. Albery; *Mus arr* Eric Rogers; *Mus dir* Michael Moores. Plot: Bordman, Bordman/5, 629, Fletcher, Gänzl, Hischak, Kennedy, Law, Loney, OTF. Review: *Variety* 10/5/67, 72, 74. Comment: This revival opened only six months after the original production finished. David Phethean's production was virtually a carbon copy of the original, but with different casting.

67.135 *Die Unberatenen* (P) Thomas Valentin and Robert Muller (adpt of Valentin's novel). ALDWYCH 27/4/67. Cast: *Stage* 4/5/67, 9; *WWT/15*. *Gnutz* Hans Tügel; *Wiepenkathen* Ernst Rottluff; *Groenewold* Hans Peter Hallwachs Nemitz Rudolf Jürgen Bartsch; *Nonnenroth* Willy Reiss; *Godelund* Erwin Wirschaz; *Hübenthal* Eberhard von Gagern; *Violat* Rolf Becker; *Rull* Bruno Ganz; *Satemin* Klaus Hentschel; *Schanko* Wolfgang Giese; *Kurafeiski* Konstantin Paloff; *Adlum* Georg Martin Bode; *Mitzkat* Joachim Regalien; *Claussen* Knut Koch; *Petri* Hartmuth Gehrke; *Muhl* Petef-Uwe Witt; *Huje* Wolfgang Schneider; *Nusbaum* Helmut Düvelsdorf; *Titz* Charles Lang; *Beckmann* Hubert Kronlachner; *Fraulein Chrobock* Judy Winter; *Rull's Father* Sieghold Schröder; *Rull's Mother* Annelore Kunze; *Satemin's Uncle* Joachim Giese; *Satemin's Aunt* Margaret Jahnen; *Schanko's Mother* Katharina Tüschen; *Elke* *Schanko* Annegret Andressen; *Billa* Edith Clever; *Three Girls* Monica Hansen, Birgit Pausch, Astrid Windorf, *A Photographer* Werner Rehm; *A Barman* Jan Geerd Buss. *Pres* Peter Daubeny; *Dir* Peter Zadek; *Dgn* Wilfried Minks; *Sm* Frank Stevens. Reviews: *Birmingham Post* 29/4/67, 7; *Christian Science Monitor* 3/5/67, 6; *Guardian* 28/4/67, 9; *Illustrated London News* 6/5/67, 31; *Observer* 30/4/67, 25; *Spectator* 5/5/67, 534; *Stage* 4/5/67, 9; *Times* 28/4/67, 8; *Tribune* 12/5/67, 11. Comment: Bremen Theatre Company. World Theatre Season. The play was about an unsuccessful search for political enlightenment. *Christian Science Monitor* said the production was clinical and cold. An ensemble show that worked better than *Spring Awakening* (*Times*).

67.136a *John D. Muggins Is Dead*. UNITY 28/4/67. Reviews: *New Statesman* 19/5/67, 699; *Tribune* 12/5/67, 11. Comment: Cartoon Archetypical Slogan Theatre. The pieces, devised by the company, needed a cooperative scriptwriter to knock them into shape; nevertheless,

recommended to "Left-wing palates jaded by satire of the lavatory and establishment schools" (*Tribune*). See also Bill McDonnell, "Jesters to the Revolution—A History of Cartoon Archetypical Slogan Theatre (Cast), 1965–85," *Theatre Notebook* 64:2 (2010), 96–111.

67.136b *Mr. Oligarchy's Circus*. UNITY 28/4/67. Reviews: *New Statesman* 19/5/67, 699; *Tribune* 12/5/67, 11. Comment: Cartoon Archetypical Slogan Theatre.

67.137 *In the Picture* (Revue, 2pt) Peter Myers (deviser) and Johnny Speight and Steven Vinaver and Marty Feldman and Leslie Crowther and Eric Green and Thomas Tycho and Johnny Greenland (ch). MAY FAIR 1/5/67.** Cast: *Stage* 4/5/67, 10; *Variety* 10/5/67, 72; *WWT/15*. Terence Brady, Ray Davis, Barbara Halliwell, Graham James, Alan Lynton, Janette Miller, Vicky Udall, Sally Smith. *Pres* Associated London Theatre, Bloomsbury Plays Ltd.; *Dir* Joan Heal; *Light* John Harrison; *Special effects* David Berglas; *Mus dir* Barry Booth. *Sm* Eileen O'Hare. Plot: OTF/2. Reviews: *Daily Mirror* 2/5/67, 16; *Illustrated London News* 20/5/67, 35; *Observer* 7/5/67, 25; *Stage* 4/5/67, 10; *Times* 2/5/67, 8; *Variety* 10/5/67, 72. Comment: "Witty, cleverly varied, pleasant to look at, and well performed: excellent entertainment ... [reminiscent] of the intimate revues ... that flourished so wonderfully years ago" (*Stage*). *Variety* had mixed reactions to this intimate revue which was staged with verve, but too much of the material relied on "lavatorial and homosexual gags." "Stronger in energy than wit, and the music is loud rather than melodic ... a talented bunch of performers" (*Daily Mirror*).

67.138 *King Solomon and the Cobbler* (Israeli mus) Samuel Gronemann (trans into Hebrew by Nathan Alterman of *Der Weise und der Narr: Koenig Salomo und der Schuster*, 1942) and Alexander Argov (mus). ALDWYCH 1/5/67. Cast: *Stage* 4/5/67, 9; *WWT/15*. *King Solomon*, *Shalmal* Illy Gorlitzky; *Bat-Sheva* Orna Porat; *Nofrit* Rivka Raz; *Naama* Yona Attari; *Yoram* Zalman Leviush; *Hanun* Yoseph Yadin; *Asher* Avraham Mor; *Lemeh* Albert Cohen; *Reuven* Yoseph Karmon; *Bruria* Miriam Gavrieli; *The Plaintiff* Arie Kasviner; *The Defendant* Yehuda Fuchs; *Mago of Sidon* Shimon Siani. *Pres* Peter Daubeny; *Dir* Samuel Bunim; *Dec* Arie Navon; *Ch* Anna Sokolov. Reviews: *Birmingham Post* 2/5/67, 4; *Christian Science Monitor* 10/5/67, 6; *Guardian* 2/5/67, 7; *Illustrated London News* 20/5/67, 35; *New Statesman* 5/5/67, 627; *Observer* 7/5/67, 25; *Spectator* 12/5/67, 563; *Stage* 4/5/67, 9; *Times* 2/5/67, 8; *Tribune* 12/5/67, 11. Comment: Cameri Theatre (Israel) Company. World Theatre Season. Solomon and a cobbler exchange roles in order to prove the idea that kingly qualities are inherent. *Guardian* saw connections with English pantomime in

the style of the piece which was presented by “boundlessly vivacious performers,” to whom the audience “responded quite well.” *Christian Science Monitor* noted the production was “free from the sentimentality” of many Jewish musicals, and praised the performance of Illy Gorlitsky. “An unassuming piece of musical folklore” (*Times*).

67.139 *Moby Dick: A Sir and Perkins Story* (P, 1a) Keith Johnstone. LITTLE THEATRE CLUB 1/5/67 (Ln). * Cast: *Stage* 4/5/67, 10. *Sir* John Muirhead; *Perkins* Johnny Wade. *Dir* Anthony Trent. Review: *Stage* 4/5/67, 10. Comment: Theatrescope. “A verbal improvisation of considerable invention ... on the origin of *Moby Dick*” (*Stage*).

67.140 *Soldier Return* (P) Geoffrey Weston. LITTLE THEATRE CLUB 2/5/67.* Cast: *Stage* 11/5/67, 13. *Markham*, *Prosecutor* Charles Mylne; *Garner*, *Vicar* Derek Havelock; *Roberts*, *General* Alan Bone; *Brent*, *Mayor* Richard de Clare; *Axelrod*, *President* Alan Pearce; *Crannock*, *Innkeeper* Michael Clarke; *Boy Soldier*, *Drummer Boy* Philip Pearce; *Serjeant*, *Announcer* Alan Granville; *Randall* Colin Stepney; *Jonah* Meriel Fairbairn; *Johnny* Ron Alexander; *Soldier Guards* Ron Hickey, Alan Granville. *Dir* Joan Campbell; *Dgn* John Hallé; *Sm* Penny Holt-Wilson. Review: *Stage* 11/5/67, 13. Comment: The play, possibly inspired by John Wilson’s *Hamp*, was concerned with who or what should be responsible “for an act of cowardice or belief,” an individual or an entire army (*Stage*).

67.141 *The Bed-Sitting Room* (C, 4a) Spike Milligan (text, mus, lyr) and John Antrobus and Harry Edgington (mus, lyr) and Alan Clare (mus, lyr). SAVILLE 3/5/67.** Cast: *Stage* 11/5/67, 13; *WWT/15*. *Pianist* Alan Clare; *Phantom*, *Cave Man*, *2nd Announcer*, *Boy*, *Orderly*, *Seaman* Johnny Vyvyan; *Captain Pontius Kak* John D. Collins; *Lord Fortnum of Alamein* Valentine Dyall; *Mr. Monday* Alan Hay; *Mate* Spike Milligan; *Blonde Singer*, *1st Announcer*, *Barker’s Delivery Man*, *Juke Box Jury Panelist*, *Diplomat*, *The Mourner*, *G.P.O. Delivery Man*, *Sea Captain* David Nettheim; *Shelter Man*, *Plastic Mac Man*, *Richard Crossman*, *Underwater Vicar*, *Brigadier/Sergeant* Bill Kerr; *Coffin Man* Graham T. Mallard; *Gladys Skroak* Denise Stafford; *Penelope Wilson* Sandra Fehr. *Pres* Associated London Theatre, Bloomsbury Plays Ltd.; *Dir* Spike Milligan; *Assist dir* John D. Collins; *Sm* Terry O’Sullivan. Plot: Fletcher, Vinson. Reviews: *Daily Mirror* 4/5/67, 16; *Illustrated London News* 20/5/67, 35; *Stage* 11/5/67, 13; *Times* 4/5/67, 8; *Variety* 17/5/67, 59. Comment: This revival was really just “another instalment of the Spike Milligan show” (*Times*). *Illustrated London News* expressed a degree of

boredom with the revival. “The acting is endearingly awful, the scenery comically crude and the audience frequently and cheerfully insulted” (*Daily Mirror*).

67.142 *She Stoops to Conquer: or, The Mistakes of a Night* (C, 3a) Oliver Goldsmith. TOWER, CANONBURY, 5/5/67.** Cast: TTC. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel.

67.143 *The Beaux’ Stratagem* (P, 2a) George Farquhar. QUESTORS 6/5/67. 1st perfd Haymarket 8/3/1707. Cast: QTA. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley. Review: *Middlesex County Times* 12/5/67, 15. Comment: “The use of camera slides projected onto a large screen suspended above the Questors Theatre ... during intervals, added to the kaleidoscope of colour, and design in the theatre’s latest production” (*Middlesex County Times*).

67.144a *Dutchman* (P, 1a) LeRoi Jones [Amiri Baraka]. HAMPSTEAD 8/5/67; trfd to MAY FAIR 27/6/67. 1st perfd Village South Theatre, New York, 12/1/64; 1st British perf. Cast: *Stage* 11/5/67, 15; *Variety* 12/7/67, 58; *WWT/15*. *Clay* Calvin Lockhart; *Lula* Toby Robins; *Drunk* Jerry Verno; *Extras* Havia Alswang. Winifred Braithwaite, Alvie Campbell, David Jones, Ian Jones, Irving Lycett, Leighton Patrick, Nigel Thorpe, Keith Walker. *Dir* Charles Jarrott; *Dgn* Patrick Downing; *Light* Louis Bottone. Plot: Bryer, MacNicholas, Nelson, Patterson, Peterson/2, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 11/5/67, 6; *Christian Science Monitor* 19/5/67, 6; *Guardian* 9/5/67, 7; *Illustrated London News* 20/5/67, 35; *New Statesman* 12/5/67, 662; *Observer* 14/5/67, 25; *Stage* 11/5/67, 15; *Times* 10/5/67, 8; *Tribune* 26/5/67, 11; *Variety* 12/7/67, 58. Comment: “A posturing, inflammatory, deliberately dishonest work, destructive for the malicious excitement of destruction” (*Observer*). Having read the play beforehand, *Tribune* was unable to stay in the theatre to watch it. “After all the fuss made over it, *Dutchman* was a sad disappointment” (*Christian Science Monitor*). *Guardian* said this “excellent” production was accorded an ovation. *Times* called Charles Jarrott’s production “superbly atmospheric.”

67.144b *Neighbours* (P, 1a) James Saunders. HAMPSTEAD 8/5/67; trfd to MAY FAIR 27/6/67.** Cast: *Stage* 11/5/67, 15; *WWT/15*; *Variety* 12/7/67, 58. *Woman* Toby Robins; *Man* Calvin Lockhart. *Dir*, *Dgn*, *Light* as for 67.144a. Plot: Vinson. Reviews: *Birmingham Post* 11/5/67, 6; *Christian Science Monitor* 19/5/67, 6; *Guardian* 9/5/67, 7; *Illustrated London News* 20/5/67, 35; *New Statesman* 12/5/67, 662; *Observer* 14/5/67, 25; *Stage* 11/5/67, 15; *Times* 10/5/67, 8; *Tribune* 26/5/67, 11;

Variety 12/7/67, 58. Comment: "Sensitive, intelligent and large-hearted," but forgettable in the presence of *Dutchman* (*Observer*). *Tribune* found "the play's 'complexity' is closer to sophistry than to real life" and actually contradicted itself. *Times* said the piece "fails to carry total conviction." *Illustrated London News* thought the piece needed trimming by a third.

67.145 54321 (P) Charles Tingwell. HIPPODROME, GOLDERS GREEN, 8/5/67. 1st perfd Grand, Wolverhampton, 17/4/67. Charles Tingwell, Jill Browne, David Butler, John Bentley.

67.146 *The Frogs* (C) Aristophanes. ALDWYCH 8/5/67. 1st perfd 405 B.C. Cast: *Stage* 11/5/67, 15; *WWT/15*. *Dionysus* Dimitris Hadjimarkos; *Xanthias* Thymios Karakatsanis; *Heracles, Pluto* Stelios Kafkaridis; *A Corpse* Antonis Katsaridis; *Charon* Spyros Kalogirou; *Chorus of Frogs* Yannis Mortzos, Dimitris Asteriadis, Nikos Bousdoukos, Kostas Styliaris, Antonis Antipas, Christos Papakostas, Antonis Antoniou, Yannis Degaitis, Ilias Logothetis, Yannis Fakis, Panos Chrysikakos, Vassilis Kyritsis; *Alakos* Spyros Kalogirou; *Maid-servant to Persephone* Ekali Sokou; *Inn Keeper* Sophia Michopoulou; *Plathani* Mina Adamaki; *Servant to Pluto* Yannis Mortzos, *Euripides* Vassilis Andronidis; *Aeschylus* Giorgos Lazanis; *Hierophant* Mimis Kouyoumitis; *First Chorus Leader* Nikos Charalambous; *Second Chorus Leader* Nektarios Vouteris; *Singers* Kosas Styliaris, Dimitris Asteriadis, Nikos Bousdoukos, Ilias Logothetis. *Pres* Peter Daubeny; *Dir* Karolos Koun; *Dgn* Chloe Georaki; *Mus arr* Yannis Christou; *Light* David Read; *Assist dgn* Belinda Cadbury; *Sm* Frank Stevens. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 9/5/67, 4; *Christian Science Monitor* 19/5/67, 6; *Guardian* 9/5/67, 7; *Illustrated London News* 20/5/67, 35; *New Statesman* 12/5/67, 661–62; *Observer* 14/5/67, 25; *Spectator* 12/5/67, 563; *Stage* 11/5/67, 15; *Times* 9/5/67, 8; *Tribune* 26/5/67, 11. Comment: Greek Art Theatre Company. World Theatre Season. *Guardian* reported there was "an appreciative and full house" for this lively and topical version. Karolos Koun "has a genius for breathing life into what on the page and in translation seems intolerably dull and, where not tedious, baffling (*Spectator*). *Times* provided a description of the cast's "sublime" use of the "tragic voice."

67.147 *The Knack* (C, 3a) Ann Jellicoe. RICHMOND 8/5/67; trfd to WIMBLEDON 22/5/67; trfd to HIPPODROME, GOLDERS GREEN, 29/5/67.** *Nancy* Una Stubbs; *Tolen* Ronald Lacey, Ivor Danvers, Patrick Godfrey. Plot: Bordman/4, 396, Demastes/2, Fletcher, French/2, Hochman, Loney, Patterson, Vinson, Weintraub. Comment: A

two-week engagement at the Richmond.

67.148 *World and Music of Ivor Novello* (Ent) Tom Arnold (deviser). WIMBLEDON 8/5/67; trfd to HIPPODROME, GOLDERS GREEN, 15/5/67.** Bruce Trent, Barry Sinclair, Jean Bayless, Veronica Page, Michael Bevis.

67.149 *Boeing-Boeing* (C, 2a) Beverley Cross (adpt of Marc Camoletti's play, 1960). INTIMATE 9/5/67.** Plot: Bordman/4, 401, Fletcher, French/2, Loney. Comment: The cast included Charlie Chester (Bowden, 120). See also: "Suburban London's only true repertory theatre, the Intimate at Palmers Green, is to receive backing to the extent of £24,000 annually from the London Borough of Enfield, plus additional guarantees against losses of up to £10,000 annually" (*Stage* 11/5/67, 1).

67.150 *The Birds* (C) Aristophanes (adpt, trans Vassilis Rotas). ALDWYCH 11/5/67.** Cast: *WWT/15*. *Peisthetairos* Dimitris Hadjimarkos; *Evelpides, Kinesias* Thymios Karakatsanis; *Trochilos* Yannis Mortzos; *Epops (Hoopoe)* Vassilis Andronidis; *A Priest, Prometheus* Spyros Kalogirou; *A Poet, A Herald* Nikos Charalambous; *A Soothsayer, Heracles* Stelios Kafkaridis; *Commissioner from Athens* Kostas Styliaris; *Vendor of Decrees* Antonis Katsaridis; *Messenger* Maya Lyberopoulou; *Sentinel* Sophia Michopoulou; *Iris* Mary Vostandji; *Informer* Giorgos Lazanis; *Poseidon* Vassilis Tsivilikas; *Triballus* Christos Kellantonis; *Royalty* Reni Pittaki; *Servants* Christos Papakostas, Haris Goumad; *First Chorus Leader* Giorgos Lazanis; *Second Chorus Leader* Mimis Kouyoumitis; *Third Chorus Leader* Nektarios Vouteris; *Chorus Leaders* Yannis Mortzos, Kostas Styliaris, Dimitris Asteriadis; *Chorus* Antonis Antipas, Antonis Antoniou, Nikos Bousdoukos, Yannis Degaitis, Antonis Katsaridis, Ilias Logothetis, Panos Chrysikakos, Yannis Fakis, Vassilis Kyritsis, Reni Pittaki, Marina Giorgiou; *Nightingale* Maya Lyberopoulou; *Three Owls* Katerina Karayanni, Evengelia Kotamanidou, Mina Adamaki; *Flamingo* Ekali Sokou; *Solo Singer* Spyros Sakkas. *Pres* Peter Daubeny; *Dir* Karolos Koun; *Dgn* Yannis Tsarouchis; *Mus* Manos Hadjidakis. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Reviews: *Christian Science Monitor* 19/5/67, 6; *New Statesman* 19/5/67, 698; *Stage* 18/5/67, 13; *Tribune* 26/5/67, 11. Comment: Greek Art Theatre Company. World Theatre Season. *Stage* noted that this production had been "a cast-iron box-office success" for the company since 1964.

67.151 *The Desert Song* (MD, 2a) Otto Harbach (bk, lyr) and Oscar Hammerstein (bk, lyr) and Frank Mandel (bk, lyr) and Sigmund Romberg (mus). PALACE 13/5/67; trfd to CAMBRIDGE 13/2/68. 433 perf. 1st perfd Poli's, Wash-

ington, D.C., 25/10/26, as *Lady Fair*; 1st British perf Drury Lane 7/4/27. Cast: *Stage* 18/5/67, 13; *Variety* 31/5/67, 54; *WWT/15*. *Sid El Kar* Dermod Gloster; *Hadji* J. Colin Dudley; *Neri* Rae Armond; *Benjamin Kidd* Tony Hughes; *Captain Paul Fontaine* Raymond Duparc; *Margot Bonvalet* Patricia Michael; *General Birabeau* Martin Carroll; *Pierre Birabeau* John Hanson; *Susan* Doreen Kay; *Edith* Joanna Young; *Azuri* Lita Scott; *Ali Ben Ali* George Hancock; *Clementina* Carol Dorée; *Mindar* Arnold Chazen; *Hassi* Victor Flattery; *Lieutenant La Vergne* Chris Robson; *Sergeant De Boussac* Robert Crane; *Riffs*, *French Soldiers*, *Soldiers' Wives*, *Spanish Girls*, etc. Rae Armond, Erica Beale, Elizabeth Boorman, Deirdre Dehn, Lesley Evans, Clare Fern, Clare Herbert, Carolyn Heywood, Judi Jacobs, Kay Korda, Lisa Nicklin, Rosemary Philips, Diane Smith, Sylvia Vale, Jeannette Williams, Joanna Young, David Bacon, Brian Casey, Arnold Chazen, Robert Crane, Derry Daniels, Neville Graves, Brian Harding-Madge, Elwyn Hughes, Roger Miles, Liam Noonan, Colin Richards, Chris Robson, Freddie Stevens, Paul Stuart, Dean Viner, David York. *Lic*, *Mgr dir* Prince Littler; *Dir* Joan Davis; *Cond* Derek Tayerner; *Ch* Virginia Courtney; *Light* Maurice Fournier; *Mus arr* Ronald Hanmer; *Sm* Robert Stafford; *Dsm* J. Colin Dudley; *Wm* Eve Barnes; *Press rep* Jack Ingham; *Mgr* W. Taylor; *Bom* J. W. Hayes; *Eng* Eric B. Willett; *Pd mgr* P. L. Wright; *Gen mgr* Patrick Selby. Plot: *Best/26*, 435–36, Bordman, Bordman/5, 419–20, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 142, OTF, Wilmeth. Reviews: *Birmingham Post* 15/5/67, 4; *Daily Mirror* 15/5/67, 18; *Guardian* 16/5/67, 7; *Illustrated London News* 27/5/67, 39; *Observer* 21/5/67, 24; *Spectator* 26/5/67, 624; *Stage* 18/5/67, 13; *Times* 15/5/67, 8; *Tribune* 26/5/67, 11; *Variety* 31/5/67, 54. Comment: Actor-manager John Hanson's West End debut after touring the provinces for years. "What a wonderful vanished world of tushery is brought back" (*Guardian*). *Spectator* did not object to the work but to the shoddiness of every aspect of the production. *Variety* noted the nostalgic appeal of the work. *Times* recorded the show received a "thunderous reception ... 'This is what we want,' cried an enthusiastic galleryite." "Is there a present-day demand for romantic operetta about flashing-eyed Sheiks and convent-bred girls? Obviously so, judging by the hysterical reception accorded to *The Desert Song* ... The audience, largely composed of middle-aged women in floral hats and summer dresses, joined in the choruses as though they had been singing them all their lives" (*Daily Mirror*). The first New York production (Casino 30/11/26) ran for 465 performances.

67.152 *The Persians* (T) Aeschylus (trans Panos Moulas). ALDWYCH 13/5/67.** Cast: *WWT/15*. *Xerxes* Stelios Kafkaridis; *Atossa* Nelly Angelidou; *Darius* Dimitris

Hadjimarkos; *Messenger* Giorgos Lazanis; *First Chorus Leader* Spyros Kalogirou; *Second Chorus Leader* Nikos Charalambous; *Third Chorus Leader* Nektarios Vouteris; *Chorus Leaders* Yannis Mortzos, Kostas Styliaris, Dimitris Asteriadis, Nikos Bousdoukos, Ilias Logothetis; *Chorus* Antonis Antipas, Antonis Antoniou, Yannis Degaitis, Antonis Katsaridis, Christos Kelantonis, Panos Chrysikakos, Yannis Fakis, Vassilis Kyritsis. *Dir* Karolos Koun; *Dgn* Yannis Tsarouchis; *Mus* Yannis Christou. Plot: Gassner, Hochman, Law, Patterson, Shank, Shipley. Reviews: *Christian Science Monitor* 19/5/67, 6; *New Statesman* 19/5/67, 698; *Stage* 18/5/67, 13. Comment: Greek Art Theatre Company. World Theatre Season. "As effective as ever, a dramatic statement of depth and solemn grandeur that is rightly being again acclaimed" (*Stage*).

67.153 *Julius Caesar* (T) William Shakespeare. CRIPPLEGATE 15/5/67; trfd to JEANNETTA COCHRANE 23/5/67.** Review: *Stage* 1/6/67, 14. Comment: London Playgoer's Theatre Company. *Stage* panned the production.

67.154 *Pastiche for Breakfast* (P, 1a) Robin Welles. LITTLE THEATRE CLUB 15/5/67 (Ln). 1st British perf? Cast: *Stage* 18/5/67, 17. *Prudence* Lyn Hooker; *Brad* Laurence Beck. *Dir* Laurence Beck. Review: *Stage* 18/5/67, 17. Comment: Theatrescope. A two-hander about a man and woman role-playing before sex.

67.155a *Hecuba* (T, 1a) Euripides (trans Jack Lindsay). MERMAID 17/5/67.** Cast: *Stage* 25/5/67, 13; *Variety* 21/6/67, 62; *WWT/15*. *Polydorus* Christopher Guinee; *Hecuba* Beatrix Lehmann; *Polyxena* Michele Dotrice; *Odysseus* Raymond Llewellyn; *Talthybios* Patrick Connor; *Servant* Robert Grange; *Agamemnon* Roy Purcell; *Polymestor* Stephen Moore; *Polymestor's Sons* Robert Donegan, John Salmon; *Guards* Hugh Keays-Byrne, Gene Sandys; *Women of Troy* Paddy Ward, Josephine Wilson, Carol Drinkwater; *Chorus* Candida Fawsitt, Vilma Hollingbery, Morag Forsyth, Jacqueline Skarvellis, Sydney Sturgess. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles; *Dgn* Adrian Vaux; *Cost dgn* Adrian Vaux, Sheelagh Killeen; *Mus* Carl Davis, Desmond Briscoe; *Sm* Derek Snook. Plot: Gassner, Hochman, Patterson, Shipley. Reviews: *Birmingham Post* 18/5/67, 6; *Guardian* 18/5/67, 6; *Illustrated London News* 27/5/67, 39; *Observer* 21/5/67, 24; *Spectator* 26/5/67, 625; *Stage* 25/5/67, 13; *Times* 18/5/67, 8; *Tribune* 26/5/67, 11; *Variety* 21/6/67, 62. Comment: Performed under the collective title *The Trojan Wars*. Performed in modern dress. "One has to be dubious about much; but nobody can deny the courage of Bernard Miles, who directs, and his appreciation of the plays" (*Illustrated*

London News). *Guardian* said the acting was variable but the sincerity could not be faulted. *Variety* noted the plays had been cut considerably, were performed on a bare stage, acted unevenly, but generally there was “dramatic impact.” *Times* wished the production was “less saturated in the atmosphere of the blood-tub,” which the language of Jack Lindsay’s translation encouraged. See also 67.169a–169b.

67.155b *Iphigenia in Aulis* (T, 1a) Euripides (trans Jack Lindsay). MERMAID 17/5/67. 1st perfd 406/05 B.C. Cast: *Stage* 25/5/67, 13; *Variety* 21/6/67, 62; *WWT/15*. *Agamemnon* Roy Purcell; *Old Man* Raymond Llewellyn; *Menelaus* Patrick Connor; *Messenger* Robert Grange; *Clytemnestra* Josephine Wilson; *Iphiginea* Michele Dotrice; *Achilles* Stephen Moore. *Pres*, *Dir*, *Dgn*, *Cost dgn*, *Mus*, *Sm* as for 67.155a. Plot: Gassner, Hochman, Patterson, Shipley. Reviews: *Birmingham Post* 18/5/67, 6; *Guardian* 18/5/67, 6; *Illustrated London News* 27/5/67, 39; *Observer* 21/5/67, 24; *Spectator* 26/5/67, 625; *Stage* 25/5/67, 13; *Times* 18/5/67, 8; *Tribune* 26/5/67, 11; *Variety* 21/6/67, 62. Comment: Performed under the collective title *The Trojan Wars*. See also 67.169a–169b

67.156 *Benjamin Franklin, Citizen* (One-man show) Leonard Labaree and Sydney Dorfman. MAY FAIR 20/5/67. 1st perfd Old Custom House, Philadelphia, 21/1/65; 1st London perf. Cast: *Stage* 25/5/67, 13; *WWT/15*. *Benjamin Franklin* Fredd Wayne. *Dir*, *Light* John Cosgrove. Review: *Stage* 25/5/67, 13. Comment: Fredd Wayne “was outstandingly successful” in bringing Benjamin Franklin to life (*Stage*).

67.157 *The Kennington Lion* (P for children) Vivienne Pye. ARTS 20/5/67.* Cast: *Stage* 25/5/67, 14; *WWT/15*. *Nellie Bucket* Ursula Jones; *Sid* Vincent Worth; *Guy Left-behind* Matyelok Gibbs; *Emily Hoggin* Rosalind Ross; *Coughdrop* Arnold Beck; *Butterfngers* Peter Corey; *Foreman* Michael Bland; *Lady Beatrice* Jennifer Piercey; and *The Lion*. *Dir* Caryl Jenner; *Dgn* Ted Parker; *Sm* Gaydon Phillips. Review: *Stage* 25/5/67, 14. Comment: Unicorn Theatre. The plot involved saving a stone lion from being demolished; the children gave the play “undivided attention” (*Stage*).

67.158 *Green Room Rag*. ADELPHI 21/5/67. Reviews: *Stage* 25/5/67, 13; *Times* 22/5/67, 8. Comment: “Age has not withered this amiable entertainment: nor has it worked any startling exchanges in its contents” (*Times*).

67.159 *The Servant of Two Masters [Il servitore di due padroni]* (C) Carlo Goldoni. ALDWYCH 22/5/67. 1st perfd San Samuele, Venice, Autumn 1745. Cast: *Stage* 25/5/67, 15; *WWT/15*. *Pantalone de’ Bisognosi* Nico Pepe; *Clarice*

Maria Grazia Antonini; *Doctor Lombardi* Bruno Lanzarini; *Silvio* Mauro Carbonoli; *Beatrice disguised as her brother Federico Rasponi* Relda Ridoni; *Florindo Aretusi* Franco Graziosi; *Brighella* Gianfranco Mauri; *Smeraldina* Graziella Galvani; *Arlecchino* Ferruccio Soleri; *A Servant at the Inn* Ivan Cecchini; *A Porter* Giuseppe Pambieri; *Servant* Salvatore Arico; *Musicians* Giampaolo Grecchi, Renato Grimaldi, Vincenzo Porsio. *Pres* Peter Daubeny; *Dir* Giorgio Strehler; *Dgn* Ezio Florence; *Mus* Fiorenzo Carpi; *Masks* Amleto Sartori, Donato Sartori; *Pq* Filistrucchi (Florence); *Sm* Luigi Pasquali. Plot: Fletcher, Hochman, Patterson, Shank, Shipley. Reviews: *Christian Science Monitor* 27/5/67, 4; *Guardian* 23/5/67, 7; *Illustrated London News* 3/6/67, 33; *Observer* 28/5/67, 19; *Spectator* 26/5/67, 625; *Stage* 25/5/67, 15; *Times* 23/5/67, 6; *Tribune* 9/6/67, 11. Comment: Piccolo Theatre of Milan Company. World Theatre Season. *Christian Science Monitor* reported the piece was “rapturously received,” but the production was so polished and calculated that it became “laborious and even wearing,” a reaction shared by *Times*. *Observer* remarked on the energy and “superbly precise timing” of the production. “Ferruccio Soleri’s Arlecchino clowned with a reckless precision which was at once clumsy and superbly elegant” (*Tribune*).

67.160 *A Taste of Honey* (P, 2a) Shelagh Delaney. HIPPODROME, GOLDERS GREEN, 22/5/67; trfd to WIMBLEDON 29/5/67.** *Barney* Gilbraith, *Hylde* Baker. Plot: *Best*/60, 70, *Demastes*/2, *Dorney*, *Fletcher*, *Griffiths*, *Gunn*, *Hischak*, *Hochman*, *Law*, *Matlaw*, *Patterson*, *Salem*, *Shank*, *Shipley*, *Vinson*, *Weintraub*.

67.161 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. RICHMOND 22/5/67.** Plot: *Fletcher*, *French*/2, *Salem*, *Vinson*, *Wagoner*, *Weintraub*. Comment: A two-week engagement.

67.162a *A Dialogue of Little Consequence Between Two Bachelors* (P, 1a) Alan Pearce. LITTLE THEATRE CLUB 23/5/67.* Cast: *Stage* 25/5/67, 15. *Jo* Nicholas Edmett; *Bill* Colin Stepney. *Dir* Joan Campbell; *Sm* Penny Holt-Wilson. Review: *Stage* 25/5/67, 15. Comment: The play’s title described the piece exactly.

67.162b *No Why* (P, 1a) John Whiting. LITTLE THEATRE CLUB 23/5/67.** Cast: *Stage* 25/5/67, 15. *Jacob* Philip Pearce; *Henry* Richard Young; *Eleanor* Toba Laurence; *Max* Colin Stepney; *Sarah* Freda Railton; *Amy* Mary Sheen; *Gregory* A. N. Other *Dir* Joan Campbell; *Sm* Penny Holt-Wilson. Plot: *Walford*. Review: *Stage* 25/5/67, 15. Comment: The play involved boy who, after being disciplined for some unknown offence, commits suicide.

67.163 1850 (Documentary) David Mowat (deviser). TOWER, CANONBURY, 23/5/67. Noel Collins, Cherina Mann, Raymond Cross, Laurence Terry, Diana Seaney, Gillian Ferguson, Henry Woolf. *Dir* David Mowat. Reviews: *Stage* 1/6/67, 14; *Times* 24/5/67, 8. Comment: Dialogue Enterprise. "Much more interesting as social history than it is as theatre" (*Stage*). *Times* thought much of the material about Victorian life was familiar; however, there were some unfamiliar facts such as "the life of a street clown, Victorian advertising, or the budget of a scavenger."

67.164 Horizontal Hold (C, 2a) Stanley Price. COMEDY 23/5/67 ** Cast: *Stage* 25/5/67, 15; *Variety* 21/6/67, 62; *WWT/15*. Naomi Woodley Yvonne Mitchell; *Photographer* Gil Sutherland; *Jane Hills* Pamela Miles; *Miss Phipps* Viola Lyel; *James Woodley* Derek Godfrey; *TV Repairman* John Hart Dyke; *Mavis Pritchard* Moira Redmond; *Charles Muspratt* Richard Leech; *Clive Bone* Danvers Walker. *Pres* H. M. Tennent Ltd., John Counsell; *Dir* Stanley Price; *Dgn* Brian Currah; *Light* Joe Davis; *Sm* Alan Wallace. Reviews: *Birmingham Post* 24/5/67, 6; *Christian Science Monitor* 2/6/67, 10; *Daily Mirror* 24/5/67, 16; *Guardian* 24/5/67, 7; *Illustrated London News* 3/6/67, 32–33; *Irish Times* 27/5/67, 9; *Observer* 28/5/67, 19; *Spectator* 2/6/67, 659; *Stage* 25/5/67, 15; *Times* 24/5/67, 8; *Tribune* 9/6/67, 11; *Variety* 21/6/67, 62. Comment: "It's a play about sex in the English middle classes—and there is nothing so predictably off-key as English actors and directors being sophisticated about sex" (*Daily Mirror*). "Its theme is the effect of a pop-sociologist's new-found role of tele-sage upon her marriage" (*Tribune*). *Guardian* did not think the piece was very funny and Yvonne Mitchell's talents were wasted. *Irish Times* agreed and added the play was "dreadfully dated." The piece aroused only a "tepid" response from *Times*. On the other hand, *Observer* (Ronald Bryden) complimented the author for presenting real people he actually knew.

67.165 Intrigues and Amours (P) Anon (based on John Vanbrugh, *The Provok'd Wife*, 1697). THEATRE ROYAL, STRATFORD EAST, 24/5/67.* Cast: *Stage* 1/6/67, 13; *WWT/15*. *Constant* Bob Grant; *Heartfree* Edward Bishop; *Sir John Brute* Brian Murphy; *Lord Rake* Jimmy Perry; *Colonel Bully* Patrick Tull; *Treble* Frank Coda; *Rasor* John Lyons; *Gripe* Peter Rankin; *Joe* Kent Baker; *Lady Brute* Gaye Brown; *Belinda* Pamela Jones; *Lady Fanciful* Fanny Carby; *Mademoiselle* Sandra Caron; *Cornet* Myvanwy Jenn; *Constable* Stephen Lewis. *Dir* Joan Littlewood; *Dgn* Peter Snow, John Skinner; *Cost* Cuthbert Jackson, Théâtre Nationale Populaire of Paris; *Sm* Mark Pritchard. Reviews: *Birmingham Post* 25/5/67, 6; *Christian Science Monitor* 2/6/67, 10; *Daily Mirror*

25/5/67, 16; *Guardian* 26/5/67, 9; *Illustrated London News* 3/6/67, 33; *Observer* 28/5/67, 19; *Spectator* 2/6/67, 659; *Stage* 1/6/67, 13. Comment: Theatre Workshop. The production managed the coarse side of the play well but not its elegance (*Observer*). *Spectator* declared the adaptation had "defanged" Vanbrugh's work and so was missing its "elegance, honesty and ... vicious scurrility"; it was also under-rehearsed. *Daily Mirror* said the production was consistently awful. "The players merely chat to each other, a free-and-easy method that reduces Vanbrugh to slippery-tongued twitter, and destroys the play. Treated like this, the dialogue sounds self-consciously careless" (*Illustrated London News*).

67.166 Play with a Tiger (P) Doris Lessing. LITTLE THEATRE CLUB 29/5/67 (Ln). ** Plot: Vinson. Comment: Theatrescope. A condensed version of the play.

67.167 The Trial (P) Franz Kafka (adpt Jan Grossman of Kafka's novel, 1925). ALDWYCH 29/5/67. Cast: *Stage* 1/6/67, 15; *WWT/15*. *Joseph K* Jan Preucil; *First Warder* Jiri Krampol; *Second Warder* Jan Libicek; *Inspector, Law Court Attendant* Oldrich Velen; *Deputy Director* Vaclav Mares; *Mrs. Grubach* Lida Engelova; *Miss Burstner, Secretary* Helena Lehka; *Examining Magistrate, Advocate* Milos Nedbal; *Laundress* Hana Smrckova/Monika Svabova; *Student, Block* Vaclav Sloup; *Clerk of Inquiries* Ivan Palec; *Whipper, Titorelli* Oldrich Vlach; *Accused Man* Jiri Padour; *K's Uncle* Jiri Lir; *Leni Marie* Malkova; *Priest* Ivan Palec; *Rabinsteiner* Ladislav Klepal; *Kulich* Jaroslav Kuklik; *Kaminer* Andrej Krob; *Girls* Martina Gregrova, Eva Janacova, Adela Kotkova; *Citizens* Olga Przygodzka, Jaroslav Krejci, Boris Soukup. *Pres* Peter Daubeny; *Dir* Jan Grossman; *Dgn* Boris Soukup; *Cost* Mirka Kovarova; *Mus* Zdenek Sikola; *Light* Jan Hrabeta; *Sm* Zdenek Polak. Reviews: *Birmingham Post* 30/5/67, 10; *Guardian* 30/5/67, 5; *Illustrated London News* 10/6/67, 31; *Observer* 4/6/67, 20; *Spectator* 2/6/67, 659; *Stage* 1/6/67, 15; *Times* 30/5/67, 6; *Tribune* 9/6/67, 11. Comment: Theatre on the Balustrade Company (Czechoslovakia). World Theatre Season. *Guardian* noted the disadvantage of a simultaneous translation being unavailable for this expressionistic production. *Tribune* said a good acquaintance of the novel was really required to make sense of this production. *Times* declared Jan Grossman's production was "obviously the work of an original and questing theatrical brain."

67.168 The Detour (P) Martin Walser (trans Richard Grunberger of *Der Abstecher*, 1961). MERCURY 30/5/67. 1st British perf. Cast: *Stage* 1/6/67, 17; *WWT/15*. *Hubert* Geoffrey Chater; *Berthold* David Strong; *Frieda* Audine Leith; *Erich* Leader Hawkins. *Dir* Jean-Pierre Voos; *Dgn* Jane Percival; *Sm* David Marshall. Plot: Hochman. Re-

views: *Stage* 1/6/67, 17; *Times* 7/6/67, 8. Comment: International Theatre Club. *Stage* commended Jean-Pierre Voos's direction, the sets, and the cast.

67.169a *Electra* (T) Euripides (trans Jack Lindsay). MERMAID 30/5/67.** Cast: *Stage* 1/6/67, 17; *WWT/15*. *Peasant* Patrick Connor; *Electra* Vilma Hollingbery; *Orestes* Christopher Guinee; *Pylades* Robert Grange; *Shepherd* Raymond Llewellyn; *Messenger* Stephen Moore; *Clytemnestra* Josephine Wilson. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles; *Dgn* Adrian Vaux; *Cost dgn* Adrian Vaux, Sheelagh Killeen; *Mus* Carl Davis, Desmond Briscoe; *Sm* Derek Snook. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Sobel. Reviews: *Birmingham Post* 1/6/67, 6; *Christian Science Monitor* 12/6/67, 4; *Guardian* 31/5/67, 5; *Illustrated London News* 10/6/67, 31; *Observer* 4/6/67, 20; *Stage* 1/6/67, 17; *Times* 31/5/67, 8. Comment: Performed under the collective title, *The Trojan Wars*. See also 67.155a, 67.155b. *Times* pointed out the title of *The Trojan Wars* did not really apply to these two pieces. *Guardian* opined neither translator Jack Lindsay nor director Bernard Miles knew what they were doing. *Observer* noted "Grand Guignol excesses" but said the complete tetralogy deserved to be seen. *Christian Science Monitor* approved the "spare, ascetic translation," but deplored the production's sensationalism.

67.169b *Orestes* (T) Euripides (trans Jack Lindsay). MERMAID 30/5/67. 1st perfd 408 B.C. Cast: *Stage* 1/6/67, 17; *WWT/15*. *Electra* Vilma Hollingbery; *Helen of Troy* Josephine Wilson; *Hermione* Michele Dotrice; *Orestes* Christopher Guinee; *Menalaus* Patrick Connor; *Tyndareus* Hugh Keays-Byrne; *Pylades* Robert Grange; *Messenger* Stephen Moore; *Phrygian* Raymond Llewellyn; *Chorus* Candida Fawsitt, Kate Flynn, Morag Forsyth, Jacqueline Skarveilis, Sydney Sturgess. *Pres*, *Dir*, *Dgn*, *Cost dgn*, *Mus*, *Sm* as for 67.169a. Plot: Gassner, Hochman, Patterson, Shipley. Reviews: *Birmingham Post* 1/6/67, 6; *Christian Science Monitor* 12/6/67, 4; *Guardian* 31/5/67, 5; *Illustrated London News* 10/6/67, 31; *Observer* 4/6/67, 20; *Stage* 1/6/67, 17; *Times* 31/5/67, 8. Comment: Performed under the collective title, *The Trojan Wars*. See also 67.155a, 67.155b.

67.170 *Outward Bound* (Fantasy, 3a) Vane Sutton-Vane. INTIMATE 30/5/67. 1st perfd Everyman 17/9/23. Plot: Best/23, 105, Bordman/3, 224, Hischak, Hochman, Matlaw, Salem, Shipley, Sobel. Comment: The cast included Jimmy Hanley and Margaret Gibson (Bowden, 120). The first New York production (Ritz 7/1/24) ran for 144 performances.

67.171 *Stand Up in the World* (P) "Rudolph Kizerman"

[Winfield R. Brathwaite]. TOWER, CANONBURY, 30/5/67. 1st British perf. Cast: *Stage* 11/5/67, 8. George Brown, Frank Cousins, Neville Aurelius, Glenn Whitter, Helen Downing, Maggie Hickey, Sean Ryan, Robert Birmingham, Isabelle Lucas, Myrtle Robinson, Dudley Hunte, Anna North. *Dir* Rudolph Kizerman; *Dgn* Michael Stennett. Review: *Stage* 8/6/67, 14. Comment: The play tried, unsuccessfully, to deal with "colour prejudice in reverse" (*Stage*).

67.172 *Truths and Trifles*. JEANNETTA COCHRANE 1/6/67.* Cast: *WWT/15*. Review: *Stage* 8/6/67, 15. Comment: Nancy Nevinson and Betty Lawrence performed excerpts from various plays and other items.

67.173 *Brief Hours* (P) Elizabeth Sheridan. CRIPPLEGATE 2/6/67.* Tony Beaven, Yozhi Donava, Barry Whittaker. *Dir* Tom Geary. Review: *Stage* 8/6/67, 14. Comment: Springtime Productions. "A sentimental story about the unavowed love of a wounded war hero for an ethereally beautiful girl he had known from a child and his concern when she married his homosexual younger brother, who was a famous actor" (*Stage*). Elizabeth Sheridan was a descendant of Richard Brinsley Sheridan.

67.174 *The Country Wife* (C) William Wycherley. UNITY 2/6/67.** Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Shipley.

67.175 *Doddy's Here Again!* (Revue, 2a). PALLADIUM 2/6/67.* 355 perf. Ken Dodd, Rosemary Squires, Karl Carsony, Bel Canto Singers, Bluebell Girls. *Pp* Moss Empires Ltd.; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Hse mgr* Richard Dorey; *Bom* Charles Harris; *Pres* Leslie A. Macdonnell, Bernard Delfont; *Dir* Albert J. Knight; *Ch* Larry Maldonado, Eber Lobato; *Cost dgn* Folco, Cynthia Tingey; *Cost* Bermans, Marinette and Aumont; *Sc dgn* Tod Kingman; *Mus arr* Johnny Hawkins, Peter Knight, Geoff Love. Plot: OTF/2. Reviews: *Illustrated London News* 17/6/67, 35; *Stage* 8/6/67, 3; *Times* 3/6/67, 7. Comment: The show was a "triumph" for Ken Dodd now "firmly installed as a West End favourite" (*Stage*).

67.176 *The Fools* (Mime) Ladislav Fialka and Zdenek Sikola (mus). ALDWYCH 2/6/67. Cast: *Stage* 8/6/67, 13; *WWT/15*. Zdenka Kratochvilova, Jana Peskova, Bozena Vehetova. Olga Przygrodska, Josef Fajta, Jiri Kaftan, Ivan Lukes, Richard Weber, Ladislav Fialka. *Pres* Peter Daubeny; *Dir* Ladislav Fialka; *Dgn* Boris Soukop; *Cost dgn* Mirka Kovarova; *Mus* Zdenek Sikola; *Masks* Rudolf Hammer; *Assist pd* Jan Vlácil. Reviews: *Christian Science Monitor* 9/6/67, 4; *Stage* 8/6/67, 13; *Times* 3/6/67, 7. Comment: Balustrade Mime Group of Prague.

World Theatre Season. *Times* reported that the performance was given a “rapturous and undeniably well-deserved” reception.

67.177a *Bandstand* (P, 1a) Guy Compton. WYNDHAM’S 4/6/67. 1 perf. 1st perfd Civic, Chelmsford, 14/9/64. Cast: *Stage* 8/6/67, 14; *WWT/15*. *Man on Bench* Michael Fleming; *Lily Smith* Mary Hignett; *William Timpany* Philip Anthony; *Gloria* Linda Polan; *Mrs. Carlin* Patricia Mason; *Daphne* Heather Stoney; *George* Richard Curnock. *Dir* Gordon Whiting; *Dec* John Piper; *Sm* Wendy Franklin, Margaret Duncan. Reviews: *Stage* 8/6/67, 14; *Times* 5/6/67, 6. Comment: Repertory Players. Both pieces lacked “firm inspiration,” were “unoriginal,” and the writing “bore the imprints of several different styles” (*Times*).

67.177b *Chez-Nous* (P, 1a) Guy Compton. WYNDHAM’S 4/6/67. 1 perf. 1st perfd Civic, Chelmsford, 14/9/64. Cast: *Stage* 8/6/67, 14; *WWT/15*. *Major Bassett* John Saunders; *Agnes Gurd* Mary Hignett; *The Policeman* Michael Fleming; *The Curate* Peter Dennis; *Lady Shelmerdine* Elizabeth Tyrrell; *Scrap Dealer* Richard Curnock. *Dir* Philip Anthony; *Dec* John Piper; *Sm* Wendy Franklin, Margaret Duncan. Reviews: *Stage* 8/6/67, 14; *Times* 5/6/67, 6. Comment: Repertory Players.

67.178 *First Day of a New Season* (P, 2a) Leo Lehman. HIPPODROME, GOLDERS GREEN, 5/6/67. 1st perfd Yvonne Arnaud, Guildford, 9/5/67. *Julia* Anna Massey; *Zigy* Ronald Lewis. Comment: “The whole tedious play revolves around attempts to get the virgin heroine, Julia, into bed one way or another” (*Stage* 11/5/67, 17).

67.179 *The Killing of Sister George* (D, 3a) Frank Marcus. RICHMOND 5/6/67.** Patricia Burke. Plot: Fletcher, French/2, Hischak, Loney, Patterson, Salem, Vinson, Weintraub. Comment: A two-week engagement.

67.180 *A Midsummer Night’s Dream* (C) William Shakespeare. OPEN AIR 5/6/67.** Cast: *Stage* 8/6/67, 15; *WWT/15*. *Theseus* Peter Whitbread; *Hippolyta* Helen Ryan; *Philostrate* Lisle Jones; *Egeus* Michael Wisher; *Hermia* Nicola Pagett; *Demetrius* Raymond Burke; *Lysander* Paul Harper; *Helena* Jennie Woodford; *Quince* James Ottaway; *Bottom* Peter Bayliss; *Flute* Jonathan Cecil; *Starveling* Chris Harris; *Snout* Stephen Edwards; *Snug* Eric Allan; *First Fairy* Liz Holmes; *Puck* Bernard Hopkins; *Titania* Jill Dixon; *Oberon* Edgar Wreford; *Peaseblossom* Rosemary Booth; *Cobweb* Joseph McKeown; *Moth* Jenny Turner; *Fairies, and Attendants* Bronson Shaw, Robert Dodson, Anne Kidd, Karen Rabinowitz, Stephanie Tremethick, Jennifer Lee, Katya Benjamin, David Gilmore. *Pres* David Conville; *Dir*

Michael Meacham; *Sc dgn* Henry Bardon; *Cost dgn* Robin Pidcock; *Mus* John Purser; *Ch* Geraldine Stephenson; *Light* Brian Benn. Reviews: *Birmingham Post* 9/6/67, 6; *Illustrated London News* 17/6/67, 35; *Observer* 11/6/67, 24; *Stage* 8/6/67, 15; *Times* 6/6/67, 8; *Tribune* 23/6/67, 11. Comment: New Shakespeare Company. A revival of Michael Meacham’s production (66.188) but mostly recast. *Illustrated London News* noted the grass had been replaced by paving.

67.181 *On Approval* (F, 3a) Frederick Lonsdale. WIMBLEDON 5/6/67.** Plot: Best/26, 404–5, Bordman/3, 300, Hischak, Fletcher, French/2, Loney, 141, Nicoll/2, 416–17, Salem. Comment: The St. Martin’s production (66.393) on tour.

67.182a *The Erpingham Camp* (C, 1a) Joe Orton. COURT 6/6/67. 1st perfd Rediffusion TV 27/6/66; 1st stage perf. Cast: Findlater; *Stage* 8/6/67, 15; *Variety* 21/6/67, 62; *WWT/15*. *Erpingham* Bernard Gallagher; *Riley* Roddy Maude-Roxby; *Lou* Pauline Collins; *Ted* Johnny Wade; *Eileen* Yvonne Antrobus; *Kenny* Michael Standing; *Padre* Roger Booth; *W. E. Harrison* Ken Wynne; *Jessie Mason* Josie Bradley; *Redcoats and Campers* Andree Evans, Rosemary McHale, Peter John, Malcolm Reid. *Dir* Peter Gill; *Dgn* Deirdre Clancy; *Light* Andy Phillips, William Dufton; *Mus arr* Chuck Mallet; *Sound* David Cain; *Dsm* Juliet Alliston. Plot: Fletcher, Hischak/2, 6, Loney, Patterson, Walford. Reviews: *Birmingham Post* 7/6/67, 5; *Guardian* 7/6/67, 7; *Illustrated London News* 17/6/67, 35; *Observer* 11/6/67, 24; *Spectator* 16/6/67, 717–18; *Stage* 8/6/67, 15; *Times* 7/6/67, 8; *Tribune* 23/6/67, 11; *Variety* 21/6/67, 62, 68. Comment: MPS 1564. English Stage Company. Performed under the collective title of *Crimes of Passion*. *Times* said both pieces had been revised but both lacked “the theatrical grip” of Orton’s full-length plays. *Observer* summed up Orton’s general “joke and theme: we bury our life in deathly verbiage, smother reality under flowery wreaths of rhetorical obsequy.” A disappointing production of two pieces better forgotten (*Tribune*). The first New York production of *Crimes of Passion* (Astor Place 26/10/69) ran for 9 performances.

67.182b *The Ruffian on the Stair* (C, 1a) Joe Orton. COURT 6/6/67.** Cast: Findlater; *Stage* 8/6/67, 15; *Variety* 21/6/67, 62; *WWT/15*. *Joyce* Avriil Elgar; *Mike* Bernard Gallagher; *Wilson* Michael Standing. *Dir, Dgn, Light, Mus arr, Sound, Dsm* as for 67.182a. Plot: Demastes/2, Fletcher, Hischak/2, 6, Walford, Weintraub. Reviews: *Birmingham Post* 7/6/67, 5; *Guardian* 7/6/67, 7; *Illustrated London News* 17/6/67, 35; *Observer* 11/6/67, 24; *Spectator* 16/6/67, 717–18; *Stage* 8/6/67, 15; *Times* 7/6/67, 8; *Tribune* 23/6/67, 11; *Variety* 21/6/67, 62,

68. Comment: English Stage Company. Performed under the collective title of *Crimes of Passion*. *Spectator* said *Ruffian* was better than *Erpingham* “precisely because it has been scrupulously reworked.” The first New York production of *Crimes of Passion* (Astor Place 26/10/69) ran for 9 performances.

67.183 *Omnipotent Oscar* (P) Alan Pearce. LITTLE THEATRE CLUB 6/6/67.* Cast: *Stage* 15/6/67, 7. *Oscar Duckworth* David S. Boliver; *Wilma Duckworth* Mary Sheen; *Mr. Looper* Colin Stepney; *Charlie Pickett* Brian Croucher; *Lester Scroggy* Wigram Grace; *Mr. Goldbond* Alan Granville; *Penelope Pickett* Mary Pearce; *Melinda Goldbond* Siobbain McKelvey; *Derek Dalton* David Howey. *Dir* Joan Campbell; *Sm* Penny Holt-Wilson. Review: *Stage* 15/6/67, 7. Comment: The “slender plot tells of a crude hospital orderly whom circumstances force into posing as a distinguished doctor” (*Stage*).

67.184 *Beware of the Dog* (P, 2a) Gabriel Arout (adpt of Anton Chekhov’s stories; trans Yvonne Mitchell of *Cet animal étrange*, 1964) and Jacques Loussier (mus). ST. MARTIN’S 7/6/67. 37 perf. 1st British perf Playhouse, Nottingham, 15/2/66. Cast: *Stage* 15/6/67, 7; *Variety* 21/6/67, 62; *WWT/15*. *He, Kolpakov, Fiancé, Pavlovitch, Maxime* John Neville; *She, Valerie, The Girl, Old Woman, Madame* Ann Bell; *Mme Kolpakov, Housekeeper* Daphne Goddard; *Potapov, Old Man, Steward, The Man* Dudley Jones; *The Friend, Secretary* Geoffrey Whitehead; *Young Man* John Trigger. *Pp* Willoughby de Broke Estates Co.; *Lic, Admin* B. A. Meyer; *Lic* Peterbridge Plays Ltd.; *Pres* Tennent Productions Ltd.; *Dir* Noel Willman; *Dgn* José Pradera; *Light* Joe Davis; *Sm* Anthony Howell. Reviews: *Birmingham Post* 8/6/67, 6; *Guardian* 8/6/67, 7; *Illustrated London News* 17/6/67, 35; *Observer* 11/6/67, 24; *Stage* 15/6/67, 7; *Times* 8/6/67, 8; *Tribune* 23/6/67, 11; *Variety* 21/6/67, 62. Comment: The production was generally disappointing apart from John Neville’s acting (*Guardian*). *Variety* said it was “a stylish evening” with a “standout” performance by Neville. *Times* disliked the play’s “extreme unevenness.”

67.185 *The Professor* (P) Hal Porter. TOWER, CANONBURY, 9/6/67.** Cast: TTC. Plot: Vinson.

67.186 *Waiting for Godot* (D, 2a) Samuel Beckett. GROUP THEATRE 11/6/67.** Cast: *Stage* 1/6/67, 13. Roy Hanlon, Tom Watson. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub.

67.187 *Canaries Sometimes Sing* (C, 3a) Frederick Lonsdale. HIPPODROME, GOLDERS GREEN, 12/6/67.** Dermot

Walsh, Desmond Carrington, Diane Clare, Charmian Innes. Plot: Best/30, 434–35, Bordman/4, 10, Hischak, Nicoll/2, 417.

67.188 *The Night of January 16th* (Melo, 3a) Ayn Rand. WIMBLEDON 12/6/67. 1st perfd Playhouse, Hollywood, 22/10/34 as *Woman on Trial*; 1st London perf Phoenix 29/9/36. Plot: Best/35, 404–5, Bordman, Bordman/4, 120, Bronner, Hischak, Kabatchnik/2, Salem. Comment: The piece was also called *The Night is Young* prior to the first New York production (Ambassador 16/9/35) which ran for 235 performances.

67.189 *As You Like It* (C) William Shakespeare. VAUDEVILLE 13/6/67.** Cast: *Stage* 15/6/67, 8; Theatricalia; *Times* 14/6/67, 10; *WWT/15*. *Orlando* Brian Cox; *Adam* David Stockton; *Oliver* Tim Dalton; *Dennis, Jaques* David Fennell; *Charles* Graham Weston; *Celia* Alison Key; *Lady Jane Sandbrook; Rosalind* Deborah Stanford; *Touchstone* Colin Farrell; *Le Beau, William* Jim Duckett; *Frederick, Banished Duke* Oliver Ford-Davies; *Lord (attending on Frederick)* Paul Robert; *Amiens* Anthony King; *Lord (attending on Banished Duke)* Jonathan Mallard; *Corin* Richard Franklin; *Silvius* Roy Herrick; *Jaques* Paul Chapman; *Audrey* Charlotte Howard; *Sir Oliver Martext* Anthony King; *Phebe* Ann Penfold; *Attendants, Lords, Foresters* Andrew Brettell, Alun Lewis, Jonathan Mallard, David Fennell. *Pp* J. and R. Gatti; *Lic* J. A. Gatti; *Pres* Peter Saunders; *Dir* Peter Dews; *Dgn* Pamela Howard; *Light* Michael Northen; *Songs* Colin Farrell; *Sc bld* Jim McAndrew, Charles Wass, Mohammed Davies; *Sc* Michael Smee, Trevor Pitt, Alison Gillet; *Cost* June Callear, Margaret Gillham; *Gen mgr* Verity Hudson; *Sm* Peter Fox; *Dsm* Alison Kennedy; *Asm* Eileen Bence; *Wm* Dolly Hodges; *Press rep* Torrington Douglas; *Mgr* Robert Sayer; *Bom* O. Sansum. Reviews: *Guardian* 14/6/67, 7; *Illustrated London News* 24/6/67, 28; *Observer* 18/6/67, 20; *Spectator* 23/6/67, 747; *Stage* 15/6/67, 8; *Times* 14/6/67, 10; *Tribune* 23/6/67, 11. Comment: Birmingham Repertory Company. The production played for every laugh it could generate (*Guardian*). *Observer* called it “an ingenious invention,” full of comic, often topical gimmicks that worked. *Stage* said the first act worked well; thereafter, until the final moments, the production loses its power to engage one’s attention, simply becoming a bore in the romantic love scenes in the forest between Orlando and Rosalind.” The production had “a medley of unlikeable costumes from various periods, a good deal of anxious business, and an entire failure to see how fatal it is not to let Shakespeare speak for himself” (*Illustrated London News*).

67.190 *Ghosts* (D, 3a) Henrik Ibsen (adpt Denis Cannan from trans by William Archer of *Gengangere*, 1882).

ALDWYCH 14/6/67.** Cast: RSCA; *Stage* 22/6/67, 13; *Theatricalia*; *Times* 15/6/67, 8; *Variety* 28/6/67, 58; *WWT/15*. *Regina* Chloe Ashcroft; *Engstrand* Clifford Rose; *Pastor Manders* David Waller; *Mrs. Alving* Peggy Ashcroft; *Oswald* John Castle. *Dir* Alan Bridges; *Dgn* Jocelyn Herbert; *Light* David Read; *Sm* Frank Stevens. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 26/6/67, 4; *Daily Mirror* 15/6/67, 14; *Guardian* 16/6/67, 9; *Illustrated London News* 24/6/67, 28; *New Statesman* 23/6/67, 883, 30/6/67, 916; *Observer* 18/6/67, 20; *Spectator* 23/6/67, 747; *Stage* 22/6/67, 13, 30/11/67, 17; *Times* 15/6/67, 8; *Tribune* 23/6/67, 11; *Variety* 28/6/67, 58. Comment: Royal Shakespeare Company. Peggy Ashcroft's "Mrs Alving is a superbly controlled and paced performance," but insufficiently supported by Chloe Ashcroft and John Castle (*Guardian*). *Christian Science Monitor* wondered if there was any justification for a revival and found it in David Waller's *Manders* and, above all, Peggy Ashcroft's performance. "The production is so uninteresting that one wonders why ever one of Ibsen's most produced plays, and one of his least enduring, was in fact chosen" (*Stage* 22/6). *Daily Mirror* reported that "there was frequent laughter to relieve the tale of woe."

67.191 *It Was Never So Merry, My Lord* (P, 3a) David Shellan. QUESTORS 17/6/67.* Cast: QTA. Review: *Middlesex County Times* 23/6/67, 2. Comment: "The play deals with a derelict history teacher ... who feels that his subject must be lived, or at least acted, to be understood" (*Middlesex County Times*).

67.192 *Death in Leicester* (P, 3a) Roy Minton. QUESTORS 18/6/67.* Cast: QTA. Cast: *Stage* 22/6/67, 15. Reviews: *Middlesex County Times* 23/6/67, 2; *Stage* 22/6/67, 15. Comment: "The play, a highly verbose two-hander, depicts the dreary, unviewable lives of two decaying queers whose lives centre around a 'flutter' on the greyhounds. The writing is too clever, and contrived, by far" (*Stage*).

67.193 *Boeing-Boeing* (C, 2a) Beverley Cross (adpt of Marc Camoletti's play, 1960). RICHMOND 19/6/67.** *Bernard* Simon Merrick; *Robert* Dudley Owen; *Bertha* Carmen Silvera. Plot: Bordman/4, 401, Fletcher, French/2, Loney. Comment: A two-week engagement.

67.194 *Citizens Are Soldiers* (P) Ruth Fairlight and Alan Sillitoe (from Lope de Vega, *Fuenteovejuna* [written 1611/18]). THEATRE ROYAL, STRATFORD EAST, 19/6/67.* Colin Biggs, Martyn Bengé, Jill Consingsby. *Dir* William Martin; *Cost dgn* James Wigram; *Sc dgn* William Martin; *Light* John Sherlock; *Sm* Michael

Brown. Plot: Griffiths, Hochman, Patterson. Reviews: *New Statesman* 23/6/67, 883; *Stage* 22/6/67, 17; *Times* 20/6/67, 6. Comment: 1520 Contemporary Theatre. "The husband and wife team do not seem to match as a play-writing pair. Sillitoe is primarily a realistic writer and his wife [Fairlight] a poet" (*Stage*).

67.195 *A Letter for the General* (P, 3a) Maurice McLoughlin. WIMBLEDON 19/6/67. 1st perfd Interval 10/59 (reading).

67.196 *The Mighty Reservoir* (TC, 3a) Peter Terson. JEANNETTA COCHRANE 20/6/67. 1st perfd Victoria, Stoke-on-Trent, 29/9/64. Cast: *Stage* 29/6/67, 11; *Variety* 5/7/67, 58; *WWT/15*. *Dron* Ray McAnally; *Church* Tim Preece. *Dir* Ronald Hayman; *Dgn* Peter Snow; *Sm* Christopher Corden. Plot: Vinson, Weintraub. Reviews: *Guardian* 21/6/67, 7; *Observer* 25/6/67, 24; *Spectator* 30/6/67, 775; *Stage* 29/6/67, 11; *Times* 22/6/67, 8; *Tribune* 7/7/67, 11; *Variety* 5/7/67, 58. Comment: Barge Theatre. "The theme is thin, the plot short-story weight," but well-acted by Preece and McAnally (*Guardian*). "The dialog is raw, amusing and sometimes pretentious, and the characters are fascinating" (*Variety*). *Times* declared Terson was "the most remarkable regional playwright to have appeared since Henry Livings."

67.197 *Private Fires* (P, 2a) Fred Watson. QUESTORS 20/6/67.* Cast: QTA. Reviews: *Middlesex County Times* 23/6/67, 2; *Stage* 29/6/67, 11. Comment: The play was not a black comedy but rather a "grey play made up from scraps left over from almost every dark hued play of the last quartet of years" (*Stage*).

67.198 *A View to the Common* (P) James Casey. COURT 20/6/67.** 14 perf. Cast: Findlater; *Stage* 22/6/67, 15; *WWT/15*. *Daniel* Malcolm Tierney; *Timothy* Victor Henry; *Big Man* Brian Coburn; *Small Man* Bernard Gallagher; *Boxer* Cyril Wheeler; *Mumsie Doll* Thelma Ruby. *Dir* Desmond O'Donovan; *Dgn* Harry Waistnage; *Light* Andy Phillips, Bill Dufton; *Sm* Richard Sydenham. Reviews: *Birmingham Post* 22/6/67, 6; *Daily Mirror* 21/6/67, 14; *Guardian* 21/6/67, 7; *Illustrated London News* 1/7/67, 30; *New Statesman* 30/6/67, 916; *Observer* 25/6/67, 24; *Spectator* 30/6/67, 775; *Stage* 22/6/67, 15; *Times* 21/6/67, 6. Comment: English Stage Company. "Among the dreary furniture of a South London lodging house, the youth from the mental home, the other and more talkative young man, the woman with the coming-on disposition, the enigmatic homosexuals, and the dog, went through their inexplicable patter. The dog simply barked: and an alert performance he gave, greeted by the audience with ironic applause" (*Illustrated London News*). "A rambling piece about a youth driven mad by

love of his room-mate" who eventually chooses someone else (*Observer*). The piece sounded as though it had been written by a computer (*Spectator*). "It is diabolically awful. A crude essay of sex and insanity. Banal and boring" (*Daily Mirror*).

67.199a *Just Off Piccadilly* (P, 1a) James Parish. LITTLE THEATRE CLUB 21/6/67. 1st perfd Bankside Little Theatre, Ealing, 8/11/37.

67.199b *White Suicide* (P) Roderick Eddison. LITTLE THEATRE CLUB 21/6/67.* Cast: *Stage* 29/6/67, 11. *Gloria* Mary Piercy; *Sir Roderick* Richard Young; *Firemen* Alan Bone, David Howey; *The Gas Man* Wigram Grace; *Mrs. Helen Anderson* Constance Hunt; *BBC Announcer* Vyvyan Larnach. *Dir* Joan Campbell. Review: *Stage* 29/6/67, 11. Comment: "Joan Campbell ... knocked a rather trite little play into something pleasant and diverting. The action of the play concerns itself with two luxuriously impoverished aristocrats" (*Stage*).

67.200 *Queenie* (MC, 2a) Ted Willis (bk, lyr; based on his *No Trees in the Streets*, 1959 [film]) and Dick Manning (mus) and Marvin Laird (mus). COMEDY 22/6/67. 20 perf. 1st perf thus Yvonne Arnaud, Guildford, 30/5/67 as *The Ballad of Queenie Swann*. Cast: *Stage* 29/6/67, 11; *Variety* 5/7/67, 58; *WWT/15*. *James* Kevin Colson; *Queenie* Vivienne Martin; *Dick* Simon Oates; *Polly* Cheryl Kennedy; *Albert* Tony Kemp; *Bill* Neil Fitzwilliam; *Fred* Glenn Willcox; *Tom* Bill Owen; *Gertrude* Linda Lawrence; *Burton* Barry Kennington; *Rosie* Rosemary Smith; *Harry* Paul Eddington; *Miss R.* Jill Rose; *Ellie* Elizabeth Edmiston; *Charlie* Dean Richard; *Singers* Glennis Beresford, Julia McKenzie, Eve Tunstall, Barry Kennington, Dean Richard, Glenn Willcox; *Dancers* Elizabeth Edmiston, Linda Lawrence, Jill Rose, Rosemary Smith, Bobby Bannerman, Chris George, Tony Kemp, David Thornton. *Lic* R. C. Wingate; *Mgr dir* Bernard Delfont, Tom Arnold; *Pres* Bernard Delfont, Arthur Lewis, Yvonne Arnaud Theatre; *Dir* Arthur Lewis; *Ch* Leo Kharibian; *Dgn* Hutchinson Scott; *Light* Mick Hughes; *Mus dir* Ken Moule; *Sm* David Ayliff. Reviews: *Birmingham Post* 23/6/67, 6; *Daily Mirror* 23/6/67, 14; *Illustrated London News* 1/7/67, 30; *New Statesman* 30/6/67, 916; *Observer* 25/6/67, 24; *Stage* 29/6/67, 11; *Times* 23/6/67, 8; *Tribune* 7/7/67, 11; *Variety* 5/7/67, 58. Comment: The piece was saved by the strong cast (*Observer*). *Variety* said the script resembled "remorseless pantomime doggerel." *Illustrated London News* described it as "just a simple-hearted Cockney musical piece," but was still somewhat troubled by the obtrusive rhyming book. *Stage* reported the production had "a very warm reception. Throughout the evening it went with a swing." "A bright, brash musical played with

an engaging freshness by a lively cast" which *Daily Mirror* predicted would be a success with "the young."

67.201 *East Lynne* (P) Anon (adpt of Mrs. Henry Wood's novel, *East Lynne*, 1861). TOWER, CANONBURY, 23/6/67. Cast: TTC.

67.202 *Green Julia* (C, 2a) Paul Ableman. THEATRE ROYAL, STRATFORD EAST, 26/6/67.** Cast: *Stage* 29/6/67, 12; *WWT/15*. *Robert "Bradshaw"* Lacey Johnny Lyons; *Jacob "Carruthers"* Perew Pat Tull. *Dir* Frank Coda; *Sm* Mark Pritchard. Plot: Hischak/2, 51, Salem, Vinson. Reviews: *Stage* 29/6/67, 12; *Times* 27/6/67, 6. Comment: An impressive revival (*Stage*).

67.203 *Jane Eyre* (P) Brian Tyler (adpt of Charlotte Brontë's novel, 1847). HIPPODROME, GOLDERS GREEN, 26/6/67.** Jeremy Hawk, Joy Andrews.

67.204 *Aren't We All?* (C, 3a) Frederick Lonsdale. SAVOY 27/6/67. 22 perf. 1st perfd Globe 10/4/23. Cast: *Stage* 29/6/67, 12; *WWT/15*. *Morton* Leo McCabe; *Hon. Willie Tatham* Richard Gale; *Lady Frinton* Viola Keats; *Arthur Wells* Charles Collingwood; *Martin Steele* Michael Ferrand; *Kitty Lake* Rosemarie Dunham; *Lord Grenham* William Mervyn; *Hon. Mrs. W. Tatham* Jane Downs; *Roberts* Raymond Graham; *Angela Lynton* Rosamund Burne; *Rev. Ernest Lynton* George Howe; *John Willocks* Vincent Ball. *Pres* Hugh Wontner, Sherwood and Reid, Le Clere Productions, John Counsell; *Dir* Joan Riley; *Dgn* Hal Henshaw; *Sm* Marjorie Moss. Plot: Salem. Reviews: *Birmingham Post* 28/6/67, 4; *Daily Mirror* 28/6/67, 14; *Guardian* 28/6/67, 7; *Illustrated London News* 8/7/67, 31; *Observer* 2/7/67, 19; *Spectator* 7/7/67, 26-27; *Stage* 29/6/67, 12; *Times* 28/6/67, 8; *Tribune* 7/7/67, 11. Comment: A revised version of *The Best People* (1909). "This production, rather ponderously directed by Joan Riley, is worth a visit, but one misses a real sparkle, the superb timing that means so much to Lonsdale's work, acting that really catches the mood and the wit" (*Stage*). *Illustrated London News* said the performances were "often trite." "It is probably the only play I've seen in which the furniture appeared more animated than the cast" which ruined one of Lonsdale's wittiest works (*Daily Mirror*).

67.205 *Country Dance* (P, 2a) James Kennaway. HAMPSTEAD 27/6/67. 1st perfd Arts, Cambridge, 16/11/64. Cast: *Stage* 6/7/67, 12; *WWT/15*. *Sir Charles Henry Arbuthnot Pinkerton Ferguson* Edward Fox; *Hilary* Jane Merrow; *Douglas Dow* Stuart Mungall; *Rosie* Janet Michael. *Dir* James Roose-Evans; *Dgn* Julia Trevelyan Oman; *Light* Christopher Bazeley; *Sound* David Cain; *St dir* Robert Gabriel. Reviews: *Birmingham Post* 3/7/67, 6;

Illustrated London News 15/7/67, 36; *Observer* 2/7/67, 19; *Stage* 6/7/67, 12; *Times* 28/6/67, 8. Comment: The play, which centered on “a boozed and feckless gentleman farmer’s equivocal feelings for his attractive married sister,” suffered from a “self-conscious and overwrought” text (*Times*). *Illustrated London News* called it an “an emotional nerve-storm with so responsive a player as Edward Fox to weather it.”

67.206 *Gamblers Three* (Mus) Barbara Klavir (bk, lyr; adpt of Geoffrey Chaucer, “The Pardoner’s Tale”) and John Dixon (mus). BRITISH THEATRE CENTRE 27/6/67.* Cast: *Stage* 15/6/67, 6. Emmanuel Appio-Archibong, John Bailey, Juliet Beckett, Marley Fielder, Bob Hanrott, Anne Randall, Anthony Syme. *Dir* Barbara Klavir; *Light* Michael Montgomery. Comment: Tabard (theatre group).

67.207 *Mourning Becomes Electra* (T, 4a) Eugene O’Neill. ARTS 27/6/67.** Cast: *Stage* 6/7/67, 12; *WWT/15*. *Seth Beckwith*, *Chantymen* Thick Wilson; *Amos Ames*, *Josiah Borden* Paul Tomlinson; *Louisa*, *Mrs. Borden* Gilly McIver; *Minnie*, *Mrs. Hills* Judy Wilson; *Lavinia Mannon* Valerie Sarruf; *Hazel Niles* Corinna Marlowe; *Peter Niles* Peter Harlowe; *Christine Mannon* Judy Campbell; *Captain Adam Brant* Michael Murray; *Brigadier-General Ezra Mannon* Michael Barrington; *Dr. Joseph Blake*, *Abner Small* Saam Dastoor; *Orin Mannon* John Fraser. *Dir* Gordon McDougall; *St dir* Paul Tomlinson. Plot: Best/31, 65, Bordman, Bordman/4, 36, Bronner, Bryer, Carpenter, 127–33, Dowling, Fletcher, Gassner, Hischak, Hochman, Kabatchnik/2, Law, Mac-Nicholas, Matlaw, Patterson, Salem, Shank, Shipley, Sobel, Wilmeth. Reviews: *Guardian* 29/6/67, 6; *Stage* 6/7/67, 12; *Times* 28/6/67, 8. Comment: Traverse Theatre Club, Edinburgh. Some fine performances from John Fraser, Judy Campbell, and Valerie Sarrut (*Times*).

67.208 *Sanctity* (P) Robert Head. MERCURY 27/6/67. 1st perfd Fourth Street, Minneapolis, 4?/64?; 1st British perf. Cast: *Stage* 6/7/67, 11; *WWT/15*. *Blackout* Lorenzo Adams J.; *Maraschino* Gary Files; *Zero* Tony Cyrus. *Dir* Arthur C. Stubbs; *Cost dgn* Christie Mackay; *St dir* David Marshall. Reviews: *Stage* 6/7/67, 11; *Times* 28/6/67, 8. Comment: International Theatre Club. Also performed at the Round House on 29/6/67. *Times* reported that the piece was advertised as being about “race problems although “these criminals could be any colour”; ultimately, “the play emerges as a piece of indulgence revelling in imagination, very well played and leading nowhere at all.”

67.209 *Rafferty’s Chant* (C) Keith Dewhurst. MERMAID 28/6/67.* Cast: *Stage* 6/7/67, 11; *Times* 30/6/67, 8;

Variety 12/7/67, 58; *WWT/15*. *Jocko* David Battley; *Rafferty* James Grout; *Edie* Toni Palmer; *Mr. Bottomley* Ken Wynne; *Stan Brady* David Dodimead; *Betty Brady* Carmel McSharry; *Charles Hawkes* Bert Palmer; *Frank Taylor* Ronald Cunliffe; *Albert Wood* Keith Marsh; *Simon Lewis* Robert Swann; *Superintendent Hardcastle* John Baskcomb; *Policemen* Ian East, Brenig Kitchin, Michael McKeown, Paddy Ward, John Wright; *Taxi Driver* Frederick Hall. *Pres* Mermaid Theatre Trust; *Dir* Robin Midgley; *Dgn* Adrian Vaux; *Cost dgn* Sheelagh Killeen; *Sm* Derek Snook. Plot: Vinson. Reviews: *Birmingham Post* 30/6/67, 6; *Daily Mirror* 29/6/67, 14; *Guardian* 29/6/67, 6; *Illustrated London News* 8/7/67, 31; *Observer* 2/7/67, 19; *Spectator* 7/7/67, 27; *Stage* 6/7/67, 11; *Times* 29/6/67, 8; *Tribune* 7/7/67, 11; *Variety* 12/7/67, 58. Comment: This “piece of social realism (strenuously done in terms of music hall farce)” was too long (*Guardian*). *Guardian*, *Observer* and *Spectator* noted an indebtedness to Ben Jonson, particularly *The Alchemist*. *Tribune* saw connections with Shelagh Delaney and Joe Orton. “I might have believed in it rather more if the second-hand car sold so often had looked less of a wreck” (*Illustrated London News*).

67.210 *The Constant Couple; or, a Trip to the Jubilee* (C, 3a) George Farquhar. NEW 29/6/67.** Cast: *Stage* 6/7/67, 11; *Variety* 19/7/67, 56; *WWT/15*. *Sir Harry Wildair* Robert Hardy; *Standard* Julian Glover; *Vizard* John Warner; *Smuggler* Timothy West; *Clincher* Charles Kay; *Clincher Junior* Paul Marklew; *Dicky* Peter Furnell; *Tom Errand* Drew Wood; *Servant to Vizard* Robert Oates; *Butler to Lurewell* Roger Gartland; *Constable* Robert Oates; *Lurewell* Helen Lindsay; *Lady Darling* Eileen Beldon; *Angelica* Juliet Harmer; *Parly* Jenny Short; *Mrs. Errand* Judith Harte; *Whore* Lyn Dickesson; *Footmen*, *Mob*, *Fops* Drew Wood, Robert Oates, Peter Loury, Philip Saver. *Pres* Donald Albery; *Dir* Richard Cottrell; *Dgn* Robin Archer; *Mus* Benjamin Pearce Higgins; *Light* John Wyckham; *Sm* Stuart Anderson. Plot: Hochman. Reviews: *Birmingham Post* 1/7/67, 7; *Christian Science Monitor* 7/7/67, 4; *Illustrated London News* 8/7/67, 31; *Observer* 2/7/67, 19; *Spectator* 7/7/67, 27; *Stage* 6/7/67, 11; *Times* 30/6/67, 8; *Tribune* 21/7/67, 11; *Variety* 19/7/67, 56. Comment: Prospect Company. *Observer* commended the performances of Robert Hardy and Charles Kay. *Spectator* said the production captured the period strongly even with minimal props and shabby sets. *Variety* thought some of the cast played with “insufficient style,” while *Illustrated London News* commended the entire cast.

67.211 *I Want to See Musov!* (F, 2a) Valentin Katayev (adpt Marty Feldman of the French version, *Je veux voir Mioussov!* 1965, by Marc-Gilbert Sauvajon and Tamara

Dalmat [trans of *Den otdykha*, 1946]). HIPPODROME, GOLDERS GREEN, 3/7/67. 1st British perf Pavilion, Bournemouth, 29/5/67. Cast: *Stage* 20/4/67, 1. Plot: Hochman. Comment: The pre-West End production prior to opening at the Whitehall in August (67.241) where the title was changed to *Sign Here Please*.

67.212 *Little Murders* (C, 2a) Jules Feiffer. ALDWYCH 3/7/67. 1st perfd Wilbur, Boston, 25/3/67; 1st British perf Theatre Royal, Brighton, 12/6/67. Cast: RSCA; *Stage* 6/7/67, 12; *Theatricalia*; *Times* 4/7/67, 8; *Variety* 26/7/67, 90; *WWT/15*. *Marjorie Newquist* Brenda Bruce; *Kenny Newquist* John Allison; *Carol Newquist* Derek Smith; *Patsy Newquist* Barbara Jefford; *Alfred Chamberlain* Derek Godfrey/Bill Travers; *Judge Stern* Henry Gilbert; *Henry Dupas* Roland Curram; *Lieutenant Practice* David Healy; *Wedding Guests* Nicholas Grimshaw, Joanne Lindsay, William McGuirk, Doreen Mantle, Dennis Richards, Anna Summerfield, John York. *Dir* Christopher Morahan; *Dgn* Ralph Koltai; *Light* Robert Ormbo, David Read; *Sound* John Moore; *Sm* Frank Stevens; *Bom* John Ball. Plot: Bordman, Bordman/4, 416, Bronner, Bryer, Hischak, Hochman, MacNicholas, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 4/7/67, 4; *Christian Science Monitor* 12/7/67, 4; *Guardian* 4/7/67, 5; *Illustrated London News* 15/7/67, 36; *New Statesman* 7/7/67, 28; *Observer* 9/7/67, 19; *Spectator* 14/7/67, 54–55; *Stage* 6/7/67, 12; *Times* 4/7/67, 8; *Tribune* 21/7/67, 11; *Variety* 26/7/67, 90. Comment: Royal Shakespeare Company. As the play progressed *Guardian* was inclined to agree with the New York critics who panned the piece. “A very funny comedy” which needed to be played much faster (*Observer*). *Christian Science Monitor* recorded the first-night audience gave the production a friendly but unenthusiastic reception. *Tribune* said Feiffer failed to relate the material to “real-life subjects.” The first New York production (Broadhurst 25/4/67) ran for 7 performances.

67.213 *Public and Confidential* (C, 3a) Benn W. Levy. RICHMOND 3/7/67. ** *Joe Malkin* Derek Bond. Comment: A two-week engagement.

67.214 *You've Had Your War* (P) R. Martin Beech. MERMAID 3/7/67. * 2 perf. Cast: *Stage* 6/7/67, 12; *WWT/15*. *Jack* John Henderson; *Herbert Armstrong* Peter Hager; *George Armstrong* William Victor; *First Visitor* Lee Richardson; *Second Visitor* Alan Cullen; *Third Visitor*, *Freddie* Douglas Ditta. *Dir* Peter Oyston; *Dgn* Adrian Vaux; *Cost dgn* Brenda Bishop; *Sm* Derek Snook. Reviews: *Stage* 6/7/67, 12; *Times* 4/7/67, 8. Comment: “The hero is very much an ageing Jimmy Porter—though a Porter of the 1930s and 40s rather than the last two decades. His grouses and streams of invective are all

directed against young people” (*Stage*). The play “has a valid idea not so much dramatized as repetitively discussed” (*Times*).

67.215 *The Restoration of Arnold Middleton* (D, 3a) David Storey. COURT 4/7/67; trfd to CRITERION 31/8/67. 82 perf. 1st perfd Traverse, Edinburgh, 22/11/66. Cast: Findlater; *Stage* 13/7/67, 13; *Times* 6/7/67, 8; *Variety* 26/7/67, 90; *WWT/15*. *Joan Middleton* Eileen Atkins/June Barry; *Mrs. Edie Ellis* Noel Dyson; *Arnold Middleton* John Shepherd; *Jeffrey Hanson* Tenniel Evans; *Maureen Wilkinson* Andrée Evans; *Sheila O'Connor* Gillian Hills. *Dir* Robert Kidd; *Dgn* Bernard Culshaw; *Light* Andy Phillips, Bill Dufton; *Dsm* Juliet Alliston. Plot: Demastes/2, Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 7/7/67, 6; *Christian Science Monitor* 14/7/67, 4; *Daily Mirror* 6/7/67, 14; *Guardian* 6/7/67, 7; *Illustrated London News* 15/7/67, 36; *New Statesman* 14/7/67, 60, 8/9/67, 298–99; *Observer* 9/7/67, 19, 3/9/67, 21; *Spectator* 14/7/67, 54; *Stage* 13/7/67, 13, 7/9/67, 13; *Times* 6/7/67, 8; *Tribune* 21/7/67, 11; *Variety* 26/7/67, 90. Comment: English Stage Company. *Guardian* declared the play “lacks fully organised dramatic impact. It might hold attention more securely simply as a short case history in print”; but it was directed well by Robert Kidd and well acted. “A strange but compelling affair of soaring, poetic dialogue, and abrasive, wounding humour” (*Daily Mirror*). *Christian Science Monitor* declared this was the best first play the Company had staged since *Look Back in Anger*. *Variety* said the play deserved a wider audience even though it “leaves too much to the audience’s imagination.”

67.216 *The Three Sisters* (P, 4a) Anton Chekhov (trans Moura Budberg of *Tri sestry*, 1901). OLD VIC 4/7/67. ** 73 perf. Cast: NTA; *Theatricalia*; *Times* 5/7/67, 6; *Variety* 19/7/67, 56; *WWT/15*. *Andrei Sergueevich* Anthony Hopkins; *Olga Sergueevna* Jeanne Watts; *Masha Sergueevna* Joan Plowright; *Irina Sergueevna* Louise Purnell; *Natalia Ivanovna* Sheila Reid; *Fyoder Ilyich Kulygin* Kenneth Mackintosh; *Anfisa* Wynne Clark; *Ferapont* Harry Lomax; *Serving Maid* Carolyn Jones; *Maid* Mary Griffiths; *Baron Tusenbach* Derek Jacobi; *Chebutikin* Paul Curran; *Solloni* Frank Wylie; *Vershinin* Robert Stephens; *Fedotik* Ronald Pickup; *Rode* David Belcher; *Orderly* Lennard Pearce; *Officers* Luke Hardy, Richard Kay; *Soldiers* Alan Adams, Stuart Campbell, John Flint; *Street Musicians* Helen Bourne, Edward Roberts. *Dir* Laurence Olivier; *Dec* Josef Svoboda; *Cost* Beatrice Dawson; *Light* Richard Pilbrow; *Mus*, *Sound* Marc Wilkinson; *Mus arr* Derek Hudson. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 5/7/67, 4; *Christian Science*

Monitor 17/7/67, 4; *Daily Mirror* 5/7/67, 12; *Guardian* 5/7/67, 7; *Illustrated London News* 15/7/67, 36; *New Statesman* 14/7/67, 60; *Observer* 9/7/67, 19; *Spectator* 14/7/67, 54; *Stage* 6/7/67, 13; *Times* 5/7/67, 6; *Tribune* 21/7/67, 11; *Variety* 19/7/67, 56. Comment: National Theatre. *Observer* declared that with this production the National Theatre company had finally come into its own. *Guardian* agreed and also called Budberg's translation "unobtrusive." However, *Spectator* described the production as "dully conventional" which only Joan Plowright rose above. The production was overshadowed by the Court's recent one (67.122) and "carefully plotted moves ... suddenly seemed not so much impressive as stagey" (*Tribune*). *Christian Science Monitor* also slated the cast. The production remained in repertory until 26/4/69.

67.217 *Clope* (P) Robert Pinget (trans Barbara Bray of his play 1962). MERCURY 10/7/67.** Cast: *Stage* 13/7/67, 14; *WWT/15*. *Madame Flan* Bee Duffell; *Clope* Timothy Bateson; *Madame Boulette* Elva Mai Hoover; *Madame Tronc* Valerie Cutts; *Monsieur Plot* Misha Williams; *Pierrot* Gary Files; *Man* Leader Hawkins; *Woman* Josephine Sorel; *Girl* Yvonne Edgell. *Dir* Jean-Pierre Voos; *Dgn* Ralph Adron; *St dir* David Marshall. Plot: Hochman. Reviews: *Observer* 16/7/67, 19; *Stage* 13/7/67, 14; *Times* 11/7/67, 6; *Tribune* 21/7/67, 11. Comment: International Theatre Club. The play was "too long and discussive ... and repetitive too, sometimes, at least in this translation, wordy and woolly. It clearly owes something to Beckett" (*Stage*). "A moving performance in the title-role by Timothy Bateson ... but a play of little real substance" (*Tribune*).

67.218a *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse's novel, 1959). FORTUNE 10/7/67 (m).** Cast: *Stage* 29/6/67, 12. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Comment: Barge Theatre. The cast for both productions was drawn from Matthew Guinness, Patricia Burke, Dennis de Marne, Oliver Cotton, Robin Humphreys, Barbara Lott, Veronica Clifford, Wilfrid Carter. Neville Jason directed 67.218a.

67.218b *The Royal Pardon; or, The Soldier Who Became an Actor* (P) John Arden and Margaretta D'Arcy. FORTUNE 10/7/67 (m). 1st perfd Village Hall, Beaford, Devon, 1/9/66. Cast: *Stage* 29/6/67, 12. Plot: Weintraub. Comment: Barge Theatre. Ronald Hayman directed 67.218b.

67.219 *Ah, Wilderness* (C) Eugene O'Neill. RUDOLF STEINER 11/7/67. 1st perfd Nixon, Pittsburgh, 25/9/33; 1st London perf Westminster 4/5/36. Cast: *Stage* 29/6/67,

11. Gillian Aldam, Christopher Christou, Keith Cumberland, Christine Dingle, Starr Douglas, Nicholas Gallagher, Christopher Hardacre, Brian McGowan, George Reynolds, Ann Rooney, Chrissie Shrimpton, Kenneth Taylor, Penelope Thomas, Richard Warwick. *Dgn* Laura Donnelley; *Dir* Jonathan Hammond. Plot: Best/33, 159, Bordman, Bordman/4, 84, Bronner, Bryer, Carpenter, 145–47, Dowling, Fletcher, French/2, Hishchak, Hochman, Law, Loney, 186, MacNicholas, Matlaw, Salem, Shank, Shipley, Sobel, Wilmeth. Review: *Stage* 20/7/67, 13. Comment: Actors' Workshop. Comment: "The slow pace of the production made the little tension in the writing obvious ... and the acting was painstaking" (*Stage*). The first New York production (Guild 2/10/33) ran for 289 performances.

67.220a *Gone* (P, 1a) Dannie Abse. ANNEXE, ROUND HOUSE, 11/7/67.** Plot: Bull/2, Vinson.

67.220b *The Tiger* (P, 1a) Murray Schisgal. ANNEXE, ROUND HOUSE, 11/7/67.** Plot: Bordman/4, 386, Vinson, Walford.

67.221 *Cyrano de Bergerac* (P) Edmond Rostand (trans James Forsyth of Rostand's play, 1897). OPEN AIR 12/7/67. 1st perfd this trans Asolo, Sarasota, Florida, 19/7/63. Cast: *Stage* 20/7/67, 13; *Theatricalia*; *WWT/15*. *Porter* Michael Wisher; *Pickpocket* Hilary Minster; *Cutpurse* Robert Dodson; *Citizen* Leon Sheppardson; *Citizen's Son* Joseph McKeown; *Pages* Harry Paterson, Mark Heron; *Orange Girl* Anne Kidd; *First Fop* Jonathan Cecil; *Second Fop* Chris Harris; *Cuigy* David Gilmore; *Brissaille* Michael Mundell; *Ligniere* Robert Mill; *Christian de Neuville* Christopher Gable; *Ragueneau* James Ottaway; *Le Bret* Eric Allan; *Madelaine Robins (Roxane)* Gabrielle Drake; *Claire* Doreen Andrew; *Comte de Guiche* Edgar Wreford; *Vicomte de Valvert* Gary Waldhorn; *Montfleury*, *Captain Carbon de Castel Jaloux* Peter Whitbread; *Cyrano de Bergerac* David Buck; *Jodelet* Lisle Jones; *Actress* Vyvyan Denzey; *Lise* Helen Ryan; *Cadets* Paul Harper, Raymond Burke, Larry Aubrey, Bronson Shaw, Joseph McKeown; *Capuchin Monk* Michael Wisher; *Bertrandou* Chris Harris; *Mother Marguerite* Helen Ryan; *Sister Marthe* Katya Benjamin. *Pres* David Conville; *Dir* Richard Digby Day; *Sc dgn* Henry Bardon; *Cost dgn* Tim Goodchild; *Mus adviser* David Rowland; *Ch* Geraldine Stephenson; *Light* Brian Benn. Plot: Fletcher, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Illustrated London News* 22/7/67, 34; *New Statesman* 21/7/67, 97–98; *Observer* 16/7/67, 19; *Spectator* 21/7/67, 82–83; *Stage* 20/7/67, 13; *Times* 13/7/67, 8. Comment: New Shakespeare Company. A generally successful production which worked well enough outdoors (*Spectator*).

Illustrated London News praised Forsyth's translation as "a text for the stage: speakable, lucid, one that, without refusing Rostand's verbal challenges, does not dwell on them too long."

67.222 *The Last of Mrs. Cheyney* (C [3a]) Frederick Lonsdale. PHOENIX 13/7/67. 36 perf. 1st perfd St. James's 22/9/25. Cast: *Stage* 20/7/67, 13; *Theatricalia*; *WWT/15*. Charles Peter Graves; George Allan Lee; *Lady Joan Houghton* Pam Marmont; *Hon. Willie Wynton* Tom Gill; *Lady Frinton* Agnes Laughlan; *Hon. Mrs. Wynton* Ilena Sylva; *Lord Dilling* John Merivale; *Lord Pilco* George Benson; *Mrs. Cheyney* Vanessa Lee; *Mrs. Ebley* Gillian Lind; *Jim John Forbes-Robertson*; *Roberts* Allan Casley. *Pres* Gerald Flint-Shipman, Yvonne Arnaud Theatre; *Dir* Charles Hickman; *Dgn* Wendy Shea; *Light* Mick Hughes; *Sm* Allan Casley. Plot: Best/25, 243, Bordman/3, 274, Hirschak, Kabatchnik, Loney, 135, Salem, Sobel. Reviews: *Birmingham Post* 14/7/67, 7; *Guardian* 14/7/67, 7; *Illustrated London News* 22/7/67, 34; *New Statesman* 21/7/67, 97–98; *Observer* 16/7/67, 19; *Stage* 20/7/67, 13; *Times* 14/7/67, 6. Comment: A successful revival of one of Lonsdale's best light comedies (*Guardian*). *Illustrated London News* saw some merit in the play and described this production as "conventional." The production "must be classed with the worst revivals I have ever seen" (*Stage*). The first New York production (Fulton 9/11/25) ran for 385 performances.

67.223 *Bridge of Sighs* (Satirical C, 3a) Thomas Muschamp. CRIPPLEGATE 14/7/67.** 1 perf? Comment: Passport Productions.

67.224 *Just the Ticket* (F) John Waterhouse. WIMBLEDON 17/7/67.** Kenneth Connor.

67.225 *Say Who You Are* (F, 3a) Keith Waterhouse and Willis Hall. RICHMOND 17/7/67.** Basil Moss, Pamela Strong, Patricia Shakesby, Dudley Owen. Plot: Fletcher, Loney, Vinson, Weintraub. Comment: A two-week engagement.

67.226 *Something in the Family* (C, 2a) Derek Benfield. HIPPODROME, GOLDERS GREEN, 17/7/67.* Cast: *Stage* 20/7/67, 15; *WWT/15*. Jane Mary Kenton; Andrew Barry Sinclair; Philip John Pollendine; Helen Lyn Hooker; Sarah Jane Cain; *The Visitor* Norman Atkyns; Edgar Ronald Mansell; Audrey Anne Clune. *Dir* Anthony Collin; *Dgn* Susan Ayer; *Sm* Norman Atkyns. Review: *Stage* 20/7/67, 15. Comment: Folk Theatre. The preposterous premise of the play was the existence of a "family of happy-go-lucky murderers who have taken to killing in the same way that others occupy themselves with golf or bridge" (*Stage*).

67.227 *As You Like It* (C, 2a) William Shakespeare. ALDWYCH 19/7/67.** Cast: RSCA; *Stage* 27/7/67, 13; *Theatricalia*; *Variety* 9/8/67, 64; *WWT/15*. Oliver Charles Thomas; Orlando Michael Williams; Adam George Cormack; Dennis Seymour Matthews; Duke Frederick Morgan Sheppard; *Le Beau*, William Tim Wylton; Charles Michael Goldie; *Touchstone* Roy Kinneary; *First Lord* Tom Georgeson; *Second Lord* Ben Kingsley; *Rosalind* Dorothy Tutin; Celia Janet Suzman; Duke Senior Patrick Stewart; Amiens Martin Best; Jaques Alan Howard; *First Lord* Robert Lloyd; *Second Lord* Derek Steen; *First Page* Rufus Frampton; *Second Page* Richard Kahn; Corin Terrence Hardiman; Silvius John Kane; *Sir Oliver Martext* Richard Simpson; *Jaques de Boys* Robert East; Hymen John Kaye; *Phebe* June Watts; *Audrey* Frances de la Tour; *Lords, Attendants* Sarah Hyde, Trevor Kent, Ursula Mohan, Gregg Palmer, Roger Rees, Gregory Reid, Mark York; *Musicians* Philip Box, Anthony Gladstone, Rainer Schulein. *Dir* David Jones; *Dgn* Timothy O'Brien; *Assist dgn* Tazeena Firth; *Mus* William Mathias; *Cond* Guy Woolfenden; *Ch* Sheila Falconer; *Light* John Bradley; *Fight arr* Roy Scammell; *Sm* Frank Stevens. Reviews: *Birmingham Post* 20/7/67, 8; *Guardian* 20/7/67, 6; *Observer* 30/7/67, 20; *Spectator* 28/7/67, 110; *Stage* 27/7/67, 13; *Times* 20/7/67, 6; *Tribune* 4/8/67, 11; *Variety* 9/8/67, 64. Comment: Royal Shakespeare Company. "Sharp and witty performances by Dorothy Tutin and Janet Suzman" (*Spectator*). *Variety* forecast this more traditional production would be more successful than the "gimmicky" Vaudeville version (67.189) not least because of the prestige of the RSC, a view echoed by *Guardian*.

67.228 *Let Sleeping Wives Lie* (F, 3a) Harold Brooke and Kay Bannerman. GARRICK 19/7/67.** 647 perf. Cast: *Stage* 27/7/67, 13; *Variety* 9/8/67, 64; *WWT/15*. Mavis Carmel Cryan; Dudley Leo Franklyn; *Mr. Gudgeon* Andrew Sachs/George Moon; *Willie Kitson* Dennis Ramsden/David Stoll; *Muriel Kitson* Anna Dawson; *Henry B. Wymark* Derek Farr; *Mervyn* Bill Treacher; *Page Boy* Mary Buchanan; *Liz Elspet* Gray/Rona Anderson; *Jack* Brian Rix; *Jason* Leslie Crowther. *Pres* Brian Rix Enterprises; *L* Garrick Theatre Management Ltd.; *Lic, Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Dir* Wallace Douglas; *Set* Rhoda Gray; *Sm* John Payne. Plot: Loney. Reviews: *Birmingham Post* 22/7/67, 5; *Guardian* 20/7/67, 6; *Illustrated London News* 5/8/67, 36; *New Statesman* 28/7/67, 125; *Observer* 23/7/67, 19; *Spectator* 28/7/67, 110; *Stage* 27/7/67, 13; *Times* 20/7/67, 6; *Variety* 9/8/67, 64. Comment: "A slick, funny but labored job," the best performance coming from Andrew Sachs as a prissy hotel manager (*Variety*). "For this addition to the Rix season I warn you that you have to be in the mood" (*Illustrated London News*).

67.229 *A Day in the Death of Joe Egg* (D, 2a) Peter Nichols. COMEDY 20/7/67. 148 perf. 1st perfd Citizens, Glasgow, 9/5/67. Cast: *Stage* 27/7/67, 14; *Variety* 9/8/67, 64; *WWT/15*. *Bri* Joe Melia; *Sheila* Zena Walker; *Joe* Elaine Mileham/Susan Porter; *Pam* Phyllida Law; *Freddie* John Carson; *Grace* Joan Hickson. *Lic* R. C. Wingate; *Mgr dir* Bernard Delfont, Tom Arnold; *Pres* Memorial Enterprises Ltd.; *Dir* Michael Blakemore; *Dgn* Robin Pidcock; *Mus* Andy Park; *Light* Anthony Jones; *Sm* Michael Ellis. Plot: Bordman/4, 423, Demastes/2, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 21/7/67, 6; *Christian Science Monitor* 2/8/67, 6; *Daily Mirror* 21/7/67, 14; *Guardian* 21/7/67, 6; *Illustrated London News* 29/7/67, 30; *New Statesman* 28/7/67, 125; *Observer* 23/7/67, 19, 30/7/67, 20; *Spectator* 28/7/67, 110; *Stage* 27/7/67, 14; *Times* 21/7/67, 6; *Tribune* 4/8/67, 11; *Variety* 9/8/67, 64. Comment: *Variety* noted the difficulty of forecasting the potential success of this “immensely funny” piece because of its unorthodox subject matter involving a spastic child. Despite the subject matter and some faults in writing, this is “a savagely penetrating comedy of human inadequacy” (*Guardian*). “This serious subject has blazing moments of comedy—it is angrily funny. It dares to shock with laughter. It succeeds because one can feel the underlying compassion” (*Daily Mirror*). “A masterly walk” between comedy and tragedy (*Spectator*). “At the night’s end it was clear that such an event as this could come only once in a playgoing life. Do not mistake me. It is not a great play, but it has a quality that can force tears from the most tedious cynic” (*Illustrated London News*). The first New York production (Brooks Atkinson 1/2/68) ran for 154 performances.

67.230 *Don’t Just Sit There*. UNITY 22/7/67. Comment: I have been unable to identify this production.

67.231a *Dance of the Teletape* (P) Charles Hayward. COURT 23/7/67.* 1 perf. Cast: Findlater. Reviews: *Spectator* 28/7/67, 110; *Stage* 27/7/67, 14; *Times* 24/7/67, 6. Comment: Performed by boys from Dulwich College and directed by Charles Hayward. The play, written by a fourteen-year old boy, “called for peace, toleration and understanding. It showed itself to be the work of a lively, interested but basically priggish mind” (*Stage*). “A preciously gifted twenty minute allegory” (*Spectator*).

67.231b *The Rising Generation* (Pageant) Ann Jellicoe. COURT 23/7/67.* 1 perf. Cast: Findlater. Stewart Baron, Yvonne D’Alpra, Philip Sayer. *Dir* Jane Howell; *Light* Andy Phillips; *Mus* David Cain; *Props, Masks* Andy Hall; *Sm* Di Seaney, Anthony Ravenscraig. Plot: Hochman, Vinson, Weintraub. Reviews: *Stage* 27/7/67, 14;

Times 24/7/67, 6. Comment: “Masterpiece it most certainly is. It is completely simple but had its cast of over 150 teenagers giving superb performances” (*Stage*).

67.232 *Ogodiveleftthegason* (P, 2a) Donald Howarth and Carl Davies (mus). COURT 24/7/67.* 8 perf. Cast: Findlater; *Stage* 27/7/67, 15; *Variety* 9/8/67, 64; *WWT/15*. *Postulant* Dudley Sutton; *Middle Aged Man* John Phillips; *Boy* Tony Robinson; *Woman* Joan Heal; *Old Man* George Tovey; *African* Harry Baird. *Dir* Donald Howarth; *Dgn* Vanessa James; *Light* Andy Phillips, Bill Dufton; *Assist dir* Ian Watt-Smith; *Sound* David Cain; *Dsm* Richard Sydenham. Reviews: *Birmingham Post* 25/7/67, 8; *Guardian* 25/7/67, 5; *Illustrated London News* 5/8/67, 36; *New Statesman* 4/8/67, 154; *Observer* 30/7/67, 20; *Stage* 27/7/67, 15; *Times* 25/7/67, 6; *Tribune* 4/8/67, 11; *Variety* 9/8/67, 64. Comment: English Stage Company. Staged for a limited run, the play concerned a postulant attempting to enter some sort of religious order. “A bewildering farrago” (*Variety*); *Guardian* concurred. The piece seemed constructed from “a make-your-own-expressionist-play kit” (*Observer*).

67.233 *Minor Murder* (Thriller, 2a) Reginald Denham and Mary Orr. SAVOY 25/7/67. 14 perf. 1st perfd Theatre Royal, Brighton, 3/7/67. Cast: *Stage* 27/7/67, 15; *Variety* 2/8/67, 58; *WWT/15*. *Carla* Felicity Kendal; *Margaret* Tessa Wyatt; *Shirley* Kathleen Byron; *Mr. Doyle* Lane Meddick; *Mrs. Doyle* Barbara Ogilvie; *Beekeeper* Charles Lamb; *Patricia* Faith Brook; *Claude* Terence Longdon. *Pres* John Gale Productions Ltd., Eagle Productions; *Dir* Reginald Denham; *Dgn* Peter Farmer; *Light* John B. Read; *Sm* Drew Borland. Reviews: *Birmingham Post* 26/7/67, 2; *Daily Mirror* 26/7/67, 14; *Guardian* 26/7/67, 7; *Illustrated London News* 5/8/67, 36; *Observer* 30/7/67, 20; *Spectator* 4/8/67, 140; *Stage* 27/7/67, 15; *Times* 26/7/67, 6; *Tribune* 4/8/67, 11; *Variety* 2/8/67, 58. Comment: Based on fact, the plot involved two young lesbians who murdered the mother of one of them: “an exceptionally crass and wooden thriller” (*Observer*). “A sluggishly paced production somewhat spoils its qualities of suspense, but it does have two interesting characters” (*Daily Mirror*). “Dismally badly acted” (*Spectator*). “A grim affair, told slowly, but quickening in the key scene for the girls (acted fiercely by Felicity Kendal and Tessa Wyatt)” (*Illustrated London News*).

67.234 *The Happy Apple* (C, 2a) Jack Pulman. HAMPSTEAD 26/7/67.* Cast: *Stage* 3/8/67, 13; *WWT/15*. *Nancy Gray* Pauline Collins; *George Porter* Max Latimer; *Kenilworth* John Malcolm; *Mr. Bassington* Jeremy Hawk; *Charles Murray* Lance Percival; *Freddie Maine* Julian Orchard; *Arthur Spender* Jeffry Wickham; *Miss Wheeler* Kate Brown; *Jasha Kornitz* Max Latimer. *Dir*

James Roose-Evans; *Dgn* Harry Waistnage; *Light* Christopher Bazeley; *St dir* Robert Gabriel. Reviews: *Birmingham Post* 27/7/67, 9; *Guardian* 27/7/67, 4; *Illustrated London News* 5/8/67, 36; *New Statesman* 4/8/67, 154; *Observer* 30/7/67, 20; *Spectator* 4/8/67, 139–40; *Stage* 3/8/67, 13; *Times* 27/7/67, 6. Comment: An amusing piece about “an ad agency [turning] its Cockney typist into a consumer computer” (*Observer*). *Guardian* thought it successful, as did *Spectator* which dubbed it “an astute and energetic farce.” “It is the kind of sharp, lively comedy well worth hearing, especially in James Roose-Evans’s production” (*Illustrated London News*).

67.235 *Annie* (Mus) Alan Thornhill (bk, lyr) and William L. Reed (mus). WESTMINSTER 27/7/67.* 399 perf. Cast: *Stage* 3/8/67, 14; *WWT/15*. *Nick* Roger Gale; *Annie* Margaret Burton; *Mr. Hockaday* Adrian Lawson; *Mrs. Hockaday* Olive Lucius; *Mr. Wolf*, *Jim Parks* Philip Newman; *Reverend Hillier*, *Mr. Platts* Donald Simpson; *Mr. Pearson*, *Mr. Green* Denny Bettis; *Millie Jackson* Angela Richards; *Joe Saunders* Gerard Hely; *1st Girl*, *Mrs. Miggs*, *Vera* Linda James; *2nd Girl*, *Girl Customer* Betty Wheeler; *Woman* Chris Channer; *1st Man*, *Tim* Barry Monroe; *2nd Man*, *Bert* Paul Mead; *Bill Jaeger* Bill Kenwright; *Mrs. Blodgett* Jean Holness; *Liza Parks* Joyce Carpenter. *Lic*, *Pres* J. Kenneth Lindsay; *Mgr* C. C. Pither; *Dir* Henry Cass; *Sets* W. Cameron Johnson; *Cost dgn* Dorothy Phillips; *Mus dir* Raymond Cook; *Mus arr* Maurice Arnold; *Ch* Denny Bettis; *Light* Louis Fleming; *Sm* Barry Busbridge; *Dsm* Richard Andrews; *Asm* Betty Wheeler, Tom Owen; *Bal ms* Betty Wheeler; *Wm* Judy Pearson; *Press rep* Frank Rainbow, George Fearon; *Carp* Dennis Groutage; *Elect* Stephen Dwen, Colin May; *Pm* Ernest Phipps. Plot: OTF. Review: *Stage* 3/8/67, 14; *Times* 28/7/67, 6. Comment: The piece was about Annie Jaeger, “a pioneer in the Moral Re-Armament movement with the building of a sound home atmosphere as the basic tenet of her philosophy” (*Stage*).

67.236 *The Man in the Glass Booth* (D, 2a) Robert Shaw (adpt of his novel, 1967). ST. MARTIN’S 27/7/67. 144 perf. 1st perfd Playhouse, Nottingham, 11/7/67. Cast: *Stage* 3/8/67, 13; *Theatricalia*; *Variety* 2/8/67, 58; *WWT/15* Arthur Goldman Donald Pleasence; *Sam* Mark Heath; *Jack*, *Old Man* Simon Kelly; *Charlie Cohn* Lawrence Pressman; *Flower Man* Leon Lissek; *Doctor Kessel*, *Solomon* Terence Lodge; *Rudin*, *Young Man* Clifford Elkin; *Mrs. Rosen* Yootha Joyce; *Steiger* Iain Blair; *Durer* Mark Powell; *Presiding Judge* Vernon Dobtcheff; *Mrs. Levi* Margaret Gibson; *Woman* Sonia Dresdel; *Guards* Auton Low, Edwin Kuks. *Pp* Willoughby de Broke Estates Co.; *Lic*, *Admin* B. A. Meyer; *Lic* Peterbridge Plays Ltd.; *Pres* Peter Bridge, Glasshouse Productions; *Dir* Harold Pinter; *Dgn* Voytek; *Light*

Michael Northen; *Sm* Alan West. Plot: Bordman/4, 427, Hischak, Loney, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 28/7/67, 8; *Christian Science Monitor* 5/8/67, 6; *Daily Mirror* 28/7/67, 14; *Guardian* 28/7/67, 6; *Illustrated London News* 29/7/67, 18, 5/8/67, 36; *New Statesman* 4/8/67, 153–54; *Observer* 30/7/67, 20; *Spectator* 4/8/67, 139–40; *Stage* 3/8/67, 13; *Times* 28/7/67, 6; *Tribune* 4/8/67, 11; *Variety* 2/8/67, 58. Comment: A puzzling play, “with a bedazzling tour de force performance by Donald Pleasance” (*Variety*). “A melodrama that ought to have been very much more” (*Illustrated London News* 5/8). “Really no more than a thriller with intellectual pretensions ... in terms of sheer theatricality ... one of the strongest evening’s entertainment ... in London” (*Tribune*). The first New York production (Royale 26/9/68) ran for 264 performances; Donald Pleasance performed.

67.237 *Alfie* (D, 3a) Bill Naughton. RICHMOND 31/7/67.** *Alfie* Ivor Danvers; *Siddie*, *Carla*, *Vy* Lyn Pinkney; *Gilda* Sylvia Vickers; *Humphrey*, *Sharpey*, *Perc*, *Lacey* Alan Thomson; *Woman Doctor*, *Lily Clamacraft* Stephanie Cole; *Harry Clamacraft* Michael Rathborne; *Joe*, *Mr. Smith* Colin Pinney; *Flo* Rosemary Hester; *Lofty* Michael Atwell; *Annie* Didi Sullivan; *Ruby* Gabrielle Laye. *Dir* Maurice Stewart; *Dgn* John C. Piper. Plot: Fletcher, French/2, Hischak, Loney, Patterson, Vinson, Weintraub. Comment: A two-week engagement.

67.238 *Thriller of the Year* (Thriller) Glyn Jones. HIPPODROME, GOLDERS GREEN, 31/7/67.* Cast: *Stage* 3/8/67, 15; *WWT/15*. *Gillian Howard* Heather Chasen; *Irene Knight* Elizabeth Weaver; *Madge Robinson* Kathleen Moffatt; *Edith Howard* Gabrielle Hamilton; *Beryl Spence* Judith Harte. *Pres* Folk Theatre Ltd., Cumming Britten Productions; *Dir* Ben Hawthorne; *Dgn* Susan Avers; *St dir* David Manners. Review: *Stage* 3/8/67, 15. Comment: This murder mystery was notable for its all-female cast.

67.239 *The Flip Side* (C, 2a) Hugh Williams and Margaret Williams. APOLLO 1/8/67. 461 perf. 1st perfd Yvonne Arnaud, Guildford, 6/7/66. Cast: *Stage* 3/8/67, 15; *Theatricalia*; *Variety* 9/8/67, 64; *WWT/15*. *Candida* Anna Massey; *Sharon* Toby Robins; *Theo* Patrick Allen; *Julian* Ronald Lewis. *Pp* Apollo Theatre Co. Ltd.; *Lic* Prince Littler; *Pres* Michael Codron; *Dir* Robert Chetwyn; *Dgn* Hutchinson Scott; *Assist dgn* John Duke; *Light* Robert Ornbo; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Gen mgr* David Sutton; *Pd mgr* J. Scott Parkinson; *Sm* Michael Ginesi; *Dsm* Stella Richards; *Asm* Brian Godfrey; *Wm* Joyce Walters; *Press rep* Pamela Hodgson. Plot: Bordman/4, 428, French/2, Hischak, Loney. Reviews: *Birmingham Post* 2/8/67, 2; *Christian Science Monitor* 11/8/67, 6; *Daily Mirror* 2/8/67, 14;

Guardian 2/8/67, 5; *Illustrated London News* 12/8/67, 28; *Observer* 6/8/67, 15; *Spectator* 11/8/67, 168; *Stage* 3/8/67, 15; *Times* 2/8/67, 5; *Tribune* 18/8/67, 11, 1/9/67, 11; *Variety* 9/8/67, 64. Comment: "Just a quartet-comedy, designed for easy laughter, and not, alas, getting mine. I despaired long ago of anecdotes about husbands and wives who change partners" (*Illustrated London News*). *Guardian* lost interest in the plot: "the badinage never takes wing for long. The audacities sound trite." *Variety* said it was "a smart, amusing comedy ... a natural for the matinée trade." *Daily Mirror* enjoyed the "sophisticated and cutting wit." The first New York production (Booth 11/10/68) ran for 4 performances.

67.240a Interview (P, 1a) Jean-Claude van Itallie. COURT 2/8/67. 1st perfd Pocket Theater, New York, 6/11/66; 1st British perf. Cast: Findlater; *Stage* 10/8/67, 7; *WWT/15*. *First Interviewer* Cynthia Harris; *First Applicant* Conard Fowkes/John Kramer; *Second Interviewer* James Barbosa; *Second Applicant* Ronnie Gilbert; *Third Interviewer* Brenda Smiley/Sharon Gant; *Third Applicant* Henry Calvert; *Fourth Interviewer* Bill Macy; *Fourth Applicant* Joyce Aaron. *Dir* Joseph Chaikin; *Cost dgn* Tania Leontov; *Light* Ken Glickfield; *Dsm* Richard Sydenham; *Asm* Priscilla Noad. Plot: Bordman/4, 412, Bryer, Patterson, Salem, Vinson, Walford, Wilmeth. Reviews: *Birmingham Post* 3/8/67, 8; *Guardian* 3/8/67, 5; *Illustrated London News* 12/8/67, 28; *New Statesman* 11/8/67, 181; *Observer* 6/8/67, 15; *Spectator* 11/8/67, 168; *Stage* 10/8/67, 7; *Times* 3/8/67, 6; *Tribune* 18/8/67, 11. Comment: Performed under the title *America Hurrah*. Open Theatre of New York Company. The production was limited to members only because the plays were unlicensed; similarly a planned transfer to the Vaudeville was abandoned (see *Guardian* 1/9/67, 16, *Observer* 3/9/67, 1). *Guardian* described the pieces as "only irreverent and not offensive." "Never portentous, often very funny and given unity by the immaculately polished playing" (*Observer*). While the material is familiar, the plays are notable for "the absence of smugness or self-pity; second, their stylistic sophistication" (*Spectator*). The New York production ran for 634 performances.

67.240b Motel (P, 1a) Jean-Claude van Itallie. COURT 2/8/67. 1st perfd Pocket Theater, New York, 6/11/66; 1st British perf. Cast: Findlater; *Stage* 10/8/67, 7; *WWT/15*. *Dolls* John Kramer, Conard Fowkes, James Barbosa, Brenda Smiley; *Motel Keeper's Voice* Ruth White. *Dir* Jacques Levy; *Dolls bld* Ralph Lee; *Light, Dsm, Asm* as for 67.240a. Plot: Bordman/4, 412, Bryer, Patterson, Salem, Vinson, Walford, Wilmeth. Reviews: *Birmingham Post* 3/8/67, 8; *Guardian* 3/8/67, 5; *Illustrated London News* 12/8/67, 28; *New Statesman* 11/8/67, 181; *Observer* 6/8/67, 15; *Spectator* 11/8/67, 168; *Stage* 10/8/67, 7;

Times 3/8/67, 6; *Tribune* 18/8/67, 11. Comment: Performed under the title *America Hurrah*. Open Theatre of New York Company.

67.240c TV (P, 1a) Jean-Claude van Itallie. COURT 2/8/67. 1st perfd Pocket Theater, New York, 6/11/66; 1st British perf. Cast: Findlater; *Stage* 10/8/67, 7; *WWT/15*. *Hal* John Kramer/Conard Fowkes; *Susan* Brenda Smiley/Sharon Gans; *George* Bill Macy; *Television People* Joyce Aaron, James Barbosa, Henry Calvert, Ronnie Gilbert, Cynthia Harris. *Dir* Jacques Levy; *Light, Dsm, Asm* as for 67.240a. Plot: Bordman/4, 412, Bryer, Patterson, Salem, Vinson, Walford, Wilmeth. Reviews: *Birmingham Post* 3/8/67, 8; *Guardian* 3/8/67, 5; *Illustrated London News* 12/8/67, 28; *New Statesman* 11/8/67, 181; *Observer* 6/8/67, 15; *Spectator* 11/8/67, 168; *Stage* 10/8/67, 7; *Times* 3/8/67, 6; *Tribune* 18/8/67, 11. Comment: Performed under the title *America Hurrah*. Open Theatre of New York Company.

67.241 Sign Here Please (F, 2a) Valentin Katayev (adpt Marty Feldman of the French version, *Je veux voir Mioussov!* 1965, by Marc-Gilbert Sauvajon and Tamara Dalmat [trans of *Den otdykha*, 1946]). WHITEHALL 3/8/67.** 20 perf. Cast: *Stage* 10/8/67, 7; *Variety* 16/8/67, 54; *WWT/15*. *Shoora* Diane Appleby; *Boris* Edward Palmer; *Igor* Paul Gillard; *Vladimir Sokoloff* Terry Scott; *Zoia Doudkina* Moyra Fraser; *Musov* Peter Bayliss; *The Matron* Ambrosine Phillpotts; *Nina Zenko* Jacqueline Ellis; *Nicholas Galouchine* Terence Bayler; *Kiriloff* Derek Royle; *Professor Doudkine* Arthur Howard; *Rosa Natasha* Anne Woodward. *Pres* Ernest Hecht, Stanley Dubens; *Dir* Anthony Sharp; *Dgn* Anthony Holland; *Light* Michael Northen; *Sm* Billy Jay. Plot: Hochman. Reviews: *Birmingham Post* 4/8/67, 2; *Christian Science Monitor* 11/8/67, 6; *Guardian* 4/8/67, 7; *Illustrated London News* 12/8/67, 28; *Observer* 6/8/67, 15; *Spectator* 11/8/67, 168; *Stage* 10/8/67, 7, 24/8/67, 13; *Times* 4/8/67, 6; *Tribune* 18/8/67, 11, 1/9/67, 11; *Variety* 16/8/67, 54. Comment: The play toured the provinces as *I Want to See Musov!* (67.211). *Spectator* recommended the farce and the performances of Peter Bayliss, Terry Scott, Ambrosine Phillpotts, and Derek Royle. *Christian Science Monitor* found this satire on Russian bureaucracy monotonous and lacking in the slick timing needed for true farce. "Not memorable or even, with few intermittent exceptions, enjoyable" (*Variety*).

67.242 The Taming of the Shrew (C) William Shakespeare. ALDWYCH 3/8/67.** Cast: RSCA; *Stage* 10/8/67, 7; *Theatricalia*; *WWT/15*. *Christopher Sly* Morgan Sheppard; *Hostess* Lila Kaye; *Tapster* Michael Goldie; *A Lord* Donald Burton; *Bartholomew* Seymour Matthews; *Huntsmen* Robert East, Tom Georgeson, Derek Steen,

Ben Kingsley, Roger Rees; *Lucentio*, Philip Robert Lloyd; *Tranio*, Nathaniel Charles Thomas; *Baptista* Roy Kinnear; *Katharina*, An Officer Janet Suzman; *Bianca*, Joseph June Watts; *Gremio* Terrence Hardiman; *Hortensio* Tim Wylton; *Biondello*, Curtis John Kane; *Petruchio*, An Officer Michael Williams; *Grumio* Patrick Stewart; *Vincentio*, A Tailor Richard Simpson; *A Pedant*, Peter George Cormack; *A Widow*, Nicholas Frances de la Tour; *Musicians* Geoffrey Browne, David Munrow, Rainer Schulein, Ray Cooper. *Dir* Trevor Nunn; *Dgn* Christopher Morley; *Assoc dgn* Reg Samuel; *Mus* Guy Woolfenden; *Light* John Bradley; *Sm* Frank Stevens; *Assist dir* Mike Leigh. Reviews: *Birmingham Post* 5/8/67, 5; *Guardian* 4/8/67, 7; *Illustrated London News* 12/8/67, 28; *Observer* 6/8/67, 15, 13/8/67, 15; *Stage* 10/8/67, 7; *Times* 4/8/67, 6; *Tribune* 18/8/67, 11. Comment: Royal Shakespeare Company. "One will not see the play again without remembering how it was accomplished here" (*Guardian*). Trevor Nunn "shows what can be done with lesser Shakespearian comedy" (*Tribune*). "A few deliberate anachronisms of period add to the fun; a Keystone Cops chase, Petruchio dressed as a Shakespearian cowboy from the Wild West for his wedding, are but two examples" (*Stage*). "A superb revival" (*Illustrated London News*).

67.243 *Black Chiffon* (D, 3a) "Lesley Storm." HIPPODROME, GOLDERS GREEN, 7/8/67.** 1st perfd Palace Court, Bournemouth, 18/4/49. Plot: Best/50, 316, Bordman/4, 291, Fletcher, Hirschak, Kabatchnik/2, 263.

67.244 *Snow White and the Seven Dwarfs* (P) Anon (adpt of the Brothers Grimm's story, 1812). WIMBLEDON 8/8/67. Nat Jackley, Craig Douglas, Paula Hendrix.

67.245 *The Fight for Barbara* (C, 4a) D. H. Lawrence. MERMAID 9/8/67.* 47 perf. Cast: *Stage* 17/8/67, 17; *Variety* 16/8/67, 54; *WWT/15*. *Francesca* Cyd Hayman; *Jimmy Wesson* Stephen Moore; *Barbara Tressider* Adrienne Corri; *Angelo* Iain Reid; *Lady Charlcote* Sylvia Coleridge; *Sir William Charlcote* Geoffrey Lumsden; *Dr. Frederic Tressider* Robert Cartland. *Pres* Mermaid Theatre Trust; *Dir* Robin Midgley; *Sc dgn* Adrian Vaux; *Cost dgn* Sheelagh Killeen; *Sm* Margaret Tabor. Plot: Demastes/1. Reviews: *Birmingham Post* 10/8/67, 5; *Christian Science Monitor* 18/8/67, 11; *Guardian* 11/8/67, 7; *Illustrated London News* 19/8/67, 31; *New Statesman* 18/8/67, 211-12; *Observer* 13/8/67, 15; *Stage* 17/8/67, 17; *Times* 10/8/67, 5; *Tribune* 18/8/67, 11; *Variety* 16/8/67, 54. Comment: This "idealised account of Lawrence's own whirlwind abduction of Frieda Weekley" was "commonplace and repetitive" (*Tribune*). "Workably, if naively constructed" with obsolete dialogue (*Observer*). *Stage* said the piece was just worth

doing because of its autobiographical interest. *Illustrated London News* thought Robin Midgley did what he could with this clumsy and inferior play that also received good performances from Stephen Moore and Adrienne Corri.

67.246 *The Anniversary* (CD, 3a) Bill MacIlwraith. RICHMOND 14/8/67.** Elaine Garreau, George Layton. Comment: A two-week engagement.

67.247 *The Chiltern Hundreds* (C, 3a) William Douglas Home. HIPPODROME, GOLDERS GREEN, 14/8/67. 1st perfd Theatre Royal, Brighton, 18/8/47. Plot: Fletcher, Patterson.

67.248 *Compendium* (Revue) Derek Cunningham and John Mitchell (mus). LITTLE THEATRE CLUB 14/8/67 (Ln).* Cast: *Stage* 10/8/67, 39. Ronald House, John Mitchell, Doug Parker, Jean Michaelson, Derek Cunningham. Review: *Stage* 17/8/67, 20. Comment: A "snappy little show ... consisting of numerous short sketches with good pay-off lines" (*Stage*).

67.249 *Maiden Over* (Revue). LITTLE THEATRE CLUB 15/8/67.* Cast: *Stage* 10/8/67, 39. Review: *Stage* 17/8/67, 19. Comment: The revue depended too much on "a television and a sub-lavatorial level of humour" (*Stage*).

67.250 *The School for Wives* (C) Molière (adpt Miles Malleon of *L'école des femmes*, 1662). HAMPSTEAD 15/8/67.** *Arnolphe* Jack Tweedle; *Agnes* Penny Jones. *Dir* Powell Jones; *Set* Mike Hanson. Plot: Fletcher, French, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *New Statesman* 25/8/67, 239; *Stage* 17/8/67, 20. Comment: Margate Stage Company. "A mildly entertaining offering, good intentioned, obviously made with a lot of effort, but apt to sag" (*Stage*).

67.251 *The Relapse* (C) John Vanbrugh. ALDWYCH 17/8/67. 1st perfd Drury Lane 21/11/1696. Cast: RSCA; *Stage* 24/8/67, 13; *Theatricalia*; *WWT/15*. *Loveless* Charles Thomas; *Amanda* Susan Fleetwood; *Young Fashion* Alan Howard; *Lory* Tim Wylton; *Waterman* Michael Goldie; *Sir Novelty Fashion* (newly created Lord Foppington) Donald Sinden; *Pages to Lord Foppington* Rufus Frampton, Richard Kahn; *La Vérole* John Kane; *Seamstress* Joanne Lindsay; *Shoemaker*, Porter Morgan Sheppard; *Hosier* Derek Steen; *Wigmaker* Ben Kingsley; *Coupler* Donald Burton; *Berinthia* Janet Suzman; *Dr. Serringe* Terence Hardiman; *Worthy* Patrick Stewart; *Abigail* Sarah Hyde; *Maid to Amanda* Ursula Mohan; *Sir Tunbelly Clumsey* David Waller; *Miss Hoyden* Frances de la Tour; *Nurse* Lila Kaye; *Bull* Roy Kinnear; *Sir John*

Friendly Richard Simpson; *Cupid* Rufus Frampton; *Ladies, Attendants* Sarah Hyde, Ursula Mohan, Robert East, Tom Georgeson, Michael Goldie, John Kay, Trevor Kent, Ben Kingsley, Seymour Matthews, Gregg Palmer, Roger Rees, Gregory Reid, Derek Steen, Mark York; *Musicians* David Rowland, Geoffrey Browne, Ray Cooper, Rainer Schuelein, Quentin Williams. *Dir* Trevor Nunn; *Dgn* Christopher Morley; *Mus* Guy Woolfenden; *Light* Robert Ormbo; *Assoc dgn* Reg Samuels. Plot: Best/50, 328–29, Gassner, Gunn, Hochman, Law, Patterson, Shipley, Sobel. Reviews: *Birmingham Post* 18/8/67, 8; *Guardian* 18/8/67, 7; *Illustrated London News* 26/8/67, 30–31; *New Statesman* 25/8/67, 238–39; *Observer* 20/8/67, 17; *Spectator* 25/8/67, 221–22; *Stage* 24/8/67, 13; *Times* 18/8/67, 5; *Tribune* 1/9/67, 11. Comment: Royal Shakespeare Company. “Excellent comic teamwork ... [made this] a classical comedy revival to cherish” (*Guardian*). Christopher Morley’s set “matches the fluency, authority and wit of the production” (*Spectator*).

67.252 *According to the Evidence* (C thriller) Felicity Douglas and Henry Cecil and Basil Dawson (fnd on Henry Cecil’s book, 1954). HIPPODROME, GOLDERS GREEN, 21/8/67. 1st perfd Alexandra, Birmingham, 19/6/67. Cast: Theatricalia. Comment: The pre-West End production prior to opening at the Savoy in September (67.274)

67.253a *The Converter* (P, 1a) Edwin N. Turner. CENTRE 42 21/8/67. 1st British perf. Cast: *Stage* 24/8/67, 15. *One* Nick Shay; *Two* Maxwell Edgecombe; *Three* Syed Rizvi; *Norman* Michael Blackham; *Saul* Roger Heathcott; *Diana* Barbara Cunningham; *Mavis* Avril Mansell. *Dir* David Beresford; *Dgn* Richard Foster; *Sm* Leonie Scott-Matthews. Review: *Stage* 24/8/67, 15. Comment: New British Theatre Company. “Each of these plays deals with some controversial topic, *The Deadline* with attitudes to death, *The Converter* with the problem of colour, and *The Insider* with strength of personality. Each of the plays uses as its root some excellent and potentially, dramatic theme. Each of the themes fails to evolve completely” (*Stage*).

67.253b *The Deadline* (P, 1a) Edwin N. Turner. CENTRE 42 21/8/67. 1st British perf. Cast: *Stage* 24/8/67, 15. *Doctor* Leslie Glazer; *Nurse* Leonie Scott-Matthews; *Alec* Adrian Wardle; *Fred* Richard Owens; *Agatha* Brenda Kempner *Flo* Laura Graham; *Pauline* Jackie Andrews; *John* Roger Heathcott. *Dir* Judith Gick; *Dgn* Richard Foster; *Sm* Leonie Scott-Matthews. Review: *Stage* 24/8/67, 15. Comment: New British Theatre Company.

67.253c *The Insider* (P, 1a) Edwin N. Turner. CENTRE 42

21/8/67. 1st British perf. Cast: *Stage* 24/8/67, 15. *Husband* Martin Matthews; *Wife* Jackie Andrews; *Widow* Laura Graham; *Announcer* Michael Blackham; *Wife’s Understudy* Avril Mansell; *Husband’s Understudy* Leslie Glazer. *Dir* Judith Gick; *Dgn* Richard Foster; *Sm* Leonie Scott-Matthews. Review: *Stage* 24/8/67, 15. Comment: New British Theatre Company.

67.254 *Zigger Zagger* (P with mus, 1a) Peter Terson and Colin Farrell (mus). JEANNETTA COCHRANE 21/8/67.* *Zigger Zagger* Anthony May; *Harry Philton* Nigel Humphreys; *Edna* Andrea Addison; *Sandra* Jennifer Galloway; *Vincent* Robert Eaton. *Dir* Michael Croft; *Mus dir* Colin Farrell; *Dgn* Christopher Lawrence; *Light* Brian Croft, John Brown. Plot: Fletcher, Griffiths, Vinson, Weintraub. Reviews: *Guardian* 22/8/67, 5; *New Statesman* 1/9/67, 266–67, 22/9/67, 376; *Observer* 3/9/67, 21; *Spectator* 1/9/67, 250–51; *Stage* 24/8/67, 15; *Times* 22/8/67, 6; *Tribune* 15/9/67, 11. Comment: National Youth Theatre. The piece was commissioned by the National Youth Theatre and “much of its pleasure lies in the artfulness of its adaptation to the group’s particular limitations—huge company, slender budget, untrained actors, a predominantly school-age audience” (*Observer*). *Tribune* was unenthusiastic about the play and the production. See also Lloyd Evans, 152–53.

67.255 *A Midsummer Night’s Dream* (C) William Shakespeare. INTIMATE 26/8/67.** Comment: Television star and comedian Charlie Chester played Bottom.

67.256 *A Funny Thing Happened on the Way to the Forum* (MC, 2a) Burt Shevelove (bk; based on Plautus’s plays) and Larry Gelbart (bk) and Stephen Sondheim (mus, lyr). RICHMOND 28/8/67.** *Pseudolus* Alec Bregonzi. Plot: Bordman, Bordman/5, 627, Fletcher, Gänzl, Hischak, Kennedy, OTF, Wilmeth. Comment: A three-week engagement.

67.257 *Philadelphia, Here I Come!* (C, 3a) Brian Friel. HIPPODROME, GOLDERS GREEN, 28/8/67. 1st perfd Gaiety, Dublin, 28/9/64. Plot: Best/65, 301, Hischak, Hochman, Patterson, Salem, Schrank, Vinson, Weintraub. Comment: The pre-West End production prior to opening at the Lyric in September (see 67.279). The first New York production (Helen Hayes 16/2/66) ran for 326 performances.

67.258 *Black New World* (Dance mus) Donald McKayle and Dorothea Freitag (mus) and Howard A. Roberts (mus). STRAND 29/8/67. 1st perfd Theresa L. Kaufmann Concert Hall, New York, 8/2/67?; 1st British perf Royal Court, Liverpool, 15/8/67. Cast: *WWT/15*. Miriam Burton, Jerry Grimes, William Louth, Sally Neal,

Charles Berry, Geri Seignious, Rodney Griffin, Richild Springer, Trina Parks, Clay Taliaferro, George Tipton, Clyde Turner, Mary Burnett, Sylvia Waters, John Parks. *Pres* Peter Bridge; *Dir* Donald McKayle; *Cost dgn* Norman Maxon, Bernard Johnson. Reviews: *Daily Mirror* 31/8/67, 14; *Illustrated London News* 9/9/67, 32; *Observer* 10/9/67, 20. Comment: A revue about the history of African Americans from slavery to the present. *Observer* thought the piece was “rather unimaginative ... excellently danced.” “I can’t remember a song-and-dance show having a more exhilarating ending than the sustained whole lot of rhythmic shaking which brought down the curtain” (*Daily Mirror*). Excerpts of this work were also presented at Howell Road School, Valley Stream, New York, 7/1/67.

67.259 A Victorian Nursery (P) Ronald Champion. LITTLE THEATRE CLUB 29/8/67.* Review: *Stage* 31/8/67, 13. Comment: This “stale melodrama” was about how memories of a Victorian nursery affected a trio of people (*Stage*).

67.260 Dear Miss Hope (C) Dennis Woodford. HIPPODROME, GOLDERS GREEN, 4/9/67.** Cast: *Stage* 7/9/67, 15; *WWT/15*. *Amy Walters* Elisabeth Tyrrell; *Mr. Barlow* Dudley Owen; *T.V. Cameraman* Eilian Wyn; *T. V. Technician* Ralph Carrigan; *Hilary Hope* Irene Handl; *Vernon Mycroft* Robin Wentworth; *Humphrey Hargreaves* Jeremy Hawk; *Wildie Hargreaves* Sally Harrison; *Tony Hargreaves* Matthew Walters; *Mrs. Arabelle J. Kronk* Tucker McGuire. *Pres* Frederic Piffard Productions; *Dir* Robert Peake; *Dgn* John C. Piper; *Sm* Geoffrey Salisbury. Review: *Stage* 7/9/67, 15. Comment: The comedy was written specifically to provide Irene Handl a non-Cockney character.

67.261 D'Oyly Carte Opera Company. WIMBLEDON 4/9/67. Comment: A two-week season of the Company’s repertoire.

67.262a Nathan and Tabileth (P, 1a) Barry Bermange (adpt of his story). HAMPSTEAD 4/9/67.** Cast: *WWT/15*. *Nathan* Robert Bernal; *Tabileth* June Jago; *Bernie* James Culliford. *Dir* James Roose-Evans; *Dec* Harry Waistnage. Plot: Vinson, Walford. Reviews: *Illustrated London News* 16/9/67, 34; *New Statesman* 15/9/67, 332. Comment: The story was read on BBC Light Programme 6/11/59. “The ingeniously rendered stage version only serves to demonstrate the autonomy of radio” (*New Statesman*). James Roose-Evans’s production was “most movingly subdued” (*Illustrated London News*).

67.262b Oldenberg (P, 1a) Barry Bermange. HAMPSTEAD 4/9/67. 1st perfd BBC-2 TV 26/1/67; 1st stage perf

Church Hill Theatre, Edinburgh, 21/8/67. Cast: *WWT/15*. *The Man* Roger Booth; *The Woman* June Jago; *Their Tenant* James Culliford. *Dir, Dec* as for 67.262a. Plot: Vinson, Walford. Reviews: *Illustrated London News* 16/9/67, 34; *New Statesman* 15/9/67, 332. Comment: “Lacks emotional and intellectual validity” (*New Statesman*). *Illustrated London News* found the play “fierce,” and “a concentrated study.”

67.263 The Tempest (R) William Shakespeare. SCALA 5/9/67.** *Prospero* Clive Emsley; *Ariel* Colin Marsh; *Trinculo* Duncan Woodcock. *Dir* Paul Hill; *Dgn* Brian Eatwell; *Light* John Brown; *Ch* Paul Mead. Reviews: *New Statesman* 22/9/67, 376; *Stage* 7/9/67, 15; *Times* 6/9/67, 7; *Tribune* 15/9/67, 11. Comment: National Youth Theatre. *Tribune* could not understand why the company chose to stage *The Tempest*. *New Statesman* said the striking set promised a new interpretation of the play which never materialized. The company’s “robust style” did not suit the play (*Times*).

67.264 Antigone (P) Bertolt Brecht (anon trans of *Die Antigone des Sophokles*, 1948). UNITY c. 7/9/67. Helen Gold, Gill Butler. Plot: Hochman. Review: *Tribune* 15/9/67, 11. Comment: A faulty but honorable production with uneven acting (*Tribune*).

67.265 The Merchant of Venice (C, 2a) William Shakespeare. HAYMARKET 7/9/67.** 100 perf. Cast: *Stage* 14/9/67, 17; *WWT/15*. *Antonio* Jack Gwillim; *Solanio* Godfrey Kenton; *Solario* Morris Perry; *Bassanio* Geoffrey Whitehead; *Lorenzo* Paul Shelley; *Gratiano* Victor Winding; *Nerissa* Priscilla Morgan; *Portia* Angela Thorne; *Balthazar* Geoffrey King; *Shylock* Ralph Richardson; *Launcelot Gobbo* James Hunter; *Old Gobbo*, *Duke of Venice* Edward Caddick; *Leonardo* Stanley Lloyd; *Jessica* Karin Fernald; *Prince of Morocco*, *Tubal* David King; *Prince of Arragon* Colin Jeavons; *Stephano* Malcolm Reid; *Gaoler* John Rainer; *Pages* Clive Riches, Stephen Rotchell, Steven Edwards/Robert White; *Maids in Waiting* Liz Holmes, Jill Marlowe; *Attendants*, *Guards* Stanley Lloyd, Robin John, Tony Leary, Murray Noble, Christian Thorogood, Jeffrey Campbell. *Lic* Frederick Harrison Trust Ltd.; *Lic, Mgr* Sylva Stuart Watson; *Pres* Tennent Productions Ltd., Alexander H. Cohen; *Dir* Glen Byam Shaw; *Dgn* Motley; *Light* Joe Davis; *Mus*, *Mus arr* Leslie Bridgewater; *Sc bld* H. M. Tennent workshops; *Sc* Alick Johnstone; *Cost* Nathan’s; *Pq* Wig Creations; *Sm* Hubert Willis. Reviews: *Birmingham Post* 8/9/67, 2; *Christian Science Monitor* 15/9/67, 6; *Daily Mirror* 8/9/67, 14; *Guardian* 8/9/67, 7; *Illustrated London News* 30/9/67, 34–35; *New Statesman* 15/9/67, 331–32; *Observer* 10/9/67, 21; *Spectator* 15/9/67, 307; *Stage* 14/9/67, 17; *Times* 8/9/67, 8; *Tribune* 15/9/67, 11. Comment:

Tribune complained “there is no sense of the director’s interpretative function” in the production. *Guardian* found much to criticize but liked the swiftness of the production. *Observer* thought Ralph Richardson’s Shylock made the production notable but he appeared out of context with everything else. *Daily Mirror* devoted its review to Richardson’s “commanding” performance. *Times* criticized the theatre’s policy of presenting classics as solely entertainment plays.

67.266 *Dreamboat* (C) Dan Sutherland. HIPPODROME, GOLDERS GREEN, 11/9/67. 1st perfd Ashcroft, Croydon, 4/9/67. Kenneth Connor, Nicola Pagett, Robin Hawdon, Terence Wilton, Cecil Cheng, Michael Gover, Pippa Benedict, Yasuko Nagazumi.

67.267 *Fill the Stage with Happy Hours* (P) Charles Wood. VAUDEVILLE 11/9/67. 32 perf. 1st perfd Playhouse, Nottingham, 9/11/66. Cast: Findlater; *Stage* 14/9/67, 17; *WWT/15*. *Albert Harris* Harry H. Corbett; *Maggie Harris* Sheila Hancock; *Gillian* Stella Moray; *Molly* Hylda Baker; *Harold Harris* John Trigger; *Audrey* Helen Cotterill; *Bunny* Ken Wynne; *The Woman* Faith Brook. *Dir* William Gaskill; *Dgn* Harry Waistnage; *Light* Andy Phillips; *Sm* Peter Sibley. Plot: Vinson, Weintraub. Reviews: *Daily Mirror* 12/9/67, 14; *Guardian* 12/9/67, 5; *New Statesman* 15/9/67, 332; *Observer* 17/9/67, 20; *Stage* 14/9/67, 17; *Times* 12/9/67, 6; *Tribune* 29/9/67, 11. Comment: English Stage Company. “It portrays a tired, old, acting family, running a second-rate repertory theatre in the Provinces. Well, it’s authentic, for it is very much a second-rate play. Even talented and experienced players like Sheila Hancock, Harry H. Corbett and Hylda Baker couldn’t save it and they tried hard enough” (*Daily Mirror*). “As an attempt to analyse the neurotic compulsions on which the [theatrical] profession thrives it is a failure” (*Tribune*). *Observer* had praise for Wood’s dialogue but felt the characters were too grotesque to sustain the piece. *Times* said the piece could have been a first-rate satire on the theatrical profession, but wasn’t.

67.268a *Futz* (P) Rochelle Owens. MERCURY 11/9/67. 1st perfd Tyrone Guthrie Workshop, Minneapolis, Minnesota, 10/10/65; 1st British perf Barrie Halls, Edinburgh, 21/8/67. Plot: Bordman/4, 426, Bronner, Bryer, Vinson, Wilmeth. Reviews: *Guardian* 13/9/67, 7; *Observer* 17/9/67, 20; *Spectator* 15/9/67, 307; *Stage* 14/9/67, 17; *Times* 12/9/67, 6. Comment: La MaMa Troupe. *Observer* found the acting inaudible and crude. *Times* said this piece concerning bestiality was in fact “a highly moral piece.” “Violence and sex are the motivating forces and the cast display an athletic enthusiasm which disguises a certain lack of technical skill” (*Stage*). The first New York production was at

LaMaMa 1/3/67. Also in the company’s repertoire was Sam Shepard’s one-act play *Chicago*, which *Observer* saw along with *Futz* and praised Kevin O’Connor’s performance. *Chicago* was 1st perfd St. Marks Church-in-the-Bowery, New York, 16/4/65.

67.268b *Melodrama Play* (P, 1a) Sam Shepard. MERCURY 11/9/67. 1st perfd Martinque, New York, 12/4/66; 1st British perf. Plot: MacNicholas, Walford. Reviews: *Spectator* 15/9/67, 307; *Stage* 14/9/67, 17; *Times* 12/9/67, 6. Comment: La MaMa Troupe. “A fantasy again about violence, in which the improvisatory patches—if, indeed, that is what they are—emerge simply as under-rehearsed dialogue” (*Stage*). More “a series of exercises in acting contact ... than a coherent work” (*Times*).

67.269 *Candida* (Mystery [3a]) Bernard Shaw. INTIMATE 12/9/67. ** Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

67.270 *The Closing Net* (Thriller, 3a) Stephen Clarkson and Miriam Sharman. LITTLE THEATRE CLUB 12/9/67. Cast: *Stage* 7/9/67. 8. Michael McGovern, Charles Milne, Doreen O’Beirne, Judith Betts, Terry Mountain, Julia Cousins, Richard Jones-Barry. *Dir* Joan Campbell. Review: *Stage* 14/9/67, 20. Comment: A country house murder mystery with most of the characters “drawn as types approaching caricature and it is impossible to believe in the events in which they are involved” (*Stage*).

67.271 *Henry IV Part I* (Hist P) William Shakespeare. SCALA 12/9/67. ** *Hal* Andrew Murray; *Falstaff* Barrie Rutter; *Hotspur* Malcolm Storry; *King Henry* Gareth Armstrong. *Dir* Michael Croft, Simon Ward; *Dec* Christopher Lawrence. Reviews: *New Statesman* 22/9/67, 376; *Observer* 17/9/67, 20; *Stage* 14/9/67, 20; *Times* 13/9/67, 6; *Tribune* 29/9/67, 11. Comment: National Youth Theatre. *New Statesman* commended the direction. *Tribune* found the production “among the most meaningful I have seen, and remarkably clear in conveying the overall impression of the play.” A strong, straightforward production (*Times*). *Stage* was generally unimpressed.

67.272 *Times Square* (P, 1a) Leonard Melfi. MERCURY 12/9/67. 1st perfd 1966. Plot: Walford. Review: *Times* 13/9/67, 6. Comment: La MaMa Troupe. “It is hard to see what this piece of 42nd Street Saroyan is doing in the repertoire of a modern experimental group” (*Times*).

67.273 *Nathan the Wise* (P) Gotthold Ephraim Lessing (trans Ferdinand Bruckner of *Nathan der Weise*, 1783; adpt Jack Lindsay). MERMAID 13/9/67. Cast: *Stage* 21/9/67, 15; *WWT/15*. *Nathan* Maurice Denham; *Daja*

Vilma Hollingbery; *Rachel June Ritchie*; *The Knight Templar* Robert Grange; *A Friar* John Ruddock; *Saladin* William Dexter; *The Patriarch* George Merritt. Pres Mermaid Theatre Trust; *Dir* Julius Gellner; *Dgn* Adrian Vaux, Sheelagh Killeen; *Light* David Adams; *Sm* Alison Kennedy. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 27/9/67, 6; *Guardian* 16/9/67, 9; *Stage* 21/9/67, 15; *Times* 15/9/67, 7; *Tribune* 29/9/67, 11. Comment: *Christian Science Monitor* said the production possessed "classical serenity," with a good performance from Maurice Denham. *Tribune* described the production as "straightforward and intelligent ... but emotionally well controlled." *Times* noted that this was a "slimline version" of the play running only two hours.

67.274 *According to the Evidence* (C thriller, 3a) Felicity Douglas and Henry Cecil and Basil Dawson (fnd on Henry Cecil's book, 1954). SAVOY 14/9/67.** 259 perf. Cast: *Stage* 21/9/67, 13; Theatricalia; WWT/15. *Freddie Charlton* Michael Dawson; *Elizabeth Low* Muriel Pavlow; *Det. Inspector Curtis* Richard Warner; *Adam Low* Douglas Wilmer; *Colonel Brain* Naunton Wayne; *Ian Duffield* David Crosse; *Alec Morland* Michael Gwynn; *Parsons* Richard Blomfield; *Rita Davies* Carol Mauray. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* Albert A. Truelove; *Pres* Sherwood and Reid Ltd., Le Clare Productions Ltd.; *Dir* Hugh Goldie; *Dec* Sheila Godbolt; *Pd mgr* Judith Craig; *Sm* David Crosse; *Dsm* Giles Barnabe; *Asm* Mary Pat Morgan, Ian Price; *Wm* Nita Knight; *Special effects* Roy Bastiman; *Press rep* Frank Rainbow; *Mgr* George Smith; *Bom* John Reynolds. Reviews: *Daily Mirror* 15/9/67, 14; *Guardian* 16/9/67, 9; *Illustrated London News* 4/11/67, 35; *New Statesman* 17/11/67, 691; *Observer* 17/9/67, 20; *Stage* 21/9/67, 13; *Times* 15/9/67, 7; *Tribune* 29/9/67, 11. Comment: *Guardian* thought the secret service context served only to detract from a standard thriller. *Observer* agreed but deemed the piece "of above-average literacy, smoothly produced and performed." "In this neatly paced comedy-thriller, a delightfully funny performance by Naunton Wayne is well balanced by a stiletto sharp display from Douglas Wilmer as a secret agent" (*Daily Mirror*).

67.275 *Thieves on Board* (C thriller, 2a) Per Eström (trans Patricia Crampton). ARTS 16/9/67 (m). 1st British perf. Cast: *Stage* 21/9/67, 13; Theatricalia; WWT/15. *Kalle* Laurence Keane; *The Captain* Joan Meredith; *The Dark Man* Alan Helm; *Hosterman* Peter Corey; *The Fat Man* Michael da Costa; *The Aunt* Matyelok Gibbs; *Elsa* Jessica Barnes; *Dir* Ursula Jones, Matyelok Gibbs; *Dec* Ted Parker; *Sm* Richard Byford. Review: *Stage* 21/9/67, 13. Comment: Unicorn Theatre. This play, about thefts on

board a ferryboat, was "the leading work for children in its native land [Sweden]. It may not be strikingly original, but it is well in a tradition which has appealed to youngsters for a very long time" (*Stage*).

67.276 *Murder in the Office* (Thriller) Alexander Aboyne. WIMBLEDON 18/9/67. 1st perfd New, Hull, 17/7/67. Comment: "It is a clue-strewn, Christie-type mystery, abounding in suspects and centreing round the familiar back-biting, romancing, conniving routine of an office" (*Stage* 27/7/67, 15).

67.277 *Not Now Darling* (F, 2a) Ray Cooney and John Chapman. RICHMOND 18/9/67.* Cast: *Stage* 21/9/67, 13. *Gilbert Bodley* Rex Garner; *Arnold Crouch* Ray Cooney; *Miss Whittington* Pamela Merrick; *Miss Tipdale* Stephanie Cole; *Harry McMichael* Ian Gardiner; *Janie McMichael* Lynda Baron; *Sue Lawson* Lisa Peake; *Maude Bodley* Mary Allen. *Dir* Maurice Stewart; *Dgn* Mary Pickard; *Sm* Ken Ward. Review: *Stage* 21/9/67, 13. Plot: Fletcher, Loney. Comment: "An exceptionally thin story, played by characters who for the most part lack the grand eccentricities so necessary if farce is to succeed" (*Stage*). A two-week engagement.

67.278 *The Owl and the Pussycat* (C, 3a) Bill Manhoff and Mark Lawrence (mus) and Norman Paris (mus arr). HIPPODROME, GOLDERS GREEN, 18/9/67; trfd to WIMBLEDON 25/9/67.** *Owl* James Kenney; *Pussycat* Carmen Munroe. Plot: Bronner, Fletcher, Loney, Salem.

67.279 *Philadelphia, Here I Come!* (C, 3a) Brian Friel. LYRIC 20/9/67.** Cast: *Stage* 28/9/67, 15; *Variety* 27/9/67, 62; WWT/15. *Madge Mairin* D. O'Sullivan; *Gareth O'Donnell (Gar)* (In Public) Patrick Bedford; *Gareth O'Donnell (Gar)* (In Private) Donal Donnelly; *S. B. O'Donnell* Eamon Kelly; *Kate Doogan* Anne Mulvey; *Senator Doogan* Robert Hewitt; *Master Boyle* Dominic Roche; *Lizzy Sweeney* Madge Ryan; *Con Sweeney* Larry Cross; *Ben Burton* James Dyrenforth; *Ned* Chris Carrick; *Tom Derry* Power; *Joe* Patrick Duggan; *Canon Mick O'Byrne* Alex McDonald. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Pres* Oscar Lewenstein, Michael White; *Dir* Hilton Edwards; *Dgn* Lloyd Burlingame; *Light* Francis Reid; *Co. mgr* Mark Lynford; *Sm* Monica Brophy; *Dsm* Brita Strong; *Asm* Paul Davis; *Wm* Pat Dalton; *Press rep* Penny Knowles; *Mgr* David Pollick; *Bom* G. Arthur. Plot: Best/65, 301, Hirschak, Hochman, Patterson, Salem, Schrank, Vinson, Weintraub. Reviews: *Daily Mirror* 21/9/67, 16; *Guardian* 12/9/67, 5; *Illustrated London News* 30/9/67, 35; *New Statesman* 29/9/67, 415; *Spectator* 29/9/67, 375; *Stage* 28/9/67, 15; *Times* 21/9/67, 8; *Tribune* 29/9/67, 11; *Variety* 27/9/67, 62. Comment: *Variety* praised Hilton

Edwards' superb direction and "some inspired moments" by the cast. *Spectator* castigated the play with its portrayal of the Irish and "their bland garrulous and immoderately indulged self-satisfaction," nor did the device of the dual hero do anything "to mitigate the basic boredom of the work." *Tribune* also thought the device was less than successful, but enjoyed the depiction of Irish rural folk. "The device (one character, two actors) is useful, though it prolongs the play unduly; and the private and public heroes are sharply distinguished by Donal Donnelly and Patrick Bedford" (*Illustrated London News*).

67.280 Mrs. Wilson's Diary (Affectionate Lampoon, 3a) Richard Ingrams (bk) and John Wells (bk, lyr) and Jeremy Taylor (mus). THEATRE ROYAL, STRATFORD EAST, 21/9/67; trfd to CRITERION 24/10/67.* Cast: *Stage* 28/9/67, 15; *WWT/15*. *Gladys Wilson* Myvanwy Jenn; *Harold Wilson* Bill Wallis; *Inspector Trimfittering* Stephen Lewis; *Gerald Hoffman* Peter Reeves; *Audrey Callaghan, Reporter* Sandra Caron; *George Brown, 1st Removal Man* Bob Grant; *Guru, Dr. Melrose* Howard Goorney; *Colonel Wigg, David Frost* Frank Coda; *O'Brien, Photographer* Carl Forgione; *2nd Removal Man, Trimduval, Jim Callaghan* Johnny Lyons; *Jacoo Jacoo. Pres* Gerry Raffles; *Dir* Joan Littlewood; *Dec, Set* Hazel Albarn; *Mus dir* Jeremy Taylor; *Sm* Mark Pritchard. Plot: Loney, OTF. Reviews: *Christian Science Monitor* 26/9/67, 16; *Daily Mirror* 22/9/67, 16; *Guardian* 22/9/67, 9; *New Statesman* 29/9/67, 415; *Observer* 5/11/67, 24; *Spectator* 29/9/67, 375; *Stage* 28/9/67, 15; *Times* 22/9/67, 7; *Tribune* 29/9/67, 11. Comment: Theatre Workshop. *Spectator* compared in detail the stage version with that in *Private Eye* and concluded the production was one of Joan Littlewood's best and deserved a long run. *Guardian* provided a parodic review (as though written by Mrs. Wilson) which indicated the production was highly successful. *Christian Science Monitor* discussed the portrayal of living public figures on the London stage and the censorship, and noted that the satire was "all done with good feeling." However, *Tribune* thought the production was "patchy," and the "personal jibes are more often slanderous than humourous." There were 255 performances at the Criterion.

67.281 One in the Eye (Revue) John Dalby and Denise Hirst. ARTS 21/9/67. 1st perfd Yvonne Arnaud, Guildford, 25/3/67. Cast: *Stage* 28/9/67, 15; *WWT/15*. Patsy Rowlands, John Dalby, Denise Hirst, Philip Gilbert. *Pres* Aldenam Productions Ltd.; *Dir* Laurier Lister; *Mus dir* Malcolm Sircom; *Ch* Geraldine Stephenson. Plot: OTF/2. Reviews: *Birmingham Post* 22/9/67, 10; *Illustrated London News* 30/9/67, 35; *Stage* 28/9/67, 15; *Times* 22/9/67, 7. Comment: An "old, non-satirical type of intimate

revue," but disappointing (*Times*). "A night for milder spirits. Though I cannot say that anything will linger with the classics of intimate revue, visitors will recognize the ease of the [Laurier] Lister production" (*Illustrated London News*).

67.282 Phèdre (T, 2a) Jean Racine (trans Robert Lowell). QUESTORS 23/9/67.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Patterson, Salem, Shank, Sobel. Review: *Middlesex County Times* 29/9/67, 2.

67.283 Let's All Go Down the Strand (C, 3a) Hugh Williams and Margaret Williams. HIPPODROME, GOLDERS GREEN, 25/9/67. 1st perfd Theatre Royal, Brighton, 1/8/67. Comment: The pre-West End production prior to opening at the Phoenix in October (67.292).

67.284 Lord Arthur Savile's Crime [(C, 3a) Constance Cox (adpt of Oscar Wilde's story, 1891).] INTIMATE 26/9/67.** Plot: Fletcher.

67.285 A Midsummer Night's Dream (C) William Shakespeare. SAVILLE 26/9/67.** 38 perf. Cast: *Stage* 28/9/67, 18; *WWT/15*. *Theseus, Oberon* Robin Bailey; *Hippolyta, Titania* Cleo Laine; *Egeus* Edward Jewesbury; *Hermia* Denise Coffey; *Lysander* Peter Gilmore; *Demetrius* Job Stewart; *Helena* Anna Gilcrist; *Philostrate* Andrew Robertson; *Puck* David Baxter; *Peaseblossom* Edward Arthur; *Cobweb* Bill Jarvis; *Moth* Suzanne Mokler; *Mustardseed, Snug* Richard Douglas; *Indian Page* Kevin Gardner; *Peter Quince* Bernard Bresslaw; *Nick Bottom* Jim Dale; *Francis Flute* Graham James; *Tom Snout* Alan Foss; *Robin Starveling* Gavin Reed; *Court Attendants, Fairies* Jessie Barclay, Bernard Finch, Alan Holden, Jonty Miller, Pip Miller, Raymond Rennie, Anthony Sutton. *Pres* Peter Bridge, NEMS Presentations Ltd.; *Dir* Frank Dunlop; *Dgn* Carl Toms; *Mus* John Dankworth; *Light* Charles Bristow; *Ch* Riggs O'Hara; *Sm* Frank Jarram. Reviews: *Daily Mirror* 26/9/67, 13; *Illustrated London News* 7/10/67, 33; *New Statesman* 13/10/67, 478; *Spectator* 6/10/67, 405; *Stage* 28/9/67, 18; *Times* 27/9/67, 6; *Tribune* 13/10/67, 11. Comment: Pop Theatre. *Spectator* disliked Frank Dunlop's style of directing completely. *Tribune* damned with faint praise. Dunlop had failed to draw "a line between the pop and the vulgar" (*Times*). "The production certainly gets rid of the things which are listed in a programme note as having obscured a true vision of the play for many years—elaborate decoration, imitations of a fairy world, a magic touch, and so on; but I fail to see the reappearance of the real genius of the play" (*Stage*).

67.286 The Others (D, 2a) Richard Lortz. STRAND

27/9/67. 53 perf. 1st British perf Leatherhead Theatre Club 27/9/66. Cast: *Stage* 5/10/67, 13; *Variety* 11/10/67, 107; *WWT/15*. Robert Williams Donald Houston; Claire Williams Margaret Lockwood; *The Girl* Christine Rees; *The Mother* Anne Cameron; *The Boy* Keith Roberts. Pp Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic*, Mgr dir R. L. Wells; *Pres* Peter Bridge, Brian Jackson; *Dir* Nigel Patrick; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Sound* Antony Horder; *Sm* George Cross; *Dsm* Nancy Bourne; *Asm* Jennifer J. Tomlin, Russell Chick; *Wm* Lydia Tuckey, Hilary Virgo; *Assist dgn* John Dukes; *PR* Roger Clifford; *Sc bld* Ray Addison Ltd.; *Sc* Alick Johnstone Ltd.; *Cost* L. and H. Nathan; *Pq* Wig Creations. Reviews: *Christian Science Monitor* 6/10/67, 4; *Guardian* 28/9/67, 6; *Illustrated London News* 7/10/67, 32–33; *Observer* 1/10/67, 25; *Spectator* 6/10/67, 404; *Stage* 5/10/67, 13; *Times* 28/9/67, 6; *Tribune* 13/10/67, 11; *Variety* 11/10/67, 107. Comment: The plot involved two people stranded in a deserted house during a blizzard and experiencing ghosts. *Guardian* mentioned the similarities of plot found in *Outward Bound* and *Time and the Conways* and to much better effect. *Times* added Agatha Christie and Henry James to the list. “Dowdy and secondhand ... tedious and irritating,” but it played to an “apparently delighted house” (*Observer*). *Illustrated London News* objected to the dialogue which “is obstinately trivial, and in the first half the facetiousness of the man acted by Donald Houston almost had me tearing up my stall by the roots.”

67.287 *The Criminals* (P, 2a) José Triana (adpt Adrian Mitchell of *La noche de los asesinos*, 1965). ALDWYCH 28/9/67. 1st British perf. Cast: RSCA; *Stage* 5/10/67, 13; Theatricalia; *WWT/15*. *Cuca* Brenda Bruce; *Beba* Susan Fleetwood; *Lalo* Barrie Ingham. *Dir* Terry Hands; *Dgn*, *Light* John Bury; *Assist dgn* Tony Leah; *St dir* Frank Stevens, Plot: Hochman. Reviews: *Birmingham Post* 29/9/67, 2; *Christian Science Monitor* 6/10/67, 4; *Guardian* 29/9/67, 9; *Illustrated London News* 7/10/67, 33; *New Statesman* 6/10/67, 443–44; *Observer* 1/10/67, 25; *Spectator* 6/10/67, 405; *Stage* 5/10/67, 13; *Times* 29/9/67, 9; *Tribune* 13/10/67, 11. Comment: Royal Shakespeare Company. The “first Cuban play to be staged in this country” (*Stage* 10/8/67, 6). *Observer* declared the play was “the work of a real talent, and a real experience,” but not for the “raucous gallery.” *Guardian* also deprecated the negative reactions to this “indictment of lovelessness which deserved a hearing.” As did other reviewers, *Christian Science Monitor* noted some indebtedness to Genet and quoted some of the audience’s negative comments, as did *Times*. The latter admitted the play was not “formally original or technically perfect,” but found certain merits in it.

67.288 *Boeing-Boeing* (C, 2a) Beverley Cross (adpt of Marc Camoletti’s play, 1960). WIMBLEDON 2/10/67.** Norman Vaughan. Plot: Bordman/4, 401, Fletcher, French/2, Loney.

67.289 *The Hollow* (Thriller, 3a) Agatha Christie (adpt of her novel, 1946). HIPPODROME, GOLDERS GREEN, 2/10/67.** Plot: Fletcher, French/2, Loney, 272, Salem, Wagoner, 122–23.

67.290 *The Public Prosecutor* (P) Georgi Djagarov (trans Marguerite Alexieva of *Prokurort*, c. 1965; adpt C. P. Snow and Pamela Hansford-Johnson). HAMPSTEAD 2/10/67. 1st British perf. Cast: *Stage* 5/10/67, 15; *WWT/15*. *Marko Voynov* Glyn Owen; *Nikolov* Bernard Lloyd; *Rossitsa* Barbara Young; *Boyan* Derek Newark; *Kosta Voynov* Meredith Edwards; *Minka* Peggy Marshall. *Dir* Anthony Besch; *Dgn* John Stoddart; *Light* Christopher Bazeley; *St dir* Robert Gabriel. Reviews: *Illustrated London News* 14/10/67, 55; *Stage* 5/10/67, 15; *Times* 3/10/67, 13. Comment: *Stage* acknowledged that, politically, this was an important play about conscience; however, “on any other terms it is an old-fashioned, plodding exposition, with stale characters and a crude technical device in the reality-fantasy arrangement. Much of the dialogue is flat and without significance, a string of clichés emphasising this.” *Times* agreed, but still thought it was “a remarkable piece” to come out of Bulgaria.

67.291 *As You Like It* (C, 2a) William Shakespeare. OLD VIC 3/10/67.** 77 perf. Cast: NTA; *Stage* 5/10/67, 15; Theatricalia; *WWT/15*. *Duke Senior* Paul Curran; *Fredrick* Frank Wylie; *Amiens* Roderick Horn; *Jaques* Robert Stephens; *Le Beau* Lennard Pearce; *Charles* John Flint; *Oliver* Neil Fitzpatrick; *Jaques* Stuart Campbell; *Orlando* Jeremy Brett; *Adam* Harry Lomax; *Dennis* Nigel Lambert; *Touchstone* Derek Jacobi; *Sir Oliver Martext* Oliver Cotton; *Corin* Gerald James; *Silvius* Christopher Timothy/John McEnery; *William* Alan Adams; *First Court Lord* Robert Walker; *Second Court Lord* Saam Dastoor; *First Forest Lord* Michael Martin/David Ryall; *Second Forest Lord* Donald Bisset/Reginald Green; *Hymen* Grayston Burgess/Geoffrey Mitchell; *Rosalind* Ronald Pickup; *Celia* Charles Kay; *Phoebe* Richard Kay; *Audrey* Anthony Hopkins/John Stride; *Lords*, *Pages* Alan Adams, David Belcher, Stuart Campbell, Oliver Cotton, Saam Dastoor, Luke Hardy, Nigel Lambert, Michael Martin, John Parsons, Ian Pigot, Brian Robinson, Ken Tyllsen, Gary Waldhorn, Robert Walker, Peter Winter; *Musicians* Henry Krein, Laurie Morgan, Ron Prentice, Stan Robinson. *Dir* Clifford Williams; *Dgn* Ralph Koltai; *Light* Robert Ornbo, John Read; *Mus* Marc Wilkinson; *Assist dir* Carey Harrison; *Sm* John Rothenberg. Reviews: *Birmingham Post* 5/10/67, 8; *Christian Science Monitor*

13/10/67, 4; *Daily Mirror* 4/10/67, 16; *Guardian* 4/10/67, 7; *Illustrated London News* 14/10/67, 54–55; *New Statesman* 13/10/67, 478; *Observer* 8/10/67, 24; *Spectator* 13/10/67, 437; *Stage* 5/10/67, 15; *Times* 4/10/67, 8; *Tribune* 13/10/67, 11. Comment: National Theatre. Performed by an all-male cast. *Observer* wondered and discussed what the point was of using an all-male cast. *Christian Science Monitor*, however, welcomed the conception despite earlier preconceived objections because the result was to reveal the purity of the love speeches in the play. *Spectator* praised the cast but discussed the limitations of the approach. “The production works only spasmodically, and contains a number of pointless eccentricities” (*Times*). The production had *Daily Mirror* “squirming in my seat. I didn’t like it. Not one bit ... this production is a sterile, colourless, affair with the Forest composed of long glass tubes.” *Illustrated London News* preferred its Shakespeare straight. The production remained in repertory until 16/7/69.

67.292 *Let's All Go Down the Strand* (C, 3a) Hugh Williams and Margaret Williams. PHOENIX 4/10/67.** Cast: *Stage* 12/10/67, 7; *Variety* 11/10/67, 107; *WWT/15*. *James Craig* Hugh Williams; *Caroline Cobbold* Jill Johnson; *Prudence Slater* Gladys Cooper; *Muriel Willoughby* Evelyn Laye; *Celia Pringle* Avice Landon; *Rose Craig* Dinah Sheridan; *Mrs. Turner* Connie Merigold; *Julian Craig* William Kendall. *Lic* Veronica Flint-Shipman; *Pres* Murray Macdonald, John Stevens Ltd.; *Dir* Murray Macdonald; *Dgn* Anthony Holland; *Light* Joe Davis; *Sm* Peter Fox; *Dsm* Connie Merigold; *Asm* Susan Hardie; *Wm* Antoinette Mara; *Carp* Jack Beaumont; *Press rep* Frank Rainbow; *Sc bld*, *Sc* Victor Mara Ltd. Reviews: *Birmingham Post* 5/10/67, 6; *Illustrated London News* 14/10/67, 54–55; *New Statesman* 13/10/67, 478; *Observer* 8/10/67, 24; *Spectator* 13/10/67, 437; *Stage* 12/10/67, 7; *Times* 5/10/67, 9; *Tribune* 13/10/67, 11; *Variety* 11/10/67, 107. Comment: “A depressing affirmation of the mindless values of the upper middle classes” (*Tribune*). “A wistful, tenuous funeral rite for a dying race,” notable for Gladys Cooper’s last act performance (*Spectator*). “A comedy that is content merely to reflect the views of its expense account audience is a comedy without nerve, value or point” (*Times*).

67.293 *The Cherry Orchard* (C [4a]) Anton Chekhov (trans Richard Cottrell of *Vishnyovy sad*, 1904) and Benjamin Pearce Higgins (mus). QUEEN’S 5/10/67.** Cast: *Stage* 12/10/67, 7; *WWT/15*. *Yermolai Alyekseich Lopachin* Patrick Wymark; *Doonyasha* Jan Carey; *Semyon Pantelyeich Yepixodov* Laurence Carter; *Firs* Edward Atienza; *Liubov Andreyevna Ranyevskaya* Lila Kedrova; *Anya Marty* Cruickshank; *Varya* Stephanie Bidmead; *Leonid Andreyich Gaev* James Cairncross;

Charlotta Ivanovna Hazel Hughes; *Boris Borisich Simeonov-Pishchik* John Byron; *Yasha* Barry Warren; *Pyotr Sergeyich Trofimov* Terry Scully; *Passerby* Michael Elphick; *The Station Master* Christopher Cabot; *The Post Office Clerk* Roger Gartland; *Guests, Servants* Delia Lindsay, Christopher Cabot, Michael Elphick, Richard Morant. *Pres* H. M. Tennent Ltd.; *Dir* Richard Cottrell; *Dgn* Hutchinson Scott; *Mus* Benjamin Pearce Higgins; *Light* John B. Read. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Christian Science Monitor* 16/10/67, 4; *Illustrated London News* 14/10/67, 55; *Irish Times* 13/10/67, 9; *Observer* 8/10/67, 24; *Spectator* 13/10/67, 437; *Stage* 12/10/67, 7; *Times* 6/10/67, 9; *Tribune* 13/10/67, 11. Comment: Prospect Productions. *Irish Times* admired how the production revealed Chekhov’s concern for the complete social spectrum of his characters. *Spectator* called the production “amazing,” singled out Lila Kedrova’s Mme Ranyevskaya and commended Richard Cottrell’s direction for exploring the play’s many complex moods. *Tribune* acknowledged Kedrova’s great acting “in the old tradition,” but it was at variance with the overall production. “One admires [Kedrova’s] astonishing, moving eyes, and Ranevsky, in her elegant indolence, seems more surely at the centre of the play, though I wish that she could add to her other qualities the voice of Peggy Ashcroft” (*Illustrated London News*). A “moving and versatile production” (*Times*).

67.294 *A Touch of the Poet* (D, 4a) Eugene O’Neill. TOWER, CANONBURY, 6/10/67.** Cast: TTC. Plot: Bordman, Bronner, Bryer, Hischak, Hochman, MacNicholas, Law, Matlaw, Salem, Shipley, Wilmeth. Review: *Stage* 12/10/67, 8. Comment: “Gives us a tantalising glimpse of the might-have-been, for the play was originally intended to be part of a cycle in which O’Neill was to trace the making of modern America via the story of a family called Harford” (*Stage*).

67.295 *The Journey of the Fifth Horse* (P, 2a) Ronald Ribman (based on Ivan Turgenev, “Diary of a Superfluous Man,” 1850). COURT 8/10/67. 1 perf. 1st perfd American Place, New York, 21/4/66; 1st British perf. Cast: Findlater; *WWT/15*. *Terentievna* Ronnie Gilbert; *Zodiuch* John Shepherd; *Sergei* Adam Verney; *Rubin* Peter Gilmore; *Miss Grubov* Jill Kernan; *Pandalevski* David Sumner; *Chulkaturin* David McKail; *Dr. Korvin*; *Vernon Dobtcheff*; *Lawyer Levinov* James Locker; *Feathers* Janet Kelly; *Katerina Prolomnaya* Moira Redmond; *Kirilla Pozhigin* Kevin Stoney; *Anna Ozhigin* Gabriella Daye; *Gregory* David Ashton; *Officers* Guy Ross, James Hazeldine. *Dir* Bill Bryden; *Dec* Harry Waistnag. Plot: Bronner, Vinson, Wilmeth. Reviews:

Stage 12/10/67, 23; *Times* 9/10/67, 6. Comment: English Stage Company. Produced without decor. *Times* described the piece as “clumsy and unwieldy ... immensely complicated.” *Stage* noted there were technical problems and some poor acting. The New York production ran for 11 performances.

67.296 *June Evening* (C) Bill Naughton. WIMBLEDON 9/10/67. 1st perfd BBC Third Programme 29/7/58; 1st stage perf Alexandra, Birmingham, 24/10/66. Marjorie Rhodes, Glen Melvyn, Victor Henry, Diana Coupland. “May best be described as scenes from industrial life in the nineteen-twenties” (*Stage* 27/10/66, 14).

67.297 *Little Women* (P) Bruce Walker (adpt of Louisa M. Alcott’s novel, 1868–69). HIPPODROME, GOLDERS GREEN, 9/10/67. 1st perfd New Oxford, 11/9/67. Comment: A touring production prior to opening at the Jeannetta Cochrane in December (67.373).

67.298 *Romeo and Juliet* (T) William Shakespeare. RICHMOND 9/10/67.** *Romeo* John Nolan; *Juliet* Francesca Annis. Comment: A two-week engagement.

67.299 *Odd Man In* (C, 3a) Robin Maugham (adpt of Claude Magnier, *Monsieur Masure*, 1956). INTIMATE 10/10/67.** Plot: Loney, 305.

67.300 *Wise Child* (C, 3a) Simon Gray. WYNDHAM’S 10/10/67.* 125 perf. Cast: *Stage* 12/10/67, 23; Theatricalia; *Variety* 18/10/67, 56; *WWT/15*. *Mrs. Artminster* Alec Guinness; *Mr. Booker* Gordon Jackson; *Jerry* Simon Ward; *Janice* Cleo Sylvestre. *Lic*, *Mgr dir* Donald Albery; *L* Wyndham Theatres Ltd.; *Pres* Michael Codron; *Dir* John Dexter; *Dgn* Motley; *Light* Richard Pilbrow; *Sc bld* Victor Mara Ltd.; *Sc* Alick Johnstone; *Pq* Wig Creations; *Gen mgr* David Sutton, V. William Hunter; *Pd mgr* J. Scott Parkinson; *Sm* Robin Taylor; *Dsm* Nancy Seabrooke; *Asm* Richard Hamer; *Wm* Ellen Hobart; *Assist light* John Harrison; *Mgr* Colin Maconochie; *Carp* John Wallbank; *Elect* Fred Ward; *Bom* Christopher Blackburn. Plot: Demastes/2, Gunn, Hischak, Hischak/2, 41, Hochman, Loney, Vinson, Weintraub. Reviews: *Christian Science Monitor* 20/10/67, 6; *Guardian* 11/10/67, 7; *Illustrated London News* 21/10/67, 48; *New Statesman* 20/10/67, 518; *Observer* 15/10/67, 24; *Spectator* 20/10/67, 467; *Stage* 12/10/67, 23; *Tribune* 27/10/67, 11; *Variety* 18/10/67, 56. Comment: A performance of “protean virtuosity” from Alec Guinness in the (mostly) transvestite role of Mrs. Artminster (*Guardian*). “An ideal vehicle” for Guinness with some sinister plot developments; an auspicious debut” for Gray (*Variety*). *Spectator* noted the plot’s affinities with *Peter Pan*. *Spectator* was disappointed that Gray had explored his

subject in “trite, crude and evasive terms.” *Tribune* compared the play with Orton’s work but said it lacked Orton’s “wit and technical mastery,” a view shared by *Observer*. The first New York production (Helen Hayes 27/1/72) ran for 4 performances.

67.301 *Sweet Charity* (MC, 2a) Neil Simon (bk; based on the screenplay *Nights of Cabiria* [*Le notti di Cabiria*, 1957] by Federico Fellini and Tullio Pinelli and Ennio Flaiane) and Cy Coleman (mus) and Dorothy Fields (lyr). PRINCE OF WALES 11/10/67. 476 perf. 1st perfd Shubert, Philadelphia, 6/12/65; 1st British perf. Cast: *Stage* 19/10/67, 17; *Variety* 18/10/67, 56; *WWT/15*. *Charity* Juliet Prowse/Gretchen Wyler; *Dark Glasses* Wally Michaels; *Passerby*, *Waiter* Roger De Courcey; *Married Couple* Antonia Ellis, Bernard Jamieson; *Ist Young Man* Roger Finch; *2nd Woman* Wendy Lampard; *Married Man* Brian Gidley; *Dirty Old Man*, *Manfred*, *Daddy Johann Sebastian Brubeck* Fred Evans; *Woman with Hat*, *Receptionist* Valerie Lloyd; *Baseball Player*, *Brother Ray* Ken Walsh; *1st Cop*, *Herman* Laurie Webb; *2nd Cop*, *Doorman* Ross Macpherson; *Helene* Paula Kelly; *Nickie* Josephine Blake; *Fritzie* Sheila O’Neill; *Ursula* Norma West; *Vittorio Vidal* John Keston; *Old Maid*, *Giselle* Antonia Ellis; *Oscar* Rod McLennan; *Brother Harold* Roger Finch; *Rosie* Jenny Lyons; *Barney* Bruce Harris; *Good Fairy* Joyanne Delancey; *The Singers and Dancers of Times Square* Bernice Adams, Russ Arness, Roger De Courcey, Gary Downie, Keith Drummond, Antonia Ellis, Roger Finch, Brian Gidley, Bruce Harris, Bernard Jamieson, Mercedes Kirkwood, Valerie Lloyd, Jenny Lyons, Wendy Lampard, Ross Macpherson, Wally Michaels, Carol Mudie, Rosemary Smith, Ken Walsh. *Lic*, *Chm*, *Mgr dir* Bernard Delfont; *L* Prime Presentations Ltd.; *Pres* Bernard Delfont, Harold Fielding, Louis I. Michaels; *Dir* Lawrence Carr, Robert Linden; *Sc dgn*, *Light* Robert Randolph; *Cost dgn* Irene Sharaff; *Mus arr* Ralph Burns; *Ch* Ed Gasper; *Mus dir* Alyn Ainsworth; *Cond* Ray Cook. Plot: Bordman, Bordman/5, 647–48, Fletcher, Gänzl, Hischak, Kennedy, Loney, OTF. Reviews: *Birmingham Post* 12/10/67, 7; *Christian Science Monitor* 20/10/67, 6; *Daily Mirror* 12/10/67, 18; *Guardian* 11/10/67, 7; *Illustrated London News* 21/10/67, 48; *New Statesman* 20/10/67, 518; *Observer* 15/10/67, 24, 12/5/68; 31; *Spectator* 20/10/67, 467, 17/5/68, 677; *Stage* 19/10/67, 17; *Times* 12/10/67, 7; *Tribune* 27/10/67, 11; *Variety* 18/10/67, 56. Comment: *Variety* called Juliet Prowse’s performance “ebullient,” and predicted a long run “if the magic and showmanship” of opening night were retained. *Guardian* drew attention to the very good dancing while noting some scenes could be usefully shortened. *Observer* (15/10) said the show was “good, fast and loud,” and commended two “show-stopping numbers” which were nevertheless “unmemorable.” A

very good musical, “full of oblique humour and bursting with good-natured energy” (*Times*). The first New York production (Palace 29/1/66) ran for 608 performances.

67.302a *Buroctopus* (P, 1a) René Tholy (trans Jack Beeching). ARTS 12/10/67.* Cast: *Stage* 19/10/67, 17; *WWT/15*. *The Traveller* Ioan Meredith; *The Stranger* Christopher Guinee. *Pres* Caryl Jenner Productions Ltd.; *Dir* Caryl Jenner; *Sets* Ted Parker; *Sm* Richard Byford. Reviews: *Birmingham Post* 13/10/67, 2; *Illustrated London News* 28/10/67, 36; *Stage* 19/10/67, 17; *Times* 13/10/67, 7. Comment: “A declaration, almost a sermon, on the horrors of modern city building” (*Stage*). “The main problem with both plays is that they lack an individual tone of voice” (*Times*).

67.302b *Quotidians* (P, 1a) René Tholy (trans Jack Beeching). ARTS 12/10/67.* Cast: *Stage* 19/10/67, 17; *WWT/15*. *Him* Christopher Guinee; *Her* Matyelok Gibbs; *The Blind Man* Michael de Costa; *The Little Girl* Gillian Hayes. *Pres*, *Dir*, *Sets*, *Sm* as for 67.302a. Reviews: *Birmingham Post* 13/10/67, 2; *Illustrated London News* 28/10/67, 36; *Stage* 19/10/67, 17; *Times* 13/10/67, 7. Comment: “A dry, wry life-story, of a married couple whose daily habits have robbed them of practically every semblance of humanity” (*Stage*).

67.303 *The Rumpus* (C) Hubert Gregg. WIMBLEDON 16/10/67.* Cast: *Stage* 19/10/67, 20; *WWT/15*. *Roger* Hubert Gregg; *Melanie* Pat Kirkwood; *Basil* Simon Merrick; *Katie* Carole Ann Ford; *A Postman* Jan Fogarty. *Pres* E. and B. Productions Ltd.; *Dir* Rolf Kruger; *Dgn* Anastasia Wade-Brown; *Sm* John Willson. Review: *Stage* 19/10/67, 20. Comment: A wife-swapping comedy.

67.304 *The Time Machine* (P, 1a) Keith Johnstone. LITTLE THEATRE CLUB 16/10/67 (Ln).* Cast: *Stage* 19/10/67, 20; *Theatricalia*. *Sir John* Muirhead; *Perkins* Norman Warwick; *Dir* Richardson Morgan; *Dgn* John Hallé. Review: *Stage* 19/10/67, 20. Comment: Theatre-scope. A “Sir and Perkins” piece about a time machine that “embraces hints of George Orwell” (*Stage*).

67.305 *Merlin* (P, 2a) Raymond Bantock. LITTLE THEATRE CLUB 17/10/67.* *Merlin* Pierre Bedenes; Anthony Rowland, Doreen O’Beirne, Richard Jones-Barry, *Dir* Joan Campbell. Reviews: *Stage* 19/10/67, 21; *Times* 18/10/67, 8. Comment: Pierre Bedenes was 16 years old. “An avowedly Chekhovian look—careful, honest and sad—at real and painful experience” (*Times*).

67.306 *Tom Paine* (D, 2a) Paul Foster. VAUDEVILLE 17/10/67. 34 perf. 1st perfd Church Hill, Edinburgh, 4/9/67. Cast: *Variety* 1/11/67, 60; *WWT/15*. *Tom Paine’s*

Reputation, *Dodger* John Bakos; *1st Deaf Woman*. *American Committee of Secret Correspondence*, *Greedy Woman in Red Coat*, *Marguerite Bonville* Mari-Claire Charben; *Major Domo*, *Roger* Peter Craig; *Sergeant*, *Captain*, *General*, *Quartermaster*, *Gouverneur* Morris, *King George III of England*, *Sentry*, *Edmund Burke* Jerry Cunliffe; *Gin Seller*, *2nd Deaf Woman*, *Silas* Deane, *A Greedy* Beverley Atkinson; *Tom Paine* Kevin O’Connor; *Private*, *King George III of England*, *Mate*, *Drummer*, *Cromwell’s Shadow*, *Sentry*, *Lord Justice* Victor LiPari; *Buleah*, *Count of Vergennes*, *A Greedy*, *Simone*, *Registrar II* Beth Porter; *Bishop*, *Caron de Beaumarchais*, *Bishop Horsely*, *Captain Lambese* Michael Warren Powell; *Marie*, *John Jay*, *A Greedy*, *Queen Marie Antoinette* Marilyn Roberts; *Governor*, *Black Dick*, *Altar Boy*, *Quaker*, *Old Man*, *King Louis XVI of France*, *Blake* Rob Thirkfield; *Mary Wollstonecroft*, *Old Man*, *A Greedy*, *Registrar I* Claris Erickson. *Dir* Tom O’Horgan; *Dec* Hamish Henderson. Plot: Bordman/4, 425, Bronner, Vinson. Reviews: *Illustrated London News* 28/10/67, 36; *New Statesman* 27/10/67, 564; *Observer* 22/10/67, 29; *Spectator* 27/10/67, 507; *Stage* 19/10/67, 20; *Times* 18/10/67, 8; *Tribune* 27/10/67, 11; *Variety* 1/11/67, 60. Comment: La MaMa Experimental Theater Company of New York. La Mama’s “model is jazz. Theirs is a jazz theatre” (*Observer*). *Spectator* said this “self-indulgent” company was “good at creating stage pictures” but “lamentable in characterization.” The review noted that halfway through the first part it took an improvisational break to “chat about Vietnam.” *Times* was favorably disposed towards the production but added that, for all the surface experimentation, the play was really “an old-fashioned costume drama.” *Variety* opined the unconventional company would attract only an “in-crowd” or “offbeat stage aficionados.” The first New York production (*Stage* 73 25/3/68) ran for 295 performances.

67.307 *The High Bid* (P, 2a) Henry James. MERMAID 18/10/67. 1st perfd Lyceum, Edinburgh, 26/3/08. Cast: *Stage* 26/10/67, 13; *Variety* 1/11/67, 60; *WWT/15*. *Chivers* Billy Russell; *Cora Prodmore* Janice Booth; *Hall Pegg* Richard Owens; *Mr. Prodmore* Laurence Hardy; *Captain Yule* Edward Woodward; *Mrs. Gracedew* Fenella Fielding; *English Tourists* Pamela Binns, Alison Kennedy, Hugh Keays-Byrne, Gordon Ferguson, Richard Owens, Anthony Rudd; *American Tourists* Bernice Jacobs, Fiona Leyland, David Illingworth, Glyn Jones, Michael McKeown. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles; *Dec* Adrian Vaux; *Cost dgn* Sheelagh Killeen; *Light* David Adams; *Sm* Alison Kennedy; *Assist dir* Basil Ashmore. Plot: Hochman, Patterson. Reviews: *Birmingham Post* 19/10/67, 8; *Guardian* 19/10/67, 8; *Illustrated London News* 28/10/67, 36; *New Statesman* 27/10/67, 564; *Observer* 22/10/67, 29; *Spectator*

27/10/67, 506–07; *Stage* 26/10/67, 13; *Times* 19/10/67, 9; *Tribune* 27/10/67, 11; *Variety* 1/11/67, 60. Comment: *Observer* described James's dialogue as "marvellous arabesques," performed very well by Fenella Fielding and Edward Woodward; *Illustrated London News*, *Spectator* and *Times* were equally laudatory. *Guardian* offered a less favorable view.

67.308 *The Feather Pluckers* (P) John Peter Jones (adpt of his novel, 1964). UNITY 19/10/67.* Robert [Bob] Hoskins, Jack Lozdan, Anton Phillips. Review: *Tribune* 10/11/67, 11. Comment: "A highly professional study of juvenile delinquency" (*New Statesman* 8/12/67, 822). *Tribune* said it was one of the best plays seen at the Unity and was acted well.

67.309 *Marya* (P, 8sc) Isaac Babel (trans Michael Glenny and Harold Shukman; adpt Christopher Hampton). COURT 19/10/67. 1st perf this adpt. Cast: Findlater; *Stage* 26/10/67, 13; *Variety* 1/11/67, 60; *WWT/15*. *Yevstigneyich*, *Andrei* Arthur Lowe; *Bishonkov* Walter Sparrow; *Dymshütz* Ken Wynne; *Viskovsky* Malcolm Tierney; *Philip* Archie Duncan; *Ludmila* Diane Cilento; *Katya* Elizabeth Bell; *Mukovnin* Niall MacGinnis; *Golitsyn* Peter Russell; *Kravchenko*, *Safonov* Toby Salaman; *Madame Dora* Ruby Head; *Nefedovna* Madoline Thomas; *Inspector*, *Sushkin* Peter Wyatt; *Policeman*, *Soldier*, *Tikhon* Peter Sproule; *Drunk*, *Safonov* Toby Salaman; *Shirtman* Walter Sparrow; *Kaimykova* Marion Winton; *Kuzma* Francis Wallis; *Agasha* Ruby Head; *Yelena* Carol Mason; *Nyusha* Shivaun O'Casey. *Dir* Robert Kidd; *Sc dgn* John Gunter; *Cost dgn* Deirdre Clancy; *Mus* Julian Dawes; *Light* Andy Phillips; *Assist dir* Rob Knights; *Dsm* Juliet Alliston. Plot: Hochman, Matlaw, Weintraub. Reviews: *Birmingham Post* 20/10/67, 8; *Guardian* 20/10/67, 9; *Illustrated London News* 28/10/67, 36; *New Statesman* 27/10/67, 564; *Observer* 22/10/67, 29; *Spectator* 27/10/67, 507; *Stage* 26/10/67, 13; *Times* 20/10/67, 9; *Tribune* 27/10/67, 11; *Variety* 1/11/67, 60. Comment: English Stage Company. "Written in 1933, *Marya* was banned in 1934 while still in rehearsal and has never been performed in the Soviet Union" (*Stage* 28/9/67, 18). *Guardian* thought this series of cameos about aspects of the Russian revolution was shapeless and dull. However, *Observer* held a contrary view, dubbing each sketch "brilliant," and wishing for more. *Variety* recorded a mixed reaction: the play's structure was untidy and alternated between drama and melodrama; however, the acting compensated for the roughness of the work. "Its honesty granted, it is a botched play in the theatre, rather the basic material for a long novel in which we could get to know and understand fully these people in their anarchic world" (*Illustrated London News*). "Splendid production of

Babel's masterpiece" (*Times*).

67.310 *Uproar in the House* (F, 2a) Anthony Marriott and Alistair Foot. WHITEHALL 19/10/67.** 482 perf. Cast: *Stage* 26/10/67, 14; *WWT/15*. *Cyril Alcock* John Louis Mansi; *Monica Johnson* Barbara Whatley; *Yvonne Wilby* Patricia Franklin; *Melanie Sinclair* Joan Sims/Eunice Gayson; *Bernard Lockwood* Arthur English/Ben Warriss; *Nigel Pitt* Nicholas Parsons; *Sir Lindsay Cooper* Geoffrey Sumner; *Lady Cooper* Christine Russell; *David Prosser* Peter Butterworth/Ray Cooney; *Andrew Gray* Anthony Howard; *Audrey Gray* Sheila Mercier; *The Photographer* Bob Todd; *Isabel* Virginia Balfour. *Lic* Alice Cooper; *Pp* Whitehall Theatre Ltd.; *Pres* Talus Productions Ltd., Ernest Hecht; *Dir* Dennis Ramsden; *Set* Rhoda Gray; *Sm* Billy Jay; *Dsm* Mary Buchanan; *Asm* Michael O'Malley; *Wm* Madge Farmer; *Press rep* Christopher Wood; *Sc bld*, E. Babbage; *Sc* Stage Decor; *Pq* Wig Creations; *Exec pd* Sam Pearce; *Mgr dir* Anthony Marriott, Alistair Foot; *Gen mgr* Roy Porter; *Elect* Ronald Edbrooke; *Carp* Frank Farmer; *Bom* Helen Foster. Reviews: *Guardian* 20/10/67, 9; *Illustrated London News* 4/11/67, 35; *Stage* 26/10/67, 14, 8/8/68, 13; *Times* 20/10/67, 9. Comment: As *Times* noted, this was not really a transfer since it was a new production and completely recast: the farce received only a "charitable modicum of enthusiasm" on opening night.

67.311 *Honours Even* (F) Georges Feydeau and Maurice Desvallières (trans Clyde Jones of *Le ruban*, 1894). TOWER, CANONBURY, 20/10/67. 7 1st British perf. Cast: TTC. Review: *Stage* 2/11/67, 14. Comment: "Straight-forward efficiency characterised the company and the pace was brisk. Every speech was addressed directly to the audience and the ever-changing situation always caused the intended amusement" (*Stage*).

67.312 *An Italian Straw Hat* (C, 2a) Eugène Labiche (trans and adpt Barbara Hutchins of *Un chapeau de paille d'Italie*, 1851). QUESTORS 21/10/67. Cast: QTA. Review: *Middlesex County Times* 27/10/67, 7.

67.313 *Beyond the Fringe* (Revue) Alan Bennett and Peter Cook and Jonathan Miller and Dudley Moore (mus). RICHMOND 23/10/67.** Plot: Bull/3, French/2, Law, OTF/2, Salem, Vinson. Comment: A two-week engagement.

67.314 *The Old Tune* (P, 1a) Robert Pinget (adpt Samuel Beckett of *La manivelle*, 1960). LITTLE THEATRE CLUB 23/10/67 (Ln). 1st British perf Traverse, Edinburgh, 20/10/64. Cast: *Stage* 26/10/67, 14. *Gorman* Richard Warwick; *Cream* Arthur Kelly. *Dir* Jonathan Hammond. Plot: Matlaw, 605. Review: *Stage* 26/10/67, 14. Com-

ment: Theatrescope. "Three-quarters of an hour is a bit long for something which makes its point almost immediately, but not too long to watch the skill of Richard Warwick and Arthur Kelly" (*Stage*).

67.315 *A Remnant* (Anthology) Frank Doherty and Jack Emery (from Samuel Beckett's works). ARTS 23/10/67 (Lt). 1st perfd Edinburgh Festival 21/8/67. Reviews: *Spectator* 3/11/67, 547–48; *Stage* 26/10/67, 14. Comment: Excellent acting from Jack Emery as various characters (*Spectator*). "The extracts are of Beckett at his most despairing and deathly. They make a monotonous recital, being too much in a similar vein" (*Stage*).

67.316 *Gas Light* (Thriller, 3a) Patrick Hamilton. INTIMATE 24/10/67.** Plot: Best/41, 282, Bordman, Bordman/4, 208, Fletcher, French, Hischak, Kabatchnik/2, Loney, 217, Salem, Shipley. Comment: Bowden 185.

67.317 *Honeymoon* (P, 3a) Malcolm Quantrill. HAMPSTEAD 26/10/67.* Cast: *Stage* 2/11/67, 13; *WWT/15* Jack Dinsdale Landen; *Jill* Caroline Mortimer; *Maid* Jean Muir. *Dir* Stephen Dartnell; *Dec* Brian Currah; *Light* Christopher Bazeley; *St dir* Robert Gabriel, Reviews: *Birmingham Post* 27/10/67, 8; *Illustrated London News* 11/11/67, 33; *Observer* 5/11/67, 24; *Spectator* 3/11/67, 547–48; *Stage* 2/11/67, 13; *Times* 27/10/67, 7. Comment: "Really little more than a run of charades, bedroom games about the struggles of a couple, seven years married, to revive their partnership. It repeats itself glumly" (*Illustrated London News*). The play exposed Quantrill's "technical incompetence, drab dialogue and under-furnished imagination" (*Spectator*). Yet "another addition to the theatre of the bedroom" (*Times*).

67.318 *High Fidelity* (P) John Elliot. COMEDY 29/10/67. 1 perf. 1st perfd BBC TV 15/1/59; 1st stage perf. Cast: *Stage* 2/11/67, 13; *WWT/15*. *Mrs. Pearson* Olive Mercer; *Vivienne Hicks* Anna Summerfield; *Margaret Hicks* Margaret Ward; *George Hicks* Robert Urquhart; *Selwyn Roberts* Tom Adams. *Dir* Roger Jenkins; *Dec* Anna Gisle; *Sm* Irene Tofahrn. Reviews: *Stage* 2/11/67, 13; *Times* 30/10/67, 6. Comment: Repertory Players. *Times* said the piece was "rather better" than most of the company's recent plays and involved a middle-aged man examining his own values.

67.319 *Job for the Boy* (C, 3a) Dennis Driscoll. WIMBLEDON 30/10/67. 1st perfd Brierfield 3/5/52 (amat); BBC Home Radio 23/10/52. John Inman, Barry Howard.

67.320 *Red Noses for Me* (One-man show) Charles Lewsen (deviser). ARTS 31/10/67.** Cast: *WWT/15*.

Reviews: *Observer* 5/11/67, 24; *Stage* 2/11/67, 17. Comment: About life in London 1860–1918 seen through the eyes of the music-hall. *Observer* thought Charles Lewsen was too meek and self-effacing to perform the material he presented.

67.321 *Number Ten* (P) Ronald Millar (adpt of William Clark's book, 1966). HIPPODROME, GOLDERS GREEN, 1/11/67. 1st perfd King's, Glasgow, 29/8/67. Comment: The pre-West End production prior to opening at the Strand later in November (67.335).

67.322a *Androcles and the Lion* [Fable P] Bernard Shaw. TOWER, CANONBURY, 3/11/67.** Cast: TTC. Plot: Bordman/3, 21, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shank, Shipley.

67.322b *The Dark Lady of the Sonnets* [Interlude, 1a] Bernard Shaw. TOWER, CANONBURY, 3/11/67. 1st perfd Haymarket 24/11/10. Cast: TTC. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom.

67.323 *The Batterpool Business* (C for children) Diana Wynne Jones. ARTS 4/11/67.* Cast: *Stage* 9/11/67, 13; *Theatricalia*; *WWT/15*. *Our Man in Batterpool* Ioan Meredith; *Miss Jones* Ursula Jones; *Mrs. Postlethwaite-Penge* Matyelok Gibbs; *The Chief of the Batterpool Police* Michael Da Costa; *The Fan* Jessica Barnes; *Ricky* Peter Corey; *Mouse* Laurence Keane. *Dir* Caryl Jenner; *Assist dir* Matyelok Gibbs; *Dec* Ted Parker; *Mus arr, Sm* Richard Byford. Review: *Stage* 9/11/67, 13. Comment: Unicorn Theatre. The piece was about a despotic mayoress of a north-country seaside town.

67.324 *Candida* (Mystery [3a]) Bernard Shaw. RICHMOND 6/11/67.** Joan Greenwood, André Morell. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: A two-week engagement.

67.325 *Garments* (P, 1a) Ian Burford. LITTLE THEATRE CLUB 6/11/67 (Ln).* Cast: *Stage* 9/11/67, 13. *Adam* Ian Burford; *Eve* Valerie Verdon. *Dir* Ian Burford. Review: *Stage* 9/11/67, 13. Comment: Theatrescope. "A half-hour discussion between Adam and Eve in the Garden of Eden after the apple-tasting ceremony and before the Great Expulsion" (*Stage*).

67.326 *Little Women* (P) Bruce Walker (adpt of Louisa M. Alcott's novel, 1868–69). WIMBLEDON 6/11/67.** Comment: A touring production prior to opening at the Jeannetta Cochrane in December (67.373).

67.327 *The Ghost Train* (P, 3a) Arnold Ridley. INTIMATE 7/11/67. ** Plot: Best/26, 369, Bordman/3, 292, Fletcher, French, French/2, Hischak, Kabatchnik, Law, Loney, 135.

67.328 *Heartbreak House* (P, 3a) Bernard Shaw. LYRIC 9/11/67. ** 116 perf. Cast: *Stage* 16/11/67, 11; *Variety* 29/11/67, 52; *WWT/15*. *Nurse Guinness* Doris Hare; *Ellie Dunn* Sarah Badel; *Captain Shotover* John Clements; *Lady Utterword* Diana Churchill; *Hesione Hushabye* Irene Worth; *Mazzini Dunn* David Bird; *Hector Hushabye* Michael Aldridge; *Boss Mangan* Bill Fraser; *Randall Utterword* John Humphry; *Burglar* Carl Bernard. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Pres* H. M. Tennent Ltd.; *Dir* John Clements; *Dgn* Peter Rice; *Light* Joe Davis; *Cost* M. Berman; *Pq* Wig Creations, Simon (Wigs); *Gen mgr* Bernard Gordon; *Sm* Andrew Laird; *Dsm* David Matthews; *Asm* Barbara Stuart; *Pdmgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Mgr* David Pollock; *Bom* G. Arthur. Plot: Best/20, 404, Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley, Williams, 221–22. Reviews: *Birmingham Post* 11/11/67, 10; *Illustrated London News* 18/11/67, 38; *New Statesman* 17/11/67, 691–92; *Observer* 12/11/67, 24; *Spectator* 17/11/67, 616–17; *Stage* 16/11/67, 11; *Times* 10/11/67, 7; *Tribune* 24/11/67, 11; *Variety* 29/11/67, 52. Comment: *Observer* lauded Irene Worth's performance. For a devastating, negative analysis of the play, see *Spectator* which also snidely congratulated the management for recognizing the commercial value of this "reassuring yet vapid and unctuous" work. *Tribune* acknowledged Shaw was at his worst and best in the play which in this production lost its vigor in the final act. "The difficult timing of the last act is closely judged; throughout, Mr Clements, as director and as actor, appreciates the Shavian rhythms. His own performance is magnificently sustained" (*Illustrated London News*). *Times* was generally appreciative.

67.329 *The Laundry* (C, 3a) Howard Richardson (adpt of David Guerdon *La buanderie*, 1961). ARTS 9/11/67. 1st perfd Gate, New York, 13/2/63; 1st British perf Festival, Malvern, 20/7/66. Cast: *Stage* 16/11/67, 11; *WWT/15*. *Madame Yvonne* Jessica Dunning; *Lena* Valerie Sarruf; *Laurent* Clive Graham; *Estelle* Zienia Merton; *Daniel* Bill Jarvis; *Senor Armando* Steve Plytas. *Pres* Caryl Jenner Productions Ltd.; *Dir* Sandor Elès; *Dec* Ted Parker; *Sm* Richard Byford. Plot: Bronner. Reviews: *Illustrated London News* 25/11/67, 32; *Observer* 12/11/67, 24; *Stage* 16/11/67, 11; *Times* 10/11/67, 7; *Tribune* 24/11/67, 11. Comment: *Observer* described the translation as "ponderous." "Loads of whimsical old cobblers" (*Tribune*). "One can only wonder why a play as

blatantly silly as this was ever chosen in the first place" (*Times*). The New York production ran for 30 performances.

67.330 *Charles, the Martyr King* (Hist P) W. Raymond Drake. LITTLE THEATRE CLUB 10/11/67.* Cast: *Stage* 23/11/67, 20. *Charles I* Colin Walsh; *Andrew Marvel* Carl McKenzie; *Jane Whorewood* Joyce Audric; *Henriette-Marie* Linda Roth; *Lucy Carlisle* Anna-Louise Caxton; *Sir Thomas Fairfax* Frank Cousins; *Henry Ireton* Steven Parkins; *Oliver Cromwell* Charles Mylne; *Lord Marr* Alan Bone; *Dir* Joan Campbell; *Dgn* Michael Burdle; *Sound, Light* Ron Hickey; *Sm* Anthony Rolands, David D'Silva. Review: *Stage* 23/11/67, 20. Comment: The play dealt with the final years of Charles I's reign.

67.331 *The Lovely Miracle* (P, 1a) Philip Johnson. LITTLE THEATRE CLUB 13/11/67 (Ln).* Cast: *Stage* 16/11/67, 18. *The Daughter* Chrissie Shrimpton; *The Mother* Teresa Irwin; *The Neighbour* Christine Dringle; *The Young Man* Christopher Hardaker. *Dir* Robert O'Neil; *Sm* Richard Warwick. Review: *Stage* 16/11/67, 18. Comment: Theatrescope. This village-hall piece had a "plot, about a girl with qualms on the eve of her wedding, [that] is not worth recounting" (*Stage*).

67.332 *The Critic* (C) Richard Brinsley Sheridan. TOYNBEE 15/11/67. 1st perfd Drury Lane 30/10/1779. Plot: Fletcher, Hochman, Law, Patterson, Shank, Shipley, Walford. Comment: Traverse Players.

67.333 *Dingo* (D, 3a) Charles Wood. COURT 15/11/67. 1st perfd Arts Centre, Bristol, 28/4/67. Cast: Findlater; *Stage* 23/11/67, 15; *Variety* 29/11/67, 52; *WWT/15*. *Dingo* Tom Kempinski; *Mogg* Leon Lissek; *Tanky* Mark Jones; *Navigating Officer* John Hussey; *Comic* Henry Woolf; *Hero Colonel, First Blonde* Eric Allan; *The Commandant* Barry Stanton; *Hero Scott, Second Blonde* Robert Booth; *Hero Digger, Third Blonde* Ian Collier; *Hero Sikh, Fourth Blonde* Gareth Forwood; *Hero, Willie* Michael Francis; *Hero A.D.C., Fifth Blonde* Neville Hughes. *Pres* English Stage Company, Oscar Lewenstein; *Dir* Geoffrey Reeves; *Dgn* Charles Wood, Bernard Culshaw; *Assoc dir* Henry Woolf, John Hussey; *Assist dir* Barry Hanson; *Military adviser* Gary Sayer; *Dsm* Roger Gregory. Plot: Hochman, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 18/11/67, 5; *Illustrated London News* 2/11/67, 33; *New Statesman* 24/11/67, 737; *Observer* 19/11/67, 25; *Spectator* 24/11/67, 661; *Stage* 23/11/67, 15; *Times* 16/11/67, 8; *Tribune* 24/11/67, 11; *Variety* 29/11/67, 52. Comment: Refused a licence by the Lord Chamberlain, this was technically a private/club performance. *Variety* warned that this anti-war play was definitely not for the "carriage trade" but for aficionados

only. *Spectator* was disappointed by Wood's "bombastic, sentimental and disingenuous" approach to his subject. *Tribune* admired the play's integrity but thought the play was boring in places and at nearly three hours in performance needed shortening. *Times* declared it was "Wood's most successful play to date."

67.334a *Kill! Kill!* (P) Herb Greer. QUESTORS 15/11/67.* Cast: QTA. Review: *Middlesex County Times* 24/11/67, 8.

67.334b *Out at Sea* (P) Sławomir Mro ek (trans Nicholas Bethell of *Na pełnym morzu*, 1961). QUESTORS 15/11/67. 1st British perf Lyceum, Edinburgh, 4/10/65?; 1st London perf. Cast: QTA. Plot: Matlaw, 546. Review: *Middlesex County Times* 24/11/67, 8.

67.334c *The Stronger* (P) August Strindberg (trans Michael Meyer of *Den starkare*, 1889). QUESTORS 15/11/67.** Cast: QTA. Plot: Gassner, Hochman, Matlaw, Patterson, Walford. Review: *Middlesex County Times* 24/11/67, 8.

67.335 *Number Ten* (P, 3a) Ronald Millar (adpt of William Clark's book, 1966). STRAND 15/11/67.** 110 perf. Cast: *Stage* 23/11/67, 15; *Variety* 22/11/67, 57 WWT/15. *William Featherstone* (Willy) Leader Hawkins; *Nigel Fenn* Kerry Gardner; *Sir Lionel Pratt* Anthony Woodruff; *Bobby Touche* Jeremy Anthony; *David Turville* Robert Sidaway; *Patrick Pyrton* Alastair Sim; *Julia Pyrton* Dulcie Gray; *Holden Brittwell* John Gregson; *Sebastian Fleming* Michael Denison; *Andrew Lodge* Tom Chatto; *Lord Densham* Michael Logan; *George Crowell* Richard Butler; *Dr. Henry Mbala* Dennis Alaba Peters; *Ward Cooper* Clement McCallin; *John Straker* Paul Bacon; *Admiral Sir Guy Lawrence*. K.C.B. Norman Claridge. Pres Peter Bridge; Dir David Scase; Dgn Hutchinson Scott; Light Michael Northen; Sm Peter Bevis. Reviews: *Birmingham Post* 16/11/67, 10; *Daily Mirror* 16/11/67, 18; *Guardian* 16/11/67, 6; *Illustrated London News* 25/11/67, 32; *New Statesman* 24/11/67, 737; *Observer* 19/11/67, 25; *Spectator* 24/11/67, 661; *Stage* 23/11/67, 15; *Times* 16/11/67, 8; *Tribune* 24/11/67, 11; *Variety* 22/11/67, 57. Comment: A political play, set in the future, about an incompetent prime minister dealing with a crisis. "Racial issues; the struggle for political power. Powerful ingredients for a gripping play. Unfortunately it doesn't grip nearly as hard as it should. Too many of the Cabinet characters are wooden" (*Daily Mirror*). *Guardian* said the play was "maladroït" and "tedious." "Wildly implausible" (*Spectator*). More favorable was *Variety's* description of the play as "enjoyable, literate," and worthy of a run with Alastair Sim, John Gregson, and Michael Denison in the cast. Although the

play had faults, *Times* said it was "reasonably intelligent and theatrically workable."

67.336 *Fanghorn* (C, 2a) David Pinner. FORTUNE 16/11/67. 11 perf. 1st perfd Traverse, Edinburgh, 7/3/67. Cast: *Stage* 23/11/67, 15; *Times* 17/11/67, 11; *Variety* 29/11/67, 52; WWT/15. *Joseph King* Peter Bayliss; *Jane King* Rachel Herbert; *Jackie King* Mary Land; *Grandpa* Sydney Bromley; *Tamara Fanghorn* Glenda Jackson. Pres Michael Codron, Michael White, William Pigott-Brown; Dir Charles Marowitz; Dgn Philip Prowse; Light Francis Reid; Sm Judith Craig. Plot: Vinson. Reviews: *Birmingham Post* 17/11/67, 6; *Daily Mirror* 17/11/67, 16; *Guardian* 17/11/67, 9; *Illustrated London News* 25/11/67, 32; *Observer* 19/11/67, 25; *Spectator* 24/11/67, 661; *Stage* 23/11/67, 15; *Times* 17/11/67, 11; *Tribune* 8/12/67, 11; *Variety* 29/11/67, 52. Comment: A "shoddy and pitifully unimaginative tale of kinks and wizards in the Cornish wild" (*Spectator*). "A cloud cuckoo-land display of nonsensical dialogue uttered by eccentric characters in search of a non-existent plot" (*Daily Mirror*). "All we see and hear is a noisy muddle, as vulgar and violent in speech as in action, full of rancid imagery, with a pleasure in smells and sickness and blood" (*Illustrated London News*). *Times* said the piece was a failed attempt to satirize the Theatre of Cruelty. "The play should not be missed" (*Stage*).

67.337 *The Tempest* (R) William Shakespeare. TOWER, CANONBURY, 17/11/67.** Cast: TTC.

67.338 *The Magical Journey* (P for children) Caryl Jenner. ARTS 18/11/67.* Comment: Unicorn Theatre.

67.339 *The Odd Couple* (C, 3a) Neil Simon. RICHMOND 20/11/67.** Plot: Bordman, Bordman/4, 402, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Patterson, Salem, Wilmeth. Comment: A two-week engagement.

67.340 *A Woman of No Importance* (P, 4a) Oscar Wilde. HIPPODROME, GOLDERS GREEN, 20/11/67. 1st perfd Haymarket 19/4/1893. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Comment: The pre-West End production prior to opening at the Vaudeville later in November (67.251). The first New York performance was at Miner's Fifth Avenue 11/12/93.

67.341 *The Hollow Crown* (Ent) John Barton. ALDWYCH 21/11/67.** Cast: RSCA;Theatricalia. Peggy Ashcroft, Derek Godfrey, Martin Best, Michael Gayston. Donald Sinden. Dir John Barton; Arr Martin Best. Plot: Bordman/4, 386, Hischak, French/2, Loney. Review: *Stage*

23/11/67, 20. Comment: Royal Shakespeare Company. "Informality is the keynote of the revival ... with the men dressed in slacks and pullovers, and the part of narrator shared between them" (*Stage*).

67.342 *Tartuffe* (C) Molière (trans Richard Wilbur of Molière's play, 1664). OLD VIC 21/11/67.** Cast: NTA; *Stage* 23/11/67, 20; *Theatricalia*; *Times* 22/11/67, 7; *WWT/15*. *Madame Pernelle* Wynne Clark; *Flipote* Sheila Reid; *Orgon* John Gielgud; *Elmire* Jeanne Watts; *Mariane* Louise Purnell; *Damis* Richard Kay; *Cléante* Kenneth Mackintosh; *Valère* Jeremy Brett; *Tartuffe* Robert Stephens; *Dorine* Joan Plowright; *Monsieur Loyal* Gerald James; *The Officer* Derek Jacobi; *Sergeants* Roderick Horn, Lennard Pearce. *Dir* Tyrone Guthrie; *Dgn* René Allio; *Light* Leonard Tucker; *Assist dir* Mark Cullingham; *Sm* Robert Findlay. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 22/11/67, 7; *Daily Mirror* 22/11/67, 16; *Guardian* 22/11/67, 7; *Illustrated London News* 2/11/67, 32; *New Statesman* 1/12/67, 787; *Observer* 26/11/67, 24; *Spectator* 1/12/67, 693; *Stage* 23/11/67, 20; *Times* 22/11/67, 7; *Tribune* 8/12/67, 11. Comment: National Theatre. *Guardian* criticized Tyrone Guthrie's direction, Robert Stephens' "misconceived" *Tartuffe*, and John Gielgud's *Orgon* which failed to match Guthrie's conception of the character. The play "gives the impression of having been translated from the French by odd ode man Cyril Fletcher" (*Daily Mirror*). *Spectator* was even more severe in its criticisms. *Observer* praised most of the production but not Stephens' *Tartuffe*. *Times* focused on "Gielgud's curiously negative performance." See also "Why Molière fails in England," *Times* 25/11/67, 19.

67.343 *Wuthering Heights*. INTIMATE 21/11/69.** Comment: Possibly Brian Tyler's adaptation of Emily Brontë's novel, 1847).

67.344 *Armoured Train 14-69* [P, 8sc] Vsevolod Ivanov (anon adpt of *Bronepoyezd 14-69*, 1927). UNITY 23/11/67. 1st British perf? Plot: Hochman, Matlaw. Reviews: *New Statesman* 8/12/67, 822; *Stage* 30/11/67, 13. Comment: Staged to commemorate anniversary of Russian Revolution. *Stage* remarked that staging the play at the Unity was a virtually impossible task.

67.345 *Climb the Greased Pole* (C, 2a) Vincent Longhi. MERMAID 23/11/67.* Cast: *Stage* 30/11/67, 13; *Variety* 27/12/67, 50; *WWT/15*. *Peggy Pappalardo* Denise Coffey; *Charlie Pappalardo* Bernard Miles; *Alfonso Santospirito* Edward Atienza; *Niko* Nicky Henson; *Felicia Pappalardo* Libby Morris; *Angie Santospirito* Pamela Cundell; *Mrs. Verde* Brenda Kempner; *Mrs.*

Butacavoli Araby Lockhart; *Doctor* Bruce Myles; *Ambulance Man* Hugh Keays-Byrne. *Dir* Frank Dunlop; *Dec* Adrian Vaux; *Cost dgn* Sheelagh Killeen; *Light* David Adams; *Sm* Alison Kennedy. Reviews: *Birmingham Post* 25/11/67, 5; *Guardian* 25/11/67, 4; *Illustrated London News* 9/12/67, 40; *Irish Times* 28/11/67, 9; *Observer* 26/11/67, 24; *Stage* 30/11/67, 13; *Times* 25/11/67, 19; *Tribune* 8/12/67, 11; *Variety* 27/12/67, 50. Comment: The piece had won the 1963 Burlington National Drama Award (USA). "The plot pits an atheist longshoreman against his pious wife, and makes an un-witty, distasteful mockery of their respective reverences for modern science and religious symbolism" (*Irish Times*). A bad play notable only for Libby Morris' expressive performance as the wife (*Guardian*). "A tinny, sentimental American comedy [played] as if it were *Hellzapoppin*" (*Times*).

67.346 *Halfway Up the Tree* (C, 3a) Peter Ustinov. QUEEN'S 23/11/67. 443 perf. 1st perfd Schlosspark, Berlin, 20/3/67 as *Halb auf dem Baum*; 1st British perf Opera House, Manchester, 2/10/67. Cast: *Stage* 30/11/67, 13; *Times* 24/11/67, 8; *Variety* 29/11/67, 52; *WWT/15*. *Lady FitzButtress* Ambrosine Phillpotts; *Helga* Bridget Armstrong; *General Sir Mallalieu FitzButtress* Robert Morley; *Robert* Michael Johnson; *Lesley* Mildred Mayne; *Judy* Pinkie Johnstone; *Basil Utterwood* Jonathan Cecil; *Brigadier* ("Tiny") Gilliatt-Browne Robert Raglan; *Vicar* Mark Dignam. *Lic* Prince Littler; *Hse mgr* Wybert R. Allen; *Bom* Charles Goffrey; *Pres* H. M. Tennent Ltd., Alexander H. Cohen; *Dir* John Gielgud; *Sc dgn, Cost dgn* Alan Tagg; *Light* Joe Davis; *Sc bld* H. M. Tennent Ltd workshops; *Sc* Alick Johnstone; *Cost* Nathan's, M. Berman; *Pq* Wig Creations; *Gen mgr* Bernard Gordon; *Sm* Anthony Howell; *Dsm* Terence Ratcliffe; *Asm* Emily Abercrombie; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Assist dgn* Tom Rand. Plot: Bordman/4, 420, Fletcher, Hischak, Vinson, Weintraub. Reviews: *Birmingham Post* 25/11/67, 5; *Christian Science Monitor* 4/12/67, 14; *Guardian* 24/11/67, 7; *Illustrated London News* 2/11/67, 32-33; *New Statesman* 1/12/67, 787; *Observer* 26/11/67, 24; *Spectator* 1/12/67, 693; *Stage* 30/11/67, 13, 3/10/68, 17; *Times* 24/11/67, 8; *Tribune* 8/12/67, 11; *Variety* 29/11/67, 52. Comment: "A floppy, sprawling, chumbling piece" which accurately judges the audience's reactions (*Spectator*). *Guardian* noted Ustinov's "wit and originality," which the play itself did not ultimately live up to; it was really sustained by Robert Morley, "gorgeously funny in his own right." *Variety* repeated that view. *Times* compared the play unfavorably to the work of Hugh and Margaret Williams, concluding the play fell apart. The first New York production (Brooks Atkinson 7/11/67) ran for 64 performances.

67.347a *The Good Egg* (C) Richard Huggett. LITTLE THEATRE CLUB 24/11/67.* Cast: *Stage* 30/11/67, 13. *Mrs. Williams* Richard Huggett; *Dai Williams* Wigram Grace; *Mr. Jones* Charles Mylne; *Doctor* Kevin Hennessy; *Newspaper* Carl McKenzie. *Dir* Joan Campbell; *Sets* David D'Silva; *Light, Sound* Ronald Hickey. Review: *Stage* 30/11/67, 13. Comment: "Shows how Mrs. Williams kills her husband by refraining from keeping him alive and subsequently finds an extraordinary use for his ashes" (*Stage*).

67.347b *The Liars* (P) Adrian Drotzky. LITTLE THEATRE CLUB 24/11/67.* Cast: *Stage* 30/11/67, 13. *Bertram Roebottom* Brian Davey; *Nan Roebottom* Mary Baxter; *Sylvia Preston* Jennifer Armitage; *Jamie Preston* Carl McKenzie; *Dick Roebottom* Kevin Hennessy. *Dir, Sets, Light, Sound* as for 67.347a. Review: *Stage* 30/11/67, 13. Comment: "This piece treats roughly with the anguish created in families where education and class widen the breach which time makes between parents and children" (*Stage*).

67.348 *The Marie Lloyd Story* (Mus, 2a) Daniel Farson (bk, lyr) and Harry Moore (bk) and Norman Moore (mus) and Alfred Ralston (mus arr). THEATRE ROYAL, STRATFORD EAST, 25/11/67.* Cast: *Stage* 30/11/67, 13; *WWT/15*. *Marie Lloyd* Avis Bunnage; *Fred Parnes* Maxwell Shaw; *Bella Burge* Valerie Walsh; *Ben Dillon* Frank Coda; *Alec Hurley* Jimmy Perry; *Dick Burge* Griffith Davies; *Mrs. Ormiston Chant*, *Alice Lloyd* Gaye Brown; *Theatre Manager*, *Sir Oswald Stoll* Nigel Hawthorne; *Sylvester Coony* Kent Baker; *Chinko* Jimmy Winston; *Daisy Prudence* Drage; *Romano*, *Mr. Clegg* Glenn Williams; *Justice of the Peace* Pat Tull; *Tweeny* Liz Ashwell; *Franchot* Francis Spinetti; *Pianist* Gerry Connolly; *Nellie Fisher* Helen Bellow; *Count de Montessque* Peter Rankin; *Boys* Geoff Wincot, Chris Shepherd. *Dir* Joan Littlewood; *Assist dir* Bob Grant; *Ch* Bob Stevenson; *Pd mgr* Kevin Palmer; *St dir* Mark Pritchard; *Dsm* Robert Atkins; *Asm* Liz Ashwell, Eric Brooks, Bernard Chamberlain; *Sc* Rita Taylor, Robin Hirtenstein, Lesley Woolnough, Daphne Russell; *Sc bld* Guy Hodgkinson; *Cost dgn* Polly Binder; *Cost* Marion Wilson, Blake Crozier, Paula Moore; *Hse mgr* Alice Aickan; *Gen mgr* Gerry Raffles. Reviews: *Birmingham Post* 29/11/67, 8; *Daily Mirror* 27/11/67, 16; *Guardian* 27/11/67, 6; *Illustrated London News* 9/12/67, 40; *New Statesman* 1/12/67, 786–87; *Observer* 3/12/67, 25; *Stage* 30/11/67, 13; *Times* 27/11/67, 6; *Tribune* 8/12/67, 11. Comment: Theatre Workshop. *Daily Mirror* reported the "series of rather flimsy sketches" ran for two hours forty-five minutes. *Guardian* said the production was somewhat sketchy although Avis Bunnage gave a good performance in the lead. *Observer* declared "Avis Bunnage's Marie is

a great creation," although the remainder of the show was uneven and conventional. However, *Tribune* opined the staging was "deceptively casual ... apt and impressive, moving easily from episode to episode." *Times* said it was an uneven production and the extensive doubling by the cast muddled the plot.

67.349 *Dear Octopus* (C, 3a) Dodie Smith. HIPPODROME, GOLDERS GREEN, 27/11/67. 1st perfd Theatre Royal, Newcastle, 22/8/38. Plot: Best/38, 449–50, Bordman/4, 176, Fletcher, Griffiths, Hischak, Loney, 213, Salem Vinson. Comment: The pre-West End production prior to opening at the Haymarket in December (67.360). The first New York production (Broadhurst 11/1/39) ran for 53 performances.

67.350 *Two into One Won't* (P, 1a) Christopher Gilmore. LITTLE THEATRE CLUB 27/11/67 (Ln).* Cast: *Stage* 30/11/67, 14. *Pat* Michael Deacon; *Celia* Penny Service; *Henry* Peter Sergeant; *Rick* Carolyn Montagu. *Dir* Christopher Gilmore; *Sm* Richard Warwick. Review: *Stage* 30/11/67, 14. Comment: Theatrescope. The play "explores the plight of a bi-sexual brother and sister who discover love and act out their dreams in children's games. The theme itself is really too broad for a one-acter" (*Stage*).

67.351 *A Woman of No Importance* (C, 3a) Oscar Wilde (adpt Paul Dehn). VAUDEVILLE 28/11/67.** 54 perf. Cast: *Stage* 30/11/67, 15; *Variety* 6/12/67, 58; *WWT/15*. *Lady Caroline Pontefract* Billie Hill; *Miss Hester Worsley* Portland Mason; *Sir John Pontefract* George Desmond; *Lady Hunstanton* Agnes Lauchlan; *The Ven. Archdeacon Daubeny*, *D.D.* James Hayter; *Gerald Arbuthnot* Michael Pennington; *Farquhar* Allan Lee; *Mrs. Allonby* Pauline Jameson; *Lady Stuffield* Diane Hart; *Mr. Kelvil*. *M.P.* Robert Dean; *Lord Illingworth* Tony Britton; *Lord Alfred Rufford* Dixon Adams; *Mrs Arbuthnot* Phyllis Calvert; *Maid Adrlenne* Hill. *Pres* John Gale; *Dir* Malcolm Farquhar; *Sets* Jessica Gwynne; *Cost dgn* William J. Winn; *Light* Michael Northen; *Sm* Keith Percival. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 29/11/67, 8; *Illustrated London News* 9/12/67, 40; *New Statesman* 8/12/67, 822; *Observer* 3/12/67, 25; *Spectator* 8/12/67, 724; *Stage* 30/11/67, 15; *Times* 29/11/67, 11; *Variety* 6/12/67, 58. Comment: *Variety* said the cast was accomplished and emphasized Wilde's epigrams with relish. "Clumsily directed and abominably played, plumbs depths rarely, if ever, met with in the West End these days" (*Spectator*). "Malcolm Farquhar's production leadenly emphasizes most of the play's faults" (*Times*). *Illustrated London News* hoped this was "the last revival of a lesser Wilde play for a very long time."

67.352 *The Boy Friend* (MC of the 1920s, 3a) Sandy Wilson (bk, lyr, mus). COMEDY 29/11/67.** 367 perf. Cast: *Variety* 13/12/67, 56; *WWT/15*. *Hortense* Ann Beach/Louise Dunn; *Maisie* Frances Barlow; *Dulcie* Jacqueline Clarke; *Fay* Mary Hewing; *Nancy* Elizabeth Edmiston; *Polly Browne* Cheryl Kennedy/Patricia Michael; *Marcel* Mark Moser; *Pierre* David Lloyd Jones; *Alphonse* Trevor Jones/Joseph Saber; *Madame Dubonnet* Marion Grimaldi; *Bobby van Husen* Nicholas Bennett; *Percival Browne* Jeremy Hawk; *Tony* Tony Adams; *Lord Brockhurst* Geoffrey Hibbert; *Lady Brockhurst* Celia Helda; *Gendarme* Bruce Heighley; *Waiter* Royce Mills/Jan Colet; *Pepe* Noel Tovey; *Lolita* Suzanne Kerchiss; *Guest* Kate Hudson/Joan Ryan. *Lic* R. C. Wingate; *Pres* Michael Codron, Yvonne Arnaud Theatre; *Dir* Sandy Wilson; *Dgn* Andrew Brownfoot, Margaret Brownfoot; *Ch* Noel Tovey; *Light* John B. Read; *Mus dir* Grant Hossack. Plot: Best/54, 71, Bordman/5, 590, Fletcher, French, Gänzl, Gänzl/3, 641–47, Green, Hischak, Kennedy, Law, OTF. Reviews: *Birmingham Post* 30/11/67, 9; *Christian Science Monitor* 6/12/67, 4; *Guardian* 30/11/67, 6; *Illustrated London News* 9/12/67, 40; *New Statesman* 8/12/67, 822; *Observer* 3/12/67, 25; *Spectator* 8/12/67, 724; *Times* 30/11/67, 8; *Tribune* 8/12/67, 11; *Variety* 13/12/67, 56. Comment: “Sandy Wilson directs ... with a nerve and brio worthy of his original inspiration” (*Spectator*). *Guardian* reported “it was received with rapture” on opening night. “The cheering and the laughter were prodigious, and they were deserved” (*Christian Science Monitor*). “The nearest thing to a classic the post-war British musical has to offer” (*Times*).

67.353 *A Present from the Corporation* (Mus) John Gould (mus) and David Wood (lyr). FORTUNE 30/11/67. 4 perf. 1st perfd Swan, Worcester, 14/11/67. Plot: OTF. Reviews: *Birmingham Post* 1/12/67, 8; *Christian Science Monitor* 6/12/67, 4; *Illustrated London News* 9/12/67, 40; *Stage* 7/12/67, 14. Comment: A showcase production. The plot dealt with “the problems of a cultural officer [Terence Brady] trying to overcome philistinism in a northern town ... I gazed at its simplicity and naivete with consternation” (*Christian Science Monitor*). “One respected gallantry and goodwill while feeling that the joke had lost something in transit” (*Illustrated London News*).

67.354 *Mother Courage and Her Children* (P, 12sc) Bertolt Brecht (trans Eric Bentley of *Mutter Courage und ihre Kinder*, 1941) and Paul Dessau (mus). QUESTORS 2/12/67.** Cast: QTA. Plot: Best/62, 190, Bordman/4, 388, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Review: *Middlesex County Times* 8/12/67, 13.

67.355 *Neighbours* (P, 1a) James Saunders. LITTLE THEATRE CLUB 4/12/67 (Ln).** Plot: Vinson. Comment: Theatrescope.

67.356 *Dial “M” for Murder* (Thriller, 3a) Frederick Knott. INTIMATE 5/12/67.** Plot: Best/52, 90, Bordman/4, 309, Fletcher, French, Hischak, Loney, 277, Salem.

67.357 *The Four Musketeers!* (MC, 2a) Michael Pertwee (bk) and Laurie Johnson (mus) and Herbert Kretzmer (lyr). DRURY LANE 5/12/67.* 462 perf. Cast: *Stage* 7/12/67, 14; *Theatricalia*; *Variety* 27/12/67, 50; *WWT/15*. *Officer Musketeer*, *Host of the Tavern* Tearlach Bruce; *Captain De Treville* John Moore; *D’Artagnan* Harry Secombe; *Coachman*, *Cafe Landlord*, *Thermal Bath Instructor* Dugald Currie; *Ist Woman* Glennis Beresford; *2nd Woman* Vivienne Ross; *Porthos* Jeremy Lloyd; *Athos* Glyn Owen; *Aramis* John Junkin; *Constance* Stephanie Voss; *Prince Von Gastein* Roger Ostime; *Duke of Buckingham* Richard Manuel; *Milady* Elizabeth Lerner; *Cardinal Richelieu* Aubrey Woods; *Captain De La Garde* George Reibbitt; *King Louis the Thirteenth* Kenneth Connor; *Lord Chamberlain* John Banks; *Queen Anne of France* Sheena Marshe; *King’s Valet*, *An Aristocratic Man* Stephen Taylor; *Director of the Bad Hotel* Barry Kennington; *Stunt Men* John Alexander, Malcolm Cheeseman, Steve James, Roy Scammell, Colin Skeaping, Malcolm Weaver, Terry Williams, Ivan Zieken; *Musketeers*, *Cardinal’s Guards*, *Servants*, *Townsfolk*, *Serving Wenches*, *Hotel Guests*, *Masseuses* Valerie Arness, Glennis Beresford, Jane Clark, Dawn Cusack, Brenda Gale, Valerie Graham, Jackie Gentle, Helen Lambert, Billie Laine, Honor Lewis, Mary Murphy, Peta Pelham, Jill Rose, Vivienne Ross, Delia Sainsbury, Thelma Taylor, Jennie Walton, Ruthann Webb, John Alexander, John Banks, Tearlach Bruce, Malcolm Cheeseman, Dugald Currie, Ray Dalziel, Colin Doyle, Patric Feeney, Keith Galloway, Steve James, Barry Kennington, Richard Manuel, Ted Merwood, Phillip Needs, Roger Ostime, Alan Page, John Raymon, George Reibbitt, Ken Robson, Peter Salmon, Roy Scammell, Colin Skeaping, Arthur Sweet, Jeffrey Taylor, Stephen Taylor, Allard Toblin. Malcolm Weaver. *Chm* Prince Littler; *Mgr* George Hoare; *Sec* S. L. Drew; *Pres* Bernard Delfont; *Dir* Peter Coe; *Sc dgn*, *Light* Sean Kenny; *Ch* Donald McKayle; *Cost dgn* Loudon Sainthill; *Fight arr* William Hobbs; *Mus arr* Laurie Johnson, Roland Shaw; *Mus dir* Derek New; *Sm* Peter H. Roberts; *Dsm* Stella Roberts; *Asm* Armand Gerrard, John Velasco; *Pd sm* Ron Richards; *Dance captain* Nita Howard; *Assist dance captain* Ted Merwood; *Assist mus dir* Ray Bishop; *Assist dgn* Robert Bahl, Paul Staples; *Press rep* Theo Cowan; *Cost* M. Berman Ltd.; *Sc bld* Brunskill and Loveday; *Sc*

Tod Kingman; *Flying effects* Eugene's flying ballet; Pq Wig Creations; *Bom* T. G. Rees. Plot: Gänzl, OTF. Reviews: *Birmingham Post* 7/12/67, 8; *Christian Science Monitor* 13/12/67, 12; *Daily Mirror* 6/12/67, 3; *Guardian* 6/12/67, 7; *Illustrated London News* 9/12/67, 36–37, 16/12/67, 36; *New Statesman* 15/12/67, 855; *Observer* 10/12/67, 25; *Stage* 7/12/67, 14; *Times* 6/12/67, 8; *Tribune* 22/12/67, 11; *Variety* 27/12/67, 50. Comment: OTF provides an account of the production's various difficulties. *Variety* reported the production cost over \$350,000, thought it was disappointing, might well appeal to "the less demanding coach and party trade, and had the advantage of "Harry Secombe's name and following." "Less a theatrical than a stock exchange event ... one is struck by the huge disparity between artistic and financial investment" (*Times*). "What I must call a most unhappy extravaganza. It is unhappy because it vulgarizes the romance; because it wastes the great stage of Drury Lane; because, nearly from first to last, it is show business in the emptiest sense, that and nothing more. Maybe the choice of Sean Kenny as set designer saves the occasion from entire vapidness, but I have rarely been more discouraged by a production that has cost so much" (*Illustrated London News* 16/12).

67.358a *Miss Julie* (P, 1a) August Strindberg (anon trans of *Fröken Julie*, 1889). DRAMA CENTRE 5/12/67.** Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford.

67.358b *Playing with Fire* (C, 1a) August Strindberg (anon trans of *Leka med elden*, 1893). DRAMA CENTRE 5/12/67.** Plot: Hochman, Matlaw, Walford.

67.359 *Twelfth Night; or, What You Will* (C) William Shakespeare. INTIMATE 5/12/67.**

67.360 *Dear Octopus* (C, 3a) Dodie Smith. HAYMARKET 7/12/67; trfd to PICCADILLY 6/2/68; trfd to STRAND 1/4/68.** 202 perf? Cast: *Stage* 14/12/67, 13; *Theatricalia*; *Variety* 27/12/67, 50; *WWT/15*. *Charles Randolph* Jack Hulbert; *Dora Randolph* Cicely Courtneidge; *Hilda Randolph* Lally Bowers; *Margery Harvey* Dorothy Primrose; *Cynthia Randolph* Ursula Howells; *Nicholas Randolph* Richard Todd; *Hugh Randolph* Geoffrey Kenion; *Gwen (Flouncey) Harvey* Janine Miller; *William (Bill) Harvey* Christopher Reynolds; *Kathleen (Scrap) Kenton* Nicola Novello; *Belle Schlessinger* Joyce Carey; *Edna Randolph* Valerie White; *Kenneth Harvey* Cyril Wheeler; *Laurel Randolph* Pamela Coveney; *Grace Fenning (Fenny)* Perlita Neilson; *Gertrude* Constance Lorne; *Nanny* Dorothy Batley. *Pres* Peter Bridge, Howard and Wyndham Ltd.; *Dir* Frith Banbury; *Dec* Michael Young; *Cost dgn* Beatrice Dawson; *Light* John B. Read;

Sm David Ayliff. Plot: Best/38, 449–50, Bordman/4, 176, Fletcher, Griffiths, Hirschak, Loney, 213, Salem, Vinson. Reviews: *Birmingham Post* 8/12/67, 10; *Christian Science Monitor* 15/12/67, 6; *Guardian* 8/12/67, 9; *Illustrated London News* 16/12/67, 36; *New Statesman* 15/12/67, 855; *Observer* 10/12/67, 25; *Spectator* 15/12/67, 755; *Stage* 14/12/67, 13; *Times* 8/12/67, 13; *Tribune* 22/12/67, 11; *Variety* 27/12/67, 50. Comment: "A stylish revival ... with a potent name cast" (*Variety*). *Guardian* praised the cast and added the play "is frankly 'appealing' in a manner unfashionable to the advanced tastes of today's theatre." "Smith has always known how to report the small things: again and again we recognize the truth of some trivial observation. It does not really matter that the picture, as a whole, is dimming. What does matter, I think, is the sense of peace and civilized humanity" (*Illustrated London News*). In an extensive analysis *Spectator* indicated how the play "indulges ... our weak desire for dishonest comforts." *Times* opined that the play was too much like many other "well-made plays set among the upper middle classes."

67.361 *The Dragon* (Allegorical fairy tale, 3a) Yevgeny Schwartz (trans Max Hayward and Harold Shukman of *Der Drache*, 1943) and Colin Norman (mus). COURT 7/12/67. 1st British perf. Cast: Findlater; *Stage* 14/12/67, 13; *WWT/15*. *Cat*, *Gaoler* Bernard Gallagher; *Lancelot* Victor Henry; *Elsa* Elizabeth Bell; *Charlemagne* Peter Wyatt; *The Dragon* Malcolm Tierney; *Henry* Jack Shepherd; *The Mayor* Arthur Lowe; *Carpet Weaver, Gardener* John Nolan; *Blacksmith, Second Man* Edward Peel; *Carpet Weaver, Sentry* Harry Meacher; *Musical Instrument Maker, Pedlar* Roger Brierley; *Hatter, First Man* Roger Booth; *Donkey* Peter Sproule; *First Woman* Paola Dionisotti; *Second Woman* Diane Fletcher; *Three Girls* Deborah Norton, Kate Williams, Sandra Billington; *The Boy* Stephen Follet; *Clowns* Richard Douglas, Stanley Bates; *One Man Band* Cyril Jackson. *Dir* Jane Howell; *Dgn* Abd'Elkader Farrah; *Mus* Colin Norman; *Assist dir* Rob Knights, Philip Hedley; *Fight arr* Andy Phillips; *Ch* Maria Santivany; *Shadow Puppetry* Fiona Chapman, Jane Eve; *Dsm* Juliet Allston. Reviews: *Christian Science Monitor* 18/12/67, 6; *Guardian* 9/12/67, 4; *Illustrated London News* 23/12/67, 30; *New Statesman* 15/12/67, 854–55; *Observer* 24/12/67, 19; *Stage* 14/12/67, 13; *Tribune* 22/12/67, 11. Comment: English Stage Company. The plot involved a three-headed dragon that terrorizes a town and is killed by a youth. *Guardian* reported the theatre was only half-full on opening night. "Played out in a circus atmosphere" (*Christian Science Monitor*). *Tribune* noted the piece could be enjoyed by children on the fairy tale level and by adults who could detect the political allegory.

67.362 *Little Moon of Alban* (P) James Costigan. LITTLE THEATRE CLUB 8/12/67. 1st perfd NBC TV (USA) 24/3/58; 1st British perf Anglia TV 16/5/67; 1st British stage perf. Cast: *Stage* 14/12/67, 13. *Patch Keegan* Steven Patrick; *Dennis Walsh* George O’Gorman; *Tom Phinney* Laurence Terry; *Sgt. Reynolds* John Quartermaine; *Sheleigh Mangan* Pat McEntee; *Brigid Mangan* Barbara Berkery; *Lt. Kenneth Boyd* Tim Pearce; *Father Curran* Brian Davey; *Sister Servant* Doreen O’Beirne; *Sister Martha* Kevin Shirley Kaplin; *Doctor Clive* Robin Dawson; *Black and Tan* Kevin Hennessey; *Dir* Joan Campbell; *Sound, Light* Ronald Hickey; *Sm* David D’Silva. Plot: Bronner, Hischak. Review: *Stage* 14/12/67, 13. Comment: “The writing is firm and never, thankfully, over-poetic. If I had been feeling unduly cynical I may have found the sequence of events and characters too close to familiar moulds—nuns, priests, lavish quotes from ‘bold Robert Emmet’ ... It is corn, but corn of a high order.” (*Stage*). The first New York production (Longacre 1/12/60) ran for 20 performances.

67.363 *Precious Moments from the Family Album to Provide You with Comfort in the Long Years to Come* (6 playlets) Naftali Yavin. MERCURY 11/12/67. 1st prof perf. Cast: *Stage* 14/12/67, 17; *WWT/15*. *Mother* Mary Henry; *Father* Heinz Bernard; *Son* Jack Chissick; *Daughter* Judy Liebert; *Granny* Peggy Bullock. *Dir* Naftali Yavin; *Dgn, Sm* Robert Simpson; *Assist dir* Gary Kahn. Reviews: *Guardian* 12/12/67, 7; *Stage* 14/12/67, 17; *Times* 12/12/67, 9; *Tribune* 22/12/67, 11. Comment: International Theatre Club. “The worst thing on a London stage at the moment” (*Stage*). *Tribune* saw these “six surreal vignettes of family life” in a more forgiving light. *Times* described Yavin’s view of human relationships as “markedly sour,” and added “I couldn’t disagree with the voice behind me which, halfway through playlet six, took up the mother’s croaking ‘What are we waiting for?’ ‘The curtain,’ it said. Mean, but regrettably true.”

67.364 *The Two Character Play* (P) Tennessee Williams. HAMPSTEAD 11/12/67.* Cast: *WWT/15*. *Felice* Peter Wyngarde; *Clare* Mary Ure. *Dir* James Roose-Evans; *Dec* Peter Rice. Plot: Bronner, Heintzelman, Hischak, Hischak/2, 57, MacNicholas. Reviews: *Christian Science Monitor* 22/12/67, 6; *Illustrated London News* 23/12/67, 30–31; *New Statesman* 22/12/67, 886–87; *Observer* 17/12/67, 20; *Times* 12/12/67, 9. Comment: “An almost contentless display of theatrical juggling with reality and unreality” (*Observer*). *Christian Science Monitor* reported the piece played to crowded but somewhat bewildered audiences. “This play, difficult and intensely personal, seems now and then to be about the nature of reality; its interval can be occupied with some profit by considering how Williams (Emlyn) and Williams (Hugh

and Margaret) might have treated the same subject” (*Illustrated London News*). *Times* noted the play’s faults but thought it succeeded “quite brilliantly in sustaining the idea that nothing whatever is to be relied upon”; “absolutely excellent” acting. Revised later as *Out Cry* and performed thus in New York (Lyceum 1/3/73) where it ran for 12 performances.

67.365 *The Father* (P) August Strindberg (trans Michael Meyer of *Fadren*, 1887). DRAMA CENTRE 12/12/67.** *Captain* Don Hawkins; *Laura* Theresa Watson; *Nurse* Tippy Kemer; *Doctor* David Robson; Sarah Longman, Roy Kift, Adrian James. *Dir* Christopher Fettes. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 28/12/67, 11. Comment: “A good straightforward presentation” (*Stage*).

67.366 *Dick Whittington* (Panto) Anon. TOYNBEE 14/12/67. Comment: Toynbee Players.

67.367 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 14/12/67.** 56 perf. Cast: *Stage* 4/1/68, 12; *WWT/15*. *Ringo* Neil Fitzwilliam; *Mr. Space* Neville Jason; *Micky Merry* Sandra Michaels; *Rat King* Gerard Hely; *Ma Merry* Rita McKerrow; *Pa Merry* Len Maley; *Mrs. Cat* Helena Leahy; *Mr. Mouse* Roy Heymann; *Pearly King* Denny Bettis; *Lord Swill* Bryan Coleman; *Mrs. Cow* Joyce Carpenter; *Miss Sheep* Linda James; *Miss Duck* Roslyn Dunbar; *Mr. Horse* Gary Brighton; *Mr. Fox* Michael Bretton; *Mr. Cockerel* Norman Ghent; *Major Domo* Ian Burford; *Principal Dancer* Betty Wheeler; *Rat Dancers* Margaret Frost, Judyan Gustafson. *Pres* Westminster Productions Ltd.; *Dir* Henry Cass, Bridget Espinosa; *Mus dir* Louis Mordish; *Dec* Cameron Johnson; *Cost dgn* Dorothy Phillips; *Light* Louis Fleming; *Sm* Barry Busbridge. Review: *Stage* 4/1/68, 12. Comment: “All good pantomimes usually have a Fairy Queen to point a moral; this one has a silver-clad man from outer space to show the earthlings what is wrong with them” (*Stage*).

67.368 *Peter Pan; or, The Boy Who Wouldn’t Grow Up* (P, 3a) J. M. Barrie and John Crook (mus) and Donald Elliott (mus) and Alan Abbott (mus) and Neil Feiling (mus). SCALA 15/12/67.** 61 perf. Cast: *Stage* 4/1/68, 11; *WWT/15*. *Peter Pan* Millicent Martin; *Mrs. Darling* Diana Scougall; *Mr. Darling, Jas. Hook* (*The Pirate Captain*) Paul Daneman; *Wendy Moira Angela Darling* Mia Martin; *John Napoleon Darling* Philip Croton; *Michael Nicholas Darling* Roland Pickering; *Nana* Tony Helm; *Liza* Gillian Hayes; *Tinkerbell* “Jane Wren”; *Tootles* Keith Dewhurst; *Nibs* Anthony Peplow; *Slightly, Crocodile* Ian Taylor; *Curly* Michael Feldman; *First Twin*

Philip Norton; *Second Twin* Paul Alexander; *Smee* Dudley Jones; *Gentleman Starkey* Brett Forrest; *Cookson* Richard Jones Barry; *Cecco* Darryl Kavann; *Mullins* Richard Wardale; *Jukes, Great Big Little Panther* Paul Gregory; *Noodler* Harry Ditson; *Skylights* Richard Kerley; *Cabin Boy* Frank Summers; *Black Pirate, Witch Doctor* Neville Hughes; *Tiger Lily* Sheila Irwin; *Baby Mermaids* Gillian Hayes, Angelyne Delmar; *Mother Mermaid* Sammie Winmill; *Badger* Francis Watters; *Braves* Daphne Palmer, Frederick Proud, Sammie Winmill, Richard Kerley, Harry Ditson, Richard Jones Barry, Richard Wardale, Frank Summers, Angelyne Delmar; *Wolves* Gillian Hayes, Sammie Winmill, Angelyne Delmar. *Pres* Daniel Mayer Co.; *Dir* James Verner; *Sc dgn* Fanny Taylor, Berkeley Sutcliffe; *Ch, Fight arr* Neville Irons; *Flying effects* Kirby; *Mus dir* Neil Feiling; *Pq* Wig Creations; *Sc bld* Ray Addison; *Sc* Harker; *Co. mgr* Derek Rye; *Sm* Myra Thomas; *Asm* Frederick Proud, Frank Summers; *Carp* Michael Larry; *Elect* Ken Miller; *Pm* Tony Helm; *Wm* Christine Chilcott; *Press rep* Frank Rainbow; *Mgr* Norman Johnson; *Hse mgr* Miss Clifton; *Bom* John Cliff. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Guardian* 16/12/67, 4; *Illustrated London News* 30/12/67, 28; *Observer* 31/12/67, 19; *Stage* 4/1/68, 11; *Times* 16/12/67, 17. Comment: *Times* found the piece still pleasurable but thought it needed shortening and a completely fresh approach; *Illustrated London News* agreed, and offered its services for the task.

67.369 A Beach of Strangers (P) John Reeves and John de Grey (mus) and Martin Starkie (adpt). CRITERION 17/12/67. 1st perfd CBC Radio (Canada) 15/4/59; 1st British perf. Cast: *Stage* 20/12/67, 17; *WWT/15. Female Voice* Irene Sutcliffe; *Male Voice, Mr. Glubb* Arthur White; *Narrator* Trevor Baxter; *Miss Ogilvie* Carol Mauray; *Hubert Gooch* Michael Attwell; *Charlie Minto* Paul Guess; *Aunt Edith* Rosamund Greenwood; *Arnold Steele* Robin McGee; *Mildred Steele* Laurel Brown; *Mrs. MacAndrew* Hester Paton-Brown; *Mr. MacAndrew* Antony Higginson; *Mr. Bodkin* Brandon Brady; *Mrs. Bodkin, Voice of Mrs. Popescu* Marian Morley; “Aunt” *Henry* Richard Pescud; “Uncle” *Alice* Damaris Hayman; *Mrs. Glubb* Joyce McConnel; *Mr. Popescu* James Bree; *Mr. Pycroft* Tony Leary; *Mrs. Pycroft* Pauline Wynn; *Clarence* Timothy Horton; *Rev. Tredwell* Eric Hillyard; *Mr. J. P. de Montfort-Mercedes* Brandon Brady; *Mrs. de Montfort-Mercedes* Carole Allen; *Mrs. Tredwell* Beatrice Shaw; *Jill* Anna-Louise Caxton; *Jack* Gordon Reid; *Other parts* Laurel Brown, Anna-Louise Caxton, Nadine Hanwell, Terry Connelly, Robin McGee, Gordon Reid. *Dir* Martin Starkie; *Sound* John de Grey; *Light* Jane Thornton; *Assist dir* Sydney Sturgess; *Sm* Irene Tofahrn.

Review: *Stage* 20/12/67, 17. Comment: Repertory Players. “The play was written for the CBC and won the international Italia Prize in 1959” (*Stage* 7/12/67, 8). The play was “set between a summer day’s dawn and dusk on a beach of a seaside resort and is concerned with showing the essential non-communication between married couples,” and was a poor imitation of *Under Milk Wood* (*Stage*). See also *CBC Times*, 12–18/4/59, 27, 31.

67.370a Cox and Box (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). SAVILLE 18/12/67.** *Cox* John Webley; *Bouncer* John Ayldon; *Box* Ralph Mason. *Cond* Isidore Godfrey. Plot: Ayre, Gänzl. Reviews: *Guardian* 19/12/67, 5; *Illustrated London News* 30/12/67, 28; *Stage* 20/12/67, 13; *Times* 19/12/67, 7. Comment: D’Oyly Carte Opera Company.

67.370b The Pirates of Penzance; or, The Slave of Duty (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 18/12/67.** *Major-General* John Reed; *Pirate King* Donald Adams; *Frederic* Philip Potter; *Mabel* Valerie Masterson; *Ruth* Christene Palmer; John Webley. *Cond* James Walker. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Guardian* 19/12/67, 5; *Illustrated London News* 30/12/67, 28; *Stage* 20/12/67, 13; *Times* 19/12/67, 7; *Tribune* 12/1/68, 11. Comment: D’Oyly Carte Opera Company. “Hallowed traditions seem to have affected this production quite as much as *Cox and Box*, for there was an unmistakable air of the museum-piece about it” (*Stage*). *Tribune* reported that the chorus was “depleted,” thus reducing the effect of the crowd scenes. *Times* dubbed the production creditable.

67.371 The Snow Queen (P for children) Noel Langley. ARTS 18/12/67.** Cast: *Stage* 4/1/68, 11; *WWT/15. The Sorceress* Matyelok Gibbs; *Imp* Peter Corey; *Snow Queen, Crow, Wood Dove* Ursula Jones; *Kay, Crow, Wood Dove* Laurence Keane; *Gerda* Shirley Steedman; *Grandma, Gammer Slipper Slopper, Fin Woman* Kara Aldridge; *Polar Bear, Bianca* Jessica Barnes; *Polar Bear, Robber Chief* Ioan Meredith; *Nightmare* Reid Anderson; *Princess, Lap Woman* Kate Michelle; *Robbers* Richard Byford, Roland Boorman. *Dir* Caryl Jenner; *Dgn* Ted Parker; *Sm* Richard Byford. Reviews: *Observer* 31/12/67, 19; *Stage* 4/1/68, 11; *Times* 19/12/67, 7. Comment: Unicorn Theatre. A successful revival (*Stage*).

67.372 Treasure Island (P) Anon (adpt of Robert Louis Stevenson’s romance, 1883) and A. L. Lloyd (songs). MERMAID 18/12/67.** Cast: *Stage* 4/1/68, 11; *WWT/15. Jim Hawkins* Len Jones; *Black Dog, Tom* Denis de Marne; *Billy Bones* Geoffrey Reed; *Blind Pew* Bill House; *Anderson* Roy Boyd; *Harry* Nick Page; *Dr.*

Livesey Harvey Ashby; *Squire Trelawney* William Rushton; *Redruth* John Dunbar; *Long John Silver* Barry Humphries; *Captain Flint* Jack Spratt; *Morgan* Talfryn Thomas; *Captain Smollett* Ivan Beavis; *Alan* David Illingworth; *Merry* Patrick Crean; *Israel Hands* Michael Landy; *Dick* Billy Boyle; *O'Brien* Juan Moreno; *Gray* Roger Gale; *Ben Gunn* Spike Milligan. *Pres* Mermaid Theatre Trust; *Dir* Ron Pember (after production by Sally Miles); *Dgn* Adrian Vaux; *Fight arr* Patrick Crean; *Light* David Adams; *Sm* Alison Kennedy. Reviews: *Guardian* 19/12/67, 5; *Illustrated London News* 30/12/67, 28; *Observer* 31/12/67, 19; *Stage* 4/1/68, 11; *Times* 19/12/67, 7. Comment: *Guardian* observed that the Mermaid's open stage made "suspension of disbelief more difficult" for young children. *Times* declared the production was even more robust than ever before, and disapproved of the introduction of contemporary references to Dr. Who and television commercials.

67.373 *Little Women* (P) Bruce Walker (adpt of Louisa M. Alcott's novel, 1868–69). JEANNETTA COCHRANE 19/12/67.** Cast: *Stage* 28/12/67, 11; *WWT/15*. *Elizabeth (Beth)* Melanie Smoothery; *Jo* Lynn Rainbow; *Margaret (Meg)* Eileen Nicholas; *Gabrielle* Downey; *Hannah* Gladys Taylor; *Aunt March* Viola Lyel; *Mrs. March (Marmee)* Hannah Watt; *Laurie* Michael Ridgway; *Mr. Laurence* Roderick Lovell; *Mr. Brooks* Tony Parkin; *Dr. Bangs* Kenneth Henry. *Pres* Bloomsbury Plays Ltd.; *Dir* James Verner; *Sm* William Burch. Reviews: *Guardian* 20/12/67, 5; *Illustrated London News* 6/1/68, 28; *Observer* 24/12/67, 19; *Stage* 28/12/67, 11; *Times* 20/12/67, 5. Comment: *Stage* said it was "faithful enough to the line of the original, as well as to the spirit," but exuded Victorian England rather than American. "Perhaps it's fairer to think of this as a play for children only" (*Guardian*). For *Observer* Walker's adaptation was somewhat unsatisfactory "partly because it smothers all sense of danger in antimacassared cosiness" and partly because of the mixture of accents used.

67.374 *Robinson Crusoe* (Panto, 2a) David Croft (bk). PALLADIUM 19/12/67.* 207 perf. Cast: *Stage* 4/1/68, 11; *WWT/15*. *Watchman* Geoffrey Hartley; *1st Sailor* Godfrey Charles; *2nd Sailor* Bertie Hare; *Bo'sun and Mate* Hope and Keen; *Will Atkins (A Villain)* Alan Curtis; *Mrs. Martha Crusoe* Arthur Askey; *The Law, The Doctor* Bill Tasker; *The Lackey* Jack Francois; *Billy Crusoe* Jimmy Logan; *Robinson Crusoe* Engelbert Humperdinck; *Polly Perkins* Tricia Money; *Atkins' Henchman* Johnny Hutch; *The Duelling Umpire, Father Neptune* Bertie Hare; *Davy Jones, The Cannibal King* David Davenport; *The Mermaid* Elizabeth Connor; *The Spirit of the Sea* Gillian Hammond; *Witch Doctor* Chris George; *Man Friday* Ken McGregor; *Sailors, Pirates, Natives* The

Acrobatic Volants; Townspeople, Sailors, Natives Pamela Devis Dancers, Bel Canto Singers; *Principal Dancers* Chris George, Gillian Hammond; Kirby's Flying Ballet. *Mgr dir* Leslie A. Macdonnell; *Pp* Moss Empires Ltd.; *Chm* Prince Littler; *Gen mgr* David Wilmot; *Hse mgr* John Graham; *Bom* Charles Harris; *Pres* Leslie A. Macdonnell, Leslie Grade; *Dir* Albert J. Knight; *Dec* Tod Kingman; *Ch* Pamela Devis; *Mus dir* Eric Tann; *Cond* Robert Lowe; *Cost dgn* Cynthia Tingey; *Tech adviser* Peter Penrose; *St dir* Tommy Hayes; *Fight arr* Johnny Hutch, John Waller; *Mus arr* Billy Ternent, Jack Jordon, Edward Harvey. Reviews: *Birmingham Post* 23/12/67, 3; *Daily Mirror* 20/12/67, 12; *Guardian* 20/12/67, 5; *Illustrated London News* 6/1/68, 28; *Observer* 24/12/67, 19; *Stage* 4/1/68, 11; *Times* 20/12/67, 5. Comment: *Times* said the production needed the return of the indisposed Arthur Askey to salvage the comically "weakest Palladium pantomime for some years." "All the people round me had a thoroughly good time and it was unfriendly to sit there and wonder why. Obviously the cast was gay; the sets were vast; the house laughed. Yet it appeared to me to be laughter bred of mechanical recognition" (*Illustrated London News*). *Observer* remarked on the production's "lollipop colours, booming amplification and abysmal television jokes." *Daily Mirror* reported the show cost £85,000 to stage.

67.375 *Babes in the Wood* (Panto) H. J. Byron and Maurice Browning (adpt, lyr) and Denis Martin (mus). PLAYERS' 20/12/67. 1st perf Adelphi 18/7/1859 as *The Babes in the Wood and the Good Little Fairy Birds*; 1st perf this adpt. Cast: *Stage* 4/1/68, 11; *WWT/15*. *1st Witch* Doreen Hermitage; *2nd Witch* Violetta; *3rd Witch* Susanne Heath; *Sir Rowland Macassar* Brian Blades; *Lady Beth Macassar* Joan Sterndale Bennett; *Queen of the Fairy Birds* Sheila Mathews; *Sir Rupert* Norman Warwick; *Sir Roger* Kim Grant; *Sir Robert* Bob Hogan; *Sir Roderick* Guiseppe Sorbello; *Oliver* John Rutland; *Brown* David Kelsey; *Miss Jones* Cynthia Moray; *Tommy* J. Gordon; *Sally* Sheila Bernette; *The Good Little Fairy-Birds and Egg-stras* Martine O'Connor, Michele Hardy. *Dir* Don Gemmell; *Sc dgn* Reginald Woolley; *Cost dgn* Reginald Hanson; *Ch* Josephine Gordon, Doreen Hermitage; *Mus arr* Geoffrey Brawn; *St dir* Peter Button. Reviews: *Birmingham Post* 21/12/67, 8; *Guardian* 21/12/67, 4; *Illustrated London News* 6/1/68, 28; *Spectator* 5/1/68, 18; *Stage* 4/1/68, 11; *Times* 21/12/67, 4. Comment: *Guardian* provided several examples of how Byron's original had been augmented by witty borrowings from various plays and operas. *Spectator* was equally enthusiastic about the production. "A splendid example" of the burlesque pantomime genre which combines "the traditional pantomime story, highlights from well-known operas and the outline plot of

Macbeth (Times).

67.376 *Group Soup* (Children's ent). COURT 21/12/67. 1st perfd New York 1961; 1st British perf. Cast: Findlater; WWT/15. Irving Burton, Betty Osgood, Judith Martin, Gary Maxwell, Don Ashwander. Reviews: *Guardian* 22/12/67, 6; *Stage* 28/12/67, 14; *Times* 21/12/67, 4, 22/12/67, 5. Comment: The Paper Bag Players. *Times* (22/12) was impressed by this show that was "really addressed to children, and speaking to them in their own terms without any trace of moral purpose, show business values, or art theatre kitsch."

67.377 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 21/12/67.** Cast: WWT/15. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

67.378 *The Royal Pardon; or, The Soldier Who Became an Actor* (P) John Arden and Margaretta D'Arcy. ARTS 21/12/67.** Cast: *Stage* 28/12/67, 12; *Theatricalia*; WWT/15. *Luke* Brian Osborne; *The Clown, French King* Henry Manning; *Esmeralda* Ursula Jones; *Mr. Croke* Brian Hawksley; *Mrs. Croke* Matyelok Gibbs; *William* Laurence Keane; *The Constable* David Leland; *Under Constable, English King, French Officer* Matthew Guinness; *Mrs. Higginbottom* Jessica Barnes; *Lord Chamberlain, An Actor* Leonard Woodrow; *Prince* Ioan Meredith; *An Actress* Kate Michelle; *Princess* Shirley Steedman; *A Cook* Peter Corey. *Pres* Caryl Jenner Productions Ltd.; *Dir* Christopher Brock; *Dgn* Ted Parker; *Sm* Richard Byford. Plot: Weintraub. Reviews: *Birmingham Post* 22/12/67, 5; *Guardian* 23/12/67, 5; *Illustrated London News* 6/1/68, 28; *Observer* 24/12/67, 19; *Stage* 28/12/67, 12; *Times* 22/12/67, 5; *Tribune* 12/1/68, 11. Comment: "Nicely theatrical" but it might have made more of the soldier's adventures (*Guardian*). *Tribune* noted some topical in-jokes had been added to the script since its first performance. *Times* praised Arden for creating his own legend and the cast for its performance. "It comes out in performance as both self-conscious and self-indulgent. It is not the fault of the company, which gets through it with the quickest resource" (*Illustrated London News*).

67.379 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). FORTUNE 21/12/67 (m).** Cast: *Stage* 4/1/68, 12; WWT/15. *Mole* Richard Goolden; *Water Rat* Oscar Quitak; *Badger* Michael Barrington; *Toad* Derek Smith; *Chief Weasel* Hilary Minster; *First Fieldmouse* Susan Lefton; *Second Fieldmouse* Jenny Broadbent; *Alfred, Policeman* Constantin de Goguel;

Back Legs of Alfred, Gaoler Eric Leroy; *Chief Ferret, Usher* John Pollendine; *Judge* Michael Napier-Brown; *Chief Stoot, Mr. Turkey* Michael Richmond; *Mrs. Duck* Grace Brooks; *Phoebe* Jean Dempsey; *Nurse, Washerwoman* Vilma Hollingbery; *Mama Rabbit* Valerie Wilson; *Marigold, Lucy Rabbit* Verna Harvey; *Harold Rabbit* Julia Cornelius; *Bargewoman* Jenny Lee; *First Prisoner* Jackie Afrique. *Lic, Chm* D. A. Abrahams; *L Garrick Theatre Management Ltd.; Mgr dir* John Hallett; *Pres* David Conville, Charles Ross; *Dir* David Conville; *Dec* Peter Rice; *Mus dir* Geoffrey Vince; *Ch* Geraldine Stephenson; *Light* Brian Benn; *St dir* David Fleming. Plot: French, French/2. Reviews: *Observer* 31/12/67, 19; *Stage* 4/1/68, 12; *Times* 22/12/67, 5. Comment: *Stage* opined that the piece was getting dated.

67.380 *Aladdin* (Panto, 2pt) Bill Robertson (bk) and Robert Probst (mus). WIMBLEDON 23/12/67.* Cast: *Stage* 4/1/68, 14; WWT/15. *Wishee Washee* Bruce Forsyth; *Abanazar* Tommy Trinder; *Genie of the Lamp* Patrick Duggan; *P.C. Wong* Eddie Graham; *P.C. Wite* Johnny Shack; *Widow Twankey* Barrie Gosney; *Grand Vizier* Jimmy Lee; *Emperor of China* Jack Haig; *Aladdin* Judy Bowen; *Princess Balroubadour* Laura Symonds; *Slave of the Ring* Gerry King; The King Dancers (Jacqui Beagle, Susan Brown, Barbara Bruce, Janice Cave, Elizabeth Davies, Lesley Hand, Shirley Anne Lewis, Suzanne Michlethwaite, Jennifer Nicholas, Carol Ninness, Jane Noonan, Shereen Penders, Juliet Thornton, Trudi van Doorn, John Bruce, James Supervia, Paul Waller). *Dir* Bill Robertson; *Pd* Audrey Lupton, Arthur Lane; *Ch* Rita King *Cost dgn* Audrey Lupton; *Cost* Jennie Swain; *Mus, Mus dir* Robert Probst; *Sm* Susan Reid; *Asm* Jolyon Jackley; *Pd mgr* R. Geoffrey Wood; *Elect, Eng* Andrew Carney; *Bom* Mrs. F. Taylor; *Press rep* Randall Carlsen.. Reviews: *Observer* 31/12/67, 19; *Stage* 4/1/68, 14-15; *Times* 27/12/67, 11. Comment: *Times* complained the pantomime was overloaded with comedians including Bruce Forsyth who was "strangely detached from the proceedings." The Wimbledon underwent extensive renovations during the Spring and Summer of 1968, and reopened in November 1968.

67.381 *Babes in the Wood* (Panto, 12sc) Frederic Piffard? RICHMOND 23/12/67. 1st perf? Cast: *Stage* 4/1/68, 14. *Maid Marion* Lauverne Richins; *Will Scarlett* Lucy Fenwick; *Nurse Dogood* Duggie Chapman; *Mike* Alec Bregonzi; *Spike* Ron Welling; *Sheriff of Nottingham* Michael Harding; *Colin* Jean Johnson; *Mary* Julie Ross; *Robin Hood* Christine Yates; *Friar Tuck* Buddy Smart; *Little John* Peter Tracy; *Alice* Janet Pate; *Sam* Eric Mason; *Tom* Peter King; *Peggy* Pamela Merrick; *Fairy Queen* Gillian Shephard; *The Middle Set Folk Group* Gina Cedras, Laurie Abrahams, Gillian Ashleigh, Christine

Roberts; *Babette Palmer Dancers* Kay Bleasdale, Christine Dale, Angela Hicks, Celia Humphries, Janet King, Jennifer Moss, Rosalind Pyne, Ann Thompson. *Lic. Dir* Frederic Piffard; *Mgr* John Jackson; *Am* Graham Sawyer; *Ch* Babette Palmer; *Dec* John C. Piper, Alan Gourlay; *Mus dir* Joseph Alexander; *Sm* Ken Ward; *Press rep* Jean Carlisle; *Bom* Mrs. W. Atkinson; *Tech dir* Cyril Booth; *Elect* Peter Hunt. Review: *Stage* 4/1/68, 14. Comment: *Stage* reported that the cast had been afflicted with influenza up until the opening; nevertheless, it was still a good production.

67.382 *The Sleeping Beauty* (Panto, 2a) Bryan Blackburn (bk, mus; adpt of Phil Park and David Croft) and Cyril Orndel (mus). HIPPODROME, GOLDERS GREEN, 23/12/67.* Cast: *Stage* 4/1/68, 12; *WWT/15. Queen Passionella* Danny La Rue; *Florizel* Pamela Gale; *Carabosse* Dorothy Dampier; *Court Chamberlain, Cowhand, Policeman, Great Wizard* Barry Wade; *Princess Melanie* Moya Donnelly; *Presto, Nickapoppolis* Ray Fell; *Mavis* Alan Haynes; *Herald, Ambassador, Principal Dancer* George Giles; *Rupert* Derek Royle; *Prince Michael* Kevin Scott; Terry Juveniles, The Bel Canto Singers, The Hippodrome Boys and Girls; *Witch's flight* Kirby's Flying Ballet. *Pp* Marfield (Theatre Enterprises) Ltd.; *Mgr* Cyril Harcourt Smith; *Treas* T. W. Bamford; *Bom* Philip Guthrie; *St dir* David Jenkins; *Mus dir* Alfred Van Dam, Jack Ansell; *Pres* Tom Arnold, Bernard Delfont; *Dir* Stanley Willis-Croft; *Ch* Willie Martin; *Sc bld* Tod Kingman, Keystudios; *Sc* Edward Delany; *Cost dgn* Mark Canter; *Cost* Isolyn; *Mgr, St dir* Jeffrey Choyce; *Wm* Denise Measures, Una Choyce; *PR* Jas. Reynolds; *Pq* Nathanwigs. Reviews: *Observer* 31/12/67, 19; *Spectator* 5/1/68, 18; *Stage* 4/1/68, 12. Comment: The last pantomime to be performed at this theatre which became a BBC TV studio shortly afterwards.

67.383 *Aladdin* (Panto) Fred Ackroyd. THEATRE ROYAL, STRATFORD EAST, 26/12/67. 1st perf? *Widow Twankey* Bob Pearson; *Grand Vizier* Alf Pearson; *Aladdin* Dorothy Brown; *Princess Rosebud* Mavis Lane; Benny Garcia, The Great Masoni, Colin Reynolds, Eddie Connor, Lettie Laughton, Vanessa Kind, Roy Dexter, Shirley May, Anthony Menary, Theresa Ford, Alasdair McWatt Green, Jane W. Hurles, Valerie Leon, Iris Rougier, Pamela Thompson, Gabriel Walsh, Valerie Wilson, Trevor Byfield, Jack Gunn, Michael Lewis, Derek Tobias, Duncan Underwood, Gill Ward, David Watson, Derek Joseph; *Dancers* Heather Adams, Diana Clomber, Lisbeth Dunk, Sandra Holden, Valerie Lazell, Elna Jane Pearl. *Pres* Eastern Varieties Ltd.; *Dir* Fred Ackroyd;

Mus dir Gil Roberts; *Ch* Maisie Hurst; *Sm* Ray Coates. Review: *Stage* 11/1/68, 17. Comment: "Truly a family show, with not a blue joke to be heard, this pantomime pays due attention to the story whilst finding legitimate reasons for the principals to enjoy the limelights of a solo spot for their specialities" (*Stage*).

67.384 *Mother Goose* (Panto) Gilda Perry and Jimmy Perry. INTIMATE 26/12/67.* Cast: *Stage* 4/1/68, 14. *Cuddles* Gilda Perry; *Squire Jim* Jimmy Perry; *King Culture* Peter Greene; *Mother Goose* William Redmond. *Colin* Ruth Llewellyn; *Mary* Susan Pain; Barbara Randall, Michael Knowles, Chris Gannon, Pamela Jones, Richard Jacques, Penny Charteris, John Cooper, George McManus. *Dir* Gilda Perry, Jimmy Perry; *Mus arr* Brian Hunter; *Sc dgn* Jack Phillips; *Cost dgn* Hylda Page. Review: *Stage* 4/1/68, 14. Comment: *Stage* reported the pantomime had been geared towards the children in the audience and "somewhere in the process, the essence of pantomime seems to have disappeared, along, as it happens, with much of the story."

67.385a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 28/12/67.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company.

67.385b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 28/12/67.** Cast: *WWT/15*. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

67.386 *The Flying Dutchman* (Melo, 3a) Edward Fitzball. QUESTORS 29/12/67. 1st perfd Adelphi 1/1/1827 as *The Flying Dutchman; or, The Phantom Ship*. Cast: QTA. Review: *Middlesex County Times* 5/1/68, 8; *Stage* 4/1/68, 9. Comment: "The work was directed by [Alan] Chambers with imagination, knowledge of period and mechanical invention" (*Stage*). "The play, which must have been modified from the original, was a cross between music hall, pantomime, and a late-night television programme called *Twice a Fortnight*. Everything was deliberately overacted, the handsome hero was cheered and the startlingly ugly villain was hissed. There were some excruciating puns and some slightly blue jokes" (*Middlesex County Times*).

Productions

1968

68.1 *Mr. Pim Passes By* (C, 3a) A. A. Milne. HAMPSTEAD 1/1/68.** Cast: *Stage* 4/1/68, 9; *WWT/15. George Marden, J.P.* Alan Barry; *Olivia* Adrienne Corri; *Dinah* Vickery Turner; *Lady Marden* Vivienne Bennett; *Brian Strange* Martin Potter; *Carraway Pim* Thorley Walters; *Anne* Beverley Jones. *Dir* Stephen Dartnell; *Dgn* Anthony Holland; *Light* Chris Bazeley; *Sm* Michael McDermott, Anne Monk. Plot: Best/20, 430, Best/26, 511, Bordman/3, 147, French/2, Hischak, Hochman, Matlaw, Nicoll/2, 427–28, Salem, Sobel. Reviews: *Birmingham Post* 6/1/68, iv; *Christian Science Monitor* 15/1/68, 6; *Illustrated London News* 13/1/68, 30; *New Statesman* 19/1/68, 88; *Observer* 7/1/68, 24; *Stage* 4/1/68, 9; *Times* 2/1/68, 10; *Tribune* 12/1/68, 11. Comment: *Observer* was baffled why this play was revived. *Christian Science Monitor* defended the play although conceded it was “insufficiently witty.” “The little play is an agreeable, gentle murmur, but not maybe one for playgoers bred in the theatre to a deafening din” (*Illustrated London News*). *Times* indicated there was little point to the play and the dialogue was clichéd.

68.2 *My Horse Is Waiting* (Children’s ent). COURT 1/1/68. 1st perfd Henry Street Settlement Playhouse, New York, 9/10/65?; 1st British perf. Cast: *WWT/15.* Irving Burton, Betty Osgood, Judith Martin, Gary Maxwell, Don Ashwander. Comment: The Paper Bag Players. *Times* (21/12/67, 4) provided an overview of the company and its work.

68.3 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 1/1/68.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

68.4 *Macbeth* (T) William Shakespeare. ALDWYCH 4/1/68.** Cast: RSCA; *Stage* 11/1/68, 13; *Theatricalia*;

WWT/15. The Weird Sisters Elizabeth Spriggs, Catherine Lacey, Clare Kelly; *Duncan* Sebastian Shaw; *Malcolm* Ian Richardson; *Donalbain* Colin McCormack; *A Sergeant* Daniel Moynihan; *Ross* Nicholas Selby; *Lennox* John Bell; *Angus* Ted Valentine; *Menteith* David Weston; *Caithness* William Eedle; *Macbeth* Paul Scofield/Ian Hogg; *Banquo* Brewster Mason; *Fleance* Michael Martin; *Lady Macbeth* Vivien Merchant; *Seyton* Ian Hogg; *A Porter* Clive Swift; *An Old Man, A Scottish Doctor* Jeffrey Dench; *First Murderer* Richard Moore; *Second Murderer* Peter Gordon; *Third Murderer* Phillip Hinton; *A Lord* Daniel Moynihan; *Macduff* Patrick O’Connell; *Lady Macduff* Sheila Allen; *Macduff’s Son* Peter Nobbs; *Messenger to Lady Macduff* Don Henderson; *An English Doctor* Peter Rocca; *A Gentlewoman* Heather Canning; *Servant* Ray Callaghan; *Siward* Hector Ross; *Young Siward* James Vallon; *Messenger to Macbeth* Bruce Myers; *Soldiers, Servants, Murderers, Apparitions* Dallas Adams, David Ashford, Mike Billington, Robert Davis, David Kincaid, Edward Lyon, Chris Malcolm, Gerald McNally, Matthew Robertson, Katherine Stark, James Vallon, Anna Volska. *Dir* Peter Hall; *Dgn* John Bury; *Cost dgn* Ann Curtis; *Assist dgn* Elizabeth Duffield; *Mus* Guy Woolfenden, Unit Delta Plus Electronic Music; *Light* John Bradley; *Fight arr* Donald Burton; *Sm* Paul Thayre. Reviews: *Birmingham Post* 6/1/68, 5; *Daily Mirror* 5/1/68, 12; *Guardian* 5/1/68, 7; *Illustrated London News* 13/1/68, 30; *New Statesman* 12/1/68, 50–51; *Observer* 7/1/68, 24; *Stage* 11/1/68, 13; *Times* 5/1/68, 6; *Tribune* 12/1/68, 11, 16/2/68, 11. Comment: Royal Shakespeare Company. Paul Scofield fell ill after opening night and was replaced by his understudy, Ian Hogg. *Observer* deemed the production “a noble half-failure,” while *Guardian* listed several specific defects. Like other reviewers, *Tribune* (12/1) noted Scofield’s idiosyncratic diction and punctuation of the verse. *Times* thought the interpretation was acceptable but the execution was not. *Illustrated London News* declared Scofield’s performance

was one it would always remember whenever the play was revived.

68.5 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 4/1/68.** Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

68.6 *Dirty Work at the Crossroads* (Melo) Anon (adpt William Johnson). UNITY 6/1/68. *Munro Murgatrov*d Victor Pompini; Rita Shaer, Anthony John Osborne, Henrietta Franklin, Colin Semel, Patricia Gordon, Nancy Mackeith, Jennifer Summerfield. *Dir* Bob Mitchell; *Dec* Jo Robinson. Reviews: *Stage* 11/1/68, 14; *Tribune* 12/1/68, 11. Comment: "A splendid melodrama of doubtful American antecedents which has a pure heroine, a dastardly villain, an upright young man wrongfully accused of murder and some suitably neurotic members of the upper classes" (*Stage*). A "tongue-in-cheek" production exploiting "every melodramatic convention in the book" (*Tribune*).

68.7 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 8/1/68.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

68.8 *Beyond the Fringe* (Revue) Alan Bennett and Peter Cook and Jonathan Miller and Dudley Moore (mus). INTIMATE 9/1/68.** Plot: Bull/3, French/2, Law, OTF/2, Salem, Vinson. Comment: Because of inclement weather there was no audience on opening night and "only twenty hardy souls" on the second night (Bowden, 122).

68.9 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 11/1/68.** *Blanche* Christene Palmer; *Hilarion* Philip Potter. Plot: Ayre, Bordman/5, 74–75, Gänzl, Hochman, Sobel. Review: *Illustrated London News* 20/1/68, 30–31. Comment: D'Oyly Carte Opera Company. The "company responds with disciplined precision. *Ida* needs this form of stylization, and the company, vocally true, has several players in the best Savoy manner" (*Illustrated London News*).

68.10 *Volpone* (C) Ben Jonson. OLD VIC 16/1/68.** 27 perf. Cast: NTA; *Stage* 18/1/68, 13; *Theatricalia*; *Times* 17/1/68, 13; *WWT/15*. *Volpone* Colin Blakely; *Mosca* Frank Wylie; *Nano* Michael Tudor Barnes; *Androgyn*o Petronella Barker; *Castrone* David Ryall; *Voltore* Edward Petherbridge; *Corbaccio* Paul Curran; *Corvino* Robert Lang; *Sir Politick Would-be* Graham Crowden; *Peregrine* Benjamin Whitrow; *Celia* Gillian Barge; *Bonario* Peter

Penry-Jones; *Lady Would-be* Gabrielle Laye; *Clerk of the Court* Reginald Green; *Judges* Charles Kay, Peter Cellier, Lewis Jones, Lennard Pearce; *Court Officers, Servants, Citizens* Alan Adams, David Belcher, Helen Bourne, Oliver Cotton, Margo Cunningham, Saam Dastoor, John Flint, Sandra Freeman, Mary Griffiths, Luke Hardy, William Hobbs, Roderick Horn, William Hoyland, Barry James, Nigel Lambert, Ian Pigot, Frederick Pyne, Malcolm Reynolds, Maggie Riley, Jeremy Rowe, Suzanne Vasey, Gary Waldhorn, Robert Walker. *Dir* Tyrone Guthrie; *Dgn* Tanya Moiseiwitsch; *Light* Robert Orno; *Mus* Marc Wilkinson; *Assist dir* Louisa Brown; *Sm* Diana Boddington. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holznecht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 17/1/68, 8; *Christian Science Monitor* 24/1/68, 4; *Daily Mirror* 17/1/68, 14; *Guardian* 17/1/68, 9; *Illustrated London News* 27/1/68, 28; *New Statesman* 26/1/68, 120, 2/2/68, 152; *Spectator* 26/1/68, 107–08; *Stage* 18/1/68, 13; *Times* 17/1/68, 13; *Tribune* 26/1/68, 11. Comment: National Theatre. *Guardian* reported the production lasted over three hours which resulted in the plot being lost. *Christian Science Monitor* commended the visual splendor of Tanya Moiseiwitsch's designs and faulted Tyrone Guthrie's too literal interpretation of the characters being animals. "A spectacle more curious than pleasing" (*Spectator*). *Times* noted the text was virtually uncut; thus the production lacked the complete energy this required. The production remained in repertory until 7/6/68.

68.11 *All's Well That Ends Well* (C) William Shakespeare. ALDWYCH 17/1/68. 1st perfd 1603. Cast: RSCA; *Stage* 25/1/68, 13; *Theatricalia*; *WWT/15*. *The Countess of Rousillon* Catherine Lacey; *Bertram* Ian Richardson; *Helena* Lynn Farleigh; *Captain Parolles* Clive Swift; *Servant to Bertram* Alton Kumalo; *Rinaldo* Hector Ross; *Lavache* Ian Hogg; *King of France* Sebastian Shaw; *Lord Lafeu* Brewster Mason; *First Gentleman* William Eedle; *Second Gentleman* Ted Valentine; *Third Gentleman* Terence Greenidge; *Lord Dumain* Daniel Moynihan; *Lord Dumain the younger* Phillip Hinton; *First Suitor* Colin McCormack; *Second Suitor* Matthew Robertson; *Third Suitor* James Vallon; *Fourth Suitor* Dallas Adams; *Duke of Florence* David Ashford; *Widow* Elizabeth Spriggs; *Mariana* Natalie Kent; *Diana* Helen Mirren; *Morgan* Patrick O'Connell; *Second Soldier* Don Henderson; *Attendants, Soldiers* Mike Billington, Ray Callaghan, Oscar James, David Kincaid, Chris Malcolm, Katherine Stark. *Dir* John Barton; *Assist dir* Mike Leigh; *Dgn* Timothy O'Brien; *Assist dgn* Tazeena Firth; *Mus* Derek Oldfield; *Light* John Bradley. Reviews: *Birmingham Post* 19/1/68, 8; *Christian Science Monitor* 24/1/68, 4; *Daily Mirror* 18/1/68, 14; *Guardian* 18/1/68, 9; *Illustrated London News* 27/1/68, 28; *New Statesman*

26/1/68, 120; *Observer* 25/2/68, 26; *Spectator* 26/1/68, 107–08; *Stage* 25/1/68, 13, 22/2/68, 13; *Times* 18/1/68, 11; *Tribune* 26/1/68, 11. Comment: Royal Shakespeare Company. “One of the very finest things the RSC has done” with an outstanding Bertam from Ian Richardson and good support from Brewster Mason’s Lafeu” (*Spectator*). *Daily Mirror* was equally laudatory. *Tribune* praised John Barton’s direction for the “full realisation of Shakespeare’s verbal intentions.” “A spirit of avuncular kindness prevails ... Whatever darker sides the play may have are hardly visible here” (*Times*).

68.12 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 18/1/68.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

68.13 *The Killing of Sister George* (D, 3a) Frank Marcus. TOWER, CANONBURY, 19/1/68.** Cast: TTC. Plot: Fletcher, French/2, Hirschak, Loney, Patterson, Salem, Vinson, Weintraub.

68.14 *Mr. and Mrs. X* (P, 1a) Christopher Gilmore. LITTLE THEATRE CLUB 22/1/68 (Ln).* Cast: *Stage* 25/1/68, 13. *Sarah* Billy Hammerberg; *Roy* Keith Washington; *Mr. X* Wilfrid Carter. *Dir* Michael Deacon; *Sm* Richard Stuart. Review: *Stage* 25/1/68, 13. Comment: Theatrescope. A triangular relationship involving a woman having an affair with a man who is also in a relationship with another man.

68.15 *Subject to Love* (One-woman show). ARTS 23/1/68. Review: *Stage* 1/2/68, 13. Comment: Rosalinde Fuller in a recital of extracts from various works involving the topic of love.

68.16 *Tons of Money* (F, 3a) Will Evans and “Valentine.” INTIMATE 23/1/68. 1st perfd Opera House, Southport, 20/3/22. Plot: Fletcher, French.

68.17a *The Bells* (D, 3a) Leopold Lewis (adpt of “Erckmann-Chatrion” [Émile Erckmann and Alexandre Chatrion], *Le Juif polonais*, 1869). VAUDEVILLE 24/1/68. 1st perfd Lyceum 25/11/1871. Cast: *Stage* 1/2/68, 13; *Variety* 7/2/68, 64; *WWT/15*. *Doctor Zimmer* Peter Forest; *Sozel* Marian Forster; *Catherine* Kathleen Michael; *Hans* George Waring; *Annette* Elizabeth Knight; *Father Walter* Noel Johnson; *Christian* David Munro; *Mathias* Marius Goring; *Notary* Tom Minnikin; *Mesmerist* Gerald Tarrant; *Villagers, Gendarmes, etc.* Victoria Henderson, Tom Minnikin, Michael Reeves, Roberta Still, Nona Williams. *Pres* MGA Productions; *Dir* Marius Goring; *Dgn* Motley; *Light* Peter Bentley-

Stephens; *Sm* Arnold Fry. Plot: Disher, 140–2, Law, Patterson, Shipley. Reviews: *Birmingham Post* 25/1/68, 2; *Guardian* 26/1/68, 8; *Illustrated London News* 3/2/68, 43; *Irish Times* 31/1/68, 9; *New Statesman* 2/2/68, 152; *Observer* 28/1/68, 29; *Spectator* 9/2/68, 175; *Stage* 1/2/68, 13; *Times* 25/1/68, 9; *Tribune* 9/2/68, 11; *Variety* 7/2/68, 64. Comment: Marius Goring was good in Henry Irving’s famous bravura part (*Guardian*). *Observer* explored thoroughly the techniques of Goring and Irving and the effects achieved. *Variety* said the production was satisfying for its “curio value” and bravura performances from Goring in both plays. *Times* panned both pieces generally.

68.17b *Lend Me Five Shillings* (F, 1a) John Maddison Morton. VAUDEVILLE 24/1/68. 1st perfd Haymarket 19/2/1846. Cast: *Stage* 1/2/68, 13; *Variety* 7/2/68, 64; *WWT/15*. *Giorgioni* Peter Forest; *Froggy Morland* Gerald Tarrant; *Mrs. Captain Phobbs* Elizabeth Knight; *Mrs. Major Phobbs* Jennifer Wilson; *Captain Spruce* David Munro; *Sam* Noel Johnson; *Hon. Salina Shernough* Kathleen Michael; *Woofy* Marian Forster; *Mr. Golightly* Marius Goring; *Captain Phobbs* George Waring. *Dir, Light, Sm* as for 68.17a; *Dgn* Sheila Godbolt. Reviews: *Birmingham Post* 25/1/68, 2; *Illustrated London News* 3/2/68, 43; *Irish Times* 31/1/68, 9; *Observer* 11/2/68, 23; *Stage* 1/2/68, 13; *Times* 25/1/68, 9; *Variety* 7/2/68, 64. Comment: “A rather weak farce with a few amusing lines” (*Stage*).

68.18 *The Trigon* (D, 2a) James Broom Lynne. LITTLE THEATRE CLUB 26/1/68.** Cast: *Stage* 25/1/68, 8. Frank Cousins, David S. Boliver, Laurence Terry, Pauline Edmett. *Dir* Joan Campbell.

68.19 *Hedda Gabler* (P, 4a) Henrik Ibsen (trans Michael Meyer of Ibsen’s play, 1891). QUESTORS 27/1/68.** Cast: QTA. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Acton Gazette* 1/2/68, 12; *Middlesex County Times* 9/2/68, 7.

68.20 *The Case of Father Brendan* (P) Simon Raven. PHOENIX 28/1/68.* 1 perf. Cast: *Stage* 1/2/68, 15; *WWT/15*. *Father Brendan* James Bree; *Geoffrey Baines* Richard Huggett; *Doctor Lloyd* Anthony Woodruff; *Mrs. Craxton* Eirene Beck; *1st Woman* Marjorie Sommerville; *2nd Woman* Brenda Duncan; *3rd Woman* Joyce Carpenter; *Harry Carpenter* Jon Croft; *1st Man* Alan Hay; *2nd Man* Robin Meredith; *3rd Man* Tony Beaven; *Eddie Bray* Peter Dennis; *Karl Waterhouse* John Jefferson Hayes; *Augustus Shaveley* Michael Fleming; *Anthony Hurrell* Lindsay Campbell; *Doctor McCracken* Michael Segal; *Nurse Viera* Shelley; *Monsignor Benedict* Trefusis

Charles Tingwell; *Sir Joshua Bennet* Keith Pyott. *Dir* Ellen Pollock; *Dec* John Piper; *Light* Buddy Woolsey. Reviews: *Stage* 1/2/68, 15; *Times* 29/1/68, 5. Comment: Repertory Players. The play was about a Catholic priest with a stigmata and, said *Times*, needed rewriting. "Raven seems to be alternating between imitations of Shaw, in which he gets nowhere near the target, and Graham Greene, a very near miss" (*Stage*).

68.21 *Bakke's Night of Fame* (P) John McGrath (adpt of William Butler, *A Danish Gambit*, 1966). HAMPSTEAD 29/1/68.* Cast: *Stage* 1/2/68, 15; *WWT/15*. *Bakke* Johnny Sekka; *Olin* Robin Wentworth; *Priest* David McKail; *Cell Guard* Paul Grist; *Corridor Guard* Brian Young; *Trusty* Will Leighton; *Soames* Frank Gatliff; *Barber* David Jones; *Contina* John Abineri. *Dir* Ronald Eyre; *Dgn* Patrick Downing; *Light* Christopher Bazeley; *Sm* Michael McDermott, Anne Monk. Plot: Bull/1, Vinson. Reviews: *Birmingham Post* 30/1/68, 8; *Christian Science Monitor* 12/2/68, 4; *Guardian* 30/1/68, 6; *Illustrated London News* 10/2/68, 31; *New Statesman* 9/2/68, 182; *Observer* 4/2/68, 25; *Spectator* 9/2/68, 175–76; *Stage* 1/2/68, 15; *Times* 30/1/68, 9; *Tribune* 9/2/68, 11. Comment: *Guardian* was worn down by the "ill-conducted argument" about various topics and the length of the play. *Tribune* thought the characters and events were "neither deeply-felt nor convincingly motivated," but commended the performances of Johnny Sekka and David McKail. *Times* said the adaptation was very close to the novel but noted several differences.

68.22 *Fando and Lis* (P, 1a) Fernando Arrabal (anon trans of *Fando et Lis*, 1959). LITTLE THEATRE CLUB 29/1/68 (Ln).** Cast: *Stage* 1/2/68, 15. *Fando* David Fleetwood; *Lis* Gloria Parkinson; *Toso* Charles Mylne; *Mitaro* Sandy MacDonald; *Namur* Bill Bailey. *Dir* Herbert Sax; *Sm* Richard Stuart. Plot: French/2, Matlaw, 40. Review: *Stage* 1/2/68, 15. Comment: Theatrescope. The performances possessed commitment but were weak on technique (*Stage*).

68.23 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVILLE 29/1/68.** Cast: *Stage* 1/2/68, 15. *Duke of Plaza-Toro* John Reed; *Don Alhambra del Bolero* Kenneth Sandford; *Marco Palmieri* Ralph Mason; *Giuseppe Palmieri* Thomas Lawlor; *Antonio* Howard Williamson; *Francesco* Glyn Adams; *Giorgio* George Cook; *Annibale* Howard Williamson; *Duchess of Plaza-Toro* Christene Palmer; *Casilda* Valerie Masterton; *Gianetta* Susan Jackson; *Tessa* Pauline Wales; *Fiametta* Anne Sessions; *Vittoria* Marian Martin; *Giulia* Susan Malsey; *Inez* Beti Lloyd-Jones. *Dir* Anthony Besch; *Sc dgn* John Stoddart; *Cost dgn* Luciana Arrighi; *Light*

Michael Northen; *Ch* Gillian Lynne; *Sm* Peter Riley; *Cond* Isidore Godfrey. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Illustrated London News* 10/2/68, 30–31; *Stage* 1/2/68, 15; *Times* 31/1/68, 7. Comment: D'Oyly Carte Opera Company. "Anthony Besch's production makes no violent changes apart from ensuring that the characters are something more than smoothly articulated wax figures" (*Stage*).

68.24 *A Taste of Honey* (P, 2a) Shelagh Delaney. RICHMOND 29/1/68.** Jane Lowe, Anne Salinger, Peter Cleall, Peter Bourne, Barry Sullivan. *Dir* Barry Justice. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Comment: A two-week engagement.

68.25 *Justice* (D, 2a) John Galsworthy. ST. MARTIN'S 31/1/68. 45 perf. 1st perfd Duke of York's 21/2/10. Cast: *Stage* 8/2/68, 13; *Times* 1/2/68, 11; *Variety* 14/2/68, 64; *WWT/15*. *Robert Cokeson* Eric Portman; *Sweedle* Richard Everett; *Ruth Honeywill* Barbara Murray; *William Falder* Richard Briers; *Walter How* John Forrest; *James How* Geoffrey Lumsden; *Cowley* Weyman Mackay; *Wister* Godfrey Jackman; *Harold Cleaver*, K.C. Edward Waddy; *Hector Frome* Anthony Ainley; *Mr. Justice* Floyd Jack Niles; *Usher* Geoffrey King; *Policeman* Gavin Hamilton; *Cleaver's Junior* Timothy Welsh; *Defence Solicitor* John Marquand; *Crown Solicitor* Edmund Warwick; *Reporters* David Aldridge, Anthony Rowlands; *Capt. Danson*, V.C. Peter Gray; *Wooder* Bernard Shine; *Rev. Hugh Miller* Peter Forbes-Robertson; *Edward Clements* Ronald Mansell; *Moaney* Philip Lennard; *Clipton* Jack Niles; *O'Cleary* Maurice Blake. *Pp* Willoughby de Broke Estates Co.; *Lic*, *Admin* Richard P. G. Meyer; *Lic* Peter-bridge Plays Ltd.; *Pres* Peter Bridge; *Dir* Anthony Sharp; *Dgn* Anthony Holland; *Light* John B. Read; *Sm* Griffith James; *Dsm* Matthew Maine; *Asm* Susan Hardie, Timothy Welsh; *Wm* Ellen Christie; *Sc bld* Victor Mara Ltd.; *Sc* Alick Johnstone Ltd.; *Pq* Nathanwigs Ltd. Plot: Bordman/3, 44–5, Demastes/1, Fletcher, Gassner, Hochman, Kabatchnik, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel, Sternlicht, 104–5. Reviews: *Birmingham Post* 1/2/68, 6; *Christian Science Monitor* 12/2/68, 4; *Guardian* 1/2/68, 6; *Illustrated London News* 10/2/68, 30–31; *New Statesman* 9/2/68, 182; *Observer* 4/2/68, 25; *Spectator* 9/2/68, 175; *Stage* 8/2/68, 13; *Times* 1/2/68, 11; *Tribune* 9/2/68, 11; *Variety* 14/2/68, 64. Comment: "A play of substance for any time" and not a mere historical curio; Richard Briers gave the "most considerable" performance of his career (*Guardian*). *Observer* slated the play as "peculiarly ill-made," but with a forceful message that still resonates. Similarly, *Tribune* praised the play for "an inner conviction and committed moral

purpose, which .. keep it alive and kicking on a contemporary stage.” *Variety* deemed the production worthwhile, praising the “marquee cast, deft direction, and Briers’ outstanding performance.” The play’s failing, said *Times*, was “Galsworthy’s resolute dedication to giving us, relentlessly, nothing but the story.” The first New York production (Candler 3/4/16) ran for 104 performances; Bordman/3 notes that the play had been seen in Chicago “five years earlier.”

68.26 *Twelfth Night; or, What You Will* (C) William Shakespeare. COURT 31/1/68.** Cast: Findlater; *Stage* 8/2/68, 13; *Theatricalia*; *WWT/15*. *Orsino* Patrick Mower; *Curio* Paul Greenwood; *Valentine* Tom Chadbon; *Viola* Kika Markham; *Captain* Edward Peel; *Sir Toby* Belch Malcolm Tierney; *Maria* Fionnuala Flanagan; *Sir Andrew Aguecheek* John Steiner; *Feste* John Normington; *Olivia* Vickery Turner; *Malvolio* Jack Shepherd; *Priest* Peter Spoule; *Attendant* Judy Liebert; *Antonio* Harry Meacher; *Sebastian* Malcolm McDowell; *Fabian* Dennis Waterman; *Officers* Edward Peel, Paul Greenwood. *Dir* Jane Howell; *Dgn* Patrick Procktor; *Mus* Derek Oldfield; *Light* Andy Phillips; *Dsm* Roger Gregory. Reviews: *Birmingham Post* 5/2/68, 5; *Guardian* 1/2/68, 6; *Illustrated London News* 17/2/68, 34; *New Statesman* 9/2/68, 182; *Observer* 4/2/68, 25; *Spectator* 9/2/68, 175; *Stage* 8/2/68, 13; *Times* 1/2/68, 11; *Tribune* 9/2/68, 11. Comment: English Stage Company. *Guardian* defended the mixture of “gaudy Carnaby Street gear and period costumes.” “Under the meaningless costuming” there were good performances from John Steiner, John Normington, Vickery Turner, and “an outstanding Malvolio by Jack Shepherd” (*Observer*). The production plodded and lost its way (*Tribune*). “I am sure that young audiences—for whom it is primarily intended—will find it all engaging, and we can hope that one day they will hear the beauties of *Twelfth Night* as well” (*Illustrated London News*).

68.27 *The Italian Girl* (CD, 2a) James Saunders and Iris Murdoch (based on Murdoch’s novel, 1964). WYNDHAM’S 1/2/68. 315 perf. 1st perfd Theatre Royal, Bristol, 29/11/67. Cast: *Stage* 8/2/68, 13; *Theatricalia*; *Variety* 14/2/68, 64; *WWT/15*. *Edmund* Richard Pasco; *Otto* Timothy West; *Isabel* Elizabeth Sellars; *Flora* Deborah Grant; *David Levkin* Christopher Guinee; *Elsa* Imogen Hassall/Kate O’Mara; *Maggie* Jane Wenham. *Lic, Mgr dir, Pres* Donald Albery; *Assist mgr dir* Ian B. Albery; *L* Wyndham Theatres Ltd.; *Dir* Val May; *Dgn* Robin Archer; *Sm* Stuart Anderson. Plot: Bull/1, Vinson. Reviews: *Birmingham Post* 7/2/68, 9; *Christian Science Monitor* 6/1/68, 10 (Bristol prod); *Guardian* 7/2/68, 6; *Illustrated London News* 17/2/68, 34; *Spectator* 9/2/68, 176, 16/2/68 207; *Stage* 8/2/68, 13, 22/8/68, 13; *Times* 7/2/68, 6; *Tribune* 16/2/68, 11; *Variety* 14/2/68, 64.

Comment: A charity preview was given on 31/1/68 in aid of the Moorfields Eye Hospital. There were no additional previews and press night was on 6/2/67. *Guardian* reported the production was “fairly well received” on press night but lamented that the play did not seem to have any importance. *Variety* complained the play “wanders uncomfortably from farce to comedy to melodrama and drama and back again.” *Spectator* (9/2) provided a lengthy defense of the play which “contrives to titillate and pamper ... [a] well-defined middle-class audience.” *Tribune* set out a brief but clear explanation of the plot, the theme, and the faults of the production. “Nimbly scampers over the rubble of its plot and of its characterization to get its laughs” (*Times*).

68.28 *You’re a Good Man, Charlie Brown* (Mus ent, 2a) “John Gordon” [Clark Gesner] (bk; based on Charles M. Schulz’s comic strip, “Peanuts”) and Clark Gesner (mus, lyr). FORTUNE 1/2/68. 116 perf. 1st perfd Theatre 80 St. Marks, New York, 7/3/67; 1st British perf. Cast: *Stage* 8/2/68, 14; *Variety* 14/2/68, 64; *WWT/15*. *Linus* Gene Kidwell; *Charlie Brown* David Rhys Anderson; *Patty* Courtney Lane; *Schroeder* Gene Scandur; *Snoopy* Don Potter; *Lucy* Boni Enten. *Pres* Bernard Belfont, Harold Fielding, Louis I. Michaels; *Dir* Arthur Whitelaw, Gene Persson; *Dgn* Alan Kimmel; *Assist dir* Patricia Birch; *Mus arr* Joseph Raposo; *Sm* Patricia Carney; *Mus dir* Peter Martin. Plot: Bordman, Bordman/5, 654, Fletcher, Gänzl, Green, Hischak, OTF, Wilmeth. Reviews: *Birmingham Post* 2/2/68, 2; *Christian Science Monitor* 12/2/68, 4; *Guardian* 2/2/68, 11; *Illustrated London News* 10/2/68, 31; *New Statesman* 9/2/68, 182; *Observer* 4/2/68, 25; *Stage* 8/2/68, 14; *Times* 2/2/68, 7; *Tribune* 16/2/68, 11; *Variety* 14/2/68, 64. Comment: “A gently bouncing little revue” (*Observer*). “It had a very prosperous first night” with many Schulz devotees in the audience (*Christian Science Monitor*). *Variety* noted the comic strip was published in England in the *Daily Sketch* and so the piece had a “built-in audience.” “The evening passes pleasantly. It is all sentimentally good-natured” (*Times*). The New York production ran for 1,597 performances.

68.29 *Saved* (D, 13sc) Edward Bond. TOWER, CANONBURY, 2/2/68.** Cast: TTC. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Hischak/2, 23, Hochman, Law, Loney, Patterson, Vinson, Weintraub. Comment: A club/private production as the Lord Chamberlain had still not licensed the play (see *Times* 29/12/67, 2).

68.30 *Peace of Bloody Mind* (P, 1a) Tim Dartington. LITTLE THEATRE CLUB 5/2/68 (Ln).* Cast: *Stage* 8/2/68, 17. *He* Jonathan Holt; *She* Yvette Byrne; *The Clock-watcher* Alan Rebbeck. *Dir* Michael Lucas; *Dgn* Graeme

Wilson; *Sm* Richard Stuart. Review: *Stage* 8/2/68, 17. Comment: Theatrescope. The play involved a young woman and “an executive [who] climb a clock tower to await the holocaust” (*Stage*).

68.31 *The Lodger* [(Thriller) Anthony Skene (adpt of Mrs. Marie Belloc Lowndes’ novel, 1914)]. INTIMATE 6/2/68.**

68.32a *The Adventures of the Black Girl in Her Search for God* (Public Reading) Basil Ashmore (adpt of Bernard Shaw’s book, 1932). MERMAID 7/2/68. 1st perf thus. Cast: *Stage* 15/2/68, 13; 13; *Variety* 21/2/68, 71; *WWT/15*. *Male Narrator* John Westbrook; *Female Narrator* Edith Evans; *1st Reader* Mona Hammond; *2nd Reader* Paul Hardwick; *3rd Reader* Jessie Evans; *4th Reader* David Markham; *5th Reader* Anthony Newlands; *African Percussion* Adetoia Bashorun. *Dir* Basil Ashmore; *Sc dgn* Adrian Vaux; *Cost dgn* Sheelagh Killeen; *Light* David Adams; *Mus* Kenny Graham; *Sm* Alison Kennedy. Reviews: *Birmingham Post* 8/2/68, 7; *Christian Science Monitor* 16/2/68, 6; *Guardian* 8/2/68, 6; *Illustrated London News* 17/2/68, 34; *New Statesman* 16/2/68, 215; *Observer* 18/2/68, 25; *Stage* 15/2/68, 13; *Times* 8/2/68, 7; *Tribune* 1/3/68, 11; *Variety* 21/2/68, 71. Comment: *Guardian* described the production as a “somewhat perfunctorily given ... semi-dramatised reading.” *Tribune* noted the Shaw estate had insisted on the preservation of Shaw’s original, non-theatrical works, hence the dramatised reading form for both works. *Times* commended Shaw for deciding not to turn the book into a play.

68.32b *Aerial Football: A New Game* (Reading) Bernard Shaw (adpt of his short story, 1907). MERMAID 7/2/68. 1st perf thus. Cast: *Stage* 15/2/68, 13; 13; *Variety* 21/2/68, 71; *WWT/15*. *1st Reader* Anthony Newlands; *2nd Reader* David Markham; *3rd Reader* Paul Hardwick; *Female Narrator* Josephine Wilson; *Male Narrator* Brown Derby; *4th Reader* Trevor Baxter; *5th Reader* Jessie Evans. *Dir*, *Sc dgn*, *Cost dgn*, *Light*, *Mus*, *Sm* as for 68.32a. Reviews: *Birmingham Post* 8/2/68, 7; *Guardian* 8/2/68, 6; *Illustrated London News* 17/2/68, 34; *Stage* 15/2/68, 13; 13; *Times* 8/2/68, 7; *Tribune* 1/3/68, 11; *Variety* 21/2/68, 71. Comment: A dramatised reading of the original short story. See previous entry.

68.33 *The Importance of Being Earnest* (C, 3a) Oscar Wilde. HAYMARKET 8/2/68.** 300 perf. Cast: *Stage* 15/2/68, 13; *Theatricalia*; *WWT/15*. *Lane* Geoffrey Edwards; *Algernon Moncrieff* John Standing; *John Worthing, J.P.* Daniel Massey; *Lady Bracknell* Isabel Jeans; *Hon. Gwendolen Fairfax* Helen Weir; *Miss Prism* Flora Robson; *Cecily Cardew* Pauline Collins; *Rev.*

Canon Chasuble, D.D. Robert Eddison; *Merriman Lee Fox*; *Footman* Paul Greaves. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr* Sylva Stuart Watson; *Pres* Tennent Productions Ltd.; *Dir* Robert Chetwyn; *Sc dgn, Cost dgn* Michael Annals; *Light* Joe Davis; *Mus arr* Leslie Bridgewater; *Sc bld* H. M. Tennent workshops, Brunskill and Loveday; *Sc* Alick Johnstone Ltd.; *Cost* Carl Bonn, Nathans; *Pq* Wig Creations Ltd.; *Gen mgr* Bernard Gordon; *Sm* Hubert Willis; *Dsm* Olga Bennett; *Asm* Susan Wherrett; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* Betty Osborn. Plot: Bordenman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 10/2/68, 5; *Christian Science Monitor* 16/2/68, 6; *Daily Mirror* 9/2/68, 18; *Guardian* 9/2/68, 8, 9; *Illustrated London News* 17/2/68, 34, 24/2/68, 40–41; *New Statesman* 23/2/68, 247; *Observer* 11/2/68, 24; *Spectator* 16/2/68, 207; *Stage* 15/2/68, 13; *Times* 9/2/68, 5; *Tribune* 16/2/68, 11. Comment: John Standing “is Algy ... the comic performance he has promised for the past two years,” while Daniel Massey mugs the part of Worthing (*Observer*). *New Statesman* thought Massey indulged in “excessive animation.” “A very impressive” cameo from Flora Robson (*Times*). The production “frequently hits the high spots of sublime idiocy. It is an event not to be missed by anyone who appreciates hearing some of the wittiest epigrams ever written” (*Daily Mirror*).

68.34 *Life Story or the Labyrinth* (P) Raymond Bantock. LITTLE THEATRE CLUB 9/2/68.* Cast: *Stage* 15/2/68, 13. *Paul* Michael Kellan; *Ann* Audrey Stead; *His Father, The Ugly Barmaid* Barry Grantham; *His Mother, Baron’s Wife, Louise* Nina McCarthy; *His Uncle, A Blind Singer, An American* Bill Straiton; *His Grandfather, An American Airman, Henri* Robert Christopher; *His Grandmother, Lydia, Pauline* Sylvie Dattas; *Peter Erhart, The Baron* Alan Bone; *The Boy Keefe* West; *A Young Drug Addict* Ken Hickey; *Jansen, Clausen* Charles Mylne; *An Old Man, Vautrin* Irving Lycett; *Rinaldo* Frank Cousins; *Lorraine* Julie Whitby; *Vautrin’s Wife* Audrey Stead; *Mrs. Griffith* Pat McEntee; *A Young Woman* Ann Gabrielle. *Dir* Joan Campbell; *Dec, Light, Sound* Ron Hickey; *Sm* Margaret Prior. Review: *Stage* 15/2/68, 13. Comment: This epic tale of a man’s life was “very bad, very bad but enormously enjoyable. In quite the wrong way, I hasten to add” (*Stage*).

68.35 *Backbone* (CD, 3a) Michael Rosen. COURT 11/2/68, 18/2/68. 2 perf. 1st perfd Playhouse, Oxford, 14/11/67. Cast: Findlater; *Stage* 15/2/68, 13; *Theatricalia*; *WWT/15*. *Tania Forbes* Marty Cruikshank; *Robert* Timothy Carlton; *Mrs. Forbes* Faith Brook; *Mr. Forbes* Edward Jewesbury; *Malcolm Levin* John Shrapnel; *Harry*

Levin Harry Towb; *Peg Levin* Gillian Martell; *Martin Levin* Roy Holder; *Jim* Tom Chadbon; *Caroline* Deborah Norton; *Policeman* Harry Meacher. *Dir* Bill Bryden; *Light* Andy Phillips. Reviews: *Christian Science Monitor* 21/2/68, 8; *Guardian* 12/2/68, 6; *New Statesman* 23/2/68, 248; *Stage* 15/2/68, 13; *Times* 12/2/68, 6. Comment: English Stage Society. Produced without decor. The play was about class conflict, and was unpretentious, with good characterization, but in need of revision in order to eliminate repetitions (*Guardian*). “Unduly protracted” (*Christian Science Monitor*).

68.36 *The Exception and the Rule* (P, 1a) Bertolt Brecht (anon trans of *Die Ausnahme und die Regel*, 1947 [written 1930]). LITTLE THEATRE CLUB 12/2/68 (Ln); trfd to ARTS 26/2/68.** 1st British perf Unity 12/10/56. Cast: *Stage* 15/2/68, 13. *The Pianist* Neil Rhoden-Smith; *The Girl, The Coolie's Wife* Mary Ashton; *The Guide* Anthony Stamboulieh; *The Coolie, The Judge* Paul Alexander; *The Merchant* Richard Huggett; *The Policeman, The Landlord* Clifford Norgate. *Dir* Peter Zander; *Pres* Romilly Productions; *Dgn* Simon Nicholson; *Cost dgn* Andra Nelki; *Mus dir* Neil Rhoden-Smith; *St dir* Clifford Norgate. Plot: French/2, Hochman, Matlaw, Walford. Reviews: *Stage* 15/2/68, 13; *Times* 12/2/68, 6. Comment: Theatrescope. “Peter Zander’s Brechtian-style production, with a honky-tonk piano, fairy lights, a glamorous caption-girl and labelled costumes, makes points with inexorable emphasis, and the performances have been directed with style” (*Stage*). *Times* echoed that judgment.

68.37 *Six Characters in Search of an Author* (P) Luigi Pirandello (trans Frederick May of *Sei personaggi in cerca d'autore*, 1921). MERCURY 13/2/68.** Cast: *Stage* 8/2/68, 13. Christopher Christou, Ann Curry, Christine Dingle, Nicholas Gallagher, Annie Irving, Teresa Irwin, Arthur Kelly, Cathe Lamm, James Madden, Shirley Miles, Terry Mountain, Victor Nunoo, John O’Brien, Jane Patton, Robert Piddington, Earl Pomerantz, Steve Preston, George Reynolds, Cecilia Rushton, Chrissie Shrimpton, Surinder Singh, Richard Stuart, Kenneth Taylor, Christine West. *Dir* Jonathan Hammond; *Dgn* Richard O’Brien. Plot: Best/22, 482–83, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Matlaw, Salem, Shank, Shipley, Sobel. Review: *Stage* 22/2/68, 14. Comment: Actors’ Workshop. *Stage* thought the production and performances were poor.

68.38 *Hay Fever* (C, 3a) Noël Coward. DUKE OF YORK’S 14/2/68.** 69 perf. Cast: *Stage* 22/2/68, 13; *WWT/15*. *Sorel Bliss* Lucy Fleming; *Simon Bliss* Simon Williams; *Clara* Betty Bascomb; *Judith Bliss* Celia Johnson; *David*

Bliss Roland Culver; *Sandy Tyrell* Michael Graham Cox; *Myra Arundel* Diana Fairfax; *Richard Greatham* Richard Vernon; *Jackie Coryton* Prunella Scales. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd; *Pres* Peter Bridge; *Dir* Murray Macdonald; *Dgn* Motley; *Sm* Michael Hughes. Plot: Best/25, 460, Bordman/3, 269–70, Demastes/1, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Levin, 61–64, Loney, 134, Mander/4, Matlaw, Patterson, Salem, Shank, Sobel. Reviews: *Birmingham Post* 15/2/68, 6; *Christian Science Monitor* 22/3/68, 6; *Daily Mirror* 15/2/68, 14; *Guardian* 15/2/68, 8; *Illustrated London News* 24/2/68, 40–41; *New Statesman* 23/2/68, 247; *Spectator* 23/2/68, 240; *Stage* 22/2/68, 13; *Times* 15/2/68, 6; *Tribune* 1/3/68, 11. Comment: The revival was generally viewed as adequate with somewhat uneven acting from the collected star performers. *Daily Mirror* noted the strong performances of Celia Johnson and Prunella Scales. *Times* compared the revival with the National’s production (64.339).

68.39 *The Diary of a Nobody* (C) Basil Dean and Richard Blake (adpt of George Grossmith and Weedon Grossmith’s book, 1892). TOWER, CANONBURY, 16/2/68. 1st perfd Arts, Cambridge, 23/8/54. Cast: TTC. Plot: French.

68.40a *The Bear* (F, 1a) Anton Chekhov (anon trans of *Medved*, 1888). TOYNBEE STUDIO 19/2/68.** Plot: French, Hochman, Matlaw, Walford. Comment: Toynbee Players.

68.40b *Gild the Mask Again* (P, 1a) T. B. Morris. TOYNBEE STUDIO 19/2/68. 1st perfd Little, Bath, 3?/8/41. Comment: Toynbee Players.

68.40c *Hello, Out There!* (P, 1a) William Saroyan. TOYNBEE STUDIO 19/2/68.** Plot: Bordman/4, 216, French/2, MacNicholas, Matlaw, Walford. Comment: Toynbee Players.

68.41 *Loot* (F, 2a) Joe Orton. RICHMOND 19/2/68.** Bill Maynard, Jan Butlin. Plot: Bordman/4, 424, Demastes/2, Fletcher, Griffiths, Hischak, Law, Loney, Patterson, Weintraub. Comment: A two-week engagement.

68.42 *The Shop* (P, 1a) Raymond Bantock. LITTLE THEATRE CLUB 19/2/68 (Ln).* Cast: *Stage* 22/2/68, 13. *Madge* Alexandra Dane; *Sheila* Penny Thomas. *Dir* Sandy Macdonald; *Sm* Richard Stuart. Review: *Stage* 22/2/68, 13. Comment: Theatrescope. *Stage* remarked that “the only thing missing from the village shop setting ... is a sack of corn, but this commodity is supplied in plenty by the plot and dialogue.”

68.43 Emma. INTIMATE 20/2/68. Comment: I have been unable to identify this production.

68.44a Black Comedy (F, 1a) Peter Shaffer. LYRIC 21/2/68.** 92 perf. Cast: *Stage* 29/2/68, 13; *Theatricalia*; *Variety* 13/3/68, 75; *WWT/15*. *Brindsley Miller* James Bolam; *Carol Melkett* Angela Scoular; *Miss Furnival* Dorothy Reynolds; *Colonel Melkett* Robert Flemyng; *Harold Gorringe* Ian McKellen; *Schuppanzigh* Ken Wynne; *Clea* Liz Fraser; *Georg Bamburger* Christopher Fagan. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Pres* H. M. Tennent Ltd.; *Original dir* John Dexter; *Dgn* Alan Tagg; *Light* Joe Davis; *Sm* Mary Lynn. Plot: Demastes/2, Fletcher, Hischak, Patterson, Salem, Walford, Weintraub. Reviews: *Daily Mirror* 22/2/68, 16; *Illustrated London News* 2/3/68, 32; *New Statesman* 1/3/68, 279; *Observer* 25/2/68, 26; *Stage* 29/2/68, 13; *Times* 22/2/68, 13; *Tribune* 1/3/68, 11; *Variety* 13/3/68, 75. Comment: A restaging, with a difference cast, of the earlier Old Vic production, “and provides rollicking if overlong piece of fun” (*Variety*). “Sparks off almost nonstop laughter from start to finish. Some people around me were in a state of hysteria” (*Daily Mirror*).

68.44b The White Liars (P, 1a) Peter Shaffer. LYRIC 21/2/68. 92 perf. 1st perfd Ethel Barrymore, New York, 12/2/67 as *White Lies*; 1st perf this revised version Theatre Royal, Brighton, 5/2/68. Cast: *Stage* 29/2/68, 13; *Theatricalia*; *Variety* 13/3/68, 75; *WWT/15*. *Sophie Baroness Lemberg* Dorothy Reynolds; *Vassi* Christopher Fagan; *Frank* James Bolam; *Tom* Ian McKellen. *Lic*, *Mgr dir*, *Pres*, *Dgn*, *Light*, *Sm* as for 68.44a; *Dir* Peter Wood. Plot: Demastes/2, Gunn, Hischak, Salem, Walford, Weintraub. Reviews: *Daily Mirror* 22/2/68, 16; *Illustrated London News* 2/3/68, 32; *New Statesman* 1/3/68, 279; *Observer* 25/2/68, 26; *Stage* 29/2/68, 13; *Times* 22/2/68, 13; *Tribune* 1/3/68, 11; *Variety* 13/3/68, 75. Comment: “Not much of a play really; a frail, wispy little piece” (*Times*). “Little comedy in this one but an intriguing if somewhat puzzling affair” (*Daily Mirror*). *Observer* praised Ian McKellen’s “virtuoso diatribe” in the piece “that makes clear he is still our most promising actor under 30.” *Spectator* said that apart from Dorothy Reynolds, the acting of “the text’s shoddy clichés ... is embarrassed and painfully maudlin.” “A contrived, attenuated anecdote” with an “expressive” performance from Dorothy Reynolds and a good one from McKellen (*Variety*). The New York production, as *White Lies*, ran for 337 performances.

68.45a The Farce of Death Who Almost Died (P) Michel Ghelderode (trans George Hauger of *La farce de la mort qui faillit trépasser*, 1925). ARTS 22/2/68. 1st British perf? Cast: *Stage* 29/2/68, 13; *WWT/15*. *Paternoster*

Malcolm Ingram; *Slim* Matthew Guinness; *The Philosopher’s Wife* Matyelok Gibbs; *Old Pete* Death David Leland; *Apothecary*, *Notary*, *Doctor*, *Undertaker*, *Sacristan*, *Bell-ringer*, *Tomb-maker*, *A General* Roland Boorman, Peter Corey, Laurence Keane. *Pres* Caryl Jenner Productions Ltd.; *Dir* Caryl Jenner, Matyelok Gibbs; *Dgn* Ted Parker; *Sm* Janet Oakshott. Reviews: *Birmingham Post* 24/2/68, 5; *Illustrated London News* 9/3/68, 33; *Stage* 29/2/68, 13; *Times* 23/2/68, 7. Comment: “Restraint and absorption are what we miss in a triple bill at the Arts: an odd partnership of Michel de Ghelderode, Chekhov, and Shaw. *The Farce of Death Who Almost Died* ... is a cumbrous business, mediaeval-comic-macabre; the Chekhov ... and the Shaw ... are amiable trivia. All are wrecked by acting that—with the exception of Matyelok Gibbs—seems to be bringing a garden-roller to an eggshell” (*Illustrated London News*). *Farce*, about “an aged philosopher is brought up against the reality of Death and imagines for a time that he has conquered it, is inventive and has some interesting discussion. Both production and acting however are crude and shallow” (*Stage*).

68.45b Passion, Poison and Petrification; or, The Fatal Gazogene (Brief T for Barns and Booths, 1a) Bernard Shaw. ARTS 22/2/68.** Cast: *Stage* 29/2/68, 13; *WWT/15*. *Lady Magnesia Fitztollemache* Matyelok Gibbs; *Her Maid* Rosalind Speight; *Fitztollemache* Malcolm Ingram; *Adolphus* David Leland; *Landlord* Matthew Guinness; *Policeman* Laurence Keane; *Doctor* Peter Corey. *Pres*, *Dir*, *Dgn*, *Sm* as for 68.45a. Plot: French/2, Hochman, Mander/3, Purdom, Walford. Reviews: *Birmingham Post* 24/2/68, 5; *Illustrated London News* 9/3/68, 33; *Stage* 29/2/68, 13; *Times* 23/2/68, 7.

68.45c The Proposal (P, 1a) Anton Chekhov (trans Ronald Hingley of *Predlozheniye*, 1890). ARTS 22/2/68.** 1st perf this trans. Cast: *Stage* 29/2/68, 13; *WWT/15*. *Lomov* David Leland; *Chubukov* Matthew Guinness; *Natasha* Matyelok Gibbs. *Pres*, *Dir*, *Dgn*, *Sm* as for 68.45a. Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Reviews: *Birmingham Post* 24/2/68, 5; *Illustrated London News* 9/3/68, 33; *Stage* 29/2/68, 13; *Times* 23/2/68, 7.

68.46a The Coffee Lace (P, 1a) John Bowen. HAMPSTEAD 26/2/68; trfd to DUCHESS 1/4/68.* 133 perf. Cast: *Stage* 29/2/68, 13; *Variety* 10/4/68, 66; *WWT/15*. *Lily* June Jago; *Mr. Davis* David Cook; *Sonny* Frank Middlemass; *Iris* Maureen Pryor; *Rose* Sylvia Coleridge; *Jimmie* Larry Noble; *Johnny* Peter Howell; *Madge* Angela Thorne; *Miss Peel* Anna Cropper. *Dir* Philip Grout; *Dgn* J. Hutchinson Scott; *Light* Christopher Bazeley; *Sm* Michael McDermott, Anne Monk. Plot: Hischak/2, 7,

Loney, Vinson, Walford, Weintraub. Reviews: *Illustrated London News* 9/3/68, 32–33; *New Statesman* 8/3/68, 312; *Observer* 3/3/68, 31; *Spectator* 8/3/68, 304; *Stage* 29/2/68, 13; *Times* 27/2/68, 11; *Tribune* 15/3/68, 11, 12/4/68, 11; *Variety* 10/4/68, 66. Comment: Performed under collective title *Little Boxes*. A good “macabre little comedy about an elderly variety quintet retreating from the world” (*Observer*). *Spectator* praised the “delicious performances” of Larry Noble and Frank Middlemass in both plays. Both plays were “solidly made ... and fluent. But they are not particularly funny” (*Times*). “Both are entertaining, but they fail at the vital moments when they try to transcend their forms” (*Tribune*). The first New York production (New 3/12/69) ran for 15 performances.

68.46b Trevor (P, 1a) John Bowen. HAMPSTEAD 26/2/68; trfd to DUCHESS 1/4/68.* 133 perf. Cast: *Stage* 29/2/68, 13; *WWT/15*. *Jane Kempton* Anna Cropper; *Sarah Lawrence* Angela Thorne; *Trevor* David Cook; *Mrs. Lawrence* June Jago; *Mr. Lawrence* Frank Middlemass; *Mrs. Kempton* Maureen Pryor; *Mr. Kempton* Peter Howell; *Mr. Hudson* Larry Noble. *Dir, Dgn, Light, Sm* as for 68.46.a. Plot: Hirschak/2, 7, Loney, Vinson, Weintraub. Reviews: *Illustrated London News* 9/3/68, 32–33; *New Statesman* 8/3/68, 312; *Observer* 3/3/68, 31; *Spectator* 8/3/68, 304; *Stage* 29/2/68, 13; *Times* 27/2/68, 11; *Tribune* 15/3/68, 11, 12/4/68, 11; *Variety* 10/4/68, 66. Comment: Performed under collective title *Little Boxes*. “A brilliant comic idea which is punctured by being forced on to too sharp a moral” (*Observer*). The first New York production (New 3/12/69) ran for 15 performances.

68.47 Cabaret (MC, 2a) Joe Masteroff (bk; based on John van Druten, *I Am a Camera*, 1951, and Christopher Isherwood’s stories) and Fred Ebb (lyr) and John Kander (mus). PALACE 28/2/68. 336 perf. 1st perfd Shubert, Boston, 10/10/66; 1st British perf. Cast: *Stage* 7/3/68, 15; *Variety* 6/3/68, 73; *WWT/15*. *Master of Ceremonies* Barry Dennen; *Clifford Bradshaw* Kevin Colson; *Ernst Ludwig* Richard Owens; *Customs Official* Harry Goodier; *Fraulein Schneider* Lila Kedrova; *Herr Schultz* Peter Sallis; *Fraulein Kost* Pamela Strong; *Telephone Girl* Christine Yates; *Kit Kat Band* Jean Mercer, Jenny Russell, Pat Sheridan, Barbara Thompson; *Maitre D’* Sean Hewitt; *Max* Geoffrey Evans; *Bartender* David Bexon; *Sally Bowles* Judi Dench; *Two Ladies* Venetia Fernandez, Maggie Goodwin; *German Sailors* George May, Gess Whitfield, Gordon Yeats, Roy Durbin; *Frau Wendel* Beverley Wright; *Herr Wendel* Janos Kurucz; *Frau Kruger* Elaine Garreau; *Herr Erdmann* Barry Martin; *Maria* Dawn Maxey; *Lulu* Christine Harrington; *Rosie* Pauline Chapman; *Olga* Anne Lewington; *Texas* Judy Gridley; *Frenchie* Richild Springer; *Brunhilde* Dierdre Laird; *Bobby* Basil Patton; *Victor* David Thornton; *Greta*

Liza Martin; *Felix* David Wheldon Williams. *Pres* Harold Prince, Richard Pilbrow; *Dir* Harold Prince; *Ch* Ronald Field; *Sc dgn* Boris Aronson; *Cost dgn* Patricia Zipprodt; *Light* Jean Rosenthal, Robert Orubo; *Mus dir* Gareth Davies; *Mus arr* Don Walker; *Dance arr* David Baker; *Sm* Michael Ellis. Plot: Bordman, Fletcher, Gänzl, Hirschak, Kennedy, Law, Loney, OTF, Wilmeth. Reviews: *Birmingham Post* 29/2/68, 8; *Daily Mirror* 29/2/68, 2; *Guardian* 29/2/68, 6; *Illustrated London News* 9/3/68, 32; *New Statesman* 15/3/68, 355; *Observer* 3/3/68, 31; *Spectator* 8/3/68, 303–04; *Stage* 7/3/68, 15; *Tribune* 15/3/68, 11; *Variety* 6/3/68, 73. Comment: “A large, lavish, rowdy, sentimental but rather empty entertainment”; Judi Dench throws herself with “infectious glee” into the role of Sally Bowles (*Guardian*). “A thing of shreds and patches, despite its production expertise, and its glibness and superficiality must prove a disappointment” to readers of the original Isherwood stories; Judi Dench possessed “exuberance” but lacked the “pathos or the neuroticism” of Sally Bowles (*Variety*). “This isn’t a musical without flaws. There are some dull patches, but on the whole it has a lively, intelligent score and some energetic dancing. It certainly deserves to run” (*Daily Mirror*). “The piece is perfectly acceptable for what it is: a Broadway musical, far better than most” (*Illustrated London News*). The first New York production (Broadhurst 20/11/66) ran for 1,165 performances.

68.48 A Collier’s Friday Night (D, 3a) D. H. Lawrence. COURT 29/2/68.** Cast: Findlater; *Stage* 7/3/68, 15; *Variety* 27/3/68, 100; *WWT/15*. *Mrs. Lambert* Anne Dyson; *Nellie Lambert* Christine Hargreaves; *Gertie Coomber* Susan Williamson; *Lambert* John Barrett; *Ernest Lambert* Victory Henry; *Barker* Anthony Douse; *Carlin* Mark Jones; *Maggie Pearson* Jenifer Armitage; *Beatrice Wyld* Gwendolyn Watts. *Dir* Peter Gill; *Sc dgn* John Gunter; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips; *Assist dir* Barry Hanson, Rob Knights; *Dsm* Juliet Alliston. Plot: Demastes/1, Patterson. Reviews: *Birmingham Post* 1/3/68, 9; *Christian Science Monitor* 13/3/68, 14; *Daily Mirror* 1/3/68, 18; *Guardian* 1/3/68, 8; *Illustrated London News* 9/3/68, 32–33; *New Society* 21/3/68, 423–24; *New Statesman* 8/3/68, 312, 22/3/69, 390; *Observer* 3/3/68, 31; *Spectator* 22/3/68, 378–79; *Stage* 7/3/68, 15; *Times* 1/3/68, 12; *Tribune* 22/3/68, 11; *Variety* 27/3/68, 100, 102. Comment: English Stage Company. This was the first of three Lawrence plays staged at the Court in February and March: they “are excellent documentaries of family life struggling to flourish in the shadow of the pits” (*Daily Mirror*). A very good revival, well directed, with a mostly fine cast (*Times*). “An interesting effort; but it seriously lacks real dramatic feeling and tension. It is long-winded and ponderous, though Lawrence’s attempt to dramatise the life of a miner’s family sixty odd

years ago is remarkable for objectivity" (*Stage*).

68.49 *Billy Liar* (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse's novel, 1959). UNITY 1/3/68.** Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Review: *Tribune* 15/3/68, 11. Comment: *Tribune* called the production "workmanlike," and noted it was being performed by two different casts on alternate evenings.

68.50 *Man in the Shadows* (Thriller) Michael Parkes. LITTLE THEATRE CLUB 1/3/68.* Cast: *Stage* 7/3/68, 16. *Bernard* Tim Pearce; *Ronnie* Christopher Reich; *Billy Gray* Ron Hickey; *Florence Gray* Pat McEntee. *Dir* Joan Campbell; *Light, Sound* Ron Hickey; *Sm* Margaret Prior. Review: *Stage* 7/3/68, 16. Comment: "Remote Kentish marshes, a lonely house, an escaped madman; all the familiar trappings, in fact, of a play of suspense" (*Stage*).

68.51 *Formation Dancers* (C, 3a) Frank Marcus. RESIDENCE THEATRE 3/3/68; trfd to BRITISH COUNCIL THEATRE 10/3/68.** 2 perf. Cast: *Stage* 29/2/68, 8. Plot: Vinson, Weintraub. Comment: Cygnet. The cast included Anna Summerfield, Alan Thompson, Brian Vaughan, Jenny Quayle; *Dir* Christopher Owen.

68.52 *Bless the Bride* (Mus Show, 2a) A. P. Herbert (bk, lyr) and Vivian Ellis (mus). RICHMOND 4/3/68. 1st perfd Adelphi 26/4/47. *Lucy Willow* Mary Millar; *Pierre Fontaine* Neville Jason; *Tommy Trout* John Quayle; *Suzanne* Anna Sharkey; Bronwen Williams, Geraldine Morrow, Ursula Gayler, Jean Collins, Laura Symonds, Valerie Smith, James Charlton, Peter Gee, David Alder, Deryk Parkin, Earle Cross, Alan Rebeck, John Parker, Ernest Bale, David G, March, Eileen Page, Aleksander Browne, Maeve Leslie, Dianne Roberts, Charles Hussey, Peter Gee, Michael Edwards, Christine Walker. *Mgr dir* Frederic Piffard, Robert Peake; *Lic, Gen mgr* Frederic Piffard; *Bm* John Jackson; *Hse mgr* Graham Sawyer; *PR* Jean Carlisle; *Bom* Win Atkinson; *Dir* Stanley Beard; *Ch* Terry Gilbert; *Sc dgn* John C. Piper; *Sm* Ken Ward; *Dsm* Eilian Wyn; *Asm* Michael Edwards; *Mus dir* Joseph Alexander. Plot: Fletcher, Gänzl, Gänzl/3, 578–82, Green, Kennedy. Review: *Stage* 7/3/68, 21. Comment: A gala production to celebrate Frederic Piffard's twenty-one years at the Richmond Theatre" (*Stage*). A three-week engagement.

68.53 *Memento Mori* (C of menace, 1a) David Campton. LITTLE THEATRE CLUB 4/3/68 (Ln).** Cast: *Stage* 7/3/68, *Old Man* George Reynolds; *Young Man* Nicholas Ruscoe. *Dir* Jonathan Hammond; *Sm* Richard Stuart 16. Plot: Bull/2, Hochman. Review: *Stage* 7/3/68, 16. Comment: Theatrescope. "The author's spare dialogue creates a

world of strangely distorted images and is largely actor-proof, although the macabre undertones of death and corpse-disposal need much stronger performances than they receive in this production" (*Stage*).

68.54 *Under Milk Wood* (P, 2a) Dylan Thomas. ALD-WYCH 4/3/68.** 6 perf. Cast: RSCA; *Stage* 7/3/68, 16; Theatricalia; *WWT/15*. Emrys James, Richard Moore, Sheila Allen, Susan Fleetwood, Peter Geddis, Peter Gordon, Bruce Myers. *Dir* Terry Hands; *Dec* Gordon Melhuish. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Reviews: *Christian Science Monitor* 23/3/68, 8; *Daily Mirror* 6/3/68, 18; *Guardian* 5/3/68, 6; *Illustrated London News* 16/3/68, 32; *New Statesman* 15/3/68, 355; *Observer* 10/3/68, 31; *Stage* 7/3/68, 16; *Times* 5/3/68, 7; *Tribune* 15/3/68, 11. Comment: Royal Shakespeare Company/Theatregoround. The piece served as "a vehicle for Theatregoround ... as a light-travelling, setless piece" taken to places lacking a theatre (*Observer*). An adequate, but not the most memorable performance, with somewhat implausible Welsh accents (*Guardian*). *Times* declared that the production's style was "absolutely right for the play."

68.55 *Pierrot in Turquoise*. MERCURY 6/3/68; trfd to INTIMATE 26/3/68. Cast: *Stage* 14/3/68, 13. *Cloud* David Bowie; *Harlequin* Jack Birkett; *Pierrot* Lindsay Kemp. *Dir* Jean-Pierre Voos; *Dgn* Natasha Kornilof; *Mus dir* Michael Garrett; *Songs* David Bowie; *Sm* Robert Anthony. Reviews: *New Statesman* 19/4/68, 524–25; *Stage* 14/3/68, 13; *Times* 7/3/68, 7; *Tribune* 15/3/68, 11. Comment: International Theatre Club. "Perhaps the greatest breakthrough evinced in this production is that [Lindsay] Kemp has now subjected himself and his small company to the discipline of an outside director" (*Stage*). "Odd fare indeed ... has its moments ... but it is mostly rather twee" (*Tribune*). See also Bowden, 123.

68.56 *The Daughter-in-Law* (D, 4a) D. H. Lawrence. COURT 7/3/68.** Cast: Findlater; *Stage* 14/3/68, 13; *Variety* 27/3/68, 102; *WWT/15*. *Mrs. Gascoigne* Anne Dyson; *Joe Gascoigne* Victor Henry; *Mrs. Purdy* Gabrielle Daye; *Minnie Gascoigne* Judy Parfitt; *Luther Gascoigne* Michael Coles. *Dir* Peter Gill; *Sc dgn* John Gunter; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips; *Assist dir* Barry Hanson, Rob Knights; *Dsm* Juliet Alliston. Plot: Demastes/1, Fletcher, Patterson. Reviews: *Birmingham Post* 8/3/68, 6; *Christian Science Monitor* 13/3/68, 14; *Illustrated London News* 16/3/68, 32; *New Society* 21/3/68, 423–24; *New Statesman* 22/3/69, 390; *Observer* 10/3/68, 31; *Spectator* 22/3/68, 378–79; *Stage* 14/3/68, 13; *Times* 8/3/68, 12; *Tribune* 22/3/68, 11; *Vari-*

ety 27/3/68, 102. Comment: English Stage Company. A “sensitive and devoted treatment ... a superb example of stage naturalism at its microscopic best” (*Times*). A successful revival (*Stage*).

68.57 *The Trojan Women* (T) Euripides (trans Neil Curry). TOWER, CANONBURY, 8/3/68.** Cast: TTC. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley.

68.58 *If You Were the Only Girl in the World* (P, 1a) Ian Burford. LITTLE THEATRE CLUB 11/3/68 (Ln).* Cast: *Stage* 14/3/68, 14. *Father* Kim Grant; *Mary* Joan Kennedy; *Dir* Ian Burford; *Sm* Richard Stuart. Review: *Stage* 14/3/68, 14. Comment: Theatrescope. The play was about an ailing father and a daughter who sacrificed her one chance of marriage (*Stage*).

68.59 *Zigger Zagger* (P with mus, 2a) Peter Terson and Colin Farrell (mus). STRAND 12/3/68.** 15 perf. Cast: *Stage* 14/3/68, 15; *Variety* 20/3/68, 72; *WWT/15*. *Zigger Zagger* Anthony May; *Harry Philton* Nigel Humphreys; *1st Policeman* Robert Hamilton; *School Dentist* Terrence Lock; *Headmaster* Derek Lanyon; *Caretaker* Colin Dunn; *Teacher* Jack Chissick; *Newsagent* John Newman; *Mrs. Philton* Veronica Clifford; *Uncle Albert* Andrew Treagus; *Edna* Linda Busselle; *Les* Roland Oliver; *Chairman of Football Club* Bronson Shaw; *Careers Officer* Ioan Meredith; *Uncle Brian* Edwin Kuks; *Students* David Ballantyne, Peter Denyer, Peter Perry, John Barry Walker; *Recruiting Sergeant* Christopher Mitchell; *Medical Officer* John Rainer; *Letter Readers* Peter Jobin, Diarmuid Lawrence, Richard Bartlett, Brian Croucher; *Old Soldier* Derek Crewe; *Magistrate* Charles O'Rourke; *Youth Leader* Mark Powell; *Sandra* Janice Bowgen; *Glenice* Georgina Simpson; *Stanley* Mark Bradshaw; *Vincent* John Guest; *Girls on Bus* Beryl Cunningham, Myrtle Robinson; *Bus Conductor* Mark Heath; *2nd Policeman* Jonathan Bergman; *Vicar* Gil Sutherland; *Apprentices* David Auker, Chris Cooper, Steve Grives; *Singer* Colin Wilcox; *Football Crowd Supporters* Ronald Alexander, Nicola Ashwood, Francis Attard, Nigel Bailey, David Barry, John Berry, Paul Burns, Iain Burton, Richard Caden, Michael Cashman, Philip Caton, Anna Louise Caxton, Philip Chappell, Esta Charkham, Russell Chick, Michael Dentith, John Philip Du Feu, Nick Forbes, Nigel Franklin, George T. Georghiou, Edward Gordon, Andrew Grant, Paul Guess, Stephen Holden, Max Howard, Alun Lewis, Camille Mistrall, Eden Phillips, Beth Rhodes, Celya Robinson, John Shelley, Trevor Thomas, John Trevor, Johnathan Turner, Anthony Villaroel, Gordon Wade, Allan Warren, Philip Woods, Cindy Wright. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres*

Peter Bridge; *Dir* Michael Croft; *Assist dir* Derek Seaton; *Dgn* Christopher Lawrence; *Light* Brian Croft; *Mus* Colin Farrell; *Co. mgr* Alan West; *Sm* Anne Bickerstaff, Jeffrey Cambell; *Wm* Ann Randall; *Pd mgr* John H. De Lannoy; *Gen mgr* Richard Wakeley; *Am* Michael Day; *Press rep* Roger Clifford. Plot: Fletcher, Griffiths, Vinson, Weintraub. Reviews: *Birmingham Post* 13/3/68, 8; *Guardian* 13/3/68, 6; *Illustrated London News* 23/3/68, 28–29; *New Statesman* 22/3/69, 390; *Observer* 17/3/68, 31; *Stage* 14/3/68, 15; *Times* 13/3/68, 13; *Tribune* 29/3/68, 11; *Variety* 20/3/68, 72. Comment: “A far from flawless but nevertheless fascinating show which packs a big wallop” (*Variety*). *Times* drew attention to the fact that “Two publics thus confront one another; the middle-class theatre audience, and the thunderous working-class crowd [on stage] ... and there is no doubt which of the two publics shows more vitality.”

68.60 *Staring at the Sun* (D, 2a) Alfred Aiken. VAUDEVILLE 13/3/68. 19 perf. 1st British perf. Cast: *Stage* 21/3/68, 9; *Variety* 27/3/68, 100; *WWT/15*. *Jennie* June Barry; *Sally* Joan Miller; *Ruth* Yolande Turner; *Dave* Andrew Ray; *Tom* Melvyn Hayes; *Hiram* Robert Ayres; *Collins* Leslie Rocker. *Pres, Dir* Peter Cotes; *Dec* Bernard Culshaw; *Light* Mick Orr; *Sm* L. A. Rocker. Reviews: *Birmingham Post* 14/3/68, 7; *Guardian* 14/3/68, 8; *Illustrated London News* 23/3/68, 29; *New Statesman* 29/3/68, 425; *Observer* 17/3/68, 31; *Stage* 21/3/68, 9; *Times* 14/3/68, 13; *Variety* 27/3/68, 100. Comment: This American play apparently dates from 1945. “A script–New England family quarrel with intermittent supernatural overtones—that even a company led by Joan Miller cannot be expected to transform” (*Illustrated London News*). “Quite the worst play I’ve seen in the West End for several years and confirms the Vaudeville’s right to be recognised as a disaster area” (*New Statesman*). “A small but passionately sentimental ghost-play” (*Observer*). “An uninspired brew with stodgy dialog” (*Variety*).

68.61 *Open on Sundays* (Ent, 2a) Michael Landy and Ron Pember. MERMAID 14/3/68.* Cast: *Stage* 21/3/68, 9; *Variety* 27/3/68, 100; *WWT/15*. *Rabbi Elimelech* Leonard Fenton; *Mendel* Gabor Baraker; *Becky* Selma Vaz Dias; *Mrs. Glick* Margaret Rubel; *Hershel* Stanley Davies; *Ruthie* Brenda Kempner; *David* Stephen Leigh; *Zady* Gabor Vernon; *Elijah* Michael Landy; *Ichky Tittlebaum* Lauri Jackson; *Hymie* Gordon Faith; *Minnie* Mary Henry; *Vivienne* Cohen; *Rachel* Bernice Jacobs; *Sharon* Fiona Mathieson; *Visitors* John Dunbar, Roger Gale, Denis de Marne, Geoffrey Reed, Jeffrey Sacks. *Pres* Mermaid Theatre Trust; *Dir* Ron Pember; *Set dgn* Adrian Vaux; *Cost* Sheelagh Killeen; *Light* David Adams. Reviews: *Daily Mirror* 15/3/68, 18; *Illustrated London News* 30/3/68, 28; *Observer* 24/3/68, 31; *Stage* 21/3/68, 9;

Times 15/3/68, 13; *Tribune* 26/4/68, 11; *Variety* 27/3/68, 100. Comment: "Designed as unpretentious entertainment, built around traditional Jewish stories and songs," of special appeal only (*Variety*). "A meandering experience of Jewish life and humour ... is happiest in its songs. Its jokes are classic and not, I am afraid, very funny" (*Illustrated London News*). *Daily Mirror* called the piece a strange, bizarre ragbag.

68.62 *The Widowing of Mrs. Holroyd* (P, 3a) D. H. Lawrence. COURT 14/3/68. 1st perfd Little, Los Angeles, 26/12/16; 1st British perf Unitarian Schools, Altrincham, 9/3/20. Cast: Findlater; *Stage* 21/3/68, 9; *Variety* 27/3/68, 102; *WWT/15*. *Mrs. Holroyd* Judy Parfitt; *Blackmore* Mark Jones; *Jack Holroyd* Len Jones; *Minnie Holroyd* June Liversidge; *Clara Gwendolyn Watts*; *Laura Joan Francis*; *Holroyd* Michael Coles; *Grandmother* Anne Dyson; *Rigley* John Barrett; *Manager* Anthony Douse; *Miners* Edward Peel, Tony Rohr. *Dir* Peter Gill; *Sc dgn* John Gunter; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips; *Assist dir* Barry Hanson, Rob Knights; *Dsm* Juliet Alliston. Plot: Demastes/1, Matlaw, 451, Patterson. Reviews: *Birmingham Post* 15/3/68, 7; *Christian Science Monitor* 13/3/68, 14, 27/3/68, 14; *Guardian* 15/3/68, 8; *Illustrated London News* 23/3/68, 28–29; *New Society* 21/3/68, 423–24; *New Statesman* 22/3/69, 390; *Observer* 17/3/68, 31; *Spectator* 22/3/68, 378–79; *Stage* 21/3/68, 9; *Times* 15/3/68, 13; *Tribune* 22/3/68, 11; *Variety* 27/3/68, 102. Comment: English Stage Company. *Variety* praised this as the best of the Lawrence trilogy at the Court and noted the final ten minutes held the audience "enthralled." *Guardian* said the three productions were "definitive versions of these supremely reticent yet extraordinarily eloquent slices of strict naturalism." Similarly, *Times* praised the "stoic naturalist idiom" of both play and production.

68.63 *Donna Quixote* (C, 3a) William Gerhardie. LITTLE THEATRE CLUB 15/3/68.* Cast: *Stage* 21/3/68, 10. *Mrs. Brandon* Sally Brace; *Rev. A. F. Bean* Charles Mylne; *V. Simleton-Tomson* Christopher Reich; *Grand Duchess Anton of Russia* Jackie Skarvellis; *Frau Muche* Mary Sheen; *Fritz* Ken Hickey; *Frieda* Sylvia Carson; *Otto* Robert Christopher; *Minna* Sylvie Dattas; *Herr Pfeffer* Jose Martinez; *Minna's Mother* Deirdre Spencer-Smith; *Doctor, Herr Bursch* Robert Christopher. *Dir* Joan Campbell; *Light, Sound* Ron Hickey; *Sm* Margaret Prior. Review: *Stage* 21/3/68, 10. Comment: The play was published in 1927, but apparently not performed until this date. It was about "a quixotic perfectionist spending her time and money in futile endeavours to improve other people's morals" (*Stage*).

68.64a *Cell-Mate* (P) Tony Parkin. STUDIO THEATRE

18/3/68.* Gavin Morrison, Tony Parkin, Trafford Carter, James Hogan. Review: *Stage* 21/3/68, 11. Comment: T. P. Productions. Also given rehearsal reading at the Lamb and Flag on 1/2/68. The play was about the mental deterioration of a prisoner.

68.64b *Don't Call Me, I'll Call You* (P, 1a) Tony Parkin. STUDIO THEATRE 18/3/68.* Review: *Stage* 21/3/68, 11. Comment: T. P. Productions. Also given rehearsal reading at the Lamb and Flag on 1/2/68. The play concerned an actor who was not aware that he had died.

68.65 *Romeo and Juliet* (T) William Shakespeare. QUESTORS 18/3/68.** Cast: QTA. Review: *Middlesex County Times* 22/3/68, 8. Comment: A modern dress production using Carnaby Street fashions.

68.66 *The Successful Life of Three* (Skit for vaudeville, 1a) Maria Irene Fornes. LITTLE THEATRE CLUB 18/3/68 (Ln). 1st perfd Firehouse, Minneapolis, Minnesota, 22/1/65; 1st British perf. Cast: *Stage* 21/3/68, 11. 3 Peter Bland; *He* Simon Williams; *She* Jill Lamède; *Policeman* Brian Guthrie. *Dir* Jonathan Lamède; *Dgn* Beales Everett; *Sm* Suzanna Mills. Plot: MacNicholas, Vinson. Review: *Stage* 21/3/68, 11. Comment: "Jonathan Lamède has directed with an obvious affection for the play and has successfully conveyed his understanding of it to the actors" (*Stage*).

68.67 *Daughter of Silence* (P) Morris L. West (drm of his novel, 1961). GATEHOUSE 19/3/68. 1st perfd Erlanger, Philadelphia, 30/10/61; 1st British perf. Plot: Bordman/4, 379, Bronner, Hischak. Review: *Stage* 28/3/68, 17. Comment: The first New York production (Music Box 30/11/61) ran for 36 performances.

68.68 *Oedipus* (T, 1a) Seneca (trans David Anthony Turner; adpt Ted Hughes). OLD VIC 19/3/68. 42 perf. Cast: NTA; *Stage* 21/3/68, 9; *Theatricalia*; *Variety* 3/4/68, 72; *WWT/15*. *Oedipus* John Gielgud; *Jocasta* Irene Worth; *Creon* Colin Blakely; *Manto* Louise Purnell; *Slave* Ronald Pickup; *Phorbas* Harry Lomax; *Tyresias* Frank Wylie; Kenneth Mackintosh, Gerald James, Alan Adams, David Belcher, Patrick Carter, Kenneth Colley, Neil Fitzpatrick, Jonathan Hardy, Roderick Horn, Richard Kaye, Philip Locke, Jeremy Rowe, George Selway, Robert Tayman, Benjamin Whitrow, Bernard Gallagher, Gillian Barge, Helen Bourne, Anna Carteret, Oliver Cotton, Roger Forbes, Luke Hardy, Lewis Jones, Jane Lapotaire; John Nightingale, Terence Taplin, Gary Waldhorn, Judy Wilson, Peter Winter. *Dir, Dgn* Peter Brook; *Cost dgn* Jean Monod; *Mus, Sound* Richard Peaslee. Plot: Hochman. Reviews: *Birmingham Post* 20/3/68, 10; *Christian Science Monitor* 27/3/68, 14;

Guardian 20/3/68, 9, 28/3/68, 8; *Illustrated London News* 30/3/68, 28; *Observer* 24/3/68, 31; *New Statesman* 29/3/68, 425; *Spectator* 29/3/68, 413; *Stage* 21/3/68, 9; *Times* 20/3/68, 8; *Tribune* 29/3/68, 10–11; *Variety* 3/4/68, 72. Comment: National Theatre. Performed in modern dress. Because of the violent and erotic content of the production, a special matinée for school children drew criticism (see *Variety* 3/4/68, 75). “A Stoic play in an Epicurean production” summarized *Tribune*’s response to Peter Brook’s direction. *Guardian* said that despite errors there was much “to admire in this excitingly experimental, stern, unbroken two hours.” “John Gielgud is very impressive as Oedipus” (*Christian Science Monitor*). *Times* praised the “thrilling performances” of Colin Blakely and Irene Worth, but found Gielgud’s Oedipus “only marginally in contact with the show.” The production remained in repertory until 3/8/68.

68.69 *The Outcry* (P, 3a) Henry James. ARTS 20/3/68. 1st perfd Savoy 1/1/17. Cast: *Stage* 28/3/68, 13; *Variety* 3/4/68, 72; *WWT/15*. *Banks* Vincent Worth; *Lord John* Michael Latimer; *Lady Sandgate* Helen Christie; *Dorkins* Deborah Youlten; *Breckenridge Bender* Murray Kash; *Lady Grace* Anna Barry; *Hugh Crimble* Kenneth Farrington; *The Earl of Theign* George Coulouris; *Gotch* John Garretty. *Dir* Campbell Allan; *Sm* Gaydon Phillips. Reviews: *Birmingham Post* 21/3/68, 6; *Christian Science Monitor* 27/3/68, 14; *Daily Mirror* 21/3/68, 16; *Guardian* 21/3/68, 8; *Illustrated London News* 30/3/68, 28; *New Statesman* 29/3/68, 425; *Observer* 24/3/68, 31; *Spectator* 29/3/68, 413; *Stage* 28/3/68, 13; *Times* 21/3/68, 9; *Tribune* 29/3/68, 11; *Variety* 3/4/68, 72. Comment: *Christian Science Monitor* thought that “James’s beautiful, absurd, adverbial, convoluted language ... gives it a charm a cultivated audience can enjoy.” “A poor play, a period piece which should have been left to gather dust on its Edwardian shelf. The trouble with Henry James is that he invariably wrote six or seven words where one would have been adequate” (*Daily Mirror*). “Good performances” from Kenneth Farrington, Anna Barry, and George Coulouris (*Guardian*). *Spectator* praised Campbell Allen’s direction for bringing out “James’s masterful intelligence, his intricacy and comical self-mockery.” However, *Times* said the direction was “rather tentative” and the production was “inclined to get entangled in the serpentine dialogue.”

68.70 *Canterbury Tales* (MC, 2a) Nevill Coghill (bk, lyr; adpt of Geoffrey Chaucer) and Martin Starkie (bk) and Richard Hill (mus) and John Hawkins (mus). PHOENIX 21/3/68.* 2,082 perf. Cast: *Stage* 28/3/68, 13; *Variety* 3/4/68, 72; *WWT/15*. *Host* Michael Logan; *Knight* Trevor Baxter; *Squire* Nicky Henson; *Prioress* Pamela Charles; *Nun* Nancy Nevinson; *Priest* Daniel Thorndike; *Cook*

John Rutland; *Friar* George Raistrick; *Wife of Bath* Jessie Evans; *Miller* Kenneth J. Warren; *Steward* Wilfrid Brambell; *Clerk of Oxford* Billy Boyle; *Summoner* John Rutland; *Merchant* Kevin Brennan; *Chaucer* James Ottaway; “The Miller’s Tale”: *Nicholas* Nicky Henson; *Alison* Gay Soper; *The Carpenter* Wilfrid Brambell; *Absalom* Billy Boyle; *Gervase* Kenneth J. Warren; *Robin* Julian Grant; “The Steward’s Tale”: *Miller* Kenneth J. Warren; *Miller’s Wife* Nancy Nevinson; *Molly* Gay Soper; *Alan* Nicky Henson; *John* Billy Boyle; “The Merchant’s Tale”: *January* Wilfrid Brambell; *Justinus* Daniel Thorndike; *Placebo* John Rutland; *May* Gay Soper; *Damian* Nicky Henson; *Pluto* Kenneth J. Warren; *Proserpina* Pamela Charles; *Duenna* Nancy Nevinson; *Page* Marc Arnall; “The Wife of Bath’s Tale”: *King* Trevor Baxter; *Queen* Pamela Charles; *Old Woman* Jessie Evans; *Young Knight* Billy Boyle; *Other Pilgrims, Workmen, Pages* Bob Appleby, Marc Arnall, Julian Grant, Bob Hogan, Keith Mackintosh, Humphrey Taylor; *Court Ladies, Village Girls* Raewyn Blade, Kay Eraser, Cheryl Groenwald, Delia Lindsay, Pamela Moncur, Judy Monks. *Lic* Veronica Flint-Shipman; *Pp* Gerald Flint-Shipman; *Pres* Chanticleer Productions Ltd., Classic Presentations Ltd. *Dir* Vlado Habunek; *Pd, Co-dir* Martin Starkie; *Cost dgn* Loudon Sainthill; *Sets* Derek Cousins; *Light* Michael Northen; *Ch* David Drew; *Cond* Denys Rawson; *Bal mr* Andrew Morrison; *Gen mgr* Richard Schulman; *Pd mgr* Wilfred Blunden; *Dsm* Terry Connelly, Bob West; *Asm* Bill Futter, Roland Porritt, Marc Ashley; *Props* Jean Welding; *Wm* Barbara Ellams, Kate Lach; *Press rep* Theo Cowan; *Sc bld* E. Babbage Ltd.; *Sc* Ted Kingman; *Cost* Parkers Costumiers Ltd., Gamba; *Pq* Wig Creations Ltd. Plot: Bordman/5, 662, Gänzl, Hischak, OTF. Reviews: *Birmingham Post* 23/3/68, 5; *Christian Science Monitor* 29/3/68, 8; *Daily Mirror* 22/3/68, 20; *Guardian* 22/3/68, 10; *Illustrated London News* 30/3/68, 28; *New Statesman* 29/3/68, 425; *Observer* 24/3/68, 31; *Spectator* 29/3/68, 413–14; *Stage* 28/3/68, 13, 24/10/68, 19, 13/1/72, 11; *Times* 22/3/68, 13; *Tribune* 29/3/68, 11; *Variety* 3/4/68, 72. Comment: *Guardian* said this “overlong end-of-term college beano” needed to be severely pruned, but hoped it would succeed. “Vastly entertaining” (*Christian Science Monitor*). *Tribune* thought Chaucer’s work adapted well to the stage with its “updated verse idiom.” “The gay and bawdy, somewhat artless musical comedy lacks marquee appeal, but compensates with its exuberance and novelty” (*Variety*). While the production rambled it really brought the tales to life (*Times*). The first New York production (Eugene O’Neill 3/2/69) ran for 121 performances.

68.71 *Lysistrata* (C) Aristophanes (trans Heratolus Giorgiou and Matthew Quinn). TOWER, CANONBURY, 22/3/68.** Cast: TTC. Plot: Fletcher, French/2, Gassner,

Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel.

68.72 *Not in My Bed You Don't* (C) Alec Coppel and Myra Coppel. RICHMOND 25/3/68.* Cast: *Stage* 28/3/68, 15. *Liz How* Sheila Hammond; *Benny* Ron Welling; *Scad* Ian Gardiner; *Cerveza* Katerina Holden; *John Fenn* Tom Chatto; *Sonny How* James Kenney; *Bluey* Peter Thomas; *Miriam* Una Stubbs; *Mr. Polosi, Window Cleaner* David Browning; *Det. Sergeant Anders* Raymond Adamson; *Lord Babcock* Fred Emney. *Pres* Richmond Theatre Productions Ltd., Brian Rix; *Dir* Wallace Douglas; *Dgn* Mary Pickard; *Sm* Ken Ward. Review: *Stage* 28/3/68, 15. Comment: On the financial condition of the theatre, see *Stage* 10/4/68, 14. The plot revolved around the difficulties of disposing of a corpse. A two-week engagement.

68.72.2 *The Guy* (P, 2a) Walter Lever. MERCURY 26/3/68.** Cast: *Stage* 28/3/68, 15. *Brown Leader* Hawkins; *Foy* Gary Files; *Lady in fur coat* Jenny Lee; *Woman with bag* Daphne Odin-Pearse; *Man with false nose* Christopher Heywood; *Schoolgirls* Juliet Green, Annabel Bosanquet, Nancy MacKeith; *Miss O'Reilly* Carole Harwood. *Dir* Jean-Pierre Voos; *Dgn* Sheila Godbolt; *Sm* Michael McKeown. Reviews: *Stage* 28/3/68, 15; *Tribune* 12/4/68, 11. Comment: About "Everyman in psychological traps, beset by nightmares which spring from childhood, confined in a Kafka-like place of apparently no escape" (*Stage*). "The plot is well-made but predictable, the familial philosophising is over-explicit, and the characterisations incredible" (*Tribune*).

68.73 *Enter a Free Man* (C, 2a) Tom Stoppard. ST. MARTIN'S 28/3/68. 44 perf. 1st perfd New, Oxford, 19/2/68. Cast: *Stage* 4/4/68, 17; *Variety* 10/4/68, 66; *WWT/15*. *George Riley* Michael Hordern; *Persephone* Megs Jenkins; *Linda* Vanessa Forsyth; *Harry* Roland Curram; *Florence* Maria Charles; *Carmen* Liam Gaffney; *Able* Roy Holder; *Brown* Kenneth McClellan. *Pres* Doris Cole Abrahams, John Roberts, Kermit Bloomgarden; *Dir* Frith Banbury; *Dgn* Reece Pemberton; *Light* John B. Read; *Sm* Edward Burrell Plot: Demastes/2, Hischak/2, 82, Loney, Weintraub. Reviews: *Illustrated London News* 6/4/68, 30; *New Statesman* 5/4/68, 457–58; *Spectator* 5/4/68, 448–49; *Stage* 4/4/68, 17; *Times* 29/3/68, 13; *Tribune* 12/4/68, 11; *Variety* 10/4/68, 66. Comment: The play was a revision of *A Walk on the Water*, 1st perfd ITV 11/63. *Tribune* said the piece was "passably proficient ... its manner seems trivial and its morality trite." "Written for television. It smacks of the small screen" (*Variety*). *Times* noted the play's resemblance to other plays dealing with "the impractical dreamer and his long-suffering family," adding "it does not suggest the presence of a strong individual talent." The first New York production (St. Clements 17/12/74) ran for 25

performances.

68.74 [No entry]

68.75 *Lord Arthur Savile's Crime* (C, 3a) Constance Cox (adpt of Oscar Wilde's story, 1891). LITTLE THEATRE CLUB 29/3/68.** Plot: Fletcher.

68.76 *Early Morning* (D, 21sc) Edward Bond. COURT 31/3/68, 7/4/68 (m).* 2 perf. Cast: Findlater; *Stage* 10/4/68, 13; *WWT/15*. *Albert Prince Consort* Nigel Hawthorne; *Disraeli* Malcolm Tierney; *Prince Arthur* Peter Eyre; *Prince George (Prince of Wales)* Tom Chadbon; *Lord Chamberlain* Roger Booth; *Lord Mennings* Norman Eshley; *Queen Victoria* Moira Redmond; *Florence Nightingale* Marianne Faithfull; *Len* Dennis Waterman; *Joyce* Jane Howell; *Soldier One* Hugh Armstrong; *Soldier Two* Harry Meacher; *Doctor* Gavin Reed; *Gladstone* Jack Shepherd; *Ned* Bruce Robinson. *Dir* William Gaskill; *Dgn* Deirdre Clancy; *Light* Andy Phillips; *Assist dir* Bill Brydon; *Dsm* Trevor Bentham. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 8/4/68, 1; *Christian Science Monitor* 12/4/68, 6; *Daily Mirror* 8/4/68, 3; *Guardian* 8/4/68, 5; *New Statesman* 12/4/68, 492; *Observer* 7/4/68, 26, 14/4/68, 25; *Stage* 10/4/68, 13; *Times* 8/4/68, 6; *Tribune* 19/4/68, 10. Comment: English Stage Society. Produced without decor. The play, banned by the Lord Chamberlain because of its treatment of Queen Victoria involved in a lesbian relationship with Florence Nightingale, was given before a private audience on 31/3. It received "a special private rehearsal showing last Sunday afternoon [7/4], after an intended evening performance was banned, for critics and friends" (*Stage* 10/4/68, 13). See also Findlater, 92–93. *Times* pointed out that the lesbian element wasn't all that important, and regretted the Court's just "fight for theatrical free speech should be conducted on behalf of a piece as muddled and untalented as this."

68.77 *Lullaby for a Young Girl* (P) Joseph Green. DUKE OF YORK'S 31/3/68.* 1 perf. Cast: *Stage* 4/4/68, 17; *WWT/15*. *Emily Marshall* Elizabeth Tyrrell; *Kapinski* Paul Greaves; *George Marshall* Lee Fox; *Jackson* Michael Segal; *Miranda* Sally Goldie; *Kate* Dorothy Primrose; *Bruno Marks* Cyril Wheeler; *Kendall* William Abney. *Dir* Geoffrey Edwards; *Sm* David Fleming. Reviews: *Stage* 4/4/68, 17; *Times* 1/4/68, 13. Comment: Repertory Players. The play involved a revolutionary and his bourgeois friends but failed to develop the expected confrontation between the two sides (*Times*).

68.78 *Say Who You Are* (F, 3a) Keith Waterhouse and Willis Hall. INTIMATE 1/4/68.** Plot: Fletcher, Loney, Vinson, Weintraub.

68.79 *Celestina or the Tragicomedy of Calisto and Melibea* (P) Fernando de Rojas (trans James Mabbe of *La Celestina*, 1499). DRAMA CENTRE 2/4/68. *Celestina* Sheila Wilkinson; Brian Ayres, Sarah Longman, Mary Rutherford, Theresa Watson, Penelope Wilton, Don Hawkins. *Dgn* Michael Holt; *Dir* Christopher Fettes. Plot: Hochman, Law, Patterson. Review: *Stage* 10/4/68, 13. *Stage* gives title as *The Spanish Bawd or Celestina*. "An excellent if too-slowly paced production by Christopher Fettes showed it to be ... a good example of classic drama, with a surprisingly assured blending of irony and nobility" (*Stage*).

68.80 *Richard III* (T) William Shakespeare. TOYNBEE 3/4/68.** Comment: New Park Theatre Club.

68.81a *At the Hawk's Well* (P, 1a) W. B. Yeats. TOWER, CANONBURY, 4/4/68. 1st perfd London 2/4/16 (private perf). Cast: TTC. Plot: Gassner, Hochman, Matlaw, Patterson, 109–11, Schrank.

68.81b *Lunchtime Concert* (P, 1a) Olwen Wymark. TOWER, CANONBURY, 4/4/68. 1st perfd Close, Glasgow, 13/4/66. Cast: TTC. Plot: Bull/1.

68.81c *The Only Jealousy of Emer* (P, 1a) W. B. Yeats. TOWER, CANONBURY, 4/4/68. 1st perfd Amsterdam 1922. Cast: TTC. Plot: Schrank. Comment: The piece was published in *Poetry Magazine* 13:4 (January 1919), 175–93. It appears to have been performed as part of Yeats's *Fighting the Waves* (Abbey, Dublin, 13/8/29; see *Stage* 22/8/29, 16).

68.82 *Cross Purpose* (T, 3a) Albert Camus (trans Stephen Dartnell of *Le malentendu*, 1944). HAMPSTEAD 8/4/68. Cast: *Stage* 25/4/68, 13; *WWT/15*. *The Mother* Margaret Boyd; *Martha* Pauline Delaney; *Jan* Rio Fanning; *Maria* Kate Binchy; *Old Servant* Paul Farrell. *Dir* Stephen Dartnell; *Dgn* John Vere Brown; *Light* Christopher Bazeley; *Sm* Anne Monk. Plot: Hochman, Patterson, Matlaw. Reviews: *Birmingham Post* 9/4/68, 11; *Illustrated London News* 20/4/68, 29; *Stage* 25/4/68, 13; *Tribune* 26/4/68, 11. Comment: Also known as *The Misunderstanding*. In this translation and production, the play was "a very dull, slow-moving explanation of a tragic enough series of events sparked off by the hero-victim's own stupidity" (*Stage*). "We can hardly blame the cast for being baffled sometimes by a translation that mingles the turgid with the baldly matter-of-fact" (*Illustrated London News*).

68.83 *Love in a Mist* (C, 3a) Kenneth Horne. INTIMATE 8/4/68.**

68.84 *Relatively Speaking* (C, 2a) Alan Ayckbourn. RICHMOND 8/4/68.** Plot: Demastes/2, Fletcher, French/2, Law, Patterson, Vinson, Weintraub. Comment: A two-week engagement.

68.85 *Super Santa* (C, 1a) Ed B[erman]. LITTLE THEATRE CLUB 8/4/68 (Ln).* Cast: *Stage* 10/4/68, 15. *Super Santa* Bill Bailey; *OO* Marie Adams. *Dir* Edward Berman; *Sm* Brian Guthrie. Reviews: *Stage* 10/4/68, 15; *Times* 9/4/68, 13. Comment: Theatrescope. About a department store Santa Claus and "his encounter with a ripe young Lolita sparks off a sexual fantasy ending with the couple mating in Santa's symbolic sack" (*Stage*).

68.86 *Antigone* (T) Sophocles. UNITY 14/4/68.** 1 perf. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Comment: Greek Arts Theatre of London. Performed in modern Greek.

68.87 *The Clowns* (Mime) Ladislav Fialka and Zdenek Sikola (mus). ALDWYCH 15/4/68. Cast: *Stage* 18/4/68, 13; *WWT/15*. *Zdenka* Kratochvilova, *Ludmilla* Kovarova, *Jana* Peskova, *Ivan* Lukes, *Josef* Fajta, *Richard* Weber, *Jiri* Kaftan, *Ladislav* Fialka. *Pres* Peter Daubeny; *Dir* Ladislav Fialka; *Dgn* Boris Soukup; *Cost dgn* Mirka Kovarova; *Light* Jiri Miler; *Sound* Milan Jedlicka; *Props* Antonin Hosek, *Jiri* Kanka; *Sm* Milan Vomacka. Reviews: *Birmingham Post* 16/4/68, 3; *Christian Science Monitor* 26/4/68, 10; *Illustrated London News* 27/4/68, 26; *New Statesman* 19/4/68, 525; *Observer* 21/4/68, 31; *Spectator* 19/4/68, 533; *Stage* 18/4/68, 13; *Times* 16/4/68, 9; *Tribune* 26/4/68, 11. Comment: Balustrade Mime Group of Prague. World Theatre Season. "A pantomimed history of pantomime" commended by (*Observer*). *Christian Science Monitor* said the production was not as interesting as *The Fools*, seen the previous year and to be repeated later this season.

68.88 *Up the Garden Path*. INTIMATE 15/4/68. Comment: I have been unable to identify this piece definitively.

68.89 *The Duel* (CD, 2a) Jack Holton Dell (adpt of Anton Chekhov's novella, 1891). DUKE OF YORK'S 16/4/68. 51 perf. 1st perfd Theatre Royal, Brighton, 18/3/68. Cast: *Stage* 18/4/68, 15; *Theatricalia*; *Variety* 8/5/68, 253; *WWT/15*. *Andre Laevsky* Michael Bryant; *Alex Samoylenko* James Hayter; *Samoylenko's Orderly* Kevin Moore; *Marya Konstantine* Elspeth March; *Katya Konstantine* Janet Hannington; *Nadya Federovna* Nyree Dawn Porter; *Igor Kirilin* John J. Carney; *Niki Konstantine* Bruce Walker; *Deacon Pobyedov* Lewis Fiander; *Nikolay Von Koren* Peter Wyngarde; *Atchmianov* Anthony Watkins. *Pres* Stephen Mitchell; *Dir* Norman Marshall; *Dgn* Peter

Rice; *Light* Joe Davis; *Sm* Grimmond Henderson. Reviews: *Birmingham Post* 18/4/68, 7; *Christian Science Monitor* 22/4/68, 6; *Daily Mirror* 17/4/68, 18; *Guardian* 17/4/68, 6; *Illustrated London News* 27/4/68, 26; *New Statesman* 26/4/68, 559; *Observer* 21/4/68, 31; *Spectator* 26/4/68, 570; *Stage* 18/4/68, 15; *Times* 17/4/68, 14; *Tribune* 26/4/68, 11; *Variety* 8/5/68, 253. Comment: The adaptation “drained all the irony out of Chekhov’s” work (*Observer*). “The total gesture of a drama is missing” (*Guardian*). *Variety* praised the acting of Peter Wyngarde and Michael Bryant, as did other reviewers. *Times* compared the adaptation unfavorably with one on television “some years ago” [presumably on BBC TV 16/10/63], but said it was nevertheless “workmanlike.”

68.90a *Home Free* (P, 1a) Lanford Wilson. MERCURY 16/4/68. 1st perfd Caffè Cino, New York, 16/1/64; 1st British perf. Cast: *Stage* 25/4/68, 13; *WWT/15*. Lawrence Michael Warren Powell; *Joanna* Claris Erickson. *Dir*, *Dgn* Marshall W. Mason; *St dir* Janet Roberts. Plot: MacNicholas, Walford. Reviews: *New Statesman* 26/4/68, 559; *Observer* 28/4/68, 30; *Spectator* 26/4/68, 569–70; *Stage* 25/4/68, 13; *Times* 17/4/68, 14. Comment: International Theatre Club, American Theater Project. On the censorship of the play, see *Guardian* 11/4/68, 4, *Variety* 17/4/68, 61. *Spectator* said of both plays “the material is banal and insignificant enough, what makes them extraordinary is the elegance and force of the telling.” *Observer* noted the “intense intimacy” of the performances by Claris Erickson and Michael Warren Powell in *Home Free*.

68.90b *The Madness of Lady Bright* (P, 1a) Lanford Wilson. MERCURY 16/4/68. 1st perfd Caffè Cino, New York, 19/5/64; 1st British perf. Cast: *Stage* 25/4/68, 13; *WWT/15*. *Lesley Bright* Charles Stanley; *Girl* Tanya Berezin; *Boy* David Groh. *Dir*, *Dgn* Marshall W. Mason; *St dir* Janet Roberts. Plot: Gunn, Hochman, MacNicholas, Nelson/2, Vinson, Walford. Reviews: *New Statesman* 26/4/68, 559; *Observer* 28/4/68, 30; *Spectator* 26/4/68, 569–70; *Stage* 25/4/68, 13; *Times* 17/4/68, 14. Comment: International Theatre Club, American Theater Project.

68.91 *A Midsummer Night’s Dream* (C) William Shakespeare. DUTHY HALL 16/4/68.** *Nick Bottom* Barrie Rutter; *Puck* Tim Haunton; *Oberon* Charles Douthwaite; *Titania* Nicola Williams; *Hermia* Mavis Taylor; *Helena* Jacky Walker; *Hippolyta* Helen Rutt; *Peter Quince* Duncan Woodcock. *Dir* Paul Hill. Review: *Stage* 25/4/68, 14. Comment: National Youth Theatre. The fairy scenes were too prosaic but Barrie Rutter’s performance of Bottom “might be envied by not a few professionals” (*Stage*).

68.92 *The Fools* (Mime) Ladislav Fialka and Zdenek Sikola (mus). ALDWYCH 18/4/68.** Cast: *WWT/15*. Zdenka Kratochvilova, Ludmilla Kovarova, Jana Peskova, Bozena Vechetova, Olga Przygrodzka, Josef Fajta, Jiri Kaftan, Ivan Lukes, Richard Weber, Ladislav Fialka. *Pres* Peter Daubeny; *Dir* Ladislav Fialka; *Dgn* Boris Soukup; *Cost dgn* Mirka Kovarova. Reviews: *Christian Science Monitor* 26/4/68, 10; *Guardian* 19/4/68, 8; *Illustrated London News* 27/4/68, 26; *New Statesman* 19/4/68, 525; *Stage* 25/4/68, 13; *Times* 19/4/68, 13; *Tribune* 26/4/68, 11. Comment: Balustrade Mime Group of Prague. World Theatre Season. *Times* said the company was better when presenting “romance ... free of sentimentality.”

68.93 *Hadrian the Seventh* (D, 2a) Peter Luke (based on Frederick Rolfe [Baron Corvo], *Hadrian the Seventh*, 1904, and other works). MERMAID 18/4/68; trfd to HAYMARKET 18/3/69. 1,000 perf. 1st perfd Repertory, Birmingham, 9/5/67. Cast: *Stage* 25/4/68, 13; *Theatricalia*; *Variety* 15/5/68, 72; *WWT/15*. *Fr*. William Rolfe Alec McCowen; *Mrs. Crowe* Margaret Courtenay; *Agnes* Peggy Aitchison; *Bailiff*, *Dr. Talacryn Bishop of Caerleon* Alan MacNaughtan; *Bailiff*, *Dr. Courtleigh Cardinal-Archbishop of Pimlico* Donald Eccles; *Jeremiah Sant* Patrick McAlinney; *Cardinal-Archdeacon* Paddy Ward; *Father St. Albans* Brian Tully; *Cardinal Berstein* Otto Diamant; *Cardinal Ragna* Brian Coburn; *Rector of St. Andrew’s College* Aidan Turner; *George Arthur Rose* Vivian Mackerrell; *Papal Chamberlain* Patrick Marley; *Cardinals* Bernard Clifton, Tom Dickson, Graham Leaman, Clifford Norgate, Jeffrey Sacks; *Seminarists* Roger Clayton, Alan Helm, Laurence Terry; *Papal Guards* Peter Kenton, David Ralph; *Swiss Guards* Roger Clayton, Tom Dickson, Alan Helm, Christopher Masters, Jeffrey Sacks, Laurence Terry; *Acolytes* Roger Clayton, Alan Helm, Peter Kenton, Christopher Masters, David Ralph, Laurence Terry. *Dir* Peter Dews; *Dgn* Tim Goodchild; *Light* David Adams; *Sm* Alison Kennedy. Plot: Bordman/4, 430, Fletcher, Griffiths, Hirschak, Loney, Salem, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 19/4/68, 20; *Christian Science Monitor* 3/5/68, 4; *Daily Mirror* 19/4/68, 20; *Guardian* 19/4/68, 8; *Illustrated London News* 27/4/68, 26, 1/11/69, 30; *Irish Times* 22/4/68, 11; *New Statesman* 26/4/68, 559; *Observer* 21/4/68, 31; *Spectator* 26/4/68, 570; *Stage* 25/4/68, 13, 14/11/68, 13, 23/10/69, 17; *Times* 19/4/68, 13; *Tribune* 26/4/68, 11; *Variety* 15/5/68, 72. Comment: *Observer* reported the huge ovation given to Alec McCowen’s performance in the lead which marked the “birth of a new star”; similarly *Daily Mirror* said “a performance which will be talked about for years.” *Guardian* fell a little short of such declarations about McCowen’s achievement, while *Spectator* could offer a

parsimonious he “has some nice moments.” However, *Times* described his performance as “immaculately conceived and fastidiously executed.” The first New York production (Helen Hayes 8/1/69) ran for 359 performances in which Alec McCowen appeared.

68.94 *Say Uncle!* (P) Lester Cole. UNITY 19/4/68. 1st British perf. Ronald Bevan, Eric Levy, Richard Seyd, Jack Lozdan, Anton Phillips, Bill Franklin, Gordon Case, Stanley Hillier, Pat Melly, Nicholas Speller. *Dir* Robert Mitchell; *Assist dir* Frank Wagland. Reviews: *Stage* 25/4/68, 14; *Tribune* 26/4/68, 11. Comment: Anti-Vietnam war play depicting “a single day’s intake at an American draft-centre” (*Tribune*). Also performed as *Johnny, I hardly knew Ye*, a collage of songs and poems.

68.95 *Shadow and Substance* (P [3a] Paul Vincent Carroll. LITTLE THEATRE CLUB 19/4/68. 1st perfd Abbey, Dublin, 6/5/37. Cast: *Stage* 18/4/68, 14. Michael Adman McCabe, Noel Faulkner, David J. Waldron, Liam O’Flynn, Gerry Black, Lillian Lingwood; *Dir* Joan Campbell. Plot: *Best*/37, 87, *Bordman*/4, 163, Gassner, Hirschak, Hochman, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Sobel. Comment: The first New York production (John Golden 26/1/38) ran for 274 performances.

68.96 *Private Lives* (C, 3a) Noël Coward. QUESTORS 20/4/68.** Cast: QTA. Review: *Middlesex County Times* 26/4/68, 16.

68.97 *The Homecoming* (D, 2a) Harold Pinter. RICHMOND 22/4/68.** Plot: Demastes/2, Dorney, Fletcher, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Comment: A two-week engagement.

68.98 *Man of La Mancha* (MP, 1a) Dale Wasserman (bk) and Mitch Leigh (mus) and Joe Darion (lyr) and Jack Cole (ch). PICCADILLY 24/4/68. 253 perf. 1st perfd Goodspeed Opera House, East Haddam, Connecticut, 28/6/65; 1st British perf. Cast: *Stage* 2/5/68, 13; *Theatricalia*; *Variety* 1/5/68, 70; *WWT/15*. *Don Quixote* (Cervantes) Keith Michell; *Sancho* Bernard Spear; *Aldonza* Joan Diener; *The Innkeeper* David King; *The Padre* Alan Crofoot; *Dr. Carrasco* Peter Arne; *Antonia* Patricia Bredin; *The Barter* Edward Atienza; *Pedro* Shev Rodgers; *Anselmo* Peter Gorden; *The Housekeeper* Olive Gilbert; *Juan* John Aristides; *Paco* John McDonald; *Tenorio* John Larsen; *Jose* Tom Merrifield; *Esteban* Keith Galloway; *Enrique* Rene Sartoris; *The Horses* Peter Gorden, Tom Merrifield; *Maria* Erica Bax; *Fermina* Ruth Silvestre; *Micaela* Nita Cugin; *Captain of the Inquisition* John Wynyard; *Guitarist* John Zaradin; *Guards and Men of the*

Inquisition Gordon Coster, Bryon O’Leary, Roy Pannell, Lou Zamprogna. *Pp* Piccadilly Theatre Ltd.; *Mgr dir*, *Lic*, *Pres* Donald Albery; *Dir* Albert Marre; *Ch* Jack Cole; *Dec*, *Light* Howard Bay; *Cost dgn* Howard Bay, Patton Campbell; *Light supervisor* Francis Reid; *Dance arr* Neil Warner; *Mus arr* Music Makers Inc.; *Mus dir* Denys Rawson; *Gen mgr* Anne Jenkins; *Dir of pd* Ian B. Albery, Shirley Duff-Gray; *Tech assist* Christopher Lester; *Sm* Gerard Phillips; *Dsm* Susan Gregory, Tom Macarthur; *Asm* Maria Cassar, Ed Kuks; *Wm* Flo Waite; *Carp* Harry Robinson; *Elect* Bill Bruce; *Press rep* Roger Clifford; *Sc bld* E. Babbage and Co.; *Sc* London Festival Ballet Scenic Studios. Plot: *Best*/65, 195, *Bordman*, *Bordman*/5, 646–47, Fletcher, Green, Hirschak, Kennedy, Loney, OTF, Wilmeth. Reviews: *Birmingham Post* 26/4/68, 9; *Christian Science Monitor* 1/5/68, 10; *Daily Mirror* 25/4/68, 16; *Guardian* 25/4/68, 8; *Illustrated London News* 27/4/68, 31, 4/5/68, 29; *New Statesman* 3/5/68, 591–92; *Observer* 28/4/68, 30; *Spectator* 3/5/68, 605; *Stage* 2/5/68, 13; *Times* 25/4/68, 15; *Tribune* 10/5/68, 11; *Variety* 1/5/68, 70. Comment: Performed without an interval. *Variety* reported opening night ran 140 minutes and predicted a “durable success.” *Guardian* enjoyed Keith Michell’s performance but had doubts about the work itself. *Times* welcomed the show’s lack of “the usual trappings of the gold-plated Broadway musical.” “Brimming with fantasy and featuring an extremely good deathbed scene which had women in the audience dabbing their eyes, this muscular play with music has some obvious ingredients for box-office success” (*Daily Mirror*). The first New York production (ANTA Washington Square 22/11/65) ran for 2,328 performances.

68.99 *King Ubu* (F) Alfred Jarry (adpt Milos Macourek and Jan Grossman of Jarry, *Ubu roi*, 1896, and *Ubu enchainé*, 1900, and Prokop Voskovec, *Faustroll*). ALDWYCH 25/4/68.** Cast: *Stage* 2/5/68, 14; *WWT/15*. *Ubu* Jan Libicek; *Mother Ubu* Marie Malkova; *Curislav* Jan Preucil; *Sloup*, *Third Free Man* Jaroslav Vizner; *Klin*, *Second Free Man* Vaclav Sloup; *King*, *Tsar* Oldrich Velen; *Queen*, *Commentator*, *Lady Tourist* Helena Lenka; *Prince Hromoslav*, *First Free Man* Vaclav Mares; *Prince Boleslav*, *Judge* Oldrich Vlach; *Prince Ladislav*, *Defence Counsel* Jaroslav Gillar; *Bear* Jan Ourada; *Curimir* Ivan Palec; *Eleutheria* Hana Smrckova; *Prosecutor* Jiri Krampol; *Gaoler* Ladislav Kiepal; *Villbald* Andrej Krob. *Pres* Peter Daubeny; *Dir* Jan Grossman; *Dgn* Libor Fara; *Cost dgn* Mirka Kovarova; *Assist pd* Andrej Krob; *Sound* Arnost Kurell; *Fight arr* Jan Hrabeta; *Ch* Ladislav Fialka; *Assist dir* Jaroslav Giller; *Sm* Richard York. Plot: Fletcher, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 26/4/68, 9; *Guardian* 26/4/68, 8; *Illustrated London News* 4/5/68, 29; *New Statesman* 3/5/68, 592; *Observer* 28/4/68, 30;

Spectator 3/5/68, 605; *Stage* 2/5/68, 14; *Times* 26/4/68, 9; *Tribune* 10/5/68, 11. Comment: Drama Group of the Balustrade, Prague. World Theatre Season. *Guardian* noted the disparity between the vigorous declamations on stage and the polite simultaneous translations. "The twin barriers of language and politics blurred the significance" of the production (*Tribune*). *Times* thought the production revealed the play was more than just "an historical curiosity," although it still did not "bring out [Ubu's] full grotesque nastiness."

68.100 *Philadelphia, Here I Come!* (C, 3a) Brian Friel. TOWER, CANONBURY, 26/4/68.** Cast: TTC. Plot: Best/65, 301, Hischak, Hochman, Patterson, Salem, Schrank, Vinson, Weintraub.

68.101a *Funnyhouse of a Negro* (D, 1a) Adrienne Kennedy. COURT 28/4/68. 1 perf. 1st perfd East End, New York, 14/1/64; 1st British perf. Cast: Findlater; *Stage* 2/5/68, 13; *WWT/15*. *Negro-Sarah* Sheila Wilkinson; *Duchess of Hapsburg (one of herself)* Nina Baden-Semper; *Queen Victoria Regina (one of herself)* Anne Thompson; *Jesus (one of herself)* Anthony Villaroel; *Patrice Lumumba (one of herself)* Stefan Kalipha; *The Mother* Elizabeth Adare; *Funnyhouse Lady (Sarah's landlady)* Julia McCarthy; *Funnyhouse Man (Raymond)* David Rhys Anderson; *The Chorus* Ingrid Brett, Marinechi-chi Enis, Geula Jeffet, Georgie Baisley, Keith Walker. *Dir* Ron Knights; *Dgn* Pete Whiteman; *Light* Andy Phillips; *Mus*, *Sound* Hugh Shrapnel; *Mus* Ginger Johnson; *Sm* Eileen Bence. Plot: Bryer, Eisler, Nelson, Patterson, Peterson/2, Vinson, Wilmeth. Reviews: *Stage* 2/5/68, 13; *Times* 29/4/68, 13. Comment: English Stage Company. Produced without decor. *Times* was unconvinced by the play's impressionist style.

68.101b *A Lesson in a Dead Language* (P) Adrienne Kennedy. COURT 28/4/68.* 1 perf. Cast: Findlater; *Stage* 2/5/68, 13; *WWT/15*. *The Teacher* Julia McCarthy; *The Pupil* Anne Thompson; *Pupils* Nina Baden-Semper, Ingrid Brett, Elisabeth Adare, Marinechi-chi Enis, Geula Jeffet; *Jesus* Stefan Kalipha; *Mary* Sheila Wilkinson; *Joseph* Anthony Vallaroel; *Wise Men* Georgie Baisley, Keith Walker; *Shepherd* David Rhys Anderson. *Dir* Ron Knights; *Dgn* Roger Butlin; *Light* Andy Phillips; *Mus*, *Sound* Hugh Shrapnel; *Mus* Ginger Johnson; *Sm* Eileen Bence. Plot: Eisler, Nelson, Peterson/2. Reviews: *Stage* 2/5/68, 13; *Times* 29/4/68, 13. Comment: English Stage Company. Produced without decor. "A playlet of startling brevity and obscure intent" (*Times*).

68.102 *People Are Living There* (D, 2a) Athol Fugard. MERMAID 28/4/68. 1 perf. 1st perfd Close, Glasgow, 13/3/68. Carmen Silvera, Douglas Ditta, Ronald Cunliffe.

Plot: Hischak/2, 39, Hochman, Vinson. Review: *Guardian* 29/4/68, 6. Comment: African Music and Drama Trust. *Guardian* reported it was well received by "a large and friendly audience," and noted the play's theme had something in common with Chekhov. The first New York production was at the Forum 18/11/71.

68.103 *Get Away with Murder* (C thriller) Chester Mattin. INTIMATE 29/4/68.**

68.104 *Partage de midi* (P, 3a) Paul Claudel. ALDWYCH 29/4/68. 1st perfd Marigny, Paris, 16/12/48. Cast: *Stage* 2/5/68, 14; *WWT/15*. *Ysé* Edwige Feuillère; *Mesa* Jean-Louis Barrault; *Amalric* Jean Martinelli; *De Ciz* Jean Desailly. *Pres* Peter Daubeny; *Dir* Jean-Louis Barrault; *Dgn* Felix Labisse; *Cost dgn* Christian Bérard; *St dir* Jean Salerno. Plot: Gassner, Hochman, Matlaw, Patterson, Shank. Reviews: *Birmingham Post* 1/5/68, 12; *Christian Science Monitor* 20/5/68, 4; *Guardian* 30/4/68, 6; *Illustrated London News* 11/5/68, 27; *New Statesman* 10/5/68, 623; *Spectator* 3/5/68, 605; *Stage* 2/5/68, 14; *Times* 30/4/68, 8. Comment: Théâtre de France Company. World Theatre Season. According to *Spectator* the company endeavored to overcome "the gap between Claudel's inflated language and his humdrum plot" but ultimately failed to do so. *Christian Science Monitor* entertained an opposing view and said in performance the play "becomes a great theatrical force," as here. *Times* discussed both Barrault's "sacred" attachment to Claudel which many French did not share, and the unevenness of the play itself.

68.105 *Edward II* (D, 2a) Bertolt Brecht (adpt of Christopher Marlowe; trans William E. Smith and Ralph Manheim of *Leben Eduards des Zweiten von England*, 1924). OLD VIC 30/4/68. 32 perf. 1st British perf. Cast: NTA; *Stage* 2/5/68, 15; *Theatricalia*; *Times* 1/5/68, 8; *Variety* 15/5/68, 70; *WWT/15*. *Gaveston* Charles Kay; *Ragged Men* Reginald Green, Michael Tudor Barnes, William Hoyland; *Archbishop of Winchester*, *Lightborn* Graham Crowden; *Lancaster* Lennard Pearce; *King Edward II* John Stride; *Kent* Jeremy Brett; *Bishop of Coventry* Derek Jacobi; *Baldock* David Ryall; *Spencer* Edward Petherbridge; *Rice ap Howell* Peter Penry-Jones; *Mortimer* Robert Lang; *Queen Anne* Geraldine McEwan; *Peers* Robert Walker, John Flint; *James* Paul Curran; *James's Attendant* Bernard Gallagher; *Young Edward* Ian Pigot; *Rebel Herald* Barry James; *Drunken Soldier* Malcolm Reynolds; *Blind Soldier* Terence Taplin; *Deputation of Soldiers* Frederick Pyne, Michael Tudor Barnes, Benjamia Whitrow, William Hobbs; *Monk* William Hoyland; *Berkeley* Lewis Jones; *The Elder Gurney* Peter Cellier; *The Younger Gurney* John McEnery; *Smith* Nell Fitzpatrick; *Man in Crowd*

Benjamin Whitrow. *Dir* Frank Dunlop; *Dgn* Carl Toms; *Mus* John Dankworth; *Light* John B. Read; *Assist dir* Donald MacKechnie; *Sm* Robert Findlay. Plot: French/2, Hochman. Reviews: *Guardian* 1/5/68, 6; *Illustrated London News* 11/5/68, 27; *New Statesman* 10/5/68, 623; *Stage* 2/5/68, 15; *Times* 1/5/68, 8; *Tribune* 10/5/68, 11; *Variety* 15/5/68, 70, 72. Comment: National Theatre. *Guardian* offered a negative view of the play itself (“as dry and deflated as silent cinema documentary”) and thought most of the acting was un-Brechtian. *Tribune* presented a rebuttal: “This incredible richness of substance makes the bored belly-aching of the Brecht-phobes even harder to understand than usual.” *Times* was unsure of the play’s purpose and thought Frank Dunlop’s production lacked a “personal signature.” *Stage* described it as a “brilliant production”; “Dunlop’s direction is assured in its grasp of detail as well as essential things; it unfolds the drama grandly in a light which suggests a time and a land of long ago, yet is afire with life.” The production remained in repertory until 25/1/69.

68.106 *The Penal Settlement* (P, 1a) Steven Berkoff (adpt of Franz Kafka’s short story, 1914). ARTS LABORATORY 5/68. Plot: French/2, Walford. Reviews: *Guardian* 17/6/68, 6; *New Statesman* 17/5/68, 662; *Stage* 11/7/68, 14. Comment: Also known as *In the Penal Colony*. As well as providing the translation, Berkoff directed and gave a “brilliant performance ... as the present Settlement chief” (*Stage*).

68.107 *The Imaginary Invalid* (C, 3a) Molière (trans John Wood of Molière, *Le malade imaginaire*, 1673). VAUDEVILLE 1/5/68.** 13 perf. Cast: *Stage* 9/5/68, 9; *Variety* 15/5/68, 72; *WWT/15*. *Argan*, *Punchinello* Richard Wordsworth; *Toinette*, *Old Woman* Eileen Gourlay; *Angélique*, *Shepherdess* Lorna Heilbron; *Beline* Louida Vaughan; *M. Bonnefoy*, *Archer* Michael Waddon; *Cléante* Edward Arthur; *M. Diafoirus* Michael Martin; *Thomas Diafoirus* Ian Trigger; *Louison* Cheryl Burfield; *Beralde*, *Archer* Trader Faulkner; *M. Fleurant*, *Archer* Charles McKeown; *M. Purgon* Norman Mann. *Pres* Richard O’Donoghue; *Dir* János Nyiri; *Dgn* David Marshall; *Mus* Charpentier; *Mus arr* Peter Zinovieff; *Ch* Sheila Whytock Faulkner; *Mus dir* Ed Coleman; *Sm* Haydn Davies. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 3/5/68, 6; *Guardian* 2/5/68, 6; *Illustrated London News* 11/5/68, 27; *Stage* 9/5/68, 9; *Times* 2/5/68, 8; *Tribune* 10/5/68, 11; *Variety* 15/5/68, 72. Comment: A spirited production with a “serviceable” translation (*Guardian*). *Variety*, however, thought the translation was flat and the indifferent production might not survive the scheduled limited run of three-and-a-half weeks. *Times* wondered why this “dowdy, unobtrusive

production” had been brought from the Forum, Billingham, to the West End.

68.108 *The Queen’s Highland Servant* (CD, 3a) William Douglas Home. SAVOY 2/5/68. 52 perf. 1st perfd Playhouse, Salisbury, 14/11/67. Cast: *Stage* 9/5/68, 9; *Variety* 15/5/68, 70; *WWT/15*. *Queen Victoria* Pamela Stanley; *Jane Marchioness of Ely* Nicolette Bernard; *John Brown* Archie Duncan; *General Grey* Ronald Adam; *Colonel Ponsonby* Richard Gale; *Lord Russell* Frederick Peisley; *Prince of Wales* Sean Arnold; *Dr. William Jenner* Jeffrey Segal; *Lord Derby* Ernest Hare; *Mr. Disraeli* David Garth; *Duke of Cambridge* Norman Pitt; *Lockwood* Neil Williams; *Dr. Randall Davidson* Raymond Young. *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Pres* Hugh Wontner, Le Clare Productions, Ray Cooney; *Dir* Hugh Goldie; *Dgn* Hal Henshaw, Neville Kersey; *Sm* Mark Baring. Plot: Vinson. Reviews: *Daily Mirror* 3/5/68, 20; *Guardian* 3/5/68, 8; *Illustrated London News* 18/5/68, 29; *New Statesman* 10/5/68, 623; *Stage* 9/5/68, 9; *Times* 3/5/68, 17; *Tribune* 10/5/68, 11; *Variety* 15/5/68, 70. Comment: *Tribune* called this formulaic play an attempt to “shock coach-parties into the Savoy Theatre” in the hope of witnessing a romance between Queen Victorian and her servant John Brown. “An undemanding, witty and well acted comedy-drama” (*Variety*). “An engaging light comedy instead of a complex relationship made painful by social and political pressures” (*Times*). *Daily Mirror* declared the play was “immensely enjoyable” and noted “nothing actually improper takes place.”

68.109 *He Sits at the Melting Pot* (P) Kaj Munk. WESTMINSTER 5/5/68. 1 perf. Plot: Hochman. Comment: A professional reading. A “highly controversial play that was refused production in London in 1938 for fear of offending Hitler ... by its treatment of the Jewish persecution in prewar Germany” (*Stage* 2/5/68, 8).

68.110 *The Devil Was Sick . . .* (C, 3a) Kenneth Horne. INTIMATE 6/5/68.**

68.111 *Dream Monster* (P, 1a) Mike Lucas. LITTLE THEATRE CLUB 6/5/68 (Ln).* Cast: *Stage* 9/5/68, 11. *Gabbie* Yvette Byrne; *Chris* Andrew Bradford; *Mervyn* Eric Neville; *Geoff* Lionel Guyett. *Dir* Mike Lucas; *Sm* Brian Guthrie; *Pd assist* Christian Rodzka. Review: *Stage* 9/5/68, 11. Comment: Theatrescope. “A simple triangle drama between an unmarried mother—the Dream Monster is her child,” a gay young actor “mothers the child,” and another actor who has “a brief passionate encounter with the girl” (*Stage*).

68.112 *Il faut passer par les nuages* (P) François

Billetdoux. ALDWYCH 6/5/68. 1st perfd Odéon-Théâtre de l'Europe, Paris, 21/10/64. Cast: *Stage* 9/5/68, 10; *WWT/15. Marielle* Anne Doat; *Antonin Verduret* Pierre Bertin; *Clothilde* Marie-Hélène Dasté; *Paupiette* Nelly Benedetti; *Pierre "Peter" Balade* Guy Moigne; *Jeannot Pouldu* Jean Desailly; *Abbé Mamirin* Pierre Gallon; *Mémé Luciole* Christiane Carpentier; *Maximilien Le Penech* Régis Outin; *Clos-Martin* Jean-Louis Barrault; *Lucas Balade* Maurice Sarfati; *Bouchut, Furniture Remover* François Helie; *Second Policeman* Victor Beniard; *Claire Verduret-Balade* Madeleine Renaud; *Adeline Marie-Christine* Barrault; *Benjamin Carcasson* Robert Lombard; *Employee* Michel Berger; *Mme Aubin-Lacotte* Madeleine Lambert; *Manceau* Jacques Alric; *Maître Couillard* Michel Bertay; *Dr. Couffin* Dominique Santarelli; *Pierre Villemain* Louis Fremont; *Palpitard* André Batisse; *Commertou* Gérald Marti; *Josiane Céline Salles*; *Pitou* William Coryn. *Pres* Peter Daubeny; *Dir* Jean-Louis Barrault; *Dgn* René Allio, Claude Lemaire; *Mus* Serge Baudo; *Cost* Yves Saint-Laurent; *Assist dir* Michel Bertay. Plot: Hochman, Matlaw, 85. Reviews: *Birmingham Post* 8/5/68, 10; *Christian Science Monitor* 13/5/68, 4; *Guardian* 7/5/68, 6; *Illustrated London News* 18/5/68, 29; *Observer* 12/5/68, 31; *Stage* 9/5/68, 10; *Times* 7/5/68, 13. Comment: Théâtre de France Company. World Theatre Season. Madeleine Renaud gave "a most imaginative and remarkably sustained performance" (*Guardian*), a view echoed by *Times* and *Christian Science Monitor*, the latter giving a full account of the plot.

68.113 *Backbone* (CD, 3a) Michael Rosen. COURT 8/5/68.** 12 perf. Cast: Findlater; *Stage* 16/5/68, 15; *Theatricalia*; *Variety* 22/5/68, 62; *WWT/15. Mrs. Forbes* Clare Kelly; *Mr. Forbes* Edward Jewesbury; *Tania Forbes* Marty Cruikshank; *Robert Forbes* Timothy Carlton; *Malcolm Levin* Ray Brooks; *Jim* Tom Chadbon; *Harry Levin* Harry Towb; *Peg Levin* Thelma Whiteley; *Martin Levin* Roy Holder; *Caroline* Deborah Norton; *Policeman* Harry Meacher. *Dir* Bill Bryden; *Dgn* Kenneth Bridgeman; *Photography* Peter Isaac; *Light* Andy Phillips; *Dsm* Trevor Bentham. Reviews: *Birmingham Post* 9/5/68, 6; *Illustrated London News* 18/5/68, 29; *Observer* 12/5/68, 31; *Stage* 16/5/68, 15; *Times* 9/5/68, 8; *Tribune* 24/5/68, 11; *Variety* 22/5/68, 62. Comment: English Stage Company. The play, about class, family life, the young wanting freedom, dragged on with many scenes (*Illustrated London News*). "Shapeless, overlong ... demands severe cutting ... sharp, often funny dialog and painfully accurate observation" (*Variety*); *Stage* concurred.

68.114 *The Sleeping Prince* (C, 2a) Terence Rattigan. ST. MARTIN'S 8/5/68.** 37 perf. Cast: *Stage* 16/5/68, 18;

Theatricalia; *Variety* 22/5/68, 62; *WWT/15. 1st Footman* William Gray; *2nd Footman* Glen Holloway; *Peter Northbrook* David Hutcheson; *Mary* Susan Hampshire; *Major-Domo* Dennis Tynsley; *The Butler* Raymond Graham; *The Regent* George Baker; *Nicolas* Roger Davenport; *The Grand Duchess* Jean Anderson; *The Countess* Rosalind Atkinson; *The Baroness* Jane Cain; *Louisa* Sally Faulkner. *Pres* Martin Tickner, George Baker Plays Ltd.; *Dir* George Baker; *Dgn* Julia Squire; *Light* John Harrison; *Sm* Drew Borland. Plot: Bordman/4, 340, Hischak, Loney, 283, Matlaw, Rusinko, 84–86. Reviews: *Birmingham Post* 11/5/68, 7; *Christian Science Monitor* 17/5/68, 6; *Daily Mirror* 9/5/68, 16; *Illustrated London News* 18/5/68, 29; *Observer* 12/5/68, 31; *Spectator* 17/5/68, 677; *Stage* 16/5/68, 18; *Times* 9/5/68, 8; *Variety* 22/5/68, 62. Comment: *Christian Science Monitor* wondered why this "minor work so much out of sympathy with the temper of the contemporary world" had been revived. *Spectator* called the play "this late perfect fruit of a dead style." *Times* reported the "obvious pleasure" of the first-night audience. *Illustrated London News* offered a strong defense of Rattigan who "has roused more envy because so many of his plays have succeeded. Of many kinds, often most skilful, they are worlds removed from the egregious rubbish often publicized on our stage in the name of experiment."

68.115 *Le barbier de Seville* [C, 4a] Pierre-Augustin Caron de Beaumarchais. ALDWYCH 9/5/68. 1st perfd Comédie-Française, Paris, 23/2/1775. Cast: *Stage* 16/5/68, 15; *WWT/15. Count Almaviva* Michel Rhu; *Figaro* Dominique Paturel; *Bartholo* Pierre Bertin; *Rosine* Anne Doat; *L'Eveillé* Robert Lombard; *La Jeunesse* Régis Outin; *Don Bazile* Pierre Chabert; *The Sheriff* Victor Bernard; *The Notary* François Helie; *Footmen* Louis Fremont, Michel Berger. *Pres* Peter Daubeny; *Dir* Jean-Pierre Granval; *Dgn* Jean-Denis Malcles; *Mus* Serge Baudo; *St dir* Jean Salerno. Plot: Fletcher, French/2, Gassner, 54, Hochman, Law, Patterson, Salem. Reviews: *Stage* 16/5/68, 15; *Times* 10/5/68, 9. Comment: Théâtre de France Company. World Theatre Season. The production "suggests the routine enactment of a text for schoolchildren. ... Perhaps the tired atmosphere is partly a matter of perfunctory stage management" (*Times*).

68.116 *The Hostage* (P, 3a) Brendan Behan. LITTLE THEATRE CLUB 10/5/68.** Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub.

68.117 *A New Way to Pay Old Debts* (C) Philip Massinger. TOWER, CANONBURY, 10/5/68. 1st perfd c. 1625. Cast: TTC. Plot: Gassner, Hochman, Holzknicht,

Law, Patterson, Salem, Shipley, Sobel. Review: *Stage* 16/5/68, 16. Comment: John Pettengell gave a creditable performance of *Overreach* (*Stage*).

68.118 Green Room Rag. ADELPHI 12/5/68. Reviews: *Stage* 16/5/68, 15; *Times* 13/5/68, 8. Comment: "Inordinately long and only fitfully entertaining" (*Times*).

68.119 The Diary of a Madman (P) Anon (adpt of Nikolai Gogol's story, 1835) Gogol. LITTLE THEATRE CLUB 13/5/68 (Ln). Comment: Theatrescope.

68.120 Minor Murder (Thriller, 2a) Reginald Denham and Mary Orr. INTIMATE 13/5/68.**

68.121 Mooney and His Caravans (P, 6sc) Peter Terson. HAMPSTEAD 13/5/68.* Cast: *Stage* 16/5/68, 21; *WWT/15*. Charley Barry Evans; Mave Diana Bishop. Dir James Ferman; Dgn Austen Spriggs; Light Christopher Bazeley; Sm Michael McDermott. Plot: Vinson. Reviews: *Guardian* 15/5/68, 6; *Illustrated London News* 1/6/68, 30; *New Statesman* 24/5/68, 702; *Observer* 19/5/68, 31; *Spectator* 24/5/68, 714; *Stage* 16/5/68, 21; *Times* 16/5/68, 15; *Tribune* 24/5/68, 11. Comment: A two-hander about a marriage in difficulty, set on a caravan site. *Guardian* thought the play was "overlong and painfully obvious"; *Tribune* shared that view. *Times* was equally disappointed. *Observer* provided a detailed description and analysis of the play in which it saw many thematic virtues, but it admitted the work's faults. *Spectator* concluded the play bore "the mark of a very fine playwright indeed."

68.122a The Music of the Blind People [La musica dei ciechi] (C, 1a) Raffaele Viviani and Fiorenzo Carpi (songs). ALDWYCH 13/5/68. 1st perfd Teatro Adriano, Rome, 27/3/27; 1st British perf. Cast: *Stage* 16/5/68, 16; *WWT/15*. Ferdinando Franco Sportelli; Don Antonio Antonio Casagrande; Gennario Alberto Carioni; Don Lorenzo Orazio Matucci; Don Vincenzo Umberto Anastasio; Don Alfonso Corrado Annicelli; Nannina Rosita Pisano; Oyster Seller Mariano Rigillo; Passerby Franco Acampora. Pres Peter Daubeny; Dir Giuseppe Patroni Griffi; Dgn Ferdinando Scarfiotti; Ch Louis Naylor; Gen sm Frank Stevens. Reviews: *Birmingham Post* 14/5/68, 10; *Christian Science Monitor* 31/5/68, 10; *Daily Mirror* 14/5/68, 20; *Guardian* 14/5/68, 6; *Illustrated London News* 25/5/68, 54; *New Statesman* 24/5/68, 702; *Observer* 19/5/68, 31; *Spectator* 17/5/68, 677; *Stage* 16/5/68, 16; *Times* 14/5/68, 15. Comment: Rome Stabile Theatre Company. World Theatre Season. Performed under the title *Naples by Night, Naples by Day*. "The comedy, pathos and enthusiasm for life which all Neapolitans seem to have is brilliantly captured in [these]

two contrasting plays" (*Daily Mirror*). "A slow evening with pleasures spaced well apart" (*Times*). "A slight episode of jealousy" about a blind musician made to believe his wife is "beautiful and unfaithful" (*Guardian*).

68.122b Toledo by Night [Tuledo 'e notte] (C, 1a) Raffaele Viviani and Fiorenzo Carpi (songs). ALDWYCH 13/5/68. 1st perfd Teatro Umberto, Naples, 9/1/18. 1st British perf. Cast: *Stage* 16/5/68, 16; *WWT/15*. Leopoldo Coletta Franco Sportelli; Scarrafone Nicola di Pinto; Cientepelle Mario Frera; Furmella Bruno Marinelli; Tommasino Antonio Casagrande; Simone Corrado Annicelli; Fritz Carlo Fortuna; Ruselle Marina Pagano; Pascallino Piero Sammataro; O Sapunarielo Franco Acampora; Margherita Angela Pagano; Ines Angela Luce; Filiberto Esposito Mariano Rigillo; Brighella Marco Berneck; Guardascione Paolo Falace; Another Guard Umberto Liberati; Don Mini Mario Frera; Nicola Alberto Carioni; Mimi Isabella Guidotti; Gastone Roberto Marelli; Gaga Piero Sammataro; Georgette Maria Torica; Fernanda Anna Goel; Fat Woman Gianna Marelli; Maria Anna Goel; Cristina Marina Pagano; Titina Isabella Guidotti; Filumena Maria Torcia; Don Altano Nicola di Pinto; Affunzino Robert Marelli; Peppino Bruno Marinelli; Papele Mariuolo Piero Sammataro; O Tripolino Leo Pantaleo; Rafele Gianni Silvestri. Pres, Dir, Dgn, Ch, Gen sm as for 68.122a. Plot: Hochman. Reviews: *Birmingham Post* 14/5/68, 10; *Christian Science Monitor* 31/5/68, 10; *Daily Mirror* 14/5/68, 20; *Guardian* 14/5/68, 6; *Illustrated London News* 25/5/68, 54; *New Statesman* 24/5/68, 702; *Observer* 19/5/68, 31; *Spectator* 17/5/68, 677; *Stage* 16/5/68, 16; *Times* 14/5/68, 15. Comment: Rome Stabile Theatre Company. World Theatre Season. Performed under the title *Naples by Night, Naples by Day*. *Guardian* was unimpressed by the standard of performance of this vaudeville involving street criminals.

68.123a Epitafios (Poem) Iannis Ritsos (trans George Thomson). ARTS 14/5/68. Cast: *WWT/15*. Reviews: *Birmingham Post* 15/5/68, 6; *Illustrated London News* 25/5/68, 54; *Observer* 19/5/68, 31; *Stage* 16/5/68, 21; *Times* 16/5/68, 15. Comment: A one-woman double bill performed by Aspasia Papanthassiou whose tremendous performance in both items was acclaimed and described in great detail by *Times*.

68.123b Medea (T) Euripides. ARTS 14/5/68. 1st perfd 431 B.C. Cast: *WWT/15*. Plot: Bordman, Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 15/5/68, 6; *Illustrated London News* 25/5/68, 54; *Observer* 19/5/68, 31; *Stage* 16/5/68, 21; *Times* 16/5/68, 15.

68.124 *Mrs. Mouse, Are You Within?* (C, 3a) Frank Marcus. DUKE OF YORK'S 15/5/68. 61 perf. 1st perfd Theatre Royal, Bristol, 3/4/68. Cast: *Stage* 23/5/68, 15; *Theatricalia*; *Variety* 29/5/68, 54; *WWT/15*. *Oliver Bathurst* Peter Whitbread; *Anita Hill* Barbara Leigh-Hunt; *Peter Hobday* John Warner; *Emma Hill* Angela Down; *Sean O'Hagan* Lee Davis. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Michael Codron; *Dir* Val May; *Dgn* Alexander McPherson; *Cost dgn* Audrey Price; *Light* Kenneth Vowles; *Sm* Harold Cuniffe. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 16/5/68, 6; *Guardian* 16/5/68, 8; *Illustrated London News* 25/5/68, 54; *New Statesman* 24/5/68, 702; *Observer* 19/5/68, 31; *Spectator* 24/5/68, 714–15; *Stage* 23/5/68, 15; *Times* 16/5/68, 15; *Tribune* 24/5/68, 11; *Variety* 29/5/68, 54. Comment: A “boulevard comedy without menace,” “received with delight,” “Barbara Leigh-Hunt rightly won cheers for a beautifully judged and detailed portrait” (*Guardian*). *Variety* thought the play was indecisive and long-winded, but predicted “a healthy run.” *Stage* said the first two acts were really elongated revue sketches; only the third act had real substance. “A splendid third act. A dramatist who ends better than he has begun is a rarity” (*Illustrated London News*).

68.125 *I Do! I Do!* (Mus, 2a) Tom Jones (bk, lyr; based on Jan de Hartog, *The Fourposter*, 1951) and Harvey Schmidt (mus). LYRIC 16/5/68. 115 perf. 1st perfd Colonial, Boston, 3/10/66; 1st British perf New, Oxford, 13/3/68. Cast: *Stage* 23/5/68, 13; *Variety* 29/5/68, 54; *WWT/15*. *She (Agnes)* Anne Rogers; *He (Michael)* Ian Carmichael. *Lic* Prince Littler; *Mgr dir* Gilbert Miller, Prince Littler; *Pres* H. M. Tennent Ltd.; *Dir* Gower Champion; *Sc dgn* Oliver Smith; *Cost dgn* Freddy Wittop; *Mus dir* Ian Macpherson; *Mus arr* Philip J. Lang; *Light* Jean Rosenthal, Joe Davis; *Assist dir* Lucia Victor; *Sm* Nora Stapleton. Plot: Bordman/5, 652, Gänzl, Hischak, Kennedy, Loney, OTF, Salem. Reviews: *Birmingham Post* 17/5/68, 9; *Daily Mirror* 17/5/68, 20; *Guardian* 17/5/68, 10; *Illustrated London News* 25/5/68, 54; *New Statesman* 31/5/68, 738; *Observer* 19/5/68, 31; *Stage* 23/5/68, 13; *Times* 17/5/68, 19; *Tribune* 7/6/68, 11; *Variety* 29/5/68, 54. Comment: *Variety* said the piece should find a “ready audience” in London, particularly with a cast composed of Anne Rogers and Ian Carmichael. “Although heavily charged with sentiment, the story never gets sickly. The lyrics and dialogue ... are intelligent and perceptive, and the music ... pleasing and melodic” (*Daily Mirror*). “Pop-theatre at its most debased” (*Observer*). *Tribune* left before the second act. *Times* described the piece as musically and dramatically “monotonous and sticky.” The first New York production (46th Street 5/12/66) ran for 560 performances.

68.126 *The Royal Astrologers* (P for children) Willis Hall. ARTS 18/5/68 (m). 1st perfd Repertory, Birmingham, 17/12/58. Cast: *Stage* 23/5/68, 14; *Theatricalia*; *WWT/15*. *Chancellor* Alec Bregonzi; *Emperor* Alan Mason; *Emperor's Daughter* Sorrel Breunig; *Father Mole-Cricket* Henry Manning; *Mother Mole-Cricket* Ursula Jones; *Master Mole-Cricket* Lawrence Keene; *First Villager*, *Thieves' Leader*, *Captain Beanfeast* Matthew O'Sullivan; *Second Villager*, *Third Thief*, *Second Sailor* Peter Corey; *Wizard*, *First Thief*, *First Mate* Conrad Asquith; *Palace Messenger*, *First Sailor* Elridge Griffiths; *Second Thief*, *First Palace Guard* Roland Boorman; *Second Palace Guard* Malcolm Bessent. *Dir* Matyelok Gibbs; *Dgn* Ted Parker; *Sm* Peter Corey. Review: *Stage* 23/5/68, 14. Comment: Unicorn Theatre. *Stage* said the play failed to engage the audience and to create the magic of the theatre.

68.127 *The Way of the World* (C, 5a) William Congreve. QUESTORS 18/5/68.** Cast: QTA. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel.

68.128 *The Seven Deadly Virtues* (P) Ronald Duncan. CRITERION 19/5/68.* 1 perf. Cast: *Stage* 23/5/68, 13; *WWT/15*. *Dr. Satan*, *Puget* Lindsay Campbell; *Receptionist* Wendy Shutler; *Miss Angel* Bridget McConnel; *Gabriel* David Toguri; *Colin Wood* Jon Croft; *Lavinia* Frances Jester; *Christopher Gibbs* Robin McGee; *Melanie* Heather Stoney; *Gerard* Martin King; *Harcourt Webb* Lionel Hamilton. *Dir* Johan Fillinger; *Dec* Anna Gisler; *Sm* Christine Savin. Plot: Vinson. Reviews: *Stage* 23/5/68, 13; *Times* 20/5/68, 14. Comment: Repertory Players. *Times* found some merit in the piece but thought Duncan had oversimplified the philosophical point in the play. Duncan “succeeds in making his point in a play which demonstrates that an episodic and flash-back technique need not be the ‘bad theatre’ it so often appears from the pen of less experienced writers” (*Stage*).

68.129 *Nude with Violin* (C, 2a) Noël Coward. INTIMATE 20/5/68. 1st perfd Olympia, Dublin, 24/9/56; 1st British perf Royal Court, Liverpool, 8/10/56. Plot: Bordman/4, 348, Fletcher, French/2, Hischak, Levin, 75–77, Loney, 299, Matlaw, Patterson, Salem. Comment: The first New York production (Belasco 14/11/57) ran for 86 performances.

68.130 *Sagittarius* (P) Ed B[erman]. LITTLE THEATRE CLUB 20/5/68 (Ln). 1st perfd Brighton Combination 4/5/68. Comment: Theatrescope. “Its theme deals with the instantly recognisable age-old family neuroses we have all come to know and hate” (*Stage* 9/5/68, 10).

68.131 *The Shaughraun* (Melo [4a]) Dion Boucicault. ALDWYCH 20/5/68. 1st perfd Wallack's, New York, 14/11/1874; 1st London perf Drury Lane 4/9/1875. Cast: *Stage* 23/5/68, 14; *WWT/15*. *Captain Molineux* Donal McCann; *Robert ffolliott* Desmond Cave; *Father Dolan* Patrick Layde; *Corry Kinchela* Geoffrey Golden; *Harvey Duff* Peadar Lamb; *Conn the Shaughraun* Cyril Cusack; *Sergeant Jones of the 41st*. Seamus Newham; *Claire ffolliott* Aideen O'Kelly; *Arte O'Neal* Fidelma Murphy; *Mrs. O'Kelly* Brid Lynch; *Moya Maire* O'Neill; *Bridget Madigan* Joan O'Hara; *Nancy Malone* Deidre Purcell. Pres Peter Daubeny; *Dir* Hugh Hunt; *Dgn* Alan Barlow; *Mus* Eamon O'Gallagher; *Light* John Wyckham; *Sm* Joseph Ellis. Plot: Bordman, Bordman/2, 81, Hischak, Hochman, Patterson, Shipley, Sobel. Review: *Birmingham Post* 25/5/68, iv; *Illustrated London News* 1/6/68, 30; *Irish Times* 21/5/68, 8, 22/5/68, 11; *New Statesman* 31/5/68, 738; *Observer* 26/5/68, 30; *Spectator* 31/5/68, 752; *Stage* 23/5/68, 14; *Times* 21/5/68, 6; *Tribune* 7/6/68, 11. Comment: Abbey Theatre, Dublin. World Theatre Season. The production "transplants new heart into this vintage" melodrama (*Tribune*). "The production is jokey and spirited but without any kind of style" (*Guardian*). However, *Times* declared the production "rescues a fine dramatist from oblivion and restores the Abbey to its old status as one of the jewels of the English-speaking theatre." *Irish Times* (22/5) provided a synopsis of the "most enthusiastic notices." The first New York production ran for 143 performances.

68.132a *Antigone* (T) Sophocles (trans George Valamvanos). ARTS 21/5/68.** Cast: *WWT/15*. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Reviews: *Stage* 30/5/68, 13; *Times* 22/5/68, 13. Comment: A second one-woman double bill performed by Aspasia Papathanassiou (see 68.123a–123b). An abridged version. *Times* found this piece not as impressive as the following item.

68.132b *Electra* (T) Sophocles. ARTS 21/5/68.** Cast: *WWT/15*. Plot: French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Stage* 30/5/68, 13; *Times* 22/5/68, 13. Comment: An abridged version. "Of this *Electra* what is there to be said save to repeat, louder if possible" (*Times*).

68.133 *Doctor in the House* (C, 2a) Ted Willis (from Richard Gordon's novel, 1952). INTIMATE 23/5/68.** Plot: Fletcher, French/2, Loney, 299.

68.134 *Time Present* (D, 2a) John Osborne. COURT 23/5/68; trfd to DUKE OF YORK'S 11/7/68. 142 perf. 1st perfd Theatre Royal, Brighton, 13/5/68. Cast: Findlater; *Stage* 30/5/68, 13; *Theatricalia*; *Variety* 5/6/68, 56;

WWT/15. *Edith* Valerie Taylor; *Pauline* Sarah Taunton; *Constance* Katharine Blake; *Pamela* Jill Bennett; *Murray* Geoffrey Frederick; *Edward* Tom Adams; *Abigail* Kika Markham; *Bernard* Harry Landis. *Dir* Anthony Page; *Dgn* Tony Abbott, Donald Taylor; *Cost dgn* Ruth Myers; *Light* Andy Phillips; *Assist dir* Nicholas Wright; *Dsm* Diana Seáney. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Birmingham Post* 24/5/68, 7; *Christian Science Monitor* 21/6/68, 6; *Daily Mirror* 24/5/68, 20; *Guardian* 24/5/68, 8; *Illustrated London News* 8/6/68, 41; *New Statesman* 31/5/68, 738; *Observer* 26/5/68, 30; *Spectator* 31/5/68, 752; *Stage* 30/5/68, 13; *Times* 24/5/68, 7, 12/7/68, 7; *Tribune* 7/6/68, 11; *Variety* 5/6/68, 56. Comment: English Stage Company. *Observer* described the piece as "a run-of-the-mill play, but shows a new theatrical craft and objectivity." "The first hour ... is a tour de force ... But then nothing much happens" (*Guardian*). *Spectator* determined this tedious and predictable play was "a parable on the relationship between the successful playwright and his critics." Osborne has written "a long, arduous and showy role for his actress-wife, Jill Bennett ... but the play itself is cold, arid and superficially pointless" (*Variety*). *Times* (24/5) predicted the play would rank only as a curiosity; however, *Times* (12/7) welcomed its presence given "the current state of West End drama."

68.135 *The Man with the Flower in His Mouth* (P, 1a) Luigi Pirandello (anon trans of *L'uomo dal fiore in bocca*, 1923). LITTLE THEATRE CLUB 27/5/68 (Ln). Plot: French/2, Hochman, Matlaw, Walford. Comment: Theatrescope.

68.136 *The Odd Couple* (C, 3a) Neil Simon. INTIMATE 27/5/68.** Plot: Bordman, Bordman/4, 402, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Patterson, Salem, Wilmeth.

68.137 *Wait until Dark* (Thriller, 3a) Frederick Knott. RICHMOND 27/5/68.** Juliet Mills. Plot: Bordman/4, 407, Fletcher, Hischak, Salem. Comment: A two-week engagement.

68.138 *Cindy* (MC, 2a) Joe Sauter (bk; based on idea by Johnny Brandon and Stuart Weiner) and Mike Sawyer (bk) and Johnny Brandon (lyr, mus). FORTUNE 29/5/68. 29 perf. 1st perfd Gate, New York, 19/3/64; 1st British perf Palace, Westcliff, 13/5/68. Cast: *Stage* 6/6/68, 13; *Variety* 19/6/68, 70; *WWT/15*. *Cindy Kreller* Geraldene Morrow; *Lucky* Johnny Tudor; *Irving Kreller* Kalman Glass; *Zelda Kreller* Hy Hazell; *Golda Krella* Angela Darren; *Delia Kreller* Ann Stillman; *Chuck Rosenfeld* Dudley Stevens; *David Rosenfeld* Alan Selwyn; *Ruth Rosenfeld* Rose Hill; *Girl Storyteller* Tina Scott; *Boy*

Storytellers Hal Davis, Brian Jay-Smith. *Pres* Alexander Bridge; *Dir* Alexander Bridge; *Sc dgn* Kenneth Sharpe; *Ch* Bob Howe; *St dir* Fred McNaughton. Plot: OTF. Reviews: *Birmingham Post* 30/5/68, 7; *Daily Mirror* 30/5/68, 16; *Illustrated London News* 8/6/68, 41; *Stage* 6/6/68, 13; *Times* 30/5/68, 13; *Tribune* 21/6/68, 11; *Variety* 19/6/68, 70, 74. Comment: "A feeble little parody of *Cinderella*. The tinkly little musical has a few good moments," but not enough to make it successful (*Variety*). *Times* favoured the piece for its "bright ideas, and unstrenuous charm," but conceded it was "a rough-edged production with no spectacular appeal." "Nobody has anything to say or to sing that ... one can remember five minutes afterwards. Perhaps it might help if the stage looked more inviting; visually it is a barebones production" (*Illustrated London News*). The first New York production ran for 110 performances.

68.139 *Murder Most Holy* (Thriller) Jack Allcock. CRIPPLEGATE 30/5/68.* 1 perf. Comment: "One-night professional shop window production" (*Stage* 25/4/68, 15).

68.140 *Go Back for Murder* (Thriller, 2a) Agatha Christie (adpt of her *Five Little Pigs*, 1942). INTIMATE 3/6/68.** Plot: French/2.

68.141 *Hedda Gabler* (P) Henrik Ibsen (Swedish trans Herbert Grevenius of Ibsen's play, 1891). ALDWYCH 3/6/68.** Cast: *Stage* 6/6/68, 13; *WWT/15*. *George Tesman* Ingvar Kjellson; *Hedda Tesman* Gertrud Fridh; *Juliana Tesman* Renee Björling; *Thea Elvsted* Jane Friedmann; *Judge Brack* Olof Widgren; *Eilert Lovborg* Georg Arlin; *Berta Ellika Mann*. *Pres* Peter Daubeny; *Dir* Ingmar Bergman; *Dgn* Mago; *Sm* Arne Hertler; *Tech mgr* Berndt Torell. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 4/6/68, 5; *Guardian* 4/6/68, 6; *Illustrated London News* 15/6/68, 31; *Observer* 9/6/68, 31; *Spectator* 7/6/68, 786; *Stage* 6/6/68, 13; *Times* 4/6/68, 11; *Tribune* 21/6/68, 11. Comment: Royal Dramatic Theatre Company, Sweden. World Theatre Season. "These are Ibsen players down to their finger tips" (*Guardian*). "Getrud Fridh's Hedda is one of those rare, ravishing creations in which the dryness of the character is somehow contained with a performance of radiant generosity" (*Spectator*). *Times* described the production as being "of exemplary logic" in which the audience is asked "to judge Hedda instead of being riveted by her personality." "But the Hedda she plays is the heroine of a Bergman film, not of a play, certainly not Ibsen's" (*Observer*).

68.142 *Crossmembers* (Parable in mime and sound) Baz Kershaw. ARTS LABORATORY 4/6/68. Review: *Times*

10/6/68, 6. Comment: "A series of loosely connected episodes, each offering what the programme terms an 'arbitrary visual experience,'" and which *Times* found terrifying at times.

68.143 *Golden Boy* (MD, 2a) Charles Strouse (mus) and Lee Adams (lyr) and William Gibson (bk) and Clifford Odets (bk; based on his play, 1937). PALLADIUM 4/6/68. 118 perf. 1st perfd Shubert, Boston, 29/7/64; 1st British perf. Cast: *Variety* 19/6/68, 70. *Tom Moody* Mark Dawson; *Roxy Gottlieb* Louis Basile; *Tokio* Frank Nastasi; *Lorna Moon* Gloria DeHaven; *Joe Wellington* Sammy Davis, Jr; *Ronnie John* Bassette; *Ma Wellington* Hilda Haynes; *Anna Altovise* Gore; *Frank Wellington* Al Kirk; *Eddie Satin* Lon Satton; *Lopez* Tony Catanzaro; *Lola* Lola Falana; *Les Lester* Wilson; *Reporter* Dan Frazer; *Baayork* Baayork Lee; *Fight Announcer* Ben Vereen; *Driscoll* John Gorrin; *Al* Albert Popwell; *Extras* Jabie Abercrombie, Michele Barry, Nancy Bruner, Marguerite DeLain, Lorraine Fields, Loli Hinton, Marlene Johnson, Urylee Leonardos, Michele Simmons, Marcelo Gamboa, Alfred Perryman, Harold Pierson, Samuel Smalls, Dan Strayhorn. *Pp* Moss Empires Ltd.; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Gen mgr* David Wilmot; *Hse mgr* John Graham; *Pres* Hillard Elkins, Bernard Delfont, Arthur Lews; *Dir* Michael Toma; *Dec* Tony Walton; *Cost* Florence Klotz; *Light* Tharon Musser; *Mus dir* Shepard Coleman; *Mus arr* Ralph Burns, Danny Hurd; *Ch* Jaime Rogers, Lester Wilson; *St dir* Tommy Hayes; *Bom* Charles Harris. Plot: Bordman, Bordman/5, 638, Bryer, French/2, Gänzl, Hischak, Kennedy, Law, MacNicholas, OTF, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 5/6/68, 8; *Daily Mirror* 5/6/68, 7; *Guardian* 5/6/68, 6; *Illustrated London News* 15/6/68, 31; *New Statesman* 14/6/68, 811; *Observer* 9/6/68, 31; *Spectator* 14/6/68, 826; *Stage* 6/6/68, 3; *Times* 5/6/68, 11; *Variety* 19/6/68, 70. Comment: *Guardian* thought much of the point of the original Odets play was lacking; the real objective was Sammy Davis, Jr.'s performance, singing and dancing "in gold lamé pants of stupendous tightness." "Its ovational reception augured well for its local impact" (*Variety*). *Times* noted the original play had been reworked successfully "in terms of modern American society ... The main loss is of Odets's original dialogue." Davis had appeared in the first New York production (Majestic 20/10/64) ran for 568 performances.

68.144 *The Merry Wives of Windsor* (C, 3a) William Shakespeare. OPEN AIR 4/6/68.** Cast: *Stage* 6/6/68, 17; *WWT/15*. *Justice* Shallow Richard Goolden; *Slender* Raymond Burke; *Sir Hugh Evans* John Quentin; *George Page* Geoffrey Colvile; *Sir John Falstaff* James Cossins; *Pistol* Robert Mill; *Bardolph* Peter Cleall; *Nym* Wilfred Grove; *Anne Page* Susan Tebbs; *Mistress Ford* Doreen

Andrew; *Mistress Page* Ruth Dunning; *William Page* Martin Baker; *Simple* Bronson Shaw; *Host of the Garter* William Simons; *Robin* Gregory Jerome; *Mistress Quickly* Charmian Eyre; *Rugby* Malcolm Edwards; *Doctor Caius* James Cairncross; *Fenton* David Gilmore; *Frank Ford* William Russell; *John* Ian Lowe; *Robert* Ian Barritt; *Girl* Anita Good. *Lic, Pres, Mgr dir* David Conville; *Dir, Artistic dir* Richard Digby Day; *Sc dgn* Robin Pidcock; *Cost dgn* Tim Goodchild; *Light* Brian Benn; *Ch* Geraldine Stephenson; *Mus dir* David Roland; *Sm* David Fleming; *Dsm* Beth Rhodes; *Asm* Malcolm Edwards, Ian Barritt, Liz Wells; *Assistpd* Tessa Reidy; *Wm* Pat Hutchinson; *Elect* Ken Howard; *Carp* Earl Kay; *Bom* John Davey; *Press rep* Frank Rainbow. Reviews: *Birmingham Post* 8/6/68, 7; *Illustrated London News* 22/6/68, 33; *Stage* 6/6/68, 17; *Times* 5/6/68, 11. Comment: New Shakespeare Company. *Times* thought this was a curious choice for the Open Air because, apart from the last act, "it is basically an indoor urban farce that gains almost nothing from being staged outside." *Illustrated London News* was satisfied that "the company, under Richard Digby Day, acts with breadth and freedom."

68.145 *The Foundations* (C, 3a) John Galsworthy. ARTS 5/6/68. 1st perfd Royalty 26/6/17. Cast: *Stage* 13/6/68, 13; *Variety* 19/6/68, 70; *WWT/15*. *Little Anne* Frances Alger; *James* Jess Conrad; *Poulder* John Boxer; *The Press* Tim Preece; *Henry* Mark York; *Miss Stokes* Rosemary Macvie; *Lord William Dromondy, M.P.* Emrys Jones; *Lady William Dromondy* Deborah Youlten; *Little Aida* Julie Booth; *Old Mrs. Lemmy* Mary Merrall; *Lemmy* Rodney Bewes; *Duke of Exeter* Sidney Johnson. *Pres* Allen Plays Ltd.; *Dir* Campbell Allen; *Light* Nick Heppel. Plot: Williams, 223–24. Reviews: *Birmingham Post* 6/6/68, 7; *Daily Mirror* 6/6/68, 16; *Guardian* 6/6/68, 6; *Illustrated London News* 15/6/68, 31; *Observer* 9/6/68, 31; *Stage* 13/6/68, 13; *Times* 6/6/68, 13; *Tribune* 21/6/68, 11; *Variety* 19/6/68, 70. Comment: Galsworthy's play about life in London after the war envisioned little change occurring. Galsworthy's reputation deserved "a better fate than the resurrection of a farcical trifle" such as this (*Variety*). *Guardian* noted the play was "quite perceptive as prophesy," its moral worthy, but ultimately "quite unimportant." "A well-meant footling fantasy" (*Observer*). A "smug vision of the trenches and the London poor in 1917" (*Spectator*). *Times* welcomed the revival but said what the play needed "in performance is a highly disciplined farcical attack," while this production "never ventures beyond the shallows of light comedy." "Performed as a sort of satirical strip cartoon, it shows yer actual working class and yer actual capitalist toff confronting each other in the marbled splendour of an aristocratic M.P.'s home in Park-lane. But the level of acting and production is so uneven as to confuse one

about the play's comic or serious intentions" (*Daily Mirror*).

68.146 *The Labyrinth* (P) Fernando Arrabal (trans Barbara Wright of *Le labyrinthe*, 1961). MERCURY 5/6/68. 1st British perf St. Luke's College, Exeter, 8/5/67. Plot: Fletcher, French/2, Matlaw, 41. Reviews: *Observer* 16/6/68, 27, 23/6/68, 26; *Spectator* 14/6/68, 826; *Stage* 13/6/68, 15; *Times* 6/6/68, 13; *Tribune* 21/6/68, 11. Comment: International Theatre Club, Grand Théâtre Panique. As part of the piece's attack on convention "English actors address French actors in English and are replied to in French" (*Stage*). The whole production was "an almost physical assault on one's ears and a not inconsiderable insult to one's mind" (*Tribune*). "Not a show for theatrical puritans. It does, however, have enormous brio and is directed by Jerome Savary with undeniable inventiveness" (*Times*). For a detailed description of the production see also James Roose-Evans, *Experimental Theatre: From Stanislavsky to Peter Brook* (2013), 83–84.

68.147 *The Dancing Years* (MP, 3a) Ivor Novello (bk, mus) and Christopher Hassall (lyr). SAVILLE 6/6/68. **52 perf. Cast: *Stage* 13/6/68, 13; *Variety* 19/6/68, 70; *WWT/15*. *Grete Schöne* Cathy Jose; *Rudi Klebe* David Knight; *Hatti Watney* Elizabeth Wade; *Lilli* Pauline Greta; *Elizabeth* Shirley May; *Sonia, Kathie, Nanny* Valerie Griffiths; *Wanda* Barbara Farrell; *Sari* Margaret Evelyn; *Hilde* Theresa Ford; *Stephanie* Melanie Munro; *Franzel* Nicholas Hawtrey; *1st Officer, Footman, Waiter* Michael Bevis; *2nd Officer* Anthony Menary; *3rd Officer* Peter Mitchell; *Maria Zeigler, Lorelei* June Bronhill; *Prince Charles Metterling* Robert Crewdson; *Cacille Kurt, Countess* Moyna Cope; *Countess Lotte* Shirley May; *Lover* Enrico Giacomini; *Principal Dancer, Officer* Kenneth Tilsen; *Principal Dancer, Actress* Leonie Leahey; *Otto, Boulevardier* Robin Bristol; *Schani* Mjikk Bellen; *Oscar* Keith Vand; *Waiter* Michael Burgess; *Carl* Ivan A. Butler; *Cabbie* John Alasdair; *Teenage Daughter* Lucy Pearson; *Fashionable Lady* Cheryl Nudele; *Student* Victor Hughes; *Officer* Terence James; *Smart Girl* Charmaine Seal; *Child* Jacqueline Hands; *Midinette* Sally Bryant; *Flower Girl* Jenny Crews. *Lic* Douglas Harrison; *Mgr dir* Bernard Delfont, Tom Arnold; *Bom* R. F. Brown; *Pres* Tom Arnold; *Dir* Joan Davis; *Sc dgn* Tod Kingman; *Light* Michael Northen; *Cost dgn* R. St. John Roper; *Mus arr* Ronald Hanmer; *Ch* Kenneth Tillsen; *Mus dir* Robert Probst. Plot: Fletcher, Gänzl, Gänzl/3, 498–500, Green, Kennedy, OTF. Reviews: *Birmingham Post* 7/6/68, 10; *Guardian* 7/6/68, 6; *Illustrated London News* 15/6/68, 31; *Observer* 9/6/68, 31; *Spectator* 14/6/68, 826; *Stage* 13/6/68, 13; *Times* 7/6/68, 13; *Tribune* 21/6/68, 11; *Variety* 19/6/68, 70. Comment: "Should find a ready,

enthusiastic audience among those seeking nostalgia and sentiment" (*Variety*). Performed to "general rapture and elderly nostalgia in a fair-to-moderate revival" (*Guardian*). Among the features *Times* disliked was "the headlong crudeness of its stagecraft: entries on kisses, brazen reliance on coincidence, witless gags about England."

68.148 *Three Men for Colverton* (C, 2a) David Cregan. TOWER, CANONBURY, 7/6/68.** Cast: TTC. Plot: Weintraub.

68.149 *Henry Mouse* (P for children) Roberta Dolby. ARTS 8/6/68 (m). * 6 perf. Cast: *Stage* 6/6/68, 8. Matyelok Gibbs, Laurence Keane, Henry Manning, Ursula Jones, Peter Corley, Sorrel Breunig. *Dir* Caryl Jenner. Comment: Unicorn Theatre. Canadian play.

68.150 *The Student Prince* (Mus, 2a) Dorothy Donnelly (bk, lyr) and Sigmund Romberg (mus). CAMBRIDGE 8/6/68.** 282 perf. Cast: *Stage* 13/6/68, 14; *Theatricalia*; *Variety* 26/6/68, 56; *WWT/15*. *Major-Domo* Bill Palmerley; *Von Mark* Edmund Warwick; *Dr. Engel* George Hancock; *Prince Carl Franz* John Hanson; *Ruder* Robert Desmond; *Gretchen* Virginia Courtney; *Toni* John Herrington; *Lutz* Kenneth Henry; *Hubert* Gavin Douglas; *Detleff* Richard Loring; *Lucas* Chris Robson; *Von Asterberg* Dean Viner; *Kathie* Barbara Strathdee; *Grand Duchess* Eunice Black; *Princess Margaret* Clare Herbert; *Capt. Tarnitz* Colin Thomas; *Lackeys* Andrew Knight, Elwyn Hughes, David York, David Bacon; *Countess* Georgina Pearce; *Baron Arnheim* Desmond Smith; *Singers* John Andre, David Bacon, Ralph Cass, Godfrey Charles, Arnold Chazen, Michael George, Elwyn Hughes, Andrew Knight, David Little, Roger Miles, John O'Flynn, Bill Palmerley, Peter Sergeant, David Terry, Douglas Gamble, Sheila Dawson, Calre Fern, Judi Jacobs, Rosemary Lyford, Alison McGuire, Isobel Morrow, Georgina Pearce, Dildah Pretorius, Pauline Wells, Jeanette Williams; *Dancers* Sally Denham, Gloria Hayman, Janice Shepherd, Gillian Shephard. *Lic, Mgr dir* Emile Littler; *Pres* Bernard Delfont, Emile Littler; *Dir*, *Light* Leslie Branch; *Ch* Virginia Courtney; *Dgn* Saxon Lucas; *Mus dir* Derek Tavener; *Mus arr* Ronald Hanmer; *Sm* Robert Stafford; *Dsm* J. Colin Dudley; *Wm* Dolly Hodges; *Press rep* Jack Ingham; *Theatre mgr* R. Rowles; *Bom* Derek Drummond; *Gen mgr* Patrick Selby; *Sc bld* E. Babbage and Co.; *Sc* Harker Studios; *Cost* Charles H. Fox, Dance Centre Costumes; *Pq* Wig Creations, Joyce Beagarie. Plot: Best/24, 500, Bordman, Bordman/5, 397–98, Gänzl, Green, Hischak, Law, Loney, 126, OTF, Shipley, Wilmeth. Reviews: *Christian Science Monitor* 7/8/68, 12; *Guardian* 10/6/68, 6; *Illustrated London News* 22/6/68, 33; *Stage* 13/6/68, 14; *Times* 10/6/68, 6; *Tribune* 21/6/68, 11; *Variety* 26/6/68, 56. Comment: "Really

rather fun in its very awfulness ... can be lapped up on its own terms without apology" (*Guardian*). John Hanson's "virile voice and Sigmund Romberg's evergreen melodies are the main assets of the antiquated romantic opus" (*Variety*); *Times* concurred, adding "but for Mr. Hanson the Cambridge Theatre would now be a cinema."

68.151 *A Day in the Death of Joe Egg* (D, 2a) Peter Nichols. RICHMOND 10/6/68.** Plot: Bordman/4, 423, Demastes/2, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Comment: A two-week engagement.

68.152 *Hot and Cold in All Rooms* (C, 3a) Max Reitman. INTIMATE 10/6/68.**

68.153a *Kanadehon Chushingura*. ALDWYCH 10/6/68. Cast: *WWT/15*. *Joruri reciters* Tsudayu Takemoto, Koshijdayu Takemoto; *Shamisen players* Kichibei Nozawa, Yashichi Takezawa; *Kohnno-Morono* Kanjuro Kiritake; *Momonoi-Wakasanosuke* Bunjaku Yoshida; *Enya-Hangan* Eiza-Yoshida; *Kaoyo-Gozen* Monjuro Kiritake; *Ohboshi-Yuranosuke* Tarno Yoshida. *Pres* Peter Daubeny. Reviews: *Birmingham Post* 11/6/68, 8; *Guardian* 11/6/68, 6; *Illustrated London News* 22/6/68, 33; *Spectator* 14/6/68, 826; *Stage* 13/6/68, 13; *Times* 11/6/68, 15; *Tribune* 21/6/68, 11. Comment: Bunraku National Theatre of Japan. World Theatre Season. *Times* felt Bunraku was more accessible than Noh drama.

68.153b *Tsubosaka Kannon Reigenki*. ALDWYCH 10/6/68. Cast: *WWT/15*. *Joruri reciter* Harukodayu Takemoto; *Shamisen players* Katsutaro Nozawa, Tokutaro Tsuzurawaza; *Zato-Sawaichi* Kanjuro Kiritake; *Nyobo-Osato* Monjuro Kiritake. *Pres* Peter Daubeny. Reviews: *Birmingham Post* 11/6/68, 8; *Guardian* 11/6/68, 6; *Illustrated London News* 22/6/68, 33; *Spectator* 14/6/68, 826; *Times* 11/6/68, 15; *Tribune* 21/6/68, 11. Comment: Bunraku National Theatre of Japan. World Theatre Season.

68.153c *Tsuri Onna*. ALDWYCH 10/6/68. Cast: *WWT/15*. *Joruri reciters* Tsudaya Takemoto, Nambudayu Takemoto; *Shamisen players* Matsunosuke Nozawa, Kichibei Nozawa; *Tarokaja* Tamao Yoshida; *Shikome* Minosuke Yoshida. *Pres* Peter Daubeny. Reviews: *Birmingham Post* 11/6/68, 8; *Guardian* 11/6/68, 6; *Illustrated London News* 22/6/68, 33; *Spectator* 14/6/68, 826; *Times* 11/6/68, 15; *Tribune* 21/6/68, 11. Comment: Bunraku National Theatre of Japan. World Theatre Season.

68.154 *Harvest of the Wind* (P) Patrick Mulloy. LITTLE THEATRE CLUB 11/6/68.* Cast: *Stage* 20/6/68, 8. Review: *Stage* 20/6/68, 8. Comment: About the Irish civil war.

68.155 *Not Now Darling* (F, 2a) Ray Cooney and John Chapman. STRAND 12/6/68.** 669 perf. Cast: *Stage* 20/6/68, 7; *Variety* 26/6/68, 56; *WWT/15. Miss Whittington* Ann Sidney/June Abbott; *Arnold Crouch* Bernard Cribbins/Joe Baker; *Miss Tiptdale* Carmel McSharry/Marcia Ashton; *Mrs. Frencham* Pearl Hackney; *Gilbert Bodley* Donald Sinden/Derek Farr; *Commander Frencham* Tom Gill; *Harry McMichael* Brian Wilde/Kenneth Thornett; *Janie McMichael* Jill Melford/Bridget McConnell; *Sue Lawson* Shirley Stelfox; *Maude Bodley* Mary Kenton/Christine Shaw; *Mr. Lawson* David Hargreaves/Richard Fraser. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres* Michael Codron; *Dir* Patrick Cargill; *Dgn* Hutchinson Scott; *Light* Robert Orno; *Sm* Kay Clayton. Plot: Fletcher, Hischak, Hischak/2, 21, Loney. Reviews: *Birmingham Post* 13/6/68, 6; *Christian Science Monitor* 26/6/68, 6; *Guardian* 13/6/68, 8; *Illustrated London News* 22/6/68, 33; *Observer* 16/6/68, 27; *Spectator* 21/6/68, 862; *Stage* 20/6/68, 7; *Times* 13/6/68, 15; *Tribune* 5/7/68, 11; *Variety* 26/6/68, 56. Comment: "A farce which is built on a foundation of normality. One hopes soon to have serious plays of which the same can be said" (*Christian Science Monitor*)." *Illustrated London News* declared the piece managed to be funny largely because of "the inventive interaction of Donald Sinden and Bernard Cribbins: they are implausibly and cheerfully partners on the fourth floor of a West End fur salon." *Guardian* said the piece provided "gorgeous opportunities for the farcical embarrassment of two extremely gifted players: Donald Sinden and Bernard Cribbins." *Variety* predicted broad success for this "harmless fodder." The first New York production (Brooks Atkinson 29/10/70) ran for 21 performances.

68.156 *The Ha-Ha* (P) Richard Eyre (adpt of Jennifer Dawson's novel, 1961). HAMPSTEAD 13/6/68. 1st perf Lyceum, Edinburgh, 1/11/67. Cast: *Stage* 20/6/68, 8; *WWT/15. Josephine* Angela Pleasance; *Kathie* Miriam Margolyes; *Sister Schwartz* June Watson; *Alasdair* James Laurenson; *Helena* Rosemary McHale; *Nurse Pamela* Vezey; *Mrs. Maybury* Betty Woolfe. *Dir* Richard Eyre; *Dec* Colin Winslow. Reviews: *Birmingham Post* 14/6/68, 7; *Christian Science Monitor* 22/6/68, 6; *Guardian* 14/6/68, 10; *Illustrated London News* 22/6/68, 33; *Observer* 16/6/68, 27; *Spectator* 21/6/68, 862; *Stage* 20/6/68, 8; *Times* 14/6/68, 7; *Tribune* 21/6/68, 11. Comment: "A sympathetic study of a schizophrenic girl patient in a mental hospital" (*Guardian*). . Ultimately "an agreeably sentimental love story ... tricked out with the modish, dubious hypotheses of R. D. Laing" (*Observer*). Angela Pleasance gave "a performance of touching fragility" (*Tribune*).

68.157 *Harold Muggins Is a Martyr* (P) John Arden. UNITY 14/6/68.* Reviews: *New York Times* 14/7/68, D4; *Observer* 16/6/68, 27; *Stage* 20/6/68, 7; *Tribune* 21/6/68, 7. Comment: Arden and his wife Margaretta D'Arcy played the leads. "The script was prepared with Unity in mind, and the group of actors who form the basis of the company—the Cartoon Archetypical Slogan Theatre" (*Stage* 23/5/68, 1). "An evening of almost stupefying banality" (*Stage* 20/6). "Not really a play at all, but a form of political protest" (*Tribune*).

68.158 *The Ghost of Peter Ryder* (P) Henry Townsend. AMBASSADORS 16/6/68.* 1 perf. Cast: *Stage* 20/6/68, 8; *WWT/15. Crocker* Leslie Pitt; *General Ryder* Geoffrey Lumsden; *Mrs. Ryder* Agatha Carroll; *Dr. Clare Ryder* Sonia Graham; *Stephen Ryder* Paul Greaves. *Dir* Anthony Woodruff; *Dec* Anthony Holland. Reviews: *Stage* 20/6/68, 8; *Times* 17/6/68, 6. Comment: Repertory Players. The Repertory Players closed in 1968 "after presenting 320 new plays since 1921" (*Stage* 1/8/68, 1). A workmanlike, "if rather unexciting," piece about the past's hold on the present (*Times*).

68.159a *The Audition* (C, 1a) Sean Patrick Vincent and Andrew Lawson-Johnston (mus). CRITERION 17/6/68.** 200 perf. Cast: *Stage* 20/6/68, 7; *Theatricalia; Variety* 10/7/68, 46; *WWT/15. Elaine Jones* Jean Hart; *Electrician* Mervyn Pascoe; *John Parker* David Baxter; *Miss Roberts* Jill Johnson; *Mr. Connally* Ronald Cream; *Richard Glaser* George King. *Pres* Michael Codron; *Dir* David Calderisi. Reviews: *Birmingham Post* 18/6/68, 8; *Daily Mirror* 18/6/68, 16; *Guardian* 18/6/68, 6; *Illustrated London News* 29/6/68, 28; *New York Times* 14/7/68, D4; *Observer* 23/6/68, 26; *Stage* 20/6/68, 7; *Times* 18/6/68, 12; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: There was a week of paid previews beginning 10/6, the first time this had been done in the West End (see *Stage* 30/5/68, 1). The plot of this curtain-raiser involved three young people desperately trying to sell an unfinished musical to a manager. "Almost as enthusiastically received as the evening's main item" (*Observer*). *Variety* thought the double bill was "slight but spasmodically amusing" and lacked general appeal. "Remarkable for the performance of David Baxter ... a brilliant clown, flopping about the stage in an agitated manner" (*Daily Mirror*).

68.159b *The Real Inspector Hound* (C, 1a) Tom Stoppard. CRITERION 17/6/68.* 200 perf. Cast: *Stage* 20/6/68, 7; *Theatricalia; Variety* 10/7/68, 46; *WWT/15. Birdboot* Ronnie Barker; *Lady Cynthia* Caroline Blakiston; *Felicity Cunningham* Patricia Shakesby; *Inspector Hound* Hugh Walters; *Major Magnus Muldoon* Antony Webb; *Moon* Richard Briers; *Mrs. Drudge* Josephine Tewson; *Simon*

Gascoyne Robin Ellis. *Pres* Michael Codron; *Dgn* Hutchinson Scott; *Dir* Robert Chetwyn. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44–45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Reviews: *Birmingham Post* 18/6/68, 8; *Daily Mirror* 18/6/68, 16; *Guardian* 18/6/68, 6; *Illustrated London News* 29/6/68, 28; *New York Times* 14/7/68, D4; *Observer* 23/6/68, 26; *Spectator* 28/6/68, 897–98; *Stage* 20/6/68, 7; *Times* 18/6/68, 12; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: “An hilarious fantasy, for the most part, of particular appeal to people in show business” (*Daily Mirror*). *Guardian* thought the idea of the play was clever, but the total effect was disappointing and “too often facetious.” *Observer* praised Stoppard for going “his own way” and sticking to comedy, for not viewing it as an “inferior genre,” and for proving he is “a new comic master.” *Times* said the theatre critics in the play were as theatrical as the other characters which destroyed any sense of the barrier of illusion being broken. The first New York production (Theatre Four 23/4/72) ran for 465 performances.

68.160a *Kanjinch* Namiki Gohei III. ALDWYCH 17/6/68. Cast: WWT/15. *Joururi reciters*: Benkei Tsudayu Takemoto; *Togashi* Koshijidayu Takemoto; *Yoshitsune* Nambudayu Takemoto; *Shamisen players* Yashici Takezawa, Katsutarō Tsuruzawa, Tokutarō Tsuruzawa; *Puppet manipulators*: Benkei Monjuro Kiritake; *Togashi* Kamematsu Kiritake; *Yoshitsune* Sejuro Toyomatsu. *Pres* Peter Daubeny. Plot: French/2. Reviews: *Illustrated London News* 22/6/68, 33; *Spectator* 21/6/68, 862; *Stage* 20/6/68, 7; *Times* 18/6/68, 12; *Tribune* 21/6/68, 11. Comment: Bunraku National Theatre of Japan. World Theatre Season.

68.160b *Sonezaki Shinju*. ALDWYCH 17/6/68. Cast: WWT/15. *Joururi reciters*: Tsudayu Takemoto, Harukodayu Takemoto, Nambudayu Takemoto, Tokudayu Toyotake; *Shamisen players* Tokutarō Tsuruzawa, Katsutarō Nozawa, Matsunosuke Nozawa, Yashici Takezawa; *Temmaya-Ohatsu* Eiza Yoshida; *Tedai-Tokubei* Tamao Yoshida; *Aburaya-Kuheiji* Kanjuro Kiritake. *Pres* Peter Daubeny. Reviews: *Illustrated London News* 22/6/68, 33; *Spectator* 21/6/68, 862; *Stage* 20/6/68, 7; *Times* 18/6/68, 12; *Tribune* 21/6/68, 11. Comment: Bunraku National Theatre of Japan. World Theatre Season.

68.161 *Let's All Go Down the Strand* (C) Hugh Williams and Margaret Williams. INTIMATE 17/6/68.**

68.162 *The True History of Squire Jonathan and His Unfortunate Treasure* (Erotic C, 1a) John Arden. AMBIANCE 17/6/68 (Ln); trfd to COURT 18/7/68 (Lt).* Cast:

Stage 20/6/68, 9. *Squire Jonathan* Ian Trigger; Jenny Lee. *Dir* Ed Berman. Plot: Weintraub. Reviews: *Christian Science Monitor* 22/6/68, 6; *New Statesman* 28/6/68, 881; *Spectator* 28/6/68, 897–98; *Stage* 20/6/68, 9; *Tribune* 5/7/68, 11; *Variety* 19/6/68, 71. Comment: The opening production for the Ambiance. *Christian Science Monitor* was unable to discern the purpose of the piece “beyond a titillation of the senses.” *Tribune* and *Spectator* concurred that a naked woman seemed to be the main attraction of the production.

68.163a *The Covent Garden Tragedy* (Bsq, 1a) Henry Fielding. OLD VIC 18/6/68. 17 perf. 1st perfd 1/6/1732. Cast: NTA; *Stage* 20/6/68, 9; *Theatricalia*; *Variety* 10/7/68, 46; WWT/15. *A Lord* John Nightingale; *A Squire* Patrick Carter; *Captain Bilkum* Roger Forbes; *Chairman* Reginald Green; *Footmen* Richard Kay, Peter Winter; *Gallono* Bernard Gallagher; *Industrious Jenny* Mary Griffiths; *Kissinda* Jane Lapotaire; *Leathersides* Philip Locke; *Lovegirlo* Charles Kay; *Mother Punchbowl* Angela Baddeley; *Nonparel* Anna Carteret; *Stormandra* Louise Purnell; *Young Nymph* Helen Bourne. *Dir* Robert Lang; *Mus* Marc Wilkinson; *Dgn* Tony Walton; *Light* Richard Pilbrow; *Assist dir* Donald Mackechnie; *Sm* John Rothenberg; *Asm* Richard Mangan. Reviews: *Birmingham Post* 20/6/68, 8; *Christian Science Monitor* 28/6/68, 4; *Daily Mirror* 19/6/68, 18; *Guardian* 19/6/68, 6; *Illustrated London News* 29/6/68, 28; *Observer* 23/6/68, 26; *Spectator* 28/6/68, 897–98; *Stage* 20/6/68, 9; *Times* 19/6/68, 11; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: National Theatre. “Here are three short plays from three centuries; a rickety piece of programme-building and by no means what we expect at the Old Vic” (*Illustrated London News*). *Guardian* was unimpressed with the entire triple-bill. *Observer* delved into the individual items more closely, finding some intrinsic value in each. *Times* commended the triple-bill for providing new directors and the junior members of the National company with experience and opportunities. The production remained in repertory until 27/7/68.

68.163b *In His Own Write* (C, 1a) Adrienne Kennedy and John Lennon and Victor Spinetti (based on Lennon’s *In His Own Write* and *A Spaniard in the Works*). OLD VIC 18/6/68.* 17 perf. Cast: NTA; *Stage* 20/6/68, 9; *Theatricalia*; *Variety* 10/7/68, 46; WWT/15. *Me* Ronald Pickup; *Mum* Mary Griffiths; *Uncle Harry* Lomax; *Aunt Sheila* Reid; *Dad* George Selway; *Flying Doctor*, *Monster*, *TV Camera*, *Radio Actor 1*, *Oxo* Whitney Alan Adams; *Otumbad*, *Deaf Ted*, *Monster*, *Floor Manager*, *Radio Narrator*, *Mr. Wabooba*, *Radio Uplifter* David Belcher; *TV Camera*, *Conspirator 2*, *Inspectre* Basil Patrick Carter; *Elepoon Pill*, *TV Camera*, *Danoota*, *Monster*, *Radio Actor 3*, *Reverend Felix Hyacinth-Smythe*, *Cab*,

Radio Padre, Fieldmarcher Lord Mount Gammery Oliver Cotton; *TV Storyteller, Actor 3, Usherette, TV Commere, Mammy, Barmaid* Sandra Freeman; *Otumba, Monster, TV Camera, Sydnees* Luke Hardy; *Floor Manager, Actor 2, Military Officer, Radio Actor 2, TV Camera, Jock the Cripple, Great Lady-Figurehead* Richard Kay; *Actor 1, Priest, Fatty, Shamrock Wombs* Kenneth Mackintosh; *Teacher, Mrs. Sutherskill, Mary Atkins* Judy Wilson; *Conspirator 2, Floor Manager, Policemat* Peter Winter. *Dir* Victor Spinetti; *Dgn, Light, Assist dir, Sm, Asm* as for 68.163a. Plot: Eisler, Nelson, Peterson/2. Reviews: *Birmingham Post* 20/6/68, 8; *Christian Science Monitor* 28/6/68, 4; *Daily Mirror* 19/6/68, 18; *Guardian* 19/6/68, 6; *Illustrated London News* 29/6/68, 28; *Observer* 23/6/68, 26; *Spectator* 28/6/68, 897–98; *Stage* 20/6/68, 9; *Times* 19/6/68, 11; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: National Theatre. Piece was a revision of *Scene 3 Act 1* given for invited audience only at National in 12/67. The production remained in repertory until 27/7/68.

68.163c *A Most Unwarrantable Intrusion* (C, 1a) John Maddison Morton. OLD VIC 18/6/68. 17 perf. 1st perfd Adelphi 11/6/1849. Cast: NTA; *Stage* 20/6/68, 9; *Theatricalia*; *Variety* 10/7/68, 46; *WWT/15. Mr. Snoozle* Gerald James; *Intruder* Derek Jacobi. *Dir* Robert Stephens; *Dgn, Light, Assist dir, Sm, Asm* as for 68.163a. Reviews: *Birmingham Post* 20/6/68, 8; *Christian Science Monitor* 28/6/68, 4; *Daily Mirror* 19/6/68, 18; *Guardian* 19/6/68, 6; *Illustrated London News* 29/6/68, 28; *Observer* 23/6/68, 26; *Spectator* 28/6/68, 897–98; *Stage* 20/6/68, 9; *Times* 19/6/68, 11; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: National Theatre. The production remained in repertory until 27/7/68.

68.164 *My Giddy Aunt* (C, 2a) Ray Cooney and John Chapman. SAVOY 20/6/68. 108 perf. 1st perfd Grand, Wolverhampton, 25/9/67. Cast: *Stage* 27/6/68, 13; *Variety* 10/7/68, 46; *WWT/15. Native Houseboy* Roger Carey; *Rahmu* Manning Wilson; *Basil Landau* Peter Gray; *Jeremy Eppingham* Guy Slater; *Martin Eppingham* Charles Stapley; *Lady Eppingham, Beatrice Horrocks* Irene Handl; *Miss Vana Lupitya* Margo Johns. *Lic* Hugh Wontner; *Pp* Savoy Theare Ltd.; *Gen mgr* Frederic Lloyd; *Pres* Ray Cooney, Le Clare Productions Ltd., Yvonne Arnaud Theatre; *Dir* Wallace Douglas; *Sc dgn* Pamela Ingram; *Cost dgn* Suzanne Billings; *Light* Peter Max-Wilson; *Sm* Grimmond Henderson. Plot: French/2. Reviews: *Birmingham Post* 22/6/68, 7; *Christian Science Monitor* 28/6/68, 4; *Daily Mirror* 21/6/68, 18; *Guardian* 21/6/68, 6; *Illustrated London News* 29/6/68, 28; *Spectator* 28/6/68, 897–98; *Stage* 27/6/68, 13; *Times* 21/6/68, 13; *Variety* 10/7/68, 46. Comment: *Variety* said the “corny script” relied too heavily on the deft talent of

Irene Handl performing two roles. Without Irene Handl the piece “would be unthinkable: with her, it is just about bearable” (*Times*). “At times actually gets off the ground in a hilarious way. But at other times something keeps it bogged down, when neither the comedy-farce gets going nor the thriller part grips” (*Stage*).

68.165a *Come into the Garden, Maud* (P, 1a) Noël Coward. TOWER, CANONBURY, 21/6/68.** Cast: TTC. Plot: Bull/2, French/2, Hischak, Hischak/2, 70, Salem, Walford.

68.165b *Shadows of the Evening* (P, 1a) Noël Coward. TOWER, CANONBURY, 21/6/68.** Cast: TTC. Plot: Bull/2, French/2, Walford.

68.166 *In Search of a Man* (P, 3a) David Yallop. QUESTORS 22/6/68.* Cast: QTA. Review: *Stage* 27/6/68, 18. Comment: “The play propounds the not very novel theory that Christ was no more than the unconscious political tool of the Zealots and the Essenes in their projected uprising against the Romans” (*Stage*).

68.167 *The Laughing Willow* (P, 2a) Arthur Berry. QUESTORS 23/6/68.* Cast: QTA. Reviews: *Middlesex County Times* 28/6/68, 19; *Stage* 27/6/68, 18. Comment: “Concerns a family dominated by a son crippled by birth” (*Stage*).

68.168 *Four Degrees Over* (Revue) David Wood and John Gould. RICHMOND 24/6/68.** Comment: A two-week engagement.

68.169 *The Seventh Veil* (Modern Melo, 3a) Muriel Box and Sydney Box. INTIMATE 24/6/68. 1st perfd Theatre Royal, Brighton, 12/2/51. Plot: Loney, 272. Comment: The plot involved a Svengali figure transforming a young woman into a renowned pianist.

68.170 *No Camels in Israel* (P, 2a) Kon Fraser. QUESTORS 25/6/68.* Cast: QTA. Reviews: *Middlesex County Times* 5/7/68, 12; *Stage* 27/6/68, 18. Comment: The play involved an apparently self-sacrificing father who in reality was gratifying his own self-conception.

68.171a *The Footsteps of Doves* (C, 1a) Robert Anderson. NEW 26/6/68. 37 perf. 1st perfd Ambassador, New York, 13/3/67; 1st British perf Theatre Royal, Brighton, 10/6/68. Cast: *Stage* 4/7/68, 13; *Variety* 10/7/68, 46; *WWT/15. Salesman* Mason Adams; *Harriet* Rosemary Murphy; *George* Tom Ewell; *Jill* Nicole Shelby. *Pres* H. M. Tennent Ltd.; *Dir* Jose Ferrer; *Dec* Ed Wittstein; *Light* Joe Davis; *Sm* Anthony Chardet. Plot: Bordman, Bordman/4, 416, Bryer, Fletcher, Hischak, MacNicholas,

Salem, Vinson. Reviews: *Birmingham Post* 27/6/68, 7; *Illustrated London News* 6/7/68, 33; *Spectator* 5/7/68, 27; *Stage* 4/7/68, 13; *Times* 27/6/68, 8; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: Performed under the collective title *You Know I Can't Hear You When the Water's Running*. *Times* said the four pieces were "neatly assembled, quite witty, and profoundly depressing," with Tom Ewell as the "mainstay" of the production. "Not much more than music hall sketches of the kind which went out of fashion 30 years ago, but they are expertly contrived" (*Guardian*). "An evening of mild bourgeois coarseness" (*Observer*). "A slight, spasmodically amusing evening" notable for Tom Ewell's appearance in three of the items (*Variety*). The New York production ran for 756 performances.

68.171b *I'll Be Home for Christmas* (C, 1a) Robert Anderson. NEW 26/6/68. 37 perf. 1st perfd Ambassador, New York, 13/3/67; 1st British perf Theatre Royal, Brighton, 10/6/68. Cast: *Stage* 4/7/68, 13; *Variety* 10/7/68, 46; *WWT/15*. Chuck Tom Ewell; Edith Rosemary Murphy; Clarice Nicole Shelby. *Pres, Dir, Dec, Light, Sm* as for 68.171a. Plot: Bordman, Bordman/4, 416, Bryer, Fletcher, Hischak, MacNicholas, Salem, Vinson. Reviews: *Birmingham Post* 27/6/68, 7; *Illustrated London News* 6/7/68, 33; *Spectator* 5/7/68, 27; *Stage* 4/7/68, 13; *Times* 27/6/68, 8; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: Performed under the collective title *You Know I Can't Hear You When the Water's Running*. The New York production ran for 756 performances.

68.171c *I'm Herbert* (C, 1a) Robert Anderson. NEW 26/6/68. 37 perf. 1st perfd Ambassador, New York, 13/3/67; 1st British perf Theatre Royal, Brighton, 10/6/68. Cast: *Stage* 4/7/68, 13; *Variety* 10/7/68, 46; *WWT/15*. Herbert Tom Ewell; Muriel Rosemary Murphy. *Pres, Dir, Dec, Light, Sm* as for 68.171a. Plot: Bordman, Bordman/4, 416, Bryer, Fletcher, Hischak, MacNicholas, Salem, Vinson. Reviews: *Birmingham Post* 27/6/68, 7; *Illustrated London News* 6/7/68, 33; *Spectator* 5/7/68, 27; *Stage* 4/7/68, 13; *Times* 27/6/68, 8; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: Performed under the collective title *You Know I Can't Hear You When the Water's Running*. The New York production ran for 756 performances.

68.171d *The Shock of Recognition* (C, 1a) Robert Anderson. NEW 26/6/68. 37 perf. 1st perfd Ambassador, New York, 13/3/67; 1st British perf Theatre Royal, Brighton, 10/6/68. Cast: *Stage* 4/7/68, 13; *Variety* 10/7/68, 46; *WWT/15*. Jack Barnstable Mason Adams; Herb Miller Robert Robinson; Dorothy Nicole Shelby; Richard Pawling Tom Ewell. *Pres, Dir, Dec, Light, Sm*

as for 68.171a. Plot: Bordman, Bordman/4, 416, Bryer, Fletcher, Hischak, MacNicholas, Salem, Vinson. Reviews: *Birmingham Post* 27/6/68, 7; *Illustrated London News* 6/7/68, 33; *Spectator* 5/7/68, 27; *Stage* 4/7/68, 13; *Times* 27/6/68, 8; *Tribune* 5/7/68, 11; *Variety* 10/7/68, 46. Comment: Performed under the collective title *You Know I Can't Hear You When the Water's Running*. The New York production ran for 756 performances.

68.172 *An Anatomie of Horror* (Ent) Alan Chambers. QUESTORS 28/6/68. Cast: QTA. Review: *Middlesex County Times* 5/7/68, 2. Comment: "An entertainment consisting of ghostly tales, eerie songs, excerpts from macabre plays and black verse, designed to delight all those who enjoy having their hair stood on end and their flesh made to creep" (QTA program).

68.173 *Moby Dick—A Sir and Perkins Story* (P, 1a) Keith Johnstone. AMBIANCE 1/7/68 (Ln).** Twice daily. Cast: *Stage* 4/7/68, 8. Richardson Morgan, Tony Trent. *Dir* Keith Johnstone. Comment: Inter-Action/Theatrescope. A rewritten version.

68.174 *The Hotel in Amsterdam* (D, 2a) John Osborne. COURT 3/7/68; trfd to NEW 5/9/68; trfd to DUKE OF YORK'S 12/12/68. 207 perf. 1st perfd Theatre Royal, Brighton, 24/6/68. Cast: Findlater; *Stage* 11/7/68, 13; Theatricalia; *Variety* 17/7/68, 62; *WWT/15*. Porter Anthony Douse/Geoffrey Wright; Gus Joss Ackland; Laurie Paul Scofield/Kenneth Haigh; Margaret Isabel Dean; Annie Judy Parfitt; Amy Susan Engel; Dan David Burke; Waiter Ralph Watson/Derek Woodward; Gillian Claire Davidson. *Dir* Anthony Page; *Dgn* Tony Abbott, Donald Taylor; *Cost dgn* Ruth Myers; *Light Andy Phillips*; *Assist dir* Rob Knights, Nicholas Wright; *Dsm* Juliet Alliston. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Birmingham Post* 5/7/68, 6; *Christian Science Monitor* 7/8/68, 12; *Guardian* 4/7/68, 6; *Illustrated London News* 13/7/68, 30; *New Statesman* 12/7/68, 59–60; *Observer* 7/7/68, 24, 22/12/68, 20; *Spectator* 12/7/68, 61; *Stage* 11/7/68, 13, 19/12/68, 17, 30/1/69, 17; *Times* 4/7/68, 13; *Tribune* 19/7/68, 11; *Variety* 17/7/68, 62. Comment: English Stage Company. A charity preview was given on 2/7/68 in aid of the English Stage Society. *Guardian* praised Paul Scofield's "most effortlessly brilliant" portrayal of Laurie. *Variety* reported Osborne's "new gabfest garners plenty of laughs on its cynical and synthetic wit" about his usual targets and it stood "a fair chance of clicking" because of the draw of Paul Scofield and his brilliant performance. *Tribune* noted some "structural flaws," and concluded "the play's vitality is frankly as a conversation-piece." *Times* discussed how the play continued Osborne's obsession with the theme of friendship.

68.175 *Sive* (D, 3a) John B. Keane. LITTLE THEATRE CLUB 3/7/68.** Plot: Schrank, Vinson, Weintraub.

68.176 *Indians* (Hist D, 13sc) Arthur Kopit and Guy Woolfenden (mus). ALDWYCH 4/7/68.* Cast: RSCA; *Stage* 11/7/68, 13; *Theatricalia*; *Variety* 17/7/68, 62; *WWT/15*. *Buffalo Bill* Barrie Ingham; *Spotted Tail, Doc Holliday* Don Henderson; *General Custer, Senator Logan* Michael Jayston; *Lord Throgmorton, Ol' Klondike* Sydney Bromley; *Ned Buntline, Senator Dawes* Jeffery Dench; *Finley Phillip* Hinton; *Geronimo, Apache Pete* Geoffrey Hutchings; *General Sheridan, Billy the Kid, First Reporter* Peter Geddis; *Grand Duke Alexis, Jesse James* Daniel Moynihan; *Grand Duke's Interpreter* Philip Taylor; *Caddo* Roger Rees; *Chief Joseph* David Healy; *Ol' Time President* Derek Smith; *First Lady* Ruby Head; *Wild Bill Hickok, Colonel Forsyth* Morgan Sheppard; *Paula Monduli* Gaye Brown; *Gunter Hookman, Senator Morgan* Richard Mayes; *Bob Dalton, Second Reporter* Philip Hinton; *Flora* Susan Sheers; *Sam the piano player* David Rowland; *Belle Starr* Gaye Brown; *Joe the Bartender* Boyd Mackenzie; *Emmett Dalton* William McGuirk; *Sitting Bull* Emrys James; *John Grass* Ron Daniels; *A Lieutenant* John Nolan; *Annie Oakley the Second, Saloon Hostess* Vanessa Miles; *Saloon Hostess* Christina Greatrex; *Indians* Ron Daniels, Brian Forster, Oscar James, Alton Kumalo, Tony McEwan, Peter Messaline, Gregg Palmer, Roger Rees, John Rogan, Keith Washington; *Cowboys, Soldiers, Phoney Indians* Stephan Chase, Boyd Mackenzie, John Nolan, Philip Taylor. *Dir* Jack Gelber; *Dgn* John Bury; *Cost dgn* John Bury, Ann Curtis; *Sm* Ruth Atkinson, Lynne Holmes; *Mus* Guy Wolfenden. Plot: Bronner, Bryer, Hirschak, Hirschak/2, 4–5, Hochman, Loney, MacNicholas, Patterson, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 6/7/68, 7; *Christian Science Monitor* 15/7/68, 6; *Daily Mirror* 5/7/68, 18; *Guardian* 5/7/68, 8; *Illustrated London News* 13/7/68, 30; *New Statesman* 12/7/68, 60; *Observer* 7/7/68, 24; *Spectator* 12/7/68, 61–62; *Stage* 11/7/68, 13; *Times* 5/7/68, 7; *Tribune* 19/7/68, 11; *Variety* 17/7/68, 62. Comment: MPS 123. Royal Shakespeare Company. *Spectator* thought the production was amateurish, tatty, and relied too heavily on the Joan Littlewood style. *Observer* also noted the indebtedness to *Oh What a Lovely War* but praised the “magnificent theme and a brilliantly original device for expressing it.” *Christian Science Monitor* saw it as a parody of Mack Sennett films and westerns “and nearly all of it is uncommonly dull” apart from the final minutes. “In an Indian show one obviously has reservations. Mine are that the symbolic rape scenes are unnecessarily crude and much of the parody misses the target” (*Daily Mirror*). *Variety* felt unsure whether an English audience would have the patience to deal with Kopit’s anti-American

message. “An earlier title for this bold reworking of American myth was *Aspects of the West*, and it is a fairer description of the play” (*Times*). The first New York production (Brooks Atkinson 13/10/69) ran for 96 performances.

68.177 *The Making of Theodore Thomas: Citizen* (P) Michael Weller (adpt of Paul Johnson, *Johnny Johnson*). TOYNBEE 4/7/68.* 2 perf.

68.178 *The Man Most Likely To . . .* (C, 3a) Joyce Rayburn. VAUDEVILLE 4/7/68. 768 perf. 1st perfd Theatre Royal, Windsor, 6/11/67. Cast: *Stage* 11/7/68, 13; *Variety* 17/7/68, 66; *WWT/15*. *Martin Morley* Dermot Walsh; *Victor Cadwallader* Leslie Phillips; *Joan Cadwallader* Diane Hart; *Shirley Hughes* Ciaran Madden; *Giles Cadwallader* Trevor Kent. *Lic* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Sherwood and Reid, Le Clare Productions Ltd.; *Dir* Leslie Phillips; *Dec* Geoffrey Scott; *Light* Michael Northen; *Sc bld* David Marshall; *Sc* Peter Gray; *Sm* Judith Craig. Plot: Fletcher, Loney. Reviews: *Birmingham Post* 6/7/68, 7; *Guardian* 5/7/68, 8; *Illustrated London News* 20/7/68, 32; *Observer* 14/7/68, 25; *Stage* 11/7/68, 13; *Times* 5/7/68, 7; *Variety* 17/7/68, 66. Comment: A predictable “weekend house” play, humorous largely because of Leslie Phillips’ performance (*Guardian*). *Variety* opined the piece would make a one-hour television comedy but entertained strong doubts about its theatrical success. *Times* did not think much of the play but thought it would be “welcomed by those who miss light comedy.”

68.179 *Caprice . . . in a Pink Palazzo* (C) John Peacock. RICHMOND 8/7/68.* Cast: *Stage* 11/7/68, 15. *Caprice (Marquise de Papillon)* Betty McDowall; *Paolo* Philip Voss; *Saffron* Golda Casimir; *Dianora* Jacqueline Firth; *Jonti* Joe McKeown; *Minos* Edward Arthur; *Hesione* Jacqueline Maude. *Pres* Richmond Theatre Productions Ltd.; *Dir* Julian Oldfield; *Dgn* John C. Piper; *Sm* Kenneth Ward. Review: *Stage* 11/7/68, 15. Comment: The “characters in this would-be sophisticated sex comedy are cyphers with no life beyond the present moment of action, and the action itself is a contrivance of unconvincing and artificial incidents” (*Stage*). A two-week engagement.

68.180 *Jacques Brel Is Alive and Well and Living in Paris* (Revue, 2a) Jacques Brel (lyr, mus) and Eric Blau (lyr, add material) and Mort Shuman (lyr, add material). DUCHESS 9/7/68. 41 perf. 1st perfd Village Gate, New York, 22/1/68; 1st British perf. Cast: *Stage* 11/7/68, 15; *Variety* 17/7/68, 62; *WWT/15*. Elly Stone, Mort Shuman, Shawn Elliott, June Gable. *Pres* Norman Granz; *Mus dir* Mort Shuman; *Mus arr* Wolfgang Knittel; *Cond* Colin

Beaton; *Dec* Herbert Senn, Helen Pond; *Light* James Nisbet Clark; *Supervisor* Eric Blau; *Sm* Edward Burrell; *Dir* Moni Yakim. Plot: Hirschak, OTF/2. Reviews: *Birmingham Post* 10/7/68, 7; *Daily Mirror* 10/7/68, 18; *Guardian* 10/7/68, 6; *Illustrated London News* 20/7/68, 32; *Observer* 14/7/68, 25; *Stage* 11/7/68, 15; *Times* 10/7/68, 8; *Tribune* 19/7/68, 11; *Variety* 17/7/68, 62. Comment: The general opinion was that the entertainment was good if you liked this sort of music; there was little else available by way of revue-style material. The New York production ran for 1,847 per-formances.

68.181 *Summer* (C) Romain Weingarten (trans Ann Blaber of *L'été*, 1966). FORTUNE 10/7/68, 13 perf. 1st perf this version Playhouse, Oxford, 18/6/68. Cast: *Stage* 18/7/68, 13; Theatricalia; WWT/15. *Simon* Malcolm Patton; *Half Cherry (a cat)* Brian Murphy; *Lorette* Jane Asher; *Lord Garlic (a cat)* Bryan Pringle. *Pres* Michael White; *Dir* Robert Kidd; *Dgn* Luciana Arrighi; *Light* Andy Phillips; *Assist dir* Lawrence W. Fineberg; *Sm* Mark Lynford. Plot: Hochman. Reviews: *Birmingham Post* 11/7/68, 6; *Daily Mirror* 11/7/68, 14; *Guardian* 11/7/68, 7; *Illustrated London News* 20/7/68, 32; *New Statesman* 19/7/68, 89; *Observer* 14/7/68, 25; *Stage* 18/7/68, 13; *Times* 11/7/68, 11; *Tribune* 19/7/68, 11. Comment: *Tribune* was unable to make sense of the piece. "The most curious puzzle piece I have ever seen on any stage" (*Daily Mirror*). *Spectator* did not know either, and observed Weingarten "does his best to conceal the banality of his thought by the obscurity of its expression." "Does not say much for the present state of the [Parisian] Left-Bank theatre," and Robert Kidd's production was "too plodding and disjointed" (*Times*).

68.182 *Fortune and Men's Eyes* (P, 2a) John Herbert. OPEN SPACE 11/7/68. 1st public perf Actors Playhouse, New York, 23/2/67; 1st British perf. Cast: *Stage* 18/7/68, 13. *Queenie* Al Mancini; *Rocky* Peter Marinker; *Mona* Louis Negin; *Smitty* Robert Howay; *Holy-Face* George Margo. *Dir*, *Art dir* Charles Marowitz; *Dgn* Tony Carruthers; *Light* Roland Miller; *Sm* Leslie Ward; *Dsm* Chris Jamison; *Gen mgr* Peter Bevis; *Exec dir* Thelma Holt. Plot: Bordman/4, 415, Bronner, Gunn, Hochman, Vinson. Reviews: *Guardian* 12/7/68, 8; *Illustrated London News* 20/7/68, 32; *New Statesman* 19/7/68, 88–89; *Observer* 14/7/68, 25; *Spectator* 26/7/68, 134; *Stage* 18/7/68, 13; *Tribune* 19/7/68, 11; *Variety* 24/7/68, 57. Comment: MPS 127. As audience members entered the theatre various devices were used (e.g. fingerprints taken) to make them feel they were in a prison. "Gallantly acted" but unconvincing human relationships (*Guardian*). *Observer* discussed the production in terms of what, exactly, was there still to do in the modern theatre. *Tribune* commended "the exactly-modulated performances of

the all-male cast." *Spectator* identified the play's strength as its "strong, clear and emotional voice." The New York production ran for 382 performances.

68.183 *Little Malcolm and His Struggle against the Eunuchs* (CD, 3a) David Halliwell. UNITY 12/7/68.** Plot: Bordman/4, 413, Hirschak, Vinson. Comment: Contemporary Theatre.

68.184 *The Merry Wives of Windsor* (C, 2a) William Shakespeare. ALDWYCH 15/7/68.** Cast: RSCA; *Stage* 18/7/68, 14; Theatricalia; WWT/15. *Sir John Falstaff* Brewster Mason; *Fenton* Roger Rees; *Master George Page* Jeffery Dench; *Mistress Margaret Page* Brenda Bruce; *Anne Page* Vanessa Miles; *William Page* David Ludlow; *Master Frank Ford* Ian Richardson; *Mistress Alice Ford* Elizabeth Spriggs; *Host of the Garter Inn* David Healy; *Sir Hugh Evans* Emrys James; *Doctor Caius* Derek Smith; *Mistress Quickly* Lila Kaye; *John Rugby* William McGuirk; *John Stephan Chase*; *Robert Gregg Palmer*; *Justice Robert Shallow Esq.* Sydney Bromley; *Master Abraham Slender* Peter Geddis; *Peter Simple* Geoffrey Hutchings; *Pistol* Morgan Sheppard; *Nym* Walter Sparrow; *Bardolph* Don Henderson; *Robin John Vaughan*; *Townspeople* Frederick Bennett, Peter Clay, Ron Daniels, Felicity Gordon, Christina Greatrex, Ruby Head, Boyd Mackenzie, Richard Mayes, Tony McEwan, John Nolan, Susan Sheers, Philip Taylor, Keith Washington; *Children* Carson Green, Stephen Papworth, Paul Swift, Peter Nobbs, Paul Turnell, Robert Wilcox. *Dir* Terry Hands; *Dgn* Timothy O'Brien; *Mus* Guy Woolfenden; *Ch* Christie Dickason; *Light* David Read; *Assist dir* Buzz Goodbody; *Assist dgn* Tazeena Firth; *Pq* Alan Boyle; *Dialect adviser* Richard Sothcott. Reviews: *Birmingham Post* 17/7/68, 8; *Guardian* 16/7/68, 6; *Illustrated London News* 27/7/68, 31; *Observer* 21/7/68, 21; *Spectator* 26/7/68, 134; *Stage* 18/7/68, 14; *Times* 16/7/68, 7; *Tribune* 2/8/68, 11. Comment: Royal Shakespeare Company. *Guardian* reported the performance produced much laughter, chiefly through business and mugging. "What begins like a gorgeous romp to redeem a Shakespearian pot-boiler grows into a real experience of comedy" (*Times*). Terry Hands "has based his conception on the changing structure of the society of that period, and all the relationships arise from this. Falstaff, for example, is for once not so much the bibulous fool as a well-bred gentleman come down a bit in the world" (*Stage*).

68.185 *The Nudist Campers Grow and Grow* (P) Ed B[erman]. AMBIANCE 15/7/68 (Ln). 1st perf? Review: *Daily Mirror* 26/7/68, 14; *New Statesman* 26/7/68, 120. Comment: Inter-Action/Theatroscope. "This innocent, child-like fable concerns a couple of nudists in a Garden

of Eden camp who proceed to discard their fig leaves only to find other fig leaves beneath. (The final one is painted on" (*New Statesman*). Audience members were invited to disrobe also.

68.186 *Hay Fever* (C, 3a) Noël Coward. ESTONIAN 16/7/68.** Cast: *Stage* 11/7/68, 8. Ann Curry, Doreen McNae, Shirley Miles, John O'Brien, Jane Patton, Robert Piddington, Steve Preston, Cecilia Rushton, Richard Stuart. *Dgn* Dave Carter; *Dir* Jonathan Hammond. Plot: Best/25, 460, Bordman/3, 269–70, Demastes/1, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Levin, 61–64, Loney, 134, Mander/4, Matlaw, Patterson, Salem, Shank, Sobel. Review: *Stage* 25/7/68, 21. Comment: Actors' Workshop. "A performance that was like a first read-through with limited movement. Rudimentary acting technique was ignored, with actors leaning forward to speak while remaining rooted to the spot, while their utterances were punctuated with distracting tongue-clicking sounds" (*Stage*).

68.187 *The Cenci* (T [5a]) Percy Bysshe Shelley ARTS 17/7/68. 1st perfd Grand 7/5/1886. Plot: Hochman, Law, Patterson, Sobel.

68.188 *Themes on the Tempest* Peter Brook (adpt of William Shakespeare). ROUNDHOUSE 17/7/68. Reviews: *Christian Science Monitor* 24/7/68, 4; *Guardian* 19/7/68, 6; *Illustrated London News* 27/7/68, 31; *New Statesman* 26/7/68, 120; *Observer* 21/7/68, 21; *Stage* 25/7/68, 21; *Times* 19/7/68, 13. Comment: *Guardian* explained the genesis of the project and the improvisations that occurred and which remained largely unintelligible to the reviewer. "The production was concerned with *The Tempest*, used as a means of the players finding themselves, trying to realise their potentialities, testing their talents, getting to know each other in fear as well as in friendly collaboration. The audience was not an audience, or at least not intended to be" (*Stage*).

68.189 *The Two Gentlemen of Verona* (C, 2a) William Shakespeare. OPEN AIR 17/7/68. 1st perfd 1590? Cast: *Stage* 25/7/68, 21; *Variety* 31/7/68, 58; *WWT/15*. *Valentine* John Quentin; *Proteus* Peter Egan; *Speed* John Tordoff; *Julia* Gemma Jones; *Lucetta* Doreen Andrew; *Antonio* William Simons; *Panthino* David Gilmore; *Thurio* Geoffrey Colville; *Silvia* Celia Bannerman; *Ursula* Anita Good; *Duke of Milan* James Cairncross; *Courtesan* Beth Rhodes; *Launce* Bernard Bresslaw; *Outlaws* William Simons, David Gilmore, Ian Barritt; *Host* Bronson Shaw; *Singer* Ian Lowe; *Eglamour* Robert Mill. *Mgr dir*, *Pres* David Conville; *Art dir*, *Dir* Richard Digby Day; *Sc dgn* Robin Pidcock; *Cost dgn* Tim Goodchild; *Light* Brian Benn; *Ch* Geraldine Stephenson; *Mus dir*

David Rowland; *Sm* David Fleming; *Dsm* Beth Rhodes, Malcolm Edwards; *Asm* Ian Barritt, Liz Wells; *Assist pd* Tessa Reidy; *Wm* Kate Orr, Pat Hutchison; *Elect* Ken Howard; *Carp* Earl Kay; *Bom* John Davey; *Press rep* Frank Rainbow. Reviews: *Daily Mirror* 18/7/68, 14; *Illustrated London News* 27/7/68, 31, 3/8/68, 25–27; *Observer* 21/7/68, 21; *Spectator* 26/7/68, 134; *Stage* 25/7/68, 21; *Times* 18/7/68, 7; *Variety* 31/7/68, 58. Comment: New Shakespeare Company. The production used early Victorian costumes. *Variety* noted the stage "is now floored instead of being greensward, which may be more durable and practical, but which robs the open air stage of much of its former charm." A "demure" production with occasional "lachrymose punning from Bernard Bresslaw" (*Spectator*). *Times* found the production a successful blend of romance and low comedy. "Particularly outstanding is the Proteus of Peter Egan, whose firmness and tremendous stage presence give the production a sense of style and direction" (*Stage*).

68.190a *The Cage* (P, 1a) Bohdan Drozdowski (trans J. Richards). MERCURY 18/7/68. 1st British perf. Cast: *Stage* 25/7/68, 22; *WWT/15*. *Cyril Leader* Hawkins; *Cousin* Graham Lines; *Adam* Stephen Costain; *Luke* Bill Clancy; *Stan* Christopher Heywood; *Clare* Ursula Mohan; *Eve* Jenny Nevinson. *Dir* Arnold Fry; *Dgn* Pamela Howerd; *Sm* Jon Trapp. Review: *Stage* 25/7/68, 22. Comment: International Theatre Club. Both old-fashioned "plays deal with human relationships and class, but the social distinctions revealed are not peculiar to Poland" (*Stage*).

68.190b *The Cortège* (P) Bohdan Drozdowski (trans J. Richards). MERCURY 18/7/68. 1st British perf. Cast: *Stage* 25/7/68, 22; *WWT/15*. *Pawelski* Leader Hawkins; *Sadyban* Stephen Costain; *Kazek* Bill Clancy; *Maziek* Christopher Heywood; *Magda* Ursula Mohan; *Mayor* Ronald Forfar. *Dir*, *Dgn*, *Sm* as for 68. Review: *Stage* 25/7/68, 22. Comment: International Theatre Club.

68.191 *The Treadmill* (Thriller) Patrick Mulloy. LITTLE THEATRE CLUB 19/7/68.* Cast: *Stage* 25/7/68, 23. *Benjamin West* Gabor Vernon; *Evelyn* Maggie Peterson; *Anna Nelly* Coadou; *Supt. Saunders* C. James de Grandy; *Susan* Sharon Duce; *Nicholas* David Howey; *Louis* Charles Kinross; *Sergeant Wynn* Rosamund Money. *Dir* Joan Campbell; *Dgn* Ronald Hickey; *Sm* John Meeham. Review: *Stage* 25/7/68, 23. Comment: There were too many coincidences in this spy-ring thriller (*Stage*).

68.192 *Come* (P) Open Space Company. OPEN SPACE 22/7/68 (Ln). Cast: *Stage* 1/8/68, 13. Edward Phillips, Lesley Ward, Brian Young, Thelma Holt, Gordon Whiting. *Dir* Charles Marowitz. Review: *Stage* 1/8/68,

13. Comment: A series of various improvisations about aspects of acting and drama. The production was “sparsely attended” (Schiele, 83).

68.193a *The Ghost* (C, 1a) Christopher Guinee. HAMPSTEAD 22/7/68. 1st perfd Close, Glasgow, 27/9/67. Cast: *Stage* 25/7/68, 22; *WWT/15*. *Adam Riverbed* Raymond Platt; *Eva Annette Crosbie*; *Ballad* George Cole. *Dir* Philip Grout; *Dgn* Tim Goodchild; *Light* Christopher Bateley; *Sm* Michael McDermott. Reviews: *Guardian* 23/7/68, 6; *Illustrated London News* 3/8/68, 33; *New Statesman* 2/8/68, 150; *Observer* 28/7/68, 21; *Stage* 25/7/68, 22; *Times* 23/7/68, 9; *Tribune* 2/8/68, 11; *Variety* 7/8/68, 60. Comment: Performed under the collective title *Doubtful Haunts*. The play was about a writer hired to write the memoirs of an African explorer whose daughter has murdered previous writers when they resisted her romantic advances. *Tribune* thought both plays were interesting but a little thin. *Illustrated London News* said the double-bill sagged “simply because ... Guinee has thought more of the actors ... than of his anxious audience. His work must be easier to perform than it is to hear.”

68.193b *No Principals* (C, 1a) Christopher Guinee. HAMPSTEAD 22/7/68.* Cast: *Stage* 25/7/68, 22; *WWT/15*. *The Maid* Annette Crosbie; *The Butler* George Cole. *Dir*, *Dgn*, *Sm* as for 68.193a. Reviews: *Guardian* 23/7/68, 6; *Illustrated London News* 3/8/68, 33; *New Statesman* 2/8/68, 150; *Observer* 28/7/68, 21; *Stage* 25/7/68, 22; *Times* 23/7/68, 9; *Tribune* 2/8/68, 11; *Variety* 7/8/68, 60. Comment: Performed under the collective title *Doubtful Haunts*. The play featured a maid and butler typical of the opening scene of several plays going through the process of establishing the beginning of a play and commenting on it.

68.194 *The Promise* (D, 2a) Aleksei Arbutov (trans Ariadne Nicolaeff of *Moy bedny Marat*, 1964). RICHMOND 22/7/68.** Juliet Mills. Plot: Griffiths, Hochman, Loney, Matlaw. Comment: A two-week engagement.

68.195 *The Country Wife* (C) William Wycherley. DRAMA CENTRE 23/7/68.** *Margery* Theresa Watson; *Horner* Glyn Grain; *Lady Fidget* Penelope Wilton; Brian Ayres, Adrian James, Mary Rutherford, Sheila Wilkinson. *Dir* Christopher Fettes. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Shipley. Review: *Stage* 1/8/68, 13. Comment: “Badly arranged audience seating made it virtually impossible to see much of the Drama Centre production” (*Stage*).

68.196 *Lady, Be Good!* (MC, 2a) Guy Bolton (bk) and

Fred Thompson (bk) and George Gershwin (mus) and Ira Gershwin (mus). SAVILLE 25/7/68. 156 perf. 1st perfd Forrest, Philadelphia, 17/11/24; 1st British perf Empire, Liverpool, 29/3/26. Cast: *Stage* 1/8/68, 13; *Variety* 14/8/68, 66; *WWT/15*. *Dick Trevor* Lionel Blair; *1st Removal Man* George Clarkson; *Susie Trevor* Aimi Macdonald; *2nd Removal Man* David Russell; *Jack Robinson* Patrick Rose; *Rufus Parke* Bernard Clifton; *Daisy Parke* Pauline Garner; *Shirley Vernon* Elizabeth Connor; *Josephine Vanderwater* Gaby Vargas; *Bertie Bassett* Raymond Clarke; *Watty Watkins* Joe Baker; *Manuel Estrada* Norman Warwick; *Jeff* Joe Chisolm; *Flunkeys*, *Waiters* George Clarkson, David Russell; *Singers and Dancers* Michelle Barrie Sue Bauman, Suzanne de Beaumont, Sandra Burville, Ann Candy, Marilyn Corney, Irene Gorst, Deidre Holtom, Linda McGill, Penny Meredith, Patsy O’Hara, Maggie Vickers, Bill Drysdale, Roy Frances, David Holden, Rodney James, Kevin Rowland, Paul Reford, Tommy Tucker, Jim Wyatt, Paul Martyn. *Lic* Douglas Harrison; *Mgr dir* Bernard Delfont, Tom Arnold; *Bom* R. F. Brown; *Pres* Peter Charlesworth, Jock Jacobsen, Forum Theatre; *Dir* Hugh Goldie; *Dgn* Robert Bahl; *Ch* Lionel Blair; *Light* Robert Ormbo; *Mus dir* Ed Coleman; *Mus arr* Ted Brennan; *Pd mgr* Robert Clinton; *Dsm* Mollie Kirkland; *Asm* Russell Chick; *Wm* Doreen Scott; *Bal mr* George Clarkson; *Sc bld* Charles Wass; *Sc* Peter Woolnough, Ray Holden; *Cost* M. Berman. Plot: Bordman, Bordman/5, 395–97, Gänzl, Green, Hischak, Kennedy, Loney, 126, OTF. Reviews: *Birmingham Post* 27/7/68, 7; *Christian Science Monitor* 7/8/68, 12; *Daily Mirror* 26/7/68, 16; *Guardian* 26/7/68, 6; *Illustrated London News* 3/8/68, 32–33; *New Statesman* 2/8/68, 149–50; *Observer* 28/7/68, 21; *Spectator* 2/8/68, 172; *Stage* 1/8/68, 13; *Times* 26/7/68, 11; *Tribune* 2/8/68, 11; *Variety* 14/8/68, 66. Comment: *Tribune* called the production more “nostalgia-fodder” but “much more bearable, and far better staged” than *The Dancing Years* which it replaced. *Spectator* was fulsome in its praise of the “delectable” staging and “the charm and inexhaustible energy of the cast.” “The delectable Aimi [Macdonald], whose voice reminds me of a choir of frantic mice, demonstrated a whacky comedy flair much to the audience’s taste. The lady is decidedly good” (*Daily Mirror*). *Times* was unenthusiastic about the production and noted additional Gershwin songs had been imported into the piece. *Variety* reported the piece was received enthusiastically on opening night. The first New York production (Liberty 1/12/24) ran for 330 performances.

68.197 *The Electronic Nigger* (P) Ed Bullins. AMBIANCE 29/7/68 (Ln). 1st perfd American Place, New York, 21/2/68; 1st British perf. *Mr. Carpentier* Charles Hyatt; *Mr. Jones* Stefan Kalipha. *Dir* Roland Rees. Plot: French/2, MacNicholas, Peterson/2, Vinson. Reviews:

Guardian 1/8/68, 6; *Times* 30/7/68, 11; *Times Educational Supplement* 16/8/68, 284. Comment: Interaction/Theatrescope. *Times* lamented that this “good, coherently written play” was given “a wild, undisciplined production.”

68.198 *Janie Jackson* (D, 2a) Robert P. Hillier. NEW 29/7/68. 24 perf. 1st British perf Opera House, Manchester, 8/7/68. Cast: *Stage* 1/8/68, 15; *Variety* 14/8/68, 66; *WWT/15*. *Janie Jackson* Marlene Warfield; *Alvin Jackson* Earl Cameron; *Clara Adelaide* Hall; *Bud* Peter Newton; *Loot* Horace James; *Solly* Calvin Butler; *Bart Williams* Rudolph Walker. *Pres*, *Dir* Peter Cotes; *Dec* Benjamin Patrick; *Sm* Frank Jerram. Reviews: *Birmingham Post* 30/7/68, 5; *Daily Mirror* 30/7/68, 14; *Guardian* 30/7/68, 4; *Illustrated London News* 10/8/68, 31; *New Statesman* 9/8/68, 181; *Observer* 4/8/68, 21; *Stage* 1/8/68, 15; *Tribune* 2/8/68, 11; *Variety* 14/8/68, 66, 68. Comment: Set in the American deep south, a “sadly creaky, sentimental and uninteresting” tale about adultery (*Guardian*). *Variety* thought the play would have difficulty surviving its planned five-week limited engagement and it also had difficulty filling out the ninety minutes running time. Marlene Warfield’s London debut who was “required to smoulder sexily, with sporadic fiery outbursts, in a not particularly compelling play” (*Daily Mirror*).

68.199 *The Rasputin Show* (C with mus) Michael Almaz. ARTS 1/8/68. 1st perfd Brighton Combination 11/6/68. Cast: *Stage* 8/8/68, 13; *Variety* 14/8/68, 66; *WWT/15*. *Katya* Benjamin, *Pam* Brighton, *Paul* Brooke, *David* Carson, *Timothy* Davies, *John* Dodgson, *Roger* Gartland. *Andrew* Grant, *John* Grillo, *Richard* Harbord, *Katie* Heyland, *Nicole* Holdaway, *Jo* Warne. *Pres* Caryl Jenner Productions Ltd.; *Dir* Chris Parr; *Dgn* John Upton; *Mus*, *Mus dir* David Lascelles, *Iki* Mann; *Ch* Helen Belman; *Projector slides*, *Sm* Paul Lundberg. Reviews: *Guardian* 2/8/68, 6; *Illustrated London News* 10/8/68, 31; *New Statesman* 9/8/68, 181; *Observer* 4/8/68, 21; *Spectator* 9/8/68, 202; *Stage* 8/8/68, 13; *Times* 2/8/68, 7; *Variety* 14/8/68, 66. Comment: Brighton Combination. A comic strip version of the fall of the Romanovs and the murder of Rasputin. *Guardian* thought the production was more like “a student’s charade in rag week” instead of a Joan Littlewood one to which it should really aspire. *Observer* also noted the (failed) affinities with *Oh What a Lovely War*. “This pseudo-historical comic strip exudes enthusiastic amateurism in writing, acting and staging” (*Variety*). Despite the show’s good qualities it lacked “a sense of selection and purpose” (*Times*).

68.200 *Changing Lines* (Thriller, 1a) Nicholas Wright. COURT 4/8/68.* 2 perf. Cast: Findlater; *Stage* 8/8/68, 13;

WWT/15. *Jessop* Kenneth Hendel; *Frank Masterson* Malcolm Ingram; *Mrs. Masterson* Joan Sanderson; *Sonya* Gillian Fairchild; *Colonel Gerald Masterson* Bernard Gallagher; *Aunt Mildred* Susan Williamson. *Dir* Nicholas Wright; *Light* Andy Phillips; *Sm* Eileen Bence. Reviews: *Stage* 8/8/68, 13; *Times* 5/8/68, 5. Comment: English Stage Company. Produced without decor. The performances were given at 7 and 9 pm. The problem with the piece was finding something new to say about the theme of illusion and reality (*Times*).

68.201 *All in Good Time* (C, 2a) Bill Naughton. RICHMOND 5/8/68.** Plot: Bordman/4, 401, French/2, Hischak, Vinson, Weintraub. Comment: A two-week engagement.

68.202 *The Arabian Nights* (P for children) Richard Gill. ARTS 8/8/68 (m). Cast: *Stage* 15/8/68, 7; *WWT/15*. *The Storyteller* Monty James; *The Caliph* Christopher Leith; *Farida* Beverley Coleclough. *Pres* Unicorn Theatre; *Dir* Richard Gill; *Dgn* Elizabeth Waghorn. Review: *Stage* 15/8/68, 7. Comment: Polka Children’s Theatre in various stories using actors and puppets.

68.203 *Keep Tightly Closed in a Cool Dry Place* (P, 1a) Megan Terry. OPEN SPACE 8/8/68 (Lt). 1st perfd Sheridan Square Playhouse, New York, 29/3/65; 1st British perf. Cast: *Stage* 15/8/68, 7. *Jaspers* Davis Hall; *Gregory* Joseph Capone; *Michaels* Roger Hendricks Simon. *Dir* Roger Hendricks Simon. Plot: Hochman, MacNicholas, Walford. Reviews: *Christian Science Monitor* 16/8/68, 6; *Observer* 11/8/68, 21; *Stage* 15/8/68, 7. Comment: The cast displayed “an astonishing virtuosity and fluency” (*Christian Science Monitor*). *Stage* panned this “nonsensical pseudo-political” piece.

68.204 *Chain of Command* (P) Robert Boyden Lamb. LITTLE THEATRE CLUB 13/8/68. 1st perf? Cast: *Stage* 15/8/68, 59. *Cain* Vass Anderson; *Zac* Charles Kinross; *Mort* Stephen Williams. *Dir* Joan Campbell; *Dgn* Janet Fenton; *Sound*, *Light* Ron Hickey. Review: *Stage* 15/8/68, 59. Comment: The play concerned “three soldiers, two Americans and a German, in a bombed theatre which becomes their private hell while their true natures are stripped to the core” (*Stage*).

68.205 *The Man with a Load of Mischief* (Mus, 2a) Ben Tarver (lyr, bk; based on Ashley Dukes’s play, 1924) and John Clifton (lyr, mus). INTIMATE 14/8/68. 29 perf. 1st perfd Jan Hus Playhouse, New York, 6/11/66; 1st British perf. Cast: Bowden 124–25; *Stage* 22/8/68, 13. *Innkeeper* John Gower; *His Wife* Dilys Laye; *A Nobleman* Richard Todd; *His Servant* David Kernan; *A Lady* Roberta D’Esti. *Pres* John Roberts, Howard Kent; *Dir* Tad Danielewski;

Dgn, Light Brian Currah; *Cost dgn* Timothy Burrell; *Ch* Maggie Maxwell; *Mus arr* Peter Jeffries; *Mus dir* Colin Beaton; *Assoc pd* Edwin H. Stern; *Sm* Michael Hughes; *Dsm* Nancy Seabrooke; *Asm* Emma McNulty, Raymond Skipp; *Wm* Agnes Mercer. Reviews: *Stage* 22/8/68, 13; *Variety* 28/8/68, 57. Comment: MPS 99. *Variety* reported the theatre had been redecorated, remodelled and was under new management. A good production with commendable performances from Richard Todd, Dilys Laye, and the remainder of the cast (*Stage*). The New York production ran for 241 performances.

68.206 *The Relapse* (P) John Vanbrugh. ALDWYCH 15/8/68. ** Cast: RSCA; *Stage* 22/8/68, 13; *Theatricalia*; *WWT/15*. *Loveless* Charles Thomas; *Amanda* Lynn Farleigh; *Young Fashion* Michael Jayston; *Lory* Morgan Sheppard; *Waterman* Don Henderson; *Sir Novelty Fashion* (newly created *Lord Foppington*) Barrie Ingham; *Pages* Philip Terry, Robert Wilcox; *La Varole* Peter Geddis; *Tailor* Roger Rees; *Seamstress* Ruby Head; *Shoemaker* William McGuirk; *Hosier* Frederick Bennett; *Wigmaker* Sydney Bromley; *Coupler* Jeffrey Dench; *Berinthia* Toby Robins; *Dr. Serringe* Geoffrey Hutchings; *Worthy* Emrys James; *Abigail* Christina Greatrex; *Maid* Susan Sheers; *Porter* Don Henderson; *Sir Tunbely Clumsey* Brewster Mason; *Miss Hoyden* Frances de la Tour; *Nurse* Lila Kaye; *Bull* Derek Smith; *Sir John Friendly* Richard Mayes; *Cupid* Robert Wilcox; *Ladies, Attendants* Frederick Bennett, Peter Clay, Ron Daniels, Brian Forster, Christina Greatrex, Ruby Head, Boyd Mackenzie, William McGuirk, Peter Messaline, John Nolan, Gregg Palmer, Roger Rees, John Rogan, Susan Sheers, Philip Taylor. *Dir* Trevor Nunn; *Dgn* Christopher Morley; *Mus* Guy Wolfenden; *Light* David Read; *Wig advisor* Kenneth Lintott; *Fight arr* Donald Burton; *Sm* Ruth Atkinson, Lynne Holmes; *Assist dgn* Susan Allen. Plot: Best/50, 328–29, Gassner, Gunn, Hochman, Law, Patterson, Shipley, Sobel. Reviews: *Birmingham Post* 16/8/68, 5; *Christian Science Monitor* 6/9/68, 10; *Guardian* 16/8/68, 6; *Illustrated London News* 24/8/68, 32; *New Statesman* 23/8/68, 236; *Observer* 18/8/68, 20; *Spectator* 23/8/68, 268–69; *Stage* 22/8/68, 13; *Times* 16/8/68, 9; *Tribune* 25/10/68, 11. Comment: Royal Shakespeare Company. A revival of the previous season's production but lacking Donald Sinden as Lord Foppington which reduced the comic force of the production. Many in the audience seemed unamused (*Guardian*). *Illustrated London News* missed Sinden, but thought Barrie Ingham, his replacement, was a "joy" in his own right.

68.207 *The Apprentices* (P) Peter Terson. JEANNETTA COCHRANE 19/8/68.* *Bagley* Barrie Rutter; *Mabel* Jennifer Galloway; Gareth Thomas, Paula Wilcox, Robert

Eaton, Allan Swift, Kathleen Lee, Mark Irvine. *Dgn* Christopher Lawrence; *Light* Chris Smith; *St dir* Christopher Smith; *Assist dir* Derek Seaton; *Dir* Michael Croft. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 21/8/68, 6; *Daily Mirror* 20/8/68, 14; *Guardian* 20/8/68, 4; *Illustrated London News* 31/8/68, 28–29; *New Statesman* 23/8/68, 236; *Observer* 25/8/68, 21; *Spectator* 6/9/68, 336; *Stage* 22/8/68, 15; *Times* 20/8/68, 5; *Tribune* 13/9/68, 10. Comment: National Youth Theatre. The play was about a group of apprentices engaged in various activities during different lunch hours. *Daily Mirror* reported Terson "describes the work as being just "a lot of people I know, in a place I know, talking about it." *Guardian* said the play was ideal for the Youth Theatre and was held together by the central role of Douglas Bagley given an excellent performance by Barrie Rutter. *Times* said the play was a worthy successor to *Zigger Zagger*: "the whole evening shows the National Youth Theatre up in the best imaginable light." *Tribune* thought it was a superior play and production to *Zigger Zagger*. *Spectator* thought exactly the opposite.

68.208 *The Proud Roots* (P) George Webb. HAMPSTEAD 19/8/68. 1st perf? Cast: *Stage* 8/8/68, 15. *Pierre Dominique Toussant L'Ouverture* George Webb; Ajibade Arimoro, Robert Torbet, Harry Tracey, Lloyd Anderson, Chris Driscoll, Kent Smith, John Barnes, Marleyn Fielder, Rosalind Smith, Richard Norton, Bernard Fernando, Pauline Palmer, Pansy Blythe, Olga Greaves, Sammy Okomilo, Sammy Iddi, Illario Pedro, David Kelvin, Wesley Green, Pauline Gordon, Lucretia Oliver, Elaine Reid, Heather George, Jacqueline Lackan. *Dir* George Webb; *Ch* Robin Winbow; *Light* John Barnes; *Sound* Caroline Chalklin. Reviews: *Birmingham Post* 20/8/68, 8; *Illustrated London News* 31/8/68, 29; *Stage* 22/8/68, 14; *Times* 20/8/68, 5. Comment: Spectrum Theatre. The play "deals with the birth of the Negro republic of Haiti" (*Stage* 8/8/68, 15). *Illustrated London News* thought the play was "dramatically naive" and the acting merely resolute.

68.209 *Trixie and Baba* (C, 2a) John Antrobus. COURT 21/8/68.* Cast: Findlater; *Stage* 29/8/68, 15; *Variety* 11/9/68, 102; *WWT/15*. *Trixie* Gillian Martell; *Baba* Joe Melia; *Dennis* Anthony May; *Gallileo* Stephen Lewis; *Grandad, Doctor, Laundry Man* William Hoyland; *Telegraph Boy, Postman* Malcolm Ingram; *Electricity Man* Tom Chadbon. *Dir* Jane Howell; *Dec* Hayden Griffin, Deirdre Clancy; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips; *Assist dir* Rob Knights; *Sm* Juliet Alliston. Plot: Vinson. Reviews: *Daily Mirror* 22/8/68, 14; *Guardian* 22/8/68, 6; *New Statesman* 30/8/68, 264; *Observer* 25/8/68, 21; *Spectator* 6/9/68, 336; *Stage* 29/8/68, 15; *Times* 22/8/68, 11; *Variety* 11/9/68, 102. Comment:

English Stage Company. "A charade of revue sketches, with a disconcerting air of increasing improvisation" (*Variety*). *Observer* found the play funny and praised the acting of Joe Melia and Gillian Martell. A "brilliant play ... The farce is made particularly strong because, with all its clever technical scaffolding, the impact comes directly out of the lives of his two chief characters" (*Stage*). *Daily Mirror* described the piece as "every bit as nutty" as *The Bed-Sitting Room*.

68.210 *Dial "M" for Murder* (Thriller, 3a) Frederick Knott. RICHMOND 26/8/68.** Plot: Best/52, 90, Bordman/4, 309, Fletcher, French, Hischak, Loney, 277, Salem. Comment: A two-week engagement.

68.211 *Oh, Clarence* (C, 2a) John Chapman (based on P. G. Wodehouse's Lord Emsworth stories). LYRIC 28/8/68. 188 perf. 1st perfd Opera House, Manchester, 29/7/68, as *Blandings Castle*. Cast: *Stage* 5/9/68, 13; *Theatricalia*; *Variety* 4/9/68, 52; *WWT/15*. *Lady Constance Keeble* Agnes Lauchlan; *Beach* James Hayter; *Hon. Freddie Threepwood* David Rowlands; *Clarence (Ninth Earl of Emsworth)* Naunton Wayne; *Parlourmaid* Janice Gordon; *Gertrude Wibberley* Tamara Ustinov; *Dame Daphne Winkworth* Peggy Mount; *Jennifer Parsloe-Parsloe* April Walker; *Sir Gregory Parsloe-Parsloe* Jon Pertwee; *Rev. Rupert Bingham* David Morton; *Dr. Simmons* Robertson Hare; *Sir Eustace Chalfont, O.B.E., M.R.C.P.* Austin Trevor; *Police Sgt. Evans* Brian Cullis. *Pres* Peter Saunders; *Dir* Charles Hickman; *Dec, Cost* dgn Anthony Holland; *Light* Michael Northen; *Mus* John Chapman; *Mus arr* Laurie Holloway; *Sm* Peter Fox. Plot: Loney. Reviews: *Birmingham Post* 29/8/68, 2; *Daily Mirror* 29/8/68, 14; *Illustrated London News* 19/9/68, 36; *New Statesman* 13/9/68, 328; *Observer* 1/9/68, 21; *Spectator* 6/9/68, 335–36; *Stage* 5/9/68, 13; *Times* 29/8/68, 9; *Variety* 4/9/68, 52. Comment: On opening night Wodehouse aficionados found the piece very funny, especially as performed by such "lovable" actors as James Hayter, Peggy Mount, Robertson Hare, Jon Pertwee, and Naunton Wayne (*Observer*). *Variety* said it was the cast of veteran actors, not the adaptation, which made the production a success. "When the nostalgia has to stop, very little remains" (*Daily Mirror*). "An evening of spasmodic gaiety and fitful fun" (*Times*).

68.212 *Diary of a Madman* (P) Anon (adpt of Nikolai Gogol's story, 1835). COMMONWEALTH INSTITUTE 30/8/68. Comment: Pan-African Theatre. A charity production in aid of victims of the civil war in Nigeria, and featuring Yemi Ajibade.

68.213 *Richard II* (T) William Shakespeare. COLLEGIATE 4/9/68.** *Richard* Gareth Armstrong; *Bolingbroke*

Michael Hadley; *Gaunt* Alastair Morris; *Duke of York* Simon Cadell; *Mowbray* Charles Lewis; *Queen* Bridget Oakley. *Dir* Paul Hill; *Dgn* Humphrey Jaeger. Reviews: *Birmingham Post* 5/9/68, 8; *Guardian* 5/9/68, 9; *New Statesman* 13/9/68, 328; *Stage* 12/9/68, 13; *Tribune* 13/9/68, 10. Comment: National Youth Theatre. "It was a patchwork performance combining brilliance and mediocrity" (*Birmingham Post*). "The young players tackle it with spirit and for the most part with firm articulation, a lack in shades of value and clarity of political and emotional exposition being in some measure compensated by these qualities" (*Stage*).

68.214 *Birth of a Notion* (FC) Michael Pertwee. RICHMOND 9/9/68.* Cast: *Stage* 12/9/68, 13. *Hawkins* Frank Seton; *Lucille Gimble* Carole Turner; *Freddy Gimble* Basil Moss; *Rodney Percival* Peter Myers; *Johnny Porter* Brian Spink; *Mary Porter* Sylvia Bidmead; *Professor Hogg* Derek Royle; *Ada Hogg* Hazel Douglas; *Renato Marato* Stephen Gryff; *Maria Marato* Daphne Palmer. *Pres* Richmond Theatre Productions Ltd., Brian Rix; *Dir* Maurice Stewart; *Dgn* Mary Pickard; *Sm* Bryan D. Sullivan. Review: *Stage* 12/9/68, 13. Comment: Derek Royale's "superb skill in every facet of his part somehow makes the whole evening worthwhile, for without his invention—comic, but completely valid within the bounds of the characterisation—the play would be a very dull affair." (*Stage*). Comment: A two-week engagement.

68.215 *Spitting Image* (C, 2a) Colin Spencer. HAMPSTEAD 9/9/68; trfd to DUKE OF YORK'S 24/10/68.* Cast: *Stage* 12/9/68, 13; *Variety* 18/9/68, 72; *WWT/15*. *Tom* Julian Holloway; *Gary* Derek Fowlds; *Doctor, Psychiatrist, Matron, Mr. Dart, Policeman, Home Office Official, Dr. Grapielkoff* Frank Middlemass; *Registrar, Mrs. Dart, Landlady, Miss Fotheringill* Lally Bowers; *Sister, Sally, Miss Allen, Nurse* Susan Williamson; *Attendants* Frances Farrer, Anthony Gille. *Dir, Dgn* James Roose-Evans; *Cost* dgn Verena Coleman; *Light* Christopher Bazeley; *Sm* Rosemary Webb. Plot: Vinson. Reviews: *Guardian* 10/9/68, 6, 25/10/68, 10; *Illustrated London News* 21/9/68, 31, 2/11/68, 31; *New Statesman* 13/9/68, 328; *Observer* 15/9/68, 27; *Spectator* 1/11/68, 635; *Stage* 12/9/68, 13, 31/10/68, 13; *Times* 10/9/68, 12; *Tribune* 8/11/68, 11; *Variety* 18/9/68, 72. Comment: *Guardian* (10/9) said it was a very good play although a little thin, and acted well by Julian Holloway and Derek Fowlds as the homosexual couple who give birth to a child. *Observer* thought the cast compensated for weaknesses in Spencer's dramatic craftsmanship. "Frequently witty and perceptive, but lacks a strong point of view" (*Variety*). *Times* commended much in this "extremely funny play," but noted it also came close to "bathetic solemnity," and had an anti-female element.

68.216 *Relatively Speaking* (C, 2a) Alan Ayckbourn. INTIMATE 10/9/68.** Plot: Demastes/2, Fletcher, French/2, Law, Patterson, Vinson, Weintraub.

68.217 *Zigger Zagger* (P with mus, 1a) Peter Terson and Colin Farrell (mus). JEANNETTA COCHRANE 10/9/68.** *Harry Philton* Ian Redford; *Zigger Zagger* Russell Henderson; *Esta Charkham*, Hazel Clyne, Barrie Rutter, Bruce Holden, James Gibson, William Trotter, Gareth Thomas. *Dir* Michael Croft. Plot: Fletcher, Griffiths, Vinson, Weintraub. Reviews: *Stage* 12/9/68, 15; *Tribune* 13/9/68, 10. Comment: National Youth Theatre. "The weight behind [the play] is the spirited, almost volcanic, chorus of football supporters so dazzlingly orchestrated by Michael Croft in his direction" (*Stage*).

68.218 *Total Eclipse* (D, 2a) Christopher Hampton. COURT 11/9/68.* Cast: Findlater; *Stage* 19/9/68, 15; *Variety* 25/9/68, 73; *WWT/15*. *Mme Mauté de Fleurville* Kathleen Byron; *Mathilde* Michele Dotrice; *Arthur Rimbaud* Victor Henry; *Paul Verlaine* John Grillo; *Charles Cros* Malcolm Ingram; *M. Mauté de Fleurville*, *Etienne Carjat*, *Judge Theodore T'Serstevens* Nigel Hawthorne; *Maid* Judy Liebert; *Ernest Cabaner*, *Barman* William Hoyland; *Jean Aicard*, *Clerk* Stanley Lebor; *Eugenie Krantz* Ursula Smith; *Isabelle Rimbaud* Gillian Martell. *Dir* Robert Kidd; *Dgn* Patrick Proctor; *Light* Andy Phillips. Plot: Demastes/2, Gunn, Hirschak/2, 70, Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 13/9/68, 11; *Guardian* 12/9/68, 6; *Illustrated London News* 21/9/68, 31; *New Statesman* 20/9/68, 371; *Observer* 15/9/68, 27; *Spectator* 27/9/68, 440; *Stage* 19/9/68, 15; *Times* 12/9/68, 11; *Variety* 25/9/68, 73. Comment: English Stage Company. *Guardian* opined the play might have been more absorbing had it been written from Rimbaud's standpoint, rather than Verlaine's. *Variety* lauded the performances of Victor Henry and John Grillo but was less happy about the play's episodic structure. *Spectator* deplored "the excruciating banality" of the dialogue. *Illustrated London News* faulted Hampton's writing: it "is often needlessly unrestrained, unselective, and some of it adds little to our knowledge of the characters." The first New York production was at the Brooklyn Academy of Music 23/2/74.

68.219 *The Beggar's Opera* (MD, 2a) John Gay (bk; ed. David Turner) and Benjamin Pearce (mus). APOLLO 12/9/68.** 52 perf. Cast: *Stage* 19/9/68, 15; *Theatricalia*; *Variety* 25/9/68, 73; *WWT/15*. *The Beggar* Richard Durden; *Mr. Peachum* James Cossins; *Mrs. Peachum*, *Mrs. Trapes* Hy Hazell; *Polly Peachum* Jan Waters; *Filch* Peter Kenton; *Captain Macheath* Peter Gilmore; *Matt of the Mint* David Calder; *Nimming Ned* Tony Robinson; *Ben Budge* Gordon Reid; *Jemmy Twitcher* Adam Deane;

Crook-fingered Jack, *Turnkey* Peter Forest; *Wat Dreary* Kenneth Shanley; *Jenny Diver* Angela Richards; *Mrs. Coaxer* Carol Gillies; *Dolly Trull* Patricia Fuller; *Mrs. Vixen* Jessie Barclay; *Betty Doxy* Margaret Blay; *Mrs. Slammekin* Pamela Miles; *Suky Tawdry* Suzanne Heath; *Molly Brazen* Vivian Brooks; *Drawers*, *Constables* Colin Prockter, Alan Tennock; *Mr. Lockit* John Cater; *Lucy* Frances Cuka. *Pres* Richard Pilbrow, Harold Prince, Prospect Productions Ltd.; *Dir* Toby Robertson; *Dec* Voytek; *Cost dgn* Nadine Baylis; *Light* Tony Corbett; *Sm* Christopher Richards. Plot: Fletcher, French/2, Gänzl, Gassner, Griffiths, Hochman, Law, OTF, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 13/9/68, 11; *Daily Mirror* 13/9/68, 18; *Illustrated London News* 21/9/68, 31; *Observer* 15/9/68, 27; *Stage* 19/9/68, 15; *Times* 13/9/68, 13; *Variety* 25/9/68, 73. Comment: *Variety* praised the revival and noted the production included fifty-six of the original songs. "A thoroughly zestful production in Regency costume ... with the splendid tunes as fresh as ever" (*Illustrated London News*). "Punched across in rollicking style by a vivacious company ... in a musical show of tremendous appeal" (*Daily Mirror*).

68.220 *Bishop's Move* (C) Alan Thornhill. WESTMINSTER 12/9/68.* 100 perf. Cast: *Stage* 19/9/68, 15; *WWT/15*. *Thomas Fielding* Bryan Coleman; *Dorothy Harcourt* Jo Maxwell-Muller; *Prudence Harcourt* Alison Frazer; *Rev. John Harcourt* Clement McCallin; *Evelyn Harcourt* Agatha Carroll; *Gregory Harcourt* Roger Gale; *1st TV Cameraman* Donald Simpson; *2nd TV Cameraman* Robin Browne; *TV Production Assistant* Patricia Leslie; *Wayne Wellman* Garard Green. *Pres* Westminster Productions Ltd., *Moral Re-Armament*; *Dir* Henry Cass; *Dec* Cameron Johnson; *Light* Louis Fleming; *Sm* Barry Bushbridge. Reviews: *Stage* 19/9/68, 15; *Times* 13/9/68, 13. Comment: *Times* was not convinced by the unorthodox vicar in this "propaganda drama."

68.221a *Love Talk* (P) Alan Pearce. LITTLE THEATRE CLUB 12/9/68.* Cast: *Stage* 19/9/68, 16. *Bob* Peter Sheridan; *Louise* Mary Sheen. *Dir* Joan Campbell; *Dec* Ron Hickley; *Sm* Margaret Prior. Review: *Stage* 19/9/68, 16. Comment: The play was about fixing a suitable marriage (*Stage*).

68.221b *This and That* (P) Alan Pearce. LITTLE THEATRE CLUB 12/9/68.* Cast: *Stage* 19/9/68, 16. *Harold Briggs* Michael McCabe; *Errand Boy* Neville Ware; *Mrs. Burns* Jane Williams; *Bella* Carolyn Gilmour; *Mrs. Randall* Barbara Goldstein; *Pat* Jerry Black. *Dir*, *Dec*, *Sm* as for 68.221a. Review: *Stage* 19/9/68, 16. Comment: The play involved "an ingenious and versatile scrounger whose imagination gave his frauds unusual sparkle" (*Stage*).

68.222 *Parafinalia* (C for children) Ken Campbell. ARTS 12/9/68 (m). * Cast: *Stage* 5/9/68, 15. *Princess* Rosemary Blake; *Old King Cole* Peter Bourne; *F*A*Z** Clive Elliott; *Sorcerer's Assistant* Matyelok Gibbs; *Queen* Ursula Jones; Peter Corey, Laurence Keane, Henry Manning. *Dgn* Philip Jordan; *Dir* Christopher Brock. Review: *Stage* 19/9/68, 15. Comment: Unicorn Theatre. "Described as a lunatic comedy, it was full of amusing nonsense and it went over with the children very well" (*Stage*).

68.223 *The Latent Heterosexual* (CD, 2a) Paddy Chayefsky. ALDWYCH 16/9/68. 1st perfd Dallas Theatre Center, Dallas, Texas, 18/3/68; 1st British perf. Cast: RSCA; *Stage* 19/9/68, 16; *Theatricalia*; *Variety* 2/10/68, 64; *WWT/15*. *Irving Spaatz* Lee Montague; *Henry Jadd* Tim Wylton; *John Morley* Roy Dotrice; *Arthur Landau* Barry Stanton; *Secretary* Anna Summerfield; *Lester Freitag* Ian Hogg; *Christine Van Dam* Toby Robins; *Mel Delaney* John Kane; *Jimmy Churchill* Peter Dyneley; *Doctor Klune* Phillip Hinton. *Dir* Terry Hands; *Dgn* Timothy O'Brien; *Light* David Read; *Movement adviser* John Broome; *Assist dir* Michael Rudman; *Mus* Malcolm Pointon; *Sm* Frank Stevens. Plot: Hochman, Vinson. Reviews: *Birmingham Post* 17/9/68, 2; *Daily Mirror* 17/9/69, 16; *Guardian* 17/9/68, 6; *Illustrated London News* 28/9/68, 32–33; *New Statesman* 20/9/68, 371; *Observer* 22/9/68, 29; *Spectator* 27/9/68, 440; *Stage* 19/9/68, 16; *Times* 17/9/68, 8; *Tribune* 4/10/68, 11; *Variety* 2/10/68, 64. Comment: MPS 254. Royal Shakespeare Company. *Guardian* was disappointed that the play's title did not result in a "splendid satire on the new vogue." It was instead, as *Observer* pointed out, a remorseless expansion of "a Jewish fable of the human condition under expense-account democracy." *Spectator* defended the play extensively. "It is a joke about the power of business, written in a tone of savagely articulate farce" (*Times*). "Savage ... And wordy, very wordy, but with shafts of biting humour on the System beating hell out of the individual" (*Daily Mirror*).

68.224a *The Respectable Prostitute* (P, 1a) Jean-Paul Sartre (anon trans of *La putain respectueuse*, 1946). LITTLE THEATRE CLUB 18/9/68. Cast: *Stage* 26/9/68, 14. *Lizzie* Cardine Le Clair; *Fred Farrel* Sheridan; *Senator* Bob Bauld; *Police* Berrick German; *Townspeople* Michael Harvey, Vanda Jaskulsky. *Dir* George Rick-James; *Dec* Susanna Poingdestre, Rita Fursey. Plot: Hochman, Matlaw, 677, Walford. Review: *Stage* 26/9/68, 14. Comment: Theatre of Obvi. *Stage* noted the mistranslation of Sartre's title, while "Caroline Le Clair gave a good account of Lizzie."

68.224b *Sarah and the Sax* (C, 1a) Lewis John Carlino.

LITTLE THEATRE CLUB 18/9/68. 1st perfd Lucille Lortel, New York, 4/5/64; 1st British perf. Cast: *Stage* 26/9/68, 14. *Sarah* Mary Henry; *The Sax* George Rick-James. *Dir*, *Dec* as for 68.224a. Plot: Walford. Review: *Stage* 26/9/68, 14. Comment: Theatre of Obvi. An American Jewish hippy comedy. The New York production ran for 16 performances.

68.225 *Viva Viva!* (C with mus, 2a) Ian Lindsay (trans and adpt of Niccolò Machiavelli, *Clizia*, 1525) and William Thacker (lyr, mus) and Trevor T. Smith (lyr, mus). ARTS 18/9/68. * Cast: *Stage* 26/9/68, 13; *Variety* 2/10/68, 64; *WWT/15*. *Cleandro* Brian Robinson; *Palamede* Tony Matthews; *Nun* Katie Allan; *Clizia* Serena Harington; *Eustachio* John J. Carney; *Sofronia* Julia Stanton; *Boy* Adrian Lynch; *Girl* Yvonne Lynch; *Doria* Nerys Hughes; *Nicomaco* Donald Layne-Smith; *Pirro* Gerald Moon; *Friar* Alec Bregonzi; *Damone* James Garrett. *Pres* Robinson Lindsay Productions Ltd.; *Dir* Ian Lindsay; *Cost dgn* Deirdre Clancy; *Mus dir* Gerald Gouriet; *Ch* Doremy Vernon; *St dir* Philippe Chambers. Plot: Hochman, OTF. Reviews: *Birmingham Post* 19/9/68, 7; *Illustrated London News* 28/9/68, 32; *Stage* 26/9/68, 13; *Variety* 2/10/68, 64. Comment: The production failed to be as polished as other current musicals in London (*Variety*). "A forced, more than somewhat insipid frolic overlaid with the requisite dollops of bawdiness" (*Stage*). "This theatre of rich tradition has slipped ... into a rut of mediocrity. I cannot imagine what prompted the choice of *Viva Viva!*" (*Birmingham Post*).

68.226 *A Boston Story* (C, 3a) Ronald Gow (based on Henry James, *Watch and Ward*, 1871 [as serial; 1878 as book]). DUCHESS 19/9/68. 220 perf. 1st perfd Repertory, Birmingham, 31/5/66. Cast: *Stage* 26/9/68, 13; *Variety* 9/10/68, 64; *WWT/15*. *Lucinda Brown* Rosamond Burne; *Roger Lawrence* Tony Britton; *Hubert Lawrence* Basil Hoskins; *Isabel Keith* Dinah Sheridan; *Nora Lambert* Nicola Pagett; *George Fenton* Patrick Mower. *Pres* Henry Sherwood, Terence Kelly, Sherwood Reid, Kellan Productions; *Dir* Malcolm Farquhar; *Set* Geoffrey Scott; *Light* Michael Northen; *Sm* David Crosse; *Mgr* Frank Sleaf; *Bom* Doreen Gould; *Carp* Charles Anstead; *Elect* Jean Lynham. Reviews: *Birmingham Post* 20/9/68, 6; *Christian Science Monitor* 15/11/68, 8; *Daily Mirror* 20/9/68, 20; *Guardian* 20/9/68, 10; *Illustrated London News* 28/9/68, 32; *New Statesman* 27/9/68, 406; *Observer* 22/9/68, 29; *Spectator* 27/9/68, 440; *Stage* 26/9/68, 13; *Times* 20/9/68, 14; *Tribune* 4/10/68, 11; *Variety* 9/10/68, 64. Comment: *Guardian* did not think much of the play, the subject of which was "equivocal," nor of the "often fussy" acting. *Observer* called the plot a conflation of *The School for Wives*, *Pygmalion*, and *Daddy Long-Legs*, and said it was agreeable enough. *Tribune* admired the "tech-

nical proficiency” of the production and the admirable performance by Tony Britton. *Variety* averred the adaptation captured “the 19th century flavor of upper-class Boston.” *Times* commended Gow for combining a “robust story with an unusual fullness of characterization.”

68.227 *The Homecoming* (P, 2a) Harold Pinter. QUESTORS 21/9/68.** Cast: QTA. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Review: *Middlesex County Times* 27/9/68, 12.

68.228 *The Suitors* (P with mus) S. K. Machacek. TOYNBEE 21/9/68. 1st British perf. Hana Karesova, Vladislav Hlavacek, Oldrich Kabelka, Antonin Vevoda, Eduard Trtilek. *Dir* Jiri Kares; *Mus dir* Vladimir Strnad. Review: *Stage* 26/9/68, 14. Comment: Lidove Divadlo Folk Theatre (Czechoslovakia). “An early 19th century comic fantasy ... A party of tourists visit an old castle, wherein stand six figures in 16th century costume, whose story is a local legend, telling how the daughter of the noble owner outwitted three elderly wealthy suitors and gained her father’s consent to her marrying a poor young man of personality and courage. The old characters come to life and re-enact their story” (*Stage*).

68.229 *Perchance to Dream* (MR, 2a) Ivor Novello. RICHMOND 23/9/67. 1st perfd London Hippodrome 21/4/45. Chili Bouchier, Joyce Mandre, Eileen Farrow, George Rutland, Jean Rogers, Beatrice Shaw, William Redmond, John Marston, June Gray, Marilyn Scott, Beverley Wallis, Myra Sands, Sandra Warley, June Shand, Lee Craig-Raymond. Iris Grunneman, Mike Fields, Peter Carpenter, Peter Benson, Royston Maldoom. John Perrin, Roy Ashby, Nigel Clement, David Richmond, Con Salvaris. *Dir* Alexander Bridge; *Dgn* John C. Piper, Mary Pickard. *Mus dir* Stuart Mitchell. Plot: Fletcher, French, Gänzl, Gänzl/3, 553–55, Green. Cast: *Stage* 26/9/68, 8. Comment: A four-week engagement.

68.230 *The Advertisement* (CD, 3a) Natalia Ginzburg (trans Henry Reed of *L’inserzione*, 1965). OLD VIC 24/9/68. 1st British perf Theatre Royal, Brighton, 16/9/68. Cast: NTA; *Stage* 26/9/68, 15; Theatricalia; *Variety* 16/10/68, 73; *WWT/15*. *Teresa* Joan Plowright; *Elena* Anna Carteret; *Lorenzo* Edward Petherbridge; *Giovanna* Helen Bourne. *Dir* Donald MacKechnie, Laurence Olivier; *Sc dgn*, *Cost dgn* Patrick Robertson; *Light* Robert Ornbo; *Sm* Robert Findlay. Plot: Hochman. Reviews: *Birmingham Post* 26/9/68, 10; *Christian Science Monitor* 7/10/68, 6; *Guardian* 25/9/69, 8, 28/9/68, 6; *Illustrated London News* 5/10/68, 31, 14/12/68, 35; *Irish Times* 27/9/68, 9; *New Statesman* 4/10/68, 437–38; *Observer*

29/9/68, 25, 1/12/68, 26; *Spectator* 4/10/68, 482; *Stage* 26/9/68, 15, 5/12/68, 13; *Times* 25/9/68, 8, 20/11/68, 9; *Tribune* 4/10/68, 11; *Variety* 16/10/68, 73. Comment: National Theatre. The play was also broadcast by BBC Radio-3 on 24/9/68. *Guardian* (25/9) thought Joan Plowright was rather wasted on the role of Teresa which was not much more than “a long whine by a deserted woman.” *Irish Times* suggested the role would have even “taxed Bette Davis in her heyday.” A “pitifully inadequate” play (*Spectator*). *Variety* was quite enthusiastic about the piece but wondered whether it was “theatre or literature transferred to the boards.” “The equivalent of a cheap woman’s magazine story ... its appearance on this stage ... a disgrace” (*Times*). *Guardian* (28/9) said the piece worked well as a radio play. The production remained in repertory until 22/2/69.

68.231 *Cellini* (P) Nicholas Arnold and Nigel Williams. JEANNETTA COCHRANE 24/9/68. 1st perfd Cranston Street Hall, Edinburgh, 22/8/68. *Benvenuto Cellini* Mike Gwilym; *Purgatorio Angel I*, *Pope Clement VII*, *Innkeeper*, *Guard*, *Pope Paul III*, *King Francis I*, *Duke Cosimo de Medici*, *1st Figure in the Vision* Richard Heffer; *Purgatorio Angel II*, *1st Soldier*, *Michelangelo Buonarotti*, *Innkeeper’s Servant*, *Onlooker at the death of Cecchino*, *Ascanio*, *Papal Courtier*, *Officer*, *Gaoler*, *Alessandro*, *2nd Servant to Cosimo*, *Vincenzio de Rossi*, *2nd Figure in the Vision* Ivor Roberts; *Gunner*, *Papal Courtier*, *Lucagnolo*, *Innkeeper*, *Guard murderer of Cecchino*, *Beppo*, *Castellan of Sant’Angelo*, *Tribolo*, *Bandinello*, *Bernardino*, *1st Peasant*, *Comptroller of the Ducal Fisc*. Ian Small; *2nd Gunner*, *Papal Courtier*, *Pagolo*, *Innkeeper*, *The Devil*, *Cecchino*, *Guard*, *Pier Luigi*, *False Cellini*, *Gaoler*, *Francesco*, *3rd Servant to Cosimo*, *Comptroller of the Ducal Fisc*. Derek Bell; *Papal Chamberlain*, *Papal Courtier*, *Bembo*, *Innkeeper*, *Onlooker at Cecchino’s death*, *Pompeo*, *French Ambassador the Cardinal of Ferrara*, *Priest*, *1st Servant of Cosimo*, *2nd Peasant*, *Nicolo Santini* Henry Goodman; *Madonna Porzia Chigi*, *Onlooker at Cecchino’s death*, *Papal Courtier*, *Servant to Pier Luigi*, *Madame d’Estames*, *Eleonora de Medici*, *Angel’s Voice* Petronella Pulsford; *Papal Courtier*, *Angelica*, *Onlooker at Cecchino’s death*, *Courtesan condemner of Cellini*, *Katerina*, *Fiore*, *Vincenzio de Rossi* Karolyn Shindler. *Mgr* Mick Orr; *Schoolkeeper* D. H. Lyne; *Elect* George Middleton; *Dir* Nicholas Arnold; *Dgn* Franco Colavecchia; *Co. mgr* Mike Walker; *Pub* David Cohen; *Assist dir* Gaynor Arnold; *Light* Bill Graham; *Sound* Chris Wood; *Tech dir* Stephen Armstrong; *Cost* Sarah Paulley; *Wm* Sarah Lefevre; *Sm* Fiona Dick; *Asm* Anne Klepacz. Reviews: *Illustrated London News* 5/10/68, 31; *Stage* 3/10/68, 18; *Tribune* 11/10/68, 11. Comment: Oxford Group Theatre. The play “examines the trials of Ben-

venuto Cellini and makes them interesting and entertaining for the average theatre goer ... It can be very clearly read as a parable for our times for no advance has been made since the days of Cellini" (*Stage*). *Illustrated London News* thought "Franco Colavecchia's set, with its glitter of burnished metal, is the best thing" in the production, and also reported the eight players performed seventy parts.

68.232 *Out of Order* (C) C. K. Simon. INTIMATE 24/9/68.* Cast: *Stage* 3/10/68, 18. Julia Yvonne Mitchell; Maggie Carole Ann Ford; Tom Paul Gillard; Dick Peter Reynolds; Harry David Bird; *Messenger* Raymond Skipp; *Telephone Mechanic* Godfrey Jackman. *Pres* Howard Kent; *Dir* Colin Gordon; *Sm* Michael Hughes. Review: *Stage* 3/10/68, 18. Comment: The comedy centered on "the ultimate horror—the fully-emancipated, sexually-free woman politician, veteran of a thousand wordy battles and almost as many bedrooms"; Yvonne Mitchell gave "a remark ably vital performance as Julia, bristling with dynamism and a casual but intense sexuality" (*Stage*).

68.233 *Hair* (Tribal love-rock mus, 2a) Gerome Ragni (bk, lyr) and James Rado (bk, lyr) and Galt MacDermot (mus). SHAFTESBURY 27/9/68. 1,998 perf. 1st perfd Anspacher, New York, 17/10/67; 1st British perf. Cast: *Stage* 3/10/68, 17; *Theatricalia*; *Variety* 9/10/68, 64; *WWT/15*. *Claude* Paul Nicholas; *Vince* Vince Edward; *Berger* Oliver Tobias; *Woof* Michael Feast; *Hud* Peter Straker; *Sheila* Annabel Leventon; *Jeanie* Linda Kendrick; *Dionne* Marsha Hunt; *Crissy* Sonja Kristina; *Mother* Linda Kendrick, Paul Korda, Andy Furray; *Father* John Gulliver, Peter Straker, Colette Kelly; *Teacher* John Gulliver, Andy Furray, Rohan McCullough; *Tourist Couple* Andy Furray, John Gulliver; *Waitress* Rohan McCullough; *Young Recruit* Gary Hamilton; *General Grant* Paul Korda; *Abraham Lincoln* Ethel Coley; *Sergeant* Limbert Spencer; *Parents* Rohan McCullough, John Gulliver; *The Tribe* Ethel Coley, Leighton Robinson, Jeanne White, Kookie Eaton, Lucy Fenwick, Gary Hamilton, Marsha Hunt, Colette Kelly, Paul Korda, Sonja Kristina, Diana Langton, Cindy Ann Lee, Limbert Spencer, Gloria Stewart, Jimmy Winston, Sheila Wilkinson. *Pres* Robert Stigwood, David Conyers, John Nasht; *Dir* Tom O'Horgan; *Exec pd* Bertrand Castelli; *Ch* Julie Arenal; *Assist dir* David Toguri; *Mus dir* Derek Wadsworth; *Cost dgn* Nancy Potts, Herbert Sidon; *Sc dgn* Robin Wagner; *Light* Jules Fisher; *Sound* Robert Calder; *Sm* James Gill; *London pd* James Verner. Plot: Bordman, Bordman/5, 658–59, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, OTF, Shipley, Wilmeth. Reviews: *Christian Science Monitor* 3/10/68, 10; *Daily Mirror* 28/9/68, 3; *Guardian* 28/9/68, 6; *Illustrated London News*

12/10/68, 43; *New Statesman* 4/10/68, 437; *Observer* 29/9/68, 25; *Spectator* 4/10/68, 481–82; *Stage* 3/10/68, 17; *Times* 28/9/68, 18; *Tribune* 11/10/68, 11; *Variety* 9/10/68, 64. Comment: MPS 8. The run was brought to a close when part of the theatre's ceiling collapsed on 20/7/73 (*Stage* 26/7/73, 1). *Variety* reported high advanced sales, said the show appealed to all age groups, but had "the big-company overhead"; thus success might be "iffy." "A teenage rave-up with time out for bouts of social significance" (*Daily Mirror*). *Tribune* averred the show was not all that original and employed a ragbag of theatrical effects. *Times* welcomed the piece enthusiastically but noted an earlier off-off Broadway version had a more coherent story line. The production at the Anspacher, New York, ran for 49 performances; a revised version (Biltmore 29/4/68) ran for 1,750 performances.

68.234 *Why Bournemouth?* (P, 1a) John Antrobus. AMBIANCE 1/10/68 (Ln).* Cast: *Stage* 10/10/68, 14. *Father* Maurice Good; *Mother* Phyllis Morris; *Susy* Margaret Nolan; *Alan* Michael da Costa; *Press* Peter Porteous; *Telegram Boy*, *Policeman*, *Idiot* Patrick Barlow. *Dir* Patrick Dromgoole; *Sc dgn*, *Light* Ted Parker, Tony Cole; *Cost dgn* Philippa Brudenell; *Graphics* Susan Vester, Peter Bradford; *Photographs* Bill Angove. Reviews: *Stage* 10/10/68, 14; *Times* 4/10/68, 13; *Tribune* 11/10/68, 11. Comment: Inter-Action. *Times* felt forty minutes was just "sufficient to sustain the play's succession of non-sequiturs and metaphysical jerks." "Its apocalyptic nonsense still has a bitter tinge: its inconsequential goonery still anticipates Armageddon" (*Tribune*).

68.235 *The Houses by the Green* (C, 2a) David Cregan. COURT 2/10/68.* 19 perf. Cast: Findlater; *Stage* 10/10/68, 13; *Variety* 30/10/68, 72; *WWT/15*. *Oliver* Tom Chadbon; *The Commander* John Normington; *Mervyn Molyneux* Bob Grant; *Susan* Yvonne Antrobus. *Dir* Jane Howell; *Dgn* Deirdre Clancy; *Light* Bill Dufton, Andy Phillips; *Assist dir* Nicholas Wright; *Sm* Juliet Alliston. Plot: Vinson, Weintraub. Reviews: *Christian Science Monitor* 11/10/68, 4; *Guardian* 3/10/68, 6; *Illustrated London News* 12/10/68, 43; *New Statesman* 11/10/68, 471; *Stage* 10/10/68, 13; *Times* 3/10/68, 8; *Tribune* 11/10/68, 11; *Variety* 30/10/68, 72. Comment: English Stage Company. "An essay on the state of the nation in the form of an intricate comedy of intrigue," full of improbabilities, and "the outer and inner parts of the play do not properly mesh" (*Times*). *Tribune* felt the play needed a more "farcically-oriented direction." "An awful lot of ado about nothing ... [Cregan] has tried to swipe at far too many targets with insufficient intellectual ammunition" (*Illustrated London News*).

68.236a *Come Sunday* (C, 1a) Roy Minton. FORTUNE 3/10/68.* 16 perf. Cast: *Stage* 10/10/68, 13; *Variety* 6/11/68, 67; *WWT/15*. *Violet Seedy* Gwen Watford; *Wilfred Seedy* Jimmy Gardner. *Pres* David Conyers; *Dir* Alan Clarke; *Dgn* Andrew Drummond; *Light* Mick Hughes; *Sm* Alan West. Review: *Daily Mirror* 4/10/68, 20; *Guardian* 4/10/68, 8; *Illustrated London News* 12/10/68, 43; *Stage* 10/10/68, 13; *Times* 4/10/68, 13; *Variety* 6/11/68, 67. Comment: MPS 6. Performed under the collective title *Funny Sunday*. "Minton has an original style in explosively comic dialogue but the people he is writing about—and the situations in which they find themselves—are no laughing matter. These pathetic characters are to be pitied;" however, the plays "had many in the audience roaring their heads off" (*Daily Mirror*). "A number of good performances are wasted on conventional material about suburban myopia and provincial loneliness" (*Tribune*). "A downbeat evening despite ... hearty, acrid yocks about unpleasant ideas" (*Variety*). An "over-explicit look at pastel people" (*Times*).

68.236b *Funny People* (C, 1a) Roy Minton. FORTUNE 3/10/68.* 16 perf. Cast: *Stage* 10/10/68, 13; *Variety* 6/11/68, 67; *WWT/15*. *Florence Hazel Hughes*; *Alice Patricia Lawrence*; *Harold Bill Ward*. *Pres*, *Dir*, *Dgn*, *Light*, *Sm* as for 68.236a. Reviews: *Daily Mirror* 4/10/68, 20; *Guardian* 4/10/68, 8; *Illustrated London News* 12/10/68, 43; *Stage* 10/10/68, 13; *Times* 4/10/68, 13; *Tribune* 11/10/68, 11; *Variety* 6/11/68, 67. Comment: MPS 5. Performed under the collective title *Funny Sunday*.

68.237 *It's All in the Mind* (D, 2a) John Hale. HAMPSTEAD 7/10/68. 25 perf. 1st stage perf. Cast: *Stage* 10/10/68, 15; *Theatricalia*; *Variety* 6/11/68, 67; *WWT/15*. *June Elliot* Zena Walker; *Jack Elliot* Ewan Hooper; *Dennis Sage* Eric Thompson; *Somers* John Harvey. *Dir* John Hale; *Dec*, *Light* Brian Currah; *Sound* David Cain; *Sm* Michael McDermott. Reviews: *Illustrated London News* 19/10/68, 41; *New Statesman* 18/10/68, 507; *Stage* 10/10/68, 15; *Times* 8/10/68, 8; *Variety* 6/11/68, 67. Comment: MPS 9. Zena Walker played a woman who discovers a former lover is carrying on research about chemical warfare without regard for the consequences. She gave a "tautly strained performance" (*Variety*). "The play rejects dramatic short cuts because Mr. Hale is naturalistically concerned with the way in which things really happen" (*Times*). *Illustrated London News* faulted the play for failing to investigate the characters, and so it remained "what it originally was: a rather mediocre play for television—suitably up-dated."

68.238 *Home and Beauty* (F [3a]) W. Somerset

Maugham. OLD VIC 8/10/68. 41 perf. 1st perfd Globe, Atlantic City, New Jersey, 4/8/19 as *Too Many Husbands*; 1st British perf Playhouse 30/8/19. Cast: NTA; *Stage* 10/10/68, 15; *Theatricalia*; *WWT/15*. *Miss Dennis* Sheila Reid; *Victoria* Geraldine McEwan; *Taylor Gabrielle* Laye; *Mrs. Shuttleworth* Daphne Heard; *Mr. Leicester Paton* David Ryall; *Frederick Lowndes* Robert Stephens; *William Cardew* Robert Lang; *Nannie Margo* Cunningham; *Mrs. Pogson* Mary Griffiths; *Mr. A. B. Raham* Arthur Lowe; *Miss Montmorency* Jeanne Watts; *Clarence* Christopher Reynalds. *Dir* Frank Dunlop; *Sc dgn*, *Cost dgn* Tom Lingwood; *Light* Robert Ornbø; *Sm* Diana Boddington. Plot: Best/19, 368–9, Bordman/3, 112, Demastes/1, Hischak, Loney, 94–5, Mander/5, Rogal. Reviews: *Christian Science Monitor* 16/10/68, 10; *Daily Mirror* 9/10/68, 20; *Guardian* 10/10/68, 6; *Illustrated London News* 19/10/68, 41; *New Statesman* 18/10/68, 506–07; *Observer* 13/10/68, 26; *Spectator* 18/10/68, 554; *Stage* 10/10/68, 15; *Times* 9/10/68, 9; *Tribune* 25/10/68, 11. Comment: National Theatre. *Guardian* thought the play had worn well and was produced with "vivacity and style." However, *Christian Science Monitor* said the play was lightweight, and Geraldine McEwan, Robert Stephens and Harold Lang failed to capture the "social distinction" and speech of Maugham's characters. *Observer* acknowledged the play was a piece of popular entertainment; nevertheless "the pace and bourgeoisification [was] carried too far." *Times* opined the excellent acting and production revealed how undistinguished the play was. The production remained in repertory until 25/4/69. The first New York production, as *Too Many Husbands* (Booth 8/10/19), ran for 102 performances.

68.239 *Wait until Dark* (Thriller, 3a) Frederick Knott. INTIMATE 8/10/68.** Plot: Bordman/4, 407, Fletcher, Hischak, Salem.

68.240 *Little Moon of Alban* (P) James Costigan. LITTLE THEATRE CLUB 11/10/68.** Cast: *Stage* 10/10/68, 13. Leslie Kenton, Christopher Reich, Pat McEntee, Jeff Leonard. *Dir* Joan Campbell. Plot: Bronner, Hischak.

68.241 *Love and a Bottle* (C) George Farquhar (adpt Bill Morrison and Michael Ruggins). TOWER, CANONBURY, 11/10/68. 1st perfd Drury Lane 12/1698; 1st perfd this adpt Gate, Dublin, 3/10/66. Cast: TTC. Reviews: *Stage* 17/10/68, 7; *Times* 14/10/68, 14. Comment: The auditorium had been renovated during the summer of 1968. "Wisely the company, under Frank Smith's direction, make no attempt to impose a rigid, artificial style on the text but rather bring out its high-spiritedness and buoyancy" (*Times*).

68.242 *The Tutor* (P) Jakob Lenz (adpt Bertolt Brecht; trans Richard Grunberger of *Der Hofmeister, oder Die Vorteile der Privaterziehung*, 1778). COURT 13/10/68. 1 perf. 1st British perf thus? Cast: Findlater; *Stage* 17/10/68, 7; *WWT/15*. *Lauffer* Oliver Cotton; *Major* Jack Niles; *Counsellor von Berg* John Barrard; *Gustchen* Jill Allen; *Fritz von Berg* Jeremy Clyde; *Majorin* Vivienne Burgess; *Leopold* Paul Aston; *Count Wermuth* Nigel Hawthorne; *Maid, Caroline* Rosalind Elliott; *Frau Rabenjung* Mary Rutherford; *Frau Muller* Theresa Watson; *Frau Watten* Di Seaney; *Bollwerk* Malcolm Tierney; *Paetus* William Hoyland; *Frau Blitzer* June Watson; *Pastor* Bob Grant; *Fraulein Rehaar* Rosalind Shanks; *Wenzeslaus* John Gill; *Lise* Judy Liebert; *Servants* Jack Raby, Michael Maskery. *Dir* Barry Hanson; *Light* Andy Phillips; *Sm* Betty Richie. Plot: French/2, Hochman. Reviews: *Stage* 17/10/68, 7; *Times* 14/10/68, 14. Comment: English Stage Society. Produced without decor. *Stage* attempted to discern how much of the play was attributable to Lenz and how much to Brecht. *Times* noted "as usual the work is at war with itself and open to contradictory interpretations."

68.243 *Out of the Question* (C, 3a) Ira Wallach (drm of his novel, 1960). ST. MARTIN'S 15/10/68. 316 perf. 1st perfd Bucks County Playhouse, New Hope, Pennsylvania, 25/6/62 as *Absence of a Cello*; 1st British perf Opera House, Manchester, 16/9/68. Cast: *Stage* 17/10/68, 7; *Variety* 30/10/68, 72; *WWT/15*. *Celia Pilgrim* Dulcie Gray; *Andrew Pilgrim* Michael Denison; *Marian Jellicoe* Helen Cherry; *Joanna Pilgrim* Lucy Fleming; *Emma Littlewood* Gladys Cooper; *Peter Littlewood* Bryan Hunt; *Otis Clifton* David Knight. *Pp* S. M. Theatre Ltd.; *Lic, Admin* Richard G. Meyer; *L* Peter Saunders Ltd.; *Pres* John Roberts, Doris Cole Abrahams; Commonwealth United Entertainment; *Dir* Nigel Patrick; *Dec* Hutchinson Scott; *Light* Michael Northen; *Sm* Leonard Upton. Plot: Bordman/4, 397, Hirschak, Loney. Reviews: *Guardian* 16/10/68, 8; *Illustrated London News* 26/10/68, 32; *New Statesman* 25/10/68, 556–57; *Spectator* 25/10/68, 598; *Stage* 17/10/68, 7; *Times* 16/10/68, 16; *Tribune* 25/10/68, 11; *Variety* 30/10/68, 72. Comment: Indicative of success, "the play has french windows, epigrama, Michael Denison and Dulcie Gray and all the polish" expected from that combination (*Guardian*). As with *Home and Beauty* (68. 238) the third act was superfluous (*Tribune*). *Variety* predicted the marquee cast would overcome the "indifferent reviews." A "glossy bit of chauvinism" suitable for "Motor Show audiences" (*Times*). The first New York production, as *Absence of a Cello* (Ambassador 21/9/64), ran for 120 performances.

68.244 *The Secretary Bird* (C, 2a) William Douglas Home. SAVOY 16/10/68. 1,463 perf. 1st perfd Opera

House, Manchester, 9/9/68. Cast: *Stage* 24/10/68, 17; *Theatricalia*; *Variety* 30/10/68, 72; *WWT/15*. *Hugh Walford* Kenneth More/Jeremy Hawk; *Liz Walford* Jane Downs/Muriel Pavlow; *Mrs. Gray* Katharine Parr/Betty Woolfe; *Molly Forsythe* Judith Arthy/Sandra Duncan; *John Brownlow* Terence Longdon. *Lic, Chm* Hugh Wontner; *Pp* Savoy Theatres Ltd.; *Gen mgr* Frederic Lloyd; *Pres* John Gale, Volcano Productions, Ltd.; *Dir* Philip Dudley; *Sc dgn* Hutchinson Scott; *Pianist* Betty Robb; *Pd mgr* David Fleming; *Co. mgr, Sm* Neville Granger; *Dsm* Joan Hemingway; *Wm* Rose Swale; *Press rep* Torrington Douglas; *Sc bld, Sc* Victor Mara Ltd. Plot: Fletcher, Loney, Vinson, Weintraub. Reviews: *Christian Science Monitor* 28/10/68, 6; *Daily Mirror* 17/10/68, 18; *Guardian* 17/10/68, 6; *Illustrated London News* 26/10/68, 32; *New Statesman* 25/10/68, 556–57; *Spectator* 25/10/68, 598; *Stage* 24/10/68, 17, 9/10/69, 16; *Times* 17/10/68, 19; *Variety* 30/10/68, 72. Comment: The box office took in over £1,000,000. *Guardian* said this was a familiar type of "lounge dining-room" comedy, done better by Coward and Maugham, but enjoyable nevertheless, as on the first-night. *Christian Science Monitor* welcomed this higher-toned comedy, more complex than it appeared, and with a "beautifully easy performance" from Kenneth More. *Variety* called More's performance "a masterly demonstration of light comedy playing." "The smoothest, most accomplished performance of light comedy for many a year. That is Kenneth More's accomplishment" (*Daily Mirror*). *Times* pointed out the improbabilities in the plot but, those overlooked, the piece "goes a long way to reestablishing light comedy as a genre worth respect."

68.245 *Fortune and Men's Eyes* (D, 2a) John Herbert. COMEDY 17/10/68. ** 52 perf. Cast: *Stage* 24/10/68, 18; *Variety* 13/11/68, 155; *WWT/15*. *Queenie* Al Mancini; *Rocky* Peter Marinker; *Mona* Louis Negin; *Smitty* Robert Howay; *Holy-Face* George Margo; *Warders* John Higgins, Robert Sherman, Tony Sibbald, Carl Oatley. *Pres* Michael White, Larry Barnes; *Dir* Charles Marowitz; *Dgn* John Napier; *Sm* Bill Hutchinson. Plot: Bordman/4, 415, Bronner, Gunn, Hochman, Vinson. Reviews: *Daily Mirror* 18/10/68, 20; *Guardian* 19/10/68, 7; *Stage* 24/10/68, 18; *Times* 18/10/68, 15; *Tribune* 25/10/68, 11; *Variety* 13/11/68, 155. Comment: Open Space Theatre. *Guardian* said the production was much the same as it was at the Open Space, although the audience was no longer fingerprinted or bullied on its way in; a few audience members did leave before the end of the performance. "I found it a mainly nauseating catalogue of lavatory wall humour" (*Daily Mirror*). *Times* welcomed this "excellent play," not least because it "fulfils one of drama's most basic functions: it tells us about an area of life that few of us will ever experience at first hand."

68.246 *Times Are Getting Hard Boys* (Chronicle of the Thirties) Keith Darvill. ARTS 17/10/68.* 6 perf. Cast: *Stage* 24/10/68, 18; *WWT/15*. Rosemary Blake, Peter Bourne, Tom Conti (guitar), Clive Elliott, Matyelok Gibbs, Ursula Jones, Laurence Keane, Henry Manning. *Pres* Caryl Jenner Productions Ltd.; *Dir* Keith Darvill; *Dgn* Philip Jordan; *Sm* Michael Andrews. Reviews: *Illustrated London News* 2/11/68, 31; *Stage* 24/10/68, 18; *Times* 18/10/68, 15; *Tribune* 25/10/68, 11. Comment: The sparse audience was apathetic to Darvill's documentary of anthologized items from the 1930s (*Tribune*). *Illustrated London News* criticized the piece for devoting half its time to the Spanish Civil War.

68.247 *War and Violence*. UNITY 18/10/68. Comment: An "updated and shortened version of *US*" (66.322) and films about Vietnam (*Stage* 10/10/68, 13).

68.248 *Edward II* (T, 2pt) Christopher Marlowe. QUESTORS 19/10/68.** Cast: QTA. Plot: Fletcher, Gassner, 547, Gunn, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley. Review: *Middlesex County Times* 25/10/68, 16.

68.249 *Johnny So Long* (P) Vivienne C. Welburn and Julian Silverman (mus). ARTS 20/10/68. 1st perfd Traverse, Edinburgh, 13/7/65. Cast: *Stage* 24/10/68, 18; *WWT/15*. *Toby* John Chissick; *Rusk* Ian Sharp; *Lola* Adrienne Frame; *Judy* Naomi Sharron; *Stone* Rudolph Walker; *Dark* Marcia Labelle. *Pres* Studio Theatre; *Dir* Celia Fuchs; *Sm* Philip Caton. Review: *Stage* 24/10/68, 18. Comment: The piece was not a play, dealt with too many themes, and failed on many levels (*Stage*).

68.250 *La fastidiosa* (C, 3a) Franco Brusati (trans Henry Reed of play, 1963). MERCURY 21/10/68. 1st British perf this trans. Cast: *Stage* 24/10/68, 17. *Rudi Laurino* Patrick Waddington; *Marco Laurino* Michael Warren Powell; *Lidia Laurino* Margaret Vines; *Tomasso* Christopher Heywood; *Stella Varon* Audine Leith; *Mamma Varon* Valerie Lush; *Sister Iginia* Mary Llewellyn; *General Balestra* Nicholas Spellar. *Dir* Jean-Pierre Voos; *Dgn* Ralph Adron; *Cost dgn* Gavin Waddell; *Mus* M. Rusticelli; *Light* Cajo Kooy; *Sm* John Baker. Reviews: *Spectator* 1/11/68, 635; *Stage* 24/10/68, 17; *Times* 22/10/68, 13; *Tribune* 8/11/68, 11. Comment: International Theatre Club. "What does matter is the play's ironic definition of a distinctively southern sensibility, and, near its kernel, a disturbing statement about matriarchy" (*Times*). "A fairly steamy tale of family life and hard times in contemporary Italy; no great shakes," but with a brilliant performance by Michael Warren Powell (*Spectator*).

68.251a *Hank's Night* (C, 1a) Paul Ableman. OPEN

SPACE 21/10/68.* Cast: *Stage* 24/10/68, 18. *Alice* Sarah Atkinson; *Dick* Jonathan Burn; *Bill* Jonathan Lynn; *Jane* Janet McIntire. *Dir* Charles Marowitz; *Dgn* John Napier; *Light* Peter Bevis; *Sm* Chris Jameson. Plot: Vinson. Reviews: *Christian Science Monitor* 18/11/68, 10; *Illustrated London News* 2/11/68, 31; *New Statesman* 1/11/68, 602; *Observer* 27/10/68, 27; *Stage* 24/10/68, 18; *Times* 22/10/68, 13; *Tribune* 8/11/68, 11. Comment: Performed under the collective title *Blue Comedy*. "Both pieces have pleasant upbeat endings—life-affirming, if you like" (*Tribune*). *Times* thought the Open Space was the wrong venue for these pieces on sex designed for tired businessmen.

68.251b *Madly in Love* (C, 1a) Paul Ableman. OPEN SPACE 21/10/68.* Cast: *Stage* 24/10/68, 18. *Mary Todd* Sarah Atkinson; *Dr. MacNair* Jonathan Burn; *MacFee* Jonathan Lynn; *Mrs. Todd* Janet McIntire; *Mr. Todd* Gordon Whiting. *Dir*, *Dgn*, *Light*, *Sm* as for 68.251a. Plot: Vinson. Reviews: *Christian Science Monitor* 18/11/68, 10; *Illustrated London News* 2/11/68, 31; *New Statesman* 1/11/68, 602; *Observer* 27/10/68, 27; *Stage* 24/10/68, 18; *Times* 22/10/68, 13; *Tribune* 8/11/68, 11. Comment: Performed under the collective title *Blue Comedy*.

68.252 *Close the Coalhouse Door* (CD, 2a) Alan Plater (based on Sid Chaplin's stories) and Alex Glasgow (songs). FORTUNE 22/10/68. 135 perf. 1st perfd Playhouse, Newcastle, 9/4/68. Cast: *Stage* 24/10/68, 19; *Theatricalia*; *Variety* 27/11/68, 65; *WWT/15*. *Will Jobling* James Garbutt; *Thomas Milburn* Colin Douglas; *Expert* Ken Wynne; *Mary Ann Milburn* Brenda Peters; *Vicar* Robin Parkinson; *Jackie* John Woodvine; *Geordie* Bryan Pringle; *John Milburn* John White; *Frank Milburn* Ralph Watson; *Ruth* Caroline Hunt; *Singing Pitwoman* Christine Ozanne; *Other Guests* Colin Hale, Elayne Sharling, Patricia Gray, Hubert Cross, Brian Chase. *Pres* Brian Rix; *Dir* Bill Hays; *Dec*, *Light* Brian Currah; *Mus dir* Bill Southgate; *Sm* Prue Britten. Plot: Vinson. Reviews: *Birmingham Post* 25/10/68, 6; *Daily Mirror* 23/10/68, 20; *Guardian* 23/10/68, 6; *Illustrated London News* 2/11/68, 31; *New Statesman* 1/11/68, 602; *Observer* 27/10/68, 27; *Stage* 24/10/68, 19; *Tribune* 8/11/68, 11; *Variety* 27/11/68, 65. Comment: "A Littlewoodish documentary about the pitmen of the Durham coalfield" (*Observer*). "This has authentic tang and accent" (*Guardian*). "It is touchingly funny in parts and, as someone who was born in Sunderland, I can tell you it rings true" (*Daily Mirror*). "Documentary effects, broad vaude, slapstick, pointed songs, pathos and satire are strung deftly together" (*Variety*). *Tribune* asserted Plater wanted to capture the ambiguity the miners had towards their work and change.

68.253 *Ten Little Niggers* (Thriller [3a]) Agatha Christie (adpt of her novel, 1939). INTIMATE 22/10/68.** Plot: Best/44, 365–66, Bordman/4, 237, Fletcher, Griffiths, Hischak, Kabatchnik/2, Salem, Wagoner, 122, Weintraub.

68.254a *Can't Help Loving You* (P, 1a) Neil Hornick. AMBIANCE 23/10/68 (Ln).* Cast: *Stage* 31/10/68, 14. *The Girl* Jean Michaelson; *The Man* David Webster. *Pres* Inter-Action; *Dir* Neil Hornick; *Graphics* David Webster; *Sound* John Mitchell; *Sm* Ray Kay, Steve Shaw. Reviews: *Stage* 31/10/68, 14; *Times* 24/10/68, 17; *Tribune* 8/11/68, 11. Comment: "Dating by computer is a fairly recent innovation, and the inevitable conflict between mechanical and human requirements is the basis of Neil Hornick's grotesquely amusing" play (*Stage*). Insubstantial, and "obviously based on improvisations" (*Tribune*).

68.254b *Henry* (P, 1a) Neil Hornick. AMBIANCE 23/10/68 (Ln).* Cast: *Stage* 31/10/68, 14. *Buddy* Sandy Macdonald; *Avis* Jenny Moss; *Edna* Jean Michaelson; *Fred* David Webster; *Henry* Ray Kay. *Pres*, *Dir*, *Graphics*, *Sound*, *Sm* as for 68.254a. Reviews: *Stage* 31/10/68, 14; *Times* 24/10/68, 17; *Tribune* 8/11/68, 11. Comment: About "a quintet of people so busy enjoying themselves that they have forgotten what enjoyment is" (*Stage*). Insubstantial, and "obviously based on improvisations" (*Tribune*).

68.255 *God Bless* (C, 2a) Jules Feiffer. ALDWYCH 23/10/68. 1st perf'd Yale School of Drama, New Haven, Connecticut, 10/10/68; 1st British perf. Cast: RSCA; *Stage* 31/10/68, 14; *Theatricalia*; *Variety* 6/11/68, 67; *WWT/15*. *William Clark Brackman* Roy Dotrice; *Father Whiting* Robert Lloyd; *Eve Brackman* Pauline Munro; *Norman* Rx Ram John Holder; *James* Ames Ian Hogg; *The President* Barry Stanton; *TV Newscasters*: *CBS News* Jeffery Dench; *NBC Report* David Healy; *NET Final* William McGuirk; *ABC Round-Up* Morgan Sheppard. *Dir* Geoffrey Reeves; *Dgn* John Gunter; *Light* David Read; *Assist dir* Mary G. Evans, John Lithgow; *Assist dgn* Brian Glover; *Sm* Ruth Atkinson. Plot: Loney, MacNicholas. Reviews: *Birmingham Post* 24/10/68, 8; *Christian Science Monitor* 4/11/68, 10; *Daily Mirror* 24/10/68, 18; *Guardian* 24/10/68, 6; *Illustrated London News* 2/11/68, 31; *New Statesman* 1/11/68, 602; *Observer* 27/10/68, 27; *Spectator* 1/11/68, 635; *Stage* 31/10/68, 14; *Times* 24/10/68, 17; *Tribune* 8/11/68, 11; *Variety* 6/11/68, 67. Comment: MPS 124. Royal Shakespeare Company. *Spectator* indicated the message of the play, like Feiffer's strip-cartoons, was that "American is run by fiends and madmen," and was not particularly persuasive. *Christian Science Monitor* had a similar reaction to what amounted to "only noise and bitterness ... indifferently acted."

Times concluded Feiffer's "humour and his theatrical sense have been drowned in bile." "All highly satirical but, with so many obvious targets to hit, Mr. Feiffer scores too many near misses and occasionally misfires completely. In fact the play often comes perilously close to being boring" (*Daily Mirror*). *Variety* had a more positive reaction.

68.256 *A Doll's House* (P) Henrik Ibsen (trans Michael Meyer of *Et dukkehjem*, 1879). TOWER, CANONBURY, 25/10/68.** Cast: TTC. Plot: Bryan, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

68.257 *I'm King of the Castle* (C) David Shellan. RICHMOND 28/10/68.* Cast: *Stage* 31/10/68, 14. *Albert Diggle*son Frederick Farley; *Henry* Patrick Godfrey; *Benjamin* Arthur White; *Penelope* *Trende* Barbara Mitchell; *Jacob* Kevin Lindsay; *Leonard* *Crackwilliams* M. J. Mathews. *Pres* Richmond Theatre Productions Ltd.; *Dir* John Gordon Ash; *Dgn* John C. Piper; *Sm* Bryan D. Sullivan. Review: *Stage* 31/10/68, 14. Comment: MPS 12. The play involved a history professor and his group of misfits recreating sinister historical events. *Stage* said that with revisions it was worthy of the West End. A two-week engagement.

68.258 *The Goblet Game* (C, 2a) Rex Edwards. MERMAID 29/10/68. 9 perf. Cast: *Stage* 31/10/68, 15; *Variety* 13/11/68, 155; *WWT/15*. *Fred* Colin Bell; *Mum* Hilda Fenemore; *Dad* Percy Odhams; *Rosie* Charlotte Howard; *Mick the Nick* Mark Moss; *Lord Paradise* Tommy Godfrey; *Neighbours* Anna-Louise Caxton, Mary Gauntlett, Fiona Mathieson, Margaret Rubel, Peter Beck, Anthony King, Malcolm Rogers, Don Vernon. *Pres* Mermaid Theatre Trust Ltd.; *Dir* Ron Pember; *Dgn* Austin Spriggs; *Light* David Adams; *Sm* Maureen Moore. Reviews: *Guardian* 30/10/68, 6; *Stage* 31/10/68, 15; *Tribune* 15/11/68, 11; *Times* 30/10/68, 6; *Variety* 13/11/68, 155. Comment: Performed in repertory with *Hadrian VII*. "A satirical stab at bureaucracy and the welfare state in which the system inevitably defeats the individual" (*Variety*). "A Cockney satire that is so economical in style and so authentic in nuances of speech that the message is not really important" (*Stage*).

68.259 *Inside Out* (Recital) Tony Bicat and David Hare (adpt of selections from Kafka's diaries and novels). ARTS LABORATORY 29/10/68.* Cast: *Stage* 7/11/68, 14. Hilary Charlton, Maurice Colbourne, William Hoyland, Neil Johnston, Nicholas Nacht. *Dir* Tony Bicat, David Hare. Plot: Vinson. Review: *Stage* 7/11/68, 14. Comment: Portable Theatre of Arts Laboratory. The company managed "to create and sustain a powerful, audience-

holding atmosphere" (*Stage*).

68.260 *Look Back in Anger* (D, 3a) John Osborne. COURT 29/10/68; trfd to CRITERION 10/12/68. ** 131 perf. Cast: Findlater; *Stage* 31/10/68, 13; *Variety* 27/11/68, 67; *WWT/15*. *Jimmy Porter* Victor Henry; *Alison Porter* Jane Asher; *Cliff Lewis* Martin Shaw; *Helena Charles* Caroline Mortimer; *Colonel Redfern* Edward Jewesbury. *Dir* Anthony Page; *Dgn* Tony Abbott, Ronald Taylor; *Cost dgn* Anne Gainsford; *Light* Andy Phillips; *Assist dir* Rob Knights; *Dsm* Michael Wearing. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 30/10/68, 8; *Christian Science Monitor* 6/11/68, 6; *Daily Mirror* 30/10/68, 18, 20; *Guardian* 30/10/68, 6; *Illustrated London News* 9/11/68, 34; *New Statesman* 8/11/68, 643; *Observer* 3/11/68, 27; *Spectator* 8/11/68, 670–71; *Stage* 31/10/68, 13; *Times* 30/10/68, 6; *Tribune* 15/11/68, 11; *Variety* 27/11/68, 67. Comment: English Stage Company. *Guardian* praised Anthony Page's "firm and delicate" direction which achieved the right pace; good acting from Victor Henry and Jane Asher. *Christian Science Monitor* thought the play remained relevant to "the changed conditions of today." "What one remembers as a sulphurously comic work has changed into a tight domestic melodrama" (*Times*).

68.261 *Ring Round the Moon* (Charade with mus, 3a) Jean Anouilh (trans Christopher Fry of *L'invitation au château*, 1947) and Richard Addinsell (mus). HAYMARKET 30/10/68. 110 perf. 1st perfd this trans Theatre Royal, Brighton, 9/1/50. Cast: *Stage* 7/11/68, 13; *Theatricalia*; *Variety* 27/11/68, 65; *WWT/15*. *Joshua* Robert Eddison; *Hugo, Frederic* John Standing; *Diana Messerschmann* Angela Thorne; *Lady India* Moyra Fraser; *Patrice Bombelles* Kenneth Fortescue; *Madame Desmormort* Isabel Jeans; *Capulet* Daphne Newton; *Messerschmann* Bill Fraser; *Romainville* John Warner; *Isabelle* Maureen O'Brien; *Her Mother* Flora Robson; *A General* Geoffrey King; *Footmen* Patrick Marley, Paul Hastings. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr* Sylva Stuart Watson; *Pres* Tennent Productions Ltd.; *Dir* Noel Willman; *Sc dgn, Cost dgn* Robin Archer; *Ch* William Chappell; *Light* Joe Davis; *Sc bld* H. M. Tennent Ltd. Workshops; *Sc* Stage Decor Ltd.; *Cost* Nathans, Hugh Skillen; *Pq* Wig Creations, Simon (Wigs) Ltd.; *Gen mgr* Bernard Gordon; *Sm* Hubert Willis; *Dsm* Olga Bennett; *Asm* Jill Marlowe, Francis Ghent; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* Berry Osborn; *Elect* S. C. Russell; *Carp* T. Cook. Plot: Best/50, 329, Bordman/4, 294, Fazia, 78–79, Fletcher, Hischak, Hochman, Law, Loney, 267, Matlaw, Patterson, Salem, Shank, Shipley.

Reviews: *Christian Science Monitor* 15/11/68, 8; *Daily Mirror* 31/10/68, 18; *Guardian* 31/10/68, 6; *Illustrated London News* 9/11/68, 34; *New Statesman* 8/11/68, 643; *Observer* 3/11/68, 27; *Spectator* 8/11/68, 671; *Stage* 7/11/68, 13; *Times* 31/10/68, 14; *Tribune* 8/11/68, 11; *Variety* 27/11/68, 65. Comment: *Spectator* found the acting sluggish with the exception of John Standing and Maureen O'Brien. "A rather pallid but painless evening" (*Tribune*). *Times* called it a "dowdy" revival with a strong cast. "It is enough for me that the moonshine has not faded, and that these strange figures, as Noel Willman has directed them, keep Anouilh's gentle theatrical cunning" (*Illustrated London News*). "The dialogue has wit and polish. A play and a cast bearing the hallmark of quality" (*Daily Mirror*).

68.262 *Forty Years On* (C, 2a) Alan Bennett. APOLLO 31/10/68. 444 perf. 1st perfd Palace, Manchester, 1/10/68. Cast: *Stage* 7/11/68, 13; *Theatricalia*; *Variety* 13/11/68, 155; *WWT/15*. *Headmaster* John Gielgud; *Franklin* Paul Eddington; *Tempest* Alan Bennett; *Matron* Dorothy Reynolds; *Miss Nisbitt* Nora Nicholson; *Lectern Reader* Robert Swann; *Organist* Carl Davis; *Skinner* Anthony Andrews; *Spooner* Roger Brain; *Cartwright* Andrew Branch; *Foster* William Burleigh; *Fizackerley* Iain Burton; *Wimpenny* Philip Chappell; *Wigglesworth* Thomas Cockrell; *Tredgold* George Fenton; *Charteris* Freddie Foot; *Leadbetter* Paul Guess; *Gillings* Dickie Harris; *Moss* Neville Ware; *Dishforth* Peter Kinley; *Lord* Robert Langley; *Bottomley* Stephen Leigh; *Salter* Denis McGrath; *Macilwaine* Keith McNally; *Jarvis* Stephen Price; *Crabtree* Colin Reese; *Rumbold* Merlin Ward; *Tupper* Allan Warren; *Quirk* Robert Wilcox. *Pp* Apollo Theatre Co. Ltd.; *Lic* Prince Littler; *Pres* Stoll Productions Ltd.; *Dir* Patrick Garland; *Dgn* Julia Trevelyan Oman; *Light* Robert Ornbø; *Mus arr, Mus dir* Carl Davis; *Pd mgr* Rupert Marsh; *Co. mgr* William Budd; Keith Percival; *Dsm* Gareth Forbes; *Wm* Helen Dibley; *Press rep* Arthur Willcox; *Sc bld* Brunskill and Love day Ltd; *Sc* Alick Johnstone; *Pq* Wig Creations; *Pd supervisor* Toby Rowland. Plot: Bull/3, Dorney, Fletcher, French/2, Loney, Patterson, Vinson. Reviews: *Christian Science Monitor* 8/11/68, 6; *Guardian* 1/11/68, 8; *Illustrated London News* 16/11/68, 36; *New Statesman* 8/11/68, 643; *Observer* 3/11/68, 27; *Spectator* 8/11/68, 671; *Stage* 7/11/68, 13; *Times* 1/11/68, 13, 9/9/69, 6; *Tribune* 15/11/68, 11; *Variety* 13/11/68, 155. Comment: MPS 11. *Spectator* called the play a "collection of revue sketches" but had every admiration for the "mighty cast." *Guardian* emphasized how humorous the play was, but admitted some people might find aspects in bad taste, for example the references to T. E. Lawrence and Neville Chamberlain. "Should prove a box-office winner," especially with John Gielgud leading the cast (*Variety*). "Sir John's

performance is a miracle of eloquent understatement" (*Illustrated London News*). See also Lloyd Evans, 158–60.

68.263 *Enoch Powell Is Alive and Well and Living in Belgravia*. LAMB AND FLAG 1/11/68, 8/11/68. Comment: Satirical Workshop.

68.264a *John Thomas* (P, 1a) Charles Wood. STUDIO THEATRE 1/11/68; trfd to ARTS LABORATORY 8/11/68.** Cast: *Stage* 24/10/68, 18. Ken Colley, Tony Rohr, Nicholas Edmett, Pauline Holford, David Valla, David Arlen. *Dir* Myra Frances. Plot: Hochman, Vinson, Weintraub.

68.264b *Prisoner and Escort* (P, 1a) Charles Wood. STUDIO THEATRE 1/11/68; trfd to ARTS LABORATORY 8/11/68.** Cast: *Stage* 24/10/68, 18. Ken Colley, Tony Rohr, Nicholas Edmett, Pauline Holford, David Valla, David Arlen. *Dir* Hayden Jones. Plot: Hochman, Vinson, Walford, Weintraub.

68.265 *The Beard* (D, 1a) Michael McClure. COURT 4/11/68 (Lt). 50 perf. 1st perfd Actors Workshop, San Francisco, 18/12/65; 1st London perf? Cast: Findlater; *Stage* 7/11/68, 15; *Variety* 13/11/68, 155; *WWT/15*. *Jean Harlow* Billie Dixon; *Billy the Kid* Richard Bright. *Pres* Michael White, Woodfall; *Dir* Rip Torn; *Dgn* Tony Abbott, Donald Taylor; *Cost dgn* Ann Roth; *Light* Andy Phillips. Plot: Bordman/4, 419, Bryer, Hochman, Vinson. Reviews: *Guardian* 6/11/68, 6; *New Statesman* 15/11/68, 682; *Observer* 10/11/68, 22; *Spectator* 15/11/68, 709; *Stage* 7/11/68, 15; *Times* 6/11/68, 14; *Variety* 13/11/68, 155. Comment: This production was given by the director and cast of the New York production (Evergreen 24/10/67) that ran for 100 performances. *Guardian* noted Rip Torn's direction for being dynamic (which the script wasn't), and Billie Dixon as Jean Harlow who was "magnificent." *Spectator* admired every aspect of the production, "a charming, admirably improving tale." *Variety* pointed out the play's "lingo" was indecent and scatological, and repeated constantly. *Times* observed the dialogue was mostly "violent insults and obscenities which are woven into a recurring pattern that converts the words to lyricism and comedy."

68.266 *The Strange Case of Martin Richter* (P, 3a) Stanley Eveling. HAMPSTEAD 4/11/68. 1st perfd Close Theatre Club, Glasgow, 8/11/67. Cast: *Stage* 7/11/68, 15; *WWT/15*. *Martin Richter* Leonard Rossiter; *Mueller* Peter Macann; *Gombrich* Michael Godfrey; *Hemmel* Arthur Cox; *Marie* Barbara Ewing; *Gummell* Tony Steedman. *Dir* Michael Blakemore; *Dgn* Rodney Ford; *Light* Christopher Bazeley; *Sound* David Cain; *Sm* Rosemary Webb.

Plot: Vinson. Reviews: *Christian Science Monitor* 29/11/68, 24; *Guardian* 5/11/68, 6; *Illustrated London News* 16/11/68, 36; *New Statesman* 15/11/68, 682; *Observer* 10/11/68, 22; *Spectator* 15/11/68, 709; *Stage* 7/11/68, 15; *Times* 5/11/68, 5; *Tribune* 15/11/68, 11. Comment: MPS 10. A "disturbing allegory of micro-cosmic Nazism" (*Tribune*). *Guardian* said the "close intimacy" of the Hampstead made the play lurid, ponderous, and uncommunicative. However, *Spectator* found the play "strangely gripping" because of Michael Blakemore's direction and the "mesmeric intensity" of Leonard Rossiter as the butler. *Times* praised the play's "skill, thoughtfulness and theatrical quality."

68.267a *It Has No Choice* (P, 1a) Ed Bullins. AMBIANCE 5/11/68 (Ln). 1st perfd Black Arts, San Francisco, Spring 1966; 1st British perf. Cast: *Stage* 7/11/68, 15. *Steve Stefan* Kalipha; *Grace* Margaret Nolan. *Pres* Interaction; *Dir* Roland Rees; *Dgn* Ten Parker; *Light* Tony Cole; *Graphics* David Webster; *Sound* Susan Vester; *Mus* Stan Charman; *Sm* Patrick Bartow. Plot: MacNicholas, Peterson/2. Reviews: *New York Times* 17/11/68, D3, 5; *Stage* 7/11/68, 15; *Times* 6/11/68, 14. Comment: *Times* said the piece worked well as "a neat anecdote," but nothing more.

68.267b *A Minor Scene* (P, 1a) Ed Bullins. AMBIANCE 5/11/68 (Ln). 1st perfd Black Arts, San Francisco, Spring 1966; 1st British perf. Cast: *Stage* 7/11/68, 15. *Peter Stefan* Kalipha; *Ann* Margaret Nolan. *Pres*, *Dir*, *Dgn*, *Light*, *Graphics*, *Sound*, *Mus*, *Sm* as for 68.267b. Plot: French/2, Peterson/2. Reviews: *New York Times* 17/11/68, D3, 5; *Stage* 7/11/68, 15; *Times* 6/11/68, 14. Comment: "A brief telling duologue about . . . masochistic pleasure."

68.268 *Look Out, It's Behind You* (F) Frank Long. LITTLE THEATRE CLUB 5/11/68.* Cast: *Stage* 14/11/68, 14. *Gertrude Machaddock* Pat McEntee; *Professor Bartholomew Pretorious* Vass Anderson; *Professor Wilbur Wake-Wagstaffe* Jeff Leonard; *Connie Pretorious* Tricia Thorns; *John C. Powell* Frank George; *Clifford King* Richard Bartlett; *Gladys Wurtzer* Jane Williams; *Colonel Macready* Svacinka Alexander. *Dir* Joan Campbell; *Dec* Margaret Prior, Jeff Leonard; *Sm* Margaret Prior. Review: *Stage* 14/11/68, 14. Comment: An under-rehearsed production of a tedious "farce with a touch of horror" (*Stage*).

68.269 *The Upper Crust* (C) Roger Milner. INTIMATE 5/11/68.* Cast: Bowden, 127; *Stage* 17/10/68, 9. Gwen Watford, Olaf Pooley, Terence Edmond, Patrick Ludlow, Jan Butlin, Penelope Keith. *Dir* Donald Sinden; *Dgn* Andrew Drummond. Review: *Stage* 7/11/68, 15. Comment: "Milner has taken a Chekhovian plot, the decline

of the ruling classes, and tried to make of it an eccentric comedy in the modern manner. It is sad to report that he has failed dismally" (*Stage*).

68.270 *Yours Nightly* (Ent). ARTS 5/11/68. 6 perf. Cast: *Stage* 31/10/68, 14. Sydney Carter, Jeremy Taylor, Adrian Henry and the Liverpool Scene. Reviews: *Guardian* 6/11/68, 6; *Illustrated London News* 16/11/68, 36; *Stage* 7/11/68, 15. Comment: "A present day substitute for the concert party" (*Stage*). *Illustrated London News* said the piece was too noisy and did not need the use of microphones.

68.271 *The Cocktail Party* (P, 2a) T. S. Eliot. WYNDHAM'S 6/11/68. 148 perf. 1st perfd Lyceum, Edinburgh, 22/8/49. Cast: *Stage* 14/11/68, 13; *Variety* 27/11/68, 65; *WWT/15*. Alexander MacColgie Gibbs Richard Leech; Julia Shuttlethwaite Nan Munro; Peter Quilpe Mark Kingston; Celia Coplestone Eileen Atkins; An Unidentified Guest Alec Guinness; Edward Chamberlayne Michael Aldridge; Lavinia Chamberlayne Pauline Jameson; Secretary Peggy Marshall; First Caterer's Man John Hart Dyke; Second Caterer's Man Michael Becket. Lic, Mgr dir Donald Albery; Assist mgr dir Ian B. Albery; L Wyndham Theatres Ltd.; Pres H. M. Tennent Ltd.; Dir Alec Guinness; Sets Michael Warre; Cost dgn Margaret Furse; Light Joe Davis; Sc bld Ray Addison Ltd.; Sc Harker's Studios; Cost M. Berman; Gen mgr Bernard Gordon, V. William Hunter; Co. mgr Mary Lynn; Sm Christine Roberts; Dsm Ralph Wilton; Asm Judith Vickers; Pd mgr Ian Dow; Wm Lily Taylor; Press rep Vivienne Byerley; Mgr Colin Maconochie; Carp Tim Cove; Elect Fred Ward; Bom Marjorie Errington. Plot: Best/49, 45, Bordman/4, 287, Demastes/1, Dorney, Fletcher, French/2, Hischak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem. Reviews: *Christian Science Monitor* 23/11/68, 20; *Daily Mirror* 7/11/68, 18; *Illustrated London News* 16/11/68, 36; *New Statesman* 15/11/68, 682; *Observer* 10/11/68, 22; *Spectator* 15/11/68, 709; *Stage* 14/11/68, 13; *Times* 7/11/68, 17; *Tribune* 15/11/68, 11; *Variety* 27/11/68, 65, 67. Comment: Alec Guinness gave a performance of "fascinating and indefinable power" (*Christian Science Monitor*). In addition to Guinness, *Illustrated London News* commended Pauline Jameson, Eileen Atkins, and Mark Kingston. *Observer* thought the cast did not emphasize the play's design and played up the "comic surface" only. *Spectator* said the production was not to be missed, full of "grace, wit, exquisite finish." *Times* declared "it would be hard to imagine any more persuasive account of the play." The first New York production (Henry Miller's 21/1/50) ran for 409 performances.

68.272 *The Hero Rises Up* (Mus D, 2a) John Arden and

Margaretta D'Arcy. ROUNDHOUSE 6/11/68.* Cast: *Stage* 14/11/68, 13. *Lord Nelson* Henry Woolf; *Emma Lady Hamilton* Bettina Jonic; *Lady Nelson, Queen of Naples* Anne Mitchell; *Mrs. Cadogan* Anna Wing; *Nisbet* David Leland; *Hamilton, Caracciolo* John Preston; *Hardy Allen* Robert Gillespie; *Keith, Bosun, Cardinal* Wilfrid Downing; *King of Naples* John Rye. Dir John Arden, Margaretta D'Arcy; Mus Boris Howarth; Sets, Light Sensual Laboratory; Dgn Maggie Howarth; Ch Sarah Clements; Sm Robin Murray, Vivien Berry. Plot: Weintraub. Reviews: *Christian Science Monitor* 20/11/68, 18; *Guardian* 8/11/68, 7; *Illustrated London News* 23/11/68, 30; *New Statesman* 15/11/68, 682; *Observer* 10/11/68, 22; *Spectator* 15/11/68, 709; *Stage* 14/11/68, 13; *Times* 8/11/68, 13; *Tribune* 22/11/68, 11. Comment: Possibly first performed on 7/11/68. *Observer* called the piece a brilliant outline but lacking in substance. "An astonishing new level of banality, pretentiousness and technical incompetence" (*Spectator*). *Christian Science Monitor* joined "a considerable tide of spectators" who left after two hours of a performance Arden had said would last three or more hours. *Times* described the chaotic nature of the opening night and concluded the piece was just "a pedant's idea of popular theatre."

68.273 *One Autumn Evening* (Thriller) Friedrich Dürrenmatt (trans Gabriel Karminski of *Abendstunde im Spätherbst*, 1959). OPEN SPACE 8/11/68 (Lt). 1st British perf thus. Cast: *Stage* 14/11/68, 14; *Times* 11/11/68, 7. Maximilian Friedrich Korbes Kenneth J. Warren; Fürchtgott Hofer John Rutland; Sebastian Peter Wickham; Hotel Manager Martin Aubrey; First and second girls Cheryl Grunwald. Pres Soho Theatre; Dir Frederick Proud; Sm Daphne Phipps. Plot: Matlaw, 224. Reviews: *New Statesman* 15/11/68, 682; *Stage* 14/11/68, 14; *Times* 11/11/68, 7. Comment: The piece was originally a radio play and *Times* dismissed it as "no more than a trivial anecdote." However, *Stage* found the piece to be stimulating and packed with "wit, intelligence and literacy"; it was performed well.

68.274 *Richard II* (T) William Shakespeare. TOWER, CANONBURY, 8/11/68.** Cast: TTC.

68.275 *Johnny Moonbeam and the Silver Arrow* (P for children, 1a) Joseph Golden. ARTS 9/11/68. 1st perfd Children's Theatre, Nashville, Tennessee, 2/62; 1st British perf. Cast: *Stage* 14/11/68, 14; Theatricalia. Storyteller Peter Bourne; *Medicine Man* Henry Manning; *Johnny Moonbeam* Laurence Keane; *His Brother* Peter Corey; *Chieftain* David Troughton; *The Ram God* Rosemary Blake; *The Fire God* Matyelok Gibbs; *The Earth God* Ursula Jones. Dir Alix John; Sc dgn Alan Barnett; Cost dgn Linda Jones; Sm Michael Andrews. Review:

Stage 14/11/68, 14. Comment: Unicorn Theatre. "Deals fancifully with an arduous initiation of a young male member of an Indian tribe" (*Stage*).

68.276 *A Clean Kill* (Murder Mystery, 3a) Michael Gilbert. RICHMOND 11/11/68.** Plot: French/2, Loney, 316. Comment: A two-week engagement.

68.277 *I Wonder* (P) Adrian Henri and Michael Kustow. ICA 11/11/68.* Cast: *Stage* 7/11/68, 13. *Apollinaire* Tom Kempinski; [Various women] Wendy Gifford. *Dir* Michael Kustow; *Dgn* Derek Boshier. Reviews: *Birmingham Post* 13/11/68, 10; *Christian Science Monitor* 29/11/68, 24; *Illustrated London News* 23/11/68, 30; *Spectator* 15/11/68, 709; *Stage* 14/11/68, 14. Comment: As a tribute to mark the fiftieth anniversary of Guillaume Apollinaire's death this piece was very disappointing (*Stage*). "An astonishing new level of banality, pretentiousness and technical incompetence" (*Spectator*).

68.278 *The Ringa Ranga Roo* (One-woman show) Eliza Ward. OPEN SPACE 13/11/68 (Lt). 1st perfd Glasgow. Review: *Daily Mirror* 29/11/68, 13. Comment: Performed by Eliza Ward. "A one-woman late-night musical survey on prostitution ... traces the history of The Oldest Profession. It has excerpts from Daniel Defoe, Bertolt Brecht, Noel Coward, Cole Porter, and Rodgers and Hart" (*Daily Mirror*).

68.279 *There Was a Man* (One-man show, 3a) Tom Wright (based on original production by Gerard Slevin). ARTS 13/11/68.** Cast: *Stage* 21/11/68, 7; *WWT/15*. *Robert Burns* John Cairney; *Off-stage voices* Archie Duncan, Dennis Ramsden, Wendy McClure, Bridgit Forsyth. *Pres* Talus Productions Ltd.; *Dir* Dennis Ramsden; *Cost* Liz Dixon; *Sm* Rita Guenigault. Reviews: *Birmingham Post* 14/11/68, 7; *Daily Mirror* 14/11/68, 18; *Guardian* 14/11/68, 8; *Illustrated London News* 23/11/68, 30; *Stage* 21/11/68, 7; *Times* 14/11/68, 9. Comment: On the life of Robert Burns. "John Cairney's performance is much more than a tour de force" (*Times*).

68.280 *The Rent* (P, 2a) Theodore Rozsak. UNITY 15/11/68. 1st British perf. *Mr. Press* Stuart Eames. *Dir* Robert Mitchell; *Dgn* Jo Robinson. Reviews: *Stage* 21/11/68, 8; *Tribune* 22/11/68, 11. Comment: The play featured an anti-hero "described as the 'very personification' of all that is corrupt in American society" (*Tribune*). "Unity has long been associated with Socialist drama, plays which defend the honour and ideals of the little man, and here they are presenting a play which seems to be the complete antithesis of all they stand for" (*Stage*).

68.281 *An Exhibition of Stammering and Stuttering* (P)

Jack Shepherd and Roger Booth. OPEN SPACE 17/11/68 (Lt).

68.282 *O.K. for Sound* (Scientific ent for children) Gerald Frow and Powell Jones. MOLECULE AT MERMAID 18/11/68 (m).* Cast: *Stage* 21/11/68, 7. Larry Drew, Anthony Edwards, Kate Hudson, Penny Jones, Powell Jones, Kenneth Waller. *Dir* Powell Jones; *Dgn* Robert Bahl; *Light* David Adams; *Scientific consultant* Colin Ronan; *Graphics* Chris Miles; *Deviser* Josephine Wilson. Review: *Stage* 21/11/68, 7. Comment: Molecule "entertains and instructs young people ... [In this production] sound is the theme, the instruction, the comedy, the human element, being demonstrated in a series of sketches linked by terse, informative commentary" (*Stage*).

68.283 *Before Breakfast* (P, 1a) Eugene O'Neill. AMBIANCE 19/11/68 (Ln).** Plot: Best/28, 477, Bordman/3, 55, Dowling, Matlaw. Comment: The cast included Fenella Fielding.

68.284 *Dear Charles* (C, 3a) Alan Melville (fnd on Marc-Gilbert Sauvajon, *Les enfants d'Édouard* [1948], which was fnd on Frederic Jackson and Roland Bottomley, *Love and Learn* [1944]). DUKE OF YORK'S 19/11/68.** 14 perf. Cast: *Stage* 21/11/68, 7; *WWT/15*. *Martha* Joanna Henderson; *Edward* David Hutcheson; *Walter* Hilary Minster; *Bruno* Michael Gleave; *Denise Darvel* Cicely Courtneidge; *Martmo* Jacki Piper; *Sir Michael Anstruther* Jack Hulbert; *Jan Letzaresco* John Moffatt; *Dominique Lecler* Peter Graves; *Madame Duchemin* Barbara Cochran; *Lucienne* Kathja Wyeth; *Jean-Pierre* David Ballantyne. *Pres* John Gale, Volcano Productions Ltd., Talus Productions Ltd.; *Dir* Alexander Doré; *Dec*, *Light* Brian Currah; *Sm* Bill Allan. Plot: Best/54, 360–61, Bordman/4, 323, Bronner, French/2, Hischak, Loney, 278. Reviews: *Birmingham Post* 20/11/68, 7; *Daily Mirror* 20/11/68, 20; *Illustrated London News* 30/11/68, 40; *New Statesman* 29/11/68, 765; *Stage* 21/11/68, 7; *Times* 20/11/68, 9; *Tribune* 6/12/68, 11. Comment: *Times* saw little point in reviving this dated piece; *Daily Mirror* agreed. *Stage* had been unimpressed by the original production and was equally unimpressed by this revival.

68.285 *Julius Caesar* (T) William Shakespeare. ALDWYCH 20/11/68.** Cast: RSCA; *Stage* 28/11/68, 15; *Theatricalia*; *WWT/15*. *Julius Caesar* Brewster Mason; *Marcus Brutus* Barrie Ingham; *Caius Cassius* Ian Richardson; *Casca* Derek Smith; *Decius Brutus*, *Cinna the Poet* Emrys James; *Cinna* William McQuirk; *Metellus Cimber* Ron Daniels; *Trebonius* Peter Clay; *Caius Ligarius* Richard Mayes; *Marcus Antonius* Charles Thomas; *Octavius Caesar*, *Cicero* Geoffrey Hutchings;

M. Ameilius Lepidus Philip Taylor; *Flavius* David Healy; *Publius, Poet* Frederick Bennett; *Popilius Lena* Brian Forster; *Portia* Lynn Farleigh/Elizabeth Spriggs; *Calphurnia* Christina Greatrex; *Soothsayer* Sydney Bromley; *Lucius* Alton Kumalo; *Artemidorus, Lucilius* Jeffery Dench; *First Citizen* Lila Kaye; *Second Citizen* Walter Sparrow; *Third Citizen* Don Henderson; *Fourth Citizen* Ruby Head; *Other Citizens* Felicity Gordon, Carson Green, Neil Kennedy, David Ludlow, Tony McEwan, Vanessa Miles, Peter Nobbs, Stephen Papworth, Susan Sheers, Anna Summerfield, Paul Swift, Paul Turnell, John Vaughan, James Walsh, Robert Wilcox; *Servant to Caesar* Philip Taylor; *Servant to Antony, Titinius* Peter Geddis; *Servant to Octavius, First Soldier* Keith Washington; *Volumnius* Roger Rees; *Young Cato* Stephan Chase; *Clitus* John Nolan; *Dardanius* John Rogan; *Messala, Marullus* Morgan Sheppard; *Pindarus* Oscar James; *Second Soldier* Boyd McKenzie; *Third Soldier* Gregg Palmer; *Strato* Peter Messaline. *Dir* John Barton; *Dgn* John Gunter; *Cost dgn* Ann Curtis; *Mus* Derek Oldfield; *Assist dir* Michael Rudman; *Light* Michael White; *Wig adviser* Alan Boyle; *Sm* Lynn Holmes. Reviews: *Birmingham Post* 21/11/68, 6; *Guardian* 21/11/68, 8; *Illustrated London News* 30/11/68, 40; *Spectator* 29/11/68, 777; *Stage* 28/11/68, 15; *Times* 21/11/68, 16; *Tribune* 6/12/68, 11. Comment: Royal Shakespeare Company. Comment: *Guardian* was happy the production infused the play some measure of vigor. *Spectator* said Brewster Mason's Caesar, as "a pasty, raddled tyrant," dominated the production, while Ian Richardson gave "a towering performance." "A major reason for hastening to the Aldwych, is Ian Richardson's Cassius, bitterly brooding, icily passionate, responding to every rhythm of the surging verse. This is the finest Shakespearian speaking on the contemporary stage" (*Illustrated London News*). "A routine piece of work, communicating neither any strongly held view of the play nor any remarkable flair for crowd spectacle" (*Times*).

68.286 *Alfie* (D, 3a) Bill Naughton. INTIMATE 26/11/68.** Cast: Bowden, 128. Plot: Fletcher, French/2, Hischak, Loney, Patterson, Vinson, Weintraub.

68.287 *Mr. Jello* (P) George Birimisa. ARTS LABORATORY 26/11/68.* Cast: *Stage* 5/12/68, 13. Stephen Rea, Tony Sibbald, Dinah Stabb. Plot: Vinson. Review: *Stage* 5/12/68, 13. Comment: Warehouse Company. Two improvisational pieces were also performed: "Street Piece," and a scene from *Macbeth*. "There is certainly room for experimental theatre work of this kind, but the company need testing with much tougher material" (*Stage*).

68.288 *The Strong Breed* (T, 1a) Wole Soyinka. MERCURY 26/11/68. 1st perfd Ibadan, Nigeria, 1966; 1st British perf. Keefe West. *Dir* Lionel Ngakane; *Cost* Liza Monroe; *Mus* Dick Quay; *Light* J. H. White; *Sm* Maureen Alsop. Plot: Bordman/4, 420, Hochman, Vinson. Reviews: *Stage* 28/11/68, 17; *Times* 27/11/68, 8. Comment: Harmony Cultural Theatre Group. *Times* described the production as "excruciating" in every way, and also reported how small the audience was. The first New York production (Greenwich Mews 9/11/67) ran for 115 performances.

68.289 [No entry]

68.290a *Hello, Out There!* (P, 1a) William Saroyan. STUDIO THEATRE c. 28/11/68.** Cast: *Stage* 28/11/68, 10. Jon Croft, Leslie Kenton, Frankie Dymon, Jr., Ellen Melcher. *Dir* Jon Croft. Plot: Bordman/4, 216, French/2, MacNicholas, Matlaw, Walford. Comment: Space Enterprises.

68.290b *Village Wooing* (Comedietina, 1a) Bernard Shaw. STUDIO THEATRE c. 28/11/68.** Cast: *Stage* 28/11/68, 10. Jon Croft, Leslie Kenton, Frankie Dymon, Jr., Ellen Melcher. *Dir* Eric Jones. Plot: French/2, Hochman, Mander/3, Purdom, Walford. Comment: Space Enterprises.

68.291 *The Love of Four Women* (P) Raymond Bantock. LITTLE THEATRE CLUB 29/11/68.* Cast: *Stage* 12/12/68, 14. *James Leighton* Frank George; *Wendy* Jane Williams; *Peter Lewis* John Biggerstaff; *Desmond O'Carroll* Roger Gartland; *Diana Cordelia* Mansell; *Shirley* Jennifer Carroll; *Owen* Jeff Leonard; *Rose* Pat McEntee. *Dir* Joan Campbell; *Sets* Margaret Prior, Ted Jarrold. Review: *Stage* 12/12/68, 14. Comment: The play concerned a distinguished surgeon struggling with the four women who adore him.

68.292 *The Milk Train Doesn't Stop Here Any More* (P, Prol, 6sc) Tennessee Williams. TOWER, CANONBURY, 29/11/69. 1st perfd Spoleto, Italy, 11/7/62; 1st British perf. Cast: TTC. Plot: Best/62, 151, Bordman/4, 386, Bronner, Heintzelman, Hischak, Hochman, MacNicholas, Salem. Reviews: *Illustrated London News* 14/12/68, 35; *Stage* 5/12/68, 13; *Times* 2/12/68, 16. Comment: *Times* commended the Tower for its scoop in staging the British premiere of "this unjustly belittled piece," with a standout performance by Sara Randall as Mrs. Goforth. *Illustrated London News* also commended Randall, and acknowledged the Tavistock was the "nonpareil of amateur companies." The first New York production (Morosco 16/1/63) ran for 69 performances.

68.293 *The Puppet Prince* (P for children) Alan Cullen. ARTS 30/11/68. 1st perfd Library, Manchester, 10/12/57 as *Nicola and Nicolette; or, The Puppet Prince*. Cast: Theatricalia. *Niccolo* Laurence Keane; *Magus* Peter Bourne; *Nicolette* Rosemary Blake; *Pedlar* Clive Elliott; *Leprechaun* Henry Manning; Ursula Jones, Peter Corey, Matyelok Gibbs, David Hannigan, Patrick Swanson, David Troughton. *Dir* Christopher Brock; *Cost dgn, Cost* Dallas Twitchin. Review: *Stage* 5/12/68, 15. Comment: Unicorn Theatre. *Stage* reported a full house watched this play about a prince who has been turned into a puppet.

68.294a *Archimimus* (P) Jiri Pavloušek and Jiri Bönisch. MERCURY c. 1/12/68. 1st perfd 1968; 1st British perf. Review: *Spectator* 13/12/68, 851. Comment: Quidam (Brno, Czechoslovakia). International Theatre Club. The piece was about “a dangerous and visionary individual who, envisaging a glorious new future for mankind, is arrested as a menace to society ... and tortured to death” (*Spectator*).

68.294b *Octagon [Osmihran]*. MERCURY c. 1/12/68. 1st perfd 1968; 1st British perf. Review: *Spectator* 13/12/68, 851. Comment: Quidam (Brno, Czechoslovakia). International Theatre Club. “A workshop piece based on the jealousy of Cain and Abel” (*Spectator*).

68.295 *The Servant of Two Masters* (C, 2a) Carlo Goldoni (new version by David Turner of *Il servitore di due padroni*, 1745) and Ben Pearce Higgins (mus). WIMBLEDON 2/12/68. 1st perf this version New, Oxford, 25/11/68. Plot: Fletcher, Hochman, Patterson, Shank, Shipley. Comment: The pre-West End production prior to opening at the Queen’s later in December (68.321). The Wimbledon underwent extensive renovations during the Spring and Summer of 1968, and reopened with a gala charity performance on 7/11/68 (*Stage* 14/11/68, 3).

68.296 *How Pleasant to Know You Mr. Lear* (One-man show) Charles Lewsen. HAMPSTEAD 3/12/68.** Reviews: *Birmingham Post* 4/12/68, 8; *Illustrated London News* 14/12/68, 34–35; *Stage* 5/12/68, 15; *Times* 4/12/68, 7. Comment: Performed by Charles Lewsen. A skillful interweaving of “biographical detail and extracts from [Edward] Lear’s work” (*Times*). “Everything Mr. Lewsen does is done with affection, yet Lear somehow has to remain in the distance” (*Illustrated London News*).

68.297 *The Imposters* (P) Gil Winfield. AMBIANCE 3/12/68 (Ln). Comment: This piece was performed as a substitute for the cancelled production of Frank Marcus’s *The Window* (*Stage* 3/10/69, 19).

68.298 *The Lunatic, The Secret Sportsman and the*

Woman Next Door (P) Stanley Eveling. OPEN SPACE 3/12/68. 1st perfd Traverse, Edinburgh, 23/7/68. Cast: *Stage* 12/12/68, 14. *The Lunatic* Derrick O’Connor; *Secret Sportsman* Anthony Haygarth; *Elsie* Angela Galbraith; *Doris* Pamela Moiseiwitsch. *Dir* Max Stafford-Clark; *Dgn* Derrick O’Connor; *Cost dgn* Claris Erickson. Plot: Vinson. Reviews: *Guardian* 4/12/68 6; *New Statesman* 13/12/68, 848; *Observer* 8/12/68, 28; *Spectator* 13/12/68, 851; *Stage* 12/12/68, 14; *Times* 4/12/68, 7; *Tribune* 3/1/69, 11. Comment: “Some splendid bits of absurdity and good comic inconsequence” (*Guardian*). Of Stanley Eveling and his play, *Observer* opined he was “a playwright of some talent but no pressing inspiration yet to write a play of his own.” A fifth-hand work “based on absurdist notions which even in their heyday were none too hot” (*Spectator*).

68.299 *Homo* (P, 1a) Rochelle Owens. AMBIANCE 4/12/68 (Ln). 1st perfd [by La Mama] Zagreb 15/9/66?; 1st British perf. Cast: *Stage* 12/12/68, 13. *Elizabeth* Jean Michaelson; *Gelderen* Freddie Earle; *Bernice* Margaret Nolan; *1st Worker and Officer* Harvey Sokolov; *2nd Worker and Officer* Sandy Macdonald; *Horseman* David Webster; *Musicians* David Webster, Jeff Suddock. *Pres* Inter-Action; *Dir* Roland Rees; *Sc dgn, Cost dgn* Dominic Simpson; *Mus, Mus arr* David Webster; *Graphics* Peter Thorpe; *Light* Tony Cole; *Sm* Teresa Delaney. Reviews: *New Statesman* 13/12/68, 848; *Observer* 8/12/68, 28; *Stage* 12/12/68, 13. Comment: “A cartoon allegory ... [about] American sexual attitudes, and their effect on her culture and politics” (*Observer*).

68.300 *They Don’t Grow on Trees* (C, 2a) Ronald Millar. PRINCE OF WALES 5/12/68. 137 perf. 1st perfd Palace, Manchester, 28/10/68. Cast: *Stage* 12/12/68, 13; *Variety* 19/2/69, 72; *WWT/15*. *Ruth Lennox* Amanda Grinling; *Jessie Macfarlane, Mrs. Dawkins, Bridgid O’Cooney, Mrs. van Boven, Dellarosa Paravici, Miss Minter, Mary Thornton, Mrs. Campbell-Scully, Mrs. Zuckmeyer* Dora Bryan; *Michael Lennox* David Charkham; *Roger Lennox* Ronald Lewis; *Milczki* Edward Kelsey; *Rupert Anstruther* Hugh Paddick; *Dick, Bulloch* Godfrey Jackman; *Charlie* Michael Fleming; *Stephens, Mr. Zuckmeyer* Arthur Blake; *Ellis* Roger Avon. *Lic, Chm* Bernard Delfont; *L Prime Presentations Ltd.; Mgr dir* Douglas Harrison; *Gen mgr* David Sutton, Brent Maxfield; *Pres* Michael Codron; *Dir* Val May; *Dgn* Hutchinson Scott; *Light* Tony Corbett; *Cost supervision* Hamilton Webb; *Pd mgr* J. Scott Parkinson; *Sm* Michael Ginesi; *Dsm* Sue Thornton; *Asm* Charlotte Worsley, Brian Godfrey, Robin Meredith; *Wm* Nellie Ritson; *Carp* Harry Brown; *Press rep* Pamela Hodgson; *Assist dgn* John Duke; *Sc bld, Sc* Victor Mara Ltd.; *Pq* Wig Creations; *Bom* Ken Limbrey; *Press rep* Jack Ingham. Reviews: *Birmingham Post*

6/12/68, 7; *Illustrated London News* 14/12/68, 34; *New Statesman* 13/12/68, 848; *Observer* 8/12/68, 28; *Spectator* 13/12/68, 851; *Stage* 12/12/68, 13; *Times* 6/12/68, 17; *Tribune* 27/12/68, 11; *Variety* 19/2/69, 72. Comment: MPS 100. A comedy about the difficulties of finding the perfect family cook in which Dora Bryan played nine different roles. "Poor stuff" (*Guardian*). "A fifth-hand work" (*Spectator*). *Variety* said the piece was really a series of revue sketches that relied very heavily on Dora Bryan's comedic talents which were stretched to the limit. *Times* said the piece was a variant of the bedroom farce, a kitchen being substituted for a bedroom. *Illustrated London News* regretted the waste of talent.

68.301 *Uncle Vanya* (P, 4a) Anton Chekhov (trans Ronald Hingley of *Dyadya Vanya*, 1899). QUESTORS 7/12/68.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 13/12/68, 6, 14.

68.302 *Tests* (P) Paul Ableman. STUDIO THEATRE 8/12/68; trfd to ARTS LABORATORY 12/12/68.** Cast: *Stage* 5/12/68, 8. Christopher Christou, Ann Curry, Tom Manifold, George Reynolds, Nicholas Ruscoe. *Dir* Jonathan Hammond. Plot: Vinson. Review: *Stage* 19/12/68, 13. Comment: North End Troupe. "An interesting company and with a stronger sense of discipline will probably be able to go much further" (*Stage*).

68.303 *Man with a Load of Mischief* (Mus, 2a) Ben Tarver (lyr, bk; based on Ashley Dukes's play, 1924) and John Clifton (lyr, mus). COMEDY 9/12/68.** 25 perf. Cast: *Stage* 12/12/68, 14; *Variety* 1/1/69, 52; *WWT/15*. *Innkeeper* Leon Eagles; *His Wife* Julia McKenzie; *Nobleman* Paul Dawkins; *His Servant* Valentine Palmer; *Lady* Roberta d'Esti. *Pres* James P. Sherwood, Henry Sherwood; *Dir* Tad Danielewski; *Mus dir* Grant Hossack; *Assoc mus dir* Michael Reeves; *Dgn* Brian Currah; *Light* Michael Northen; *Cost dgn* Tim Goodchild; *Ch* Leo Kharibian; *Mus arr* Peter Geffries; *Assoc pd* Edwin M. Stern; *Sm* Giles Barnabe. Plot: OTF. Reviews: *Birmingham Post* 11/12/68, 5; *Christian Science Monitor* 23/12/68, 4; *Guardian* 10/12/68, 6; *Illustrated London News* 21/12/68, 33; *Observer* 15/12/68, 23; *Stage* 12/12/68, 14; *Times* 10/12/68, 7; *Tribune* 27/12/68, 11; *Variety* 1/1/69, 52. Comment: *Guardian* and *Variety* did not see a future for the piece, the latter declaring it "rather naive and old-fashioned." The production lacked style and good music (*Times*). The musical turned "a celebrated piece, depending upon verbal style, into a bit of prattle-and-tinkle that would have astonished the dramatist" (*Illustrated London News*).

68.304 *Angie and Ernie* (C, 3a) Peter Jones and Kevin B. Laffan. INTIMATE 10/12/68. 1st perfd Yvonne Arnaud, Guildford, 6/9/66. Cast: Bowden, 128; *Stage* 28/11/68, 10. *Ernie* Peter Jones; *Angie* Lynda Marchal; Elspeth March, Wendy Hall, Johnny Briggs, Jean Muir, Mike Lewin, Leslie Dwyer. *Dir* Tania Lieven; *Sc dgn* Anastasia Wade-Brown. Review: *Stage* 12/12/68, 17. Comment: The play involved the difficulties a middle-aged man encounters as he is about to marry for the second time.

68.305 *Mr. and Mrs.* (Mus, 2a) John Taylor (bk, mus, lyr; based on Noël Coward, *Fumed Oak* [1935] and *Brief Encounter* [1945]). PALACE 11/12/68. 44 perf. 1st perfd Palace, Manchester, 14/11/68. Cast: *Stage* 19/12/68, 14; *Variety* 19/2/69, 72; *WWT/15*. *Mr.*: Henry Gow John Neville; *Doris* Honor Blackman; *Mrs. Rockett* Hylda Baker; *Elsie* Liz Edmiston; *The Faceless Society* Sylvia Vale, Katherine Dyson, Virginia Drinkwater, Brenda Scaife, Janice Bean, Linda Hall, Miranda Willis, Zilpha Beckett, Rosemary Page, Nigel Lythgoe, Jack Webster, Peter Walker, Lynton Burns, Brian Jay-Smith, John Wyckham-Hall, Minoo Golvala, Chris Dyson, Brian Casey, Carl Bohun. *Mrs.*: *Alec Harvey* John Neville; *Laura Jesson* Honor Blackman; *Myrtle Bagot* Hylda Baker; *Albert Godby* Alan Breeze; *Beryl Waters* Liz Edmiston; *Stanley* Leslie Meadows; *Paula Weston* Ursula Smith; *Surveyors* Chris Dyson, Peter Walker; *The Dusties* Janice Bean, Virginia Drinkwater, Katherine Dyson, Brenda Scaife, Sylvia Vale; *The Workmen* Carl Bohun, Lynton Burns, Minoo Golvala, Nigel Lythgoe, Brian Jay-Smith, John Wyckham-Hall, Jack Webster; *Wedding Guests* Zilpha Beckett, Linda Hall, Rosemary Page, Miranda Willis; *Mr. Saunders* Brian Casey. *Pres* George W. George, Frank Granat; *Dir* Ross Taylor; *Sc dgn, Cost dgn* Alan Tagg; *Light* Joe Davis. Plot: OTF. Reviews: *Birmingham Post* 12/12/68, 6; *Christian Science Monitor* 23/12/68, 4; *Guardian* 12/12/68, 6; *Illustrated London News* 21/12/68, 33; *New Statesman* 27/12/68, 912; *Observer* 15/12/68, 23; *Stage* 19/12/68, 14; *Times* 12/12/68, 17; *Tribune* 27/12/68, 11; *Variety* 19/2/69, 72. Comment: MPS 66. *Guardian* reported a negative reception from the gallery on the first night, and added the music and lyrics were "rather conventional." *Observer* opined that it was idiotic to add music and choruses to Noël Coward's intimate comedies; *Times* and *Illustrated London News* agreed.

68.306 *This Story of Yours* (D, 3a) John Hopkins. COURT 11/12/68.* Cast: Findlater; *Stage* 19/12/68, 14; *Theatricalia*; *Variety* 25/12/68, 48; *WWT/15*. *Johnson* Michael Bryant; *Maureen* Althea Charlton; *Cartwright* John Phillips; *Baxter* Gordon Jackson; *Policemen* Edward Clayton, Steven Barnes, Oliver Maguire, Colin Pinney.

Pres English Stage Company, Glasshouse Productions; *Dir* Christopher Morahan; *Dgn* Tony Abbott, Donald Taylor; *Light* Andy Phillips; *Cost dgn* Denise Heywood; *Dsm* Juliet Alliston. Plot: Vinson. Reviews: *Birmingham Post* 14/12/68, 5; *Christian Science Monitor* 23/12/68, 4; *Guardian* 12/12/68, 6; *Illustrated London News* 28/12/68, 24; *New Statesman* 20/12/68, 881–82; *Observer* 15/12/68, 23; *Stage* 19/12/68, 14; *Times* 12/12/68, 17; *Tribune* 20/12/68, 11; *Variety* 25/12/68, 48. Comment: English Stage Company. *Guardian* commended Michael Bryant's "fine technical achievement." *Tribune* also praised Bryant as well as Alethea Charlton and Gordon Jackson. *Variety* noted the play had greater depth than Hopkins' television police dramas and Hopkins wrote with "punch and vigor." This view of the police struck *Times* "as hardly less fantastic than *Dixon of Dock Green*."

68.307 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 12/12/68.** Cast: *Stage* 9/1/69, 16; *WWT/15*. *Ringo* Bernard Sharpe; *Mr. Space* Neville Jason; *Mickey Merry* Joyce Rae; *Rat King* Clement McCallin; *Ma Merry* Helena Leahy; *Pa Merry* Len Maley; *Mrs. Cat* Angela Esterling; *Mr. Mouse* Roy Heymann; *Pearly King* Denny Bettis; *Lord Swill* Bryan Coleman; *Mrs. Cow* June Elvin; *Miss Sheep* Linda James; *Miss Duck* Elizabeth English; *Mr. Horse* Gary Brighton; *Mr. Fox* Malcolm Reid; *Mr. Cockerel* Norman Ghent; *Major Domo* Robert Luckham; *Principal Dancer* Betty Wheeler; *Rat Dancers* Margaret Frost, Jane Darling. *Pres* Westminster Productions Ltd.; *Dir* Henry Cass, Bridget Espinosa. Review: *Stage* 9/1/69, 16.

68.308 *Hans, the Witch and the Goblin* (P) Alan Cullen. TOYNBEE 12/12/68. 1st perfd Library, Manchester, 9/12/58. Comment: Toynbee Players.

68.309 *Soldiers* (Hist D, 3a) Rolf Hochhuth (trans Robert David Macdonald of *Die Soldaten*, 1967). NEW 12/12/68. 122 perf. 1st London perf. Cast: *Stage* 19/12/68, 13; *Variety* 25/12/68, 48; *WWT/15*. *The Prime Minister and Minister of Defence of His Majesty's Government* John Colicos; *The Paymaster General* Raymond Huntley; *The Chief of the Imperial General Staff* Basil Langton; *A Second Officer in the Women's Royal Naval Service* Joanna Dunham; *The Prime Minister and Supreme Commander of the Polish Forces* George Coulouris; *A Captain in the Warsaw Underground Army* John Carlisle; *A Group Captain of Bomber Command* Russell Hunter; *A Messenger* Ernest Bale; *A Wing Commander in the RAF* William Russell; *The Bishop of Chichester* Alec Clunes. *Lic, Mgr dir* Donald Alberly; *Assist mgr dir* Ian B. Alberly; *L* Wyndham Theatres Ltd.; *Gen mgr* V. William Hunter; *Mgr* David Ashman; *Pres* Michael

White, Norman Granz, Kenneth Tynan; *Dir* Clifford Williams; *Dgn* Ralph Koltai; *Light* Francis Reid; *Co. mgr* Mark Lynford; *Sm* Monica Brophy; *Dsm* Paul Davis; *Asm* Pauline Cunningham, Max Howard; *Wm* Pat Dalton; *Press rep* Frank Rainbow; *Sc bld* E. Babbage and Co.; *Sc* John Campbell; *Cost* Bermans; *Carp* Harry Robinson; *Elect* William Bruce; *Bom* John Walcot. Plot: Bordman/4, 425, French/2, Griffiths, Hischak, Hochman, Matlaw, Patterson. Reviews: *Birmingham Post* 13/12/68, 3; *Guardian* 13/12/68, 6, 18/12/68, 8, 23/12/68, 6; *Illustrated London News* 28/12/68, 24; *Irish Times* 13/12/68, 4; *New Statesman* 20/12/68, 881; *Observer* 15/12/68, 23; *Spectator* 20/12/68, 885; *Stage* 19/12/68, 13; *Times* 13/12/68, 13; *Tribune* 20/12/68, 11; *Variety* 25/12/68, 48. Comment: Hochhuth missed the opening because it had been rescheduled (*Irish Times*). The text had been cut quite extensively, but the play still ran for three hours. Given the subject matter, surprisingly the first night audience showed little outward emotion (*Guardian* 13/12). John Colicos's performance was praised widely, *Observer* noting "while he holds the stage, it crackles with theatrical electricity;" *Spectator*, however, dissented, and found the production "a uniformly tedious evening." *Variety* said the play was less controversial than expected but might prove too uncomfortable for most audiences. *Times* decided the play was "unlikely to offend anyone," and reported the first-night audience was "a largely German audience." The first New York production (Billy Rose 1/5/68) ran for 21 performances.

68.310 *Abraham* (P) Hroswitha. ARTS LABORATORY 13/12/68. Cast: *Stage* 19/12/68, 15. *Abraham* Wes Waring; *Mary* Celia Gollin; *Ephren* Alan Kay; *Then man* Kevin Costello. *Dir* Barry Edwards; *Cost dgn* Eric Baily. Plot: Gassner, 436. Review: *Stage* 19/12/68, 15. Comment: Apple Theatre Company. *Stage* disliked this tenth-century piece itself and declared the production was incompetent.

68.311 *Good Sport* (P) Peter Hutchins. STUDIO THEATRE 13/12/68.* Cast: *Stage* 28/11/68, 17. Rosemary Dunham, Wilfred Downing, Tony Rohr, Nicholas Edmett; *Dir* Peter Hutchins.

68.312 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P, 3a) J. M. Barrie and John Crook (mus) and Donald Elliott (mus) and Allan Abbott (mus) and Neil Fielding (mus). SCALA 13/12/68.** Cast: *Stage* 9/1/69, 16; *WWT/15*. *Peter Pan* Wendy Craig; *Mrs. Darling* Andréé Evans; *Mr. Darling*, *Cecco* Timothy Parkes; *Wendy* Caroline Delavigne; *John Philip* Croton; *Michael Darling* Lee Wilson; *Nana*, *Cabin Boy* Peter Boyce; *Liza* Cindy O'Callaghan; *Tinker Bell* "Jenny Wren"; *Tootles* Ricky Wales; *Nibs* Barry Peters; *Slightly* Ian Taylor; *Curly* John

Quinland; *1st Twin* Stephen Tye; *2nd Twin* Martinmus Johnson; *Jas. Hook* Alastair Sim/Richard Wordsworth; *Smea* Edward Palmer; *Gentleman Starkey* Brett Forrest; *Cookson* Michael Eaton; *Mullins* Leonard Gregory; *Jukes, Great Big Little Panther* Adrian Gale; *Noodler* John Price; *Skylights* Alan Bone; *Black Pirate, Witch Doctor* Myles Hoyle; *Tiger Lily* Sally Goldie; *Crocodile* Ian Taylor; *Baby Mermaids* Cindy O'Callaghan, Stephanie Colburn; *Mother Mermaid* Laraine Humphrys; *Badger* Andrew Dowling; *Braves* Peter Boyce, Leonard Gregory, John Price, Alan Bone, Michael Eaton, Sandra Buchan, Donald Clark, Laraine Humphrys, Stephanie Colburn, Louis Cabot; *Wolves* Cindy O'Callaghan, Andrew Dowling, Stephanie Colburn. *Pres* Daniel Mayer Co.; *Mgr* Norman Johnson; *Dir* Richard Wordsworth; *Dec* Fanny Taylor, Berkeley Sutcliffe; *Ch, Fight arr* Denys Palmer; *Flying effects* Joseph Kirby; *Mus dir* Neil Feiling; *Co. mgr* Thomas Littler; *Sm* Myra Thomas; *Dsm* Donald Clark; *Asm* Louis Cabot; *Carp* Ken Reeder, Dave Donachie; *Elect* Lorne Hamilton; *Wm* Kathleen James; *Press rep* Frank Rainbow; *Bom* John Cliff; *Foh* Miss D. Clifton; *Sc bld* Ray Addison; *Sc* Harker, Homan and Bravery Ltd.; *Pq* Nathanwigs. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Daily Mirror* 20/12/68, 15, 24/12/68, 21; *Guardian* 14/12/68, 6; *Stage* 9/1/69, 16; *Times* 14/12/68, 19; *Tribune* 3/1/69, 11. Comment: This was the final theatrical production at the Scala. *Guardian* complained about the length of the performance (three hours), the noise in the auditorium, the poor lighting, a somewhat inaudible cast, and the lack of spectacle. *Tribune* fell asleep during the middle act. *Times* indicated the piece needed a fresh production altogether.

68.313 *The Rose and the Ring* (Mus) John Dalby (mus, lyr, bk; adpt of W. M. Thackeray's story, 1855). TOWER, CANONBURY, 15/12/68. Cast: TTC.

68.314 *The Prince, the Wolf and the Firebird* (P for children) Jackson Lacey. ARTS 16/12/68 (m).* Cast: *Stage* 24/12/68, 11; *Theatricalia*; *WWT/15*. *Prince Dimitri* Edward Arthur; *Prince Vasili* Peter Corey; *Prince Ivan* Laurence Keane; *Priest* Henry Manning; *Anya* Gabrielle Hamilton; *King Vyslav Andronovich* Peter Bourne; *The Firebird* Ursula Jones; *Prince Dimitri's Horse* Ian Stokes; *Prince Vasili's Horse* Marc Ashley; *Neddy* Norman Lawless; *Princess Katatiana Henyanovna Poushka Mimoushka, B.D.* Matyelok Gibbs; *The Grey Wolf* Henry Manning; *Queen Dolmatya* Gabrielle Hamilton; *King Afron Vladimir Svyatopolk* Clive Elliott; *Honey-Bun* David Hannigan; *Princess Yelena* Rosemary Blake; *King Boris* David Troughton; *Guards* Norman Lawless, Marc Ashley, Ian Stokes, David Hannigan, Patrick Swanson,

David Troughton. *Dir* Caryl Jenner; *Dgn* Pamela Howard; *Sm* Michael Andrews. Reviews: *Birmingham Post* 17/12/68, 7; *Illustrated London News* 28/12/68, 24; *Stage* 24/12/68, 11; *Times* 17/12/68, 14. Comment: MPS 79. Unicorn Theatre. "The prime virtue of the play is that it takes a conventional fairytale form and fills it with unexpected human detail" (*Times*). "I have seldom known more plot crammed into an afternoon" (*Illustrated London News*).

68.315a *Sagittarius* (P) Ed B[erman]. ICA 16/12/68.** Cast: *Stage* 19/12/68, 15. *Mrs.* Marie Adams; *Mr.* Bob Hoskins; *Sonny* Bill Bailey; *Sis* Johanna Fewings. *Dir* Naftali Yavin; *Set* Ted Parker; *Light* Tony Cole; *Mus* Charles Joekes; *Masks* Muriel Ainger; *Cost* Phillipa Brudewell, David Sackerdst; *Graphics* Peter Thorpe; *Sm* Dominic Simpson. Reviews: *Stage* 19/12/68, 15; *Tribune* 3/1/69, 11. Comment: TOC (The Other Company; Interaction's experimental theatre troupe). *Tribune* observed how close the audience was to the performers in both plays.

68.315b *Virgo* (P) Ed B[erman]. ICA 16/12/68. Cast: *Stage* 19/12/68, 15. *Paul* Bob Hoskins; *Polly* Marie Adams; *Fred* Bill Bailey; *Parrot* Margaret Quin; *Shadow* Carolyn Gilmour; *Monkey* Bryan Andrews; *Chorus* Johanna Fewings, Helen Gate, Charles Joekes, Richard Stewart, Eileen Peacey, Emilie Peeck. *Dir, Set, Light, Mus, Masks, Cost, Graphics, Sm* as for 68.315a. Reviews: *Stage* 19/12/68, 15; *Tribune* 3/1/69, 11. Comment: TOC.

68.316 *Come and Be Killed* (P, 2a) Stanley Eveling. OPEN SPACE 17/12/68. 1st perfd Traverse, Edinburgh, 12/7/67. Cast: *Stage* 24/12/68, 14. *Jim* Malcolm Tierney; *Bettina* Domini Blythe; *Jerry* Ken Collie; *Christine* Irene Hamilton. *Dir* Michael Blakemore; *Dgn* Jim Napier; *Sm* Christopher Jameson. Plot: Vinson. Reviews: *New Statesman* 3/1/69, 26; *Observer* 5/1/69, 23; *Stage* 24/12/68, 14; *Times* 19/12/68, 14; *Tribune* 3/1/69, 11. Comment: *Tribune* praised Eveling as "one of the most technically accomplished of the newer dramatists." "Eveling does much to restore his battered reputation with an unpretentious, soundly motivated piece about abortion" (*New Statesman*). *Times* thought the play was very reminiscent of *Look Back in Anger*.

68.317 *Dead Reckoning* (C) Derek Wellman. LITTLE THEATRE CLUB 17/12/68.* Cast: *Stage* 24/12/68, 12. *Jacques* Ernest Lovery; *Bernadette* Wilma Oswald; *M. Bombardon* James de Grandy; *Dr. Lebrun* Stephen Parkins; *Mme. Dupont* Judith Taylor; *Albert* Derek Slater; *Mme. D'Oleron* Jeanne Field; *M'selle Gernic* Jessica Shaw; *Lady Pomfrey* Jennifer Carroll. *Dir* Margaret

Prior; *Dec* William Eggeling, Margaret Prior. Review: *Stage* 24/12/68, 12. Comment: A macabre comedy involving a doctor's money-making scheme using his female cousin's fatal attractions and the local wealthy aging male population.

68.318 *Jack and the Beanstalk* (Panto) Albert J. Knight (deviser) and Ronnie Cass (bk, mus, lyr) and Peter Myers (bk, mus, lyr). PALLADIUM 17/12/68.* 196 perf. Cast: *Stage* 9/1/69, 12; *WWT/15*. *Witch, Old Crone* Mary Liané; *Fairy* Rosemarie Cockayne; *Town Crier* Bill Tasker; *Strolling Clowns* Charlie Cairoli, Paul, Little Jimmy, Dik and Dok; *Royal Chamberlain* Bertie Hare; *King* Ivor Emmanuel; *Queen* Audrey Jeans; *Dame Durden* Arthur Askey; *Jack Durden* Jimmy Tarbuck; *Princess* Jean Bayless; *Daisy the Cow* Desmond and Marks; *Veterans* Themselves; *Old Woman who lived in a shoe* Jane Dowling; *Giant Blunderbore* David Davenport; *Giant's Henchmen* Bertie Hare, Jack Francois. *Pres* Leslie A. Macdonnell, Leslie Grade, Bernard Delfont; *Dir* Albert J. Knight; *Dec, Sc* Tod Kingman; *Cost dgn* Cynthia Tingey; *Cost* Bermans; *Ch* Pamela Devis; *Mus adviser* Eric Tann; *Tech adviser* Peter Penrose. Reviews: *Birmingham Post* 19/12/68, 7; *Daily Mirror* 24/12/68, 21; *Guardian* 18/12/68, 8; *Illustrated London News* 4/1/69, 30; *New Statesman* 10/1/69, 56; *Observer* 29/12/68, 20; *Stage* 9/1/69, 12; *Times* 18/12/68, 13. Comment: *New Statesman* noted how one pantomime sounded very much like another, particularly the jokes cracked by contemporary popular comedians. *Times* was happy a pop star did not head the cast; nevertheless, it was still a typical pantomime with only a slender story.

68.319 *Love's Labour's Lost* (C, 2a) William Shakespeare. OLD VIC 17/12/68.** 60 perf. Cast: NTA; *Stage* 24/12/68, 12; *Theatricalia*; *Variety* 22/1/69, 58; *WWT/15*. *Duke Ferdinand (King of Navarre)* Derek Jacobi; *Longaville* Roger Forbes; *Dumaine* Richard Kay; *Berowne* Jeremy Brett; *Moth* Simon Cramond; *Sir Nathaniel* Charles Kay; *Holofernes* Paul Curran; *Costard* John McEnery; *Dull* Gerald James; *Don Adriano de Armado* Ronald Pickup; *Jaquenetta* Sheila Reid; *First French Lord* Robert Tayman; *Second French Lord* Peter Winter; *Boyet* Philip Locke; *Rosaline* Joan Plowright; *The Princess of France* Louise Purnell; *Katherine* Judy Wilson; *Maria* Helen Bourne; *A Forester* George Selway; *Mercade* Kenneth Mackintosh; *Musicians* Tony Gray, Stephen Nagy, Tony Randall, Dennis Scard. *Dir* Laurence Olivier; *Dgn* Carl Toms; *Light* Richard Pilbrow; *Mus* Marc Wilkinson; *Movement* Claude Chagrin; *Assist dir* Harry Lomax; *Sm* John Rothenberg. Reviews: *Birmingham Post* 20/12/69, 3; *Daily Mirror* 20/12/68, 18; *Illustrated London News* 11/1/69, 28; *New Statesman* 3/1/69, 26; *Observer* 22/12/68, 20; *Stage* 24/12/68, 12;

Times 20/12/68, 12; *Tribune* 3/1/69, 11; *Variety* 22/1/69, 58. Comment: National Theatre. *Tribune* called the production "a grievous disappointment" because so much effort had been misspent at the expense of the text itself. *New Statesman* indicated the production needed more direction from Olivier. "A quiet glory, and the kind of production we expect on the stage of the Old Vic ... we shall recall Olivier's revival as affectionately exact" (*Illustrated London News*). "An amiable evening" with several good performances, but nothing more (*Variety*). "The show takes its atmosphere from Carl Tom's décor" (*Times*). The production remained in repertory until 7/6/69.

68.320 *Super Santa* (C, 1a) Ed B[erman]. AMBIANCE 17/12/68 (Ln).**

68.321 *The Servant of Two Masters* (C, 2a) Carlo Goldoni (new version by David Turner of *Il servitore di due padroni*, 1745) and Ben Pearce Higgins (mus). QUEEN'S 18/12/68.** Cast: *Stage* 24/12/68, 11; *Variety* 1/1/69, 48; *WWT/15*. *Doctor Lombardi* Ken Wynne; *Brighella* Ronald Radd; *Silvio* Clive Francis; *Pantalone* Graham Crowden; *Smeraldina* Michele Dotrice; *Clarice* Morag Hood; *Truffaldino* Tommy Steele; *Beatrice Rasponi* Julia Lockwood; *Florindo Aretusi* Edward de Souza; *1st Porter* John Rapley; *2nd Porter* Bunny May; *Old Waiter* John Crocker; *Young Waiter* Kenneth Shanley; *Servants* Hazel McKay, Amanda Duckett; *Musicians* Peter Honri, Tony Reiss, Adrian Harman. *Pres* Michael Codron; *Dir* Toby Robertson; *Sc dgn, Cost dgn* Alan Barrett; *Light* Tony Corbett; *Mime* Stanley Molden; *Sm* David Kinsey. Plot: Fletcher, Hochman, Patterson, Shank, Shipley. Reviews: *Birmingham Post* 19/12/68, 7; *Christian Science Monitor* 6/1/69, 6; *Daily Mirror* 19/12/68, 14; *Guardian* 19/12/68, 6; *Illustrated London News* 4/1/69, 30; *New Statesman* 27/12/68, 912; *Observer* 22/12/68, 20; *Stage* 24/12/68, 11; *Times* 19/12/68, 14; *Tribune* 17/1/69, 11; *Variety* 1/1/69, 48. Comment: Julia Lockwood stabbed her thigh accidentally during a performance on 28/12/68, but continued her performance (*Birmingham Post* 30/12/68, 8). *Guardian* opined the "very lively cast" headed by Tommy Steele rendered the comedy quite palatable and enjoyable. "An intermittently diverting evening and a workmanlike but unsensational vehicle for the ebullient Tommy Steele" (*Variety*). *Times* thought that English actors were ill-equipped to perform this Italian comedy.

68.322 *Gulliver's Travels* (P) Gerald Frow (adpt of Jonathan Swift, 1726) and Sean Kenny and Andrew Loog Oldham (mus). MERMAID 19/12/68.* Cast: *Stage* 9/1/69, 16; *WWT/15*. *Lemuel Gulliver* Michael d'Abo; Michael Attwell, Hugh Armstrong, Kent Baker, Jeneen Bamber,

Gaye Brown, Douglas Gray, Tony Gray, Sinbad Gray, John Heawood, Roy Herrick, Anthony King, Grahame Mallard, Peta Mason, Declan Mulholland, Andrew McCulloch, Richard O'Brien, William Rushton, Mary Rutherford, Arthur Skinner, Tilly Tremayne. *Dir*, Dgn Sean Kenny. Reviews: *Birmingham Post* 21/12/68, 5; *Daily Mirror* 24/12/68, 21; *Illustrated London News* 11/1/69, 28; *New Statesman* 27/12/68, 912; *Observer* 29/12/68, 20; *Stage* 9/1/69, 12, 16; *Times* 20/12/68, 12; *Tribune* 31/1/69, 11. Comment: Sean Kenny's spectacle "is so brilliant and radical a landmark in theatrical technology that anyone professionally connected with the stage should instantly procure a ticket" (*Observer*). *Tribune* was disappointed by the unsettled style of the production. "A bit chaotic but great fun and prodigiously inventive" (*Times*).

68.323 *Cinderella* (Bsq panto) H. J. Byron (adpt Maurice Browning). PLAYERS' 20/12/68. 1st perfd Strand 26/12/1860 as *Cinderella; or, The Lover, the Lackey and the Little Glass Slipper*; 1st perf this adpt. Cast: *Stage* 9/1/69, 9; *WWT/15*. *Baron O'Leary* Brian Blades; *Cordellia* Frances Barlow; *Goner O'Leary* Josephine Gordon; *Regan O'Leary* Barbara Miller; *Prince Edgar Burgundi* Keith Jones; *Edmundo Dandini* Alex Bregonzi; *Mick Buttons* Kim Grant; *Fairy O'Lympia* Joan Sterndale Bennett; *Fairy Randida* Eleanor McCreedy; *Fairy Chatterina* Diane Grayson; *Lord Curandi* Clifton Todd; *Paddy* James Bree; *Shamus* Dudley Stevens. *Dir* Don Gemmell; *Dec* Reginald Hanson. Review: *Stage* 9/1/69, 9.

68.324 *The Magic Forest* (P) Richard Gill. ARTS 20/12/68. 1st perf? Beverley Coleclough, Christopher Leith, Monty James. *Dir* Richard Gill; *Dgn* Elizabeth Waghorn. Comment: Polka Company of Actors and Puppets.

68.325 *Tons of Money* (F, 2a) Will Evans and "Valentine." MAY FAIR 20/12/68.** 13 perf. Cast: *Variety* 1/1/69, 52. *Sprules* McDonald Hobley; *Simpson* Juliet Green; *Benita Mullett* Chili Bouchier; *Louise Allington* Joy Shelton; *Aubrey Maitland Allington* Richard Murdoch; *Giles* Charles Simon; *James Chesterman* William Kendall; *Jean Everad* Carole Turner; *Henery* Jeremy Hawk; *George Maitland* John Bromley. *Pres* Duncan C. Weldon; *Dir* Jeremy Hawk; *Dec* Julian Pemberton; *Cost* Doris Langley Moore. Plot: Fletcher, French. Reviews: *Birmingham Post* 21/12/68, 5; *Illustrated London News* 11/1/69, 28; *Stage* 24/12/68, 14; *Times* 21/12/68, 17; *Variety* 1/1/69, 52. Comment: *Variety* declared "the piece is no longer funny" and it would have difficulty "scraping through its limited engagement" at the small May Fair. "A thoroughly sad and dispiriting evening" with a cast that did not know what acting style to adopt (*Times*). The

play "crumbled dolorously ... It was under-cast and over-strained" (*Illustrated London News*).

68.326 *Cirkus* (Ent) Håkan Strängberg. OPEN SPACE 21/12/68 (Lt). 1st perfd Stockholm 2/12/67?; 1st British perf. Cast: *Stage* 2/1/69, 13. *Loulou* Kerstin Dahiström; *Joe* Kjell Delersjö; *Percussionist* C-O Evers; *Joujou* Christina Fransson; *Stage Manager* Mikael Holmberg; *Manager-Clown* Hans Kellerman; *Muelier* Ulf Runeman; *Leading Lady* Huban Strangberg; *Moe* Sven-Arne-Svanberg; *Froufrou* Inger Svensson. *Dir* Hakan Strangberg; *Mus arr*, *Dec* Hakan Strangberg; *Tech dir* Kent Flood, Gert Hansson, Per-Ingvar Sehlstedt; *Pd* Kent Flood, Ulla-Britt Stromberg. Reviews: *Stage* 2/1/69, 13; *Times* 30/12/68, 7. Comment: Teater FEM (from Sweden). "A sardonic social allegory in the form of a human circus show" (*Times*).

68.327 *Queen Passionella and the Sleeping Beauty* (Panto) Bryan Blackburn (deviser, bk) and Freddie Carpenter (deviser) and Norman Maen (ch). SAVILLE 21/12/68.* 226 perf. Cast: *Stage* 9/1/69, 12; *WWT/15*. *Barbarella* Allan Barnes; *Carabosse* Dorothy Dampier; *Princess Melanie* Moya Donnelly; *Lord Chamberlain* William Redmond; *Herald* David Ellen; *Mavis* Alan Haynes; *Presto* Ray Fell; *Queen Passionella* Danny La Rue; *Florizel* Jackie Sands; *Prince Michael* Kevin Scott; *Principal Dancers* Jackie Sands, David Ellen; Terry Juveniles; Kirby's Flying Ballet; *Dancers* Cristina Avery, Anne Denne, Janet Fairhead, Penny Jackson, Carol Lindey, Valerie Nichols, Pam Scott, Petra Siniawski, Rosalind Spiers, Joanna Thompson. *Lic* Douglas Harrison; *Mgr dir* Bernard Delfont, Tom Arnold; *Bom* R. F. Brown; *Pres* Tom Arnold; *Dir* Freddie Carpenter; *Ch* Norman Maen; *Bal ms* Janet McIntosh; *Sc dgn* Berkeley Sutcliffe; *Light* Michael Northen. Reviews: *Birmingham Post* 23/12/68, 3; *Daily Mirror* 24/12/68, 21; *Guardian* 11/12/68, 7; *Illustrated London News* 11/1/69, 28; *New Statesman* 10/1/69, 56; *Observer* 29/12/68, 20; *Spectator* 3/1/69, 20; *Stage* 9/1/69, 12; *Times* 23/12/68, 5. Comment: A traditional pantomime distinguished only by Danny La Rue's drag Queen Passionella (*Observer*). *New Statesman* thought La Rue's "range is surprisingly limited ... with his fixed smile, peering shortsightedly forward ... only intermittently funny." *Spectator* noted La Rue's many accomplishments as a drag artist but observed the pantomime lacked clowns, slapstick, animals, community singing, "and is not only unsuitable but ... deeply boring for small children." Without La Rue in it this was "a very mediocre show indeed" (*Times*).

68.328 *Robin Hood* (Panto) David Croft and Bill Robertson and Henry Marshall and George Martin. WIMBLEDON 21/12/68.* Cast: *Stage* 9/1/69, 18. David Hartley, Hugh Lloyd, John Gower, Terry Scott, Garry

and Cheryl Burfield, Dickie Henderson, Melanie Munro, Peter Gilmore, Arthur Parry, John Turtle, Ronald Sinclair, Alan Schneider, Richard Smith, Mary Hewing, Ron Richards, Rita King Dancers, Kirby's Flying Ballet, Bel Canto Singers. Reviews: *Stage* 9/1/69, 18; *Times* 23/12/68, 5. Comment: The pantomime consisted of a series of turns and showed a "callous disregard of any coherent narrative" (*Times*).

68.329 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus) and Geraldine Stephenson (ch). DUKE OF YORK'S 23/12/68 (m).** Cast: *Stage* 9/1/69, 12; *WWT/15. Marigold, Lucy Rabbit* Verna Harvey; *Nurse, Washerwoman* Mairhi Russell; *Mole* Richard Goolden; *Water Rat* Melvyn Hayes; *Badger* John Franklyn-Robbins; *Toad* Michael Bates; *Alfred, Policeman* Charles Collingwood; *Back Legs of Alfred, Usher* Eric Leroy; *Chief Weasel* Peter Beton; *Chief Ferret, Usher* Antony Miller; *Judge* Peter Forest; *Mr. Turkey* Bryan Hands; *Mrs. Duck* Rosalind Allan; *Phoebe* Jean Dempsey; *Mama Rabbit* Liz Holmes; *Harold Rabbit* Patricia Fuller; *Bargewoman* Jenny Lee. *Pres, Dir* David Conville; *Dec* Peter Rice. Plot: French, French/2. Reviews: *Guardian* 24/12/68, 6; *Stage* 9/1/69, 12; *Times* 24/12/68, 5. Comment: Richard Goolden had created played Mole 39 years previously. The strength of this revival lay in the cast, notably Goolden and John Franklyn Robbins (*Times*).

68.330 *The Young Visitors* (MC, 2a) Michael Ashton (lyr, bk; based on Daisy Ashford's novel, 1919) and Ian Kellam (mus). PICCADILLY 23/12/68. 63 perf. 1st perfd Hippodrome, Bristol, 27/11/68. Cast: *Stage* 2/1/69, 13; *Variety* 1/1/69, 48; *WWT/15. Daisy Ashford* Jill Riddick; *Maud, Rosie Topp* Anna Sharkey; *Nancy, Bessie Topp* Vivienne Ross; *The Governess* Rita McKerrow; *Mrs. Ashford* Kathy Dunkerley; *Mr. Ashford, Mr. Alfred Salteena* Alfred Marks; *Children* Pauline Hughes, Judy Monks, Beryl Braham, Pat Smith, Albin Pahernik; *Domestiks* Frank Blanch, Walter Cartier, Sean Bartley; *Miss de Montfort* Pauline Hughes; *Miss de Crecy* Pat Smith; *Miss de Lisle* Judy Monks; *Miss Delaney* Beryl Braham; *Miss Ethel Monticue* Jan Waters; *Coachman* Simon Gilbert; *Minnit, Procurio* Frank Thornton; *Mr. Bernard Clark* Barry Justice; *Urchin* Albin Pahernik; *Earl of Clincham* Clive Morton; *The Prince of Wales* Tom Chatto; *Major Domo* Philip Summerscales; *Mr. Prime Minister* Frank Blanch; *Archbishop of Slancia* Richard Colson; *Laird of Loch Ness* Walter Cartier; *Indian Potential* Sean Bartley; *Lawful Judge* Jonathan Poole; *His Lawful Wife* Kathy Dunkerley; *The Nobel Lady X* Colette Gleeson; *The Nobel Lady Y* Cathie Sneddon; *Another Royal* Rita McKerrow. *Pp* Piccadilly

Theatre Ltd.; Mgr dir, Lic Donald Albery; *Pres* Rutland Productions Ltd., Productions GLP Ltd.; *Dir* Martin Landau; *Ch* Malcolm Clare; *Dgn* Peter Rice; *Light* Michael Northen; *Mus arr* Alexander Faris, Ian Kellam, Robert Stewart; *Mus dir* Alexander Faris; *Sm* Peter Kondal. Plot: OTF. Reviews: *Birmingham Post* 24/12/68, 8; *Daily Mirror* 24/12/68, 21; *Guardian* 23/12/68, 7, 28/12/68, 10; *Illustrated London News* 18/1/69, 27; *New Statesman* 3/1/69, 26; *Observer* 29/12/68, 20; *Spectator* 3/1/69, 20; *Stage* 2/1/69, 13; *Times* 24/12/68, 5; *Tribune* 17/1/69, 11; *Variety* 1/1/69, 48. Comment: "The best that can be said of this improbable show is that the sets are bright and decorative" (*New Statesman*). *Guardian* (28/12) wondered what Ashford's novel had to do with the late 1960s but found the production enjoyable in places. *Variety* said the piece had charm, innocence, a "likeable cast," but unmemorable songs. *Times* indicated the production needed to omit the prologue.

68.331 *Aladdin* (Panto) Anon. RICHMOND 24/12/68. Cast: *Stage* 9/1/69, 37. *Widow Twankey* Eddie Reindeer; *Aladdin* Eileen Gourlay. Review: *Stage* 9/1/69, 37.

68.332 *Babes in the Wood* (Panto) Audrey Lupton and Arthur Lane. ODEON, GOLDERS GREEN, c. 24/12/68.* Cast: *Stage* 9/1/69, 17. Reviews: *Daily Mirror* 24/12/68, 21; *Stage* 9/1/69, 16–17. Comment: "Disc jockey Jimmy Young giving you Jim type songs as Alan a Dale in *Babes* ... Also starring Jimmy Logan, Susan Maughan and Ralph Reader" (*Daily Mirror*).

68.333 *Where the Rainbow Ends* [Fairy P, 4a] [Mrs.] Clifford Mills (bk) and "John Ramsey" [Reginald Owen] (bk) and Roger Quilter (mus). INTIMATE 24/12/68. 1st perfd Savoy 21/12/11. Cast: Bowden, 128–29; *Stage* 9/1/69, 17. *St. George* Conrad Phillips. *Dir* Jan Butlin; *Dgn* Martin King. Plot: Fletcher. Reviews: *Stage* 9/1/69, 17; *Times* 27/12/68, 5. Comment: A patriotic play about children who fly around the world and who are guarded by St. George during their adventures. A novel based on the play appeared in 1912. *Times* noted the piece was played straight and the "clear narrative line" helped to compensate for this dated work.

68.334 *The Wrong Side of the Moon* (P for children) Nicholas Stuart Gray (adpt of Grimm Brothers, "Rapunzel," 1812). JEANNETTA COCHRANE 26/12/68. 1st perfd Gateway, Edinburgh, 22/8/66. Cast: *Stage* 12/12/68, 8. *Witch* Ellen Pollock; *Raven* Brian Badcoe; *Rapunzel* Margaret Leslie; *Rapunzel's Mother* Joanna Royce; *Tomlyn the cat* Nicholas Stuart Gray. *Dir* Adrian Rendle; *Dgn* Joan Jefferson Farjeon. Reviews: *Daily Mirror* 21/12/68, 5; *Stage* 9/1/69, 18.

68.335 [No entry]

68.336 *Fuck Nam* (Morality P) Tuli Kupferberg. OPEN SPACE 31/12/68. 1st perf? Review: *Stage* 9/1/69, 9. Comment: Lilla Teatern, Lund, Sweden.

68.337 *The Shaughraun* (Melo, 3a) Dion Boucicault. QUESTORS 31/12/68. Cast: QTA. 1st perfd Wallack's,

New York, 14/11/1874; 1st British perf Drury Lane 4/9/1875. Plot: Bordman, Bordman/2, 81, Hischak, Hochman, Patterson, Shipley, Sobel. Review: *Middlesex County Times* 10/1/69, 18. Comment: The New York production ran for 143 performances

Productions

1969

69.1a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). LITTLE THEATRE CLUB 1/1/69.**

69.1b *A Florentine Tragedy* ([T], 1a) Oscar Wilde (revised and completed by Edgar K. Bruce). LITTLE THEATRE CLUB 1/1/69.** Review: *Stage* 9/1/69, 9.

69.2 *Cinderella* (Political panto) Unity authors and Frank Wagland (mus). UNITY 3/1/69.* Reviews: *Stage* 9/1/69, 9; *Tribune* 3/1/69, 10, 17/1/69, 11. Comment: "An ill-fare-state version of *Cinderella*" (*Tribune* 17/1).

69.3 *The Puny Little Life Show* (P) Roger McGough and The Scaffold. OPEN SPACE 9/1/69 (Lt). 1st London perf. 8 perf. Cast: *Stage* 16/1/69, 15. Review: *Stage* 16/1/69, 15. Comment: The Scaffold. The piece did not involve any music.

69.4a *A Day in the Long Life of Tola Manolovitch* (Monol) Moma Domic (trans Celia Williams). MERCURY 13/1/69. Cast: *Stage* 16/1/69, 15; *WWT/15*. Reviews: *Stage* 16/1/69, 15; *Times* 14/1/69, 11. Comment: International Theatre Club. Tutte Lemkow "as an east European peasant" told various anecdotes (*Times*).

69.4b *A Report to an Academy* (Monol) Franz Kafka (trans Edwin Muir and Willa Muir of "Ein Bericht für eine Akademie," 1917). MERCURY 13/1/69. 1st perfd Traverse, Edinburgh, 2/3/65. Cast: *Stage* 16/1/69, 15; *WWT/15*. Reviews: *Stage* 16/1/69, 15; *Times* 14/1/69, 11. Comment: International Theatre Club. Tutte Lemkow "appeared as a man who was an ape until five years ago and who is now lecturing on his experiences to a scientific institution" (*Times*).

69.5 *Life Price* (D, 2a) Michael O'Neill and Jeremy Seabrook. COURT 13/1/69.* Cast: Findlater; *Stage* 16/1/69,

15; *Variety* 19/2/69, 72; *WWT/15*. *Women* June Brown, Christine Hargreaves, Mary Macleod, Tina Parker, June Watson; *Rube* Diana Coupland; *Den* Derek Carpenter; *Ray* Anthony Sagar; *Vi* Thelma Whiteley; *Chief Inspector* Alec Ross; *Policeman, Reporter* Philip Woods, *Policeman* Edward Clayton; *Manager at a Credit House* James Mellor; *Secretary, Female Social Worker, Female Television Personality* Yvonne Antrobus; *May* Mary Macleod; *Stan, George Herbert Dunkley* Anthony Douse; *Teresa* Julie Kennard; *Television Director, Psychiatrist* Allan Mitchell; *Churchman* Patrick Godfrey. *Dir* Peter Gill; *Dec* Jocelyn Herbert. Plot: Vinson. Reviews: *Birmingham Post* 14/1/69, 10; *Daily Mirror* 14/1/69, 14; *Guardian* 14/1/69, 6; *Illustrated London News* 25/1/69, 28; *New Statesman* 17/1/69, 94; *Observer* 19/1/69, 27; *Spectator* 24/1/69, 117; *Stage* 16/1/69, 15; *Times* 14/1/69, 11; *Tribune* 31/1/69, 11; *Variety* 19/2/69, 72. Comment: English Stage Company. Because of poor attendance initially, during the last two weeks of the production seats were free (*Variety* 29/1/69, 71, *Guardian* 12/2/69, 5, *Daily Mirror* 21/1/69, 13). A "grim but not unamusing naturalistic drama back-dropping the murder of a child by a pervert" (*Variety* 19/2). *Observer* thought the play, imperfect though it was, was "a notably humane attempt" at dealing with a difficult subject. *Spectator* found the play "fascinating, on a fairly superficial, documentary level." The play was written by two sociologists and renewed *Times*' respect for naturalism.

69.6 *A Delicate Balance* (D, 3a) Edward Albee. ALDWYCH 14/1/69. 1st perfd Martin Beck, New York, 22/9/66; 1st British perf. Cast: RSCA; *Stage* 16/1/69, 16; *Theatricalia*; *Variety* 19/2/69, 70; *WWT/15*. *Agnes* Peggy Ashcroft; *Tobias* Michael Hordern; *Claire* Elizabeth Spriggs; *Edna* Patience Collier; *Harry* John Welsh; *Julia* Sheila Hancock. *Dir* Peter Hall; *Sc dgn* John Bury; *Cost dgn* Beatrice Dawson; *Light* John Bury; *Pq* Kenneth Lintott; *Mgr* Patricia Leary; *Hse mgr* Peter Mair; *Gen sm*

Frank Stevens; *Sm* Ruth Atkinson; *Dsm* James Langley, Diana McCall; *Carp* Alf Davis; *Elect* David Read; *Pq supervisor* Frances Roe; *Wm* Lynn Hope. Plot: Bordman, Bronner, Bryer, Fletcher, French/2, Hischak, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 15/1/69, 7; *Christian Science Monitor* 22/1/69, 10; *Daily Mirror* 15/1/69, 18; *Guardian* 15/1/69, 6; *Illustrated London News* 25/1/69, 28; *New Statesman* 24/1/69, 128–29; *Observer* 19/1/69, 27; *Spectator* 24/1/69, 116–17; *Stage* 16/1/69, 16, 23/1/69, 13; *Times* 15/1/69, 6; *Tribune* 31/1/69, 11; *Variety* 19/2/69, 70, 72. Comment: MPS 284. Royal Shakespeare Company. *Variety* reported difficulties in audibility and opined the American accents lacked authenticity, but with good performances by Michael Hordern and Peggy Ashcroft. *Guardian* said some literal-minded audience members fidgeted and so failed to appreciate this “stupendously intriguing” blend of Chekhov’s *Uncle Vanya*, and Eliot’s *The Cocktail Party*. *Christian Science Monitor* also reported the audience appeared to have difficulty understanding the play; nevertheless, “it received a truly enormous, and very well deserved, ovation.” *Times* felt Albee was repeating his commercially successful formula established with *Who’s Afraid of Virginia Woolf*. The first New York production of this Pulitzer Prize winning play ran for 132 performances.

69.7 *Narcolepsy* (P) Momoko Hosokawa. LITTLE THEATRE CLUB 14/1/69. 1st British perf. Cast: *Stage* 23/1/69, 13. Mara Lewellyn, Nathaniel Norward, Susan Mitchell, Alec Bregonzi. *Dir* Adam Darius; *Light* Robert Anthony; *Sound* Jonathon Bennett; *Tech adviser* Hiroko Nagase. Reviews: *New Statesman* 1/1/69, 166; *Observer* 26/1/69, 26; *Stage* 23/1/69, 13; *Times* 15/1/69, 6. Comment: Preceded by Adam Darius in some mime sketches. *Observer* provided a full account of the plot (about the nature of the relationship between a mother and her sleeping son), its significance, and the effect of the male role being performed entirely in the nude.

69.8 *Hobson’s Choice* (Lancashire C, 3a) Harold Brighouse. TOWER, CANONBURY, 17/1/69.** Cast: TTC. Plot: Bordman/3, 37, Demastes/1, Fletcher, French, French/2, Hochman, Law, Loney, 79, Patterson, Sobel.

69.9 *Tie Up the Ballcock* (C, 1a) Charles Wood. STUDIO THEATRE 19/1/69. 1st perfd Arts Centre, Bristol, 4/7/64. Plot: Weintraub. Comment: Collage. Charles Wood directed Steven Rumbelow in a short film of this play (1967).

69.10 *The Black General* (P) Paul Ableman. ARTS LABORATORY 21/1/69.* Cast: *Stage* 23/1/69, 17. Michael

Phillips, Robert Piddington, Jerry Vidal, Roy Martin, Christopher Christou, Tom Manifold, Nicholas Ruscoe, Jane Patton, Richard Stuart, Shirley Miles, Ann Currie, Michael Fermon. *Dir* Jonathan Hammond; *Sets* Richard O’Brien; *Tech dir* Steve Preston; *Sm* Valerie Clarke. Review: *Stage* 23/1/69, 17. Comment: North End Troupe. A modern treatment of *Othello* “written with the emphasis on colour and sex. This version made me wince and long for its original ... The acting company was undistinguished and several spoke so badly that I thought they were speaking some language other than English” (*Stage*).

69.11 *The Musicians* (P, 2a) Garry O’Connor. MERCURY 21/1/69.* Cast: *Stage* 30/1/69, 17; *WWT/15*. *Stephan* Richard Marquand; *Ruth* Yvonne Bonnamy; *Joseph* P. G. Stephens; *Gabby* Jonathan Burns; *Vera* Margaret Drabble; *Spenser* Clive Swift. *Dir* Roy Marsden. Reviews: *Christian Science Monitor* 1/2/69, 12; *Guardian* 22/1/69, 6; *New Statesman* 1/1/69, 166; *Observer* 26/1/69, 26; *Stage* 30/1/69, 17; *Times* 22/1/69, 7; *Tribune* 31/1/69, 11. Comment: International Theatre Club. “A proscenium family drama staged, inexplicably, in the square ... [a] domestic commonplace” (*Tribune*). “An abrupt but shrewdly theatrical comedy in the manner of Iris Murdoch about a family of musical pros,” but a questionable choice for the Mercury (*Observer*). The possible theme of the play (“the conflict between satisfaction and survival”) was lost in the “excessively ranging dialogue” and irrelevant background material (*Times*).

69.12 *Tango* (P, 3a) Sławomir Mro ek (trans Nicholas Bethell of Mro ek’s play, 1965; adpt Tom Stoppard). QUESTORS 25/1/69.** Cast: QTA. Plot: Demastes/2, Griffiths, Hochman, Matlaw, Patterson, Shipley. Review: *Middlesex County Times* 31/1/69, 13.

69.13 *Together We Did It* (F) Michael Pertwee. INTIMATE 28/1/69.* Cast: *Stage* 30/1/69, 19. Review: *Stage* 30/1/69, 19.

69.14 *Anything to Declare* (Mus revue) Brian Easdale (mus). WESTMINSTER 30/1/69. 32 perf. Michael Orphelin, Vijaylakshmi Subrahmanian, Sylvia Haller, David Mills. *Dir* Howard Reynolds, Francis Cameron, Henry Cass, Bridget Espinosa. Plot: OTF/2. Review: *Stage* 6/2/69, 13. Comment: The revue had been on an sixteen-month tour of Europe prior to opening at the Westminster. Presented by Moral Re-Armament.

69.15 *W-A-R* (P, 1a) Jean-Claude van Itallie. OPEN SPACE 30/1/69 (Lt). 1st perfd Van Dam, New York, 1963; 1st British perf. Cast: *Stage* 6/2/69, 13. *Actress*

Lesley Ward; *Elder Actor* Michael Elphick; *Younger Actor* Richard Howard. *Dir* Roger Hendricks-Simon; *Dgn* Mildred Hendricks; *Light* Philip Ormond; *St dir* Chris Jamieson. Plot: Vinson, Walford. Review: *Stage* 6/2/69, 13. Comment: "As an example of fluidity in scripted improvisation, it has merit, but in almost every other respect it is a non-play" (*Stage*).

69.16 *Loot* (F, 2a) Joe Orton. TOWER, CANONBURY, 31/1/69.** Cast: TTC. Plot: Bordman/4, 424, Demastes/2, Fletcher, Griffiths, Hischak, Law, Loney, Patterson, Weintraub.

69.17 *The Flip Side* (C, 2a) Hugh Williams and Margaret Williams. RICHMOND 3/2/69.** Charles Tingwell. Plot: Bordman/4, 428, French/2, Hischak, Loney. Comment: A two-week engagement.

69.18 *One Is One and All Alone and Ever More Shall Be So* (One-man show) Julian Chagrin. OPEN SPACE 4/2/69. Review: *Stage* 6/2/69, 15. Comment: Mostly mime performed by Chagrin but with a "few mainly verbal sketches [which] are an extension of his mimetic comedy, and funny in a more or less traditional manner" (*Stage*).

69.19 *The Window* (P, 1a) Frank Marcus. AMBIANCE 4/2/69. 1st perfd BBC-2 TV 30/5/66; 1st stage perf. Cast: *Stage* 6/2/69, 15. *Richard Tremayne* Richard Pasco; *Ken* David Cook; *Ralph* Warwick Stuart. *Dir, Dgn* Ed Berman; *Light* Tony Cole; *Graphics* Peter Thorpe; *Sm* Patrick Barlow. Review: *Spectator* 14/2/69, 216; *Stage* 6/2/69, 15. Comment: Inter-Action. "This little play is a remarkably perceptive study of character; mainly of the principal protagonist, a blind man who employs a young homosexual to watch the window of a former woman friend and to give a dispassionate, move-by-move account of her actions with her several lovers, but it is also a disturbingly true study of a prim little queer who shows his rather sharp teeth when provoked beyond his narrow limits" (*Stage*). "Enchanting: short, tart, accomplished, and admirably acted by Richard Pascoe and David Cook" (*Spectator*).

69.20 *Mrs. Goldfarb and the Alligators* (P, 1a) Norman Thaddeus Vane. NASH HOUSE 6/2/69. 1st British perf. Cast: *Stage* 23/1/69, 8. Libby Morris, Vic Wise, Carmen Munroe. *Pres* Geoffrey Goodheart; *Dir* Adrian Brown.

69.21 *Your Own Thing* (MC, 2a) Hal Hester (mus, lyr) and Danny Apolinar (mus, lyr) and Donald Driver (bk; suggested by William Shakespeare, *Twelfth Night*). COMEDY 6/2/69. 57 perf. 1st perfd Orpheum, New York, 13/1/68; 1st British perf. Cast: *Stage* 13/2/69, 19; *Variety*

19/2/69, 70; *WWT/15*. Danny Danny Apolinar; Orson Les Carlson; *Sebastian* Gerry Glasier; *John* John Kuhner; *Michael* Alan Martin; *Viola* Leland Palmer; *Olivia* Marcia Rodd; *Purser, Stage Manager* Gary Files; *Nurse* Jenny Lee. *Pres* Zev Bufman, Dorothy Love; *Dir, Ch* Donald Driver; *Dec* Robert Guerra; *Cost dgn* Albert Wolsky; *Mus dir* Peter Martin. Plot: Bordman/5, 656, Gänzl, OTF. Reviews: *Birmingham Post* 7/2/69, 7; *Christian Science Monitor* 19/2/69, 6; *Daily Mirror* 7/2/69, 18; *Guardian* 7/2/69, 8; *Illustrated London News* 22/2/69, 26; *Irish Times* 10/2/69, 9; *New Statesman* 14/2/69, 234; *Spectator* 14/2/69, 216; *Stage* 13/2/69, 19; *Times* 7/2/69, 9; *Tribune* 21/2/69, 11; *Variety* 19/2/69, 70. Comment: MPS 104. The production ran for two hours without an interval. *Times* said the piece was effective when it stuck to the borrowings from *Twelfth Night*, but sagged otherwise. "Slipping from olde English prose into cool American idiom, the story is a gentle satire of Uncle Sam's perplexed society, which many young people want to see becoming more tolerant and less martial" (*Daily Mirror*). *Guardian* found it pleasant enough with some dull patches, lacking in wit, and with modern "with-it" parallels to Shakespeare's characters. "The rock beat is lively" and the title "means to follow your own bent" (*Irish Times*). *Variety* said the piece was visually rather than musically attractive, and was "presented with consummate skill and great enthusiasm" by the small American cast. *Illustrated London News* generally enjoyed the piece and did not mind the occasional nods to Shakespeare. The New York production ran for 937 performances.

69.22 *Saved* (D, 13sc) Edward Bond. COURT 7/2/69.** Cast: Findlater; *Stage* 13/2/69, 19; *Variety* 26/2/69, 72; *WWT/15*. Len Kenneth Cranham; *Pam* Adrienne Posta; *Harry* John Barrett; *Fred* Brian Croucher; *Barry* Tom Chadbon; *Colin* Billy Hamon; *Mike* Don Hawkins; *Pete* Peter Blythe; *Mary* Queenie Watts; *Liz* Patricia Franklin. *Dir* William Gaskell; *Dec* John Gunther. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Hochman, Hischak/2, 23, Law, Loney, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 10/2/69, 3; *Christian Science Monitor* 19/2/69, 6; *Guardian* 8/2/69, 6; *Illustrated London News* 22/2/69, 26; *New Statesman* 14/2/69, 234, 21/3/69, 418; *Observer* 9/2/69, 27, 16/2/69, 27; *Spectator* 14/2/69, 216; *Stage* 13/2/69, 19; *Times* 8/2/69, 19; *Tribune* 28/2/69, 11; *Variety* 26/2/69, 72. Comment: English Stage Company. The first public performance of the play. *Christian Science Monitor* usefully summarized the play's censorship history and identified Bond's optimistic motif and the goodness to be found in the character of Len. "A play about brutish people ... not in itself as brutish play" (*Times*). The play and production received generally sympathetic and appreciative notices.

69.23 *MacRune's Guevara* (As *Realised by Edward Hotel*) John Spurling and Michael Lankester (mus). JEANNETTA COCHRANE 8/2/69.* Cast: *Stage* 6/3/69, 8; *Theatricalia*; *WWT/15. Narrator, Woman Making Love* Gillian Barge; *Tania, Actress* Jane Lapotaire; *Deborah, Mrs. Rent* Gabrielle Laye; *Isabella, Angelique* Jeanne Watts; *Ché Guevara* Jeremy Brett; *Edward Hotel* Derek Jacobi; *Man Making Love, 1st Peasant, Frank, Marcos, Sergeant* Lewis Jones; *Raimundo, Sorel, Loro* Charles Kay; *Coco, Felipe, Benjamin* Harry Lomax; *2nd Peasant, Rolando, Bustos, Miner, 1st Guerrillero* Peter Penry-Jones; *Joaquín, Driver, Debray, 3rd Guerrillero, Skilful Surgeon* Ronald Pickup; *Macrune, Marx, Miner, Black Jacques* Robert Stephens; *Willy, Serapio, Driver, 2nd Guerrillero, Manager, Braulio* Gary Waldhorn; *Guitarist* Rod Wilmot. *Dir* Frank Dunlop, Robert Stephens; *Set* Caroline Maxwell; *Cost dgn* Elizabeth Compton, Peter Mumford; *Mus* Michael Lankester; *Ch* Philippe Perrotet; *Sm* David Myles. Plot: Vinson. Reviews: *Illustrated London News* 8/3/69, 30; *New Statesman* 28/2/69, 306–07; *Observer* 9/3/69, 26; *Spectator* 28/2/69, 280; *Stage* 6/3/69, 8. Comment: MPS 48. National Theatre. *Spectator* identified Spurling's use of techniques found in Bernard Shaw, Pirandello, and Eugene O'Neill in this "rather daunting début." "An exceptionally interesting play, an examination of the Ché myth, in which romantic wishing, lies and truths, fact and rubbish are skilfully and imaginatively blended," with Jeremy Brett giving a performance of "considerable imagination (*Stage*).

69.24a *Countdown* (Episode, 1a) Alan Ayckbourn. HAMPSTEAD 10/2/69. 1st perfd Colchester Repertory Club 16/9/62. Cast: *Stage* 13/2/69, 23; *WWT/15. Husband* Nigel Stock; *Wife* Vivien Merchant. *Dir* Alexander Doré, Anton Rodgers; *Dec* Tim Goodchild. Plot: Fletcher, Walford, Weintraub. Reviews: *Birmingham Post* 12/2/69, 7; *Illustrated London News* 22/2/69, 26; *Stage* 13/2/69, 23; *Times* 11/2/69, 7; *Tribune* 21/2/69, 11. Comment: Performed under the collective title *We Who Are About To . . .* Eight different dramatists "contribute an episodic age of marriage" (*Tribune*). They "move between a honeymoon train journey, and semi-senile brooding in a cemetery on the way home to tea" (*Illustrated London News*). *Times* said the idea could have easily failed; however, the contributors possessed an "uncanny unanimity" of viewpoint.

69.24b *A Man's Best Friend* (Episode) James Saunders. HAMPSTEAD 10/2/69.* Cast: *Stage* 13/2/69, 23; *WWT/15. Bride* Andrée Melly; *Groom* Oscar Quitak. *Dir, Dec* as for 69.24a. Reviews: *Birmingham Post* 12/2/69, 7; *Illustrated London News* 22/2/69, 26; *Stage* 13/2/69, 23; *Times* 11/2/69, 7; *Tribune* 21/2/69, 11. Comment: Performed under the collective title *We Who Are About*

To . . .

69.24c *Mixed Doubles* (Episode) Lyndon Brook. HAMPSTEAD 10/2/69.* Cast: *Stage* 13/2/69, 23; *WWT/15. Harry* Nigel Stock; *Sheila* Vivien Merchant. *Dir, Dec* as for 69.24a. Reviews: *Birmingham Post* 12/2/69, 7; *Illustrated London News* 22/2/69, 26; *Stage* 13/2/69, 23; *Times* 11/2/69, 7; *Tribune* 21/2/69, 11. Comment: Performed under the collective title *We Who Are About To . . .*

69.24d *Norma* (Episode) Alun Owen. HAMPSTEAD 10/2/69.* Cast: *Stage* 13/2/69, 23; *WWT/15. Woman* Andrée Melly; *Man* Oscar Quitak. *Dir, Dec* as for 69.24a. Reviews: *Birmingham Post* 12/2/69, 7; *Illustrated London News* 22/2/69, 26; *Stage* 13/2/69, 23; *Times* 11/2/69, 7; *Tribune* 21/2/69, 11. Comment: Performed under the collective title *We Who Are About To . . .*

69.24e *Permanence* (Episode) Fay Weldon. HAMPSTEAD 10/2/69.* Cast: *Stage* 13/2/69, 23; *WWT/15. Helen* Andrée Melly; *Peter* Oscar Quitak. *Dir, Dec* as for 69.24a. Reviews: *Birmingham Post* 12/2/69, 7; *Illustrated London News* 22/2/69, 26; *Stage* 13/2/69, 23; *Tribune* 21/2/69, 11. Comment: Performed under the collective title *We Who Are About To . . .*

69.24f *Resting Place* (Episode) David Campton. HAMPSTEAD 10/2/69.* Cast: *Stage* 13/2/69, 23; *WWT/15. Old Woman* Vivien Merchant; *Old Man* Nigel Stock. *Dir, Dec* as for 69.24a. Plot: Bull/2. Reviews: *Birmingham Post* 12/2/69, 7; *Illustrated London News* 22/2/69, 26; *Stage* 13/2/69, 23; *Times* 11/2/69, 7; *Tribune* 21/2/69, 11. Comment: Performed under the collective title *We Who Are About To . . .*

69.24g *Silver Wedding* (Episode, 1a) John Bowen. HAMPSTEAD 10/2/69. 1st perfd BBC TV 10/5/67; 1st stage perf. Cast: *Stage* 13/2/69, 23; *WWT/15. Audrey* Andrée Melly; *Julian* Oscar Quitak. *Dir, Dec* as for 69.24a. Plot: Fletcher, Walford. Reviews: *Birmingham Post* 12/2/69, 7; *Illustrated London News* 22/2/69, 26; *Stage* 13/2/69, 23; *Times* 11/2/69, 7; *Tribune* 21/2/69, 11. Comment: Performed under the collective title *We Who Are About To . . .*

69.24h *Sleeping Partners* (Episode) Julia Jones. HAMPSTEAD 10/2/69.* Cast: *Stage* 13/2/69, 23; *WWT/15. James* Nigel Stock; *Fanny* Vivien Merchant. *Dir, Dec* as for 69.24a. Reviews: *Birmingham Post* 12/2/69, 7; *Illustrated London News* 22/2/69, 26; *Stage* 13/2/69, 23; *Times* 11/2/69, 7; *Tribune* 21/2/69, 11. Comment: Performed under the collective title *We Who Are About To . . .*

69.25 *All My Sons* (P, 3a) Arthur Miller. UNITY

11/2/69.** 2 perf. Cast: *Stage* 6/2/69, 17. Robert Bauld, Valerie Lilly, Rilla Madden, Vivienne Murray, Giles Melville, Victor Nunoo, Terence O'Connor, J. Mark Roberts, Ann Rooney. *Dir* Robert O'Neil; *Dgn* Catherine O'Neil. Plot: Best/46, 29, Bordman, Bordman/4, 264, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Salem, Shank, Wilmeth. Comment: Actors Theatre Company.

69.26 *The Boys in the Band* (CD, 2a) Mart Crowley. WYNDHAM'S 11/2/69. 386 perf. 1st perfd Theatre Four, New York, 15/4/68; 1st British perf. Cast: *Stage* 13/2/69, 23; *Theatricalia*; *Variety* 19/2/69, 70; *WWT/15*. *Michael* Kenneth Nelson/Douglas Lambert; *Donald* Frederick Combs/Graham James; *Emory* Tom Aldredge/Terry Scully; *Larry* Keith Prentice/Tony Anholt; *Hank* Laurence Luckinbill/William Gaunt; *Bernard* Reuben Greene/Neville Aurelius; *Alan* Peter White/Donald Douglas; *Cowboy* Robert La Tourneaux/John Hamill; *Harold* Leonard Frey/John Carlisle. *Lic*, *Mgr* *dir* Donald Albery; *Assist mgr* *dir* Ian B. Albery; *L* Wyndham Theatres Ltd.; *Gen mgr* V. William Hunter; *Mgr* Colin Maconochie; *Pres* Peter Bridge, Ralph Fields; *Dgn* Peter Harvey; *Dir* Robert Moore; *Sm* Michael Hughes; *Dsm* Tom Macarthur; *Wm* Nan Moody; *Press rep* Roger Clifford Ltd.; *Pd mgr* John H. de Lannoy; *Sc bld* Victor Mara Ltd.; *Carp* Tim Cove; *Elect* Fred Ward; *Bom* Marjorie Errington. Plot: Bordman, Bordman/4, 425, Bronner, Bryer, Fletcher, Gunn, Loney, MacNicholas, Nelson/2, Patterson, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 12/2/69, 7; *Christian Science Monitor* 5/3/69, 6; *Daily Mirror* 12/2/69, 18; *Guardian* 12/2/69, 6; *Illustrated London News* 22/2/69, 26; *New Statesman* 21/2/69, 267; *Observer* 16/2/69, 27; *Spectator* 21/2/69, 249; *Stage* 13/2/69, 23; *Times* 12/2/69, 8; *Tribune* 21/2/69, 11; *Variety* 19/2/69, 70. Comment: The original American cast which left on 10/5/69 to make the film of the play. An English cast took over on 12/5/69. *Guardian* was impressed by the speed of the first act but said the second was too contrived; however, "the audience lapped it up." *Variety* declared the piece was inoffensive, "thoroughly funny," and with a "wickedly acid and flip dialog." "It is compelling entertainment. Yes, entertainment" (*Daily Mirror*). *Spectator* described the play as a rewriting of "the Loamshire play" with an all-male homosexual cast; it "could scarcely be more English" despite the New York slang. *Christian Science Monitor* opined many people would be offended by the play, but it was "brilliantly acted" by the all-American cast. *Times* said it was "a rigid formula piece" and the cast showed "little ensemble vitality." The New York production ran for 1,001 performances.

69.27 *An Evasion of Women*. JEANNETTA COCHRANE

11/2/69.* Cast: *Stage* 6/3/69, 8; *WWT/15*. (Casts for all plays, combined) Margo Cunningham, Sheila Reid, Gabrielle Laye, Lewis Jones, Peter Penry-Jones, Gillian Barge, David Ryall, Michael Tudor Barnes, Louise Purnell, Richard Kay, Maggie Riley, Suzanne Vasey, Jeanne Watts, Geraldine McEwan, Helen Bourne, Jane Lapotaire, Anna Carteret, Judy Wilson. *Dir* Donald MacKechnie, Joan Plowright; *Dec* John Hallé; *Cost dgn* Barbara Kidd; *Sm* Richard Hamer. Reviews: *Birmingham Post* 26/2/69, 10; *Illustrated London News* 8/3/69, 30; *New Statesman* 28/2/69, 306-07; *Observer* 9/3/69, 26; *Spectator* 28/2/69, 279; *Stage* 6/3/69, 8. Comment: MPS 108. National Theatre Experimental production. The first performance of four one-act plays by female dramatists: Sheena Mackay, *Nurse Macateer*; Gillian Freeman, *Pursuit*; Margaret Drabble, *Bird of Paradise*; Maureen Duffy, *Rites* (Plot: Vinson). *Observer* praised the experiment and singled out *Rites* as the best piece, while *Bird of Paradise* contained the "germ" of an interesting play. "All four playwrights seem to have construed their instructions as relating strictly to gynaecological topics, with an occasional glance at geriatrics" (*Spectator*).

69.28 *Faithful in My Fashion* (P) Frank Barbara [Mark Furness]. INTIMATE 11/2/69.* Cast: Bowden, 129; *Stage* 20/2/69, 14. Lynda Bridget Armstrong; *David Dervish* Francis Matthews; *Virginia* Carole Turner; *Steve Cameron* Carole Boyer; *Adele* Dilys Laye; *Simon Prince* Mark Edwards; *Nicholas* David Quilter. *Dir* Bill Owen; *Set* Mark King. Review: *Stage* 20/2/69, 14. Comment: This unremarkable piece was about marital infidelity, and Bill Owen "ensured that many of the lines sound funnier than they are" (*Stage*).

69.29 "H" or, *Monologues at Front of Burning Cities* (D, 3a) Charles Wood and Tristram Cary (mus). OLD VIC 11/2/69.* 24 perf. Cast: NTA; *Stage* 20/2/69, 13; *Theatricalia*; *Variety* 5/3/69, 78; *WWT/15*. *Brigadier-General (later Sir) Henry Havelock* Robert Lang; *Colonel (later Brigadier-General) James Neill* Paul Curran; *Major-General Sir James Outram* Kenneth Mackintosh; *Surgeon-Major Sooter* Frank Wylie; *Captain Jones-Parry* Gerald James; *Captain Barry* Reginald Green; *Captain Maude* George Selway; *Lieutenant Harry Havelock* John McEnery; *Lieutenant Ellicott*, *Lieutenant Frome* Roger Forbes; *Ensign Mullett* Benjamin Whitrow; *Corporal Jack Brian* Bernard Gallagher; *Corporal Forbes Mitchell* Robert Walker; *Lance-Corporal George Hodge* John Nightingale; *Private Metcalfe* James Hayes; *Drummer Pearson* Lionel Guyett; *Mrs. Jones-Parry* Jane Wenham; *Timothy Jones-Parry* Christopher Reynolds; *Captive Jemadar* David Belcher; *Bombardier of the Royal Horse Artillery* Terence Taplin; *Fusiliers (Blue Caps)* Patrick Carter, Barry James; *Privates of the 64th Foot* James

Hayes, Peter Winter; *Gunners of the Royal Artillery* Patrick Carter, John Flint, Barry James, Frederick Pyne; *Highlanders of the 78th Foot* John Flint, Ian Pigot, Frederick Pyne; *Native bearers* James Hayes, Barry James, Ian Pigot, Christopher Reynolds, Peter Winter; *Rebel sepoy*s Patrick Carter, Lionel Guyett, Barry James, Ian Pigot, Frederick Pyne, Peter Winter; *Brahmin priests* Frederick Pyne. Ian Pigot. *Dir* Geoffrey Reeves; *Dgn* Michael Annals; *Light* Leonard Tucker; *Battle Movement* William Hobbs; *Assist dir* Kenneth Mackintosh; *Sm* Robert Findlay; *Cond* Michael Lankester. Plot: Hochman. Reviews: *Christian Science Monitor* 5/3/69, 6; *Daily Mirror* 14/2/69, 18; *Guardian* 14/2/69, 8; *Illustrated London News* 1/3/69, 29; *New Statesman* 21/2/69, 267; *Observer* 16/2/69, 27, 27/4/69, 26; *Spectator* 21/2/69, 249; *Stage* 20/2/69, 13; *Times* 14/2/69, 11; *Tribune* 21/2/69, 11; *Variety* 5/3/69, 78, 82. Comment: MPS 109. National Theatre. "The long, sprawling and frequently very boring story is a poker-faced, satiric account of the great mutiny in British India during Victoria's reign" (*Daily Mirror*). *Guardian* said that the audience was not enthusiastic about the play which suffered from a lack of organization. *Spectator* faulted Geoffrey Reeves's very limited direction of "such a rambling and enigmatic text." *Illustrated London News* commended the cast for getting through the sprawling script. *Times* averred the piece had "no expressive purpose beyond a devouring interest on the detail of military life." However, *Tribune* praised Reeves's "disanced, Brechtian production" of this "intellectually demanding" play (Wood's best) in which the "incongruity between action and setting that much of its challenge and its reward derive." The production remained in repertory until 16/5/69.

69.30 *Rosalinde Fuller*. ARTS 11/2/69. Cast: *WWT/15*. Review: *Stage* 13/2/69, 23.

69.31 *The Age Kick* (P) Roderick Eddison. LITTLE THEATRE CLUB 12/2/69.* Cast: *Stage* 27/2/69, 14. *George Goodman* Brian Robinson; *Hyperion Goodman* Maggie Petersen; *Douglas Goodman* Nicholas Edmett; *Aunt Adrienne* Patricia McEntee; *Eric Clark* Frank George; *Gillian Clark* Amanda Birkin. *Dir* Joan Campbell; *Light, Sound, Sm* Margaret Prior. Review: *Stage* 27/2/69, 14. Comment: The play's "ideas are now dated, and the basic theme of parents and children reversing roles as 'flower-power' hippies was used to greater effect by Peter Ustinov in *Halfway up the Tree*" (*Stage*).

69.32 *Vagina Rex and the Gas Oven* (P) Jane Arden. ARTS LABORATORY 12/2/69.* Sheila Allen, Victor Spinetti. Plot: Vinson. Review: *Observer* 9/3/69, 40. Comment: *Observer* noted all but one cast member stripped to the nude and was surprised by Arden's

"violently-held views on women."

69.33 *Othello* (T) William Shakespeare. TOWER, CANONBURY, 14/2/69.** Cast: TTC.

69.34 *The King's Things* (P for children) Diana Wynne-Jones. ARTS 15/2/69.* Cast: *Stage* 20/2/69, 13; *WWT/15*. *King* Henry Manning; *Queen* Kay Berliet; *Princess* Rosemary Blake; *Percival* Laurence Keane; *Twist* Peter Bourne; *Pantehnico* Clive Elliott; *Dustwell* Matyelok Gibbs; *Miss Bus* Ursula Jones. *Dir* Conrad Asquith; *Dgn* Marilyn Eales; *Sm* Michael Andrews. Review: *Stage* 20/2/69, 13. Comment: Unicorn Theatre. A middling play, about a king marrying off his daughter for money, made better by the production (*Stage*).

69.35 *The Sun Is Not a Candle* (P) George Eugeniou (adpt of P. Nicolaou's work, 1968). UNITY 15/2/69; trfd to HAMPSTEAD 25/2/69.* 3 perf. Review: *Stage* 27/2/69, 15. Comment: Greek Arts Theatre Club. "A drama, with some comedy and traditional songs, of prisoners in a British concentration camp in Cyprus" (*Stage*).

69.36 *Anything for Baby* (F) Talbot Rothwell and William Meyer. WIMBLEDON 17/2/69.* Cast: *Stage* 20/2/69, 13; *WWT/15*. *Mike Danbury* Michael Culver; *Anita Danbury* June Barry; *Nicky* Peter Sallis; *Ivor* Frank Middlemass; *Ray Fletcher* Bernard Finch; *Mrs. Fletcher* Rose Power; *Chief (Colonel Blakeney)* Anthony Sharp; *Sanders* Nicholas Smith; *Henry Lane* Meddick; *Henry's mate* Lee Davis; *Suzy Carter* Carol Cleveland. *Pres* James Verner; *Dir* Patrick Cargill; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Sm* Melvyn Jones. Review: *Stage* 20/2/69, 13. Comment: The play, an uneven mixture of farce and comedy, involved a wife spying for both England and Russia in order to afford having a baby. *Stage* said it needed revision prior to any transfer to the West End.

69.37 *Beat the Retreat* (F, 3a) Kit Edridge. RICHMOND 17/2/69.* Cast: *Stage* 20/2/69, 13. *Mrs. Rune* Patsy Smart; *Miss Firminger* Claire Nielson; *Louis Mallow* Tim Barrett; *General Clinker* George Little; *Jenny* Stephanie Ryton; *Colonel Barstow* Michael Malnick; *Lieutenant Peevor* John Quayle; *Linda Leigh* Vicki Woolf; *Bohum of Bugata* Thomas Baptiste; *Ako* Lionel Noakane; *Lady Whistle* Cicely Paget-Bowman; *Vicar* Michael Bilton; *Gordon Gander* Ian Gardiner. *Pres* Richmond Theatre Productions Ltd., Brian Rix; *Dir* Wallace Douglas; *Dgn* John C. Piper; *Sm* Bryan D. Sullivan; *Dsm* Janet Oakshott; *Asm* Rosalind Gomm; *PR* Jean Carlisle; *Tech dir* Cyril Booth; *Elect* Andrew Carney; *Cost* M. Berman, C. and W. May, L. and H. Nathan; *Pq* Wig Creations. Review: *Stage* 20/2/69, 13. Comment: A fairly typical farce

but with some novelties, most notably “the spectacle of half a dozen colourfully clad African warriors emerging from a Somerset cellar” (*Stage*). A two-week engagement.

69.38 *Hamlet* (T) William Shakespeare. ROUND HOUSE 17/2/69.** *Francisco* Robin Chadwick; *Barnardo* John Trenaman; *Marcellus, Player King* John J. Carney; *Hamlet* Nicol Williamson; *Ophelia* Marianne Faithfull; *Reynaldo* Roger Lloyd Pack; *Rosencrantz* Ben Aris; *Guiltenstern* Clive Graham; *First Player, Gravedigger* Roger Livesey; *Player Queen* Richard Everett; *Horatio* Gordon Jackson; *Claudius* Antony Hopkins; *Gertrude* Judy Parfitt; *Polonius* Mark Dignam; *Laertes* Michael Pennington; *Captain* John Railton; *Messenger* Mark Griffith; *Ist Sailor* Michael Elphick; *Priest* Ian Collier; *Osrice* Peter Gale; *Courtiers, Soldiers, Players* Robin Chadwick, Ian Collier, Michael Elphick, Richard Everett, Mark Griffith, Anjelica Huston, Bill Jervis, Roger Lloyd Pack, John Railton, John Trenaman, Jennifer Tudor. *Dir* Tony Richardson; *Dgn* Jocelyn Herbert; *Mus* Patrick Gowers; *Ch* Eleanor Fazan; *Fight arr* William Hobbs; *Assist dgn* Andrew Sanders; *Elect* Mark Pritchard; *Pd mgr* Kevin Palmer; *Dsm* Howard Panter; *Asm* Stephen Butcher, Mario Caesar; *Carp* Geoff Torrens; *Wm* Tony Randall. Reviews: *Birmingham Post* 22/2/69, 7; *Christian Science Monitor* 26/2/69, 4; *Guardian* 18/2/69, 8; *Illustrated London News* 8/3/69, 30; *New Statesman* 28/2/69, 306–07; *Observer* 23/2/69, 25; *Spectator* 28/2/69, 279; *Times* 18/2/69, 11. Comment: The text was cut appreciably. *Guardian* was impressed by Nicol Williamson’s phrasing of his speeches, and noted the text had been “streamlined.” *Illustrated London News* was troubled by Williamson’s “harsh and rasping voice,” but commended many other aspects of the production. *Observer* discussed the merits and demerits of Tony Richardson’s direction and the use of a large thrust stage with the audience on three sides. *Christian Science Monitor* focused on Williamson’s delivery of the soliloquies at the audience, “almost as if he expected us to contradict him.” After reporting details of the first-night audience, *Times* declared Williamson’s performance of *Hamlet* was the first to really escape “the shadow of Gielgud and [annex] it as his own territory.”

69.39a *Intro* (P) Jeremy Gibson. MERCURY 17/2/69.* Cast: *Stage* 20/2/69, 14; *WWT/15*. *Belinda* Vivian Brooks; *Reggie* Larry Aubrey; *Tim* Errol Bolger. *Dir* Vincent Guy; *Sm* Cajo Kooy. Review: *Stage* 20/2/69, 14. Comment: International Theatre Club. The piece “examined man’s blindness in the face of reality. It was short and to the point” (*Stage*).

69.39b *Squash Them Flat* (P) Rufus [sic] and Brigitte

Fontaine and Bernard Higelin. MERCURY 17/2/69. 1st British perf. Cast: *Stage* 20/2/69, 14; *WWT/15*. Marie Adams, Christopher Heywood, Tim Thomas. *Dir* Jean-Pierre Voos; *Sm* Cajo Kooy. Review: *Stage* 20/2/69, 14. Comment: International Theatre Club. The play was about two men and a woman who “attempt to unravel the mystery of their existence. They never do sort the tangle out and ... nor do we” (*Stage*).

69.40 *Scrabble* (Mime and dialogue) Claude Chagrin and Oliver Cotton and Richard Mangan. JEANNETTA COCHRANE 17/2/69.* Cast: *Stage* 6/3/69, 8; *Theatricalia*; *WWT/15*. Edward Petherbridge, Charles Kay, Philip Locke, Alan Adams, Judy Wilson, David Ryall, Louise Purnell, Richard Kay, Anna Carteret, Gary Waldhorn, Helen Bourne, Michael Tudor Barnes, Laurie Morgan. *Dir* Claude Chagrin; *Set* Robert Ringwood; *Cost* Raynes Knapp; *Sm* Richard Mangan. Reviews: *Birmingham Post* 26/2/69, 10; *Spectator* 28/2/69, 279; *Stage* 6/3/69, 8. Comment: MPS 49. National Theatre Experimental production. “A superb production, marred now and again by [a] tendency to gild the lily, and the fact that the script was by no means as successful as the mime and acting and the staging generally” (*Stage*).

69.41 *The Fall of Samson Morocco* (P, 1a) John Grillo. AMBIANCE 18/2/69 (Ln).* Cast: *Stage* 20/2/69, 15; *Theatricalia*. *Samson* Roger Gartland; *Doreen* Sarah Rivington; *Mother* Paul Brooke; *Judge* Gerald Petch. *Dir* Chris Parr; *Light* Tony Cole; *Pd mgr* David Bensusan. Review: *Stage* 20/2/69, 15. Comment: Inter-Action. The play involved a man burning his wife and his mother because of their domination of him.

69.42 *Plaza Suite* (C, 3a) Neil Simon. LYRIC 18/2/69. 294 perf. 1st perfd Shubert, New Haven, Connecticut, 17/1/68; 1st British perf Theatre Royal, Brighton, 27/1/69. Cast: *Stage* 20/2/69, 13; *Variety* 26/2/69, 72; *WWT/15*. *Visitor from Mamaronck Bellhop* John Leeson; *Karen Nash* Rosemary Harris; *Sam Nash* Paul Rogers; *Waiter* Antony Stamboulieh; *Jean McCormack* Gillian Lewis. *Visitor from Hollywood* Waiter Antony Stamboulieh; *Jesse Kiplinger* Paul Rogers; *Muriel Tate* Rosemary Harris. *Visitor from Forest Hills* Norma Hubley Rosemary Harris; *Roy Hubley* Paul Rogers; *Borden Eisler* John Leeson; *Mimsey Hubley* Gillian Lewis. *Pres* Alexander H. Cohen; *Dir* Harvey Medinsky; *Sc dgn* Oliver Smith; *Light* Jean Rosenthal; *Cost dgn* Patricia Zipprodt; *Sm* Byron Chandler. Plot: Bordman, Bordman/4, 423, Fletcher, Hischak, Loney, MacNicholas, Patterson, Salem, Walford, Wilmeth. Reviews: *Christian Science Monitor* 26/2/69, 4; *Daily Mirror* 19/2/69, 20; *Guardian* 20/2/69, 8; *Illustrated London News* 1/3/69, 29; *Observer* 23/2/69, 25; *Spectator* 28/2/69, 279–80; *Stage*

20/2/69, 13; *Times* 19/2/69, 11; *Tribune* 28/2/69, 11; *Variety* 26/2/69, 72. Comment: "Simon is hotter on jokes than on plot construction" and the thinness of the three playlets is compensated for by the "exuberant acting by Rosemary Harris and Paul Rogers"; the piece should enjoy a good run (*Variety*). *Christian Science Monitor* said the "applause was long and rapturous." *Tribune* was less enthusiastic, preferring *The Odd Couple*. *Times* described how attuned Simon and his plays were to Broadway. The first New York production (Plymouth 14/2/68) ran for 1,097 performances.

69.43 *The Merry Widow* (MP, 3a) Victor Léon and Leo Stein (English version Christopher Hassall; revised Milton Lazarus [adpt of Victor Léon and Leo Stein, *Die lustige Witwe*, 1905] and Forman Brown (lyr) and Franz Lehár (mus). CAMBRIDGE 19/2/69. Cast: *Stage* 27/2/69, 13; *Theatricalia*; *Variety* 12/3/69, 74; *WWT/15*. *Footmen* Gerry Binns, Andrew Knight; *Knosh* Sonny Farrar; *Baron Mirko Popovski* Barry Sinclair; *Nadia* Maurine London; *Chevalier St. Brioche* David Lander; *Viscomte Cascada* Colin Cresswell; *General Boganovich* Bill Shine; *Councillor Kromow* Vyvian Hall; *Olga* Joyce Mandre; *Sylvania* Kay Olive; *Capt. Pierre de Rosillon* Bruce Lochtie; *Anna Sedoya* Lizbeth Webb; *Danilo* John Rhys Evans; *Lolo* Lynn Leishman; *Do Do* Connie Reid; *Jou Jou* Helen Cartier; *Clo Clo* Samantha Sawyer; *Margo* Susan Markwell; *Frou Frou* Julia McMillan; *Servant* Kenneth Casswell; *Michel* Robert King; *Derek Taverner* Singers Sheila Donaldson, Clare Fern, Rosemary Lyford, Vera Peel, Georgina Pearce, Dildah Pretorius, Margaret Tomlinson, Leonie Taylor, John Andre, Mjikk Bellen, Kenneth Casswell, Andrew Knight, Eric Lindsay, Donald Proud, John Emms, Robert King; *Dancers* Zilpha Beckett, Sally Denham, Dolores Bourne, Lilian Batten, Peter Butler, Jim Hughes, Hayden Evans, Gerry Binns. *Lic* Emile Littler; *Gen mgr* Patrick Selby; *Theatre mgr* R. J. L. Rowles; *Pres* Philip Hindin, Ben Kanter; *Dir* Stanley Willis-Croft; *Ch* Tommy Shaw; *Sc dgn* Meriope Mills; *Cost dgn* Berkeley Sutcliffe; *Mus dir* Robert Stewart; *Sm* J. Colin Dudley; *Dsm* Jeremy Hicks; *Wm* Linda Lucas; *Bal ms* Lynn Leishman; *Press rep* Torrington Douglas; *Eng* T. Dykes; *Carp* L. Tipler; *Sc bld* Bradford Scenic Studios; *Cost* Charles Fox, Bermans, Shanks Stage Costumes. Plot: Bordman, Bordman/5, 236, Gänzl, Green, Hischak, Shipley, Wilmeth. Reviews: *Birmingham Post* 21/2/69, 7; *Daily Mirror* 20/2/69, 16; *Guardian* 20/2/69, 8; *Illustrated London News* 1/3/69, 29; *Stage* 27/2/69, 13; *Times* 20/2/69, 15; *Tribune* 14/3/69, 11; *Variety* 12/3/69, 74. Comment: *Guardian* objected to some changes to the piece but said it could hardly fail with some good performances. *Variety* thought the production lacked the appropriate style but welcomed the return of Lizbeth Webb to London. "Unashamedly dated,

slightly dotty, but undeniably endearing" (*Daily Mirror*). *Times* panned the production apart from Lizbeth Webb. The first English version was produced at Daly's 8/6/07.

69.44 *Narrow Road to the Deep North* (D, 2a) Edward Bond. COURT 19/2/69. 1st perfd Belgrade, Coventry, 24/6/68. Cast: Findlater; *Stage* 27/2/69, 13; *Variety* 12/3/69, 70; *WWT/15*. *Basho* Peter Needham; *Kiro* Kenneth Cranham; *Argi* Peter Blythe; *Tola* James Hazeldine; *Heigoo* Brian Croucher; *Bree Bree* Don Hawkins; *Shogo* Jack Shepherd; *Prime Minister* Peter Sproule; *Commodore* Nigel Hawthorne; *Georgina* Gillian Martell; *Peasants, Soldiers, Tribesmen, etc.* Tom Chadbon, Patricia Franklin, Tom Marshall, Anna Wing, Peter Blythe, Brian Croucher, Don Hawkins, Nigel Hawthorne, James Hazeldine. *Dir* Jane Howell; *Dgn* Hayden Griffin; *Light* Andy Phillips; *Assist dir* Roger Williams; *Dsm* Juliet Alliston, Michael Wearing. Plot: Demastes/2, Hischak/2, 40–41, Patterson, Vinson, Weintraub. Reviews: *Illustrated London News* 1/3/69, 29; *New Statesman* 21/3/69, 418; *Observer* 23/2/69, 25; *Spectator* 7/3/69, 313; *Stage* 27/2/69, 13; *Times* 20/2/69, 15; *Tribune* 28/2/69, 11; *Variety* 12/3/69, 70. Comment: English Stage Company. *Observer* recorded that Bond had, amazingly, written the play in three days: "a funny, subtle, ironic and beautiful play." *Tribune* said the play was "slightly marred by [Bond's] assertive atheism." While commending the production and play generally, *Spectator* did object to the literalness of the direction and text. The first New York production (Vivian Beaumont 6/1/72) ran for 44 performances.

69.45 *Mame* (MC, 2a) Jerome Lawrence (bk) and Robert E. Lee (bk; based on Patrick Dennis's novel, *Auntie Mame*, and play, 1956, by Lawrence and Lee) and Jerry Herman (mus, lyr). DRURY LANE 20/2/69. 443 perf. 1st perfd Shubert, Philadelphia, 4/4/66; 1st British perf. Cast: *Stage* 27/2/69, 13; *Theatricalia*; *Variety* 26/2/69, 72; *WWT/15*. *Patrick Dennis (age 10)* Gary Warren; *Agnes Gooch* Ann Beach; *Vera Charles* Margaret Courtenay; *Mame Dennis* Ginger Rogers; *Ralph Devine* David Wright; *Bishop* Chris Dyson; *M. Lindsay Woolsey* Brian Jackson; *Ito* Burt Kwouk; *Doorman* Wallace Stephenson; *Elevator Boy* George May; *Messenger* Bruce Harris; *Dwight Babcock* Guy Spaul; *Art Model, Sally Cato* Betty Winsett; *Dance Teacher* Carolyn Gray; *Leading Man* David Wright; *Stage Manager* Victor Woolf; *Madame Branislowski, Mother Burnside, Mrs. Upson* Sheila Keith; *Gregor* John Raymon; *Beauregard* Barry Kent; *Uncle Jeff* Ted Gilbert; *Cousin Fan* Eve Tunstall; *Patrick Dennis (age 19–29)* Tony Adams; *Junior Babcock* Ken Walsh; *Mr. Upson* Norman Macleod; *Gloria Upson* Julia McKenzie; *Pegeen Ryan* Jill Howard; *Peter Dennis* Gerald Davis; *Mame's Friends* Bernice Adams, Annie

Bee, Sheila Coxhill, Carolyn Gray, Alison Ingram, Wendy Lampard, Honor Lewis, Mary Murphy, Eve Tunstall, Lindybeth Wiles, Roy Durbin, Chris Dyson, Brian Edwards, Franklin Fox, Ted Gilbert, Bruce Harris, George May, Donald McLennan, Rhys Nelson, Alan Page, John Raymon, Wallace Stephenson, Ken Walsh, David Wright. *Chm* Prince Littler; *Mgr* George Hoare; *Sec* S. L. Drew; *Pres* Bernard Delfont, Harold Fielding, Fryer and Carr and Harris; *Dir* Lawrence Kasha; *Sc dgn* William Eckhart, Jean Eckhart; *Cost dgn* Robert Mackintosh; *Light* Tharon Musser; *Vocal arr* Donald Pippin; *Mus arr* Roger Adams, Philip J. Lang; *Mus dir* Ray Cook; *Ch* Onna White; *Co. mgr* Joan Preston; *Sm* David Freeman; *Dsm* Ann Spiers, Peter Barringer, Allison Rockley, Ernest E. Hall; *Asm* Anne Bickerstaff, Rose Swale. Plot: Bordman, Bordman/5, 649, Bronner, Gänzl, Green, Hischak, Kennedy, Loney, OTF, Salem, Shipley, Vinson, Wheatley, Wilmeth. Reviews: *Birmingham Post* 21/2/69, 7; *Daily Mirror* 21/2/69, 3; *Guardian* 21/2/69, 8; *Illustrated London News* 8/3/69, 30; *New Statesman* 28/2/69, 306–07; *Observer* 23/2/69, 25; *Spectator* 28/2/69, 279; *Stage* 27/2/69, 13; *Times* 21/2/69, 11; *Tribune* 28/2/69, 11; *Variety* 26/2/69, 72. Comment: “The audience loved it, applauding Ginger Rogers’s entrances and exits, her songs and, at a pinch, her succession of dresses” (*Tribune*). *Guardian* noted the official first night had been preceded by numerous preview and charity performances with the danger that the piece was being oversold; however, the performance was received with “much genuine and unhysterical acclaim.” *Variety* predicted a good run based on the nostalgia evoked by Ginger Rogers, but pointed to less robust features of the piece when compared with the novel and the play. *Times* agreed and noted Ginger Rogers only really came alive in act two. The first New York production (Winter Garden 24/5/66) ran for 1,508 performances.

69.45.2a *The Shewing-up of Blanco Posnet* (Sermon in Crude Melo, 1a) Bernard Shaw. [CHEPSTOW] 20/2/69.** *Posnet* Tom Rutherford; Jacqui Delhay, Katie Flower. *Dir* Robert Henderson. Review: *Stage* 27/2/69, 14. Comment: Studio’68.

69.45.2b *The Shock of Recognition* (C, 1a) Robert Anderson. [CHEPSTOW] 20/2/69.** Comment: Studio’68.

69.46 A *Comedy of the Changing Years* (P, 2a) David Cregan. THEATRE UPSTAIRS 24/2/69.* Cast: Findlater; *Stage* 27/2/69, 14; *WWT/15*. Carol Macready, Judith Paris, Barry Jackson, David Jackson, Jonathan Lynn, Allan Mitchell. *Sponsor* David Sainsbury; *Dir* Michael Bogdanov; *Dgn* Alan Pleass; *Sound* David Cain; *Mus arr* John Gould; *Sm* Nick Heppel. Reviews: *Christian Science Monitor* 26/3/69, 14; *Guardian* 25/2/69, 7;

Observer 2/3/69, 27; *Stage* 27/2/69, 14; *Times* 25/2/69, 15; *Tribune* 14/3/69, 11. Comment: English Stage Company. The opening of a new studio theatre (as part of the Royal Court). The play was about a working-class scholarship girl feeling her social progress is threatened by immigrant African neighbors. *Christian Science Monitor* said it was interesting to see religious questions being posed in a play. *Times* faulted the characters for being created solely to illustrate a thesis.

69.47 *The Flip Side* (C, 2a) Hugh Williams and Margaret Williams. WIMBLEDON 24/2/69.** Neil McCallum, Sue Nicholls, Vincent Ball, Janet Hargreaves. Plot: Bordman/4, 428, French/2, Hischak, Loney.

69.48a *Agamemnon* (T) Aeschylus. ARTS 25/2/69.** Cast: *Stage* 27/2/69, 14. *WWT/15*. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shank, Shipley. Reviews: *Stage* 27/2/69, 14; *Times* 26/2/69, 13. Comment: *Times* lauded Aspasia Papathanassiou’s solo performances in these two plays: “no one who cares for the art of acting can afford to miss this artist.”

69.48b *The Trojan Women* (T) Euripides. ARTS 25/2/69.** Cast: *Stage* 27/2/69, 14; *WWT/15*. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Stage* 27/2/69, 14; *Times* 26/2/69, 13.

69.49 *Brief Lives* (P for one player, 2a) Patrick Garland (based on John Aubrey’s works). CRITERION 25/2/69.** 211 perfs. Cast: *Stage* 27/2/69, 15; *WWT/15*. *John Aubrey* Roy Dotrice. *Pres* Pageant; *Dir* Patrick Garland; *Dgn* Julia Trevelyan Oman; *Cost dgn* Dilys Elstone; *Light* Christopher Bazely; *Sm* David Ayliff. Plot: Fletcher. Reviews: *Daily Mirror* 26/2/69, 20; *Illustrated London News* 8/3/69, 30; *Spectator* 7/3/69, 314; *Stage* 27/2/69, 15; *Times* 26/2/69, 13; *Tribune* 14/3/69, 11. Comment: “It is a masterly performance, one which held the audience, including Princess Margaret and Lord Snowden, enthralled” (*Daily Mirror*). Roy Dotrice became the “first player to exceed a hundred performances playing solo on the stage” (*Stage* 5/6/69, 1). The show grossed £115,000 and played to 80% capacity (see *Stage* 2/10/69, 1).

69.50 *Collapse of Stout Party* (C) Trevor Peacock. INTIMATE 25/2/69.** Cast: Bowden, 129–30; *Stage* 6/3/69, 8. *Mrs. Grace Tune* Celia Ryder; *Miss Drillard* Joan Heal; *Mr. Rimbold* Peter Jones; *Mr. Hollick* Ron Welling; *Mrs. Hollick* Alex Marshall; *The Doctor* Norman Scace; *Lieutenant Barrow* Bill Fraser; *Miss Glover* Sally Sanders; *Alfred Sand* Trevor Peacock; *Choirboy* Stephen Pacey; *Mr. Hodge* Roy Boyd; *Workman* Fred McNaughton. *Pres* Howard Kent; *Dir* Maurice Stewart;

Set Martin Kino; *Sm* Fred McNaughton. Review: *Stage* 6/3/69, 8. Comment: "Maurice Stewart's production ... makes this less-than-light farce nearly as heavy as the overweight lady whose removal from her flat is its theme. The subject is not particularly funny, and the slow pace of the production underlined this" (*Stage*).

69.51a *The Fun War* (P, 1a) Geoffrey Bush. OPEN SPACE 25/2/69. 1st perfd Fenway, Boston, 15/2/68?; 1st British perf. Cast: *Stage* 6/3/69, 8; *WWT/15*. *Spanish Captain, Montojo, Cervera, Aguinaldo* Clive Cazes; *Sigsbee's Aide, Gridley, Evans* Paul Jones; *Sigsbee, Schley, Schafter* Chris Malcolm; *Dewey, Pope, Cook, Wheeler* Al Mancini; *Roosevelt* Bernard Spear. *Dir* Charles Marowitz; *Dgn* John Napier; *Assist dgn* Bernard Dymock; *Sm* Christopher Jamieson. Reviews: *Daily Mirror* 22/2/69, 20; *Stage* 6/3/69, 8. Comment: "After Nazi Germany, the major tragedy of the last hundred years has been the American Dream of an Empire and this theme runs through both" plays (*Stage*).

69.51b *Muzeeka* (P, 1a) John Guare. OPEN SPACE 25/2/69. 1st perfd Mark Taper Forum, Los Angeles, 11/10/67; 1st British perf. Cast: *Stage* 6/3/69, 8; *WWT/15*. *Mrs. Argue, Evelyn Landis* Connie Booth; *Jack Argue* Paul Jones; *Number Two* Al Mancini; *Stage Hands* Clive Cazes, Chris Malcolm, Al Mancini, Bernard Spear. *Dir, Dgn, Assist dgn, Sm* as for 69. Plot: Hochman, Mac-Nicholas, Walford. Review: *Stage* 6/3/69, 8. Comment: "Has many pertinent things to say about, I feel specifically, the American Male, but finally fails because it suffers from one thing that it complains about—pretension" (*Stage*).

69.52 *The Ruling Class* (C, 3a) Peter Barnes. PICCADILLY 26/2/69. 1st perfd Playhouse, Nottingham, 6/11/68. Cast: *Stage* 6/3/69, 7; *Variety* 5/3/69, 78; *WWT/15*. *13th Earl of Gurney, Detective Inspector Brockett* Peter Whitbread; *Toastmaster* Robert Robertson; *Daniel Tucker* Dudley Jones; *Bishop Lampton* Ronald Magill; *Sir Charles Gurney* David Dodimead; *Dinsdale Gurney* Jonathan Cecil; *Lady Claire Gurney* Irene Hamilton; *Matthew Peake, Second Lord Brown Derby, 14th Earl of Gurney* Derek Godfrey; *Dr. Paul Herder* David Neal; *Mrs. Treadwell* Ann Heffernan; *Mrs. Piggot-Jones* Elizabeth Tyrrell; *Grace Shelley* Vivienne Martin; *McKYLE* Ken Hutchison; *McKYLE's Assistant* Terence Ratcliffe; *Kelso Truscott, Q.C.* Laurence Harrington; *Girl* Vicky Clayton; *Detective Sergeant Fraser* Robert Robertson; *First Lord C. Denier* Warren; *Third Lord* Timothy Welsh. *Pp* Piccadilly Theatre Ltd.; *Mgr dir, Lic* Donald Albery; *Pres* Gene Persson, Richard Pilbrow; *Dir* Stuart Burge; *Dgn* John Napier; *Light* Robert Orno; *Ch* Eleanor Fazan; *Sm* Roy Astley; *Dsm* Kenneth Ward; *Asm*

Michael Longmire, Terence Ratcliffe, Timothy Welsh; *Wm* Gillian Dods; *Press rep* Theo Cowan; *Gen mgr* Ian B. Albery; *Mgr* David Leach; *Carp* Harry Pegg; *Elect* Stanley Coppin; *Bom* John Hulbert. Plot: Demastes/2, French/2, Loney, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 28/2/69, 7; *Christian Science Monitor* 11/4/69, 7; *Guardian* 27/2/69, 10; *Illustrated London News* 8/3/69, 30; *New Statesman* 7/3/69, 337; *Observer* 2/3/69, 27; *Spectator* 7/3/69, 313–14; *Stage* 6/3/69, 7; *Times* 27/2/69, 7; *Tribune* 14/3/69, 11; *Variety* 5/3/69, 78. Comment: *Christian Science Monitor* admired Barnes's "richness of gothic invention, a capacity to unite melodrama and farce, a mastery of original wit that herald a new force in the British theater." *Guardian* said the audience was unenthusiastic on opening night but pointed out enjoyable features of the piece, particularly the mixture of "music hall, grand guignol, and spoof drawing room comedy." *Variety*, while conceding the play had "some good moments," panned the "kooky fable" and the production. *Spectator* said Barnes relied too heavily on stock responses to such topics as "empire, blood sports, piety, class etc." "One of the most intriguing first plays to hit the West End for a long time" (*Tribune*). *Times* praised the play generally while conceding it was "overloaded with good material which sometimes chokes its sense of direction."

69.53 *Dandelion* (Fantasy) Judith Martin and Irving Burton and Donald Ashwander (mus). THEATRE UPSTAIRS 27/2/69 (Lt). 3 perf. 1st perfd USA 1968?; 1st British perf. Cast: Findlater; *Stage* 6/3/69, 7; *WWT/15*. Judith Martin, Betty Osgood, Irving Burton, Charles Le part. *Art dir* Judith Martin. Review: *Stage* 6/3/69, 7. Comment: Paper Bag Players. *Stage* welcomed the return of the company in this "hour-long fantasy on the theory of evolution, played against a bright musical accompaniment by Donald Ashwander."

69.54 *Thespis* (Oa) W. S. Gilbert (lib) and Arthur Sullivan (mus) and Terence Rees (adpt) and Garth Morton (adpt). KING GEORGE'S HALL 27/2/69. 1st perfd Gaiety 26/12/1871. Plot: Hochman.

69.55 *Two Cities* (MD, 2a) Constance Cox (bk; based on Charles Dickens, *A Tale of Two Cities*, 1859) and Jeff Wayne (mus, lyr) and Jerry Wayne (lyr). PALACE 27/2/69. * 44 perf. Cast: *Stage* 6/3/69, 7; *Variety* 12/3/69, 70; *WWT/15*. *Lorry* Blake Butler; *Defarge* Leon Greene; *Mme. Defarge* Nicolette Roeg; *Lucie* Elizabeth Power; *Charles Darnay* Kevin Colson; *Jacques I* Peter Gee; *Barsad* John Payne; *Dr. Manette* Edward Harvey; *Stryver* Anthony Dawes; *Sydney Carton* Edward Woodward; *Judge* Ian Burton-Harper; *Solicitor General, President of Court* George Reibbitt; *Clerk of Court, Jacques 3, Public*

Prosecutor Roger de Courcey; *Foreman of Jury*, Jacques 2 Ken Robson; *Vengeance* Peta Pelham; *Guards* Barry Lines, Kevin Rowland; *Little Girl* Lilian Evans; *Dancers* Nina Chalmers, Jenny Crews, Justine Danielle, Janet Date, Lilian Evans, Alison Minto, Pippa Reynaud, Reasha Tait, Susan Toogood, Jane Warby, Elizabeth Whiting, Kay Zimmerman, James Bell, Ian Bunday, Colin Griffith, Steve Holtom, Peter Kuczmalda, Barry Lines, Michael Reardon, Ken Robson, Kevin Rowland; *Singers* Valerie Beale, Katherine Dyson, Shirley Greenwood, Freda Stark, Sylvia Vale, Ian Burton-Harper, Roger de Courcey, Peter Gee, George Reibbitt, Stephen Taylor, Mervyn Willis; Mike Sammes Singers. *Pres* Jerry Wayne; *Dir* Vivian Matalon; *Dgn* Malcolm Pride; *Mus arr* Alexander Faris; *Cost dgn* David Walker; *Light* Michael Northen; *Mus dir* Ian Macpherson; *Ch* Jaime Rogers; *Sm* Patrick Nono. Plot: OTF. Reviews: *Birmingham Post* 28/2/69, 7; *Christian Science Monitor* 7/3/69, 4; *Daily Mirror* 28/2/69, 20; *Guardian* 28/2/69, 8; *Illustrated London News* 15/3/69, 29; *New Statesman* 7/3/69, 337; *Observer* 2/3/69, 27; *Stage* 6/3/69, 7; *Times* 28/2/69, 14; *Tribune* 14/3/69, 11; *Variety* 12/3/69, 70, 74. Comment: MPS 77. *Guardian* disliked the piece, while *Observer* said it had the advantage of a good plot and the performance of Edward Woodward, but not much more. "Less absurd than one expected" (*Christian Science Monitor*). "Somewhat surprisingly ... manages to combine sincerity of story with some melodic songs and dancing of exciting virility" (*Daily Mirror*). *Variety* was charitable in its assessment, though pondered the problems of Constance Cox's adaptation. *Times* said the style was "strictly pre-1930," and the piece was merely "a musical extension of that long-running melodrama *The Only Way*."

69.56 *Epitaph for George Dillon* (P, 3a) John Osborne and Anthony Creighton. UNITY 1/3/69.** *Dillon* Simon Cain; *Ruth* Elaine Bailie; *Mrs. Elliott* Rita Wagland. Plot: Best/58, 101, Bordman/4, 356, Hischak, Hochman, Loney, 310, Matlaw, Salem, Vinson, Weintraub.

69.57a *Does It Make Your Cheeks Ache?* (P, 1a) Henry Livings. AMBIANCE 4/3/69 (Ln). 1st perfd Library, Manchester, 17/7/67. Cast: *Stage* 6/3/69, 10. *Man* David Baxter; *Person* Victor Henry. *Dir* Naftali Yavin; *Light* Tony Cole; *Pd mgr* David Bensusan. Review: *Stage* 6/3/69, 10. Comment: Inter-Action. Performed under the collective title *Variable Lengths and Longer*. The piece was about "a ventriloquist with a split personality who experiences a reversal of parts with his dummy" (*Stage*).

69.57b *The Reasons for Flying* (P, 1a) Henry Livings. AMBIANCE 4/3/69 (Ln). 1st perfd Library, Manchester, 17/7/67. Cast: *Stage* 6/3/69, 10. *One* Victor Henry; *Two*

David Baxter. *Dir*, *Light*, *Pd mgr* as for 69.57a. Review: *Stage* 6/3/69, 10. Comment: Inter-Action. Performed under the collective title *Variable Lengths and Longer*. The play involved a man who "attempts to fly through the air like Nijinsky" (*Stage*).

69.57c *Variable Lengths* (P, 1a) Henry Livings. AMBIANCE 4/3/69 (Ln).* Cast: *Stage* 6/3/69, 10. *Lengths* Victor Henry. *Dir*, *Light*, *Pd mgr* as for 69.57a. Review: *Stage* 6/3/69, 10. Comment: Inter-Action. Performed under the collective title *Variable Lengths and Longer*. "A self-absorbed study of a young man with four statements to make, analysing both himself and the words he uses" (*Stage*).

69.58 *The Price* (D, 1a) Arthur Miller. DUKE OF YORK'S 4/3/69. 398 perf. 1st perfd Walnut Street, Philadelphia, 17/1/68; 1st British perf. Cast: *Stage* 6/3/69, 10; *Theatricalia*; *Variety* 12/3/69, 70; *WWT/15*. *Victor Franz* Albert Salmi; *Esther Franz* Kate Reid/Beth Harris; *Gregory Solomon* Harold Gary; *Walter Franz* Shepperd Strudwick. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Alexander H. Cohen Ltd.; *Dir* Arthur Miller; *Dgn* Boris Aronson; *Light* Joe Davis; *Pd supervised* Del Hughes; *Gen mgr* Anthony Chardet, Robert Howard; *Sm* Nigel Fernihough; *Dsm* Michael O'Malley; *Carp* Alan Jeffrey; *Wm* Evelyn Ranells; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone Ltd.; *Bom* Pamela Kelly. Plot: Bordman, Bordman/4, 423, Bronner, Bryer, Fletcher, Hochman, Loney, MacNicholas, Matlaw, Patterson, Salem, Shipley, Vinson, Wilmeth. Reviews: *Birmingham Post* 8/3/69, iv; *Christian Science Monitor* 19/3/69, 10; *Daily Mirror* 5/3/69, 20; *Guardian* 5/3/69, 6; *Illustrated London News* 15/3/69, 29; *New Statesman* 14/3/69, 384; *Observer* 9/3/69, 26; *Spectator* 14/3/69, 344; *Stage* 6/3/69, 10; *Times* 5/3/69, 14; *Tribune* 28/3/69, 11; *Variety* 12/3/69, 70. Comment: Performed without an interval. "Strongly fashioned drama of family tension and buried resentment which should make a very wide appeal to playgoers tired of satire and salacity" (*Guardian*). *Observer* placed the play among Miller's best and "head and shoulders above all but a handful of [American] plays" of the 1960s. *Christian Science Monitor* said it was refreshing to see a play place responsibility for failure on the individual and not on society. On the other hand, *Spectator* found the play "portentous" and "trite," while *Tribune* felt it was less demanding than earlier works by Miller. "Under Miller's direction the play has more muscle and much more comedy than it showed in New York" (*Times*). *Illustrated London News* thought Miller was the "true disciple" of Ibsen. The first New York production (Morosco 7/2/68) ran for 429 performances.

69.59 *Fortune and Men's Eyes* (P, 2a) John Herbert. LITTLE THEATRE CLUB 5/3/69.** Plot: Bordman/4, 415, Bronner, Gunn, Hochman, Vinson.

69.60 *What the Butler Saw* (FC, 2a) Joe Orton. QUEEN'S 5/3/69. 101 perf. 1st perfd Arts, Cambridge, 28/1/69. Cast: *Stage* 13/3/69, 13; *Theatricalia*; *Variety* 26/3/69, 94; *WWT/15*. *Dr. Prentice* Stanley Baxter; *Geraldine Barclay* Julia Foster; *Mrs. Prentice* Coral Browne; *Dr. Rance* Ralph Richardson; *Nicholas Beckett* Hayward Morse; *Sergeant Match* Peter Bayliss. *Pres* Lewenstein-Delfont Productions Ltd., H. M. Tennent Ltd.; *Dir* Robert Chetwyn; *Dgn* Hutchinson Scott; *Light* Joe Davis; *Sm* Mary Lynn. Plot: Demastes/2, Dorney, Fletcher, Hirschak/2, 16, Hochman, Law, Loney, Patterson, Salem, Weintraub. Reviews: *Birmingham Post* 7/3/69, 6; *Christian Science Monitor* 19/3/69, 10; *Daily Mirror* 6/3/69, 18; *Guardian* 6/3/69, 10; *Illustrated London News* 15/3/69, 29; *New Statesman* 14/3/69, 384–85; *Observer* 9/3/69, 26; *Spectator* 14/3/69, 344; *Stage* 13/3/69, 13; *Times* 6/3/69, 13; *Tribune* 28/3/69, 11; *Variety* 26/3/69, 94. Comment: MPS 42. "The play does have some outrageously farcical moments which are very funny. But its one-track theme of lunacy and sexual deviation becomes boring. Shockingly so" (*Daily Mirror*). "About the middle of the second act the gallery began to comment. 'Does this make sense to any of you?' asked one of the characters. 'It doesn't,' replied a voice from above ... The ultimate reception was a mixture of gallery booing and cheers from below" (*Illustrated London News*). *Guardian* reported similar details of the audience's responses. *Spectator* found the production "extremely odd," because of mixed styles and the miscasting, notably of Ralph Richardson; but good performances from Coral Browne and Peter Bayliss. *Observer* faulted the cast for failing to understand how Orton's lines needed to be delivered. "Orton's terrible obsession with perversion ... poisons the atmosphere and the play" (*Christian Science Monitor*). *Tribune* opined Orton would have "relished the irony of his improper little play getting the full establishment treatment," but would have revised it prior to production. *Times* agreed the play seemed like an early draft and also adhered to Orton's "mechanical formula." *Variety* wondered why any management would think the play worth staging. The first New York production (McAlpin Rooftop Theatre 4/5/70) ran for 224 performances.

69.61 *How Brophy Made Good* (P) David Hare. STUDIO THEATRE 6/3/69.* Cast: *Stage* 13/3/69, 13. *Brophy* Ian McCullough; *Smiles* Hilary Charlton; *Peter* Nicholas Nacht; *Leonard* Morl Farhi. *Dir* Tony Bicât; *Dgn* Clare Sorrell; *Light* Andrew Busby. Plot: Hochman, Vinson. Review: *Stage* 13/3/69, 13. Comment: Portable Theatre. *Stage* said that the "Socialism and Revolution preached,

even if mockingly, drag and need trimming before the play can be said to be wholly enjoyable" (*Stage*).

69.62 *Another Part of the Forest* (D, 3a) Lillian Hellman. TOWER, CANONBURY, 7/3/69. 1st perfd Playhouse, Wilmington, Delaware, 1/11/46; 1st British perf Playhouse, Liverpool, 2/9/53. Cast: TTC. Plot: Bronner, Fletcher, Hirschak, Hochman, MacNicholas, Matlaw, Salem. Comment: The first New York production (Fulton 20/11/46) ran for 182 performances.

69.63 *Hide Out* (P) Alan Thornhill. WESTMINSTER 7/3/69.* 90 perf. Cast: *Stage* 13/3/69, 14; *WWT/15*. *Walter Krohn* Victor Lucas; *Helga Brun* Miranda Forbes; *Margaret Krohn* Mary Jones; *Paul Lauritz* Geoffrey Colvil; *Elsa Lauritz* Lisa Rayne; *Max* Philip Friend; *Oskar* Anthony Higginson; *The Bishop* David Steuart; *The Chief* Richard Warner; *Guards* David Beale, Robin Browne; *Stephan* Michael Knowles. *Pres* Westminster Productions Ltd.; *Dir* Henry Cass; *Dec* Cameron Johnson; *Light* Louis Fleming; *Cost dgn* Dorothy Phillips; *Sm* Barry Busbridge. Review: *Stage* 13/3/69, 14. Comment: *Stage* described the piece as a well-made play full of platitudes but well received by the committed audience.

69.64 *Have You Any Dirty Washing, Mother Dear?* (P, 2a) Clive Exton. HAMPSTEAD 10/3/69.* Cast: *Stage* 13/3/69, 15; *WWT/15*. *Norman Haggard* Roddy Maude-Roxy; *Arthur Bentwood* Glynn Edwards; *Henry Chandler* Anthony Nicholls; *Michael Beamish* Emrys Leyshon; *Anne Swink* Dorothy Alison; *Miranda Muir* Liz Ashley; *George O'Neill* Leonard Trolley; *Secretary* Christine Pilgrim. *Dir* Ted Kotcheff; *Dgn* Neville Green; *Light* Christopher Bazeley; *Sound* David Cain; *Sm* Michael McDermott. Reviews: *Birmingham Post* 11/3/69, 6; *Guardian* 11/3/69, 6; *Illustrated London News* 22/3/69, 24; *New Statesman* 21/3/69, 419; *Observer* 16/3/69, 26; *Spectator* 21/3/69, 385–86; *Stage* 13/3/69, 15; *Times* 11/3/69, 7. Comment: The play was about a Parliamentary committee being more concerned with political gamesmanship than with actually deliberating the provisions of a piece of legislation. *Observer* liked the idea in the play but found it too overextended for a two-acter. *Guardian* viewed the play favorably and said it was well acted and received. "Uncommonly engaging ... impressive authenticity" (*Spectator*). "A funny, slight piece about political ineptitude," and ultimately superfluous (*New Statesman*). *Times* attributed the play's success to Exton's dialogue and its "rich satiric flair."

69.65 *Some Like It Frozen* (F, 2a) Bill Solly and Donald Ward. RICHMOND 10/3/69.* Cast: *Stage* 13/3/69, 14. *Roger* Peter Wilkins; *Ginny* Diane Appleby; *Ben* Cory Simon Merrick; *Morris* Henry McGee; *Rosetta* Susanna

Best; *Glinda* Sally Bazely; *Seymour Van Wagner* Robert Dorning. *Pres* Richmond Theatre Productions Ltd.; *Dir* Basil Lord; *Dgn* John C. Piper; *Sm* Bryan D. Sullivan. Review: *Stage* 13/3/69, 14. Comment: The farce centered around a sales conference for supermarket frozen foods. A two-week engagement.

69.66 *Early Morning* (D, 21sc) Edward Bond. COURT 13/3/69.** Cast: Findlater; *Stage* 20/3/69, 13; *Variety* 26/3/69, 94; *WWT/15*. *Prince Albert* Nigel Hawthorne; *Disraeli* Henry Woolf; *Prince Arthur* Jack Shepherd; *Prince George (Prince of Wales)* Tom Chadbon; *Lord Chamberlain* Peter Needham; *Lord Mennings* Peter Blythe; *Queen Victoria* Moira Redmond; *Florence Nightingale* Shirley Anne Field; *Len* Kenneth Cranham; *Joyce* Queenie Watts; *Corporal Jones* Brian Croucher; *Private Griss* Billy Hamon; *Doctor James Hazeldine*; *Gladstone* John Barrett; *Officer* Peter Sproule; *Ned Don Hawkins*; *Extras* Patricia Franklin, Tom Marshall, Anna Wing. *Dir* William Gaskill; *Dgn* Deirdre Clancy; *Light* Andy Phillips; *St dir* Peter Wiles; *Assist dir* Barry Hanson. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 14/3/69, 7; *Guardian* 14/3/69, 8; *Illustrated London News* 29/3/69, 31; *New Statesman* 21/3/69, 418; *Observer* 16/3/69, 26; *Spectator* 21/3/69, 386; *Stage* 20/3/69, 13; *Times* 14/3/69, 13; *Tribune* 28/3/69, 11; *Variety* 26/3/69, 94. Comment: English Stage Company. The first public performance of the play. *New Statesman* did not doubt Bond's honesty but thought he needed to justify his despair within the play. *Guardian* "found some of it boring but a lot quite original and strange," after the manner of Strindberg's *The Dream Play*. *Observer* declared it was a very funny "wild Victorian dream-world," but not "wholly successful." *Variety* opined most playgoers would be confused and baffled by the play, and it failed to be either farcical or satirical. "A solipsistic muddle; confusingly plotted and projecting a wrathfully infantile view of existence" (*Times*).

69.67 *Richard II* (P, 2pt) William Shakespeare. QUESTORS 15/3/69.** Cast: QTA. Review: *Middlesex County Times* 21/3/69, 2.

69.68 *Cat Among the Pigeons* (F, 3a) Georges Feydeau (trans John Mortimer of *Un fil à la patte*, 1894). 1st perf this trans. WIMBLEDON 17/3/69.** Plot: French/2, Hochman. Comment: MPS 105. Comment: The pre-West End production prior to opening at the Prince of Wales in April (69.95).

69.69 *Just a Show* (One-man show) Barrie Humphries. FORTUNE 17/3/69. 1st perfd Her Majesty's, Adelaide, Australia, 1/7/68? 1st London perf. Cast: *Stage* 20/3/69,

15; *Variety* 26/3/69, 94; *WWT/15*. Barrie Humphries. *Pres* Peter Bridge; *Dir* Eleanor Fazan. Plot: OTF/2. Reviews: *Birmingham Post* 18/3/69, 8; *Daily Mirror* 18/3/69, 18; *Guardian* 18/3/69, 8; *Illustrated London News* 29/3/69, 31; *New Statesman* 28/3/69, 458; *Observer* 23/3/69, 28; *Spectator* 21/3/69, 386; *Stage* 20/3/69, 15; *Times* 18/3/69, 15; *Tribune* 28/3/69, 11; *Variety* 26/3/69, 94. Comment: Barrie Humphries in several of his impersonations, including Edna Everage. The show was generally well received, although *Variety* thought "a little of him goes a long way." "A series of solo sketches, designed to prove just what a vapid place Australia is, apparently replete only with beer, dried fruit, intellectual pseuds, Thermos flasks and vomit" (*Observer*).

69.70a *The Gentleman Caller* (P, 1a) Ed Bullins. AMBIANCE 18/3/69 (Ln). 1st British perf. Plot: French/2, MacNicholas, Peterson/2. Reviews: *New Statesman* 28/3/69, 458; *New York Times* 13/4/69, D3; *Observer* 23/3/69, 28. Comment: Both plays "expose the futility of traditional images—whether white or coloured—of the Negro in the face of the racialist current today. It needs saying, but less obviously than this" (*Observer*). The first American production was at Chelsea Theatre Center, Brooklyn, 25/4/69.

69.70b *How Do You Do?* (P, 1a) Ed Bullins. AMBIANCE 18/3/69 (Ln). 1st perfd Firehouse Repertory, San Francisco, 5/8/65; 1st British perf. Plot: Peterson/2. Reviews: *New Statesman* 28/3/69, 458; *New York Times* 13/4/69, D3; *Observer* 23/3/69, 28.

69.71 *La Turista* (C, 2a) Sam Shepard. THEATRE UPSTAIRS 18/3/69. 1st American Place, New York, 4/3/67; 1st British perf. Cast: Findlater; *Stage* 27/3/69, 15; *WWT/15*. *Salem* Leila Goldoni; *Kent* Barry Dennen; *Boy*, *Sonny* Al Mancini; *Doctor*, *Doc* George Margo; *Son* Christopher Cabot. *Dir* Roger Hendricks-Simon; *Dgn* John Napier; *Sm* Nick Heppel, Betty Richie, Malcolm Sussman, Caroline Wright. Plot: Bronner, Fletcher, Patterson, Vinson, Wilmeth. Reviews: *New Statesman* 28/3/69, 458; *New York Times* 13/4/69, D3; *Observer* 23/3/69, 28; *Stage* 27/3/69, 15; *Times* 19/3/69, 8. Comment: English Stage Company. *Observer* said that the "lack of coherence bewilders a lot of people," but the play still deserved to be seen. *Times* averred that for those who could attune themselves to the piece it was "the closest theatrical equivalent to the drug experience." The New York production ran for 29 performances.

69.72 *Dead Silence* (Thriller, 3a) Monte Doyle. WHITE-HALL 19/3/69. 70 perf. 1st perfd ABC TV 10/9/66; 1st stage perf Theatre Royal, Brighton, 9/9/68. Cast: *Stage* 27/3/69, 13; *Theatricalia*; *Variety* 26/3/69, 94; *WWT/15*.

Det. Sgt. Bob Brown John Horsley; *Police Constable James Anthony King*; *Det. Constable Harris* Iain Blair; *Det. Sgt. Toby Gerrard* John D. Collins; *Det. Chief Inspector Samuel Newton* Alfred Marks; *Det. Chief Superintendent Clyde Russell* Napier; *Sydney Oliver* Emrys Jones; *Jocie Patterson* Elisabeth Murray; *Carol Shaw* Carol Passmore; *Doctor Hudson* Brian Badcoe; *Mrs. Winifred Masters* Peggy Thorpe-Bates; *Len Ferris* Carl Rigg. *Pres* David Conyers, James Verner; *Dir* Jordan Lawrence; *Dec* Hutchinson Scott; *Light* Michael Northen; *Cost dgn* Herbert Sidon; *Sm* Ray Kelly. Reviews: *Birmingham Post* 20/3/69, 6; *Guardian* 20/3/69, 10; *Illustrated London News* 29/3/69, 31; *New Statesman* 28/3/69, 458; *Observer* 23/3/69, 28; *Stage* 27/3/69, 13; *Times* 20/3/69, 16; *Tribune* 28/3/69, 11; *Variety* 26/3/69, 94. Comment: A “cardboard” who-dunnit, full of clichés (*Guardian*). Alfred Marks gave “a strong, irascible” performance in a pedestrian role (*Variety*). *Illustrated London News* commended Peggy Thorpe-Bates for her “expert performance.” Designed to appeal to a public that responds to television dramas such as *Dixon of Dock Green* and *Z Cars* (*Times*).

69.73 *The Car Cemetery* (D, 2a) Fernando Arrabal (trans Barbara Wright of *Le cimetière des voitures*, 1961). TOWER, CANONBURY, 21/3/69. 1st British perf. Cast: TTC. Plot: French/2, Hochman, Patterson, Shipley. Reviews: *Birmingham Post* 26/3/69, 6; *Daily Mirror* 25/3/69, 11; *Illustrated London News* 5/4/69, 40; *Stage* 27/3/69, 13. Comment: The play is also known as *The Automobile Graveyard*. “The staging ... was blessed with a good set, a gaudy mountain of used cars, and an imaginative production. Without these and fairly snappy performances things could have fallen flatter than flat” (*Stage*). “The Tavistock people—the director is Clyde Jones—have done the thing as ably as possible. Tom Tillery’s sensitive performance is something to recognize and respect. But it will take much special pleading to persuade me that this kind of piece ... needs to be debated reverently as a contribution to the stage” (*Illustrated London News*). *Daily Mirror* reported the Mayor of Islington and his wife left the performance because they were embarrassed by the content.

69.74 *Chicken Curry and Poppadoms* (P, 1a) Richard Huggett. ARTS LABORATORY 26/3/69 (Lt). * Cast: *Stage* 17/4/69, 15. *Ahmed* Dino Shafeek; *Smith* Charles Turner; *Chef* Leslie Leveroy; *Dreary Man* Howard Bennett; *Wife* Sammy Winmill; *Professor Prendergast* Richard Huggett; *Mrs. Veraswami* Irene Gawne; *Doreen* Suzanne Page; *Policeman* John Spradbery; *Customers* Richard de Meath, Simon Joseph, Arnold Locks. *Dir* John Spradbery; *Sm* Christiane Vouloir. Reviews: *New Statesman* 21/3/69, 405; *Stage* 17/4/69, 15. Comment: A dinner

theatre presentation of a slight piece about mixed-race marriage (*Stage*).

69.75 *Dutch Uncle* (C, 2a) Simon Gray. ALDWYCH 26/3/69. 1st perf Theatre Royal, Brighton, 17/3/69. Cast: RSCA; *Stage* 2/4/69, 13; *Theatricalia*; *Variety* 2/4/69, 70; *WWT/15*. *Mr. Godboy* Warren Mitchell; *May Godboy* Megs Jenkins; *Eric Hoyden* John Alderton; *Doris Hoyden* Frances de la Tour; *Inspector Hawkins* Patrick Magee; *Police Constable Hedderley* Nigel Anthony. *Pres* Royal Shakespeare Company, H. M. Tennent Ltd., Ernest Hecht; *Dir* Peter Hall; *Dgn, Light* John Bury; *Cost dgn* Shirley Russell; *Sm* Lynne Holmes. Plot: Demastes/2, Hochman, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 27/3/69, 6; *Daily Mirror* 27/3/69, 18; *Guardian* 27/3/69, 12; *Illustrated London News* 5/4/69, 40; *New Statesman* 4/4/69, 491; *Observer* 30/3/69, 28; *Spectator* 4/4/69, 450–51; *Stage* 2/4/69, 13; *Times* 27/3/69, 7; *Tribune* 11/4/69, 11; *Variety* 2/4/69, 70. Comment: MPS 125. Royal Shakespeare Company. *Guardian* said that the play was “dull, feebly vulgar, and unrewarding,” Warren Mitchell was “quite amusing,” Megs Jenkins was wasted on her role, and Patrick Magee was “dreadfully miscast.” Mitchell “looked a lot like old Alf [Garnett], sounded a bit like him at times, but wasn’t nearly so outrageously funny. Subdued giggles a-plenty, but few belly laughs” (*Daily Mirror*). *Variety* called it an “uneasy comedy” scheduled for only a few performances and thought a commercial production “questionable.” *Spectator* wondered how “this dim little piece” reached the stage. “Gray has tried to combine the tradition of popular British vulgarity with modern fashions in kinkery and violence,” a theme hinted at by the “garish poster” outside the Aldwych in the style of Donald McGill’s vulgar seaside postcards (*Times*).

69.76 *Urbane Tatters* (P) Gransha Rainy. MERCURY 27/3/69. 1st London perf. Cast: *Stage* 27/3/69, 17. Larry Aubrey, Errol Bolger, Elizabeth Bailey, Christopher Heywood, Jenny Lee, Anne Ogden, Colin Proctor, Tim Thomas. *Dir, Dgn* Vincent Guy. Comment: International Theatre Club.

69.77 *Lock Up Your Daughters* (MP, 2a) Bernard Miles (adpt of Henry Fielding, *Rape upon Rape*, 1730) and Laurie Johnson (mus) and Lionel Bart (lyr). MERMAID 31/3/69.** 69 perf. Cast: *Stage* 2/4/69, 15; *Variety* 16/4/69, 72; *WWT/15*. *Staff a Constable* Ron Pember; *Watchmen* Anthony Jackson, Carlo Mansi; *Gentleman* Ian Sharp; *Squeezum* Russell Hunter; *Quill* Juan Moreno; *Mrs. Squeezum* Veronica Clifford; *Ramble* Colin Bell; *Sotmore* Godfrey James; *A Wench* Angela Eaton; *Politie* Morris Sweden; *Hilaret* Anna Dawson; *Cloris* Valerie Verdon; *Constant* Michael McGovern; *Dabble* John

Ruddock; *Faithful* Glenn Williams; *Brazencourt* Brian Osborne; *Worthy* Douglas Milvain; *Citizens* Jain Brown, Emma McNulty, Jill Shilling, Tilly Tremayne, Joscelyn Mason, David Pugh; *Linkmen* Stephen Barrow, John Lane, Pat O'Brien, Roy Woods. *Dir* Bernard Miles; *Dgn* Sean Kenny; *Assoc dir* David Blair, Ron Pember; *Sm* Forbes Nelson; *Mus dir* Derek New. Plot: Fletcher, French/2, Gänzl, Gänzl/3, 751–54, Green, OTF. Reviews: *Birmingham Post* 1/4/69, 6; *Christian Science Monitor* 11/4/69, 7; *Guardian* 1/4/69, 7; *Illustrated London News* 12/4/69, 31; *Irish Times* 4/4/69, 10; *Observer* 6/4/69, 25; *Stage* 2/4/69, 15; *Times* 1/4/69, 14; *Tribune* 11/4/69, 11; *Variety* 16/4/69, 72. Comment: "The whole show has, surely, become over-exposed" (*Tribune*). "Revived with proper gusto and was largely enjoyed" (*Guardian*). *Times* thought the revival was an appropriate way to celebrate the Mermaid's tenth anniversary.

69.78 *From the Ashes of Thebes* (P) M. Morris Farhi. MERCURY 1/4/69.* Cast: *Stage* 10/4/69, 13; *WWT/15*. *Ismene* Pamela Ann Davy; *Diomedes* Glyn Jones; *Prometheus* Roger Mutton; *Creon* John Trigger; *Antigone* Alexandra Knowles; *Ajax the less* Kevork Malikyan; *Dir* Rio Fanning; *Dgn* John Davy Knowles; *Sound* David Jeffreys; *Light* Martin Shann; *Assist dir*, *Sm* Ronald E. House. Review: *Stage* 10/4/69, 13. Comment: International Theatre Club. "A part Byzantine, part modern saga of the ruins of Thebes" that was given a fairly poor performance (*Stage*).

69.79 *Erogenous Zones* (Ent, 10 episodes) Mike Stott (based on American strip cartoon). THEATRE UPSTAIRS 2/4/69. 1st British perf. Cast: Findlater; *WWT/15*. Petronella Barker, Oliver Cotton, John Grillo, Tom Kempinski, Pauline Munro, Henry Woolf. *Dir* Geoffrey Reeves; *Dec* John Gunter. Plot: OTF/2. Reviews: *Stage* 10/4/69, 15; *Tribune* 11/4/69, 11; *WWT/15*. Comment: English Stage Company. *Tribune* said the point of the piece was "that American domestic life is unutterably dreary."

69.80 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 2/4/69.** *Lord Chancellor* Eric Shilling; *Earl Tolloller* John Brecknock; *Private Willis* Harold Blackburn; *Queen of the Fairies* Heather Begg; *Phyllis* Margaret Dale; *Strephon* Alan Charles; *Mountararat* Denis Dowling. *Dir* Eric Shilling; *Dec* Desmond Heeley; *Cond* Richard Fisher. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Stage* 10/4/69, 14; *Times* 3/4/69, 14. Comment: Sadler's Wells Opera. An uneven production but with "a good deal of style" (*Times*).

69.81 *Brer Rabbit and Uncle Remus* (Mus) John English

(bk) and Ralph Blane (songs) and Moe Billington (songs). INTIMATE 3/4/69.* Cast: *Stage* 10/4/69, 15. *Uncle Remus* Thomas Baptiste; *Drucilla* Yolande Fermin; *Little Boy* Stephen Pacey; *Brer Fox* Robert Fyfe; *Brer Terrapin* Ronald Herdman; *Brer Wolf* Ivan King; *Brer Rabbit* Nicholas Bennett; *Brer Bear* Alan Mason; *Miss Meadows* Ann Emery; *The Gels* Deborah Clifford, Dinah McNaughton. *Pres* Howard Kent; *Dir* Jan Butlin; *Sc dgn* Martin King; *Cost dgn* Anne Deamer; *Ch* Bill Ryan; *Mus dir* Frank Booth; *Sm* Fred McNaughton. Reviews: Bowden, 131; *Stage* 10/4/69, 15; *Variety* 16/4/69, 67. Comment: An amiable and amusing musical with plenty of family appeal (*Stage*).

69.82 *The Pobble Who Lost His Toes* (P for children) Wilf Harvey (based on Edward Lear, *Nonsense Songs and Stories*, 1871). ARTS 5/4/69.* Cast: *Stage* 10/4/69, 17; *WWT/15*. *Runcible Cat* Laurence Keane; *Yonghy Bonghy Bo* Brian Sheehy; *Aunt Jobiska* Matyelok Gibbs; *Pobble* Peter Bourne; *Lady Jingly Jones* Rosemary Blake; *Handel Jones Esq. and Co.* Henry Manning; *Railway Porter* Patrick Swanson; *Dong with the Luminous Nose* David Troughton; *Station Announcer* Ursula Jones; *Voices* Patrick Swanson, Henry Manning, Conrad Asquith. *Dir* Caryl Jenner; *Dgn* Marilyn Eales; *Sm* Simon Hunt. Review: *Stage* 10/4/69, 17. Comment: Unicorn Theatre. *Stage* reported that the "juvenile audience" was satisfied with the production.

69.83 *Before You Go* (C) Lawrence Holofcener. HAMPSTEAD 7/4/69. 1st perfd Henry Miller's, New York, 11/1/68; 1st British perf. Cast: *Stage* 10/4/69, 17; *WWT/15*. *Sylvia* Toby Robins; *Stanley* Dinsdale Landen; *Mickey Michael Malcolm Magillcuddy* Zoe. *Dir* Leon Major; *Dec*, *Light* Brian Currah; *Sound* David Cain. Plot: Bordman/4, 422, Bronner, Hischak. Reviews: *Birmingham Post* 8/4/69, 5; *Guardian* 8/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Stage* 10/4/69, 17; *Times* 8/4/69, 7. Comment: "A version of William Gibson's *Two for the See-Saw* retold for children" (*Times*). *Stage* opined the piece "would probably make a viewable television play ... watched properly with all the distractions of home and family around to help draw attention away from the play and, thus, all its weaknesses." The New York production ran for 29 performances.

69.84 *Five Stars for a Good Girl* (C, 3a) David Hopkins. RICHMOND 7/4/69. 1st perfd Grand, Wolverhampton, 13/5/68. Terence Edmond, Jane Rossington. *Dir* Rex Garner. Comment: The play centered around the idea of a "good girl guide for frustrated students" (*Stage* 16/5/68, 21). A two-week engagement.

69.85 *The Passionate Husband* (P) Chester Erskine. WIMBLEDON 7/4/69.* Cast: *Stage* 10/4/69, 15; *WWT/15*. *Dr. Peter Estriss* George Cole; *Dr. Walter Messenger* James Villiers; *Amanda Estriss* Moira Redmond; *Victor Lance* Ron Randell. *Pres* James Verner, Allen Hodshire; *Dir* Philip Grout; *Dgn* Tim Goodchild; *Sm* Roy Britton. Review: *Stage* 10/4/69, 15. Comment: "It is partly a sex-comedy, partly a bedroom farce, and partly a satire on psychiatry ... The trouble with the play is ... that it is not libidinous enough for its first purpose, too slow-moving for its second, and not sufficiently involved for its third" (*Stage*). A proposed West End production failed to materialize.

69.86 *The Tingalary Bird* (P for children, 3a) Mary Melwood. ARTS 7/4/69.** Comment: Unicorn Theatre.

69.87 Cilli Wang. ARTS 8/4/69. Review: *Stage* 10/4/69, 15. Comment: Cilli Wang "moves with the grace of a dancer, creates character with an incredible economy of gesture and touches everything with a sense of gentle humour" (*Stage*).

69.88 *Gertrude Stein's Gertrude Stein* (One-woman show) Nancy Cole. LITTLE THEATRE CLUB 8/4/69. Review: *Stage* 17/4/69, 14. Comment: Performed by Nancy Cole. "A bore is a bore, is a bore is a bore, and what a bore is Gertrude Stein and what a monumental bore was" this show of readings from Stein's works (*Stage*).

69.89 *The Giveaway* (F, 3a) Ann Jellicoe. GARRICK 8/4/69. 15 perf. 1st perfd Lyceum, Edinburgh, 28/2/69. Cast: *Stage* 10/4/69, 15; *Variety* 16/4/69, 66; *WWT/15*. *Mr. Wink* John Barrard; *Daisy Wink* Rita Tushingham; *Mrs. Busby (Mum)* Dandy Nichols; *Cyril (Cy) Bishop* Gawn Grainger; *Jim Busby* Roy Hudd; *Helen* Margaret Nolan; *Postman* Frank Abbott; *Production Manager* Philip Woods; *Driver* Michael Harvey; *Director* Stewart Preston; *Continuity Girl* Jane Bolton; *Deliverymen, TV Technicians* Philip Woods, Frank Abbott, Stewart Preston. *Pres* Lewenstein-Delfont Productions Ltd., Donald Flamm, Norman Chase; *Dir* Richard Eyre; *Dgn* Colin Winslow; *Light* John B. Read; *Dsm* Meryl Robertson. Plot: Vinson. Reviews: *Birmingham Post* 9/4/69, 7; *Christian Science Monitor* 16/4/69, 6; *Guardian* 9/4/69, 8; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 561-62; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 10/4/69, 15; *Times* 9/4/69, 6; *Tribune* 25/4/69, 11; *Variety* 16/4/69, 66. Comment: MPS 55. "A lowbrow farce ... a sad failure ... vigorously booed on the first night" (*Christian Science Monitor*). "Abysmally unfunny and overstays its welcome to an outrageous degree" (*Guardian*). *Times* said Jellicoe did not "show

much aptitude for conventional farce."

69.90a *Countdown* (P, 1a) Alan Ayckbourn. COMEDY 9/4/69.** 94 perf. Cast: *Stage* 17/4/69, 15; *Theatricalia*; *Variety* 16/4/69, 66; *WWT/15*. *The Husband* Nigel Stock; *The Wife* Vivien Merchant. *Pp* New Watergate Presentations Ltd.; *Lic* R. C. Wingate; *Mgr* Bernard Delfont; *Pres* Alexander H. Cohen, Lynoq Productions Ltd.; *Dir* Alexander Doré; *Deviser* Anton Rodgers; *Dgn* Tim Goodchild; *Light* Joe Davis; *Sm* Ronald Elson; *Dsm* Stephen Batiste; *Carp* Alan Jeffery; *Wm* Roy Stow; *Press rep* Roger Clifford; *Bom* Trevor Kinder. Plot: Fletcher, Walford, Weintraub. Reviews: *Birmingham Post* 10/4/69, 12; *Christian Science Monitor* 16/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 17/4/69, 15; *Times* 10/4/69, 7; *Variety* 16/4/69, 66. Comment: Performed under the collective title *Mixed Doubles*, programme devised by Anton Rodgers, commentary by George Melly. Some of the items were performed previously under the collective title *We Who Are About To . . .* (69.24 a-h). *Times* said this was "a skilful piece of programme building" and well worth a second visit after the Hampstead debut.

69.90b *Haven* (P, 1a) James Saunders. COMEDY 9/4/69.* 94 perf. Cast: *Stage* 17/4/69, 15; *Theatricalia*; *Variety* 16/4/69, 66; *WWT/15*. *Jackie* Andrée Melly; *Pete* Oscar Quitak. *Pp, Lic, Mgr, Pres, Dir, Deviser, Dgn, Light, Sm, Dsm, Carp, Wm, Press rep, Bom* as for 69.90a. Reviews: *Birmingham Post* 10/4/69, 12; *Christian Science Monitor* 16/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 17/4/69, 15; *Times* 10/4/69, 7; *Variety* 16/4/69, 66. Comment: Performed under the collective title *Mixed Doubles*, programme devised by Anton Rodgers, commentary by George Melly. Some of the items were performed previously under the collective title *We Who Are About To . . .* (69.24 a-h).

69.90c *Night* (P, 1a) Harold Pinter. COMEDY 9/4/69.* 94 perf. Cast: *Stage* 17/4/69, 15; *Theatricalia*; *Variety* 16/4/69, 66; *WWT/15*. *The Woman* Vivien Merchant; *The Man* Nigel Stock. *Pp, Lic, Mgr, Pres, Dir, Deviser, Dgn, Light, Sm, Dsm, Carp, Wm, Press rep, Bom* as for 69.90a. Plot: Fletcher, Weintraub. Reviews: *Birmingham Post* 10/4/69, 12; *Christian Science Monitor* 16/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 17/4/69, 15; *Times* 10/4/69, 7; *Theatricalia*; *Variety* 16/4/69, 66. Comment: Performed under the collective title *Mixed Doubles*, programme devised by Anton Rodgers, commentary by George Melly. Some of the items were performed previously under the collective

title *We Who Are About To . . .* (69.24 a-h).

69.90d *Norma* (P, 1a) Alun Owen. COMEDY 9/4/69.** 94 perf. Cast: *Stage* 17/4/69, 15; *Theatricalia*; *Variety* 16/4/69, 66; *WWT/15*. *The Woman* Andrée Melly; *The Man* Oscar Quitak. *Pp, Lic, Mgr, Pres, Dir, Deviser, Dgn, Light, Sm, Dsm, Carp, Wm, Press rep, Bom* as for 69.90a. Plot: Fletcher. Reviews: *Birmingham Post* 10/4/69, 12; *Christian Science Monitor* 16/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 17/4/69, 15; *Times* 10/4/69, 7; *Variety* 16/4/69, 66. Comment: Performed under the collective title *Mixed Doubles*, programme devised by Anton Rodgers, commentary by George Melly. Some of the items were performed previously under the collective title *We Who Are About To . . .* (69.24 a-h).

69.90e *Permanence* (P, 1a) Fay Weldon. COMEDY 9/4/69.** 94 perf. Cast: *Stage* 17/4/69, 15; *Theatricalia*; *Variety* 16/4/69, 66; *WWT/15*. *Helen* Andrée Melly; *Peter* Oscar Quitak. *Pp, Lic, Mgr, Pres, Dir, Deviser, Dgn, Light, Sm, Dsm, Carp, Wm, Press rep, Bom* as for 69.90a. Plot: Fletcher. Reviews: *Birmingham Post* 10/4/69, 12; *Christian Science Monitor* 16/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 17/4/69, 15; *Times* 10/4/69, 7; *Variety* 16/4/69, 66. Comment: Performed under the collective title *Mixed Doubles*, programme devised by Anton Rodgers, commentary by George Melly. Some of the items were performed previously under the collective title *We Who Are About To . . .* (69.24 a-h).

69.90f *Resting Place* (P, 1a) David Campton. COMEDY 9/4/69.** 94 perf. Cast: *Stage* 17/4/69, 15; *Theatricalia*; *Variety* 16/4/69, 66; *WWT/15*. *The Old Woman* Vivien Merchant; *The Old Man* Nigel Stock. *Pp, Lic, Mgr, Pres, Dir, Deviser, Dgn, Light, Sm, Dsm, Carp, Wm, Press rep, Bom* as for 69.90a. Plot: Bull/2, Fletcher. Reviews: *Birmingham Post* 10/4/69, 12; *Christian Science Monitor* 16/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 17/4/69, 15; *Times* 10/4/69, 7; *Variety* 16/4/69, 66. Comment: Performed under the collective title *Mixed Doubles*, programme devised by Anton Rodgers, commentary by George Melly. Some of the items were performed previously under the collective title *We Who Are About To . . .* (69.24 a-h).

69.90g *Score* (P, 1a) Lyndon Brook. COMEDY 9/4/69.* 94 perf. Cast: *Stage* 17/4/69, 15; *Theatricalia*; *Variety* 16/4/69, 66; *WWT/15*. *Harry* Nigel Stock; *Sheila* Vivien Merchant. *Pp, Lic, Mgr, Pres, Dir, Deviser, Dgn, Light,*

Sm, Dsm, Carp, Wm, Press rep, Bom as for 69.90a. Plot: Fletcher. Reviews: *Birmingham Post* 10/4/69, 12; *Christian Science Monitor* 16/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 17/4/69, 15; *Times* 10/4/69, 7; *Variety* 16/4/69, 66. Comment: Performed under the collective title *Mixed Doubles*, programme devised by Anton Rodgers, commentary by George Melly. Some of the items were performed previously under the collective title *We Who Are About To . . .* (69.24 a-h).

69.90h *Silver Wedding* (P, 1a) John Bowen. COMEDY 9/4/69.** 94 perf. Cast: *Stage* 17/4/69, 15; *Theatricalia*; *Variety* 16/4/69, 66; *WWT/15*. *Audrey* Andrée Melly; *Julian* Oscar Quitak. *Pp, Lic, Mgr, Pres, Dir, Deviser, Dgn, Light, Sm, Dsm, Carp, Wm, Press rep, Bom* as for 69.90a. Plot: Fletcher, Walford. Reviews: *Birmingham Post* 10/4/69, 12; *Christian Science Monitor* 16/4/69, 6; *Illustrated London News* 19/4/69, 33; *New Statesman* 18/4/69, 562; *Observer* 13/4/69, 24; *Spectator* 18/4/69, 523; *Stage* 17/4/69, 15; *Times* 10/4/69, 7; *Variety* 16/4/69, 66. Comment: Performed under the collective title *Mixed Doubles*, programme devised by Anton Rodgers, commentary by George Melly. Some of the items were performed previously under the collective title *We Who Are About To . . .* (69.24 a-h).

69.91 *Rag to a Bull* (Revue) Raymond Cross (deviser). UNITY 11/4/69.* Janet Gillis, Julia Stratton, Charles Blackmore, Laurence Davies, Graham Gluck, Pam Geisler, June Morris. *Dir* Raymond Cross; *Dec* Alan Cameron; *Mus dir* Bert Bennett. Review: *Stage* 17/4/69, 15. Comment: The political elements in the revue were not clear cut (*Stage*).

69.92 *Onkel, Onkel* (P, 4a) Gunter Grass (trans Ralph Manheim of play, 1958). QUESTORS 12/4/69. 1st British perf. Cast: QTA. Plot: Hochman, 381, Matlaw, 313. Reviews: *Middlesex County Times* 18/4/69, 3; *Times* 14/4/69, 6. Comment: *Times* thought the production did not "quite capture Grass's combination of grotesquerie and realism."

69.93 *Bérénice* (T [5a]) Jean Racine. ALDWYCH 14/4/69.** Cast: *Stage* 17/4/69, 13; *WWT/15*. *Titus* Sami Frey; *Bérénice* Francine Bergé; *Antiochus* Denis Manuel; *Paulinus* André Cellier; *Arsace* Gerard Guillaumat; *Phenice* Tatiana Moukhine; *Rutile* Claude Lochy. *Pres* Peter Daubeny; *Dir* Roger Planchon; *Sc dgn, Cost dgn* René Allion; *Sm* Margaret Roy. Plot: Gassner, Hochman, Salem, Shank. Reviews: *Christian Science Monitor* 21/4/69, 4; *Guardian* 15/4/69, 8; *Illustrated London News* 26/4/69, 28; *New Statesman* 25/4/69, 595; *Spectator*

18/4/69, 521, 523; *Stage* 17/4/69, 13; *Times* 15/4/69, 14; *Tribune* 25/4/69, 11. Comment: Roger Planchon's Théâtre de la Cité. World Theatre Season. *Spectator* said the production achieved "an exquisite, grave and passionate simplicity." *Guardian* preferred the Comédie Française's "static style" to Planchon's freer staging, but still found the production very engaging. "Exquisitely spoken, especially by Sami Frey as Titus" (*Christian Science Monitor*). *Times* commended the acting which combined "lightness with propriety: it is entirely free from generalized rhetoric and inflated gesture."

69.94 *A Kind of New World* (P) Bolivar Le Franc. TOWER, CANONBURY, 14/4/69.* Cast: *Stage* 24/4/69, 11; TTC. Review: *Stage* 24/4/69, 11.

69.95 *Cat Among the Pigeons* (F, 3a) Georges Feydeau (trans John Mortimer of *Un fil à la patte*, 1894). PRINCE OF WALES 15/4/69.** 118 perf. Cast: *Stage* 24/4/69, 10; *Variety* 23/4/69, 74; WWT/15. *Marceline* Rosemary Martin; *Firmin, Le Concierge* Jay Denyer; *Lucette Gautier* Elizabeth Seal; *Contran de Chenneviette* John Hart Dyke; *Nini Galant* Miranda Marshall; *Fernand Bois D'Enghien* Richard Briers; *Ignace de Fontanet* Peter Gray; *Baroness Duverger* Helen Christie; *Camille Bouzin* Murray Melvin; *General Irrigua* Victor Spinetti; *Antonio, Jean* Richard Dennis; *Viviane* Sheila Davies; *Fraulein Fitzenspiegel* Daphne Newton; *Emile* Paul Hastings; *Lantern, Man* Richard Young; *Woman* Jacqueline Lacey; *Policemen* Paul Hastings, John Bromley; *Wedding Party and Guests* Rose Alba, Miranda Hampton, Venessa Kempster, Olga Bennett, Darryl Kavann, Stanley Lloyd, Patrick Marley, Douglas Ridley. *Lic* Bernard Delfont; *Pres* H. M. Tennent, Bernard Delfont; *Gen mgr* Brent Maxfield; *Dir* Jacques Charon; *Dec* André Lavasseur; *Light* Joe Davis; *Bom* Ken Limbrey; *Carp* Tom Povey; *Eng* George Trevor; *Pm* Jimmy Hinchcliffe. Plot: French/2, Hochman. Reviews: *Birmingham Post* 17/4/69, 6; *Guardian* 16/4/69, 8; *Illustrated London News* 26/4/69, 28; *New Statesman* 25/4/69, 595; *Spectator* 25/4/69, 552; *Stage* 24/4/69, 9–10; *Times* 16/4/69, 13; *Tribune* 25/4/69, 11; *Variety* 23/4/69, 74. Comment: A charity preview was given on 14/4/69 in aid of the National Youth Theatre. "A sprightly and amusing" production with Richard Briers giving a perfectly timed performance (*Variety*); *Guardian* expressed a similar view. "The large cast is without exception excellent, on a level seldom attempted or achieved outside the subsidised companies" (*Spectator*). While describing the production as "managerial opportunism," *Times* conceded it was a success.

69.96a *In the Penal Colony* (P, 1a) Steven Berkoff (adpt of Franz Kafka's short story, 1914). LAMDA 15/4/69.**

Cast: *Stage* 10/4/69, 13. Plot: French/2, Walford. Reviews: *Observer* 27/4/69, 26; *Times* 16/4/69, 13. Comment: Angel Productions. The company for both pieces comprised George Little, Petra Markham, Jeanie James, Steven Berkoff; *Dir* Steven Berkoff. *Times* noted Berkoff had adapted, directed, and starred in both pieces but admitted "that in the last analysis the stories make a much stronger emotional impact on the printed page."

69.96b *Metamorphosis* (P, 1a) Steven Berkoff (adpt of Franz Kafka's short story, 1915). LAMDA 15/4/69. Cast: *Stage* 10/4/69, 13. Plot: French/2, Griffiths, Walford. Reviews: *Observer* 27/4/69, 26; *Times* 16/4/69, 13. Comment: Angel Productions.

69.97 *Anne of Green Gables* (Mus, 2a) Donald Harron (lyr, bk; adpt of L. M. Montgomery's novel, 1908) and Norman Campbell (mus, lyr) and Mavor Moore (lyr) and Elaine Campbell (lyr). NEW 16/4/69. 326 perf. 1st perfd Confederation Centre of the Arts, Charlottetown, Canada, 27/7/65; 1st British perf. Cast: *Stage* 24/4/69, 9; *Variety* 23/4/69, 74; WWT/15. *Mrs. Barry* Joan Ryan; *Rachel Lynde* Bettina Dickson; *Mrs. Pye* Marion Wilson; *Rev. Smythe-Hankinson, Mr. Phillips* Ian Burford; *Mrs. MacPherson* Betty Benfield; *Mrs. Sloane* Kathy Dunkerley; *Mrs. Spencer* Barbara Miller; *Lucilla* Colette Gleeson; *Minister* Kenneth Waller; *Mailman, Station Master* Laurie Webb; *Farmer* Jonathan Poole; *Townsmen* Philip Summerscales; *Marilla Cuthbert* Barbara Hamilton; *Matthew Cuthbert* Hiram Sherman; *Anne Shirley* Polly James; *Mrs. Blewett* Pat Starr; *Diana Barry* Susan Anderson; *Josie Pye* Liz Edmiston; *Prissy Andrews* Janis Dunning; *Ruby Gillis* Josie Ashcroft; *Tillie Boulter* Judith Cox; *Gertie Pye* Rita Henderson; *Gilbert Blythe* Robert Ainslie; *Moody MacPherson* Roy Urbach; *Charlie Sloane* Gerard Hunt; *Tommy Sloane* John Chester; *Miss Stacy* Pat Starr. *Lic, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *L* Wyndham Theatres Ltd.; *Pres* Bill Freedman; *Dir, Ch* Alan Lund; *Assist ch* Robert Ainslie; *Dgn* Henry Bardon; *Cost dgn* Michael Stennett; *Light* Francis Reid; *Mus arr* John Fenwick; *Mus dir* Martin Goldstein; *Assist ch* Robert Ainslie. Plot: French/2, Gänzl, Hischak, Loney, OTF. Reviews: *Birmingham Post* 19/4/69, 7; *Christian Science Monitor* 28/4/69, 4, 22/10/69, 4; *Daily Mirror* 17/4/69, 18; *Guardian* 17/4/69, 10; *Illustrated London News* 26/4/69, 28; *New Statesman* 25/4/69, 595; *Spectator* 25/4/69, 552; *Stage* 24/4/69, 9; *Times* 17/4/69, 14; *Tribune* 25/4/69, 11; *Variety* 23/4/69, 74. Comment: "Unsophisticated charm" (*Guardian*). "Quaint, folksy, unabashedly sentimental, completely wholesome," an antidote to "the current hairiness and bareness kick of world theatre" (*Variety*). "The New Theatre qualifies as the home of a type of family musical characterized by period charm, benevolence, and tunes you can carry away

in your head" (*Times*). The first New York production (City Center 21/12/71) ran for 16 performances.

69.98 *Eli Morgan* (P) Derek Wellman. LITTLE THEATRE CLUB 16/4/69.* Cast: *Stage* 1/5/69, 17. *Gwilym Lloyd* Stephen Parkins; *Miss Price* Jessica Shaw; *Owen Davies* Farrell Sheridan; *Mrs. Lloyd* Angela Connell; *Rev. Eli Morgan* Jim Collier; *Joseph P. Eidelberger* Paul Strider; *Martha Eidelberger* Meriel Fairbairn; *Megan Parry* Ann Irving. *Dir* Margaret Prior; *Dec* William Eggeling, Margaret Prior; *Sm* William Eggeling. Review: *Stage* 1/5/69, 17. Comment: A Welsh pastor is seduced by visiting American hot-gospellers.

69.99 *Ann Veronica* (MP, 2a) Frank Wells (bk; based on H. G. Wells's novel, 1909) and Ronald Gow (bk) and David Croft (lyr) and Cyril Ornadel (mus). CAMBRIDGE 17/4/69. 44 perf. 1st perfd Belgrade, Coventry, 6/2/69. Cast: *Stage* 24/4/69, 10; *Theatricalia*; *Variety* 30/4/69, 72; *WWT/15*. *Ann Veronica* Stanley Mary Millar; *Molly Stanley* Joan Cooper; *Maggie* Margaret Blay; *Peter Stanley* Charles West; *Teddy Widgett* Ian Lavender; *Hetty Widgett* Janet Mahoney; *Connie Widgett* Suzanne Kerchiss; *Miss Miniver* Hy Hazell; *Agnes* Jacquie Toye; *Maud* Glennis Beresford; *Emily* Joanne Haverly; *Kate* Ann Maltby; *Hubert Manning* Simon Kent; *Mr. Ramage* Arthur Lowe; *Student* Michael Bretton; *Mr. Capes* Peter Reeves; *Crawford* John Banks; *Waiter* John Inman; *Policemen* John Banks, Ken Robson, Brian Harding-Madge; *Head Wardress* Beth Boyd; *Assistant Wardresses* Margaret Blay, Jean Hulme, Mercia Glossop; *Laboratory Assistant* Ted Merwood; *Singers, Dancers* Ursula Barclay, Glennis Beresford, Margaret Blay, Beth Boyd, Mercia Glossop, Joanne Haverly, Jean Hulme, Ann Maltby, Chris Melville, Jeanette Ranger, Jacquie Toye, John Banks, Michael Bretton, Peter Butler, James Charlton, Brian Harding-Madge, Ted Merwood, Ken Robson. *Pres* Ian Abrahams, David Roe, Martin Tickner; *Dir* David Croft; *Dec* Peter Rice; *Ch* Alfred Rodrigues; *Light* Tony Corbett; *Mus dir* Grant Hossack; *Mus arr* Cyril Ornadel, Bobby Richards. Plot: OTF. Reviews: *Birmingham Post* 18/4/69, 6; *Daily Mirror* 18/4/69, 20; *Guardian* 18/4/69, 8; *Illustrated London News* 3/5/69, 45; *New Statesman* 25/4/69, 595; *Stage* 24/4/69, 10; *Times* 18/4/69, 15; *Tribune* 9/5/69, 11; *Variety* 30/4/69, 72. Comment: MPS 74. "During the pre-London tour Dorothy Tutin played Ann, but was replaced by Mary Millar" (OTF). "Here and there a useful libretto, now and again pleasant music, but all, I fear, in a despairing cause" (*Illustrated London News*). *Variety* reported the piece lacked the female emancipation element of the novel; moreover, the musical element was poor, the cast "has minimal marquee draw and [there are] dull, ugly, malfunctioning (opening night) sets." *Guardian* com-

plained about the "dated staging." "An unpretentious though not very memorable attempt to set Wells's social conscience to music" (*Tribune*). "Earnest, well-intentioned, unadventurous and often as flimsy as its swaying scenery" (*Daily Mirror*).

69.100 *George Dandin ou le mari confondu* (C) Molière. ALDWYCH 17/4/69.** Cast: *Stage* 24/4/69, 9; *WWT/15*. *George Dandin* Jean Bouisse; *Angelique* Colette Dompiertrini; *Claudine* Veronique Silver; *Lubin* Claude Brasseur; *M. De Sottenville* Claude Lochy; *Mme De Sottenville* Isabelle Sadoyan; *Clitandre* Gerard Guillaumat; *Colin* Julien Mallier; *Servant to Dandin* Ferna Claude; *Valets to Dandin* Gerard Frisque, René Morard. *Pres* Peter Daubeny; *Dir* Rober Planchon; *Dec* René Allio. Plot: French/2, Hochman. Reviews: *Christian Science Monitor* 2/5/69, 6; *Guardian* 18/4/69, 8; *New Statesman* 25/4/69, 595; *Observer* 27/4/69, 26; *Spectator* 25/4/69, 552; *Stage* 24/4/69, 9; *Times* 18/4/69, 15. Comment: Roger Planchon's Théâtre de la Cité. World Theatre Season. The cast's gusto and uninhibited performance reminded *Guardian* of performances at the Mermaid. However, *Spectator* said the "brilliant production" preserved both "the play's surface gaiety [and the] sombre undertones of pain and punishment." Similarly, *Christian Science Monitor* observed the play's "democratic moral" was "conveyed delicately and gently." *Times* was "baffled" by the production.

69.101 *A Whitman Portrait* (P) Paul Shyre. OPEN SPACE 17/4/69. 1st perfd Nassau Community College, New York, 11/5/65; 1st British perf. Cast: *Stage* 10/4/69, 13. Alexander Scourby, Carolyn Coates, Wayne Maxwell, Alan Mixon. *Dir* Paul Shyre. Plot: Salem. Reviews: *New York Times* 29/6/69, D20; *Stage* 24/4/69, 10. Comment: Performed by an American cast.

69.102 *The Suitcase* (P) Stavros Lillitos. VANBRUGH 19/4/69. 1st British perf? Comment: Greek Arts Theatre Club. About Cypriot immigrants.

69.103 *Jump!* (P) Myles Murchison. ARTS 21/4/69. 1st British perf Traverse, Edinburgh, 16/4/69. Reviews: *Guardian* 22/4/69, 8; *Stage* 24/4/69, 11; *Times* 22/4/69, 8. Comment: Western Canada Youth Theatre. *Times* was unimpressed by both the play, about a crowd watching a man jump from a high-rise building, and its performance.

69.104 *Lilac Time* (MP, 3a) Franz Schubert (mus; arr Heinrich Berté and G. H. Clutsam) and "Adrian Ross" (lyr, bk; fnd on A. M. Willner and Heinz Reichert, *Das Dreimäderlhaus* [1916], which was an adaptation of Rudolph Hans Bartsch's novel, *Schwammerl* [1912]). RICHMOND 21/4/69.** *Schober* John Larsen; *Lili* Janette

Miller; *Schubert* Peter Carpenter; *Tilli* Terri Howard; *Veit* Martin Fenwick; *Willi* Ruth Llewellyn; *Kappel* Martin Dell; *Vogl* Noel Crowder; *Von Schwind* David G. March; *Marini* Rissa Cooper; *Binder* David Bexon; *Braun* Ray Knight; *Mrs. Veit* Elisabeth Wade; *Novotny* Jonathan Hardy; *Schani* Sheila Dawson; *Count Scharntorff* Tony Lance. *Dir* Frederic Piffard; *Ch* Terry Gilbert; *Dec* John C. Piper. Plot: Gänzl, Green. Comment: A three-week engagement.

69.105 *Richard II* (T) William Shakespeare. DUTHY HALL 21/4/69.** Comment: National Youth Theatre.

69.106a *Absente Reo* (P, 1a) Walter Winward. INTIMATE 22/4/69.* Cast: *Stage* 1/5/69, 14. *Annette* June Ritchie; *Helga* Anna Barry. *Pres* Howard Kent; *Dir* Harvey Medlinsky; *Sm* Edward Push. Review: *Stage* 1/5/69, 14. Comment: The play concerned two quarreling sisters who reveal they had both been in love with their father.

69.106b *A Game of Chess* (P, 1a) Walter Winward. INTIMATE 22/4/69.* Cast: *Stage* 1/5/69, 14. *Joe* Michael Graham Cox; *Pete* Roy Hanlon. *Pres* Howard Kent; *Dir* Harvey Medlinsky; *Sm* Edward Push. Reviews: *Illustrated London News* 10/5/69, 33; *Stage* 1/5/69, 14. Comment: "An absorbingly-managed duologue in which time, youth-to-age, was telescoped while we watched" (*Illustrated London News*). "As a moving illustration of the soullessness of city life it is undoubtedly effective and benefits from Harvey Medlinsky's shrewd direction" (*Stage*).

69.107 *Anna-Luse* (P, 1a) David Mowat. ARTS LABORATORY 22/4/69. 1st perfd Traverse, Edinburgh, 21/8/68. Cast: *Stage* 1/5/69, 15. *Anna-Luse* Philippa de Gobeo; *Solveig* Rosamund Nelson; *Jiri* Irving Lycett; *Roy* Carl Forgione; *Jean* Diana Seaney; *Inga-Lill* Judy Liebert. *Dir* David Mowat. Plot: Vinson. Review: *Stage* 1/5/69, 15. Comment: "How could anyone stage such a meaningless and boring piece, how could anyone expect people to sit through it?" (*Stage*).

69.108 *In Celebration* (P, 2a) David Storey. COURT 22/4/6.* 62 perf. Cast: Findlater; *Stage* 24/4/69, 9; *Theatricalia*; *Variety* 30/4/69, 72; *WWT/15*. *Andrew Shaw* Alan Bates; *Colin Shaw* James Bolam; *Steven Shaw* Brian Cox; *Mr. Shaw* Bill Owen; *Mrs. Burnett* Gabrielle Daye; *Mrs. Shaw* Constance Chapman; *Reardon* Fulton Mackay. *Dir* Lindsay Anderson; *Dgn* Peter Docherty. Plot: Demastes/2, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 23/4/69, 10; *Christian Science Monitor* 16/5/69, 4; *Daily Mirror* 23/4/69, 20; *Guardian* 23/4/69, 8; *Illustrated London News* 3/5/69, 45; *New Statesman* 2/5/69, 631-32; *Observer* 27/4/69, 26; *Spectator* 2/5/69,

592; *Stage* 24/4/69, 9; *Times* 23/4/69, 16; *Tribune* 9/5/69, 11; *Variety* 30/4/69, 72. Comment: MPS 177. English Stage Company. "Cast to perfection and directed with unpretentious realism by Lindsay Anderson" (*Guardian*). *Observer* was disappointed that the play was little more than a working-class *Dear Octopus*. "Storey's greatest strength is his eye for social detail and his ability to change the mood of a scene without any crashing of gears" (*Times*). *Variety* said the play was gripping, well-written, reminiscent of Ibsen and O'Neill, and contained splendid performances from Bill Owen, Alan Bates, and Brian Cox. *Tribune* thought Storey had really written two plays, neither of which was realized on stage.

69.109 *The Au Pair Man* (C, 3a) Hugh Leonard. DUCHESS 23/4/69. 68 perf. 1st perfd Gate, Dublin, 30/9/68. Cast: *Stage* 1/5/69, 13; *Variety* 30/4/69, 72; *WWT/15*. *Mrs. Rogers* Joan Greenwood; *Eugene Hartigan* Donal McCann. *L Garrick Theatre Management Ltd.*; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Lic* P. D. Abrahams; *Pres* Leonard S. Field, Michael White; *Dir* Ted Kotcheff; *Dgn* Patrick Murray; *Sm* Monica Brophy. Plot: French/2, Hischak, Hischak/2, 67, Schrank, Vinson, Weintraub. Reviews: *Birmingham Post* 24/4/69, 8; *Christian Science Monitor* 16/5/69, 4; *Daily Mirror* 24/4/69, 18; *Guardian* 24/4/69, 10; *New Statesman* 9/5/69, 669; *Illustrated London News* 3/5/69, 45; *Observer* 27/4/69, 26; *Stage* 1/5/69, 13; *Times* 24/4/69, 15; *Tribune* 9/5/69, 11; *Variety* 30/4/69, 72. Comment: MPS 130. *Illustrated London News* described the play as "either a fantastic, mannered comedy for two people, or an allegory of crumbling Britain." *Observer* said that instead of being boldly satirical the play ended up being "dimly saucy." For *Variety* Leonard's "lively, jokey dialog" was insufficient to support his satirical intent, further limited by the play being a two-hander. "Episodic but engaging ... essentially anecdotal" and not adding up to much (*Tribune*). *Times* said the play's "comic allegory" failed to convince because it did not "grow out of a plausible realistic situation." The first New York production (Vivian Beaumont 27/12/73) ran for 37 performances.

69.110 *The Enoch Show* (Revue) Peter Gill and Christopher Hampton and Edward Bond and Dilip Hiro and Shirley Matthews and Michael O'Neill and Jeremy Seabrook and Mike Stott and Heathcote Williams. THEATRE UPSTAIRS 23/4/69.* Cast: Findlater. Oliver Cotton, Malcolm Ingram, Deborah Norton, Jack Shepherd, Henry Woolf. *Dir* Barry Hanson; *Dgn* Hayden Griffin. Reviews: *Daily Mirror* 26/4/69, 2; *Globe and Mail* (Toronto) 28/4/69, 14; *Variety* 7/5/69, 253. Comment: English Stage Company. National Front demonstrators interrupted the first-night performance for ten minutes. *Variety* reported Henry Woolf was attacked on the stage during

a sketch about Enoch Powell, the Member of Parliament well-known for his anti-immigration views.

69.111 *Metamorphosis* (P) John Abulafia (adpt of Franz Kafka's short story, 1915). OPEN SPACE 24/4/69 (Lt). Comment: Incubus.

69.112 *The Lion in Winter* (CD, 2a) James Goldman. TOWER, CANONBURY, 25/4/69. 1st perfd Colonial, Boston, 7/2/66. Cast: TTC. Plot: Best/65, 324, Bordman, Bordman/4, 408, Bronner, Bryer, Fletcher, Hischak. Reviews: *Illustrated London News* 10/5/69, 33; *Times* 28/4/69, 11. Comment: The play was performed without an interval. *Times* said the production was "solid, workmanlike," but the lack of star performers revealed the "deficiencies of the text." The play was "hammered along at speed by an adventurous amateur cast, Peter Dawson and Joanne Harding particularly good" (*Illustrated London News*). The first New York production (Ambassador 3/3/66) ran for 92 performances.

69.113 *Charley's Aunt* (FC, 3a) Brandon Thomas. WIMBLEDON 28/4/69.** Cast: *Stage* 27/3/69, 8. *Spettigue* George Lacy; *Sir Francis Chesney* Raymond Francis; *Donna Lucia* Diana Churchill; *Lord Fancourt Babberley* Julian Holloway; *Brassett* Kenneth Henry; *Jack Clifford* Norgate; *Charley* Adrian Wright; *Amy* Jennifer Clulow; *Kitty* Jenny Runacre; *Ella* Gerri Collins. *Dir* Charles Vance; *Dgn* Paul Wright. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley.

69.114 *The Three Sisters* (P, 4a) Anton Chekhov (trans Karel Kraus and Josef Topol of *Tri sestry*, 1901). ALDWYCH 28/4/69.** Cast: *Stage* 1/5/69, 15; *WWT/15*. *Andrei Sergeivich Prozorov* Milan Riehs; *Natasha Ivanovna* Bohumila Dolejsova; *Olga* Vera Kubankova; *Masha* Marie Tomasova; *Irina* Hana Patejrikova; *Feodr Illich Kulygin* Borik Prochazka; *Alexander Ignatyevich Vershinin* Vaclav Neuzil; *Nikolia Lvovich Tuzenbach* Jan Triska; *Vasili Vasilyevich Solyeni* Rudolf Jelinek; *Ivan Romanovich Chebutykin* Otomar Krejca; *Alexei Petrovich Fedotik* Jiri Zahajsky; *Vladimir Karlovitch Rohde* Jiri Klem; *Ferapont* Ladislav Fiser; *Anfisa* Leopolda Dostalova; *Maid* Hana Maciuchova; *Soldier* Miroslav Masopust; *Officer* Josef Culek. *Pres* Peter Daubeny; *Dir* Otomar Krejca; *Dec* Joseph Svoboda; *Cost dgn* Jarmila Konecna; *Mus* Miroslav Ponc; *Light* Vlastimil Tretera; *Sound* Jan Materna; *Sm* Karel Hecht. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 12/5/69, 4; *Guardian* 29/4/69, 10; *Illustrated London News* 10/5/69, 33; *New Statesman* 9/5/69, 668; *Observer* 4/5/69, 27; *Spectator*

2/5/69, 591–92; *Stage* 1/5/69, 15; *Times* 29/4/69, 14; *Tribune* 9/5/69, 11. Comment: Otomar Krejca's Theatre Behind the Gate (Czechoslovakia). World Theatre Season. *Spectator* praised the rhythm and mood achieved in each act with "exquisite precision" and boldness. "I've seldom seen a more perfectly integrated, utterly finished production, planned and executed with deliberate artistry down to its smallest detail," but lacking in moments of spontaneity (*Observer*). *Tribune* said the production possessed "very formal purity" but "lacked soul." *Times* said the production highlighted the play's "vein of hysteria" which worked well in the first two acts but not the last two.

69.115 *Forever April* (C) Frank Barbara. INTIMATE 29/4/69.** Cast: *Stage* 8/5/69, 13. *Walter Price* Henry McGee; *Angus Neil* Dickie Henderson; *April May* Myra Frances; *Mrs. Halliday* Beatrix Mackey; *Gwen Halliday* Jennifer Piercey; *Hotel Porter* Patrick Cochrane. *Pres* Howard Kent; *Dir* Basil Lord; *Dgn* Martin King; *Sm* Edward Pugh. Review: *Stage* 8/5/69, 13. Comment: Dickie Henderson and Henry McGee made the most of this spiced up sex farce ably assisted by "Basil Lord's fast and expert direction" (*Stage*).

69.116 *The Way of the World* (C, 2a) William Congreve. OLD VIC 29/4/69.** 59 perf. Cast: NTA; *Stage* 8/5/69, 13; *Theatricalia*; *Variety* 4/6/69, 66; *WWT/15*. *Edward Mirabell* Robert Lang; *Fainall* John Moffatt; *Betty Gabrielle* Laye; *Messenger from Shropshire* Peter Penry-Jones; *Anthony Witwoud* Edward Hardwicke; *Petulant* David Ryall; *Coachman* Lewis Jones; *Mirabell's Servant* Frederick Pyne; *Mrs. Fainall* Sheila Reid; *Mrs. Marwood* Jane Wenham; *Millamant* Geraldine McEwan; *Mincing* Jane Lapotaire; *Waitwell* Edward Petherbridge; *Foible* Helen Burns; *Lady Wishfort* Hazel Hughes; *Peg* Suzanne Vasey; *Lady Wishfort's Footman* Benjamin Whitrow; *Sir Wilfull Witwoud* Michael Turner; *Mrs. Muller* Jo Maxwell-Muller; *Dancers* Gillian Barge, Jane Lapotaire, Suzanne Vasey, Barry James; *Townsfolk*, *Servants*, *Constables* Michael Tudor Barnes, Lionel Guyett, James Hayes, Barry James, Brian Tully. *Dir* Michael Langham; *Dgn* Desmond Heeley; *Light* John B. Read; *Mus* Marc Wilkinson; *Mime*, *Ch* Claude Chagrin; *Sm* Diana Boddington. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 2/5/69, 7; *Christian Science Monitor* 16/5/69, 4; *Guardian* 2/5/69, 10; *Illustrated London News* 17/5/69, 31; *New Statesman* 9/5/69, 668–69; *Observer* 4/5/69, 27; *Spectator* 9/5/69, 625; *Stage* 8/5/69, 13, 16/10/69, 7; *Times* 2/5/69, 9; *Tribune* 9/5/69, 11; *Variety* 4/6/69, 66. Comment: National Theatre. Press night was 1/5/69. *Guardian* regretted Geraldine McEwan could not match "the musical elegance" of Edith Evans's per-

formance as Millamant. *Spectator* opined neither the director nor the cast really grasped the outer and inner workings of the play. However, *Tribune* thought Michael Langham was attempting “to strip away the veneer of verbal ‘style,’ and to lay bare the real coarse-grain of the Restoration mind instead.” *Christian Science Monitor* was satisfied that two key scenes came off well: “in both Gerald McEwen shines with the lazy ease of a fine lady who thinks it inelegant to show enthusiasm.” *Times* was impressed by the production’s clarity in presenting both the plot and the text. The production remained in repertory until 29/4/69.

69.117 *Belle Starr* (Mus, 2a) Warren Douglas (bk, lyr) and Steve Allen (lyr, mus) and Jerry Schafer (lyr). PALACE 30/4/69. 21 perf. 1st perfd Alhambra, Glasgow, 1/4/69 as *The Piecefull Palace*. Cast: *Stage* 8/5/69, 13; *Variety* 7/5/69, 254; *WWT/15*. *Ned Buntline* Thick Wilson; *Jesse James* Ray Chiarella; *Boliver Shagnasty* Terry Williams; *Billy the Kid* Blayne Barrington; *Joker* Frank Blanch; *P. U. Lule* Keith Galloway; *Sheriff J. J. Sarno* Mostyn Evans; *Big Buttes* Angela Ryder; *Luscious* Ron Eagleton; *Flea* Maggie Vickers; *Charity* Tina Scott; *Dumb Nora* Georgia Jee; *Cowboy Maggie* Tammy Filhart; *Rotary Rosie* Delia Sainsbury; *Professor* Peter Honri; *Skeeter* Ross Petty; *Bat* Walter Cartier; *Lady Jane* Sally Mates; *Belle Starr* Betty Grable; *Killer Malone* Michael Hawkins; *L. D. Sloane* Mike Rowlett; *Turkey Lucas* Richard Manuel; *San Francisco Sam* Marc Urquhart; *Rowdy Joe* John Alexander; *Odie Thudpucker* Malcolm Cheeseman; *Calamity Jane* Valerie Walsh; *Lulu* Debbie Roberts; *Judy* Judy Clare. *Theatre dir* Emile Littler; *Pres* Jerry Schafer, Rory Calhoun, Clarke Reynolds; *Dir* Jerry Schafer; *Ch* Jack Card; *Dgn* Peter Proud; *Light* Michael Northen; *Mus adviser* R. V. Brand; *Mus dir* Maurice Arnold. Plot: Loney, OTF. Reviews: *Birmingham Post* 1/5/69, 7; *Daily Mirror* 2/5/69, 14; *Guardian* 2/5/69, 10; *Illustrated London News* 10/5/69, 33; *New Statesman* 9/5/69, 669; *Observer* 4/5/69, 27; *Stage* 8/5/69, 13; *Times* 2/5/69, 9; *Tribune* 8/5/69, 11; *Variety* 7/5/69, 254. Comment: MPS 45, 68. “It’s a gaudy, brash, cheerfully vulgar musical about the feudin’ and fussin’ days in Las Vegas 100 years ago. Two, or maybe three, of the fourteen songs lift the musical out of the rut into which the woeful dialogue tends to push it, but the show is disappointing. It probably qualifies as one of the noisiest-ever musicals” (*Daily Mirror*). “‘What shall I do now?’ asked one of the minor characters ... and a voice, far off near the roof, said—with an awful clarity—‘Drop dead.’ During the remainder of this curious night the gallery restrained itself. The only sound that penetrated to the stalls was a sad response to Betty Grable’s emotional speech of thanks, ‘Come back again in a better show’” (*Illustrated London News*). *Tribune* left

after the first act, unable to suffer any more.

69.118 *The Single-Ended Rope* (F with songs) Johann Nestroy (adpt Karel Kraus and Zdeněk Mahler) and Pete Rada (lyr) and Pete Japka (mus). ALDWYCH 1/5/69. 1st perfd this adpt Divadlo za bránou, Prague, 11/67 as *Provaz o jednom konci*; 1st British perf. Cast: *Stage* 8/5/69, 14; *WWT/15*. *Lips* Jan Triska; *Servant to Lips* Ladislav Bohac; *Sebastian Faden* Borik Prochazka; *Fabian Strick* Rudolf Jelinek; *Madame Glanz* Marie Tomasova; *Theresa* Bohumila Dolejsova; *Pumpf* Vaclav Neuzil; *Hana* Hana Maciuchova; *Mrs. Snitlick* Vera Petakova; *Babette* Hana Pastejrikova. *Pres* Peter Daubeny; *Dir* Otomar Krejca; *Dec* Joseph Svoboda; *Cost dgn* Jarmila Konecna; *Ch* Lea Janeckova; *Light* Vlastimil Tretera; *Sound* Jan Materna; *Sm* Karel Hecht. Reviews: *Christian Science Monitor* 12/5/69, 4; *Guardian* 2/5/69, 10; *Stage* 8/5/69, 14; *Times* 2/5/69, 9; *Tribune* 9/5/69, 11. Comment: Otomar Krejca’s Theatre Behind the Gate (Czechoslovakia). World Theatre Season. *Guardian* said the farce was a combination of thirty farces carried out by the company’s resident dramatist, Karel Kraus. *Times* enjoyed the production’s “lightness and parodic stylishness.”

69.119 *Italian Love Story* (P, 3a) Colin Morris. LITTLE THEATRE CLUB 2/5/69. 1st perfd Leas Pavilion, Folkestone, 29/9/52. Cast: *Stage* 8/5/69, 17. *Captain Bracken* Tim Pearce; *Vincenzo Altieri* Patrick Melly; *Private Williams* Michael Kellan; *Nick* Henry Smith; *Maria* Elaine Ives-Cameron; *Carla* Philippa de Gobeo; *Franci* Christopher Reich; *Lou Logan* Barry Grantham; *June* Jessica Shaw; *Sophie, Peasant Woman* Joan Grantham; *Savage* David Clendining. *Dir, Dec* Joan Campbell; *Sm* Steve Ronay. Review: *Stage* 8/5/69, 17. Comment: The play was set in Italy in 1943 and, among other matters, involved a British captain falling in love with a local girl; “it is very serious, with set-pieces for most of the characters, and, in Joan Campbell’s production, too slow and static to override incredulity” (*Stage*).

69.120a *The Green Cockatoo* (P, 1a) Arthur Schnitzler. ALDWYCH 3/5/69. 1st perfd Burgtheater, Vienna, 1/3/1899 as *Der grüne Kakadu*. Cast: *Stage* 8/5/69, 14; *WWT/15*. *Emile* Miroslav Moravec; *Francois* Jiri Zahajsky; *Albin* Miroslav Masopust; *Marquis of Lansac* Ladislav Fiser; *Severine* Vera Kubankova; *Rollin* Milan Riehs; *Prosper* Milos Nedbal; *Henri* Ladislav Bohac; *Baltazar* Borik Prochazka; *Guillaume* Rudolf Jelinek; *Scaevola* Jiri Klem; *Maurice* Vladimir Matejcek; *Georgette* Vera Petakova; *Michette* Hana Pastejrikova; *Filipotte* Hana Maciuchova; *Leocadie* Bohumila Dolejsova; *Grasset* Vaclav Neuzil; *Lebret* Jan Lorman; *Grain* Otomar Krejca; *Officer* Josef Culek; *Musician* Petr

Hapka. *Pres* Peter Daubeny; *Dir* Otomar Krejca; *Dgn* Josef Svoboda; *Cost dgn* Jarmila Konecna; *Mus* Petr Hapka; *Light* Vlastimil Tretera; *Sound* Jan Materna. Plot: Gassner, Hochman, Matlaw, Shank, Sobel. Reviews: *Spectator* 16/5/69, 659; *Stage* 8/5/69, 14; *Times* 5/5/69, 11; *Tribune* 9/5/69, 11. Comment: Otomar Krejca's Theatre Behind the Gate (Czechoslovakia). World Theatre Season. *Times* said that Schnitzler's technique equalled anything done by Pirandello.

69.120b *An Hour of Love* (P) Josef Topol. ALDWYCH 3/5/69. 1st perfd Behind the Gate, Prague, 12/68 as *Hodina lásky*; 1st British perf. Cast: *Stage* 8/5/69, 14; *WWT/15*. *El* Jan Triska; *Ela* Marie Tomasova; *Aunt* Leopolda Dostolova. *Pres*, *Dir*, *Dgn*, *Cost dgn*, *Mus*, *Light*, *Sound* as for 69.120a. Plot: Hochman. Reviews: *Stage* 8/5/69, 14; *Times* 5/5/69, 11. Comment: Otomar Krejca's Theatre Behind the Gate (Czechoslovakia). *Times* was somewhat irritated by the interminable length of the piece.

69.121 *You've Stolen My Blues* (One-man show) Bari Jonson. HAMPSTEAD 4/5/69, 11/5, 18/5/69. 1st perf?

69.122 *The Black Swan Winter* (P, 2a) John Hale. HAMPSTEAD 5/5/69. 1st perfd Citizens, Glasgow, 23/4/68 as *Smile Boys, That's the Style*. Cast: *Stage* 8/5/69, 15; *WWT/15*. *Johnny Pitt* Eric Thompson; *Sam Pitt* Esmond Knight; *Eve Pitt* Veronica Hurst; *Jessie Pitt* Margery Mason; *Kate Wood* Marjie Lawrence; *Mike* Freddie Wilson; *Gerry Watson-Smith* Warwick Sims. *Dir* John Hale; *Dgn* Patrick Downing; *Light* Christopher Bazeley; *Sound* David Cain; *Sm* Michael McDermott. Plot: Vinson. Reviews: *Birmingham Post* 7/5/69, 10; *Illustrated London News* 17/5/69, 31; *Observer* 11/5/69, 32; *Stage* 8/5/69, 15; *Times* 6/5/69, 16; *Tribune* 23/5/69, 11. Comment: *Observer* felt the piece was more a novel than a play. "As heavy-handed as the symbolism of its title" (*Tribune*). *Illustrated London News* could "merely write like Mr. Jingle: 'Worried young man—drink and the devil—wife and mistress—father's secret—sad revelation—good play—very.'"

69.123 *Song of the Lusitanian Bogey* (Documentary) Peter Weiss (trans Lee Baxandall of *Gesang vom lusitanischen Popanz*, 1967) and Coleridge-Taylor Perkinson. ALDWYCH 5/5/69. 1st British perf Oxford University Experimental Theatre Club 4/11/67? Cast: *Stage* 8/5/69, 14; *WWT/15*. Plot: Graham Brown, Rosalind Cash, David Downing, Judyann Elder, Arthur French, Frances Foster, William Jay, Esther Rolle, Mari Toussaint, Hattie Winston, Allie Woods. *Pres* Peter Daubeny; *Dir* Michael A. Schultz; *Dec* Edward Burbridge; *Cost dgn* Bernard Johnson; *Ch* Louis Johnson; *Light*

Marshall Williams; *Mus dir* Margaret Harris; *Sm* Edmund Cambridge, James Lucas, Jr. Hochman. Reviews: *Birmingham Post* 7/5/69, 10; *Christian Science Monitor* 16/5/69, 4; *Guardian* 6/5/69, 6; *Illustrated London News* 17/5/69, 31; *New Statesman* 16/5/69, 708–09; *Observer* 11/5/69, 32; *Spectator* 16/5/69, 659; *Stage* 8/5/69, 14; *Times* 6/5/69, 16; *Tribune* 23/5/69, 11. Comment: Negro Ensemble Company (New York). World Theatre Season. *Observer* said the piece served to demonstrate the company's solidarity with "the rest of their race" elsewhere in the world, but regretted it lacked a repertoire of black drama. "A well drilled and talented group (of about a dozen with attendant jazz quartet) who can pack a fierce punch when it comes to song, mime and choral-speaking and racial indignation" (*Guardian*). *Tribune* declared the company had transformed the script into "splendid propaganda." *Times* admired the company's abilities far more than the piece.

69.124 *Uncle Vanya* (P) Anton Chekhov (trans Constance Garnett of *Dyadya Vanya*, 1899). INTIMATE 6/5/69.** Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

69.125 *Vultures* (D) Momoko Hosokawa. PHILBEACH HALL 6/5/69.* Review: *Daily Mirror* 7/5/69, 25; *Globe and Mail* (Toronto) 8/5/69, 15; *Times* 7/5/69, 2; *Variety* 7/5/69, 1, 258. Comment: An all-nude drama, a mixture of mime, ballet and monologue, lasting about thirty minutes. "The plot tells the story of a dying old man who is forced to watch his wife being unfaithful with the houseboy. The wife, played by 23-year-old Flora Lushington, and the houseboy, played by Nathaniel Norward, also 23, are the characters who appear nude" (*Daily Mirror*). *Variety* reported a news conference about the piece: "There's no news like good nudes." *Times* reported that the audience numbered approximately 150.

69.126 *She Stoops to Conquer: or, The Mistakes of a Night* (C, 2a) Oliver Goldsmith. GARRICK 7/5/69.** 178 perf. Cast: *Stage* 15/5/69, 13; *Theatricalia*; *Variety* 4/6/69, 66; *WWT/15*. *Sir Charles Marlow*, *Landlord* Dallas Cavell; *Young Marlow* Tom Courtenay; *Hardcastle* James Cossins; *Hastings* Nigel Terry; *Tony Lumpkin* Trevor Peacock; *Diggory* Matthew Guinness; *Roger* Geoffrey Hayes; *Thomas* John Donovan; *Jeremy* Malcolm Rennie; *Mrs. Hardcastle* Rosalind Knight; *Miss Hardcastle* Juliet Mills; *Miss Neville* Ciaran Madden; *Pimple* Joanna Cooper. *L* Garrick Theatre Management Ltd.; *Chm*, *Lic* D. A. Abrahams; *Mgr dir* John Hallett; *Gen mgr* William Stiles; *Pd mgr* David Chivers; *Pres* Richard Pilbrow; *Dir* Braham Murray; *Dgn* Johanna Bryant, Gillian Edwards; *Light* David Hersey; *Admin*

Robert Scott; *Sm* Roy Astley; *Dsm* Norman Darrie; *Wm* Diana Heckscher; *Sound* Ian Gibson; *Sc bld* 69 Theatre Company studios, David Marshall; *Sc* Michael Clarke; *Props* Peter Bennion; *Cost* 69 Theatre Company wardrobe, Wendy Doncaster; *Pq* Wig Creations; *Press rep* Theo Cowan. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 8/5/69, 10; *Christian Science Monitor* 16/5/69, 4; *Guardian* 8/5/69, 10; *Illustrated London News* 17/5/69, 31; *New Statesman* 16/5/69, 709; *Observer* 11/5/69, 32; *Spectator* 16/5/69, 659; *Stage* 15/5/69, 13; *Times* 8/5/69, 12; *Tribune* 23/5/69, 11; *Variety* 4/6/69, 66. Comment: 69 Theatre Company. *Guardian* concluded that, instead of high comedy acting, the piece was given “only pleasant English film comedy acting.” However, *Observer* commended Tom Courtenay who continued to cement his reputation as a leading actor of his generation, a view contradicted by *Spectator*’s terse “dismally crabbed as Marlow.” *Times* was doubtful about the mixing of comedy and farce. *Illustrated London News* thought the production was the equal of other recent revivals.

69.127 *God Is a (Guess What?)* (Morality P with mus) Ray McIver and Coleridge-Taylor Perkinson. ALDWYCH 8/5/69. 1st perfd St. Mark’s Playhouse, New York, 17/12/68; 1st British perf. Cast: *Stage* 15/5/69, 13; *WWT/15*. *First End Man* Arthur French; *Second End Man* David Downing; *Jim* Julius W. Harris; *Officer* Samuel Blue, Jr.; *Reba* Clarice Taylor; *Boy* William Jay; *Lady* Frances Foster; *Voice*, *Bla-Bla* Graham Brown; *A Man* Allie Woods; *First Extraordinary Spook* Judyann Elder; *Second Extraordinary Spook* Hattie Winston; *Third Extraordinary Spook* Rosalind Cash; *Cannibal* Ester Rolle; *Priest* Norman Bush; *Accolyte* Mari Toussaint. *Pres* Peter Daubeney; *Dir* Michael A. Schultz; *Dec* Edward Burbridge; *Cost dgn* Bernard Johnson; *Ch* Louis Johnson; *Light* Marshall Williams; *Sm* Edmund Cambridge, James S. Lucas, Jr. Reviews: *Birmingham Post* 10/5/69, 9; *Christian Science Monitor* 16/5/69, 4; *Illustrated London News* 24/5/69, 45; *New Statesman* 16/5/69, 709; *Spectator* 16/5/69, 659; *Stage* 15/5/69, 13; *Times* 9/5/69, 16; *Tribune* 23/5/69, 11. Comment: Negro Ensemble Company (New York). World Theatre Season. The play, about an attempted lynching, possessed “an engaging nonchalance and a brisk, airy wit” (*Spectator*). *Tribune* found the piece “a profoundly religious albeit not reverent work.” “It tries to cross-fertilize the Everyman legend with the world of evangelist meetings, jazz parades, and minstrel shows” (*Times*). The New York production ran for 32 performances.

69.128 *The White Devil* (T) John Webster. TOWER, CANONBURY, 9/5/69.** Cast: TTC. Plot: Fletcher, Gass-

ner, Hochman, Holzknicht, Law, Patterson, Shank, Shipley.

69.129 *Man and Superman* (P, 4a) Bernard Shaw. QUESTORS 10/5/69.** Cast: QTA. Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Review: *Middlesex County Times* 16/5/69, 14. Comment: The “Don Juan in Hell” sequence was omitted, and the production included a 1903 car.

69.130 *Honour and Offer* (F, 2a) Henry Livings. FORTUNE 12/5/69. 1st perfd Shelterhouse, Playhouse-in-the-Park, Cincinnati, 21/11/68; 1st British perf. Cast: *Stage* 15/5/69, 13; *Variety* 4/6/69, 66; *WWT/15*. *Henry Cash* John Sharp; *Doris Thring* Ursula Smith; *Alfred Thring* Ken Wynne; *Ernest Braithwaite* Ray Mort. *Dir* John Neville; *Dgn* John Bury; *Sm* Anthony Howell. Plot: Weintraub. Reviews: *Birmingham Post* 13/5/69, 8; *Daily Mirror* 13/5/69, 18; *Guardian* 13/5/69, 6; *Illustrated London News* 24/5/69, 45; *New Statesman* 23/5/69, 746; *Spectator* 23/5/69, 694; *Stage* 15/5/69, 13; *Times* 13/5/69, 13; *Tribune* 23/5/69, 11; *Variety* 4/6/69, 66. Comment: Park Theatre Company. A static, thinly written play (*Guardian*). “In this strange two-hour offering there is precious little to laugh at. And nothing to admire but the actors’ staying power” (*Daily Mirror*). *Tribune* enjoyed “this unpretentious verbal frolic,” but reported a sparse audience was in attendance. “A flimsy, jokey allegory which runs out of steam in the first 20 minutes” (*Variety*). “The play takes off into passages of bravura, financial calculation, erotic farce, and local political satire which seldom sag and which provide material for excellent obsessive farcical performance” (*Times*). “The Park Theatre Company at the Fortune Theatre is a fore-runner to Howard & Wyndham’s much larger, more comprehensive Off-West End project which hopefully will be situated in Hyde Park, on the disused building between the Albert Memorial and the Serpentine. This development envisages the building of two auditoriums (one large, one small) and will be used primarily to find, encourage and develop new work; work that might not necessarily get its chance in the commercial West End” (programme note).

69.131 *Look Back in Anger* (D, 3a) John Osborne. RICHMOND 12/5/69.** Cast: *Stage* 8/5/69, 8. *Jimmy Porter* Peter Gilmore; *Cliff Lewis* Christopher Bidmead; *Helena Charles* Heather Canning; *Colonel Redfern* Michael Hall; *Alison Porter* Pamela Miles. *Dir* Trevor Danby; *Dgn* John C. Piper. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Comment: A

two-week engagement.

69.132 *And These Is Not All...* [sic] (P, 3a) James Paul Dey. MERCURY 13/5/69. 1st British perf. Cast: *Stage* 15/5/69, 15; *WWT/15*. *Captain, Clerk, Maurice* Tim Thomas; *Gladys Goldberg, Sally Marie Adams; Harry Goldberg, Tom MacKnight* Bill Bailey; *Jose, Bob* Timothy McDonnell; *Birdy Peterson, Ed* Errol Bolger; *Dio Smith* Larry Aubrey; *Haze Cook* Mary Rutherford; *Orville* George Boyd; *Judy Elizabeth Bailey; Lulu* Lydia Azzopardi; *Harriet Little* Kathleen Moffatt. *Dir* Jean-Pierre Voos; *Sm* Richard Bradley, Michael Joyce. Review: *Stage* 15/5/69, 15. Comment: International Theatre Club. The play concerned a group of misfits on a beach at night revealing their past; *Stage* found that the three-hour performance was “depressingly long.”

69.133 *Hugo* (P) Henry Cecil and C. E. Webber (adpt of Cecil’s book, *Fathers-in-Law*, 1965). INTIMATE 13/5/69.* Cast: *Stage* 22/5/69, 14. *Mary Woodthorpe* Ellen McIntosh; *Bill Woodthorpe* David Tate; *Margaret West* Janet Hargreaves; *Randolph West* Jon Laurimore; *Eric Baines* Raymond Bowers; *Clerk* Frederick Keen; *Judge Hazlewell* Charles Cameron; *Dr. Bream* David Crosse. *Pres* Howard Kent, Sherwood and Reid; *Dir* Hugh Goldie; *Sets, Light* Brian Currah; *Sm* Edward Pugh. Review: *Stage* 22/5/69, 14. Comment: The play “deals with the very human problem of adoption and more specifically the question of what should be done when the real parents wish to reclaim their child” (*Stage*).

69.134 *Love Play* (P) Lee Harris. ARTS LABORATORY 13/5/69.* Cast: *Stage* 22/5/69, 17. *Bimbo* Clive Colin-Bowler; *Twizzle* Jenny Harrington; *Fat Pat* Maggy Maxwell; *Desiree* Merdel Jardine; *Poppy* Michael Storey; *Punter* Warwick Stuart. *Dir* Robert Iscove. Review: *Stage* 22/5/69, 17. Comment: On the Arts Lab’s financial situation, see *Guardian* 9/5/69, 11. “One and a half hours of talk and symbolism whose meanings largely escaped me” (*Stage*).

69.135 *Lysistrata* (C) Aristophanes (trans Kostas Varnalis). ALDWYCH 19/5/69.** Cast: *Stage* 22/5/69, 15; *WWT/15*. *Lysistrata* Nelly Angelidou; *Kleoniki* Thymios Karakatsanis; *Myrrhine* Ekali Sokou; *Lampito* Reni Pitaki; *Athenian Women* Maya Lyberopoulou, Reni Pitaki, Mina Adamaki, Katerina Karayanni, Thalia Tsakopoulou; *Magistrate* Nikos Kourous; *Kinesias* Dimitris Hadjimarkos; *Spartan Herald* Mimis Kouyoumdjis; *A Sentry* Spyros Konstantopoulos; *Spartan Ambassador* Stelios Kafkaridis; *Athenian Commissioner* Alekos Oudinoti; *Spartan and Athenian Representatives* Giorgos Gramatikos, Yannis Fakis, Nikos Pongas, Kostas Tsapekos; *Dialghi* Thymios Karakatsanis; *First Chorus*

Leaders Yannis Mortzos, Ilias Logothetis; *Chorus Leaders* Eva Kotamanidou, Dimitris Asteriadis, Vassilis Boyouklakis, Nikos Bousdoukos; *Chorus* Yannis Degatis, Christos Kelantonis, Dimitris Athanasopoulos, Sophia Michopoulou, Aliko Alexandraki, Panos Papaioannou, Takis Chrisikakos, Vasilis Kyritsis, Kostas Angelopoulos, Spyros Stavrinidis, Eftychis Poulaidis, Giorgos Armenis. *Pres* Peter Daubeny; *Dir* Karolos Koun; *Sc dgn, Cost dgn* Pahidon Patrikalakis; *Mus* Yanni Markopoulos; *Ch* Maria Kynigou; *Light* Stewart Leviton. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 25/5/69, 10; *Guardian* 20/5/69, 8; *Illustrated London News* 31/5/69, 32; *New Statesman* 30/5/69, 779–80; *Spectator* 30/5/69, 729; *Stage* 22/5/69, 15; *Times* 20/5/69, 15; *Tribune* 6/6/69, 11. Comment: Greek Art Theatre Company. World Theatre Season. *Guardian* reported a full house responded warmly to this rowdy and bawdy production. However, *Times* reported “it still comes as a shock to see [the play] so firmly anchored in politics rather than sex.” *Spectator* agreed “this production concentrates on the play’s political rather than its sexual implications,” but described in detail how the sexual aspects were portrayed. “Strangely unerotic” (*Tribune*).

69.136 *Macbeth* (T) Charles Marowitz (adpt of William Shakespeare). OPEN SPACE 20/5/69.* Cast: *Stage* 29/5/69, 13. *Lady Macbeth* Thelma Holt; *1st Witch* Louise Breslin; *2nd Witch* Jenifer Armitage; *3rd Witch* Lesley Ward; *Duncan* Gordon Whiting; *Banquo* Robert Ashby; *Macduff* Robin McGee; *Malcolm* Ralph Arliss; *Macbeth* Nikolas Simmonds; *Macbeth 2* Peter Marinker; *Macbeth 3* Jon Croft. *Dir* Charles Marowitz; *Dgn* John Napier; *Cost dgn* Jennifer Croft; *Light* D. A. Callaghan; *Sm* Henrietta Green, Christopher Jamieson; *Assist pd* Abbi Pope. Reviews: *Birmingham Post* 21/5/69, 2; *Guardian* 21/5/69, 8; *Illustrated London News* 31/5/69, 32; *New Statesman* 30/5/69, 779; *Observer* 1/6/69, 26; *Spectator* 21/6/69, 830; *Stage* 29/5/69, 13; *Times* 21/5/69, 13; *Tribune* 6/6/69, 11. Comment: *Guardian* thought Marowitz’s adaptation lacked coherence and had nothing new to say. *Observer* expressed a similar view of this “scissors-and-collage version ... a college essay on the play’s thematic imagery.” *Tribune* was similarly inclined. “A singularly tame production” (*Times*). “A dire waste of time ... The current pretentious business proves nothing, though I recall some impressive unison speaking” (*Illustrated London News*).

69.137 *The Fantasticks* (Mus, 2a) Tom Jones (bk, lyr; suggested by Edmond Rostand, *Les romanesques*, 1894) and Harvey Schmidt (mus). LITTLE THEATRE CLUB 21/5/69.** Plot: Bordman, Bordman/5, 617, Fletcher, Gänzl, Kennedy, OTF, Shipley, Wilmeth.

69.138 *Oedipus Rex* (T) Sophocles (trans Fotos Politis). ALDWYCH 22/5/69.** Cast: *Stage* 29/5/69, 13; *WWT/15*. *Oedipus* Giogios Lazanis; *Jocasta* Angelika Kapelari; *Creon* Alekos Oudinoti; *Teiresias* Dimitris Hadjimarkos; *First Messenger* Spyros Kostantopoulos; *A Herdsman* Dimitris Asteriadis; *Second Messenger* Stelios Kafkaridis; *A Priest* Vassilis Bouyouklakis; *Chorus of Elders—Chorus Leaders* Nektarios Vouteris, Nikos Bousdoukos, Ilias Logothetis, Vannis Mortzos, Giorgios Gramatikos, Dimitris Athanasopoulos, Vassilis Bouyouklakis; *Chorus* Yannis Degaitis, Christos Kelantonis, Panos Papaioannou, Takis Chrisikakos, Yannis Fakis, Vassilis Kyritsis, Spyros Stavrinidis, Nikos Pongas, Georgios Armenis; *People of Thebes* Eva Kotamanidou, Katerina Karayanni, Reri Pitaki, Mina Adamaki, Sophia Michopoulou, Aliki Alexandraki, Thalia Tsakopoulou, Kostas Angelopoulos, Eftychis Pouladis, Kostas Tsapekos. *Pres* Peter Daubeny; *Dir* Karolos Koun; *Sc dgn, Cost dgn* Yannis Moralis; *Mus* Yanni Christou. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 24/5/69, 7; *Guardian* 23/5/69, 8; *Illustrated London News* 7/6/69, 32; *New Statesman* 30/5/69, 779–80; *Spectator* 30/5/69, 729; *Stage* 29/5/69, 13; *Times* 23/5/69, 9; *Tribune* 6/6/69, 11. Comment: Greek Art Theatre Company. World Theatre Season. *Guardian* noted the controlled, slow pace of the production, “an evening of sustained oratory.” *Times* noted the production eliminated the “tragic voice,” but said what replaced it did not have “any discernable expressive intention.” “Gusts of a fiercer humour come whistling between the lines. One has a sense of the absurdity of these puny, dwarfish bunglers confronting forces hopelessly beyond their reach” (*Spectator*). As with *Lysistrata* (69.135) the play needed a better sense of direction (*Tribune*).

69.139 *Strike* (P) Arnold Hinchcliffe. UNITY 23/5/69.* Reviews: *Tribune* 16/5/69, 13, 6/6/69, 11. Comment: The play was about events leading up to 1926 general strike. *Tribune* (6/6) said that it managed to capture “the paradoxes of the situation.”

69.140a *The Dragon’s Grandmother* (P for children) “Marged Smith.” ARTS 24/5/69 (m).* Laurence Keane, Henry Manning, Brian Sheehy, Rosemary Blake, Ursula Jones, Clive Elliott. *Dir* Caryl Jenner. Review: *Stage* 29/5/69, 14. Comment: MPS 81. Unicorn Theatre. The play dealt “with the magical deliverance of three deserters from an unspecified army” (*Stage*).

69.140b *Swindle* (P for children) “Marged Smith.” ARTS 24/5/69 (m).* Henry Manning, Brian Sheehy, Ursula Jones. *Dir* Caryl Jenner. Review: *Stage* 29/5/69, 14. Comment: MPS 80. Unicorn Theatre. Set in 1851 the

play was about an innkeeper swindling people.

69.141 *Arsenic and Old Lace* (C, 3a) Joseph Kesselring. INTIMATE 26/5/69.** Plot: Best/40, 165, Bordman, Bordman/4, 198–99, Bronner, Bryer, Fletcher, Hischak, Hochman, Kabatchnik/2, Law, Loney, 226, Patterson, Salem, Shipley, Wilmeth.

69.142 *Staircase* (CD, 2a) Charles Dyer. RICHMOND 26/5/69.** Plot: Fletcher, Griffiths, Gunn, Hischak, Salem, Vinson, Weintraub. Comment: A two-week engagement. “A group of twenty National Front Party agitators stormed a theatre last night—and were put to flight by an 80-year-old usherette. The group, some in leather jackets, were protesting against a play about homosexuals called *Staircase* ... The protesters jumped up at the start of the second half but they reckoned without Mrs. Constance Pearce. She stormed down the aisle and told them to get out. And with a good hefty push they did—into the arms of waiting police. But none were arrested” (*Daily Mirror* 5/6/69, 7).

69.143a *MacRune’s Guevara (as Realised by Edward Hotel)* (P) John Spurling and Michael Lankester (mus). OLD VIC 27/5/69.** 7 perf. Cast: NTA; *Stage* 5/6/69, 13; *Theatricalia*; *WWT/15*. *Edward Hotel* Derek Jacobi; *Ghost of Marx, Macrune* Paul Curran; *Che Guevara* Jeremy Brett; *Coco, Benjamin* Harry Lomax; *Guerilla Crooner* John Nightingale; *Questioners* Gillian Barge, Jeanne Watts; *Tania* Jane Lapotaire; *Joaquin, Debray* Ronald Pickup; *1st Peasant, Marcos* Lewis Jones; *2nd Peasant, Bustos, Rolando* Peter Penry-Jones; *Sorel, Loro* Charles Kay; *Deborah, Mrs. Rent* Gabrielle Laye; *Night-Club Manager* James Hayes; *Willy* Richard Kay. *Dir* Frank Dunlop, Robert Stephens; *Sc dgn* Caroline Maxwell; *Cost dgn* Elizabeth Compton, Peter Mumford; *Light* Robert Bryan; *Ch* Philippe Perrotet; *Sm* Davile Myles. Plot: Vinson. Reviews: *Guardian* 31/5/69, 6; *Illustrated London News* 14/6/69, 33; *New Statesman* 6/6/69, 813; *Observer* 1/6/69, 26; *Stage* 5/6/69, 13; *Tribune* 20/6/69, 11. Comment: National Theatre. “A resilient, winningly theatrical attempt to examine the creation of the modern myth” (*New Statesman*). “It is a remarkable play in many ways. Technically, it is brilliant. In thought and feeling it is striking and stirring. It provides many excellent parts” (*Stage*). The production remained in repertory until 24/6/69.

69.143b *Rites* (C, 1a) Maureen Duffy. OLD VIC 27/5/69.** Cast: NTA; *Stage* 5/6/69, 13; *Theatricalia*; *WWT/15*. *Meg* Jeanne Watts; *Ada* Geraldine McEwan; *Old Woman* Helen Bourne; *Sheila* Jane Lapotaire; *Norma* Anna Carteret; *Alma* Sheila Reid; *Nellie* Gabrielle Laye; *Dot* Judy Wilson; *Girl* Suzanne Vasey; *1st Woman* Mag-

gie Riley; *2nd Woman* Margo Cunningham; *Drummer* Laurie Morgan. *Dir* Joan Plowright; *Sc dgn* John Hallé; *Cost dgn* Barbara Kidd; *Light* Robert Bryan; *Sm* Richard Hamer. Plot: Bull/3, Vinson. Reviews: *Guardian* 31/5/69, 6; *Illustrated London News* 14/6/69, 33; *Observer* 1/6/69, 26; *Stage* 5/6/69, 13; *Tribune* 20/6/69, 11. Comment: National Theatre. "A modern dress version of *The Bacchae* all set with unflinching realism in a ladies' lavatory ... often shamelessly funny in a picture postcard or music hall style" (*Guardian*). Geraldine McEwan gave a "glorious performance ... as the chief attendant" (*Tribune*). "An amusing, but also biting grim, black comedy ... directed with panache, as well as understanding" (*Stage*). The production remained in repertory until 24/6/69.

69.144 *Party* (Mixed media) Robert Walker. ARTS LABORATORY 27/5/69. 1st perfd Berlin 4/69; 1st London perf. Cast: *Stage* 22/5/69, 1. Stuart Barren, Sean Chiles, Barrie Houghton, Ann Mitchell. *Dir* Robert Walker; *Dgn* Alistair Skinner. Review: *Stage* 5/6/69, 14. Comment: Fluid Ensemble. "The theme that the Ensemble explored was loneliness and their explorations were by way of short items which were, on the whole, successful. Some of these pieces were amusing and some touching, as in an accurate pastiche on the sort of novels James Hilton specialised in" (*Stage*).

69.145 *She Stoops to Conquer: or, The Mistakes of a Night* (C) Oliver Goldsmith. TOYNBEE 28/5/69.** Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Comment: Toynbee Players.

69.146 *Joan Turner Unlimited* (One-woman show). WHITEHALL 29/5/69.* Cast: *Variety* 25/6/69, 63; *WWT/15*. Joan Turner. Reviews: *Birmingham Post* 30/5/69, 7; *Daily Mirror* 30/5/69, 20; *Guardian* 30/5/69, 8; *Illustrated London News* 14/6/69, 33; *Stage* 5/6/69, 15; *Times* 30/5/69, 16; *Tribune* 6/6/69, 11; *Variety* 25/6/69, 63. Comment: *Guardian* reported that the first-night audience responded enthusiastically, but noted there were difficulties with the microphone and loudspeaker Joan Turner used. *Variety* acknowledged Turner's several talents but thought she needed "a well-produced, disciplined routine"; the audience was indulgent but skimpy. *Times* said Joan Turner's "comic ability" was not "big enough to make good her technical imprecision."

69.147 *The Entertainer* (P, 15sc) John Osborne and John Addison (mus). TOWER, CANONBURY, 30/5/69. 1st perfd Court 10/4/57. Cast: TTC. Plot: Best/57, 225, Bordman/4, 351, Demastes/2, Fletcher, Gassner, Hischak, Hochman, Law, Loney, 305, Matlaw, Mplots, Patterson, Salem,

Vinson, Weintraub. Comment: The New York production (Royale 12/2/58) ran for 97 performances.

69.148 *The Exploding Dream* (P) Richard Drain. MERMAID 1/6/69.* 2 perfs. Cast: *Stage* 5/6/69, 15. Derek Anders, Michael Attwell, Tim Curry, Angela Eaton, John Harwood, Charles Jordan, Brenig Kitchin, John Lane, Emma McNulty, Hayward Morse, Diana Patrick, Jane Salberg, Sheila Scott-Wilkinson, Roy Spencer, Tilly Tremayne. *Dir* Ron Pember, Stephen Barry; *Dgn* Sue Plummer. Reviews: *Stage* 5/6/69, 15; *Times* 3/6/69, 7. Comment: A Sightline studio production. *Stage* said the play seemed to be a clever imitation of Paul Foster's *Tom Paine*. See also a letter from Christopher Brunel, Chairman of the Thomas Paine Society, attacking Foster's play which "shows [Foster] has swallowed all the poisonous nonsense put out by Paine's enemies" (*Stage* 19/6/69, 14).

69.149 *La lupa* (P) Giovanni Verga. ALDWYCH 2/6/69. 8 perf. 1st perfd Gerbino, Turin, 26/1/1896. Cast: *Stage* 5/6/69, 13; *WWT/15*. *Lagnà Pina* Anna Magnani; *Mara* Manuela Andrei; *Nanni Lasca* Osvaldo Ruggieri; *Bruno* Pino Colizzi; *Cardillo* Franco Acampora; *Neh* Brizio Montinaro; *Janu* Gianni Mantesi; *Aunt Filomena* Ave Ninchi; *Grazia* Nelide Giammarce; *Lia* Lauretta Torchio; *Malerba* Alfredo Censi; *Nunzio* Sergio Nicolai. *Pres* Peter Daubeny; *Dir* Franco Zefferelli, Pasqualino Pennarola; *Dgn* Franco Zefferelli; *Cost dgn* Anna Anni; *Mus* Bruno Nicolai, Alberto Testa; *St dir* Enrico Pinti. Plot: Hochman. Reviews: *Daily Mirror* 3/6/69, 16; *Guardian* 3/6/69, 8; *Illustrated London News* 14/6/69, 33; *New Statesman* 6/6/69, 813; *Observer* 8/6/69, 26; *Spectator* 14/6/69, 793; *Stage* 5/6/69, 13; *Times* 3/6/69, 7; *Tribune* 20/6/69, 11. Comment: Anna Magnani Company (Rome). World Theatre Season. *Guardian* complained the production began thirty minutes late, had an extremely long interval, and was "all rather like Wagner without music." *Times* also complained about the late start and lengthy interval, and said the piece would be nothing without Anna Magnani playing Pina "as a peasant Phèdre." Anna Magnani conveyed "a sombre and melancholy vision of la lupa's thwarted passion" (*Spectator*).

69.150 *See How They Run* (F, 3a) Philip King. INTIMATE 2/6/69.** Plot: Fletcher, French/2.

69.151 *The Two Gentlemen of Verona* (C) William Shakespeare. OPEN AIR 2/6/69.** 48 perf. Cast: *Stage* 5/6/69, 15; *WWT/15*. *Valentine* Giles Block; *Proteus* James Laurenson; *Speed* Ronnie Stevens; *Julia* Alison Fiske; *Lucetta* Barbara Bryne; *Antonio* Michael Wisher; *Panthino* Richard Monette; *Thurio* Geoffrey Colville; *Silvia* Sarah Dearsley; *Her Confidante* Lindsey Franklin;

Duke of Milan Peter Whitbread; *His Mistress* Moira Wallington; *Launce* Bernard Bresslaw; *Outlaws* Richard Monette, Ian Barritt, Bronson Shaw; *Host* Michael Wisher; *Singer* Ian Lowe; *Eglamour* Brian Walton. *Pres* David Conville. *Dir* Richard Digby Day; *Dgn* Robin Pidcock; *Cost dgn* Tim Goodchild; *Light* Brian Benn; *Ch* Geraldine Stephenson; *Mus dir* David Rowland; *Sm* Tony Jones. Reviews: *Birmingham Post* 4/6/69, 6; *Illustrated London News* 14/6/69, 33; *New Statesman* 13/6/69, 854; *Observer* 8/6/69, 26; *Spectator* 21/6/69, 830; *Stage* 5/6/69, 15; *Times* 3/6/69, 7. Comment: New Shakespeare Company. Richard Digby Day “brings the play forward to the mid- nineteenth century: it is decorative, and it is one way of taking our minds off the oddities of the narrative in Verona, Milan, and a forest between them” (*Illustrated London News*). “A huge, shambling, extraordinarily funny Launce—yes, Bernard Bresslaw” (*Observer*). “The play seems to transpose especially well to an exterior setting and at no time do the surroundings seem incongruous” (*Times*).

69.152 *Etc.* . . . (Revue) Michael Armstrong and John Fiddy (mus). ARTS 3/6/69.* Cast: *Stage* 5/6/69, 17; *WWT/15*. Michael Armstrong, Robert Davis, Prudence Drage, Andrew Jack, Noel Janus, Jackie Leapman, Christopher Timothy, Trevor Reed. *Dir* Michael Armstrong; *Ch* Robin Bean; *Cost dgn* Bill Cooper; *Sm* Bill Allan. Plot: OTF/2. Reviews: *Stage* 5/6/69, 17; *Times* 4/6/69, 8; *Tribune* 20/6/69, 11. Comment: *Times* lamented that a young writer and young cast had wasted so much energy on this “rambling, self-indulgent and exhausting guide to the modern entertainment scene.” “All concerned are in need of a good course of self-criticism and some severe lessons in learning how to make the best of themselves and their material” (*Stage*).

69.153 *Frankenstein* (P, 3a) Julian Beck and Judith Malina. ROUND HOUSE 4/6/69. 1st perfd Theatre 140, Brussels, 9/11/66; 1st British perf? Reviews: *Christian Science Monitor* 27/6/69, 4; *Guardian* 5/6/69, 10; *New Statesman* 13/6/69, 853–54; *Observer* 8/6/69, 26; *Spectator* 14/6/69, 792–93; *Times* 6/6/69, 13. Comment: Living Theatre Company. *Guardian* complained the production failed to make use of the Round House as a perfect place for “total epic theatre.” *Spectator* condemned the, apparently intended, “verbal banality” employed by the company. *Times* pointed to the “production’s many passages of visual brilliance” and concluded “it is a pity that the company have not been able to eliminate language altogether.”

69.154 *High Diplomacy* (MD, 2a) Alan Thornhill (bk, lyr) and Hugh Steadman Williams (bk, lyr) and William L. Reed (mus) and George Fraser (mus). WESTMINSTER

5/6/69.* 172 perf. Cast: *Stage* 12/6/69, 7; *Variety* 18/6/69, 66; *WWT/15*. *Elsie* Betty Emery; *Mabel* Suzanne Heath; *Policeman* Michael Bevis; *Sally* Angela Easterling; *Martine* Rosemary Lyford; *Maya* Judy Bowen; *Tass* Fernand Monast; *Veritass* Peter Daly; *Cyrus Broadway* Kalman Glass; *Le Comte de Gravie* Matt Zimmerman; *Bert Brough* Donald Simpson; *Venkateshvaran* (V.V.) Madhav Sharma; *Igor Roubelovsky* John Moore; *Cub Reporter* Kevin Williams; *Interviewer* Elisabeth English; *Achilles* Donald Scott; *Penelope* Patricia Bredin; *Candida* Muriel Smith. *Mgr* Donald Loughman; *Pres* Westminster Productions Ltd., Moral Re-Armament; *Dir* Henry Cass; *Mus arr* Ian Macpherson; *Mus dir* John W. Daley; *Ch* Virginia Mason; *Sc dgn* Cameron Johnson; *Cost dgn* Dorothy Phillips; *Light* Louis Fleming; *Sm* Barry Busbridge. Plot: OTF. Reviews: *Birmingham Post* 6/6/69, 7; *Illustrated London News* 21/6/69, 32; *Observer* 8/6/69, 26; *Stage* 12/6/69, 7; *Times* 6/6/69, 13; *Variety* 18/6/69, 66. Comment: MPS 154. “The production should attract packed houses, though audiences will mainly consist of the converted” to Moral Re-Armament (*Variety*). “The night seems to be something of a private party into which one intrudes. The Westminster is a charming house, courteously managed; but everything it presents today has to be amiably propagandist” (*Illustrated London News*).

69.155 *Mysteries* (P, 9 episodes) Julian Beck and Judith Malina. ROUND HOUSE 6/6/69. 1st perfd Theatre 140, Brussels, 5/2/65; 1st British perf? Review: *Christian Science Monitor* 27/6/69, 4; *New Statesman* 13/6/69, 853–54; *Spectator* 14/6/69, 792–93; *Times* 9/6/69, 11. Comment: Living Theatre Company. *Times* defended the company’s methods and aims but conceded audiences might be confused by what they saw: “audiences may well leave the Round House thinking that they have paid out £3 for a mere demonstration of acting exercises.”

69.156 *The Law Circus* (Freedom-collage) David Zane Mairowitz (adpt). OPEN SPACE 7/6/69. 1st British perf. Cast: *Stage* 12/6/69, 7. E. Conlin Bradley, Mike Des Barres, Mary Hughes, Howard Rodkin, Tony Moore. *Dir* David Mairowitz; *Technicalities* Geoff Torrens; *Mus* Judy Grind. Review: *Stage* 12/6/69, 7. Comment: The work was a collage of “The Trial of Abbie Hoffman’s Shirt by the United States Government,” and “A Trial of Commune 1 by the City of West Berlin.” “The evening is vastly unruly and ill-disciplined but it just doesn’t matter in this representation of two idiotic youth trials, one in America and the other in Germany, because the show has such vitality and life” (*Stage*).

69.157a *The Interview* (P, 1a) Barry Bermange. HAMPSTEAD 9/6/69. 1st perfd BBC-2 TV 28/2/68; 1st stage perf. Cast: *Stage* 12/6/69, 33; *WWT/15*. Felix Fenton,

Andrew Laurence, Donald Gee, Antony Fox, Denys Graham, Denys Hawthorne, John Marquand, Douglas Storm, Hermione Boulton. *Dir* Donald McWhinnie; *Dgn* Patrick Downing; *Light* Christopher Bazele; *Sound* David Cain; *Sm* Antony Fox. Plot: Vinson, Walford. Reviews: *Birmingham Post* 11/6/69, 6; *Guardian* 10/6/69, 6; *Illustrated London News* 21/6/69, 32; *Observer* 15/6/69, 27; *Stage* 12/6/69, 33; *Times* 10/6/69, 9. Comment: *Times* thought both pieces would work “just as well, if not better, in other media.” “We have here a dramatist to respect, if not to comprehend fully” (*Illustrated London News*).

69.157b *No Quarter* (P, 1a) Barry Bermange. HAMPSTEAD 9/6/69. ** Cast: *Stage* 12/6/69, 33; *WWT/15*. *Landlord* Denys Graham; *Fat Man* Felix Felton; *Quiet Man* Denys Hawthorne; *Military Man* Douglas Storm. *Dir*, *Dgn*, *Light*, *Sound*, *Sm* as for 69.157a. Plot: Vinson, Walford. Reviews: *Birmingham Post* 11/6/69, 6; *Guardian* 10/6/69, 6; *Illustrated London News* 21/6/69, 32; *Observer* 15/6/69, 27; *Stage* 12/6/69, 33; *Times* 10/6/69, 9. Comment: *Stage* found the piece somewhat less effective because of its similar theme to *The Interview*.

69.158 *Madam Chairman* (P, 3a) Walter Wren and Richard Blomfield. WIMBLEDON 9/6/69. 1st perfd Grand, Blackpool, 5/5/69. *Martha Denton* Gaynor Stuart; *Gerry Denton* Peter Rann; *Silas Bartram* Gordon Sterne; *Cyril Blake* Eric Jones; *Harry Dawson* Denzil Ellis; *Lady Louise Peverill* Veronica Lake; *Dennis Wilcox* Joe Dunlop; *Emory Holt* John Stone; *Claude de Moncey* David Lander; *Secretary* Liz Field. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr*, *Lic* Frank Tomsett; *Pres* Playing Productions Ltd.; *Dir* Adrian Brown; *Sc dgn* David Wilson. Comment: A “newly widowed wife of a tycoon and in charge of a large family business ... [is] revealed as always having been the power behind the throne” (*Stage* 8/5/69, 15).

69.159 *Paradise Now* (P) Julian Beck and Judith Malina. 1st British perf? ROUND HOUSE 9/6/69. 1st perfd Festival Avignon, 24/7/68. Reviews: *Christian Science Monitor* 27/6/69, 4; *Daily Mirror* 10/6/69, 32; *New Statesman* 13/6/69, 853–54; *Observer* 15/6/69, 27; *Times* 11/6/69, 9. Comment: Living Theatre. *Times* discussed the contradictions in the company’s purported aims, and concluded “it seems that their real intention is not to change society but to confirm their contempt for the conventional public.” *Daily Mirror* reported the police were called to the first performance: “But it wasn’t the seminude scene that dismayed them. It was the dancers breaking fire regulations, which say that an audience must be seated. The audience had started stripping at the invitation of the cast.”

69.160 *Spider’s Web* (P, 3a) Agatha Christie. INTIMATE 9/6/69. ** Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub.

69.161 *Man of La Mancha* (MP, 2a) Dale Wasserman (bk) and Mitch Leigh (mus) and Joe Darion (lyr) and Jack Cole (ch). PICCADILLY 10/6/69. ** 118 perf. Cast: *Stage* 12/6/69, 7; *Variety* 25/6/69, 66; *WWT/15*. *Don Quixote* Richard Kiley; *Sancho* Bernard Spear; *Aldonza* Ruth Silvestre; *The Innkeeper* Charles West; *The Padre* Gordon Wilcock; *Dr. Carrasco* Jonathan Burn; *Antonia* Ruth Llewellyn; *The Barber* Keith Marsh; *Pedro* John Larsen; *Anselmo* Ray Davis; *The Housekeeper* Olive Gilbert; *Juan Peppi Borza*; *Tenorio* Lou Zamprogna; *Jose* Tom Merrifield; *Enrique* Keith Galloway; *Esteban* Ken Robson; *The Horses* Tom Merrifield, Lou Zamprogna; *Maria Mercia* Glossop; *Fermina* Maggie Vikers; *Micaela* Pippa Reynaud; *Captain of the Inquisition* Michael Jones; *Guitarist* John Zarradin; *Prisoners, Guards, Men of the Inquisition* David Gilchrist, Joanne Haverly, John Jefferson Hayes, Barry Lines, Michael Low, John O’Flynn. *Pp* Piccadilly Theatre Ltd.; *Mgr dir*, *Lic*, *Pres* Donald Albery; *Dir* John McDonald, James Gelb; *Ch* Jack Cole; *Sets*, *Light* Howard Bay; *Cost dgn* Howard Bay, Patton Campbell; *Lighting supervised* Francis Reid; *Mus arr* Music Makers Inc., Neil Warner; *Mus dir* Denys Rawson; *Sm* Edward Burrell. Plot: Best/65, 195, Bordman, Bordman/5, 646–47, Fletcher, Green, Hischak, Kennedy, Loney, OTF, Wilmeth. Reviews: *Birmingham Post* 11/6/69, 6; *Illustrated London News* 21/6/69, 32; *Stage* 12/6/69, 7; *Times* 11/6/69, 9; *Tribune* 20/6/69, 11; *Variety* 25/6/69, 66. Comment: *Tribune* disliked the musical, but conjectured it was really an unconscious allegory about American involvement in Vietnam. *Variety* opined Richard Kiley, the original Broadway Don Quixote, would be “a box-office asset.” The revival had “no loss of vigour, pace or gusto” (*Times*).

69.162 *Antigone* (T) Sophocles (trans Judith Malina). ROUND HOUSE 11/6/69. ** Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Reviews: *Christian Science Monitor* 27/6/69, 4; *Guardian* 12/6/69, 10; *New Statesman* 20/6/69, 886; *Observer* 15/6/69, 27. Comment: Living Theatre. *Guardian* said there was little of the original left; “The Living Theatre have butchered Sophocles and exchanged him for blasts of sound and fury.”

69.163 *Anything You Say Will Be Twisted* (C Melo, 2a) Ken Campbell. MERMAID 11/6/69. 1st perfd Octagon, Bolton, 1/4/68 as *Jack Sheppard*. Cast: *Stage* 19/6/69, 15; *Variety* 2/7/69, 62; *WWT/15*. *Jack Sheppard* Ian Sharp; *Mrs. Wood*, *Bird* Emma McNulty; *Owen Wood*, *Vicar*, *1st Judge*, *Chap*, *Daniel Defoe* Anthony Jackson; *Wozzy*

Fields Kernel Smith; *Joseph Hinds* Brian Osborne; *Dribbling Wilf*, Rev. *Wagstaff* Charlie Gray; *Edgeworth Bess* Veronica Clifford; *Mr. Willis*, *The Incredible Party*, *Doctor Morell* Juan Moreno; *Blueskin Blake* Eddie Davies; *Corpse*, *Ballad Monger* Carlo Mansi; *Quilt* Arnold Glenn Williams; *Jonathan Wild* Douglas Milvain; *Florrie Ragg* Tilly Tremayne; *Mrs. Kneebone* Angela Eaton; *2nd Judge* Dougal Fraaer; *Clerk* Tony Jackson; *Executioner* John Lane; *Wench* Jane Salberg; *Natives* Eddie Davies, Charlie Gray, John Lane, Joscelyn Masin. Pres Mermaid Theatre Trust; Dir Ken Campbell; Dgn Sean Kenny; Sm Forbes Nelson. Reviews: *Guardian* 17/6/69, 6; *Illustrated London News* 28/6/69, 31; *New Statesman* 27/6/69, 922, 18/7/69, 94; *Observer* 22/6/69, 25; *Stage* 19/6/69, 15; *Times* 17/6/69, 12; *Tribune* 4/7/69, 11; *Variety* 2/7/69, 62. Comment: MPS 1146 (for a 1980 production of *Jack Sheppard* in Leicester). The piece was about the life and times of Jack Sheppard which, ultimately, was played for crude laughs (*Guardian*). *Observer* entertained a completely opposite view and reported the audience was delighted. *New Statesman* (18/7) averred the piece was just as appealing as the Mermaid's *Lock Up Your Daughters*. A "roguish period farce melodrama and a good if uneven show" (*Variety*). *Times* pointed out Campbell's intention was to highlight how Jack Sheppard was exploited "for the profit of the law-abiding."

69.164 *Dutchman* (P, 1a) Le Roi Jones. STUDIO THEATRE 11/6/69.** Cast: *Stage* 19/6/69, 14. *Clay* Colin W. Prescod. *Lula* Rosalind Joyce. *Dir* Sedat Kahya; *Sound* David Cain. Plot: Bryer, MacNicholas, Nelson, Patterson, Wilmeth. Review: *Stage* 19/6/69, 14. Comment: Characters 3. "The piece itself was more exciting and stimulating than the performances, though in this production the so utterly essential violence seemed to be missing" (*Stage*).

69.165 *Conscience Factor* (P) Robin Eddison (adpt by Douglas Blake). WELSH CONGREGATIONAL CHAPEL HALL 12/6/69.* Cast: *Stage* 19/6/69, 13. *Sir Steven Clark* James Taylor; *Bill Armstrong* Charles O'Rourke; *Mike Nichol* Robert Nicholson; *Linda Fulbright* Ingrid Bower; *Dame Penelope Grant-Dempster* Winifred Robi; *Roger Walker* Nigel Darcy; *Journalist 1* Michelle Maurice; *Journalist 2* Marie Anthony; *Journalist 3* Paul Seba; *Martin* Peter Kerton. *Dir* Douglas Blake; *Dgn* Douglas Druce; *St dir* Terry Wilkes. Review: *Stage* 19/6/69, 13. Comment: LAMP [Liaison of Actors, Managements and Playwrights]. The play concerned a politician and the question of conscience.

69.166 *The Stiffkey Scandals of 1932* (Documentary mus, 2a) David Wright (bk) and David Wood (lyr, mus).

QUEEN'S 12/6/69. 12 perf. 1st perfd Traverse, Edinburgh, 12/4/67 as *A Life of Bedrooms*. Cast: *Stage* 19/6/69, 13; *Variety* 25/6/69, 66; *WWT/15*. Rev. *Harold Davidson* Charles Lewsen; *Daphne Steele* Joyce Rae; *Porter* Richard Avon; *Rusty*, *Mrs. Flora Osborne*, *Mrs. Walton* Annie Ross; *Doreen Spriggs* Sheila Ruskin; *Deirdrie Hawkins* Jane Bartlett; *Chancellor*, *Bishop of Norwich* John Gower; *Roland Oliver*, K.C. Peter Bowles; R. F. *Levy* Jerome Willis; *Barbara Harris* Terri Stevens; *Inglebert Ralph Thole* Roland Macleod; *Dorothy Burn* Thelma Bignell; *Mr. Dashwood*, *Mr. Searle* Robert Mill; *Bishop of London*, *Apparitor* Roland Macleod; *Choir Boy* Joyce Rae; *Irene Hamilton* Penny Service; Carl Davis and his Piccadilly Ten; *Rusty*; *The Go Jo's*. Pres Stoll Productions Ltd.; *Dir* Patrick Garland; *Dgn* Patrick Robertson; *Light* John B. Read; *Cost dgn* Rosemary Vercoe; *Ch Jo* Cook; *Mus dir* Carl Davis; *Sm* Michael Ellis. Plot: OTF. Reviews: *Birmingham Post* 13/6/69, 8; *Daily Mirror* 13/6/69, 20; *Illustrated London News* 28/6/69, 31; *Observer* 15/6/69, 27; *Spectator* 21/6/69, 829–30; *Stage* 19/6/69, 13; *Times* 13/6/69, 15; *Tribune* 20/6/69, 11; *Variety* 25/6/69, 66. Comment: MPS 69. *Tribune* said the music was very dismal, and the piece should have been a straightforward courtroom drama. "Charles Lewsen captures the quirky, irrepressible, publicity-seeking man of God" (*Daily Mirror*). *Observer* thought Lewsen gave "a touching, chirpy performance." *Times* welcomed the piece wholeheartedly. "Charles Lewsen tried to make a volatile innocent of Davidson, on whom we seemed to be spying. 'Rubbish!' said a final voice from the gallery. The verdict was inescapable; and the play has vanished (*Illustrated London News*).

69.167 *Chez Torpe* (C) François Billetdoux (trans Mark Rudkin of *Va donc chez Törpe*, 1961). TOWER, CANON-BURY, 13/6/69. 1st perf this trans Yvonne Arnaud, Guildford, 19/10/65 as *Torpe's Hotel*. Cast: TTC. Plot: Gassner, 68, Hochman, Matlaw, 85. Review: *Stage* 19/6/69, 14. Comment: "Richard Penny's production balances laughter with tragedy most skillfully. His cast have obviously studied to understand their parts, and Tony Leah's design fits the dark comedy with half-shades of colours" (*Stage*).

69.168 *The Borage Pigeon Affair* (P, 2a) James Saunders. QUESTORS 14/6/69.* Cast: QTA. Plot: Vinson, Weintraub. Reviews: *Middlesex County Times* 20/6/69, 3; *Stage* 19/6/69, 15. Comment: "Successfully manages a marriage between a various selection of writing styles and which shows influences from John Arden's *The Workhouse Donkey* through Brecht to *The Ruling Class*" (*Stage*).

69.169 *The Appointment* (P, 2a) Malcolm Quantrill.

QUESTORS 15/6/69.* Cast: QTA. Reviews: *Middlesex County Times* 20/6/69, 3; *Stage* 19/6/69, 15. Comment: "Static, boring and never actually takes on any vestige of life ... the play becomes so tedious and convoluted that it is almost impossible to follow. The plot is involved with a Preservation Society which, basically, wants to preserve the whole of Old Society intact" (*Stage*).

69.170 *Arms and the Man* (RC, 3a) Bernard Shaw. RICHMOND 16/6/69.** Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: A two-week engagement.

69.171 *The Murder Game* (Thriller) Gerald Anstruther. WIMBLEDON 16/6/69. 1st perfd Royal Pavilion, Brighton, 2/6/69? Comment: Stage Art Players. The cast included Brian McNeil who replaced Anthony Booth who had been involved in a legal dispute (see *Daily Mirror* 17/6/69, 7, 18/6/69, 2).

69.172 *Sometime Never* (CD, 2a) Roy Minton. FORTUNE 16/6/69. 14 perf. 1st perfd Traverse, Edinburgh, 12/4/66. Cast: *Stage* 19/6/69, 13; *Variety* 2/7/69, 67; *WWT/15*. *Christopher Budgett* Tony Selby; *Elsie Budgett* Maureen Pryor; *May Green* Patricia Lawrence; *Bess Hogg* Bridget Turner; *Norman Budgett* James Grout. *Dir* Barry Davis; *Dgn* Peter Gray; *Sm* Anthony Howell. Reviews: *Birmingham Post* 17/6/69, 6; *Guardian* 17/6/69, 6; *Illustrated London News* 28/6/69, 31; *Irish Times* 28/6/69, 12; *New Statesman* 27/6/69, 922; *Observer* 22/6/69, 25; *Spectator* 28/6/69, 860; *Stage* 19/6/69, 13; *Times* 17/6/69, 12; *Tribune* 4/7/69, 11; *Variety* 2/7/69, 67. Comment: Park Theatre Company. *Irish Times* said the play's attempt to say something about family relationships and tensions was obscure, a view seconded by *Guardian*. *Variety* said this "quirky hybrid" was unlikely to be successful. "A wretched piece of work" (*Times*), and similarly *Stage*.

69.173 *Attic Comedy* (P, 2a) John Henry Jones. ARTS LABORATORY 17/6/69.* Cast: *Stage* 26/6/69, 15. *Undred* David Hannigan; *Timmy* Denis Noonan; *Clock* Janet Gillis; *Aris* Michael Harris; *Visitor* Tani Bentis. *Dir* Raymond Ross; *Mus* Miceal Flynn. Review: *Stage* 26/6/69, 15. Comment: Pentameters. Previously given a preview at the Cellar Theatre, Freemason's Arms, Hampstead, 13/6/69. The play involved the interactions between "a self-educated philosopher, labourer and social welfare visitor" in a Hampstead attic.

69.174 *The Dogs of Pavlov* (P, 2pt) Dannie Abse. QUESTORS 17/6/69.* Cast: QTA. Review: *Stage* 26/6/69, 14. Comment: *Stage* found the play predictable and

spoiled by propaganda.

69.175 *Highly Confidential* (C, 2a) Robert Tanitch. CAMBRIDGE 18/6/69. 37 perf. 1st perfd Theatre Royal, Brighton, 12/5/69. Cast: *Stage* 26/6/69, 13; *Theatricalia*; *Variety* 2/7/69, 67; *WWT/15*. *Madame Serina* Eunice Black; *Agnes Derringdo* Hermione Gingold; *Duff* Christopher Robbie; *Austin* Richard Vernon; *Esme* William Kendall; *Carlos* Ricardo Hermann; *Guy* Basil Hoskins; *Willi* Harold Kasket; *Clive* Richard Hurndall; *Rod* Powell Jones; *Yuri* Bob Hornery; *Maurice* Graham Corry; *Merwyn* Michael Fleming. *Pres* John Gale, *Marvyn* Liebman; *Dir* Malcolm Farquhar; *Dec* Hutchinson Scott; *Light* Michael Northen; *Sm* David Fleming; *Dsm* Patrick Nono; *Asm* Stephen Butcher; *Carp* James Mount; *Wm* Paula Davies; *Press rep* Torrington Douglas. Reviews: *Birmingham Post* 19/6/69, 7; *Guardian* 14/7/69, 7; *Illustrated London News* 28/6/69, 31; *New Statesman* 27/6/69, 922; *Observer* 22/6/69, 25; *Stage* 26/6/69, 13; *Times* 19/6/69, 11; *Tribune* 4/7/69, 11; *Variety* 2/7/69, 67. Comment: MPS 97. *Variety* reported this was a vehicle for Hermione Gingold: "The first night audience hysterically greeted every line uttered and every movement of this droll"; however, the play itself was old-fashioned and untidy. This "mediocre" piece was "about a multiple spy with galloping nymphomania" that even Hermione Gingold could do little with (*Tribune*). "You'd have to be a Gingold fan to enjoy it at all, but those at the first night obviously did so extravagantly" (*Observer*). "Tanitch has provided simply a set of pretexts for Miss Gingold to display her famous mannerisms to the still loyal public" (*Times*).

69.176 *Troilus and Cressida* (T, 2pt) William Shakespeare. ALDWYCH 19/6/69.** Cast: RSCA; *Stage* 26/6/69, 13; *Theatricalia*; *WWT/15*. *Helen*, *Andromache* Hildegard Neil; *Agamemnon* Bryan Robson; *Ulysses* Sebastian Shaw; *Nestor* Clifford Rose; *Menelaus* Ted Valentine; *Ajax* Richard Moore; *Achilles* Alan Howard; *Patroclus* Richard Jones Barry; *Diomedes* Bruce Myers; *Calchas* George Cormack; *Thersites* Norman Rodway; *Prologue* Ian Dyson; *Priam* Peter Cochran; *Hector* Patrick Stewart; *Paris* Bernard Lloyd; *Heleneus* David Firth; *Deiphobus* Stephen Turner; *Margarelon* Hugh Keays Byrne; *Troilus* Michael Williams; *Aeneas* Ben Kingsley; *Antenor* J. D. Stender; *Pandarus* David Waller; *Page* James Mackenzie; *Alexander* John York; *Servant to Paris* Phillip Manikum; *Cressida* Helen Mirren; *Cassandra* Sara Kestelman; *Solders*, *Attendants* Paul Arlington, Martin Bax, Domini Blythe, Hugh Keays Byrne, Peter Cochran, Ralph Cotterill, Ian Dyson, David Firth, David Forbes, Peter Harlowe, Ruby Head, Glynne Lewis, Phillip Manikum, Valerie Minifie, Robert Oates, Mary Rutherford, David Sadgrove, J. D. Sender, David Stern,

Stephen Turner, John York. *Dir* John Barton; *Dgn* Timothy O'Brien; *Assist dir, Ch* Christie Dickason; *Mus* Guy Woolfenden; *Light* John Bradley, Stewart Leviton; *Assist dgn* Tazeena Firth; *Assist mus dir* David Rowland; *Sm* Lynne Holmes. Reviews: *Guardian* 20/6/69, 8; *Illustrated London News* 5/7/69, 48; *New Statesman* 27/6/69, 922; *Observer* 22/6/69, 25; *Spectator* 28/6/69, 860; *Stage* 26/6/69, 13; *Times* 20/6/69, 7; *Tribune* 4/7/69, 11. Comment: Royal Shakespeare Company. *Guardian* was pleased the production respected the text which was "truly delivered without meaningless gabble," a quality discerned by *Observer* which also said the production was "one of the finest things the company has achieved." *Tribune* described the production as being "as modern as the sixties." An "inspiring version ... a show to remember for ever" (*Times*).

69.177 *The Pit* (P) Naftali Yavin. STUDIO THEATRE 20/6/69.* Comment: TOC.

69.178 *Fairies in the Rush Hour* (P) Arne Nannestad. ARTS LABORATORY 23/6/69. 1st London perf?

69.179 *Murder at the Vicarage* (Mystery, 2a) Moie Charles and Barbara Toy (drm of Agatha Christie's novel, 1930). WIMBLEDON 23/6/69.** *Miss Marple* Eileen Beldon. Plot: Fletcher, French/2, Kabatchnik/2.

69.180 *The Cry of the People for Meat*. COURT 24/6/69. 1st perfd Ark, Boston, 2/4/69; 1st British perf. Cast: Findlater; *Stage* 26/6/69, 15; *WWT/15*. Michael Appleby, Eric Berne, Maurice Blanc, William Dalrymple, Bruno Eckardt, Carol Grosling, Irene Le Herissier, Deborah Knight, Uwe Krieger, Barton Lane, Murray Levy, Arnold Lippin, Mary Lippin, Manuel Narciza, Sara Peattie, German Ramirez, Margo Sherman, Harvey Spevak. *Dir* Peter Schumann. Reviews: *Birmingham Post* 25/6/69, 10; *Guardian* 25/6/69, 8; *Illustrated London News* 5/7/69, 48; *New Statesman* 4/7/69, 26; *Spectator* 5/7/69, 20; *Stage* 26/6/69, 15; *Times* 25/6/69, 17; *Tribune* 4/7/69, 11. Comment: Bread and Puppet Theatre of America. *Guardian* described the company's efforts as "lively and earnest" and "endearing," although the production was somewhat vague in intent, and rather dated as experimental theatre. *New Statesman* called it "a sort of miracle cycle" that really belonged on the street corner and that possessed "an ideological glibness." *Times* stressed the sincerity of the company's intentions and found the production effective as "a modern equivalent of medieval street theatre." *Illustrated London News* could recall only "the fuss in preparing for each scene: the adjustment of new masks, the placing of lights, the sweeping round of masses of shredded newspaper, the mountain of effort for a mouse of effect."

69.181a *Freedom Machine* (P) Roger Howard and Max Hindley. ARTS LABORATORY 24/6/69. Cast: *Stage* 19/6/69, 8. Comment: North End Troupe. Author(s) could be one or both of those listed above. The company for the double bill comprised Katy Lee, Georgina Love, Tom Manifold, Roy Martin, Helen Prime, Syed Rizvi, Nicholas Ruscoe, Christine West, David Woodhouse; *Dir* Jonathan Hammond.

69.181b *Revolution/De Sade* (P) Roger Howard and Max Hindley. ARTS LABORATORY 24/6/69. Cast: *Stage* 19/6/69, 8. Comment: North End Troupe. Author(s) could be one or both of listed.

69.182 [No entry]

69.183 *Baal* (D, 22sc) Bertolt Brecht (anon trans of *Baal*, 1923). STUDIO THEATRE 26/6/69.** Plot: Fletcher, French/2, Gunn, Hochman, Matlaw, Patterson. Comment: Contemporary Theatre.

69.184a *The Coffee Lace* (P, 1a) John Bowen. TOWER, CANONBURY, 27/6/69.** Cast: TTC. Plot: Hischak/2, 7, Loney, Vinson, Walford, Weintraub. Comment: Performed under the collective title *Little Boxes*.

69.184b *Trevor* (P, 1a) John Bowen. TOWER, CANONBURY, 27/6/69.** Cast: TTC. Plot: Hischak/2, 7, Loney, Vinson, Walford, Weintraub. Comment: Performed under the collective title *Little Boxes*.

69.185 *The Last Chance Saloon* (P, 2a) Andy Robinson and Judy Stewart (mus). ARTS 29/6/69. 1st perfd La Mama Theatre Club, New York, 2/5/69; 1st British perf. Cast: *Stage* 3/7/69, 13; *WWT/15*. *Bart* Michael Brody; *Ruby* Diane Callum; *Bummer* John Bottoms; *Hummer* Bert Solomon; *Gideon* Mel Skipper; *Ruth* Barbara Bottner. *Dir* Joel Zwick. Reviews: *Christian Science Monitor* 18/7/69, 4; *Guardian* 30/6/69, 6; *Spectator* 5/7/69, 20; *Stage* 3/7/69, 13; *Times* 30/6/69, 6; *Tribune* 25/7/69, 15. Comment: La Mama-Plexus II Group. *Guardian* admired the performers and performance far more than the piece itself which was ultimately about the nature of the American dream. *Spectator* declared the text was "depressingly insipid and confused." *Christian Science Monitor* reported the critics thought the production had ended (after one hour) and began to leave, only to discover there was a second half. *Times* said the piece "shows American workshop theatre about its familiar business of choreographing the cliché."

69.186 *Black Coffee* (Mystery, 3a) Agatha Christie. WIMBLEDON 30/6/69.** *Miss Marple* Eileen Beldon. Plot: Fletcher, French/2, Kabatchnik/2, Wagoner, 121.

69.187 Jenny (P) Shane Connaughton. ROUND HOUSE 30/6/69. * Cast: *Stage* 10/7/69, 14. *Jenny* Clare Sutcliffe; *Gene* Peter Egan; *Mother* Zoe Hicks; *Father* Geoffrey Reed; *Kevin* Michael Landy. *Dir* Gavin Richards; *Sm* Fiona Clow. Review: *Stage* 10/7/69, 14. Comment: "A crude, rather boring story about a girl from the provinces who lives with her lover in Earls Court," although Connaughton had an ear for effective dialog (*Stage*).

69.188 Permit to Kill (P) Philip Weathers. RICHMOND 30/6/69. * Cast: *Stage* 3/7/69, 15. *Stranks* Peter McCredie; *Susan Bannerman* Patricia Kneale; *John Bannerman* Allan Surtees; *Dora Carruthers* Elizabeth Tyrrell; *Ian Bannerman* John Alkin; *Martin Seeber* Michael Malnick; *Annie* Yvonne Quenet. *Pres* Richmond Theatre Productions Ltd.; *Dir* Trevor Danby; *Dgn* John C. Piper; *Sm* Bryan D. Sullivan. Review: *Stage* 3/7/69, 15. Comment: The plot involved "a Fleet Street tycoon, his withdrawn wife, his stepson, and a ruthless doctor" (*Stage*). After this production (ended 12/7), the theatre was closed on 14/7/69 for one week for refurbishment (*Acton Gazette* 29/5/69, 18).

69.189 The Ruined Maid (One-woman show). MAY FAIR 30/6/69. 1st perf? Cast: *WWT/15*. Sally Miles. *Pres* Anthony Loynes. Reviews: *Birmingham Post* 2/7/69, 7; *Daily Mirror* 1/7/69, 18; *Illustrated London News* 12/7/69, 29; *Guardian* 1/7/69, 8; *Stage* 3/7/69, 15; *Times* 1/7/69, 11. Comment: "The intrepid Sally Miles trying to entertain with a collection of songs and poems about a variety of pleasures, pains and injustices enjoyed and endured by woman through several hundred years" (*Stage*). "As singer and as speaker, Sally Miles is versatile, expressive, and endearing. She should be seen and heard" (*Illustrated London News*).

69.190 The Theatre of War. COURT 30/6/69. 1st British perf. Reviews: *Guardian* 1/7/69, 8; *Stage* 3/7/69, 15; *Times* 1/7/69, 11. Comment: Bread and Puppet Theatre. *Times* found the production "desultory" and would "alienate the most conscientious, sympathetic watcher." *Stage* said the production offered "no fresh comment or suggestion of practical help towards" solving the evils of war.

69.191 The Resistible Rise of Arturo Ui (D, 17sc) Bertolt Brecht (adpt George Tabori of *Der aufhaltsame Aufstieg des Arturo Ui*, 1958) and Hans-Dieter Hosalla. SAVILLE 1/7/69.** 1st New York perf this adapt Lunt-Fontanne 11/11/63. 1st British perf this adapt Citizens, Glasgow, 26/9/67. Cast: *Stage* 3/7/69, 15; *Theatricalia*; *Variety* 16/7/69, 68; *WWT/15*. *The Barker*, *Butcher* Bernard Martin; *Old Dogsborough* James Gibson; *Givola* David Graham; *Giri* Christopher Benjamin; *Arturo Ui* Leonard

Rossiter; *Clark* Barrie Cookson; *Sheet*, *2nd Grocer* (Goldman), *Dullfeet* Bruce Myles; *Bowl*, *Preacher*, *1st Cicero Grocer* Alan Foss; *Roma* Del Henney; *Young Dogsborough*, *3rd Cicero Grocer* John Joyce; *Dockdaisy* Mairhi Russell; *Ragg*, *1st Chicago Grocer* Blain Fairman; *Dogsborough's Butler*, *4th Chicago Grocer* Robert Sansom; *O'Casey* James Berwick; *Actor* David Bird; *Ui Bodyguard-Shorty* John Shorter; *Ui Bodyguard-Slugs* John Sinclair; *1st Grocer* Peter Lincoln; *3rd Grocer*, *Fish*, *3rd Chicago Grocer* Roy McArthur; *Woman* Kathleen Michael; *Court Physician*, *2nd Cicero Grocer* Gene Sandys; *Betty Dullfeet* Sheila Ballantine; *Young Inna*, *2nd Chicago Grocer* Peter Lincoln; *Roma Gunman in Garage* Frederick Birch; *Grocers*, *Gangsters*, *Members of the Public* Frederick Birch, Timothy Block, Stephen Churchett, Roger Clayton, Paul Coulthard, Arnold Locke, Gene Sandys, Robert Sansom, Evadne Sefton. *Lic* Douglas Harrison; *Bom* R. F. Brown; *Pres* Michael White; *Dir* Michael Blakemore; *Dgn* Annena Stubbs; *Light* Michael Outhwaite; *Sm* Monica Brophy. Plot: Fletcher, French/2, Hischak, Hochman, Matlaw, Patterson. Reviews: *Daily Mirror* 3/7/69, 14; *Guardian* 2/7/69, 8, 17/7/69, 10; *Illustrated London News* 12/7/69, 29; *New Statesman* 18/7/69, 94; *Observer* 6/7/69, 22; *Spectator* 12/7/69, 50; *Stage* 3/7/69, 15; *Times* 2/7/69, 6; *Tribune* 18/7/69, 11; *Variety* 16/7/69, 68. Comment: MPS 128. Longest running Brecht play in London to date. *Guardian* lauded "Leonard Rossiter's altogether brilliant performance as Brecht's Hitler-Capone." *Times* described Rossiter's "star" performance in detail. A "beautiful piece of black clowning, superbly detailed, timed and calculated" (*Observer*). Other reviewers were similarly laudatory. The New York adaptation, as *Arturo Ui*, ran for 8 performances.

69.192a Landscape (D, 1a) Harold Pinter. ALDWYCH 2/7/69. 1st perfd on BBC Radio-3 25/4/68; 1st stage perf. Cast: RSCA; *Stage* 10/7/69, 13; *Theatricalia*; *Variety* 16/7/69, 68; *WWT/15*. *Beth* Peggy Ashcroft; *Duff* David Waller. *Dir* Peter Hall; *Dgn*, *Light* John Bury; *Cost dgn* Beatrice Dawson; *Sm* Ruth Atkinson. Plot: Demastes/2, Hischak/2, 14, Weintraub. Reviews: *Christian Science Monitor* 14/7/69, 6; *Daily Mirror* 3/7/69, 14; *Guardian* 3/7/69, 10; *Illustrated London News* 12/7/69, 29; *New Statesman* 11/7/69, 57; *Observer* 6/7/69, 22; *Spectator* 12/7/69, 50; *Stage* 10/7/69, 13; *Times* 3/7/69, 13; *Tribune* 18/7/69, 11; *Variety* 16/7/69, 68. Comment: MPS 126. Royal Shakespeare Company. *Tribune* averred the double bill "shows off Pinter at his best." "Both impeccably" directed, with first-rate performances (*Guardian*). *Landscape* was "a short masterpiece" (*Times*). *Variety* dissented from the general praise calling the "70 minutes of playing time" an "unsatisfying evening," and the plays actionless and the dialogue repetitive. *Illustrated London*

News agreed: "The dramatist has nothing in particular to say. What he offers is an exercise in speech rhythms that would become soporific if it were not for the prestige of his name—hopefully we suppose that something must surely happen." The first New York production (Forum 2/4/70) ran for 53 performances.

69.192b *Silence* (D, 1a) Harold Pinter. ALDWYCH 2/7/69.* Cast: RSCA; *Stage* 10/7/69, 13; *Theatricalia*; *Variety* 16/7/69, 68; *WWT/15*. *Rumsey* Anthony Bate; *Ellen* Frances Cuka; *Bates* Norman Rodway. *Dir*, *Dgn*, *Light*, *Cost dgn*, *Sm* as for 69.192a. Plot: Hirschak/2, 14, Weintraub. Reviews: *Christian Science Monitor* 14/7/69, 6; *Daily Mirror* 3/7/69, 14; *Guardian* 3/7/69, 10; *Illustrated London News* 12/7/69, 29; *New Statesman* 11/7/69, 57; *Observer* 6/7/69, 22; *Spectator* 12/7/69, 50; *Stage* 10/7/69, 13; *Times* 3/7/69, 13; *Tribune* 18/7/69, 11; *Variety* 16/7/69, 68. Comment: Royal Shakespeare Company. *Times* did not understand the play which left the reviewer "cold." The first New York production (Forum 2/4/70) ran for 53 performances.

69.193a *Come and Go* (D, 1a) Samuel Beckett. ARTS LABORATORY 4/7/69. 1st perfd Schillertheater, Berlin, 14/1/66 (in German); 1st Irish perf Peacock, Dublin, 28/2/66; 1st British perf. Plot: Demastes/2, Patterson, Schrank, Vinson.

69.193b *The Death of Kikoss* (P) Gail Rademacher. ARTS LABORATORY 4/7/69. 1st London perf?

69.193c *Ladies' Day* (P) Gail Rademacher. ARTS LABORATORY 4/7/69. 1st London perf?

69.194a *Fairies in the Rush Hour* (P) Arne Nannestad. LITTLE THEATRE CLUB 5/7/69.**

69.194b *The Wallowing Extrovert* (P) Arne Nannestad. LITTLE THEATRE CLUB 5/7/69. 1st London perf?

69.195 *Captain Oates' Left Sock* (C) John Antrobus. COURT 6/7/69.* 1 perf. Cast: Findlater; *Stage* 10/7/69, 13; *WWT/15*. *Dr. Parks* Michael Gough; *Molly* Gwen Nelson; *David* Dudley Sutton; *Celia* Carol Gillies; *Carter* Raymond Francis; *Colonel* Daniel Thorndike; *Juliet* Yvonne Antrobus; *Nurse Bryant* André Evans; *Margaret* June Brown; *Nurse Rogers* James Donnelly; *Fergy* Michael McKeivitt; *William* Roy North; *Rose* Margaret Brady; *Dorothy* Norma Shebbeare; *Newcomer* Ronald Forfar. *Dir* Barry Hanson; *Light* Andy Phillips; *Sound* John Moore, Gareth Jones; *Construction* Michael Maskery; *Projection* Michael Sullivan; *Dsm* Gaydon Phillips. Plot: Vinson. Reviews: *Stage* 10/7/69, 13; *Times* 7/7/69, 11. Comment: English Stage Society. Produced

without decor. *Times* found the play interesting but said it failed to develop the various issues raised by its loose format which centered on a group therapy session. "The writing was economical, fluid, completely pertinent socially and, at the same time, brilliantly entertaining. The production is a fine piece of ensemble work" (*Stage*).

69.196 *The Death and Resurrection of Mr. Roche* (C, 2a) Thomas Kilroy. HAMPSTEAD 7/7/69. 1st perfd Olympia, Dublin, 7/10/68. Cast: *Stage* 26/6/69, 8. Gawn Grainger, Joe Lynch, Jim Norton, Chris O'Neill, Desmond Perry, Dermot Tuohy. *Dir* Richard Eyre; *Dgn* John Gunter. Plot: Bull/1, Gunn, Patterson. Reviews: *Illustrated London News* 26/7/69, 30; *Irish Times* 9/7/69, 8; *Observer* 13/7/69, 23; *Times* 8/7/69, 16. Comment: *Irish Times* provided an extensive summary of the critics' notices. *Times* found Richard Eyre's production far more convincing than the Dublin premiere had been. A "wasted night" in the theatre (*Illustrated London News*).

69.197 *The Young Churchill* (Dramatized reading, 3a) David Aukin and John Gilbert and Robin Midgley. DUCHESS 7/7/69. 36 perf. 1st perfd Phoenix, Leicester, 20/5/69. Cast: *Stage* 10/7/69, 15; *Variety* 16/7/69, 68; *WWT/15*. *Mature Churchill* John Robinson; *Young Churchill* Clive Swift; *Avice* Landon, A. J. Brown. *L Garrick Theatre Management Ltd.*; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Lic* P. D. Abrahams; *Pres* John Gale, Marvin Liebman; *Dir* Robin Midgley; *Dgn* Franco Colavecchia; *Light* Michael Northen; *Sm* Hilary Minster. Reviews: *Birmingham Post* 9/7/69, 7; *Daily Mirror* 8/7/69, 14; *Guardian* 8/7/69, 6; *Illustrated London News* 19/7/69, 29; *Stage* 10/7/69, 15; *Tribune* 18/7/69, 11; *Variety* 16/7/69, 68. Comment: "A sensitive, absorbing picture of the early phases in Winston Churchill's life has been built into light but frequently revealing entertainment" (*Variety*); *Daily Mirror* agreed. *Guardian* said the production lacked theatrical excitement, but was of historical interest. "This could just as well be a radio programme" (*Illustrated London News*).

69.198 *The Night I Chased the Women with an Eel* (C, 3a) "William Payne" and Jonathan King (mus). COMEDY 8/7/69. 39 perf. 1st perfd Gateway, Chester, 27/5/69. Cast: *Stage* 10/7/69, 15; *Variety* 23/7/69, 66; *WWT/15*. *Jimmy Cooper* John Alderton; *Brenda Cooper* Pauline Collins; *Sarah Cooper* Beatrice Lehmann. *Pres* Peter Bridge; *Dir* Allan Davis; *Dgn* Robin Edwards; *Light* Ray Kelly; *Sm* Raymond Murray. Reviews: *Birmingham Post* 9/7/69, 7; *Daily Mirror* 9/7/69, 18; *Guardian* 9/7/69, 6; *Illustrated London News* 19/7/69, 29; *Observer* 13/7/69, 23; *Stage* 10/7/69, 15; *Times* 9/7/69, 7; *Tribune* 25/7/69, 15; *Variety* 23/7/69, 66. Comment: MPS 138. About the frustrations of a young husband trapped in domesticity

and wanting advancement in life, which threatens his wife and mother. "A rarity ... a play that is in turn warmly compassionate, theatrically intense and blazingly funny" (*Daily Mirror*). *Guardian* found the play ultimately satisfying, with good acting by John Alderton and Pauline Collins. *Variety* thought the play too long and contrived "but engrossing." *Tribune* held a similar opinion. "Familiar ground and familiar types—angry, dreaming young husband, steady, decent wife, bitter, jealous mother are covered with little sign of a new approach or fresh ideas" (*Stage*). *Times* described it as "a shifty piece of work" that did little but milk situations for "easy effects."

69.199 *Woyzeck* (T) Georg Büchner (trans Ted Hoffman of Büchner's play, 1913 [written 1836]). ARTS 8/7/69.** Cast: *Stage* 17/7/69, 15; *WWT/15*. *Woyzeck* Andy Robinson; *Andres, Barker* Joel Zwick; *Fool* Terry Teague; *Drum Major* Michael Brody; *Doctor* John Bottoms; *Margaret* Barbara Bottner; *Captain* Mel Skippper; *Marie* Diane Callum. *Dir* Joel Zwick; *Mus* James Tenney. Plot: French/2, Gassner, Griffiths, Hochman, Kabatchnik, Law, Patterson, Shank, Shipley. Reviews: *Stage* 17/7/69, 15; *Times* 9/7/69, 7; *Tribune* 25/7/69, 15. Comment: La MaMa-Plexus II Group. "A stylistically mangled version ... The aim, presumably, was to enlarge the subject, but this treatment constricted it so much that its life was crushed" (*Stage*).

69.200 *The Merchant of Venice* (C, 3a) William Shakespeare. OPEN AIR 9/7/69.** Cast: *Stage* 17/7/69, 14; *Theatricalia*; *Variety* 23/7/69, 66; *WWT/15*. *Antonio* Edgar Wreford; *Salanio* Christopher Scoular; *Salerio* Ian Lowe; *Bassanio* Giles Block; *Lorenzo* Richard Monette; *Gratiano* Michael Cadman; *Portia* Perlita Neilson; *Nerissa* Barbara Bryne; *Maid* Lindsey Franklin; *Shylock* William Russell; *Prince of Morocco* Brian Walton; *Balthasar* Ian Barritt; *Ladies* Lindsey Franklin, Karen Rabinowitz, Moira Wallington; *Launcelot Gobbo* Ronnie Stevens; *Old Gobbo* Richard Goolden; *Stephano* Hugh Janes; *Jessica* Alison Fiske; *Prince of Arragon, Duke of Venice* Geoffrey Colville; *Tubal* Michael Wisher; *Clerk of the Court* Geon Sayell. *Pres* David Conville; *Dir* Richard Digby Day; *Dec* Robin Pidcock; *Cost dgn* Tim Goodchild; *Light* Brian Benn; *Ch* Geraldine Stephenson; *Mus adviser* David Evans; *Sm* Tony Jones. Reviews: *Birmingham Post* 15/7/69, 5; *Illustrated London News* 26/7/69, 30; *New Statesman* 25/7/69, 124; *Spectator* 19/7/69, 85; *Stage* 17/7/69, 14; *Times* 10/7/69, 13; *Variety* 23/7/69, 66. Comment: New Shakespeare Company. "A sorry affair, with most of the cast apparently cross-eyed with boredom or perhaps incomprehension" (*Spectator*). *Variety* reported the production, updated to the Edwardian era, "clicked with the audience." *Times* said Richard Digby

Day's production emphasized "the fairy-tale aspects of the play."

69.201a *Metamorphosis* (P, 1a) Steven Berkoff (adpt of Franz Kafka's short story, 1915). ROUND HOUSE 9/7/69.** George Little, Steven Berkoff, Jeannie James, Petra Markham. *Dir* Steven Berkoff. Plot: French/2, Griffiths, Walford. Reviews: *Observer* 20/7/69, 23; *Stage* 17/7/69, 15. Comment: "Staged perfectly. It is chilling and immediately comprehensible—the adaptation will have performed a service to those previously unable to wade through the story or the meaning, and excellently played" (*Stage*). "The productions, faithfully expressionistic, are imaginative and forceful, with moments of genuinely Kafka-esque comic horror" (*Observer*).

69.201b *In the Penal Colony* (P, 1a) Steven Berkoff (adpt of Franz Kafka's short story, 1914). ROUND HOUSE 9/7/69.** George Little, Steven Berkoff. *Dir* Steven Berkoff. Plot: French/2, Walford. Reviews: *Observer* 20/7/69, 23; *Stage* 17/7/69, 15. Comment: Berkoff's performance "holds the imagination but just misses because the play itself is just a shade too long and by the final moment has lost some impact" (*Stage*).

69.202 *Conduct Unbecoming* (D, 3a) Barry England. QUEEN'S 10/7/69. 682 perf. 1st perfd Theatre Royal, Bristol, 30/4/69. Cast: *Stage* 17/7/69, 13; *Theatricalia*; *Variety* 23/7/69, 66; *WWT/15*. *2nd Lt. Edward Millington* Jeremy Clyde; *2nd Lt. Arthur Drake* Paul Jones; *Colonel Strang* Michael Barrington; *Major Lionel Roach* Peter Howell; *Major Alastair Wimbourne, V.C.* Tony Steedman; *Lt.-Col. Maurice Pratt* Martin Friend; *Capt. Rupert Harper* Donald Pickering; *2nd Lt. Richard Fothergill* Jonathan Elsom; *Lt. Frank Hart* Rowland Davies; *2nd Lt. John Truly* Ian Marter; *2nd Lt. Simon Boulton* Gareth Hunt; *2nd Lt. Edward Winters* Stewart Bevan; *2nd Lt. Frank Hutton* Peter Smart; *Pradah Singh* Peter Bland; *Mess Head Waiter* Sean Street; *Mrs. Marjorie Hasseltine* Maxine Audley; *Mem Strang* Gwynne Whitby; *Mrs. Bandanai Saja Kumari*; *Lai* Cherina Mann; *Ladies at the Ball* Vivienne Dixon/Lynn Moore, Cherina Mann, Almond Plomley; *Waiters* John Guest, Michael Hamilton, Laurence Rooke. *Lic* Prince Littler; *Mgr* Wybert R. Allen; *Bom* Charles Goffrey; *Pres* Donald Albery; *Dir* Val May; *Dgn* Finlay James; *Light* Kenneth Vowles; *Sm* Michael Ellis. Plot: Fletcher, Hischak, Hischak/2, 20–21, Loney, Salem, Vinson. Reviews: *Birmingham Post* 11/7/69, 6; *Daily Mirror* 11/7/69, 18; *Guardian* 8/7/69, 6; *Illustrated London News* 26/7/69, 30; *New Statesman* 18/7/69, 94; *Observer* 13/7/69, 23; *Spectator* 19/7/69, 85; *Stage* 17/7/69, 13; *Times* 11/7/69, 14; *Tribune* 25/7/69, 15; *Variety* 23/7/69, 66. Comment: MPS 75. A "competent and effective drama" that holds its audience

(*Guardian*). "It turns into an unusually literate and gripping courtroom drama" (*Observer*). *Spectator* pointed to the play's affinities with other dramas, but commended England for being "both adroit and enigmatic," as all very good melodramatists are. The only element *Times* could fault was the slightly disappointing denouement. *Variety* was more impressed by the "excellent casting, direction and mounting" than by the play itself. The first New York production (Ethel Barrymore 12/10/70) ran for 144 performances.

69.203a *Freedom* (P) Arne Nannestad. LITTLE THEATRE CLUB 10/7/69. 1st London perf?

69.203b *Soldiers of No Country* (P) Lawrence Ferlinghetti. LITTLE THEATRE CLUB 10/7/69.* Plot: Vinson.

69.204 *Hamlet* (P) Charles Marowitz (adpt of William Shakespeare). OPENSPACE 14/7/69.** 1st perfd in shorter version LAMDA 12/1/64. Cast: *Stage* 26/6/69, 8. *Hamlet* Nikolas Simmonds; *Claudius* Lindsay Campbell; *Ophelia* Natasha Pyne; *Gertrude* Thelma Holt; *Fortinbras* Christopher Cazenove; *Polonius* Edward Phillips. *Dir* Charles Marowitz; *Dgn* John Napier, Jeffrey Torrens. Reviews: *Christian Science Monitor* 25/7/69, 6; *New Statesman* 25/7/69, 124; *Observer* 20/7/69, 23; *Spectator* 19/7/69, 85; *Stage* 17/7/69, 15; *Tribune* 25/7/69, 15. Comment: An 80 minute version. "Speeches and scenes appear in the wrong order, often played by the wrong characters, but the effect is less a bizarre reworking of *Hamlet*, rather an unorthodox critical commentary on it" (*New Statesman*). "Staged on a bare white platform like a circus ring ... The result is a kaleidoscope of astonishingly rich insights and relevance" (*Observer*). *Christian Science Monitor* called Marowitz's version "sometimes illuminating, often astonishing, and always interesting." *Spectator* praised the performances of Nikolas Simmonds, Edward Phillips, and Natasha Pyne. *Tribune* thought the piece was for "those who know their *Hamlet* inside out."

69.205a *Blim at School* (C, 1a) Peter Tegel. THEATRE UPSTAIRS 15/7/69.* Cast: Findlater; *Stage* 24/7/69, 15; *WWT/15*. *Mr. Blim* Robert Bernal; *Mrs. Blim* Dorothy Primrose; *Old Man* Stephen Lewis; *Girl* Lynn Farleigh; *Dim* Geoffrey Hughes; *Slim* Andrew Ballinger; *Blim* Peter Blythe; *Matron* Paul Brooke; *French Teacher* Nicolas Chagrin; *Biology Mistress* Lynn Farleigh. *Dir* Nicholas Wright; *Dgn* Hirtensien; *Light* Nick Heppel; *Sound* David Cair; *St dir* Nick Heppel. Reviews: *Illustrated London News* 2/8/69, 31; *Stage* 24/7/69, 15. Comment: English Stage Company. "These anecdotes about the boy at school and the man away from it seemed fatiguingly unprofitable" (*Illustrated London News*). Both "plays can barely be taken seriously, they are so banal,

muddled, slapdash and witless. The characterisation is shallow, the comment stale, the technique crudely imitative, Beckett and Ionesco being particularly noticeable" (*Stage*).

69.205b *Poet of the Anemones* (C, 1a) Peter Tegel. THEATRE UPSTAIRS 15/7/69.* Cast: Findlater; *Stage* 24/7/69, 15; *WWT/15*. *Blim* Peter Blythe; *Anna Lynn* Farleigh; *Prior* Robert Bernal; *Madame* Dorothy Primrose. *Dir*, *Light Sound*, *St dir* as for 60.205a.; *Dgn* Derek Jarman. Reviews: *Illustrated London News* 2/8/69, 31; *Stage* 24/7/69, 15. Comment: English Stage Company.

69.206 *The Sunday Walk* (C) Georges Michel (trans Jean Benedetti of Michel's play, 1966). LITTLE THEATRE CLUB 15/7/69. 1st perf this trans Hull 24/6/69. Cast: *Stage* 3/7/69, 14. Comment: "A macabre comedy of a family's Sunday afternoon stroll through the streets of metropolitan France and deals with their reaction to open acts of terrorism which happen a round them" (*Stage* 3/7/69, 14).

69.207 *Easter* (P) August Strindberg (trans Peter Watts of *Påsk*, 1901). ST. MARY ABBOTS THEATRE 16/7/69.** Cast: *Stage* 10/7/69, 13. Peter Dawson, Deborah Fiddament, Rilla Madden, Giles Melville, Winifred O'Toole, Ian Recordon. *Dgn* John Phillips; *Dir* Ann Rooney. Plot: Hochman, Matlaw, Shank. Comment: Actors Workshop.

69.208 *The Hungry Tigers* (Anthology) George Baker (deviser). ARTS 20/7/69. 1st perfd Civic, Scunthorpe, 7/7/69. Cast: *Stage* 24/7/69, 17. *Hitler* John Bull; *Caesar*, *Tallyrand* Peter Dennis; *Napoleon* Norman Jones; *Susanna* Best, Tony McEwan. *Dir* Nicholas Kent, George Baker; *Dgn* David Marshall; *Light* David Hersey; *Mus arr* Dudley Simpson; *Ch* Olivia Breeze; *Sm* Jane Thornton. Reviews: *Guardian* 22/7/69, 8; *Stage* 24/7/69, 17. Comment: The anthology consisted of "two thousand years of comment on man's inhumanity to man" (*Stage*). *Guardian* said the well produced piece would appeal largely to college or sixth-form students.

69.209 *As Dorothy Parker Once Said* (Revue, 2a) Leslie Lawton (deviser) and Dorothy Parker (lyr, words) and Sandy Wilson (mus). FORTUNE 21/7/69. 28 perf. 1st perfd Palace, Watford, 8/11/66. Cast: *Stage* 24/7/69, 13; *Variety* 30/7/69, 72; *WWT/15*. Libby Morris, David Ellen, Marcella Markham, Paul Maxwell, Virginia Stride. *Dir* Bill Hays; *Ch* John Heawood; *Light* Robert Bryan; *Mus dir*, *Mus arr* Richard Holmes; *Dgn* Andrew Brownfoot, Margaret Brownfoot; *Sm* Ralph Wilton. Plot: OTF/2. Reviews: *Birmingham Post* 22/7/69, 8; *Christian Science Monitor* 30/7/69, 4; *Daily Mirror* 22/7/69, 14; *Guardian* 22/7/69, 8; *Illustrated London News* 2/8/69, 31; *Observer*

27/7/69, 23; *Stage* 24/7/69, 13; *Times* 22/7/69, 7; *Tribune* 15/8/69, 11; *Variety* 30/7/69, 72, 76. Comment: MPS 135. "Limp and protracted" excerpts from Dorothy Parker's work, "but to small reward" (*Guardian*). *Variety* said Sandy Wilson's music removed "the essential bite" from Parker's work. *Christian Science Monitor* noted amusing words in print can be dull on the stage, and such was the case here. *Times* joined the chorus of disapproval.

69.210 *Move Over Mrs. Markham* (FC, 2a) Ray Cooney and John Chapman. RICHMOND 21/7/69.* Cast: *Stage* 24/7/69, 17. *Philip Markham* Moray Watson; *Sylvie* Jacki Piper; *Alistair Spenlow* John Clive; *Bill Lodge* Frank Gatliff; *Joanna Markham* Frances Bennett; *Linda Lodge* Betty Impey; *Walter Pangbourne* Peter Myers; *Robert McFarlane* Neil Wilson. Pres Richmond Theatre Productions Ltd.; Dir John Chapman; Dgn John C. Piper; Sm Bryan D. Sullivan. Review: *Stage* 24/7/69, 17. Plot: Fletcher, French/2, Loney. Comment: MPS 141. "Continual speed is surely the essence of farce, and this necessary dash and fire comes only in spurts during" this piece (*Stage*). A two-week engagement.

69.211 *Back to Methuselah: Part I* (Metabiological Pentateuch) Bernard Shaw. OLD VIC 22/7/69. 16 perf. Cast: NTA; *Stage* 7/8/69, 13; Theatricalia; *Variety* 13/8/69, 61; WWT/15. *In the Beginning*: Adam Derek Jacobi; *Eve* Louise Purnell; *The Serpent* Judy Wilson; *Cain* Frank Wylie. *The Gospel of the Brothers Barnabas*: *Frank Barnabas* Robert Lang; *Conrad Barnabas* Philip Locke; *The Parlour Maid* Jeanne Watts; *Rev. William Haslam* Ronald Pickup; *Savvy Barnabas* Gillian Barge; *Joyce Burge* Paul Curran; *Lubin* Harry Lomax. *The Thing Happens*: *Burge-Lubin* Gerald James; *Barnabas* Frank Barrie; *Confucius* Bernard Gallagher; *Negress* Isabelle Lucas; *Archbishop of York* Ronald Pick-up; *Mrs. Lutestring* Jeanne Watts. Dir Clifford Williams, Donald MacKechnie; Dgn Ralph Koltai; *Light* Robert Ornbø; *Mus*, *Sound* Marc Wilkinson; *Sm* John Rothenberg. Plot: Demastes/1, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shipley. Reviews: *Birmingham Post* 1/8/69, 6; *Christian Science Monitor* 9/8/69, 4; *Guardian* 1/8/69, 6; *Illustrated London News* 16/8/79, 31; *New Statesman* 8/8/69, 189–90; *Observer* 3/8/69, 22; *Spectator* 9/8/69, 182; *Stage* 7/8/69, 13; *Times* 1/8/69, 9; *Tribune* 22/8/69, 11; *Variety* 13/8/69, 61. Comment: National Theatre. Press night was 31/7; apparently there were no previews. All five parts of Shaw's cycle were described as "a metabiological pentateuch," and were first performed in England at the Repertory, Birmingham, 9/10/23–12/10/23. A one-night and shortened version of the entire play was performed on 27/5/70 (*Stage* 4/6/70, 13). *Ob-*

server described the cycle as "rewriting the Cinderella-plot of *Pygmalion* as a Wellsian fairy tale: the story of the parlour-maid who lives to be 300 ... It is fairly good comic fantasy." *Spectator* wondered whether the entire production was worth the effort, time, and money expended upon it. *Variety* called it "an imaginatively splendid production," and noted the five parts had been reduced to about five hours of playing time presented over two nights. "One of the [National Theatre's] most signal artistic failures ... What is most disappointing is the triviality with which Shaw has invested his theme" (*Christian Science Monitor*). The production remained in repertory until 23/8/69. The original Part One was first performed in New York at the Garrick 27/2/22. See also 69.213.

69.212 *The Double Dealer* (C, 5a) William Congreve. COURT 22/7/69. 1st perfd Drury Lane 10/1693. Cast: Findlater; *Stage* 24/7/69, 15; *Variety* 30/7/69, 72; WWT/15. *Maskwell* John Castle; *Lord Touchwood* Nigel Hawthorne; *Mellefont* Michael Byrne; *Careless* John White; *Lord Froth* Geoffrey Chater; *Brisk* Malcolm Tierney; *Sir Paul Plyant* George Howe; *Saygrace* Hugh Sullivan; *Lady Touchwood* Judy Parfitt; *Cynthia* Celia Bannerman; *Lady Froth* Gillian Martell; *Lady Plyant* Alison Leggatt; *Singer* Patricia Michael; *Tim* Richard Beckinsale; *Footman* Alan Meadows. Dir William Gaskill; Dgn John Gunter; Cost dgn Annena Stubbs; *Light* Andy Phillips; *Assist dir* Roger Williams; *Mus dir* Chuck Mallett; *Dsm* Juliet Alliston; *Mus* Henry Purcell. Plot: Hochman, Patterson, Shipley, Sobel. Reviews: *Birmingham Post* 23/7/69, 8; *Christian Science Monitor* 30/7/69, 4; *Guardian* 23/7/69, 6; *Illustrated London News* 2/8/69, 31; *New Statesman* 1/8/69, 156; *Observer* 27/7/69, 23; *Spectator* 2/8/69, 149; *Stage* 24/7/69, 15; *Times* 23/7/69, 11; *Tribune* 15/8/69, 11; *Variety* 30/7/69, 72. Comment: English Stage Company. The production "manages to get to the heart of the comedy as naturally as if it was a mirror of our own society" (*Guardian*). *Variety* said William Gaskill's direction and the acting were both uneven, a view echoed by *Tribune*. For *Times* the production consisted of "sharply isolated moments" and overall it lacked "a purposeful flow of dramatic energy."

69.213 *Back to Methuselah: Part II* (Metabiological Pentateuch) Bernard Shaw. OLD VIC 29/7/69.**16 perf. Cast: NTA; *Stage* 7/8/69, 13; Theatricalia; *Variety* 13/8/69, 61; WWT/15. *The Tragedy of an Elderly Gentleman*: *The Elderly Gentleman* Charles Kay; *Fusima* Anna Carteret; *Zozim* John Nightingale; *Zoo* Louise Purnell; *General Aufsteig* Frank Wylie; *The Oracle* Judy Wilson; *Badger-Bluebin* Kenneth Mackintosh; *His Wife* Mary Griffiths; *His Daughter* Helen Bourne. *As Far as Thought Can Reach*: *Strephon* Richard Kay; *Chloe* Sheila

Reid; *He-Ancient* Philip Locke; *Acis* Roger Forbes; *She-Ancient* Jeanne Watts; *Ecrasia* Gillian Barge; *Arjillax* Frank Barrie; *Martellus* Bernard Gallagher; *Amaryllis* Felicity Kendal; *Pygmalion* Ronald Pickup; *Ozymandias* Derek Jacobi; *Cleopatra-Semiramis* Louise Purnell; *The Voice of Lilith* Joan Plowright; *Youth and Maidens* Alan Adams, David Belcher, Helen Bourne, Anna Carteret, John Flint, Ava Hutchinson, John Nightingale, Margaret Rowbottom, Robert Walker, Peter Winter. *Dir* Clifford Williams, Donald MacKechnie; *Dgn* Ralph Koltai; *Light* Robert Ormbo; *Mus*, *Sound* Marc Wilkinson; *Sm* John Rothenberg. Plot: Demastes/1, French/2, Hirschak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shipley. Reviews: *Birmingham Post* 2/8/69, 5; *Christian Science Monitor* 9/8/69, 4; *Guardian* 2/8/69, 6; *Illustrated London News* 16/8/79, 31; *New Statesman* 8/8/69, 189–90; *Observer* 3/8/69, 22; *Spectator* 9/8/69, 182; *Stage* 7/8/69, 13; *Times* 2/8/69, 19; *Tribune* 22/8/69, 11; *Variety* 13/8/69, 61. Comment: National Theatre. Press night was 1/8/69; apparently there were no previews. *Times* said this part two revealed Shaw's "prophesy is without dramatic life or internal coherence. [H. G.] Wells, the scientist, could imagine the future: Shaw, who put all his trust in imagination, merely rakes together a collection of gimcrack details." The production remained in repertory until 23/8/69. See also 69.211.

69.214 *Much Ado About Nothing* (C, 2a) William Shakespeare. ALDWYCH 29/7/69. **Cast: RSCA; Theatricalia; *Variety* 20/8/69, 67; *WWT/15*. *Don Pedro* Anthony Bate; *Don John* Clifford Rose; *Claudio* Bernard Lloyd; *Benedick* Alan Howard; *Leonato* Sebastian Shaw; *Antonio* George Cormack; *Balthasar* David Firth; *Messenger* John Kane; *Borachio* Patrick Stewart; *Conrade* Ben Kingsley; *First Servant* Richard Jones Barry; *Second Servant* Robert Oates; *Third Servant* Ralph Cotterill; *Dogberry* David Waller; *Verges* Richard Simpson; *Sexton* Peter Cochran; *First Watch* John York; *Second Watch* Phillip Manikum; *Third Watch* Hugh Keays Byrne; *Fourth Watch* Glynne Lewis; *First Soldier* Ian Dyson; *Second Soldier* J. D. Stender; *Hero* Helen Mirren; *Beatrice* Janet Suzman; *Friar Francis* Julian Curry; *Margaret* Sara Kestelman; *Ursula* Valerie Minifie. *Dir* Trevor Nunn; *Dgn* Christopher Morley; *Mus* Guy Woolfenden; *Ch* Christie Dickason. Reviews: *Birmingham Post* 30/7/69, 8; *Christian Science Monitor* 25/8/69, 4; *Daily Mirror* 30/7/69, 16; *Guardian* 30/7/69, 6; *Illustrated London News* 9/8/69, 27; *New Statesman* 15/8/69, 222; *Observer* 3/8/69, 22; *Stage* 31/7/69, 15; *Times* 30/7/69, 6; *Tribune* 15/8/69, 11; *Variety* 20/8/69, 67. Comment: Royal Shakespeare Company. "It is a curious low keyed production ... set in a large barn-like structure and seemingly taking place mainly by night. This makes

the first half of the play rather heavy going and although Janet Suzman's Beatrice and Alan Howard's Benedict are personable and charming enough, they seem a bit short on the wit" (*Stage*). *Tribune* described the production as "a sort of baroque folly—an unwieldy accumulation of bits and pieces and bright ideas." *Guardian* and the first-night audience were pleased by the production, with successful performances by Janet Suzman and Alan Howard. "A gorgeous piece of comic ensemble" (*Times*).

69.215 *On a Foggy Day* (C, 3a) John Kerr. ST. MARTIN'S 30/7/69. 37 perf. 1st perfd Arts, Cambridge, 30/6/69. Cast: *Stage* 7/8/69, 13; Theatricalia; *Variety* 13/8/69, 61; *WWT/15*. *Pearl* Siobhan McKenna; *Diane* Margaret Lockwood; *Little Freda* Kenneth Connor; *Raza Rizvi* Saeed Jaffrey. *Pp* S. M. Theatre Ltd.; *Lic*, *Admin* Richard P. G. Meyer; *L* Peter Saunders Ltd.; *Gen mgr* Verity Hudson, Philip Algar; *Pres* Peter Saunders; *Dir* Charles Hickman; *Dec* Peter Rice; *Light* Michael Northen; *Sm* Peter Fox; *Dsm* Anne Eaton; *Asm* Douglas Gibson; *Wm* Nella Duvall; *Press rep* Frank Rainbow; *Sc bld* Victor Mara Ltd.; *Bom* Sara Walters. Reviews: *Illustrated London News* 9/8/69, 27; *Spectator* 9/8/69, 182; *Stage* 7/8/69, 13; *Times* 31/7/69, 7; *Tribune* 15/8/69, 11; *Variety* 13/8/69, 61. Comment: MPS 67. The play was about "the reasons for Pearl's frigidity, and pretty unconvincing and maudlin they are too. Indeed, it is some time since so many bad lines were all assembled together under the same roof" (*Spectator*). "A trite little affair, with dull, thudding wisecracks, and plenty of grimy innuendo" (*Variety*). *Tribune* did not think the play was as bad as other critics said, but nevertheless left the theatre after just two acts. The play provided four good actable parts (*Times*).

69.216 *The Preacher* (P) Alex Oduro. ROUND HOUSE 8/69. 6 perf. Review: *Daily Mirror* 30/7/69, 9. Comment: Placenta Arts. "Dealing with the tragic but factual division of our universal Race, the play is a drama/musical that demands the undivided attention of all. It will call to your notice the ever-sad and soul-destroying core of misguided harmony integration Through ghetto life and its throbbing opiate-music, rape, murder and lesbianism, the plot and characters develop, unfold to expose that haven/heaven of sorts where schism rests undisturbed and reigns supreme with humanity split into two ...' And who said hokum was dead" (*Daily Mirror*).

69.217 *Clownesques* (Mime and dialogue). HAMPSTEAD 4/8/69. 1st London perf. Cast: *Stage* 7/8/69, 15. Reviews: *Stage* 7/8/69, 15; *Times* 5/8/69, 13. Comment: Pierre Byland and Irene Staevs "present traditional mime allied to their efforts to extend the art into the realm of the speaking actor, introducing dialogue, in French, at certain

points" (*Stage*).

69.218 *The Italian Girl* (CD, 2a) James Saunders and Iris Murdoch (based on Murdoch's novel, 1964). RICHMOND 4/8/69.** Cast: *Stage* 31/7/69, 13. Patrick Connor, Powell Jones, Michael Malnick, Linda Marlowe, Kate O'Mara, Nicolette Roeg, Thelma Whiteley. *Dir* Trevor Danby. Plot: Bull/1, Vinson. Comment: A two-week engagement.

69.219 *Over Gardens Out* (P, 1a) Peter Gill. THEATRE UPSTAIRS 5/8/69.* Cast: Findlater; *Stage* 14/8/69, 7; *WWT/15*. Jeffrey Don Hawkins; *Mrs. B.* Pamela Miles; *Dennis* James Hazeldine; *Father* Anthony Douse; *Mother* June Watson; *Shop Assistant* Roger Nott. *Dir* Peter Gill; *Light* Andy Phillips; *Cost dgn* Denise Heywood; *Sound*, *St dir* Nick Heppel. Plot: Vinson, Walford. Reviews: *Observer* 10/8/69, 22; *Stage* 14/8/69, 7. Comment: English Stage Company. On a dispute between Lindsay Anderson and the *Spectator* regarding this play, see *Spectator* 8/11/69, 632–33, 13/12/69, 824. *Stage* noted the play was only one hour long but was "wonderfully fresh in imagination and treatment. One has a sense of strong feelings flowing from the author alone, feelings borne within himself since childhood."

69.220 *The Underground Lovers* (C, 2sc) Jean Tardieu (trans Colin Duckworth of *Les amants du métro*, 1952). ARTS LABORATORY 6/8/69. 1st perf this trans. Annie Eills, Paddy O'Hagan, Chris Jordan, Ben Bazell, Vanda Lawrence. *Dir* Pip Simmons. Plot: Hochman, Matlaw, 747, Patterson. Review: *Stage* 14/8/69, 9. Comment: *Stage* described the "series of crescendos of shrieks" which constituted the work.

69.221 *The Other House* (D, 3a) Henry James (adpt Basil Ashmore and Bernard Miles of James's novel, 1896). MERMAID 7/8/69.* Cast: *Stage* 14/8/69, 7; *Variety* 20/8/69, 67; *WWT/15*. *Rose* Armiger Vilma Hollingbery; *Jean Martle* Wendy Allnutt; *Mrs. Beaver* Betty Hardy; *Dr. Ramage* Frederick Hall; *Anthony Bream* Ronald Allen; *Dennis Vidal* Denis Goacher; *Paul Beaver* Colin Baker; *Manning* Lesley North; *Gorham* Pamela Buchner; *Butler* Stanley Platts. *Art dir* Bernard Miles, Josephine Wilson; *Assoc dir* Gerald Frow, Sean Kenny; *Dir* Bernard Miles; *Dgn* Robert Bahl; *Cost dgn* Sheelagh Killeen; *Assist dir* Stephen Barry, Basil Ashmore; *Sm* Forbes Nelson. Reviews: *Birmingham Post* 8/8/69, 5; *Christian Science Monitor* 15/8/69, 4; *Daily Mirror* 8/8/69, 16; *Guardian* 8/8/69, 8; *Illustrated London News* 23/8/69, 31; *New Statesman* 15/8/69, 222; *Observer* 10/8/69, 22; *Stage* 14/8/69, 7; *Times* 8/8/69, 11; *Variety* 20/8/69, 67. Comment: Fenella Fielding was cast originally for the role of Rose, but left the production because of interpretative differences with Bernard Miles (*Times* 23/7/69,

11). The production ran for three hours. "A generally tedious evening at the theatre" (*Variety*). For *Observer* the cast failed to be convincing in their character portrayals, although James was also to blame. The play "should properly have been left to the forgiving innocence of obscurity" (*Guardian*); *Christian Science Monitor* defended the play. *Times* described the piece as a lifeless "clockwork melodrama," with plodding acting. *Illustrated London News* provided a history of the play's composition.

69.222 *The Diamond, Bone and Hammer and along the Shoughs of Ulster* (P) Wilson John Haire. UNITY 8/8/69.* John Clarke, Eddie McKinley, Maureen Stuart, Daniel Lonergan. *Dec* Bernard Canavan; *Dir* Robert Mitchell. Review: *Stage* 14/8/69, 8. Comment: "Shoughs" are roadside ditches. *Stage* was unimpressed by this play which consisted of "seven short, linked plays dealing with the Catholic minority in Northern Ireland."

69.223 *Entertaining Mr. Sloane* (C, 3a) Joe Orton. LITTLE THEATRE CLUB 8/8/69.** Plot: Demastes/2, Fletcher, Gunn, Hischak, Hochman, Law, Loney, Patterson, Weintraub.

69.224a *And Now There's Just the Three of Us* (P, 1a) Mike Weller. OPEN SPACE 12/8/69.* Cast: *Stage* 14/8/69, 7; *WWT/15*. *Perry* John Higgins; *Frank* Robert Sherman; *Deke* Peter Marinker; *Nancy* Pamela Roland; *The Agent* David Baron. *Dir* Roland Rees; *Dgn* Len Drinkwater; *Sm* Judy Campbell-Smith. Plot: Vinson. Reviews: *Stage* 14/8/69, 7; *Times* 13/8/69, 12. Comment: *Times* declared Weller was "a clearly talented new writer," and noted *And Now There's* was "well played by John Higgins, Frank Sherman, and David Baron."

69.224b *The Bodybuilders* (P, 1a) Mike Weller. OPEN SPACE 12/8/69.* Cast: *Stage* 14/8/69, 7; *WWT/15*. *Keith* David Baron; *Kate* Sheila Scott-Wilkinson; *Flash* Lawrence Trimble; *Powie* Robert Sherman. *Dir*, *Dgn*, *Sm* as for 69.224a. Plot: Vinson. Reviews: *Stage* 14/8/69, 7; *Times* 13/8/69, 12.

69.225 *Romeo and Juliet* (T) William Shakespeare. ROUND HOUSE 13/8/69.** *Romeo* Adrian James; *Juliet* Anna Frankel; *Montague* George Campbell; *Capulet* Douglas Anderson. *Dir* Monica Norton. Review: *Stage* 21/8/69, 13. Comment: "Youth and enthusiasm were there in abundance ... but they were not enough, unfortunately, to cover or compensate for technical and vocal deficiencies and an air of inexperience" (*Stage*).

69.226 *The Beach Ball Show*. THEATRE UPSTAIRS 18/8/69 (Lt). 1st perf? Cast: Findlater. Review: *Stage*

28/8/69, 13. Comment: The People Show. Also given at the Chelsea Town Hall on 19/8/69. "We see a small collection of people disporting themselves in an indulgent fashion and dressed eccentrically," the theatre version being more erotic, the Town Hall version somewhat more decorous (*Stage*).

69.227a *It's Incredible* (P) Georges Courteline. ARTS LABORATORY c. 18/8/69. Cast: *Stage* 21/8/69, 8. Comment: The venue closed later in 1969 with debts of £8,900 (see *Stage* 6/11/69, 15). The company for these three pieces comprised Julia Blalock, Brian Ayres, David Robinson, Anne Kasatzker.

69.227b *Mr. B.* (P) Georges Courteline. ARTS LABORATORY c. 18/8/69. Cast: *Stage* 21/8/69, 8.

69.227c *Stillwater* (P) Georges Courteline. ARTS LABORATORY c. 18/8/69. Cast: *Stage* 21/8/69, 8.

69.228 *A Kind of New World* (P) Bolivar le Franc. HAMPSTEAD 18/8/69.** Comment: The play involved "wily Caribbean politicians, coups, and a mistress in a triangle. It has a deeper meaning about the problems of the Third World" (*Guardian* 12/8/69, 9).

69.229 *So What about Love?* (C, 2a) Leonard Webb. WIMBLEDON 18/8/69. 1st Arts, Cambridge, 11/8/69. Plot: Vinson. Comment: MPS 129. The pre-West End production prior to opening at the Criterion in September (69.257).

69.230 *Witness for the Prosecution* (Thriller, 3a) Agatha Christie (adpt of her short story, 1948). RICHMOND 18/8/69.** Plot: Best/54, 149, Bordman/4, 326, Fletcher, French/2, Hirschak, Loney, 283, Salem, Wagoner, 123–24, Weintraub. Comment: A two-week engagement.

69.231 *Shirley Abicair's Evening* (One-woman show). ARTS 19/8/69. Cast: *Variety* 27/8/69, 69; *WWT/15*. Shirley Abicair. *Dir* Victor Spinetti. Reviews: *Stage* 28/8/69, 13; *Times* 20/8/69, 7; *Variety* 27/8/69, 69. Comment: *Times* admired Shirley Abicair's "eclecticism." "A mature and highly capable performer" (*Variety*).

69.232 *Sun: A Play for Malcolm X Inspired by His Murder* (Monol) Adrienne Kennedy. COURT 19/8/69.* Plot: Eisler, Peterson/2. Comment: Theatre Upstairs.

69.233 *The Crunch* (P) Felicity Douglas and Basil Dawson. WIMBLEDON 25/8/69. 1st perfd Yvonne Arnaud, Guildford, 15/7/69. Comment: The pre-West End production prior to opening at St. Martin's in September (69.246).

69.234 *4 Dimensional Me* (P) Bolivar Le Franc. HAMPSTEAD 25/8/69. Cast: *Stage* 28/8/69, 14; *WWT/15*. Roland Rudolph Walker; *Karl* Chris Bidmean; *Marion* Sheila Scott-Wilkinson. *Pres* Bolivar Productions; *Dir* Bari Jonson. Review: *Stage* 28/8/69, 14. Comment: The main "plot is concerned with explorations into the relationship between coloured jazz musician Roland, white sculptor, Karl, and half-caste Marion" (*Stage*).

69.235 *Fuzz* (P) Peter Terson. JEANNETTA COCHRANE 25/8/69.* *Faisal* Edward Wilson; James Gibson. *Dir* Michael Croft; *Dgn* Christopher Lawrence; *Light* Geoffrey Reeves; *Assist dir* Geoffrey Reeves, Barrie Rutter. Plot: Weintraub. Reviews: *New Statesman* 5/9/69, 318; *Observer* 31/8/69, 19; *Spectator* 6/9/69, 312; *Stage* 28/8/69, 14; *Times* 26/8/69, 10. Comment: National Youth Theatre. *Observer* said the play was disappointing, while *Spectator* thought it was engaging, if too long. "A woolly play, vigorously performed" (*New Statesman*). "Most remarkable for the zest and colourfulness of Michael Croft's production, with some sturdy singing of revolution and peace songs also being notable. But *Fuzz* is a straggling, unconvincing piece of work" (*Stage*).

69.236a *The Indian Wants the Bronx* (D, 1a) Israel Horovitz. OPEN SPACE 25/8/69. 1st perfd Eugene O'Neill Memorial Theater, Waterford, Connecticut, 7/66; 1st British perf Palace, Watford, 27/8/68. Cast: *Stage* 4/9/69, 13; *WWT/15*. *Joey* Clive Endersby; *Murphy* Peter Marinker; *Gupta* Renu Setna. *Dir* Water Donohue; *Dgn* Len Drinkwater; *Sm* Jean Moran. Plot: Bordman, Bordman/4, 422, Hochman, MacNicholas, Patterson, Vinson, Walford, Wilmeth. Reviews: *Observer* 31/8/69, 19; *Stage* 4/9/69, 13; *Times* 27/8/69, 6. Comment: *Times* said neither play received "the production or the performances they deserve." *Stage* agreed. The first New York production (Astor Place 17/1/68) ran for 177 performances.

69.236b *Rats* (P, 1a) Israel Horovitz. OPEN SPACE 25/8/69. 1st perfd Loft Workshop, New York, 18/4/68; 1st British perf. Cast: *Stage* 4/9/69, 13; *WWT/15*. *Jebbie* Peter Marinker; *Bobby* Clive Endersby; *Baby* Parnell McGarry. *Dir* Water Donohue; *Dgn* Len Drinkwater; *Sm* Jean Moran. Plot: MacNicholas, Vinson, Walford. Reviews: *Observer* 31/8/69, 19; *Stage* 4/9/69, 13; *Times* 27/8/69, 6.

69.237a *Losers* (CD, 1a) Brian Friel. FORTUNE 25/8/69. 28 perf. 1st perfd Gate, Dublin, 18/7/67. Cast: *Stage* 28/8/69, 14; *Variety* 3/9/69, 64; *WWT/15*. *Andy* Joe Lynch; *Hanna* Anna Manahan; *Cissy Cassidy* Ruth Durley; *Mrs. Wilson* Mairin D. O'Sullivan. *Dir* Hilton Edwards; *Dgn* Robert Heade; *Sm* Ralph Wilton. Plot: Bordman/4, 426, Hochman, Patterson, Salem, Vinson,

Walford, Weintraub. Reviews: *Birmingham Post* 27/8/69, 3; *Guardian* 26/8/69, 6; *Illustrated London News* 6/9/69, 30; *Irish Times* 27/8/69, 8; *New Statesman* 5/9/69, 318; *Observer* 31/8/69, 19; *Stage* 28/8/69, 14; *Times* 26/8/69, 10; *Tribune* 26/9/69, 15; *Variety* 3/9/69, 64. Comment: Park Theatre Company. Performed under the collective title *Lovers*. *Irish Times* provided a digest of the critics' notices. "Really two unconnected short plays which have in common only a relentless Irishness ... pathos sliding into bathos," and resembling a parody of *Our Town* (*Guardian*). *Times* also noted the echoes of *Our Town*. *Observer* thought *Losers* was the better play, "but it is not strong enough to redeem the evening." "A slight but beguiling evening" (*Variety*). *Tribune* said the double-bill was thin, "too well-made," ponderous, and pretentious. The first New York production (Vivian Beaumont 25/7/68) ran for 148 performances.

69.237b *Winners* (CD, 1a) Brian Friel. FORTUNE 25/8/69. 28 perf. 1st perfd Gate, Dublin, 18/7/67. Cast: *Stage* 28/8/69, 14; *Variety* 3/9/69, 64 *WWT/15*. *Man* Joe Lynch; *Mag* Fidelma Murphy; *Joe* Eamon Morrissey. *Dir* Hilton Edwards; *Dgn* Robert Heade; *Sm* Ralph Wilton. Plot: Bordman/4, 426, Hochman, Patterson, Salem, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 27/8/69, 3; *Guardian* 26/8/69, 6; *Illustrated London News* 6/9/69, 30; *Irish Times* 27/8/69, 8; *New Statesman* 5/9/69, 318; *Observer* 31/8/69, 19; *Stage* 28/8/69, 14; *Times* 26/8/69, 10; *Tribune* 26/9/69, 15; *Variety* 3/9/69, 64. Comment: Comment: Park Theatre Company. Performed under the collective title *Lovers*. The first New York production (Vivian Beaumont 25/7/68) ran for 148 performances.

69.238 *Dames at Sea* (MC, 2a) George Haimsohn (bk, lyr) and Robin Miller (bk, lyr) and Jim Wise (mus). DUCHESS 27/8/69. 127 perf. 1st perfd Bouwerie Lane, New York, 20/12/68; 1st British perf. Cast: *Stage* 4/9/69, 13; *Variety* 3/9/69, 64; *WWT/15*. *Mona Kent* Joyce Blair; *Joan* Rita Burton; *Hennessey*, *The Captain* Kevin Scott; *Ruby* Sheila White; *Dick* Blayne Barrington; *Lucky* William Ellis. *L* Garrick Theatre Management Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* James Verner, Lou Levy, Louis I. Michaels; *Dir*, *Ch* Neal Kenyon; *Sc dgn*, *Cost dgn* Peter Harvey; *Light* Martin Aaronstein, Ken Reader; *Assist ch* Bonnie Ano; *Mus dir* Ray Bishop; *Mus arr* Bill Shepherd; *Sm* Gerard Phillips. Plot: Bordman/5, 661, Gänzl, Kennedy, Loney, OTF. Reviews: *Daily Mirror* 28/8/69, 14; *Guardian* 28/8/69, 8; *Illustrated London News* 6/9/69, 30; *Observer* 31/8/69, 19; *Spectator* 6/9/69, 312; *Stage* 4/9/69, 13; *Times* 28/8/69, 5; *Tribune* 26/9/69, 15; *Variety* 3/9/69, 64. Comment: *Variety* said this musical spoof could be successful because it possessed charm and lampooned 1930s

musicals affectionately rather than snidely, a view shared by *Observer*. *Guardian* reported the piece was well received on opening night but called it an "unutterably tedious bit of nonsense," laying the blame at the feet of the authors and the composer. "When [the book] guys the admittedly absurd conventions of the showbiz musical, it is frequently crude and heavy handed" (*Times*). The first New York production ran for 575 performances.

69.239 *Saved* (D, 13sc) Edward Bond. COURT 1/9/69.** 7 perf. Cast: Findlater. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Hischak/2, 23, Hochman, Law, Loney, Patterson, Vinson, Weintraub. Comment: English Stage Company.

69.240 *Spider's Web* (P, 3a) Agatha Christie. WIMBLETON 1/9/69.** Cicely Courtneidge, Robertson Hare. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub.

69.241 *Spring and Port Wine* (C, 2a) Bill Naughton. RICHMOND 1/9/69.** Plot: Bordman/4, 418, Fletcher, Hischak, Vinson, Weintraub. Comment: A two-week engagement.

69.242a *Birdbath* (P, 1a) Leonard Melfi. OPEN SPACE 2/9/69. 1st perfd Genesis, New York, 11/6/65; 1st British perf. Cast: *Stage* 11/9/69, 15; *WWT/15*. *Velma Sparrow* Mari Gorman; *Frankie Basta* Lawrence Trimble. *Dir* Roland Rees; *Dec* Len Drinkwater. Plot: Eisler, Vinson, Walford. Review: *Stage* 11/9/69, 15.

69.242b *Halloween* (P, 1a) Leonard Melfi. OPEN SPACE 2/9/69. 1st perfd Playwrights Unit, New York, 1966; 1st British perf. Cast: *Stage* 11/9/69, 15; *WWT/15*. *Margaret Moon* Megs Jenkins; *Luke Lovello* Bob Howay. *Dir* Roland Rees; *Dec* Len Drinkwater. Plot: Walford. Review: *Stage* 11/9/69, 15.

69.243 *Revenge* (Romantic melo) Howard Brenton. THEATRE UPSTAIRS 2/9/69.* Cast: Findlater; *Stage* 4/9/69, 15; *WWT/15*. *Adam Hepple*, *Assistant Commissioner* Archibald McLeish John Normington; *Voice of Brixton Gaol*, *P.C. George* Barry Linehan; *Rot* Bill Stewart; *Bung* Paul Brooke; *P.C. Albert (later the ghost of P.C. Albert)*, *Cowhand* Timothy Block; *Liz*, *Dorothy MacLeish* Ursula Mohan; *Jane* Pamela Moiseiwitsch; *Daisy (a cow)* Ursula Mohan, Bill Stewart. *Dir* Chris Parr; *Dgn* Philip Jordan; *Sm* Nick Heppel. Plot: Vinson, Weintraub. Reviews: *Guardian* 4/9/69, 10; *Stage* 4/9/69, 15. Comment: English Stage Company. *Guardian* praised the play but faulted its "stylistic discrepancies"; John Normington exhibited "splendid ... technical skill" in his two roles. *Stage* noted Brenton "writes so well, with

sharp, economical dialogue, clear, keen character strokes, and a knack for rapidly creating atmosphere, that one wonders just how his work would be if more elaborately developed and fuller in content.”

69.244 *The Spoils of Poynton* (D, 3a) Robert Manson Myers (adpt of Henry James’s novel, 1897) and Basil Ashmore. MAY FAIR 2/9/69.* 12 perf. Cast: *Stage* 4/9/69, 17; *Variety* 24/9/69, 64; *WWT/15*. *Lucy* Julia Cousins; *Fida Vetch* Kate O’Mara; *Mrs. Gereth* Josephine Wilson; *Owen Gereth* Martin Jarvis; *Mrs. Brigstock* Marjorie Sommerville. *Pres* Vincent Shaw Associates, Jimmy Wollheim; *Dir* Basil Ashmore; *Dgn* Elroy Ashmore. Reviews: *Guardian* 3/9/69, 8; *Observer* 7/9/69, 26; *Stage* 4/9/69, 17; *Times* 3/9/69, 7; *Variety* 24/9/69, 64. Comment: MPS 98. Myers objected to the production because his script had been mutilated badly by Ashmore (see *Guardian* 2/9/69, 1, 3/9/69, 18; *Stage*). Not James’s novel dramatized, but “a conventional drawing room drama” (*Guardian* 3/9). “Bogs down in involved plotting and drastic miscasting” (*Observer*). “The kernel of tense drama is dissipated by too much fluffy dialog and acting” (*Variety*). “A very nicely designed stage machine” (*Times*).

69.245 *Children’s Day* (C, 2a) Keith Waterhouse and Willis Hall. MERMAID 3/9/69. 1st perfd Royal Lyceum, Edinburgh, 7/7/69. Cast: *Stage* 11/9/69, 13; *Variety* 17/9/69, 56; *WWT/15*. *Robin Partridge* Gerald Flood; *Emma Partridge* Prunella Scales; *Peter Butler* Edward de Souza; *Polly Butler* Dilys Laye; *Tom Sutton* John Cater; *Mavis Pawson* Denise Coffey; *Sophie* Deborah Norton. *Pres* Mermaid Theatre Trust; *Dir* Clive Perry; *Dgn* John Napier; *Light* John B. Read. Plot: French/2, Weintraub. Reviews: *Guardian* 4/9/69, 10; *New Statesman* 12/9/69, 350; *Observer* 7/9/69, 26; *Spectator* 20/9/69, 381; *Stage* 11/9/69, 13; *Times* 4/9/69, 7; *Tribune* 26/9/69, 15; *Variety* 17/9/69, 56. Comment: MPS 134. A children’s birthday party (off-stage) provides the back-drop for a series of marital crises between two couples. *Observer* recognized the play was only “skin-deep” and enjoyed it, while *Guardian* did not. *Variety* said the play tried to be too witty and so its point “fails to emerge and the situation lacks depth.” *Times* said the authors “still make us laugh while working out elaborate comic schemes and coincidences, and they make sure the players enjoy themselves as well” (*Times*).

69.246 *The Crunch* (C, 2a) Felicity Douglas and Basil Dawson. ST. MARTIN’S 4/9/69.** 146 perf. Cast: *Stage* 11/9/69, 13; *Variety* 24/9/69, 64; *WWT/15*. *Henry Oldershaw* Andrew Cruickshank; *Beth Oldershaw* Barbara Lott; *Garry Jackson* Malcolm Bullivant; *Willy Rowlands* Michael Gwynn; *Neil Oldershaw* Cavan Kendall; *Clytie*

Lennox Juliet Harmer; *Mr. Gibbs* Frank Duncan; *Rossiter* Robert Robertson; *Miriam Stacey* Sara Clee. *Pres* Sherwood and Reid, Richard Pilbrow; *Dir* Toby Robertson; *Dgn* Keith Norman. Reviews: *Daily Mirror* 5/9/69, 18; *Guardian* 5/9/69, 8; *Illustrated London News* 11/10/69, 28; *New Statesman* 12/9/69, 350; *Observer* 7/9/69, 26; *Stage* 11/9/69, 13; *Times* 5/9/69, 6; *Tribune* 10/10/69, 11; *Variety* 24/9/69, 64. Comment: The plot involved the trials and tribulations of Henry Oldershaw, the headmaster of an ancient grammar school. *Variety* thought the show’s success depended on Andrew Cruickshank’s admirers turning up to see his performance in this “silly play.” “Hamming, mugging, call it what you will, there’s no better exponent of it than Andrew Cruickshank when it is needed to inject life into a play. But I doubt whether even he has ever been called upon in the past to pull quite so many faces or display such a variety of vocal tricks as he does in the role of schoolmaster Henry Oldershaw” (*Daily Mirror*). “It is sad to see an actor of such presence and gravity and humour as Mr. Cruickshank lumbered with such a hopeless play” (*Guardian*). “The play is so blandly sure of its own scruples ... that it ends up irredeemably trivial” (*Tribune*).

69.247a *Botticelli* (P, 1a) Terrence McNally. OPEN SPACE 8/9/69. 1st perfd Berkshire Festival, Stockbridge, Massachusetts, 7/8/68; 1st London perf? Plot: MacNicholas, Nelson/2, Walford. Review: *Stage* 25/9/69, 17. Comment: Performed under the collective title *Package*. “What a real let-down the whole evening, short as ever, was (*Stage*).

69.247b *Ex-Miss Copper Queen on a Set of Pills* (P, 1a) Megan Terry. OPEN SPACE 8/9/69. 1st perfd Cherry Lane, New York, 24/1/63; 1st London perf? Plot: Hochman, MacNicholas. Review: *Stage* 25/9/69, 17. Comment: Performed under the collective title *Package*.

69.247c *The Hunter and the Bird* (P, 1a) Jean-Claude van Itallie. OPEN SPACE 8/9/69. 1st perfd Sheridan Square Playhouse, New York, 2/65; 1st London perf? Plot: Vinson. Review: *Stage* 25/9/69, 17. Comment: Performed under the collective title *Package*.

69.247d *The Loveliest Afternoon of the Year* (P, 1a) John Guare. OPEN SPACE 8/9/69. 1st perfd Caffe Cino, New York, 10/66; 1st London perf? Plot: MacNicholas, Vinson. Review: *Stage* 25/9/69, 17. Comment: Performed under the collective title *Package*.

69.248 *Narrow Road to the Deep North* (D, 2a) Edward Bond. COURT 8/9/69.** 7 perf. Cast: Findlater. Margaret Brady, Kenneth Cranham, Brian Croucher, Michael Graves, Billy Hamon, Nigel Hawthorne, James Hazel-

dine, Tom Marshall, Gillian Martell, Peter Needham, Edward Peel, Peter Sproule, Malcolm Tierney. *Dir* Jane Howell; *Dgn* Hayden Griffin. Plot: Demastes/2, Hischak/2, 40–41, Patterson, Vinson, Weintraub. Comment: English Stage Company.

69.249 *Macbeth* (T) William Shakespeare. ROUND HOUSE 9/9/69.** *Macbeth* Gareth Armstrong; *Lady Macbeth* Marjorie Bland; *Macduff* John Cokman; *Malcolm* Jonathan Coy; *Dir* David Weston; *Assist dir* John Coleman; *Dgn* Christopher Lawrence; *Cost dgn* Wendy Harrison, Suzanne Finch; *Light* Brian Croft; *Sm* John Conley. Reviews: *Stage* 18/9/69, 15; *Times* 10/9/69, 8. Comment: National Youth Theatre. *Times* commended the company for possessing several virtues in its approach to Shakespeare. *Stage* said that, while some scenes were handled expertly, “several of the youngsters appeared in need of extra coaching and the raw acting robbed the performance of its full impact.”

69.250 *The Silver Tassie* (TC, 4a) Sean O’Casey. ALDWYCH 10/9/69. 1st perfd Apollo 11/10/29. Cast: RSCA; *Stage* 18/9/69, 15; Theatricalia; *Variety* 24/9/69, 64; *WWT/15*. *Sylvester Heegan* David Waller; *Mrs. Heegan* Patience Collier; *Simon Norton* Clifford Rose; *Susie Monican* Helen Mirren; *Mrs. Foran* Frances Cuka; *Teddy Foran*, *4th Soldier* Patrick Stewart; *Harry Heegan* Richard Moore; *Jessie Tate* Sara Kestelman; *Barney Bagnal* Bruce Myers; *The Croucher* Ben Kingsley; *1st Soldier* John Kane; *2nd Soldier* Bryan Robson; *3rd Soldier* Robert Oates; *5th Soldier* David Stern; *6th Soldier* Martin Bax; *The Corporal* Phillip Manikum; *The Visitor* Richard Simpson; *The Staff-Wallah* Julian Curry; *1st Stretcher-Bearer* Glynne Lewis; *2nd Stretcher-Bearer* Ralph Cotterill; *3rd Stretcher-Bearer* John York; *4th Stretcher-Bearer* Peter Cochran; *5th Stretcher-Bearer* Stephen Turner; *6th Stretcher-Bearer* Peter Harlowe; *1st Casualty* J. D. Stender; *2nd Casualty* David Firth; *3rd Casualty* Ian Dyson; *Dressing Station Attendant* David Sadgrove; *Surgeon Forby Maxwell* Bernard Lloyd; *Ward Sister* Ruby Head; *Conroy* Jeremy Barlow. *Dir* David Jones; *Assist dir* Christie Dickason; *Dgn*, *Light* John Bury; *Mus arr* David Rowland; *Pd adviser* Norman Rodway; *Sm* Lynne Holmes. Plot: Best/29, 429, Fletcher, Gassner, Hochman, Law, Loney, 166, Matlaw, Mplots, Patterson, Schrank, Scrimgeour, 111–28, Shank. Reviews: *Daily Mirror* 11/9/69, 16; *Guardian* 11/9/69, 8; *Illustrated London News* 27/9/69, 35; *New Statesman* 19/9/69, 389–90; *Observer* 14/9/69, 26; *Spectator* 20/9/69, 381; *Stage* 18/9/69, 15; *Times* 11/9/69, 15; *Tribune* 26/9/69, 15; *Variety* 24/9/69, 64. Comment: Royal Shakespeare Company. *Observer* said the play required stronger acting to cover up its weaknesses; however, the production was visually powerful. *Variety*

agreed about the production, but appraised the acting more highly. “A distinguished, memorable revival” (*Tribune*), a view echoed in *Times*. The first New York production (Irish 24/10/29) ran for 51 performances.

69.251 *Play It Again, Sam* (C, 3a) Woody Allen. GLOBE 11/9/69. 355 perf. 1st perfd National, Washington, D.C., 9/1/69; 1st British perf Arts, Cambridge, 25/8/69. Cast: *Stage* 18/9/69, 15; Theatricalia; *Variety* 17/9/69, 56; *WWT/15*. *Allan Felix* Dudley Moore; *Nancy Patricia Brake*; *Bogart* Bill Kerr; *Brian Morris* Terence Edmond; *Sally Morris* Lorna Heilbron; *Gillian*, *Barbara* Anne de Vigier; *Gillian Lake* Jennifer Clulow; *Penny Juliet Kempton*; *Au Pair Girl* Angela Ryder; *Go-Go Girl* Vicki Michelle; *Museum Girl* Vivienne Cohen. *Lic* Prince Littler; *Gen mgr* Bernard Gordon; *Mgr* Alan Wallace; *Pres* H. M. Tennent Ltd., Donald Langdon, Commonwealth United Entertainment; *Dir* Joseph Hardy; *Light* Joe Davis; *Cost dgn*, *Dec* Susie Caulcutt; *Sm* Hubert Willis; *Dsm* James Gill, James McManus; *Asm* James Browne; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Sc bld* H. M. Tennent Workshops; *Sc* Alick Johnstone; *Cost* M. Berman Ltd.; *Press rep* Vivienne Byerley; *Bom* E. Hilton. Plot: Bordman, Bordman/4, 431, Bronner, Fletcher, French/2, Hischak, Salem. Reviews: *Birmingham Post* 13/9/69, 5; *Guardian* 12/9/69, 8; *Illustrated London News* 27/9/69, 35; *New Statesman* 19/9/69, 389–90; *Observer* 14/9/69, 26; *Spectator* 20/9/69, 381; *Stage* 18/9/69, 15; *Times* 12/9/69, 8; *Tribune* 26/9/69, 15; *Variety* 17/9/69, 56, 60. Comment: MPS 106. *Guardian* said Dudley Moore wasn’t an actor, “but he’s a gifted mime and when the play becomes horseplay it’s a solid hoot.” *Observer* agreed. *Variety* thought Moore’s popularity would help the show’s success; Bill Kerr turned in “a sterling performance as the spirit of Humphrey Bogart.” “Dudley Moore is very astutely cast” (*Tribune*); *Times* disagreed, describing his performance as “shaky.” The first New York production (Broadhurst 12/2/69) ran for 453 performances.

69.252 *The Comedy of Errors* (C) William Shakespeare. QUESTORS 13/9/69.** Cast: QTA. Review: *Middlesex County Times* 19/9/69, 23.

69.253 *Auntie at the Wheel* (C) William Sharpe. WIMBLEDON 15/9/69.* Cast: *Stage* 18/9/69, 16. *Charles Oakshot* J. Grant Anderson; *Megan Roberts* Gilli Gratham; *Ruth Oakshot* Angela Ginders; *Amelia Oakshot* Chill Bouchier; *Gerald Bannister* Paul Gregory; *Mr. Dallas* Michael Lomax; *Sergeant Harris* Patrick Cato. *Pres*, *Dir* J. Grant Anderson; *Sm* Kit Daniels. Review: *Stage* 18/9/69, 16. Comment: A roguish aunt buying a stolen car results in various and sundry consequences. “The jokes that are offered are of the kind to appeal only to the

most undemanding" (*Stage*).

69.254 *In One Bed . . . and Out the Other* (F, 3a) Mawby Green and Ed Feilbert (adpt of Jean de Létraz, *Une nuit chez vous . . . madame!* 1947) RICHMOND 15/9/69. 1st perfd this adpt Barn, Augusta, Michigan, 3/9/63; 1st British perf Opera House, Scarborough, summer 1968. Cast: *Stage* 2/10/69, 14. *Maurice* John Quayle; *Huguette Dubois* Ann Hamilton; *Gaston Dubois* Leon Thau; *Didier* Adrian Hammond; *Clara* Stephanie Voss; *Rosine* Angharad Rees; *Aunt Alice* Ann Lancaster. *Pres* Richmond Theatre Productions Ltd.; *Dir* Robert Peake; *Dgn* Mary Pickard; *Sm* Bryan D. Sullivan. Plot: French/2. Review: *Stage* 2/10/69, 14. Comment: "The stock situations of mistaken identity and unfulfilled plans for adultery look, in this production, like melodrama played for giggles. Broad playing of this type would make even a Feydeau farce look cheap" (*Stage*). A two-week engagement.

69.255 *KD Dufford Hears KD Dufford Ask KD Dufford How KD Dufford'll Make KD Dufford* (P) David Halliwell. LAMDA 15/9/69.* Cast: *WWT/15*. *KD Dufford* Kenneth Farrington; *Geoffrey Thagney* Tim Preece; *Brian Lubb* James Mellor; *Ellen Lubb* Angela Crow; *Janet Lubb* June Liversidge; *Female Interviewer* Mary Gillingham; *Fish-frier* Michael Wearing; *Female Library Assistant* Sarah Cohen; *Library Assistant's Boy Friend* Andrew Shergold; *Actor playing KD Dufford* Leslie Southwick; *Actor playing Geoffrey Thagney* Walter Hall; *Actor playing Brian Lubb* Richard Huggett; *Actress playing Ellen Lubb* Shirley Dynevor; *Actress playing Janet Lubb* Edwina Jeans. *Dir* David Calderisi; *Dec* Brian Holmes. Plot: Vinson. Reviews: *New Statesman* 26/9/69, 440; *Observer* 21/9/69, 32; *Spectator* 27/9/69, 417; *Stage* 18/9/69, 15; *Times* 16/9/69, 7; *Tribune* 26/9/69, 15. Comment: Quipu. *Observer* commended Halliwell's "demonstration of Dufford's pathology," but thought the acting out of the parents' fantasies was laborious and ruined the play. "I found the total effect cool but compelling" (*Tribune*). "Indescribably dismal" (*Spectator*). "On the night I was there the audience was distinctly horrified. There was also a great deal of laughter" (*New Statesman*). "A very damp squib" (*Stage*). *Times* thought Halliwell's narrative method was "little short of disastrous."

69.256 *Papp* (C) Kenneth Cameron. HAMPSTEAD 15/9/69. 20 perf. 1st perfd American Place, New York, 17/4/69; 1st British perf. Cast: *Stage* 25/9/69, 18; *WWT/15*. *Papp* Alan MacNaughtan; *Curio* Richard Pearson; *Hoer of Babylond* Sylvia Coleridge; *Mak Al Mancini*; *Dir* Vivian Matalon; *Dgn* Stefanos Lazaridis; *Light* Christopher Bazeley; *Sound* Richard J. Nelson.

Plot: Bronner. Reviews: *Birmingham Post* 22/9/69, 3; *Illustrated London News* 27/9/69, 35; *Observer* 21/9/69, 32; *Stage* 25/9/69, 18; *Times* 17/9/69, 7; *Tribune* 26/9/69, 15. Comment: "A laborious, word-twisting joke at the expense of Catholicism" (*Illustrated London News*). "An unusually gentle, facetious Armageddon fantasy" (*Observer*). *Stage* averred the piece "would work better as a short novel ... As a play it is slight and amusing but all the time too literary." The New York production ran for 39 performances.

69.257 *So What About Love?* (C, 2a) Leonard Webb. CRITERION 16/9/69.** 222 perf. Cast: *Theatricalia*; *Variety* 24/9/69, 64; *WWT/15*. *Maggie* Sheila Hancock; *Dicky* John Thaw; *Jennifer* Ann Bell; *Robert* Peter Blythe. *Lic*, *Mgr dir* Donald Albery; *L* Wyndham Theatres Ltd.; *Gen mgr* V. William Hunter, Carol Thomas; *Pres* Michael White; *Dir* Herbert Wise; *Dgn* Tony Abbott, Donald Taylor; *Light* Francis Reid; *Sm* Bill Allan; *Dsm* Giles Barnabe; *Asm* Michael Brayshaw; *Sound* Paul Davis; *Wm* Lucy Alliston; *Press rep* Frank Rainbow; *Bom* Colin Harwood. Plot: Vinson. Reviews: *Birmingham Post* 17/9/69, 10; *Daily Mirror* 17/9/69, 20; *Guardian* 17/9/69, 8; *Illustrated London News* 27/9/69, 35; *New Statesman* 26/9/69, 440; *Observer* 21/9/69, 32; *Stage* 18/9/69, 16, 15/1/70, 13; *Times* 17/9/69, 7; *Tribune* 26/9/69, 15; *Variety* 24/9/69, 64. Comment: *Guardian* thought everything about the production and play was "all very second rate," although the audience seemed to enjoy it. However, *Observer* declared it was "an unusually intelligent comedy" with complex characterizations. *Tribune* found the play acceptable if it was not taken too earnestly. "An unmerited, dim-witted, even obnoxious title ... the old sex war, is no great shakes, but it does tend to be entertaining" (*Variety*). *Times* averred "in the spite of an abundance of sly genital allusions, this is really a safe, traditional piece of West End comic machinery."

69.258 *Zigger Zagger* (P with mus, 1a) Peter Terson and Colin Farrell (mus). JEANNETTA COCHRANE 16/9/69.** Plot: Fletcher, Griffiths, Vinson, Weintraub. Comment: National Youth Theatre.

69.259 *Dear Janet Rosenberg, Dear Mr. Kooning* (RC, 2a) Stanley Eveling. THEATRE UPSTAIRS 17/9/69. 1st perfd Traverse, Edinburgh, 1/7/69. Cast: *Findlater*; *WWT/15*. *Janet Rosenberg* Susan Carpenter; *Alec Kooning* Anthony Haygarth. *Dir* Max Stafford-Clark; *Light* Gerry Jenkinson. Plot: Hischak/2, 14, Patterson, Vinson. Reviews: *Christian Science Monitor* 4/10/69, 10; *New Statesman* 26/9/69, 440. Comment: Traverse Theatre Company. "A tour de force" (*Christian Science Monitor*). "It is either for men with babyish notions of women, or for women with girlish notions of themselves ... but the

whole thing is fluently put together, an occasional line bites, and the panache with which Mr. Eveling carries off his shameless con suggests that when he finds a subject he'll have the nerve for it" (*New Statesman*).

69.260 *The Magistrate* (F, 2a) Arthur W. Pinero. CAMBRIDGE 18/9/69. 246 perf. 1st perfd Court 21/3/1885. Cast: *Stage* 25/9/69, 15; *Theatricalia*; *Variety* 1/10/69, 70; *WWT/15*. *Beatie Tomlinson* Tamara Ustinov; *Cis Farrington* Christopher Guinee; *Wyke* Harold Innocent; *Popham* Audrey Murray; *Agatha Posket* Patricia Routledge; *Mr. Posket* Alastair Sim; *Mr. Bullamy* Carl Bernard; *Charlotte* Renée Asherson; *Isidore* Bob Hornery; *Millie* Jean Hastings; *Lucy* Shirley Stanwell; *Achille Blond* Knight Mantell; *Colonel Lukyn* Robert Coote; *Captain Horace Vale* Michael Aldridge; *Inspector Messiter* Charles Rea; *Constable Harris* Robert Sidaway; *Two Policemen* Laurie Slade, Alan Johns; *Sergeant Lugg* Brian Poyser; *Mr. Wormington* Brian Hayes. *Lic* Emile Littler; *Pres* H. M. Tennent Ltd., John Clements Plays Ltd.; *Dir* John Clements; *Dgn* Carl Toms; *Light* Joe Davis; *Sc bld* Ray Addison Ltd.; *Sc* Harkers Studios; *Cost* M. Berman Ltd.; *Pq* Simon (Wigs); *Sm* Robert Nelson. Plot: Demastes/1, Fletcher, Griffiths, Hochman, Law, Lazenby, Patterson, Salem, Shank. Reviews: *Birmingham Post* 22/9/69, 3, 4/10/69, iv; *Guardian* 19/9/69, 10; *Illustrated London News* 4/10/69, 27; *Observer* 21/9/69, 32; *Stage* 25/9/69, 15; *Times* 19/9/69, 8; *Tribune* 10/10/69, 11; *Variety* 1/10/69, 70, 74. Comment: MPS 107. Posket, the magistrate, is "one of the best things [Alastair Sim] has done" (*Guardian*). *Variety* said the marquee cast would assure a long run. "An impeccably timed performance" (*Tribune*). "The machine-made plot ... never fails to amuse by its ingenious contrivances, but add stylish acting and direction and the result is irresistibly funny" (*Stage*). "An evening of rare, intoxicating pleasure," with "exemplary" direction (*Times*). The first New York production was at Daly's 7/10/1885.

69.261 *The Frogs and Co. . . . Axed!* (Mus) Raymond Cross (words, mus; updated version of Aristophanes, *The Frogs*) and Bert Bennett (mus, words). UNITY 19/9/69.* *Dionysus* Laurence Davies; *Xanthias* Graham Gluck; *Empusa* Janet Gillis. *Dir* Raymond Cross; *Mus dir* Bert Bennett; *Ch* Pam Geisler, June Morris. Reviews: *Stage* 25/9/69, 19; *Tribune* 10/10/69, 11. Comment: *Tribune* commended the "committed young actors," but was concerned about the "vagueness of social intent" in the production. *Stage* said the piece was "indistinguishable in content and message from the MRA musicals at the Westminster. Again we have the same lamenting that the main political parties have failed to convince the electorate" (*Stage*).

69.262 *Amaluk and Pabblebye* (P) Colin Shaw. ARTS 20/9/69.* Cast: *Stage* 25/9/69, 19; *WWT/15*. *Mr. Ox* Laurence Keane; *Mr. Elk* Richard Jacques; *The Amaluk* Matyelok Gibbs; *The Pabblebye* Clive Elliott; *Letho* David Troughton; *The Counter-Hand* Patrick Hamilton-Flint; *Dr. Dorrige* Henry Manning; *Mrs. Spareshot* Jasmine Greenfield; *Colonel Whittingham* Brian Sheehy; *The Keeper of the Cave of the Winds* David Courtland. *Dir* Caryl Jenner; *Dec* Pamela Howard; *Sm* Courtney Bryant. Review: *Stage* 25/9/69, 19. Comment: Unicorn Theatre. "The gentle Amaluks are terrified by the aggressive Pabblebyes. Only a magic pebble maintains a balance between them" (*Stage*).

69.263 *Reedy River* (Australian mus) Dick Diamond. LITTLE THEATRE CLUB 21/9/69. 1st perfd New, Melbourne, Australia, 11/3/53; 1st British perf Unity 17/12/54. Cast: *Stage* 25/9/69, 19. *Dixon* Ron Hickey; *Bill* Daniel Lonergan; *Thomo* Damon Sanders; *Nugget* Eddie McKinley; *Irish* Farrell Sheridan; *Joe Collins* Alan Guinness; *Mary* Margaret Prior; *Brodie* Tony Parkin; *Glover* Colin Dunn; *Rose* Jo McCarthy; *Miss Andrews* Maureen Stuart; *The Headmistress* Anamaria O'Hara. *Dir, Dec, Light* Margaret Prior; *Ch* J. Grantham, B. Grantham; *Sm* Anamaria O'Hara. Review: *Stage* 25/9/69, 19. Comment: The plot involved disgruntled sheep-shearers as well as marital problems.

69.264 *His, Hers and Theirs* (C) Hugh Williams and Margaret Williams. WIMBLEDON 22/9/69. 1st perfd Theatre Royal, Brighton, 8/9/69. Gladys Cooper, Hugh Williams, Faith Brook, Belinda Carroll, Simon Williams. *Pres* Murray Macdonald, John Stevens Ltd.; Alexander H. Cohen Ltd.; *Dir* Murray Macdonald; *Dgn* Peter Rice; *Light* Francis Reid. Comment: The play's message was "that in this permissive society older folk must not only condone but actively assist modern standards of morality at their very lowest level" (*Stage* 18/9/69, 15).

69.265 *Monsieur Artaud* (P) Michael Almaz. THE PLACE 22/9/69.* Cast: *Stage* 25/9/69, 15. *Artaud* Tony Mathews; Sarah Golding. *Dir* Chris Parr. Review: *Stage* 25/9/69, 15. Comment: "The work is best described as a lecture-recital of and on the writings of Antonin Artaud, drug addict, theatre theorist, actor, director and lunatic" (*Stage*).

69.266 *Pyjama Tops* (F, 3a) Mawby Green and Ed. Feilbert (based on Jean de Létraz, *Moumou*, 1944). WHITEHALL 22/9/69. 2,498 perf. 1st perf this nude version. Cast: *Stage* 25/9/69, 15; *Variety* 1/10/69, 74; *WWT/15*. *Claudine Amour* Julia Goodman/Carole Saulsbury/Mia Martin; *Inspector Grindle* Tony Hughes/Roger Avon; *Yvonne Charles* Katharine Schofield/Jenny Kenna;

George Charles Philip Gilbert/Peter Hughes; *Leonard Jolly* Bob Grant/Chubby Oates; *Barbara Lovell* Luan Peters/Judith Hepburn/Dawn Beret; *Jack* Peter Birrel/Keith Morris/Mervyn Pascoe; *The Swimmer* Kirsten Betts/Jean Watson/Brenda Ann Dwyer. *L* Paul Raymond; *Pp* Paul Raymond Organisation Ltd.; *Pres* Paul Raymond; *Mgr* Jolyon Jackley; *Dir* Alexander Doré; *Dgn* Brian Currah; *Pd mgr*, *Sm* Janet Chapman; *Dsm* Richard Gordon/Stuart Barren; *Wm* Mr. Vicky; *Bom* Ruby Rogers/Ronald Price; *Sc bld* Players' Theatre Workshop; *Sc* David Anthony Williams, Linda Carter. Plot: French/2. Reviews: *Birmingham Post* 23/9/69, 7; *Christian Science Monitor* 13/10/69, 6; *Daily Mirror* 23/9/69, 18; *Guardian* 23/9/69, 8; *Illustrated London News* 4/10/69, 27; *New Society* 2/10/69, 524; *Observer* 28/9/69, 27; *Stage* 25/9/69, 15; *Times* 23/9/69, 9; *Variety* 1/10/69, 74. Comment: MPS 112. The production featured a transparent-sided swimming pool on stage. "A rather unfunny suburban pool-side farcical comedy, with many witless lines and rather frantic mugging" (*Guardian*). "Its fleeting revelations of nudity are as crushingly decorous as Queen Alexandra removing a strand of pearls" (*Observer*). "Many of the faces in last night's audience positively glistened. They could have been splashed by the swimming pool: but I think they were damp with delight" (*Times*). *Variety* entertained doubts whether "the party-coach trade" could make the piece a success. "It is the worst acted farce I've seen on any stage—and that takes in village hall and end of the pier entertainment. It is quite diabolical" (*Daily Mirror*).

69.267 *The Slapstick Angels* (P) Alberto Perrini (trans Robert Rietty and John Wardle of *Come ali hanno le scarpe*, 1960). ARTS 23/9/69. 1st British perf this trans. Cast: *Stage* 25/9/69, 19; *WWT/15*. *Nino* Laurence Keane; *Semiramis* Sarah Long; *Rich Heir* Clive Elliott; *Tall Secretary* Conrad Asquith; *Short Secretary* Richard Habor; *Damocles* Henry Manning; *Brutus* David Troughton; *Polido* Richard Jacques; *Olivia* Matyelok Gibbs; *Footman*, *Innkeeper* Patrick Swanson; *South American Millionairess* Ursula Jones; *Negro Chauffeur* J. C. Shepherd; *Negro Mammy* Amelia Bowman; *Sergeant Maria* Jasmine Greenfield; *Melancholy Policeman* David Hannigan; *Another Policeman* Edward Caswell; *Innkeeper's Wife* Kay Linson; *Chief of Police* Brian Sheehy; *General* David Courtland; *Terestia* Cathy Jose. *Pres* Caryl Jenner Productions Ltd.; *Dir* Caryl Jenner; *Sc dgn*, *Cost dgn* Simon Nicholson; *Sm* Courtney Bryant. Reviews: *Birmingham Post* 24/9/69, 10; *Illustrated London News* 4/10/69, 27; *Stage* 25/9/69, 19; *Times* 24/9/69, 9; *Variety* 1/10/69, 69. Comment: John Wardle was the father of Irving Wardle, the *Times* theatre critic, who reviewed the piece, disapprovingly, for the *Times*. In the play four angels intervene to right various wrongs

(*Stage*). During the performance *Illustrated London News* thought the piece was for children who were about fifteen.

69.268 *Edward II* (T, 2a) Christopher Marlowe. MERMAID 24/9/69.** Cast: *Stage* 2/10/69, 14; *Theatricalia*; *Variety* 8/10/69, 64; *WWT/15*. *Piers Gaveston* James Laurenson; *1st Poor Man* Andrew Crawford; *2nd Poor Man* Michael Howarth; *3rd Poor Man* John Cording; *King Edward the Second* Ian McKellen; *Edmund Earl of Kent* Peter Bourne; *Thomas Earl of Lancaster*, *Rice ap Howell* Trevor Martin; *Roger Mortimer of Chirk*, *Sir John of Hainault* Michael Spice; *Roger Mortimer of Wigmore* Timothy West; *Guy Earl of Warwick*, *Sir John Maltravers* Paul Hardwick; *Bishop of Coventry* Michael Godfrey; *Archbishop of Canterbury*, *Lightbourn* Robert Eddison; *Queen Isabella* Diane Fletcher; *Earl of Pembroke*, *Abbot of Neath Abbey* Stephen Greif; *Robert Baldock* Luke Hardy; *Young Spencer* David Calder; *Lady Margaret de Clare* Lucy Fleming; *Sir Thomas Berkeley* Colin Fisher; *Old Spencer* Andrew Crawford; *Prince Edward* Myles Reithermann; *Levune*, *Earl of Leicester* Richard Morant; *A Mower* Jeremy Nicholas; *Thomas Gurney* Terence Wilton; *Soldiers*, *Messengers*, etc. John Cording, Nigel Crewe, Nigel Havers, Michael Howarth, David Nicholas, Jeremy Nicholas, Nicholas Olivier, William Smith. *Dir* Toby Robertson; *Dgn* Kenneth Rowell; *Mus* Carl Davis; *Light* John B. Read; *Fight arr* Colin Fisher; *Assist dir* Richard Marquand; *Sm* Clive Wiseman. Plot: Fletcher, Gassner, 547, Gunn, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Daily Mirror* 25/9/69, 18, 7/10/69, 7; *Illustrated London News* 4/10/69, 27; *Observer* 28/9/69, 27; *Spectator* 11/10/69, 488; *Stage* 2/10/69, 14; *Times* 25/9/69, 8; *Variety* 8/10/69, 64, 66. Comment: Prospect Productions. *Observer* praised Ian McKellen for treating his role as a character and not as an abstract emblem of kingship. *Times* discoursed extensively on McKellen's "audacious, powerful, and memorable performance." "The most apt word for Ian McKellen's portrayal of the king—majestic. It's a towering performance in a role which isn't easy to make credible" (*Daily Mirror*, 25/9). *Variety* praised McKellen but complained that "the homosexuality is being over-explicitly shown, with abundant male kissing."

69.269 *Rabelais* (Dramatic game) Jean-Louis Barrault (based on Rabelais' works) and Robert Baldick (English interpolations) and Michel Polnareff (mus). OLD VIC 24/9/69. 1st perfd original version Elysée-Montmartre, Paris, 12/12/68. Cast: *Stage* 2/10/69, 13; *WWT/15*. *Marguerite of Navarre*, *Queen of Lanternland* Velerie Camille; *Witch Panzoust*, *Grimalkin Justice* Marie-Hélène Dasté; *Dancer*, *Lantern* Huguette Dathane;

Dancer, Singing Abbess Sharon O'Connell; *Dancer, Lantern* E. Pareze-Belda; *Dancer, Lantern* Michele Rimbold; *Dancer, Lady-in-Waiting to Gargamelle* Céline Salles; *Princess Bacbuc, Gargamelle* Jacqueline Staup; *Dancer, Lantern* Anne Ziegler; *Grandgousier, Grimalkin* Jacques Alric; *Friar John of the Funnels* Georges Audoubert; *Orator of the Company, Ponocates, Epistemon* Jean-Louis Barrault; *Pillot, Beggar* Victor Beniard; *Pantagruel* Jean-Pierre Bernard; *Old Gargantua, Quavering Friar* Fernand Berset; *Young Gargantua, Bacchus* Gerard Boucaron; *Gymnast* Richard Caron; *Monk* Claude del Vitto; *Shepherd Frogier, Carpalim* Louis Fremont; *Dunghill, Xenomanes* Pierre Gallon; *Farmer, Sailor, Triboulet* Jean-Renaud Garcia; *Play-Leader, Picrochole* Jean-Pierre Granval; *Touchfaucet, Aeditus* Hubert de Lapparent; *Thubal Holofernes, Putherbeus* Régis Outin; *Early-Pear, Dingdong* Dominique Santarelli; *Friar John, Wrestler* Frank Valois; *Trepelu, Wrestler* Bernard Vignal; *Panurge* Henri Virlojeux. *Dir* Jean-Louis Barrault; *Dgn* Matias; *Ch* Velerie Camille; *Mus arr* Jean Claudric; *Mus dir* François Biouzé; *Assist dir* Michel Bertay; *Sm* Jean-Pierre Mathis. Plot: Shipley. Reviews: *Birmingham Post* 25/9/69, 8; *Christian Science Monitor* 3/10/69, 6; *Guardian* 25/9/69, 10; *Illustrated London News* 4/10/69, 27; *Observer* 28/9/69, 27; *Stage* 2/10/69, 13; *Times* 25/9/69, 8. Comment: "Loudly declaimed and acted for the most part with the broad strokes of circus comedy" (*Guardian*). *Observer* enjoyed the "marvellous moments of pure theatre," but objected to Barrault's support of the student revolt as some sort of new Renaissance. *Christian Science Monitor* described how various parts of the Old Vic had been adapted by Barrault, including placing part of the audience on the stage.

69.270 *L'amante anglaise* (P) Marguerite Duras. COURT 25/9/69. 1st perfd Palais de Chaillot, Paris, 16/12/68. Cast: Findlater; *Stage* 2/10/69, 14; *WWT/15*. *Claire Lannes* Madeleine Renaud; *Pierre Lannes* Jean Servais; *Interrogator* Michael Lonsdale. *Dir* Claude Regy; *Dec* Jacques Lemarquet. Plot: Hochman, Walford. Reviews: *Christian Science Monitor* 3/10/69, 6; *Guardian* 26/9/69, 10; *New Statesman* 3/10/69, 470; *Observer* 28/9/69, 27; *Stage* 2/10/69, 14; *Times* 26/9/69, 8. Comment: Compagnie Renaud-Barrault. Madeleine Barrault "managed to hold us in pin-drop hypnotic trance with hardly more than a dozen movements of the hands the whole evening long" (*Guardian*), a view seconded by *Christian Science Monitor*. *Times* explained this piece dealt with the same gruesome murder Duras had written about in her play *Les viaducs de la Seine-et-Oise* which she then wrote about in her novel *L'amante anglaise* which she had now turned into the present play.

69.271 *Richard II* (T, 2a) William Shakespeare.

MERMAID 25/9/69.** Cast: *Stage* 2/10/69, 14; *Variety* 8/10/69, 66; *WWT/15*. *King Richard the Second* Ian McKellen; *John of Gaunt (Duke of Lancaster)* Paul Hardwick; *Edmund (Duke of York)* Robert Eddison; *Henry Bolingbroke* Timothy West; *Duke of Aumerle* Terence Wilton; *Thomas Mowbray, Owen Glendower* Stephen Greif; *Earl of Salisbury* Richard Morant; *Earl of Northumberland* Trevor Martin; *Henry Percy* Myles Reithermann; *Lord Ross, Groom* David Calder; *Lord Willoughby* Michael Spice; *Bishop of Carlisle* Andrew Crawford; *Sir William Bagot* Luke Hardy; *Sir Henry Green, Abbot of Westminster* Peter Bourne; *Sir John Bushy* Colin Fisher; *Sir Pierce of Exton* James Launson; *Keeper* Michael Godfrey; *Servant to York* David Nicholas; *Servant to Exton* John Cording; *Gardener* Michael Godfrey; *Gardener's Men* Colin Fisher, Jeremy Nicholas; *Soldiers, Attendants* John Cording, Nigel Crewe, Michael Hawarth, Nigel Havers, David Nicholas, Jeremy Nicholas, Nicholas Olivier, William Smith; *Isabel* Lucy Fleming; *Duchess of York* Peggy Thorpe-Bates; *Duchess of Gloucester, Lady-in-Waiting to the Queen* Charmian Eyre. *Dir* Richard Cottrell; *Dgn* Kenneth Rowell, Tim Goodchild; *Cost dgn* Tim Goodchild; *Mus* Benjamin Pearce Higgins; *Light* John B. Read; *Sm* Clive Wiseman. Reviews: *Daily Mirror* 7/10/69, 7; *Illustrated London News* 4/10/69, 27; *Observer* 28/9/69, 27; *Spectator* 11/10/69, 488; *Stage* 2/10/69, 14; *Times* 26/9/69, 8; *Variety* 8/10/69, 66. Comment: Prospect Productions. *Variety* said the roles of Richard and Edward (69.268) established Ian McKellen "as one of the outstanding young actors of the postwar generation." *Daily Mirror* devoted almost an entire page (entitled "The new Olivier from Wigan market") to McKellen: "Certainly very few actors, apart from Olivier, could be doing in London what McKellen has done since September 23. He is drawing crowds of young people to the Mermaid Theatre to see him play, on different nights, the demanding lead roles in Shakespeare's complex *Richard II* and Marlowe's lustful, bloody *Edward II*. The plays were a sellout before they opened! There is a black market in tickets. Critics have raved at the depth, the intensity, the power of McKellen's performances. He is a theatrical event."

69.272 *Oh! Les beaux jours* (D, 2a) Samuel Beckett. COURT 26/9/69.** Cast: Findlater; *WWT/15*. *Winnie* Madeleine Renaud; *Willie* Michel Bertay. *Dir* Roger Blin; *Dec* Matias. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 27/9/69, 8; *Christian Science Monitor* 3/10/69, 6; *New Statesman* 3/10/69, 470; *Observer* 28/9/69, 27; *Times* 27/9/69, review iii. Comment: Compagnie Renaud-Barrault. The original version of *Happy Days*. Madeleine Renault's performance was "spellbinding" (*Times*).

69.273 *Oh What a Lovely War!* (Mus ent, 2a) Charles Chilton et. al. RICHMOND 29/9/69.** *Dir* Kevin Palmer; *Dgn* Una Collins. Plot: Bordman/5, 638, Dorney, Fletcher, Law, Loney, OTF, Patterson, Weintraub. Comment: A two-week engagement.

69.274 *There'll Be Some Changes Made* (C, 3a) Alun Owen. FORTUNE 29/9/69.* 21 perf. Cast: *Stage* 2/10/69, 13; *Variety* 29/10/69, 74; *WWT/15*. *Valerie Jordan* Gemma Jones; *Xenia Oleewale* Carmen Munroe; *Starkey* David Battley; *Dan* Alan Lake. *Dir* Donald MacWhinnie; *Dgn* John Gunter; *Sm* Ralph Wilton. Reviews: *Guardian* 30/9/69, 10; *Illustrated London News* 11/10/69, 28; *New Statesman* 10/10/69, 506–07; *Observer* 5/10/69, 31; *Spectator* 11/10/69, 488; *Stage* 2/10/69, 13; *Times* 30/9/69, 13; *Tribune* 10/10/69, 11; *Variety* 29/10/69, 74. Comment: Park Theatre Company. “A mod fairy-tale about a prim convent girl who, for befriending the Afro-Scouse dancer upstairs, is rewarded with the secrets of sexual abandon” (*Observer*). *Guardian* reported this rather old-fashioned play was “much enjoyed” by the audience and that the acting was “quite pleasant and lively.” *Times* faulted Owen’s characters and their actions which lacked dramatic life.

69.275 *Someone Waiting* (Thriller, 3a) Emlyn Williams. LITTLE THEATRE CLUB 1/10/69.** Cast: *Stage* 25/9/69, 19. Frank George, Tom Owen, Eric Martin, Catherine Andrews, Anamaria O’Hara, Pat McEntee, Audrey de la Peyre. *Dir* Joan Campbell. Plot: Best/55, 374–75, Bordman/4, 336, Hischak, Loney, 283, Salem.

69.276 *Promises, Promises* (MC, 2a) Neil Simon (bk; based on 1960 movie by Billy Wilder and I. A. L. Diamond, *The Apartment*) and Hal David (lyr) and Burt Bacharach (mus). PRINCE OF WALES 2/10/69. 570 perf. 1st perfd Colonial, Boston, 7/10/68; 1st British perf. Cast: *Stage* 9/10/69, 15; *Variety* 8/10/69, 64; *WWT/15*. *Chuck Baxter* Anthony Roberts; *J. D. Sheldrake* James Congdon; *Fran Kubelik* Betty Buckley; *Bartender Eddie*, *Karl Kubelik* Elliott Cairnes; *Mr. Dobitch* Ronn Carroll; *Sylvia Gilhooley* Anna MacLeod; *Mr. Kirkeby* Jay Denver; *Mr. Eichelberger* Ivor Dean; *Vivien Della Hoya* Donna McKechnie/Alix Kirsta; *Dr. Dreyfuss* Jack Kruschen; *Jesse Vanderhof* Don Fellows; *Dentist’s Nurse* Jenny Lyons; *Company Nurse*, *Miss Polansky* Miranda Willis; *Company Doctor*, *Bartender Eugene* Frank Blanch; *Peggy Olson* Angela Norviik; *Lum Ding Hostess*, *Miss Wong* Susi Pink; *Waiter* Albin Pahernik; *Madison Square Garden Attendant* Ray Cornell; *Dining Room Hostess* Lyndsey Williams; *Marge MacDougall* Kelly Britt; *Clancy’s Lounge Patrons* Cristina Avery, Dennie Baylis, Jenny Lyons, Miranda Willis, Ian Bundy, Ray Cornell, Albin Pahernik, Kevin Rowland, Adam Scott, Tom

Tucker, Jack Webster; *Clancy’s Employees* Barbara Rhodes, Lyndsey Williams, Elizabeth Whiting; *Helen Sheldrake* Barbara Rhodes; *New Young Executive* Jack Webster; *Interns and their Dates* Cristina Avery, Dennie Baylis, Ian Bundy, Tom Tucker; *Swing Dancers* Carol Todd, Jody Hall; *Orchestra Voices* Toni Eden, Eula Parker, Susan Paule/Barbara Lincoln. *Lic*, *Chm* Bernard Delfont; *L* Prime Presentations Ltd.; *Mgr dir* Douglas Harrison; *Pres* H. M. Tennent Ltd., Commonwealth United Entertainment; *Dir* Charles Blackwell; *Sc dgn* Robin Wagner; *Cost dgn* Donald Brooks; *Light* Joe Davis; *Mus arr* Jonathan Tunick; *Ch* Michael Bennett; *Mus dir* Ian Macpherson; *Assist ch* Betsy Haug; *Sm* Anthony Howell. Plot: Bordman, Bordman/5, 660–61, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, OTF. Reviews: *Christian Science Monitor* 22/10/69, 4; *Daily Mirror* 3/10/69, 20; *Guardian* 3/10/69, 10; *Illustrated London News* 11/10/69, 28; *New Statesman* 10/10/69, 507; *Observer* 5/10/69, 31; *Spectator* 11/10/69, 488; *Stage* 9/10/69, 15; *Times* 3/10/69, 13; *Tribune* 10/10/69, 11; *Variety* 8/10/69, 64. Comment: MPS 116. “A very superior book, witty, fast and snapping with surprises,” with excellent performances by Anthony Roberts and Betty Buckley (*Observer*). *Guardian* liked most aspects of the production apart from the “raucous and vacuous” score. “Headed for a more than cushy West End run” even if it is not “one of Broadway’s greatest musicals” (*Variety*). *Times* described the piece as “an extremely cunning artifact, precision built,” but nevertheless not “a work of art.” “Despite banal lyrics, dull, repetitious music, a talented but disgracefully under-worked chorus line, and singing that is sometimes tuneless, sometimes raucous, and sometimes both at once,” the piece was a success because of the book (*Illustrated London News*). The first New York production (Shubert 1/12/68) ran for 1,281 performances.

69.277 *The Two Gentlemen of Verona* (C) William Shakespeare. TOWER, CANONBURY, 3/10/69.** Cast: TTC.

69.278 *Affectionately Yours, Fanny Kemble* (Recital) Eugenia Rawls. ARTS 5/10/69. Review: *Stage* 9/10/69, 16. Comment: *Stage* complained this recital by Eugenia Rawls about Kemble’s private life contained very few theatrical references; it would have been better presented as a book; “The evening is slight but pleasant. Miss Rawls has great charm, she is obviously devoted to Fanny Kemble, she reads too quickly, and, finally, we come away and forget immediately.”

69.279 *Patience; or, Bunthorne’s Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 9/10/69.** *Archibald Grosvenor* Emile Belcourt;

Lady Jane Heather Begg; *Reginald Bunthorne* Derek Hammond Stroud; *Patience* Wendy Baldwin; *Colonel Calverley* Eric Shilling; *Major Murgatroyd* Alan Charles; *Duke of Dunstable* John Delaney; *Bunthorne's Solicitor* Anthony Davey; *Lady Angela* Shirley Chapman; *Lady Saphir* Pamela Fasso; *Lady Ella* Dorothy Nash. *Dir* John Cox; *Dgn* John Stoddart; *Cond* Kenneth Montgomery; *Light* Charles Bristow; *Staff pd* Eric Shilling. Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Reviews: *Guardian* 10/10/69, 8; *Illustrated London News* 25/10/69, 36–37; *New Statesman* 28/11/69, 788; *Spectator* 18/10/69, 519; *Stage* 16/10/69, 8; *Times* 10/10/69, 8. Comment: *Guardian* reassured traditionalists that nothing had been done to update the piece. *Times* complained the singers failed to do justice to Sullivan's music.

69.280 *Who's Afraid of Virginia Woolf?* (P, 2a) Edward Albee. QUESTORS 11/10/69.** Cast: QTA. Plot: Best/62, 74, Bordman, Bordman/4, 383, Bronner, Bryer, Fletcher, Griffiths, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Shipley, Vinson, Wilmeth. Review: *Middlesex County Times* 17/10/69, 2.

69.281 *Marie Antoinette Meets Eleanor Rigby* (Song show for one dissident woman). ROUND HOUSE 12/10/69.* 4 perf. Review: *Stage* 23/10/69, 18. Comment: English Stage Company. Bettina Jonic performed this "protest against tyranny" which was rather too genteel for *Stage*.

69.282 *The Prime of Miss Jean Brodie* (C, 3a) Jay Presson Allen (adpt of Muriel Spark's novel, 1961). RICHMOND 13/10/69.** Cast: *Middlesex County Times* 10/10/69, 21; *Stage* 9/10/69, 18. Wendy McClure, Ivor Danvers, Edna Doré, Ian Gardiner, Gabrielle Wheeler, Helen Worth, Ruth Gower, Allison Blair, Brigid Erin Bates, Bryan Sullivan. *Dir* Tony Clayton; *Dgn* John C. Piper. Plot: Bordman/4, 422, Bronner, Fletcher, French/2, Hirschak, Loney, Salem. Comment: A two-week engagement.

69.283 *This Space Is Mine* (P, 2a) Irene Coates and David Cain (mus). HAMPSTEAD 13/10/69.* Cast: *Stage* 16/10/69, 9; *WWT/15*. Rowena Highbury Anna Massey; *Robert Highbury* Ronald Lewis; *Mother* Nan Munro; *Gwen* Angela Thorne; *Peter* William Rushton; *A Soldier* Laurence Harrington; *An Old Person* Gabrielle Blunt; *A Doctor* Robert French; *A Bird* Nicola Rowley; *A Young Doctor* Gareth Forwood. *Dir* James Ferman; *Dgn* Robin Archer; *Light* Christopher Bazeley; *Mus* David Cain; *St dir* Michael McDermott. Reviews: *Illustrated London News* 1/11/69, 30; *Observer* 19/10/69, 32; *Stage* 16/10/69, 9; *Times* 14/10/69, 14. Comment: The play

involved a wife who loses her three-month old baby and takes up painting imaginary infants, to the despair of her husband. "Irene Coates tortures a basically simple narrative" (*Illustrated London News*). *Stage* declared the play "would be practically unbearable without the brilliant performances of Ronald Lewis and Anna Massey in the leading parts ... [of this] pretentious, sticky mess of symbolism and protest."

69.284 *The National Health, or Nurse Norton's Affair* (C, 2a) Peter Nichols. OLD VIC 14/10/69.* 126 perf. Cast: NTA; *Stage* 23/10/69, 17; *Theatricalia*; *Variety* 29/10/69, 70; *WWT/15*. Rees Gerald James/David Ryall; Tyler Patrick Carter; *Ash* Robert Lang; *Foster* Bernard Gallagher; *Ken* John Nightingale; *Flagg* Harry Lomax; *Loach* Charles Kay; *Mackie* Brian Oulton/Kenneth Mackintosh; *Matron* Mary Griffiths; *Sister McPhee* Maggie Riley; *Staff Nurse Norton* Cleo Sylvestre; *Nurse Sweet* Anna Carteret; *Nurse Lake* Isabelle Lucas; *Nurse Helen* Fleming/Elizabeth Adair; *Barnet* Jim Dale; *Michael* John Flint; *Prince* John Hamilton; *Mr. Boyd* Paul Curran; *Neil* Robert Walker; *Dr. Bird* Gillian Barge; *Indian Student* Malcolm Reid; *Old Woman* Gabrielle Laye; *Chaplain* George Brown; *Theatre Staff*, *Other Visitors*, etc. Tom Baker, Frederick Bennett, Jean Boht, Michael Edgar, Roger Forbes, Michael Harding, Norma Streader. *Dir* Michael Blakemore; *Dgn* Patrick Robertson; *Light* Robert Bryan; *Mus* Marc Wilkinson; *Ch* Claude Chagrin; *Cakewalk* Malcolm Goddard; *Sm* John Rothenberg; *Dsm* Richard Mangan. Plot: Demastes/2, Fletcher, Hirschak/2, 77, Hochman, Law, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 17/10/69, 9; *Daily Mirror* 17/10/69, 20; *Guardian* 17/10/69, 10; *Illustrated London News* 1/11/69, 30; *New Statesman* 24/10/69, 588; *Observer* 19/10/69, 32; *Spectator* 25/10/69, 554; *Stage* 23/10/69, 17, 20/1/72, 15; *Times* 17/10/69, 15, 20/1/71, 12; *Tribune* 24/10/69, 11; *Variety* 29/10/69, 70. Comment: MPS 149. National Theatre. Press night was 16/10; apparently there were no previews. *Tribune* was troubled by the numerous overlapping styles and the attempt to generate comedy out of human pain. "Not a play but an extravaganza: a documentary revue ... mocking our attitudes to the healing arts by juxtaposing parody with reality" (*Observer*). *Spectator* praised the performances of Charles Kay and Bernard Gallagher. Nichols has produced "another off-beat entry of brilliance and importance, superbly produced," although it is rather long and "certainly not for the squeamish" (*Variety*). *Times* (17/10) praised Nichols as the only British dramatist capable of portraying "modern Britain on stage" and then sending "the spectators away feeling more like members of the human race." *Illustrated London News* dubbed it the year's best play and praised the entire cast. In 1971 *Times* (20/1)

complained about the withdrawal of the production from the National's repertoire while "generally acknowledged duds are being held over well into the next booking period." The production stayed in repertory until 18/3/72. See also Lloyd Evans, 164–68. The first New York production was at the Circle in the Square Uptown 10/10/74.

69.285 *She's Done It Again!* (F, 2a) Michael Pertwee. GARRICK 15/10/69. 244 perf. 1st perfd Alexandra, Birmingham, 22/9/69. Cast: *Stage* 23/10/69, 17; *Theatricalia*; *Variety* 29/10/69, 74; *WWT/15*. *Freddy Gimble* Simon Merrick; *Pop* Leo Franklyn; *Sylvia* Margaret Nolan; *Rodney Percival* Robert Dorning; *Hubert Porter* Brian Rix; *Mary Porter* Anna Dawson; "Whisper" *Grogan* Michael Kilgarriff; *Professor Hogg* Derek Royle; *Ada Hogg* Hazel Douglas; *Faith* Elaine Baillie; *The Bishop of Upton* Anthony Sharp. *L*, *Lic* Garrick Theatre Management Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* Brian Rix Enterprises; *Dir* Wallace Douglas; *Dgn* Rhoda Gay; *Sm* Kensyn Crouch. Reviews: *Daily Mirror* 16/10/69, 18; *Illustrated London News* 1/11/69, 30; *New Statesman* 24/10/69, 588; *Observer* 19/10/69, 32; *Stage* 23/10/69, 17; *Times* 16/10/69, 20; *Tribune* 24/10/69, 11; *Variety* 29/10/69, 74. Comment: MPS 101. *Tribune* described the piece as "a well-and-truly complicated farce about three pregnant women, five babies, an ingenuous clergyman, an obsessive gambler ... the few feeble lines are redeemed by some unusually subtle visual business." A "below-par entry by the usually reliable Brian Rix" (*Variety*). *Times* controverted that view saying the piece "shows an immense development in comic skills compared to the lumbering old days in the Whitehall."

69.286 *The Contractor* (P, 3a) David Storey. COURT 20/10/69.* Cast: Findlater; *Stage* 23/10/69, 19; *Variety* 29/10/69, 70; *WWT/15*. *Kay* Philip Stone; *Marshall* Jim Norton; *Ewbank* Bill Owen; *Fitzpatrick* T. P. McKenna; *Bennett* Norman Jones; *Paul* Martin Shaw; *Claire* Judy Liebert; *Glendenning* John Antrobus; *Old Ewbank* Billy Russell; *Maurice* Christopher Coll; *Old Mrs. Ewbank* Adele Strong; *Mrs. Ewbank* Constance Chapman. *Dir* Lindsay Anderson; *Dgn* John Gunter; *Light* Andy Philips; *Assist dir* Roland Jaquarello; *Dsm* Norman Darrie. Plot: *Best/73*, 153, *Demastes/2*, *Hischak/2*, 63–64, Hochman, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 21/10/69, 6; *Christian Science Monitor* 14/11/69, 6; *Daily Mirror* 21/10/69, 20; *Guardian* 22/10/69, 10; *Illustrated London News* 1/11/69, 30; *New Statesman* 31/10/69, 632–33; *Observer* 19/10/69, 32, 26/10/69, 33; *Stage* 23/10/69, 19; *Times* 21/10/69, 14; *Tribune* 7/11/69, 11; *Variety* 29/10/69, 70, 74. Comment: MPS 176. English Stage Company. *Observer* (19/10) reported Storey used to work for a company that erected tents and the same

firm had won the contract for the marquee used on stage at the Court. *Observer* (26/10) pointed out the play was "a subtle and poetic parable about the nature and joy of skilled work, the meaning of community and the effect of its loss." *Variety* echoed that judgment and said Storey was growing as an important dramatist. *Tribune* praised the play: "its theatricality consists in a quiet, insistent truth to life." *Christian Science Monitor* said Storey was able to evoke the same sort of melancholy to be found in Chekhov's plays. The first New York production was at the Brooklyn Academy of Music 17/10/73.

69.287 *Oh What a Lovely War!* (Mus ent, 2a) Charles Chilton et. al. THEATRE ROYAL, STRATFORD EAST, 20/10/69; trfd to ROUND HOUSE 8/12/69.** Plot: *Bordman/5*, 638, Dorney, Fletcher, Law, Loney, OTF, Patterson, Weintraub. Reviews: *Birmingham Evening Mail* 20/10/69, 3; *Tribune* 5/12/69, 11. Comment: The production included some original Theatre Workshop cast members. A special late-night performance for the theatrical profession was given on 12/12/69. *Tribune* said that the production was "just as fresh" as the original one.

69.288 *Birds on the Wing* (C, 2a) Peter Yeldham. PICCADILLY 21/10/69. 94 perf. 1st perfd King's, Edinburgh, 25/3/69. Cast: *Stage* 23/10/69, 20; *Variety* 29/10/69, 70; *WWT/15*. *Maid* Josie Kidd; *Waiter* David Tate; *Elizabeth* June Barry; *Samantha* Julia Lockwood; *Charlie* Bruce Forsyth; *Henri Durant* John Hart Dyke; *Sir George Smith* Eric Dodson; *Mr. Yen* Cecil Cheng; *Mr. Chotomate* Arnold Lee. *Pp* Piccadilly Theatre Ltd.; *Mgr dir*, *Lic* Donald Albery; *Pres* Peter Bridge; *Dir* Harvey Medlinsky; *Dgn* Hutchinson Scott; *Cost dgn* Tom Lingwood; *Light* Michael Northen; *Mus* Ewan Williams; *Dsm* Bill Hutchinson. Reviews: *Daily Mirror* 22/10/69, 18; *Illustrated London News* 1/11/69, 30; *New Statesman* 14/11/69, 705; *Observer* 26/10/69, 33; *Stage* 23/10/69, 20; *Times* 22/10/69, 16; *Tribune* 7/11/69, 11; *Variety* 29/10/69, 70. Comment: The play concerned two female confidence tricksters, but *Times* found the plot thin and repetitive. *Variety* said this "slight-weight" play had received mixed receptions during tryouts at Edinburgh and at the O'Keefe Centre in Toronto (8/4/69), but it might "click" with undemanding audiences. Bruce "Forsyth, with the resources at full flow of a music hall sketch comedian rather than a straight actor creating a part of some length, is very amusing and he takes his own expert opportunity of making the best of every situation and line" (*Stage*).

69.289 *Don't Gas the Blacks* (D) Barry Reckord. OPEN SPACE 21/10/69.* Cast: *Stage* 23/10/69, 20. *Gail* Mary Peach; *Guy* Brian Smith; *Scott* Rudolph Walker. *Dir* Lloyd Reckord; *Dgn* Len Drinkwater; *Sm* Jim Howes.

Plot: Vinson. Reviews: *New Statesman* 24/10/69, 588; *Observer* 9/11/69, 32; *Stage* 23/10/69, 20. Comment: "A wordy sex-drama" (*New Statesman*). "Fiercely and genuinely felt" with very intense acting (*Observer*). "Very much a 'restricted audience' play, a play to be enjoyed and crowded over by its special group and which will, almost certainly, bore everyone else" (*Stage*).

69.290 *Martin Luther King* (P) Ewan Hooper and A. L. Lloyd (mus). GREENWICH 21/10/69.* Cast: *Stage* 30/10/69, 13; *WWT/15*. *King* Bari Jonson; *Interlocutor* Esmond Knight; *Rose* Nina Baden-Semper; *Rastus* Paul Chapman; *Johnny* Frank Cousins; *Coretta King* Jumoke Debayo; *Policeman* Allan Green; *King's Lawyer* Mark Heath; *Pierce Butler* Robert Lister; *Fanny Kemble* Pippa Rowe; *Mr. Bones* Bill Stewart; *Singer* Harcourt Curacai; *Musicians* Romy Baskerville, Derek Griffiths. *Dir* Alan Vaughan Williams; *Dgn* Roger Butlin; *Mus dir* Richard Gill. Reviews: *Birmingham Post* 29/10/69, 6; *Guardian* 23/10/69, 10; *Illustrated London News* 8/11/69, 32; *New Statesman* 31/10/69, 633; *Observer* 26/10/69, 33; *Stage* 30/10/69, 13; *Times* 22/10/69, 16. Comment: MPS 231. The opening of a new theatre built in the shell of the former Hippodrome music hall. "Hardly a play at all. For long stretches it is a lantern show" (*Guardian*). *Observer* said the script was intelligent, was acted "with energy and conviction," and was well received on the first-night. While commending the piece generally, *Times* thought it had overlooked minor but significant details of King's life.

69.291 *Meet Lynne Bretonn* (One-woman show). LITTLE THEATRE CLUB 21/10/69. Review: *Stage* 30/10/69, 14. Comment: Lynne Bretonn gave an uneven performance that lacked any sense of theatricality (*Stage*).

69.292 *The Bandwagon* (C, 2a) Terence Frisby. MERMAID 22/10/69.* 98 perf. Cast: *Stage* 30/10/69, 13; *Variety* 29/10/69, 70; *WWT/15*. *Mrs Botterill* Peggy Mount; *Mr. Botterill* Ronald Radd; *Lorraine Roach* Toni Palmer; *Bernard Roach* Ron Pember; *Leslie Botterill* Ron Welling; *Aurora Botterill* Denise Coffey; *Winifred Godd* Marigold Sharman; *Piers Cramp* Martin Jarvis; *Roger Digby* Alan Bennion; *Eric* Simon Barnes; *Tony* John Clive; *John Franklin* John Challis; *Cameraman* Glen Williams; *Lighting Technician* Anton Darby; *Sound Technician* John Swindells; *Production Assistant* Carolyn Lyster; *Nurse* Julia Cousins. *Pres* Mermaid Theatre Trust; *Dir* Robert Chetwyn; *Dgn* Sean Kenny; *Light* David Adams; *Sm* Jane Salberg. Plot: Vinson. Reviews: *Birmingham Post* 23/10/69, 8; *Daily Mirror* 23/10/69, 18; *Guardian* 23/10/69, 10; *Illustrated London News* 8/11/69, 32; *Observer* 26/10/69, 33; *Stage* 30/10/69, 13; *Times* 23/10/69, 13; *Variety* 29/10/69, 70. Comment: The play

was written originally for BBC television (then entitled *And Some Have Greatness Thrust upon Them*) which refused to produce it unless a line about a position for sexual intercourse was changed. Frisby refused to do so, hence the stage version. *Guardian* said the comedy was "genuinely funny ... unrepentantly vulgar," and a success. At the end of act one *Illustrated London News* was "practically prostrate with laughter. A stern man across the aisle, who had sat with pursed mouth through the first ten minutes, was now quivering like a gratified jelly." "Filled with hearty, deep-blue guffaws" (*Observer*). *Variety* praised the actors' ensemble performance. *Stage* commended the piece both as a comedy and as a serious play that showed "much of the ways of life today in large sections of our society." *Daily Mirror* joined in the chorus of approval, and commended the cast, particularly Peggy Mount.

69.293 *The Pit* (P) Naftali Yavin. ICA 23/10/69.** Reviews: *Stage* 30/10/69, 13; *Times* 24/10/69, 13. Comment: TOC. *Times* said that it was troubled that this piece, indebted to "Chaikin, Brook, Grotowski, and the Living Theatre," came across as "a hymn to self-absorption." For *Stage* the piece was akin to watching a movie: "the whole effect is heightened considerably by having the acting team play inside a boxlike structure. Cut into this structure are small holes and we, voyeur like, watch them through these."

69.294a *The Local Stigmatic* (P) Heathcote Williams. STUDIO THEATRE 24/10/69.** Plot: Hischak/2, 6, Vinson, Weintraub.

69.294b *The Rats* (P, 1a) Agatha Christie. STUDIO THEATRE 24/10/69.** Plot: French/2, Walford, Weintraub.

69.295 *The Poker Session* (CD, 3a) Hugh Leonard. TOWER, CANONBURY, 24/10/69.** Cast: TTC. Plot: Schrank, Vinson, Weintraub.

69.296 *My Little Boy . . . My Big Girl* (C, 2a) Naomi Robison and David Robison (adpt of Carl Ewald's stories, 1899). FORTUNE 29/10/69. 46 perf. 1st British perf. Cast: *Stage* 6/11/69, 13; *Variety* 12/11/69, 82; *WWT/15*. *Paul Thomsen* Eric Porter; *Christina Thomsen* Rowena Cooper; *Aunt Anna* Jean Anderson; *Erik Thomsen (as a boy)* Stephen Kirk/Adrian Hall; *Albert Nielsen* Brian Badcoe; "Dirty" *Cynthia Lund*/Cindy O'Callaghan; *Ulla Brandt* Christina Greatrex; *Julie Thomsen* Susan Brodrick; *Carl Olrik* Robin Browne; *Erik Thomsen (age 24)* Robert Swann. *L. Lic* Garrick Theatre Management Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* James Verner, Lou Levy, R. J. Kahn; *Dir*

Eric Porter; *Dgn* J. Hutchinson Scott; *Light* Richard Pilbrow; *Sm* Melvyn Jones. Reviews: *Birmingham Post* 30/10/69, 6; *Christian Science Monitor* 14/11/69, 6; *Daily Mirror* 30/10/69, 18; *Guardian* 30/10/69, 10; *Illustrated London News* 8/11/69, 32; *New Statesman* 14/11/69, 705; *Observer* 2/11/69, 33; *Spectator* 8/11/69, 653; *Stage* 6/11/69, 13; *Times* 30/10/69, 13; *Tribune* 7/11/69, 11; *Variety* 12/11/69, 82. Comment: Eric Porter portrayed the reminiscences of the Danish author, Carl Wald, although *Tribune* thought the dramatization was unnecessary. "Cosy and predictable" (*Daily Mirror*). *Guardian* said the piece was not big enough for the stage and was better suited to television. *Times* declared the piece was "often woefully naive," but that Porter gave a technically "superb performance."

69.297 *Bartholomew Fair* (C, 2a) Ben Jonson. ALD-WYCH 30/10/69.** Cast: RSCA; *Stage* 6/11/69, 13; *Theatricalia*; *Variety* 19/11/69, 66; *WWT/15*. *Stage Keeper* John Kane; *Book Holder*, *Pocher* Richard Jones Barry; *Scrivener* Julian Curry; *John Littlewit* Terrence Hardiman; *Win-the-Fight Littlewit* Helen Mirren; *Dame Purecraft* Patience Collier; *Zeal-of-the-Land Busy* Willoughby Goddard; *Ned Winwife* Ben Kingsley; *Tom Quar'lous* Norman Rodway; *Bartholomew Cokes* Alan Howard; *Humphrey Wasp* Clifford Rose; *Dame Alice Overdo* Hildegard Neil; *Grace Wellborn Domini* Blythe; *Justice Adam Overdo* Sebastian Shaw; *Lantern Leatherhead* Patrick Stewart; *Joan Trash* Ruby Head; *Filcher* Glynn Lewis; *Sharkwell* Robert Oates; *Ursula* Lila Kaye; *Mooncalf* Ralph Cotterill; *Jordan Knockem* Richard Moore; *Captain Whit* Bruce Myers; *Val Cutting* Julian Curry; *Punk Alice* Mary Rutherford; *Ezekiel Edgworth* John Kane; *Nightingale* Bernard Lloyd; *Trouble-All* Phillip Manikum; *Bristle* Ted Valentine; *Haggise* George Cormack; *Puppy* Hugh Keays Byrne; *Nordern* An Dyson; *Costermonger* John York; *Corncutter* David Stern; *Mousetrap-man* David Sadgrove; *Fortune Teller* Valerie Minifie; *Passenger* Paul Arlington; *Youth* Martin Bax; *Cripple* Peter Cochran; *Porter* David Forbes; *Blind man* Peter Harlowe; *Drunk* Stephen Turner; *Children* David Papworth, Stephen Papworth, Paul Smith; *Hero* Valerie Minifie/Mary Rutherford; *Leander* Martin Bax/Richard Jones Barry; *Damon* Peter Harlowe/Ian Dyson; *Pythias* Paul Arlington/Robert Oates; *Cupid* David Forbes/Hugh Keays Byrne; *Cole* Peter Cochran/David Sadgrove; *Dionysos* Stephen Turner/David Stern/Julian Curry. *Dir* Terry Hands; *Dgn* Timothy O'Brien; *Mus* Guy Woolfenden; *Light* Stewart Leviton; *Assist dgn* Tazeena Firth; *Puppet adviser* Barry Smith; *Sm* Ruth Atkinson. Plot: Brock, Fletcher, Gassner, Hochman, Holzknacht, Patterson, Shipley. Reviews: *Birmingham Post* 31/10/69, 6; *Christian Science Monitor* 14/11/69, 6; *Guardian* 31/10/69, 8; *Illustrated London News* 15/11/69, 38; *New*

Statesman 7/11/69, 667; *Observer* 2/11/69, 33; *Spectator* 8/11/69, 653; *Stage* 6/11/69, 13; *Times* 31/10/69, 8; *Tribune* 7/11/69, 11; *Variety* 19/11/69, 66. Comment: Royal Shakespeare Company. *Guardian* disliked the attempt the update the play with modern dress and props. *Tribune* was also unhappy with the production which tended to be composed of "isolated bright ideas which bear no organic relationship to one another." *Observer* had mixed feelings about Terry Hands's direction, but praised the huge cast "of generally even distinction." Hands's "anxiously considered treatment of a vast, sprawling comedy very seldom glows into life. Possibly it is because the occasion has so little sense of gaiety" (*Illustrated London News*). *Spectator* thought much of the play was dated and too episodic and suggested a cut-down version might work better. "Despite the efforts of several cast members, the play comes out as a bore" (*Variety*). *Times* blamed Jonson's dramaturgy for largely eliminating conflict from the plot.

69.298a *The Party that Was Just in Time* (P for children) "Marged Smith." ARTS 1/11/69 (m).** Cast: *Stage* 30/10/69, 8. Review: *Stage* 6/11/69, 17. Comment: MPS 193. Unicorn Theatre.

69.298b *Snip, Snap, Snorum* (P for children) "Marged Smith." ARTS 1/11/69 (m).** Cast: *Stage* 30/10/69, 8. Matyelok Gibbs, Jasmine Greenfield, Richard Jacques, Cathy Jose, Ursula Jones, Laurence Keane, Sarah Long, Henry Manning, Brian Sheehy. *Dir* Caryl Jenner; *Cost dgn* Wendy Bradfield. Review: *Stage* 6/11/69, 17. Comment: MPS 192. Unicorn Theatre.

69.299 *Clyde-O-Scope* (Revue) Gordon Clyde and Libby Morris. MAY FAIR 3/11/69. 1st perfd Kenton, Henley-on-Thames, 1969. Cast: *Stage* 6/11/69, 15; *WWT/15*. Gordon Clyde, Olwen Griffiths, Anthony Jackson, Anne Stevenson. *Pres* De la Force Productions; *Dir* Libby Morris; *Dgn* Bernard Sarron; *Light* David Payne; *Mus dir* David Wykes. Plot: OTF/2. Reviews: *Birmingham Post* 5/11/69, 6; *Guardian* 4/11/69, 6; *Illustrated London News* 15/11/69, 38; *Stage* 6/11/69, 15; *Tribune* 21/11/69, 11. Comment: *Guardian* called it a "mild" entertainment with Gordon Clyde at the centre of it. "Slightly old-fashioned" (*Tribune*). "The sketches are astonishingly variable in quality, some being simple to the extent of pointlessness, others having a veneer of sophistication and one or two bearing the hallmark of having been performed at a seaside pavilion in one of the smaller resorts" (*Stage*). "An insipid song-and-sketch entertainment that would like to be a revue but never quite knows how to manage it" (*Illustrated London News*).

69.300 *An Inspector Calls* (P [3a]) J. B. Priestley.

RICHMOND 3/11/69.** *Inspector Goole* Ivor Salter; *Mr. Birling* Martin Wyldeck; Edna Doré, Ian Gardiner, Linda Marlowe, David Valla. *Dir* Tony Clayton; *Dgn* John C. Piper. Plot: Best/47, 286, Bordman/4, 269, Demastes/1, DeVitis, 200–4, Dorney, Fletcher, Griffiths, Hischak, Hochman, Kabatchnik/2, Law, Loney, 248, Matlaw, Mplots, Patterson, Salem, Shank. Comment: A two-week engagement.

69.301 *The Old Ladies* (P, 3a) Rodney Ackland (adpt of Hugh Walpole's novel, 1924). WESTMINSTER 4/11/69; trfd to DUCHESS 8/12/69.** 102 perf. Cast: *Stage* 6/11/69, 13; *WWT/15. May Beringer* Joyce Carey; *Lucy Amorest* Joan Miller; *Agatha Payne* Flora Robson. *Mgr* Donald Loughman; *Pres* Ernest Hect, Peter Cotes; *Dir* Peter Cotes; *Dec* Pamela Ingram; *Sm* Hendrik Baker. Plot: Best/35, 432–33, Bordman/4, 125, French, French/2, Hischak. Reviews: *Birmingham Post* 5/11/69, 6; *Daily Mirror* 4/11/69, 5, 5/11/69, 18; *Guardian* 5/11/69, 11; *Illustrated London News* 15/11/69, 38; *New Statesman* 14/11/69, 705; *Observer* 9/11/69, 32; *Spectator* 15/11/69, 686–87; *Stage* 6/11/69, 13; *Times* 5/11/69, 14. Comment: *Illustrated London News* reported the Westminster had been “leased temporarily to an outside management.” *Spectator* said the play had not dated, with good performances from Flora Robson and Joyce Carey. *Times* discussed the production's different presentation of the character Miss Beringer, rendered here as “a shy, pathologically silly woman” instead of as “a strange, demented woman.”

69.302 *The Lionel Touch* (C, 3a) George Hulme. LYRIC 5/11/69. 92 perf. 1st perfd Opera House, Manchester, 13/10/69. Cast: *Stage* 13/11/69, 9; *Variety* 19/11/69, 66; *WWT/15. Lionel Fairleigh* Rex Harrison; *Vivian Fairleigh* Joyce Redman; *Tony* Christopher Witty; *Melanie* Sharon Gurney; *Stanley* Christopher Reynalds; *Bailiff* John Leslie; *School Inspector* Michael Fleming; *Vicar* Charles Carson; *Courtenay* Christopher Cazenove; *Policeman* Dixon Adams. *Lic*, *Mgr dir* Prince Littler; *Pres* John Gale; *Dir* John Gorrie; *Dgn* John Bury; *Light* Michael Northen, Ken Miller; *Sm* David Fleming. Reviews: *Birmingham Post* 6/11/69, 12; *Daily Mirror* 6/11/69, 18; *Illustrated London News* 15/11/69, 38; *New Statesman* 14/11/69, 705; *Observer* 9/11/69, 32; *Spectator* 15/11/69, 687; *Stage* 13/11/69, 9; *Times* 6/11/69, 8; *Tribune* 21/11/69, 11; *Variety* 19/11/69, 66. Comment: Rex Harrison played a feckless painter leading a Bohemian life in Brighton. Harrison's performance should not be missed (*Spectator*). *Observer* thought Harrison's light comedy technique was “one of the marvels of the contemporary theatre.” *Variety* did not think much of the play but acknowledged its success depended upon Harrison. Similarly *Times* which said the role fit Harrison

“like a well-made suit.” “The vast Harrison fan club will cluck appreciatively. But anyone expecting more than personal magnetism may be disappointed in a play which barely stretches to two hours, including two intervals” (*Daily Mirror*).

69.303 *Dog Accident* (P, 1a) James Saunders. AMBIANCE 6/11/69 (Ln). 1st perfd BBC Radio Third Programme 26/8/58; 1st perf thus. Plot: Vinson. Reviews: *Guardian* 7/11/69, 13; *Times* 7/11/69, 13; *Tribune* 7/11/69, 10. Comment: A fifteen-minute piece, about a dog “bleeding to death in the street,” staged outdoors at the foot of Marble Arch. *Times* reported about 200 people watched, and also discussed the nature of street drama. Ambiance was in the process of moving to the Green Banana.

69.304 *The Government Inspector* (C) Nikolai Gogol (trans Edward O. Marsh of *Revizor*, 1836; adpt Jeremy Brooks). TOWER, CANONBURY, 7/11/69.** Cast: TTC. Plot: Best/22, 563, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Salem, Shipley, Sobel.

69.305 *The Mother* (P) Bertolt Brecht (drm of Maxim Gorky's novel, 1906–07; trans Lee Baxandall of *Die Mutter: Leben der Revolutionärin Pelagea Wlassowa aus Twer*, 1932) and Hanns Eisler (mus) and William Merrow (songs) and Jane Merrow (songs). UNITY 7/11/69. 1st British perf. Plot: Fletcher, French/2, Hochman, Matlaw. Review: *Guardian* 11/11/69, 8; *Tribune* 5/12/69, 11. Comment: *Guardian* faulted the translation and acting for failing to realize the play completely. *Tribune* thought the performances, particularly Patanne Fairfoot's Mother, were better than Tony Leah's direction.

69.306 *Peer Gynt* (P, 2pt) Henrik Ibsen (trans Michael Meyer of Ibsen's play, 1876). QUESTORS 8/11/69.** Cast: QTA. Review: *Middlesex County Times* 14/11/69, 14.

69.307 *Famine* (P) Thomas Murphy. COURT 9/11/69. 1 perf. 1st perfd Abbey (Peacock), Dublin, 21/3/68. Cast: Findlater; *Stage* 13/11/69, 9; *WWT/15. John Connor* Alan Dobie; *Sinead* June Brown; *Maeve* Fidelma Murphy; *Donaill* Frankie Bennett; *Dan O'Dea* Gerald James; *Dan's Wife* Constance Chapman; *Liam Dougan* John Nightingale; *Mark Dineen* Frank Dunne; *Brian Riordan* Shay Gorman; *Father Horan* Wesley Murphy; *Malachy O'Leary* Bernard Martin; *Mickeleen O'Leary* Donal Cox; *1st Policeman* Oliver Maguire; *2nd Policeman* Warren Clarke; *Clancy* John Keogh; *Captain Shine* Robert Lang; *Mr. Simmington* Bernard Gallagher; *Father Daly* Frederick Bennett; *Justice of the Peace* Bert Lena; *Musician* Peter Knight. *Dir* Clifford Williams; *Dgn* Malak Khazi; *Light* Andy Phillips; *St dir* Peter Wiles. Plot: Bull/3,

Schrank, Vinson. Reviews: *Stage* 13/11/69, 9; *Times* 10/11/69, 11. Comment: English Stage Society. Produced without decor. A badly "under-rehearsed" performance of a play ill-suited to the "necessarily limiting physical conditions" of the production (*Times*). The play "never conveys any idea of what is meant to be happening ... The writing wasn't helped by ponderous production or the leaden footed performances" (*Stage*).

69.308 *Career* (D, 3a) James Lee. MERCURY 10/11/69.** *Sam Lawson* Alan Granville; Christy Carroll, Kit Daniels. *Dir* Alan Pearce. Plot: Bronner, French/2. Review: *Stage* 20/11/69, 14. Comment: *Stage* thought, incorrectly, this was the British premiere. The play was about "a largely unsuccessful actor who finally achieves Broadway fame with his name in lights" (*Stage*).

69.309 *Reflections* (One-man show) Peter Prowse (based on Nikolai Gogol, "Diary of a Madman," 1835). ARTS 11/11/69.* Cast: *Stage* 20/11/69, 14; *Variety* 3/12/69, 56. Peter Prowse. *Dir* Peter Prowse; *Light* Christopher Bazeley; *Sm* Gaydon Phillips. Reviews: *Guardian* 12/11/69, 8; *Stage* 20/11/69, 14; *Times* 13/11/69, 13; *Variety* 3/12/69, 56. Comment: *Guardian* said that in this production Gogol's madman emerged as "a querulous geriatric." *Variety* agreed and reported it was seen by a "slim" audience.

69.310 *The White Devil* (T, 2a) John Webster. OLD VIC 11/11/69.** 73 perf. Cast: NTA; *Stage* 20/11/69, 13; Theatricalia; *Variety* 3/12/69, 56; *WWT/15*. *Count Lodovico* Edward Petherbridge; *Gasparo* Frank Barrie; *Vittoria Corombona* Geraldine McEwan; *Camillo, Priest* Benjamin Whitrow; *Paulo Giordano Orsini Duke of Bracciano* Derek Godfrey; *Flamineo* Edward Woodward; *Zanche* Jane Lapotaire; *Cornelia* Hazel Hughes; *Monticelso* John Moffatt; *Chancellor, Carlo* David Ryall; *Registrar, Pedro* Barry James; *Isabella* Jane Wenham; *Duke of Florence* Anthony Nicholls; *Jacques* Lionel Guyett; *Marcello* Edward Hardwicke; *Giovanni, Acolyte* Paul Dorfman/Dominic Guard; *Dr. Julio, Young Lord* Michael Tudor Barnes; *Conjuror* Brian Tully; *Attendant to Isabella* Julia McCarthy; *Lawyer* Michael Turner; *English Ambassador* Lewis Jones; *French Ambassador* Frederick Pyne; *Savoy Ambassador* Reginald Green; *Milanese Ambassador, Cardinal of Arragon* James Hayes; *Spanish Ambassador* William Hobbs; *Venetian Ambassador* Brian Tully; *Matron of the House of Convertites* Helen Burns. *Dir* Frank Dunlop; *Dgn* Piero Gherardi; *Light* Robert Orno; *Mus* Marc Wilkinson; *Mime* Claude Chagrin; *Fight arr* William Hobbs; *Assist pd* Roland Joffé; *Sm* Diana Boddington. Plot: Fletcher, Gassner, Hochman, Holzknacht, Law, Patterson, Shank, Shipley. Reviews: *Birmingham Post* 14/11/69, 10;

Guardian 14/11/69, 8; *Illustrated London News* 29/11/69, 31; *Observer* 16/11/69, 29; *Spectator* 22/11/69, 722; *Stage* 20/11/69, 13, 24/9/70, 13; *Times* 14/11/69, 8; *Tribune* 21/11/69, 11; *Variety* 3/12/69, 56. Comment: National Theatre. Press night was 13/11/69; apparently there were no previews. *Guardian* said Geraldine McEwan was miscast, but Edward Woodward was superb. *Tribune* admired the production for "not imposing an alien modern gloss" on the text. Piero Gherardi's designs were "striking, original, brazenly theatrical" but "spectacle has overwhelmed Webster's play" (*Observer*). *Variety* thought the production's biggest assets were the scenery and costume, but complained about the 180 minute running time. *Times* said in Frank Dunlop's production "there is no terror, no pity, and no brooding sense of mortality ... What we get is a flamboyant series of theatrical turns." The production remained in repertory until 23/1/71.

69.311 *A Who's Who of Flapland* (P) David Halliwell. GREEN BANANA 11/11/69 (Ln). 1st perf on BBC Radio Network Three 22/6/67; 1st stage perf. Cast: *Stage* 20/11/69, 14. *First Man* Joe Melia; *Second Man* Walter Hall. *Dir* Naftali Yavin; *Light, Sound* Nick Garnett; *Sm* Peter Bourke. Plot: Vinson. Reviews: *Observer* 16/11/69, 29; *Spectator* 13/12/69, 845; *Stage* 20/11/69, 14; *Tribune* 21/11/69, 11. Comment: Inter-Action. Green Banana was a restaurant in Frith Street, Soho. "A small masterpiece" (*Spectator*). "Joe Melia gives a jewel of a performance as a man boiling with ten years of resentment against a confidence trickster, only to be subdued and conned into further knots when he meets him again" (*Stage*).

69.312 *Son of Man* (P) Dennis Potter. ROUND HOUSE 12/11/69. 1st perf BBC-1 TV 16/4/69; 1st stage perf (revised version) Phoenix, Leicester, 22/10/69. Cast: *WWT/15*. *Jesus* Frank Finlay; *Simon Peter* David Daker; *Andrew* Stanley Lebor; *James* Nicolas Chagrin; *John* Graham Berown; *Pontius Pilate* Joseph O'Connor; *Commander* David Henry; *Captain, First Heckler* Noel Collins; *Centurion* Roy Boyd; *Caiaphas* Ian Mullins; *Judas, Second Priest* Stephen Macdonald; *First Priest, First Moneylender* Douglas Storm; *Procla* Linda Polan; *Ruth* Liane Aukin; *Serving Girl* Penelope Nice; *Zealot, Second Heckler, Brigand* Andrew Neil; *Second Moneylender, Leper* Miles Greenwood; *Dove Seller* Andrew Jarvis; *Market Woman* Susan Todd. *Pres* David Aukin; *Dir* Robin Midgley; *Dec* Franco Colavecchia. Plot: Bull/1, Vinson. Reviews: *Birmingham Post* 13/11/69, 8; *Guardian* 13/11/69, 9; *Illustrated London News* 22/11/69, 25; *Observer* 16/11/69, 29; *Times* 13/11/69, 13; *Tribune* 21/11/69, 11. Comment: *Guardian* thought the play had good intentions in presenting a somewhat revisionist view of Jesus, but the biblical texts always intervened; Frank

Finlay performed Jesus somewhat monotonously. *Tribune* agreed. *Observer*, however, said Finlay was "persuasive." *Times* reported this was the first play to present Christ on stage since the abolition of stage censorship.

69.313 *Phil the Fluter* (MC, 2a) Beverley Cross (bk) and Donal Giltinan (bk) and David Heneker (lyr, mus) and Percy French (lyr, mus). PALACE 13/11/69. 125 perf. 1st perf thus. Cast: *Stage* 20/11/69, 13; *Variety* 26/11/69, 64; *WWT/15*. *Percy French* Mark Wynter; *Stage Manager* Fred Evans; *Plakanov*, *Bernard Shaw*, *Guard* John Rogan; *Tatiana* Deanne Horsham; *Phil McHugh* Stanley Baxter; *Cathleen* Sarah Atkinson; *Noreen* Caryl Little; *Mrs. Fitzmaurice* Evelyn Laye; *Kahn*, *Abdul* Jeffrey Taylor; *Prince* Nicholas Benton; *Policeman O'Hara* Basil Lord; *1st Porter* John Strange; *2nd Porter* Ken Ridgeway; *Dominic Flynn* John Gower; *Dean*, *Bookmaker*, *Barman*, *Engine Driver* Ritchie Stewart; *Lady of the Town*, *Gypsy Singer* Peta Pelham; *Tricky*, *Major Domo*, *Stooge* Fred Evans; *Brigadier* Harry Goodier; *Lady Broxbourne*, *Nun* Billy Love; *Danny* Royston Gregory; *Genevieve* Connie Poor; *Dancers and Singers* Sean Hartley, Nicholas Benton, Margaret Blay, Beryl Braham, Donald Britton, Maggie Dew, Gary Downie, Katherine Dyson, Clare Fern, Mercia Glossop, Harry Goodier, Royston Gregory, Patricia Hall, Stephen Holtom, Deanne Horsham, Deirdre Laird, Carlo Mansi, Terry Mitchell, Valerie Nichols, Peta Pelham, Connie Poor, Ken Ridgeway, Ken Robson, Gillian Shephard, Petra Siniawski, John Strange, Stephen Tate, Jeffery Taylor, Peter Walker. *Mgr dir* Emile Littler; *Pres* Harold Fielding; *Dir* Wallace Douglas; *Dgn* Henry Bardon; *Cost dgn* Tim Goodchtid; *Light* Michael Northen; *Mus dir* Ray Cook; *Mus arr* Ray Cook, Irwin Kostal; *Choral dir* John McCarthv; *Ch* Gillian Lynne; *Co. mgr*, *Assist dir* Joan Preston; *Sc mgr*, *Carp* Jimmy Bailey; *Eng* Eric Delzenne; *Bal mr* David Kerr; *Sm* David Freeman; *Dsm* Bill Hetterley, Anne Heaton; *Sound controller* Katie Coley; *Wm* Ivy Jones; *Assist wm* Velta Caklais; *Mgr* G. C. Higgs; *Bom* J. W. Hayes; *Gen mgr* Patrick Selby. Plot: OTF. Reviews: *Birmingham Post* 15/11/69, 2; *Daily Mirror* 14/11/69, 18; *Guardian* 14/11/69, 8; *Illustrated London News* 29/11/69, 31; *Stage* 20/11/69, 13; *Times* 14/11/69, 8; *Tribune* 21/11/69, 11; *Variety* 26/11/69, 64. Comment: *Guardian* predicted a good run for this pleasant Irish flavored musical. *Tribune* opined the sets were the best part of the show. *Variety* predicted this pleasant enough musical would probably appeal to "the coach-and-party trade." "A theatrical bran tub ... with minimal regard for logic or internal consistency" (*Times*). "Billed as a musical loosely based on the early life of Irish composer Percy French, *Phil The Fluter* ... turns out to be an entertainment which should be called 'The Stanley Baxter Show.' The Scottish

comic and impressionist is seen as a swinging nun, a plumber, a French maid, Oscar Wilde, and other characters too numerous to mention" (*Daily Mirror*).

69.314a *Dracula* (P) Alfredo Rodriguez-Arias. THE PLACE 17/11/69. 1st London perf. Review: *Stage* 27/11/69, 21. Comment: T. S. E. Company (Argentina). *Stage* said that in both pieces "the style of presentation was more important than the material"; in *Dracula* the style was like a comic strip. *Stage* also praised highly the director Alfredo Rodriguez Arias, "a young man whose originality of thought leaves many of his British contemporaries way behind."

69.314b *The Goddess* (P) Alfredo Rodriguez-Arias. THE PLACE 17/11/69. 1st London perf. Review: *Stage* 27/11/69, 21. Comment: T. S. E. Company (Argentina). "A ritual of matriarch worship; fascinatingly costumed, weirdly spoken, and moved as if the characters were symbols in some strange ballet" (*Stage*).

69.315 *What the Butler Saw* (FC, 2a) Joe Orton. RICHMOND 17/11/69.** *Dr. Prentice* Ian Gardiner; *Geraldine Barclay* Madeleine Mills; *Mrs. Prentice* Betty McDowall; *Nicholas Beckett* Bill Kenwright; *Dr. Rance* Martin Wyldeck; *Sergeant Match* Peter Baldwin. *Pres* Richmond Theatre Productions Ltd.; *Dir* Gerard Hely; *Dgn* John C. Piper. Plot: Demastes/2, Dorney, Fletcher, Hischak/2, 16, Hochman, Law, Loney, Patterson, Salem, Weintraub. Comment: A two-week engagement.

69.316 *Anything Goes* (MC, 2a) Howard Lindsay (bk) and Russel Crouse (bk) and Cole Porter (lyr, mus). SAVILLE 18/11/69. 15 perf. 1st British perf this version Palace, Westcliff, 9/4/66. Cast: *Stage* 20/11/69, 15; *Variety* 3/12/69, 56; *WWT/15*. *Purser* Michael Rowlett; *Porters* David Thornton, Alan Stone, Michael Bevan, Peter Loury, David St. John, Paul Mills; *Melanie Peabody* Anne Sparrow; *Mary Anne Oppenheimer* Olwen Hughes; *Photographer's Models* Georgina Pearce, Chris Melville; *Cameraman* Douglas Nottage; *Eisha J. Whitney* Peter Honri; *Bishop* Stanley Beard; *Ching* Ross Huntly; *Ling* David Wheldon Williams; *Reporter* Bernard Sharpe; *Bonnie* Janet Mahoney; *Sir Evelyn Oakleigh* Michael Malnick; *Mrs. Wadsworth T. Harcourt* Linda Gray; *Miss Hope Harcourt* Valerie Verdon; *Charity* Vivien Stokes; *Chastity* April Ashton; *Purity* Jan Cave; *Virtue* Jacquie Toye; *Reno Sweeny* Marian Montgomery; *Billy Crocker* James Kenney; *Moonface Martin* Michael Segal; *Horatio* Bernard Sharpe; *Captain* Stanley Beard. *Pres* Cameron Mackintosh, David Dein, Yvonne Arnaud Theatre; *Dir* Malcolm Clare; *Sc dgn* John Stoddart; *Cost dgn* Helen Coles; *Mus dir* Alfred Ralston; *Light* Michael Saddington; *Ch* Malcolm Clare; *Sm* Allan Casley. Plot: Bordman,

Bordman/5, 490–91, Fletcher, Gänzl, Green, Kennedy, Law, OTF, Wilmeth. Reviews: *Birmingham Post* 20/11/69, 8; *Christian Science Monitor* 5/12/69, 14; *Guardian* 19/11/69, 8; *Illustrated London News* 29/11/69, 31; *Observer* 23/11/69, 29; *Stage* 20/11/69, 15; *Times* 19/11/69, 8; *Variety* 3/12/69, 56. Comment: A protracted evening of nostalgia, centering on Porter's various songs, that failed to take flight (*Guardian*). *Variety* noted the differences between this version of the piece and the earlier one by Guy Bolton and P. G. Wodehouse. *Christian Science Monitor* said this version was "paler" than the original which was also not hugely successful [see Wearing 35.221]. *Times* declared the piece was "a classic" but it had been rearranged here.

69.317 *The Sleepers' Den* (P, 2a) Peter Gill. THEATRE UPSTAIRS 18/11/69.** Cast: Findlater; *Stage* 27/11/69, 15; *WWT/15*. *Old Mrs. Shannon* Madoline Thomas; *Joan Shannon* Eileen Atkins; *Maria Shannon* Kimberley Iles; *Frankie Shannon* John Rees; *Mr. Blake* Anthony Douse; *Mary Lynch* Margaret John; *Dir* Peter Gill; *Dgn* Deirdre Clancy; *Light* Andy Phillips; *St dir* Betty Richie. Plot: Vinson. Reviews: *Birmingham Post* 20/11/69, 8; *Illustrated London News* 29/11/69, 31; *Observer* 23/11/69, 29; *Stage* 27/11/69, 15; *Times* 20/11/69, 16. Comment: English Stage Company. "Hopelessness and slow disintegration are the themes ... They are drawn from the lost lives of the Shannon family ... [Gill's] strongly focussed imagination and excellent craft give real depth and firm shaping to the play" (*Stage*). "Even if the play gradually declines in authority, it gets beautifully observant performances from its cast of six" (*Times*). *Illustrated London News* praised Eileen Atkins's "terrifying real" performance.

69.318 *Spithead* (P) John Hale. GREENWICH 18/11/69.* Cast: *Stage* 27/11/69, 19; *WWT/15*. *James* Sean Lynch; *Valentine Joyce* Ewan Hooper; *Lieutenant Bover* Michael Goldie; *Fleming* Eric Mason; *Jones* David Rickard; *Dyson* John Kearney; *Vassil* David Ashton; *Clear* Bronson Shaw; *Pink* Edward Higgins; *Duggan* Bill Stewart; *Adams* Godfrey Jackman; *Allen* Gordon Faith; *Huddleston* Michael Lynch; *Admiral Lord Howe* Esmond Knight; *William Pitt* Paul Chapman; *Earl Spencer* Roger Ostine; *Admiral Lord Bridport* Ronald Russell; *The Chaplain* Allan Green; *Sims 1st Lieutenant of Marines* Michael Mackenzie; *Marines* Brian Abbott, Ian Hinton, Graham Betney, Peter Moore, Gerald Pearce, Peter Tyrrell; *Footmen* Robert Bennett, Ian Bower; *Portsmouth Whore* Elizabeth Glanfield; *Maid* Jackie Cox. *Dir* John Hale; *Dgn* Roger Butlin; *Mus arr* A. L. Lloyd; *Mus dir* Richard Gill. Reviews: *Birmingham Post* 21/11/69, 6; *Christian Science Monitor* 5/12/69, 14; *Illustrated London News* 6/12/69, 32; *New Statesman* 28/11/69, 786;

New York Times 22/11/69, 46; *Observer* 30/11/69, 33; *Stage* 27/11/69, 19; *Times* 21/11/69, 8. Comment: "A very conscientious study of a remarkable naval mutiny in 1797" (*Christian Science Monitor*). "A superb piece of local drama ... [the] production outclasses the Mermaid's *Treasure Island* in naval transformation" (*Times*). *Stage* said this documentary piece told "a fine story, is full of character and incident, has some action, but just doesn't move or inspire. It is too plodding, too detailed and completely without humour."

69.319 *Antigone* (T) Sophocles (adpt Peter Hutton). ROUNDHOUSE 19/11/69 (Lt).** Cast: *Stage* 27/11/69, 19; *WWT/15*. *Maurice Colbourne*, Neil Johnston, Hugh Portnow, Stephen Rea, Dinah Stabb, Tony Sibbald, Tim Thomas, Rowan Wylie. *Cost dgn* Claire Sorrell; *Mus* Hugh Portnow. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Reviews: *Stage* 27/11/69, 19; *Times* 1/12/69, 11. Comment: Freehold Company. Unlike other theatrical experiments this production sought to "complement the text rather than to displace it" (*Times*).

69.320 *Christie in Love* (P, 1a) Howard Brenton. STUDIO THEATRE 23/11/69.* Cast: *Stage* 4/12/69, 8. *Constable* Matthew Walters; *Inspector* Andrew Carr; *Christie* William Hoyland. *Dir* David Hare; *Dgn* Snoo Wilson; *Sm* Sue Johnstone. Plot: Hochman, Vinson, Walford, Weintraub. Reviews: *Observer* 21/12/69, 3A; *Stage* 4/12/69, 8. Comment: Portable Theatre. "Re-examines the Christie case, using all of the now familiar trappings of pop theatre, but his ruthlessly cutting and funny style use all of these props to their best advantage" (*Stage*).

69.321 *The Black and White Minstrel Show: The Magic of the Minstrels* (2 pt) George Inns (deviser). VICTORIA PALACE 24/11/69. 1,047 perf. 1st perfd Futurist, Scarborough, 15/6/68. *Dai Francis*, John Boulter, Margaret Savage, Andy Cole, The Three Monarchs, Rob Murray, Elspeth Hands, Peter Kaye, The Seven Ashtons, The Television Toppers. *Lic* Moss Empires Ltd.; *Chm* Prince Littler; *Mgr dir* Louis Benjamin; *Mgr* J. A. Franklin; *Pres* Robert Luff Holdings Ltd., George Mitchell; *Dir* George Inns; *Ch* Roy Gunson; *Light* Laurie Bloom; *Mus arr* Alan Bristow; *Cost dgn* R. St. John Roper; *Dec* Berkeley Sutcliffe; *Mus dir* George Mitchell. Plot: OTF/2. Reviews: *Daily Mirror* 25/11/69, 20; *Guardian* 25/11/69, 8; *Illustrated London News* 6/12/69, 32; *Stage* 27/11/69, 3; *Times* 25/11/69, 13. Comment: MPS 144. Performed twice nightly. "No need to dwell on the speed, polish, glitter and sheer sumptuous spectacle of the show. If you weren't one of the five-and-a-half million who saw it [previous version] on the stage, you were most likely among the 18-odd million that saw it regularly on TV"

(*Stage*). “There is never a pause for breath; melody follows melody, smiles stay ferociously on the face of every dancer and singer, hands semaphore, legs twitch to basic steps and one gets the impression that a jolly computer has organised the whole thing. It’s precision entertainment which works remarkably well—nothing to beat it in the glamour and glitter stakes” (*Daily Mirror*).

69.322 *Cannibal Crackers* (C) John Fraser. HAMPSTEAD 24/11/69.* Cast: *Stage* 13/11/69, 10. *Henry Dowd* Michael Bates; *Doris Dowd* Jessie Evans; *Policeman* Robert McBain. *Dir* Robert Chetwyn. Reviews: *Birmingham Post* 26/11/69, 7; *Illustrated London News* 6/12/69, 32; *New Statesman* 5/12/69, 836; *Observer* 30/11/69, 33; *Stage* 27/11/69, 19; *Times* 25/11/69, 13. Comment: *Times* opined this comedy, which included numerous atrocities, would have been really successful in Joe Orton’s hands. “I find few things more dispiriting on the contemporary stage than the fashion for black comedy, a brand of diversion that glories in its lack of taste, and thrives upon it. The work of Joe Orton sadly depressed me; lesser workers in the field can induce dangerous melancholia” (*Illustrated London News*).

69.323a *Mrs. Peacock* (P) Stanley Nelson. MERCURY 24/11/69. 1st Old Reliable Theatre Tavern, New York, 8/69; 1st British perf. Cast: *Stage* 4/12/69, 8; *WWT/15*. *Mrs. Peacock* Catherine Harding; *Mr. Ditchick* Bob Bauld; *Miss Saltino* Julia Dray; *Flora* Suzanne Jefferies; *Mr. Saffron* Sidney Johnson; *Orderly* Bob Bauld. *Dir* George Rick-James; *Dgn* Rita Fursey; *Light* John Baker. Reviews: *Stage* 4/12/69, 8; *Times* 2/12/69, 14. Comment: Theatre of Obvi. Performed under the collective title *Sack Race*. “Set in an old folks home and concerns the inmates’ ready acceptance of death and the younger generations’ casual cruelty towards their elders” (*Times*). Both plays “belong much more with the Pirandello influenced plays than with the more vigorous experimentation of today, La Mama or Living Theatre” (*Stage*).

69.323b *Sit Quietly on the Baulk* (P) Richard Metallus. MERCURY 24/11/69.* Cast: *Stage* 4/12/69, 8; *WWT/15*. *Eric* George Rick-James; *Betty* Chrissie Shrimpton. *Dir*, *Dgn*, *Light* as for 69.323a. Reviews: *Stage* 4/12/69, 8; *Times* 2/12/69, 14. Comment: Theatre of Obvi. Performed under the collective title *Sack Race*. A somewhat “compelling piece” about “a pier head confrontation between a suicidal Negro and a girl about to drown her baby” (*Times*).

69.324 *Over Gardens Out* (P, 1a) Peter Gill. THEATRE UPSTAIRS 25/11/69 (Lt).** Cast: Findlater. Plot: Vinson, Walford. Comment: English Stage Company.

69.325 *Strip-Tease* (P, 1a) Sławomir Mro ek (anon trans of Mro ek’s play, 1961). GREEN BANANA 25/11/69. 1st British perf. Cast: *Stage* 4/12/69, 8. *Man A* Jack Shepherd; *Man B* David Leland. *Dir* Michael Wearing; *Light*, *Sound* Nick Garnett; *Sm* Peter Bourke. Plot: Hochman, Matlaw, 546. Reviews: *Spectator* 13/12/69, 845; *Stage* 4/12/69, 8; *Tribune* 5/12/69, 11. Comment: Inter-Action; Ambiance Lunch-hour Theatre Club. “An amusing and most effectively done absurdist playlet” with good performances by Jack Shepherd and David Leland (*Tribune*). “A small masterpiece ... admirably directed by Michael Wearing” (*Spectator*).

69.326 *Postscripts* (Late-night revue) Michael Bogdanov and Terence Brady and John Gould and Terry Jones and Michael Palin and Nigel Pegram and David Wood and Glyn Worsnip. HAMPSTEAD 27/11/69 (Lt).* Cast: *Stage* 4/12/69, 7; *WWT/15*. John Gould, Nigel Pegram, Gay Soper, Glyn Worsnip; *Dir* Glyn Worship; *Dec* John Hallé. Plot: OTF/2. Review: *Stage* 4/12/69, 7. Comment: “The [excellent] items are performed with a delicacy, intelligence and imagination similar to their treatment” (*Stage*).

69.327 *The Revenger’s Tragedy* (T) Cyril Tourneur (ed and adpt John Barton). ALDWYCH 27/11/69.** Cast: RSCA; *Stage* 4/12/69, 7; Theatricalia; *WWT/15*. *The Duke* David Waller; *The Duchess* Patience Collier; *Lussurioso* Alan Howard; *Spurio* Norman Rodway; *Ambizioso* Terrence Hardiman; *Supervacuo* John Kane; *Junior* Bruce Myers; *Vendice* Ian Richardson; *Hippolito* Patrick Stewart; *Gratiana* Lila Kaye; *Castiza* Helen Mirren; *Antonio* Clifford Rose; *Piero*, *A Judge* Richard Simpson; *First Gentleman* Richard Jones Barry; *Second Gentleman* Ted Valentine; *Spurio’s Men* Hugh Keys Byrne, Peter Harlowe, J. D. Stender; *First Lord* David Firth; *Second Lord* John York; *Third Lord* Glyne Lewis; *Fourth Lord* Martin Bax; *First Officer* Robert Oates; *Second Officer* Peter Cochran; *Third Officer* Stephen Turner; *Fourth Officer* Ian Dyson; *Courtiers*, *Judges*, *Ladies*, *Guards* Paul Arlington, David Forbes, Valerie Minifie, Domini Blythe, Ruby Head, Vernon Morris, Ralph Cotterill, Sara Kestelman, David Stern. *Dir* Trevor Nunn; *Dgn* Christopher Morley; *Mus* Guy Woolfenden; *Ch* Pauline Grant; *Pq*, *Make-up* Kenneth Lintott; *Fight arr* Donald Burton; *Assist dgn* Stephanie Howard; *Assist mus dir* David Rowland; *Light* John Bradley; *Sm* Roger Gregory. Plot: Gassner, Hochman, Holzknacht, Law, Patterson, Shipley. Reviews: *Birmingham Post* 28/11/69, 10; *Christian Science Monitor* 8/12/69, 6; *Daily Mirror* 28/11/69, 18; *Illustrated London News* 13/12/69, 30; *Observer* 30/11/69, 33; *Spectator* 6/12/69, 800; *Stage* 4/12/69, 7; *Times* 28/11/69, 16; *Tribune* 5/12/69, 11. Comment: Royal Shakespeare Company. The play is also

attributed to Thomas Middleton. "One of the RSC's finest achievements of recent years," although it had been beset by financial difficulties when first produced at Stratford three years earlier (*Observer*). *Spectator* was equally laudatory and singled out the performances of Ian Richardson, Alan Howard, Helen Mirren, and Norman Rodway. *Times* praised the cast and added "Christopher Morley's designs give a marvellous picture of diseased luxury." "The RSC's often irritating penchant for perpetual twilight [lighting] here assists the action, as scenes emerge from the shadows and fade back into them" (*Tribune*). *Christian Science Monitor* felt the production was not as good as the National's *The White Devil* (69.310).

69.328 *Viet Rock* (P) Megan Terry (adpt Dusty Hughes). STUDIO THEATRE 27/11/69. 1st perfd La MaMa Experimental Theatre Club, New York, 21/5/66; 1st British perf. Cast: 11/12/69, 15. Nigel Anthony, Conrad Asquith, Chris Bowler, Louis Mahoney, Dennis Marks, Diane Millward, Roger Phillips, Norma Lockwood, Salman Rushdie, Miranda Tufnell, Sue Thomas, Lesley Ward, Kit Williams. *Dir* Dusty Hughes; *Light* Barry Russell; *Graphics* Tony Rivers. Plot: Bronner, Bryer, Hochman, MacNicholas. Review: *Stage* 11/12/69, 15. Comment: *Stage* praised the play for presenting both sides of the Viet Nam war.

69.329 *Belcher's Luck* (CD, 2a) David Mercer. TOWER, CANONBURY, 28/11/69.** Cast: TTC. Plot: Hochman, Weintraub.

69.330a *Black Comedy* (F, 1a) Peter Shaffer. RICHMOND 1/12/69.** Cast: *Stage* 27/11/69, 15. The company for the double bill comprised Ian Gardiner, Linda Marlowe, Ivor Danvers, David Blagden, Terence Frisby, Madeleine Mills, Edna Doré. *Dir* Tony Clayton. Plot: Demastes/2, Fletcher, Hirschak, Patterson, Salem, Walford, Weintraub. Comment: A two-week engagement.

69.330b *The Proposal* (P, 1a) Anton Chekhov (anon trans of *Predlozheniye*, 1890). RICHMOND 1/12/69.** Cast: *Stage* 27/11/69, 15. Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Comment: A two-week engagement.

69.331 *Insideout* (P) Frank Norman (adpt of his *Bang to Rights*, 1958). COURT 1/12/69.* 21 perf. Cast: Findlater; *Stage* 4/12/69, 7; *WWT/15*. *Murphy* Oliver Maguire; *Bovis* Glen Williams; *Tools* Ronald Lewis; *Trusty* Warren Clarke; *Jenkins*, *Principal Officer* Brian Croucher; *Fyfe*, *Zeigler* C. Lethbridge Baker; *Psychologist*, *Lionel*, *Medical Officer* Laurence Harrington; *Tommie White* Tom Chadbon; *Moss* George Tovey; *Tangerine* Alba;

Marigold Harry Landis; *Fitzroy* Tony Rohr; *Assistant Governor*, *Old Lag* John Keogh; *Jock*, *Chaplin* Patrick Godfrey; *Spade* Femi Euba; *Axe* Maurice Bush; *Chief Officer Evans* Bill Owen; *Mr. Manzi* Terry Downes; *Mr. Stoute* Denis Shaw; *Mr. King* Athol Coats; *Cmdr. Pemberton (Governor)* Nigel Hawthorne; *Billy* Christine Noonan; *Rose Gunstone* Elisabeth Paget. *Dir* Ken Campbell; *Dgn* John Gunter; *Light* Andy Phillips; *Assist dir* Roger Croucher; *Dsm* Juliet Alliston. Reviews: *Birmingham Post* 3/12/69, 10; *Daily Mirror* 2/12/69, 18; *Guardian* 2/12/69, 8; *Illustrated London News* 13/12/69, 30; *Observer* 7/12/69, 29; *Stage* 4/12/69, 7; *Times* 2/12/69, 14; *Tribune* 19/12/69, 11. Comment: English Stage Company. A documentary style drama about prison life that also develops the characters of the eight men concerned (*Guardian*). *Tribune* thought Norman's play was too self-conscious and so the dialogue did not ring true; however, the performances possessed "the grit and gristle of the real thing." *Observer* noted it had taken eight years to get the play staged and it retained a 1950s flavor. *Times* detected an affection tone in Norman's view of prison life.

69.332 *Towards Zero* (P, 3a) Agatha Christie and Gerald Verner (adpt of Christie's *Towards Zero*, 1944). WIMBLEDON 1/12/69.** Plot: Fletcher, Salem, Wagoner, 125, Weintraub. *Thomas Royde* Eric Corlett; *Patricia Temple*, *Gene Sandys*, *Graham Squire*, *Vanessa Riches*, *Eugene Hamilton*, *Velvey Attwood*, *Patricia Brackenbury*, *Harry Parkinson*, *David Purcell*.

69.333 *His, Hers and Theirs* (C, 2a) Hugh Williams and Margaret Williams. APOLLO 2/12/69.** 60 perf. Cast: *Stage* 4/12/69, 9; *WWT/15*. *Olivia* Faith Brook; *Rupert* Hugh Williams/Roland Culver; *Tania* Belinda Carroll; *Lydia* Gladys Cooper; *Quentin* Simon Williams; *Sister Lewis* Jacqueline Maude. *Pres* Murray Macdonald, John Stevens Ltd., Alexander H. Cohen; *Dir* Murray Macdonald; *Dgn* Peter Rice; *Light* Francis Reid; *Sm* George Cross. Reviews: *Birmingham Post* 3/12/69, 16; *Christian Science Monitor* 27/12/69, 4; *Daily Mirror* 3/12/69, 16; *Guardian* 3/12/69, 8; *Illustrated London News* 13/12/69, 30; *New Statesman* 12/12/69, 874; *Observer* 7/12/69, 29; *Spectator* 13/12/69, 845; *Stage* 4/12/69, 9; *Times* 3/12/69, 7; *Tribune* 19/12/69, 11. Comment: Hugh Williams died, 7/12/69, shortly after opening night (*Guardian* 8/12/69, 11). *Observer* noted the thematic resemblance between this play and *She's Done It Again!*, and *The Bandwagon*. "The main theme is the civilising influence on a wayward girl of pregnancy" (*Guardian*). *Spectator* reported two audience reactions to lines in the play indicated there was a definite market for the play's message. *Times* found the piece bland, formulaic, and conventional; it needed something quite out of the ordinary injected into it.

69.334 *Sham* (P) Ronald House and Eric Loeb. NEW ARTS LAB 2/12/69.* Ron House, Eric Loeb, Lynda Dheley, Jonathan Hammond. *Dir* Jonathan Hammond. Review: *Stage* 18/12/69, 17. Comment: North End Troupe. The play was “concerned with a very real problem of the moment, the exploitation of would-be actors” (*Stage*).

69.335 *You’re a Good Man, Charlie Brown* (Mus ent, 2a) “John Gordon” [Clark Gesner] (bk; based on Charles M. Schulz’s comic strip, “Peanuts”) and Clark Gesner (mus, lyr). MAY FAIR 3/12/69.** 80 perf. Cast: *Stage* 8/1/70, 10; *WWT/15*. *Linus* Brian Godfrey; *Charlie Brown* Hayden Evans; *Patty* Georgina Moon; *Schroeder* Pierre Bedenes; *Snoopy* Neil Fitzwilliam; *Lucy* Debbie Bowen. *Pres* Gene Persson, Don Herbert, Sam Cosiov; *Dir* Gene Persson; *Ch* Virginia Mason; *Sm* Stephen Batiste. Plot: Bordman, Bordman/5, 654, Fletcher, Gänzl, Green, Hischak, OTF, Wilmeth. Reviews: *Guardian* 4/12/69, 10; *Illustrated London News* 13/12/69, 30; *Stage* 8/1/70, 10; *Times* 4/12/69, 15. Comment: A “crisp” revival of the piece that appeals to both children and adults (*Times*). “Tepid though it is to me, I can understand the reasons for a Christmas-holiday revival” (*Illustrated London News*).

69.336a *Leonardo’s Last Supper* (P, 1a) Peter Barnes. OPEN SPACE 4/12/69.* Cast: *Stage* 11/12/69, 13. *Lasca* Joe Melia; *Maria* Irin Hall; *Alphonso* Nikolas Simmonds; *Leonardo* Anthony Jacobs. *Dir* Charles Marowitz; *Dgn* John Napier; *Cost dgn* Susanna Wilson; *Light* Jim Howes; *Sm* Jeremy Lach. Plot: Demastes/2, Vinson, Walford, Weintraub. Reviews: *Christian Science Monitor* 22/12/69, 4; *New Statesman* 12/12/69, 874; *Observer* 7/12/69, 29; *Spectator* 13/12/69, 845; *Stage* 11/12/69, 13; *Times* 5/12/69, 7; *Tribune* 19/12/69, 11. Comment: Both plays showed “the same macabre, luxuriant fantasy as in [*The Ruling Class*], the same manic, uncontrolled gift for a phrase”; with “two very funny” performances by Joe Melia (*Observer*). *Tribune* credited Melia’s performances for making the pieces viable. For *Times* both plays confirmed that Barnes was “one of the most original and biting comic writers working in Britain.”

69.336b *Noonday Demons* (P, 1a) Peter Barnes. OPEN SPACE 4/12/69.* Cast: *Stage* 11/12/69, 13. *St. Eusebius* Joe Melia; *St. Pior* David Neal. *Dir*, *Dgn*, *Cost dgn*, *Light*, *Sm* as for 69.336a. Plot: Demastes/2, Vinson, Walford. Reviews: *Christian Science Monitor* 22/12/69, 4; *New Statesman* 12/12/69, 874; *Observer* 7/12/69, 29; *Spectator* 13/12/69, 845; *Stage* 11/12/69, 13; *Times* 5/12/69, 7; *Tribune* 19/12/69, 11.

69.337a *Happy Days* (P, 2a) Samuel Beckett. QUESTORS

6/12/69.** Cast: QTA. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Review: *Middlesex County Times* 19/12/69, 7.

69.337b *Play* (P, 1a) Samuel Beckett. QUESTORS 6/12/69.** Cast: QTA. Plot: Demastes/2, Patterson, Schrank, Vinson, Walford. Review: *Middlesex County Times* 19/12/69, 7.

69.338a *Blackbreath* (P) Robert Mandel. STUDIO THEATRE 7/12/69. Comment: The Naked Tongue [theatre group]. Performed under the collective title *West Ends*.

69.338b *Slapjack* (P) Robert Mandel. STUDIO THEATRE 7/12/69. Comment: The Naked Tongue [theatre group]. Performed under the collective title *West Ends*.

69.339 *Who the Murderer Was* (P with songs) William Dumaesq and Galt MacDermot (mus). MERCURY 8/12/69.* Cast: 11/12/69, 13. Tim Pearce, Charles Joekes, Nikki van der Zyl, Bill Greaves, Lisa Doran, Howard Wakeling, Joan Geary. *Dir* Diane Despines; *Dgn* Maria Bjornson; *Light* Penny Jansen. Reviews: *New Statesman* 19/12/69, 906–07; *Stage* 11/12/69, 13. Comment: Gate Theatre Company. The play, about a mother who may or may not have been murdered, was “indeed experimental, though in a style largely reminiscent of expressionistic drama of thirty or forty years ago” (*Stage*).

69.340 *A Woman Named Anne* (C, 3a) Henry Cecil. WIMBLEDON 8/12/69. 1st perfd Lyceum, Edinburgh, 23/7/69. Comment: The pre-West End production prior to opening at Duke of York’s in February 1970. (70.55).

69.341 *Stimulation* (P, 1a) Leonard Melfi. GREEN BANANA 10/12/69 (Ln). 1st perfd La MaMa, New York, 6/12/67; 1st British perf. Cast: *Stage* 18/12/69, 13. *Archie* Laurence Trimble; *Betty* Margaret Nolan; *Dir* Roland Rees; *Light*, *Sound* Nick Garnett; *Assoc dgn* Gordon Tait; *Sm* Peter Bourke. Plot: Eisler. Reviews: *New Statesman* 19/12/69, 906; *Stage* 18/12/69, 13. Comment: Interaction; Ambiance Lunch-hour Theatre Club. “As an erotic exercise in the art of orgasm by proxy ... [the play] is amusing and decorative, but its actual content is thin and says nothing about the couple involved in the stylised situation” (*Stage*).

69.342 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 11/12/69.** Cast: *Stage* 8/1/70, 10; *WWT/15*. *Ringo* Bernard Sharpe; *Mr. Space* Peter Gale; *Mickey Merry* Sally Smith; *Rat King* Richard Warner; *Ma Merry* Helena Leahy; *Pa Merry* Len Maley; *Mrs. Cat* Barbara Farrell; *Mr. Mouse*

Roy Heymann; *Pearly King* Freddie Eldrett; *Lord Swill* Bryan Coleman; *Mrs. Cow* Rosemary Lyford; *Miss Sheep* Linda James; *Miss Duck* Shirley Greenwood; *Mr. Horse* Gary Brighton; *Mr. Fox* Peter Daly; *Mr. Cockerel* Paul Lynton; *Major Domo* Brian Forster; *Principal Dancer* Imogen Claire; *Rat Dancers* Wendy Cameron, Judyan Gustafson. Pres Westminster Productions Ltd., Moral Rearmament; *Dir* Henry Cass, Bridget Espinosa; *Mus dir* Louis Mordish; *Dec* W. Cameron Johnson; *Cost dgn* Dorothy Phillips; *Light* Louis Fleming; *Sm* Barry Busbridge. Reviews: *Guardian* 12/12/69, 8; *Stage* 8/1/70, 10; *Times* 12/12/69, 8. Comment: "The most morally spotless pantomime I have yet come across" (*Times*).

69.343 *Alice in Wonderland* (P) Nicholas Wood (adpt of Lewis Carroll, *Alice's Adventures in Wonderland*, 1865). TOWER, CANONBURY, 12/12/69.* Cast: TTC. Review: *Stage* 18/12/69, 17. Comment: The adaptation featured "Lewis Carroll" telling the story, but the piece was not successful dramatically (*Stage*).

69.344 *Pit* (P) Peter Dockey. THEATRE UPSTAIRS 12/12/69.* Cast: Findlater. Review: *Stage* 18/12/69, 17. Comment: English Stage Company. The piece "shows a variety of physical events taking place in a pit with the audience round the edge, but as with many of these mixed-media pieces, the invention, though often startling in its range, flags before the next idea comes along to revitalise it" (*Stage*).

69.345a *The Sapping* (P, 1a) Alan Passes. STUDIO THEATRE 12/12/69; trfd to THE PLACE 17/12/69.* Cast: *Stage* 24/12/69, 11. *Brown* Jo Marcel; *Green* Tony Shultz; *The General* Lee Donald. *Dir* Jonathan Lamède; *Sm* Jane Gibson. Review: *Stage* 24/12/69, 11. Comment: Performed under the collective title *Effects*. Southtown Theatre. The three plays were "written with a certain poetry, a limited grasp of theatrical ideas, but none does anything new, none is especially stirring or entertaining and, most of all, none is at all for the audience supposedly aimed at" (*Stage*).

69.345b *Sound Effects* (P, 1a) Alan Passes. STUDIO THEATRE 12/12/69; trfd to THE PLACE 17/12/69.* Cast: *Stage* 24/12/69, 11. *Old Man* Lee Donald; *Young Man* Jo Marcell. *Dir* Jonathan Lamède; *Sm* Jane Gibson. Review: *Stage* 24/12/69, 11. Comment: Performed under the collective title *Effects*. Southtown Theatre.

69.345c *You Should Be Happy to Cry* (P, 1a) Alan Passes. STUDIO THEATRE 12/12/69; trfd to THE PLACE 17/12/69.* Cast: *Stage* 24/12/69, 11. *June* Jill Lamède; *Mendel* Michael [Bangerter]; *Waitress* Judith Willis; *Young Man* Tony Shultz. *Dir* Jonathan Lamède; *Sm* Jane

Gibson. Review: *Stage* 24/12/69, 11. Comment: Performed under the collective title *Effects*. Southtown Theatre.

69.346 *Monsieur Artaud* (P) Michael Almaz. NEW ARTS LAB c. 15/12/69.** Cast: *Stage* 18/12/69, 17. *Artaud* Tony Mathews; *Narissa* Knights. *Dir* Chris Parr. Comment: The production had recently completed a three-week tour of Holland.

69.347 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 15/12/69.** *Princess Ida* Valerie Masterson; *Cyril* Ralph Mason; *Hilarion* Philip Potter; *King Gama* John Reed; *Kenneth* Sandford, *Thomas* Lawlor, *John* Ayldon, *John* Webley, *Jon* Ellison, *Christine* Palmer, *Julia* Goss, *Anne* Egglestone, *Pauline* Wales, *Alison* Carter, *Abby* Hadfield. *Dir* Herbert Newby; *Dgn* James Wade; *Cond* James Walker. Plot: Ayre, *Bordman*/5, 74–75, Gänzl, Hochman, Sobel. Reviews: *Illustrated London News* 3/1/70, 31; *Stage* 18/12/69, 17; *Times* 16/12/69, 8; *Tribune* 2/1/70, 11. Comment: D'Oyly Carte Opera Company. *Times* noted how the piece differed from other Gilbert and Sullivan works which accounted for the low audience attendance on opening night. *Illustrated London News* reviewed the season's repertoire.

69.348 *I've Seen You Cut Lemons* (P) Ted Allan Herman. FORTUNE 16/12/69. 13 perf. 1st perfd New, Oxford, 17/11/69. Cast: *Stage* 18/12/69, 13; *WWT/15*. *Robert* Robert Hardy; *Sarah* Diane Cilento. Pres Gene Persson, *Sam* Coslow; *Dir* Sean Connery; *Dgn* Sean Kenny; *Cost dgn* Kay Gallwey; *Sm* Sue Blackburn. Plot: Vinson. Reviews: *Birmingham Post* 17/12/69, 10; *Guardian* 17/12/69, 6; *Illustrated London News* 27/12/69, 27; *New Statesman* 26/12/69, 936; *Observer* 21/12/69, 3A; *Stage* 18/12/69, 13; *Times* 17/12/69, 15; *Tribune* 2/1/70, 11. Comment: A two-hander about feuding (and potential incest) between a brother and sister that made for heavy going; however, "Diane Cilento and Robert Hardy deal with the material with highly professional competence" (*Guardian*). *Observer* praised the acting, but not the play. "A thoroughly awful play" (*Tribune*). *Times* described it as "clumsy and attention-seeking" and the dialogue as "too private and repetitious for a public audience."

69.349 *The New Adventures of Noah's Ark* (MP for children) Bernard Goss and Murray Head (songs). GREENWICH 16/12/69.* Cast: *Stage* 8/1/70, 12; *WWT/15*. *Storyteller* Malcolm Ingrams; *Mr. Noah* Davyd Harries; *Mrs. Noah* Janie Booth; *Ham* Michael MacKenzie; *Shem* Robert Lister; *Japhet* Bronson Shaw; *Beulah the bird* Pamela Binns; *Posie a dressing-up doll* Romy Baskerville; *Ebenezer the elephant* Allan Green; *Cornelius the*

Cat Jean Leppard; *Doodle the donkey* John Kearney; *Mick an odd character* Bill Stewart. *Dir* Bernard Goss; *Dec* Sue Plummer; *Cost dgn* Davin Barber. Reviews: *Observer* 28/12/69, 16; *Stage* 8/1/70, 12; *Times* 22/12/69, 5. Comment: The piece also opened simultaneously at the Northcott, Exeter. *Times* called it a charming show based on biblical legend but the narrative needed to be clearer.

69.350 *The Owl and the Pussy Cat Went to See . . .* (MP for children) Sheila Ruskin (bk) and David Wood (bk, lyr, mus; based on Edward Lear's verse and stories, 1871). JEANNETTA COCHRANE 16/12/69. 1st perfd Swan, Worcester, 26/12/68. Cast: *Stage* 8/1/70, 9; *WWT/15*. *The Fishes* Beatrice Aston, Christopher Biggins, Johanna Cassidy, Gavin Douglas; *The Owl* Lionel Morton; *The Pussycat* Carole Ann Ford; *The Dong With a Luminous Nose* Monty James; *The Quangle Wangle* Jack Tweddle; *Mr. Canary* Gavin Douglas; *Mrs. Canary* Joanna Cassidy; *The Birds* Beatrice Aston, Christopher Biggins; *The Plum Pudding Flea* Allan Stirland; *The Runcible Spoon* Sheila Ruskin; *Professor Bosh* Roger Brierley; *The Pig* Geoffrey Wright; *The Head Jumbly* Christopher Biggins; *The Jumbly Girl* Beatrice Aston; *Jumblies* Johanna Cassidy, Gavin Douglas; *The Turkey* Geoffrey Wright. *Dir* David Wood; *Dgn* Susie Caulcutt; *Ch* Jan Colet; *Light* Keith Edmundson; *Mus dir* Malcolm Sircom; *Sm* Prue Britten. Reviews: *New Statesman* 2/1/70, 26; *Observer* 28/12/69, 16; *Stage* 8/1/70, 9. Comment: MPS 322. *New Statesman* observed that children in the audience appeared to be only occasionally engaged by the production. *Times* had "a splendiferous time."

69.351 *The Travails of Sancho Panza* (P, 2a) James Saunders (based on Cervantes, *Don Quixote*, 1605, 1615). OLD VIC 16/12/69.* 30 perf. Cast: *Stage* 24/12/69, 11; *Theatricalia*; *Variety* 28/1/70, 72; *WWT/15*. *Don Quixote's Housekeeper* Gabrielle Laye; *His Niece* Jane Lapotaire; *Student* Roger Forbes; *Priest* Brian Oulton; *Nicholas* Jim Dale; *Don Quixote* Derek Godfrey; *Rosinante* Tom Baker; *Sancho Panza* Roy Kinnear; *Dapple* Frederick Pyne; *Maria* Anna Carteret; *Innkeeper* Michael Turner; *His Wife* Maggie Riley; *Carrier* John Flint; *Officer of the Holy Brotherhood* Frank Barrie; *A N Other Ass* James Hayes; *Dancing Bear, Shepherd Boy* Lionel Guyett; *Shepherd Boy's Master* Lewis Jones; *Benedictine Monk* Michael Harding; *Pigman* Frederick Bennett; *Bandits* Michael Tudor Barnes, Michael Harding, Lewis Jones, Sean Roantree, Benjamin Whitrow; *Travelling Barber* Reginald Green; *Master Peter* Brian Tully; *Apprentice* Barry James; *Travellers, Monks, Servants, etc* Hugh Armstrong, Barbara Atkinson, Gillian Barge, Michael Tudor Barnes, Kate Coleridge, William Hobbs, Jo Maxwell-Muller, Sean Roantree, Malcolm Reid. *Dir* Donald MacKechnie, Joan Plowright; *Cost dgn*,

Sc dgn, Projections Tony Walton; *Light* Richard Pilbrow; *Mus* Marc Wilkinson; *Lyr* Howard Schuman; *Mime, Ch* Claude Chagrin; *Fight arr* William Hobbs; *Assist dir* Harry Lomax; *Sm* Diana Boddington. Reviews: *Birmingham Post* 19/12/69, 7; *Christian Science Monitor* 7/1/70, 6; *Daily Mirror* 19/12/69, 14; *Guardian* 19/12/69, 6, 20/12/69, 6; *Illustrated London News* 3/1/70, 29; *New Statesman* 2/1/70, 26; *Observer* 28/12/69, 16; *Spectator* 3/1/70, 22–23; *Stage* 24/12/69, 11; *Times* 19/12/69, 12; *Variety* 28/1/70, 72. Comment: MPS 161. National Theatre. Press night was 18/12/69; apparently there were no previews. *Guardian* thought this presentation of the Don Quixote story from the point of view of the squire lacked vitality and was heavy going. *New Statesman* did not find the piece entertaining and tended to fall asleep during the performance. "The play's humour is primitive in the extreme" (*Spectator*). A "muddled attempt to translate a European classic into a pop entertainment" (*Times*). *Illustrated London News* described the production as a "pleasurable occasion." "Although the script is not particularly funny or imaginative, Kinnear wrings many laughs out of his part" (*Daily Mirror*).

69.352 *Aladdin* (Panto) H. J. Byron (adpt Denis Martin) and Maurice Browning (lyr). PLAYERS' 17/12/69. 1st perfd Strand 1/4/1861 as *Aladdin; or, The Wonderful Scamp!*; 1st perf this adpt. Cast: *Stage* 8/1/70, 10; *WWT/15*. *Aladdin Twankey-Jones* Julia Sutton; *Widow Twankey-Jones* Deryk Parkin; *Abanazar* Robin Hunter; *Emperor of China* Tony Bateman; *Princess Balroulbador* Rosalyn Dunbar; *Grand Vizier* Terence Bayler; *Prince Pekoe* Eleanor McCready; *Servant of the Lamp* Margaret Ashton; *Genie of the Ring* Richard Dennis; *Sokooki* Susan Jackson; *Good Evans* Erich Vietheer; *Dai Hard* Elwyn Hughes; *Attendant* Ron Lucas; *Policeman* Mark Allington; *Courtiers, Servants, Waiters, Miners, Druids, etc*. Loraine Hart, Valerie Lloyd, Ursula Barclay, Michael Staniforth. *Dir* Don Gemmell; *Sc dgn* Reginald Woolley; *Cost dgn* Reginald Hansom; *Ch* Doreen Hermitage; *Mus arr* Geoffrey Brown; *Mus* Denis Martin: *Sm* Philip Mayor, John Turner, Susan Sharples. Reviews: *Birmingham Post* 9/1/70, 8; *Observer* 28/12/69, 16; *Spectator* 3/1/70, 22; *Stage* 8/1/70, 10; *Times* 18/12/69, 13. Comment: *Observer* enjoyed the Players' annual mixing of genuine "excruciating puns and rhymes" with topical allusions. *Spectator* said the piece remained "as captivating today" as when first performed. *Times* felt "slightly pun-drunk" while "marvelling at the almost sinister dexterity of [the pantomime's] verbal ingenuity."

69.353 *Enemy!* (D, 2a) Robin Maugham. SAVILLE 17/12/69. 58 perf. 1st perfd Yvonne Arnaud, Guildford, 7/10/69. Cast: *Stage* 24/12/69, 11; *Variety* 28/1/70, 72; *WWT/15*. *Paul* Dennis Waterman; *Ken* Tony Selby;

Decker Neil Stacy. *Lic* Douglas Harrison; *Mgr dir* Bernard Delfont Organisation; *Bom* R. F. Brown; *Pres* Doris Cole Abrahams; *Dir* Ronald Eyre; *Dgn* Voytek; *Light* Michael Saddington; *Mus* Larry Adler; *Assoc pd* Knightsbridge Theatrical Productions; *Sm* Robert Findlay. Plot: Gunn. Reviews: *Daily Mirror* 18/12/69, 14; *Guardian* 18/12/69, 8, 29/12/69, 6; *Illustrated London News* 3/1/70, 29; *New Statesman* 26/12/69, 936; *Observer* 21/12/69, 19; *Stage* 24/12/69, 11; *Times* 18/12/69, 13; *Tribune* 2/1/70, 11; *Variety* 28/1/70, 72. Comment: MPS 170. The play, set in 1942, was about the relationship between a Desert Rat and a romantic German youth. "Well written, well acted and holds the interest to the end" (*Daily Mirror*). *Guardian* (18/12) said this heavy-handed play suffered from padding and a "sudden and facile" climax, but it did have something to say. "It's a good, professional, excellently acted three-hander" (*Observer*). *Times* found the play formulaic, familiar, and glib. "Generally, it appears to me to be the stuff of a novel as much as of a stage play; but Ronald Eyre has treated it so firmly, and Tony Selby, Dennis Waterman, and Neil Stacy act with so much direct command that we accept the stage form" (*Illustrated London News*).

69.354 *The Flight of the Princes* (P for children) Jackson Lacey. ARTS 17/12/69.* Cast: *Stage* 11/12/69, 15. Graham Corry, Matyelok Gibbs, Peter Godfrey, Philip Grout, Richard Jacques, John Joyce, Malcolm Kaye, Laurence Keane, Kay Linson, Sarah Long, Henry Manning, Anna Perry, Jean Robinson, Jane Rushton, David Troughton, Richard Wardale. *Dir* Caryl Jenner; *Dgn* Pamela Howard. Reviews: *Stage* 24/12/69, 11; *Times* 18/12/69, 13. Comment: MPS 194. "A fantasy built round the historical fact that Eudo of Aquitania sent a message north asking for help against one of the numerous Saracen attacks on his country" (*Stage* 11/12). "A lively adventure story," although the plot was "slightly convoluted" (*Times*).

69.355 *Treasure Island* (P) Anon (adpt of Robert Louis Stevenson's romance, 1883). MERMAID 17/12/69 (m).** Cast: *Stage* 8/1/70, 9; *WWT/15*. *Jim Hawkins* Peter Duncan; *Black Dog* Peter Needham; *Billy Bones* Frank Mills; *Blind Pew* Anthony Edwards; *Anderson* Kevin Sheehan; *Harry* Max Howard; *Dr. Livesey* Geoffrey Russell; *Squire Trelawney* John Baskomb; *Redruth* Gordon Faith; *Long John Silver* Percy Herbert; *Captain Flint* Jack Spratt; *Morgan* Gerald Taylor; *Captain Smollett* Jon Laurimore; *Alan* Jocelyn Mason; *Merry* Patrick Connor; *Israel Hands* Anthony Jackson; *Dick* James Marcus; *O'Brien* David Robb; *Tom* Denis de Marne; *Gray* Roger Gale; *Ben Gunn* Larry Noble; *Pirate* Peter Clough. *Dir* Ron Pember; *Dec*, *Light* David Adams; *Fight arr* B. S. Barry; *Sm* Jean Salberg. Reviews: *Guar-*

dian 18/12/69, 8; *New Statesman* 2/1/70, 26; *Observer* 28/12/69, 16; *Stage* 8/1/70, 9. Comment: *Observer* reported this was "a handsome new production." A very good production all round (*Times*).

69.356a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 18/12/69.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Review: *Illustrated London News* 3/1/70, 31. Comment: D'Oyly Carte Opera Company.

69.356b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 18/12/69.** Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Review: *Illustrated London News* 3/1/70, 31. Comment: D'Oyly Carte Opera Company.

69.357 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P, 3a) J. M. Barrie and Donald Elliott (mus) and Alan Abbot (mus) and Neil Feiling (mus). NEW VICTORIA 19/12/69.** Cast: *Stage* 8/1/70, 9; *WWT/15*. *Peter Pan* Hayley Mills; *Mrs. Darling* Gilly McIver. *Mr. Darling*, *Jas. Hook (The Pirate Captain)* Bill Travers; *Wendy Moira Angela Darling* Louise Rush; *John Napoleon Darling* Lynton Stock; *Michael Nicholas Darling* Simon Granger; *Nana* Richard Mascall; *Liza* Julie Dawn Cole; *Tinker Bell "Jane Wren"*; *Tootles* Kevan Moran; *Nibs* Guy Fraser-Jones; *Slightly* John Dryden; *Curly* Anton Brooks; *First Twin* Eric Hagan; *Second Twin* Johannes Hagan; *Smee* Edward Palmer; *Gentleman Starkey* Bernard Finch; *Cookson* David Hannigan; *Cecco* Carl Davies; *Mullins* Leonard Gregory; *Jukes*, *Great Big Little Panther* Adrian Gale; *Noodler* Don Vernon; *Skylights* Alan Bone; *Cabin Boy*, *Crocodile* Richard Mascall; *Black Pirate Bill*, *Witch Doctor* Bill McCabe; *Tiger Lily* Lynette Erving; *Baby Mermaids* Julie Dawn Cole, Wendy Spinks; *Mother Mermaid* Peta Mason; *Badger* Jeremy Burring; *Braves* Philippa Markham, Peta Mason, Leonard Gregory, Don Vernon, David Hannigan, Alan Bone, Wendy Spinks, Nicholas Sykes, Richard Mascall, Michael Kirk; *Wolves* Julie Dawn Cole, Jeremy Burring, Wendy Spinks. *Pres* Daniel Mayer Co., James Verner; *Dir* Richard Wordsworth; *Dec* Fanny Taylor, Berkeley Sutcliffe; *Ch* Denys Palmer; *Flying effects* Joseph Kirby; *Mus dir* Neil Feiling; *Co. mgr* Edward Granville; *Sm* Myra Thomas; *Asm* Nicholas Sykes, Michael Kirk; *Carp* Earl Kay, Reg Clark; *Elect* Lorne Hamilton; *Wm* Kathleen James; *Press rep* Frank Rainbow; *Sc bld* Ray Addison, *Sc* Harker, Homan and Bravery Ltd.; *Pq* Nathanwigs. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53-70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 27/12/69, iv; *Daily Mirror* 24/12/69,

20; *Spectator* 3/1/70, 23; *Stage* 8/1/70, 9. Comment: "Hayley Mills makes a slim and youthful Peter Pan, though not one who inspires much confidence as a leader of men ... The production ...[was] largely inaudible in this gigantic cinema" (*Spectator*). *Stage* also complained about the acoustics; however, Hayley Mills was "an outstandingly charming and believable Peter whose every word is distinctly audible and whose movement and interpretation are a joy."

69.358 *The Enchanted Farm* (P for children). ARTS 20/12/69 (m). 1st perf? *Mrs. Gertie Gubbins* Elizabeth Plummer; Russell Haigh, Gordon Wade. *Dir* Richard Gill; *Dgn* Elizabeth Waghorn. Review: *Stage* 1/1/70, 13. Comment: Unicorn Theatre/Polka Company. The play, about a farm with a female farmer, held the attention of the children (*Stage*).

69.359 *Late Again* (Revue). HAMPSTEAD 22/12/69 (Lt). 1st London perf. Review: *Stage* 1/1/70, 13. Comment: Cambridge Footlights. "Shows with as much pleasure in them as this one will do a lot to advance the cause of after-hours theatre" (*Stage*).

69.360 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 22/12/69** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Illustrated London News* 3/1/70, 31. Comment: D'Oyly Carte Opera Company.

69.361 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908). STRAND 22/12/69 (m).** *Toad* Nicky Henson; *Badger* Peter Forest; *Ratty* Oscar Quitak; *Policeman* Charles Collingwood; *Judge* David Neal; *Mole* Richard Goolden. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic*, *Mgr dir* R. L. Wells; *Pres* David Conville, Charles Ross; *Dir* David Conville; *Dec* Peter Rice; *Ch* Geraldine Stephenson; *Light* Joe Davis; *Mus dir* Geoffrey Vince. Plot: French, French/2. Reviews: *Guardian* 23/12/69, 6, 27/12/69, 7; *Stage* 8/1/70, 10; *Times* 23/12/69, 5. Comment: Two matinée performances daily. Nicky Henson's father, Leslie Henson, had played Toad at Her Majesty's, Brighton, 24/12/52, alongside Richard Goolden as Mole. *Stage* said Nicky Henson gave a "virtuoso performance." *Times* also singled out Nicky Henson's performance ("enormously inventive and endlessly energetic"), and complained about the many late arrivals in the audience.

69.362 *Dick Whittington* (Panto, 2a) Phil Park (bk) and Ronnie Hammer (mus). PALLADIUM 23/12/69.* 196 perf. Cast: *Stage* 8/1/70, 9; *Variety* 31/12/69, 39; *WWT/15*. *King Rat* David Adams; *Spirit of the Bells* Sheila Melvin;

The Watchman Bertie Hare; *Alderman Fitzwarren*, *Sultan of Morocco* Tom Chatto; *Timmy the Cat* Claude Zola; *Sarah The Cook* Billy Dainty; *Captain Barnacle* Alan Curtis; *Mate Arnold Bilge* Kenneth Connor; *Alice Fitzwarren* Mary Hopkin; *Dick Whittington* Tommy Steele; *Tavern Keeper* Jack Francois; *Old Man* Bill Tasker; *Vizier* Bertie Hare; *Citizens of London*, *Gypsy Dancers*, *Sailors*, *Children*, etc. Irving Davies Dancers, Bel Canto Singers, Peggy O'Farrell Children; *Specialities* Ruppert's Bears, Sheila Melvin and David Adams, Irving Davies Dancers, Peggy O'Farrell Children. *Pp* Moss Empires Ltd.; *Chm* Prince Littler; *Mgr dir* Leslie A. Macdonnell; *Hse mgr* Trevor Woodward; *Sm* Tommy Hayes; *Bom* Edwin Shaw; *Pres* Leslie A. Macdonnell, Bernard Delfont; *Dir* Albert J. Knight; *Dec* Tod Kingman; *Cost dgn* Cynthia Tingey; *Cost* Bermans; *Ch* Irving Davies; *Mus adviser* Eric Tann; *Tech adviser* Peter Penrose; *Sc* Tod Kingman Ltd.; *Cond* Robert Lowe. Reviews: *Daily Mirror* 24/12/69, 20; *Guardian* 24/12/69, 6; *Illustrated London News* 10/1/70, 29; *New Statesman* 9/1/70, 58; *Observer* 28/12/69, 16; *Spectator* 10/1/70, 52–53; *Stage* 8/1/70, 9; *Times* 24/12/69, 5; *Variety* 31/12/69, 39. Comment: "Very entertaining corn, splendidly mounted, brisk, tuneful and often highly inventive" (*Variety*). "Fresh proof that British pantomime has greatly improved. There are fewer silly, grubby jokes" (*New Statesman*). This was a traditionally spectacular Palladium pantomime that included an underwater ballet but it lasted "a gruelling three hours" (*Times*).

69.363 *Cinderella* (Panto). ODEON, GOLDERS GREEN, c. 24/12/69. Cast: *Stage* 8/1/70, 12. *Baron Hardup* Harry H. Corbett; *Dandini* Amanda Barrie; *Prince Charming* Delia Sainsbury; *Daisy and Buttercup* Rogers and Starr; *Cinderella* Anna Landy; *Fairy Godmother* Georgina Gilman; Freddie and the Dreamers, June and Paul Kidd, Jenny Rowan, Cecilia Clemas, Karen Trent, Stephen Lansley, Johnny Sherwood, Italia Conti Children. *Pres* Kennedy Street Productions, Astor Productions Ltd.; *Pd* Malcolm A. Rose; *Dir* Dennis Critchley. Review: *Stage* 8/1/70, 10, 12. Comment: "A tuneful, tastefully decorative and highly attractive *Cinderella* ... Corbett achieves a miraculous rapport with his audience right from his first entrance trundling an old pram crammed with firewood" (*Stage*).

69.364 *Cinderella* (Panto) Alexander Bridge and Clarkson Rose. INTIMATE 24/12/69.* Cast: *Stage* 8/1/70, 32. *Baroness Hardup* Alexander Bridge; *Cinderella* Sammie Winmill; *Dandini* Pauline Garner; *Prince Charming* Marie Lorraine; *Fairy Roseflake* Eileen Farrow; *Buttons* Mike Taylor; *Ugly Sisters* Tony Chantal, Alan Rebbeck; Peter Carpenter, John Marston, Tom Hardy, Adrian Le Pellier, Richard de Meath, Tony Sherwood. *Pres*

Alexander Bridge Productions Ltd.; *Dir* Alexander Bridge; *Ch* Margaret Schonbeck; *Mus dir* Joan Browne; *Sm* Tony Sherwood. Review: *Stage* 8/1/70, 32. Comment: "Though some might find the show more cohesive and literate than many a seasonal production, it does lack interest for small children and there is a certain amount of self-indulgence on the part of the principals" (*Stage*).

69.365 *Dick Whittington* (Panto) Alan Miles. RICHMOND 24/12/69.** Cast: *Stage* 8/1/70, 33. *Dick Whittington* Terri Howerd; *Tibby the Cat* Helen Worth; *Idle Jack* Larry Martyn; *Dame* Stanley Beard; *Fairy Queen* Suzelle Englesmith; *Alderman Fitzwarren* Ian Gardiner; *Sea Captain* Gerald Hely, *King Rat* Aleksander Browne; *Policeman* Eric Mason; *Brokers Men* Ivor Danvers, Howard Southern; Wendy Smith, Alan Haywood, Roberta Martin, Carol James; *Babette Palmer Dancers* Susan Broomfield, Janet Evans, Helen Green, Angela Hicks, Janet King, Petrina Langford, Jennifer Moss, Christine Neel, Rosalind Pyne, Kay Shelbourn. *Dir* Frederic Piffard, Tony Clayton; *Dgn* John C. Piper, Mary Pickard; *Ch* Babette Palmer; *Mus dir* Joseph Alexander. Review: *Stage* 8/1/70, 32–33. Comment: "A traditional pantomime with a pair of dashing principal boys, a fragile heroine and a rumbustious dame, played with obvious relish by Stanley Beard" (*Stage*).

69.366 *The Sleeping Beauty* (Panto) Tom Arnold. WIMBLEDON 24/12/69.* Cast: *Stage* 8/1/70, 33. *King Arthur* Arthur Askey; *Presto* Roy Hudd; *Queen Mavis* Alan Haynes; *Witch* Dorothy Dampier; *Princess* June Shand; *Fairy Godmother* Jackie Sands; *Prince* Ian Calvin; Allan Barnes, William Redmond, David Ellen, Alexander Curry, Bernard Jamieson, Wally Michaels, Christopher Robinson, Palace Dancers and Singers, Kirby's Flying Ballet. *Dir* Jeffrey Choyte; *Ch* Jackie Sands; *Sc dgn* Berkeley Sutcliffe; *Mus dir* Robert Probst. Review: *Stage* 8/1/70, 33. Comment: The pantomime featured Arthur Askey, for once not playing the dame, and comedian Roy Hudd.

69.367 *The Three Musketeers Ride Again* (Ent) The Alberts and Bruce Lacey (based on Alexandre Dumas, *Les trois mousquetaires*, 1844). COURT 24/12/69.* Cast: Findlater; *WWT/15. Madame de Winter* Rachel Roberts/Lorraine Field; *Alexandre Dumas, Porthos* Douglas Gray; *Cardinal Richelieu* Valentine Dyall; *Rochefort* Colin Phillips; *D'Artagnan* Bruce Lacey; *Athos* Anthony Gray; *Aramis* Alexei Jawdokimov; *Constance* Jill Bruce; *Courtier* David Sands; *Innkeeper's Daughter* Lorraine Field; *Wench* Fiola Clow. *Dir* Eleanor Fazan; *Dec* Ann Gray. Reviews: *Birmingham Post* 31/12/69, 7; *Daily Mirror* 27/12/69, 5, 31/12/69, 12; *Guardian* 31/12/69, 6; *Illustrated London News* 10/1/70, 29; *Stage* 8/1/70, 7;

Times 31/12/69, 11. Cast: Findlater. Comment: English Stage Company. "The wildest, funniest and most constantly inventive theatrical offering" of the season (*Times*). *Illustrated London News* had found the original version (66.164) "agonizing," but this revision was "a nonsensical joy."

69.368 *It's about Cinderella* (Panto) Peter Shaffer and the cast. THE PLACE 26/12/69. 1st perfd 1963. Cast: *Stage* 27/11/69, 19. Michael Elphick, Serretta Wilson, Myvanny Jenn. *Dir* Kevin Palmer, Brian Murphy; *Dgn* Una Collins; *Mus* Lionel Bart, Stanley Myers, Vincent Vinaver. Review: *Times* 29/12/69, 5. Comment: Merry Roosters. "It is set in the space age, with an astronaut Prince Charming, an off-beat Cinderella, and a tetchy Fairy Godmother" (*Illustrated London News* 20/12/69, 29). The piece exploited "all the free-wheeling eclecticism of panto while lending the substance a fresh astringency" (*Times*). *Times* indicated the piece had been performed originally six years previously by the cast of *Oh What a Lovely War*.

69.369 *Red Riding Hood* (Panto). THEATRE ROYAL, STRATFORD EAST, 26/12/69. Cast: *Stage* 8/1/70, 33; Theatricalia. *Dame* Ken Parry; *Fairy* Christine Botros; *Little Red Riding Hood* Antonia Moss; *Lord Chancellor* Denzil Ellis; *Maid Marian* Jaquie Toye; *Margery Daw* Sally Wren; *Robin Adair* Chris Robson; *Witch* Roger Tolliday; *Wolf* Colin Bean; David Marcus, Sue Tanner, Jean Webber, Diana Wright, Susan Paterson, Sorralyn Croston, Janice Brett, Gerry Ball, Divek Dollies. *Pres* Divek Ltd.; *Dir* Gerald Ball; *Ch* Gaynor Stewart; *Mus dir* Graham Bond. Review: *Stage* 8/1/70, 33. Comment: *Stage* and the audience were unimpressed by this under-rehearsed production.

69.370 *Bad-Bad Jo-Jo* (P) James Leo Herlihy. SOHO 29/12/69. 1st perfd Theatre Company of Boston 1/2/68; 1st British perf. Cast: *Stage* 8/1/70, 7. Kayo Hathaway, Harold Innocent, Frank Jones, Lawrence Trimble, Nigel Anthony. *Dir* Frederick Proud; *Light* Derek Brown; *Sm* Ann Elyot. Plot: Vinson. Reviews: *Guardian* 6/1/70, 6; *New Statesman* 9/1/70, 58; *Stage* 8/1/70, 7; *Times* 31/12/69, 11. Comment: "A piece of social protest from the US, slyer, funnier, less shrill than most of its kind" (*New Statesman*). *Times* could fault only the "clumsy telephonic introduction."

69.371 *Hans Christian Andersen* (One-man show) John Stuart Anderson. INTIMATE 29/12/69 (m). Performed at 11:15 am.

69.372 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S

WELLS 29/12/69.** *Lord Chancellor* John Reed; *Earl of Mountarat* John Ayldon; *Earl Tolloller* Ralph Mason; *Private Willis* Kenneth Sandford; *Strephon* Thomas Lawlor; *Queen of the Fairies* Christine Palmer; *Iolanthe* Peggy Ann Jones; *Celia* Susan Minshull; *Leila* Pauline Wales; *Fleta* Alison Parker; *Phyllis* Anne Guthrie. *Pres* D'Oyly Carte Opera Trust; *Mus dir* James Walker; *Dir* Herbert Newby. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

69.372 *The Lesson* (P, 1a) Eugène Ionesco (anon trans of

La leçon, 1951). LITTLE THEATRE CLUB c. 29/12/69.** Cast: *Stage* 1/1/70, 8. *Professor* Michael Murray-Magnus; Peggy Harvey, Helen Wright. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Walford. Comment: Amalgam Group.

69.373 *Black Ey'd Susan* (Melo, 3a) Douglas Jerrold. QUESTORS 31/12/69. 1st perfd Surrey 8/6/1829. Cast: QTA. Plot: Hochman, Law, Patterson. Review: *Middlesex County Times* 9/1/70, 6.

Productions

1970

70.1 *Jack and the Beanstalk* (Political Panto) Raymond Cross and Bert Bennett. UNITY 2/1/70. *Dame Durden* Tom Mercer; *Prime Minister* Laurence Davies; *Principal Boy* Janet Gillis. *Dir* Raymond Cross; *Mus dir* Bert Bennett. Review: *Stage* 15/1/70, 15. Comment: “Many of [the panto’s barbs] are aimed in the cause of simple human dignity against the legions of officials, of whatever party, who would seek to run our lives for us. What is more, the broadness of the material seems to suit the talents of the present Unity company” (*Stage*).

70.2a *Backwards* (C) Johnnie Quarrell. MERMAID 4/1/70.* 1 perf. Comment: Sightline.

70.2b *The Ramp* (P) Johnnie Quarrell. MERMAID 4/1/70.* 1 perf. Comment: Sightline. The play was “set on a Whitechapel bomb-site and shows the frightening world of the meths drinkers” (*Stage* 27/11/69, 18).

70.3 *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). SADLER’S WELLS 5/1/70.** Plot: Ayre, Gänzl. Comment: D’Oyly Carte Opera Company. Performed with *HMS Pinafore* (69.356a).

70.4 *The Diary of a Madman* (One-man show) Peter Prowse (adpt of Nikolai Gogol’s story, 1835). MERCURY 5/1/70. Review: *Stage* 8/1/70, 8. Comment: Performed earlier as *Reflections* (69.309). Peter Prowse gave “a vivid study in many ways yet ultimately failing to grasp, and show to us, this elusive, complicated figure of comedy and tragedy” (*Stage*).

70.5 *Patience; or, Bunthorne’s Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 8/1/70.** *Colonel Calverley* John Ayldon; *Major Murgatroyd* Howard Williamson; *Lieut. The Duke of Dunstable* Ralph Mason; *Reginald Bunthorne* John Reed;

Archibald Grosvenor Kenneth Sandford; *Mr. Bunthorne’s Solicitor* James Marsland; *Lady Angela* Peggy Ann Jones; *Lady Saphir* Pauline Wales; *Lady Ella* Julia Goss; *Lady Jane* Christene Palmer; *Patience* Anne Guthrie. *Mus dir* James Walker; *Dir* Herbert Newby; *Sc dgn, Cost dgn* Peter Goffin. Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

70.6 *Curtains* (P) Tom Mallin. TOWER, CANONBURY, 9/1/70.* Cast: TTC. Review: *Stage* 15/1/70, 14. Comment: MPS 151. The play “minutely examines one man and woman relationship, then questions whether a woman and woman relationship is better and finally decides that, for all their difficulties and complexities, mixed partnerships are inevitable for most of us” (*Stage*).

70.7 *Ruddigore; or, The Witch’s Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 12/1/70.** *Sir Ruthven Murgatroyd* John Reed; *Richard Dauntless* Philip Potter; *Sir Despard Murgatroyd* Kenneth Sandford; *Old Adam Goodheart* Jon Ellison; *Sir Roderick Murgatroyd* John Ayldon; *Rose Maybud* Julia Goss; *Mad Margaret* Peggy Ann Jones; *Dame Hannah* Christene Palmer; *Zorah* Anne Egglestone; *Ruth* Pauline Wales. *Pres* D’Oyly Carte Opera Trust; *Mus dir* James Walker; *Dir* Herbert Newby; *Sc dgn, Cost dgn* Peter Goffin. Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D’Oyly Carte Opera Company.

70.8 *Meta* (Meloplay) Photis Constantinidis and Harrison Birtwistle (mus). MERCURY 14/1/70.* Photis Constantinidis, Corin Redgrave. *Light* John Baker. Review: *Stage* 22/1/70, 15. Comment: “The inspiration for this parable on creation is pre-classical Greek theatre; its effect is bewilderment, for the means employed to demonstrate a simple and fundamental theme are too complex—their smother the thesis in cobwebs, for all their apparent

modernity" (*Stage*).

70.9 *Play on Love* (C, 2a) Ruth Goetz and Bart Howard (adpt of Françoise Dorin, *Comme au théâtre*, 1967). ST. MARTIN'S 14/1/70. 29 perf. 1st perfd Theatre Royal, Brighton, 23/12/69. Cast: *Stage* 22/1/70, 13; *Variety* 28/1/70, 72; *WWT/15*. Francis Dinsdale Landen; *Francine* Dorothy Tutin; *Bridget* Lana Morris; *Ramsey* Patrick Cargill. Pp S. M. Theatre Ltd.; *Lic* Richard Phillips Grimston Meyer; *L* Peter Saunders Ltd.; *Pres* H. M. Tennent Ltd., David Merrick, Commonwealth United Entertainment; *Dir* Patrick Cargill; *Dgn* Hutchinson Scott; *Cost dgn* Beatrice Dawson; *Light* Joe Davis; *Dsm* Earle Cross. Reviews: *Birmingham Post* 15/1/70, 6; *Guardian* 15/1/70, 10; *Illustrated London News* 24/1/70, 28; *Observer* 18/1/70, 32; *Stage* 22/1/70, 13; *Times* 15/1/70, 8; *Tribune* 23/1/70, 11; *Variety* 28/1/70, 72. Comment: MPS 155. *Guardian* disapproved of the adaptation (as did *Times*), but praised both the acting and the direction. *Variety* agreed, but conjectured the production was "prospectively viable." *Observer* said Dorothy Tutin did not appear to be comfortable in her role; the evening proved to be "oddly leaden." *Tribune* thought the piece might have been better as a farce.

70.10 *Tiny Alice* (D, 3a) Edward Albee. ALDWYCH 15/1/70. 1st perfd Billy Rose, New York, 29/12/64; 1st British perf. Cast: RSCA; *Stage* 22/1/70, 13; *Theatricalia*; *WWT/15*. *Lawyer* Ray McAnally; *Cardinal* Richard Pearson; *Julian* David Warner; *Butler* Frank Gatliff; *Miss Alice* Irene Worth. *Dir* Robin Phillips; *Dgn* Farrah; *Light* Stewart Leviton; *Sm* Ruth Atkinson. Plot: Bordman, 401, Bronner, Hischak, Hochman, Loney, MacNicholas, Matlaw, Patterson, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 16/1/70, 7; *Christian Science Monitor* 23/1/70, 4; *Guardian* 16/1/70, 8; *Illustrated London News* 31/1/70, 31; *New Statesman* 23/1/70, 125; *Observer* 18/1/70, 32; *Spectator* 24/1/70, 115–16; *Stage* 22/1/70, 13; *Times* 16/1/70, 13; *Tribune* 23/1/70, 11; *Variety* 21/1/70, 68. Comment: MPS 283. Royal Shakespeare Company. Performed earlier at the Olympia, Dublin, 25/4/67. "Unrelieved allusiveness, actually alluding to nothing very much, for three hours plus, gets even an Aldwych audience coughing and shuffling in their seats" (*Tribune*). *Variety* reported the audience "had the look of a boxer at the final bell of a tough fight. They appeared uncomprehending and disturbed by the play's numerous levels of significance." *Guardian* agreed the play was not explicit but reported "it has a simply brilliant production by Robin Phillips." *Observer* noted various allusions in the play and concluded the production was "a distinguished, overdue occasion." *Times* said Albee was "less an innovator than a decorator of existing idioms. All the styles he uses can be traced to a root elsewhere." The

New York production ran for 167 performances.

70.11 *Winterthing* (P for children) Joan Aiken. JEANNETTA COCHRANE 17/1/70.* Comment: Young Vic/Puffin Players. About a family living on a remote Scottish island learning that the old legends might be true.

70.12 *Alas, Poor Fool!* (Anthology) Nicolas Young and Neil Mundy (selected from Shakespeare's works). OPEN SPACE 19/1/70.* 1 perf. Cast: *Stage* 15/1/70, 14. Christopher Souclar, Barbara Hickmott. Review: *Stage* 29/1/70, 14. Comment: Rafter Productions. The anthology presented the Fool and the Clown in various Shakespeare plays.

70.13 *The Burning Mountain* (Documentary). COCKPIT 19/1/70. 1st perfd Victoria, Stoke-on-Trent, 13/1/70. Cast: *Stage* 22/1/70, 14. Christopher Bond, Edward Clayton, Alan David, Stanley Dawson, Jill Lidstone, Valerie Lilley, Charles McKeown, Rosamund Nelson, Susan Tracy, Arthur Whybrow, Hugh Bourne. *Dir* Peter Cheeseman; *Assist dir* Christopher Bond, Edward Clayton, Susan Tracy; *Mus arr, Mus dir* Stuart Johnson; *Ch* Stuart Johnson, Gillian Brown, Susan Tracy; *Sc dgn, Cost dgn* Mary Moore; *Add dec* Anna Steiner, Richard Smerdon. Reviews: *Christian Science Monitor* 30/1/70, 6; *Guardian* 13/1/70, 6, 28/1/70, 8; *New Statesman* 30/1/70, 159; *Observer* 25/1/70, 27; *Spectator* 31/1/70, 155; *Stage* 22/1/70, 14; *Times* 20/1/70, 6. Comment: Victoria Theatre (Stoke-on-Trent) Company. The play was "about the early history of the primitive Methodists, and their leader, Hugh Bourne" (*Christian Science Monitor*). *Spectator* commended the honest acting and Peter Cheeseman's direction. *Times* admired the production "for the respect and wholeheartedness with which it treats everything it touches."

70.14 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 19/1/70.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Stage* 1/2/68, 15; *Times* 31/1/68, 7. Comment: D'Oyly Carte Opera Company. A gala performance was given on 17/2/70 in aid of the Malcolm Sargent Cancer Fund for Children.

70.15 *The Local Stigmatic* (P) Heathcote Williams. SOHO 19/1/70 (Ln).** Cast: *Stage* 22/1/70, 15. *Graham* Malcolm Kaye; *Ray* Andrew Dallmeyer; *David, Man in Street* Michael Ferrand. *Dir* Frederick Proud; *Sm* Ann Elyot. Plot: Hischak/2, 6, Vinson, Weintraub. Review: *Stage* 22/1/70, 15. Comment: A revised version. A successful revival (*Stage*).

70.16 *Opium* (One-man P) Roc Brynner (adpt and trans of Jean Cocteau, *Opium, journal d'une désintoxication*, 1930). HAMPSTEAD 19/1/70. 1st perfd Player-Wills, Dublin, 9/69; 1st British perf. Cast: *Stage* 22/1/70, 15; *WWT/15*. Jean Cocteau Roc Brynner. Pres Commonwealth United Productions (UK) Ltd.; Dir Ronald Graham; Pd Mark Princi; Dgn Roger Cheveley; Light Mike Smythe; Sm David Way. Plot: Hischak, Hischak/2, 20. Reviews: *Birmingham Post* 20/1/70, 6; *Illustrated London News* 31/1/70, 31; *Observer* 25/1/70, 27; *Spectator* 31/1/70, 154–55; *Stage* 22/1/70, 15; *Times* 20/1/70, 6. Comment: Roc Brynner was Yul Brynner's son. An impressive debut by Brynner (*Observer*). Brynner spoke "in a conversational monotone. [The play] is all grey and untheatrical and, frankly, rather trite" (*Illustrated London News*). "An uncommonly smooth piece of work" (*Spectator*). *Times* noted the different emphasis found in Cocteau's book. The first New York production (Edison 5/10/70) ran for 8 performances.

70.17 *Richard II* (T) William Shakespeare. PICCADILLY 20/1/70.** Cast: *WWT/15*. Reviews: *Guardian* 21/1/70, 8; *Illustrated London News* 31/1/70, 31; *New Statesman* 30/1/70, 159; *Observer* 25/1/70, 27; *Spectator* 7/2/70, 184. Comment: Prospect Productions. The cast was the same as 69.271. *Observer* reported on the box-office fever to obtain tickets for Ian McKellen's Richard and Edward (70.25), and on seeing the making of a tele-recording of *Edward II* for the BBC which revealed McKellen could break and resume his portrayal "where he had left off as if turning on a tap." *Guardian* thought McKellen's interpretation of Richard failed to combine Richard's "self-dramatizing and ... actual pain."

70.18 *The Rough and Ready Lot* (P, 3a) Alun Owen. GREENWICH 20/1/70.** Reviews: *Guardian* 23/1/70, 8; *Tribune* 30/1/70, 11. Comment: *Guardian* praised the acting of Neil McCarthy, Jim Norton, Glyn Houston, and John Barron. "A distinguished showing" (*Tribune*).

70.19 *It's a Two Foot Six Inches Above the Ground World* (C, 2a) Kevin Laffan. WYNDHAM'S 21/1/70. 131 perf. 1st perfd Theatre Royal, Bristol, 26/11/69. Cast: *Stage* 29/1/70, 13; *Theatricalia*; *Variety* 18/2/70, 70; *WWT/15*. Mick Goonahan Stephen Moore; *Esther Goonahan* Prunella Scales; *Sean Julien Tavener*; *Declan Michael Brown*; *Jacqueline Angharad Rees*; *Father Yeo* Christopher Hancock; *Baker* Antony Webb; *Sven* Ralph Arliss; *P.C. Beamish* Anthony Bailey. Lic, Mgr dir Donald Albery; Assist mgr dir Ian B. Albery; Consultant V. W. Hunter; L Wyndham Theatres Ltd.; Pres Michael Codron, Donald Albery; Dir Val May; Dgn Karen Mills; Light Kenneth Vowles; Sm Robin Taylor. Plot: Loney, Vinson. Reviews: *Christian Science Monitor* 30/1/70, 6;

Illustrated London News 31/1/70, 31; *New Statesman* 30/1/70, 159; *Observer* 25/1/70, 27; *Spectator* 31/1/70, 155; *Stage* 29/1/70, 13; *Times* 22/1/70, 13; *Tribune* 30/1/70, 11; *Variety* 18/2/70, 70. Comment: MPS 142. "As dismal a collection of domestic platitudes interspersed with feeble jokes ... as is likely to come our way this year" (*Spectator*); *Illustrated London News* agreed, but commended the performance of Prunella Scales. *Tribune* said "the real human problems and the jokier patter somehow never touched each other." However, *Variety* called it "a tight, well-charactered and perceptive domestic comedy" and deserved a healthy run. "An exemplary specimen of candour, fair-mindedness, and intelligent fun" (*Times*).

70.20 *Enter Solly Gold* (C, 5sc) Bernard Kops. MERMAID 22/1/70. 1st perfd Granby Exhibition Halls, Leicester, 10/10/62. Cast: *Stage* 29/1/70, 13; *Variety* 18/2/70, 70; *WWT/15*. *Solly Gold* Joe Melia; *Morry Swartz* David Kossoff; *Millie Swartz* Stella Moray; *Romaine Swartz* Esta Charkham; *Sarah Swartz* Georgina Simpson; *Melvin Swartz* Francis Ghent; *Herbert Fink* David Lander; *Sadie Fink* Pamela Manson; *Alan Fink* Michael Lewis; *Prostitute* Jennie Stroller; *Tailor* Gabor Vernon; *Tailor's Wife* Judith Harte; *Rabbi's Wife* Mary Henry; *Policeman* Jon Rumney; *People in street scene* Juliet Duncan, Peter Clough. Dir Ron Pember; Dgn Margaret Hurley; Cost dgn Alec Shanks; Mus Larry Adler; Light David Adams; Sm Jane Salberg. Plot: Demastes/2, Matlaw, Vinson, Weintraub. Reviews: *Birmingham Post* 23/1/70, 8; *Daily Mirror* 23/1/70, 14; *Guardian* 23/1/70, 8; *Illustrated London News* 7/2/70, 29; *New Statesman* 30/1/70, 159; *Stage* 29/1/70, 13; *Times* 23/1/70, 9; *Tribune* 30/1/70, 11; *Variety* 18/2/70, 70. Comment: "Being ethnic entertainment, its audience may be limited, but it's a pleasant, undemanding evening" (*Variety*). *Guardian* reported Larry Adler provided "some schmalzy pseudo folk tunes for some homely lyrics." For *Times* the piece worked well because of its roots in folk theatre; with Joe Melia and David Kossoff well cast. "The nudging, winking type of humour comes across very well and there is a first-class portrayal by Stella Moray of a Jewish mother" (*Daily Mirror*).

70.21 *The Merchant of Venice* (C) William Shakespeare. TOWER, CANONBURY, 23/1/70.** Cast: TTC.

70.22 *The Restoration of Arnold Middleton* (D, 3a) David Storey. QUESTORS 24/1/70.** Cast: QTA. Plot: Demastes/2, Hochman, Vinson, Weintraub.

70.23a *How He Lied to Her Husband* (C, 1a) Bernard Shaw. FORTUNE 26/1/70. 64 perf. 1st perfd Berkeley Lyceum, New York, 26/9/04; 1st British perf Court

28/2/05. Cast: *Stage* 29/1/70, 15; *Variety* 18/2/70, 70; *WWT/15*. *He* Clive Francis; *She* June Barry; *Her Husband* Robert Flemyng. *Pres* Martin Tickner; *Dir* Michael Denison; *Dgn* Motley; *Mus* Richard Addinsell. *Light* Michael Northen; *Sm* Peter Bevis. Plot: Bordman/2, 542, French/2, Hochman, Mander/3, Matlaw, Purdom, Walford. Reviews: *Christian Science Monitor* 6/2/70, 8; *Guardian* 27/1/70, 8; *Illustrated London News* 7/2/70, 29; *New Statesman* 6/2/70, 196–97; *Observer* 1/2/70, 28; *Spectator* 7/2/70, 185; *Stage* 29/1/70, 15; *Times* 27/1/70, 12; *Tribune* 13/2/70, 11; *Variety* 18/2/70, 70. Comment: An “appealing comic trio” (*Times*). *Illustrated London News* found the revivals “spirited,” and the plays relevant. The first New York production ran for 8 performances.

70.23b *Press Cuttings* (P, 1a) Bernard Shaw. FORTUNE 26/1/70.** 64 perf. Cast: *Stage* 29/1/70, 15; *Variety* 18/2/70, 70; *WWT/15*. June Barry, Michael Denison, Robert Flemyng, Clive Francis, Dulcie Gray, Connie Merigold. *Pres*, *Dgn*, *Mus*, *Light*, *Sm* as for 70.23a. *Dir* Ray Cooney. Plot: French/2, Hochman, Mander/3, Purdom. Reviews: *Christian Science Monitor* 6/2/70, 8; *Guardian* 27/1/70, 8; *Illustrated London News* 7/2/70, 29; *New Statesman* 6/2/70, 196–97; *Observer* 1/2/70, 28; *Spectator* 7/2/70, 185; *Stage* 29/1/70, 15; *Times* 27/1/70, 12; *Tribune* 13/2/70, 11; *Variety* 18/2/70, 70. Comment: *Variety* said this was “the standout section of the evening ... a slapstick sketch played at breakneck speed.”

70.23c *Village Wooing* (Comedietta, 1a) Bernard Shaw. FORTUNE 26/1/70.** 64 perf. Cast: *Stage* 29/1/70, 15; *Variety* 18/2/70, 70; *WWT/15*. Z Dulcie Gray; A Michael Denison. *Pres*, *Dgn*, *Mus*, *Light*, *Sm* as for 70.23a. *Dir* Nigel Patrick. Plot: French/2, Hochman, Mander/3, Purdom, Walford. Reviews: *Christian Science Monitor* 6/2/70, 8; *Guardian* 27/1/70, 8; *Illustrated London News* 7/2/70, 29; *New Statesman* 6/2/70, 196–97; *Observer* 1/2/70, 28; *Spectator* 7/2/70, 185; *Stage* 29/1/70, 15; *Times* 27/1/70, 12; *Tribune* 13/2/70, 11; *Variety* 18/2/70, 70. Comment: *Christian Science Monitor* called it “the gem” of the evening, “gloriously played by Dulcie Gray and Michael Denison.” *Guardian* opined this piece was “basic Shaw ‘woman gets her man’ comedy ... [with] true theatrical charm and some genuine fun.”

70.24 *Come as You Are* (C) John Mortimer. NEW 27/1/70; trfd to STRAND 1/6/70. 277 perf. 1st perfd King’s, Edinburgh, 21/10/69. Cast: Theatricalia; *Variety* 4/2/70, 66; *WWT/15*. Glynis Johns, Denholm Elliott, Joss Ackland, Pauline Collins. *Pres* Alexander H. Cohen Ltd., Allan Davis Ltd.; *Dir* Allan Davis; *Sc dgn* Alan Tagg; *Cost dgn* Beatrice Dawson; *Light* Joe Davis; *Mus* Ron

Grainer; *Gen mgr* Anthony Chardet; *Sm* John Keightley; *Dsm* Sarah Hanrahan, Brian Harrison; *Asm* Jan Morrell; *Carp* Alan Jeffrey; *Wm* Sandra Jeffrey; *Sc bld* Brunskill and Loveday Ltd.; *Sc* Alick Johnstone Ltd.; *Pq* Wig Creations. Plot: Fletcher, Vinson. Reviews: *Birmingham Post* 28/1/70, 5; *Christian Science Monitor* 6/2/70, 8; *Guardian* 28/1/70, 8; *Illustrated London News* 7/2/70, 29; *New Statesman* 6/2/70, 196; *Observer* 1/2/70, 28; *Spectator* 7/2/70, 184–85; *Stage* 29/1/70, 15; *Times* 28/1/70, 8; *Tribune* 13/2/70, 11; *Variety* 4/2/70, 66. Comment: The quadruple bill consisted of *Bermondsey*, *Gloucester Road*, *Marble Arch*, *Mill Hill*. *Guardian* commended the whole bill for its genuine theatricality, combining surprise with wit, all performed by “four very gifted players.” *Observer* admired the charm, elegance, and skill of the pieces. “A diverting evening ... [with] impeccable acting” (*Variety*). *Times* dubbed the four pieces as sex comedies worthy of the name. “This is an almost continuously spirited and surprising night” (*Illustrated London News*).

70.25 *Edward II* (T) Christopher Marlowe. PICCADILLY 27/1/70.** Cast: *WWT/15*. Plot: Fletcher, Gassner, 547, Gunn, Hochman, Holz knecht, Law, Patterson, Salem, Shank, Shipley. Reviews: *New Statesman* 30/1/70, 159; *Observer* 25/1/70, 27; *Spectator* 7/2/70, 185. Comment: Prospect Productions. The cast was the same as 69.268.

70.26 *The Poet and the Women* (C) Aristophanes (trans David Barrett of *Thesmophoriazusae*, 411 B.C.). DUTHY HALL 27/1/70. Plot: Gassner, Gunn, Hochman, Patterson, Shipley. Comment: Attic Players.

70.27 *Their Majesties’ Delight* (Ent) Peter Forest (deviser). ARTS 28/1/70.* Cast: *WWT/15*. Peter Forest, Melinda May, Carolyn Moody. *Pres* Saturnalia Productions; *Sc dgn* Evelyn Cracknell, Jayne Lambe; *Cost dgn* Jayne Lambe. Review: *Stage* 5/2/70, 20. Comment: “It is a melange of ballads and comments by actors on the quirks of monarchs of four successive reigns, often diverting, but proving that solid research and enthusiasm are not sufficient for complete success in this form” (*Stage*).

70.28 *Three Months Gone* (C, 2a) Donald Howarth. COURT 28/1/70; trfd to DUCHESS 4/3/70.* 212 perf (at Duchess). Cast: Findlater; *Stage* 5/2/70, 17; *Variety* 18/2/70, 70; *WWT/15*. *Anna Bowers* Jill Bennett; *Maurice Bowers* Alan Lake; *Alvin Hanker* Richard O’Callaghan; *Mrs. Hanker* Diana Dors; *Doctor* Kevin Stoney; *Milkman* Warren Clarke. *Dir* Ronald Eyre; *Dgn* Jocelyn Herbert; *Light* Andy Phillips; *Sound* John Moore; *Assist dir* Hal Hamilton; *Dsm* Juliet Alliston; *Graphic dgn* Andy Gage. Plot: Vinson. Reviews: *Birmingham Post* 29/1/70, 6;

Daily Mirror 29/1/70, 14; *Guardian* 29/1/70, 8; *Illustrated London News* 14/2/70, 27; *New Statesman* 13/3/70, 385; *Observer* 1/2/70, 28; *Stage* 5/2/70, 17; *Times* 29/1/70, 9; *Tribune* 13/2/70, 11; *Variety* 18/2/70, 70, 11/3/70, 70. Comment: English Stage Company. The third part of Howarth's trilogy which included *All Good Children* and *A Lily in Little India*. The play's "real-life context is too elliptic, too allusively dependent on a knowledge of what has gone before" (*Tribune*). *Observer* thought the acting was the best part of the production, but was somewhat unhappy with Howarth's use of "time-chopping and free association." The latter technique also exasperated *Illustrated London News* which preferred Howarth's direct method in the two other plays. *Variety* (18/2) called it a "delightful new play," and singled out Diana Dors's "brilliant return" to the stage. *Daily Mirror* also commended Dors's "very clever performance."

70.29 *The Big Romance* (P) Robert Thornton. COURT 1/2/70, 8/2/70.* 2 perf. Cast: Findlater; *Stage* 5/2/70, 20; *WWT/15*. *Alan Shaw* Brian Cox; *Percy Stoltz* Dudley Foster; *Baines* Stuart Richman; *Barbara Thomas* Anna Carteret; *Thomas* Richard Butler; *Mrs. Dobey* Phyllis Morris; *Ada Shaw* Hilary Mason. *Dir* Roger Williams; *St dir* Peter Wiles. Reviews: *Stage* 5/2/70, 20; *Times* 2/2/70, 11. Comment: MPS 263. English Stage Company. Produced without decor. The play involved the reunion, after thirty years, of a man with his mother who had abandoned him at birth. *Times* described it as "truthful and excellently written," and it deserved to be not overlooked. Hilary Mason "achieved an angular intensity that was most impressive" (*Stage*).

70.30 *The Two Noble Kinsmen* (P) John Fletcher and William Shakespeare. BRITISH COUNCIL RESIDENCE THEATRE 1/2/70, 8/2/70. 2 perf. 1st perfd 1613. Cast: *Stage* 29/1/70, 8. *Fiona Duncan*, *Karen Ford*, *Davilia O'Connor*, *Richard Owens*, *Billy Loyle*, *George Rairstrick*, *Patricia Leventon*, *Jane Evers*, *Diana Bishop*, *Peter Kenvyn*, *Kenneth McCellan*, *Mark Rose*, *Helen Sava*, *Tricia Thorn*. *Dir* Michael Friend; *Dgn* Colin Towzer.

70.31 *The Night I Chased the Women with an Eel* (C, 3a) "William Payne" and Jonathan King (mus). RICHMOND 2/2/70.** *Freda Jackson*, *Sandra Payne*, *Bill Kenwright*. Comment: A two-week engagement.

70.32 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 2/2/70.** Plot: *Ayre*, *Gänzl*, *Hochman*, *Law*, *Shipley*, *Sobel*. Comment: D'Oyly Carte Opera Company.

70.33 *The Blacks* (D, 1a) Jean Genet (trans Bernard

Frechtman of *Les nègres*, 1959). ROUND HOUSE 3/2/70.** Cast: *Stage* 12/2/70, 13; *WWT/15*. *Mr. Archibald Absolom Wellington* Frank Cousins; *Mr. Deodatus Village* Harry Baird; *Miss Adelaide Bobo* Nina Baden-Semper; *Mrs. Augustus Snow* Carmen Munroe; *Mrs. Felicity Trollop Pardon* Nadia Cattouse; *Miss Stephanie Virtue Secret-Rose* Glenn Foster-Jones; *Diouf* Bloke Modisane; *The Queen Jumoke* Debayo; *The Missionary Bishop* Bernard Boston; *The Governor General* Charles Hyatt; *The Judge* Horace James; *The Valet* Lee Davis; *Mr. Edgar Alas Newport News* Jason Rose. *Pres* Meadow Players Ltd.; *Dir* Minos Volanakis; *Dgn* Yolanda Sonnabend; *Sm* Rosemary Curr. Plot: *Bordman/4*, 375, *French/2*, *Hochman*, *Law*, *Matlaw*, *Patterson*, *Salem*, *Shipley*. Reviews: *Birmingham Post* 4/2/70, 8; *Illustrated London News* 14/2/70, 27; *Observer* 1/2/70, 28; *Stage* 12/2/70, 13; *Times* 4/2/70, 14; *Tribune* 13/2/70, 11. Comment: The production was "a mess" and the acting poor (*Times*). *Illustrated London News* declared the play "tiresome." "The performance gives the impression of a group of human puppets being manipulated by the director" (*Stage*).

70.34 *The Battle of Shrivings* (D, 3a) Peter Shaffer. LYRIC 5/2/70. 73 perf. 1st perfd Theatre Royal, Brighton, 20/1/70. Cast: *Stage* 12/2/70, 13; *Theatricalia*; *Variety* 11/2/70, 61; *WWT/15*. *David* Martin Shaw; *Lois* Dorothy Lyman; *Enid* Wendy Hiller; *Gideon* John Gielgud; *Mark* Patrick Magee. *Pres* H. M. Tennent Ltd., *David Merrick*, *Commonwealth United Entertainment*; *Dir* Peter Hall; *Dgn*, *Light* John Bury; *Cost dgn* Beatrice Dawson; *Sm* Mary Lynn. Plot: *Demastes/2*, *Loney*, *Weintraub*. Reviews: *Birmingham Post* 6/2/70, 5; *Christian Science Monitor* 13/2/70, 6; *Daily Mirror* 6/2/70, 14; *Guardian* 6/2/70, 8; *Illustrated London News* 21/2/70, 26; *New Statesman* 13/2/70, 227; *Spectator* 14/2/70, 217; *Stage* 12/2/70, 13; *Times* 6/2/70, 13; *Tribune* 27/2/70, 11; *Variety* 11/2/70, 61. Comment: *Guardian* said the play was too long, not always witty enough, "tough-going," with a good performance from Patrick Magee as "a sort of Captain Shotover." *Illustrated London News* welcomed "Gielgud's glorious voice," Magee was "lost too often in a foam and froth of over-speaking." "The scene that Mr. Shaffer sets up is quite exciting; what takes place in it is blush-makingly pretentious and dull" (*Christian Science Monitor*). *Variety* said the play was expertly staged, "occasionally profound," but inherently incredible. *Times* said the piece failed to deal with the theme it set itself, as well as being reminiscent of a much better play, Robert Bolt's *The Tiger and the Horse*.

70.35 *The Alchemist* (C) Ben Jonson (ed. Peter Barnes). OLD VIC 9/2/70.** Cast: *Stage* 12/2/70, 15; *WWT/15*. *Subtle* David Dodimead; *Face* Peter Whitbread; *Dol*

Common Cherith Mellor; *Dapper* Trevor T. Smith; *Drugger* Donald Gee; *Epicure Mammon* Frank Middlemass; *Surly* Bruce Purchase; *Tribulation* Francis Thomas; *Ananias* Bruce Myles; *Kastrll* Nicholas Clay; *Dame Pliant* Penelope Wilton; *Lovewit* Stephen Hancock; *Constable* John Manford; *Parson* Alec Heggie; *Neighbours*, *Officers* Anna Wing, Alec Heggie, Martin Thurlley, Jane Fox, Michael Jeffries, Jay Truscott, Helen Lloyd, David Plowright, Christopher Wood. *Pres* Nottingham Theatre Trust; *Dir* Stuart Burge; *Dgn* Trevor Pitt; *Dsm* Penny Leatherbarrow. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 10/2/70, 6; *Christian Science Monitor* 20/2/70, 4; *Daily Mirror* 10/2/70, 16; *Guardian* 10/2/70, 8; *Illustrated London News* 21/2/70, 26; *Observer* 15/2/70, 27; *Spectator* 21/2/70, 250; *Stage* 12/2/70, 15; *Times* 10/2/70, 9. Comment: Nottingham Playhouse Company. While keeping the Jacobean setting, the production managed to render the play modern, louche, and lewd (*Guardian*). The production justified the Nottingham Playhouse's reputation as a leading provincial theatre (*Observer*). "A neat, witty and singularly well orchestrated production" (*Spectator*). *Times* commended Stuart Burge for seeing the play was "far less sententious" than most of Jonson's comedies; however, aspects of the production and performances were at odds with "Jonson's own effects." "A lot of the dialogue is taken too fast to be fully understood, but this criticism can't be levelled at Frank Middlemass, the lecherous old knight, purple with passion. A very funny performance" (*Daily Mirror*).

70.36 *The Martians* (Playlet, 1a) Keith Johnstone. MERCURY 9/2/70.** Keith Johnstone, Ben Benison, Roddy Maude-Roxby, Richardson Morgan, Petra Markham, Anthony Trent. Review: *Stage* 12/2/70, 14. Comment: The Theatre Machine. "A diverting satire on Dalek and space life, presented with inventive skill and some surprise developments" (*Stage*).

70.37 *Who Killed Santa Claus?* (Thriller, 2a) Terence Feely. WIMBLEDON 9/2/70. 1st perfd Theatre Royal, Windsor, 13/10/69. Plot: French/2. Comment: MPS 267. The pre-West End production prior to opening at the Piccadilly in April (70.104).

70.38 *King Lear* (T) William Shakespeare. OLD VIC 10/2/70.** Cast: *Stage* 12/2/70, 15; *WWT/15*. *Lear* Michael Hordern; *King of France* Francis Thomas; *Duke of Burgundy*, *Old Man* Trevor T. Smith; *Duke of Cornwall* Bruce Purchase; *Duke of Albany* Bruce Myles; *Earl of Kent* Peter Whitbread; *Earl of Gloucester* David Dodimead; *Edgar* Peter Eyre; *Edmund* Tony White; *Fool* Frank Middlemass; *Oswald* Donald Gee; *Doctor*, *Servant*

to Cornwall Alec Heggie; *Attendant to Lear* Nicholas Clay; *Captain* John Manford; *Curan* Michael Jeffries; *Messenger* Martin Thurlley; *Herald* Jay Truscott; *Goneril* Thelma Ruby; *Regan* Cherith Mellor; *Cordelia* Penelope Wilton; *Servants*, *Attendants* John Manford, Jane Fox, Michael Jeffries, Trevor T. Smith, Helen Lloyd, David Plowright, Jay Truscott, Francis Thomas, Alec Heggie, Alec Sabin, Christopher Wood. *Pres* Nottingham Theatre Trust; *Dir* Jonathan Miller; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Mus* Stephen Hancock; *Dsm* Kevin Hubbard. Reviews: *Birmingham Post* 12/2/70, 7; *Daily Mirror* 11/2/70, 14; *Guardian* 11/2/70, 8; *Illustrated London News* 21/2/70, 26; *Observer* 15/2/70, 27; *Spectator* 21/2/70, 249–50; *Stage* 12/2/70, 15; *Times* 11/2/70, 15. Comment: Nottingham Playhouse Company. *Guardian* thought Jonathan Miller's production was "sensational in its plainness," but said Michael Hordern's *Lear* lacked "massive passion." Agreeing, *Illustrated London News* said Hordern's "Lear—consistently composed, clinically exact on its small scale—has never been a man of power, pre-eminence, and all the large effects that troop with majesty." *Times* said Hordern's performance "totally excludes pathos and high passion." *Spectator*, in a detailed analysis, praised the production, Hordern's "astonishing performance," and Frank Middlemass's "brilliant performance" as the Fool.

70.39 *One Is One* (One-man show) Julian Chagrin. ARTS 11/2/70.* Cast: *WWT/15*. Julian Chagrin. Review: *Stage* 19/2/70, 20. Comment: The programme was a mixture of mime and short sketches. During the final two weeks of the run the performances were given late-night.

70.40 *The Tower* (P, 1a) Peter Weiss (trans Michael Hamburger of *Der Turm*, written 1948; adpt Frederick Proud). SOHO 11/2/70 (Ln). 1st British perf (as radio play) BBC Third Programme 3/7/64; 1st British stage perf. Cast: *Stage* 19/2/70, 17. *Fabio* Paul Gregory; *Manageress* Elaine Ives-Cameron; *The Director* John Rogan; *Carlo* Peter May; *Illusionist* Alan Helm; *Female Lion-tamer* Elayne Sharllng; *Acrobat/Swordsman* Martin Russell; *Midget* Albert. *Dir* Frederick Proud; *Light* Ian MacLean; *Cost dgn* Jeannie Dawson; *Mus* Roland Sussex. Plot: Matlaw, 810. Reviews: *Stage* 19/2/70, 17; *Times* 12/2/70, 8. Comment: *Times* found the play "hollow" because since "the tower can stand for almost anything it comes in the end to mean almost nothing." "The symbolism of man trapped in the circus ring of life has as many interpretations as there are spectators to watch it" (*Stage*).

70.41 *The Mayor of Zalamea* (P) Pedro Calderón de la Barca (anon trans/adpt of *El alcalde de Zalamea*, 1636). CURTAIN 12/2/70. Plot: Gassner, Griffiths, Hochman,

Patterson, Salem, Shipley. Comment: Marlowe Society.

70.42 *Sleuth* (Thriller, 2a) Anthony Shaffer. ST. MARTIN'S 12/2/70; trfd to GARRICK 6/3/73; trfd to FORTUNE 9/10/73. 2,359 perf. 1st perfd Theatre Royal, Brighton, 12/1/70. Cast: *Stage* 19/2/70, 17; *Theatricalia*; *Variety* 25/2/70, 72; *WWT/15*. *Andrew Wyke* Anthony Quayle/Paul Rogers/Marius Goring/Michael Allinson/Raymond Westwell; *Milo Tindle* Keith Baxter/Donal Donnelly/John Fraser/Anthony Valentine/Christopher Reich/Gary Waldhorn/David Bradley; *Inspector Doppler* Stanley Wright/Stanley Rushton; *Detective Sergeant Tarrant* Sydney Maycock/Robin Mayfield; *Police Constable Higgs* Liam McNulty. *Pp* S. M. Theatre Ltd.; *Lic, Admin* Richard P. G. Meyer; *Pres* Michael White; *Dir* Clifford Williams; *Dgn* Carl Toms; *Light* Francis Reid; *Sm* Monica Brophy. Plot: Bordman, Fletcher, Hischak, Hischak/2, 22–23, Law, Loney, Salem, Shipley, Vinson, Weintraub. Reviews: *Christian Science Monitor* 20/2/70, 4; *Daily Mirror* 13/2/70, 16; *Guardian* 13/2/70, 8; *Illustrated London News* 28/2/70, 27; *New Statesman* 20/2/70, 268; *Observer* 15/2/70, 27; *Spectator* 21/2/70, 250; *Stage* 19/2/70, 17, 24/9/70, 15, 19/8/71, 43; *Times* 13/2/70, 15; *Tribune* 27/2/70, 11; *Variety* 25/2/70, 72. Comment: “A most ingenious new thriller” with excellent performances by Anthony Quayle and Keith Baxter (*Guardian*). *Variety* predicted “it could turn out a sleeper and ... it will be popular in repertory.” “Passes the test of all good thrillers in that it binds the reviewer hand and foot” (*Times*). The first New York production (Music Box 12/11/70) ran for 1,222 performances; Quayle and Baxter repeated their performances for the New York opening.

70.43 *A Case for Euthanasia* (P) John Clarke. UNITY 13/2/70.* Comment: Produced without decor.

70.44a *Foursome* (P, 1a) Eugène Ionesco (trans Donald Watson of *Scène à quatre*, 1959). TOWER, CANONBURY, 13/2/70. 1st London perf Vanbrugh 11/63? Cast: TTC. Plot: Matlaw, 395. Review: *Stage* 19/2/70, 19. Comment: “Most of [the pieces] show, as the excellent director, Brian Tapply, points out, that words are a fairly meaningless method of communication in contemporary society” (*Stage*).

70.44b *The Leader* (P, 1a) Eugène Ionesco (trans Donald Watson of *Le maître*, 1953). TOWER, CANONBURY, 13/2/70.** Cast: TTC. Plot: French/2, Matlaw, 394. Review: *Stage* 19/2/70, 19.

70.44c *Maid to Marry* (P, 1a) Eugène Ionesco (trans Donald Watson of *La jeune fille à marier*, 1953). TOWER, CANONBURY, 13/2/70. Cast: TTC. Plot: Matlaw, 394. Review: *Stage* 19/2/70, 19.

70.44d *The Motor Show* (P, 1a) Eugène Ionesco (trans Donald Watson of *Le Salon de l'automobile*, 1953). TOWER, CANONBURY, 13/2/70. Cast: TTC. Plot: Matlaw, 394. Review: *Stage* 19/2/70, 19.

70.44e *The Picture* (P) Eugène Ionesco (trans Donald Watson of *Le tableau*, 1955). TOWER, CANONBURY, 13/2/70. Cast: TTC. Review: *Stage* 19/2/70, 19.

70.44f *Salutations* (Sk) Eugène Ionesco (trans Donald Watson of *Les salutations*, 1950). TOWER, CANONBURY, 13/2/70. Cast: TTC. Review: *Stage* 19/2/70, 19.

70.45 *The Frog Princess and the Witch* (P for children) Margery Everden (drm of Slavonic folk tale). ARTS 14/2/70. 1st British perf. Matyelok Gibbs, Richard Jacques, Harry Ditson, Kay Linson, Elizabeth Day, Jane Breton, Lawrence Keane. Review: *Stage* 19/2/70, 17. Comment: Unicorn Theatre. *Stage* pointed out the play did not “speak down to its young audience, which in turn is rivetted by the need to be intelligent in understanding.”

70.46 *Brixham Regatta* (P) Keith Johnstone. MERCURY 16/2/70. 1st perfd Aldeburgh Festival 21/6/58. Comment: In the play three normal people and three freaks help to define the nature of humanity.

70.47 *The Hallelujah Boy* (P, 3a) Bruce Stewart. DUCHESS 16/2/70.* 8 perf. Cast: *Stage* 19/2/70, 20; *Variety* 25/2/70, 72; *WWT/15*. *Bonnefoy* Glyn Owen; *Angelo* Nicholas Jones; *Jacquet* Mark McManus; *Martin* Michael Rathborne; *Caspar* Dennis Barry; *Josette* Susan Macready; *Balthasar* Thomas Baptiste; *Henri Perrin* Alan Dobie; *Fierbois* Terence Denville; *Lapointe*, *Lapoule* Terence Knapp; *Courcy*, *Croissy*, *Canavo* Mark Dignam; *A Worker* Brian Davey; *A Priest* John Foley. *L* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* Douglas Pollard, Martin Tickner; *Dir* Philip Grout; *Dgn*, *Light* Sean Kenny; *Cost dgn* Else Eide; *Sm* Allan Casley. Reviews: *Birmingham Post* 17/2/70, 10; *Christian Science Monitor* 27/2/70, 6; *Daily Mirror* 17/2/70, 18; *Guardian* 17/2/70, 8; *Illustrated London News* 28/2/70, 27; *New Statesman* 27/2/70, 303; *Observer* 22/2/70, 32; *Spectator* 28/2/70, 282; *Stage* 19/2/70, 20; *Times* 17/2/70, 12; *Tribune* 27/2/70, 11; *Variety* 25/2/70, 72. Comment: “Earnest to a fault and often quaintly naive, the play deals with the story of a strike on a tunnel construction job in France nearly twenty years ago” (*Daily Mirror*). “Any play in which any anguished girl turns on an innocent/impotent guy to rage ‘What do you know about love?’ does not deserve to survive very long” (*Guardian*). *Observer*, however, discerned merit in this play “about the Catholic worker-

priest movement” and in Alan Dobie’s “fine, gritty performance.” *Times* said Stewart had failed to develop what was “an instantly sympathetic subject.”

70.48 *Lady Frederick* (C [3a]) W. Somerset Maugham. WIMBLEDON 16/2/70. 1st perfd Court 26/10/07. *Lady Frederick Berolles* Margaret Lockwood; *Mr. Paradine Fouldes* Tony Britton; *Captain Montgomerie* Dermot Walsh. *Dir* Malcolm Farquhar; *Dgn* Pamela Ingram. Plot: Bordman/2, 641, Demastes/1, Mander/5, Matlaw, Rogal, Salem. Comment: The first New York production (Hudson 9/11/08) ran for 96 performances.

70.49 *Quote* (Games P) Robert Rockman. HAMPSTEAD 16/2/70.* Cast: *Stage* 19/2/70, 20; *WWT/15*. Eleanore Beale, Michael Bloom, Rufus Cole Botzow, Margaret Castleman, Bruce Chilton, Ricki Faber, Deborah Felder, Elizabeth Gavaris, Naimy, Ellen Parker, Jeremy Rogers, Frolic Taylor, Kirk Williamson. *Dir* William Driver; *Dgn* John Miller; *Light* John Edwards; *Ch* Aileen Passloff. Review: *Stage* 19/2/70, 20. Comment: Bard Theatre of Drama and Dance. “This work ... beats every thing for nothingness” (*Stage*).

70.50 *Robinson Crusoe* (P) Keith Johnstone. MERCURY 16/2/70.* *Crusoe* Roddy Maude-Roxby; *Friday* Louis Mahoney; Ben Benison, Anthony Trent. Review: *Stage* 19/2/70, 20. Comment: Theatre Machine. The piece “gave every indication ... of having been prepared through improvisory techniques, and dealt amusingly with a situation in which Crusoe perpetuated the ideals of British Colonialism” (*Stage*).

70.51 *Girlfriend* (C, 2a) David Percival. APOLLO 17/2/70.* 15 perf. Cast: *Stage* 26/2/70, 13; *Theatricalia*; *Variety* 25/2/70, 72; *WWT/15*. *Lettice Mason* Margaret Leighton; *George Mason* Alan MacNaughton; *Lorn Mason* John Standing; *Jo Delaney* Michel des Barres. *Mgr dir* Prince Littler; *Pres* Michael Codron; *Dir* Vivian Matalon; *Dgn* Carl Toms; *Light* Robert Bryan; *Sm* Martin Beckwith. Reviews: *Birmingham Post* 18/2/70, 7; *Christian Science Monitor* 27/2/70, 6; *Daily Mirror* 18/2/70, 14; *Guardian* 18/2/70, 8; *Illustrated London News* 28/2/70, 27; *Observer* 22/2/70, 32; *Spectator* 28/2/70, 282; *Stage* 26/2/70, 13; *Times* 18/2/70, 13; *Tribune* 27/2/70, 11; *Variety* 25/2/70, 72. Comment: “Probably the first stage production based on unisex. On the basis of this, it had better be the last” (*Variety*). *Illustrated London News* could find merit only in the dialogue, but opined it might have been received better as a fringe offering. “An odd, morbidly interesting evening” about a son bringing home a “girlfriend” who could be either male or female (*Tribune*). *Christian Science Monitor* observed the play occurred during “one of the

most spectacularly unsuccessful weeks in recent history.” “A unisex comedy; a novel and most theatrical theme grievously mangled” (*Times*).

70.52 *How Are Your Handles?* (P) N. F. Simpson. GREEN BANANA 18/2/70 (Ln). 1st perf thus. Cast: *Stage* 12/2/70, 8. Sheila Ballantine, Peter Jones. *Dir* Naftali Yavin. Reviews: *New Statesman* 27/2/70, 303; *Stage* 19/2/70, 20; *Times* 19/2/70, 16. Comment: Ambiance Lunch-hour Theatre Club. Three sketches under the collective title of *How Are Your Handles* . . . The sketches were *Gladly Otherwise* (1959), *Oh* (1961), and *The Other side of London* (1970). The sketches were all “exercises in suburban nonsense logic” (*Times*). “Neatly written examples of [Simpson’s] inventive humour” (*Stage*).

70.53 *Kind Lady* (Thriller, 3a) Edward Chodorov (from Hugh Walpole’s story, “The Silver Mask,” 1933). LITTLE THEATRE CLUB 18/2/70.** Cast: *Stage* 26/2/70, 14. *Mr. Foster* Wigram Grace; *Mary Herries* Joan Campbell; *Lucy Weston* Jacqueline Emmett; *Rose* Elizabeth Norman; *Henry Abbot* Jeremy Wallis; *Ada* Janice Linden; *Doctor* Christopher Elsom; *Mr. Edwards* Frank George; *Mrs. Edwards* Veronica Doran; *Aggie Edwards* Debbie Moss; *Gustave Rosenberg* David S. Oliver. *Dir* Joan Campbell; *Sm* Margaret Prior. Plot: Best/34, 473, Bordman/4, 118, Bronner, French/2, Hischak, Kabatchnik/2, Salem, Shipley. Review: *Stage* 26/2/70, 14. Comment: *Stage* said the characters were mere stereotypes and not credible.

70.54 *Sing a Rude Song* (MC, 2a) Caryl Brahms (bk, lyr) and Ned Sherrin (bk, lyr) and Alan Bennett and Ron Grainer (mus). GREENWICH 18/2/70.* Cast: *Stage* 26/2/70, 14; *WWT/15*. *Marie Lloyd* Barbara Windsor; *Alec Hurley* Denis Quilley; *Bernard Dillon* Maurice Gibb; *Moss Mindlebaum*, *Colonel Oldmeadow* Harry Towb; *Miss Leftwich*, *Little Old Lady*, *Mrs. Fairy Cox*, *Marie’s Friend*, *Mrs. Primitive Methodist* Irlin Hall; *Harrison Arthur Blount*, *Canon Fairbrother* Graham Armitage; *Mavis Sambolini* Veronica Clifford; *Velma Sambolini* Pat Ashton; *Cissie Sambolini* Judy Bowen; *Alice*, *Marie’s Friend’s Friend* Jacque Toye; *Rosie* Josie Ashcroft; *Daisy* Suzanne Kerchiss; *Jenny Olwen* Hughes; *Jackie Gerado*, *Bookie*, *Porter*, *Stage Manager* Derek Griffiths; *Mr. Primitive Methodist* Arthur Sweet; *Jockey* Gerard Hunt; *Station Master* Royston Maldoom; *Waiters* Jack Gunn, Jon Begg. *Pres* Robert Stigwood, Bob Swash; *Dir* Ned Sherrin; *Dgn* Roger Butlin; *Cost dgn* Tim Goodchild; *Ch* Virginia Mason, Arthur Sweet; *Mus dir* Alfred Ralston; *Sm* Malcolm Ranson. Plot: OTF. Reviews: *Birmingham Post* 28/2/70, 2; *Guardian* 14/2/70, 9, 20/2/70, 8; *Illustrated London News* 7/3/70, 28;

Observer 1/3/70, 32; *Stage* 26/2/70, 14; *Times* 20/2/70, 8. Comment: MPS 234. A musical about Marie Lloyd. *Times* thought the multiplicity of contributors resulted in a lackluster piece: "No clear picture of Marie Lloyd emerges, no sense of a period, no smell of greasepaint, no roar of the crowd." "A cheery, lively, up-to-date show with no nostalgic nonsense and it is put over with gaiety and verve ... Barbara Windsor brings vivacity, vitality, prettiness and good will to the part of Marie" (*Stage*).

70.55 *A Woman Named Anne* (C, 3a) Henry Cecil. DUKE OF YORK'S 18/2/70.** 102 perf. Cast: *Stage* 26/2/70, 13; *Variety* 25/2/70, 72; *WWT/15*. *William Tarrington* Arthur Howard; *Anne Preston* Moira Lister; *Charles Coventry* Hugh Manning; *Judge Brace* William Mervyn; *Shorthand Writer* Patsy Morgan; *Usher* Frederick Keen; *Jane Amberley* Daphne Anderson; *Mr. Barrington-Beesley* David Crosse; *Michael Amberley* Donald Hewlett; *Mr. Forbes* Michael Slater; *Associate* Derek Ensor; *Walter Brown* Raymond Bowers. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Henry Sherwood Productions Ltd.; *Dir* Hugh Goldie; *Dgn* Geoffrey Scott; *Gen mgr* Judith Craig, Robert Howard; *Sm* Charles Whitworth; *Dsm* Michael Slater, Pasty Morgan; *Asm* Gary Down; *Wm* Evelyn Ranells. Reviews: *Birmingham Post* 19/2/70, 6; *Christian Science Monitor* 27/2/70, 6; *Daily Mirror* 19/2/70, 14; *Guardian* 10/2/70, 8; *Illustrated London News* 28/2/70, 27; *New Statesman* 27/2/70, 303; *Spectator* 28/2/70, 282; *Stage* 26/2/70, 13; *Times* 19/2/70, 16; *Tribune* 27/2/70, 11; *Variety* 25/2/70, 72. Comment: A courtroom divorce case drama. "It has its moments of comic cross-talk between judge and counsel. It even has a very good twist ending. But the slender case is drawn out at an agonisingly slow pace" (*Daily Mirror*). *Variety* said it was "a slim piece, greatly if amusingly padded" with good performances by Moira Lister and William Mervyn. *Times* was "bored sick and baffled by the whole case."

70.56 *Best of Friends* (C, 2a) James Elward. STRAND 19/2/70. 20 perf. 1st perfd Theatre Royal, Brighton, 2/2/70. Cast: *Stage* 26/2/70, 15; *Variety* 25/2/70, 72; *WWT/15*. *Merrill Connaught* Prentis Hancock; *Lib Connaught* Judy Sloan; *Kate Connaught* Jill Melford; *Josie Connaught* Siobhan McKenna; *Felix Hackaday* Kenneth Camroux; *Archer Connaught* Nigel Patrick; *Daryl Stoddard* Judith Arthy; *Hazel Dunn* Patricia Donahue; *Mr. Bedloe* Sydney Arnold. *Pp* Send Manor Trust Ltd.; *Lic, Mgr dir* R. L. Wells; *President* Lionel L. Falck; *Pres* Marvin Leibman; *Dir* Nigel Patrick; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Sm* Peter Fox. Reviews: *Birmingham Post* 21/2/70, 2; *Christian Science Monitor* 27/2/70, 6; *Daily Mirror* 20/2/70, 14; *Guardian* 20/2/70, 8; *Illustrated London News* 7/3/70, 28; *New Statesman*

27/2/70, 303; *Observer* 22/2/70, 32; *Spectator* 28/2/70, 282; *Stage* 26/2/70, 15; *Times* 20/2/70, 8; *Tribune* 13/3/70, 11; *Variety* 25/2/70, 72. Comment: Apparently the original title was *Picture You upon My Knee* (*Variety* 5/11/69, 64). The play was about an elderly novelist who returns home with a young mistress. *Guardian* described it as "what used to be thought of as a typical West End London comedy. The audience liked it greatly." "Nigel Patrick breezes through the part of the loveable rogue, Siobhan McKenna exudes goodness as the wife. The American dialogue is fun, the setting attractive and the acting excellent" (*Daily Mirror*). "A glossy, wise-cracking, trivial comedy" (*Variety*). A tired play about a tiresome author (*Tribune*). *Times* observed the play formed part of a week of "West End horrors."

70.57a *Hot Buttered Roll* (P) Rosalyn Drexler. OPEN SPACE 19/2/70. 1st perfd Repertory, Milwaukee, 10/66; 1st London perf. Cast: *Stage* 26/2/70, 13; *WWT/15*. *Corrupt Savage* Al Mancini; *Jewel* Mike Pratt; *Jan Jenny* Runacre; *Jordan* John Hug. *Dir* Charles Marowitz; *Dgn* Eldon Elder; *Assist dgn* Philip Reavey; *Light* David Freeman; *Sm* Rosslyn Main; *Assist dir* Walter Donahue. Plot: Hochman, Vinson. Reviews: *Guardian* 20/2/70, 8; *New Statesman* 27/2/70, 303; *Observer* 1/3/70, 32; *Spectator* 28/2/70, 282; *Stage* 26/2/70, 13; *Times* 21/2/70, III. Comment: Performed under the collective title *The Drexler Plays*. "A transatlantic 'evening of bad taste,'" full of slick banalities lacking in imagination (*Spectator*). *Stage* said *Hot Buttered Roll* was "hilariously funny."

70.57b *The Investigation* (P) Rosalyn Drexler. OPEN SPACE 19/2/70. 1st perfd Theatre Company of Boston 1966; 1st London perf. Cast: *Stage* 26/2/70, 13; *WWT/15*. *Slovak* Mike Pratt; *Joe* John Hug; *Larry Vail* Larry Aubrey; *Cherry Coke* Annabel Littledale; *Harold* Ian Hirsh. *Dir, Dgn, Assist dgn, Light, Sm, Assist dir* as for 70.57a. Reviews: *Guardian* 20/2/70, 8; *New Statesman* 27/2/70, 303; *Observer* 1/3/70, 32; *Spectator* 28/2/70, 282; *Stage* 26/2/70, 13; *Times* 21/2/70, III. Comment: Performed under the collective title *The Drexler Plays*. A crime thriller.

70.58 *Songs from the Footlights* (Revue). HAMPSTEAD 19/2/70 (Lt). 1st perf thus. Review: *Stage* 26/2/70, 14. Comment: A compilation of songs from earlier Footlights revues; sung by Julie Covington and Pete Atkin.

70.59 *The Agony* (P, 3a) Obi Egbuna. UNITY 21/2/70.* Mark Heath, Claire Cheetham, Mick Sullivan. *Dir* Raymond Ross; *Dgn* Allan McCall; *Light* Martin Thomas. Reviews: *Observer* 22/2/70, 44; *Stage* 5/3/70, 14; *Tribune* 13/3/70, 11. Comment: Egbuna was for a time the leader of the Black Panther movement in England.

Stage said Egbuna was not advocating militancy but rather presenting the black point of view vis à vis a white society.

70.60 *Bitter Sweet* (Operette, 3a) Noël Coward (bk, lyr, mus). WIMBLEDON 23/2/70. 1st perfd Palace, Manchester, 2/7/29. Cast: *Stage* 29/1/70, 8. *Marchioness of Shayne* June Bronhill; *Carl Linden* John Larsen; *Manon Eileen* Farrow; *Lord Henry Jekyll*, *Mr. Proute*, *Herr Schlick* Mark Donaldson; *Dolly Chamberlain*, *Victoria* Jean Hampson; *Hon. Hugh Devon* John Marston; *Mrs. Millick*, *Freda* Audrey Laybourne; *Lady Devon* Marguerite Tomlinson; *Vincent Howard* Anthony Rowlands; *Lord Edgar James* Peter Abbott; *Lord Sorrel* Mijkk Bellen; *Mr. Vale*, *Singer* Anthony Menary; *Sir Arthur Fenchurch*, *Barker* John Bohea; *Mr. Bethel* John Alasdair; *Harriet* Roberta Martin; *Gloria*, *Nita* Tricia McGrath; *Honor*, *Jackie* Wendy Thornley; *Jane* Helena Garron; *Effie*, *Hansi* Margaret Schonbeck; *Gussi*, *Helen*, *Mrs. Devon* Barbara Farrell; *Lotte* Doreen Bartlett; *Emma* Janet Cumberland; *Lieutenant Tranisch* Anthony Carter; *Vernon Craft* Bob Anthony; *Lord Henry Jade* Gary Brighton; *Cedric Ballantyne*, *Fritz* John Levitt; *Bertram Sellick* Fernand Monast. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr*, *Lic* Frank Tomsett; *Pres* Alexander Bridge Productions Ltd.; *Dir* Alexander Bridge; *Ch* David Thornton; *Mus dir* Stuart Mitchell; *Cost dgn* Alan Sievwright; *Cost* Bob Anthony. Plot: *Best*/29, 435–36, *Bordman*, *Bordman*/5, 455, *Fletcher*, *Gänzl*, *Gänzl*/3, 306–10, *Green*, *Hischak*, *Kennedy*, *Law*, *Levin*, 15–18, *Loney*, 165, *Mander*/4. Comment: The first New York production (*Ziegfeld* 5/11/29) ran for 159 performances.

70.61 *Ross* (P, 2a) Terence Rattigan. RICHMOND 23/2/70.** Raymond Adamson, David Baron, Aleksander Browne, Tom Browne, Dennis Chinnery, Michael Collins, Patrick Godfrey, Michael McClain, Peter Mac-kriel, Desmond McNamara, Reginald Marsh, Charles Morgan, Iain Reid, Kenneth Shanley, Peter Thomas, Gary Waldhorn, Jerome Willis, Eric Woofe. *Dir* Derek Bennett; *Dgn* John C. Piper. Plot: *Bordman*/4, 379, *Demastes*/1, *Fletcher*, *French*/2, *Hischak*, *Hochman*, *Law*, *Loney*, *Matlaw*, *Vinson*, *Weintraub*. Comment: A two-week engagement.

70.62 *The Cheats of Scapin* (P) [Frank Dunlop] (adpt of Molière, *Les fourberies de Scapin*, 1671). JEANNETTA COCHRANE 24/2/70. 1st British perf Assembly Hall, Edinburgh, 30/8/67 as *The Tricks of Scapin*. Cast: *Stage* 5/3/70, 13; *Theatricalia*; *WWT/15*. *Scapino* Jim Dale; *Waiters* Sean Roantree, Lawrence Trimble, Paul Vouden; *Waitress* Kate Coleridge; *Carlo* Hugh Armstrong; *Ottavio* Nicky Henson; *Sylvester* Gavin Reed; *Giacinta* Anna Cartaret; *Leandro* Doug Fisher; *Argante* Harry

Lomax; *Geronte* Job Stewart; *Zerbinetta* Jane Lapotaire; *Nurse* Kate Coleridge. *Dir* Frank Dunlop; *Sc dgn* Alena Balejova; *Cost dgn* Maria Bjornson; *Mus* Jim Dale; *Sm* David Erving. Plot: *Fletcher*, *French*/2, *Hochman*, *Salem*. Review: *Stage* 5/3/70, 13. Comment: Young Vic Season. Presented by National Theatre. “Scapino can seldom have been better personified than by Jim Dale who, full of joyous cunning, aids and confuses the tangled love-lives of Nicky Henson as Ottavio, Anna Carteret as Giacinta and their equally involved friends” (*Stage*).

70.63 *Uncle Vanya* (P, 4a) Anton Chekhov (adpt Christopher Hampton; trans Nina Froud of *Dyadya Vanya*, 1899). COURT 24/2/70.** 1st perf this adpt/trans. Cast: *Findlater*; *Stage* 5/3/70, 13; *Variety* 11/3/70, 70; *WWT/15*. *Doctor Astrov* Colin Blakely; *Marina* Madoline Thomas; *Vanya Voynitsky* Paul Scofield; *Yeliena* Elizabeth Bell; *Serebryakov* Ralph Michael; *Sonya* Anna Calder-Marshall; *Telyegin* Denis Carey; *Madame Voynitsky* Gwen Ffrangcon-Davies; *Yefim* Oliver Maguire. *Dir* Anthony Page; *Dgn* Deirdre Clancy; *Light* Andy Phillips; *Sound* David Cain; *Dgn executive* Nick Richardson White; *Dsm* Rosemary Beattie; *Asm* Claire Laver; *Assist dir* Simone de Ferranti, John Pearse; *Graphic design* Andy Gage; *Sc bld* E. Babbage and Co.; *Sc* John Campbell Studios; *Cost* M. Berman; *Pq* Wig Creations. Plot: *Fletcher*, *French*/2, *Gassner*, *Hischak*, *Hochman*, *Law*, *Matlaw*, *Patterson*, *Salem*, *Shank*, *Shipley*, *Sobel*. Reviews: *Birmingham Post* 25/2/70, 5; *Globe and Mail* (Toronto) 18/3/70, 12; *Guardian* 25/2/70, 8; *Illustrated London News* 7/3/70, 28; *Observer* 1/3/70, 32; *Stage* 5/3/70, 13; *Times* 25/2/70, 14; *Tribune* 13/3/70, 11; *Variety* 11/3/70, 70. Comment: MPS 260 (for this version). English Stage Company. Paul Scofield gave a virtuoso performance (*Observer*). *Guardian* praised Anthony Page’s direction (his best to date) and Scofield for “almost unbearingly moving” scenes. “Standout performances and several supporting portrayals bolster Anthony Page’s fine, moving staging” (*Variety*). *Times* noted Hampton’s adaptation “strips the literary flourishes down to the bone so that the people seem blunter, sexier, more direct and more desperate than they have in the past.”

70.64 *After Haggerty* (C, 2a) David Mercer. ALDWYCH 26/2/70.* Cast: *RSCA*; *Stage* 5/3/70, 13; *Theatricalia*; *Variety* 11/3/70, 70; *WWT/15*. *Bernard* Frank Finlay; *Clare* Billie Dixon; *Roger* David Wood; *Chris* John White; *Mr. Link* Leslie Sands; *Interpreters* Margo Jenkins, Frederick Arle, Helen Francois; *Actors* Tim Curry, Helen Francois, Margo Jenkins, Malcolm Kaye; *Delivery Men* Lewis Wilson, Frederick Arle. *Dir* David Jones; *Dgn* Alan Tagg; *Assist dir* Christie Dickason; *Light* Stewart Leviton; *Sm* Ruth Atkinson. Plot: *Hochman*, *Pat-*

terson, Weintraub. Reviews: *Birmingham Post* 27/2/70, 5; *Christian Science Monitor* 16/3/70, 10; *Guardian* 27/2/70, 8; *Illustrated London News* 14/3/70, 27; *New Statesman* 6/3/70, 336; *Observer* 1/3/70, 32; *Spectator* 7/3/70, 313; *Stage* 5/3/70, 13; *Times* 27/2/70, 13; *Tribune* 27/3/70, 11; *Variety* 11/3/70, 70. Comment: MPS 285. Royal Shakespeare Company. *Variety* said it was “not a play to be loved, but is to be admired and never ignored.” *Guardian* found the play “long and uneconomical,” but noted the audience laughed “joyously” at some of the jokes. *Spectator* complained about the play’s “inordinate and quite uncalled-for length,” and suggested that, if cut by half and “with Haggerty excised, it would be remarkably snappy, and an unusually truthful, piece of work.” *Times* praised fine performances from Frank Finlay and Leslie Sands, “but the whole statement of the play strikes me as muzzily narcissistic.”

70.65 *All My Sons* (P, 3a) Arthur Miller. TOWER, CANONBURY, 27/2/70.** Cast:TTC. Plot: Best/46, 29, Bordman, Bordman/4, 264, Bronner, Bryer, Fletcher, Hirschak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Salem, Shank, Wilmeth.

70.66a *The Education of “Skinny Spew”* (P, 1a) Howard Brenton. GREEN BANANA 2/3/70 (Ln). 1st perfd Bradford University 6/69. Christopher Martin, Michael Feast, Frances Tomelty. *Dir* Roland Rees. Plot: Vinson, Walford. Reviews: *Observer* 15/3/70, 35; *Stage* 5/3/70, 15; *Times* 4/3/70, 13; *Tribune* 13/3/70, 11. Comment: Ambiance Lunch-hour Theatre Club. The Club was forced to leave the Green Banana by 21/3/70 for legal reasons (see *Stage* 19/3/70, 12). However, productions did resume in April 1970. “Funny but baffling” (*Tribune*). *Times* discussed the advantages of the strip-cartoon method of presentation Brenton used in both plays.

70.66b *Heads* (F, 1a) Howard Brenton. GREEN BANANA 2/3/70 (Ln). 1st perfd Bradford University 6/69. Christopher Martin, Michael Feast, Frances Tomelty. *Dir* Roland Rees. Plot: Vinson, Walford. Reviews: *Observer* 15/3/70, 35; *Stage* 5/3/70, 15; *Times* 4/3/70, 13; *Tribune* 13/3/70, 11. Comment: Ambiance Lunch-hour Theatre Club. Possessed “a certain grisly compulsion” (*Tribune*). “A diagrammatic but oddly touching little fable” (*Observer*).

70.67 *Oh, Democracy* (P) George Eugeniou [and Keith Murphy] (adpt of Aristophanes, *Hippes* [*The Knights*], 424 B.C.). ROUND HOUSE 2/3/70. Plot: Gassner, Hochman, Law, Patterson.

70.68 *Little Boy* (P) Leo J. Heaps. THE PLACE 4/3/70. 1st

London perf. Cast: *Stage* 12/3/70, 15. *Sister Lightfoot* Vanda Godsell; *Claude* Jeremy Wilkin; *Barsumian* Tom Busby; *Miriam* Pam Fairbrother; *Sweeney* Powell Jones; *Sirius* *Deadfoot* J. M. Bay; *General Grone* George Margo; *Poplicove* Melvyn Jones. *Dir* Henric Hirsch; *Dgn* Claire Sorrell; *Light* Les Latner. Review: *Stage* 12/3/70, 15. Comment: Performed later as *Claude* (73.12). The play involved people in an asylum reenacting the bombing of Hiroshima. *Stage* faulted the play’s weak dialogue: “So much of the play is talk, too much of it in the form of soliloquies, and so much of the talk is fatally peppered with lines like ‘Time is precious, let’s get a move on.’”

70.69 *New Victoria Line* (Revue) Tony Jason (mus, lyr) and Victor Hale (mus, lyr). OPEN SPACE 4/3/70 (Lt).* Cast: *Stage* 12/3/70, 15; *WWT/15*. June Elvin, Tony Jason, Lynne Leishman, Ed Graham, Caroline Wrench, Paul Murphy. *Sm* Barry Stevens. Plot: OTF/2. Review: *Stage* 12/3/70, 15. Comment: Jet Productions. *Stage* declared the piece “took British Theatre, revue, and late night entertainments to a new, all-time low.”

70.70 *Rosalinde Fuller* (One-woman show). ARTS 4/3/70. Reviews: *Stage* 12/3/70, 13; *Variety* 11/3/70, 70. Comment: Fuller performed Cocteau’s *The Human Voice* in first half of her programme, stories in the second.

70.71 *The Apple Cart* (C, 3a) Bernard Shaw. MERMAID 5/3/70.** 50 perf. Cast: *Stage* 12/3/70, 13; *Variety* 8/4/70, 122; *WWT/15*. *Pamphilius* Ken Parry; *Sempronius* Ian Lavender; *Boanerges* John Sharp; *King Magnus* John Neville; *Alice* Caroline Burt; *Proteus* Maurice Denham; *Nicobar* Dennis McCarthy; *Crassus* Geoffrey Wincott; *Pliny* Ronald Magill; *Balbus* James Mellor; *Amanda* Gillian Raine; *Lysistrata* Yvonne Coulette; *Orinthia* Carmen Munroe; *Queen Jemima* Josephine Wilson; *Vanhattan* Patrick Tull. *Pres* Mermaid Theatre Trust; *Dir* Donald McWhinnie; *Dgn* Tim Goodchild; *Light* David Adams; *Sm* Ian Wooldridge. Plot: Demastes/1, Fletcher, French/2, Hirschak, Hochman, Law, Loney, 165, Mander/3, Matlaw, Purdom, Salem, Shipley. Reviews: *Birmingham Post* 6/3/70, 7; *Christian Science Monitor* 13/3/70, 10; *Daily Mirror* 6/3/70, 16; *Guardian* 6/3/70, 8; *Illustrated London News* 21/3/70, 33; *Observer* 8/3/70, 28; *Stage* 12/3/70, 13; *Times* 6/3/70, 13; *Tribune* 13/3/70, 11; *Variety* 8/4/70, 122. Comment: *Guardian* felt this kind of “talk-feast” theatre was passé. “More recent, sharper satires on the monarchy and democracy have made this play appear old-fashioned” (*Daily Mirror*). However, *Observer* called it “a brilliantly topical comedy”; *Christian Science Monitor* agreed but conceded it was still one of Shaw’s minor plays.” A “winningly benevolent performance from John Neville,” but it was a mistake to cast a black actress as Orinthia because it

“introduces an alien racial motif that formed no part of Shaw’s prophesy” (*Times*).

70.72 *Othello* (T, 5a) William Shakespeare. QUESTORS 7/3/70.** Cast: QTA.

70.73 *Time-Sneeze* (P for children) David Campton. JEANNETTA COCHRANE 7/3/70.* Cast: Theatricalia. *Basher* Nicky Henson; *H.E., Wazir, Computer Job* Stewart Jones; *King Arthur, Machine Man* Barry James; *Miss E., Guinevere, The Scorer* Kate Coleridge; *Smith, Black Knight, The Loper* Lionel Guyett; *Tea Lady, Tinker Woman* Helen Burns. *Dgn* Alison Chitty, Dawn Evans, Marshall Goodhew, Lindsay Ray; *Dir* Roland Joffe; *Mus* Michael Lankester. Plot: Bull/2. Review: *Guardian* 10/3/70, 9. Comment: MPS 171. Young Vic. An improvised play for and by children pretending to be monsters.

70.74 *The Pardoner’s Tale* (P) Pip Simmons (adpt of Geoffrey Chaucer’s tale). SOHO c. 9/3/70. 1st perfd 1969. Review: *Stage* 19/3/70, 9. Comment: Pip Simmons Theatre Group. “Pip Simmons’ direction was intensely stylised, full of staccato movements and ritual, and the playing was evenly matched with the direction” (*Stage*).

70.75 *Plaza Suite* (C, 3a) Neil Simon. RICHMOND 9/3/70.** Glyn Houston, Joy Stewart. Plot: Bordman, Bordman/4, 423, Fletcher, Hischak, Loney, MacNicholas, Patterson, Salem, Walford, Wilmeth. Comment: A two-week engagement.

70.76 *The Square Root of Wonderful* (P, 3a) Carson McCullers. HAMPSTEAD 9/3/70. 1st perfd McCarter, Princeton, New Jersey, 10/10/57; 1st British perf Palace of Art, Glasgow, 3/63? Cast: *Stage* 12/3/70, 15; *WWT/15*. *Paris Lovejoy* John Poore; *Mollie Lovejoy* Beth Harris; *John Tucker* Bernard Lloyd; *Loreena Lovejoy* Georgina Anderson; *Mother Lovejoy* Pat Nye; *Phillip Lovejoy* Ronald Lewis; *Hattie Brown* Lisa Jager. *Set, Light* John Hallé; *Sm* David Way. Plot: Hischak, Hochman, MacNicholas, Salem. Reviews: *Birmingham Post* 10/3/70, 12; *Illustrated London News* 21/3/70, 33; *New Statesman* 20/3/70, 422; *Observer* 15/3/70, 35; *Stage* 12/3/70, 15; *Times* 10/3/70, 16. Comment: *Times* said it was painful to see McCullers fumbling her way trying to write a play for Broadway, and the “leaden” production did not help. “A predictable, pretentious popular magazine effort with a banal triangle situation” (*Stage*); *Illustrated London News* concurred. The first New York production (National 30/10/57) ran for 45 performances.

70.77 *Antigone* (T) Sophocles. COCKPIT 10/3/70.** Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley.

70.78a *Christie in Love* (P, 1a) Howard Brenton. THEATRE UPSTAIRS 10/3/70.** Cast: Findlater; *Stage* 12/3/70, 17. *John Halliday Christie* William Hoyland; *Constable* Brian Croucher; *Inspector* Stanley Lebor. *Dir* David Hare. Plot: Hochman, Vinson, Walford, Weintraub. Reviews: *Guardian* 11/3/70, 8; *Observer* 15/3/70, 35; *Times* 11/3/70, 14. Comment: English Stage Company. “A fragmented spasmodic work abounding in fanciful images of Christie’s life” that do not add up to a complete play (*Guardian*). *Observer*, which favoured the play, reported it was staged in the round “in a pit knee-deep in trampled newsprint.”

70.78b *A Who’s Who of Flapland* (P) David Halliwell. THEATRE UPSTAIRS 10/3/70.** Cast: Findlater; *Stage* 12/3/70, 17. Colin Gordon, Clive Revill. *Dir* Michael Wearing. Review: *Times* 11/3/70, 14. Plot: Vinson. Comment: English Stage Company. Since both plays created “comedy from atrocious crime” they formed “a lively and well-justified” double bill (*Times*).

70.79 *The Underground Lovers* (C, 2sc) Jean Tardieu (trans [Colin Duckworth] of *Les amants du métro*, 1952). SOHO 10/3/70.** Plot: Hochman, Matlaw, 747, Patterson. Comment: Pip Simmons Theatre Group.

70.80 *The Happy Apple* (C, 3a) Jack Pulman. APOLLO 11/3/70.** 157 perf. Cast: *Stage* 19/3/70, 9; Theatricalia; *Variety* 8/4/70, 122; *WWT/15*. *Nancy Gray* Pauline Collins; *George Porter* Paul Imbusch; *Kenilworth* John Normington; *Mr. Bassington* Jeremy Hawk; *Charles Murray* Paul Rogers; *Freddie Maine* James Villiers; *Arthur Spender* Paul Whitsun-Jones; *Miss Wheeler* Joyce Grant. *Pp* Apollo Theatre Co. Ltd.; *Lic* Prince Littler; *Gen mgr* Anthony Chardet; *Pres* Alexander H. Cohen Ltd., Eddie Kulukundis; *Dir* James Roose-Evans; *Sc dgn* Peter Rice; *Light* Francis Reid; *Sm* Byron Chandler; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone Studios. Plot: Loney. Reviews: *Birmingham Post* 13/3/70, 10; *Guardian* 12/3/70, 10; *Illustrated London News* 21/3/70, 33; *New Statesman* 20/3/70, 422; *Observer* 15/3/70, 35; *Stage* 19/3/70, 9; *Times* 12/3/70, 7; *Tribune* 27/3/70, 11; *Variety* 8/4/70, 122. Comment: *Guardian* said this was a posher version of the play which was staged at the Hampstead (67.234). *Observer* and *Times* wondered why it took three years to bring the comedy into the West End. *Illustrated London News* approved the revival.

70.81 *Have You Heard of Percy French?* (One-man show) Sean English. LITTLE THEATRE CLUB 11/3/70. Comment: Sean English was also known as John English

70.82a *The White Whore and the Bit Player* (TC, 1a) Tom Eyen. MERCURY c. 12/3/70. 1st perfd La Mama,

New York, 28/8/64; 1st British perf. Nicolette McKenzie, Paddy Frost. *Dir* Jean-Pierre Voos. Plot: Hischak/2, 55–56, Vinson. Reviews: *Kensington Post* 13/3/70, 46; *Times* 19/3/70, 16. Comment: International Theatre Club. *Times* described both pieces of this double bill as possessing “dialogue of a nervy vitality, a disregard for conventional plot mechanics and a buoyant treatment of ostensibly sad subjects.”

70.82b *Why Hanna’s Skirt Won’t Stay Down* (P, 1a) Tom Eyen. MERCURY c. 12/3/70. 1st perfd La Mama, New York, 16/6/65; 1st British perf. Nicolette McKenzie, David Blagden. *Dir* Jean-Pierre Voos. Plot: Vinson. Reviews: *Kensington Post* 13/3/70, 46; *Times* 19/3/70, 16. Comment: International Theatre Club.

70.83 *Rookery Nook* (F [3a]) Ben Travers. TOWER, CANONBURY, 13/3/70. 1st perfd King’s, Southsea, 21/6/26. Cast: TTC. Plot: Fletcher, Law, Patterson.

70.84 *Bleak Moments* (Improvised P) Mike Leigh. OPEN SPACE 16/3/70 (Lt).* Cast: *Stage* 26/3/70, 15; *WWT/15*. *Sylvia* Anne Raitt; *Hilda* Sarah Stephenson; *Norman* Mike Bradwell; *Pat* Jodia Cappleman; *Peter* Eric Allan. *Dir* Mike Leigh. Reviews: *New Statesman* 27/3/70, 456; *Stage* 26/3/70, 15; *Times* 17/3/70, 8. Comment: *New Statesman* generally disliked improvised plays but was pleasantly surprised by this result from “an intelligent cast.” *Times* said the event “demonstrated improvisation not as a liberator but as a source of inhibition.”

70.85 *Dialogues with Duthuit* (P) Samuel Beckett. GREEN BANANA 16/3/70 (Ln). Comment: Ambiance Lunch-hour Theatre Club. The piece comprised Beckett’s correspondence with George Duthuit, published in 1949.

70.86 *Keep Tightly Closed in a Cool Dry Place* (P, 1a) Megan Terry. ROUNDHOUSE 16/3/70.** Plot: Hochman, MacNicholas, Walford.

70.87 *The Corsican Brothers* (P with mus) John Bowen (bk, lyr; based on Alexandre Dumas, *père*, *Les frères corses*, 1845) and John Holmstrom (lyr) and Charles Gounod (mus). GREENWICH 17/3/70.* Cast: *Stage* 26/3/70, 13; *WWT/15*. *Fabien Dei Franchi*, *Lucien Dei Franchi* David Cook; *Melanie Saint Barnard* Fiona Walker; *General Saint Barnard*, *Priest* George Howe; *Dominique* Romy Baskerville; *Aunt Lucille* Hope Jackman; *Captaine Gerard Leparac* Paul Chapman; *Montgiron* Roger Ostime; *Chateau-Renaud* Gerald Harper; *Madame Orsini* Marika Rivera; *Madame Colonna* Diana Bishop; *Orsini* Peter Porteous; *Colonna* Geoffrey Jackman; *Joseph*, *Fabrice* Robert Lister; *Alfred* Bronson Shaw; *Minette* *Leonie Collins*; *Minou* Liz Moscrop;

Drunken Guest Alexander Green; *Surgeon* Robert Bennett; *Inspector of Police* Bill Stewart; *Servants, Dancers, Fencers, Ball Guests, etc.* Jackie Cox, Rosemary Croft, George Howe, Romy Baskerville, Hope Jackman, Paul Chapman, Roger Ostime, Marika Rivera, Diana Bishop, Peter Porteous, Godfrey Jackman, Robert Lister, Robert Bennett, Bronson Shaw, Leonie Collins, Liz Moscrop, Alexander Green, Bill Stewart. *Dir* John Cox; *Dgn* Sue Plummer; *Mus dir* Richard Gill; *Fight arr* William Hobbs; *Mus arr* Henry Ward. Plot: Vinson. Reviews: *Birmingham Post* 20/3/70, 7; *Guardian* 21/3/70, 8; *Illustrated London News* 4/4/70, 26; *New Statesman* 27/3/70, 455–56; *Stage* 26/3/70, 13; *Tribune* 27/3/70, 11. Comment: MPS 233. *Guardian* found the production laboured and lacking in spirit, the actors’ delivery monotone. *Stage* found the production uneven but enjoyed the atmosphere of the “charming” Greenwich Theatre. “A dull musical dully directed” (*Tribune*). *New Statesman* found more merit in the piece and was relieved the production eschewed being campy. *Illustrated London News* thought Bowen should have just revised Dion Boucicault’s original play.

70.88 *A Crucial Fiction* (P) Malcolm Quantrill. SOHO 17/3/70 (Ln).* Cast: *Stage* 26/3/70, 14. *Mike* Nigel Anthony; *Mac* John Rogan; *Mrs. M.* Maxine Audley. *Dir* Frederick Proud; *Light* Ian MacLean, Martin Staines; *Sm* Ann Elyot. Review: *Stage* 26/3/70, 14. Comment: *Stage* said the play did not hang together and detected indebtedness to Pinter, Beckett, and Rudkin.

70.89 *Waiting for Godot* (P) Samuel Beckett. JEANNETTA COCHRANE 18/3/70.** *Vladimir* Doug Fisher; *Gogo* Gavin Reed; *Pozzo* Nicky Henson. *Dir* Adrian Brine. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub. Review: *Times* 19/3/70, 16. Comment: Young Vic company. “If you can have such a thing as pop-Beckett, this is it” (*Times*).

70.90 *Black Mass* (P, 1a) Edward Bond. LYCEUM 22/3/70. Plot: Demastes/2, Walford. Comment: Given as part of the “Sharpeville Sequence: A Scene, a Story and Three Poems”; to commemorate the tenth anniversary of Sharpeville Massacre. 1st public perf Playhouse, Sheffield, Nov/Dec 1970 (Ln). See also *Times* 23/3/70, 5.

70.91 *The Miracle Worker* (P, 3a) William Gibson. RICHMOND 23/3/70.** *Annie Sullivan* Pat Phoenix; *Helen Keller* Nadine Hanwell; Pamela Buchner, Raymond Adamson, Ian Talbot, Sheila Irwin, Louise Nelson, Bill Weisener, Wendy McConnell. *Pres* David Gordon Productions; *Dir* Joe Boyer; *Dgn* John Piper. Plot: Bordman,

Bordman/4,364, Bronner, Bryer, Fletcher, French/2, Loney, MacNicholas, Wilmeth. Comment: A two-week engagement.

70.92 *The Night I Chased the Women with an Eel* (C, 3a) "William Payne" and Jonathan King (mus). WIMBLEDON 23/3/70.** Comment: Source for this entry: *Liverpool Echo*, 26/3/70, 8.

70.93 *The Foreign Field* (P, 3a) Alan Sillitoe. ROUND HOUSE 24/3/70.* Ken Brown, Barry Grayston, Robin Culver. Dir William Martin. Reviews: *Guardian* 24/3/70, 8, 25/3/70, 10; *New Statesman* 3/4/70, 486; *Stage* 2/4/70, 14; *Times* 25/3/70, 17. Comment: Contemporary Theatre. The play was later entitled *The Slot Machine*. *New Statesman* said Sillitoe's "inadequate play, about murder and land ownership, was given a very mechanical, wooden production. *Guardian* (25/3) agreed the play had faults but the production was respectable. *Times* said the performance was so poor that it was not possible to assess the play fairly.

70.94 *Look Forth with Love* (P) Harcourt Nicholls. MERCURY 24/3/70. 1st perf? Cast: *Stage* 2/4/70, 14. *Edward Vance* Richard Jamieson; *Jim Carver* Mark Heath; *Rebekah* Jacqueline Delhaye; *Virginia* Gloria Stewart; *Al Benito* Oliver Norman; *Postman* Phil Ryan; *Grocer-Milkman* George Kafkaris. Dir George Eugeniou; *Dgn* Denis Siravo; *Mus* Ken Gibson, Derek Griffiths, John Pearson; *Light* Cayo Kooy, Denis Siravo; *Mask* Julia Scroggs; *Sm* Campbell Currie. Review: *Stage* 2/4/70, 14. Comment: This not very good play was about a group of young people and their lives in Greenwich Village (*Stage*).

70.95 *Wraggle Taggle Winter* (P for children) "Marged Smith." ARTS 28/3/70.** *Granny Gumboots* Matyelock Gibbs. Dir Caryl Jenner; *Set* Pamela Howard. Review: *Stage* 9/4/70, 17. Comment: MPS 195. Unicorn Theatre. A "lively, well-paced" revival (*Stage*).

70.96 *Four-Sided Triangle* (C, 6a) Terence Kelly. WIMBLEDON 30/3/70. 1st perfd Playhouse, Newcastle, 18/2/69. Richard Todd, Amanda Reiss, Adrienne Corri, Edward Judd. Dir David Scase. Comment: MPS 146. "A comedy of who committed adultery with whom, where and when and who is likely to know" (*Stage* 27/2/69, 14).

70.97a *Cascando* (P) Samuel Beckett. THEATRE UPSTAIRS 31/3/70. 1st perfd on France Culture (radio) 13/10/63; 1st British perf BBC Radio Third Programme 6/10/64. Cast: Findlater; *Stage* 9/4/70, 13; *WWT/15*. *Opener* Stanley Lebor; *Voice* Kenneth Cranham. Dir Roger Croucher; *Dgn* Jocelyn Herbert; *Sound* John

Moore, Gareth Jones; *St dir* Betty Richie. Plot: French/2, Schrank, Vinson. Reviews: *Stage* 9/4/70, 13; *Times* 1/4/70, 11. Comment: English Stage Company. Performed under the collective title of *Beckett 3*. *Times* noted "the stage [was] almost permanently shrouded in darkness, physical movement [was] rationed to the barest minimum." *Cascando* was played "in total darkness" and left *Times* "completely baffled." "Beckett's lack of concern with words bothers me, his negation of ideas doesn't seem to belong in the theatre, and, most of all, I find his work crashingly boring" (*Stage*).

70.97b *Come and Go* (D, 1a) Samuel Beckett. THEATRE UPSTAIRS 31/3/70.** Cast: Findlater; *Stage* 9/4/70, 13; *WWT/15*. *Flo* Queenie Watts; *Vi* Gillian Martell; *Ru* Susan Williamson. Dir William Gaskill; *Dgn*, *Sound*, *St dir* as for 70.97a. Plot: Demastes/2, Patterson, Schrank, Vinson. Reviews: *Stage* 9/4/70, 13; *Times* 1/4/70, 11. Comment: English Stage Company. Performed under the collective title of *Beckett 3*.

70.97c *Play* (D, 1a) Samuel Beckett. THEATRE UPSTAIRS 31/3/70.** Cast: Findlater; *Stage* 9/4/70, 13; *WWT/15*. *Man* Kenneth Cranham; *Woman 1* Susan Williamson; *Woman 2* Gillian Martell. Dir William Gaskill; *Dgn*, *Sound*, *St dir* as for 70.97a. Plot: Demastes/2, Patterson, Vinson, Walford. Reviews: *Stage* 9/4/70, 13; *Times* 1/4/70, 11. Comment: English Stage Company. Performed under the collective title of *Beckett 3*.

70.98 *Red Cross* (P, 1a) Sam Shepard. SOHO 31/3/70 (Ln). 1st perfd Judson Poets Theater, New York, 20/1/66; 1st British perf. Cast: *Stage* 9/4/70, 14. *Carol* Briony Hathaway; *Jim* James Gary; *Maid* Katherine Tracy. Dir Julie Zellweger. Reviews: *New Statesman* 3/4/70, 486; *Stage* 9/4/70, 14; *Times* 3/4/70, 12. Comment: New York Workshop. "It makes no conceptual sense, and you feel it was damned easy to write" (*Times*). *Stage* also found the piece incomprehensible.

70.99 *Sharpeville Crackers* (Multi-media) John McGrath. LYCEUM 4/70.*

70.100a *The Bird, the Mouse and the Sausage* (P for children) Wilfred Harvey (based on Grimm's tale, 1812). ARTS 1/4/70.* Comment: MPS 197.

70.100b *Hans Who Would Not Tie His Boots Laces* (P for children) Marjorie Randle. ARTS 1/4/70.* Comment: MPS 196.

70.101 *Electra* (T) Euripides (trans David Thompson). SOHO 1/4/70.** Cast: *Stage* 26/3/70, 14. Freda Dowie, Andrew McCulloch, Thalia Kouri, Terence Skelton,

Vivien Berry, Jeanna L'Esty. *Dir* Hovhanness I. Pilikian; *Masks* Jennifer Heap. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Sobel. Comment: Traverse Theatre.

70.102 *Birds of a Feather* (Revue, 2a). ROYALTY 2/4/70.* 40 perf. Cast: *Variety* 22/4/70, 90. Rickie Renée, Les Lee, Larry Grayson, Laurence Daury, Terry Durham, Barry Scott, The Mimetimers, Tony Chantel, Kim Diamond, The Superbirds, Kenny Day, Noel Tovey Dancers. *L, Pres* Paul Raymond; *Mgr* Francis Marsh; *Dir, Ch* Noel Tovey; *Dgn* Tod Kingman; *Cost dgn* R. St. John Roper; *Pq* Wig Creations; *Mus dir, Mus arr* David Gold; *Light* Eric Baker; *St dir* Billy Budd; *Dsm* Jolyon Jackley; *Wm* Barbara Eatwell; *Am* Michael Vickers; *Bom* Philip Guthrie; *Sm* Brian Scott; *Elect* Alan Thorns; *Eng* Albert Cronk. Plot: OTF/2. Reviews: *Birmingham Post* 4/4/70, 2; *New Statesman* 10/4/70, 524; *Observer* 12/4/70, 29; *Variety* 22/4/70, 90. Comment: *Variety* guessed this disappointing "transvestite revue may well draw the same crowds who enjoy this kind of entertainment over their alcohol at local pubs."

70.103 *Fred, Where Are You?* (P) Norris Harvey. TOWER, CANONBURY, 2/4/70.* Cast: *Stage* 9/4/70, 15. *Phil Emon* Michael Raghan; *Becky Emon* Gwen Nelson; *Mr. Juter* Anthony Heaton; *Mr. Currey* Thomas Heathcote; *Miss Bates* Marilyn Harrington. *Dir, Dgn* Michael Warre; *Sm* Christopher Smith. Review: *Stage* 9/4/70, 15. Comment: English Arts Theatre Committee. On the financing of this production, see *Times* 14/3/70, 6. The theme of the play was the "clash between tradition and progress, old-fashioned loyalty and thrusting big business and age and youth" (*Stage*).

70.104 *Who Killed Santa Claus?* (Thriller, 2a) Terence Feely. PICCADILLY 2/4/70.** 209 perf. Cast: *Stage* 9/4/70, 13; *Theatricalia*; *Variety* 22/4/70, 90; *WWT/15*. *Connie Bell* Martha Henry; *Jack Campbell Barnes* James Cairncross; *Barbara Love* Honor Blackman; *Christopher Moore* Edwin Richfield; *Paul Reston* Maurice Kaufmann; *Don Lewis* Frank Wylie; *Ray Lacey* Noel Davis; *Dave Ogden* Billy Hamon. *Pp* Piccadilly Theatre Ltd.; *Mgr dir, Lic* Donald Albery; *Gen mgr* Ian D. Albery; *Mgr* David Leach; *Bom* John Hulbert; *Pres* Bill Freedman, Alexander M. Cohen Ltd.; *Dir* Nicholas Barter; *Dgn* Henry Bardon; *Light* Joe Davis; *Cost* Christian Dior; *Gen co. mgr* Thomas Bohdanetzky; *Sm* Michael Ginesi; *Dsm* Trevor Bentham; *Asm* Sally Barling; *Wm* Nan Moody; *Assist dgn* Lorraine McKee; *Sc bld* Brunskill and Loveday; *Sc* Harker's Studios; *Pq* Wig Creations. Plot: French/2. Reviews: *Birmingham Post* 3/4/70, 7; *Daily Mirror* 3/4/70, 16; *Guardian* 3/4/70, 10; *Illustrated London News* 18/4/70, 35; *New Statesman* 10/4/70, 524;

Spectator 11/4/70, 490; *Stage* 9/4/70, 13; *Times* 3/4/70, 12; *Tribune* 17/4/70, 11; *Variety* 22/4/70, 90. Comment: "The story does not really generate enough tension to put it in the top class of comedy thrillers. Too often the twists are funnier than the jokes" (*Daily Mirror*). *Guardian* did not find the piece as scary as it should have been and the cardboard characters were barely acceptable. "Deeply implausible ... [but] deft, fast, spookish, even witty at times" (*Spectator*). *Variety* opined it was sufficient for the West End and the acting was competent. "Rings a few changes on the basic country house formula" whodunnit (*Times*).

70.105 *The Fall and Redemption of Man* (P, 2a) John Bowen. QUESTORS 4/4/70. Cast: QTA. Review: *Middlesex County Times* 10/4/70, 18. Comment: *Middlesex County Times* reported the 13 actors played 64 characters.

70.106 *The Contractor* (P, 3a) David Storey. FORTUNE 6/4/70.** 279 perf. Cast: *Variety* 22/4/70, 90; *WWT/15*. *Kay* Philip Stone; *Marshall* Jim Norton; *Ewbank* Bill Owen; *Fitzpatrick* T. P. McKenna; *Bennett* Norman Jones; *Paul* Paul Moriarty; *Claire* Susan Glanville; *Glendenning* John Antrobus; *Old Ewbank* Billy Russell; *Maurice* Christopher Coll; *Old Mrs. Ewbank* Adele Strong; *Mrs. Ewbank* Constance Chapman. *Pres* Michael Codron; *Dir* Lindsay Anderson; *Dgn* John Gunter; *Light* Andy Phillips. Plot: Best/73, 153, Demastes/2, Hischak/2, 63–64, Hochman, Salem, Vinson, Weintraub. Reviews: *Christian Science Monitor* 2/5/70, 10; *Observer* 12/4/70, 29; *Spectator* 11/4/70, 489; *Times* 7/4/70, 8; *Variety* 22/4/70, 90. Comment: "Should prove a draw for the discerning ... Bill Owen's portrayal is a little gem" (*Variety*). *Christian Science Monitor* was happy to report that "house full" boards were out every night for this play that possessed "a note of the most moving, delicate, and fragile sadness." *Times* found the revival more convincing and Storey's thematic point was clear.

70.107 *Slag* (C, 2a) David Hare. HAMPSTEAD 6/4/70.* Rosemary McHale, Marty Cruickshank, Diane Fletcher. *Dir* Roger Hendricks Simon; *Sets* John Hallé. Plot: Demastes/2, Hischak/2, 29, Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 7/4/70, 6; *Guardian* 7/4/70, 8; *Illustrated London News* 18/4/70, 35; *New Statesman* 17/4/70, 560; *Observer* 19/4/70, 28 *Stage* 9/4/70, 13; *Times* 7/4/70, 8; *Tribune* 17/4/70, 11. Comment: MPS 261. *Guardian* said the play merited a West End production but needed revision. *Tribune* thought the play possessed "odd flashes of insight into the feminine psychology" that showed Hare was more than "just another sophisticated sex-comedian." *Times* said the characterizations in the play outweighed its implausibilities and ambiguities. The first New York production

(Public Theater/Other Stage 21/2/71) ran for 32 performances.

70.108 *The Beaux' Stratagem* (C, 2a) George Farquhar. OLD VIC 7/4/70.** 32 perf. Cast: NTA; *Stage* 16/4/70, 13; *Theatricalia*; *Variety* 20/5/70, 58; *WWT/15*. *Thomas Aimwell* Ronald Pickup; *Francis Archer* Robert Stephens; *Squire Sullen* David Ryall; *Sir Charles Freeman* Kenneth Mackintosh; *Folgard* Derek Jacobi; *Gibbet* Paul Curran; *Hounslow* John Flint; *Bagshot* Patrick Carter; *Boniface* Gerald James; *Scrub* Bernard Gallagher; *Lady Bountiful* Jeanne Watts; *Mrs. Sullen* Maggie Smith; *Dorinda* Sheila Reid; *Gipsy* Louise Purnell; *Chamberlain* Robert Walker; *Countrywoman* Mary Griffiths; *Coachman* James Hayes; *Passengers* Patrick Carter, Michael Edgar, Mary Griffiths, William Hobbs, Norma Streader, Judy Wilson. *Dir* William Gaskill; *Dgn* René Allio; *Mus* John Cameron; *Light* Andy Phillips; *Ch* Malcolm Goddard; *Fight arr* William Hobbs; *Sm* John Rothenberg. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 9/4/70, 10; *Christian Science Monitor* 18/4/70, 10; *Daily Mirror* 9/4/70, 14; *Guardian* 9/4/70, 10; *Illustrated London News* 18/4/70, 35; *New Statesman* 17/4/70, 560; *Observer* 12/4/70, 29; *Spectator* 18/4/70, 519; *Stage* 16/4/70, 13; *Times* 9/4/70, 18; *Tribune* 17/4/70, 11; *Variety* 20/5/70, 58. Comment: National Theatre. Press night was 8/4/70; apparently there were no previews. Maggie Smith gave an "immensely stylish high comedy" performance (*Guardian*); *Illustrated London News* called her "a natural Restoration actress." *Observer* was similarly full of praise for Smith. Like other reviewers, *Spectator* said "William Gaskill's *The Beaux' Stratagem* makes a brilliant companion to his production of ... *The Recruiting Officer*." "Gaskill has staged it intelligently, letting the script and the art of his first-class players have full rein" (*Variety*). *Times* welcomed the "direction and design partnership of William Gaskill and René Allio" for stripping away "the encrustations of Restoration tradition." The production remained in repertory until 2/1/71.

70.109a *The Dictator's Slippers* (P, 2a) Peter Howard. WESTMINSTER 7/4/70. 1st perfd De la Cour-St. Pierre, Geneva, 26/6/54?; 1st British perf. Cast: *Stage* 16/4/70, 15; *WWT/15*. *Saturn* Philip Newman; *Dr. Hippocrat* David Steuart; *Bullbluff* Donald Simpson; *Irasca* Mark Heath; *Dessiani* Surya Kumari; *Polyglot* Geoffrey Colville; *The Prisoner* Philip Friend; *Secretary* Robert Robertson; *Guard* James Taylor. *Pres* Westminster Productions Ltd., Moral Re-Armament; *Dir* Henry Cass; *Sc dgn* W. Cameron Johnson; *Cost dgn* Dorothy Phillips; *Light* Louis Fleming; *Sm* Barry Busbridge. Review: *Stage* 16/4/70, 15. Comment: About what happens when a

dictator dies. "The double bill ... cannot be seen as drama in any accepted sense, because these plays lack the very essence of drama—tension, intellectual conflict, credibility within the terms of theatrical reality" (*Stage*).

70.109b *The Ladder* (P) Peter Howard. WESTMINSTER 7/4/70.** Cast: *Stage* 16/4/70, 15; *WWT/15*. *Hero* Philip Friend; *The Man with the Bag* David Steuart; *Cheerful Bystander* Mark Heath; *Hero's Mother* Joan Croydon; *Businessman* Philip Newman; *Mary* Lisa Rayne; *Hero's Wife* Chris Channer; *Politician* Geoffrey Colville; *Maid/Woman* Patricia Leslie. *Pres, Dir, Sc dgn, Cost dgn, Light, Sm* as for 70.109a. Plot: Fletcher. Review: *Stage* 16/4/70, 15.

70.110 *Erb* (Mus, 2a) Trevor Peacock (bk, lyr, mus; based on W. Pett Ridge's novel, *Erb*, 1902). STRAND 7/4/70. 38 perf. 1st perfd University Theatre, Manchester, 22/12/69. Cast: *Stage* 16/4/70, 14; *WWT/15*. *Claud, Swain, Party Guest, Paperboy* Steven Barnes; *Liza, Miss Baxter, Little Girl* Jane Bolton; *Patriotic Supporter, Costermonger, Second Newsboy, Young Publican, First Reporter* Robert Booth; *First Factory Girl, Masters, Miss Sorrell* Suzan Cameron; *Payne* Peter Childs; *Salvation Army Lady, Cook, Violet* Gloria Connell; *Lady Frances* Jennifer Croxton; *Alice, Miss Shooter* Jacqueline Da Costa; *Bert, Claud Parret, First Newsboy* Michael Dominic; *Harry, The Chief, Doubleday, Mr. Chuffy* Richard Durden; *Duchess, Mrs. Walker, Mrs. Biddle, Fat Lady, Salvation Army Lady* Carol Gillies; *Ernie Porter, Harold, Singing German, Sailor, Jim Sorrell* Nikolas Grace; *Rosalind* Deborah Grant; *Swain, Cecil Parret, Silent Friend* Tim Hardy; *Dicky Dobson, Alf, Second Reporter, Will Shooter* Geoffrey Hayes; *Second Factory Girl, French Maid, Bar Maid, Little Girl* Carol Hazell; *Patriotic Speaker, Lord Dudley* Dudley Jones; *Ron, Mr. Prince* Neil Kennedy; *Labour M.P., Great Eastern Man, Foreman, Mr. Trench, Religious Speaker* Bernard Martin; *Erb* Trevor Peacock; *Mairie* Jeanette Ranger; *Spanswick* Malcolm Rennie; *Fred, Enormous Man, Bill Baxter* Roy Sampson; *Swain, Sid* Kevin Sheehan; *Ellen* Jill Shilling; *Arthur K. Grimshaw, Doctor, Recorder, Lord Summers, Bishop, Henry Hopkinson* Roger Swaine; *Louisa* Bridget Turner; *Reporter, Tom, Party Guest, Cab Driver, Drunk* James Woolley. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres* Richard Pilbrow, 69 Theatre Co.; *Dir* Braham Murray; *Dgn* Johanna Bryant; *Light* Robert Bryan; *Sound* Ian Gibson; *Mus arr* Gareth Davies; *Mus dir* Gordon Mackie. Plot: OTF. Reviews: *Birmingham Post* 8/4/70, 6; *Daily Mirror* 8/4/70, 14; *Guardian* 4/4/70, 8, 8/4/70, 10; *Illustrated London News* 18/4/70, 35; *New Statesman* 17/4/70, 560; *Observer* 12/4/70, 29; *Stage* 16/4/70, 14; *Times* 8/4/70, 15; *Tribune* 17/4/70, 11. Comment: MPS 148. *Guardian*

(8/4) commended the production to a degree, but thought the piece needed better construction, while Trevor Peacock playing the lead was rather dogged, if sincere. "As a musical, the narrative reaches the theatre with an exhilarating directness and simplicity. We must congratulate Trevor Peacock who, after writing libretto and lyrics and composing the music, now finds a most agreeable bounce and confidence as Erb himself" (*Illustrated London News*). *Times* was baffled by the piece's aim since the labour relations story line failed to jell and it was really just a "music hall musical." *Stage* judged the work favorably.

70.111a *Not Now, Sweet Desdemona* (P) Murray M. Carlin. TOWER, CANONBURY, 7/4/70.* Cast: *Stage* 16/4/70, 14. *Desdemona* Patricia Michael; *Othello* Kenneth Gardner. *Dir* Adrian Rendle; *Sm* Chris Smith. Review: *Stage* 16/4/70, 14. Comment: English Arts Theatre Committee. On the financing of this production, see *Times* 14/3/70, 6. "Carlin is plainly intrigued by the ambiguities of the colour question, as both the plays deal with this matter and both come to the same conclusion, one on a broadly political plane, the other on a social-marital level. That conclusion is, as one might expect, inconclusive, being simply that when two people need each other colour and race are immaterial" (*Stage*).

70.111b *The Thousand* (P) Murray M. Carlin. TOWER, CANONBURY, 7/4/70.* Cast: *Stage* 16/4/70, 14. *An Anglican Priest* Charles West; *An African Rebel Leader* Kenneth Gardner. *Dir* Adrian Rendle; *Sm* Chris Smith. Review: *Stage* 16/4/70, 14. Comment: English Arts Theatre Committee. On the financing of this production, see *Times* 14/3/70, 6.

70.112 *Aagesund* (P) Derek Wellman. LITTLE THEATRE CLUB 8/4/70.* Cast: *Stage* 16/4/70, 15. *Greta Johannessen* Jacqueline Emmett; *Ingrid Ulster* Anne Irving; *Tormad Johannessen* James Martin. *Dr. Ullmann* Stephen Parkins; *Fru Ullmann* Meriel Fairbairn; *Aena Johannessen* Jessica Shaw; *Helmut Muller* Stephen Berkeley; *C.P.O. Bates* Robert Nicholson; *Opd. Tel. Williams* Nigel Darcy. *Dir* Margaret Prior; *Dgn* Roberta Dylan; *Light, Sound* John Dylan; *Sm* Diane Burman. Review: *Stage* 16/4/70, 15. Comment: "A play of human emotions set in occupied Norway, 1943" (adv. *Stage* 9/4/70, 15). While *Stage* found the story "effective," the production felt "wooden and artificial."

70.113 *Nell!* (MP) John Worth (bk, mus, lyr) and Philip Mackie (bk). RICHMOND 8/4/70.* Cast: *Stage* 12/3/70, 8. *Hermione* Baddeley, *Stuart* Damon, *Jackie* Trent. *Dir* Mark Kingston; *Sc dgn* Peter Kindred; *Cost dgn* Alan Pickford; *Mus dir, Mus arr* Tony Hatch; *Ch* Tom Merri-

field. Comment: The piece was about Nell Gwyn and Charles II. A two-week engagement.

70.114 *After Magritte* (P, 1a) Tom Stoppard. GREEN BANANA 9/4/70 (Ln).* Cast: *Stage* 16/4/70, 13. *Foot* Clive Barker; *Holmes* Malcolm Ingram; *Harris* Stephen Moore; *Thelma* Prunella Scales; *Mother* Josephine Tewson. *Dir* Geoffrey Reeves; *Set* Gordon Tait; *Sm* Roy Preston. Plot: Demastes/2, Hischak/2, 44-45, Walford, Weintraub. Reviews: *Guardian* 10/4/70, 8; *Stage* 16/4/70, 13; *Times* 10/4/70, 16; *Tribune* 17/4/70, 11. Comment: *Ambiance* Lunch-hour Theatre Club. "In comparison with Stoppard, Joe Orton was a more significant and wittier writer, but in this limited territory Stoppard is a writer of superb irrelevance" (*Guardian*). The playlet "sustains itself well enough for 40 minutes" (*Tribune*). *Times* praised Geoffrey Reeve's production and most of the performances. The first New York production (Theatre Four 23/4/72) ran for 465 performances.

70.115 *Danny La Rue at the Palace* (Revue, 2a) Barry Cryer and Dick Vosburgh and Bill Solly (mus, lyr) and Bryan Blackburn. PALACE 9/4/70.* 811 perf. Cast: *Stage* 16/4/70, 13; *Variety* 20/5/70, 58; *WWT/15*. *Danny La Rue*, Roy Hudd, Lionel Blair Dancers (Val Arness, Wendy Bell, Nina Chalmers, Brenda Crippen, Jackie Gentle, Joanna Horlock, Christine Kendall, Sandra Leachman, Wendy Martin, Gayna Martina, Chrissie Westoll, Pappi Borza, Alexander Curry, Gary Downie, Bernard Jamieson, Christopher Robinson, Ken Walsh), *Bel Canto Singers* (Christine Chandler, Jill Donohue, Mary Murphy, Don Aitken, Evan Wildes, Bob Wilson), David Ellen, Jackie Sands, Jackie Gentle, Toni Palmer, Joe Church, Black Theatre of Prague. *Mgr dir* Emile Littler; *Pres* Bernard Delfont, Emile Littler, Tom Arnold Productions; *Dir* Freddie Carpenter; *Ch* Lionel Blair; *Cost* Mark Canter; *Light* Michael Northen; *Mus dir* Derek New; *Mus arr* Ted Brennan, Bernard Ebbinghouse, Colin Keyes, Derek New; *Sm* Gerald Phillips. Plot: OTF/2. Reviews: *Birmingham Post* 10/4/70, 7; *Daily Mirror* 10/4/70, 16; *Guardian* 10/4/70, 8; *Illustrated London News* 25/4/70, 43; *New Statesman* 17/4/70, 560; *Observer* 12/4/70, 29; *Spectator* 18/4/70, 520; *Stage* 16/4/70, 13; *Times* 10/4/70, 16; *Tribune* 17/4/70, 11; *Variety* 20/5/70, 58. Comment: MPS 173. *Guardian* said the show was "scandalously, monstrously funny ... yet good-hearted." "Highly respectable family parties appeared to be enjoying it enormously ... And aficionados of dirty jokes will have a ball" (*Tribune*). *Variety* noted how La Rue had gradually risen to eminence and was now "a personality which exudes star quality, something bigger than life"; the show, however, was "grab-bag slapped together." La Rue "looks all female, but he never lets the customers forget that deep down he is male, all male. He makes

Raquel Welch seem quite ordinary. But just when you are hooked on thinking he's the ultimate in femininity he croaks 'Wotcher, mate' like a docker with smoker's throat" (*Daily Mirror*).

70.116 *Fagged Out* (Drag revue). HAMPSTEAD 9/4/70 (Lt). * Cast: *Stage* 16/4/70, 15. Rogers and Starr, Gaby Vargas, Billy Boyle. *Pd* co-ordinator Peter Ives. Plot: OTF/2. Reviews: *Observer* 19/4/70, 28; *Stage* 16/4/70, 15. Comment: *Stage* said this Rogers and Starr revue "put drag back where it belongs. It came as a refreshing, witty and lively change from the sameness of Danny La Rue and the slightly tasteless cavortings in *Birds of a Feather*."

70.117 *The Bolsheviks* (P) Mikhail Shatrov (trans Robert Daglish of *Bol'sheviki*, 1966). UNITY 10/4/70. 1st British perf. Review: *Stage* 16/4/70, 17. Comment: "Shatrov, acting here as a combined propagandist-apologist, contrives to make the Revolution about as exciting and earth-shattering as a parish council meeting" (*Stage*).

70.118 *Little Malcolm and His Struggle Against the Eunuchs* (CD, 3a) David Halliwell. MERCURY c. 10/4/70. ** Cast: *Stage* 23/4/70, 8. *Malcolm Scrawdyke* Anthony May; *Ingam* Myles Reithermann; *Wick* Christopher Martin; *Nipple* Barrie Rutter; *Ann* Joanna David. *Dir* John Thaw. Plot: Bordman/4, 413, Hischak, Vinson. Review: *Kensington Post* 17/4/70, 55.

70.119 *Mandragola* (P) Niccolò Machiavelli (trans Jaroslav Pokerny; adpt Cinohermi Klub of *La mandragola*, 1520). ALDWYCH 13/4/70. ** Cast: *Stage* 16/4/70, 15; *WWT/15*. *Callimaco* Frantisek Husak; *Siro* Jiri Hrzan; *Messire Nicia* Jiri Halek; *Sostrata* Vera Galatikova; *Ligurio* Petr Cepek; *Friar Timothy* Josef Somr/Josef Vondracek; *Lucrezia* Jana Brezkova; *A Lady* Nina Diviskova. *Pres* Peter Daubeny; *Dir* Jiri Menzel. *Dgn* Lubos Hruza; *Mus* Vaclav Halek; *Light* Milan Jellnek; *Sound* Richard Bouska; *Sm* Frantisek Novak. Plot: Gassner, Hochman, Shipley. Reviews: *Birmingham Post* 14/4/70, 7; *Christian Science Monitor* 24/4/70, 4; *Guardian* 17/4/70, 10; *Illustrated London News* 25/4/70, 43; *Observer* 19/4/70, 28; *Spectator* 18/4/70, 519–20; *Stage* 16/4/70, 15; *Times* 14/4/70, 20; *Tribune* 24/4/70, 15. Comment: Cinohermi Klub of Prague. World Theatre Season. *Spectator* called the Prague company "small, intimate and fiendishly accomplished ... [they] use their physical agility for dry comments on its mortal clumsiness." However, *Christian Science Monitor* was disappointed: "It seems to devote itself to rather crude horseplay ... emphasiz[ing] the more disgusting aspects of physical existence." *Illustrated London News* thought they lacked faith in the play, "but the business they have

added is usually irrelevant and never very funny. That is unfortunate; they are discerning actors." *Times* said the company "deserves close study as a model ensemble."

70.120a *History of a Poor Old Man* (P) John Grillo. SOHO 14/4/70. * Plot: Vinson. Review: *Stage* 23/4/70, 10.

70.120b *Laughs Etc.* (P) James Leo Herlihy. SOHO 14/4/70. 1st perfd Theatre Company of Boston 1/2/68; 1st British perf? Plot: Vinson. Review: *Stage* 23/4/70, 10.

70.120c *The Old Jew* (Monol) Murray Schisgal. SOHO 14/4/70. 1st perfd Festival, Stockbridge, Massachusetts, c. 7/8/66; 1st British perf? Review: *Stage* 23/4/70, 10.

70.121 *Medea* (T) Euripides (trans David Thompson). GREENWICH 14/4/70. ** 1st perf this trans. Cast: *Stage* 23/4/70, 9; *WWT/15*. *Medea* Katharine Blake; *Jason* Denys Hawthorne; *Creon* Ewan Hooper; *Annette* Battam, Freda Dowie, Rosemary Towler, Gudrun Ure, Sam Williams, David Kearney. *Dir* David Thompson; *Dec* Roger Butlin. Plot: Bordman, Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 15/4/70, 10; *New Statesman* 24/4/70, 593; *Spectator* 25/4/70, 555; *Stage* 23/4/70, 9; *Times* 27/4/70, 11; *Tribune* 24/4/70, 15. Comment: *Guardian* thought the production lacked "a suitable style or manner." *Tribune* faulted the disjointed chorus and the lack of integration in the production as a whole. *Times* agreed about the chorus but opined the production was coherent in many aspects. *Spectator* thought the production possessed "truthfulness" and "matter-of-fact precision."

70.122 *Widowers' Houses* [Didactic Realistic Play, 3a] Bernard Shaw. COURT 14/4/70. ** Cast: Findlater; *Stage* 23/4/70, 9; *WWT/15*. *Waiter* Stephen Bradley; *Cokane* Frank Middlemass; *Trench* Robin Ellis; *Sartorius* Anthony Newlands; *Blanche* Nicola Pagett; *Porter* William Fisher; *Lickcheese* Larry Noble; *Parlourmaid* Penelope Wilton. *Dir* Michael Blakemore; *Dec* John Elvery. Plot: Demastes/1, French/2, Hochman, Law, Mander/3, Matlaw, Purdom, Shipley. Reviews: *Birmingham Post* 15/4/70, 3; *Guardian* 15/4/70, 10; *Illustrated London News* 25/4/70, 43; *Observer* 19/4/70, 28; *Spectator* 25/4/70, 555; *Stage* 23/4/70, 9; *Times* 15/4/70, 15; *Tribune* 24/4/70, 15. Comment: Nottingham Playhouse Company. *Guardian* welcomed the production as "a splendid evening of old-fashioned drama of debate ... one of the best Shaw revivals for a long time." The revival reminded *Tribune* of John Arden's *The Waters of Babylon*. A "brisk, clean and shapely production" (*Spectator*). *Times* admired the play's "unusual combination of moral fervour with Sardou-like technical skill."

70.123 *The Flowers Shall Have a New Master* (P for children) Gregory Marshall. ARTS 16/4/70 (m). * Review: *Stage* 21/5/70, 13. Comment: MPS 198. Unicorn Theatre. Matyelok Gibbs played five different roles. An entertaining play with a political element children could understand in their own way (*Stage*).

70.124 *Mandrake* (MC, 2a) Michael Alfreds (lyr, bk; adpt of Niccolò Machiavelli, *La mandragola*, 1520) and Anthony Bowles (mus). CRITERION 16/4/70. 12 perf. 1st perfd LAMDA 15/2/67 (amat); 1st prof perf Theatre Royal, Bristol, 28/5/69. Cast: Theatricalia; *Variety* 20/5/70, 58; *WWT/15*. *Siro* Roger Davenport; *Genevieve* Sandra Michaels; *Callimaco* Paul Shelley; *Lucrezia* Sarah Atkinson; *Sostrata* Margaret Burton; *Doria* Cindy Wells; *Chaperone* Julia McCarthy; *Fra Timoteo* Ian Patterson; *Novice* Tom Marshall; *Nicia* Edward Caddick; *Ligurio* Roy Kinnear; *Innkeeper's Wife* Beverley Martell; *Sailor* Iain Smith; *Communicant* Rosemary Lyford; *Innkeeper* Brian Ellis. *Pres* Donald Albery; *Dir* Edward Caddick; *Dec* Charles Alty. Plot: Gassner, Hochman, OTF, Shipley. Reviews: *Birmingham Post* 17/4/70, 7; *Daily Mirror* 17/4/70, 16; *Guardian* 17/4/70, 10; *Illustrated London News* 2/5/70, 30; *New Statesman* 24/4/70, 593; *Observer* 19/4/70, 28; *Stage* 23/4/70, 9; *Times* 17/4/70, 17; *Tribune* 24/4/70, 15; *Variety* 20/5/70, 58. Comment: MPS 84. *Times* noted the piece used Machiavelli's comedy as an excuse for "combining the medieval giggles of old-style intimate review ... with the post-censorship bawdery of *The Canterbury Tales*." This could have been "an enjoyable ribald musical" but in fact was "more a bore than a bawd" (*Variety*). "All in all, a very strange entertainment" (*Daily Mirror*). *Guardian* cited two examples of the lack of wit in the piece.

70.125 *Whose Turn Next?* [Na koho to slovo padne] (P, 6sc) Alena Vostrá. ALDWYCH 16/4/70. 1st perfd Prague 1967; 1st British perf. Cast: *Stage* 23/4/70, 12; *WWT/15*. *Margit* Jirina Trebicka; *Offside* Jiri Hrzan; *Pierrot* Petr Cepek; *Medical Student* Josef Abrham; *Milada* Nina Diviskova; *Blanka* Jana Brezkova; *Zmeskal* Josef Vondracek; *Official* Frantisek Husak; *Lexa* Josef Somr; *Husband* Pavel Landovsky; *Wife* Zdena Koutska, Jana Markova; *Zdena Vera* Galtikova; *Waiter* Jiri Kodei. *Pres* Peter Daubeny; *Dir* Jan Kacer; *Dec* Lubos Hruza; *Mus* Petr Skoumai. Reviews: *Guardian* 17/4/70, 10; *New Statesman* 1/5/70, 637; *Observer* 26/4/70, 28; *Spectator* 25/4/70, 555; *Stage* 23/4/70, 12; *Times* 17/4/70, 17. Comment: Cinoherni Klub of Prague. World Theatre Season. "A casual, sardonic study of aimless youth in Prague" with "socio-political overtones" (*New Statesman*). "A hybrid entertainment which fails to yoke its disparate dramatic and farcical fragments" (*Guardian*). *Spectator* was amazed by the company's physical feats

and said the play itself worked "on the grim, crime-and-punishment principle of farce."

70.126a *An Account of the Marriage of August Strindberg and Harriet Bosse* (P) John Abulafia. THEATRE UPSTAIRS 20/4/70.* Cast: Findlater. Libby Butterworth, Michael Prescott. *Dir* Shell Abulafia. Review: *Stage* 7/5/70, 14. Comment: Incubus. "A taut and fierce little play about the marriage of two intelligent, strange and sometimes savage people" (*Stage*).

70.126b *Brain* (P) John Abulafia and the cast. THEATRE UPSTAIRS 20/4/70.* Cast: Findlater. John Abulafia, Ian Butterworth, Libby Butterworth, Paddy Fletcher, Michael Prescott, Pat Redman, Oliver Williams. *Dir* John Abulafia. Review: *Stage* 7/5/70, 14. Comment: Incubus. "A typical experimental piece, opening with shrills and shrieks, progressing through nursery word associations and developing into some kind of comment" (*Stage*).

70.126c *A Four Legged Sparrow That's Ready for War* (P). THEATRE UPSTAIRS 20/4/70.* Review: *Stage* 7/5/70, 14. Comment: Incubus. "Consisted of short sketches and poems, some of which were vaguely reminiscent of William Plomer" (*Stage*).

70.127 *Lux in Tenebris* (F, 1a) Bertolt Brecht [written 1919]. QUIPU BASEMENT THEATRE 20/4/70. 1st British perf. Cast: *Stage* 30/4/70, 14. *Paduk* Aleksander Browne; *Frau Hogge* Genine Grahame; *Reporter* James Garrett; *Assistant, Official Man, Second Customer, Chaplain* Richard Huggett; *Man, First Customer, Singer* Sam Blackburn. *Dir* Carl Forgione; *Dgn* Joanna Forgione; *Sm* Jay Browne. Plot: French/2, Hochman, Walford. Reviews: *Guardian* 25/4/70, 8; *Stage* 30/4/70, 14; *Times* 21/4/70, 11. Comment: The production was rendered ineffective by "the total untheatricality of the environment" (*Times*). "In this production ... things didn't move smoothly enough. What should have been a snappy, maybe stylised piece, came over as a fits and starts play, without any cohesiveness and without any real style" (*Stage*).

70.128 *Under Milk Wood* (P, 2a) Dylan Thomas. MAY FAIR 21/4/70.** 78 perf. Cast: *Stage* 30/4/70, 14; *WWT/15*. Philip Madoc, Clive Merrison, David Jason, Windsor Davies, Ruth Madoc, Jennifer Hill. *Dir* Malcolm Taylor; *Light* Ian Hobbs; *Sm* Ann Hodston. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hishchak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Reviews: *Birmingham Post* 22/4/70, 7; *Illustrated London News* 2/5/70, 30; *Stage* 30/4/70, 14; *Times* 22/4/70, 9; *Tribune* 8/5/70, 11. Comment: Topaz. *Tribune* said it was an "unpretentious

production ... nearly perfect in diction and emphasis though visually rather monotonous." *Times* described this as "a concert version" in which the cast sat on stools; it was "an agreeable, if not overly theatrical, evening."

70.129 *Carol Channing with Her Ten Stout-Hearted Men* (Mus frappé) Joe Layton. DRURY LANE 22/4/70.* 69 perf. Cast: *Stage* 30/4/70, 13; *WWT/15*. Carol Channing; *Dancers* Tucker Smith, Leonard John Crofoot, Paul Held, Nicholas Rosen, Pat Adiarte, Earl Anthony, Denny Shearer, Roy Barry, George Lee, Walter Stratton. *Chm* Prince Littler; *Gen mgr* George Hoare; *Sec S. L.* Drew; *Pres* Bernard Delfont; *Dir* Joe Layton; *Dgn* Fred Voelpel; *Mus dir* Ray Cook; *Light* Danny Franks; *Continuity* Robert Emmett; *Sm* Joe Calvan; *Ch* Lee Norris; *Co. mgr* Dave Jackley; *Sound* Anne Bickerstaff, David Collison, Antony Horder; *Wm* Harriet Beal, Eve Barnes; *Assist pd* Jill Weitzner; *Press rep* Clifford Elson. Reviews: *Christian Science Monitor* 29/4/70, 6; *Guardian* 23/4/70, 10; *Illustrated London News* 2/5/70, 30; *New Statesman* 8/5/70, 668; *Observer* 26/4/70, 28; *Spectator* 2/5/70, 59; *Stage* 23/4/70, 10. 30/4/70, 13; *Times* 23/4/70, 16. Comment: Carol Channing's London debut. "Miss Channing is so much more inspired and original than most of her material" (*Guardian*); *Times* concurred. *Illustrated London News* reported Channing took "call upon call from a house in storming enthusiasm ... When an artist can rule such a house as Drury Lane, we know this is the stage hypnotism we want and seldom get."

70.130 *The Government Inspector* (C [5a]) Nikolai Gogol (anon trans of *Revizor*, 1836). ALDWYCH 22/4/70.** *Mayor* Pavel Landovsky; *Khlestakov* Jiri Kodet; *Osip* Josef Somr; *Mayor's Wife* Helena Ruzickova; *Her Daughter* Jana Brezkova; *Dobchinsky* Jiri Hrzan. *Pres* Peter Daunbey; *Dir* Jan Kacer. Plot: Best/22, 563, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Salem, Shipley, Sobel. Reviews: *Guardian* 23/4/70, 10; *New Statesman* 1/5/70, 637; *Observer* 26/4/70, 28; *Spectator* 2/5/70, 59; *Stage* 30/4/70, 15; *Times* 23/4/70, 16; *Tribune* 8/5/70, 11. Comment: Cinoherni Klub of Prague. World Theatre Season. "It is a piece that exactly fits the style of the company, and it is no exaggeration to call the result a classic production" (*Times*). *Guardian* said the production was "revelatory ... scorns farcical effects for something lighter and more profound." *Spectator* noted the production's "delicacy, rich detail, the humour wildly burgeoning in its undergrowth." *Tribune* was unenthusiastic because drunkenness was over-emphasized and "the cast was far too insistently bouncy."

70.131a *The Big House* (P, 1a) Brendan Behan. STANHOPE INSTITUTE 23/4/70.** Review: *Stage* 7/5/70,

14. Comment: Court Drama Group. "This double-bill could well be called '1920,' for the two plays display the light and dark sides of that extraordinary cloud-cuckoo-land which enveloped so much of Ireland's fight for freedom" (*Stage*).

70.131b *The Shadow of a Gunman* (P) Sean O'Casey. STANHOPE INSTITUTE 23/4/70.** Plot: Fletcher, Gassner, Hischak, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Schrank, Scrimgeour, 65-73, Shank. Review: *Stage* 7/5/70, 14. Comment: Court Drama Group.

70.132 *Henry IV Part I* (Hist P) William Shakespeare. MERMAID 23/4/70.** Cast: *Stage* 30/4/70, 13; *WWT/15*. *King Henry IV* Graham Crowden; *Henry (or Hal)* Hywel Bennett; *Lord John o' Lancaster* Martin Thursley; *Earl of Westmoreland*, *Henry Percy*, *Vintner* Antony Brown; *Sir Walter Blunt*, *Owen Glendower* John Rhys-Davies; *Harry Hotspur* David Neal; *Lady Percy* Colette O'Neil; *Thomas Percy* John Harwood; *Edmund, Earl of Douglas*, *Gadshill* Roger Gale; *Lady Mortimer* Beth Morris; *Sir Richard Vernon* Gordon Faith; *Sir John Falstaff* Bernard Miles; *Edward Poins* Mike Pratt; *Bardolph* Gerald Taylor; *Peto* Ian Smith; *Mistress Quickly* Pamela Manson; *Francis* Peter Clough; *Ostler* George Claydon. *Dir* Ron Pember; *Dgn* John Collins; *Cost dgn* Elizabeth Haffenden, Joan Bridge; *Mus* Carl Davis; *Light* David Adams; *Sm* Forbes Nelson. Reviews: *Birmingham Post* 24/4/70, 9; *Guardian* 24/4/70, 8; *Illustrated London News* 16/5/70, 32; *New Statesman* 1/5/70, 637; *Observer* 26/4/70, 28; *Spectator* 2/5/70, 59; *Stage* 30/4/70, 13; *Times* 24/4/70, 15; *Tribune* 8/5/70, 11. Comment: "Why does the Mermaid insist on doing just the Shakespeare plays for which it is temperamentally least suited?" (*Tribune*). An admirable production (*Guardian*). *Observer* called it "too raggedly" just like "a one-night fit-up by a troupe of eighteenth-century barnstormers." A "slap-happy," muddled production (*Times*).

70.133 *Romeo and Juliet* (T) William Shakespeare. TOWER, CANONBURY, 24/4/70.** Cast: TTC.

70.134 *The Captain of Kopenick* (C, 3a) Carl Zuckmayer. ALDWYCH 27/4/70. 1st perfd Deutsches, Berlin, 5/3/31 as *Der Hauptmann von Köpenick*. Voigt Carl Raddatz. *Dir* Bolslaw Barlog. *Pres* Peter Daunbeny. Plot: Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 28/4/70, 10; *Guardian* 28/4/70, 8; *New Statesman* 22/5/70, 746; *Observer* 3/5/70, 33; *Stage* 30/4/70, 15; *Times* 28/4/70, 7; *Tribune* 8/5/70, 11. Comment: Schiller Theatre. World Theatre Season. 1st British performance of the play was BBC National Radio 21/2/33. The Schiller company paled in comparison with the Cinoherni Klub of Prague (*Guardian*); however,

Tribune averred the Schiller company “showed considerably more stylistic range.” *Times* thought the production was too relaxed. “The large company, directed by Bolslaw Barlog, play at a leisurely pace, but create a wonderfully alive and colourful atmosphere, and in often showing us types rather than individuals, have an effect of unfolding a series of cartoons” (*Stage*).

70.135 *Cat on a Hot Tin Roof* (P, 3a) Tennessee Williams. RICHMOND 27/4/70. 1st perfd Forrest, Philadelphia, 14/3/55. Janet Munro, Gary Raymond, George Coulouris, Mavis Villiers. Plot: Best/54, 288, Bordman, Bordman/4, 329, Bryer, Fletcher, Gunn, Heintzelman, Hischak, Hochman, Law, Loney, 293, Matlaw, Patterson, Salem, Shipley, Wilmeth. Comment: A two-week engagement. The first New York production of this Pulitzer Prize-winning piece (Morosco 24/3/55) ran for 694 performances.

70.136a *The Normal Woman* (P) David Mowat. GREEN BANANA 27/4/70 (Ln). 1st perf? Review: *Times* 1/5/70, 8. Comment: Ambiance Lunch-hour Theatre Club. *Times* observed that in both plays, *The Normal Woman* being far the better, Mowat applied “traditional theatrical techniques to comparatively original material.”

70.136b *Tyyppi* (P) David Mowat. GREEN BANANA 27/4/70 (Ln). 1st perf? Review: *Times* 1/5/70, 8. Comment: Ambiance Lunch-hour Theatre Club.

70.137 *The Merchant of Venice* (C, 2a) William Shakespeare. OLD VIC 28/4/70.** 100 perf. Cast: NTA; *Stage* 7/5/70, 13; Theatricalia; WWT/15. *The Duke of Venice* Benjamin Whitrow; *The Prince of Morocco* Tom Baker; *The Prince of Arragon* Charles Kay; *Antonio* Anthony Nicholls; *Bassanio* Jeremy Brett; *Solanio* Michael Tudor Barnes; *Gratiano* Derek Jacobi; *Salerio* Richard Kay; *Lorenzo* Malcolm Reid; *Shylock* Laurence Olivier; *Tubal* Lewis Jones; *Launcelot Gobbo* Jim Dale; *Old Gobbo* Harry Lomax; *Secretary* Michael Edgar; *Servant to Antonio* Lawrence Trimble; *Leonardo* Alan Dudley; *Balthasar* Michael Harding; *Stephano* Patrick Carter; *Barber* Paul Vousden; *Portia* Joan Plowright; *Nerissa* Anna Carteret; *Jessica* Jane Lapotaire; *Singers* Laura Sarti, Clare Walmesley; *Officers, Servants, etc.* Hugh Armstrong, Kate Coleridge, Michael Edgar, Sean Roan-tree, Lawrence Trimble, Paul Vousden. *Dir* Jonathan Miller; *Dgn* Julia Trevelyan Oman; *Light* Robert Ornbø; *Mus, Mus arr* Carl Davis; *Assist dir* Harry Lomax; *Sm* John Rothenberg. Reviews: *Birmingham Post* 29/4/70, 12; *Christian Science Monitor* 8/5/70, 6; *Daily Mirror* 29/4/70, 16; *Guardian* 29/4/70, 10; *Illustrated London News* 9/5/70, 24; *New Statesman* 8/5/70, 668; *Observer* 3/5/70, 33; *Stage* 7/5/70, 13, 12/11/70, 10; *Times* 29/4/70,

9; *Tribune* 8/5/70, 11. Comment: National Theatre. Jonathan Miller set in the play in the business world of London in the 1890s; Laurence Olivier’s first performance of Shylock. *Times* was much interested by Miller using the theme of money to link the separate aspects of the play, even though the result was not entirely Shakespeare’s intent; Olivier’s Shylock was a complete departure from stage tradition and was a piece of great acting. *Christian Science Monitor* said Olivier’s Shylock was the most notable and successful aspect of the production, but other aspects were “less happy.” *Guardian* thought Shylock “is not a role which stretches [Olivier], or for which he will be particularly remembered.” *Observer* declared Miller’s vision was a virtual rewrite by making “the gruesome old bargain ... the heart of the play”; further, while Olivier’s performance was memorable, it was part of the ensemble. “A valiant muddle of a production, and much of the muddle is in the play to begin with” (*Tribune*). The production remained in repertory until 29/7/71.

70.138a *Orison* (P, 1a) Fernando Arrabal (trans Barbara Wright of *Oraison*, 1965). SOHO 28/4/70 (Ln).** Cast: *Stage* 7/5/70, 14. *Fidio* Audrey Murray; *Lilbe* Clive Merrison. *Dir* Rolande Javarello; *Dgn* Charles Alty, Vince Gardener; *Light, Sound* Martin Staines; *Sm* Ann Elyot. Plot: Matlaw, 40. Reviews: *Stage* 7/5/70, 14; *Times* 29/4/70, 9. Comment: *Times* said the double bill demonstrated the methods Arrabal used to explore the theme of trying to find “goodness in a world apparently devoid of meaning.”

70.138b *The Solemn Communion* (P, 1a) Fernando Arrabal (trans John Calder of *La communion solonelle*, 1966). SOHO 28/4/70. 1st British perf. Cast: *Stage* 7/5/70, 14. *Grandmother* Jean Holness; *Grand-daughter* Sammie Winmill; *Necrophile* Howard Southern; *Monks* Ian East, Stuart McGugan. *Dir* Frederick Proud; *Dgn, Light, Sound, Sm* as for 70.138a. Plot: Matlaw, 41. Reviews: *Stage* 7/5/70, 14; *Times* 29/4/70, 9. Comment: The piece is also known as *La communiant*.

70.139 *Krapp’s Last Tape* (Monol) Samuel Beckett. ALDWYCH 29/4/70 (m), 2/5/70 (m).** 2 perf. Cast: Martin Held. *Pres* Peter Daunbeny. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Reviews: *Guardian* 30/4/70, 10; *Times* 30/4/70, 8; *Tribune* 8/5/70, 11. Comment: Schiller Theatre. World Theatre Season. Obviously an authoritative production because it was directed by Beckett, with Martin Held giving “a performance of superb timing and surprise, rivalling Olivier’s power to arouse expectations and then do something different” (*Times*).

70.140 *Intrigue and Love* (P) Friedrich von Schiller. ALDWYCH 30/4/70. 1st perfd Frankfurt 13/4/1784 as *Kabale und Liebe*. *Ferdinand* Gerd Böckman; *Louise* Susanne Tremper. *Pres* Peter Daubeny; *Dir* Hans Hollman; *Sc dgn* Thomas Richter-Forgach. Plot: Hochman. Reviews: *Birmingham Post* 1/5/70, 5; *Christian Science Monitor* 27/5/70, 6; *Guardian* 1/5/70, 10; *New Statesman* 22/5/70, 746; *Observer* 3/5/70, 33; *Stage* 7/5/70, 15; *Times* 1/5/70, 8; *Tribune* 8/5/70, 11. Comment: Schiller Theatre. World Theatre Season. "A fine, faithful production, struggling bravely into a style that a modern audience finds hard to assimilate" (*Tribune*). Both *Guardian* and *Times* thought the production failed to provide an acceptable style or idiom. *Christian Science Monitor* reported the Schiller visit had sold out before the season began; however, many playgoers left this production at the interval.

70.141 *The School for Scandal* (C, 5a) Richard Brinsley Sheridan. QUESTORS 2/5/70.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 8/5/70, 19.

70.142 *The Fantasticks* (Mus, 2a) Tom Jones (bk, lyr; suggested by Edmond Rostand, *Les romanesques*, 1894) and Harvey Schmidt (mus). HAMPSTEAD 3/5/70.** Cast: *Stage* 14/5/70, 13; *WWT/15*. *The Mute* David Pugh; *El Gallo* John Gower; *Luisa* Beth Anne Cole; *Matt* Billy Boyle; *Bellomy* David Bauer; *Hucklebee* Mike Murray; *Henry* Clyde Pollitt; *Mortimer* David Suchet. *Dir* Anton Rodgers, Claude Chagrin; *Set, Light* John Hallé; *Mus arr, Mus dir* John Gould; *Sm* David Way. Plot: Bordman, Bordman/5, 617, Fletcher, Gänzl, Kennedy, OTF, Shipley, Wilmeth. Reviews: *Observer* 10/5/70, 28; *Stage* 14/5/70, 13; *Tribune* 22/5/70, 11. Comment: Limp direction and a weak book (*Tribune*). "It is not difficult to see why, several years ago, London had the good sense not to fall prey to the schmultz and slop, why, in fact, on its previous showing *The Fantasticks* failed in London" (*Stage*).

70.143a *Amphitryon* (C) Molière. ALDWYCH 4/5/70. 1st perfd Palais-Royal, Paris, 13/1/1668. *Mercury* Jean Piat; *Amphitryon* George Descrieres; *Jupiter* Jacques Toja; *Alcmene* Genevieve Casile; *Sosie* Robert Hirsch; Denise Gence. *Pres* Peter Daubeny; *Dir* Jean Meyer. Plot: Hochman. Reviews: *Birmingham Post* 5/5/70, 7; *Christian Science Monitor* 27/5/70, 6; *Guardian* 5/5/70, 6; *Illustrated London News* 16/5/70, 32; *New Statesman* 22/5/70, 746; *Observer* 10/5/70, 28; *Spectator* 16/5/70, 656–66; *Stage* 7/5/70, 15; *Times* 5/5/70, 15. Comment: Comédie-Française. World Theatre Season. The production was memorable for the performance of Robert

Hirsch as *Sosie* (*Observer*). Parts of Hirsch's performance reminded *Guardian* of Frankie Howerd. *Times* said his performance was the centre piece of the production: "a performance of non-stop energy, played ... on a level of extreme feelings ... very little of which makes much impact on the receiving end."

70.143b *La navette* (C, 1a) Henri Becque. ALDWYCH 4/5/70. 1st perfd Gymnase, Paris, 15/1/1878. *Antonia* Micheline Boudet. *Pres* Peter Daubeny; *Dir* Jean Piat. Plot: Matlaw, 67. Reviews: *Birmingham Post* 5/5/70, 7; *Guardian* 5/5/70, 6; *Illustrated London News* 16/5/70, 32; *Spectator* 16/5/70, 656–66; *Stage* 7/5/70, 15; *Times* 5/5/70, 15. Comment: Comédie-Française. World Theatre Season. Apparently this curtain raiser was revived for the benefit of Micheline Boudet (*Times*).

70.144 *Goldberg and Solomon; or, Gilbert and Sullivan Go Kosher* (Two-man show). ROYALTY 4/5/70. 12 perf. Reviews: *Daily Mirror* 5/5/70, 18; *Stage* 7/5/70, 3. Comment: "Together [Iain Kerr and Roy Cowen] parody for over two hours the works of G. & S., with a mixture of puns, ditties and jokes in English and Yiddish" (*Daily Mirror*).

70.145 *Flint* (D, 2a) David Mercer. CRITERION 5/5/70. 93 perf. 1st perfd New, Oxford, 30/3/70. Cast: *Stage* 14/5/70, 13; *Variety* 20/5/70, 58; *WWT/15*. *Swash* John Leeson; *Flint* Michael Hordern; *Dixie* Julia Foster; *Esme* Moira Redmond; *Victoria* Vivien Merchant; *Dr. Colley* Noel Howlett; *Mr. Hodge* Paul Dawkins; *Raymond* Jonathan Deans; *Barney* Gary Smith; *Firemen* Roy Hepworth, Alexander Houlgate; *The Bishop* David Bird; *His Housekeeper* Liz Stewart; *Maurice* Nicholas Clay; *Hounslow* James Grout; *Choir* Ricky Alleyne, Paul Elliott, Graham Harbord, Derek Hicks, David Steele. *Pres* Shield Productions Ltd.; *Dir* Christopher Morahan; *Dgn* Peter Rice; *Mus* Norman Kay; *Light* Francis Held; *Sm* David Ayliff. Plot: Hochman, Loney, Weintraub. Reviews: *Birmingham Post* 6/5/70, 7; *Christian Science Monitor* 20/5/70, 4; *Daily Mirror* 6/5/70, 16; *Guardian* 6/5/70, 10; *Illustrated London News* 16/5/70, 32; *New Statesman* 15/5/70, 710; *Observer* 10/5/70, 28; *Spectator* 16/5/70, 656–66; *Stage* 14/5/70, 13; *Times* 6/5/70, 8; *Tribune* 22/5/70, 11; *Variety* 20/5/70, 58. Comment: *New Statesman* reported "the first night was an uproarious affair" but "the laughter on the second night was intermittent and unsure." *Guardian* thought the piece wavered between "Iris Murdoch's impious and sinister whimsy" and "undergraduate revue sketches." *Observer* noted a similar dichotomy. *Variety* doubted whether the play would run because of Mercer's "shock tactics of four-letter words." Michael Hordern's "magnificent" performance managed to camouflage the play's implausi-

bilities (*Times*). “Hordern’s unsparing portrait of an elderly, anarchic vicar is the only reason for recalling *Flint*” (*Illustrated London News*).

70.146 *Meanwhile Back in Sparta* . . . (F) Manthos Crispis [Mattathias Krispis] (adpt Roland Miller and Terry Palmer; trans Mark Ogilvey-Grant). ARTS 5/5/70. Cast: *Stage* 14/5/70, 15; *WWT/15*. *Spartan* David Milton-Pierce; *Epiroten* Sean Lynch; *Kleonymos* Paul Starr; *Mandrikidas* John M. Bay; *Pyrrhos* Paul Angelis; *Phyllios* Carl Davies. *Pres* Pythagoras Productions; *Dir* Terry Palmer; *Dgn* Liz Gill. Reviews: *Daily Mirror* 6/5/70, 3; *New York Times* 4/4/70, 49; *Stage* 14/5/70, 15; *Times* 6/5/70, 8. Comment: Apparently performed originally at Hoxton Music Hall, date unknown (see *New York Times*). *Times* approved the play’s purpose of “satirizing the militaristic instinct” but not the “clumsy knockabout” presentation. “There is much foolery which is too slow and repetitious to be amusing” (*Stage*).

70.147 *The Gunner’s Daughter* (P, 1a) Philip Martin. QUIPU BASEMENT THEATRE 6/5/70.* Cast: *Stage* 14/5/70, 14. *Ost* Philip Martin; *Sandra* Mary Club. *Dir* James Ware; *Sm* Jay Browne. Review: *Stage* 14/5/70, 14. Comment: The play involved “a lethargic drop-out living in a room lumbered with books from the public library” and his military fantasies “ (*Stage*).

70.148 *Henry IV Part II* (Hist P) William Shakespeare. MERMAID 6/5/70.** Cast: *Stage* 14/5/70, 15; *WWT/15*. *King Henry IV* Graham Crowden; *Henry (or Hal)* Hywel Bennett; *Prince John of Lancaster* Martin Thurley; *Prince Humphrey of Gloucester* Andrew Branch; *Prince John of Lancaster*, *Morton*, *Peto*, *Francis*, *Feeble* Peter Clough; *Earl of Warwick*, *Lord Bardolph*, *Sir John Coleville*, *Snare* John Harwood; *Earl of Westmoreland*, *Henry Percy*, *Silence* Antony Brown; *Lord Chief Justice* David Neal; *His Servant*, *Lord Mowbray*, *Davy*, *Drawer* Roger Gale; *Scroop*, *Mouldy* Gordon Faith; *Lord Hastings*, *Travers*, *Fang*, *Bullcalf* John Rhys-Davies; *Edward Poins*, *Pistol* Mike Pratt; *Sir John Falstaff* Bernard Miles; *Bardolph* Gerald Taylor; *A Page* George Claydon; *Shallow* George Benson; *Shadow* Andrew Branch; *Wart* Mark Hughes; *Lady Northumberland* Jennifer Tudor; *Lady Percy*, *Doll Tearsheet* Colette O’Neil; *Mistress Quickly* Pamela Manson; *Messenger* Ian Smith. *Pres* Mermaid Theatre Trust; *Dir* Ron Pember; *Dgn* John Collins; *Mus* Carl Davis; *Cost dgn* Elizabeth Haffenden, Joan Bridge; *Light* David Adams; *Sm* Forbes Nelson. Reviews: *Birmingham Post* 7/5/70, 7; *Guardian* 7/5/70, 10; *Illustrated London News* 16/5/70, 32; *New Statesman* 15/5/70, 710–11; *Observer* 10/5/70, 28; *Stage* 14/5/70, 15; *Times* 7/5/70, 16; *Tribune* 22/5/70, 11. Comment: *New Statesman* said the production was

“scarcely better” than Part I; “it comes to life most strongly when the characters are talking about death.” “An excuse for the Mermaid to indulge in its favourite game of romping around in a boisterous buxom period” (*Guardian*). *Illustrated London News* thought Part Two was better than the first, but still faulted Ron Pember’s direction.

70.149 *Nucleus* (Revue). HAMPSTEAD 6/5/70 (Lt). 1st London perf. Review: *Stage* 14/5/70, 15. Comment: While *Stage* enjoyed this entertainment, it thought it was better suited to a jazz club.

70.150 *The Night Will Never Stay* (P) J. Barry Roach. LITTLE THEATRE CLUB 7/5/70.* Cast: *Stage* 14/5/70, 17. *Margot* Meriel Fairbairn; *Steve* Michael Fitzpatrick; *Tommy* Nigel Darcy; *Doll* Anne Irving; *Bruno* James Martin; *Muscle Boy* Terence Mountain; *English* Stuart Campbell. *Dir* Sean English; *Dgn* Diane Burman; *Sm* Jak Kilby. Review: *Stage* 14/5/70, 17. Comment: *Stage* said the theme of the play concerned “the perversions of a society decomposing in its own richness.”

70.151 *Poor Horace* (D, 2a) William Fairchild. LYRIC 7/5/70. 38 perf. 1st perfd Theatre Royal, Bristol, 11/2/70. Cast: *Stage* 14/5/70, 13; *Theatricalia*; *Variety* 20/5/70, 58; *WWT/15*. *Captain Dickin*, *M.V.O.*, *D.S.C.*, *R.N.* John Barron; *Lieutenant Rose*, *R.N.* Richard Heffer; *Warrant Officer Ormsby*, *D.S.M.*, *R.N.* John Woodvine; *P.O. Regan* Colin Farrell; *C.P.O Arnold* Charles Pemberton; *Lipscomb* Miles Greenwood; *Mason* Ian Pigot; *Drew* Terence Roe; *Pearson* Peter Duncan; *Harris* Tim Horton; *Etherton-Smith* Paul Aston; *Mr. Noakes*, *The Chaplain*, *The P.M.O.*, *Various Masters*, *Instructors* Roger Hammond; *Mrs. Dickin* Annette Kerr; *Annabel Dickin* Susan Maudslay; *Evie Marshall* Gail Harrison; *Other Cadets* John Barrow, Stuart Knee, Charles Pinner, David Tempest, Ashley Ward. *Lic*, *Mgr dir* Prince Littler; *Gen mgr* Anne Jenkins; *Mgr* David Pollock *Pres* Donald Albery, Eddie Kulukundis; *Dir* Val May; *Dgn* Alexander McPherson; *Light* Kenneth Vowles; *Pd dir* Ian B. Albery; *Sm* Edward Burrell; *Dsm* Glenda Whitehouse, David Saxon; *Asm* Robin Halstead, Emma Stevens; *Sound* Anna Cook; *Wm* Mrs. Moore; *Carp* Harry Pegg, Harry Robinson; *Elect* Alan Rowell, Stan Coppin; *Press rep* Roger Clifford; *Sc bld* Bristol Old Vic workshops, Alfred Gleason, Brunskill and Loveday; *Sc* Christopher Dyer, Kay Duerden; *Cost* Bristol Old Vic wardrobe, Lorna McNab, Michael Kennedy, M. Berman Ltd.; *Pq* Wig Creations; *Bom* G. Arthur. Reviews: *Birmingham Post* 8/5/70, 12; *Christian Science Monitor* 25/5/70, 6; *Guardian* 7/5/70, 10, 8/5/70, 8; *Illustrated London News* 23/5/70, 26; *New Statesman* 15/5/70, 711; *Observer* 10/5/70, 28; *Stage* 14/5/70, 13; *Times* 8/5/70, 9; *Tribune*

22/5/70, 11; *Variety* 20/5/70, 58–59. Comment: MPS 156. “A slightly fictionalised documentary about Dartmouth [Naval College] in the 1930s ... It’s brisk and entertaining, but not much more” (*New Statesman*). *Variety* described the play as “talky and old-fashioned. The author is not one to sacrifice integrity of characters for the sake of easy modern kicks.” *Guardian* (8/5) praised performances by John Woodvine, Roger Hammond, Colin Farrell, and Ian Pigot. *Times* described Fairchild’s viewpoint as “impersonal” and the characters as resembling Victorian stereo-types.

70.152 *Strip Jack Naked* (P) Christopher Wilkinson. COURT 10/5/70. 1 perf. 1st perfd Playhouse, Sheffield, 29/4/70. Cast: Findlater; *Stage* 7/5/70, 1. David Bradley, Nigel Hawthorne, David Howey, John Pickles, Michael St. John, Barrie Smith. *Dir* Colin George; *Dgn* Rodney Ford. Plot: Bull/3, Vinson. Review: *Times* 11/5/70, 11. Comment: MPS 162. Sheffield Playhouse Company. Produced without decor. Wilkinson had attempted to present a surrealist nightmare but the piece contained “wildly sensational material” that overwhelmed the audience in its excessive nature (*Times*).

70.153 *Come Laughing Home* (C, 3a) Keith Waterhouse and Willis Hall. RICHMOND 11/5/70.** Geraldine Moffatt, Ivan Beavis, Julian Grant, Rose Power, Myles Reitherman, Carl Rigg. Plot: Vinson, Weintraub. Comment: A two-week engagement.

70.154 *Dom Juan* (C, 5a) Molière. ALDWYCH 11/5/70. 1st perfd Palais-Royal, Paris, 15/2/1665. *Juan* George Descrieres; *Sganarelle* Jacques Charon; *Elvire* Ludmilla Mikael. *Pres* Peter Daubeny; *Dir* Antoine Bourseiller; *Dgn* Oskar Gustin. Plot: Fletcher, French/2, Hochman, Sobel. Reviews: *Birmingham Post* 12/5/70, 7; *Guardian* 12/5/70, 8; *Illustrated London News* 23/5/70, 26; *New Statesman* 22/5/70, 746; *Spectator* 16/5/70, 656–66; *Times* 12/5/70, 11. Comment: Comédie-Française. World Theatre Season. The play is also known under the title *Don Juan ou le festin de Pierre*. “Makes a mild and tepid effect” (*Guardian*). *Spectator* reported the play was set in “a fancy, metal, ‘modernistic’ landscape,” apparently to reveal the play’s ideas. *Times* described it a “an uncompromising production that awakens you to an unfamiliar Molière.”

70.155 *Not Now Darling* (F, 2a) Ray Cooney and John Chapman. WIMBLEDON 11/5/70.** Pete Murray, Joe Baker, June Abbott, Charmian May, John Martin, Sally Sanders, Elisabeth Wade, Leonie Collins, Tom Gill. *Dir* Maurice Stewart; *Dgn* Hutchinson Scott. Plot: Fletcher, Loney.

70.156 *Find Your Way Home* (P, 2a) John Hopkins. OPEN SPACE 12/5/70.* Cast: *Stage* 21/5/70, 13; *WWT/15*. *David Powell* Brian Croucher; *Julian Weston* Alexis Kanner; *Alan Harrison* Anthony Bate; *Jacqueline Harrison* Margaret Tyzack. *Dir* Kevin Billington; *Dgn* Richard Pickett, Philip Reavey; *Light* Roy Lamb; *Sm* Robin Murray, Elizabeth Dallas Ross. Plot: Best/73, 192, Gunn, Hischak, Hischak/2, 68, Salem, Vinson. Reviews: *New Statesman* 22/5/70, 746; *Observer* 17/5/70, 29; *Spectator* 23/5/70, 689; *Stage* 21/5/70, 13; *Times* 13/5/70, 16; *Tribune* 22/5/70, 11. Comment: *Observer* compared the play and plot to a “slam-bang Victorian melodrama,” the homosexual element excluded. *Stage* thought Hopkins needed to be clearer about what he wanted to say. *Tribune* thought Kevin Billington had made “a valiant attempt” to tone down the melodramatics, and averred, the sexual element aside, the play could have been staged anywhere in the West End. *Times* described the piece as “a linked series of characteristic situations” and said Hopkins was “an exact observer of behaviour under stress.” The first New York production (Brooks Atkinson 2/1/74) ran for 135 performances.

70.157 *The Low Moan Spectacular* (Revue). SOHO 12/5/70.* Cast: *Stage* 21/5/70, 11. Ron House, Nicholas Edmett, Diz White. Review: *Stage* 21/5/70, 11. Comment: A mixture of successful and unsuccessful items with no attempt to be topical (*Stage*).

70.158 *What a Mouth* (P) Alexander Reid. GREENWICH 12/5/70. 1st perfd Gaiety, Ayr, 20/11/50 as *The Lass wi’ the Muckle Mou’*. Cast: *Stage* 28/5/70, 14; *WWT/15*. *Thomas the Rhymer* David Ashton; *The Lady in Green* Eileen Nicholas; *Sir Gideon Murray* Harry Walker; *Lady Grizel Murray* Madeleine Christie; *Meg Murray* Anne Kristen; *Lizzy Romy* Baskerville; *Willie Scott* Tom Conti; *Wattie* Bill Stewart; *Jock* Ian Blower; *Rab* Alexander Green. *Dir* Ewan Hooper; *Dgn* Roger Butlin; *Cost dgn* Richard Davin; *Mus arr* David Ashton; *Sm* Malcolm Ranson. Review: *Stage* 28/5/70, 14. Comment: The plot involved “Thomas the Rhymer ... in a quest for ideal ballad material” (*Stage*).

70.159 *AC/DC* (P, 2a) Heathcote Williams. THEATRE UPSTAIRS 14/5/70.* Cast: Findlater; *Stage* 21/5/70, 11; *Theatricalia*; *WWT/15*. *Maurice* Henry Woolf; *Gary* Robert Lloyd; *Perowne* Ian Hogg; *Melody* Patricia Quinn; *Sadie* Pat Hartley. *Dir* Nicholas Wright; *Dgn* John Gunter; *Light* Gareth Jones; *St dir* Betty Richie. Plot: Hochman, Vinson, Weintraub. Reviews: *Guardian* 16/5/70, 8; *Stage* 21/5/70, 11; *Times* 15/5/70, 16. Comment: English Stage Company. *Times* found the piece beyond its experience and largely incomprehensible, commended the performances of Ian Hogg and Pat

Hartley, but thought some of the cast “were flanneling.” *Stage* could understand only parts of this “arresting, fascinating, scarifying piece of work.” The American premiere was given at Chelsea Theater Center, Brooklyn, 23/2/71.

70.160 *The Night of the Iguana* (D, 2a) Tennessee Williams (based on his short story, 1948). TOWER, CANONBURY, 15/5/70.** Cast: TTC. Plot: Best/61, 170, Bordman, Bordman/4, 379, Bronner, Bryer, Fletcher, Heintzelman, Hischak, Hochman, Law, Loney, Mac-Nicholas, Matlaw, Patterson, Salem, Vinson, Wilmeth.

70.161 *You're Free* (P, 1a) Henry Livings. GREEN BANANA 15/5/70 (Ln). 1st perfd Library, Manchester, 17/7/67. Cast: *Stage* 21/5/70, 13. *Gladys Taylor* Paola Dionisotti; *Rick Taylor* Sam Kelly. *Dir* Jim Hiley; *Mus* Operating Theatre Group; *Light* Patrick Barlow; *Sm* Roy Preston. Review: *Stage* 21/5/70, 13. Comment: Ambiance Lunch-hour Theatre Club. Inter-Action. The play was about a married couple after they have won a large sum of money on the football pools.

70.162 *Liola* (C, 3a) Luigi Pirandello. ALDWYCH 18/5/70. 1st perfd Argentina, Rome, 4/11/16; 1st British perf (in English) Civic, Leeds, 3/9/56. *Liola* Turi Ferro; *Don Simone* Umberto Spadaro; *Ave Ninchi*, *Fioretta Mari*, *Ida Carrara*, *Franca Manetti*. *Pres* Peter Daubeny. Plot: French/2, Hochman, Matlaw. Reviews: *Guardian* 19/5/70, 8; *Illustrated London News* 30/5/70, 35; *Spectator* 23/5/70, 688–89; *Stage* 21/5/70, 13; *Times* 19/5/70, 7. Comment: Catania Stabile Theatre (Sicilly). World Theatre Season. *Guardian* said it was an acceptable production of this atypical Pirandello work. *Times* thought the company's policy and acting style was “a Sicilian equivalent of the Dublin Abbey.” “Played with tremendous verve by a company which works in the closest harmony ... one of the most accomplished and interesting Daubeny has presented” (*Stage*). A “Sicilian domestic comedy, performed with a volcanic enthusiasm that all but incinerated the theatre” (*Illustrated London News*).

70.163 *Muck from Three Angles* (C) David Halliwell. QUIPU BASEMENT THEATRE 18/5/70. 1st perfd Traverse, Edinburgh, 14/5/70. Cast: *Stage* 21/5/70, 12. *Margaret Kaye* Alex Marshall; *Linda Carter* Jan Edwards; *James Gill* Walter Hall. *Dir* David Calderisi; *Sm* Jay Browne. Plot: Vinson. Reviews: *Stage* 21/5/70, 12; *Times* 19/5/70, 7. Comment: *Times* noted the play was “another example of what Mr. Halliwell calls multi-viewpoint drama ... in which a set of events is relayed from the viewpoint of each character on the scene.” “The play gets nowhere as drama but has a certain interest as a technical exercise”

(*Stage*).

70.164 *Odd Man In* (C, 3a) Robin Maugham (adpt of Claude Magnier, *Monsieur Masure*, 1956). WIMBLEDON 18/5/70.** Richard Murdoch, Rose Alba, Richard Aylen. *Pres* L. R. P. Productions; *Dir* Mary Leigh. Plot: Loney, 305. Comment: “The cast of three tried in vain to amuse a pitifully small audience” (*Esher News and Mail*, 21/5/70, 17).

70.165 *Abelard and Heloise* (D, 2a) Ronald Millar (based on Helen Waddell, *Peter Abelard*, 1933, and letters of Heloise and Abelard). WYNDHAM'S 19/5/70. 706 perf. 1st perf Northcott, Exeter, 31/3/70. Cast: *Stage* 21/5/70, 13; *Theatricalia*; *Variety* 27/5/70, 58; *WWT/15*. *Peter Abelard* Keith Michell/Daniel Massey; *Heloise* Diana Rigg/Ciaran Madden; *Alain* David Robb; *Gerard* Mark Johnson; *Philippe* Michael Mundell/Gordon Fleming; *Robert de Montboissier* Terence Wilton; *Guibert* Philip Sayer; *Gilles de Vannes* Timothy West/George Murcell; *Jehan* Peter Sergeant; *Fulbert* John Warner; *Belle Alys* Valerie Minifie; *Abbess of Argenteuil* Elspeth March; *Sister Laura* Jo Warne; *Sister Godric* Rosalind Atkinson; *Sister Constance* Sandra Duncan/Anna Tunnard; *Mariella* Mary Ashton; *Gisela* Elizabeth Norman; *Alberic of Rheims* William Redmond; *Bernard of Clairvaux* David Ashford; *Denise* Jennie Stoller; *Hugh* Stanley McGeagh/Ian Price. *Chm*, *Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* John Gale, Marvin Liebman, Northcott Theatre (Exeter); *Dir* Robin Phillips; *Sc dgn*, *Cost dgn* Daphne Dare; *Light* John T. E. Baker; *Dsm* Nancy Bourne. Plot: Fletcher, French/2, Hischak, Hischak/2, 30, Vinson. Reviews: *Birmingham Post* 20/5/70, 6; *Guardian* 20/5/70, 10; *Illustrated London News* 30/5/70, 35; *New Statesman* 29/5/70, 781; *Observer* 24/5/70, 28; *Spectator* 30/5/70, 720; *Stage* 21/5/70, 13; *Times* 20/5/70, 14; *Tribune* 5/6/70, 15; *Variety* 27/5/70, 58. Comment: *Guardian* said the play was inadequate for its theme, but there was good acting from Keith Michell and Diana Rigg. *Variety* agreed: the play was a “slow-paced, sometimes tedious, somewhat pretentious verbal piece which rarely attains the stature of its subject.” “A ragbag of [dated] styles” (*Tribune*). *Times* wondered why Millar had been attracted to the story in the first place. The first New York production (Brooks Atkinson 10/3/71), in which Michell and Rigg performed, ran for 53 performances.

70.166a *Arden of Faversham* (T) Anon. COURT 19/5/70. 1st perfd this version La Mama, New York, 6/2/70. Cast: Findlater; *WWT/15*. *Blackwill* Lamar Alford; *Mosby* Patrick Burke; *Alice* Michele Collison; *Franklin* Sabin Epstein; *Shakebag* William Griffin Duffy; *Clarke* Arthur

Hill; *Susan* Barbara Montgomery; *Michael* Mervyn Willis; *Arden* Lou Zeldis. *Dir* Andres Sherban; *Dgn* C. J. Strawn. Plot: Gassner, Holzknicht, Law, Patterson, Shipley, Sobel. Reviews: *Guardian* 22/5/70, 8; *New Statesman* 5/6/70, 815; *Spectator* 6/6/70, 754; *Stage* 28/5/70, 15; *Times* 22/5/70, 6; *Tribune* 5/6/70, 15. Comment: Café La MaMa Company. *Stage* opined the production was “calculated to give pleasure to anyone with a liking for fully-frontal male nudes accompanied by sadistic ritual castration. *Tribune* said the production switched successfully between realistic and ritualistic styles. “Scant cumulative impact” (*New Statesman*). Both plays were “remorselessly ‘physicalized’” and “Play has been driven out by ritual, with an attendant loss of humour” (*Times*).”

70.166b *Ubu* (Theatrical Collage) Alfred Jarry. COURT 19/5/70. 1st perfd this collage La Mama, New York, 6/2/70. Cast: Findlater; *WWT/15*. *Père Ubu* William Griffin Duffy; *Mère Ubu* Michele Collison; *Queen Rosamund* Barbara Montgomery; *Boggerlas* Arthur Hill; *Nobles* Lou Zeldis, Patrick Burke; *Three Free Men* Sabin Epstein, Patricia Gaul, June Perz; *Corporal* Lamar Alford. *Dir* Andres Sherban; *Dgn* C. J. Strawn. Plot: Fletcher, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shipley. Reviews: *New Statesman* 5/6/70, 815; *Spectator* 6/6/70, 754; *Stage* 28/5/70, 15; *Times* 22/5/70, 6; *Tribune* 5/6/70, 15. Comment: Café La MaMa Company. “Blown up to ten times its own grotesque life size” (*Tribune*). “A ragged travesty” (*New Statesman*). *Stage* wondered whether there was a script.

70.167 *The Friends* (D, 2a) Arnold Wesker. ROUND HOUSE 19/5/70. 1st perfd Stadtsteater, Stockholm, 23/1/70; 1st British perf. Cast: *Stage* 28/5/70, 13; *Theatricalia*; *WWT/15*. *Macey* John Bluthal; *Tessa* Anna Cropper; *Esther* Susan Engel; *Simone* Lynn Farleigh; *Roland* Victor Henry; *Manfred* Ian Holm; *Crispin* Roy Marsden. *Pres* Eddie Kulukundis; *Dir* Arnold Wesker; *Dgn* Nicholas Georgiadis; *Light* Mark Pritchard; *Sm* Kevin Palmer. Plot: Demastes/2, Fletcher, Hochman, Weintraub. Reviews: *Christian Science Monitor* 6/6/70, 6; *Guardian* 20/5/70, 10; *Illustrated London News* 6/6/70, 33; *New Statesman* 29/5/70, 780; *Observer* 24/5/70, 28; *Spectator* 6/6/70, 754; *Stage* 28/5/70, 13; *Times* 20/5/70, 14; *Tribune* 5/6/70, 15. Comment: MPS 206. *Guardian* praised the “immense originality” of the acting by Victor Henry and Roy Marsden. “A kind of secular Yom Kippur for [Wesker’s] generation of the fifties” (*Observer*). The play “needs to be well acted, for its construction is a matter of barely articulated slabs of self-explanatory monologues” (*Christian Science Monitor*). “The confessional element [in the play] has driven out everything else” (*Times*). “The play is the verbal vomit of

[Wesker’s] ideas, as if he is suffering from some kind of literary indigestion” (*Stage*).

70.168 *Mrs. Gladys Moxon* (P, 1a) Simon Brett. SOHO 19/5/70 (Ln).* Cast: *Stage* 28/5/70, 13. *Kenny Rowe* Simon Brett; *Voices* Alison Austin, Claudia Cunnington, David Hatch, Ursula Jeffries, Sheena Stevens, Sandrina Wenn. *Dir* Ian Wyatt; *Sound* Colin Davies, Kris Szwaja; *Light* Martin Staines; *Sm* Frederick Proud. Review: *Stage* 28/5/70, 13. Comment: “Not a profound exploration of a [disc jockey’s] persona, but an amusing idea acted reasonably well by Mr. Brett himself” (*Stage*).

70.169 *Isabel’s a Jezebel* (Mus fable) William Dumas (bk, lyr) and Galt MacDermot (mus). MERCURY 21/5/70.* Plot: OTF. Reviews: *Marylebone Mercury*, 12/6/70, 44; *Observer* 31/5/70, 29; *Stage* 28/5/70, 14. Comment: Gate Theatre Company. “Marriage (the best of them are contrived) is the play’s theme. In a primitive chaos of eternal questionings by the ocean, Man and his Woman do the circular dance of life and death, around the Rock of Dependence, straining for freedom” (*Marylebone Mercury*). *Observer* relished the amateurism of the production and Galt MacDermot’s “emphasis on social comment and political satire.” The audience was sparse.

70.170 *The Bride Makes Three* (F) Frank Barbara. WIMBLEDON 25/5/70. 1st perfd Grand, Wolverhampton, 27/4/70. Comment: Dickie Henderson, Tim Barrett, Myra Francis, Annabel Scase, Ruth Kettlewell. Comment: Also known as *And the Bride Makes Three*.

70.171a *Cinque* (P, 1a) Leonard Melfi. COURT 25/5/70. 1st perfd La MaMa, New York, 26/3/70; 1st British perf? Cast: Findlater; *WWT/15*. *Sheriff Sunshine* Patrick Burke; *Abigail Pepper* Patricia Gaul; *Horace White* William Griffin Duffy; *Musical Cowboy* Arthur Hill; *Maude Smith* June Perz; *Tom Brown* Mervyn Willis. *Dir* Ching Yeh; *Dgn* C. J. Strawn. Reviews: *New Statesman* 5/6/70, 815; *Spectator* 6/6/70, 754; *Times* 27/5/70, 14. Comment: Café La MaMa Company. The play “attacked cigarette-smoking, TV-fixated, violent, unctuous provincials without much conviction” (*New Statesman*). *Times* was surprised by this piece of “American camp.”

70.171b *A Rat’s Mass* (P) Adrienne Kennedy. COURT 25/5/70. 1st perfd Theater Company of Boston, Boston, 12/4/66; 1st British perf? Cast: Findlater; *WWT/15*. *Brother Rat* Lamar Alford; *Sister Rat* Barbara Montgomery; *Rosemary* Patricia Gaul; *Pianist* Patrick Burke; *Chorus* Michele Collison, Sabin Epstein, William Griffin Duffy, Arthur Hill, June Perz, Mervyn Willis, Lou Zeldis. *Dir* Ching Yeh; *Dgn* C. J. Strawn. Plot: Eisler, Nelson, Peterson/2. Reviews: *New Statesman* 5/6/70, 815;

Spectator 6/6/70, 754; *Times* 27/5/70, 14. Comment: Café La MaMa Company. "A lurid poetic ritual" (*Times*).

70.172 *The Sea Gull* (P) Anton Chekhov. ALDWYCH 25/5/70.** Cast: *Stage* 28/5/70, 15; *WWT/15*. *Madame Arkadina* A. I. Stepanova; *Konstantin* O. A. Strizhenov; *Sorin* G. N. Kolchitsky; *Nina* S. I. Korkoshko; *Shamraev* M. P. Bolduman; *Polina* E. N. Hanaeva; *Masha* I. P. Miroshnichenko; *Trigorin* L. I. Gubanov; *Dorn* L. V. Ivanov; *Medvedenko* N. P. Alexeev; *Yakov* A. P. Klimov; *Chef* D. A. Klimov; *Labourer* A. M. Myazdrikov; *Maid* L. K. Ksatochkima. *Pres* Peter Daubeny; *Dir* B. N. Livanov; *Sc dgn* E. G. Steinberg; *Cost dgn* V. I. Aralova; *Mus* Aleksandr Scriabin; *Mus arr* N. I. Peyho; *Sm* Frank Stevens. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 26/5/70, 3; *Christian Science Monitor* 8/6/70, 18; *Guardian* 26/5/70, 8; *Illustrated London News* 6/6/70, 33; *New Statesman* 5/6/70, 815; *Spectator* 30/5/70, 720; *Stage* 28/5/70, 15; *Times* 26/5/70, 5; *Tribune* 5/6/70, 15. Comment: Moscow Art Theatre. World Theatre Season. *Guardian* noted "the Moscow manner [of acting Chekhov] seems broad and at first almost damagingly over-emphatic" when compared to English productions. *Spectator* detailed ways in which the Moscow style was gradually evolving, a point taken up by *Christian Science Monitor*. *Times* found the production generally unsatisfactory, especially when compared with earlier London performances by the company. For *Illustrated London News* the individual performances did not "fuse into a major Chekhov revival, and we are perturbed by the director's restlessness."

70.173 *Sing a Rude Song* (MC, 2a) Caryl Brahms (bk, lyr) and Ned Sherrin (bk, lyr) and Alan Bennett and Ron Grainer (mus). GARRICK 26/5/70.** 71 perf. Cast: *Variety* 17/6/70, 56; *WWT/15*. *Marie Lloyd* Barbara Windsor; *Alec Hurley* Denis Quilley/Ian Paterson; *Bernard Dillon* Maurice Gibb; *Moss Mindlebaum*, *Colonel Oldmeadow* Ken Wynne; *Harrison Arthur Blount*, *Canon Fairbrother* Graham Armitage; *Mavis Sambolini* Veronica Clifford; *Velma Sambolini* Pat Ashton; *Cissie Sambolini* Judy Bowen; *Miss Leftwich*, *Little Old Lady*, *Mrs. Fairy Cox*, *Marie's Friend*, *Mrs. Primitive Methodist* Irlin Hall; *Alice Lloyd*, *Marie's Friend's Friend* Jacquie Toye; *Rosie Lloyd* Josie Ashcroft; *Daisy Lloyd* Rosemarie Lyford; *Jenny Olwen* Hughes; *Jackie Gerado*, *Bookie*, *Porter*, *Stage Manager* Derek Griffiths; *Second Bookie* Andy Mulligan; *Mr. Primitive Methodist* Arthur Sweet; *Jockey* Gerard Hunt; *Station Master* Royston Maldoom; *Waiter* Jack Gunn; *Scottish Temperance Fanatic* Jon Begg. *Pres* Robert Stigwood, Bob Swash; *Dir* Robin Phillips; *Dgn* Roger Butlin; *Cost dgn* Tim Goodchild; *Ch* Virginia Mason.

Plot: OTF, Vinson. Reviews: *Birmingham Post* 27/5/70, 6; *Christian Science Monitor* 8/6/70, 18; *Daily Mirror* 27/5/70, 18; *Illustrated London News* 6/6/70, 33; *New Statesman* 5/6/70, 815–16; *Observer* 31/5/70, 29; *Times* 27/5/70, 14; *Tribune* 5/6/70, 15; *Variety* 17/6/70, 56. Comment: Noteworthy for its professionalism: "looks good, sounds good and probably does you good. Barbara Windsor [gives] a commendable impersonation of Barbara Windsor" [sic] (*Observer*). "A good-hearted company, but an understated story-line" (*Tribune*). *Christian Science Monitor* said Windsor lacked the power to carry the show. "It's peppy, exuberant and likely to catch on with a faithful audience in search of nostalgia" (*Variety*). The piece lacked a strong book to combine all the other elements of the musical together (*Times*).

70.174 *I Never Sang for My Father* (D, 2a) Robert Anderson. DUKE OF YORK'S 27/5/70. 45 perf. 1st perfd Forrest, Philadelphia, 1/1/68; 1st British perf Theatre Royal, Brighton, 21/4/70. Cast: *Stage* 4/6/70, 13; *Theatricalia*; *Variety* 17/6/70, 56; *WWT/15*. *Gene Garrison* George Baker; *Porter* Richard Norton; *Tom Garrison* Raymond Massey; *Margaret Garrison* Catherine Lacey; *Mary* Valerie Colgan; *Nurse* Catherine Harding; *Reverend Pell* Ray Marlowe; *Waiter* Richard Norton; *Marvin Scott* Warren Stanhope; *Doctor Mayberry* Robert Henderson; *Alice* Dorothy Bromiley. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Marvin Liebman, Julie C. Daugherty; *Dir* Vivian Matalon; *Dgn* Brian Currah; *Light* Joe Davis. Plot: Bordman/4, 422, Bronner, Bryer, Hischak, MacNicholas, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 28/5/70, 10; *Illustrated London News* 6/6/70, 33; *New Statesman* 5/6/70, 815; *Stage* 4/6/70, 13; *Times* 28/5/70, 16; *Tribune* 5/6/70, 15; *Variety* 17/6/70, 56, 58. Comment: MPS 178. *Variety* reported the production marked the return of Raymond Massey to the West End after a very long absence, and his "authority in an unsympathetic role is admirable." "Good, solid, mid-fifties American domestic drama, if you like that sort of thing" (*Tribune*). *New Statesman* found it "hard to care about [the characters'] emotional colly-wobbles." *Times* noted the prevalence in American family drama of "the ghastly old father and the guilt-ridden son"; here the theme is made "more credible" by Massey's performance. The first New York production (Longacre 25/1/68) ran for 124 performances.

70.175 *Blindsight* (Allegorical P) Anne Wolridge Gordon. WESTMINSTER 28/5/70.* 116 perf. Cast: *Stage* 4/6/70, 13; *WWT/15*. *Bill* Philip Newman; *Stella* Carolyn Cottage; *Martine* Sharon Duce; *Martine's Mother* Chris Channer; *Marline's Father* Chris Johnston; *Hermione Hurst* Joyce Heron; *Louisa Sim* Mary Jones; *Interviewer* Tim Buckland; *Peter Constantine* Richard Grant; *Percy*

Michael Martin; *Sir Gideon Kelman* Philip Friend; *Dr. Mark Marquis* Michael Malnick; *John Marquis* Paul Hastings; *Eric Swinler* Geoffrey Colville; *Lawrence Easton* Antony Higginson. Pres Westminster Productions Ltd., Moral Re-Armament; *Dir* Henry Cass; *Sc dgn* Cameron Johnson; *Cost dgn* Dorothy Phillips; *Light* Louis Fleming; *Sm* Barry Busbridge. Review: *Stage* 4/6/70, 13. Comment: "The literary style, dramatic construction and characterisation are in a manner which became outdated some forty years ago. [Gordon] has not been prepared to accept the fact that although morality changes very little through the centuries and human nature scarcely at all, artistic idiom alters with every decade" (*Stage*).

70.176 *Chimneys and Roofs* (P) George Eugeniu. UNITY 29/5/70. 1st perf? Comment: Greek Arts Theatre. "A play about Cypriot immigrant women working in the dressmaking business in London" (*Stage* 28/5/70, 15).

70.177a *Losers* (CD, 1a) Brian Friel. TOWER, CANON-BURY, 29/5/70.** Cast: TTC. Plot: Bordman/4, 426, Hochman, Patterson, Salem, Vinson, Walford, Weintraub. Comment: Performed under title *Lovers*.

70.177b *Winners* (CD, 1a) Brian Friel. TOWER, CANON-BURY, 29/5/70.** Cast: TTC. Plot: Bordman/4, 426, Hochman, Patterson, Salem, Vinson, Walford, Weintraub. Comment: Performed under title *Lovers*.

70.178 *Alas, Poor Fool!* (Anthology) Nicolas Young and Neil Mundy (selected from Shakespeare's works). MERMAID 31/5/70.** 1 perf. Comment: Sightline.

70.179 *Green Room Rag*. ADELPHI 31/5/70. Cast: Theatricalia. David Alexander, Peggy Ashcroft, Trevor Bannister, Ballard Berkeley, John Blythe, Eve Boswell, Barry Davis, Christopher Dunham, Gretchen Franklin, James Fraser, John Gould, Larry Grayson, Jeremy Hawk, Malcolm Hayes, Maggie Henderson, Timothy Hext, John Hurst, Max Latimer, Ronald Leigh-Hunt, Arthur Lovegrove, Geoffrey Lumsden, Ron Moody, Peggy Mount, Larry Noble, Hugh Paddick, Joyce Ray, Charles Simon, Joan Sterndale Bennett, Frank Thornton, James Warwick, Robin Wentworth, Edward Woodward. Review: *Stage* 4/6/70, 15. Comment: The rag "followed the pleasingly relaxed formula of other years to the obvious satisfaction of the audience" (*Stage*).

70.180a *Deaths and Entrances* (Experimental work) created by the cast. STAGE TWO THEATRE WORKSHOP 1/6/70. Cast: *Stage* 11/6/70, 13. Reviews: *Birmingham Post* 2/6/70, 6; *Illustrated London News* 13/6/70, 30; *Stage* 11/6/70, 13; *Times* 2/6/70, 7. Comment: Stage

Two, established by James Roose-Evans as an adjunct to the Hampstead. The performers for both pieces were Kevin Costello, Hywel Jones, Paul Sanders, Di Trevis. *Times* was reluctant to review both pieces because of their format and because they lacked originality. *Stage* noted the company was still young and the experimental method had both strengths and weaknesses. "It is hard yet to know how these experiments in the Theatre of the Abstract may develop" (*Illustrated London News*).

70.180b *Dreams* (Experimental work) created by the cast and Luciano Berio (mus). STAGE TWO THEATRE WORKSHOP 1/6/70. Cast: *Stage* 11/6/70, 13. Reviews: *Birmingham Post* 2/6/70, 6; *Illustrated London News* 13/6/70, 30; *Stage* 11/6/70, 13; *Times* 2/6/70, 7. Comment: Stage Two.

70.181 *Doctor in the House* (C, 2a) Ted Willis (from Richard Gordon's novel, 1952). WIMBLEDON 1/6/70.** Dave King, Jill Browne, George Lacy, McDonald Hobley, Ann Sidney Lynne Carol, Peter Wilkins. Plot: Fletcher, French/2, Loney, 299.

70.182 *Lenin: The Third Pathétique [Tretya, pateticheskaya]* (P) Nikolai Pogodin. ALDWYCH 1/6/70. 1st perfd Moscow Academic Art Theatre 3/1/59; 1st London perf? *Lenin* S. A. Yakovlev; *Doctor* I. P. Miroshnichenko; V. V. Belakurov. Pres Peter Daubeny; *Dir* M. H. Kedrov. Plot: Matlaw, 616. Reviews: *Guardian* 2/6/70, 8; *New Statesman* 5/6/70, 815; *Stage* 4/6/70, 13; *Times* 2/6/70, 7. Comment: Moscow Art Theatre. World Theatre Season. *Guardian* likened the production to "a Sunday School lecture with illustrations." The play's "wooden conception and feeble execution is quickly revealed" (*New Statesman*). "A straightforward piece of propagandist theatre [about Lenin] ... closer to hagiography than to objective dramatic portraiture" (*Times*).

70.183 *A Midsummer Night's Dream* (C, 2a) William Shakespeare. OPEN AIR 2/6/70.** Cast: *Stage* 11/6/70, 13; *WWT/15*. *Theseus* Peter Whitbread; *Hippolyta* Patricia Kneale; *Egeus* Alan Foss; *Hermia* Felicity Kendal; *Demetrius* Jay Truscott; *Lysander* Hugh Ross; *Helena* Annabel Leventon; *Peter Quince* Ronnie Stevens; *Nick Bottom* Trevor Peacock; *Francis Flute* Keith Varnier; *Robin Starveling* Paddy Ward; *Tom Snout* Peter Cleall; *Snug* Wilfred Grove; *First Fairy* Muriel Barker; *Puck* Trevor Kent; *Oberon* Darryl Kavann; *Titania* Irena Mayeska; *Peasblossom* Nicola Croydon; *Cobweb* Stephen Bone; *Moth* Amanda Riley; *Mustardseed* Geffery Owen; *Philostrate* Hugh Tudor; *Fairies, Attendants* Susan Edmonstone, Marilyn Finlay, Peter Godfrey, Stephen Temperley. *Lic, Pres, Mgr dir* David Conville; *Dir, Art dir* Richard Digby Day; *Sc dgn* Kit Surrey; *Cost*

dgn Mark Negin; *Light* Brian Benn; *Ch* Patricia Arnold; *Mus* Julian Slade; *Sm* John Grant; *Dsm* Pauline Drake; *Asm* Jennifer Stevenson, Nicholas Daybeny, Susan Edmonstone, Peter Godfrey, Stephen Temperley; *Assist pd* Judi Brill; *Wm* Angela Burns; *Carp, Sc bld* Earl Kay; *Bom* Peter Bell; *Press rep* Frank Rainbow; *Sc* Jenny Levy; *Cost* Banks and Hutchings, Kate Orr, Susanna Wilson, Lunita Williams; *Pq* Wig Creations. Reviews: *Birmingham Post* 4/6/70, 6; *Guardian* 3/6/70, 8; *Illustrated London News* 13/6/70, 30; *Stage* 11/6/70, 13; *Times* 3/6/70, 7. Comment: New Shakespeare Company. *Times* pointed out the disadvantages of open air performances of a play which attempted to convey a magical atmosphere. "An ideal production for school-outings, tourists and old ladies, otherwise it is lacking. The style of acting, in far too many cases, is incredibly declamatory, the direction boorishly static" (*Stage*).

70.184 *Samson* (P, 1a) David Selbourne. SOHO 2/6/70 (Ln). 1st London perf. *Samson* John Nightingale; Graham Roberts, James McManus, Stanley Lloyd, Emma Stevens. *Dir* Raymond Ross. Plot: Vinson. Review: *Stage* 11/6/70, 15. Comment: *Stage* said this "rather literary" piece had thought-provoking ideas about god and man.

70.185 *The Sport of My Mad Mother* (P, 2) Ann Jellicoe. THEATRE UPSTAIRS 2/6/70.** Cast: Findlater. Margaret Brady, Tim Curry, Stanley Lebor, Roy McArthur, Jill Richards, Tony Robinson, Tara Pres. *Dir* Pam Brighton. Plot: Demastes/2, Dorney, French/2, Hochman, Vinson, Weintraub. Comment: English Stage Company.

70.186a *Poison Come Poison* (Playlet) Michael Weller. NEW ARTS LAB 4/6/70.* Peter Marinker, David Blagden. *Dir* Jean-Pierre Voos. Review: *Stage* 18/6/70, 15. Comment: The play involved a "do-gooder who visits a down-and-out old man who wishes he wouldn't. By way of conversation, he describes in detail his wife's sexual relations with another man" (*Stage*).

70.186b *Thank You Miss Victoria* (One-man show) William M. Hoffman. NEW ARTS LAB 4/6/70. 1st perf'd New York 1965; 1st London perf. Plot: Vinson. Review: *Stage* 18/6/70, 15. Comment: Performed by David Blagden. "A stupendously boring work consisting of a young man whiling away a morning in his office by telephoning an answer to an appeal in a kinky paper" (*Stage*).

70.187 *Mr. Kilt and the Great I Am* (P) Kenneth Ross. HAMPSTEAD 8/6/70. 1st London perf. Cast: *Stage* 11/6/70, 15; *WWT/15*. *Beerbohm Kilt* Brian Smith; *Mr. Smeer, Detective Sergeant Snog, Salvation Army Captain* Roland MacLeod; *Mrs. Snickelnickel mit der Loot Mar-*

cella Markham; *Mr. Ponderosa* Leslie Schofield; *Canon Cushion* Brian Oulton; *Mrs. Minipus* Patricia Hayes; *Lance Minipus* Peter Denyer; *Linda Stroll, 1st Salvation Army Girl* Clare Sutcliffe; *Police Commissioner* Peter Bayliss; *2nd Salvation Army Girl* Pamela Pitchford; *Reverend Angus Cruise-Orb* John Carlin; *Tiny Cruise-Orb* Penelope Keith. *Dir* Stephen Hollis; *Set, Light* John Hallé; *St dir* David Way. Reviews: *Birmingham Post* 9/6/70, 2; *Illustrated London News* 20/6/70, 33; *New Statesman* 19/6/70, 896; *Stage* 11/6/70, 15. Comment: The play was about a man who murders his wife and attempts to seek religious salvation. *Stage* detected an affinity with Orton's work. Ross "has a certain frenzied wit; a pity that he over-writes. As it is, he must be glad of the work of Brian Smith, John Carlin, and Brian Oulton" (*Illustrated London News*).

70.188 *The Open Door* (P, 1a) Claude Duneton (trans David Calderisi). QUIPU BASEMENT THEATRE 8/6/70 (Ln).** Cast: *Stage* 11/6/70, 17. *Man* David Calderisi. *Dir* David Calderisi; *Sm* Kit Gleave. Review: *Stage* 11/6/70, 17. Comment: About "a young man of low ebb after the break-up of an affaire, who has paid a boy to knock his door each afternoon and so ignite a dream fantasy with the girl imagined to be in the room, a fantasy snuffed out when the impossibility of physical fulfilment brings the man back to reality" (*Stage*).

70.189 *The Hostage* (P, 3a) Brendan Behan. GREENWICH 11/6/70.** Cast: *Stage* 18/6/70, 13; *WWT/15*. *Meg* Doreen Keogh; *Pat* Ewan Hooper; *Rio Rita* Neil McCarthy; *Princess Grace* Nik Zaran; *Collette* Mary Duddy; *Russian Sailor* Ian Blower; *Monsewer* Robin Wentworth; *Mr. Mulleady* David Ashton; *Miss Gilchrist* Romy Baskerville; *Teresa* Caroline Hunt; *IRA Officer* Sean Caffrey; *Leslie Williams* Bill Stewart; *Volunteer* Alexander Green; *Idiot Boy* Robert Bennett. *Dir* Alan Vaughan Williams; *Dgn* Sue Plummer; *Mus dir* Richard Gill; *Sm* Malcolm Ranson. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub. Reviews: *Irish Times* 15/6/70, 12, 1/7/70, 10; *Observer* 14/6/70, 15; *Stage* 18/6/70, 13. Comment: The play had been adapted to bring it up to date and render it more relevant "in the days of Ian Paisley" [1970s] (see *Stage* 4/6/70, 1). *Irish Times* (1/7) reported the full title of the play was *The Hostage in the Days of Ian Paisley*; the production was uneven. *Stage* declared "the production as a whole, like much of the acting, is disastrous."

70.190 *Maggie and Frank* (Revue). HAMPSTEAD 11/6/70 (Lt). 1st London perf. Review: *Stage* 25/6/70, 14. Comment: An admirable collection of items performed by "Maggie and Frank," a South African couple (*Stage*).

70.191 *The Gates of Summer* (C) John Whiting. TOWER, CANONBURY, 12/6/70. 1st perfd New, Oxford, 11/9/56; 1st London perf. Cast: TTC. Plot: Weintraub. Reviews: *Stage* 18/6/70, 15; *Tribune* 26/6/70, 15. Comment: *Stage* said three of the performances were “remarkable.” *Tribune* discussed connections with Whiting’s *Marching Song* and *Penny for a Song*.

70.192 *The Island that Was Far Away* (Fantasy for children) Caryl Jenner. ARTS 13/6/70.* Comment: Unicorn Theatre.

70.193 *The Others* (P, 2a) David Mowat. QUESTORS 13/6/70.* Cast: QTA. Reviews: *Middlesex County Times* 19/6/70, 13; *Stage* 18/6/70, 15. Comment: “The theme is of the disasters which can overtake ordinary people when the normal reticences, which make family life endurable, are suddenly and deliberately broken down” (*Stage*).

70.194 *All the Lonely People* (P, 2a) David Pearson. QUESTORS 14/6/70.* Cast: QTA. Reviews: *Middlesex County Times* 19/6/70, 13; *Stage* 18/6/70, 15. Comment: The plot involved two men, one gay, one straight, who argue over the ownership of a house while a nymphomaniac attempts to seduce them both. *Stage* said the play would have been better as a one-acter.

70.195 *The Bed* (C, 3a) Sam Cree. ROYALTY 15/6/70.* 120 perf. Cast: *Stage* 18/6/70, 15; *Theatricalia*; *Variety* 29/7/70, 56; *WWT/15*. *Tony Scott* Tony Bateman; *Veronica* Anna Brett; *Desmond Dunwoody* John Higgins; *Maxine* Jenny Kenna; *Harry* (“Goldie”) Locke John Muirhead; *Judy Wills* Valerie Stanton; *Nancy* Petula Portell; *Lionel Wills* Victor Woolf; *Agnes Dunwoody* Melissa More; *Olga* Julie Peters. *Pres* Paul Raymond; *Dir* Victor Spinetti; *Sm* Wally Thomas. Reviews: *Daily Mirror* 16/6/70, 16; *Stage* 18/6/70, 15; *Variety* 29/7/70, 56. Comment: Revived in 1974 as *Let’s Get Laid* (74.323). “If this witless, shoddy, vulgar farce clicks, it would be a sorry comment on West End popular standards ... The entire cast is forced to behave like moronic sex maniacs. Nude girls, the now-fashionable frontally-nude male and blatant homosexual—all ill-motivated and depressing” (*Variety*). “Full frontal nudity at times. It is the bosoms-and-buttocks show, with a welter of terrible jokes and corny double-meaning for those who want a quiet snigger with their erotica” (*Daily Mirror*).

70.196 *A Face for All Occasions* (One-man P) Michael Darlow and Christine Fox. ARTS 15/6/70. 1st perf? Cast: *WWT/15*. Reviews: *Stage* 18/6/70, 15; *Times* 18/6/70, 8. Comment: Bill Maynard’s *tour de force* as Charles Dickens ... provides a delightful short evening-out for

Dickens enthusiasts, though the extracts from the life and works might not be the ones to attract many new readers to the author” (*Stage*).

70.197 *Keep Out, Love in Progress* (P) Walter Hall. QUIPU BASEMENT THEATRE 15/6/70 (Ln).** Cast: *Stage* 18/6/70, 14. *Chester* Robert Gillespie; *Emily* Alex Marshall. *Dir* Walter Hall; *Sm* Jay Browne. Review: *Stage* 18/6/70, 14. Comment: The play involved a couple using murder games as a sexual stimulant.

70.198 *The Little Hut* (Light C, 3a) Nancy Mitford (adpt of André Roussin, *La petite hutte*, 1947). RICHMOND 15/6/70. 1st perfd this adpt Lyceum, Edinburgh, 24/7/50. Dawn Addams. Plot: Best/53, 309, Bordman/4, 316, Fletcher, Hischak, Hochman, Loney, 268. Comment: A two-week engagement. The first New York production (Coronet 7/10/53) ran for 29 performances.

70.199 *The Tempest* (R) William Shakespeare. MERMAID 15/6/70.** Cast: *Stage* 18/6/70, 13; *WWT/15*. *Alonso* Antony Brown; *Sebastian* John Rhys-Davies; *Prospero* Graham Crowden; *Antonio* Bruce Purchase; *Ferdinand* Martin Thurley; *Gonzalo* George Benson; *Adrian* David Neal; *Attendant* George Claydon; *Caliban* Rudolph Walker; *Trinculo* Ron Pember; *Stephano* Mike Pratt; *Master of a Ship* John Harwood; *Boatswain* Peter Clough; *Mariners*, *Sprites* Abi Gouhad, Gerald Taylor *et al*; *Miranda* Angela Pleasence; *Ariel* Norman Beaton; *Iris* Miriam Nathaniel; *Ceres* Dorothy Ross; *Juno* Nell Hall. *Dir* Jonathan Miller; *Dgn* John Collins; *Cost dgn* Rosemary Vercoe; *Mus* Carl Davis; *Light* David Adams; *Sm* Forbes Nelson. Reviews: *Christian Science Monitor* 22/6/70, 6; *Guardian* 16/6/70, 12; *Illustrated London News* 27/6/70, 36; *New Statesman* 26/6/70, 923; *Observer* 21/6/70, 28; *Spectator* 27/6/70, 855; *Stage* 18/6/70, 13; *Times* 16/6/70, 8. Comment: *Guardian* was unpersuaded by Jonathan Miller’s attempt to turn the play “into a parable about colonialism,” and found other aspects of the production disappointing, while *Christian Science Monitor* embraced Miller’s concept. *Illustrated London News* was pleased Miller did not overemphasize his directorial approach. *Spectator* lauded Miller’s “truly formidable achievement,” here and two other recent productions, in stripping away “banalities, misconceptions, received ideas, like layers of old varnish, to restore a pristine clarity to Shakespeare.” *Times* shared the same perspective.

70.200a *Escorial* (P, 1a) Michel de Ghelderode (anon trans of Ghelderode’s play, 1929). LITTLE THEATRE CLUB 16/6/70.** Michael Rolfe, David Shaw. Plot: Hochman. Review: *Stage* 2,5/6/70, 14. Comment: Actors Circus.

70.200b *The World Cafeteria* (P) Sue Rolfe (adpt of Bohumil Hrabal's story, 1966). LITTLE THEATRE CLUB 16/6/70. 1st perf? Barrie Shore, Nick Brimble, Brenda Lawrence. *Dir* Michael Rolfe. Review: *Stage* 25/6/70, 14. Comment: Actors Circus. "A jerky collage of unhappiness and non-comprehension" (*Stage*).

70.201 *The Life and Death of Almost Everybody* (P, 2a) David Campton. QUESTORS 16/6/70.* Cast: QTA. Reviews: *Middlesex County Times* 19/6/70, 13; *Stage* 25/6/70, 14. Comment: The play was about a stage sweeper who, using his imagination, conjures up more and more animals, people, and attendant horrible events. *Stage* praised Campton's "conceptual originality and apt wit."

70.202 *Number Three* (P, 1a) John Grillo. SOHO 16/6/70 (Ln).* *Nurse* John Grillo; *Number Three* Henry Woolf. Review: *Stage* 25/6/70, 15. Comment: A "play of psychological warfare" involving a lunatic with "a mind possessed of the logic of madness" (*Stage*).

70.203 *1776* (MD, 2a) Sherman Edwards (mus, lyr) and Peter Stone (bk). NEW 16/6/70. 168 perf. 1st perfd Shubert, New Haven, Connecticut, 10/2/69; 1st British perf. Cast: *Stage* 18/6/70, 17; *Theatricalia*; *Variety* 24/6/70, 58; *WWT/15*. *John Hancock* Bernard Horsfall; *Dr. Josiah Bartlett* Simon Kent; *John Adams* Lewis Fiander; *Stephen Hopkins* Tony Steedman; *Roger Sherman* Ted Gilbert; *Lewis Morris* Dudley Owen; *Robert Livingston* Alan Page; *Rev. John Witherspoon* Ian Burford; *Benjamin Franklin* Ronald Radd; *John Dickinson* Bernard Lloyd; *James Wilson* Richard Huggett; *Caesar Rodney* Paul Bacon; *Col. Thomas McKean* John Moore; *George Read* Kenneth Waller; *Samuel Chase* Harold Kaskett; *Richard Henry Lee* David Morton; *Thomas Jefferson* John Quentin; *Joseph Hewes* Wallace Stephenson; *Edward Rutledge* David Kernan; *Dr. Lyman Hall* Michael Napier Brown; *Charles Thomson* Robert Mill; *Andrew McNair* Ritchie Stewart; *A Leather Apron* Terry Mitchell; *Courier* David Firth; *Abigail Adams* Vivienne Ross; *Martha Jefferson* Cheryl Kennedy. *Chm*, *Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Gen mgr* Anthony Chardet, A. F. Langridge; *Mgr* David Ashman; *Pres* Alexander H. Cohen Ltd.; *Dir* Peter H. Hunt; *Sc dgn*, *Light* Jo Mielziner; *Cost dgn* Patricia Zipprodt; *Mus dir* Ray Cook; *Mus arr* Eddie Sauter; *Assoc dance dir* Martin Allen; *Ch* Onna White; *Sm* Byron Chandler; *Dsm* Stephen Batiste; *Asm* Juliet Nissen; *Carp* Alan Jeffery; *Wm* Sandra Jeffery, Flo Waite; *Press rep* Roger Clifford; *Pq* Wig Creations; *Sc bld* Brunskill and Loveday Ltd.; *Sc* Alick Johnstone Studios; *Bom* John Walcot. Plot: *Bordman*/5, 662, Fletcher, Green, Hischak,

Kennedy, Loney, OTF. Reviews: *Birmingham Post* 17/6/70, 6; *Christian Science Monitor* 27/6/70, 4; *Daily Mirror* 17/6/70, 16; *Illustrated London News* 27/6/70, 36; *New Statesman* 10/7/70, 29; *Observer* 21/6/70, 28, 28/6/70, 17; *Stage* 18/6/70, 17; *Times* 17/6/70, 8; *Tribune* 26/6/70, 15; *Variety* 24/6/70, 58. Comment: *Variety* said the audience's response was "reassuring," and the "show is splendidly acted and sung, tightly directed, and clicks in every respect." "Intelligently scripted, witty, warm-hearted and blazing with the conviction of its theme, *1776* is a hugely enjoyable experience. Outstanding in the main role is Lewis Fiander" (*Daily Mirror*). *Christian Science Monitor* reported the piece was "a triumphant success," and noted there were many Americans in the first-night audience. "A failed thriller, posing as a musical" (*New Statesman*). The show lacked memorable songs (*Times*). The first New York production (46th Street 16/3/69) ran for 1,217 performances.

70.204 *Home* (D, 2a) David Storey. COURT 17/6/70; trfd to APOLLO 29/7/70.* 152 perf. Cast: Findlater; *Stage* 25/6/70, 13; *Theatricalia*; *Variety* 24/6/70, 58; *WWT/15*. *Harry* John Gielgud; *Jack* Ralph Richardson; *Marjorie* Dandy Nichols; *Kathleen* Mona Washbourne; *Alfred* Warren Clarke. *Dir* Lindsay Anderson; *Dgn* Jocelyn Herbert; *Light* Andy Phillips; *Mus* Alan Price; *Assist dir* Roger Williams; *Dsm* Juliet Alliston; *Asm* Robert Baker, Gregory Dark; *Sc bld* E. Babbage and Co.; *Sc* John Campbell Studios; *Pq* Wig Creations. Plot: *Demastes*/2, Fletcher, Griffiths, Hischak, Hischak/2, 23–24, Hochman, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 18/6/70, 6; *Christian Science Monitor* 26/6/70, 6; *Daily Mirror* 18/6/70, 18; *Guardian* 18/6/70, 12; *Illustrated London News* 27/6/70, 36; *New Statesman* 26/6/70, 923; *Observer* 21/6/70, 28; *Spectator* 27/6/70, 855, 8/8/70, 135; *Stage* 25/6/70, 13; *Times* 18/6/70, 8; *Tribune* 26/6/70, 15; *Variety* 24/6/70, 58. Comment: MPS 264. English Stage Company. A "rare and beautifully done" play with perfect performances from John Gielgud and Ralph Richardson (*Guardian*). "The play is extraordinary in its sympathy and curious rhythm. Its dramatist is not using shock tactics; nothing is cheap or melodramatic" (*Illustrated London News*). *Variety* called the play "a brilliant new effort ... [from] the most interesting young British dramatist of the day ... a superb cast," a view enlarged on by *Christian Science Monitor*. While *Spectator* (27/6) praised Gielgud's and Richardson's "superb performances," it called the piece "a sadly tedious tale set in a mental home (where else?) which meticulously imitates Beckett's hackneyed surface." *Times* praised "Storey's flawless sense of tone ... The weak link in the play is its excessive economy of dialogue." See also Lloyd Evans, 170–72. The first New York production (Morosco 15/11/70) ran for 110 per-

formances, with the same cast (Gielgud, Nichols, Richardson, Washbourne).

70.205 *Macbeth* (T) Charles Marowitz (adpt of William Shakespeare). OPEN SPACE 18/6/70.** Cast: *Stage* 4/6/70, 8. *Lady Macbeth* Thelma Holt; *Macbeth* Nikolas Simmonds; *Duncan* Ray Roberts; *Banquo* Robert Ashby; Anthony Haygarth, Seymour Matthews. *Dir* Charles Marowitz. Review: *Stage* 25/6/70, 13. Comment: The revival "exerted its hypnotic effect as potently as ever" (*Stage*).

70.206 *My Darling Daisy* (C, 3a) Christopher Taylor (based on Theo Lang's book, 1966). LYRIC 22/6/70. 15 perf. 1st perfd King's, Edinburgh, 24/3/70. Cast: *Stage* 25/6/70, 13; *Variety* 29/7/70, 56; *WWT/15*. *Sir Lewis Meiklejohn*, M.P. John Robinson; *Theodora Meiklejohn* Carolyn Seymour; *Guest* Lloyd Lamble; *Guy Vivian* Christopher Cazenove; *Lady Warwick* Coral Browne; *Arthur Du Cros*, M.P. Robert Flemyng; *Lord Stamfordham* Roland Culver; *The Hon. Charles Russell* Gerard Green; *Spurrell* Michael Rose; *Waiter* Michael Haughey; *Mrs. Bower* Doris Rogers; *Frank Harris* Victor Maddern; *Page-Boy* Michael Stirrup. *Pres* John Roberts, Frith Banbury; *Dir* Frith Banbury; *Sc dgn* Reece Pemberton; *Cost dgn* Anthony Mendleson; *Light* John B. Read; *Sm* David K. Grant. Reviews: *Birmingham Post* 23/6/70, 9; *Daily Mirror* 23/6/70, 14; *Guardian* 23/6/70, 8; *Illustrated London News* 4/7/70, 33; *Observer* 28/6/70, 27; *Stage* 25/6/70, 13; *Times* 23/6/70, 7; *Variety* 29/7/70, 56. Comment: MPS 166. This factual play was about the Countess of Warwick and her love letters from Edward VIII. "A good juicy scandal? Most certainly. But the dramatic version ... is not nearly the exciting event it promised to be. For some strange reason, it is played as a comedy. It fails on that score because it is not nearly funny enough." (*Daily Mirror*). *Guardian* thought the play might appeal to those with old-fashioned tastes. *Observer* said the piece attempted to turn its material into a Henry James plot but did not succeed. *Times* agreed that the material involved was "stubbornly undramatic." "Fails to express either history or drama" (*Variety*). "The business seems centuries away, vague through the wrong end of a telescope" (*Illustrated London News*).

70.207a *On the Harmfulness of Tobacco* (P, 1a) Anton Chekhov (adpt Christopher Hampton of *O vrede tabaka* [pubd 1903]). RED HOUSE 22/6/70 (Ln).** Cast: *Stage* 18/6/70, 14. Stanley Lebere. *Dir* Victor Henry; *Sc dgn* John Gunter; *Light* Andy Phillips. Review: *Times* 23/6/70, 7. Comment: Icarus Productions. *Times* was disappointed that, given the talented performers in both pieces, the resulting productions were only modestly successful. Also performed at Winchester Hall Tavern,

Archway, 25/6/70.

70.207b *Swan Song* (P, 1a) Anton Chekhov (adpt Christopher Hampton of *Lebedinaya pesnya*, 1888). RED HOUSE 22/6/70 (Ln). Cast: *Stage* 18/6/70, 14. Ian Holm, Stuart Barren. *Dir* Victor Henry; *Sc dgn* John Gunter; *Light* Andy Phillips. Review: *Times* 23/6/70, 7. Comment: Icarus Productions. Also performed at Winchester Hall Tavern, Archway, 25/6/70.

70.208 *Hedda Gabler* (D, 3a) Henrik Ibsen (trans Michael Meyer of Ibsen's play, 1891). CAMBRIDGE 23/6/70.** 16 perf. Cast: NTA; *Stage* 2/7/70, 15; *Theatricalia*; *Variety* 8/7/70, 62; *WWT/15*. *George Tesman* Jeremy Brett; *Hedda Tesman* Maggie Smith; *Miss Juliana Tesman* Jeanne Watts; *Mrs. Elvsted* Sheila Reid; *Judge Brack* John Moffatt; *Ejlert Loevborg* Robert Stephens; *Bertha* Julia McCarthy. *Mgr* Plays and Players Ltd.; *Theatre mgr* R. J. L. Rowles; *Dir* Ingmar Bergman; *Dgn* Mago; *Sm* Richard Hamer; *Cost* National Theatre workshops; *Pq* Wig Creations; *Sc bld* E. Babbage and Co., National Theatre workshops; *Bom* Roger Lobb; *Eng* T. Dykes; *Carp* L. Tipler; *Pd supervised* P. L. Wright; *Gen mgr* Patrick Selby. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 1/7/70, 2; *Christian Science Monitor* 15/7/70, 4; *Guardian* 30/6/70, 8; *Illustrated London News* 11/7/70, 31; *New Statesman* 10/7/70, 29; *Observer* 5/7/70, 28; *Spectator* 11/7/70, 18; *Stage* 2/7/70, 15; *Times* 30/6/70, 13; *Tribune* 10/7/70, 11; *Variety* 8/7/70, 62. Comment: National Theatre. Press night was 29/6/70; apparently there were no previews. Ingmar Bergman has "taken a play about a woman driven to morbid excesses by a mediocre, enervating society and turned it into a case study of a hysterical wife" (*New Statesman*). *Variety* noted this was a restaging of Bergman's 1968 World Theatre production but with a British cast. *Guardian* said Maggie Smith's Hedda was "gripping, though not moving." "An utterly bored, utterly sadistic Hedda" (*Tribune*). "Essentially, what Bergman does ... is to make the play's sub-text visible" (*Times*). The production remained in repertory until 19/12/70.

70.209 *London Assurance* (C, 2a) Dion Boucicault. ALDWYCH 23/6/70. 1st perfd Covent Garden 4/3/1841. Cast: RSCA; *Stage* 2/7/70, 15; *Theatricalia*; *WWT/15*. *Cool* Anthony Pedley; *Martin* Basil Clarke; *Sir Harcourt Courtly* Donald Sinden; *Charles Courtly* Michael Williams; *Dazzle* Barrie Ingham; *Maximilian Harkaway* Jeffery Dench; *Solomon Isaacs* Leonard Fenton; *James Myles Anderson*; *Mark Meddle* Derek Smith; *Pert Janet Whiteside*; *Grace Harkaway* Judi Dench; *Lady Gay Spanker* Elizabeth Spriggs; *Adolphus Spanker* Sydney

Bromley; *Jenks* Christopher Biggins. *Dir* Ronald Eyre; *Dgn* Alan Tagg; *Cost dgn* David Walker; *Mus arr* Guy Woolfenden; *Light* Stewart Leviton; *Sm* Ruth Atkinson. Plot: Bordman, French, Griffiths, Hischak, Law, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 25/6/70, 2; *Christian Science Monitor* 6/7/70, 4; *Daily Mirror* 24/6/70, 14; *Guardian* 24/6/70, 8, 9; *Illustrated London News* 4/7/70, 33; *Irish Times* 15/6/70, 12; *New Statesman* 10/7/70, 29; *Observer* 28/6/70, 27; *Spectator* 25/7/70, 81; *Stage* 2/7/70, 15; *Times* 24/6/70, 7; *Tribune* 10/7/70, 11. Comment: MPS 256. Royal Shakespeare Company. "A wonderfully successful and amusing adaptation and production" (*Guardian*). Donald Sinden gave "an exquisitely judged performance" (*New Statesman*). Harcourt "is the kind of full scale period creation we have lacked since Mr Sinden's Lord Foppington" (*Illustrated London News*). Sinden's "plummy voice, his foppish mannerisms and his masterly double-takes are devastatingly funny" (*Daily Mirror*). The play confirmed "Boucicault's reputation as a master entertainer" (*Times*). The first New York performance was at the Park 11/10/1841.

70.210 *Lady Frederick* (C, 3a) W. Somerset Maugham. VAUDEVILLE 24/6/70; trfd to DUKE OF YORK'S 28/9/70.** Cast: *Stage* 2/7/70, 15; *Variety* 8/7/70, 62; *WWT/15. The Marchioness of Mereston* Heather Chasen; *Albert Alan Hay*; *Thompson* John Drake; *Mr. Paradine Fouldes* Tony Britton; *Lady Frederick Berolles* Margaret Lockwood; *The Marquis of Mereston* John Railton; *Admiral Carlisle* Raymond Francis; *Rose Carlisle* Ursula Barclay; *Sir Gerald O'Mara* Michael Danvers-Walker; *Captain Montgomerie* Dermot Walsh; *Madame Claude* Ellen Pollock; *Angelique* Deddie Davies. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Henry Sherwood Productions Ltd., Yvonne Arnaud Theatre, Torwood Productions; *Dir* Malcolm Farquhar; *Dgn* Pamela Ingram; *Cost dgn* Anthony Holland; *Light* Michael Northen; *Sm* Alan Hay. Plot: Bordman/2, 641, Demastes/1, Mander/5, Matlaw, Rogal, Salem. Reviews: *Birmingham Post* 26/6/70, 3; *Christian Science Monitor* 6/7/70, 4; *Guardian* 25/6/70, 10; *Illustrated London News* 11/7/70, 31; *Irish Times* 29/6/70, 12; *Observer* 28/6/70, 27; *Stage* 2/7/70, 15; *Times* 25/6/70, 7; *Tribune* 10/7/70, 11; *Variety* 8/7/70, 62. Comment: The re-opening of the Vaudeville after renovation (*Variety* 29/4/70, 225). Margaret Lockwood was "delightful" in the lead (*Guardian*). *Observer* objected to "the essential nastiness of the plot which hinges on dislike of Jews, tradespeople and female flesh." *Variety* opined this was the wrong period piece to stage since Maugham later wrote better plays "and the witticisms fail to save a trivial and snobbish story." *Times* said the production did not offer a "modern perspective into the comedy," being firmly fixed in "the tastes and value of 1908." *Christian Science*

Monitor reported the first-night audience enjoyed the production "enormously."

70.211 *Afro-Rock Carnival*. ROUND HOUSE 29/6/70. Comment: Independent Theatre.

70.212 *Bus Stop* (R, 3a) William Inge. RICHMOND 29/6/70.** Eric Lander, Margaret Nolan. Plot: Bordman, Bronner, Bryer, Fletcher, Hischak, Matlaw, Salem, Wilmeth. Comment: A two-week engagement.

70.213 *Dandy Dick* (F [3a]) Arthur W. Pinero. WIMBLEDON 29/6/70.** Michael Denison, Dulcie Gray, Geoffrey Sumner, Basil Lord, Sheila Davies, Carol McEntee, Amanda Murray, Robert McBain, Peter Gale, Bunny Reed, Richard Dennis. *Pres* Martin Tickner, Ray Cooney Productions Ltd.; *Dir* Anthony Wiles; *Sc dgn* Dorothy Draper. Plot: Demastes/1, Fletcher, Hochman, Law, Lazenby, Salem.

70.214 *A Flat in Town* (P) J. Barry Roach. LITTLE THEATRE CLUB c. 29/6/70. 1st London perf. Cast: *Stage* 9/7/70, 15. *Francesca* Felicity Black; *Yvonne* Anne Dodd; *Peter* Ian Milton; *Vic* Sean McCarthy; *Jill* Wendy Taylor; *Policeman* Eugene Lee-Hare. *Dir* Sean English; *Dgn, Light, Sm* Janet Fenton. Review: *Stage* 9/7/70, 15. Comment: "A not very plausible little melodrama dealing with a Communist attempt to influence a British representative in the Far East by luring his daughter to the flat of an adventuress and applying pressure" (*Stage*).

70.215 *Thank You and Good Evening* (P) Michael Konrad Harding. QUIPU BASEMENT THEATRE 29/6/70 (Ln).* Cast: *Stage* 25/6/70, 18. Mike Daly, Carl Forgione, Irene Gawne, David Peart. *Dir* Mike Bradwell; *Mus* Richard Worthing. Review: *Stage* 2/7/70, 18. Comment: *Stage* said the piece was too brief to explore its theme of "the nature of personal freedom."

70.216 *Billy's Last Stand* (P) Barry Hines. THEATRE UPSTAIRS 30/6/70. 1st perfd BBC Network Three 12/8/65; 1st stage perf Octagon, Bolton, 6/1/70. Cast: Findlater; *Stage* 9/7/70, 13; *WWT/15. Billy* John Barrett; *Darkly* Ian McKellen. *Dir* Michael Wearing; *Dgn* Jean Ramsey; *Light* Gareth Jones; *St dir* Betty Ritchie. Reviews: *Guardian* 1/7/70, 8; *New Statesman* 10/7/70, 29; *Observer* 5/7/70, 28; *Stage* 9/7/70, 13; *Times* 1/7/70, 8. Comment: English Stage Company. The play was about a coal-shoveller who has to keep working harder and harder just to maintain his standard of living. *New Statesman* called it a political allegory that could be "less plonkingly explicit; but it has wit and spirit." *Guardian* had reservations about the play but still found it "both tender and touching." *Times* could not decide whether the

piece was “a generalized parable or a highly personal melodrama.”

70.217 *Trelawny of the “Wells”* (Ca, 4a) Arthur W. Pinero. TOWER, CANONBURY, 1/7/70.** Cast: TTC. Plot: Best/94, 70, Demastes/1, Fletcher, Hischak, Hochman, Lazenby, Matlaw, Patterson, Salem, Shipley, Sobel.

70.218 *The Forgotten Factor* (Industrial D, 3a) Alan Thornhill. WESTMINSTER 2/7/70. 92 perf. 1st British perf Westminster 22/10/46. Cast: WWT/15. *Richard Wilson* Philip Friend; *Mrs. Wilson* Joyce Heron; *Betty Wilson* Sharon Duce; *Vic Wilson* Paul Hastings; *Polly Rankin* Carolyn Courage; *Mrs. Rankin* Mary Jones; *Joe Bush* Antony Higginson; *Jim Rankin* Philip Newman; *Mac* Michael Martin; *Bob* Richard Grant; *Jack* Chris Johnston; *Else* Chris Channer; *Vic* Tim Buckland; *Fred* Jeremy Wallis. Pres Westminster Productions Ltd.; *Dir* Henry Cass; *Dec* Bill Cameron Johnson. Review: *Stage* 9/7/70, 15. Comment: See *New York Times* 14/5/44, 44 for details of two early performances of the piece including what is referred to as the premiere at the National, Washington, D.C., 13/5/44. *Stage* said of this rather old-fashioned piece “the general impression is a very pleasant one because the characters are well- drawn, strongly three-dimensional and thoroughly believable. What is less credible is the extreme suddenness of the instant conversion of numbers of very diverse people on hearing of the principals of moral rearmament.”

70.219 *The Winter’s Tale* (R) William Shakespeare. ALDWYCH 2/7/70.** Cast: RSCA; *Stage* 9/7/70, 13; *Theatricalia*; WWT/15. *Leontes* Barrie Ingham; *Hermione*, *Perdita* Judi Dench; *Mamillius* Jeremy Richardson; *Camillo* Nicholas Selby; *Antigonus* Morgan Sheppard; *Paulina* Elizabeth Spriggs; *Cleomenes* Anthony Pedley; *Dion* Peter Messaline; *First Lord* Denis Holmes; *Second Lord* Michael Shannon; *Third Lord* Basil Clarke; *Fourth Lord* David Dundas; *Fifth Lord*, *First Servant* Roger Rees; *Officer*, *Second Servant* Miles Anderson; *Gaoler* Boyd Mackenzie; *Mariner*, *Archidamus* John Berwyn; *Emilia* Janet Henfrey; *Ladies* Maeve Alexander, Madeleine Cannon, Lisa Harrow, Janet Whiteside; *Po-lixenes* Richard Pasco; *Florizel* David Bailie; *Autolycus* Derek Smith; *Old Shepherd* Sydney Bromley; *Young Shepherd* Geoffrey Hutchings; *Mopsa* Maeve Alexander; *Dorcas* Lisa Harrow; *Green Man* Alton Kumalo; *Shepherds* John Berwyn, Christopher Biggins, Basil Clarke, David Dundas, Denis Holmes, Boyd Mackenzie, Peter Messaline, Anthony Pedley, Michael Shannon, Morgan Sheppard; *Shepherdesses* Madeleine Cannon, Janet Henfrey, Janet Whiteside; *Bear* Christopher Biggins. *Dir* Trevor Nunn; *Dgn* Christopher Morley; *Assist dgn* Susan Allan; *Mus* Guy Woolfenden; *Assist mus dir* Gordon

Kember; *Light* John Bradley, Christopher Morley; *Assist dir* Buzz Goodbody; *Sm* James Langley. Reviews: *Birmingham Post* 4/7/70, 2; *Christian Science Monitor* 15/7/70, 4; *Guardian* 3/7/70, 8; *Illustrated London News* 25/7/70, 39; *Observer* 5/7/70, 28; *Spectator* 11/7/70, 18; *Stage* 9/7/70, 13; *Times* 3/7/70, 14; *Tribune* 10/7/70, 11. Comment: Royal Shakespeare Company. The production ran 3½ hours. *Guardian* praised many aspects of the production—costumes, sets, music, effects, acting—and was further pleased that “there is none of the throwaway speaking which often disappoints me in Shakespeare today.” “One of the best integrated productions, ensemble-wise” at the Aldwych (*Tribune*). *Spectator* said the production was an acceptable mixture of faults and virtues. *Times* thought the pastoral scenes were not as convincing as “the tragic first half of the play.”

70.220 *Box and Cox* (P, 1a) John Maddison Morton. OPEN SPACE 6/7/70.** Plot: Law, Walford.

70.221 *Ten Years Hard* (Outrage with music, 2a) Peter Myers. MAY FAIR 6/7/70.* 32 perf. Cast: *Variety* 29/7/70, 56; WWT/15. Michael Flanders, Gordon Chater, Barry Creyton, Roz Early, David Essex, Peter Felgate, Stacey Gregg, Sally Mates, Sally Smith. *Dir* Charles Ross. Plot: OTF/2. Reviews: *Guardian* 3/7/70, 7, 7/7/70, 8; *Illustrated London News* 25/7/70, 39; *Stage* 16/7/70, 17; *Times* 7/7/70, 7; *Variety* 29/7/70, 56, 58. Comment: This “breathless scrapbook of the sixties [possessed a] ... vacuous, parasitic, invertebrate, ingratiating, and flat-footed script” (*Times*). “Enjoyable, amusing, nicely varied. But it by no means makes an outrageous impact; rather is the satire on the gentle side” (*Stage*).

70.222 *Chimneys and Roofs* (P) George Eugeniou. THEATRE ROYAL, STRATFORD EAST, 7/7/70.** Keith Murphy, Lisa Hughes, Tim Kyriacou, Lakis Karalis. *Dir* George Eugeniou. Review: *Stage* 16/7/70, 18. Comment: Greek Arts Theatre. “It is concerned with a little-publicised underdog of modern industrial Britain—Cypriot piecework sewers in the East End of London” (*Stage*).

70.223 *Death of Kikoss* (P) Gail Rademacher. NEW ARTS LAB 7/7/70.** Philip Timmins. *Dir* Hovhaness I. Pilikian; *Masks* Jennifer Heap; *Mus* George Michel. Review: *Stage* 16/7/70, 19. Comment: Hana-No. This mask theatre piece was about “a family learning how to grieve. Since the younger sisters cannot marry before the eldest, if the latter poses as a bereaved mother the way may be clear for them ... The whole company had ability and merited praise” (*Stage*).

70.224 *The Waiting Room* (P, 1a) John Bowen. SOHO

7/7/70 (Ln). 1st perfd LAMDA 11/3/69 (amat). Cast: *Stage* 16/7/70, 18. *Harriet* Anna Cropper; *A Man* Aharon Ipalé; *Paul* Robert Morris; *Cleaner* Angela Crow. *Dir* John Bowen; *Dgn* Chris Hewitt. Plot: Walford. Reviews: *Observer* 12/7/70, 23; *Stage* 16/7/70, 18; *Times* 8/7/70, 13. Comment: "A middle-class wife and a boutique assistant ... find they've a love in common" (*Observer*).

70.225 *All My Sons* (P, 3a) Arthur Miller. LITTLE THEATRE CLUB 8/7/70.** Cast: *Stage* 9/7/70, 8. *Sue Bayliss* Janet Brill; *Kate* Rosemarie Croom-Johnson; *Chris* John Dryden; *George Deever* Peter Lucas, *Joe Kellert* Patrick Needle; *Ann Deever* Elizabeth Romily; *Stephen Parkins*, *Malcolm Edwards*, *Jenny Kemp*. *Dir* Margaret Prior; *Sc dgn* Dianne Burman. Plot: Best/46, 29, *Bordman*, *Bordman/4*, 264, *Bronner*, *Bryer*, *Fletcher*, *Hischak*, *Hochman*, *Law*, *Loney*, 252, *MacNicholas*, *Matlaw*, *Salem*, *Shank*, *Wilmeth*. Review: *Stage* 16/7/70, 21. Comment: "The production did not succeed in hiding the joins which had not been welded smoothly in the play's construction and often an access of vigour on the part of the player jumping the crack made its danger obvious" (*Stage*).

70.226 *The Great Waltz* (Mus, 2a) Johann Strauss (mus) Erich Wolfgang Korngold (mus arr) and Robert Wright (mus arr, lyr) and George Forrest (mus arr, lyr) and Forman Brown (lyr) and Jerome Chodorov (bk; based on Moss Hart and Milton Lazarus). DRURY LANE 9/7/70. 706 perf. 1st perfd this version Music Center, Los Angeles, 27/7/65; 1st British perf. Cast: *Stage* 16/7/70, 17, 23/7/70, 15; *Theatricalia*; *Variety* 29/7/70, 58; *WWT/15*. *Organ Grinder 1st Musician* Tearlach Bruce; *Katie* Deanne Horsham; *Albert* Robert Howe; *1st Composer* Nico Mott; *2nd Composer* Jonathan Poole; *3rd Composer* Dino Pardi; *4th Composer* Harry Goodier; *Hirsch* David Tate; *Dommayer* Robert Dorning; *Resi* Diane Todd; *Helene Vernet* Sari Barabas; *Captain Elliot* Neville Jason; *Ebeseder* Gabor Baraker; *Johann Strauss Jnr. (Schani)* David Watson; *Hartkopf* Peter Graves; *A Valet* Philip Frazer; *Hans* Paddy McIntyre; *Johann Strauss Snr.* Walter Cassel; *Clerk* Jeffrey Benton; *Footman* John Raymon; *Drechsler* Donald Bisset; *Servant* Glyn Adams; *Doorman* Jonathan Poole; *Frau Habermatzel* Patricia Hall; *2nd Musician* Harry Goodier; *Segi Rostokoff* Kalman Glass; *Singers* Glyn Adam, John Banks, Jeffrey Benton, Joan Browne, Tearlach Bruce, Rosemary Butler, Philip Frazer, Mercia Glossop, Carolyn Gray, Glenys Groves, Patricia Hall, Hilary Hutchins, Carlo Mansi, John Raymon, Ken Ridgeway, Anne Sparrow, Maureen Stewart, Eve Tunstall; *Dancers* Jane Bartlett, Sean Bartley, Nicholas Benton, Donald Britton, Sheila Coxhill, Terry Etheridge, Gillian Hammond, Stephen Holtom, Deidre Laird, Jennifer Layland, Janet

Lewis, Paddy McIntyre, Susan Nye, Peter Salmon, Gillian Shephard, Jeffrey Taylor. *Chm* Prince Littler; *Mgr* George Hoare; *Sec* S. L. Drew; *Pres* Bernard Delfont, Harold Fielding; *Dir*, *Musical staging* Wendy Toye; *Ch* Edmund Balin; *Sc dgn* Oliver Smith; *Cost dgn* Freddy Wittop; *Sound* David Collison; *Cond* Marta Eitler; *Balmr* David Kerr; *Wm* Velta Caklais. Plot: OTF. Reviews: *Birmingham Post* 10/7/70, 2; *Christian Science Monitor* 25/7/70, 4; *Daily Mirror* 10/7/70, 14; *Guardian* 10/7/70, 8; *Illustrated London News* 25/7/70, 39; *Observer* 12/7/70, 23; *Spectator* 25/7/70, 81; *Stage* 16/7/70, 17; *Times* 10/7/70, 13; *Variety* 29/7/70, 58. Comment: On Strauss's life. "The audience gulped it all, with an unquenchable thirst for the treacle and the endless three-four" (*Guardian*). "Camp self-parody is the chief pleasure of the vast, preposterous operetta" (*Observer*). *Times* declared the show was for people who like to take a bath in whipped cream. "No musical could be more sugar-coated or oozing with goo than *The Great Waltz* ... Careful weight-watchers should be warned that just watching it is liable to put pounds on their waistline" (*Daily Mirror*).

70.227 *Till Howleglass, Lord of Misrule*. MERCURY 9/7/70. 1st London perf? Review: *Stage* 16/7/70, 20. Comment: Sidewalk Theatre Group. An improvised version of Eulenspiegel stories. "A very tightly put together piece; it uses minimal props and costumes, is controlled and works beautifully" (*Stage*).

70.228 *The Life and Loves of Henry VIII* (Dramatic tableau) Joan Macalpine and George Murcell (compilers). ISLINGTON TOWN HALL 10/7/70. *Henry* Christopher Plummer; *Anne Boleyn* Dorothy Tutin; *Katharine of Aragon* Barbara Jefford; *Katharine Howard* Natasha Pyne; *Sir Thomas More* André Van Gyseghem; *Cardinal Wolsey* George Murcell; *Narrator* Richard Hampton; *Singers* Jantina Noorman, Edgar Fleet, Derek Harrison, Francis Grubb. *Dir* George Murcell, Richard Hampton. Reviews: *Stage* 16/7/70, 20; *Times* 11/7/70, 9. Comment: St. George's Elizabethan Theatre Company. "Meticulously researched ... Christopher Plummer's vocal characterisation of the arrogant, amorous Henry was admirably done and well matched by Dorothy Tutin's flirtatious Anne Boleyn" (*Stage*). Although the piece was essentially undramatic, Christopher Plummer's performance brought the thing to life (*Times*).

70.229 *Doll! Doooo . . . Ill!* (P, 1a) Robin Smyth. QUIPU BASEMENT THEATRE 13/7/70 (Ln).* Cast: *Stage* 16/7/70, 21. *Mango* Henry Woolf; *Doll* Julie Somers; *Watchman* Gabor Vernon; *Blagley* George Innes; *Policeman* Tony Merrick. *Dir* Brian McNeil; *Dgn* Joanna Forgiione; *Sm* Kit Gleave. Review: *Stage* 16/7/70, 21. Comment: In this

somewhat obscure play Julie Somers played ... a nymphomaniac who also possesses deep religious fervor.

70.230 *How the Other Half Loves* (C, 2a) Alan Ayckbourn. WIMBLEDON 13/7/70. 1st perfd Library, Scarborough, 31/7/69. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hischak/2, 31–32, Law, Loney, Weintraub. The pre-West End production prior to opening at the Lyric in August (70.253).

70.231 *The Idiot* (P, 2a) Simon Gray (adpt of Fyodor M. Dostoyevsky's novel, 1868). OLD VIC 14/7/70.* 32 perf. Cast: NTA; *Stage* 23/7/70, 13; *Theatricalia*; *Variety* 29/7/70, 58; *WWT/15. Ferdysenko* David Ryall; *Prince Leo Nikolaievich Myshkin* Derek Jacobi; *Parfyon Rogozhin* Tom Baker; *Lebedev* Edward Hardwicke; *Totsky* Kenneth Mackintosh; *General Yepanchin* Michael Turner; *Mrs. Yepanchin* Hazel Hughes; *Alexandra Yepanchin* Judy Wilson; *Adelaida Yepanchin* Maggie Riley; *Aglaya Yepanchin* Louise Purnell; *Rogozhin's followers* Alan Dudley, Roger Forbes, Tom Georgeson, Barry James, Sean Roantree, Lawrence Trimble, Paul Vouden; *Keller* John Flint; *Moneylender* Frederick Pyne; *Ganya Ivolgin* Frank Barrie; *Nastasya Filippovna* Diane Cilento; *Prince Shulovsky* Richard Kay; *Radomsky* Benjamin Whitrow; *Ippolit* Ronald Pickup; *Burdovsky* Michael Tudor Barnes; *Princess Belonsky* Mary Griffiths; *Elder Statesman* Harry Lomax; *General Petrovich* Anthony Nicholls; *Accordionist* Henry Krein. *Dir* Anthony Quayle; *Sc dgn* Josef Svoboda; *Cost dgn* Beatrice Dawson; *Light* Robert Ryan; *Mus, Mus arr* Michael Lankester; *Assist dir* Diana Boddington. Plot: Fletcher, French/2, Vinson. Reviews: *Birmingham Post* 16/7/70, 2; *Christian Science Monitor* 8/8/70, 4; *Guardian* 16/7/70, 8; *Illustrated London News* 25/7/70, 39; *Observer* 19/7/70, 24; *Spectator* 25/7/70, 80–81; *Stage* 23/7/70, 13; *Times* 16/7/70, 9; *Tribune* 31/7/70, 11; *Variety* 29/7/70, 58. Comment: MPS 188. National Theatre. Press night was 15/7/70; apparently there were no previews. *Observer* described the piece as “a shapeless flux of lurid incidents loosely strung together.” *Guardian* panned the production but exempted “some touchingly sincere and heartfelt playing by Derek Jacobi.” However, *Spectator* found it “an absorbing evening” with faults. *Variety* deemed Gray's adaptation “a failure, though not without diverting aspects ... too episodic.” “An uncomfortable experience” but with an excellent performance from Jacobi (*Tribune*). *Christian Science Monitor* called the adaptation “a travesty of what its author intended ... wholly at variance with Dostoyevsky's purpose.” “I am sorry to see this piece of butchery on the stage of the National Theatre” (*Times*). The production remained in repertory until 3/4/71.

70.232 *Much Ado About Nothing* (C, 2a) William Shakespeare. OPEN AIR 14/7/70.** Cast: *Stage* 23/7/70, 14; *WWT/15. Leonato* Ronnie Stevens; *Messenger* Keith Varnier; *Hero* Felicity Kendal; *Beatrice* Irena Mayeska; *Don Pedro* Peter Whitbread; *Benedick* Gary Bond; *Don John* Brett Usher; *Claudio* Hugh Ross; *Antonio* Wilfred Grove; *Conrade* Jay Truscott; *Borachio* Peter Cleall; *Balthazar* Michael Sadler; *Margaret* Patricia Kneale; *Ursula* Muriel Barker; *Dogberry* Bernard Bresslaw; *Verges* Richard Goolden; *The Watch* Stephen Temperley, Peter Godfrey, Keith Varnier, Michael Sadler, Ray Aucott; *Father Francis* Alan Foss; *Sexton* Paddy Ward; *Servants, Soldiers, Attendants, etc.* Susan Edmonstone, Marilyn Finlay, Jennifer Stevenson, Ray Aucott, Peter Godfrey, Stephen Temperley. *Pres* New Shakespeare Company; *Dir, Mgr dir* David Conville; *Art dir* Richard Digby Day; *Sc dgn* Kit Surrey; *Cost dgn* Tim Goodchlld; *Light* Brian Benn; *Ch* Geraldine Stephenson; *Mus* Julian Slade; *Sm* John Grant; *Asm* Pauline Dake; *Asm* Jennifer Stevenson, Susan Edmonstone, Peter Godfrey, Stephen Temperley, Ray Aucott; *Assist pd* Judi Brill; *Wm* Kate Orr, Judy Lloyd Rogers, Angela Burns; *Carp* Earl Kay; *Elect* Richard Nelson; *Bom* Peter Bell; *Press rep* Frank Rainbow, Carolyn Rockman. Reviews: *Birmingham Post* 20/7/70, 2; *Illustrated London News* 1/8/70, 31; *Spectator* 25/7/70, 81; *Stage* 23/7/70, 14; *Times* 15/7/70, 12. Comment: “A straightforward, decently acted production,” with all the usual drawbacks of being performed out-of-doors (*Times*). There were good performances from Felicity Kendal, Garry Bond, and Irena Mayeska (*Stage*).

70.233 *The Heretic* (D, 3a) Morris L. West. DUKE OF YORK'S 16/7/70. 54 perf. 1st perfd Ashcroft, Croydon, 1/6/70. Cast: *Stage* 23/7/70, 13; *Variety* 29/7/70, 56; *WWT/15. Giovanni Mocenigo* Douglas Rain; *Bortolo, Barber of the Roman Inquisition* Alba; *Prior Gabrielli* Joseph O'Connor; *Giordano Bruno* Leonard Rossiter; *Dona Daria* Francesca Annis; *Ludovico Taverna* Robert Eddison; *An Officer* Bill McGuirk; *A Recorder of the Venetian Inquisition, Notary of the Roman Inquisition* Nigel Winder; *Laurentio Prioli* Geoffrey King; *Tomasso Morosini* Brian Spink; *Guards* Ronald Goodale, Arnold Locke; *Gaoler of the Roman Inquisition* Terence Denville. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Douglas Pollard; *Dir* Morris West, Joseph O'Connor; *Sc dgn* Don Ashton; *Cost dgn* Motley; *Light* Francis Reid; *Sm* Allan Casley. Plot: Loney. Reviews: *Birmingham Post* 17/7/70, 7; *Christian Science Monitor* 25/7/70, 4; *Daily Mirror* 17/7/70, 14; *Guardian* 17/7/70, 8; *Illustrated London News* 1/8/70, 31; *Irish Times* 6/7/70, 12; *Observer* 19/7/70, 24; *Spectator* 25/7/70, 81; *Stage* 23/7/70, 13; *Times* 17/7/70, 13; *Tribune* 31/7/70, 11; *Variety* 29/7/70, 56. Comment: “The substance of the play, which is written in sometimes

painful blank verse, lies in the struggle between [Giordano] Bruno and the Inquisition,” with an incompetent performance from Leonard Rossiter (*Christian Science Monitor*). *Guardian* thought the plot was clichéd, facile, and uncertain, but praised Rossiter’s “stunning” performance. *Daily Mirror* commended the play and Rossiter’s “towering performance.” *Variety* faulted the plot but commended Rossiter’s “virtuoso performance ... and a very good supporting cast.” *Times* described the piece as “period hokum” which employed “the homespun iambs of Hollywood Biblicals,” while Rossiter’s performance was “undisciplined and vulgar.” “Rossiter worries the part to death” (*Illustrated London News*).

70.234 *As Dorothy Parker Once Said* (Revue, 2a) Leslie Lawton (deviser) and Dorothy Parker (lyr, words) and Sandy Wilson (mus). RICHMOND 20/7/70.** Libby Morris, Leslie Lawson. Comment: Performed for one week.

70.235 *The Plebeians Rehearse the Uprising* (D, 4a) Gunter Grass (trans Ralph Manheim of *Die Plebejer proben den Aufstand*, 1966). ALDWYCH 21/7/70. 1st British perf Playhouse, Oxford, 6/2/68. Cast: RSCA; *Stage* 30/7/70, 14; *Theatricalia*; *WWT/15*. *Podulla* Geoffrey Hutchings; *Litthepner* Peter Geddis; *The Boss* Emrys James; *Erwin* Nicholas Selby; *Volumnia* Peggy Ashcroft; *Kowaiski*, *Coctor* Peter Messaline; *Rufus* Pip Donaghy; *Brennus* Gordon Reid; *Varro* John Berwyn; *Flavia* Janet Henfrey; *Kozanka* David Bailie; *Foreman* Denis Holmes; *Mason* Morgan Sheppard; *Plasterer* Don Henderson; *Carpenter* Michael Shannon; *Hod-carrier* Richard Mayes; *Crane operator* David Sinclair; *Roadworker* Boyd Mackenzie; *Mechanic* David Dundas; *Wiebe* Michael Gambon; *Damaschke* Roger Rees; *Welder* Alton Kumalo; *Hairdresser* Lisa Harrow. *Machinist* Anne Dyson. *Dir* David Jones; *Dgn* Farrah; *Light* Stewart Leviton; *Assist dir* David Benedictus; *Sm* James Langley. Plot: Matlaw, Patterson. Reviews: *Christian Science Monitor* 8/8/70, 4; *Daily Mirror* 22/7/70, 14; *Guardian* 22/7/70, 8; *Illustrated London News* 1/8/70, 31; *New Statesman* 31/7/70, 129; *Observer* 26/7/70, 24; *Stage* 30/7/70, 14; *Times* 22/7/70, 7; *Tribune* 31/7/70, 11. Comment: MPS 255. Royal Shakespeare Company. *Guardian* commended the translation and the “exemplary firmness” of the production, but noted the play’s “lack of dramatic economy.” “The richest, most complex and sardonic play to come out of Germany in the past decade” (*Observer*). *Tribune* said the play possessed “theatrical force” but lacked a matching “intellectual vigour.” “The RSC performed less successful salvage work on another minor play” (*Spectator*).

70.236a *Overruled* (P) Bernard Shaw. LITTLE THEATRE

CLUB 22/7/70. 1st perfd Duke of York’s 14/10/12. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Review: *Stage* 30/7/70, 13. Comment: “A bravura performance by Malcolm Edwards ... suited the play, but not the theatre” (*Stage*). The first New York performance was at Maxine Elliott’s 18/12/16.

70.236b *Pistols for Two* (P) David Shellan. LITTLE THEATRE CLUB 22/7/70.* Cast: *Stage* 30/7/70, 13. *The General* Peter Lucas; *The Count* Stephen Parkins. *Dir* Margaret Prior; *Dgn* Diana Burman. Review: *Stage* 30/7/70, 13. Comment: The theme of the play was “the game which professionals play,” here a daily abortive duel (*Stage*).

70.236c *Something Unspoken* (P, 1a) Tennessee Williams. LITTLE THEATRE CLUB 22/7/70.** Plot; *Bordman*/4, 349, Heintzelman, Hirschak, MacNicholas. Review: *Stage* 30/7/70, 13.

70.237 *Blithe Spirit* (Improbable F, 2a) Noël Coward. GLOBE 23/7/70.** 203 perf. Cast: *Stage* 30/7/70, 13; *Theatricalia*; *Variety* 5/8/70, 58; *WWT/15*. *Edith* Sylvia Brayshay; *Ruth* Phyllis Calvert/Ursula Howells; *Charles* Patrick Cargill/Peter Gray; *Dr. Bradman* John Hart Dyke; *Mrs. Bradman* Daphne Newton; *Mme Arcati* Beryl Reid; *Elvira* Amanda Reiss. *Lic* Prince Littler; *Mgr* Alan Wallace; *Pres* H. M. Tennent Ltd.; *Dir* Nigel Patrick; *Set* Pamela Ingram; *Light* Joe Davis; *Furn* Old Times Furnishing Co., Louis Koch Ltd.; *Cost* M. Berman Ltd; *Pq* Wig Creations; *Gen mgr* Bernard Gordon; *Co. mgr*, *Sm* Peter Charles; *Dsm* Olga Bennett; *Asm* Margaret St. John; *Pd mgr* Ian Dow; *Cost supervisor* Lily Taylor; *Press rep* Vivienne Byerley, Arthur Wilcox; *Bom* E. Hilton. Plot: Best/41, 109, *Bordman*/4, 206–7, Demastes/1, Fletcher, French/2, Hirschak. Hochman, Law, Levin, 64–68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 25/7/70, 2; *Guardian* 24/7/70, 8; *Illustrated London News* 8/8/70, 28; *Observer* 26/7/70, 24; *Stage* 30/7/70, 13; *Times* 24/7/70, 13; *Tribune* 31/7/70, 11; *Variety* 5/8/70, 58. Comment: MPS 183 (playscript for this prod). Noël Coward attended the opening. “A delightful” revival with a splendid cast (*Guardian*). *Observer* reported the production received a “predictably warm” audience response, but said the play needed pruning. “A thorough, accomplished revival, superbly cast—with Beryl Reid giving the role of Madame Arcati her own unique twists” (*Tribune*). “Comes up as fresh as crisp lettuce ... should find a ready market at the Globe for months” (*Variety*). “A cheering and reassuringly funny evening” (*Times*).

70.238a *The Dock Brief* (P, 2sc) John Mortimer. UNITY 24/7/70.** Plot: Fletcher, French/2, Hochman, Loney,

310, Matlaw, Patterson, Vinson, Walford, Weintraub.

70.238b *Professor Taranne* (P, 1a) Arthur Adamov (anon trans of *Le professeur Taranne*, 1953). UNITY 24/7/70.** Plot: French/2, Hochman, Law, Matlaw, Patterson.

70.238c *The Waiting Room* (P) Ron Champion. UNITY 24/7/70. 1st perf?

70.239 *The Civil War* (Rock cantata) Bill Russo (mus; based on poems by Paul Horgan). OPEN SPACE 27/7/70.

70.240 *Oh! Calcutta!* (Revue, 2a) Open Window (mus, lyr) and John Dankworth and John Cotgrave and Dan Greenburg and Allen Jones and John Lennon and Jacques Levy and David Newman and Robert Benton and Joe Orton and Sam Shepard and Clovis Trouile and Sherman Yellen and Kenneth Tynan. ROUND HOUSE 27/7/70; trfd to ROYALTY 30/9/70; trfd to DUCHESS 28/1/74. 3,918 perf. 1st perfd Eden, New York, 17/6/69; 1st British perf. Cast: *Stage* 30/7/70, 13; *Variety* 5/8/70, 58; *WWT/15*. Brenda Arnau, Domini Blythe, Anthony Booth, Pamela Farbrother, Bill Macy, Linda Marlowe, Richard Monette, Jenny Runacre, Margo Sappington, Noel Tovey, George Welbes. *Pres* Michael White, Hillard Elkins, Robert Stigwood, Somerford Productions Ltd.; *Mus adviser* John Dankworth; *Mus dir* Mike Allen; *Projected media* Gardner Compton, Emile Ardonino, Richard Loncraine; *Light* Richard Pilbrow, David Hersey; *Dgn* Farrah; *Ch* Margo Sappington; *Cost dgn* Freda Blackwood; *Dir* Clifford Williams; *Gen admin, Lic* George Hoskins; *Bom* Brian Clarke; *Sm* Paul Turner; *Gen mgr* Carol Thomas; *Pd mgr, Sm* Tom Mac Arthur; *Dsm* Lee Dickson, Bill Mitchell; *Asm* Frank Kenny, Denise Shaw; *Elect* Ken Miller; *Wm* Tony Randall; *PR* Roger Clifford Ltd. Plot: Bordman, Hischak, OTF/2, Wilmeth. Reviews: *Birmingham Post* 28/7/70, 8; *Christian Science Monitor* 21/8/70, 4; *Daily Mirror* 6/8/70, 9; *Guardian* 28/7/70, 1, 6; *Illustrated London News* 8/8/70, 28; *Irish Times* 29/7/70, 4; *New Statesman* 31/7/70, 129; *Observer* 2/8/70, 25; *Spectator* 8/8/70, 135; *Stage* 30/7/70, 13; *Times* 28/7/70, 7; *Tribune* 7/8/70, 7; *Variety* 5/8/70, 58. Comment: The production ran for 3,918 performances at the Royalty and Duchess. *Guardian* was underwhelmed by the supposed depravity and said the production had been over-hyped. *Irish Times* provided a synopsis of the cool reception by London critics. *Variety* mentioned the “hysterical advance chat and publicity,” and thought that, with a West End transfer and no police interference, the “revue could well prove profitable in pandering to the curiosity and voyeur instincts of the ‘permissive’ age.” *Times* found it an uneven show but concluded “it is not a menace” as some people believed. The New York

production ran for 704 performances.

70.241 *Roar Like a Dove* (C, 3a) “Lesley Storm.” RICHMOND 27/7/70.** *Jane* Maxine Holt; *Nurse* Avril Fenton; *Macintosh* James Beattie; *Emma* Pauline Stroud; *Edward* Barry Sinclair; *Lord Robert Dungavel* Richard Todd; *Muriel Chadwick* Renée Houston; *Tom Chadwick* Robert Beatty; *Bernard Taggart-Stuart* Michael Percival. *Pres* Duncan C. Weldon, Paul Elliott; *Mgr dir* Frederic Piffard, Robert Peake; *Lic, Gen mgr* Frederic Piffard; *Bm* John Jackson; *Hse mgr* Christopher Blackburn; *Press rep* Jean Carlisle; *Bom* Win Atkinson; *Dir* David Scase; *Pd mgr* Billy Jay; *Sm* Thomas Littler; *Dsm* Avril Fenton; *Asm* Ronnie Flannagan. Plot: Bordman/4, 396, Fletcher, French/2, Hischak, Loney, 305. Comment: A two-week engagement.

70.242 *Theatre Machine*. THEATRE UPSTAIRS 27/7/70. Cast: Findlater. Ben Benison, Petra Markham, Roddy Maude-Roxby, Ric Morgan, Tony Trent. *Dir* Keith Johnstone. Review: *Times* 29/7/70, 10. Comment: English Stage Company. Theatre Machine. The company improvised on suggestions from the audience and from suggestions gleaned from the evening newspaper. *Times* found the production “undeniably funny” but wanted the performers to “apply their technique to bigger issues.”

70.243 *The Governor’s Lady* (P, 1a) David Mercer. QUIPU BASEMENT THEATRE 28/7/70 (Ln).** Cast: *Stage* 6/8/70, 15. *Lady Harriet Boscoe* Betty Romaine; *Amolo, Police Sergeant* Randolph Frank; *Charmian Maudsley* Deborah Norton; *Sir Gilbert Boscoe* Charles Kinross; *John Maudsley* David Jarrett. *Dir* Michael Wearing; *Sm* Kit Gleave. Plot: Weintraub. Review: *Stage* 6/8/70, 15. Comment: “Michael Wearing’s’ direction, though firm on individual characterisations, was diffuse in general outline” (*Stage*).

70.244 *Here Are Ladies* (One-woman show) Siobhan McKenna. CRITERION 28/7/70. 14 perf. 1st perfd Playhouse, Oxford, 28/4/70. Cast: *Variety* 19/8/70, 58; *WWT/15*. Siobhan McKenna. *Pres* Laurence Harvey, Wolf Mankowitz; *Dir, Dec* Sean Kenny. Plot: Hischak/2, 29. Reviews: *Birmingham Post* 29/7/70, 8; *Daily Mirror* 29/7/70, 16; *Guardian* 29/7/70, 8; *Illustrated London News* 8/8/70, 28; *Observer* 2/8/70, 25; *Stage* 6/8/70, 8; *Times* 29/7/70, 10; *Tribune* 7/8/70, 7; *Variety* 19/8/70, 58. Comment: A solo recital by Siobhan McKenna of works by Irish writers. McKenna lacked “sparkle” on the second night when *Tribune* saw the production. “A brave, interesting and never boring experience,” but McKenna is a better performer when surrounded with a supporting cast (*Variety*). For *Times* the highlight of the production was McKenna’s performance of the Mollie Bloom solilo-

quy from James Joyce's *Ulysses*.

70.245a *Black and Silver* (P, 1a) Michael Frayn. GARRICK 30/7/70. 210 perfs. 1st perfd Arts, Cambridge, 29/6/70. Cast: Theatricalia; *Variety* 19/8/70, 58; *WWT/15*. Lynn Redgrave, Richard Briers. *Pres* Michael Codron; *Dir* Mark Cunningham; *Dec* Ken Calder. Plot: Demastes/2, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 31/7/70, 2; *Daily Mirror* 31/7/70, 14; *Guardian* 31/7/70, 6; *Illustrated London News* 15/8/70, 31; *New Statesman* 7/8/70, 158–59; *Observer* 2/8/70, 25; *Spectator* 8/8/70, 135; *Stage* 6/8/70, 13; *Times* 31/7/70, 13; *Tribune* 7/8/70, 7; *Variety* 19/8/70, 58–59. Comment: Performed under the collective title *The Two of Us*. These four two-hander light playlets were performed by Lynn Redgrave and Richard Briers. “The combo works slickly but is hardly strong enough to carry” the production which “seems unlikely to weather commercial hazards” (*Variety*). *Guardian* reported the first-night audience was “markedly friendly” for this “jolly event.” *Tribune* remarked on Frayn’s “accuracy of the human observation.” “Nothing terribly wrong” with the sketches, “but you leave the theatre feeling that practically anyone could have written” them (*Times*).

70.245b *Chinamen* (P, 1a) Michael Frayn. GARRICK 30/7/70. 210 perfs. 1st perfd Arts, Cambridge, 29/6/70. Cast: Theatricalia; *Variety* 19/8/70, 58; *WWT/15*. Plot: Demastes/2, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 31/7/70, 2; *Daily Mirror* 31/7/70, 14; *Guardian* 31/7/70, 6; *Illustrated London News* 15/8/70, 31; *New Statesman* 7/8/70, 158–59; *Observer* 2/8/70, 25; *Spectator* 8/8/70, 135; *Stage* 6/8/70, 13; *Times* 31/7/70, 13; *Tribune* 7/8/70, 7; *Variety* 19/8/70, 58–59. Comment: Performed under the collective title *The Two of Us*.

70.245c *Mr. Foot* (P, 1a) Michael Frayn. GARRICK 30/7/70. 210 perfs. 1st perfd Arts, Cambridge, 29/6/70. Cast: Theatricalia; *Variety* 19/8/70, 58; *WWT/15*. Plot: Demastes/2, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 31/7/70, 2; *Daily Mirror* 31/7/70, 14; *Guardian* 31/7/70, 6; *Illustrated London News* 15/8/70, 31; *New Statesman* 7/8/70, 158–59; *Observer* 2/8/70, 25; *Spectator* 8/8/70, 135; *Stage* 6/8/70, 13; *Times* 31/7/70, 13; *Tribune* 7/8/70, 7; *Variety* 19/8/70, 58–59. Comment: Performed under the collective title *The Two of Us*.

70.245d *The New Quixote* (P, 1a) Michael Frayn. GARRICK 30/7/70. 210 perfs. 1st perfd Arts, Cambridge, 29/6/70. Cast: Theatricalia; *Variety* 19/8/70, 58; *WWT/15*. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Birmingham Post* 31/7/70, 2; *Daily Mirror* 31/7/70, 14; *Guardian* 31/7/70, 6; *Illustrated London News* 15/8/70, 31; *New Statesman* 7/8/70, 158–59; *Observer* 2/8/70, 25;

Spectator 8/8/70, 135; *Stage* 6/8/70, 13; *Times* 31/7/70, 13; *Tribune* 7/8/70, 7; *Variety* 19/8/70, 58–59. Comment: Performed under the collective title *The Two of Us*.

70.246a *Manfred* (T) George Gordon Byron. NEW ARTS LAB 30/7/70. 1st perfd Covent Garden 29/10/1834. Plot: Hochman, Sobel. Review: *Stage* 6/8/70, 15. Comment: Triple Action Theatre Group, which was “dedicated to research into theories of human ritual and stimulus response” (*Stage*). *Stage* was impressed by “the quality of speaking and movement,” and by impressive performances from Raymond Omodei in both plays” which were directed by Steven Rumbelow.

70.246b *Prometheus Bound* (T) Aeschylus. NEW ARTS LAB 30/7/70. 1st perfd 466/459? B.C. Plot: Gassner, Hochman, Law, Patterson, Salem, Shipley. Review: *Stage* 6/8/70, 15. Comment: Triple Action Theatre Group.

70.247 *The Baptism* (P, 1a) Leroi Jones [Amiri Baraka]. ICA 31/7/70. 1st perfd Writer’s Stage Theatre, New York, 1/5/64; 1st London perf. Cast: *Stage* 6/8/70, 13. *Minister* Bill Bailey; *Homosexual* Michael Da Costa; *Boy* Peter Straker; *Old Woman* Marie Adams; *Messenger* Stephan Kalipha; *Women* Corinne Bougaard, Ann Denning, Noelle Rimmington, Mary Winegarden. *Dir*, *Dgn* Ed Berman; *Cost dgn* Dinah Casson; *Mus adviser* Julian Dawes; *Mus arr* Marie Adams; *Light*, *Sm* Roy Preston; *Assist dir* Nick Wood. Plot: Gunn, MacNicholas, Nelson, Peterson/2. Reviews: *Guardian* 11/8/70, 8; *Stage* 6/8/70, 13; *Times* 5/8/70, 7. Comment: Ambiance Theatre Club. “The most venomously dishonest product of the Black Arts movement yet to appear in London” (*Times*). *Stage* called Jones “an exciting writer, his words and ideas have a liberating effect on the mind, naggingly hinting at deeper motives under an exuberantly blasphemous surface of comic fantasy.”

70.248a *The Dandy Dolls* (P) George Fitzmaurice. OLD VIC 3/8/70. 1st perfd Abbey, Dublin, 2/12/45. Cast: *WWT/15*. *Roger Carmody* Eamonn Kean; *Cauth Carmody* Joan O’Hara; *Child* Seamus Kelly; *Grey Man* Desmond Cave; *Father James* Pat Layde; *Batholomew Keerby* Dermot Kelly; *Timeen Faley* John Kavanagh; *Hag’s Son* John Olohan; *Hag of Barna* Fionnula Kenny. *Dir* Hugh Hunt; *Dec* Alan Barlow. Plot: Hochman. Reviews: *Guardian* 4/8/70, 6; *Illustrated London News* 15/8/70, 31; *Irish Times* 5/8/70, 10; *Observer* 9/8/70, 20; *Spectator* 15/8/70, 163; *Stage* 6/8/70, 15; *Times* 5/8/70, 7. Comment: Abbey Theatre Company (Dublin). After noting that some critics did not see the two plays because of the opening night of *The Philanthropist* (70.249), *Irish Times* provided a synopsis of critical responses. For

Spectator *The Dandy Dolls* was “an incomprehensible piece of fantasticated blarney.”

70.248b *The Well of the Saints* (P [3a]) J. M. Synge. OLD VIC 3/8/70. 1st perfd Abbey, Dublin, 4/2/05. Cast: *WWT/15*. *Martin Doul* Eamon Kelly; *Mary Doul* Maire Ni Dhomhnail; *Timmy* Patrick Laffan; *Molly Byrne* Kathleen Barrington; *Bride* Bernadette McKenna; *The Saint John* Kavanagh; *Mat Simon* Pat Layde; *Patch Ruadh* Desmond Cave; *Men* Seamus Healy, John Olohan, Gerald Walshe, Neil O’Shea, Des Ellis; *Women* Colette Proctor, Veronica Duffy, Ryna O’Grady, Barbara McKeon, Deirdre Lawless, Fionnula Kenny, Terry Donnelly; *Boy* Seamus Kelly. *Dir* Hugh Hunt; *Dec* Alan Barlow. Plot: Best/31, 468–9, Gassner, Gerstenberger, 45–53, Hischak, Hochman, Matlaw, Salem, Schrank, Shank, Sobel. Reviews: *Guardian* 4/8/70, 6; *Illustrated London News* 15/8/70, 31; *Irish Times* 5/8/70, 10; *Observer* 9/8/70, 20; *Spectator* 15/8/70, 163; *Stage* 6/8/70, 15; *Times* 5/8/70, 7. Comment: Abbey Theatre Company (Dublin). *Guardian* thought Eamon Kelly was somewhat miscast because of his physical stature; nevertheless, he gave a “fine performance.” The first New York performance was at Maxine Elliott’s in November 1911.

70.249 *The Philanthropist* (Bourgeois C, 6sc) Christopher Hampton. COURT 3/8/70; trfd to MAY FAIR 7/9/70.* 1,138 perf. Cast: Findlater; *Stage* 6/8/70, 15; *Theatricalia*; *Variety* 19/8/70, 59; *WWT/15*. *Araminta* Penelope Wilton/Pamela Moiseiwitsch/Susan Carpenter; *Braham* Charles Gray/William Job/Frederick Arle; *Celia* Jane Asher/Annabel Leventon/Deborah Norton; *Donald* Dinsdale Landen/Edward De Souza; *Elizabeth* Tamara Ustinov/Elisabeth Sladen/Julia Vidler/Maggie Henderson; *John* David Ashton/Andrew Neil/Will Knightley; *Philip* Alec McCowen/David Baron/George Cole. *Dir* Robert Kidd; *Dgn* John Gunter; *Light* Andy Phillips; *Assist dir* Roger Coward; *Dsm* Pauline Smithson; *Asm* Gregory Dark. Plot: Demastes/2, Fletcher, Griffiths, Hischak/2, 30, Hochman, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 4/8/70, 2; *Daily Mirror* 4/8/70, 14; *Guardian* 4/8/70, 6, 7/9/70, 8; *Illustrated London News* 15/8/70, 31; *New Statesman* 14/8/70, 186–87; *Observer* 9/8/70, 20, 13/9/70, 25; *Spectator* 15/8/70, 163–64; *Stage* 6/8/70, 15; *Times* 4/8/70, 10, 11/9/70, 14; *Tribune* 21/8/70, 11; *Variety* 19/8/70, 59. Comment: English Stage Company. *Guardian* placed Hampton above Wesker, Osborne, and Mercer as a dramatist, and praised Alec McCowen’s “true and superlative performance as the don.” *Observer* (9/8) remarked the “arbitrarily theatrical opening suicide and off-stage massacre of a British Cabinet” was a weakness in Hampton’s overall argument in the play. *Variety* noted McCowen’s difficult task of playing a dull, introverted

character without becoming boring; “with deft underplaying McCowen pulls it off fascinatingly.” *Times* called the first scene “marvellous” but had difficulty relating it to the remainder of the play which it described as “a gently mocking comedy of academic manners.” The first New York production, in which McCowen and some of cast members repeated their performances (Ethel Barrymore 15/3/71), ran for 64 performances.

70.250 *Through the Mincer* (P) Richard Drain. AMBIANCE 3/8/70.

70.251 *The Lord Byron Show* (Recital, 2pt) Richard Digby Day. OPEN AIR 4/8/70.* Cast: *Stage* 13/8/70, 76; *Variety* 19/8/70, 58; *WWT/15*. *Byron* Gary Bond; Brett Usher, Hugh Ross, Peter Whitbread, Ronnie Stevens, Muriel Barker, Patricia Kneale, Susan Edmonstone, Felicity Kendal, Irena Mayeska. *Pres* New Shakespeare Company; *Dir* Richard Digby Day; *Dgn* Kit Surrey; *Light* Brian Benn; *Assist dir* Peter Watson, Michael Hucks; *Sm* John Grant. Review: *Birmingham Post* 13/8/70, 6; *Guardian* 5/8/70, 8; *Illustrated London News* 22/8/70, 33; *Stage* 13/8/70, 76; *Times* 5/8/70, 7; *Variety* 19/8/70, 58. Comment: About Byron’s life and works. “A documentary rather than a play, this is an emotional more than a factual biography of Byron” (*Stage*). *Variety* said it made for a pleasant evening for Byron aficionados. *Illustrated London News* commended Gary Bond for bringing Byron to life.

70.252 *Come Blow Your Horn* (C, 3a) Neil Simon. LITTLE THEATRE CLUB 5/8/70.** Plot: Bordman, Bordman/4, 374, Bronner, Fletcher, French/2, Hischak, Loney, MacNicholas, Salem.

70.253 *How the Other Half Loves* (C, 2a) Alan Ayckbourn. LYRIC 5/8/70.** 869 perf [np 23/8/71–6/9/71 (cast holiday)]. Cast: *Stage* 13/8/70, 75; *Theatricalia*; *Variety* 19/8/70, 58; *WWT/15*. *Frank Foster* Robert Morley; *Fiona Foster* Joan Tetzl/Jan Holden; *Bob Phillips* Donald Burton/Ian McCulloch; *Terry Phillips* Heather Sears/Mary Miller; *William Featherstone* Brian Miller; *Mary Featherstone* Elizabeth Ashton. *Mgr dir* Prince Littler; *Pres* Peter Bridge, Eddie Kulukundis; *Dir* Robin Midgley; *Dgn* Alan Tagg; *Light* John B. Read; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone Ltd.; *Pq* Wig Creations; *Pd mgr* John H. DeLannoy; *Sm* Leonard Upton; *Dsm* Anne Bickerstaff; *Asm* Roger Fountayne, Hilary Claypole; *Wm* Pat Dalton; *PR* Roger Clifford Ltd. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hischak/2, 31–32, Law, Loney, Weintraub. Reviews: *Guardian* 6/8/70, 8, 7/8/70, 8; *Illustrated London News* 15/8/70, 31; *New Statesman* 14/8/70, 187; *Observer* 9/8/70, 20; *Spectator* 15/8/70, 164; *Stage* 13/8/70, 75;

Times 6/8/70, 6; *Tribune* 21/8/70, 11; *Variety* 19/8/70, 58. Comment: MPS 93. An “ingeniously devised item which though ... straining credibility manages to extract enough laughs to tip this as a coach trade favorite for some time to come” (*Variety*). *Guardian* (6/8) disliked the play but thought it would run because of the attraction of Robert Morley. *Tribune* said it was the “best light comedy” currently in the West End, but was not as good as *Relatively Speaking*; the characters were less grounded, the plot “far too formulaic.” Ayckbourn’s “ingenuity is staggering but he puts little store by character and less by dialogue” (*Spectator*). Ayckbourn “stands or falls entirely by his manipulation of incident; and the fun he offers is akin to watching a house of cards continually in danger of collapse” (*Times*). The first New York production (Royale 29/3/71) ran for 104 performances.

70.254 *Twelfth Night; or, What You Will* (C) William Shakespeare. ALDWYCH 6/8/70.** Cast: RSCA; Theatricalia; WWT/15. Viola Judi Dench; Sebastian Gordon Reid/Nigel Anthony; Antonio Morgan Sheppard; Orsino Richard Pasco; Curio Roger Rees; Valentine David Dundas; First Officer Anthony Pedley; Second Officer Christopher Biggins; Guitar Player Adrian Harman; Sea Captain Leonard Fenton; First Sailor Peter Messaline; Second Sailor John Berwyn; Olivia Lisa Harrow; Maria Elizabeth Spriggs; Sir Toby Belch Leslie Sands/Tony Church; Sir Andrew Aguecheek Barrie Ingham/Jeffery Dench; Feste Emrys James; Malvolio Donald Sinden; Fabian Alton Kumalo; Servant Miles Anderson; Sir Topas Michael Shannon. Dir John Barton; Dgn Christopher Morley; Cost dgn Stephanie Howard; Light Brian Harris, Christopher Morley; Mus arr Michael Tubbs. Reviews: *Birmingham Post* 7/8/70, 3; *Daily Mirror* 7/8/70, 14; *Guardian* 7/8/70, 8; *Illustrated London News* 22/8/70, 33; *New Statesman* 21/8/70, 218–19; *Observer* 9/8/70, 20; *Spectator* 15/8/70, 164; *Stage* 13/8/70, 75; *Times* 7/8/70, 10; *Tribune* 21/8/70, 11. Comment: Royal Shakespeare Company. *Guardian* commended the performances of Donald Sinden, Emrys James, and Judi Dench. *Observer* said the production succeeded as “an actors’ vehicle.” The company “do full justice to an incomparable play” (*Spectator*).

70.255 *Black Coffee* (Mystery, 3a) Agatha Christie. RICHMOND 10/8/70.** *Caroline Amory* Lois Penson. Plot: Fletcher, French/2, Kabatchnik/2, Wagoner, 121. Comment: A two-week engagement.

70.256 *Theatre of Death* (P) Philip Martin. QUIPU BASEMENT THEATRE 10/8/70 (Ln). 1st London perf. Cast: *Stage* 20/8/70, 15. Peter Gotham, Charles Houston, George Innes, Gypsy Kemp. Dir David Calderisi. Reviews: *Stage* 20/8/70, 15; *Times* 11/8/70, 7. Comment:

The play attempted to parody movie dialogue, a difficult task because so much of movie dialogue “is inherently absurd to begin with” (*Times*).

70.257 *A Yard of Sun* (C) Christopher Fry. OLD VIC 10/8/70. 1st perfd Playhouse, Nottingham, 11/7/70. Cast: *Stage* 13/8/70, 76; Theatricalia; WWT/15. Angelino Bruno Frank Middlemass; Roberto John Shrapnel; Luigi Michael Burrell; Edmondo Robert East; Giosetta Scapare Eithne Dunne; Grazia Lucy Fleming; Alfio Nickolas Grace; Ana-Clara Cherith Mellor; Cesare Scapare Haydn Jones; Piero Martini, 2nd Delivery Man Geoffrey Bateman; Ettore Jeremy Chandler; Luciano Alec Sabin; The Secretary Helen Lloyd; The Lady’s Maid Evadne Sefton; 1st Delivery Man Geoffrey Drew; Men of “The Pelican” District Geoffrey Bateman, Jeremy Chandler, Peter Draycott, Geoffrey Drew, Alec Sabin. Douglas Whitlock. Dir Stuart Burge; Dgn Robin Archer; Light Nick Chilton; Dsm Kevin Hubbard. Plot: Demastes/1, Vinson, Weintraub. Reviews: *Illustrated London News* 22/8/70, 33; *New Statesman* 14/8/70, 187; *Stage* 13/8/70, 76; *Times* 11/8/70, 7. Comment: Nottingham Playhouse Company. *Times* said the play’s verse did not clarify the main theme but was “more often decorative than practical.” “Fry has devised an exciting plot played out by strongly defined characters and his ability to spell-bind with wit, poetic imagery and sheer ability to use words better, in my opinion, than anyone since Shakespeare, makes this a play which needs to be seen” (*Stage*). “Here is that rarity, verse comedy written to be heard, by a dramatist in love with the English language and not its coarser outcroppings; a dramatist with a civilized mind, warm compassion, and a sense of character” (*Illustrated London News*).

70.258 *When Did You Last See My Mother?* (D, 2a) Christopher Hampton. THEATRE UPSTAIRS 11/8/70.** Cast: Findlater; *Stage* 20/8/70, 15; WWT/15. Ian Nikolas Simmonds; Jimmy Richard Howard; Mrs. Evans Barbara Shelley; Linda Jan Francis; Dennis Robert Fox. Dir Roger Williams; Dec Hugh Darrant. Plot: Demastes/2, Gunn, Hochman, Vinson, Weintraub. Reviews: *Guardian* 12/8/70, 6; *Stage* 20/8/70, 15; *Times* 12/8/70, 10. Comment: English Stage Company. The actors looked too old for their roles (*Times*).

70.259 *The Happy Apple* (C, 2a) Jack Pulman. WIMBLEDON 17/8/70.** *Nancy Gray* Jennifer Marriott; Ken MacGarvie, Paul Imbusch, Ian Milton, Dougal Fraser.

70.260 *The Legend of the Ice Dragon* (Children’s P) Richard Gill. ARTS 18/8/70.* Cast: *Stage* 27/8/70, 13; WWT/15. *Josef* (narrator) Gordon Wade; *Jan, The Fire Eagle* Russell Haigh; *Vlasta, The Ice Dragon, The Bear*

Troll Dawn Cook; *Recorded voices* Elisabeth Bell, Richard Gill, Elisabeth Plummer, David Strong. *Dir* Richard Gill; *Cost dgn, Sc dgn* Elizabeth Waghorn; *Puppets dgn* Jim Duncan, Richard Gill; *Mus* Helen Gltaz. Review: *Stage* 27/8/70, 13. Comment: Unicorn Theatre. Polka Puppets. This Czech folk tale, the moral of which was that greed and fear bring about war, kept the children thoroughly engaged (*Stage*).

70.261 *Evans* (P) Frank R. Long. LITTLE THEATRE CLUB 19/8/70. 1st perf? Cast: *Stage* 27/8/70, 14. *Brick Watkins* Matthew Kelly; *Mr. Toler* Stephen Parkins; *Charlie Yeats* Malcolm Edwards; *Mrs. Yeats* Rosemarie Croom-Johnson; *Mavis Ward* Jenny Kemp; *Albert Edwin Walters* Paul Bentley; *Barbara Sims* Elizabeth Romilly; *Constable, Counsel for the Prosecution* Edward Seckerson; *An Inspector* Stephen Parkins; *Inspector Haslin, Judge* Bill Herbert; *Counsel for the Defence* Janet Brill. *Dir, Dec* Margaret Prior; *Sm* David Gardner. Review: *Stage* 27/8/70, 14. Comment: "A retelling in the author's own terms and with his own characters of the Evans-Christie murder story" (*Stage*).

70.262 *Macbeth* (T) William Shakespeare (adpt Steven Berkoff). THE PLACE 19/8/70.* *Macbeth* Steven Berkoff; *Macduff* Mike Harley; *Banquo* Glyn Grain. Reviews: *Guardian* 20/8/70, 8; *Times* 20/8/70, 5. Comment: London Theatre Group. *Guardian* said this version failed because it "owes its prime inspiration to contemporary influences as various as the Living Theatre and Charles Marowitz ... Berkoff himself plays Macbeth and plays him absurdly ... It is a relief to watch Mike Harley's dour Macduff and Glyn Grain's suspicious Banquo." *Times* objected to several aspects of the adaptation and production including the butchering of the verse.

70.263 *Council of Love* (C, 2a) Oscar Panizza (adpt John Bird of *Das Liebeskonzil* [pubd 1894]). CRITERION 20/8/70. 91 perf. 1st perf this adpt. Cast: *Stage* 27/8/70, 13; *Variety* 16/9/70, 88; *WWT/15. Torello* Barry Wilsher; *Ruccio* Colin Phillips; *Chief Clerk* Alan Starkey; *Raphael* William Abney; *Guardian Angel* John Crocker; *Little Girl* Elisabeth Knight; *God* Peter Bayliss; *Mary* Lally Bowers; *Jesus* John Trigger; *St. Cecilia* Monica Vassiliou; *Carpenters* Robert Flynn, Steve James; *Rodrigo Borgia (Pope Alexander VI)* Martin Boddey; *Lucretia Borgia* Imogen Claire; *Noblewomen* Jane Cardew, Lee Craig-Raymond, Hermione Farthingale, Wendy Thornley, Susan Travers; *Noblemen* Maurice Brookes, Evans Dunstan, Ray Edwards, Geoffrey Wright; *Courtesans* Vikki Richards, Penny Service, Doremy Vernon, Monica Vassiliou; *Wrestlers* Robert Flynn, Steve James, Vasus Koulolia, Terry Mountain; *Juggler* Freddie Ascott; *Satan* Warren Mitchell; *Syphile* Virginia North. *Chm, Mgr dir*

Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* William Donaldson, Jean Leyris, Hemdale Promotions Ltd., Fairlodge Ltd.; *Dir* Jack Gold, Eleanor Fazan; *Sets* Wendy Dickson; *Cost dgn* Alan Pickford; *Mus* Carl Davis; *Light* Bob Bryan; *Dsm* Marjory Moss, Michael Brayshaw. Reviews: *Birmingham Post* 21/8/70, 2; *Daily Mirror* 21/8/70, 14; *Guardian* 21/8/70, 7, 26/8/70, 16; *Illustrated London News* 5/9/70, 32–33; *New Statesman* 28/8/70, 251–52; *Observer* 23/8/70, 22; *Spectator* 29/8/70, 219; *Stage* 27/8/70, 13; *Times* 21/8/70, 7; *Tribune* 11/9/70, 15; *Variety* 16/9/70, 88. Comment: *Guardian* (26/8) reported that a complaint against the play had been made to the police on the grounds of blasphemy. "It's the first play we've seen to take advantage of the end of stage censorship by depicting the Almighty in live anthropomorphic form ... Panizza went to jail for blasphemy when his play was first performed in Germany in the nineties" (*Observer*). *Spectator* said the play was "glumly handled" by its adapter, John Bird. *Variety* opined people would not be concerned about blasphemy, but said the piece was little more than a revue sketch; "it lacks real wit or theological profundity, and crude joshing is no substitute." *Times* acknowledged the revue material element, and concluded the piece made for "a good evening."

70.264 *Chicago/Conspiracy* (P) John Burgess and Charles Marowitz. OPEN SPACE 24/8/70.* 1 perf. Cast: *Stage* 13/8/70, 6. *Judge Julius Hoffman* William S. Burroughs; *Abbie Hoffman* Mark Petrakis; Larry Adler, Carl Foreman, Donald Ogden Stewart, Al Mancini. *Dir* Charles Marowitz. Reviews: *Daily Mirror* 24/8/70, 11; *New York Times* 26/8/70, 35; *Times* 25/8/70, 11. Comment: The cast was mostly American. "The theme of the play is the trial before Judge Julius Hoffman following the 1968 Democratic Convention" (*Daily Mirror*). *Times* described the casting of Burroughs as "brilliant."

70.265a *A Discussion* (P) David Halliwell. QUIPU BASEMENT THEATRE 24/8/70 (Ln). 1st perfd Arts Centre, Falmouth, 25/4/69. Cast: *Stage* 3/9/70, 15. *Man* Robert Gillespie; *Woman* Angela Crow. *Dir* Walter Hall; *Sm* Kit Gleave. Reviews: *Stage* 3/9/70, 15; *Times* 25/8/70, 11. Comment: The two pieces were merely "extended revue sketches" and formed "a most unsatisfying bill" (*Stage*).

70.265b *Foursome* (P, 1a) Eugène Ionesco [trans Donald Watson of *Scène à quatre*, 1959]. QUIPU BASEMENT THEATRE 24/8/70 (Ln).** Cast: *Stage* 3/9/70, 15. *Dupont* Ronald Oliver; *Durand* John Clive; *Martin* Mervyn Prior; *The Pretty Lady* Ann Brett. *Dir* James Ware; *Sm* Kit Gleave. Reviews: *Stage* 3/9/70, 15; *Times* 25/8/70, 11.

70.266 *The Man Most Likely to . . .* (C, 3a) Joyce Rayburn. RICHMOND 24/8/70.** Cast: *Stage* 20/8/70, 19. *Victor Cadwallader* Jeremy Hawk; *Giles Cadwallader* Andrew Bradford; *Joan Cadwallader* Margo Johns; *Martin Morley* David Stoll; *Shirley Hughes* Nina Thomas. Plot: Fletcher, Loney. Review: *Middlesex County Times* 28/8/70, 12. Comment: A two-week engagement.

70.267 *Spring Heeled Jack* (P) Peter Terson. JEANNETTA COCHRANE 24/8/70.* *Lop* Ian Redford. *Dir* Barrie Rutter; *Sc dgn* Christopher Lawrence. Plot: Vinson, Weintraub. Reviews: *Guardian* 26/8/70, 6, 3/9/70, 8; *Illustrated London News* 5/9/70, 33; *New Statesman* 4/9/70, 281; *Observer* 30/8/70, 19; *Stage* 27/8/70, 14; *Times* 26/8/70, 6; *Tribune* 11/9/70, 15. Comment: National Youth Theatre. "A gutsy, raucously-played, but convincing addition" to the company's repertory (*Guardian* 26/8). *Tribune* thought "this tale of supernatural bovver on a council estate" was too *ad hoc* and condescending. "The work of a poetic dramatist" that reveals his connections with Shakespeare's preoccupations, "the relationship between nature and nurture" (*Times*). "The director, Barrie Rutter, has tried to animate the play by whipping up one of those ding-dong, have-at-you performances in which much dialogue, banged at us in a jumble of accents, is only semi-audible" (*Illustrated London News*).

70.268a *Black Pieces* (P) Mustapha Matura. ICA 25/8/70 (Ln).* Cast: *Stage* 3/9/70, 18. T-Bone Wilson, Alfred Fagon, Oscar James, Stefan Kalipha, Miranda Hampton, Wendy Yeomans, Roy Kift, Vivien Berry, Kerrigan Paul, Ray Blair. *Dir* Roland Rees; *Dgn* Brian Lipson; *Mus* Ray Blair; *Dsm* Tilly Dearden. Plot: Vinson. Reviews: *Guardian* 17/9/70, 8; *Stage* 3/9/70, 18; *Times* 26/8/70, 6. Comment: Ambiance Theatre Club. *Times* welcomed this "British-made" black drama which contrasted sharply with "hate-filled American material"; "I have never seen a better black cast."

70.268b *White Poem* (Monol) David Mercer. ICA 25/8/70 (Ln).* Cast: *Stage* 3/9/70, 18. *Rhodesian Farmer* Bruce Myles. *Dir, Dgn, Mus, Dsm* as for 70.268a. Reviews: *Guardian* 17/9/70, 8; *Stage* 3/9/70, 18; *Times* 26/8/70, 6. Comment: Ambiance Theatre Club.

70.269 *See the Pretty Lights* (P) Alan Plater. LAMB AND FLAG 25/8/70 (Ln). 1st perfd BBC TV 8/9/63; 1st stage perf Library, Scarborough, 12/8/65. Cast: *Stage* 3/9/70, 15. *Enid* Susan Glanville; *Norman* Gil Sutherland. *Dir* Michael Mundell; *Dgn* Marylun Eales. Plot: Vinson. Review: *Stage* 3/9/70, 15. Comment: Apex Productions. This two-hander was "a funny, sad yet ultimately optimistic playlet about two lonely misfits who meet on

the end of a seaside pier" (*Stage*). *Stage* also commented on the favorable ambiance of the pub as well some physical disadvantages.

70.270 *Inédits Ionesco*. THEATRE UPSTAIRS 31/8/70. 1st perfd Café-Théâtre l'Absidole, Paris, 7/10/69; 1st British perf Gateway Television Studio, Edinburgh, 25/8/70. Cast: Findlater. Anne Alexandre, André Chaumeau, Suzy Hannier, André Paulin, Jean Rougerie. *Dir* Jean Rogerie. Comment: Twelve playlets by Ionesco performed in French by the Compagnie Jean Rougerie.

70.271 *Lorna and Ted* (C) John Hale. GREENWICH 1/9/70.* Cast: *Stage* 10/9/70, 13; *WWT/15*. *Lorna* Rita Tushingham; *Ted* Gissing Ray McAnally; *Woman* Veronica Clifford; *Man* Tony Matthews. *Dir* John Hale; *Dec* Roger Butlin; *Cost dgn* Richard Davin. Plot: Vinson. Reviews: *Guardian* 4/9/70, 10; *New Statesman* 11/9/70, 314; *Spectator* 12/9/70, 275; *Stage* 10/9/70, 13; *Times* 4/9/70, 11; *Tribune* 11/9/70, 15. Comment: MPS 235. The play was about the growing relationship between an ill-matched young spinster and a middle-aged bachelor. *Guardian* admired the complexity of Hale's characterizations. *Tribune* hinted the piece was pretentious. "Acceptably entertaining in its unpretentious way" (*Spectator*).

70.272a *Pistols for Two* (P) David Shellan. LITTLE THEATRE CLUB 2/9/70.**

70.272b *Something Unspoken* (P, 1a) Tennessee Williams. LITTLE THEATRE CLUB 2/9/70.** Plot; *Bordman* 4, 349, Heintzelman, Hirschak, MacNicholas.

70.273 *Saint Joan* (Chronicle P, 2a) Bernard Shaw. MERMAID 3/9/70.** Cast: *Stage* 10/9/70, 13; *Variety* 16/9/70, 88; *WWT/15*. *Robert de Baudricourt* Keith Washington; *Steward* Gerald Taylor; *Joan* Angela Pleasence; *Bertrand de Poulengey* John Challis; *Archbishop of Rheims* Barry Linehan; *Msrgr de la Tremouille* Kenneth Gilbert; *Court Page* Paul Gaymon; *Giles de Rais, De Courcelles* Robin Chadwick; *Captain la Hire, English Soldier* David Daker; *The Dauphin* John Tordoff; *Duchess de la Tremouille* Anne Stevenson; *Dunois* David Neal; *Dunois' Page* Andrew Branch; *Richard de Beauchamp* Bruce Purchase; *Chaplain de Stogumber* John Harwood; *Peter Cauchon* Antony Brown; *Warwick's Page* Richard Norton; *The Inquisitor* George Benson; *D'Estivet* John Challis; *Brother Martin Ladvenu* Martin Thurley; *Executioner* Keith Washington; *Gentleman* David Jarrett; *Extras* Judith Alexander, Kerry Arnell, Andrew Branch, Michael Bruce, Paul Gaymon, David Jarrett, Anthony Jones, Emma McNulty, Valerie Metheringham, Richard Norton, Tim Woodward, Monica

Wyatt. *Dir* Bernard Miles; *Dec* Bryan Graves; *Light* David Adams. Plot: Demastes/1, Fletcher, French/2, Gassner, Hirschak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 8/9/70, 7; *Christian Science Monitor* 12/9/70, 10; *Guardian* 4/9/70, 10; *Illustrated London News* 19/9/70, 25; *New Statesman* 11/9/70, 314; *Spectator* 12/9/70, 275; *Stage* 10/9/70, 13; *Times* 4/9/70, 11; *Tribune* 11/9/70, 15; *Variety* 16/9/70, 88. Comment: *Variety* said the production was better than nothing and the cast was uneven; Angela Pleasence was a variable Joan, a view explored at some length by *Spectator*. *Christian Science Monitor* called it a "traditional production" in which Angela Pleasence came alive during the trial scene. *Times* declared the play possessed only one real scene (the trial), and was puzzled why "this play should command such a succession of revivals." *Guardian* had seen numerous revivals of the play and this revival "still holds me as it held last night's audience."

70.274 *Bambi Ramm* (P) Stephen Poliakoff. ABBEY COMMUNITY CENTRE 7/9/70.* *Terry* Huw Thomas. Review: *Stage* 17/9/70, 13. Comment: The play was about a teacher and some students endeavoring to understand each other, but failing. The play was "full of comedy and sinister atmosphere with sufficient uncertainty and psychological interest" that shows Poliakoff is "a worthy disciple of Pinter" (*Stage*).

70.275 *Julius Caesar* (T) William Shakespeare. COLLEGIATE 7/9/70.** Review: *Stage* 10/9/70, 13. Comment: National Youth Theatre. Performed in modern dress.

70.276 *The Wild Duck* (D, 3a) Henrik Ibsen (adpt Max Faber of *Vildanden*, 1885). WIMBLEDON 7/9/70. Cast: *Stage* 19/11/70, 13. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: Play Company of London. The pre-West End production prior to opening at the Criterion in November (70.348).

70.277 *Albert's Bridge* (P, 1a) Tom Stoppard. LAMB AND FLAG 8/9/70 (Ln). 1st perfd BBC Network Three 13/7/67; 1st stage perf St. Mary's Hall, Edinburgh, 29/8/69. *Albert* Michael Mundell; Paul Bacon, John Railton, Alan Rebbeck, Mary Ashton. *Dir* William Redmond. Plot: Hochman, Vinson, Walford, Weintraub. Review: *Stage* 17/9/70, 15. Comment: Apex Productions. *Stage* thought the play worked well on radio and gained nothing by being placed on stage.

70.278 *Fuzz* (P) Peter Terson. JEANNETTA COCHRANE 8/9/70.** *Faisal* Edward Wilson; *Laurence* Kevin O'Shea; Duncan Woodcock, Kenneth MacDonald, Alan

Gill, Gareth Thomas. *Dir* Michael Croft, Barrie Rutter. Plot: Weintraub. Review: *Stage* 17/9/70, 14. Comment: National Youth Theatre. The weaknesses of the play were exposed by the "group acting which was insufficiently strong" in this revival (*Stage*).

70.279 *No Trams to Lime Street* (P with mus) Marty Wilde (mus, lyr) and Ronnie Scott (mus, lyr) and based on Alun Owen's television play (1959). RICHMOND 8/9/70. 1st perfd BBC-1 TV 18/3/70; 1st stage perf. Cast: *Stage* 10/9/70, 15. Ray Fell, Bill Kenwright, Frazer Hines, Virginia Stride, Edward Evans, Alan Partington. *Pres* David Gordon Productions. Review: *Stage* 10/9/70, 15. Comment: "It is the story of 24 hours in the lives of three young sailors" (*Middlesex County Times* 4/9/70, 13). *Daily Mirror* (7/9/70, 7) reported that a nude bedroom scene had been cut from the production.

70.280 *The Picture of Dorian Gray* (P, 3a) Constance Cox (adpt of Oscar Wilde's novel, 1890). LITTLE THEATRE CLUB 9/9/70. 1st perfd "Q" 30/10/47. Cast: *Stage* 17/9/70, 14. *Victor* Michael Lloyd; *Basil Hallward* Paul Bentley; *Lord Henry Wotton* Stephen Parkins; *Lady Gwendolin* Jenny Kemp; *Dorian Gray* Jonathan Gully; *Sybil Vane*, *Helen Hallward* Elizabeth Romilly; *Lady Narborough* Janet Brill; *Adrian Singleton* Matthew Kelly. *Dir*, *Dgn* Margaret Prior; *Light* Paul Scruton. Plot: Fletcher. Review: *Stage* 17/9/70, 14. Comment: The production failed to be truly authentic (*Stage*).

70.281 *Cheek* (C) Howard Barker. THEATRE UPSTAIRS 10/9/70.* Cast: Findlater; *WWT/15*. *Dad* Richard Butler; *Laurie* Tom Chadbon; *Bill* Ken Cranham; *Janice* Liz Edmiston; *Adele* Cheryl Hall; *Shirley* Susan Littler; *Mother* Diane Hart. *Dir* William Gaskill; *Dec* Di Seymour. Plot: Vinson, Weintraub. Reviews: *Guardian* 11/9/70, 8; *Observer* 13/9/70, 25; *Stage* 17/9/70, 13; *Times* 11/9/70, 14. Comment: English Stage Company. *Guardian* said the piece was "neat if overwritten," had an appropriate pop art set, and the female characters were performed superbly by Diane Hart, Susan Littler, and Cheryl Hall. "For an experimental evening it's well played" (*Observer*). The material was familiar but well-handled (*Times*).

70.282 *The Demonstration* (P) David Caute. UNITY 11/9/70. 1st perfd Playhouse, Nottingham, 19/11/69. *Garfield* Colin Semel; *Steven Bright* Ron Bevan; Peter Haveland, Chris Haveland. *Dir* Helena Kaut-Howson. Plot: Vinson. Reviews: *Guardian* 27/11/70, 10; *Stage* 17/9/70, 17. Comment: This three-hour long play, about student revolution, had "more intellectual interest than dramatic excitement because the author's insistence on detail, allied to a spirit of fair-mindedness, leads him up

a number of avenues" (*Stage*).

70.283 *The Cheats of Scapino* [Scapino] (P) Frank Dunlop (adpt of Molière, *Les fourberies de Scapin*, 1671). YOUNG VIC 11/9/70.** Cast: *Stage* 17/9/70, 13; *Theatricalia*; *WWT/15*. *Scapino* Jim Dale; *Waiters* Sean Roan-tree, Paul Vousden; *Waitress, Nurse* Kate Coleridge; *Carlo* Desmond McNamara; *Ottavio* Nicky Henson; *Sylvestor* Gavin Reed; *Giacinta* Anna Carteret; *Argante* Harry Lomax; *Geronte* John Moffat; *Leandro* Richard Kay; *Zerbinetta* Jane Lapotaire. *Dir* Frank Dunlop; *Scdgn* Carl Toms; *Cost dgn* Maria Bjornson; *Mus* Jim Dale; *Light* Derek Brown; *Sm* David Erving. Plot: Fletcher, French/2, Hochman, Salem. Reviews: *Observer* 20/9/70, 25; *Stage* 17/9/70, 13; *Times* 14/9/70, 5. Comment: The opening of a new theatre (see *Guardian* 13/8/70, 8). National Theatre production. *Times* said the production was well-suited to the Young Vic: "The lack of any barrier between audience and actors suits the use of a button-holing vaudeville style."

70.284a *The Gentle Knight* (C for children) Willis Hall. ARTS 12/9/70.** *Blindon* Richard Jacques; *Gon* Matyelok Gibbs; *Albert the Dragon* Henry Manning. *Dir* Ursula Jones. Review: *Stage* 17/9/70, 17. Comment: Unicorn Theatre. A well-played revival (*Stage*).

70.284b *No Talking* (P for children) Olwen Wymark. ARTS 12/9/70.* John Pollendine, Rosalind Speight, Laurence Keane, Matyelok Gibbs. *Dir* Ursula Jones. Review: *Stage* 17/9/70, 17. Comment: Unicorn Theatre. "About a boy who, fed-up with clichés, buys a tape-recorder to make nonsensical replies and gets co-opted into enslaving people in some distant imaginary land" (*Stage*).

70.285 *The Importance of Being Earnest* (C, 3a) Oscar Wilde. QUESTORS 12/9/70.** Cast: QTA. Plot: Bordman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

70.286 *Cancer* (C, 2a) Michael Weller. COURT 14/9/70.* Cast: Findlater; *Stage* 17/9/70, 14; *Variety* 30/9/70, 56; *WWT/15*. *Mike* Seth Allen; *Cootie* Davis Hall; *Ruth* Karen Ludwig; *Norman* Chuck Jones; *Dick* Richard Portnow; *Cathy* Mari Gorman; *Bob* Martin Shaw; *Ralph* Effing Chris Malcolm; *Willis* George Margo; *Lucky* Andrew Neil; *Shelly* Cara Duff-MacCormick; *Bream* Milkman David Healy; *Murray/Plumber* Al Mancini; *Santa Claus* Ann Way; *The Cat* "Elinor Glyn." *Dir* Roger Hendricks Simon; *Dgn* John Napier; *Light* Andy Phillips. Plot: Bordman, Bronner, Hischak, Hischak/2, 42, Hochman, Vinson, Wilmeth. Reviews: *Daily Mirror* 15/9/70,

16; *Guardian* 15/9/70, 8; *New Statesman* 18/9/70, 345–46; *Observer* 20/9/70, 25; *Spectator* 26/9/70, 342; *Stage* 17/9/70, 14; *Times* 15/9/70, 13; *Tribune* 2/10/70, 15; *Variety* 30/9/70, 56. Comment: MPS 259. English Stage Company. "The author is trying to say something of significance between the four-letter words and bouts of horseplay. Student demonstrations, the goddam war in Vietnam, the stupidity of the older generation and distrust of the police are some of the issues touched upon" (*Daily Mirror*). *Variety* deprecated the monotonous "flood of profanity," but acknowledged Weller had "an ear for dialog and ribald situations." *Tribune* entertained a favourable view of the play. "At its best ... a shrewd and hilarious caricature of America's student youth" but with "dismaying symptoms of a modish willingness to dress up [the] humour" (*Spectator*). *Times* felt ambivalent towards the play, but praised the direction by Roger Hendricks Simon and the performances of Seth Allen and Chuck Jones. The first New York production, as *Moonchildren* (Royale 21/2/72), ran for 16 performances.

70.287 *Twelfth Night; or, What You Will* (C) William Shakespeare. COLLEGIATE 14/9/70.** *Sir Toby Belch* Russell Dixon; *Aguecheek* Edwin Shirley; *Malvolio* Martyn John; *Feste* David Darbyshire; *Maria* Helen Ward; *Viola* Jacky Walker. *Dir* Paul Hill. Review: *Stage* 17/9/70, 13. Comment: National Youth Theatre. The comedy scenes were better than the romantic ones (*Stage*).

70.288 *Superman* (Ent) Pip Simmons and Chris Jordan (words, mus) and Warren Hooper. OPEN SPACE 15/9/70. 1st perfd Mickery, Amsterdam, 11/5/70; 1st British perf Cranston Street Hall, Edinburgh, 8/70? Cast: *Stage* 24/9/70, 13; *WWT/15*. Warren Hooper, Paddy O'Hagan, Lu Jeffery, Ben Bazell, Susie Watson, Chris Jordan. *Dir* Pip Simmons. Reviews: *Stage* 24/9/70, 13; *Times* 16/9/70, 13. Comment: Pip Simmons Company. The show's high-minded thematic aspirations were reduced to "an incoherent theatrical comic-strip" (*Times*). "'Contemporary mythology' is apparently the subject for exploration, but the actual delving remains superficial. Much of the show appears to be the result of improvisatory exercises that have jelled into permanent form" (*Stage*).

70.289a *The Basement* (P, 1a) Harold Pinter. DUCHESS 17/9/70. 88 perf. 1st perfd BBC TV 2 20/2/67; 1st stage perf Eastside Playhouse, New York, 15/10/68; 1st British stage perf. Cast: *Stage* 24/9/70, 13; *Variety* 30/9/70, 56; *WWT/15*. *Law* Donald Pleasence; *Stott* Barry Foster; *Jane* Stephanie Beacham. *Pres* Eddie Kulukundis; *Dir* James Hammerstein; *Dgn* Una Collins; *Light* Mark Pritchard; *Sm* Edward Burrell. Plot: Bordman/4, 428, Weintraub.

Reviews: *Daily Mirror* 18/9/70, 16; *Guardian* 18/9/70, 8; *New Statesman* 25/9/70, 394–95; *Observer* 20/9/70, 25; *Spectator* 26/9/70, 341–42; *Stage* 24/9/70, 13; *Times* 18/9/70, 6; *Tribune* 2/10/70, 15; *Variety* 30/9/70, 56. Comment: MPS 207. “These two trifles are both re-explorations of the standard Pinter situation” (*Spectator*). *Guardian* indicated that, like the emperor, Pinter lacked clothes so far as these plays were concerned. *Observer* said the plays really belonged on television whence they originated. *Times* also discussed the less than successful transition from television to stage but praised the plays themselves. The first New York production ran for 145 performances.

70.289b *Tea Party* (P, 1a) Harold Pinter. DUCHESS 17/9/70. 88 perf. 1st perfd BBC TV 25/3/65; 1st stage perf Eastside Playhouse, New York, 15/10/68; 1st British stage perf. Cast: *Stage* 24/9/70, 13; *Variety* 30/9/70, 56; *WWT/15*. *Disson* Donald Pleasence; *Wendy* Vivien Merchant; *Diana* Gabrielle Drake; *Willy* Barry Foster; *Tom* Robin Angel/Gregory Bell; *John* Kevin Chippendale; *Disley* Derek Aylward; *Lois* Jill Johnson; *Father* Arthur Hewlett; *Mother* Hilda Barry. *Pres*, *Dir*, *Dgn*, *Light*, *Sm* as for 70.289a. Plot: Bordman/4, 428, Fletcher, Weintraub. Reviews: *Daily Mirror* 18/9/70, 16; *Guardian* 18/9/70, 8; *New Statesman* 25/9/70, 394–95; *Observer* 20/9/70, 25; *Spectator* 26/9/70, 341–42; *Stage* 24/9/70, 13; *Times* 18/9/70, 6; *Tribune* 2/10/70, 15; *Variety* 30/9/70, 56. Comment: MPS 208. The first New York production ran for 147 performances.

70.290a *The Golden Goose* (P for children) “Marged Smith.” ARTS 19/9/70.* Review: *Stage* 24/9/70, 17. *Woodenhead* David Troughton; *Phyllis*, *Brother* Matye-lok Gibbs; *Mother*, *Phoebe* Jane Breton; Rosemary Blake. *Dir* Caryl Jenner; *Sc dgn* Wendy Bradfield. Comment: Unicorn Theatre. *Stage* discussed the difficulties of performance for four to six year olds, noting that *Golden Goose* succeeded but *Mr. Punch*, being too long, did not.

70.290b *Mr. Punch at Home* (P for children) Wilfred Harvey. ARTS 19/9/70. 1st perfd Caryl Jenner Mobile Theatre, London, 3/53. Review: *Stage* 24/9/70, 17. Comment: Unicorn Theatre.

70.291 *Twenty-Six Efforts at Pornography* (P) Carey Harrison. QUIPU BASEMENT THEATRE 21/9/70 (Ln). 1st perfd Mickery, Amsterdam, 19/10/67; 1st British perf Traverse, Edinburgh, 31/10/67. Cast: *Stage* 17/9/70, 13. *John* Bott, *Keith* Dewhurst. *Dir* Jeremy Young; *Assist dir* Miranda Forbes. Review: *Stage* 24/9/70, 15. Comment: A “perceptive study of a public school housemaster, revealing his personal failures and failings” as he interviews a fifteen-year-old boy “for writing a series of brief

pornographic essays” (*Stage*).

70.292 *Chiaroscuro* (Offensive C) Israel Horovitz. ICA 22/9/70 (Ln). 1st perfd Spoleto, Italy, 7/68; 1st London perf? Marcella Markham, Paul Maxwell, David Baron. *Dir* Roland Rees. Plot: MacNicholas. Reviews: *Stage* 1/10/70, 17; *Times* 23/9/70, 13. Comment: Ambiance Theatre Club. *Stage* called it “a stark black and white power piece about racial assimilation ... [and] in between the noisy songs with their incomprehensible words, is a play giving viability to some pertinent thoughts on racial duality.” *Times* called the piece “slapdash scrawl all too typical of its generation” and was angered by “the excruciatingly amplified contributions of a pop quartet.”

70.293 *A Bequest to the Nation* (D, 2a) Terence Rattigan. HAYMARKET 23/9/70.* 124 perf. Cast: *Stage* 1/10/70, 15; *Theatricalia*; *Variety* 14/10/70, 66; *WWT/15*. *George Matcham Sr.* Ewan Roberts; *Katherine Matcham* Jean Harvey; *Betsy* Deborah Watling; *George Matcham Jr* Michael Wardle; *Emily* Una Brandon-Jones; *Frances Lady Nelson* Leueen MacGrath; *Nelson* Ian Holm; *Lord Barham* A. J. Brown; *Emma Hamilton* Zoe Caldwell; *Francesca* Marisa Merlini; *Lord Linton* Michael Aldridge; *Captain Hardy* Brian Glover; *Rev. William Nelson* Geoffrey Edwards; *Sarah Nelson* Eira Griffiths; *Horatio* Stuart Knee; *Captain Blackwood* Geoffrey Beevers; *Footmen*, *Majors* Stanley Lloyd, Conrad Asquith, Graham Edwards, Chris Carbis, Deborah Watling. *L* Frederick Harrison Trust Ltd.; *Lic*, *Mgr dir* Sylva Stuart Watson; *Pres* H. M. Tennent Ltd., Dowling-Whitehead-Stevens Corporation; *Dir* Peter Glenville; *Sc dgn* Oliver Smith; *Cost dgn* Beatrice Dawson; *Light* Joe Davis; *Mus* Leslie Bridgewater; *Cost* M. Berman Ltd.; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone; *Pq* Wig Creations; *Gen mgr* Bernard Gordon; *Assist mgr dir* Anthony Howell; *Sm* Hubert Willis; *Dsm* Stanley Lloyd; *Asm* Conrad Asquith, Graham Edwards; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Bom* Betty Osborn. Plot: Fletcher, Loney, Shipley, Weintraub. Reviews: *Birmingham Post* 24/9/70, 2; *Christian Science Monitor* 19/10/70, 4; *Daily Mirror* 24/9/70, 16; *Guardian* 24/9/70, 10; *Illustrated London News* 10/10/70, 35; *New Statesman* 2/10/70, 427; *Observer* 27/9/70, 28; *Spectator* 3/10/70, 374–75; *Stage* 1/10/70, 15; *Times* 24/9/70, 13; *Tribune* 2/10/70, 15; *Variety* 14/10/70, 66. Comment: “Vain, gentle, gallant Nelson is a complex figure: Rattigan has to leave much to the actor, and Ian Holm—never in my experience better fitted—can suggest, with some Olivier intonations, the genius of the man, his freedom from taint of craven guile” (*Illustrated London News*). *Guardian* was disappointed with the play, historical dramas being difficult to pull off. *Spectator* called it a “fairly tame” drama that doesn’t fulfill prurient interest”; Zoe Cald-

well's Emma Hamilton evoked memories of Hermione Gingold. *Times* observed the play was "yet another contribution to the West End's growing list of period plays: plays that celebrate the unchanging values of the middlebrow theatre-going public by taking a stand on history." *Variety* said the play was well-made, "consistently interesting," and acted by "stylish professionals."

70.294 *Creatures of the Chase* (P, 1a) Willard Manus. OPEN SPACE 24/9/70 (Lt). 1st London perf. Cast *Stage* 1/10/70, 15. Bobbie Byers, Stephen Barker. *Dir* Walter Donahue; *Tech dir* Michael Chapman-Pincher. Review: *Stage* 1/10/70, 15. Comment: The play was known later as *Junk Food*. The play was about an attempted seduction in car junkyard that ends in failure; it also revealed the materialistic nature of society.

70.295 *Oedipus* (T) Sophocles (trans W. B. Yeats). YOUNG VIC 24/9/70.** Cast: *Stage* 1/10/70, 18; *WWT/15*. 70. *Oedipus* Ronald Pickup; *Jocasta* Annabel Leventon; *Creon* Gordon Jackson; *Tiresius* Andrew Robertson; *Messenger*, *Chorus* Richard Kay; *Priest* Gavin Reed; *Messenger* Nicky Henson; *Herdsmen* Desmond McNamara. *Dir* Roland Joffe; *Dgn* Elroy Ashmore; *Mus* Nicky Henson. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Christian Science Monitor* 19/10/70, 13; *Illustrated London News* 10/10/70, 35; *New Statesman* 2/10/70, 427; *Observer* 27/9/70, 28; *Stage* 1/10/70, 18; *Times* 25/9/70, 8. Comment: *Illustrated London News* called Yeats's translation "grandly speakable" and said "this production would honour the National stage across the street." "Directed with imagination, boldness and depth of feeling by Roland Joffe," and good performances by Ronald Pickup, Annabel Leventon, and Gordon Jackson (*Stage*). *Times* did not find Ronald Pickup's *Oedipus* completely convincing, was unsatisfied with the handling of the Chorus, but concluded the production had "flair."

70.296 *To Anchor a Cloud* (P) Dilip Hiro. COLLEGIATE 25/9/70.* Cast: *Stage* 10/9/70, 13. *Muntaz Mahal* Jamila Massey; *Emperor Jahan Saeed* Jaffrey. Reviews: *Acton Gazette* 8/10/70, 26; *Stage* 1/10/70, 18; *Tribune* 2/10/70, 15. Comment: The play was about "Shah Jahan and his wife Muntaz Mahal in whose memory the Taj Mahal was built," and was "the first original play written by an Indian resident in Britain and produced by an Indian organisation" (*Stage* 10/9/70, 13).

70.297 *The Amorous Prawn* (FC, 3a) Anthony Kimmins. WIMBLEDON 28/9/70.** Evelyn Laye, Barry Sinclair, Sue Nicholls, David Blake Kelly, Philip James. *Gen mgr* Merton Civic Trust; *Mgr*, *Lic* Frank Tomsett; *Pres* New-

palm Productions, Bryan Michie; *Dir* Michael Gaunt; *Dgn* Allan McCall. Plot: Fletcher, French, Loney, 316.

70.298 *Fruit* (P, 2a) Howard Brenton. THEATRE UPSTAIRS 28/9/70.* Cast: Findlater; *Stage* 8/10/70, 13; *WWT/15*. *An Osteopath* Paul Brooke; *A Girl* Hilary Charlton; *A Male Prostitute* Will Knightley; *A Welsh M.P.*, *An Old Man* William Morgan; *A Prime Minister* Colin McCormack. *Dir* David Hare; *Dgn* Jenny Gaskin; *Dsm* Mog Johnstone. Plot: Vinson. Reviews: *Observer* 4/10/70, 28; *Stage* 8/10/70, 13; *Times* 30/9/70, 13. Comment: Portable Theatre. *Stage* described the piece as "political satire using four-letter basic English engulfed in lush tirades redolent of Jacobean drama, metaphysical conceit and Hogarthian squalor." *Observer* called it "a wildly caricatured *Private Eye* fantasia." "Shrill, hysterical and uncoordinated," Brenton's talent was "wildly misdirected" (*Times*).

70.299 *Lady Audley's Secret* (P [2a]) C. H. Hazlewood [adpt of Mary Elizabeth Braddon's novel, 1862]. RICHMOND 28/9/70.** *Lady Audley* Betty Marsden; Amanda Barrie, Robin Hunter, James Locker, Robert Peake, John Hollis, Gillian Hawse; *Dir* Salvin Stewart. Plot: French/2, Patterson. Comment: A two-week engagement.

70.300 *The Soldier's Tale* (MP) Igor Stravinsky (mus) and C. F. Ramuz (bk; trans Michael Flanders and Kitty Black). YOUNG VIC 28/9/70. 1st perfd Lausanne 28/9/18. Cast: *Stage* 1/10/70, 18; *WWT/15*. *The Narrator* Gordon Jackson; *The Soldier* Nicky Henson; *The Devil* Desmond McNamara; *The Princess* Una Stubbs; *Attendants* Students of the Rose Burford College. *Dir* Wendy Toye; *Dgn* Carl Toms; *Light* Derek J. Brown; *Cond* Michael Lankester. Reviews: *Stage* 1/10/70, 18; *Times* 29/9/70, 13. Comment: Based on a Russian folk tale, the piece was about a soldier who exchanges his fiddle for a magic book from the devil. *Times* said the production succeeded because Wendy Toye presented it "unashamedly as a stage piece."

70.301 *The Persuader* (P, 1a) Alan Partington. LAMB AND FLAG 29/9/70 (Ln).* Cast: *Stage* 8/10/70, 14. *The Girl* Joan Hemingway; *The Boy* Jackie Pallo, Jr.; *The Tramp* Mark Johnson. *Dir* Michael Mundell; *Dgn* Marilyn Eales; *Light* Andrew Sketchley; *Assist dir* Pauline Ghosal. Review: *Stage* 8/10/70, 14. Comment: Apex Productions. A tramp intrudes on a young couple on a park bench and is accidentally killed, a situation which reminded *Stage* of Albee's *The Zoo Story*.

70.302 *The Servants and the Snow* (P) Iris Murdoch. GREENWICH 29/9/70.* Cast: *Stage* 8/10/70, 13; *WWT/15*. *Peter Jack* William Marlowe; *Basil* Philip Bond; *Oriane*

Adrienne Corri; *Grundig* Godfrey Jackman; *Hans Joseph* Esmond Knight; *Frederic* Bill Stewart; *Father Ambrose* Llewellyn Rees; *Marina* Maxine Audley; *Miey Mikey* Christopher Reynolds; *Maxim* Tom Conti; *Patrice*, *General Klein* Shay Gorman; *Servants* Timothy Heald, Robert Lister, Malcolm Ranson. *Dir* Alan Vaughan Williams; *Dgn* Roger Butlin; *Cost dgn* Laura Crow; *Sm* Malcolm Ranson. Plot: Bull/1. Reviews: *Birmingham Post* 3/10/70, 2; *Christian Science Monitor* 10/10/70, 4; *Guardian* 2/10/70, 10; *Illustrated London News* 17/10/70, 35; *New Statesman* 9/10/70, 465–66; *Observer* 4/10/70, 28; *Spectator* 10/10/70, 412; *Stage* 8/10/70, 13. Comment: MPS 232. *Stage* described the set by Roger Butlin as “gaudy, pretentious, and empty. And so, for the most part, is the play itself.” *Illustrated London News* reported “one of the alarming things in the theatre is to see a play collapsing while you watch: an anxiously-poised card castle that wavers suddenly, topples, and spreads itself out on the floor while there is still half the evening to go.” *Observer* pointed to the “unspeakable lines” the cast had to struggle with. *Guardian* declared Murdoch had lost “control and command of her material,” and the play posed “large questions and timid answers.” Unconvincing, heavy dialogue, melodramatic, odd characters (*Christian Science Monitor*).

70.303 *What Happened to Blake* (P) David Hare. THEATRE UPSTAIRS 29/9/70.* Cast: Findlater; *Stage* 8/10/70, 13; *WWT/15*. *William Blake* Colin McCormack; *Jane Austen* Hilary Charlton; *T. S. Eliot* William Morgan; *William Wordsworth* Peter Brenner; *Alexander Pope* Paul Brooke. *Dir* Tony Bicat; *Dgn* Jenny Gaskin; *Dsm* Mog Johnstone. Plot: Hochman, Vinson. Reviews: *Observer* 4/10/70, 28; *Stage* 8/10/70, 13; *South China Morning Post* 24/9/71, 12. Comment: Portable Theatre. “An artistic credo that includes male nudity fig-leaved in quotation and pseudo-quotation stemming from the life of William Blake” (*Stage*). “The style was very much that of a jocular strip-cartoon” (*South China Morning Post*).

70.304 *In Camera* (D, 1a) Jean-Paul Sartre [trans Stuart Gilbert of *Huis clos*, 1944]. LITTLE THEATRE CLUB 30/9/70.** Cast: *Stage* 24/9/70, 15. Forbes Collin, John Fahey, Gloria Fennan, Veronica Nelson. *Dir* Adrian Cole. Plot: Best/46, 443, Fletcher, Gassner, Hochman, Kabatchnik/2, Matlaw, Patterson, Salem, Shank, Walford.

70.305 *The Jockey Club Stakes* (C, 2a) William Douglas Home. VAUDEVILLE 30/9/70; trfd to DUKE OF YORK’S 15/3/71. 396 perf. 1st perfd Grand, Leeds, 7/9/70. Cast: *Stage* 8/10/70, 13; *Theatricalia*; *Variety* 14/10/70, 66; *WWT/15*. *Marquis of Candover* Alastair Sim; *Lord Coverley de Beaumont* Geoffrey Sumner; *Colonel Sir*

Robert Richardson Robert Coote; *Captain Trevor Jones* Terence Skelton; *Miss Hills* Christina Gray; *P. Brown* Terence Moran; *Lady Ursula Itchin* Julia Lockwood; *Lord Green* Wensley Pithey; *Tom Glass* Alan White; *Charlie Wisden* Brian Hayes; *Perch Graham* Barry Walker; *Sir Dymock Blackburn, Q.C.* Ernest Clark; *Lady Green* Hazel Bainbridge. *Pres* Peter Saunders; *Dir* Murray Macdonald; *Dec* Anthony Holland; *Light* Michael Northen; *Sm* Peter Fox. Plot: Hischak, Hischak/2, 55, Loney, Vinson. Reviews: *Birmingham Post* 1/10/70, 2; *Christian Science Monitor* 17/10/70, 4; *Daily Mirror* 1/10/70, 18; *Guardian* 1/10/70, 13; *Illustrated London News* 10/10/70, 35; *New Statesman* 9/10/70, 466; *Observer* 4/10/70, 28; *Spectator* 10/10/70, 411–12; *Stage* 8/10/70, 13; *Times* 1/10/70, 15; *Tribune* 16/10/70, 11; *Variety* 14/10/70, 66. Comment: MPS 228. “Alastair Sim, as chairman of the Stewards, brings to the role his well-known repertoire of nudges, sly winks and chuckles. It is a very funny performance. He is well supported in the hilarious fiddling by Geoffrey Stunner and Robert Coote” (*Daily Mirror*), a view echoed by *Variety*. *Stage* thought the comedy was rather thin but the cast was able to transform it “into an evening of diverting light entertainment.” “Long laborious, talkative, repetitive, implausible” (*Guardian*). For *Times* the play was over-plotted. The first New York production (Cort 24/1/73) ran for 69 performances.

70.306 *Barefoot in the Park* (C, 3a) Neil Simon. WIMBLEDON 5/10/70.** Cast: *Stage* 8/10/70, 8. *Corrie Bratter* Aimi Macdonald; *Paul Bratter* Geoffrey Frederick; *Mrs. Banks* Fay Vernon; *Victor Velasco* Gabor Vernon. *Pres* Malcolm Knight Productions; *Dir* Malcolm Knight. Plot: Best/63, 117, Bordman, Bordman/4, 391, Bronner, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Salem, Shipley, Wilmeth. Review *Esher News and Mail* 8/10/70, 5.

70.307 *Krapp’s Last Tape* (Monol) Samuel Beckett. QUIPU BASEMENT THEATRE 5/10/70.** *Krapp* George Innes. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub.

70.308 *The Duchess of Malfi* (T) John Webster. YOUNG VIC 6/10/70.** Cast: *Stage* 15/10/70, 10; *WWT/15*. Arwen Holm, Neil Johnston, Bruce Myers, Stephen Rea, Tony Sibbald, Dinah Stabb, Tim Thomas, Rowan Wylie, Hugh Portnow. *Dir* Nancy Meckler; *Cost dgn* Karen Rosten; *Sm* Francis Humphrys. Plot: Best/46, 426–27, Fletcher, Gassner, Griffiths, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 15/10/70, 10. Comment: Freehold Company. “The programme states that this *Duchess of Malfi* is only based on

the original, and certainly the antics of the company make a nonsense of any passages bearing a resemblance to the Webster's work" (*Stage*).

70.309 *Forward, Up Your End* (P) Kenneth Hill and Len Newbery (mus). THEATRE ROYAL, STRATFORD EAST, 6/10/70.* 56 perf. Cast: *Stage* 15/10/70, 9; *WWT/15. Higgins* Peter Armitage; *Alderman Miller* Kent Baker; *Edie Miller* Jean Boht; *Beryl* Pam St. Clement; *Young Tom* Cockerell; *The Clerk* Larry Dann; *Colonel Spur-jumper* Griffith Davies; *Cynthia Miller* Trudi van Doorn; *Councillor Flanagan* Ron Hackett; *Alderman Hammer* Ken Hill; *Mlle Jan* Jenny Logan; *The Reverend* John Rainer; *The Chief Clerk* Bill Wallis; *The Baz* Jimmie Winston, Clovissa Newcombe. *Pres* Gerry Raffles; *Dir* Joan Littlewood; *Mus arr* John Mitchell; *Ch* Joanne Steur; *Cartoons* Larry; *Cost dgn* Blake Crosier, Sarah Hodgkinson; *Light* Mark Pritchard; *Sm* Alan Kay. Reviews: *Birmingham Post* 7/10/70, 2; *Daily Mirror* 7/10/70, 20; *Guardian* 7/10/70, 8; *Illustrated London News* 17/10/70, 35; *New Statesman* 16/10/70, 498; *Observer* 11/10/70, 31; *Spectator* 17/10/70, 445; *Stage* 15/10/70, 9; *Times* 7/10/70, 11; *Tribune* 16/10/70, 11. Comment: Theatre Workshop. "Joan Littlewood's well-known trademark of showbiz anarchy and cheerful vulgarity is clearly stamped on her latest production ... It is not for those who like a clearly defined plot or look for a bit of class in the acting or polish in the dialogue. Frankly, this satire on local government contains more rubbish than a council tip" (*Daily Mirror*). "One good joke and far too many of those lavatorial, excremental jests which are part of the post-censorship common market of our theatre" (*Illustrated London News*). *Guardian* did not know what was going on in the piece which was badly under-rehearsed. *Spectator* dubbed the piece "a quite abominable show," and used the occasion to launch an extensive attack on the "chorus of overpraise lavished upon the productions of Joan Littlewood in the late 'fifties" and afterwards. *Times* also panned the production.

70.310 *Oh Ernesto!* (P) Marguerite Duras. NEW ARTS LAB 6/10/70.* Comment: "It concerns a child, his parents and teacher" (*Stage* 16/7/70, 16).

70.311 *The Salesman* (P, 1a) Johnny Speight. LAMB AND FLAG 6/10/70 (Ln). 1st perfd London Weekend TV 30/5/70. Ann Dwyer, Ian Recordon. *Dir* Andrew Thomas. Review: *Stage* 15/10/70, 11. Comment: Apex Productions. The plot involved a door-to-door salesman "flogging Certificates of Sanity on the instalment plan" (*Stage*).

70.312 *Vivat! Vivat Regina!* (D, 2a) Robert Bolt.

PICCADILLY 8/10/70. 442 perf. 1st perfd Festival, Chichester, 20/5/70. Cast: *Theatricalia*; *Variety* 4/11/70, 56; *WWT/15. Mary Queen of Scots* Sarah Miles; *Claud Nau* David Bird; *William Cecil* Richard Pearson; *Elizabeth I of England* Eileen Atkins; *Robert Dudley* Norman Eshley; *John Knox* Leonard Maguire; *Bagpiper* Willie Cochrane; *David Rizzio* Matthew Guinness; *Lord Morton* Archie Duncan; *Lord Bothwell* David McKail; *Lord Bishop of Durham*, *Lord Mor* Brian Hawksley; *A Cleric*, *The Pope* Kenneth Caswell; *Sir Francis Walsingham* Edgar Wreford; *De Quadra* Edward Atienza; *Davidson* Eilian Wyn; *Henry Stewart* Lord Darnley Cavan Kendall; *Ruthven* Glyn Grain; *Lindsey* Alexander John; *A Doctor*, *Jailer* Ken Grant; *Tala*, *A Prisoner* Malcolm Rogers; *Ormiston* Jonathan Mallard; *Scots Archbishop* Maurice Jones; *Philip King of Spain* Alastair Meldrum; *Jailer*, *Brewer* Adrian Reynolds; *Court Ladies* Isabel Metliss, Angela Easton; *Coutriers*, *Lairds*, *Clerks*, *Servants* Glyn Grain, Ken Grant, Maurice Jones, Alastair Meldrum, Adrian Reynolds. *Chm*, *Mgr dir* Donald Albery; *Pp* Piccadilly Theatre Ltd.; *Pres* H. M. Tennent Ltd., John Clements Plays Ltd.; *Dir* Peter Dews; *Dgn* Carl Toms; *Light* Mick Hughes; *Mus*, *Mus arr* Richard Kayne; *Gen mgr* Bernard Gordon, Ian B. Albery; *Assist mgr dir* Anthony Howell; *Sm* Robert Nelson; *Dsm* Jenny Bos, David Saxon; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* David Fairweather; *Mgr* David Leach; *Bom* John Hulbert; *Cost* M. Berman Ltd.; *Sc bld* Ray Addison Ltd.; *Sc* Harkers' Studios; *Pq* Wig Creations. Plot: Fletcher, French/2, Hischak, Hischak/2, 41, Law, Loney, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 9/10/70, 2, 14/5/71, 2; *Guardian* 9/10/70, 12; *Illustrated London News* 24/10/70, 33; *Observer* 11/10/70, 31; *Spectator* 17/10/70, 445; *Stage* 20/5/71, 16; *Variety* 4/11/70, 56. Comment: MPS 201. The production ran over three hours. *Illustrated London News* reported the play had been revised since the Chichester production and it included a new opening. *Variety* praised this "literate, deftly constructed historical drama" and the "towering performances" of Eileen Atkins and Sarah Miles. *Guardian* declared it was the best historical play in London for a decade. The first New York production (Broadhurst 20/1/72) ran for 116 performances.

70.313a *The Lamplighter* (F) Charles Dickens [written 1838]. TOWER, CANONBURY, 9/10/70. Cast: TTC.

70.313b *The Strange Gentleman* (C, 2a) Charles Dickens. TOWER, CANONBURY, 9/10/70. 1st perfd St. James's 29/9/1836. Cast: TTC. Review: *Dickensian* 67 (1971) 97.

70.314 *Conditions of Agreement* (P, 3a) John Whiting. QUESTORS 10/10/70. 1st perfd Little (Old Vic), Bristol,

12/10/65. Cast: QTA. Review: *Middlesex County Times* 16/10/70, 2.

70.315 *Research* (P) Abbas Naalbandian. COURT 11/10/70. 1 perf. 1st London perf. Review: *Stage* 15/10/70, 11. Comment: Shahin Sarkisian Group. Produced without decor. Comment: "A long, ritualistic work which has elements in it, even in the mime form we have to accept because of the lack of comprehension of the language [Iranian], any of us can immediately recognise. His dramatic work takes the form of a journey a group of people pilgrims travelling" (*Stage*).

70.316a *Arrest* (P) Victor Gorti. ICA 12/10/70. 1st London perf. Norman Beaton, Caroline Gilmore. Review: *Stage* 15/10/70, 29. Comment: "Alongside the played-out drama of the rigged arrest of a coloured man and his white woman, is a supposedly real-life drama involving the arrest of the players, author and manager for presenting an obscene play" (*Stage*).

70.316b *It Bees Dat Way* (P) Ed Bullin. ICA 12/10/70. 1st London perf. Review: *Stage* 15/10/70, 29. Comment: The play "has the audience jostled, questioned, provoked and assaulted by a group of six coloured actors. No doubt meant to be an unpleasant Black experience" (*Stage*).

70.317 *The Man Who Came to Dinner* (C, 3a) George S. Kaufman and Moss Hart. RICHMOND 12/10/70. 1st perfd Hartford, Connecticut, 23/9/39; 1st British perf Theatre Royal, Birmingham, 17/11/41. *Sheridan Whiteside* Jimmy Edwards; *Beverly Carleton* John Payne; Peter Glaze, Barbara Shelley, Larry Noble, Patricia Michael, David C. Browning, Alan Haywood, M. J. Mathews, Robert Raglan, Penelope Parry, Christina Paul, Rose Power, Brian Spink, Anne Woodward, Lois Penson, Apple Brook, Nigel Hamilton, David Horovitch. *Dir* Ivor Danvers; *Dgn* John C. Piper. Plot: Best/39, 179, Bordman, Bordman/4, 182, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, 217, Matlaw, Salem, Shipley, Sobel, Wilmeth. Comment: A two-week engagement. The first New York production (Music Box 16/10/39) ran for 739 performances.

70.318 *The Net* (P) Alan Poolman. JEANNETTA COCHRANE 13/10/70.* Cast: *Stage* 22/10/70, 18; *WWT/15*. *Parcival* Damien Thomas; *Sigune* Karin Fernald; *Gold Knight*, *Red Knight*, *Clamide* Peter Craze; *Herzeleide* Margo Johns; *Jeschute* Jane Seymour; *Orilius*, *Hermit* Tom Browne; *Amfortas* David Whitman; *Condwiramor* Judi Bloom. *Pres* Mendora Productions; *Dir* Hugh Morrison; *Sc dgn*, *Cost dgn* Peter Owen; *Mus*, *Electronics* Lawrence Casserly; *Light* Philip Edwards; *Sm* Peter Kaukas. Reviews: *Birmingham Post* 14/10/70, 2; *Daily*

Mirror 14/10/70, 20; *Illustrated London News* 24/10/70, 33; *Stage* 22/10/70, 18. Comment: "The structure of the play, *Parcival* telling his story and stepping in and out of time, is confusing and poorly worked out, frequently the past incidents have details from the now section of the play, and the language shows an alarming paucity of depth of ideas" (*Stage*). "The dramatist's style varies between the flippant and the heavily intense ...Towards the end of the premiere a cast that had been acting with much loyalty began to gabble, and I could not really blame them" (*Illustrated London News*). "It is awful. I have sat through some dreadful plays in my time but this one tops them all for obscurity of plot and performance" (*Daily Mirror*).

70.319 *The Night of the Rodents* (P, 1a) John Walsh. LAMB AND FLAG 13/10/70 (Ln).* Cast: *Stage* 22/10/70, 17. *Rawson* Lon Satton; *Al* John Higgins; *Walt* John Railton; *Night-watchman* Michael Mundell. *Dir* William Redmond; *Dgn* Marilyn Eales; *Light* Andrew Sketchley; *Sound* Trevor Mitchell. Review: *Stage* 22/10/70, 17. Comment: Apex Productions. In the play two men break into a warehouse only to discover a wounded man already there. *Stage* was reminded somewhat of *Of Mice and Men* and *Midnight Cowboy*.

70.320 *Lie Down, I Think I Love You* (Mus, 2a) Ceredig Davies (mus, lyr) and John Gorrie (bk). STRAND 14/10/70.* 13 perf. Cast: *Stage* 22/10/70, 17; *Variety* 4/11/70, 56; *WWT/15*. *Tom* Ray Brooks; *Anna* Vanessa Miles; *Paul* Malcolm Reynolds; *Chris* Colin Bell; *Peter* Tim Curry; *Liz* Lynn Dalby; *Sam* Ray Davis; *Kate* Antonia Ellis; *Willow* Jo Maxwell-Muller; *David* Ioan Meredith; *Bonita* Bonita Bryg; *Kathy* Katherine Castle; *Patti* Patricia Hammond; *Vic* Victor Kravenenko; *Steve* Peter Laury; *Sue* Susan Marlyns; *Andis* Andis Marton; *Jerry* Louanne Richards; *Spence* Spencer Parker; *Georgie* Georgina Sibley. *Pres* Daniel Rees, Stratton Smith Productions Ltd.; *Dir* Geoffrey Cauley; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Mus dir* David Cullen; *Mus arr* John Neave, David Cullen; *Cost dgn* Rosemary Flegg; *Sm* David Ayliff. Plot: OTF. Reviews: *Illustrated London News* 24/10/70, 33; *Stage* 22/10/70, 17; *Times* 15/10/70, 11; *Tribune* 30/10/70, 11; *Variety* 4/11/70, 56. Comment: A "tedious effort" with "a shaky future" (*Variety*). The piece lacked a strong focus of intent and failed "to get off the ground" (*Times*). "At the curtain I felt only that the night had been a void. Something ought to have startled us, and never did" (*Illustrated London News*). *Stage* saw some potential in the piece.

70.321 *The Wise Have Not Spoken* (P, 3a) Paul Vincent Carroll. LITTLE THEATRE CLUB 14/10/70. 1st perfd Abbey, Dublin, 7/2/44; 1st British perf Citizens,

Glasgow, 4/9/44; 1st London perf King's, Hammersmith, 19/3/46. Cast: *Stage* 22/10/70, 18. *Francis MacElroy* Tom Kearns; *Una MacElroy* Marcella O'Riordan; *Peter MacElroy* Paul Connell; *Andy Redfern* Michael O'Shea; *Martyn Langley* Kevin Moore; *Paddy Ardee* Terry Molloy; *Sylvester Tiffney* Sean English; *Catherine MacElroy* Jan Edwards; *Sean Mulligan* Vass Anderson; *Dr. Rafferty* Doreen Carminay. *Dir* Sean English; *Dgn* Diane Burman; *Cost dgn* Gloria Green; *Light* John Edwards; *Sm* Clive Spraggs. Plot: Schrank. Review: *Stage* 22/10/70, 18. Comment: The play dealt with an Irish family contending with poverty and other problems.

70.322 *Duel* (P, 1a) Philip Martin. QUIPU BASEMENT THEATRE 19/10/70 (Ln).* Cast: *Stage* 22/10/70, 20. *Lindi Curtis* Diana Patrick; *Cyrie Sibley* David Dixon; *Terry Dolan* Andrew Carr. *Dir* Brian McNeill; *Dgn* Zack Wyse; *Sm* Kit Gleave. Review: *Stage* 22/10/70, 20. Comment: A triangle play involving role playing at a western dude ranch in Surrey.

70.323 *Major Barbara* (Discussion, 2a) Bernard Shaw. ALDWYCH 19/10/70. 1st perfd Court 28/11/05. Cast: RSCA; *Stage* 22/10/70, 20; Theatricalia; WWT/15. *Lady Britomart* Elizabeth Spriggs; *Stephen Undershaft* Roger Rees; *Morrison, Bilton* Leonard Fenton; *Barbara Undershaft* Judi Dench; *Sarah Undershaft* Lisa Harrow; *Adolphus Cusins* Richard Pasco; *Charles Lomax* Michael Gambon; *Andrew Undershaft* Brewster Mason; *Rummy Mitchens* Anne Dyson; *Snobby Price* Miles Anderson; *Jenny Hill* Juliet Aykroyd; *Peter Shirley* Milton Johns; *Bill Walker* Don Henderson; *Mrs. Baines* Janet Henfrey. *Dir* Clifford Williams; *Assist dir* Nick Renton; *Dgn* Ralph Koltai; *Cost dgn* Ralph Koltai, Freda Blackwood; *Light* Stewart Leviton; *Sm* Ruth Atkinson. Plot: Borman/3, 39, Demastes/1, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 20/10/70, 2; *Christian Science Monitor* 28/10/70, 4; *Daily Mirror* 20/10/70, 16; *Guardian* 20/10/70, 8; *Illustrated London News* 31/10/70, 29; *New Statesman* 30/10/70, 572–73; *Observer* 25/10/70, 32; *Spectator* 24/10/70, 491; *Stage* 22/10/70, 20; *Times* 20/10/70, 14; *Tribune* 30/10/70, 11. Comment: Royal Shakespeare Company. *Tribune* discussed the weaknesses and fallacies of the play and Shaw's ideas. *Guardian* lavished praise on the "capital" production and the play; Judi Dench was a worthy successor to Sybil Thorndike and Wendy Hiller. *Spectator* thought the Royal Shakespeare Company seemed to prefer to act other dramatists instead of Shakespeare. *Observer* commended the production for demonstrating that the last act "was the heart of the play." *Times* also discussed the play's weaknesses, and said Judi Dench's Barbara was no

match for Brewster Mason's "simply overwhelming" Undershaft. The first New York performance was given at the Playhouse 9/12/15.

70.324 *Waiting for Godot* (D, 2a) Samuel Beckett. YOUNG VIC 20/10/70.** Cast: Theatricalia. *Estragon* Gavin Reed; *Lucky* Andrew Robertson; *Pozzo* Nicky Henson; *The Boy* Tony Lawson; *Vladimir* Desmond McNamara. *Dir* Adrian Brine; *Light* Derek Brown; *Sc dgn, Cost dgn* Elroy Ashmore. Plot: Best/55, 295, Borman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub.

70.325 *Come Together*. COURT 21/10/70–9/11/70. Comment: A festival of new work which included: The People Show, The Freehold in *Antigone*, Cartoon Archetypal Slogan Theatre, Ken Campbell's Road Show, Theatre Machine, The Other Company in *The Journey*, *Playback 625* by N. F. Simpson and Leopold Maler (perfd 29/10/70), Stuart Brisley's *A Celebration for Due Process*, Beckett 3, Bruce Lacey and the Alberts, *AC/DC*, Peter Dockley's *Drain*, Pip Simmons Theatre Group in *The Pardoner's Tale*, *Christie in Love*, Brighton Combination in *The NAB Show, 1861 Whitby Lifeboat Disaster* by Peter Terson (1st perfd Victoria, Stoke-on-Trent, 7/5/70). Reviews: *Birmingham Post* 29/10/70, 2; *Guardian* 26/10/70, 8, 2/11/70, 9; *Illustrated London News* 7/11/70, 33; *New Statesman* 13/11/70, 352; *Observer* 25/10/70, 32, 15/11/70, 29; *Spectator* 7/11/70, 570; *Stage* 5/11/70, 13; *Times* 21/10/70, 15 (advance information), 24/10/70, 19, 29/10/70, 13.

70.326a *Shack-Shack* (P) Richard Metallus. ARTS 21/10/70.* Cast: *Stage* 8/10/70, 8. Carl Wildman, Rick James. *Dir* Rick James; *Dgn* Rita Fursey. Review: *Stage* 29/10/70, 13. Comment: Obvi Theatre. Performed under the collective title *Shack-Shack*. "Oh, god, how incestuous, how intolerant, how tiresome the new theatre becomes. It just spouts hectors, shrills, it doesn't know about statement, it doesn't understand subtlety in simplicity, it only knows that it is young, it only feels that it is right. And more and more we are forced to sit through plays of incredible crassness and tedium, plays like those featured in" this double bill (*Stage*).

70.326b *Sit Quietly on the Baulk* (P) Richard Metallus. ARTS 21/10/70.** Cast: *Stage* 8/10/70, 8. Chrissie Shrimpton, Rick James. *Dir* Rick James; *Dgn* Rita Fursey. Review: *Stage* 29/10/70, 13. Comment: Obvi Theatre. Performed under the collective title *Shack-Shack*.

70.327 *The Memorandum* (C, 12sc) Václav Havel (trans

Vera Blackwell of *Vyrozum ni*, 1965). TOWER, CANON-BURY, 23/10/70. 1st British perf BBC Network Three 9/12/66; 1st stage perf Vanbrugh 5/2/70 (amat). Cast: TTC. Plot: French/2, Hochman, Patterson.

70.328 *Cyrano* (D, 2a) Edmond Rostand (trans and adpt Patrick Garland of *Cyrano de Bergerac*, 1897). CAMBRIDGE 27/10/70. 43 perf. 1st perf this adpt. Cast: NTA; *Stage* 5/11/70, 13; *Theatricalia*; *Variety* 11/11/70, 58; *WWT/15*. *Cyrano* Edward Woodward; *Le Bret* Anthony Nicholls; *Christian* James Fagan; *De Guiche* Charles Kay; *De Valvert* Malcolm Reid; *Roxane* Anna Carteret; *Roxane's Companion* Gabrielle Laye; *Rague-neau* Gerald James; *Lise Rague-neau* Jane Wenham; *Fruit Girl* Kate Coleridge; *Stage Manager* Michael Harding; *Actors of the Commedia dell'Arte* Norma Streader, Tom Dickinson, James Hayes, Peter Rocca; *D'Artagnan* David Kincaid; *Athos* John Flint; *Porthos* Denis Lill; *Aramis* Paul Vousden; *De Guiche's Entourage* Norma Streader, Judy Wilson, Willie Jonah; *Richelieu* Lewis Jones; *Pages* Andrew Dowling, Peter Duncan; *Marquis* David Howey; *Writer* Peter Rocca; *Poet* Tom Dickinson; *Pastrycooks* Isabella Lucas, David Henry; *Mother Superior* Jane Wenham; *Sister Marthe* Rachel Herbert; *Sister Claire* Norma Streader; *Gascon Drummer* Laurie Morgan; *Gascons* Tom Dickinson, Michael Edgar, John Flint, Tom Georgeson, Michael Harding, James Hayes, David Henry, David Howey, Barry James, Lewis Jones, David Kincaid, Denis Lill, Sean Roantree, Peter Rocca, Howard Southern, Paul Vousden. *Dir* Patrick Garland; *Dgn* Carl Toms; *Light* Robert Ornbø; *Mus*, *Mus arr* Marc Wilkinson; *Fight arr* William Hobbs; *Ch* Claude Chagrin; *Assist dir* Misha Williams; *Sm* Richard Hamer. Plot: Fletcher, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 28/10/70, 2; *Daily Mirror* 28/10/70, 16; *Guardian* 28/10/70, 10; *Illustrated London News* 7/11/70, 33; *New Statesman* 6/11/70, 617–18; *Observer* 1/11/70, 29; *Spectator* 7/11/70, 570; *Stage* 5/11/70, 13; *Times* 28/10/70, 15; *Tribune* 13/11/70, 11; *Variety* 11/11/70, 58. Comment: National Theatre. *Observer* noted Garland had “abridged Rostand’s five hours of alexandrines into three hours of colloquial English prose,” and yet the play seemed longer as a result; *Guardian* agreed. *Times* provided several examples of Garland’s unacceptable dialogue. *Spectator* also faulted the translation as well as the performances of Edward Woodward and Anna Carteret. *Variety*, however, enjoyed the production, found Garland’s version entertaining, and said Woodward was “in great fettle”; *Daily Mirror* agreed. The production remained in repertory until 1/4/71.

70.329 *Stuff* (Revue) The Scaffold. OPEN SPACE 27/10/70. 1st London perf. Review: *Stage* 5/11/70, 14.

Comment: “A gently satiric look at the permissive society and the position in it of the average man,” but not as good as the Scaffold’s earlier shows (*Stage*).

70.330 *Down the Arches* (Mus documentary) Ewan Hooper and Nick McCarty and A. L. Lloyd (mus). GREENWICH 29/10/70.* Cast: *Stage* 5/11/70, 14; *WWT/15*. *George Walter* Bill Stewart; *Colonel Landmann* Ralph Watson; *Dottin* John Keogh; *Admiral Hardy* Edward Phillips; *Lady Hardy* Susan Tracy; *Emma Walter* Romy Baskerville; *Rev. J. Macdonald* Norman Tyrrell; *Micky* Derek Griffiths; *Lil* Sally Mates; *Magistrate* Maurice Walsh; *Hume* Robert Lister; *Navy* Peter Spragon; *Banker* Malcolm Ranson. *Dir* Ewan Hooper; *Sc dgn*, *Cost dgn* Sue Plummer; *Lyr* Leo Aylen, Ewan Hooper; *Ch* Annette Battam; *Sm* Elizabeth Glanfield, Jane Salberg. Reviews: *Birmingham Post* 30/10/70, 2; *Illustrated London News* 14/11/70, 28; *New Statesman* 6/11/70, 618; *Observer* 1/11/70, 29; *Stage* 5/11/70, 14; *Times* 30/10/70, 13. Comment: MPS 237. The piece was about the building of London’s elevated railway. *Observer* noted the music included “old railway and navy songs.” *New Statesman* praised the cast for “their energy and discipline,” and the documentary for its unsentimental attention to detail. *Times* thought the music-hall element distracted from the narrative.

70.331 *The Misadventures of Mr. Pickwick* (Mus) Arnold Hinchcliffe (mus, lyr, bk; adpt of Charles Dickens, *Pickwick Papers*, 1837). UNITY 30/10/70.** *Jingle* Roger Monks; *Pickwick* Raymond Cross; *Rachel Wardle* Kathleen Roberts. *Dir* Laurence Davies, Frank Wagland; *Dec* David Evans. Review: *Stage* 5/11/70, 14. Comment: A generally creditable revival.

70.332 *The Continuing Story of Alfred* (P, 1a) Carl Forgione. QUIPU BASEMENT THEATRE 2/11/70 (Ln).* Cast: *Stage* 5/11/70, 15. *Alfred* James Ware; *Thelma* Sue Best; *Jeff* David Landon; *Ernie* Drew Wood; *Marion* Sally-Jane Spencer. *Dir* Prentis Hancock; *Sm* Kit Cleave. Review: *Stage* 5/11/70, 15. Comment: The play involved a son taking a young woman home to see his mother who is actually dead and laid out beautifully in bed. *Stage* said that Forgione had failed to develop his piece.

70.333 *When Thou Art King* (P) John Barton (deviser; adpt from parts of Shakespeare, *Henry IV (Parts 1 and 2)* and *Henry V*). ROUND HOUSE 2/11/70. 9 perf. 1st perfd Royal Shakespeare, Stratford-upon-Avon, 28/5/69. Cast: RSCA; *Theatricalia*; *WWT/15*. *Alice*, *Mistress Quickly*, *Traveller* Anne Dyson; *Bardolph*, *Williams* Don Henderson; *Charles VI*, *Henry IV*, *Pistol* Jeffery Dench; *Chorus*, *Gower*, *Morton*, *Poins*, *Sir Walter Blunt* Peter Geddis; *Doll Tearsheet*, *Katherine*, *Lady Percy*, *Traveller* Juliet

Aykroyd; *Duke of Burgundy* Richard Mayes; *Duke of Gloucester, Monsieur Le Fer, Soldier* Pip Donaghy; *Earl of Douglas, Lord Chief Justice, Montjoy, Northumberland, Peto* Richard Mayes; *Earl of Warwick, Hotspur, Ralph, Sheriff* Michael Gambon; *Francis, Messenger, Prince John* Gordon Reid; *Gadshill, Soldier* David Sinclair; *Henry* Michael Williams; *Sir John Falstaff* Brewster Mason; *Soldier* Sandra Shipley; *Trumpeter* Edward Hobart. *Dir* John Barton; *Dgn* Ann Curtis; *Cost dgn* John Bury, Ann Curtis; *Light* Michael Murray; *Mus* Guy Woolfenden. Reviews: *Birmingham Post* 4/11/70, 2; *Illustrated London News* 14/11/70, 28; *Observer* 8/11/70, 28; *Stage* 12/11/70, 9; *Times* 5/11/70, 16. Comment: Royal Shakespeare Company/Theatreground. "When *Thou Art King* is designed to show the developing education of a Prince in the responsibilities of kingship: from Falstaff's associate to the great days ahead. Mr Barton has had to be an agile mosaicist" (*Illustrated London News*). *Times* reported the show ran for five hours, had minimal staging, was performed by only fourteen performers, and kept a young audience "rapt and earnestly attentive." *Stage* commended the "swiftness and lucidity" of the production; "from the very first entrance, all is crystal clear, important when considering that the production will be much seen by schools, beautifully spoken, and totally lacking in false gimmicks." On Theatreground generally see *Guardian* 1/8/70, 6.

70.334 *Faustus* (P) Steven Rumbelow (adpt of Christopher Marlowe, *Doctor Faustus*, c. 1592). NEW ARTS LABORATORY 3/11/70. 1st perfd 10/70. Comment: Triple Action Theatre. Also performed as *The Damnation of Faust*. The piece also included elements from Goethe and Byron.

70.335 *The History of the Theatre*. THE PLACE 3/11/70.* Reviews: *Stage* 12/11/70, 8; *Times* 6/11/70, 13. Comment: TSE Company. The piece attempted to present the history of the theatre solely through costumes draped on a model. *Stage* was unimpressed. *Times* recorded its amazement that the company chose "so hopeless an idea and presented it in a way that beggars description ... I have never known two hours go so slowly." Apparently the company also presented as separate programme, Alfredo Rodriguez Arias' *Dracula* and *The Goddess* (*Stage* 29/10/70, 17).

70.336 *Butterflies Are Free* (C, 2a) Leonard Gershe. APOLLO 4/11/70. 37 perf. 1st perfd Cherry County Playhouse, Traverse City, Michigan, 12/8/69; 1st British perf Theatre Royal, Brighton, 26/10/70. Cast: *Stage* 12/11/70, 8; Theatricalia; *Variety* 18/11/70, 78; *WWT/15*. *Don Baker* Keir Dullea; *Jill Tanner* Barbara Ferris; *Mrs. Baker* Eileen Heckart; *Ralph Austin* Rob Anthony. *Pres*

H. M. Tennent Ltd., Arthur Whitelaw, Byron Goldman, Max Brown, Arthur Cantor; *Dir* Milton Katselas; *Sc dgn* Richard Seger; *Cost dgn* Robert Mackintosh; *Light* Joe Davis; *Sc bld* H. M. Tennent Ltd. Workshops; *Sc* Alick Johnstone Studios; *Sm* Diana McCall. Plot: Bordman, Bronner, Fletcher, Hirschak, Hirschak/2, 6, Salem. Reviews: *Birmingham Post* 10/11/70, 2; *Christian Science Monitor* 21/11/70, 8; *Daily Mirror* 5/11/70, 16; *Guardian* 5/11/70, 10; *Illustrated London News* 14/11/70, 28; *Observer* 8/11/70, 28; *Spectator* 14/11/70, 609; *Stage* 12/11/70, 8; *Times* 6/11/70, 13; *Tribune* 13/11/70, 11; *Variety* 18/11/70, 78. Comment: MPS 202. Eileen Heckart's London debut. "A great success with a delighted audience" (*Christian Science Monitor*). "A leaden comedy" (*Tribune*). "Enormously enjoyable" (*Guardian*). "A piece of pure marketing: packaged, instant self-congratulation for the wealthy middle-aged ... a ghastly thing" (*Observer*). *Spectator* said it was "sensitive." "A slight-weight comedy" that probably won't run because of "a somewhat sarcastic press reaction" (*Variety*). A "standard Broadway wisecracked-filled sex comedy" except that the boy is blind (*Times*). The first New York production (Booth 21/10/69) ran for 1,128 performances.

70.337 *Duet for Two Hands* (P, 2a) Mary Hayley Bell. LITTLE THEATRE CLUB 4/11/70.** Cast: *Stage* 5/11/70, 15. Meriel Fairbairn, Michael Lloyd, Stephen Parkins, Claire Shenstone. *Dir* Margaret Prior. Plot: Best/47, 357, Bordman/4, 268, French, Hirschak, Kabatchnik/2.

70.338 *Arden of Faversham* (T, 5a) Anon. ROUND HOUSE 5/11/70.** Cast: RSCA; *Stage* 12/11/70, 9; Theatricalia; *WWT/15*. *Thomas Arden* Emrys James; *Franklin* Richard Mayes; *Mosbie* David Bailie; *Clarke* Anthony Pedley; *Adam Fowle* David Sinclair; *Bradshaw* John Berwyn; *Michael* Peter Geddis; *Greene* Denis Holmes; *Shakebag* Morgan Sheppard; *Black Will* Geoffrey Hutchings; *A Prentice* Pip Donaghy; *A Ferryman* Sydney Bromley; *Lord Cheiny* Basil Clarke; *Mayor of Faversham* Michael Shannon; *Dick Reede* Boyd Mackenzie; *A Sailor* Christopher Biggins; *Alice* Dorothy Tutin; *Susan* Maev Alexander. *Dir* Buzz Goodbody; *Dgn* Annena Stubbs; *Mus* Gordon Kember; *Light* Stewart Leviton; *Sm* James Langley. Plot: Gassner, Holzknicht, Law, Patterson, Shipley, Sobel. Reviews: *Illustrated London News* 21/11/70, 29; *Observer* 15/11/70, 29; *Spectator* 14/11/70, 609; *Stage* 12/11/70, 9; *Times* 7/11/70, 19. Comment: Royal Shakespeare Company/Theatreground. "A production that is both long and slow, curiously staccato and strangely passionless" (*Stage*). Alice was "acted by Dorothy Tutin with single-minded resolution: a superb performance" (*Illustrated London News*).

70.339 *Gray of Gray's Elegy* (One-man show) Michael

Burrell (deviser). JEANNETTA COCHRANE 5/11/70.* Review: *Stage* 12/11/70, 8. Comment: MPS 12137. Michael Burrell presented Thomas Gray “as the subject of a friendly illustrated lecture, a device which enables him to read letters in the character of the writers concerned and to use his versatility as an actor on Gray’s poems” (*Stage*).

70.340 *The Winslow Boy* (D, 2a) Terence Rattigan. NEW 5/11/70.** Cast: *Stage* 12/11/70, 8; *Variety* 18/11/70, 78; *WWT/15*. *Ronnie Winslow* Steven Pacey/William Relton; *Violet* Hilda Fenemore; *Grace Winslow* Megs Jenkins; *Arthur Winslow* Laurence Naismith; *Catherine Winslow* Annette Crosbie; *Dickie Winslow* Peter Gale; *John Watherstone* Christopher Cazenove; *Desmond Curry* Peter Cellier; *Miss Barnes* Rosamund Greenwood; *Fred* Michael Maughey; *Sir Robert Morton* Kenneth More. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Pres* H. M. Tennent Ltd.; *Dir* Frith Banbury; *Sc dgn* Reece Pemberton; *Cost dgn* Beatrice Dawson; *Light* Joe Davis; *Gen mgr* Bernard Gordon; *Sm* Mary Lynn; *Dsm* John Jefferson Hayes; *Asm* Michael Haughey; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Sc bld* H. M. Tennent Ltd. Workshops; *Sc* Vic Mara Ltd.; *Cost* L. and H. Nathan; *Pq* Wig Creations. Plot: *Best*/47, 134, *Bordman*/4, 269, *Demastes*/1, *Fletcher*, *Hischak*, *Hochman*, *Kabatchnik*/2, *Law*, *Loney*, 248, *Matlaw*, *Mplots*, *Patterson*, *Rusinko*, 57–61, *Salem*, *Shank*, *Shiple*. Reviews: *Birmingham Post* 6/11/70, 2; *Christian Science Monitor* 21/11/70, 8; *Daily Mirror* 6/11/70, 18; *Guardian* 6/11/70, 8; *Illustrated London News* 21/11/70, 29; *New Statesman* 27/11/70, 734; *Observer* 8/11/70, 28; *Spectator* 14/11/70, 609; *Stage* 12/11/70, 8; *Times* 7/11/70, 19; *Variety* 18/11/70, 78. Comment: *Guardian* still admired the play after more than two decades, with good performances from Kenneth More and Laurence Naismith. “Doubtless the Theatre of Chaos has its moments; but at the New we have a play in the traditional method by a man unashamed to master his technique and to use it” (*Illustrated London News*). *Observer* discussed Rattigan’s ambiguities in the piece, “hiding the play he wanted to write behind the one his audience would accept.” *Variety* acknowledged Rattigan’s craftsmanship and the perennial relevance of the theme. *Christian Science Monitor* reported that the first-night audience watched with “mixed feelings.”

70.341 *The Rivals* (C) Richard Brinsley Sheridan. TOWER, CANONBURY, 6/11/70.** Cast: TTC. Plot: *Fletcher*, *Hochman*, *Law*, *Patterson*, *Salem*, *Shank*, *Shiple*, *Sobel*.

70.342 *Henry IV Part II* (Hist P, 2 pt) William Shake-

speare. QUESTORS 7/11/70. Cast: QTA. Review: *Middlesex County Times* 13/11/70, 8.

70.343 *The Terrible Fisk Machine* (P for children, 2a) Diana Wynne Jones. ARTS 7/11/70.* Cast: *Stage* 19/11/70, 14; *WWT/15*. *Mr. Wilberforce* Richard Jacques; *Miss Fisk* Matyelok Gibbs; *Johnny* David Troughton; *Jerry Mander* Laurence Keane; *Veronica Tradgett* Rosemary Blake; *The Mouse* Rosalind Speight; *Miss Mimosa Jarndice* Jan Breton; *Mr. Sidney Bluett* Henry Manning; *Dir* Caryl Jenner; *Dgn* Matyelok Gibbs; *Sm* Russell Chick. Review: *Stage* 19/11/70, 14. Comment: MPS 199. Unicorn Theatre. The plot involved Miss Fisk who has a machine that makes annoying people smaller.

70.344 *The Loves of Cass McGuire* (P) Brian Friel. BRITISH COUNCIL THEATRE 8/11/70, 14/11/70. 1st perfd Colonial, Boston, 5/9/66; 1st European perf Abbey, Dublin, 10/4/67. Cast: *Stage* 12/11/70, 10. *Mother* Margaret Boyd; *Dom* Richard Dennis; *Alice* Anthea Holloway; *Harry* Michael Malnick; *Cass* Valerie Colgan; *Tessa* Fiona Mathieson; *Pat Quinn* Kenneth Waller; *Trilbe Costello* Phillada Sewell; *Mr. Ingram* Powell Jones; *Mrs. Butcher* Betty Woolfe. *Dir* Adrian Rendle; *Light* David Ryle; *Sm* Lindy Hemming. Plot: *Bordman*/4, 411, *Hischak*, *Hochman*, *Salem*, *Schrank*, *Vinson*, *Weintraub*. Review: *Stage* 12/11/70, 10. Comment: Cygnet Productions. *Stage* commended the play and Valerie Cogan’s *tour-de-force* performance as Cass. The first New York production (Helen Hayes 6/10/66) ran for 20 performances.

70.345 *The Disorderly Women* (D, 2a) John Bowen (adpt of Euripides, *The Bacchae*, 405 B.C.). HAMPSTEAD 9/11/70. 1st perfd LAMDA 2/7/68 (amat); 1st prof perf Stables, Manchester, 19/2/69. Cast: *Variety* 25/11/70, 50. *Pentheus* William Roache; *Agave* John Heal; *Cadmus* Peter Howell; *Creon* Philippe Monnet; *Themistocles* Geoffrey Burridge; *Zoe* Tara Soppet; *Miss Thing* Barbara Laurenson; *Policeman* Christopher Martin; *Dionysus* Barry Andrews; *Welfare Worker* Yvonne Gilan; *Elizabeth New Jersey* Heather Canning; *Deb of Year* Ann Holloway; *Simple Cynthia* Dorothy Primrose; *Threepence Off* Gwyneth Powell. *Dir* John Bowen; *Dec* John Hallé; *Light* Brian Benn. Plot: *Gassner*, *Hochman*, *Vinson*, *Weintraub*. Reviews: *Illustrated London News* 21/11/70, 29; *Observer* 15/11/70, 29; *Stage* 12/11/70, 10; *Times* 11/11/70, 15; *Variety* 25/11/70, 50. Comment: The opening of the Hampstead theatre at a new site at Swiss Cottage. The piece was performed in modern dress and the cast was convincing; however, parts of Bowen’s message were not clear—he “condemns both the mechanistic state and the false god of drugs, but if he’s up to anything more, the focus is blurred” (*Variety*).

Times found several faults with Bowen's version, not least its decided topicality. *Illustrated London News* thought the first half worked, but not the second.

70.346 *King John* (Hist P) William Shakespeare. ROUND HOUSE 9/11/70.** 7 perf. Cast: RSCA; Theatricalia; WWT/15. *Arthur*, *Prince Henry* Colin Mayes; *Blanche* Celia Quicke; *Cardinal Pandulph* Philip Locke; *Chatillon*, *Lord Bigot* Peter Harlowe; *Citizen of Angiers* Michael McGovern; *Constance* Sheila Burrell; *Falconbridge* John York; *Hubert* Anthony Langdon; *King John* Patrick Stewart; *King Philip*, *Melun* Peter Needham; *Limoges*, *Peter of Pomfret* Ted Valentine; *Louis* John York; *Musician* Robin Weatherall; *Pembroke* Richard Jones Barry; *Philip the Bastard* Norman Rodway; *Queen Elinor* Eileen Beldon; *Salisbury* William Russell. *Dir* Buzz Goodbody; *Dgn* Christopher Morley, Andrew Sanders; *Light* Brian Harris; *Ch* John Broome; *Mus* Guy Woolfenden. Review: *Stage* 19/11/70, 15. Comment: Royal Shakespeare Company/Theatregoround. A camp, eccentric production, and "Patrick Stewart's John is played as a gleefully naughty king, hissing and swishing about the stage, and head of a notably effete court" (*Stage*).

70.347 *Cocky* (One-man Ent) Jack Ronder (based on Henry, Lord Cockburn's Memoirs). ARTS 10/11/70. 1st perfd Old College, South Bridge, Edinburgh, 25/8/69. Cast: *Stage* 19/11/70, 14; WWT/15. Russell Hunter. *Pres* JRH (Theatre) Ltd.; *Assist pd* Victor Spinetti. Reviews: *Stage* 19/11/70, 14; *Times* 13/11/70, 13. Comment: *Times* declared it was "one of the most enjoyable entertainments in London."

70.348 *The Wild Duck* (D, 5a) Henrik Ibsen (adpt Max Faber of *Vildanden*, 1885). CRITERION 10/11/70. 51 perf. Cast: *Stage* 19/11/70, 13; Theatricalia; *Variety* 25/11/70, 50; WWT/15. *Jensen* William Hoyland; *Pettersen* Lewis Wilson; *Old Ekdal* Christopher Hancock; *Mrs. Bertha Sörby* Vanda Godsell; *Haakon Werle* Norman Wooland; *Gregers Werle* Alfred Lynch; *Hjalmar Ekdal* Michael Denison; *Court Chamberlain Flor* Graham Roberts; *Court Chamberlain Balle* Edmund Thomas; *Court Chamberlain Kaspersen* William Bond; *Graaberg*, *Molvik* Robert Sidaway; *Gina Ekdal* Dulcie Gray; *Hedvig Ekdal* Hayley Mills; *Dr. Relling* Paul Hardwick. *Chm*, *Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* Play Company of London; *Dir* Glen Byam Shaw; *Dgn* Motley; *Light* John B. Read, Robert Ornbø; *Sm* Peter Bevis. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 11/11/70, 2; *Daily Mirror* 11/11/70, 18; *Guardian* 11/11/70, 8; *Illustrated*

London News 21/11/70, 29; *New Statesman* 20/11/70, 689; *Observer* 15/11/70, 29; *Spectator* 21/11/70, 652; *Stage* 19/11/70, 13; *Times* 12/11/70, 13; *Tribune* 27/11/70, 11; *Variety* 25/11/70, 50. Comment: Good, faithful direction by Glen Byam Shaw with performances "true to the play" (*Guardian*). *Observer* largely agreed but ventured the production was "too bent on dignity to recognise the satire in Ibsen's provincial portraiture." *Variety* thought it lacked passion, but was interesting for the legitimate debut of Hayley Mills. *Times* described the production as one of "proficient mediocrity."

70.349 *AC/DC* (P) Heathcote Williams. COURT 11/11/70.** Cast: Findlater; Theatricalia; WWT/15. *Perowne* Victor Henry; *Melody* Deborah Norton; *Gary* Tony Sheer; *Sadie* Sheila Scott Wilkinson; *Maurice* Henry Woolf. *Dir* Nicholas Wright; *Dec* John Gunter. Plot: Hirschak/2, 29, Hochman, Vinson, Weintraub. Reviews: *Daily Mirror* 12/11/70, 16; *Guardian* 12/11/70, 10; *Illustrated London News* 21/11/70, 29; *Observer* 29/11/70, 28. Comment: English Stage Company. "If it is four-letter words and simulated copulation you are after ... [this is your] destination" (*Guardian*). "What really happens in this turgid business only its dramatist, its actors, and its director know; one assumes that the author had a compulsive desire to get into his dialogue as much as possible of the language forbidden in a theatre before October 1968" (*Illustrated London News*). "For unadulterated gibberish it must claim some sort of record" (*Daily Mirror*).

70.350 *Palach* (P) Alan Burns and Charles Marowitz. OPEN SPACE 11/11/70.* Cast: *Stage* 19/11/70, 15; WWT/15. *Boy* Nikolas Simmonds; *Dad* Henry Soskin; *Mum* Liza Hughes; *Girl* Penelope Nice; *Priest* Freddie Earlie; Andrew Cowie, Tom Fuller, Rowena Roberts, Pat Deighton, Stephen Reddaway, Andre Thornton-Bright. *Dir* Charles Marowitz; *Dgn* Ian Breakwell; *Light*, *Sound* Michael Chapman-Pincher; *St dir* Rosslyn Main. Reviews: *Christian Science Monitor* 27/11/70, 20; *Guardian* 12/11/70, 10; *Stage* 19/11/70, 15; *Times* 7/11/70, 19, 13/11/70, 13. Comment: "Hysteria and screeching masquerading as statement only come across to me as bogus, worthy only of contempt. Theatre, such as this exercise ... is neither theatre nor is it persuasion or argument. It is just shrieking muddle, chaos, lambasting and mess, masquerading as youthful statement—here against public apathy and civil oppression" (*Stage*). *Guardian* commented that "really [Palach's] martyrdom not only happens off stage, it is never used as the play's basis or kernel."

70.351 *Exiles* (P, 3a) James Joyce. MERMAID 12/11/70. 1st perfd (in German) Münchener, Munich, 7/8/19; 1st

English perf Neighborhood Playhouse, New York, 19/2/25.; 1st London perf Regent 14/2/26. Cast: *Stage* 19/11/70, 13; *Variety* 25/11/70, 50; *WWT/15*. *Richard Rowan* John Wood; *Bertha* Vivien Merchant; *Archie* David Parfitt; *Robert Hand* Timothy West; *Beatrice Justice* Lynn Farleigh; *Brigid* Marjorie Wilde; *Dir* Harold Pinter; *Dgn* Eileen Diss; *Cost dgn* Robin Fraser-Paye; *Light* David Adams; *Sm* Forbes Nelson. Plot: Best/24, 545, Bordman/3, 254, Fletcher, Hochman, Matlaw, Patterson, Shipley. Reviews: *Christian Science Monitor* 27/11/70, 20; *Daily Mirror* 13/11/70, 14; *Guardian* 13/11/70, 8, 19/11/70, 10; *Illustrated London News* 28/11/70, 31; *Irish Times* 18/11/70, 5; *New Statesman* 20/11/70, 689; *Observer* 15/11/70, 29, 29/11/70, 28; *Spectator* 21/11/70, 652; *Stage* 19/11/70, 13; *Times* 14/11/70, 19; *Tribune* 27/11/70, 11; *Variety* 25/11/70, 50. Comment: The 1919 German premiere was a disastrous flop. *Observer* (15/11) praised Harold Pinter's brilliant direction and some of London's best acting—Timothy West, Vivien Merchant, and John Wood. "Some two and a half hours of the tightest, most controlled, low-key acting imaginable" (*Guardian* 13/11). *Christian Science Monitor* said Pinter was the ideal director for such an "obscure" play; "he does not try to explain anything. And that is as it should be"; *Variety* echoed the sentiment. The production revealed "an extraordinary affinity between Joyce and Pinter" (*Times*). The New York production ran for 41 performances.

70.352 *His, Hers and Theirs* (C) Hugh Williams and Margaret Williams. RICHMOND 16/11/70.** Cast: *Stage* 12/11/70, 7. Irene Handl, Vanessa Lee, Peter Graves, Juliet Kempson, Cicely Hullett, Simon Williams. *Pres* Duncan C. Weldon, Paul Elliott; *Dir* John Downing; *Press rep* Theo Cowan Ltd. Comment: A two-week engagement.

70.353 *Mr. Joyce Is Leaving Paris* (P, 1a) Tom Gallacher. QUIPU BASEMENT THEATRE 16/11/70.* *Joyce* Robert Bernal; Mikel Lambert, Alan Barry, Allan McClelland, Tony Doyle. *Dir* Robert Gillespie. Plot: Vinson. Reviews: *Irish Times* 18/11/70, 5; *Stage* 19/11/70, 15; *Times* 18/11/70, 8. Comment: "The play achieves the near-impossible in creating a believable genius in its own words (*Times*). "Robert Bernal's physically accurate study of Joyce is masterly, with such a pouring out of words and thoughts that one trembles for his memory (*Stage*).

70.354 *Oh, Clarence* (C, 2a) John Chapman (based on P. G. Wodehouse's Lord Emsworth stories). WIMBLEDON 16/11/70.** Cicely Courtneidge, Jimmy Edwards, Robertson Hare, Roger Livesey, Ursula Jeans, Austin Trevor. Plot: Loney.

70.355 *Mixed Values* (C, 1a) Tony Parkin. LAMB AND FLAG 17/11/70 (Ln). 1st perfd Springfield Friendship Hall, Wandsworth Rd, SW8, 3/7/70. *Carol* Susan Glanville. *Dir* Frances Rifkin. Review: *Stage* 26/11/70, 19. Comment: An inconsequential play involving a mother, a drunk father, and a stripper daughter (*Stage*).

70.356 *When We Are Married* (Yorkshire FC, 3a) J. B. Priestley. STRAND 17/11/70.** Cast: *Stage* 26/11/70, 17; *Variety* 2/12/70, 52; *WWT/15*. *Ruby Birtle* Shirley Steedman; *Gerald Forbes* Jonathan Lynn; *Mrs. Northrop* Gretchen Franklin; *Nancy Holmes* Jennifer Agnew; *Fred Dyson* James Rowe; *Henry Ormonroyd* Fred Emney; *Alderman Joseph Helliwell* William Moore; *Maria Helliwell* Freda Jackson; *Councillor Albert Parker* Frank Thornton; *Herbert Soppitt* Hugh Lloyd; *Clara Soppitt* Peggy Mount; *Annie Parker* Gwen Cherrell; *Lottie Grady* Daphne Anderson; *Rev. Clement Mercer* Brian Hewitt-Jones. *Pp* Send Manor Trust Ltd.; *President* Lionel L. Falck; *Lic, Mgr dir* R. L. Wells; *Pres* Peter Bridge, Paul Elliott, Duncan C. Weldon; *Dir* Robert Chetwyn; *Dgn* Gerald Kitching; *Cost dgn* Margaret Graham; *Sm* Nigel Fernihough. Plot: Best/39, 424–25, Bordman/4, 187, Demastes/1, DeVitis, 167–70, Fletcher, French/2, Hischak, Law, Loney, 213, Salem. Reviews: *Birmingham Post* 18/11/70, 2; *Daily Mirror* 18/11/70, 20; *Guardian* 18/11/70, 8; *Illustrated London News* 28/11/70, 31; *New Statesman* 27/11/70, 734; *Observer* 22/11/70, 28; *Stage* 26/11/70, 17; *Times* 19/11/70, 16; *Tribune* 27/11/70, 11; *Variety* 2/12/70, 52. Comment: *Variety* said the comedy remained "fresh and funny" with a talented cast, and should "do well with the family and coach trades." *Guardian* reported the first-night audience "loved it all." Peggy Mount and Fred Emney created "some of the best moments" (*Observer*). "A strongly cast and well-mounted revival" (*Times*).

70.357 *The Taming of the Shrew* (C) William Shakespeare. YOUNG VIC 18/11/70.** Cast: *Stage* 26/11/70, 20; *WWT/15*. *Lucentio* Seymour Matthews; *Tranio* Richard Kay; *Biondello* Andrew Robertson; *Baptista* Ken Mac-kintosh; *Gremio* Harry Lomax; *Hortensio* Gavin Reed; *Bianca* Annabel Leventon; *Katherina* Jane Lapotaire; *Petruchio* Jim Dale; *Grumio* Nicky Henson; *Curtis* Harry Lomax; *Pedant* Desmond McNamara; *Vincentio* Bernard Gallagher; *Widow Janet* Gahan; *Servant* David Wynn. *Dir* Frank Dunlop; *Dgn* Carl Toms; *Light* Derek J. Brown; *Mus* Michael Lankester; *Ch* Sheila O'Neill; *Sm* Michael Owen Morris. Reviews: *Birmingham Post* 19/11/70, 2; *Guardian* 19/11/70, 10; *Illustrated London News* 28/11/70, 31; *Observer* 6/12/70, 25; *Stage* 26/11/70, 20; *Times* 20/11/70, 15. Comment: A knock-about production that was more concerned with comic business than exploring the text for subtle meanings

(*Times*). "Some of it is exceedingly funny; some of the interruptions are not. There is no scaffolding of reason" (*Illustrated London News*). The production was "without any kind of setting and with only the barest of props ... played by a predominantly young cast and aimed at a primarily youthful audience ... [and] vibrantly alive" (*Stage*).

70.358 *No One Was Saved* (P) Howard Barker. THEATRE UPSTAIRS 19/11/70.* Cast: Findlater; WWT/15. *Eleanor Rigby* Maureen Lipman; *Ray* Phillip Woods; *Policeman* Andrew Neil; *Indian* Madhav Sharma; *Mrs. Rigby* Barbara Keogh; *Father Mackenzie* Kenneth Cranham; *May* Diana Fletcher; *John Lennon* Tom Chadbon; *Sid* Nick Hart; *The Saved Gang* Lincoln Brown, Kevin Davis, Alan Buckingham. *Dir* Pam Brighton; *Dec* Di Seymour. Plot: Vinson. Comment: English Stage Company. See also Mamdouh Yousef Imran, "A Study of the Plays of Howard Barker, With Special Reference to the Artist Figures," Ph.D. thesis, University of Kent, 1989.

70.359 *Doctor Faustus* (T) Christopher Marlowe. ROUND HOUSE 23/11/70.** Cast: RSCA; Theatricalia. *Dr. Faustus* David Waller; *Mephistophilis* Alan Howard; *Alexander the Great*, *Covetousness*, *Carter*, *2nd Friar*, *1st Scholar* Peter Needham; *Archbishop of Rheims*, *Beelzebub*, *Cornelius*, *Darius*, *2nd Devil*, *Horse-Courser* Hugh Keays Byrne; *Bad Angel*, *Cardinal of France*, *Dick*, *Gluttony*, *Knight* Glynne Lewis; *Bruno*, *Good Angel*, *Old Man*, *Pride*, *Servant* Ralph Cotterill; *Cardinal of Padua*, *Chorus*, *Sloth*, *Wagner* Terence Taplin; *Charles V*, *1st Friar*, *Robin*, *2nd Scholar*, *Wrath* Phillip Manikum; *1st Devil*, *Duke of Vanholt*, *Lucifer*, *Pope Adrian*, *Valdes* Clement McCallin; *3rd Devil*, *Envy*, *3rd Friar*, *3rd Scholar*, *Vintner* Martin Bax; *Duchess of Vanholt*, *4th Devil*, *Lechery*, *Paramour* Frances de la Tour; *Helen of Troy*, *Hostess*, *5th Devil* Celia Quicke. *Dir* Gareth Morgan; *Dgn* Stephanie Howard; *Light* John Bradley; *Mus* David Rowland. Plot: Fletcher, Griffiths, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley. Review: *Stage* 3/12/70, 13. Comment: Royal Shakespeare Company/Theatregoround.

70.360 *The Ruffian on the Stair* (C, 1a) Joe Orton. LAMB AND FLAG 24/11/70 (Ln); trfd to LITTLE THEATRE CLUB 3/12/70 (Ln).** *Joyce* Cari Hedderwick; *Wilson* Tony Parkin; *Karl* Howard. *Dir* Damon Sanders. Plot: Demastes/2, Fletcher, Hirschak/2, 6, Walford, Weintraub. Review: *Stage* 3/12/70, 14. Comment: "Directed by Damon Sanders with a sensitive appreciation of the play's ever-changing variations on human behaviour" (*Stage*).

70.361 *A Taste of Honey* (P, 2a) Shelagh Delaney.

LITTLE THEATRE CLUB 25/11/70.** Cast: *Stage* 26/11/70, 16. Don Blackwell, Jeremy Davis, Rudi Hamelberg, Elissa Landy, Micki Van Emden. *Dir* Audrey Waller, Nigel West. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Comment: Theatre Three.

70.362 *A Voyage Round My Father* (P, 2a) John Mortimer. GREENWICH 25/11/70. 1st perfd BBC Third Programme 25/12/63 as *A Voyage Around My Father*; 1st stage perf. Cast: *Stage* 3/12/70, 13; WWT/15. *Father* Mark Dignam; *Mother* Betty Huntley Wright; *Son* David Wood; *Boy* Jason Kemp; *Iris* Juliet Marshall; *Lady Visitor*, *Miss Cox*, *ATS Girl* Shirley Dynevor; *Ringer Lean*, *Mr. Thong*, *George*, *Judge* James Ottaway; *Headmaster* John Nettleton; *Ham*, *Mr. Boustead*, *Director*, *Dr. Ellis* Stanley Lebor; *Japhet*, *Judge*, *Sparks*, *Mr. Morrow* Trevor Bannister; *Reigate* Christopher Reynolds; *Doris*, *Social Worker*, *Lady Witness* Susan Field; *Miss Baker*, *ATS Girl* Romy Baskerville; *Elizabeth* Amanda Murray. *Dir* Claude Whatham; *Dgn* Mike Porter; *Cost dgn* Laura Crowe; *Sm* Jane Salberg. Plot: Fletcher, Griffiths, Hochman, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 30/11/70, 2; *Guardian* 23/11/70, 8, 27/11/70, 10; *Illustrated London News* 12/12/70, 28; *New Statesman* 4/12/70, 776; *Observer* 29/11/70, 28; *Spectator* 5/12/70, 737; *Stage* 3/12/70, 13; *Times* 30/11/70, 6. Comment: MPS 223, 236. "An absorbing night if you do not ask for theatricality, shock treatment, feverish soul-searching, and the restricted vocabulary of our modish drama. Father and son are invariably real" (*Illustrated London News*). *Spectator* reported that, unusually for the Greenwich, West End critics and "social butterflies" turned out in full force for the first night, doubtless because John Mortimer was the author. "The first time, I believe, that a playwright of standing has published his autobiography on-stage" (*New Statesman*). *Times* said this was the best of Mortimer's full-length plays and commended Mark Dignam's performance as Mortimer senior.

70.363 *The Elizabethans* Sue Pulford and Clive Swift (devisers). ROUND HOUSE 26/11/70. 5 perf. 1st London perf. Jeffery Dench, Peter Geddis, Roger Rees, Janet Whiteside. *Dir* David Jones. Review: *Stage* 3/12/70, 13. Comment: Royal Shakespeare Company/Theatregoround. "A jolly, totally civilised, and completely enjoyable entertainment ... a brief look at the Age of the first Elizabeth, as seen through various writings, official documents, prose pieces, diaries, and poems" (*Stage*).

70.364a *A Door Should Be Either Open or Shut* (Proverb, 1a) Alfred de Musset (anon trans of *Il faut qu'une porte soit ouverte ou fermée*, 1848). COCKPIT

27/11/70 (Ln). 1 perf. Cast: *Stage* 26/11/70, 21. Plot: Hochman. Review: *Stage* 3/12/70, 15. Comment: Performed under the collective title *Comments*. The company for the double bill comprised Johanna Cassidy, James Walker and Nicholas Willatt. A good performance from Joanna Cassidy as the widow (*Stage*).

70.364b *Orison* (P, 1a) Fernando Arrabal (anon trans of *Oraison*, 1965). COCKPIT 27/11/70 (Ln).** 1 perf. Cast: *Stage* 26/11/70, 21. Plot: Matlaw, 40. Review: *Stage* 3/12/70, 15. Comment: Performed under the collective title *Comments*.

70.365 *The Story of Gilgamesh* (P) Frederick Proud. OVAL HOUSE 27/11/70.* Cast: *Stage* 10/12/70, 13. *Narrator, Utnapishtim* Michael Elwick; *Enkidu, Urshana-nabi* Roger Greene; *Gilgamesh* Paul Gregory; *Nayaki, Siduri* Miranda Hampton; *Ninsun, Inanna* Illona Linthwaite. *Dir* Frederick Proud; *Dgn* John Hallé; *Cost dgn* Catherine Pilcher; *Songs* Illona Linthwaite, Verity Bargate. Review: *Stage* 10/12/70, 13. Comment: Soho Theatre. "An interesting if at times ponderous piece taken from one of the earliest of all epic poems. Gilgamesh is about the Vanity of Man in his yearning for immortality" (*Stage*).

70.366 *The Trigon* (D, 2a) James Broome Lynne. TOWER, CANONBURY, 27/11/70.** Cast: TTC.

70.367a *Look Forth with Love* (P) Harcourt Nicholls. THE PLACE 29/11/70.** 1 perf. Comment: Greek Arts Theatre.

70.367b *Women in Parliament* (C) Aristophanes. THE PLACE 29/11/70. 1st perfd 392? B.C. 1 perf. Plot: French/2, Hochman. Comment: Greek Arts Theatre.

70.368 *Funeral Games* (C, 8sc) Joe Orton. BASEMENT THEATRE 30/11/70 (Ln). 1st perfd Yorkshire TV 25/8/68; 1st London stage perf? Patrick Carter, John Bott, Drew Henky, Sarah Atkinson. *Dir* Jeremy Young; *Sc dgn* Ronald Simpson. Plot: Fletcher, Hischak/2, 144–45, Walford. Reviews: *Observer* 6/12/70, 25; *Stage* 10/12/70, 14. Comment: *Observer* declared the piece had "some of the funniest lines" Orton ever wrote. "It was almost faultlessly acted and directed" (*Stage*). The first New York production was at South Street 8/3/79.

70.369 *Meeting at Night* (P) James Bridie. WIMBLEDON 30/11/70. 1st perfd Citizens, Glasgow, 17/5/54. Comment: The pre-West End production prior to opening at the Duke of York's in January 1971 (see 71.22).

70.370 *Murder without Crime* (P, 3a) J. Lee Thompson.

RICHMOND 30/11/70.** Plot: Best/43, 408, Bordman/4, 224, Hischak, Kabatchnik/2. Comment: A one-week engagement.

70.371 *The Projector* (C with mus) William Rufus Chetwood (ed. John Wells). THEATRE ROYAL, STRATFORD EAST, 1/12/70. Cast: *Stage* 10/12/70, 13; *WWT/15*. Peter Armitage, Kent Baker, Jean Boht, Pam St. Clement, Tom Cockrell, Larry Dann, Griffith Davies, Trudi van Doorn, Ron Hackett, Ken Hill, Jenny Logan, Clovissa Newcombe, Michael O'Sullivan, John Rainer, Bill Wallis, Jimmy Winston. *Pres* Gerry Raffles; *Dir* Joan Littlewood; *Mus arr* Carl Davis; *Script consultant* John Wells; *Ch* Joanne Steuer, Jean Newlove; *Sc dgn* Guy Hodgkinson; *Cost dgn* Romayne Hortop; *Sm* Alan Kay. Reviews: *Birmingham Post* 2/12/70, 2; *Guardian* 4/12/70, 15; *Illustrated London News* 12/12/70, 28; *Observer* 6/12/70, 25; *Spectator* 12/12/70, 779; *Stage* 10/12/70, 13; *Times* 3/12/70, 13; *Tribune* 18/12/70, 11. Comment: Theatre Workshop. The genesis and authorship of this work is discussed in detail in George Dorris, "The Projector, The Mock Mason, and Miss Littlewood," *Modern Drama*, 16:3–4 (1973), 265–68. *Stage* (3/12/70, 8) provides further details of what was obviously a ruse to avoid legal entanglements: "Ever since 1968 when the tower blocks of flats at Ronan Point, a mile or so from the Theatre Royal, Stratford East, collapsed in mysterious circumstances, Joan Littlewood has wanted to present its story on the stage. The first idea was to present the official enquiry at a 'trial' play but this project had to dropped on legal advice; even using the actual words spoken in the court would have constituted a 'libel by omission' unless every single word was included. Then John Wells came across, in a book of old plays published in 1751, *The Projector* by Chetwood, a play based on a situation with so many similarities to the 1968 story that it still appears topical. Carl Davis after much research, has found the sources of most of the original music and has arranged them for this production." Reviewers tended to focus on hoax aspect of the production.

70.372 *The Anniversary* (CD, 3a) Bill McIllwraith. LITTLE THEATRE CLUB 2/12/70.** Cast: *Stage* 3/12/70, 15. Sue Best, Samantha Birch, Michael Harley, Vera Jakob, Patrick Needle, Roger Oakley. *Dir* Jonathan Gully.

70.373 *A Midsummer Night's Dream* (C) William Shakespeare. ROUND HOUSE 4/12/70.** 1 perf. Comment: Royal Shakespeare Company/Theatreground.

70.374 *A Collier's Friday Night* (P, 2a) D. H. Lawrence. QUESTORS 5/12/70.** Cast: QTA. Review: *Middlesex County Times* 11/12/70, 9.

70.375 *Richard III* (T) William Shakespeare. ROUND HOUSE 7/12/70. ** 1 perf. Comment: Royal Shakespeare Company/Theatreground.

70.376 *Hamlet* (T) William Shakespeare. ROUND HOUSE 8/12/70. ** 1 perf. Comment: Royal Shakespeare Company/Theatreground.

70.377 *Lulu* (T, 2a) Frank Wedekind (trans Charlotte Beck; adpt Peter Barnes of *Earthspirit* [*Der Erdgeist*, 1898] and *Pandora's Box* [*Die Büchse der Pandora*, 1904]). COURT 8/12/70; trfd to APOLLO 13/1/71. 1st perf this version Playhouse, Nottingham, 7/10/70. Cast: Findlater; *Stage* 17/12/70, 31; *Theatricalia*; *Variety* 23/12/70, 50; *WWT/15. Ringmaster, Ferdinand, Policeman, Kungo-Poti* Chris Malcolm; *Lulu* Julia Foster; *Schon* John Philips; *Schwarz, Jack* Michael Byrne; *Dr. Goll* Francis Thomas; *Alwa* Edward Petherbridge; *Schigolch* Gordon Whiting; *Escherich, Hunidei* John Grillo; *Prince Escerny* John Justin; *Henriette, Bianetta* Marilyn Fridjon; *Countess Geschwitz* Sheila Ballantine; *Hugenburg* Tom Owen; *Rodrigo Quast* John Turner; *Ludmilla* Susan Brett; *Casti-Piani* Leonard Kavanagh; *Magelone* Maggy Maxwell; *Kadidja* Jo Garrity; *Heilman, Dr. Hilti* Francis Thomas; *Puntschu* John Justin; *Bob* Paul Hennen. *Dir* Peter Barnes, Stuart Burge; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Ch* Eleanor Fazan; *Light* Rory Dempster; *Assist dir* Christopher Warner; *Dsm* Juliet Alliston. Plot: Fletcher, Hochman, Law, Matlaw, Patterson, Vinson. Reviews: *Birmingham Post* 9/12/70, 2; *Christian Science Monitor* 18/12/70, 4; *Daily Mirror* 9/12/70, 18; *Illustrated London News* 19/12/70, 29; *New Statesman* 18/12/70, 846; *Observer* 17/1/71, 23; *Spectator* 19/12/70, 812; *Stage* 17/12/70, 31; *Times* 10/12/70, 6; *Tribune* 18/12/70, 11; *Variety* 23/12/70, 50. Comment: MPS 212. Nottingham Playhouse Company. *Christian Science Monitor* praised Peter Barnes for "convincingly combining farce, melodrama, and horror" and director Stuart Burge for finding "a striking unity in scenes of Feydeauesque farce." *Tribune* was slightly less convinced. *Variety* noted Julia Foster had a "difficult but fascinating role" which she handled "adroitly." *Times* praised Barnes's adaptation and the production highly. There were 100 performances at the Apollo.

70.378 *The Wakefield Nativity* (P) Anon (adpt Peter James). YOUNG VIC 8/12/70. Cast: *Theatricalia*; *WWT/15. 1st Shepherd, 1st Soldier* Seymour Matthews; *2nd Shepherd, 2nd Soldier* Gavin Reed; *3rd Shepherd, 3rd Soldier* Ken Hutchinson; *Angel, 1st King* David Wynn; *Councillor, 3rd King, Symeon* Desmond McNamara; *God* Harold Innocent; *Herod, Gil* Nicky Henson; *Joseph, Mak, 2nd King* Andrew Robertson; *Mary* Annabel Leventon; *Soprano and harp* Hannah Francis; *The Woman* Janet

Gahan. *Dir* Peter James; *Dgn* Carl Toms; *Light* Derek Brown, Ann Ferguson; *Mus* Michael Lankester. Reviews: *Christian Science Monitor* 21/12/70, 5; *Illustrated London News* 2/1/71, 33; *Stage* 17/12/70, 31; *Times* 14/12/70, 6. Comment: *Times* reported the production comprised six of the thirty-two plays in the Towneley cycle, including the annunciation and Mak the sheep stealer; the production employed much "boisterous adlibbing."

70.379 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 10/12/70. ** Cast: *Stage* 14/1/71, 12; *WWT/15. Ringo* Tony Jackson; *Mr. Space* Lon Sattou; *Mickey Merry* Sally Smith; *Rat King* Richard Warner; *Ma Merry* Rita McKerrow; *Pa Merry* Len Maley; *Mrs. Cat* Linda James; *Mr. Mouse* Roy Heymann; *Pearly King* Freddie Eldrett; *Lord Swill* Bryan Coleman; *Mrs. Cow* Rosemary Lyford; *Miss Sheep* Katherine Dyson; *Miss Duck* Shirley Greenwood; *Mr. Horse* Gary Brighton; *Mr. Fox* Peter Daly; *Mr. Cockerel* Dudley Owen; *Major Domo* Brian Forster; *Principal Dancer* Geraldine Long; *Rat Dancers* Judyan Gustafson, Janet Woodhams. *Pres* Westminster Productions Ltd., Moral Re-Armament; *Dir* Henry Cass, Bridget Espinosa; *Mus dir* Louis Mordish; *Sc dgn* W. Cameron Johnson; *Cost dgn* Dorothy Phillips; *Light* Louis Fleming; *Sm* Barry Busbridge. Reviews: *Illustrated London News* 2/1/71, 33; *Stage* 14/1/71, 12. Comment: "Pleasing enough to very small children, who are likely to be more amused by seeing people transformed into animals than concerned with the well emphasised reasons for their being so" (*Stage*).

70.380 *Off-Off-Broadway* (One-woman show) Kay Carney. NEW ARTS LAB 11/12/70 (Lt). Review: *Stage* 17/12/70, 40. Comment: Performed by Kay Carney. "Less a one-woman entertainment than a carefully devised, very personal, illustrated lecture on developments and the history of the Off-Off-Broadway theatre movement" (*Stage*).

70.381 *Pirates* (P) Keith Dewhurst. COURT 13/12/70. * 1 perf. Cast: Findlater; *WWT/15. Captain, Mr. Rich* John Cater; *African King, The King* Bloke Modisane; *Lieutenant John Avery* Patrick O'Connell; *Singing Sailor, 2nd Pirate, Actor Officer* Anthony Milner; *Tall Sailor, 1st Pirate, Husband, Actor* Avery William Hoyland; *Slaves* Abi Gouhad, Desmond Thomson, Alfred Fago; *Corpse, Beggar, The King's Son* Norman Beaton; *Mrs. Adams* Celia Bannerman; *Lieutenant Jean* Misson Robert Powell; *Caraccioli* John Bennett; *Charles* Brian Glover; *Jacques* Jack Shepherd; *Antoine* Hugh Armstrong; *Pierre* Gavin Jones; *Captain, Old Dad* John Rae; *Captain Thomas* Tew John Dearth; *Johanna* Siobhan Quinlan;

Madagascar Girls Corrine Skinner, Helen Froncoise, Marie Delsol; *Tribesmen* Abi Gouhad, Desmond Thomson, Alfred Fago; *Mogul Princess, Wife of a Sailor* Corrine Skinner; *Captain of the "Nieuwstadt," Actor Admiral* Philip Woods; *Ballad Seller* Mark Long; *Ballad Singer* Martin Carthy; *Fiddler, Watkins* Peter Knight; *Dice Players* Philip Woods, Anthony Milner; *Wife, Actress Princess* Susan Glanville. *Dir* Bill Bryden; *Mus* Steeleye Span; *Light* Andy Phillips; *Sm* Sally Crocker. Reviews: *Guardian* 14/12/70, 8, 17/12/70, 8; *Stage* 17/12/70, 40; *Times* 15/12/70, 7. Comment: English Stage Company. Produced without decor. *Guardian* said Dewhurst had not made his intentions clear and appeared to shy away from an expressing a definite moral. *Times* was also confused because Dewhurst "has used a romantic adventure story as the basis for a political allegory and the result is rather like seeing *Treasure Island* analysed for its Marxist implications."

70.382 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 14/12/70.** *Duke of Plaza-Toro* John Reed; *Grand Inquisitor* Kenneth Sandford; *Giuseppe* Thomas Lawlor; *Gianetta* Linda Anne Hutchison; *Tessa* Pauline Wales; *Casilda* Julia Goss; *Duchess* Christene Palmer; *Ralph* Mason. *Cond* James Walker; *Dir* Anthony Besch. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Stage* 23/12/70, 11; *Times* 16/12/70, 11. Comment: D'Oyly Carte Opera Company. *Times* marveled at the continued production of Gilbert and Sullivan's works.

70.383 *The Wages of Thin* (P, 1a) Trevor Griffiths. BASEMENT THEATRE 14/12/70 (Ln). 1st perfd Stables, Manchester, 13/11/69. *Albert Thin* David Jarrett; *Walter Hall, Shane* Connaughton. *Dir* James Ware. Reviews: *Stage* 23/12/70, 11; *Times* 16/12/70, 11. Comment: *Times* found the piece derivative (with echoes of *The Birthday Party* and *Loot*) and poorly told.

70.384 *The Owl and the Pussy Cat Went to See . . .* (MP for children) Sheila Ruskin (bk) and David Wood (bk, lyr, mus; based on Edward Lear's verse and stories, 1871). JEANNETTA COCHRANE 15/12/70 (m).** Cast: *Stage* 14/1/71, 11; *WWT/15*. *The Fishes* Beatrice Aston, Gavin Douglas, Liz Moscrop, James Walker; *The Owl* Neil Fitzwilliam; *The Pussycat* Caryl Little; *The Dong with a Luminous Nose* Monty James; *The Quangle Wangle* Jack Tweddle; *Mr. Canary* Gavin Douglas; *Mrs. Canary* Liz Moscrop; *The Birds* Beatrice Aston, James Walker. *The Plum Pudding Flea* Allan Stirland; *The Runcible Spoon* Ann Windsor; *Professor Bosh* Roger Brierley; *The Pig, The Head Jumbly* Geoffrey Davion; *The Jumbly Girl* Beatrice Aston; *Jumblies* Gavin

Douglas, Liz Moscrop; *The Turkey* James Walker. *Pres* W. S. G. Productions Ltd.; *Dir* David Wood; *Sc dgn*, *Cost dgn* Susie Caulcutt; *Ch* Neil Fitzwilliam; *Light* Keith Edmundson; *Mus dir* Iwan Williams; *Sm* Prue Britten. Reviews: *Stage* 14/1/71, 11; *Times* 1/1/71, 14. Comment: *Times* reported the "houseful of six to eight-year-olds" really raised the roof for this show.

70.385 *Robinson Crusoe or Tempest Fugitive* (Panto) Denis Martin (adpt of Daniel Defoe and William Shakespeare) and Maurice Browing (lyr) and Vincenzo Bellini (mus). PLAYERS' 16/12/70.* Cast: *Stage* 14/1/71, 12; *WWT/15*. *Gonzalez* Tony Bateman; *Drinkulow* Deryk Parkin; *Stephen* Dudley Stevens; *Anthony* Alec Bregonzi; *Robinson Crusoe* John Fryatt; *Lord Alphonso* Michael Derbyshire; *Fairy Merry'ell* Josephine Gordon; *Fairy You-Know* Valerie Lloyd; *Fairy Virus* Jan Hunt; *Fairy Dearie* Loraine Hart; *Queen Anne* Eleanor McCready; *Sebastian* Laurie Payne; *Boatswain* Jonathan Dennis; *Miranda* Olwen Hughes; *Friday* Jonathan Adams; *Clara Butt* Anna Sharkey; *Ferdinand* Elric Hooper; *Rev. Mr. Plumley* Mark Callan; *Miss Plumley* Susan Chambers; *A Widow* Suzanne Heath. *Dir* Don Gemmell; *Sc dgn* Reginald Woolley; *Cost dgn* Reginald Hanson; *Ch* Doreen Hermitage; *Mus arr* Geoffrey Brawn. Reviews: *Illustrated London News* 2/1/71, 33; *Stage* 14/1/71, 12. Comment: "A close Victorian pastiche, *Robinson Crusoe*, Denis Martin astutely mixes *Crusoe* and *The Tempest* in an island fling. His scene is the Isle of Wight, somewhere near Osborne" (*Illustrated London News*). *Stage* praised the piece "for wit, fascinating absurdity, taste, ingenuity, and excellent performances."

70.386 XXXXX (Nativity P, 1a) William M. Hoffman and John Vacarro. OPEN SPACE 16/12/70 (Lt). 1st perfd New York 1969; 1st British perf Sunderland 12/70. *David Bonnar, Peter Reid, Beth Porter*. *Dir* John Vaccaro. Plot: *Nelson/2, Vinson*. Reviews: *New Statesman* 1/1/71, 26; *Times* 18/12/70, 16. Comment: Warehouse/La Mama. The production was also given at the Shaffy, Amsterdam, 10/12/70. *New Statesman* called the piece "lurid nonsense," and gave the example of "God himself stripping off, tenderly stroking his cod, shriekingly threatening to take us on a trip through 'chaos.'" *Times* did not find much in the production apart from the performance of Beth Porter.

70.387 *Dick Turpin* (P) Anthony Loynes and Ron Pember. MERMAID 17/12/70.* 81 perf. Cast: *Stage* 14/1/71, 11; *WWT/15*. *Captain Stringer* Tim Fearon; *Sergeant Stubbs, Toll Keeper* Derek Murcott; *Corporal Bundy* Brian Croucher; *Mrs. Craddock* Betty Turner; *Meg* Rohan McCullough; *Crony* John Harwood; *Jack* Simon Turner; *Tom King* Harvey Ashby; *Dick Turpin*

Mark Burns; *Nightshade* Clive Elliott; *Mr. Smears* Richard Wordsworth; *Parsons* Gerald Taylor, Michael Moyer; *Kadilla, Ballad Singer, Mayor of York* Antony Brown; *Old Nell* Betty Turner; *Captain Strange* Michael Attwell; *Broadsheet Seller* Andrew Branch; *Carolina* Diana Patrick; *Servant* Gerald Taylor; *Harpsichord Player* John Toll. Pres Mermaid Theatre Trust Ltd.; *Dir* Ron Pember; *Sc dgn, Light* David Adams; *Cost dgn* Joan Hanson; *Ch* Claude Chagrin; *Mus* Andrew Branch, John Toll; *Sm* Forbes Nelson. Reviews: *Guardian* 19/12/70, 6; *New Statesman* 1/1/71, 26; *Observer* 3/1/71, 26; *Spectator* 26/12/70, 849; *Stage* 14/1/71, 11; *Times* 19/12/70, 15. Comment: *New Statesman* objected the play turned "Turpin in a well-bred Robin Hood of the roads." Good staging and acting (*Guardian*). *Times* described how the authors had pieced together bits of the legend attaching to Turpin and created a "scrappily plotted" romantic melodrama.

70.388 *Henry VIII* (Hist P) William Shakespeare. ALDWYCH 17/12/70. 1st perfd 1613. Cast: RSCA; Theatricalia; WWT/15. *Henry VIII* Donald Sinden; *Queen Katharine* Peggy Ashcroft; *Cardinal Wolsey* Brewster Mason; *Cardinal Campeius* Anthony Pedley; *Cranmer* Emrys James; *Capucius, Brandon* John Berwyn; *Duke of Buckingham* Richard Pasco; *Duke of Norfolk* Jeffery Dench; *Duchess of Norfolk, Old Lady Anne* Dyson; *Duke of Suffolk* Denis Holmes; *Earl of Surrey* Michael Gambon; *Marchioness of Dorset, Patience* Janet Whiteside; *Lord Chamberlain* Nicholas Selby; *Lord Chancellor* Basil Clarke; *Gardiner* Derek Smith; *Bishop of Lincoln* Michael Shannon; *Lord Abergavenny, Executioner* David Sinclair; *Lord Sands* Basil Clarke; *Sir Henry Guildford* Miles Anderson; *Sir Nicholas Vaux* David Dundas; *Sir Thomas Lovell* Richard Mayes; *Anne Bullen* Lisa Harrow; *Secretaries to Wolsey* Christopher Biggins, Michael Gambon, Peter Messaline; *Cromwell* Geoffrey Hutchings; *Doctor Butts, Surveyor* Michael Shannon; *Sergeant-at-Arms, A Crier, Porter's Man* Boyd Mackenzie; *Doorkeeper* Peter Messaline; *Page to Gardiner* George Collis; *Porter* Don Henderson; *Commoners* Don Henderson, Boyd Mackenzie, Anthony Pedley, Michael Shannon; *Coronation Ladies* Maev Alexander, Madeleine Cannon; *Gentlemen* Peter Geddis, Gordon Reid, David Bailie; *Guards* David Bailie, Christopher Biggins, Pip Donaghy, Don Henderson, Anthony Pedley; *Ladies* Maev Alexander, Juliet Aykroyd, Madeleine Cannon, Carol Hall, Lisa Harrow; *Lords* Basil Clarke, Michael Gambon, Don Henderson, Peter Messaline, Peter Sinclair; *Masquers* David Dundas, Denis Holmes, Boyd Mackenzie, Peter Messaline, David Sinclair; *Pages* Stephen Brown, David Harrison, Richard Heywood, Joseph Jones, Martin Samuels, Adrian Wistreich; *Revellers* David Bailie, John Berwyn, Sydney Bromley; *Scribes* Christopher Biggins,

Pip Donaghy, Michael Gambon, Peter Geddis, Gordon Reid, David Sinclair; *Servant* Christopher Biggins. *Dir* Trevor Nunn; *Dgn* John Bury; *Cost dgn* Ann Curtis; *Light* John Bradley; *Mus* Guy Woolfenden. Reviews: *Birmingham Post* 21/12/70, 2; *Guardian* 18/12/70, 8; *Illustrated London News* 2/1/71, 33; *Stage* 23/12/70, 11; *Tribune* 8/1/71, 11. Comment: Royal Shakespeare Company. The production lasted four hours. *Guardian* said that despite "distinguished moments" the production was "cramped, skimble-skamble stuff." "The acting style was declamatory when it might have gone interestingly against the grain of the play" (*Tribune*). *Stage* was generally laudatory and among a good ensemble cast singled out Donald Sinden, Peggy Ashcroft, and Brewster Mason. "A splendid night" (*Illustrated London News*).

70.389 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 17/12/70.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

70.390 *Winnie the Pooh* (P, 2a) Julian Slade (mus, bk; adpt of A. A. Milne's stories) and H. Fraser-Simson. PHOENIX 17/12/70 (m). 1st perf this adpt. Cast: *Stage* 14/1/71, 12; WWT/15. *Christopher Robin* Jasper Jacob; *Pooh* Jimmy Thompson; *Rabbit* Derek Smee; *Eeyore* Julian Orchard; *Piglet* Ian Trigger; *Owl* Paul Bacon; *Kanga* Zulema Dene; *Roo* Sarah Sutton; *Tigger* Bernard Sharpe; *Red Squirrel* Audrey Leybourne; *Grey Rabbit* Chris Melville; *Brown Rabbit* Jini Steel; *Field Mouse* Peter Boyce; *Hare* Tony Joyce; *Grey Squirrel* Alan Leith; *Beetle* Jeremy Brock. Lic, Pres Veronica Flint-Shipman; Pp Gerald Flint-Shipman; *Dir* Malcolm Farquahar; *Sc dgn* Derek Cousins; *Cost dgn* Tim Goodchlid; *Ch* Bridget Espinosa; *Light* Michael Northen; *Mus dir, Mus arr* Grant Hossack. Reviews: *Birmingham Post* 21/12/70, 2; *Daily Mirror* 24/12/70, 20; *Guardian* 19/12/70, 6; *Illustrated London News* 2/1/71, 33; *New Statesman* 1/1/71, 26; *Observer* 3/1/71, 26; *Stage* 14/1/71, 12. Comment: MPS 210, 230. *Guardian* thought the play catered "rather more for parental nostalgia than the noisy realities of childhood today." "Good, brisk fun ... in a sweeter, quieter way" (*New Statesman*). "Virtually meaningless unless you knew the stories already" (*Observer*).

70.391 *The Empire Builders* (D, 3a) Boris Vian (anon trans of *Les bâtisseurs d'empire, ou le Schmurz*, 1959). KING'S HEAD 18/12/70.** *Leon Dupont* John Preston. *Dir* John Dunn-Hill; *Mgr* Dan Crawford. Plot: Hochman, Matlaw, 792, Patterson. Reviews: *Harpers and Queen* (Feb 1971), 36; *Spectator* 26/12/70, 850. Comment: The theatre's inaugural production. *Spectator* thought the play was inappropriate for the season.

70.392 *Isabel's a Jezebel* (Mus fable) William Dumasq (bk, lyr) and Galt MacDermot (mus). DUCHESS 18/12/70.** 61 perf. Cast: *WWT/15. Isabel* Carole Hayman; *The Man* Carl Rigg; *Mother* Joan Geary; *The Tall Ogre* Howard Wakeling; *Compere* Peter Farrell; *Singers* Frank Aiello, Sharon Campbell, Helen Chappell, Michelle Mowbray, Maria Popkiewicz, Miguel Sergides, Derek John Tilley. *Pres* James Verner; *Dir* Julie Arenal, Michael Wearing; *Dec* John Napier; *Ch* Julie Arenal. Plot: OTF. Reviews: *Christian Science Monitor* 28/12/70, 4; *Guardian* 19/12/70, 6; *Illustrated London News* 2/1/71, 33; *New Statesman* 25/12/70, 874, 29/1/71, 145–46; *Spectator* 26/12/70, 849; *Stage* 23/12/70, 12; *Times* 21/12/70, 7; *Tribune* 8/1/71, 11. Comment: OTF enumerates some of the show's production difficulties that contributed to its short run. The official opening was postponed from 15/12/70 to 18/12/70 because of a generating equipment failure (*Birmingham Post* 16/12/70, 2). *Spectator* called it a "murky musical" which could be improved only by abandoning the book. *New Statesman* (29/1) reported that a preview had been "rather harrowing" and attended by a "disappointed and noisy audience"; the reviewer analyzed the morality underlying the piece. *Tribune*, mistakenly, attended what turned out to be a preview of the production still obviously very much "in progress." "The kind of show that gets failure a bad name" largely because of the "dismal book"; also thirty-nine musical numbers were too many (*Times*).

70.393 *The King Stag* (P) Carlo Gozzi (trans Martyn Corbett of *Il cervo*, 1762). TOWER, CANONBURY, 18/12/70. Cast: TTC. Comment: The plot revolved around the problem of knowing when a woman is telling the truth.

70.394 *The Man Who Cheated Death* (Grand Guignol D) Anthony Herrick (trans, adpt of René Berton, *L'homme qui a tué la mort*, 1928). NEW ARTS LAB 18/12/70 (Lt). Cast: *Stage* 31/12/70, 15. *Benoit* Joe Bailey; *Bricard* Craig Hunter; *Governor* Richard Owens; *Judge* Stanley Platts; *Gauvain* Dan Caulfield; *Priest* Tom Kearns; *Morales* Michael Blackham; *Marec* Tim Pearce; *Professor Fargus* Geoff Cheshire. *Dir* Brian McNeill; *Dgn* Harry Gordon. Review: *Stage* 31/12/70, 15. Comment: Grand Guignol Players. "The slender thread of plot involved an innocent man, guillotined for a double murder, and an experiment in which his head is kept alive after its severance from his body" (*Stage*).

70.395 *The Secret under the Stairs* (P for children) Gregory Marshall. ARTS 19/12/70.* *Zena* Matyelok Gibbs; *Lady Stadhunton* Ursula Jones; Rosalind Speight, Rosemary Blake, Laurence Keane. *Dir* Caryl Jenner. Reviews: *Illustrated London News* 2/1/71, 33; *Stage*

21/1/71, 19. Comment: MPS 200. Unicorn Theatre. The plot revolved around a search for a hidden treasure trove. "Everything mounts to a frenzied free-for-all, directed by Caryl Jenner with a vigour shared by her cast, notably Matyelok Gibbs" (*Illustrated London News*).

70.396 *The Black Box* (P) John Epstein. ROUND HOUSE 21/12/70 (Ln). Comment: Black Box Theatre. John Epstein was illusionist.

70.397 *Catch My Soul* (Rock version, 2a) Jack Good (adpt of William Shakespeare, *Othello*) and Ray Pohlman (mus) and Emil Dean Zoghby (mus) and interpreted by Gass. ROUND HOUSE 21/12/70; trfd to PRINCE OF WALES 17/2/71. 158 perf. 1st perfd Ahmanson, Music Center, Los Angeles, 5/3/68; 1st British perf University Theatre, Manchester, 14/10/70. Cast: *Stage* 31/12/70, 13; *Theatricalia*; *WWT/15. Othello* Jack Good; *Iago* Lance LeGault; *Cassio* P. J. Proby; *Bianca* P. P. Arnold/Totlyn Jackson; *Emilia* Dorothy Vernon; *Roderigo* Jeffrey Wickham; *Desdemona* Sharon Gurney; *Montano* Emil Dean Zoghby; *The Tribe* Derek Damon, Marcia Miller, Kevin Dean, Vernon Pickering, Karin Dominic, Anthony Smart, Kookie Eaton, Michael Trussell, Eva Lewis, Liz White, Cassandra Mahon, Sandra Wood; *Singers* Jean Gilbert, Dana Gillespie, Totlyn Jackson. *Pres* Jack Good Productions Ltd., Theatre Projects Associates Ltd.; *Dir* Michael Elliott, Braham Murray; *Dgn* Malcolm Pride; *Light* John B. Read; *Mus arr* Basil Elmes, John Bennett, Phil Kenxle; *Vocal direction* Emil Dean Zoghby; *Sm* Christine Roberts. Plot: OTF. Reviews: *Christian Science Monitor* 2/1/71, 4; *Guardian* 22/12/70, 8; *Illustrated London News* 16/1/71, 29; *New Statesman* 25/12/70, 874; *Observer* 3/1/71, 26; *Stage* 31/12/70, 13, 6/5/71, 17; *Times* 23/12/70, 7. Comment: MPS 222, 272. 69 Theatre. "Translates *Othello* to an imaginary border-post in some unrecorded Mexican war with Louisiana's hippies" (*Observer*). *Guardian* thought the musical group, Gass, was solid and professional, the remainder of the production—not so much, particularly Jack Good as Othello. *Christian Science Monitor* said "it really is a very exciting evening." *Times* noted Jack Good had been responsible for several pop musical programs on BBC television and ITV, and reported that the Round House had finally been converted into a real theatre.

70.398a *Family Album* (P, 1a) Noël Coward. HAMPSTEAD 21/12/70; trfd to FORTUNE 20/1/71. 1st perfd Theatre Royal, Birmingham, 9/12/35. Cast: *Stage* 31/12/70, 13; *Variety* 10/2/71, 64; *WWT/15. Jasper Featherways* Gary Bond; *Jane Featherways* Millicent Martin; *Lavinia Featherways* Joyce Grant; *Richard Featherways* Richard Cornish; *Harriet Winter* Sally Home; *Charles Winter* Oliver Ford-Davies; *Emily*

Valance Diana Beevers; *Edward Valance* George Camiller; *Burrows* Alan MacNaughtan. *Dir* Gillian Lynne; *Dgn* John Hallé; *Light* Joe Davis; *Mus dir* Barry Booth; *St dir* Philip Parsons. Plot: Best/36, 438, Fletcher, French/2, Hischak, Hochman, Mander/4, Matlaw, Shipley. Reviews: *Birmingham Post* 21/1/71, 2; *Guardian* 22/12/70, 8; *Illustrated London News* 16/1/71, 29, 30/1/71, 33; *New Statesman* 5/2/71, 190; *Observer* 3/1/71, 26; *Stage* 31/12/70, 13; *Times* 23/12/70, 7, 21/1/71, 9; *Variety* 10/2/71, 64. Comment: Performed under the collective title *Tonight at Eight*. *Variety* said the entire production proved “Coward’s craftsmanship and insouciant wit can bridge time. The playlets are no longer of this era, yet they are not period pieces.” The three items added up to “an engaging, lightweight evening that provides an ideal seasonal divertissement” (*Times* 23/12). *New Statesman* declared this the best of the three plays, particularly for “creating a kind of verbal chamber music.”

70.398b *Red Peppers* (P, 1a) Noël Coward. HAMPSTEAD 21/12/70; trfd to FORTUNE 20/1/71. 1st perfd Opera House, Manchester, 15/10/35. Cast: *Stage* 31/12/70, 13; *Variety* 10/2/71, 64; *WWT/15*. *George Pepper* Gary Bond; *Lily Pepper* Millicent Martin; *Bert Bentley* Alan MacNaughtan; *Mr. Edwards* Oliver Ford-Davies; *Mabel Grace* Joyce Grant; *Alf* Richard Cornish. *Dir, Dgn, Light, Mus dir, St dir* as for 70.398a. Plot: Best/36, 435–36, Fletcher, French/2, Hischak, Hochman, Mander/4, Matlaw, Shipley, Walford. Reviews: *Birmingham Post* 21/1/71, 2; *Guardian* 22/12/70, 8; *Illustrated London News* 16/1/71, 29, 30/1/71, 33; *New Statesman* 5/2/71, 190; *Observer* 3/1/71, 26; *Stage* 31/12/70, 13; *Times* 23/12/70, 7, 21/1/71, 9; *Variety* 10/2/71, 64. Comment: Performed under the collective title *Tonight at Eight*.

70.398c *We Were Dancing* (C, 1a) Noël Coward. HAMPSTEAD 21/12/70; trfd to FORTUNE 20/1/71. 1st perfd Opera House, Manchester, 15/10/35. Cast: *Stage* 31/12/70, 13; *Variety* 10/2/71, 64; *WWT/15*. *Ippaga* Richard Cornish; *Eva Blake* Diana Beevers; *George Davies* George Camiller; *Louise Charteris* Millicent Martin; *Karl Sandys* Gary Bond; *Clara Bethel* Joyce Grant; *Hubert Charteris* Alan MacNaughtan; *Major Blake* Oliver Ford-Davies. *Dir, Dgn, Light, Mus dir, St dir* as for 70.398a. Plot: Best/36, 436, Fletcher, French/2, Hischak, Hochman, Mander/4, Matlaw, Shipley. Reviews: *Birmingham Post* 21/1/71, 2; *Guardian* 22/12/70, 8; *Illustrated London News* 16/1/71, 29, 30/1/71, 33; *New Statesman* 5/2/71, 190; *Observer* 3/1/71, 26; *Stage* 31/12/70, 13; *Times* 23/12/70, 7, 21/1/71, 9; *Variety* 10/2/71, 64. Comment: Performed under the collective title *Tonight at Eight*. *Observer* thought Gary Bond and Millicent Martin did not possess the right style for the

piece. *Times* thought this piece was the “most durable” of the three performed.

70.399a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 21/12/70.** Plot: Ayre, Bordenman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D’Oyly Carte Opera Company.

70.399b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 21/12/70.** Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

70.400 *A Tale of Three Brothers* (P for children) Merula Salaman. THEATRE ROYAL, STRATFORD EAST, 21/12/70 (m).* Cast: *Stage* 14/1/71, 12. *The Princess* Carolyn Lyster; *Lena* Cleo Sylvestre; *Carle* Nigel Humphreys; *Gaetano* Robert John; *Cecchino* Bill Kenwright; *Beppo* Raymond Westwell; *Maria* Johanna Cassidy; *A Captain* Charles Bowden; *Soldiers* Giles Melville, David Hitchinson, Martin Connor, Steven Boner, Trevor Hocker. *Dir* Donald Douglas; *Dgn* Fiona Scott; *Light* Michael Northen; *Soldiers’ chorus* Christopher Whelen; *St dir* Diana McCall. Review: *Stage* 14/1/71, 12. Comment: London Children’s Theatre Trust. “A charming play which, given to a theatre-mannered audience, such as Unicorn patrons, would be rapturously received. East End kids, conditioned to answering back at the ‘telly’ are a much tougher nut for theatrical pincers” (*Stage*).

70.401 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). DUKE OF YORK’S 21/12/70 (m).** Cast: *Stage* 14/1/71, 11; *WWT/15*. *Marigold* Sammie Winmill; *Nurse, Washerwoman* Vilma Hollingbery; *Mole* Richard Goolden; *Water Rat* Donald Pelmear; *Badger* James Cairncross; *Toad* Michael Graham Cox; *Alfred, Policeman* Charles Collingwood; *The Back Legs of Alfred* Michael Bailey; *Chief Weasel* Brett Usher; *Chief Ferret, Usher* Paddy Ward; *Chief Stoat, Mr. Turkey* Anthony Andrews; *Gaoler* Alan Hay; *Judge* Michael Napier Brown; *Mrs. Duck, Bargewoman* Linda Roberts; *Phoebe* Shirley Stelfox; *Mama Rabbit* Deddie Davies; *Lucy Rabbit* Rosemary Faith; *Harold Rabbit* Yvette Byrne. *Pres, Dir* David Conville; *Dec* Peter Rice; *Light* Brian Benn; *Ch* Jean Cook; *Mus dir* Anthony Bowles. Plot: French, French/2. Review: *Stage* 14/1/71, 11. Comment: “A warm and blissfully cheerful production,” with Richard Goolden still performing Mole (*Stage*).

70.402 *Aladdin* (Panto, 2a) Phil Park (bk) and Tony Hatch (mus). PALLADIUM 22/12/70. 1st perf thus. Cast: *Stage* 14/1/71, 11; *WWT/15*. *Genie of the Ring* Sheila

Melvin; *Aladdin* Cilla Black; *Wishee-Washee* Leslie Crowther; *Abanazar* Alfred Marks; *Widow Twankey* Terry Scott; *So-Shy* Sheila Bernette; *Town Crier* Bill Tasker, *Sultan*, *Grand Vizier* Bertie Hare; *Citizens of Peking* Eddie Connor Jack Francois, Irving Davies Dancers, Bel Canto Singers; *Princess of Balroubadour* Stacey Gregg; *Slave of the Lamp* Milton Reid; *Emperor of China* Tom Chatto; Basil Brush; *Chief of Police* Lauri Lupino Lane; *Peking Police Force* Johnny Hutch, Brian Lowering, Max Reigelsky, David Farrar, Rodney Myers, Peter Harrison; *Scheherazade* Libby West; The Heculeans, Pierre's Comedy Car. *Pp* Moss Empires Ltd.; *Gen mgr* Neil Brooks; *Chm* Prince Littler; *Hse mgr* Trevor Woodward; *Mgr dir* Louis Benjamin; *Bom* Edwin Shaw; *Pres* Louis Benjamin, Leslie Grade; *Dir* Albert J. Knight; *Ch* Irving Davies; *Dec* Tod Kingman; *Cost dgn* Cynthia Tingay; *Cost* Bermans; *Mus adviser* Eric Tann; *Tech adviser* Peter Penrose; *Sc* Tod Kingman Ltd.; *St dir* Tommy Hayes; *Eng* Keith Yates; *Elect* William Platt; *Wm* Dawn Thesiger; *Co. mgr* Sidney Maurice; *Pd assist* Eileen Blakemore; *Pub mgr* Clifford Elson. Reviews: *Daily Mirror* 24/12/70, 20; *Guardian* 23/12/70, 8; *Observer* 3/1/71, 26; *Spectator* 26/12/70, 849; *Stage* 14/1/71, 11; *Times* 24/12/70, 11. Comment: MPS 216. A typical sumptuous production.

70.403 *The Dancing Bear* (P for children) Richard Gill ARTS 22/12/70.* Cast: *Stage* 14/1/71, 12. *Ivan* Russell Haigh; *Nikita* Gordon Wade; *Boris* Dawn Thomas. *Dir* Richard Gill; *Cost dgn*, *Sc dgn* Elizabeth Waghorn; *Puppets dgn* Anna Braybrook; *Mus* Helen Glatz; *Tech dir* Jolyon Coombs. Review: *Stage* 14/1/71, 12. Comment: Unicorn Theatre and Polka Puppets. The show included "four traditional Russian tales and a medley of animal puppets, history, geography and cookery" (*Stage*).

70.404 *The King Stag* (P) Carlo Gozzi (trans Carl Wildman of *Il cervo*, 1762). YOUNG VIC 22/12/70.** Cast: *Stage* 14/1/71, 14; Theatricalia; WWT/15. *Cigolotti*, *Truffaldino* Andrew Robertson; *Smeraldina* Denise Coffey; *Brighelia* Gavin Reed; *First Henchman* Sam Kelly; *Second Henchman* Lionel Guyett; *Tartaglia* Harald Innocent; *Clarrisa* Janet Gahan; *Leander* Seymour Matthews; *Pantaloone* Michael Turner; *Angela* Alison Fiske; *Deramo* Brian Tully; *Huntsman*, *Guard* David Wynn; *Durandarte* Sam Kelly/Lionel Guyett. *Dir* Roland Joffe; *Sc dgn*, *Cost dgn* Andrew Brownfoot, Margaret Brownfoot; *Mus* Michael Lankester; *Light* Derek J. Brown; *Sm* David Erving. Reviews: *Guardian* 23/12/70, 8; *New Statesman* 1/1/71, 26; *Observer* 3/1/71, 26; *Stage* 14/1/71, 12, 14. Comment: The plot revolved around the problem of knowing when a woman is telling the truth. "A tiny triumph: romantic fantasy that visibly kept its young audience rapt and excited" (*New*

Statesman). *Guardian* said the children were "quiet"; "but where were the hisses and boos for the villain?"

70.405 *Mrs. Warren's Profession* (P [4a]) Bernard Shaw. OLD VIC 22/12/70.** 49 perf. Cast: NTA; *Stage* 7/1/71, 13; WWT/15. *Vivie Warren* Sarah Badel; *Praed* Edward Hardwicke; *Sir George Crofts* Bill Fraser; *Mrs. Warren* Coral Browne; *Frank Gardner* Ronald Pickup; *Rev. Samuel Gardner* Paul Curran. *Dir* Ronald Eyre; *Sc dgn* Alan Tagg; *Cost dgn* David Walker; *Light* Mick Hughes; *Assist dir* Misba Williams; *Sm* Diana Boddington. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Mplots, Patterson, Purdom, Shipley. Reviews: *Birmingham Post* 31/12/70, 2; *Christian Science Monitor* 11/1/71, 4; *Illustrated London News* 16/1/71, 29; *New Statesman* 8/1/71, 58; *Observer* 3/1/71, 26; *Stage* 7/1/71, 13 *Tribune* 8/1/71, 11. Comment: National Theatre. Press night was 30/12/70; apparently there were no previews. *Observer* called it a "handsome, conventional revival." *New Statesman* said Richard Eyre saw the play "essentially as a study of personal relationships." *Tribune* thought the production wove "an entirely permissible psychological gloss into Shaw's socially-critical fabric." Despite a good production *Illustrated London News* dubbed the piece a dated "curiosity." The production remained in repertory until 1/7/71.

70.406 *The Two Gentlemen of Verona* (C) William Shakespeare. ALDWYCH 22/12/70.** Cast: RSCA; Theatricalia; WWT/15. *Valentine* Peter Egan; *Proteus* Ian Richardson; *Speed* Phillip Manikum; *Launce* Patrick Stewart; *Crab* Blackie; *Duke of Milan* Clement McCallin; *Silvia* Estelle Kohler; *Thurio* Terence Taplin; *Sir Eglamour* Sebastian Shaw; *Host* Anthony Langdon; *Singer* Martin Best; *Musician* Edward Flower; *Servant* Martin Bax; *Ursula* Celia Quicke; *Julia* Helen Mirren; *Lucetta* Sheila Burrell; *Antonio* Trader Faulkner; *Panithino* Ted Valentine; *Outlaws* Martin Bax, Peter Harlowe, Anthony Langdon, Allan Mitchell, Peter Needham, Gaye Rorke, Ted Valentine. *Dir* Robin Phillips; *Dgn* Daphne Dare; *Light* John Bradley; *Mus* Martin Best. Reviews: *Birmingham Post* 23/12/70, 2; *Guardian* 23/12/70, 8; *Illustrated London News* 16/1/71, 29; *Observer* 3/1/71, 26; *Stage* 31/12/70, 14; *Times* 24/12/70, 11. Comment: Royal Shakespeare Company. "With its Hockneyfied lido costumes and tiny swimming pool, it supercharged the old comedy" (*Observer*). "The production abounds in clever, always apposite, ideas upon which the actors are able to build characters who behave with less illogicality than they might in a more staidly conventional production" (*Stage*).

70.407a *Black Mass* (P, 1a) Edward Bond. OVAL HOUSE 23/12/70 (Ln).** *Priest* David Butler. *Dir* Roland Rees.

Plot: Demastes/2, Walford. Reviews: *Stage* 7/1/71, 14; *Times* 1/1/71, 14. Comment: Ambiance. "Roland Rees's production projects the piece as a savagely propagandist fable" (*Times*).

70.407b *Have You Met Our Rabbit?* (C) Michael Stevens. OVAL HOUSE 23/12/70 (Ln).* Cast: *Stage* 7/1/71, 14. *Hella* Prunella Scales; *John* Robert Coleby. *Dir* Ed Berman; *Assist dir* Gil Winfield. Review: *Stage* 7/1/71, 14; *Times* 1/1/71, 14. Comment: Ambiance. In the piece two people talk at cross-purposes but both are intelligible to the audience; with very good performances by Robert Coleby and Prunella Scales (*Times*).

70.408 *Dick Whittington* (Panto) Alan Vaughan Williams and John Crocker and Annette Bantam (mus) and Bill Edgecumbe (lyr) and Ewan Hooper (lyr) and Alan Vaughan Williams (lyr). GREENWICH 23/12/70.* Cast: *Stage* 14/1/71, 14. *The Green Witch*, Sultana Romy Baskerville; *Puss* Jack Chissick; *White Cat* Nicola Davies; *Dick Whittington* Maurice Walsh; *King Rat* Derek Griffiths; *Sarah* Bill Stewart; *Smarmaduke Smooth* Robert Lister; *Simpering Sid*, *Mate* John Pollendine; *Alice Fitzwarren* Sally Mates; *Alderman Fitzwarren*, Sultana Louis Haslar; *Captain of the Sooty Cork* Robert Lister; *Vizier* Mark Penfold; *A Solitary Harem Dancer* Nicola Davies; *Rats*, *Apprentices*, *Sailors*, *Sultans*, *Guards* Nicola Davies, Mark Penfold, Malcolm Ransen, Timothy Heald, Dennis Adams, John Murdoch. *Dir* Alan Vaughan Williams; *Sc dgn* Roger Butlin, Sue Plummer; *Cost dgn* Richard Davin; *Mus dir* Richard Gill; *Sm* Jane Salberg. Review: *Stage* 14/1/71, 14. Comment: MPS 238. "Very much a local affair, using actors familiar to regular audiences and locating the Fitzwarren household decidedly South of the Thames" (*Stage*).

70.409 *Full Circle* (Mus ent) Anna Quayle (bk) and Chuck Mallett (mus). APOLLO 23/12/70.* Cast: *WWT/15*. Anna Quayle, Chuck Mallett, George Harris. *Pres*, *Dir*, *Dec* Leon Gluckman. Reviews: *Birmingham Post* 24/12/70, 2; *Guardian* 24/12/70, 8; *Stage* 31/12/70, 15. Comment: Anna Quayle performed "a lot of little songs and impressions, satirical, sentimental, whimsical, bizarre" (*Stage*).

70.410 *Robinson Crusoe* (Panto) Alan Miles. RICHMOND 23/12/70.* Cast: *Stage* 14/1/71, 19. *Dame* Stanley Beard; *Robin* Terri Howard; *Andy* Mulligan, *Audrey* Duggan, *Julia* Sutton, *Robin* Wentworth, *Anne* Langford, *Rhoma* Rosay, *Suzelle* Englesmith, *Len* Gardiner, *Eric* Mason, *Vernon* Nesbeth, *Pamela* Dale, *Jacqueline* Jackson, *Alan* Wilmot, *Earl* Huie, *Vivienne* Bates, *Gillian* Boucher, *Elizabeth* Crowther, *Lynne* Hallam, *Tina* Hasler, *Angela* Hicks, *Wendy* Hooper, *Petrina* Langford, *Jennifer* Moss,

Karen Sewell, *Kay* Shelbourn, *Penny* Wilmott. *Dir* Frederic Piffard; *Dgn* John C. Piper, *Mary* Pickard; *Ch* Babette Palmer; *Mus dir* Joseph Alexander. Review: *Stage* 14/1/71, 19. Comment: *Stage* said this lengthy pantomime was traditional, dated, and disappointing.

70.411 *Cinderella* (Panto) Anon. WIMBLEDON 24/12/70.* Cast: *Stage* 14/1/71, 19. *Buttons* Roy Castle; *Dandini* Jenny Wren; *Cinderella* Andee Silver; *Prince Charming* Elizabeth Lerner; *Lucinda* John Inman; *Lavinia* Barry Howard; *Baron Hardup* Clive Bennett; *Josephine* Palmer, *Stuart* Anderson, *Annette* Holt, *Michael* Tye-Walker, *Corinne* Duverney, *Franklyn* and his doves, *Derek* Taverner Singers, *Douglas* Cavill Ponies, *Betty* Algar Babes. *Pres* Bernard Delfont; *Ch* Michael Tye-Walker; *Dec* Robert Weaver; *Cost dgn* Anthony Holland, *R. St.* John Roper; *Mus dir* Robert Probst; *Sm* Michael Forte. Review: *Stage* 14/1/71, 19. Comment: Roy Castle was the draw in this "very excellent pantomime" (*Stage*).

70.412 *Kiss Me, Kate* (MC, 2a) Sam Spewack (bk; based partly on Shakespeare, *The Taming of the Shrew*) and Bella Spewack (bk) and Cole Porter (mus, lyr). COLISEUM 24/12/70. 22 perf. 1st perfd Shubert, Philadelphia, 2/12/48; 1st British perf New, Oxford, 27/2/51. Cast: *Stage* 31/12/70, 15; *Theatricalia*; *WWT/15*. *Frederick* Graham, *Petruchio* Emile Belcourt; *Harry Trevor*, *Baptista* Eric Shilling; *Lois Lane*, *Bianca* Judith Bruce; *Ralph* Ricky Price; *Lilli Vanessi*, *Katherine* Ann Howard; *Hattie* Teresa Wellard; *Paul* Brian Casey; *Bill Calder* Teddy Green; *Taxi Driver* Raymond Scally; *Stage Doorman* Joseph Riordan; *First Man* Francis Egerton; *Second Man* John Bluthal; *Courtenay* Howell Robert Lloyd; *Gremio* Hugh Halliday; *Hortensio* Graham James; *Lucentio* Teddy Green. *Dir* Peter Coe; *Cond* Marcus Dods; *Dgn* Michael Knight; *Ch* Sheila O'Neill; *Light* Charles Bristow; *Staff pd* Ricky Price. Plot: Bordman, Bordman/5, 565-66, Gänzl, Green, Hischak, Kennedy, Loney, 258, OTF, Wheatley/3. Wilmeth. Reviews: *Birmingham Post* 28/12/70, 2; *Christian Science Monitor* 13/1/71, 4; *Guardian* 28/12/70, 6; *New Statesman* 15/1/71, 90; *Observer* 3/1/71, 26; *Stage* 31/12/70, 15; *Times* 28/12/70, 5. Comment: Sadler's Wells Opera. "Pretty and lively in an updated and Englished production," and "received with pleasure" on the first night (*Guardian*). "Intermittently marvellous if you keep your eyes shut. Open them, and you may find it hard to believe you're witnessing professionals" (*New Statesman*). *Times* had reservations about the contemporary English setting and allusions but otherwise found virtues in Peter Coe's production. The first New York production (New Century 30/12/48) ran for 1,077 performances.

70.413 *Mother Goose* (Panto) Peter Carpenter. INTIMATE

24/12/70.* Cast: *Stage* 14/1/71, 19. *Colin* Cindy Wells; *Jill* Gail Harrison; *Squire* Peter Carpenter; *Mother Goose* Alan Rebbeck; *Idle Jack* Mike Raymond; *Gretchen* Christine Artemis; *Priscilla the Goose* Barbara Newman; Noel Crowder, Roger Ashton, Irene Bradshaw, Robin Sherringham, Samantha Claire, Patricia Martine, Stephanie Carr, John Darrall, Sharon Holmes, Michael Hurst. *Pres* Peter Carpenter Associates Ltd.; *Dir* Peter Carpenter; *Ch* Robin Sherringham; *Mus dir* Eric Watson; *Sc dgn* David Alder. Review: *Stage* 14/1/71, 19. Comment: "Such an efficient and enjoyable show that one cannot help wishing that it might have a wider presentation. Intended mainly for quite young children," but still very enjoyable for adults (*Stage*).

70.414 *Dick Whittington* (Panto) Ralph Reader (adpt of Phil Park and David Croft). ODEON, GOLDERS GREEN, 26/12/70. 1st perf Park and Croft version Hippodrome, Golders Green, 23/12/64. Cast: *Stage* 14/1/71, 12. *Dick Whittington* Joe Brown; *Idle Jack* Mike Yarwood; *Alderman Fitzwarren* Ralph Reader; *Fanny the Cook* Clifford Henry; *Captain and Mate* Desmond and Marks; *Alice* Barbara Halliwell; *Sultan* Tom de Ville; *Vizier*, *Demon* Reginald Jessup; *Cat* Sadie Corre; Georgina Gillman, Rodney Haddon, Robin Winbow's Dance Crowd. *Pres* Kennedy Street Enterprises, Mary Arnold, Intercontinental Promotions; *Dir* Ralph Read; *Ch* Robin Winbow; *Mus dir* Stanley Flaum; *Sm* Dave Jenkins. Review: *Stage* 14/1/71, 11–12. Comment: The pantomime emphasized comedy throughout.

70.415a *The Hunchback and the Barber*. THEATRE UPSTAIRS 28/12/70. Cast: Findlater. Ben Benison, Judith Ann Blake, Roddy Maude-Roxby, Ric Morgan, Richard Pendry. *Dir* Keith Johnstone; *Dgn* John Hallé; *Mus* George Feathers. Review: *Times* 31/12/70, 9. Comment: Theatre Machine. The production also included improvisations. "An intricate fable derived from an Arabian Nights story" that lacked "a hard-edged narrative clarity" (*Times*).

70.415b *Professor Pleasant's Guest*. THEATRE UPSTAIRS 28/12/70. Cast: Findlater. Ben Benison, Judith Ann Blake, Roddy Maude-Roxby, Ric Morgan, Richard Pendry. *Dir* Keith Johnstone; *Dgn* John Hallé; *Mus* George Feathers. Review: *Times* 31/12/70, 9. Comment: Theatre Machine. Little more than "an extended anecdote lacking verbal precision" (*Times*).

70.416 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 28/12/70.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

70.417 *The High Bid* (C, 3a) Henry James. CRITERION 29/12/70.** 43 perf. Cast: *Stage* 7/1/71, 13; *WWT/15*. *Chivers* Charles Carson; *Cora Prodmore* Alison Frazer; *Young Man* Anthony Millan; *Mrs. Gracedew* Eartha Kitt; *Mr. Prodmore* Hugh Manning; *Captain Clement Yule* Gary Watson; *Visitors, Tourists* Margaret Anketell, Susan Withers, Dennis Barry, Fred Bryant, Neil Phelps, Nita Phelps, Nita Knight, Tom Hardy. *Pres* Henry Sherwood Productions Ltd., Torwood Productions Ltd.; *Dir* David Crosse; *Sc dgn* Pamela Ingham; *Sm* Charles Whitworth. Plot: Hochman, Patterson. Reviews: *Birmingham Post* 2/1/71, 2; *Christian Science Monitor* 11/1/71, 4; *Guardian* 30/12/70, 8; *Illustrated London News* 16/1/71, 29; *New Statesman* 8/1/71, 58; *Observer* 10/1/71, 23; *Stage* 7/1/71, 13; *Times* 31/12/70, 9; *Tribune* 8/1/71, 11. Comment: *Guardian* reported there were only eighty people in the audience, the curtain was delayed nineteen minutes, and Eartha Kitt delivered her lines much like she sang 'An Old Fashioned Millionaire.'" *Times* concurred heartily. "Eartha Kitt, with her commanding personality and her purring emphases, is herself acting in italics" (*Illustrated London News*). *New Statesman* also noted Kitt's eccentric performance. *Tribune* approved Kitt's performance, saying she "wiggles happily" into James's "impossible lines."

70.418 *Salad Days* (MP, 2a) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). QUESTORS 30/12/70.** Cast: QTA. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF.

70.419 *The Watched Pot* [Edwardian C of Manners, 3a] "Saki" [H. H. Munro] and Charles Maude. MERMAID 30/12/70. 1st perfd Amateur Dramatic Club, Cambridge, 29/11/24. Cast: *Stage* 7/1/71, 13; *WWT/15*. *Mrs. Peter Vulpny* Moira Redmond; *Ludovic Bavvel* Alan Dobie; *Clare Hennessey* Karin MacCarthy; *Sybil Bomont* Helen Weir; *Agatha Clifford* Jo Kendall; *Trevor Bavvel* Simon Gough; *William John Tordoff*; *Hortensia* Lally Bowers; *John Simon Castle*; *Rene St. Gall* Timothy Carlton; *Stephen Sparrowby* Alister Cameron; *The Youngest Drummond Boy* Merlin Ward; *Colonel Mutsome* Lloyd Lamble. *Pres* Mermaid Theatre Trust; *Dir* Alan Strachan; *Dgn* Bernard Culshaw; *Light* David Adams; *Sm* Forbes Nelson. Reviews: *Birmingham Post* 9/1/71, 2; *Christian Science Monitor* 11/1/71, 4; *Guardian* 1/1/71, 8; *Illustrated London News* 23/1/71, 32; *New Statesman* 15/1/71, 90; *Observer* 10/1/71, 23; *Stage* 7/1/71, 13. Comment: The plot involved a married man being chased by would-be brides. *Guardian* said the piece was dated, the dialogue was not witty, and the result was "a rather dull marriage-stakes farce." "Less a play than a recital of epigrams" (*Observer*). *Illustrated London News* enjoyed the piece, noted the various styles, and provided a list of

some of the epigrams.

70.420 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 31/12/70.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

Productions

1971

71.1 *The Dragon* (Allegorical fairy tale, 3a) Yevgeny Schwartz (trans Max Hayward and Harold Shukman of *Der Drache*, 1943). UNITY 1/1/71.** *Dragon One* Tom Mercer; *Dragon Three* Terry Jacobs; *Knight* Don Lonergan; *Charlemagne* Laurence Davies; *Elsa* Chris Cooper; *Henry* Peter Haveland. *Dir* Janet Gillis; *Sets* Terry Jacobs; *Mus* Bert Bennett. Review: *Stage* 21/1/71, 16. Comment: "At times I felt that every person on stage was so busy pointing out morals that they had lost all contact with the drama" (*Stage*).

71.2 *Birdbath* (P, 1a) Leonard Melfi. BASEMENT THEATRE 4/1/71 (Ln).** Cast: *Stage* 7/1/71, 17. *Frankie Basta* Carl Forgione; *Velma Sparrow* Julie Somers. *Dir* Dickon Reed; *Dgn* Ronald Simpson; *Sm* Miranda Forbes. Plot: Eisler, Vinson, Walford. Reviews: *Guardian* 9/1/71, 10; *Stage* 7/1/71, 17; *Times* 5/1/71, 9. Comment: The play needed a "more sensitive and varied production" (*Guardian*). "At heart [Melfi] remains a standard all-American writer, whose territory is bounded by sex, the family, and New York character types" (*Times*).

71.3 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 4/1/71.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

71.4 *John Gould* (One-man ent) John Gould (mus) and Alan Bennett and John Betjeman and J. B. Boothroyd and Alasdair Clayre and John Cleese and Graham Chapman and Terry Jones and Jonathan Lynn and Chris Miller and Michael Palin and Tim Souster and David Wood. JEANNETTA COCHRANE 5/1/71.* Cast: *WWT/16*. John Gould. *Dir* Jonathan Lynn; *Dec* Susie Caulcutt; Reviews: *Daily Mirror* 6/1/71, 16; *Guardian* 6/1/71, 8; *New Statesman* 15/1/71, 90; *Stage* 14/1/71, 8; *Times* 6/1/71, 10. Comment: *Guardian* commended Gould's "sly, deft,

even witty style." *Times* remarked on Gould's unusual use of the piano during his performance. *Stage* declared everything about the show was "slight" and needed more "bite."

71.5. *Byron—The Naked Peacock* (P) Misha Williams. YOUNG VIC 6/1/71.* Cast: *Stage* 14/1/71, 8; *Theatricalia*; *WWT/16*. *Byron* Frank Barrie; *Fletcher* Alan Dudley; *Tom Moore* Richard Kay; *Augusta Leigh* Gillian Barge; *George Colman* Bernard Gallagher; *E. J. Trelawney* Benjamin Whitrow; *Annabella* Louise Purnell; *Lady Milbanke* Hazel Hughes; *Dr. Luchington* David Ryall; *Mrs. H. Beecher Stowe* Julia McCarthy. *Dr. Millington* Denis Lill; *Dr. Bruno* James Hayes. *Dir* Donald MacKechnie. Reviews: *Illustrated London News* 30/1/71, 33; *Stage* 14/1/71, 8; *Times* 7/1/71, 9. Comment: MPS 239. Played without an interval; the piece ran for 90 minutes. *Times* was unsure of the play's purpose, but the production was aided considerably by Frank Barrie's performance. *Illustrated London News* complained the piece was "presented in the relaxed style of a run-through," and the play's "text is apt to drift into the cheaper colloquialism, and it is not particularly intelligible to anyone unacquainted with the development of Byron's life."

71.6a *The Dock Brief* (P, 2sc) John Mortimer. LITTLE THEATRE CLUB 6/1/71.** Plot: Fletcher, French/2, Hochman, Loney, 310, Matlaw, Patterson, Vinson, Walford, Weintraub. Comment: Performed at 1:15 and 8:00.

71.6b *The Trainer* (C, 1a) Ion Bie u (trans Lise Hunter of *Dresoarea de fantome*). LITTLE THEATRE CLUB 6/1/71. 1st London perf this trans. Cast: *Stage* 14/1/71, 8. *The Watchman* Gabor Vernon; *The Trainer* Susan Hirsch. *Dir* Johnathan Gully; *Sm* Jason Davis. Reviews: *Stage* 14/1/71, 8, 21/1/71, 17. Comment: Performed at 1:15 and

8:00. "It shows the aged caretaker of a once-great castle forced to collaborate with a uniformed female animal trainer" (*Stage* 14/1).

71.7 *Lovely Day for the Race!* (Recital) Sylvia Read and William Fry. 1st perf thus? COLLEGIATE 9/1/71. Sylvia Read, William Fry. Review: *Stage* 21/1/71, 16. Comment: "Race and colour and prejudice are the subject of the show, discreetly costumed in shades of grey" (*Stage*).

71.8a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). SADLER'S WELLS 11/1/71.** *Cox* John Webley; *Box* Ralph Mason; *Bouncer* Thomas Lawlor. *Mus dir* James Walker; *Dir* Michael Heyland; *Sc dgn* Peter Goffin. Plot: Ayre, Gänzl. Comment: D'Oyly Carte Opera Company.

71.8b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 11/1/71.** *Major-General Stanley* Howard Williamson; *Pirate King* John Ayldon; *Samuel* John Webley; *Frederic* Philip Potter; *Sergeant of Police* Thomas Lawlor; *Mabel* Julia Goss; *Edith* Peggy Ann Jones; *Kate* Pauline Wales; *Isabel* Frances Gregory; *Ruth* Christene Palmer/Beti Lloyd-Jones. *Mus dir*, *Dir*, *Sc dgn* as for 71.8a. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

71.9 *Hamlet* (T) William Shakespeare. CAMBRIDGE 11/1/71.** Cast: *Stage* 21/1/71, 16; *WWT/16*. *Claudius* Douglas Wilmer; *Hamlet* Alan Bates; *Polonius* Tenniel Evans; *Horatio* John Rees; *Laertes* Christopher Bidmead; *Voltimand* Jon Watson; *Cornelius, 1st Player (Gonzago)* Jack Allen; *Rosencrantz, Ghost of King Hamlet, Young Fortinbras* Alec Heggie; *Guildenstern* Ian White; *Osrice, Marcellus* Geoffrey Bateman; *Reynaldo, 4th Player (Lucianus), Lord, Priest* Peter Godfrey; *Barnardo, Norwegian Captain, Courtier, Gravedigger* Frederick Bennett; *Court Attendant, 3rd Player (Prologue)* Geoffrey Drew; *2nd Player (Baptiste), 2nd Gravedigger* Joe Blatchley; *King's Bodyguards* Andrew Staines, Melvyn Hastings; *Gertrude* Celia Johnson; *Ophelia* Angela Scoular; *Attendants* David McIntyre, Jon Tarlton; *Musicians* Alan Tyler, Lionel Rubin, Tony Peers. *Pres* Nottingham Theatre Trust Ltd., Arts Council; *Dir* Anthony Page; *Sc dgn* William Dudley; *Cost dgn* Deirdre Clancy; *Light* Nick Chelton; *Mus* Marc Wilkinson; *Mime* Eleanor Fazan; *Fight arr* Derek Ware; *Pq* Kenneth Lintott; *Sm* Elizabeth Charnley. Reviews: *Birmingham Post* 13/1/71, 2; *Guardian* 13/1/71, 8; *Illustrated London News* 23/1/71, 32; *Observer* 17/1/71, 23; *Stage* 21/1/71, 16; *Times* 12/1/71, 9; *Tribune* 29/1/71, 11. Comment: Nottingham Playhouse Company. *Guardian* admired

parts of Alan Bates's *Hamlet* as being masterly, intelligent, and moving; however, at times he was "vocally undervalued" and lacked humour. *Observer* described Bates's performance as "thoughtful, bitter and honest ... winning ... but lacks the subtlety and death-haunted magnitude the part needs." *Tribune* could not decide what the aim of the director was, and noted the audience was restless. *Times* faulted the production for failing to provide "any precise social or historical context." *Illustrated London News* was troubled by cuts to the text, mostly notably the opening scene.

71.10 *P. C. Plod* (P) The Scaffold. OPEN SPACE 12/1/71 (Lt).* Cast: *WWT/16*. The Scaffold, John Gorman, Roger McGough, Michael McGear. Reviews: *Daily Mirror* 12/1/71, 11; *New Statesman* 22/1/71, 122; *Stage* 21/1/71, 16; *Times* 14/1/71, 10. Comment: An "affectionate spoof" during which *New Statesman* fell asleep. An under-rehearsed series of sketches about the typical British policeman (*Times*).

71.11 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 14/1/71.** Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

71.12 *Happy Family* (C, 2a) Giles Cooper. TOWER, CANONBURY, 15/1/71.** Cast: TTC. Plot: Weintraub.

71.13 *B. S. Johnson on God* (P) B. S. Johnson. BASEMENT THEATRE 18/1/71 (Ln).* Cast: *Stage* 28/1/71, 15. *Moderator* Michael Deacon; *Young Girl, Miss Hammond* Elizabeth Proud; *Priest, Teacher 2, Bishop of Bromley* Philip Newman; *Young Man, Derek* Ian Masters; *Physiotherapist* Lisa Rayne; *Haakon, Archbishop* William Hoyland; *Teacher 1* Nell Phelps; *3 Clerics* Nell Phelps, Phillip Lennard, Harry Ditson. *Dir* Michael Bakewell; *Dgn* Ronald Simpson; *Sm* Miranda Forbes. Reviews: *Guardian* 19/1/71, 8; *New Statesman* 22/1/71, 122; *Stage* 28/1/71, 15. Comment: The piece consisted of two short plays: *Whose Dog Are You?* and *You're Human like the Rest of Them*. *Guardian* said the production lacked coherence as Johnson randomly attacked various and sundry aspects of religion and religious institutions.

71.14 *Bristow* (P) Frank Dickens and Michael Bakewell (adpt of Dickens's cartoon strip, *Bristow*). ICA c. 18/1/71 (Ln).* *Bristow* Freddie Jones; *Jones* Graham Roberts; *Anna* Quayle, Matthew Corbett. *Dir* Michael Bakewell. Review: *Times* 19/1/71, 9. Comment: *Times* thought the production succeeded in transferring the newspaper cartoon strip in the *Evening Standard* to the stage.

71.15 *The Duchess of Malfi* (T) John Webster. COURT

18/1/71.** Cast: Findlater; *Stage* 21/1/71, 18; *WWT/16*. *Castruchio*, *Old Lady*, *Servants*, *Courtiers*, *Pilgrims*, *Madmen*, *Executioners*, *A Doctor*, *Officers*, *Soldiers* Derek Carpenter, Anthony Douse, Andrew Neil, Brian Prothero, Anthony Trent, Gareth Thomas, Donald Sumpter, Henry Woolf; *Delio* Eric Woofe; *Antonio* Desmond Gill; *Daniel de Bosola* Victor Henry; *The Cardinal of Aragon* Malcolm Tierney; *Ferdinand Duke of Calabria* Oliver Cotton; *The Duchess of Malfi* Judy Parfitt; *Cariola* Christine Hargreaves; *Julia* Sheila Scott Wilkinson; *The Children of the Duchess of Malfi* and *Antonio* Judith Copeland, Kevan Stocker, Gregg Smith. *Dir* Peter Gill; *Dgn* William Dudley; *Mus* Gentle Fire; *Light* Andy Phillips; *Dsm* Rosemary Beattie. Plot: Best/46, 426–27, Fletcher, Gassner, Griffiths, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 19/1/71, 2; *Guardian* 19/1/71, 8; *Illustrated London News* 30/1/71, 33; *New Statesman* 22/1/71, 122; *Observer* 24/1/71, 23; *Stage* 21/1/71, 18; *Times* 19/1/71, 9; *Tribune* 29/1/71, 11. Comment: MPS 262. English Stage Company. *New Statesman* said the set, such as it was, resembled a drab doss house, and the acting was equally drab. *Guardian* dubbed the production Brechtian and thought it and some of the acting effective. *Observer* said Peter Gill had staged the play “as if in a madhouse ... an interesting idea, but not one to sustain a whole evening.” *Illustrated London News* was disappointed with most of Gill’s directorial choices. *Times* declared virtually every aspect of the production cut across “the grain of the work itself.”

71.16 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 18/1/71.** Plot: Ayre, Bordman/5, 74–75, Gänzl, Hochman, Sobel. Comment: D’Oyly Carte Opera Company.

71.17 *Bombastes Furioso* (Bsq, 1a) William Barnes Rhodes. LAMB AND FLAG 19/1/71 (Ln). 1st perfd Haymarket 7/8/1810. Cast: *Stage* 28/1/71, 16. *Artaxominous* Knight Mantell; *Griskinissa* Joan Morrow; *Fusbos* John Leeson; *General Bombastes* Raymond Cross; *Distaffina* Juliet Duncan. *Dir* John Tordoff; *Mus* Andrew Branch; *Sm* Barry Joseph, Jacqui Byford, Merlin Ward. Review: *Stage* 28/1/71, 16. Comment: Macklin. An excellent production of this “satire on the overwritten, almost operatic, texts favoured by certain extrovert 18th and early 19th century actors” (*Stage*).

71.18 *Curtains* (P) Tom Mallin. OPEN SPACE 19/1/71.** Cast: *WWT/16*. *Mildred Wringe* Antonia Pemberton; *Niall Scrimgeour* Nigel Hawthorne; *Gladys Spendlove* Ursula Smith. *Dir* Michael Rudman. Reviews: *New Statesman* 29/1/71, 157; *Times* 20/1/71, 12. Comment: *Times* praised both Rudman’s production and the cast.

71.19 *Rattle of a Simple Man* (C, 3a) Charles Dyer. LITTLE THEATRE CLUB 20/1/71.** *Percy* Peter Hutchins; *Ginger* Roger Oakley; *Cyrenne* Samantha Birch. *Dir*, *Dgn* Johnathan Gully. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hischak, Loney, Salem, Vinson, Weintraub. Review: *Stage* 28/1/71, 15. Comment: A revised version.

71.20 *We’re Due in Eastbourne in Ten Minutes* (Tinkle P) N. F. Simpson. LITTLE THEATRE CLUB 20/1/71 (Ln). 1st perfd BBC-2 TV 2/1/67; 1st stage perf. Cast: *Stage* 21/1/71, 10. *Bro* Tom McCarthy; *Middie* Sandra Lane; Jason Davis, Don Blackwell, Nelida Ladd. *Dir* Kendall Johns. Review: *Stage* 28/1/71, 16. Comment: In the play Bro and Middie (characters from *A Resounding Tinkle*) feed nuts to guests on their way to Eastbourne.

71.21 *Captain Jack’s Revenge* (P) Michael Townsend Smith. THEATRE UPSTAIRS 21/1/71. 1st perfd La MaMa, New York, 3/4/70; 1st British perf. Cast: Findlater; *Stage* 4/2/71, 13; *WWT/16*. *Mary* Patricia Quinn; *Jack* Michael Pennington; *William* Anthony Corlan; *General Canby* Edward Jewesbury; *Alfred Meacham* Allan Mitchell; *Reverend Thomas* Martin Matthews. *Dir* Nicholas Wright; *Dec* Charles L. Dunlop. Reviews: *Stage* 4/2/71, 13; *Times* 22/1/71, 11. Comment: English Stage Company. A failed attempt at drawing parallels between native American Indians and contemporary hippies in the style of Pirandello (*Times*).

71.22 *Meeting at Night* (C, 2a) James Bridie. DUKE OF YORK’S 21/1/71.** 53 perf. Cast: *Stage* 28/1/71, 15; *Theatricalia*; *Variety* 10/2/71, 64; *WWT/16*. *Connie Triple* Linda Gardner; *Hector MacLachlan* Jonathan Newth; *George Triple* Wilfrid Hyde White; *Inspector Flatt* Sydney Tafler; *Mrs. MacLachlan* Renée Houston; *Sandy* David Battley. *Pres* Henry Sherwood Productions Ltd., Robert Kirkwood; *Dir* Donald McWhinnie; *Dgn* Hutchinson Scott; *Light* Derek Ensor; *PR* Frank Rainbow. Reviews: *Christian Science Monitor* 1/1/71, 4; *Daily Mirror* 22/1/71, 14; *Guardian* 22/1/71, 8; *Illustrated London News* 6/2/71, 33 *New Statesman* 5/2/71, 190; *Observer* 24/1/71, 23; *Stage* 28/1/71, 15; *Times* 22/1/71, 11; *Tribune* 29/1/71, 11; *Variety* 10/2/71, 64. Comment: “A curious comedy about a compulsive capitalist swindler and a mad communist hotelier joining forces ... to defeat the law” (*Tribune*). “Artless in a rather disarming way but desultory and feeble beyond final endurance” (*Guardian*). *Christian Science Monitor* said the piece lacked Bridie’s usual traits, and only Wilfrid Hyde White was any good. *Variety* said the play “should have been left interred,” commended Hyde White’s performance, and, like *Tribune*, admired Hutchison Scott’s sets. *Daily Mirror* thought the cast’s talents were

wasted on this unfunny comedy.

71.23 *The Formation Dancers* (C, 3a) Frank Marcus. HAMPSTEAD 25/1/71.** Cast: *Stage* 4/2/71, 13; *Theatricalia*; *WWT/16*. *Gerald* Lyndon Brook; *Maggie* Barbara Leigh-Hunt; *Paul* Anton Rodgers; *Perdita* Anna Calder-Marshall. *Dir* Vivian Matalon; *Dec*, *Light* John Hallé. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 26/1/71, 2; *Christian Science Monitor* 1/1/71, 4; *Guardian* 26/1/71, 8; *Illustrated London News* 6/2/71, 33; *New Statesman* 5/2/71, 190; *Observer* 31/1/71, 19; *Spectator* 6/2/71, 198; *Stage* 4/2/71, 13; *Times* 26/1/71, 8. Comment: The piece was performed “much too solemnly” (*Christian Science Monitor*). *Guardian*, like the audience, enjoyed the piece even though it tended to flag in places; excellent performances from Barbara Leigh Hunt and Lyndon Brook. *Observer* noted the play was an accurate representation of people who lived in London NW 1. *Times* observed that, as a comedy of middle age, Marcus’s 1964 play began a theme taken up “in their different ways [by] John Osborne, Peter Nichols, David Mercer and John Bowen.”

71.24 *Answer Me* (P) George Woodman. INTIMATE 26/1/71. 1st perf? Cast: *Stage* 4/2/71, 14. Review: *Stage* 4/2/71, 14.

71.25 *Is She His Wife or Something Singular?* (Buletta, 1a) Charles Dickens. LAMB AND FLAG 26/1/71 (Ln). 1st perfd St. James’s 6/3/1837. Cast: *Stage* 4/2/71, 14. *Mr. Tapkins* John Tordoff; *Mr. Limbury* Peter Clough. Reviews: *Dickensian* 67 (1971) 97–98; *Stage* 4/2/71, 14. Comment: Macklin.

71.26 *The Decline and Fall of Leslie West* (P) Dalt Wonk. NEW ARTS LAB 27/1/71.* Cast: *Stage* 11/2/71, 14. *Bill* Richard Owens; *Leslie* Josephine Sacabo; *Rosalie* Hal Dyer; *Sam* Kenneth Garner *Dir* Dalt Wonk; *Light* Barry Searle. Review: *Stage* 11/2/71, 14. Comment: Bird in Hand Company. “Its protagonist is one of those dreadful mixed-up American girls whose problems drive her family and friends to amateur psychiatry and despair. The dialogue is literate, but I never believed in the characters sufficiently to become engrossed in their miseries” (*Stage*).

71.27a *Duel* (P, 1a) Philip Martin. MERCURY 27/1/71.** Cast: *Stage* 4/2/71, 15. Reviews: *Stage* 4/2/71, 15; *Times* 28/1/71, 8. Comment: Quipu. The three plays were “built around a single theme: the ever-widening gulf between most people’s fantasies and everyday reality ... A very interesting evening and [the plays] are all intelligently directed by their respective authors” (*Times*).

71.27b *Intersection* (P, 1a) David Calderisi. MERCURY 27/1/71.* Cast: *Stage* 4/2/71, 15. Reviews: *Stage* 4/2/71, 15; *Times* 28/1/71, 8. Comment: Quipu.

71.27c *A Last Belch for the Great Auk* (P, 1a) David Halliwell. MERCURY 27/1/71.* Cast: *Stage* 4/2/71, 15. *Reginald* Armitage Anthony May; *Dymphne* Pugh-Gooch Susan Tracy. *Dir* David Halliwell. Plot: Vinson. Reviews: *Stage* 4/2/71, 15; *Times* 28/1/71, 8. Comment: Quipu.

71.28 *Run-a-Mock* (Revue). HAMPSTEAD 27/1/71 (Lt). 1st perf? Cast: *Stage* 4/2/71, 13. Rogers and Starr, Carole Allen, Peter Regan. Reviews: *Stage* 4/2/71, 13; *Times* 29/1/71, 12. Comment: “Waves of [cultish] audience delirium drowned a good deal of this late-night revue ... [Rogers and Starr are] the funniest female impersonators I have ever seen” (*Times*).

71.29 *Kean* (D, 3a) Jean-Paul Sartre (adpt of Alexandre Dumas, *père*’s play (1836); trans Frank Hauser of *Kean; ou désordre et génie*, 1953). GLOBE 28/1/71. 300 perf. 1st British perf Playhouse, Oxford, 8/9/70. Cast: *Stage* 4/2/71, 13; *Variety* 17/2/71, 72; *WWT/16*. *Elena* Countess of Koefeld Lisa Daniely; *Major Domo*, *Lord Nevill* Peter Yapp; *Footman* Keith Varnier; *Amy* Countess of Gosswell Maggie Jones; *Count de Kowfeld* Frank Gatliff; *Prince of Wales* Philip Voss; *Edmund Kean* Alan Badel; *Solomon* Ken Wynne; *Anne Danby* Felicity Kendal; *1st Tumbler*, *Stage Manager* Denis de Marne; *Peter Potts* William Ridoutt; *Sadie* Pamela Denton; *Constable* Thomas Chesleigh; *Gidsa* Eve Karpf; *Darius* Roderick Horn; *Tumblers*, *Servants* Thomas Chesleigh, Johnny Clayton, Pamela Denton, Patrick Gibson, Peter Gregory, Eve Karpf, Anna Lievan, Keith Varnier. *Mgr dir* Prince Littler; *Mgr* S. Bailey; *Pres* Bernard Delfont; *Dir* Frank Hauser; *Dgn* Peter Farmer; *Light* Robert Bryan. Plot: Fletcher, Griffiths, Hochman, Matlaw, 677. Reviews: *Birmingham Post* 29/1/71, 2; *Christian Science Monitor* 5/2/71, 4; *Guardian* 29/1/71, 8, 1/2/71, 8; *Illustrated London News* 13/2/71, 33; *New Statesman* 5/2/71, 190; *Observer* 31/1/71, 19; *Spectator* 6/2/71, 198; *Stage* 4/2/71, 13; *Times* 29/1/71, 12; *Tribune* 12/2/71, 11; *Variety* 17/2/71, 72. Comment: MPS 190. Alan Badel (Kean) gave a “splendidly flamboyant performance in a bravura role” (*Guardian* 29/1); *Observer* said the same, adding the whole production was full of “shameless melodramatic gusto.” *Christian Science Monitor* reported the production “had a triumphant first night.” In addition to Badel’s brilliant performance, *Variety* extended praise to Ken Wynne and Felicity Kendal, as did *Times*.

71.30 *The Long and the Short and the Tall* (D, 2pt) Willis Hall. TOWER, CANONBURY, 29/1/71.** Cast: TTC.

Plot: Fletcher, Loney, 316, Patterson.

71.31 *Oedipus* (T, 1a) Seneca (adpt Ted Hughes). QUESTORS 30/1/71.** Cast: QTA. Review: *Middlesex County Times* 5/2/71, 7.

71.32 *Morality* (P) Michael O'Neill and Jeremy Seabrook. THEATRE UPSTAIRS 31/1/71.* 2 perf. Cast: Findlater; *Stage* 4/2/71, 17; WWT/16. *Evelyn Pargeter* Joan Hickson; *James Pargeter* Bernard Gallagher; *Lynn Pargeter* Marjorie Yates; *Nicholas Pargeter* Leon Vitali; *Laurence Caldecott* Edward Petherbridge; *Tone* Matthew Corbett; *Des* Billy Hamon; *Mrs. Er . . . Um* Diane Hart; *Mike* Stanley Meadows. *Dir* Roger Croucher. Plot: Vinson. Reviews: *Guardian* 1/2/71, 8; *Stage* 4/2/71, 17; *Times* 1/2/71, 8. Comment: English Stage Company. Produced without decor. "One of the suavest indictments of suburban hypocrisy" with "sharply etched performances" from Edward Petherbridge, Leon Vitali, and Joan Hickson. (*Times*).

71.33 *The Emergency* (P) Madeline Southerby. BASEMENT THEATRE 1/2/71 (Ln). 1st perf? Cast: *Stage* 28/1/71, 6. Alex Marshall, Richard Huggett, Mervyn Pascoe. *Dir* Walter Hall.

71.34 *The Architect and the Emperor of Assyria* (D, 2a) Fernando Arrabal (trans Jean Benedetti of *L'architecte et l'empereur d'Assyrie*, 1967); visual and aural conception by Victor Garcia and Michael Launay. OLD VIC 2/2/71. 28 perf. 1st British perf. Cast: NTA; *Stage* 11/2/71, 13; *Theatricalia*; *Variety* 24/2/71, 58; WWT/16. *The Architect* Jim Dale; *The Emperor* Anthony Hopkins. *Dir* Victor Garcia; *Light* David Hersey; *Sound* Marc Wilkinson; *Assist dir* Roland Joffe; *Sm* Jackie Harvey. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Birmingham Post* 4/2/71, 2; *Christian Science Monitor* 12/2/71, 4; *Guardian* 4/2/71, 8; *Illustrated London News* 13/2/71, 33; *New Statesman* 12/2/71, 219; *Observer* 7/2/71, 23; *Stage* 11/2/71, 13; *Times* 4/2/71, 12; *Tribune* 12/2/71, 11; *Variety* 24/2/71, 58. Comment: National Theatre. Press night was 3/2/71; apparently there were no previews. *Observer* reported a rumored naked performance by Anthony Hopkins did not materialize; nevertheless, it was an unmissable performance, supported by a "constantly ingratiating" one from Jim Dale. *Guardian* missed "a powerful verbal expression of pessimism" amidst the "visual and aural conception" of the production. Similarly, *Christian Science Monitor* thought the elaborate production detracted from the play and "outclassed" the actors. *Tribune* was also overwhelmed by all the production "business" and wanted to hear what the actors might be saying. *Times* described Victor Garcia's production as "a superbly arrogant magnifi-

cation of the play, aiming to break down audience indifference by physical assault." The production remained in repertory until 30/7/71.

71.35 *Chrononhotonthologos* (Bsq, 1a) Henry Carey. LAMB AND FLAG 2/2/71 (Ln). 1st perfd Haymarket 22/2/1734. Cast: *Stage* 11/2/71, 13. *Chrononhotonthologos* Antony Webb; *Aldborontiphoscophornio* John Harewood; *Rigdum Funnidos, King of the Antipodes, Cook, Doctor* Andrew Branch; *Queen Fadladinida* Paula Jacobs; *Tatlanthe* Joyce Rae; *General Bombardinian* Knight Mantell. *Dir* John Tordoff; *Mus* Andrew Branch; *Sm* Jacqui Byford. Plot: Law. Review: *Stage* 11/2/71, 13. Comment: Macklin. A strong production of this piece which "defies plot analysis, but the entire farrago of nonsense is sheer delight, drawing on Shakespeare and others for quotations, plus extravagances of language" (*Stage*).

71.36 *Endgame* (D, 1a) Samuel Beckett. YOUNG VIC STUDIO 2/2/71.** Cast: WWT/16. *Hamm* Harold Innocent; *Clov* Desmond McNamara; *Nagg* Sam Kelly; *Nell* Denise Coffey. *Dir* Peter James; *Dec* Anusia Nieradzik. Plot: Demastes/2, Fletcher, French, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 2/2/71, 2; *Christian Science Monitor* 12/2/71, 4; *Illustrated London News* 13/2/71, 33; *Times* 2/2/71, 12. Comment: *Times* remarked how aspects of the staging (in a new auditorium within the Young Vic) imposed difficulties upon the cast. "The fable of *Endgame* has a bleak tedium that grows with any new revival, though I must say that the Young Vic company works anxiously to mitigate it" (*Illustrated London News*).

71.37 *Loki* (P of Ragnarok, 1a) Paddy Fletcher. NEW ARTS LAB 3/2/71 (Lt).* Cast: *Stage* 11/2/71, 13. *Loki* Robin Culver; *Odin* Neale Goodrum; *Thor* Gay Chamberlin; *Baldur* Briony Hathaway; *Narrator* Debbie Klugman. *Dir* Paddy Fletcher; *Light* Barry Searle. Review: *Stage* 11/2/71, 13. Comment: Incubus. "This version sees [Loki] as a sort of Lucifer-Judas figure, spawning war and discord. It is all very symbolic and attempts to be on three levels at once, succeeding usually in falling off them in the process" (*Stage*).

71.38 *Three Duets* (P, 3 episodes) Ronald Hart. LITTLE THEATRE CLUB 3/2/71.* Cast: *Stage* 11/2/71, 14. *Waitress, Secretary, Lady Enid Burton, Customer, Salesman, Man* Stuart Eames. *Dir* Roger Butterworth; *Dgn* Stuart Jennings; *Mus* Chas. Greetham; *Sm* Nicky Chrimes. Review: *Stage* 11/2/71, 14. Comment: For *Stage* the three episodes constituted "an unsatisfactory

fusion of related ideas.”

71.39 *After Haggerty* (C, 2a) David Mercer. CRITERION 4/2/71.** Cast: RSCA; Theatricalia; *Variety* 24/2/71, 58; *WWT/16*. *Bernard* Frank Finlay/Barry Foster; *Clare* Billie Whitelaw; *Roger* David Wood; *Chris* John White; *Mr. Link* Leslie Sands/Sebastian Shaw; *Interpreters* Valerie Colgan, Merdel Jordine, Alec Wallis; *Actors* Brett Forrest, Merdel Jordine, Valerie Colgan, Malcolm Kaye; *Delivery Men* Lewis Wilson/John Comer, Alec Wallis. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B, Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Gen mgr* A. F. Langridge; *Mgr* John Sale; *Dir* David Jones; *Dgn* Alan Tagg; *Light* Stewart Leviton; *Pd mgr* Kevin Palmer; *Admin* Sally Stark; *Sm* John Wallbank; *Dsm* Howard Panter; *Asm* Derek Paget, Jane Littler; *Wm* Patricia McKay; *PR* Genista Streeten Publicity; *Carp* Robert Arnold; *Elect* William Pyers; *Bom* Dagnija Innus. Plot: Hochman, Patterson, Weintraub. Reviews: *Birmingham Post* 5/2/71, 2; *Christian Science Monitor* 26/2/71, 4; *Daily Mirror* 5/2/71, 14; *Guardian* 5/2/71, 8; *Illustrated London News* 20/2/71, 33; *New Statesman* 19/2/71, 249–50; *Observer* 7/2/71, 23; *Stage* 11/2/71, 13; *Times* 5/2/71, 9; *Tribune* 12/2/71, 11; *Variety* 24/2/71, 58. Comment: Royal Shakespeare Company. “Haggerty? He never appears, but his presence is everywhere in a play which has a lot to say—though never obviously—about such diverse topics as Communism, homosexuality and the generation gap. It is also a warm, compassionate study of characters who are not all that very warm or compassionate” (*Daily Mirror*). *Guardian* commended Frank Finlay, Leslie Sands, and Billie Whitelaw, but not “the play’s sprawling and laboured content.” *New Statesman* also thought the play was “prolix, untidy,” but was favorably disposed towards it. *Observer* said the play had been “reconstituted and tightened up.” “What the play does achieve is to put Mercer in a class by himself as the only equivalent of a Continental intellectual writing for the British stage” (*Times*). *Variety* thought the play might have a long run.

71.40 *Under Milk Wood* (P, 2a) Dylan Thomas (abridged Mary Jones). COCKPIT 5/2/71 (Ln).** Eira Griffiths, Patricia Hope, Carole Mowlam, Peter Clough, Sion Probert. *Dir* Mary Jones. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Review: *Stage* 11/2/71, 15. Comment: Cambrian Company. “The packed house suggested that Dylan Thomas’s verse village portrait has suffered that fate worse than death which lies in wait for all classics; it has become a set book”; however, this abridgement removed the play’s subtleties.

71.41 *The Collector* (Thriller) David Parker (adpt of John Fowles’s novel, 1963). KING’S HEAD 8/2/71.* Cast: *Stage* 18/2/71, 17; Theatricalia. *Miranda* Annette André; *Clegg* Brian McDermott. *Dir* Jeremy Young; *Set* Ronald J. Simpson; *Light, Sm* Martin Staines. Reviews: *New Statesman* 19/2/71, 250; *Observer* 14/2/71, 21; *Stage* 18/2/71, 17; *Times* 9/2/71, 10. Comment: “A well-tooled adaptation ... a two-handed guignol with overtones” (*Observer*). *New Statesman* thought the adaptation was an improvement on Fowles’s “surely overrated fable”; the acting was “intelligent.” *Times*, which also commended the production, reported that thirty-five shillings “is very little to pay for a three-course meal and a show,” and enjoyed “sitting at a table with a drink during the performance.”

71.42 *Glamorous Night* (MP [2a]) Ivor Novello (bk, mus) and Christopher Hassall (lyr). WIMBLEDON 8/2/71. 1st perfd Drury Lane 2/5/35. *Militza* June Bronhill; *Olive* Gilbert. *Pd, Dir* Alexander Bridge. Plot: French, Gänzl, Gänzl/3, 419–22, Kennedy, OTF. Comment: June Bronhill was injured by a curtain falling on her on 10/2/71; however, after a 30 minute break, she finished the performance (*Daily Mirror* 11/2/71, 5).

71.43 *Harvey* (C, 3a) Mary Chase. RICHMOND 8/2/71.** Harry Worth, Kathleen Harrison, Tim Barrett, Anna Karen, Kenneth Thornett, Rose Hill, Janet Mahoney, Anthony Woodruff, Geoffrey Lumsden. *Lic, Gen mgr* Frederic Piffard; *Pres* Paul Elliott, Duncan C. Weldon; *Dir* Rex Garner; *Dgn* Brian Currah. Plot: Best/44, 176, Bordman, Bordman/4, 241, Bronner, Bryer, Fletcher, Hischak, Hochman, Loney, 240, Mplots, Patterson, Salem, Shank, Shipley, Vinson, Wheatley. Comment: A two-week engagement.

71.44a *The Baby Elephant* (F, 1a) Bertolt Brecht (trans John Willett of *Das Elefantenkabale* [written 1924/25]). THEATRE UPSTAIRS 9/2/71. 1st London perf thus. Cast: Findlater; *Stage* 18/2/71, 17; *WWT/16*. *Jip* Mark McManus; *Polly* David Hill; *Uria* Anthony Milner; *Jesse* Tim Curry; *Sergeant Townley* Derek Newark; *Wally* Bob Hoskins. *Dir* Bill Bryden; *Dgn* Di Seymour; *Light* Liz Wells; *Dsm* Sally A. Crocker. Plot: Hochman. Review: *Christian Science Monitor* 22/2/71, 4; *Observer* 14/2/71, 21; *Stage* 18/2/71, 17; *Times* 10/2/71, 11. Comment: English Stage Company. Findlater gives Steve Gooch as the translator. *Observer* reported the theatre had been turned into “a singing pub with a nightly cabaret” for this production. As *Times* noted, the reason for that approach was because the cast was “made up of the nucleus of the Ken Campbell Road Show ... They are not strong on cultural reverence.”

71.44b *Brecht in 26* (Collage) Keith Dewhurst. THEATRE

UPSTAIRS 9/2/71.* Cast: *Stage* 18/2/71, 17; *WWT/16*. Reviews: *Christian Science Monitor* 22/2/71, 4; *Observer* 14/2/71, 21; *Stage* 18/2/71, 17; *Times* 10/2/71, 11. Comment: English Stage Company. "The collage is a brilliant, imaginative, powerful evocation of aspects of Brecht's life and character in the Twenties, and also something of a re-creation of Berlin cabaret life" (*Stage*).

71.45 *Don't Start without Me* (C, 2a) Joyce Rayburn. GARRICK 10/2/71. 244 perf. 1st perfd Harrogate 7/11/70. Cast: *Stage* 18/2/71, 17; *Theatricalia*; *Variety* 3/3/71, 65; *WWT/16*. Eric Paul Daneman; Vivien Jan Waters; Norman Brian Cox; Ruth Lucy Fleming. Lic Theatres Consolidated Ltd.; L Garrick Theatre Management Ltd.; Chm D. A. Abrahams; Mgr dir John Hallett; Pres Bill Freedman, Charles Kasher; Dir Barry Morse; Dgn Alan Green; Dsm Trevor Bentham. Reviews: *Birmingham Post* 11/2/71, 2; *Christian Science Monitor* 22/2/71, 4; *Guardian* 11/2/71, 8; *Illustrated London News* 20/2/71, 33; *New Statesman* 19/2/71, 250; *Observer* 14/2/71, 21; *Stage* 18/2/71, 17; *Times* 11/2/71, 11; *Tribune* 26/2/71, 11; *Variety* 3/3/71, 65. Comment: MPS 203. "The kind of prick-and-knickers farce you still find at seaside resorts" (*New Statesman*). "Why the sexual skirmishes of these blank wraiths should hold the attention of real people has always baffled me" (*Times*). "Limp, repetitive, innocuous, only mildly witty" (*Variety*).

71.46 *The Project* (Absurd morality P, 1a) Denise Deegan. LITTLE THEATRE CLUB 10/2/71 (Ln).* Cast: *Stage* 18/2/71, 19. *The King* Kenneth Hale; *Prime Minister* Lorna Wallis; *Gabriel* Alan Ford; *Royal Snail Keeper* Betty Kyprianou; *Prince Napoleon* Laurie Strange; *The Queen* Lindsey Armstrong. Dir Margaret Prior; Sm Jason Davis. Review: *Stage* 18/2/71, 19. Comment: The piece posited that "Christ was the dream-child of the rulers of another planet some 2,000 years ago," but this off-beat fantasy "went disastrously wrong" (*Stage*).

71.47 *The Prince and the Hengirl* (P for children) Anon. ARTS 13/2/71.* Cast: *Stage* 18/2/71, 20. *Bodyguard*, *The Silent Creature* David Troughton; *Hen Girl* Jane Breton; *Prince Pedro* Laurence Keane; *The Dark Lady* Ursula Jones; *King Alfonso*, *The Stern Man* Henry Manning; *Lady in Waiting* Kay Linson; *Soldier* Miles Carver; *Carmen* Rosalind Speight; *Man Waker* Richard Jaques; *Woman Waker* Rosemary Blake. Dir Caryl Jenner; Sc dgn, Cost dgn Wendy Bradfield; Mus Philip John Lee. Review: *Stage* 18/2/71, 20. Comment: MPS 211. Unicorn Theatre. The production successfully used a mixed media approach to the tale (*Stage*).

71.48 *Audrey!* (Satirical mus) Myles Rudge (bk, lyr) and Ted Dicks (mus). THE PLACE 14/2/71.* Cast: *Stage*

18/2/71, 20. *Scobie* Jonathan Dennis; *J. S., Mr. Fix* Johnny Wade; *Basingstoke*, *Bartock* Andy Mulligan; *Harrison*, *Spencer* Monty James; *Julie*, *Biddy* Nina Chalmers; *Mrs. Cream*, *Miss Gland* Bernice Adams; *Audrey* Gemma Craven; *Mo* Barbara Rhodes. Dir Patrick Libby; Ch Sheila O'Neill; Dgn Harriett McClaren; Light Bob Bryan; Cartoons Ted Dicks; Sm Michael Roberts. Reviews: *Illustrated London News* 27/2/71, 33; *Stage* 18/2/71, 20. Comment: Musical Workshop. A tryout production for 4 performances. The piece, which dealt with "the rise to fame of a cartoon artist and the manner in which his creation Audrey enters his fantasies," needed development" (*Stage*).

71.49 *Dark of the Night* (Melo) Douglas Trevern [and Steve Conway]. INTIMATE 15/2/71. 1st perfd Lyceum, Oldham, 21/12/64. Cast: *Stage* 18/2/71, 21. *Carol* Elizabeth Day; *Jane* Nancy Gabrielle; *Henry* Martin Heath; *Mark* Sid Kozak; *Victor* Ron Flanagan. Dir Sorrel Carson; Light Martin Clark; St dir Ron Flanagan. Review: *Stage* 18/2/71, 21. Comment: Actors Workshop. The piece was "an example of [grand guignol] at its grandest—horrific, far fetched and yet, in the light of some contemporary crimes, not altogether impossible or absurd" (*Stage*).

71.50 *The Licentious Fly* (F, 3a) [A.] Huntly Harding. MERMAID 15/2/71.* Cast: *Stage* 18/2/71, 21; *Variety* 3/3/71, 65; *WWT/16*. Emmy Gay Soper; *Jack Fly* Christopher Benjamin; *Alfa* Dallas Adams; *Mrs. Jenkins* Queenie Watts; *Fred Banks* Larry Noble; *P.C. Auger* Lloyd Lamble; *Alice Ramsey* Antonia Pemberton; *William* Christopher Strauli; *Vicar* Norman Chappell; *Postman* Geoffrey Todd. Pres Mermaid Theatre Trust; Dir Philip Grout; Dgn Robin Archer; Light David Adams; Sm Forbes Nelson. Reviews: *Birmingham Post* 17/2/71, 2; *Guardian* 16/2/71, 8; *Illustrated London News* 27/2/71, 33; *New Statesman* 19/2/71, 250; *Observer* 21/2/71, 20; *Stage* 18/2/71, 21; *Times* 16/2/71, 10; *Tribune* 26/2/71, 11; *Variety* 3/3/71, 65. Comment: Like *Don't Start without Me*, "the kind of prick-and-knickers farce you still find at seaside resorts" (*New Statesman*). "Old-fashioned bucolic farce—leering, predictable and rather simple-minded rural sexcapades," suitable for the indiscriminating only (*Variety*). *Times* described the piece as a lunatic aberration, "all Mummerset and wagging bottoms, slack jaws and graceless tussles."

71.51 *Two Kinds of Angel* (P, 1a) David Edgar. BASEMENT THEATRE 15/2/71 (Ln). 1st perfd Bradford University 7/70. Cast: *Stage* 11/2/71, 8. *Marilyn Monroe* Alex Marshall; *Rosa Luxembourg* Patrick Gerrard. Dir James Ware. Comment: About Marilyn Monroe and Rosa Luxembourg (the Polish revolutionary).

71.52 *Flash Gordon and the Angels* (P) David Zane Mairowitz. OPEN SPACE 16/2/71. 1st London perf. Cast: *Stage* 25/2/71, 13. *WWT/16*. *President* William S. Burroughs; *Mission Control* Blain Fairman; *Wife (a voice)* Mary Hughes; *Dale Arden* Leslie Kenton; *Flash Gordon* Manning Redwood; *Dr. Zarkov* Gabor Vernon. *Dir* Walter Donohue; *Film sequence* Jenni Pozzi; *Sc dgn* Luncinda Haines; *Cost dgn* Jenni Pozzi, Carol Britton; *Light* Philip Randall. Reviews: *Christian Science Monitor* 1/3/71, 4; *Guardian* 17/2/71, 8; *Observer* 21/2/71, 20; *Stage* 25/2/71, 13; *Times* 17/2/71, 12. Comment: *Guardian* said "Mairowitz has taken his myth too seriously and failed in developing it to exploit its ironies." *Times* commended Mairowitz for connecting the old film with new material. *Christian Science Monitor* saw the play positively and related numerous parts of the production.

71.53 *Party without a Host* (P) Jacqueline Skarvellis. NEW ARTS LAB 16/2/71.* Cast: *Stage* 25/2/71, 14. *Dante* Hartog Konyn; *Conch* Ian Hirsch; *Virginia* Rebecca Dignam; *Girl* Iris King; *Lady King* Howard Thomas. *Dir*, *Ch* Jacqueline Skarvellis; *Light* Ray Home; *Mus* Paul Barbett; *Sm* Dian English. Review: *Stage* 25/2/71, 14. Comment: Graffiti. "It is all a great deal of nonsense, with incredibly stilted dialogue delivered in a manner that alternates between improvisation and amateurism" (*Stage*).

71.54 *Spider Rabbit* (P, 1a) Michael McClure. KING'S HEAD 16/2/71 (Ln). 1st British perf? Cast: *Stage* 11/2/71, 13. *Angel* Amanda Lear; *Spider Rabbit* Jonathan Kramer/P. J. Proby. *Dir* Frederick Proud; *Sm* Brenda Somers. Plot: Hochman. Reviews: *Stage* 25/2/71, 13; *Times* 17/2/71, 12. Comment: Soho Theatre. The "piece, one of eleven which make up a cycle called 'Gargoyle Cartoons,' is virtually a monologue for the caricature creature of the title and makes its point by niggling away at the subconscious" (*Stage*). *Times* said there was little to the play apart from "McClure's favoured style of interminable word-killing repetition."

71.55 *After Liverpool* (P) James Saunders. QUESTORS 17/2/71.* Review: *Acton Gazette* 25/2/71, 12. Comment: *Acton Gazette* thought that the play was amateurish and too long.

71.56a *How He Lied to Her Husband* (C, 1a) Bernard Shaw. MERCURY 17/2/71.** Plot: Bordman/2, 542, French/2, Hochman, Mander/3, Matlaw, Purdom, Walford.

71.56b *The Lesson* (P, 1a) Eugène Ionesco (anon trans of *La leçon*, 1951). MERCURY 17/2/71.** Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson,

Walford.

71.57 *Captain Brassbound's Conversion* (C, 3a) Bernard Shaw. CAMBRIDGE 18/2/71. 1st perfd Strand 16/12/00. Cast: *Stage* 25/2/71, 13; *Theatricalia*; *Variety* 3/3/71, 65; *WWT/16*. *Rankin* James Gibson; *Drinkwater* Kenneth Williams; *Hassan* Dino Shafeek; *Lady Cicely Waynflete* Ingrid Bergman; *Sir Howard Hallam* John Robinson; *Marzo* Louis Mansi; *Captain Brassbound* Joss Ackland; *Redbrook* Hilary Minster; *Captain Brassbound's Men* Michael Lee Parker John Kennedy, Conrad Asquith, Raymond Platt; *Johnson* Walter Brown; *Osman* Saeed Jaffrey; *Sidi El Assif* Nik Zaran; *The Cadi* Renu Setna; *Cadi's Retinue* Tariq Yunus, Sonny Caldinez, Dino Shafeek; *American Bluejacket* Burnell Tucker; *Captain Hamlin Kearney, U.S.N.* Martin Wyldeck; *American Officers* Antony Vaccars, Frederick Webb; *American Armed Guards* James Gill, Christopher Morley. *Lic* Emile Littler; *Pres* H. M. Tennent Ltd.; *Dir* Frith Banbury; *Dgn* Michael Annals; *Light* Joe Davis; *Cost dgn* Beatrice Dawson; *Sm* Griffith James. Plot: Demastes/1, Fletcher, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 19/2/71, 2; *Christian Science Monitor* 1/3/71, 4; *Daily Mirror* 19/2/71, 16; *Guardian* 19/2/71, 8; *Illustrated London News* 27/2/71, 33; *New Statesman* 26/2/71, 283; *Observer* 21/2/71, 20; *Stage* 25/2/71, 13; *Times* 19/2/71, 11; *Tribune* 26/2/71, 11; *Variety* 3/3/71, 65–66. Comment: *Christian Science Monitor* reported Ingrid Bergman received "a terrific reception" on opening night. *Guardian* said Bergman "sounded monotonous," Joss Ackland was "rather one track," and Kenneth Williams was like a good cockney Buttons in the panto. "Williams cavorts in outrageous fashion and brings every drop of fun from his cheerful Cockney sparrow role. With its African setting, sheiks, sultans and funny pirates, this play is the nearest Shaw got to writing panto. But who wants to see the bewitching Miss Bergman stranded in a sea of unfunny jokes?" (*Daily Mirror*). *Illustrated London News* declared Bergman was wrong for her role. *Variety* thought Bergman was the sole justification for digging up this piece. *Tribune* said the production possessed an "air of unreality" which was emphasized by the "make-do-and-mend set, an adaptable mock-up of wishy-washy rocks and wavy clouds." "A damp squib" (*Observer*). For *Times* the production amounted to "an empty and puerile charade." The first New York production (*Empire* 28/1/07) ran for 14 performances.

71.58 *Macbeth* (T) William Shakespeare. GREENWICH 18/2/71.** Cast: *Stage* 25/2/71, 14; *WWT/16*. *Macbeth* Alan Dobie; *Lady Macbeth* Hildegard Neil; *Banquo* Bernard Lloyd; *Macduff* Bill Stewart; *Duncan* Llewellyn Rees; *Malcolm* Richard Gale; *Witch, Lady Macduff* Romy

Baskerville; *Witch* Yvonne Coulette; *Witch, Gentlewoman* Sally Mates; *Fleance, Young Siward* Paul Aston; *Young Macduff* Christopher Reynalds; *Porter, Seyton, Murderer* Jack Chissick; *Murderer, Sergeant, Siward* John Pollendine; *Murderer, Doctor, Old Man* Edward Higgins; *Donalbain, Caithness* Robert Lister; *Angus, Lord* Maurice Walsh; *Ross* Peter Marinker; *Lennox* Robert Tayman; *Servant* Tim Heald. *Dir* Ewan Hooper; *Dgn* Roger Butlin; *Cost dgn* Sue Plummer; *Light* Robert Bryan; *Sm* Jane Salberg. Reviews: *Birmingham Post* 22/2/71, 2; *Christian Science Monitor* 1/3/71, 4; *Illustrated London News* 6/3/71, 33; *New Statesman* 26/2/71, 283; *Observer* 21/2/71, 20; *Stage* 25/2/71, 14; *Times* 18/2/71, 13. Comment: Alan Dobie gave an honest if unpoetic portrayal of Macbeth, the supporting cast was weak, but Roger Butlin's set was "an unqualified success" (*Observer*). *Christian Science Monitor* said "fresh thinking" had gone into Ewan Hooper's production and Macbeth was "revealed as a man who has been cruelly tricked by fate and robbed of all the glories and happiness he had a right to expect." *Times* listed all the difficulties of staging *Macbeth*, and, apart from Dobie's "rather grey and hollow performance," thought "Ewan Hooper's production gets nearer the centre of the play than more ambitious revivals."

71.59 *Captain Swing at the Penny Gaff* (P, 3a) Paul Thompson and Bert Edwards and Arthur Duncan. UNITY 19/2/71.* Review: *Stage* 25/2/71, 17; *Tribune* 2/4/71, 6–7. Comment: A charity perf was given on 25/3 in aid of the National Union of Agricultural and Allied Workers. The play was about the 1830 uprising by agricultural workers. *Stage* commended the production and noted the theatre was "returning to its grass roots, for it has at last found a socio-historical play of the kind that was fairly common when this theatre was making a mark on the London scene during the first few years of its life."

71.60 *The Empire Builders* (D, 3a) Boris Vian (trans Simon Watson Taylor of *Les bâtisseurs d'empire, ou le Schmurz*, 1959). TOWER, CANONBURY, 19/2/71.** Cast: TTC. Plot: Hochman, Matlaw, 792, Patterson. Comment: Also given one performance at the Collegiate 5/4/71.

71.61 *The Constant Wife* (C [3a]) W. Somerset Maugham. WIMBLEDON 22/2/71.** Cast: *Stage* 18/2/71, 1. Gwen Watford, George Baker, Viola Keats, Basil Hoskins, Phyllida Law, Gillian Raine, Joan Peart, Michael Cotterill, Susan Meisner. *Dir* Nancy Poultney. Plot: Best/26, 118, Bordman/3, 304, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Loney, 142, Mander/5, Matlaw, Rogal, Salem, Shank, Shipley, Sobel. Comment: Candida Plays.

71.62 *Gum and Goo* (P, 1a) Howard Brenton. OPEN SPACE 22/2/71 (Ln). 1st perfd Brighton Combination 1/69. Madeleine Cannon, Miles Anderson, Christopher Biggins. *Dir* Janet Henfry. Plot: Vinson, Walford. Reviews: *Stage* 25/2/71, 15; *Times* 24/2/71, 10. Comment: Royal Shakespeare Company/Studio Production. A note in RSCA indicates the production date was 1/2/71; Schiele confirms 22/2/71, as does *Stage* 18/2/71, 18. "Janet Henfry's direction uses the cast of three, Madeleine Cannon, Miles Anderson and Christopher Biggins, to recreate the playground-game patterns of children's behaviour in a realistic manner underlining the horror of a fantasy situation ending in death" (*Stage*). *Times* commended Brenton for "his mastery as a theatrical story-teller."

71.63 *The Heiress* (P) Ruth Goetz and Augustus Goetz (suggested by Henry James's *Washington Square*, 1881). RICHMOND 22/2/71; trfd to WIMBLEDON 8/3/71.** Sylvia Syms, Joseph O'Connor, Eric Flynn, Mary Hignett, Bessie Love. *Lic, Gen mgr* Frederic Piffard.

71.64 *A Game Called Arthur* (P) David Snodin. THEATRE UPSTAIRS 23/2/71. 1st perfd St. Mary's Hall, Edinburgh, 24/8/70. Cast: Findlater; *Stage* 4/3/71, 14; *WWT/16*. *Arthur* Timothy Dalton; *Mr. Lumsden* Edward Jewesbury; *Sally* Judy Loe; *Dir* Michael Rudman; *Light* Liz Wells; *Dsm* Sally A. Crocker. Reviews: *Christian Science Monitor* 13/4/71, 4; *New Statesman* 5/3/71, 318; *Stage* 4/3/71, 14; *Times* 24/2/71, 10. Comment: Traverse. The play was about a young man trying to prove to himself and friends that he is not homosexual. "Young authors ... will keep on writing this story for ever, and anyone who dismisses it as a platitude is only revealing his own hardening arteries" (*Times*). *Christian Science Monitor* said the play treated the topic with sympathy and "impeccable taste." The play failed to ultimately engage *Stage*.

71.65 *Spoiled* (D, 2a) Simon Gray. HAYMARKET 24/2/71. 38 perf? 1st perfd BBC-1 TV 28/8/68; 1st stage perf Close Theatre Club, Glasgow, 27/1/70. Cast: *Stage* 4/3/71, 13; *Variety* 7/4/71, 62; *WWT/16*. *Howarth* Jeremy Kemp; *Donald* Simon Ward; *Joanna* Anna Massey; *Les* Peter Denyer; *Mrs. Clenham* Pamela Pitchford. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr dir* Sylva Stuart Watson; *Pres* Marvin Liebman, David Fasken; *Dir* Stephen Hollis; *Dgn* Anthony Holland; *Light* Joe Davis; *Sm* David K. Grant; *Dsm* Nancy Seabrooke; *Asm* Robert Fox; *Carp* Jack Beaumont; *Wm* Philippa Gardiner; *Press rep* Theo Cowan Ltd.; *Assoc mgr* Sadaie Procter, Anthony Peek; *Bom* Betty Osborn; *Sc bld, Sc* Victor Mara Ltd. Plot: Demastes/2, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 25/2/71, 2; *Daily Mirror*

25/2/71, 14; *Guardian* 25/2/71, 10; *Illustrated London News* 6/3/71, 33; *New Statesman* 5/3/71, 318; *Observer* 28/2/71, 21; *Spectator* 6/3/71, 326; *Stage* 4/3/71, 13; *Times* 25/2/71, 13; *Variety* 7/4/71, 62. Comment: MPS 257. *Guardian* said the force of the play was somewhat diluted in being transferred from television to the stage; Jeremy Kemp and Anna Massey did not explore their characters' "undercurrents," while Simon Ward "inhabits his part utterly." *Observer* also pointed to the difference between the television and stage presentations. "Ingeniously written, delicately directed and well acted" (*Variety*). *Daily Mirror* described the play as lightweight, disappointing, and dated. *Times* pointed out this was the second formulaic play to be staged in the same week, the other being *A Game Called Arthur*; *Spoiled* was the more successful.

71.66 *Mister* (D, 2a) Stanley Eveling. DUCHESS 25/2/71. 20 perf. 1st perfd Lyceum, Edinburgh, 15/5/70. Cast: *Stage* 4/3/71, 13; *Variety* 24/3/71, 86; *WWT/16*. Tom Freddie Jones; *Daddy* Esmond Knight; *Ella* Delia Lindsay; *Dennis* Andrew Robertson; *Mich* Oscar James. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* Richard Pilbrow, Viki Brinton; *Dir* Richard Pilbrow; *Dgn* John Napier; *Light* Howard Eldridge; *Sound* David Collison; *Assist dir* Margaret Tabor; *Sm* Graeme Cruickshank Plot: Vinson. Reviews: *Birmingham Post* 26/2/71, 2; *Christian Science Monitor* 13/4/71, 4; *Daily Mirror* 26/2/71, 16; *Guardian* 26/2/71, 10; *Illustrated London News* 13/3/71, 31; *New Statesman* 5/3/71, 318–19; *Observer* 28/2/71, 21; *Spectator* 6/3/71, 326; *Stage* 4/3/71, 13; *Times* 26/2/71, 11; *Tribune* 12/3/71, 11; *Variety* 24/3/71, 86. Comment: MPS 240. "An evening of unusual and insufferable boredom" (*Guardian*). However, *Observer* said the writing was "splendid, alive with witty intelligence," and the characters were Shavian. *Tribune's* opinion fell between these latter two reviews. "Has good moments but is too mixed-up to sustain. The several themes are not well organized ... due for a short run" (*Variety*). "A very foolish and pretentious exercise" (*Spectator*). *Illustrated London News* was largely baffled by the plot. Eveling's "finest play so far, he emerges as one of the most exciting dramatists we have" (*Times*).

71.67a *Granny Welfare and the Wolf* (P) John Arden and Margaretta D'Arcy. MUSWELL HILL STREET THEATRE 3/71.*

71.67b *My Old Man's a Tory* (P, 1a) John Arden and Margaretta D'Arcy. MUSWELL HILL STREET THEATRE 3/71.*

71.68 *The Collection* (D, 1a) Harold Pinter. BASEMENT

THEATRE 1/3/71.** Cast: *Stage* 25/2/71, 15. Bill Shane Connaughton; *Stella* Patricia Gerrard; *James* Peter Burton; *Harry* Jeremy Young. *Dir* David Andrews; *Sc dgn* Peter Williams. Plot: Best/62, 140, Demastes/2, Fletcher, Hochman, Salem, Weintraub. Review: *Stage* 11/3/71, 14. Comment: "Timing of lines and pauses, of particular importance in a Pinter play, has been worked out by [David] Andrews to a degree of accuracy which appears spontaneous yet holds the tenuous strands of a plot taut almost to the point of snapping, and his cast work with complete understanding of his aims" (*Stage*).

71.69 *Ellen* (P, 2a) Peter Ransley. HAMPSTEAD 1/3/71. 1st London perf. Cast: *Stage* 11/3/71, 14; *WWT/16*. *Nelly-Ellen O'Connor-Manczak* Mary Merrall; *John Sutcliffe* Ian McShane; *Clara* Maria Aitken; *Ted* Richard Kane; *Robert* Ronald Magill. *Dir* Richard Wilson; *Sc dgn, Light* John Hallé; *St dir* Philip Parsons. Plot: Vinson. Reviews: *Illustrated London News* 13/3/71, 31; *New Statesman* 12/3/71, 355; *Observer* 7/3/71, 23; *Spectator* 6/3/71, 326; *Stage* 11/3/71, 14; *Times* 2/3/71, 11. Comment: *Spectator* thought there was "a touch of puppetry" to the characters, but they were "beautifully played by Ian McShane, Richard Kane and Maria Aitken." *Illustrated London News* also thought the plot was contrived and commended Mary Merrall's performance. "A touching, witty evening" (*Observer*). *Times* praised the play (apart from some facile climaxes to each scene) and the production.

71.70 *The Grass Is Greener* (C, 2a) Hugh and Margaret Williams. WIMBLEDON 1/3/71.** Richard Todd, Robert Beatty, Derek Bond, Eunice Gayson, Dilys Laye. Plot: French/2, Loney, 311.

71.71 *Man Is Man* (C, 11sc) Bertolt Brecht (based on Rudyard Kipling, *Barrack-Room Ballads*, 1892; trans Steve Gooch of *Mann ist Mann*, 1926). COURT 1/3/71. 1st British perf Lauriston Hall, Edinburgh, 25/8/69. Cast: Findlater; *Stage* 4/3/71, 15; *WWT/16*. *Galy Gay* Henry Woolf; *Galy Gay's Wife* Susan Williamson; *Jesse Mahoney* Derek Newark; *Jeremiah Jip* Barrie Rutter; *Polly Baker* Oliver Cotton; *Uriah Shelley* Bob Hoskins; *Mr. Wang* Roddy Maude-Roxby; *Sergeant Charles Fairchild* Trevor Peacock; *Widow Begbick* Georgina Brown; *Soldiers, Worshippers, Sexton* Tim Curry, David Hill, Mark McManus, Antony Milner. *Dir* William Gaskill; *Dgn* William Dudley; *Mus* John Cameron; *Light* Andy Phillips; *Mus dir* Chuck Mallet; *Assist dir* Bill Bryden; *Dsm* Juliet Alliston. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson. Reviews: *Birmingham Post* 2/3/71, 2; *Guardian* 2/3/71, 8, 3/3/71, 8; *Illustrated London News* 13/3/71, 31; *New Statesman* 12/3/71, 354–55; *Observer* 7/3/71, 23; *Stage* 4/3/71, 15; *Times* 2/3/71, 11;

Tribune 12/3/71, 11. Comment: English Stage Company. *Guardian* (2/3) felt the translation was “strangely stilted,” while *Tribune* called it “fluent.” *Observer* said William Gaskill directed the play as “a homely line of *Carry On* military comedy,” with “enormously cheerful” performances by the cast. *Times* noted the “machine gun crew” was played by cast members of the Ken Campbell Road Show. *Tribune* thought Gaskill had taken liberties with the script, notably by speeding up the action instead of giving it the “leisurely pacing” it requires.

71.72 *The Captain of Kopenick* (C, 2a) Carl Zuckmayer (adpt John Mortimer of *Der Hauptmann von Köpenick*, 1931). OLD VIC 2/3/71.** 60 perf. 1st perf this adpt. Cast: NTA; *Stage* 18/3/71, 13; *Theatricalia*; *Variety* 24/3/71, 86; *WWT/16*. *Wilhelm Voigt* Paul Scofield; *Superintendent, General* Charles Kay; *Sergeant, Hoprecht, Inspector* Bernard Gallagher; *Kalle* Jim Dale; *Waiter, Convict, Kutzmann* Michael Harding; *Von Schlettow, Krakauer, Chief of Police* John Moffatt; *Billiards Attendant, Convict* Andrew Dowling; *Dr. Jellinek, Field Marshal, Rosencrantz* Ronald Pickup; *Tart, Augusta* Gabrielle Laye; *Tart, Frau Kessler* Jane Wenham; *Polly, Nurse* Maggie Riley; *Grenadier, Warder, Soldier* David Kincaid; *Policeman, Governor, Porter* Gerald James; *Deltzeit, Convict, Soldier, Police Inspector* Malcolm Reid; *Wabschke, Veteran, Councillor* Harry Lomax; *Doss-house Keeper, Police Inspector* Michael Turner; *Zeck, Convict, Corporal* David Henry; *Höllhuber, Convict, Lieutenant, Officer* James Hayes; *Gebweiler, Convict, Officer, Soldier* Denis Lill; *Buttje, Captain von Schleinitz, Passport Official* Edward Hardwicke; *Jupp, Convict, Soldier* Derek Woodward; *Sergeant, Convict, Kilian* David Ryall; *Corporal, Convict, Soldier, Photographer* Lewis Jones; *Wormser, Superintendent* Kenneth Mackintosh; *Willy Wormser, Soldier, Stutz* Richard Kay; *Obermüller* Bill Fraser; *Chaplain, Kessler, Councillor* Brian Tully; *Bulcke, Soldier* John Flint; *Frau Hoprecht* Mary Griffiths; *Frau Obermüller* Hazel Hughes; *Fanny, Old Lady, Peasant Girl* Julia McCarthy; *Helmut* Peter Duncan; *Lieschen, Old Lady* Jane Lapotaire; *Nurse, Sarah* Norma Streader; *Children* Stephen Howe, Richard McCormick; *Trump, Commissioner* Anthony Nicholls; *Soldier, Policeman* Stephen Sheppard; *Convict, Soldier* Brian Jameson. *Dir* Frank Dunlop; *Assist dir* Misha Williams; *Dgn* Manfred Grund, Karl Von Appen; *Light* John B. Read; *Ch* Sheila O’Neill; *Mus* Michael Lankester. Plot: Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 10/3/71, 2; *Guardian* 10/3/71, 8; *Illustrated London News* 20/3/71, 23; *Stage* 18/3/71, 13; *Times* 10/3/71, 11; *Tribune* 26/3/71, 15; *Variety* 24/3/71, 86. Comment: National Theatre. Press night was 9/3/71; apparently there were no previews. *Variety* noted Paul Scofield

“received an ovation” from both audience and cast, and praised the “large supporting ensemble” acting. *Tribune* praised Frank Dunlop’s direction for bringing to “splendid life many of the scenes in this discursive time-spanning play.” *Guardian* pointed to numerous details in the production which resulted in “so much undated-seeming fun.” *Times* joined the chorus of approval. The production remained in repertory until 27/11/71.

71.73 *The Informer* (P, 1a) Bertolt Brecht (trans Eric Bentley). KING’S HEAD 2/3/71 (Ln). 1st British perf. Cast: *Stage* 11/3/71, 13. *Husband* Ken Parry; *Wife* Jackie Ellis; *Boy* Gary Fox; *Maid* Helli Louise. *Dir* Paul Thompson; *Dgn* Rita Furzey; *Sm* Jacqui Byford. Plot: French/2, French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Reviews: *Stage* 11/3/71, 13; *Times* 4/3/71, 13. Comment: Soho Theatre. The playlet formed part nine, ‘Der Spitzel,’ of *Furcht und Elend des dritten Reiches*, 1938; Eric Bentley gave this work the title *The Private Life of the Master Race*. *Times* wanted the whole of Brecht’s piece to be staged.

71.74 *Requiem for Romeo and Juliet* (Ent, 12pt). YOUNG VIC 2/3/71. Reviews: *Birmingham Post* 6/3/71, 2; *Illustrated London News* 13/3/71, 31; *London Magazine* (August/September, 1971), 128–29; *Stage* 11/3/71, 13; *Times* 5/3/71, 19. Comment: Les Tréteaux Libres. The production involved “being stepped on and over, fondled, ruffled, screamed at and spat upon by practically naked actors,” which resulted in some audience members leaving before the end, which *Stage* wanted to do as well. *Times* panned the production and the intentions of the company; “this is Theatre of Embarrassment.”

71.75 *Pignight* (P, 1a) Snoo Wilson. YOUNG VIC 4/3/71. 1st London perf? Cast: *Stage* 11/3/71, 15. *Jasmin Merchant, Mrs. Mullen* Paul Freeman; *Raymond Gibbs, Mr. Mullen* Darryl Kovann; *The Voice of Mr. Bravington, Smitty* Peter Brenner. *Dir* Snoo Wilson. Plot: Demastes/2, Vinson, Walford. Reviews: *Stage* 11/3/71, 15; *Times* 5/3/71, 19. Comment: Portable Theatre Company. *Times* indicated the production transferred to the King’s Head on 8/3/71. This “savage and disenchanting portrait of rural life” was not as good as Rudkin’s *Afore Night Come*, and the “central argument [was] illogical” (*Times*).

71.76a *The Eumenides* (T) Aeschylus (trans Philip Vellacott). TOWER, CANONBURY, 5/3/71.** Cast: TTC. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shank, Shipley.

71.76b *The Libation Bearers* (T) Aeschylus (trans Philip Vellacott). TOWER, CANONBURY, 5/3/71. 1st perfd 458 B.C. Cast: TTC. Plot: Gassner, Hochman.

71.77 *In the Bar of a Tokyo Hotel* (P, 2pt) Tennessee Williams. ST. MARY ABBOTS THEATRE 8/3/71. 1st perfd Eastside Playhouse, New York, 11/5/69; 1st British perf. *Miriam* Celia Gregory; *Davis* Hall. *Dir* Peter Lindsay. Plot: Bordman/4, 433, Bronner, Heintzelman, Hochman, MacNicholas. Review: *Stage* 18/3/71, 14. Comment: Studio '68. "Peter Lindsay's fluid direction moulded Celia Gregory's performance into something of compelling power, full of undisguised sexuality" (*Stage*). The New York production ran for 25 performances.

71.78 *It's Never Too Late* (Revue). UNITY 12/3/71 (Lt).* Raymond Cross, Laurence Davies, Charles Blackmore, Doreen Farrier, Janet Gillis, Vince Wilkinson. *Dir* Raymond Cross, Laurence Davies. Review: *Stage* 18/3/71, 15. Comment: The return of the Conservatives to political power provided the production with plenty of material (*Stage*).

71.79 *John Ford's Cuban Missile Crisis* (P) the company. OPEN SPACE 15/3/71. 1st London perf. Reviews: *Daily Mirror* 16/3/71, 18; *New Statesman* 2/4/71, 471; *Observer* 21/3/71, 34; *Times* 16/3/71, 18; *Tribune* 2/4/71, 6-7. Comment: There were earlier performances at the Zagreb International Festival of Student Theatre 9/70; Playhouse, Bradford, 11/70, and elsewhere. See also *Theatre Quarterly*, No. 1. *Tribune* described the piece as "edge-of-apocalypse politics sent-up in the style of a vintage Western movie." "This is participation theatre about non-participation politics, technically amateurish by choice in order that no one mistake the genuineness of what it has to say" (*Observer*). "Even at its clumsiest it has the quality of personal dedication" (*Times*). *Daily Mirror* reported "the mainly young audience gave it a good reception. More mature audiences will probably find many of the sentiments naive."

71.80 *The Long and the Short and the Tall* (D, 2pt) Willis Hall. LITTLE THEATRE CLUB c. 15/3/71.** Cast: *Stage* 18/3/71, 15. Iain Armstrong, Don Blackwell, Andrew Browne, William Bryan, Brian Ferguson, Nicholas Foster, Johnathan Gully, Laurie Strange. *Dir* Margaret Prior. Plot: Fletcher, Loney, 316, Patterson.

71.81 *Marriage Unlimited* (C, 3a) Diana Marr-Johnson. RICHMOND 15/3/71.* Cast: *Stage* 18/3/71, 15. *Jenny Price* Julia Sutton; *Alexander Rory* Ronald Hackett; *James Grant* Anthony Verner; *Maisie Belmont* Trudi van Doorn; *Dorothy Pearson* Angela Easterling; *Mr. Ricketts* Michael Bilton; *Mr. Polstruther* Nicholas Smith. *Pres* Richmond Theatre Productions Ltd.; *Dir* Ivor Danvers; *Dgn* John C. Piper; *Sm* Richard Levland. Review: *Stage* 18/3/71, 15. Comment: MPS 220. "An extremely

unamusing comedy about a marriage bureau" (*Stage*). A two-week engagement.

71.82a *The Niece-Wife* (P, 1a) Eugène Ionesco (anon trans of *La nièce-épouse*, 1953). BASEMENT THEATRE 15/3/71 (Ln). 1st British perf. Cast: *Stage* 18/3/71, 15. *The Viscount* David Ritchie; *The Viscountess* Miranda Forbes; *Jacques* Roger Lloyd Pack; *The Baron* Leonard Field; *Lawyer Parboil* Carl Forgione. *Dir* Mike Harding; *Dgn* Ronald Simpson; *Sm* Mollie Kirkland. Review: *Stage* 18/3/71, 15. Comment: Performed under the collective title *Playbag*. "A pleasant lunacy about the legal ethics arising from the decision of a viscount to make his wife also his niece" (*Stage*).

71.82b *Our Girls Are Famous* (P, 1a) Carl Forgione. BASEMENT THEATRE 15/3/71 (Ln). 1st British perf. Cast: *Stage* 18/3/71, 15. *Caraway* Roger Lloyd Pack; *Humblebum* Michael Craze. *Dir* Carl Forgione; *Dgn* Ronald Simpson; *Sm* Mollie Kirkland. Review: *Stage* 18/3/71, 15. Comment: Performed under the collective title *Playbag*. The play consisted of an interview "for what would appear to be a pornographic modelling job with extras, both actors starkers except for clipboard and briefcase" (*Stage*).

71.82c *The Unsatisfactory Supper* (P, 1a) Tennessee Williams. BASEMENT THEATRE 15/3/71 (Ln).* Cast: *Stage* 18/3/71, 15. *Baby Doll* Miranda Forbes; *Archie Lee* Edward Phillips; *Aunt Rose* Mary Hughes. *Dir* Frances Rifkin; *Dgn* Ronald Simpson; *Sm* Mollie Kirkland. Plot: Heintzelman, MacNicholas. Review: *Stage* 18/3/71, 15. Comment: Performed under the collective title *Playbag*. The full title of the piece is *The Long Stay Cut Short or the Unsatisfactory Supper*.

71.83 *Child's Play* (D, 2a) Robert Marasco. QUEEN'S 16/3/71. 106 perf. 1st perfd Royale, New York, 17/2/70; 1st British perf Theatre Royal, Brighton, 23/2/71. Cast: *Stage* 25/3/71, 13; *Theatricalia*; *Variety* 7/4/71, 62; *WWT/16*. *Paul Reese* Richard Heffer; *Father Penny* Derek Fowlds; *Father Griffin* Philip Brack; *Jerome Malley* Laurence Harvey; *Joseph Dobbs* Rupert Davies; *Father Mozian* James Berwick; *Jennings* Robert Barry; *Medwin* William Burleigh; *Nesbitt* Robin Halstead; *Travis Lee* Johns; *McArdle* Roger Tolliday; *Farley* Donald Torr; *Banks* John Trayhorn; *Summerton* Merlin Ward; *Shaw* Allan Warren. *Lic* Prince Littler; *Mgr* Wybert R. Allen; *Bom* Charles Goffrey; *Pres* Doris Cole Abrahams; *Dir* Joseph Hardy; *Sc dgn*, *Light* Jo Mielziner; *Light consultant* Joe Davis; *Sm* Keith Percival. Plot: Bronner, Hischak, Hischak/2, 11, Salem. Reviews: *Birmingham Post* 17/3/71, 2; *Guardian* 17/3/71, 10; *Illustrated London News* 27/3/71, 23; *Observer* 21/3/71,

34; *Spectator* 3/4/71, 472; *Stage* 25/3/71, 13; *Times* 17/3/71, 12; *Tribune* 26/3/71, 15; *Variety* 7/4/71, 62. Comment: *Guardian* said the characters were stereotyped and the play was cleverly constructed "to extract the maximum of nervy suspense" from the "loathsome melodrama." "A confused study of evil," a "pseudo-philosophical work ... unlikely to repeat its Broadway success" (*Variety*). "Joseph Hardy's production attempts to heighten foreboding with many slow menacing entries and long pauses; but it adds only to the portentousness of a notably unthrilling evening" (*Times*). *Illustrated London News* confessed to responding fully to the play's effects during the performance, but felt entirely differently once away from the theatre. The play's original title was *The Dark*. The New York production ran for 342 performances.

71.84 *Forward with the Crutch* (Revue) Dudley Stevens (deviser) and Geoffrey Brawn (mus). LITTLE THEATRE CLUB 17/3/71 (Ln).* Cast: *Stage* 25/3/71, 14. Doreen Hermitage, Valerie Lloyd, Eleanor McReady, Deryk Parkin, Dudley Stevens. *Pres* ANKH Productions; *Dir* Dudley Stevens. Review: *Stage* 25/3/71, 14. Comment: "The material itself is original, crisply written, strictly contemporary in spirit and performed with brisk attack and professional polish" (*Stage*).

71.85 *The Foursome* (P, 1a) E. A. Whitehead. THEATRE UPSTAIRS 17/3/71; trfd to FORTUNE 4/5/71.* Cast: Findlater; *Stage* 25/3/71, 14; *Theatricalia*; *Variety* 16/6/71, 58; *WWT/16*. Harry Paul Angelis; Tim Philip Donaghy; Marie Clare Sutcliffe; Bella Sharon Duce. *Dir* Jonathan Hales; *Dgn* John Napier; *Dsm* Sally A. Crocker. Plot: Bull/3, Hischak/2, 65, Vinson. Reviews: *Christian Science Monitor* 2/4/71, 4; *New Statesman* 2/4/71, 471, 14/5/71, 679; *Observer* 21/3/71, 34, 9/5/71, 29; *Stage* 25/3/71, 14, 13/5/71, 13; *Times* 19/3/71, 12; *Tribune* 21/5/71, 11; *Variety* 16/6/71, 58. Comment: MPS 252. English Stage Company. The piece was expanded to two acts when it transferred to the Fortune. *Christian Science Monitor* called Whitehead "a man of sincere conviction and of considerable dramatic talent." *Observer* (9/5) said the extended version weakened the play's impact. *Tribune* described the extension as a sea-change, "from a small-scale study of group sadness to the slightly kinky seaside seduction." *Variety* noted the play featured full-frontal male nudity. *Times* praised Whitehead's ability to infuse a banal situation with "emotional and social resonance." The first New York production (Astor Place 12/11/73) ran for 24 performances.

71.86 *The Good and Faithful Servant* (P, 19sc) Joe Orton. KING'S HEAD 17/3/71 (Ln). 1st perfd ITV/Rediffusion 6/4/67; 1st stage perf. *George Buchanan*

John Rutland; *Edith Edna Doré*; *Mrs. Vealfoy Vivienne Burgess*; *Adrian Shergold*, *Juliet Aykroyd*, *Angus Lennie*. *Dir* Frederick Proud. Plot: Fletcher, Walford, Weintraub. Reviews: *New Statesman* 2/4/71, 471; *Stage* 25/3/71, 14; *Times* 19/3/71, 12. Comment: Soho Theatre. A good production and performance of a piece "as funny as anything Orton ever wrote" (*Times*). *Stage* commended the "brisk pace" of Frederick Proud's direction and "his particularly well-chosen cast [who] respond shrewdly to his guidance."

71.87 *Icarus's Mother* (P) Sam Shepard. OPEN SPACE 17/3/71 (Ln). 1st perfd Caffe Cino, New York, 16/11/65; 1st British perf Close, Glasgow, 12/11/69. Plot: MacNicholas. Comment: Royal Shakespeare Company. Advertised in *Times* 17/3/71, 12.

71.88 *Move Over Mrs. Markham* (FC, 2a) Ray Cooney and John Chapman. VAUDEVILLE 17/3/71.** 785 perf. Cast: *Stage* 25/3/71, 13; *Theatricalia*; *Variety* 7/4/71, 62; *WWT/16*. Joanna Markham Moira Lister/Dinah Sheridan; *Alistair Spenslow* Trevor Bannister/David Collings; *Sylvie Susan Edmondstone*; *Linda Lodge* Lana Morris/Diane Hart; *Philip Markham* Tony Britton; *Henry Lodge* Terence Alexander; *Walter Pangbourne* Bryan Coleman; *Olive Harriet Smythe* Cicely Courtneidge; *Miss Wilkinson* Ann Kennedy. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Peter Saunders, Ray Cooney; *Dir* Ray Cooney; *Dec* Peter Rice; *Light* Francis Reid; *Gen mgr* Verity Hudson, Peter Mercier; *Sm* Peter Fox; *Dsm* Peter Daly; *Asm* Anita Graham; *Wm* Evelyn Ranells; *Press rep* Torrington Douglas; *Mgr* John Morrison; *Elect* K. A. Lidstone; *Carp* Phil Nicklin; *Bom* O. Sansum; *Sc bld* Vic Mara Ltd.; *Sc* Alick Johnstone Studios. Plot: Fletcher, French/2, Loney. Reviews: *Birmingham Post* 18/3/71, 2; *Christian Science Monitor* 2/4/71, 4; *Illustrated London News* 27/3/71, 23; *New Statesman* 2/4/71, 471; *Observer* 21/3/71, 34; *Stage* 25/3/71, 13, 29/6/72, 15; *Times* 19/3/71, 12; *Tribune* 26/3/71, 15; *Variety* 7/4/71, 62. Comment: MPS 229. "Not just another smutty, snide show. It is an extremely well devised and adroitly written farce, with the sexual junketings made very funny" (*Stage*). "British audiences will go for the deft mixture of what used to be considered risqué situations, frequent exits and entrances, mistaken identity, double meanings and corny gags all presented with disarming exuberance" (*Variety*).

71.89 *Oedipus* (T) Sophocles (adpt Steven Rumbelow). NEW ARTS LAB 17/3/71.** Cast: *Stage* 11/3/71, 8. *Oedipus* Mark York; *Teiresias* David Paddon; *Creon* Bronson Shaw. *Dir* Steven Rumbelow. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Patterson, Salem, Shank, Shipley, Sobel.

71.90 *Rabelais* (Dramatic game) Jean-Louis Barrault (based on François Rabelais' works; trans Robert Baldick) and Michael Polnareff (mus). ROUND HOUSE 18/3/71.** Cast: *Stage* 25/3/71, 13; *WWT/16*. *Dancer, Nursemaid, Lantern* Janie Kells; *Dancer, City Girl, Queen of the Divine Bottle* Aletta Lohmeyer; *Dancer, Nursemaid, Lantern* Belinda Low; *Dancer, Hostess of Thelema, Princess Bacbuc* Rohan McCullough; *Dancer, Nursemaid, Lantern* Julie Neubert; *Dance Leader, Nursemaid, Lantern* Judith Paris; *Dancer, Nun, Lantern* Diana Sawday; *Gargamelle, Dancer* Katya Wyeth; *Early-Pear, Dingdong* Peter Armitage; *Touchfaucet, Calvin* Michael Atwell; *Frogier, Gallet, Triboulet* Andrew Bradford; *Friar John of the Funnels* Bernard Bresslaw; *Grandgousier, Grimalkin* Brian Coburn; *Sailor, Pillot* Robert Gary; *Play-Leader, Xenomanes* Constantin De Goguel; *Gymnast, Sailor* Christopher Good; *Orator of the Company, Ponocrates* Gerald Harper; *Pantagruel* Bernard Horsfall; *Picrochole-Wrestler, Carpalim* Steve James; *Friar John's Wrestler, Shepherd* Max Latimer; *Panurge* Joe Melia; *Thubal Holofernes, Putherbeus* Alan Mitchell; *Dancer, Sailor, Shepherd* Rex Stallings; *Picrochole, Beggar* Ian Trigger; *Baby Garbantua, Aeditus* Bill Wallis; *Dunghill, Eusthenes* Jimmy Winston. Pres Lewenstein-Delfont Productions; *Dir* Jean-Louis Barrault; *Dgn* Mattas; *Mus* Michael Polmareff; *Ch* Valerie Camille; *Light Theatre Projects Ltd.*; *Assist dir* Michael Bogdanov; *Assist ch* Judith Paris; *Fight arr* Steve James; *Dsm* Michael Joyce. Plot: Shipley. Reviews: *Birmingham Post* 19/3/71, 2; *Christian Science Monitor* 26/3/71, 4; *Guardian* 19/3/71, 12; *Observer* 21/3/71, 34; *Stage* 25/3/71, 13; *Times* 19/3/71, 12; *Tribune* 26/3/71, 15. Comment: On opening night two naked men protested against the production, "shouting 'You have stolen the Roundhouse [sic]. Bourgeois thieves. Thieves, thieves'" (*Irish Times* 19/3/71, 5). *Christian Science Monitor* provided an extensive and cogent analysis of the piece and full details of the disastrous first night and the protest (by members of the London Living Theatre group). *Guardian* said the actors did not know how to "present the grotesque elements of their characters." *Times* said the production was misconceived and hindered by the first-night circumstances.

71.91 *What the Butler Saw* (FC, 2a) Joe Orton. TOWER, CANONBURY, 19/3/71.** Cast: TTC. Plot: Demastes/2, Dorney, Fletcher, Hischak/2, 16, Hochman, Law, Loney, Patterson, Salem, Weintraub.

71.92 *The Duchess of Malfi* (T, 2pt) John Webster. QUESTORS 20/3/71.** Cast: QTA. Plot: Best/46, 426–27, Fletcher, Gassner, Griffiths, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 2/4/71, Leisure 4.

71.93 *The Days of the Commune* (D, 14sc) Bertolt Brecht (anon trans of *Die Tage der Commune*, 1956). THE PLACE 22/3/71.** 1st English language perf. Vicki Marriott, Malcolm Hebden, Penelope Brownjohn. *Dir* Jean Benedetti. Plot: French/2, Hochman, Matlaw, Patterson. Review: *Times* 26/3/71, 11. Comment: *Times* said this Rose Bruford College production "deserves a wider audience."

71.94 *Play It Again, Sam* (C, 3a) Woody Allen. WIMBLEDON 22/3/71.** *Allan Felix* Dave King; *Bogart* Bill Kerr; *Brian Morris* Michael Sharvell Martin; *Sally Morris* Kym Parry; *Angie Grant, Julia Breck, Nina McCarthy, Kate Allen, Antonia Carter, Lee Craig-Raymond.* *Dir* Paul Elliott. Plot: Bordman, Bordman/4, 431, Bronner, Fletcher, French/2, Salem. Review: *Esher News and Mail* 25/3/71, 5.

71.95 *La ville dont le prince est un enfant* (P) Henry de Montherlant. ALDWYCH 24/3/71. 1st prof perf complete play Michel, Paris, 13/12/67. Cast: *Stage* 1/4/71, 13; *WWT/16*. *Abbé de Pradts* Paul Guers; *Serge Souplier* Dominique Pennors; *André Sevrals* Gil de Lesparde; *Monsieur Habert* Bernard Ristroph; *Henriet* Edgar Givry; *Abbé Pradeau de la Halle* Yves Brainville. Pres Peter Daubeny; *Dir* Jean Meyer; *Dec* Yvon Henry. Plot: Gassner, 584, Hochman, Matlaw, 538. Reviews: *Christian Science Monitor* 12/4/71, 4; *Guardian* 25/3/71, 12; *New Statesman* 2/4/71, 470–71; *Spectator* 3/4/71, 466–67; *Stage* 1/4/71, 13; *Times* 25/3/71, 14. Comment: Théâtre Michel of Paris. World Theatre Season. *Spectator* declared it could not take the play very seriously: "Conviction cannot be said to peel through any of the relationships as presented here." *Christian Science Monitor* said the theme of the play, performed impressively, was not homosexuality but of the ways to love God. *Times* averred the production "convinces one the author is something more than a harsh, dauntingly severe Catholic moralist."

71.96 *Born Yesterday* (C, 3a) Garson Kanin. RICHMOND 29/3/71.** *Billie Dawn* Aimi MacDonald; *Harry Brock* Harry Towb; *Simon Oates, Anthony Morton.* *Dir* Frederick Jaeger. Plot: Best/45, 235, Bordman, Bordman/4, 255, Bronner, Bryer, Fletcher, Hischak, Hochman, 247, MacNicholas, Salem, Shank, Shipley, Vinson, Wilmeth. Review: *Stage* 8/4/71, 14. Comment: A two-week engagement, including a performance on Good Friday (9/4/71).

71.97 *Grant's Movie* (P, 1a) Mike Weller. OPEN SPACE 29/3/71 (Ln, Lt). 1st perf? Jean Gilpin, Tony Sibbald. *Dir* David Benedictus. Plot: Vinson. Reviews: *Guardian* 31/3/71, 10; *Times* 31/3/71, 11. Comment: "The whole is

a chilling cross cutting of violence and special pleading," faultless direction and acting (*Guardian*). *Times* faulted the play for "its lack of any serious moral framework," but commended the production and acting.

71.98a *I Rise in Flame, Cried the Phoenix* (P, 1a) Tennessee Williams. BASEMENT THEATRE 29/3/71. 1st perfd De Lys, New York, 14/4/59; 1st British perf. Cast: *Stage* 25/3/71, 15. Graham Lines, Yvonne Bonnamy, Barbara Laurensen; *Dir* Walter Hall; *Dgn* Paul Staples. Plot: Heintzelman, MacNicholas. Review: *Stage* 8/4/71, 14. Comment: About D. H. Lawrence. The New York production was given one performance.

71.98b *Poems* Trevor Griffiths. BASEMENT THEATRE 29/3/71. 1st British perf. Cast: *Stage* 25/3/71, 15. Brian Ralph, Brian Ellis, Elizabeth Long, Suzanne Johnson. *Dir* David Blagden; *Dgn* Paul Staples. Review: *Stage* 8/4/71, 14.

71.99 *Max Adrian as G. B. S.* (One-man recital) Michael Voysey (deviser). HAYMARKET 29/3/71.** Cast: WWT/16. Max Adrian. *Pres* Martin Tickner. Reviews: *Birmingham Post* 27/3/71, 2; *Daily Mirror* 30/3/71, 16; *Illustrated London News* 10/4/71, 29; *Spectator* 3/4/71, 467; *Stage* 8/4/71, 15. Comment: Also performed as *An Evening with G. B. S.*

71.100 *Children of the Wolf* (Thriller, 3a) John Peacock. APOLLO 31/3/71. 28 perf. 1st perfd Everyman, Cheltenham, 18/3/69. Cast: *Stage* 8/4/71, 13; Theatricalia; WWT/16. Linda Sheelagh Cullen; Robin Shane Briant; Helena Vincent Yvonne Mitchell; *First Boy* David Liffen; *Second Boy* Billy Franks; *Girl* Hazel Graham; *Michael Planter* Henry Rayner. *Pp* Apollo Theatre Company Ltd.; *Mgr dir* Prince Littler; *Pres* Bernard Delfont; *Dir* Vincent Dowling; *Dgn* David Wilson; *Light* David Hersey. Reviews: *Birmingham Post* 1/4/71, 2; *Illustrated London News* 10/4/71, 29; *New Statesman* 9/4/71, 506; *Observer* 4/4/71, 34; *Stage* 8/4/71, 13; *Times* 1/4/71, 12; *Tribune* 16/4/71, 15; *Variety* 21/4/71, 66. Comment: MPS 249. "A chilly slice of sadism and cruelty ... a revenge story about two half-nutty illegitimate youngsters" and their grudge against their mother who abandoned them (*Variety*). *Observer* wondered why the piece was staged, while *Times* appeared somewhat ambivalent. *Illustrated London News* objected to the two intervals breaking up the suspense.

71.101 *Mixed Values* (C, 1a) Tony Parkin. LITTLE THEATRE CLUB 31/3/71 (Ln).** Comment: T. P. Productions.

71.102 *Neither Here nor There* (P, 1a) Olwen Wymark.

KING'S HEAD 31/3/71 (Ln).* Cast: *Stage* 8/4/71, 15. Plot: Walford. Reviews: *New Statesman* 9/4/71, 506; *Stage* 8/4/71, 15; *Times* 1/4/71, 12. Comment: Soho Theatre. *Times* detected the influence of Orton and Genet in the piece.

71.103 *Two Hundred Years of Labour History* (P, 2a) John Arden and Margaretta D'Arcy. ALEXANDRA PALACE 4/71.*

71.104 *Forget-Me-Not Lane* (CD, 2a) Peter Nichols. GREENWICH 1/4/71; trfd to APOLLO 28/4/71.* 245 perf. Cast: *Stage* 8/4/71, 13; Theatricalia; *Variety* 12/5/71, 232; WWT/16. Frank Anton Rodgers; Charles Michael Bates; *Young Frank* Ian Gelder; *Amy* Joan Hickson; *Ivor* Malcolm McFee; *Mr. Magic* Eddie Molloy; *Miss 1940* Stephanie Lawrence; *Ursula* Priscilla Morgan; *Young Urse* Sandra Payne. *Pres* Memorial Enterprises; *Dir* Michael Blakemore; *Dgn* Roger Butlin; *Cost dgn* Annena Stubbs. Plot: Demastes/2, Hochman, Vinson, Weintraub. Reviews: *Christian Science Monitor* 17/4/71, 4; *Guardian* 2/4/71, 10, 29/4/71, 10; *Illustrated London News* 17/4/71, 31; *New Statesman* 16/4/71, 537–38; *Observer* 4/4/71, 34; *Stage* 8/4/71, 13; *Times* 2/4/71, 10; *Tribune* 7/5/71, 11; *Variety* 12/5/71, 232. Comment: *Guardian* (2/4) pointed out that, like Mortimer's recent *A Voyage Round My Father*, the play was autobiographical and employed a remote, on-stage hero-narrator, and had an "episodic and inconclusive structure." *Observer* thought the play would appeal equally to provincial and West End audiences, but it needed "cutting and polishing." *Tribune* said the theme was well-worn, but presented with freshness and compassion. "Brilliantly evocative entertainment ... impeccably cast, smoothly and eloquently staged by Michael Blakemore" (*Variety*). *Times* thought Nichols had managed to convert "common life into significance."

71.105a *The Gymnasium* (P, 1a) Olwen Wymark. COCKPIT 1/4/71; trfd to LAMB AND FLAG 5/4/71. 1st perfd Mickery, Amsterdam, 19/10/67. Comment: Frilliam Productions. Cast: *Stage* 8/4/71, 15. Ian Barritt, Jeremy Chandler. *Dir* Michael Hucks. Reviews: *Stage* 8/4/71, 15; *Times* 6/4/71, 13. Comment: The piece involved a boxing sparring session as a form of marital therapy. "An extremely cunning piece of work" (*Times*).

71.105b *Liquid* (Satirical C, 1a) David Mowat. COCKPIT 1/4/71; trfd to LAMB AND FLAG 5/4/71.* Cast: *Stage* 8/4/71, 15. Paul Arlington, Susan Glanville, Crispin Gildard. *Dir* Frances Riskin; *Dgn* Ronald Simpson. Reviews: *Stage* 8/4/71, 15; *Times* 6/4/71, 13. Comment: Frilliam Productions. *Times* conjectured the play was "meant to offer satiric insights into the absurdities of the army mentality," but did so unsuccessfully.

71.106 *Hanky Park* (P, 2a) Walter Greenwood (adpt of his autobiography, *There Was a Time*, 1967). MERMAID 1/4/71.* Cast: *Stage* 8/4/71, 13; *WWT/16*. *George, Nobby as a man* Gary Taylor; *Tom Greenwood, Policeman, 1st Man* David Daker; *Walter as a boy* Bernard Padden; *Elizabeth Greenwood* June Watson; *Dick Dacre, Night-watchman* Vyvian Hall; *Charlie Dacre, Granddad McBride, 3rd Man* Peter Clough; *Mickmac as a boy* John Harvi; *Wheleam* John Comer; *Annie Boarder* Sally Miles; *Hettie Boarder* Penny Ryder; *Polly Mytton* Anne Reid; *Grandma McBride, 3rd Woman* Johanna Cassidy; *Pat McBride, 2nd Man* Cyril Appleton; *Theresa McBride, 2nd Woman* Linda Renwick; *Mrs. Flarty, 1st Woman* Jean Boht; *Nobby Clark as a boy* Gary Ward; *Pawnbroker, Curate's voice, Speaker in the street* Antony Brown; *Mickmac as a man* James Walker; *Walter as a man* Jack Tweddle; *Reggie Sniblow* David Janson; *Newsboy* Paul Rosebury. Pres Mermaid Theatre Trust; Dir Josephine Wilson; Dgn Bernard Culshaw; Light David Adams; Assist dir Alan Strachan; Ch Geraldine Stephenson; Mus arr Colin Tarn, Richard Willing Denton; Sc bld Derek Watts, John Smith; Sc Susan Ayers; Sound Antony Horder; Cost Morris Angel and Son Ltd.; Pq Wig Creations. Reviews: *Birmingham Post* 3/4/71, 2; *Guardian* 2/4/71, 10; *Illustrated London News* 17/4/71, 31; *Irish Times* 6/4/71, 6; *New Statesman* 9/4/71, 505–06; *Observer* 11/4/71, 26; *Stage* 8/4/71, 13; *Times* 2/4/71, 10. Comment: *Guardian* appreciated Greenwood's outrage at the still-relevant "industrial hell" of his childhood portrayed in this competently acted piece. "A sound social document" even if it is "not much more than a series of sketches" (*Irish Times*). "A loving eye for human detail" (*Observer*); *Illustrated London News* agreed wholeheartedly. *Times* said Greenwood needed to be more selective in his adaptation and to provide greater unity.

71.107 *Black Girl* (P) Rory O'Briain Bell. UNITY 2/4/71. Review: *Stage* 8/4/71, 15. 1st perf? Comment: Kunapipi Company. About "the tragic effects of White Australia's policy on a migrant black girl" (*Stage* 1/4/71, 8).

71.108 *Hamlet* (T) William Shakespeare. FORTUNE 5/4/71.** 20 perf. Cast: *WWT/16*. *Hamlet* Hugh Thomas; *Claudius* Jonathan James Moore; *Polonius* Mike Baker; *Ghost, Player King, Fortinbras* Andrew Hilton; Dir Jonathan Miller; Assist dir Nicholas Arnold; Dec Bernard Culshaw; Assist dgn Sarah Pauley; Light David Hersey; Fight arr William Hobbs. Reviews: *New Statesman* 16/4/71, 538; *Stage* 15/4/71, 13; *Times* 6/4/71, 13; *Tribune* 16/4/71, 15. Comment: Oxford and Cambridge Theatre Company. A workmanlike production by Jonathan Miller, taken at "a rattling pace" (*Tribune*). *Times* reported the play had been cut down to three hours

and the production was a mix of orthodox and new ideas.

71.109 *Max Adrian in Gilbert and Sullivan* (One-man Ent). HAYMARKET 5/4/71. 1st perfd Guildhall of St. George, King's Lynn, 29/7/69 as *Gilbert and Sullivan*. Cast: *WWT/16*. Max Adrian. Pres Martin Tickner; Dir Laurier Lister. Reviews: *Birmingham Post* 27/3/71, 2; *Stage* 8/4/71, 15; *Times* 7/4/71, 11. Comment: MPS 86. A sober, factual account of Gilbert and Sullivan, but valuable as an example of Max Adrian's "own glittering histrionic technique" (*Times*).

71.110 *Measure for Measure* (C) William Shakespeare. YOUNG VIC 5/4/71.** Cast: *Stage* 15/4/71, 13. Duke Edward Hardwicke; *Escalus, Abhorson* Richard Kay; *Angelo* Ronald Pickup; *Lucio* Nicky Henson; *Gentleman, Friar Peter, Elbow, Barnardine* Seymour Matthews; *Mistress Overdone, Mariana* Denise Coffey; *Pompey* Sam Kelly; *Provost* Gavin Reed; *Claudio* Desmond McNamara; *Juliet, A Nun, Froth* Norma Streader; *Isabella* Jane Lapotaire. Dir Roland Joffe; Cost dgn Carl Toms; Light Derek J. Brown; Sm Michael O. Morris. Reviews: *Birmingham Post* 6/4/71, 2; *Illustrated London News* 17/4/71, 31; *Observer* 18/4/71, 30; *Stage* 15/4/71, 13; *Times* 6/4/71, 13. Comment: Roland Joffe's production was directed at youthful playgoers and featured "bare feet, naked chests, circus clowning and minimal props" (*Observer*). The production "swings eclectically from stark and sombre tragedy to dutifully cheerful comedy" (*Times*). *Illustrated London News* complained that most of the cast had "an apparent lack of interest in the language for its own sake."

71.111 *Vincent* (One-man P) W. Gordon Smith. HAMPSTEAD 5/4/71. 1st perfd Phoenix, Leicester, 18/11/70. Cast: *Stage* 15/4/71, 13; *WWT/16*. *Van Gogh* Tom Fleming. Dir Robin Midgeley; Dgn Adrian Vaux; Light Alan Mowbray; St dir Philip Parsons. Plot: Bull/3. Reviews: *New Statesman* 16/4/71, 538; *Observer* 11/4/71, 26; *Stage* 15/4/71, 13. Comment: An overwhelming *tour-de-force* performance by Tom Fleming (*Observer*).

71.112 *Stone-Age Capers* (Ent) Ken Campbell and Bob Hoskins. THEATRE UPSTAIRS 6/4/71. 1st London perf? Cast: Findlater. Andy Andrews, Dave Hill, Bob Hoskins, Susan Littler, Christopher Martin, P. K. Smith, Jane Wood. Reviews: *Observer* 11/4/71, 26; *Stage* 22/4/71, 13; *Times* 7/4/71, 11. Comment: Ken Campbell Road Show. The theatre had been converted into a pub but the show would have been better in a real pub (*Times*).

71.113 *A Woman Killed with Kindness* (T, 5a) Thomas Heywood. OLD VIC 6/4/71. 43 perf. 1st perfd 1603. Cast: NTA; *Stage* 15/4/71, 13; Theatricalia; *WWT/16*. *Jenkin*

Dai Bradley; *Sisly Milkpail* Jo Maxwell-Muller; *Sir Francis Acton* Tom Baker; *Wendoll* Frank Barrie; *Master John Frankford* Anthony Hopkins; *Sir Charles Mountford* Derek Jacobi; *Master Cranwell* Michael Tudor Barnes; *Master Malby* Tom Georgeson; *Mistress Anne Frankford* Joan Plowright; *Nicholas* Paul Curran; *Jack Slime, Old Montford* Alan Dudley; *Roger Brickbat* Brian Jameson; *Susan Montford* Louise Purnell; *Sheriff, A Jailer* Peter Rocca; *Spiggot* Benjamin Whitrow; *A Keeper, Master Sandy* Michael Edgar; *Master Shafton* Barry James; *Master Rodor* Tom Dickinson; *Master Tydy* David Howey; *Servant* Howard Southern; *Huntsmen, Falconers, Servants* Gillian Barge, David Burt, Kate Coleridge, Tom Dickinson, Michael Edgar, David Howey, Barry James, Brian Jameson, Stephen Sheppard, Howard Southern, Judy Wilson. *Dir* John Dexter; *Dgn* Jocelyn Herbert; *Light* Andy Phillips; *Mus* Marc Wilkinson; *Ch* Malcolm Goddard; *Fight arr* William Hobbs; *Assist dir* David Myles; *Sm* Jackie Harvey. Plot: Hochman, Holzknacht, Law, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 8/4/71, 2; *Illustrated London News* 24/4/71, 27; *New Statesman* 16/4/71, 538; *Observer* 11/4/71, 26; *Stage* 15/4/71, 13; *Times* 8/4/71, 10; *Tribune* 16/4/71, 15. Comment: National Theatre. Press night was 7/4/71; apparently there were no previews. *Observer* praised John Dexter for revealing the “complex strangeness” of the play, but the cast was less successful in conveying Heywood’s “pure, direct” emotions. “The production does not leave you with any clear impression of why the play was thought worth reviving” (*Times*). “A brilliantly coloured, charming, human work from which can be drawn a shining and detailed picture of a certain section of domestic life in Elizabethan England,” with fine performances from Joan Plowright and Anthony Hopkins (*Stage*); *Illustrated London News* shared those conclusions. The production remained in repertory until 31/1/71.

71.114 *Meet Me in London* (Ent, 2pt). ADELPHI 7/4/71. Tommy Steele, The Young Generation, Susan Maughan, Hope and Kean, The Gaiety Girls, The Steelmen, The Steelettes. *L* Musical Plays Ltd.; *Gen mgr* Thomas Porter; *Pres* Bernard Delfont; *Pd* Stewart Morris; *Ch* Douglas Squires, Malcolm Goddard; *Pd supervised* Harold Fielding; *Dir, Light* Richard Pilbrow; *Cond* Peter Collins. Reviews: *Stage* 15/4/71, 3; *Times* 8/4/71, 10; *Variety* 21/4/71, 52. Comment: Performed twice nightly. Closer to variety than anything else, the first part featured the singing and dancing group, the New Generation, while Tommy Steele reprised his show business career in the second part (*Variety*). *Times* complained about “the appalling quality of the sound reproduction.”

71.115 *Conn and the Conquerors of Space* (P for

children) Bill Morrison. ARTS 10/4/71.* Cast: *Stage* 22/4/71, 14. *Narrator* Veronica Foley; *Doctor Sax* Richard Jacques; *Kaykays* Rosemary Blake, Peter Bourne, Miles Carver, Laurence Keane; *Appollonia* Rosalind Speight; *Auric* Peter Bourne; *Conn* David Troughton; *Varash* Laurence Keane; *Krone* Ursula Jones; *King Conn* Clive Cable. *Dir* Caryl Jenner; *Dgn* Pamela Howard; *Sm* Russell Chick. Review: *Stage* 22/4/71, 14. Comment: Unicorn Theatre. A space and time adventure fantasy with “the statutory anti-war and pro-brotherly love moral” (*Stage*).

71.116 *Passion* (P, 1a) Edward Bond. ALEXANDRA PARK RACECOURSE 11/4/71.* Cast: *WWT/16. The Narrator* Chris Malcolm; *The Old Woman* Susan Engel; *The Dead Soldier* Mark McManus; *The Queen* Penelope Wilton; *The Prime Minister* Nigel Hawthorne; *The Magician* Roddy Maude-Roxby; *Christ* Norman Beaton; *Buddha* Bob Hoskins. *Dir* Bill Bryden; *Dec* Di Seymour. Plot: Demastes/2, Walford. Reviews: *Observer* 11/4/71, 23 (plot summary); *Tribune* 16/4/71, 6. Comment: Royal Court Theatre. The text of the play, written for the Campaign for Nuclear Disarmament, was printed in *New York Times* 15/8/71, D1.

71.117 *Flowering Cherry* (P, 2a) Robert Bolt. RICHMOND 12/4/71. 1st perfd Royal Court, Liverpool, 14/10/57. Joyce Heron, Kevin Stoney. Plot: Bordman/4, 364, Hischak, Loney, 305, Salem, Vinson, Weintraub. Comment: A two-week engagement. The first New York production (Lyceum 21/10/59) ran for 5 performances.

71.118 *Blubber* (P, 1a) John Grillo. HAMPSTEAD 13/4/71 (Ln).* Cast: *Stage* 22/4/71, 15. *Blubber* Nigel Anthony; *Sam Piper* Darryl Kavann; *Sylvia* Gay Soper. *Dir* Frederick Proud; *Dgn* Rita Fursey; *Sm* Monica Norton. Reviews: *Stage* 22/4/71, 15; *Times* 14/4/71, 10. Comment: Soho Theatre. In the play *Blubber* and *God* are both contemplating suicide, and *Blubber* decides to do so in order that “that the two of them can start a new life together on Mars” (*Stage*). *Times* thought the play was dissociated “from its material” and was “a pitiful private case-history.”

71.119a *The Deed* (P) Philip Martin. MERCURY 13/4/71.* Cast: *Stage* 15/4/71, 8. Carole Hayman, Malcolm Ingram. *Dir* Michael Wearing. Comment: Quipu.

71.119b *A Last Belch for the Great Auk* (P, 1a) David Halliwell. MERCURY 13/4/71.** Cast: *Stage* 15/4/71, 8. *Reginald Armitage* Anthony May; *Dymphne Pugh-Gooch* Susan Tracy. *Dir* David Halliwell, Warren Clarke. Plot: Vinson. Comment: Quipu.

71.120a *Maami* (P) Richard Franklin. LITTLE THEATRE CLUB c. 13/4/71.* Christopher Briggs, Richard Franklin, Kim Richmond, Melinda Churcher, Adrienne Burgess. Review: *Stage* 29/4/71, 10. Comment: Studio Workshops. “An African play about a chief still in love with one of his wives who is apparently barren. It seems almost Elizabethan or Jacobean” (*Stage*).

71.120b *Tree* (P) Richard Franklin. LITTLE THEATRE CLUB c. 13/4/71.* Cast: *Stage* 15/4/71, 13. Helen Blatch, Randolfe Frank, Teddie Gray, Peg Sweeney, Timothy Woodward. *Dir* Derek Oldfield. Review: *Stage* 29/4/71, 10. Comment: Studio Workshops. “A nonsense piece, in the Lear-Carroll sense, about a ‘Come Dancing’ addicted husband and wife, their arty-crafty son played by two actors, one black, one white and a rug that becomes a scarlet tree of knowledge that eventually blossoms” (*Stage*).

71.121 *One at Night* (D, 3a) Dennis Cannan. COURT 13/4/71.* Cast: Findlater; *Stage* 22/4/71, 13; *Variety* 19/5/71, 76; *WWT/16*. *James Blanch* Roy Dotrice; *Miss Hope* June Jago; *The Rev. Sharp* Roger Swaine; *Dr. Goldstein* George Pravda; *Boyle* Reginald Marsh; *Miss Grant* Mary McLeod; *Dr. Wilberforce* Rudolph Walker; *Wynne Pearson* Margaret Brooks; *Susan Blanch* Rowena Cooper; *Sylvia Farrell* Frances Cuka; *Jack* Lionel Murton; *Extras* Jeannie Fisher, Peter Fontaine, Alan Hay, Christina Paul. *Dir* Roger Williams; *Dgn* Charles Dunlop; *Cost dgn* Denise Heywood; *Mus adviser* Chuck Mallet; *Light* Andy Phillips; *Assist dir* Christopher Warner; *Dsm* Gregory Dark. Plot: Vinson. Reviews: *Birmingham Post* 14/4/71, 2; *Christian Science Monitor* 26/4/71, 4; *Guardian* 13/4/71, 8; *Illustrated London News* 24/4/71, 27; *New Statesman* 23/4/71, 571; *Observer* 18/4/71, 30; *Spectator* 24/4/71, 574; *Stage* 22/4/71, 13; *Times* 14/4/71, 10; *Variety* 19/5/71, 76. Comment: MPS 258. English Stage Company. *Spectator* declared the characters were “little more than weary clichés from an amateur psychologist’s stockpot.” *Christian Science Monitor* panned the piece. *Variety* dubbed it a lecture, but with good performances from Roy Dotrice and Frances Cuka. “Grinds boringly away at the litany of what rotten old society has done to schizophrenic” (*New Statesman*). The play’s theme and ideas were not embodied in realistic characters and so they failed to convince (*Times*).

71.122 *Enchanted Night* (P, 1a) Sławomir Mro ek (trans Nicholas Bethell of *Czarowna noc*, 1963). KING’S HEAD 14/4/71 (Ln). 1st British perf Traverse, Edinburgh, 28/8/64. Cast: *Stage* 22/4/71, 13. *Old Boy* Edward de Souza; *Old Man* Gordon Sterne; *Third Person* Irene Gorst. *Dir* George Plawski; *Dgn* John Hallé; *Sm* William

Sleigh. Plot: Matlaw, 546. Reviews: *New Statesman* 23/4/71, 571; *Stage* 22/4/71, 13. Comment: Soho Theatre. “A diagrammatic Cartesian farce about coincident dreams ... all frame and no picture” (*New Statesman*).

71.123 *Life Is a Cell* (P) Tony Parkin. LITTLE THEATRE CLUB 14/4/71 (Ln). 1st perfd Studio Theatre 18/3/68 as *Cell-Mate*. Cast: *Stage* 22/4/71, 14. *Chuck* Edward Seckerson; *Mate* David Purcell. *Dir* Tony Parkin; *Sm* Simon Woodroffe. Review: *Stage* 22/4/71, 14. Comment: “This is a study in the tradition of *Huis Clos*; two men share a prison room, and, eventually, each other’s in most being. Both profess to be representative failures, both lie about their upbringing, both are irritating” (*Stage*).

71.124 *Savoury Meringue* (C, 1a) James Saunders. ALMOST FREE 14/4/71 (Ln).* Review: *New Statesman* 23/4/71, 571. Comment: Ambiance. Prunella Scales played “an horny old pro” in this comic satire on the elements that comprise the theatrical product (*New Statesman*).

71.125 *The Uncomfortable Queen* (Easter Panto) Wilfred Harvey. ARTS 14/4/71 (m).* Cast: *Stage* 29/4/71, 9. *Grand Duchess Eboni* Richard Jacques; *Grand Duchess Dimple* Laurence Keane; *Queen Belinda* Rosemary Blake; *Hetty Moggs* Rosalind Speight; *Archibald Oglethorpe* Peter Bourne; *Doris Halter, M.P.* Ursula Jones; *A Monk Esq., M.P., A Soldier* Miles Carver; *Mrs. Veranda Cream* Veronica Foley; *Mario McBini* David Troughton; *Regina* Kay Linson. *Dir* Caryl Jenner; *Dgn* Judith Wood; *Sm* Russell Chick. Review: *Stage* 29/4/71, 9. Comment: MPS 221. Unicorn Theatre. Essentially a Cinderella story set in the 1930s.

71.126a *Funeral Games* (C, 8sc) Joe Orton. QUESTORS 17/4/71.** Plot: Fletcher, Hischak/2, 144–45, Walford.

71.126b *The Good and Faithful Servant* (P) Joe Orton. QUESTORS 17/4/71.** Plot: Fletcher, Walford, Weintraub.

71.127 *Conduct Unbecoming* (D, 3a) Barry England. WIMBLEDON 19/4/71.** Plot: Fletcher, Hischak, Hischak/2, 20–21, Loney, Salem, Vinson. Comment: The cast included Alexandra Bastedo, John Carlisle, John Bentley, Robert McLeod, Robert East, Ian Masters; *Dir* Peter Howell.

71.128 *The Dream Play [Ett drömspel]* (P) August Strindberg. ALDWYCH 19/4/71. 1st perfd Swedish, Stockholm, 17/4/07. Cast: *WWT/16*. *The Poet* Georg Arlin; *Agnes* Malin Ek; *The Glazier, Pensioner* Oscar Ljung; *The Officer* Holger Lowenadler; *The Father, Dean of*

Theology Henrik Schildt; *The Mother, Kristin* Aino Taube; *Lina* Ellika Mann; *Stage Door Keeper, Edith's Mother* Birgitta Valberg; *Billposter, Gentleman* John Harryson; *Singer, She, Alice* Irena Lindh; *Ballet-girl, Edith* Kari Sylwan; *Chorus Singer, Coquette, Lady* Dora Soderberg; *Prompter, 2nd Coal Carrier* Sven-Eric Gamble; *Policeman, Sick Man, Dean of Philosophy* Hans Sundberg; *Lawyer* Allan Edwall; *Headmaster, Sick Man* Ragnar Arvedson; *Quarantine Master* Gosta Pruzelius; *Don Juan* Einar Axelsson; *He, Naval Officer* Clemms Paal; *1st Coal Carrier, Dean of Law* Axel Duberg; *Blind Man, Poet* Frank Sundstrom; *Schoolmaster, Dean of Medicine* Olle Hilding; *Chancellor* Renee Bjorling; *Indra's Daughter* Kristina Adolphson. *Pres* Peter Dauenbeny; *Dir* Ingmar Bergman; *Dec* Lennart Mork. Plot: Fletcher, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 22/4/71, 2; *Guardian* 20/4/71, 8; *New Statesman* 23/4/71, 571; *Observer* 25/4/71, 30; *Stage* 22/4/71, 15; *Times* 20/4/71, 10. Comment: Royal Dramatic Theatre of Sweden. World Theatre Season. Ingmar Bergman's "direction is simple, stylised, often breathtakingly beautiful, created out of the four symbolic colours of black, orange, white and grey" (*New Statesman*). "A simple, terse production ... with indivisibly fine teamwork" (*Guardian*). Bergman "makes the playwright's intention clearer than the play itself" (*Observer*). The production helped to reveal that the play is "a work of the first magnitude" (*Times*).

71.129 *The Difference* (Vaude) Peter Bergman. OPEN SPACE 20/4/71 (Lt).** Cast: *Stage* 6/5/71, 18. *The Girl* Gypsie Kemp; *The Boy* Clive Endersby. *Dir* Charles Marowitz; *Light* David Payne; *Sm* Philip Randall. Review: *Stage* 6/5/71, 18. Comment: "An amusing cluster of variations on the mating game, mostly fantasies which provide a release of inhibitions through pretence" (*Stage*).

71.130 *Down Upper Street* (Revue) Graeme Garden and Robert Hewison and Eric Idle and Terry Jones and Chris Millar and Michael Palin and David Wood and John Gould (mus). KING'S HEAD 20/4/71.* Cast: *Stage* 29/4/71, 9. Christopher Dunham, John Gould, Joyce Rae, James Warwick. *Dir, Light* Ted Rhodes; *Dgn* Bryce Walmsley; *Cost consultant* Vera Layton; *Sm* Martin Staines. Reviews: *Stage* 29/4/71, 9; *Times* 21/4/71, 9. Comment: An "old-style intimate revue" (*Times*). Preceded by "The London Black Theatre," Val Heberden, Geoff Stephens, Marjanka Vrakova.

71.131 *The Private Ear* (C, 1a) Peter Shaffer. LITTLE THEATRE CLUB 21/4/71.** Cast: *Stage* 22/4/71, 8. Don Brackwell, Daria Reagan, Laurie Strange. *Dir* Johnathan H. Gully. Plot: Bordman/4, 390, Demastes/2, Fletcher,

French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub. Comment: Performed at 5:45.

71.132 *Answer Me* (P) George Woodman. MERCURY 21/4/71.** Comment: The Actors' Study.

71.133 *The Devil's Disciple* (P) Bernard Shaw. TOWER, CANONBURY, 23/4/71.** Cast: TTC. Plot: Demastes/1, Fletcher, French/2, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

71.134 *Raisins and Almonds* (Revue) Robert Harris and Viola Harris. HAMPSTEAD 23/4/71 (Lt). 1st London perf. Cast: *Stage* 29/4/71, 9. Robert H. Harris, Viola Harris, Tim Morand. *Mus, Mus arr* Murray Rumshinsky; *Cost dgn* Diane Marie Jewett; *Accordionist* Henry Krein. Reviews: *Stage* 29/4/71, 9; *Times* 26/4/71, 16. Comment: "A slightly scrappy melange of Yiddish story and song, heavily coated with sentimentality" (*Times*).

71.135 *Blubber* (P, 1a) John Grillo. KING'S HEAD 26/4/71 (Ln).** Comment: Soho Theatre.

71.136 *Three Months Gone* (C, 2a) Donald Howarth. RICHMOND 26/4/71.** Elizabeth Lerner, Maria Charles. Plot: Vinson. Comment: A two-week engagement.

71.137 *To See Such Fun* (Revue, 2pt). PALLADIUM 26/4/71. 280 perf. Cast: Theatricalia. Tommy Cooper, Russ Conway, Dorothy Dampier, Clive Dunn, Anita Harris, Robin Hunter, Bertie Hare, George Truzzi, The Palladium Dancers, The Belcanto Singers, The Stupids, The Juggling Jewels, Francoise Szony, Rita Agnese. *Pp* Moss Empires Ltd.; *Gen mgr* Neil Brooks; *Chm* Prince Littler; *Hse mgr* Trevor Woodward; *Mgr dir* Louis Benjamin; *St dir, Ch* Tommy Hayes; *Bom* Edwin Shaw; *Pres* Louis Benjamin, Leslie Grade; *Dir* Albert J. Knight; *Mus dir* Robert Lowe; *Dec* Tod Kingman; *Sc bld, Sc* Tod Kingman Ltd.; *Cost dgn* Cynthia Tingey; *Cost* Bermans; *Mus arr* Denis Wilson, Frank Barber, Normal Percival. Plot: OTF/2. Reviews: *Daily Mirror* 27/4/71, 16; *Stage* 29/4/71, 2; *Times* 27/4/71, 12. Comment: *Times* welcomed the return of humour to the revue, especially in the form of Tommy Cooper.

71.138 *Yvonne, Princess of Burgundy* (P) Witold Gombrowicz (German trans Heinrich Kunstman of *Iwona, ksi nicka Burgunda*, 1957 [written 1936]). ALDWYCH 26/4/71. Cast: WWT/16. *Yvonne* Christa Witsch; *King Ignatius* Martin Held; *Queen Margareta* Lu Sauberlich; *Prince Philip* Heribert Sasse; *Lord Chamberlain* Siegmarschneider; *Isa* Reinhild Solf; *Cyril* Randolph Kronberg; *Cyprian* Wolfgang Ziffer; *Innocent* Klaus Nagelen; *Valentine* Hans Schwarz; *Chancellor* Hans Madin; *Mar-*

shall Herbert Wilk; *Judge* Kurt Weitkamp; *Beggar* Werner Stock; *Steward* Horst Friesecke; *Yvonne's Aunts* Christine Gerlach, Lotte Stein; *State Dignitaries* Georg Volkel, Helge Thoma. *Pres* Peter Daubeny; *Dir* Ernst Schroder; *Dec* Josef Svoboda; *Cost dgn* Werner Juhre. Plot: Hochman. Reviews: *Stage* 29/4/71, 10; *Times* 27/4/71, 12; *Tribune* 7/5/71, 11. Comment: Schiller Theatre of West Berlin. World Theatre Season. *Tribune* described the play as "a sharply-etched adult fairy-tale." *Times* said the piece should be treated as a fairy-tale and it was "splendidly played."

71.139 *Back to Square One* (One-man show) Bernard Miles. MERMAID 27/4/71.* 16 perf. Reviews: *Birmingham Post* 29/4/71, 2; *New Statesman* 7/5/71, 644; *Stage* 6/5/71, 19; *Variety* 16/6/71, 54. Comment: A self-indulgent, nostalgic ramble through Miles's life (*Variety*).

71.140 *The Chalk Garden* (C thriller, 3a) Enid Bagnold. HAYMARKET 27/4/71. 1st perfd Shubert, New Haven, Connecticut, 21/9/55; 1st British perf Alexandra, Birmingham, 21/3/56. Cast: *Stage* 6/5/71, 17; *Theatricalia*; *Variety* 12/5/71, 232; *WWT/16*. *Miss Madrigal* Joan Greenwood; *A Little Lady* Ann Heffernan; *Maitland* Peter Bayliss; *Laurel* Vanessa Miles; *Third Lady* Maggie Askey; *Mrs. St. Maugham* Gladys Cooper; *Nurse* Daphne Newton; *Olivia* Joy Shelton; *The Judge* Michael Goodliffe. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr dir* Sylva Stuart Watson; *Pres* Paul Elliott, Duncan C. Weldon, Louis I. Michaels; *Dir* William Chappell; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Sm* Nancy Seabrooke. Plot: Best/55, 163, Bordman/4, 332, Dorney, Fletcher, French/2, Hischak, Loney, 293-94, Matlaw, Salem, Shank, Vinson, Weintraub. Reviews: *Birmingham Post* 28/4/71, 2; *Daily Mirror* 28/4/71, 16; *Guardian* 28/4/71, 10; *Illustrated London News* 1/7/71, 48; *New Statesman* 14/5/71, 679; *Stage* 6/5/71, 17; *Times* 28/4/71, 10; *Tribune* 7/5/71, 11; *Variety* 12/5/71, 232. Comment: At first *Guardian* found this revival "glum," but it gradually improved thanks to performances by Gladys Cooper and Joan Greenwood. *Tribune* found the performances were unable to cover the deficiencies of the thin plot. *Variety* agreed the performances of the leading actresses made the evening entertaining. *Times* mounted a spirited defense for the play as being as worthy of revival as, say, *Look Back in Anger*, another play from 1956. "It is at the right theatre, it has the right cast and it should draw audiences who like civilised if slightly scatty chat from civilised, if slightly scatty genteel English characters" (*Daily Mirror*). The first New York production (Ethel Barrymore 26/10/55) ran for 182 performances.

71.141 *Anarchist* (P) Michael Almaz. THEATRE

UPSTAIRS 28/4/71.* Cast: Findlater; *Stage* 6/5/71, 20; *WWT/16*. *Sergey Nechaev* Jeffrey Shankley; *Mikhail Bakunin* John Malcolm; *Nikolai Ogarev* Leonard Fenton; *Karl Marx* John Grillo; *Antonia (Tonia Bakunin)* Deborah Norton; *Woman, Girl Student, Madame V, Nathalie Hertsen* Gillian Brown; *Customs Officer, Ivanov, Porter, Soldier* Brian Croucher; *Carlo Gambuzzi, Count Orlov, Lyubavin* Miles Reithermann. *Dir* Chris Parr; *Dgn* William Dudley; *Songs* Tony Isaacs; *Dsm* Sally A. Crocker. Reviews: *New Statesman* 7/5/71, 644; *Stage* 6/5/71, 20; *Times* 29/4/71, 10. Comment: English Stage Company. The production lasted three-and-a-half hours. Almaz provided "an eventful story" about [Russian anarchist and revolutionary] Mikhail Bakunin and the people around him, but the piece lacked "stage action" (*Times*).

71.142 *Little Malcolm and His Struggle against the Eunuchs* (CD, 3a) David Halliwell. YOUNG VIC 28/4/71.** Cast: *Stage* 29/4/71, 29; *Theatricalia*. *Ann Gedge* Una Stubbs; *Dennis Charles Nipple* Sam Kelly; *Irwin Ingham* Gavin Reed; *John "Wick" Blagden* Seymour Matthews; *Malcolm Scrawdyke* Desmond McNamara. *Dir* Peter James; *Sc dgn, Cost dgn* Anusia Nierdzik; *Light* Derek Brown. Plot: Bordman/4, 413, Hischak, Vinson.

71.143a *Endgame* (D, 1a) Samuel Beckett. ALDWYCH 29/4/71.** Cast: *WWT/16*. *Nagg* Werner Stock; *Nell* Gudrun Genest; *Hamm* Ernst Schroder; *Clov* Horst Bollman. *Pres* Peter Daubeny; *Dir* Samuel Beckett; *Dec* Matias. Plot: Demastes/2, Fletcher, French, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Vinson, Walford, Weintraub. Reviews: *Stage* 6/5/71, 20; *Times* 30/4/71, 10; *Tribune* 7/5/71, 11. Comment: Schiller Theatre of West Berlin. World Theatre Season. Both items were directed by Beckett. For *Tribune* two Beckett plays in one evening constituted overload. *Times* said the production did not rise to a level requiring superlatives.

71.143b *Krapp's Last Tape* (Monol) Samuel Beckett. ALDWYCH 29/4/71.** Cast: *WWT/16*. *Krapp* Martin Held. *Pres, Dir, Dec* as for 71.143a. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Reviews: *Stage* 6/5/71, 20; *Times* 30/4/71, 10; *Tribune* 7/5/71, 11. Comment: Schiller Theatre of West Berlin. World Theatre Season. Brilliantly performed by Martin Held (*Tribune*). Held had actually improved on his great performance of the previous year (*Times*).

71.144 *The Lady from the Sea* (D) Henrik Ibsen (trans Michael Meyer of *Fruen fra havet*, 1889). GREENWICH

29/4/71. ** Cast: *Stage* 6/5/71, 17; *WWT/16*. *Dr. Wangel* Fulton Mackay; *Ellida Wangel* Ann Lynn; *Bolette* Barbara Ewing; *Hilde* Ann Penfold; *Arnholm* Hugh Dickson; *Lyngstrand* Robert Powell; *Ballested* Donald Hoath; *A Stranger* John Thaw. *Dir* Kenneth Ives; *Dgn* Sue Plummer; *Cost dgn* Laura Crow; *Sm* Jane Salberg. Plot: Bryan, French/2, Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 30/4/71, 2; *Illustrated London News* 1/7/71, 48; *Stage* 6/5/71, 17; *Times* 1/5/71, 19. Comment: *Times* praised Meyer's "briskly eloquent" translation, but found the production did not capture the "music and wide romantic landscapes" Ibsen intended. "Sue Plummer did her best to fit the complex scenes ... into a permanent set. It was managed inventively, on the whole; even if the acting wanted the haunted sense of one of Ibsen's most haunted plays" (*Illustrated London News*).

71.145 *A New Communion for Freaks, Prophets and Witches* (P) Jane Arden (deviser). OPEN SPACE 29/4/71. 1st perfd *Traverse*, Edinburgh, 8/4/71. Cast: *Stage* 15/4/71, 15. Sheila Allen, Liz Kustow, Liz Merrington, Sally Minford, Suzanna Frey, Rosie Marchan, Hillary Rawlings, Penny Slinger. *Dir* Jane Arden. Plot: Vinson. Review: *New Statesman* 14/5/71, 668. Comment: Women's Liberation Movement. "A nightmarish melange of mime and song and dance and soliloquy, all strobing lights and naked bodies and tortured language, darkly illuminating the theme that society is a criminal asylum where women grow crazy serving a life sentence playing mum" (*New Statesman*).

71.146 *The Ghost Train* (P, 3a) Arnold Ridley. WIMBLEDON 3/5/71. ** Cast: *Stage* 29/4/71, 8. *Saul Hodgkin* Bill Maynard; *Richard Winthrop* Emrys Jones; *Elsie* Anne Ridley; *Charles Murdock* Tudor Davies; *Peggy Murdock* Jennie Woodford; *Miss Bourne* Hazel Douglas; *Teddy Deakin* Ian Lavender; *Julia Price* Josie Kidd; *Herbert Price* Leon Sinden; *John Sterling* Alan Curtis; *Jackson Roger Bruce*. *Mgr* Merton Civic Theatre Trust Ltd; *Theatre mgr* Frank Tomsett; *Pres* James P. Sherwood; *Dir* Clive Perry; *Dgn*, *Cost dgn* Geoffrey Scott; *Light* Andre Tammes. Plot: Best/26, 369, Bordman/3, 292, Fletcher, French, French/2, Hischak, Kabatchnik, Law, Loney, 135.

71.147 *Shelter* (P, 1a) Alun Owen. BASEMENT THEATRE 3/5/71. 1st perfd ITV Rediffusion 19/5/67; 1st stage perf. Cast: *Stage* 13/5/71, 14. *Man* Tom Kempinski; *Woman* Ann Mitchell. *Dir* Robert Walker; *Dgn* Claire Sorrell; *Sm* Joan Brennan. Plot: Vinson. Review: *Stage* 13/5/71, 14. Comment: "Owen's virile writing keeps [the story] in action, helped enormously by the responsive performances of Tom Kempinski and Ann Mitchell" (*Stage*).

71.148 *The Venetian Twins [I due gemelli veneziani]* (C) Carlo Goldoni. ALDWYCH 3/5/71. 1st perfd 1748. Cast: *WWT/16*. *Zatnetto*, *Tonino* Alberto Lionello; *Beatrice* Lucilla Morlacchi; *Arlecchino* Alvisé Battain; *Doctor Balanzono* Gianna Galavotti; *Rosaura* Grazia Maria Spina; *Pancrazio* Camillo Milli; *Lelio* Eros Pagni; *Florindo* Sebastiano Tringali; *Brighella* Omero Antonutti; *Columbina* Margherita Guzzinati; *Tiburzio* Luigi Carubbi; *Chief Constable of Verona* Enrico Ardizzone; *1st Constable*, *Beatrice's Servant* Tullio Solenghi; *2nd Constable* Mario Marchi; *Porter* Gianni Genzi. *Pres* Peter Daubeny; *Dir* Luigi Squarzina; *Dec* Gianfranco Padovani; *Mus* Giancarlo Ghiaramello. Reviews: *Birmingham Post* 4/5/71, 2; *Guardian* 4/5/71, 8; *Observer* 9/5/71, 29; *Stage* 6/5/71, 20; *Times* 4/5/71, 19. Comment: Genoa Stabile Theatre. World Theatre Season. The same company performed this play at the 1965 Edinburgh Festival. Coincidentally, the play in a translation by Frederick Davies was presented by ORBIT Arts, Cambridge, 19/4/71. "A high spirited and generally delightful account" that induced chuckles rather than "panic laughter" (*Guardian*). The production "revolved giddily and uproariously, with frequent lapses into opera and music hall" (*Observer*). "The show overflows with marvellous business, but it is there to make solid comic points" (*Times*).

71.149 *Confrontation* (P) Hans Keuls. ROUND HOUSE 4/5/71. 1st perfd Theatre Royal, Norwich, 19/4/71. Cast: *WWT/16*. *Paul*, *Paulus* Jeffrey Holland; *Emil*, *Aemilius* Christopher Scoular; *Cam*, *Camilius* John North; *The Cleaner*, *Philocrates* Peter Madden; *The Guide*, *Titus* Richard Borthwick; *Peter Methuen*, *Metellus* Gareth Hunt; *Bill*, *Lysias* Paul Becque; *Martha*, *Martina* Sheila Ferris; *Andy*, *Andras* Loftus Burton; *Alexander Portman*, *Tiberius Gracchus*, *Caius Gracchus* Paul Massie; *Mrs. Mary Portman*. *Cornelia* Margaretta Scott; *Kay Portman*, *Claudia* Rhoda Lewis; *Senator Oakland*, *Octavius* Leon Eagles; *Richard Nash*, *Nasica* Leonard Kavanagh; *Frank Carter*, *Cato* Julian Sommers; *Faustus* Anthony Falkingham; *Caius Gracchus as a boy* Trader Selkirk. *Pres* Hubert Woodward; *Dir* Warren Jenkins; *Sc dgn*, *Cost dgn* Terry Parsons. Plot: *Stage* 29/4/71, 10. Reviews: *Birmingham Post* 5/5/71, 2; *Times* 5/5/71, 10. Comment: *Times* said the play was too heavy-handed in drawing parallels between ancient Rome and modern America.

71.150 *The Grave* (C) Melville Lovatt. LITTLE THEATRE CLUB 5/5/71 (Ln). * Cast: *Stage* 13/5/71, 13. *Michael* Howard Benbrook; *Williams* Will Gordon; *Mr. Jenkins* Kendall Johns. *Dir* Kendall Johns; *Dgn* Tizzy Knowles; *Sm* Jane Littler. Review: *Stage* 13/5/71, 13. Comment: The play, set in a graveyard, involved a younger man humiliating an older man who just wants to talk.

71.151 *Coriolanus* (T) William Shakespeare. OLD VIC 6/5/71. ** 22 perf. Cast: NTA; *Stage* 13/5/71, 13; *Theatricalia*; *Variety* 16/6/71, 58; *WWT/16. Caius Marcius, afterwards Coriolanus* Anthony Hopkins; *Menenius Agrippa* John Moffatt; *Cominius* Michael Turner; *Titus Lartius* Kenneth Mackintosh; *Sicinius Velutus* Charles Kay; *Junius Brutus* Bernard Gallagher; *1st Roman Captain* Denis Lill; *2nd Roman Captain* David Kincaid; *1st Roman Citizen* David Ryall; *2nd Roman Citizen* Lewis Jones; *3rd Roman Citizen* Derek Woodward; *4th Roman Citizen* Brian Tully; *5th Roman Citizen* Malcolm Reid; *6th Roman Citizen* Ray Callaghan; *7th Roman Citizen* Tony Leary; *1st Lictor* Harry Lomax; *2nd Lictor* Gerald James; *Tullus Aufidius* Denis Quilley; *Volscian Senator* John Gulliver; *Volscian Captains* James Hayes, David Henry; *1st Volscian Lord* Phillipe Monnet; *2nd Volscian Lord* Peter Smart; *Volscian Citizen* Michael Harding; *Volumnia* Constance Cummings; *Virgilia* Anna Carteret; *Valeria* Maggie Riley; *Young Marcius* Michael Gould; *Soldiers, Citizens, etc.* Anthony Barnett, Dai Bradley, David Burt, Ray Callaghan, Peter Duncan, John Gulliver, Michael Harding, William Hobbs, Brian Jameson, Lewis Jones, David Kincaid, Tony Leary, Phillipe Monnet, Malcolm Reid, David Ryall, Stephen Sheppard, Peter Smart, Brian Tully, Derek Woodward. *Dir* Manfred Wekwerth, Joachim Tenschert; *Dgn* Karl von Appen, Manfred Grund, Anna Kashden-Clark; *Light* John B. Read; *Mus* Paul Dessau; *Fight arr* William Hobbs; *Assist dir* Michael Turner; *Sm* Diana Boddington. Reviews: *Birmingham Post* 7/5/71, 2; *Daily Mirror* 7/5/71, 18; *Guardian* 7/5/71, 10, 13/5/71, 10; *Illustrated London News* 1/7/71, 48; *New Statesman* 14/5/71, 679; *Observer* 9/5/71, 29; *Stage* 13/5/71, 13; *Times* 7/5/71, 19; *Tribune* 21/5/71, 11; *Variety* 16/6/71, 58. Comment: National Theatre. *Observer* said the text “has been so abbreviated and reaccented that the result is virtually a new play, written in choppy prose.” *Illustrated London News* also complained about the textual cutting. “One of the poorest accounts of the play ... moves at a snail’s pace” (*Guardian* 9/5). A “singularly incoherent production by Manfred Wekwerth and Joachim Tenschert ... and some glaringly implausible acting” (*Times*). *Tribune* said the production was “riveting” as a political play. “Impressively acted by Anthony Hopkins, John Moffatt, Constance Cummings and Denis Quilley” (*Daily Mirror*). The production remained in repertory until 10/7/71.

71.152 *Disabled* (CD, 2a) Peter Ransley. HAMPSTEAD 10/5/71. 1st perfd Stables, Manchester, 25/6/69. Cast: *Stage* 20/5/71, 15; *Variety* 16/6/71, 54; *WWT/16. Barker* Leonard Rossiter; *Girl (Jenny)* Tamara Ustinov; *Mrs. Hutcheson* Dorothy Primrose; *Nurse Johnson* Neil McCarthy; *Mike* Peter McEnery; *Pamela* Pauline Yates. *Dir* Vivian Matalon; *Sc dgn, Light* Brian Currah. Plot:

Vinson. Reviews: *Guardian* 13/5/71, 10; *New Statesman* 21/5/71, 715; *Observer* 16/5/71, 30; *Stage* 20/5/71, 15; *Times* 11/5/71, 11; *Variety* 16/6/71, 54. Comment *Guardian* found the first act interesting, but the second reverted to clichés and arbitrary plot resolution. *Observer* agreed, but commended performances by Leonard Rossiter and Peter McEnery. *Times* thought the play strived for theatrical moments at the expense of plausibility; it was, however, “extremely well-cast.” *Variety* noted the play’s defects but thought it worthy of a West End transfer.

71.153a *Ritual for Dolls* (P, 1a) George McEwan Green. OPEN SPACE 10/5/71 (Lt). 1st perfd Palace, Watford, 18/1/71. Plot: Walford. Comment: MPS 265.

71.153b *Tira Tells Everything There Is to Know About Herself* (P, 1a) Mike Weller. OPEN SPACE 10/5/71 (Lt).* Plot: Vinson.

71.154 *A Tale of Istanbul* [*stanbul Masalı*] (MP) Erol Günaydin. ALDWYCH 10/5/71. 1st perfd 1971; 1st British perf. Cast: *WWT/16. Storyteller, Puppet Player, Ibrahim* Erol Gunayadin; *Apprentice, Yurkadul* Hayrettin Arslan; *Safinaz* Nevra Sirvan; *Gullu* Muazzez Kurdoglu; *Recep* Hadi Gaman; *Hakki* Yuksel Gozen; *Emine Zeynep* Tedu; *Ali Kerem* Usluer; *Nadie* Goksel Kortay; *Melahat* Guzin Ozipek; *Sevim* Suna Keskin; *Bekir* Dundar Sen; *Emin* Savas Kalkan; *Muzeyyen* Tulin Oral; *Hicabi* Enver Demirkin. *Pres* Peter Daubeny; *Dir* Haldun Dormen; *Dec* Osman Sengezer; *Cost dgn* Guler Erenyol; *Light* Yilmaz Aslanca. Reviews: *Birmingham Post* 11/5/71, 2; *Guardian* 11/5/71, 10; *Observer* 16/5/71, 30; *Stage* 13/5/71, 15; *Times* 11/5/71, 11; *Tribune* 21/5/71, 11. Comment: Dormen Theatre of Turkey. World Theatre Season. “Kept the expatriates [in the audience] happy” (*Tribune*). *Times* commended the show’s “blend of traditional Turkish theatre with ingredients that any Blackpool audience would instantly recognize.”

71.155 *The Dirtiest Show in Town* (C, 1a) Tom Eyen. DUCHESS 11/5/71. 794 perf. 1st perfd La Mama, New York, 4/4/70; 1st British perf. Cast: *Stage* 20/5/71, 15; *Variety* 19/5/71, 76; *WWT/16. Laura* Madeleine Le Roux; *Lucy* Mary-Jenifer Mitchell; *Mona* Sommer Sally; *The Countess/Waitress* Peggy Ledger; *Jonathan* Paul-Matthew Eckhart; *Cyril* Jeffrey Herman; *Bill* Bradford Riley; *Sergeant* Lawrence Trimble; *Jiffy Mover* Mark Russel; *Daphne* Felicity Lam; *Sybil* Jean Gilpin; *Charlie* Laurie Asprey. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* Robert Stigwood, Bob Swash, Michael White; *Dir* Tom Eyen; *Sets* T. E. Mason, *Dgn* Charles Dunlop; *Light* Robert Ornbø; *Co. mgr, Sm* Rosemary Beatie; *Dsm* Robert Baker; *Asm*

Sally Raymond; *Wm* Diana Hecksher; *Assist dir* Roland Rees; *Press rep* Roger Clifford Ltd.; *Cost* Florence Foley Fashions; *Sc* F. T. V. Scenery Ltd.; *Mgr* Ted Slevin; *Bom* Doreen Gould; *Carp* George Wilkins; *Elect* Ray Dibblee. Plot: Hischak/2, 19, Loney, Vinson. Reviews: *Birmingham Post* 12/5/71, 2; *Daily Mirror* 12/5/71, 18; *Guardian* 12/5/71, 10; *Illustrated London News* 1/7/71, 48; *New Statesman* 21/5/71, 715; *Observer* 16/5/71, 30; *Stage* 20/5/71, 15; *Times* 12/5/71, 9; *Tribune* 21/5/71, 11; *Variety* 19/5/71, 76. Comment: MPS 242. The cast included seven members of the original New York cast (*Stage* 8/4/71, 8). "Banal, tedious, boring, unfunny and devoid of wit. It is utterly devastatingly dreary. It is the highest smelling load of old garbage ever to come out of America. It lasts only one hour and twenty-five minutes but for me it was an eternity of awfulness" (*Daily Mirror*). "This took about an hour and three-quarters, and I could have suggested a cut of roughly an hour and forty minutes" (*Illustrated London News*). *Guardian* was unimpressed by the satire but said the cast looked quite cheerful when engaged in naked group sex. *Observer* amused itself by trying to explain the sex scene to one of its offspring. *Variety* wondered whether London audiences would appreciate the American "flavor," but added the Duchess was "a good house for the production in terms of intimacy and sight lines."

71.156 *Inquisition* (P, 1a) Michael Almaz. KING'S HEAD 11/5/71 (Ln).* Cast: *Stage* 20/5/71, 15. *King Ferdinand II, Executioner* Timothy Davies; *Confessor, Recorder* John Grillo; *Queen Isabella II, Accused* Suzan Cameron; *Chief Inquisitor* Brian Croucher. *Dir* Chris Parr; *Dgn* William Dudley; *Song* Tony Isaac; *Sm* Anthea Cooper. Reviews: *Stage* 20/5/71, 15; *Times* 13/5/71, 20. Comment: Soho Theatre. "Another cartoon-strip history lesson," this time about the Spanish Inquisition (*Times*).

71.157 *Macbeth* (T) William Shakespeare (adpt William Davenant) and Matthew Locke (mus). CURTAIN 11/5/71. 1st perfd this adpt Dorset Garden 18/2/1673. *Macbeth* John Hines; *Macduff* Gareth Williams; *Lenox* Ian Thomas-Jones; *Lady Macbeth* Carole Ward; *Lady Macduff* Jo Stone. Review: *Stage* 20/5/71, 17. Comment: Stewart Headlam Players. *Stage* averred there was "more to this production than historical curiosity value."

71.158 *This Guest of Summer* (P) Ken Hodkinson. MERCURY 11/5/71.* Cast: *Stage* 20/5/71, 16. *Ashley* Hay Dyer; *Wayland* Basil Clarke; *Bulliver* Stanley McGeagh. *Pres* Aurora Productions; *Dir* Sorrel Carton; *Sm* Ted McDermott, Brenda Somers. Review: *Stage* 20/5/71, 16. Comment: The Actors' Study. "A fictional treatment of Lytton Strachey and Dora Carrington ... that neither the theme, nor the fashionable trimmings of sexual deviation,

nor the nude scene, nor a large and enthusiastic audience on May 11 managed to bring the play to life" (*Stage*).

71.159 *Under Milk Wood* (P, 2a) Dylan Thomas. ARTS 12/5/71.** Cast: *Stage* 20/5/71, 16; *Theatricalia*; *WWT/16*. Glyn Houston, Clive Merrison, David Jason, Arthur White, Nell Curran, Marion Grimaldi. *Pres* Topaz Productions; *Dir* Malcolm Taylor; *Dgn* Frank Van Raay; *Sm* Ann Hodston. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Reviews: *Daily Mirror* 13/5/71, 18; *Stage* 20/5/71, 16; *Times* 13/5/71, 20. Comment: London Theatre Company. A revival of the "concert version" produced at the May Fair with a somewhat different cast (70.128).

71.160 *John Bull's Other Island* (P, 4a) Bernard Shaw. MERMAID 13/5/71. 1st perfd Court 1/11/04. Cast: *Stage* 20/5/71, 15; *WWT/16*. *Hodson* Antony Brown; *Thomas Broadbent* Christopher Benjamin; *Tim Haffigan* Patrick Duggan; *Laurence Doyle* Edward Petherbridge; *Keegan* P. G. Stephens; *Patsy Farrell* Denis O'Neill; *Nora Reilly* Anna Cropper; *Cornelius Doyle* Will Leighton; *Father Dempsey* Patrick McAlinney; *Aunt Judy* Marjorie Hogan; *Matt Haffigan* Dermot Kelly; *Barney Doran* Ivan Beavis; *Friends of Barney Doran* John Drake, Charles Kinross, Bert Lena, Jim O'Connor, Gary Taylor. *Gen mgr* Bernard Jay; *Pres* Mermaid Theatre Trust Ltd.; *Dir* Alan Strachan; *Dgn* Bernard Culshaw; *Light* David Adams; *Sm* Forbes Nelson; *Dsm* Emma McNulty; *Asm* Nicola Hastings, Sally Osborne, Christine Smith; *Eng* David Adams; *Carp* Derek Watts; *Wm* Valerie Metheringham; *Hse mgr* Arthur Roche; *Bom* Joan Hunt; *Press rep* Barry Walsh; *Sc bld* Mermaid Workshops; *Sc* Susan Ayers; *Cost* Morris Angel and Son; *Pq* Wig Creations. Plot: Demastes/1, Fletcher, French/2, Hochman, Law, Mander/3, Matlaw, Mplots, Purdom. Reviews: *Birmingham Post* 14/5/71, 2; *Illustrated London News* 1/7/71, 48; *New Statesman* 21/5/71, 715; *Observer* 16/5/71, 30; *Stage* 20/5/71, 15; *Times* 14/5/71, 20; *Tribune* 21/5/71, 11. Comment: The production ran over three hours. *Tribune* described the production as a "not strikingly inspired interpretation." *Observer* and *Times* commended both the production and the cast. *Stage* called this "an extremely good revival."

71.161 *Staircase* (CD, 2a) Charles Dyer. TOWER, CANONBURY, 14/5/71.** Cast: TTC. Plot: Fletcher, Griffiths, Gunn, Hischak, Salem, Vinson, Weintraub.

71.162 *Dangerous Mission* (MC) Dalt Wonk. OVAL HOUSE 15/5/71; trfd to LITTLE THEATRE CLUB 19/5/71. 1st British perf. Comment: Bird in Hand Theatre Company (New York).

71.163 *The Schoolmistress* (F, 3a) Arthur W. Pinero. QUESTORS 15/5/71.** Cast: QTA. Review: *Middlesex County Times* 21/5/71, 3.

71.164a *Bragfruit* (P, 1a) Micheline Wandor. LAMB AND FLAG 16/5/71 (Ln).* Cast: *Stage* 27/5/71, 29. A Harry Ditson; B Peter Brenner; C Johanna Cassidy; D Philip Sherlock. *Dir* Roger Coward; *Dgn* Ron Simpson. Review: *Stage* 27/5/71, 29. Comment: Recreation Ground. "Vaguely an allegory about two kings preparing an apple and an orange for public display (*Stage*).

71.164b *You Two Can Be Ticklish* (P, 1) Micheline Wandor. LAMB AND FLAG 16/5/71 (Ln).* Cast: *Stage* 27/5/71, 29. *She* Johanna Cassidy; *He* Harry Ditson; *Puck* Peter Brenner. *Dir* Roger Coward; *Dgn* Ron Simpson. Plot: Bull/3. Review: *Stage* 27/5/71, 29. Comment: Recreation Ground. "A faintly therapeutic piece about a couple who tickle a hired stranger to death" (*Stage*).

71.165 *Green Room Rag*. ADELPHI 16/5/71. Cast: *Stage* 29/4/71, 8. Jeremy Hawk, John Blythe, Trevor Bannister, Larry Noble, Max Latimer, David Alexander, James Fraser, Timothy Hext, Ronald Leigh-Hunt, John Hurst, Charles Simon, Robin Wentworth, Malcolm Hayes, Geoffrey Lumsden, John Gould, Christopher Dunham, Joyce Ray, James Warwick, Arthur Lovegrove, Peggy Mount, Gretchen Franklin, Frank Thornton, Hugh Paddick, Eve Boswell, John Dunkerley Trio, Ron Moody, Jack Warner, Larry Grayson, Maggie Henderson, Edward Callan Woodward, Peggy Ashcroft, Ballard Berkeley, Barry Davis, Joan Sterndale Bennett, Emerson and Jayne. Review: *Stage* 20/5/71, 17. Comment: "With Jeremy Hawk as Rag Picker, was well up to the high standard of its predecessors" (*Stage*).

71.166 *The Maids* (P, 1a) Jean Genet (Spanish trans, adpt Manuel Herrero and Armando Moreno of *Les bonnes*, 1947). ALDWYCH 17/5/71.** Cast: WWT/16. Solange Julieta Serrano; *Claire* Nuria Espert; *Madame* Maria Paz Ballesteros. *Pres* Peter Daubeny; *Dir* Victor Garcia; *Dec* Victor Garcia, Enrique Alarcón; *Cost dgn* Victor Garcia, Marbel Jr. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Reviews: *Christian Science Monitor* 11/6/71, 4; *Observer* 23/5/71, 26; *Stage* 20/5/71, 15; *Times* 18/5/71, 12; *Tribune* 4/6/71, 15. Comment: Nuria Espert Company of Spain. World Theatre Season. The production, performed on "a stage raked at an angle of 45 degrees," was "an artistic triumph" (*Christian Science Monitor*). *Observer* called it both "a one-note evening" and "the best rendering of a Genet play I've seen." The production "stressed the hierarchical elements, even lowering madame on a trapeze" (*Tribune*). *Times* said the effects translated "Genet's

abstract glorification of the criminal and the beggar into a physical reality."

71.167 *Play It Again, Sam* (C, 3a) Woody Allen. RICHMOND 17/5/71.** *Allan Felix* Dave King; *Bogart* Bill Kerr. Plot: Bordman, Bordman/4, 431, Bronner, Fletcher, French/2, Salem. Comment: A one-week engagement.

71.168 *The Position Grotesque* (C, 1a) Stanley Price. BASEMENT THEATRE 17/5/71 (Ln).* Cast: *Stage* 27/5/71, 13. *Harry* Moray Watson; *Hannah* Katharine Schofield; *Kissel* Anthony Jacobs. *Sm* John Brennan. Review: *Stage* 27/5/71, 13. Comment: "The situation of a lover and his mistress enduring an unsatisfactory sexual relationship is treated with humour" in the play (*Stage*).

71.169 *The Potting Shed* (D, 3a) Graham Greene. SADLER'S WELLS 17/5/71. 1st perfd Bijou, New York, 29/1/57; 1st British perf Theatre Royal, Brighton, 27/1/58. Cast: *Variety* 16/6/71, 54. *Dr. Frederick Baston* Geoffrey Wincott; *Anne Callifer* Patsy Blower; *Sara Callifer* Margo Jenkins; *Mrs. Callifer* Margot Thomas; *John Callifer* Donald Gee; *James Callifer* Cliff Richard; *Dr. Kreuzer* Bill Wiesener; *Corner* Dean Harris; *Mrs. Potter* Kathleen Harrison; *Miss Connolly* Edna Doré; *Rev. William Callifer* Patrick Barr. *Pres* Bromley Theatre Trust; *Dir* Patrick Tucker; *Sc dgn* Paul Mayo; *Light* Neville Currier. Plot: Best/56, 205, Bordman/4, 342-43, Fletcher, Hischak, Loney, 304, Matlaw, Salem, Shank. Reviews: *Times* 18/5/71, 12; *Variety* 16/6/71, 54. Comment: "This stock company revival ... comes across as just adequate," but Cliff Richard is "plainly miscast" (*Variety*); *Times* shared the same verdict. In 1958 John Gielgud in the same role drew a similar criticism (Wearing 58.20). The New York production ran for 143 performances.

71.170 *Corunna!* (Ballad mus) Keith Dewhurst (bk, lyr) and Tim Hart (bk, lyr) and Steeleye Span (mus). THEATRE UPSTAIRS 18/5/71.* Cast: Findlater; WWT/16. Martin Carthy, Tim Hart, Ashley Hutchings, Peter Knight, Maddie Prior, Juliet Ackroyd, Brian Glover, Dave Hill, Mark McManus, Jack Shepherd. *Dir* Bill Bryden; *Dec* Di Seymour. Plot: Vinson. Reviews: *Guardian* 19/5/71, 10, 16/6/71, 8; *Observer* 23/5/71, 26; *Stage* 27/5/71, 11; *Times* 19/5/71, 20. Comment: English Stage Company. *Guardian* (19/5) detected affinities with Brecht rather than John Gay in describing the piece as a "ballad opera." *Times* felt "the exuberance of the format" tended to "obscure the painfulness of the historical reality"; nevertheless, a worthwhile show.

71.171 *Grand Guignol*. THE PLACE 19/5/71. Cast: *Stage*

20/5/71, 10. Sarah Churchill, Jack Allen, Robert Dean, Ivan Vander, Elizabeth Bailey, William Zenker, Rosalinde Fuller. *Pres* Hubert Woodward. Review: *Stage* 27/5/71, 13. Comment: The various items “turned out to be merely an evening of *petit guignol*” (*Stage*).

71.172 *Lame Duck* (P) Robin Eddison. LITTLE THEATRE CLUB 19/5/71.* Cast: *Stage* 27/5/71, 13. *Geoffrey Strong* Christopher Reich; *Jennifer Strong* Nell Brennan; *Francis Anthony Nash*. *Dir* Kendall Johns; *Sm* Jon Swain. Review: *Stage* 27/5/71, 13. Comment: Performed at 5:45. The publishing ambitions of a brilliant sociologist are cut short when he is run over by a car.

71.173 *The Real Thing* (D) James Dalton. LITTLE THEATRE CLUB 19/5/71 (Ln).* Cast: *Stage* 27/5/71, 11. *Charles Sabine* Frank George; *Gloria Sabine* Maggie Petersen; *Linden De Maurier* Derek Hunt. *Dir* James Dalton; *Sm* Jane Littler. Review: *Stage* 27/5/71, 11. Comment: The plot involved a couple arguing and a possible murder; however, “just as we are all thoroughly mystified the characters of the play pick themselves up, admit that the author was stuck at that point for an ending and leave us to be our own plot” (*Stage*).

71.174 *The Tale of the Red Dragon* (P for children) Arthur Bradley. ARTS 22/5/71 (m). 1st perfd Octagon, Bolton, 14/7/70. Laurence Keane, Richard Jacques, David Troughton, Rosalind Speight, Ursula Jones, Veronica Foley. Review: *Stage* 27/5/71, 12. Comment: Unicorn Theatre. The tale “kept its audience spellbound for nearly two hours, and all this on [a] hot afternoon” (*Stage*).

71.175 *The Clandestine Marriage* (C) George Colman the Elder and David Garrick. WIMBLEDON 24/5/71. 1st perfd Drury Lane 20/2/1766. Michael Denison, Dulcie Gray, John Paul, Jimmy Thompson, Basil Lord, Amanda Reiss, Michele Dotrice. Plot: Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel.

71.176 *The Odd Couple* (C, 3a) Neil Simon. RICHMOND 24/5/71.** Roy Castle, John Junkin. Plot: Bordman, Bordman/4, 402, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, MacNicholas, Patterson, Salem, Wilmeth. Comment: A two-week engagement.

71.177 *Slag* (C, 2a) David Hare. COURT 24/5/71.** Cast: Findlater; *Stage* 3/6/71, 13; *Variety* 16/6/71, 54; *WWT/16*. *Joanne Lynn* Redgrave; *Elise* Barbara Ferris; *Ann* Anna Massey. *Dir* Max Stafford-Clark; *Dgn* John Gunter; *Cost dgn* Ruth Myers; *Light* Andy Phillips; *Dsm* Juliet Alliston, Gregory Dark. Plot: Demastes/2, Hischak/2, 29, Hochman, Vinson, Weintraub. Reviews: *Birmingham*

Post 25/5/71, 2; *Guardian* 25/5/71, 8; *Illustrated London News* 1/8/71, 45; *New Statesman* 4/6/71, 785; *Observer* 30/5/71, 27; *Spectator* 5/6/71, 790; *Stage* 3/6/71, 13; *Times* 25/5/71, 10; *Tribune* 4/6/71, 15; *Variety* 16/6/71, 54. Comment: English Stage Company. “In this new and stellar production it has become more display than play, something has been lost in the process” (*Guardian*). *Observer* said the play was now “a broader, safer play ... than Hampstead audiences saw last year.” *Tribune* also thought the play now seemed broader, the casting “a bit styled.” For *Spectator* the characters were “revealed as two-dimensional caricatures, no more—if certainly no less—than puppets of fun.” *Variety* said Hare had “a flair for witty dialog,” the result was a meaningless play. *New Statesman* regarded the play’s “prize-winning status as a measure of the paucity of new writing talent in Britain.”

71.178 *Night School* (P) Harold Pinter. KING’S HEAD 25/5/71 (Ln). 1st perfd ITV Associated-Rediffusion 21/7/60; also perfd BBC Network-3 25/9/66; 1st stage perfd Cast: *Stage* 20/5/71, 17. John White, Harry Landis, Shelagh Fraser, Rosamund Greenwood, James McManus, Amber Kammer, Anita Grahame, Carole Ann Ford. *Dir* Frederick Proud. Plot: Weintraub. Reviews: *Christian Science Monitor* 19/7/71, 1, 3; *Stage* 3/6/71, 13. Comment: *Stage* said the play transitioned fairly well to the stage.

71.179 *We’re Looking for Mary Pickford* (P) David Henry Wilson. KING’S HEAD 25/5/71.* Cast: *Stage* 3/6/71, 14. *Lady Garstleigh* Carol Tennant; *Cyril* Michael Malnick; *Jonathan* Norman Mitchell; *An Old Man* Charles Turner. *Dir* Adrian Rendle; *Set* Rita Furzey; *Light* D. J. Fitz Moran; *Sm* Barry McMahon. Reviews: *Stage* 3/6/71, 14; *Times* 26/5/71, 9. Comment: The play involved two middle-aged men trapped in infantilism. *Times* said Wilson wrongly tried “to pin a variety of allegorical meanings onto such a tenuous situation”; nevertheless, the production and acting were good.

71.180 *The Critic as Artist* (P, 2a) Charles Marowitz (adpt of Oscar Wilde’s essay, 1891). OPEN SPACE 26/5/71.* Cast: *Stage* 3/6/71, 15; *WWT/16*. *Gilbert* Timothy West; *Ernest* Peter Davies. *Dir* Charles Marowitz; *Dec* John Napier, Philip Reavey; *Light* David Payne; *Cost dgn* Charles Alty; *Sm* Judy Garrett. Reviews: *Guardian* 27/5/71, 10; *New Statesman* 4/6/71, 785; *Observer* 30/5/71, 27; *Times* 27/5/71, 15; *Tribune* 4/6/71, 15; *Stage* 3/6/71, 15. Comment: *Times* lauded Marowitz’s “superb” adaptation which set the essay “in the context of a homosexual dinner party”; with a fine performance from Timothy West ably supported by Peter Davies. “The trouble with dramatised essays is that they usually appear to be just that, and [this piece] simply proves the rule”

(Stage).

71.181 *The Glass Menagerie* (P, 2a) Tennessee Williams. GREENWICH 27/5/71.** Cast: *Stage* 3/6/71, 14; *WWT/16*. *Amanda* Wingfield Helen Cherry; *Laura* Ann Penfold; *Tom* Bruce Myles; *The Gentleman Caller* Steven Berkoff. *Dir* Alan Vaughan Williams; *Dgn* Roger Butlin; *Cost dgn* Laura Crow; *Light* Robert Bryan; *Sm* Gabriel West. Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzleman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Review: *Stage* 3/6/71, 14. Comment: Alan Vaughan Williams's production introduced "a number of refreshingly individual touches," notably Amanda "was treated with surprising compassion" (*Stage*).

71.182 *Private Lives* (Intimate C, 3a) Noël Coward. TOWER, CANONBURY, 28/5/71.** Cast: TTC. Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin, 83–86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley.

71.183 *The Knickers* (Social satyr, 2a) Carl Sternheim (anon trans of *Die Hose*, 1911). OVALHOUSE 29/5/71.** Cast: *Stage* 27/5/71, 29. Brian Ayres, Angela Bevan, Suzanne Johnson, Terence McGinty, David Robson. *Dir* Danielle Grunberg. Plot: Hochman, Matlaw. Comment: Vagrants, a professional fringe theatre group.

71.184 *Julius Caesar* (T) William Shakespeare (adpt Steven Rumblew). CHANTICLEER 31/5/71.** Cast: *Stage* 20/5/71, 17. Bronson Shaw, Gail Clymer, Gordon Styles, Lionel Rogers, Vivien Berry, Steve Rumblew. *Dir* Steve Rumblew. Review: *Stage* 10/6/71, 14. Comment: Triple Action Theatre Group. 1st perf this 90 minute abridged version?

71.185 *Happy Days* (D, 2a) Samuel Beckett. YOUNG VIC 1/6/71.** Cast: *Stage* 27/5/71, 13. *Winnie* Denise Coffey; *Willie* Andrew Robertson. *Dir* Peter James. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Review: *Guardian* 3/6/71, 10. Comment: Denise Coffey played Winnie "as a young Irish eccentric, which robs us of the play's concern with death" (*Guardian*).

71.186 *Lieutenant Gustl* (P) Arthur Schnitzler (trans, adpt Peter Watson of the novel, *Leutnant Gustl*, 1901). LAMB AND FLAG 1/6/71 (Ln). 1st perf this trans? Reviews: *Stage* 3/6/71, 13; *Times* 2/6/71, 6. Comment: Recreation Ground. *Times* reported "this riveting

production" overcame "adverse circumstances" (a small audience, pub noise, small space), and with a "beautifully modulated" performance from Christopher Guinee as Gustl.

71.187 *Oldenberg* (P, 1a) Barry Bermange. BASEMENT THEATRE 1/6/71 (Ln).** Cast: *Stage* 10/6/71, 15. Plot: Vinson, Walford. Review: *Stage* 10/6/71, 15.

71.188 *Old Times* (P, 2a) Harold Pinter. ALDWYCH 1/6/71. 70 perf. 1st perfd Playhouse, Oxford, 26/4/71. Cast: RSCA; *Stage* 10/6/71, 13; Theatricalia; *Variety* 16/6/71, 54; *WWT/16*. *Anna* Vivien Merchant; *Deeley* Colin Blakely; *Kate* Dorothy Tutin. *Dir* Peter Hall; *Dgn, Light* John Bury; *Cost dgn* Beatrice Dawson. Plot: Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 39, Hochman, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 17/5/71, 2; *Christian Science Monitor* 14/6/71, 4; *Illustrated London News* 1/8/71, 45; *New Statesman* 11/6/71, 817; *Observer* 6/6/71, 27; *Stage* 10/6/71, 13; *Times* 2/6/71, 6; *Tribune* 18/6/71, 11; *Variety* 16/6/71, 54. Comment: MPS 282. Royal Shakespeare Company. "Peter Hall directs the comedy with a musician's ear for the value of each word and silence" (*Observer*). *Christian Science Monitor* offered different viewpoints of the piece as either reality or fantasy, praised Hall's direction, and the cast's performances; *Variety* agreed. "*Old Times* is about the effects of memory, the warping quality of nostalgia" (*Tribune*). "Theatrically, Pinter's use of the vagaries of memory, his weaving of past and present, seldom stirs me ... the play itself seems to be of very thin tissue, easily torn" (*Illustrated London News*). See also Lloyd Evans, 177–80. The first New York production (Billy Rose 16/11/71) ran for 120 performances.

71.189 *Miss Julie* (P, 1a) August Strindberg (trans Crane Johnson of *Fröken Julie*, 1889). LITTLE THEATRE CLUB 2/6/71.** Cast: *Stage* 10/6/71, 14. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Review: *Stage* 10/6/71, 14.

71.190 *Moony's Kid Don't Cry* (P, 1a) Tennessee Williams. LITTLE THEATRE CLUB 2/6/71 (Ln). 1st perfd Actors Laboratory Theatre, Los Angeles, or Straight Wharf Theatre, Nantucket, Massachusetts, 1946; 1st British perf Library Theatre, Luton, 8/11/62. Howard Benbrook, Joyce Timson. *Dir* Pat Calder. Plot: Heintzleman, MacNicholas. Review: *Stage* 10/6/71, 15. Comment: A revision of *Hot Milk at Three in the Morning* (1930).

71.191 *Our Sunday Times* (P) Stanley Eveling. THEATRE

UPSTAIRS 2/6/71. 1st perfd Traverse, Edinburgh, 12/1/71. Cast: Findlater; *WWT/16*. Hugh Fraser, Amaryllis Garnett, Tony Haygarth, Ann Holloway, David McNiven, John Ramsey, Angie Rew, Tony Rohr. *Dir* Max Stafford-Clark. Plot: Vinson. Comment: Traverse Theatre Workshop (Edinburgh). Plot Stage 21/1/71, 10. Reviews: *New Statesman* 4/6/71, 785; *Observer* 13/6/71, 27. Comment: *Observer* said the piece “never really crystallises into a play,” but made some good satirical points. “Often visually and verbally exciting ... sometimes pretentious, occasionally simplistic” (*New Statesman*).

71.192 *Pardon Me, Helen* (P) Pierre Roudy (adpt of his novel, *La florisane*, 1967). LITTLE THEATRE CLUB 2/6/71 (Teatime perfs). 1st London perf thus. Cast: *Stage* 10/6/71, 14. David Barclay, Sandra Frieze. *Dir* Kendall Johns. Review: *Stage* 10/6/71, 14.

71.193 *Romeo and Juliet* (T) William Shakespeare. OPEN AIR 2/6/71.** Cast: *Stage* 10/6/71, 15; *WWT/16*. *Benvolio* Michael Cadman; *Tybalt* Richard Monette; *Capulet* John Humphrey; *Lady Capulet* Patricia Kneale; *Montague* Geoffrey Colville; *Lady Montague* Muriel Barker; *Escalus* Christopher Good; *Romeo* Hugh Ross; *Paris* Vivian Mackerell; *Peter* Peter Godfrey; *Nurse* Maureen Pryor; *Juliet* Marilyn Taylerson; *Mercutio* Gregory Floy; *Balthasar* Anthony Andrews; *Cousin Capulet* Frederick Bennett; *Friar Laurence* Brett Usher; *Friar John* John Gay; *Page to Paris* Stephen Leigh; *Watch* Colin Prockter. *Pres* David Conville; *Dir* Richard Digby Day; *Dec* Kit Surrey; *Cost dgn* Hugh Durrant. Reviews: *Birmingham Post* 3/6/71, 2; *Daily Mirror* 2/6/71, 5; *Guardian* 4/6/71, 10; *Illustrated London News* 1/8/71, 45; *Stage* 10/6/71, 15; *Times* 3/6/71, 18. Comment: New Shakespeare Company. The production was notable for “Kit Surrey’s monumental set, a three-storey classical facade which blots out most of the greenery,” and a production with “a Regency atmosphere almost suggestive of Bath” (*Times*). “Its people of the Italian Renaissance wore costumes that seemed to me, at a venture, to be French First Empire. Not that it mattered; as usual, within a few minutes, one thought less about the production’s aspect than its speech. This varied in quality” (*Illustrated London News*).

71.194 *Fun and Games*. COCKPIT 3/6/71. 1st perf ? Review: *Stage* 10/6/71, 13. Comment: Essentially a collection of revue sketches (*Stage*).

71.195 *No Sex Please—We’re British* (F, 2a) Anthony Marriott and Alistair Foot. STRAND 3/6/71; trfd to GARRICK 18/1/82; trfd to DUCHESS 2/9/86–5/9/87. 6,761 perf. 1st perfd King’s, Edinburgh, 26/4/71. Cast: *Stage* 10/6/71, 13; *Theatricalia*; *Variety* 16/6/71, 54; *WWT/16*.

Peter Hunter Anthony Valentine/Simon Williams/Kenneth Fortescue/Alister Cameron/Brian Carroll/Giles Cole/Earl Adair/Martin Chamberlain/Ben Stevens/James Aidan/Timothy Ackroyd; *Frances Hunter* Linda Thorson/Carolyn Lyster/Belinda Carroll/Sally Harrison/Liza Goddard/Hilary Pritchard/Judy Loe/Bridget Brice/Tara Soppet/Virginia Clarke/Jacki Piper/Lynne Ross/Maggie Ryder/Rebekah Thomas/Wendy Padbury; *Eleanor Hunter* Evelyn Laye/Jean Kent/Maureen O’Sullivan/Doris Hare/Betty Marsden/Moyra Fraser/Helen Christie/Heather Chasen/Rona Anderson; *Brian Runcicles* Michael Crawford/David Jason/Billy Boyle/Derek Royle/Andrew Sachs/Barry McGinn/Ian Masters/Derek Fowlds/Jonathan Darvill/John Grantham/Neil France/Ian Masters; *Leslie Bromhead* Richard Caldicot/McDonald Hobley/Peter Graves/Richard Warner/Derek Bond/Dermot Walsh/Jeremy Hawk/Anthony Dawes/Charles Stapley; *Superintendent Paul* Gordon Whiting/Alan White/Philip Trewinnard/Robert Tunstall/Rory McCallum; *Delivery Man* David Shaw/Roy Jameson/John Atterbury/David Masterman/Lewis Michael/Stephen Gledhill/Peter Sowerbutts/Neil France/Donald Cotter; *Mr. Needham* Dennis Ramsden/Arthur Howard/Leo Franklyn/Hugh Lloyd/Dennis Ramsden/Robert Dorning/Stanley Beard/Kalman Glass; *Susan* Janet Mahoney/Melanie Jane/Sally Harrison/Fiona Curzon/Catherine Chase/Lolly Cockerell/Malou Cartwright/Donna Reading/Lesley Staples/Moira Downie/Nikki Critcher/Elaine Waller/Helen Rochelle; *Barbara* Vikki Richards/Veronica Pieters/Venicia Day/Lucienne Camille/Jan de Miller/Sonia Smyles/Refinna Carty/Denise Dubarry/Norma Vee Mahoni. *Pp* Send Manor Trust Ltd.; *President* Lionel Falck; *Lic, Mgr dir* R. L. Wells; *Pres* John Gale; *Dir* Allan Davis; *Dgn* Hutchinson Scott; *Assist dgn* John Duke; *Light* Joe Davis; *Cost dgn* Hazel Graeme; *Cost* Norman Hartnell; *Sm* David Fleming; *Dsm* Alister Cameron; *Asm* Pippa de Gobeo; *Sc bld, Sc* Victor Mara Ltd.; *Carp* Jack Beaumont; *Wm* Paula Davies; *Press rep* Torrington Douglas. Plot: Fletcher, Hischak, Hischak/2, 57, Loney. Reviews: *Birmingham Post* 4/6/71, 2; *Daily Mirror* 4/6/71, 16; *Guardian* 4/6/71, 10; *Illustrated London News* 1/8/71, 45; *Observer* 6/6/71, 27; *Stage* 10/6/71, 13; *Times* 4/6/71, 18; *Tribune* 18/6/71, 11; *Variety* 16/6/71, 54, 58. Comment: “Total witlessness” (*Guardian*). “I bled inwardly for Michael Crawford in the bludgeoning new farce” (*Observer*). *Variety* credited Crawford with “a bravura performance” in this “bearable” farce. “Little wit ... a plot riddled with holes” (*Tribune*). *Times* observed that most of the characters were odious and that “laughter is too often blocked by the business of the action.” The first New York production (Ritz 20/2/73) ran for 16 performances.

71.196 *Amaryllis* (P) David McNiven and Traverse

Workshop. THEATRE UPSTAIRS 4/6/71 (Lt). Cast: Findlater. Hugh Fraser, Amaryllis Garnett, Tony Haygarth, Ann Holloway, David McNiven, John Ramsey, Angie Rew, Tony Rohr. *Dir* Max Stafford-Clark. Comment: Traverse Theatre Workshop (Edinburgh).

71.197 *Duet with Three Others* (P) Rio Fanning. THE PLACE 6/6/71.* 1 perf. Cast: *Stage* 10/6/71, 15. Alexandra Knowles, John Lyons. *Dir* Rio Fanning. Review: *Stage* 10/6/71, 15. Comment: Actors Present.

71.198a *Bedtime* (P, 1a) Douglas Livingstone. HAMPSTEAD 7/6/71.* Cast: *Stage* 17/6/71, 13; *WWT/16*. *Arthur* Peter Jeffrey; *Mabel* Prunella Scales. *Dir* Brian Murray; *Sc dgn* Christopher Hewitt; *Light* Robert Bryan; *Assist dir* Ian Wooldridge; *St dir* Philip Parsons. Reviews: *Birmingham Post* 9/6/71, 2; *Observer* 13/6/71, 27; *Stage* 17/6/71, 13; *Times* 9/6/71, 9. Comment: Performed under the collective title *Bedtime and Butter*. Two “contrasted studies in the life-cycle of the male worm: happy at work and henpecked in the first, solitary and boss-dominated in the second” (*Times*). “Livingstone writes with considerable sensitivity and penetration. His characters are beautifully drawn. He writes about real human beings, and the sorrow, anguish and tragedy of their lives is very real, though stated in a muted way and often expressed through snatches of music hall pastiche” (*Stage*).

71.198b *Butter* (P, 1a) Douglas Livingstone. HAMPSTEAD 7/6/71.* Cast: *Stage* 17/6/71, 13; *WWT/16*. *George* Peter Jeffrey; *Susan* Prunella Scales. *Dir*, *Sc dgn*, *Light*, *Assist dir*, *Sm* as for 71.198a. Reviews: *Birmingham Post* 9/6/71, 2; *Observer* 13/6/71, 27; *Stage* 17/6/71, 13; *Times* 9/6/71, 9. Comment: Performed under the collective title *Bedtime and Butter*.

71.199 *Not on Your Nelly!* (C) Roy Bottomley and Tom Brennard. WIMBLEDON 7/6/71. *Nellie* Plunkett Hylda Baker; *Josh* Ken Platt. *Pres* Bernard Delfont. Review: *Stage* 3/6/71, 6.

71.200a *Albert* (P, 1a) Richard Harris. ARTS 8/6/71.* Cast: *Stage* 17/6/71, 15; *Variety* 23/6/71, 58; *WWT/16*. *Karin* Virginia Stride; *Nico* David Jason; *Albert* Paul Humpoletz. *Pres* Topaz Productions; *Dir* Malcolm Taylor; *Dgn* Frank Van Raay; *Light* Chris Pullen; *Sm* Clive Merrison. Plot: Walford. Reviews: *Birmingham Post* 10/6/71, 2; *Stage* 17/6/71, 15; *Times* 10/6/71, 12; *Variety* 23/6/71, 58. Comment: London Theatre Company. *Albert* was the better play in this “rather lightweight and uneven double-bill” (*Times*). Both plays “give a strange impression of being neuters. Neither is with life or without it. They are just there. Neither play is

bad, but, again, neither play is especially good in that it leaves any feeling of satisfaction or complete enjoyment” (*Stage*).

71.200b *Virginia* (P) Richard Harris. ARTS 8/6/71.* Cast: *Stage* 17/6/71, 15; *Variety* 23/6/71, 58; *WWT/16*. *Virginia* Canfield Virginia Stride; *Edward Potts* Clive Merrison; *Stephen Canfield* Paul Humpoletz. *Pres*, *Dir*, *Dgn*, *Light*, *Sm* as for 71.200a. Reviews: *Birmingham Post* 10/6/71, 2; *Stage* 17/6/71, 15; *Times* 10/6/71, 12; *Variety* 23/6/71, 58. Comment: London Theatre Company.

71.201 *Sandy Wilson Thanks the Ladies* (Revue) Sandy Wilson. HAMPSTEAD 9/6/71.* Reviews: *Observer* 13/6/71, 27; *Stage* 17/6/71, 13; *Times* 11/6/71, 8. Comment: A nostalgic revue presided over by Wilson at the piano (*Times*).

71.202 *A Midsummer Night's Dream* (C) William Shakespeare. ALDWYCH 10/6/71.** Cast: RSCA; *Theatricalia*; *WWT/16*. *Theseus/Oberon* Alan Howard; *Hippolyta/Titania* Sara Kestelman; *Philostrate/Puck* John Kane; *Egeus/Quince* Philip Locke; *Bottom* David Waller; *Flute* Glynne Lewis; *Starveling* Phillip Manikum; *Snout* Patrick Stewart; *Snug* Barry Stanton; *Hermia* Mary Rutherford; *Lysander* Terence Taplin; *Helena* Frances de la Tour; *Demetrius* Ben Kingsley; *Fairies* Hugh Keays Byrne, Ralph Cotterill, Gillian Rhind, John York. *Dir* Peter Brook; *Dgn* Sally Jacobs; *Mus* Felix Mendelssohn, Richard Peaslee. Reviews: *Birmingham Post* 11/6/71, 2; *Christian Science Monitor* 19/6/71, 4; *Guardian* 11/6/71, 10; *Illustrated London News* 1/8/71, 45; *Observer* 13/6/71, 27; *Stage* 17/6/71, 13; *Times* 11/6/71, 8; *Tribune* 18/6/71, 11. Comment: Royal Shakespeare Company. A transfer of Peter Brook’s production at Stratford. “What Brook has done is to unstop our ears and allow us, at last, to hear the verse as if newly imagined ... this *Dream*, with its special virtuosity, its trapezes, its coiled-wire Wood, the unsullied primary colours, the ceaseless invention, is as much a mark in Shakespeare revival as Granville-Barker’s *Dream* was nearly 60 years ago” (*Illustrated London News*). *Tribune* said the concept worked well enough for the court and fairies, “but Bottom and company never quite fit.” *Guardian* did not like the production but still urged people to see it. “A new and considered interpretation in which all the dazzling decorations are legitimate manifestations of the original inspiration” (*Christian Science Monitor*). *Times* also noted there had been “many developments” since the production’s Stratford performance, and discussed some in detail.

71.203 *Burke's Company* (P) Bill Reed. TOWER, CANONBURY, 11/6/71. 1st perfd Russell Street Theatre,

Melbourne, Australia, 7/5/68; 1st British perf. Cast: TTC. Reviews: *Guardian* 12/6/71, 8; *Stage* 17/6/71, 15. Comment: "The story of how Burke and Wells with a well equipped party of men left Melbourne to attempt to cross the Australian continent from south to north in 1860" (*Stage* 27/5/71, 13). *Guardian* said the play was episodic and somewhat melodramatic, but commended the production, especially given the company's limited resources.

71.204 *The Kapo* (P, 1a) Andrew Mullett. BASEMENT THEATRE 14/6/71 (Ln).* *Kapo* Walter Hall; 128703 J Barrie Houghton. *Dir* Robert Gillespie. Reviews: *Stage* 17/6/71, 15; *Times* 15/6/71, 18. Comment: The piece was about a concentration camp guard and a prisoner. "Mullett indulges in verbal dysentery and his images are reiterations of various forms of excreta, but certain parts of the relationship are compelling, such as the infliction of hypochondria and the mental torture of auto-suggestion which has the slave salivating at the thought of obscene food" (*Stage*).

71.205 *The Waltz of the Toreadors* (C, 5a) Jean Anouilh (trans Lucienne Hill of *La valse des toréadors*, 1952). RICHMOND 14/6/71.** Bernard Lee, Sheila Burrell. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Comment: A two-week engagement.

71.206 *Boy in Darkness* (P, 1a) Paul Alexander (adpt of Mervyn Peake's short story, 1956). KING'S HEAD 15/6/71 (Ln).* Cast: *Stage* 10/6/71, 13. *Lamb* Candida Fawsitt; *Boy* Raymond Piatt; *Goat* Bernard Hopkins; *Hyena* Peter Dennis. *Dir* Paul Alexander; *Dgn* John Hallé. Review: *Stage* 24/6/71, 14. Comment: Soho Theatre. "It shows the boy Titus wandering away from home, hungry and at the mercy of two queer animals, humans turned into goat and hyena, who take him to their ruler the Lamb for conversion into another beast, but he escapes and finds his way home" (*Stage*).

71.207 *The Rules of the Game* (P, 3a) Luigi Pirandello (trans David Hare and Robert Rietty of *Il giuoco delle parti*, 1918). NEW 15/6/71.** 58 perf. Cast: NTA; *Stage* 24/6/71, 13; *Theatricalia*; *Variety* 23/6/71, 58; *WWT/16*. *Leone Gale* Paul Scofield; *Silla* Joan Plowright; *Guido Venanzi* Edward Hardwicke; *Dr. Spiga* Paul Curran; *Filippo* Tom Baker; *Barelli* Frank Barrie; *Marquis Migiloriti* Howard Southern; *First Drunken Gentleman* Tom Georgeson; *Second Drunken Gentleman* Lionel Guyett; *Third Drunken Gentleman* Michael Edgar; *Clara* Judy Wilson; *Neighbours* Gillian Barge, Tom Dickinson, Alan Dudley, Barry James, Jo Maxwell-Muller. *Chm*, *Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Dir*

Anthony Page; *Dgn* Enrico Job; *Light* Andy Phillips; *Assist dir* Misha Williams; *Sm* Richard Mangan; *Dsm* Jason Barnes; *Asm* Elizabeth Markham. Plot: Fletcher, French/2, Hochman, Matlaw. Reviews: *Birmingham Post* 16/6/71, 2; *Christian Science Monitor* 30/6/71, 5; *Guardian* 16/6/71, 8; *Illustrated London News* 1/8/71, 45; *New Statesman* 25/6/71, 867; *Observer* 20/6/71, 27; *Stage* 24/6/71, 13; *Times* 16/6/71, 8; *Tribune* 2/7/71, 15; *Variety* 23/6/71, 58. Comment: National Theatre. *Guardian* commended the translation but said the production itself was not very funny. *Observer* thought both Paul Scofield and Joan Plowright were cast "against the grain," the remainder of the cast being "adequate." "Anthony Page's direction is smooth and the playing is stylish" (*Variety*). *Times* compared the production unfavorably with the World Theatre Season one in 1966 (66.93). "Unlike a few of my colleagues, I have found this a rare occasion, a subtle anecdote" (*Illustrated London News*). The production remained in repertory until 16/11/71.

71.208 *Maybe That's Your Problem* (Mus) Lionel Chetwynd (bk) and Don Black (lyr) and Walter Scharf (mus). ROUND HOUSE 16/6/71.* Cast: *Stage* 24/6/71, 14; *WWT/16*. *Marvin* Douglas Lambert; *Lynn* Andee Silver; *Dr. Schlossman* Harold Kasket; *Lenny* Al Mancini; *Brenda* Liz Whiting; *Andre* Basil Patton; *Rhoda* Cristina Avery; *Eadie* Elaine Paige; *Ellie* Mary Clubb; *Mrs. Gold, Stein* Gloria Chetwynd; *Bobby* Leslie Meadows; *Grandfather* Barry Lines; *Mr. Berkovitch* Alan Angel; *Mrs. Berkovitch* Cristina Avery; *Cabbie, Cop* David Fennell; *Children, Tourists, Go-Go Dancers, Women's Libbers, Gay Libbers* Alan Angel, Cristina Avery, Liz Bagley, Gerard Hunt, Barry Lines, Leslie Meadows, Elaine Page, John Craig, Mary Clubb, John Chester, Deidre Holton, Janet Fairhead. *Pres* Raspberry Enterprises, Andrew Mann; *Ch* Virginia Mason; *Mus arr* John Cameron; *Dgn, Light* Barrie Lowe; *Dsm* Roger McDougall; *Assist ch* Gerard Hunt; *Cond* Gordon Rose. Plot: OTF. Reviews: *Daily Mirror* 17/6/71, 14; *Guardian* 17/6/71, 10; *Illustrated London News* 1/8/71, 45; *Stage* 24/6/71, 14; *Times* 17/6/71, 18. Comment: "A book of such mind-blowing witlessness" (*Times*). "The idea of a musical about premature ejaculation doesn't even sound very exciting. In the event, it isn't exciting at all" (*Stage*). "I almost began to warm to the audacity of its cheeky awfulness" (*Daily Mirror*). *Illustrated London News* panned it.

71.209 *Sweet Alice* (Morality P, 1a) Stanley Eveling. THEATRE UPSTAIRS 16/6/71 (Lt). 1st perfd Traverse, Edinburgh, 7/1/71. Cast: Findlater. *Jake* Tony Haygarth; *Alice* Ann Holloway. *Dir* Max Stafford-Clark. Review: *Stage* 1/7/71, 13. Comment. Traverse Theatre Workshop. The piece had "several pertinent comments to make about

the distorted values of King's Road culture, partly negated by rant and semi-inaudibility" (*Stage*).

71.210 *The Patrick Pearse Motel* (F, 2a) Hugh Leonard. QUEEN'S 17/6/71. 84 perf. 1st perfd Olympia, Dublin, 15/3/71. Cast: *Stage* 24/6/71, 13; *Variety* 30/6/71, 58; *WWT/16*. *Dermod Gibbon* Patrick Laffan; *Grainne Gibbon* Moira Redmond; *Fintan Kinnore* Godfrey Quigley; *Niamh Kinnore* May Cluskey; *James Usheen* Norman Rodway; *Miss Manning* Rosemary Martin; *Hoolihan* Derry Power. *Lic* Prince Littler; *Mgr* Wybert R. Allen; *Bom* Charles Goffrey; *Pres* H. M. Tennent Ltd.; *Dir* James Grout; *Dgn* Patrick Murray; *Light* Joe Davis; *Gen mgr* Bernard Gordon; *Assist gen mgr, Co. mgr, Sm* Anthony Howell; *Dsm* Caroline Fitzgerald; *Asm* Eddie Doyle; *Pd mgr* Ian Dow; *Cost supervisor* Lily Taylor; *Press rep* Vivienne Byerley; *Cost* M. Berman Ltd.; *Sc bld* H. M. Tennent Ltd. Workshops, Brunskill and Loveday; *Sc* Alick Johnstone Studios; *Pq* Wig Creations. Plot: French/2, Loney, Schrank, Vinson, Weintraub. Reviews: *Birmingham Post* 18/6/71, 2; *Guardian* 18/6/71, 10; *Illustrated London News* 1/8/71, 45; *New Statesman* 25/6/71, 867; *Observer* 20/6/71, 27; *Stage* 24/6/71, 13; *Times* 18/6/71, 7; *Variety* 30/6/71, 58. Comment: MPS 270. "While Mr. Leonard creates vivid personalities among his bizarre characters, he also creates strong, smoothly progressive farcical situations with rich trimmings. His wit can be sharp, his humour splendidly roudy" [sic] (*Stage*). *Observer* was pleased "to find a farce with wittily literate dialogue." *Guardian* praised the timing of the performances and said the piece was "a lot better" than most farces, with which *Variety* concurred. An "extremely accomplished exercise in farce" (*Times*).

71.211 *The Disappearing Spell* (P for children) Christopher Broc. ARTS 19/6/71.* Cast: *Stage* 24/6/71, 18. *Storyteller* Henry Manning; *Grandmother Ruftuf* Veronica Foley; *Finikin* Rosemary Blake; *Ring of the White Mountains* David Troughton; Richard Jacques, Ursula Jones, Laurence Keane, Kay Linson, Henry Manning, Rosalind Speight. *Dir* Caryl Jenner; *Cost dgn* Wendy Bradfield; *Assist dir* David Macdonald; *Sm* Russell Chick. Review: *Stage* 24/6/71, 18. Comment: MPS 273. Unicorn Theatre. A full-length play about "the many fantastic adventures of an old woman spell-maker in her pursuit of a particular spell which is the alpha-key to her activity" (*Stage*).

71.212 *The Last Emperors* (P, 3a) David Shellan. QUESTORS 19/6/71.* Cast: QTA. Reviews: *Acton Gazette* 8/7/71, 10; *Middlesex County Times* 25/6/71, 19.

71.213 *John* (P, 2a) David Mowat. QUESTORS 20/6/71.* Cast: QTA. Reviews: *Acton Gazette* 8/7/71, 10;

Middlesex County Times 25/6/71, 19.

71.214 *Joe Lives!* (One-man show) Alex Glasgow. GREENWICH 21/6/71. 1st perfd University Theatre, Newcastle, 2/3/71. Cast: *WWT/16*. John Woodvine. *Dir* Ann Stutfield; *Dec* Elaine Garrard. Reviews: *Guardian* 22/6/71, 8; *Stage* 1/7/71, 14; *Times* 22/6/71, 7. Comment: MPS 226. About the life and times of Joe Wilson, music-hall artist. John Woodvine gave "an exhaustingly fine performance" (*Guardian*). "An honest and splendid piece of popular theatre," with "a beautiful performance" by Woodvine (*Times*).

71.215a *Bleach* (P) Arnold Meyer. QUESTORS 22/6/71.* Cast: QTA. Reviews: *Acton Gazette* 1/7/71, 8; *Middlesex County Times* 25/6/71, 19.

71.215b *Poor Dumb Animals* (P, 5sc) James Hepburn (based on Wallace Stevens, "Thirteen Ways of Looking at a Blackbird," 1923). QUESTORS 22/6/71.* Cast: QTA. Reviews: *Acton Gazette* 1/7/71, 8; *Middlesex County Times* 25/6/71, 19.

71.216a *The Carrier Bag* (C, 1a) Peter Robert Scott. KING'S HEAD 22/6/71. 1st perfd Playhouse, Salisbury, 29/5/71. Cast: *Stage* 24/6/71, 8. Peter Robert Scott, Christine Edmonds. *Dir* Bernard Krichefski; *Set* John Scully; *Sound* Geoffrey Galleon; *Light* D. J. Fitz Moran; *Sm* Barry MacMahon. Reviews: *Stage* 1/7/71, 14; *Times* 23/6/71, 20. Comment: Performed under the collective title *Package Deal*. Three two-hander "character pieces" that served as vehicles for Scott and his wife Christine Edmonds (*Times*). "Each of [Scott's] short plays shows a fine understanding of people, notably the sequence of a man-woman relationship, and a gentle cynicism shot through with tremendous compassion" (*Stage*).

71.216b *The Cigarette Box* (C, 1a) Peter Robert Scott. KING'S HEAD 22/6/71. 1st perfd Playhouse, Salisbury, 29/5/71. Cast: *Stage* 24/6/71, 8. Reviews: *Stage* 1/7/71, 14; *Times* 23/6/71, 20. Comment: Performed under the collective title *Package Deal*.

71.216c *The Trunk* (C, 1a) Peter Robert Scott. KING'S HEAD 22/6/71. 1st perfd Playhouse, Salisbury, 29/5/71. Cast: *Stage* 24/6/71, 8. Reviews: *Stage* 1/7/71, 14; *Times* 23/6/71, 20. Comment: Performed under the collective title *Package Deal*.

71.217 *Amphitryon 38* (C, Prol, 3a) Jean Giraudoux (adpt S. N. Behrman and Roger Gellert of Giraudoux's play, 1929). NEW 23/6/71. 1st perf Behrman adpt Curran, San Francisco, 24/6/37; 1st London perf Lyric 17/5/38. Cast: NTA; *Stage* 1/7/71, 13; Theatricalia; *WWT/16*. *Jupiter*,

Amphitryon Christopher Plummer; *Mercury, Sosios* Richard Kay; *Trumpeter* Benjamin Whitrow; *Warrior* Philippe Monnet; *Alkmena* Geraldine McEwan; *Eklissa* Jeanne Watts; *Leda* Constance Cummings. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Dir* Laurence Olivier; *Dgn* Malcolm Pride; *Light* David Hersey; *Mus* Marc Wilkinson; *Sound* Antony Horder; *Assist dir* Roland Joffé; *Mime* Philippe Monnet, Peter Smart; *Sm* Richard Hamer; *Dsm* Rosemary Webb; *Asm* Alison Redgrave, Christopher Verner. Plot: Best/37, 262, Bordman/4, 157, Fletcher, Hischak, Hochman, MacNicholas, Matlaw, Patterson, Reilly, 66–70, Salem, Shank. Reviews: *Birmingham Post* 24/6/71, 2; *Christian Science Monitor* 7/7/71, 4; *Guardian* 24/6/71, 10; *Illustrated London News* 1/9/71, 55; *New Statesman* 2/7/71, 27; *Observer* 27/6/71, 26; *Spectator* 3/7/71, 26; *Stage* 1/7/71, 13; *Times* 24/6/71, 10; *Tribune* 2/7/71, 15. Comment: National Theatre. *Guardian* tried its best to comment positively on the production but found Giraudoux dated. *Observer* opined the play was an odd choice, but perhaps motivated by commercial considerations; Christopher Plummer was poorly cast as Amphitryon while Geraldine McEwan gave a “star performance.” As did other reviewers, *New Statesman* faulted Laurence Olivier’s direction which was neither funny nor erotic, and overlooked the play’s hyper-sensuality. *Christian Science Monitor* condemned Olivier’s “leering and provocative” production. *Times* joined the chorus of disapproval and opined the only reason for the revival was as a star show for Plummer. The production remained in repertory until 8/11/71.

71.218 *Prometheus Bound* (P) Robert Lowell (based on Aeschylus). MERMAID 24/6/71. ** 1st perf Lowell version Yale School of Drama, New Haven, Connecticut, 9/5/67; 1st London perf this version. Cast: *Stage* 1/7/71, 13; *WWT/16*. *Power* John Harwood; *Force* Robert Gary; *Hephaestus* David Daker; *Prometheus* Kenneth Haigh; *Sea Bird 1* Diana Robson; *Sea Bird 2* Petronella Ford; *Sea Bird 3* Veronica Lang; *Ocean* Denis Carey; *Io* Angela Thorne; *Hermes* David Horovitch. *Pres* Mermaid Theatre Trust; *Dir* Jonathan Miller; *Dgn* Bernard Culshaw; *Light* David Adams; *Sm* Forbes Nelson. Plot: Gassner, Hochman, Law, Patterson, Salem, Shipley, Vinson. Reviews: *Birmingham Post* 25/6/71, 2; *Christian Science Monitor* 7/7/71, 4; *Daily Mirror* 25/6/71, 16; *Illustrated London News* 1/9/71, 55; *Irish Times* 29/6/71, 6; *New Statesman* 2/7/71, 27; *Observer* 27/6/71, 26; *Spectator* 3/7/71, 26; *Stage* 1/7/71, 13; *Times* 25/6/71, 18; *Tribune* 2/7/71, 15. Comment: *Irish Times* called Jonathan Miller’s production “all very austere and very abstruse, it makes for a testing evening.” *Tribune* disliked Robert Lowell’s “half-measured revamping” of

Aeschylus. *Spectator* noted that in Miller’s “rather eccentric and ruthlessly humourless production [Prometheus] is not exactly *bound*.” *Times* faulted the adaptation and production, and reported that audience members were seen “nodding off.” *Daily Mirror* also thought the piece was sleep inducing, and that it would be better as a radio play.

71.219 *Skyvers* (P, 3a) Barry Reckord. THEATRE UPSTAIRS 24/6/71; trfd to ROUNDHOUSE 8/9/71. ** Cast: Findlater; *Stage* 1/7/71, 13; *WWT/16*. *Cragge* Mike Kitchen; *Helen* Cheryl Hall; *Colman* Mike Grady; *Brooke* Jo Blatchley; *Adams* Billy Hamon; *Jordan* Jonathan Bergman; *Freeman* William Hoyland; *Headmaster* Dallas Cavell; *Webster* Leonard Fenton; *Sylvia* Pam Scotcher. *Dir* Pam Brighton; *Dgn* Charles Dunlop; *Light* Liz Wells; *Dsm* Sally A. Crocker. Plot: Vinson. Reviews: *Guardian* 25/6/71, 8; *New Statesman* 9/7/71, 58; *Stage* 1/7/71, 13; *Times* 9/9/71, 11. Comment: English Stage Company. Young People’s Theatre Scheme. A good energetic revival (*New Statesman*). *Guardian* declared the play had “lost none of its edge,” and five of the performances were “ideal.” On the Young People’s Theatre Scheme, see Nicholas Oliver Holden, “Building the Engine Room: A Study of the Royal Court’s Young Peoples’ Theatre and its Development into the Young Writers’ Programme,” Ph.D. dissertation, University of Lincoln, 2018.

71.220 *Steam* (Ent). Mike Green and Alan Chambers. QUESTORS 25/6/71 (Lt). Cast: QTA. Comment: “A nostalgic look at the early days of the railways and includes dramatic utterances, poetic extravaganzas, musical offerings and an unparalleled account of a serious accident” (QTA programme).

71.221a *Apricots* (P) Trevor Griffiths. BASEMENT THEATRE 28/6/71 (Ln). * Cast: *Stage* 1/7/71, 15. Plot: Weintraub. *Sam* Peter Sproule; *Anna* Tamara Hinchco. *Dir* Robert Walker; *Dgn* Gavin Owen; *Sm* Leonora Field. Review: *Stage* 1/7/71, 15. Comment: “The performances of Tamara Hinchco and Peter Sproule did much towards saving a play which insufficiently develops a sexual theme and its effect on the breaking-up of a relationship” (*Stage*).

71.221b *Calley and Manson* (P) Andrew Dallmeyer. BASEMENT THEATRE 28/6/71 (Ln). * Cast: *Stage* 1/7/71, 15. *Calley* Paul Moriarty; *Manson* Peter Marinker; *Guard* Oliver Maguire. *Dir* Roland Jaquarello; *Dgn* Gavin Owen; *Sm* Leonora Field. Review: *Stage* 1/7/71, 15. Comment: “An imaginary confrontation of Lieutenant Calley and the hippy Manson, both men sharing a cell while awaiting their verdicts, is the physical starting point of” the play (*Stage*).

71.222 *Royal Tumble* (Ent) William Hobbs and Dennis Palmer (ch) and Petusha Cochran (lyr) and Iwan Williams (mus direction). YOUNG VIC 28/6/71. Cast: *Variety* 14/7/71, 54; *WWT/16*. Jackie Bristow, Susan Chambers, Ray Davis, Roy Desmond, Jerry Manley, Per Moller Nielsen, Clovissa Newcombe, Terry Williams, Kay Zimmerman, Rosemary Page. *Dir* William Hobbs; *Ch* Dennis Palmer, Joanne Steuer; *Mus adviser* Marc Wilkinson; *Cost dgn* Dawn Evans; *Mus dir* Iwan Williams; *Light* Christopher Day. Review: *Birmingham Post* 29/6/71, 2; *Guardian* 28/6/71, 8; *Times* 29/6/71, 18; *Variety* 14/7/71, 54. Comment: Music and Motion Theatre Company. A programme of acrobatics, mime, and dance. Performed by “a group of talented but unseasoned youngsters ... aimed for young audiences” (*Variety*). “In every sense, the show is a terrible mess” (*Times*).

71.223 *Spider's Web* (Thriller, 3a) Agatha Christie. RICHMOND 28/6/71.** *Sir Rowland Delahaye* Allan Barnes; *Hugo Birch* Gordon Faith; *Jeremy Warrender* Christopher Matthews; *Clarissa Hailsham-Brown* Mary Chester; *Pippa Hailsham-Brown* Pauline Cunningham; *Mildred Peake* Anne Woodward; *Elgin* Reg Jessup; *Oliver Costello* Walter Plinge; *Henry Hailsham-Brown* Philip Lennard; *Inspector Lord* Richard Ayles; *Constable Jones* Paul Becque. *Mgr dir* Frederic Piffard, Robert Peake; *Lic* Frederic Piffard; *Bm* John Jackson; *Hse mgr* Philip Ormond; *Press rep* Jean Carlisle; *Bom* Win Atkinson; *Dir* Salvin Stewart; *Dgn* John C. Piper; *Sc bld* Cyril Booth; *Cost* C. and W. May Ltd.; *Tech dir* Cyril Booth, Peter Cascarini; *Elect* Lambert Cox; *Sm* Richard Leyland; *Dsm* Jane Cotton; *Asm* Glynis Brooks; *Mus dir* Joseph Alexander. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub. Comment: A two-week engagement.

71.224 *The What on the Landing* (P) Alan Plater. TOTO's 28/6/71 (Ln). 1st perfd BBC Radio Home 9/8/67; 1st stage perf Belgrade, Coventry, 17/7/68. Cast: *Stage* 8/7/71, 14. *Albert Chipchase* Brian Poyser; *Edna Chipchase* Patricia Moore; *Mr. Hodges* Barry McGinn; *Mrs. Sprake* Jennifer Osgard; *Svenson* Brian Hall; *P.C. Spilsby* Dennis Tynsley; *Rev. Vincent* Roger Brierley. *Dir* John Roche; *Dgn* Fink Design Coordinates; *Sm* Chris Heron. Reviews: *Stage* 8/7/71, 14; *Times* 29/6/71, 18. Comment: Prompt Corner. *Times* said the play, about a man frightened by a noise in his house, did not transfer well to the stage. “What is lacking in the play is sheer theatrical bite, particularly as a mid-day show. I am not sure what type of audiences Prompt Corner hope to attract with this venture, but I imagine that office and shop workers with a limited lunch hour, unlike actors and the Press, would appreciate a start on time and a little less longwindedness” (*Stage*).

71.225a *The Girl Who Didn't Like Answers* (P) David Halliwell. MERCURY 29/6/71. 1st stage perf? Cast: *Stage* 8/7/71, 13; *WWT/16*. *Norris* Noel Collins; *Tom* Malcolm Ingram; *Jenny* Elizabeth Hughes; *Kershaw* James Mellor. *Dir* Michael Wearing; *Light* David Beaumont; *Sm* Bronwyn Millard, Patsy Reading. Review: *Stage* 8/7/71, 13. Comment: Quipu. Performed under the collective title *Ladies' Night*. Originally broadcast on television in 1965 (date/station undetermined). The play involved a young woman who swears at men but likes only those who are hostile in return.

71.225b *Lady* (P) David Cockshott. MERCURY 29/6/71. 1st perf? Cast: *Stage* 8/7/71, 13; *WWT/16*. *Lady* Alexandra Berlin; *Boy* Anthony Trent; *Girl* Lysie Hastings; *Barman* Laurence Terry. *Dir* Michael Wearing; *Light* David Beaumont; *Sm* Bronwyn Millard, Patsy Reading. Review: *Stage* 8/7/71, 13. Comment: Quipu. Performed under the collective title *Ladies' Night*. About “an ageing widow with a gift for boring clients out of any pub unfortunate to receive her custom” (*Stage*).

71.226 *Dynamo* (P, 1a) Chris Wilkinson. KING'S HEAD 30/6/71 (Ln).* Cast: *Stage* 1/7/71, 8. Andrew Carr, Pat Ford, John Grillo, Malcolm Kaye, Catherine Kessler, Alan Lyddiard, Linda Marlowe, Jenny Runacre. *Dir* Howard Panter, Frederick Proud. Plot: Bull/3. Reviews: *Stage* 8/7/71, 13; *Times* 1/7/71, 20. Comment: The piece involved three striptease dancers and their boring work together with a scene “dealing with the questioning and torturing of an Algerian boy, played unmistakably by a girl” (*Stage*). *Times* thought Wilkinson's attempt to draw a parallel between a pornographic image and an act of political torture did not work.

71.227 *Fish Out of Water* (P) Caryl Brahms and Ned Sherrin (adpt of Georges Feydeau, *La main passe!* 1904). GREENWICH 1/7/71. 1st perf this adpt. Cast: *Stage* 8/7/71, 15; *WWT/16*. *Alcide Chanal* Aubrey Woods; *Franshine Chanal* Fenella Fielding; *Hubertin* Glyn Owen; *Alphonse Courmoullillu* David Stoll; *Jacques Offenbaque* Gerald Harper; *Police Officer, Lepige* Trevor Ray; *Marthe* Carol Drinkwater; *Sophie Offenbaque* Judith Bruce; *Belgence Phillip* Hinton; *Planteloup* Ralph Nossek; *Etienne* Robert Lister. *Dir* Peter Coe; *Dgn* Roger Butlin; *Cost dgn* Anthony Powell; *Light* Robert Bryan; *Sm* Gabriel West. Reviews: *Birmingham Post* 2/7/71, 2; *New Statesman* 9/7/71, 57–58; *Stage* 8/7/71, 15; *Times* 2/7/71, 14. Comment: A “neat and elegant” translation, a “perversely unfunny” production” (*New Statesman*). “Less funny” than recent staging of Feydeau (*Times*).

71.228 *In Place of Strife* (P) Phil Woods. UNITY 2/7/71. 1st perfd Octagon, Bolton, 30/3/71. Raymond Cross,

Laurence Davies, Bruce Taylor, Frank Doherty, Peter Melstock. *Dir* Declan Mulholland. Review: *Stage* 15/7/71, 14. Comment: *Stage* said the piece was “fair, in as much as the Labour Party is castigated almost as much as the Tories, and it is interesting, this dramatised documentary of trades union legislation.”

71.229 *The Devil's Disciple* (P) Bernard Shaw. SHAW 5/7/71.** Cast: *Stage* 8/7/71, 13; *WWT/16*. *Mrs. Dudgeon* Wynne Clark; *Essie Ann Penfold*; *Christy Dudgeon* Barrie Rutter; *Rev. Anthony Anderson* Ray McAnally; *Judith Anderson* Jennie Linden; *Lawyer Hawkins* Alan Hay; *William Dudgeon* Fred Hugh; *Mrs. William Dudgeon* Jean Wyn Scott; *Titus Dudgeon* Raymond Graham; *Mrs. Titus Dudgeon* Helena McCarthy; *Richard Dudgeon* Tom Bell; *Sergeant David Weston*; *Major Swindon* Terence Soall; *General Burgoyne* Ronald Hines; *Mr. Brudenell* Raymond Graham; *Recorded voice* Ralph Richardson; *Officers, Soldiers, Townspeople* Charles Bowden, Janet Chappell, Tony Conaboy, Jonathan Coy, Colin Dunn, Michael Harley, Andrew Joyce, David Moran, David Neville, Bob Tomson. *Dir* Michael Croft; *Dgn* Christopher Lawrence; *Light* Brian Croft; *Assist dir* David Weston. Plot: Demastes/1, Fletcher, French/2, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 6/7/71, 2; *Christian Science Monitor* 19/7/71, 7; *Daily Mirror* 6/7/71, 16; *Guardian* 6/7/71, 8; *Illustrated London News* 1/9/71, 55; *New Statesman* 16/7/71, 90; *Spectator* 17/7/71, 105; *Stage* 8/7/71, 13; *Times* 6/7/71, 10; *Tribune* 23/7/71, 15. Comment: Dolphin Theatre Company. The opening of a new theatre. “An efficient, workaday” production “with Tom Bell as a tense, cross Dick Dudgeon” (*New Statesman*). *Guardian* thought the opening of a new theatre warranted “something more original and lively than [this] glum, even dismal revival.” “Rather humdrum” but with a “polished performance by Ronald Hines” (*Spectator*). *Times* discoursed on the fate of Michael Croft’s National Youth Theatre that would use this new theatre for a few weeks a year; as an opening production, *Times* expected a “bolder” choice from the Dolphin company.

71.230 *The Lovers of Viorne* (D, 2a) Marguerite Duras (trans Barbara Bray *L'amante anglaise*, 1968). COURT 6/7/71.** 1st London perf this trans. Cast: Findlater. *Stage* 15/7/71, 13; *Variety* 21/7/71, 54; *WWT/16*. *Claire Lannes* Peggy Ashcroft; *Pierre Lannes* Maurice Denham; *Interrogator* Gordon Jackson. *Dir* Jonathan Hales; *Dgn* John Napier; *Cost dgn* Nadine Baylis; *Light* Andy Phillips; *Assist dir* Gregory Dark; *Dsm* Jan Kenny. Plot: Hochman, Walford. Reviews: *Birmingham Post* 7/7/71, 2; *Christian Science Monitor* 26/7/71, 9; *Daily Mirror* 7/7/71, 16; *Guardian* 7/7/71, 10; *New Statesman* 16/7/71,

90; *Spectator* 17/7/71, 105; *Stage* 15/7/71, 13; *Times* 7/7/71, 7; *Tribune* 23/7/71, 15; *Variety* 21/7/71, 54. Comment: English Stage Company. The production was “distinguished” although the play remained enigmatic and tantalizing (*Guardian*). *New Statesman* said Peggy Ashcroft gave “a quiet, chilling ... enthralling performance,” a view shared by *Times*. “A static evening, despite excellent performances, especially by Peggy Ashcroft” (*Variety*). “For me this is a play for voices. Nothing is added by putting it on stage” (*Daily Mirror*).

71.231 *Entertaining Mr. Sloane* (C, 3a) Joe Orton. KING’S HEAD 8/7/71.** Cast: *Stage* 8/7/71, 8. *Kathy* Pamela Strong; *Ed* Tony Bateman; *Sloane* Anthony May; *Dada* Alan Helm. *Dir* Frederick Proud. Plot: Demastes/2, Fletcher, Gunn, Hischak, Hochman, Law, Loney, Patterson, Weintraub. Review: *Stage* 15/7/71, 13. Comment: Soho Theatre. A successful revival (*Stage*).

71.232 *Back on Your Heads!* (P, 1a) Walter Hall. BASEMENT THEATRE 12/7/71 (Ln).* Cast: *Stage* 8/7/71, 8. Anthony Hall, John Hartley, Declan Mulholland, Peter Pacey, David Stockton. *Dir* Walter Hall. Review: *Stage* 15/7/71, 15. Comment: The play was about a man caught in a nightmare composed of convoluted repetitions.

71.233 *A Hearts and Minds Job* (C) Don Haworth. HAMPSTEAD 12/7/71.* Cast: *Stage* 22/7/71, 14; *WWT/16*. *George* David Battley; *Cubbins* Robert Eddison; *Police-man* Stacy Davies; *Crucible* Colin Gordon; *Marjorie* Madge Ryan; *Sam Skunk* Clyde Pollitt; *A Bearer* John Livesey. *Dir* Donald McWhinnie; *Set* Christopher Hewitt; *Light* Robert Orno, Stephen Kemp. Reviews: *Birmingham Post* 13/7/71, 2; *Observer* 18/7/71, 26; *Spectator* 24/7/71, 146; *Stage* 22/7/71, 14; *Times* 13/7/71, 7. Comment: “A black comedy ... about a corrupt evangelist keeping one step ahead of the police” (*Observer*). “A dire mélange of inept characterization and misfiring jokes” of which *Spectator* viewed only the first half before leaving at the interval. *Times* said this “anti-bureaucratic extravaganza” was neither original nor well-plotted, but was worthwhile for the “comic spirit” which exuded from Donald McWhinnie’s production.

71.234 *Santa Cruz* (P) Michael Almaz. TOTO’S 12/7/71 (Ln).* Cast: *Stage* 8/7/71, 14. Ann Raitt, Gillian Brown, Geoffrey Larder. *Dir* Michael Almaz. Review: *Stage* 22/7/71, 14. Comment: Prompt Corner. “A slight piece, but it is theatrically effective, and its theme of revolution is one which should attract young audiences” (*Stage*).

71.235a *Next* (P, 1a) Terrence McNally. OPEN SPACE 13/7/71. 1st perfd White Barn Theatre, Westport, Connecticut on 16/7/67; 1st British perf. Cast: *Stage* 22/7/71,

14; *WWT/16*. *Marion Cheever* David Healy; *Sgt. Thech* Andonia Katsaros. *Dir* Charles Marowitz, Mick Rodger; *Dgn* Bob Ringwood; *Light* David Payne; *Sm* Jon Swaine. Plot: Hochman, MacNicholas, Walford. Reviews: *Stage* 22/7/71, 14; *Times* 14/7/71, 9; *Tribune* 23/7/71, 15. Comment: Although listed here alphabetically, *Sweet Eros* was performed before the interval, *Next* after. *Tribune* opined the reason for that might be that *Next* was humorous and so critics left the theatre in a good mood. "Lack of love, lack of compassion and of understanding, lack of care about each other, about other men, about our own love object, these are some of the themes, basically one major theme—lack of care—which cross through the two plays" (*Stage*). "Beautifully developed and economically plotted" (*Times*). The first New York production (Gramercy Mews 10/2/69) ran for 707 performances.

71.235b *Sweet Eros* (P, 1a) Terrence McNally. OPEN SPACE 13/7/71. 1st perfd Act IV, Provincetown, Massachusetts, 23/7/68; 1st British perf. Cast: *Stage* 22/7/71, 14; *WWT/16*. *The Man* Peter Marinker; *The Girl* Jane Cardew. *Dir* Charles Marowitz, Mick Rodger; *Dgn* Bob Ringwood; *Light* David Payne; *Sm* Jon Swaine. Plot: Hochman, MacNicholas, Nelson/2, Walford. Reviews: *Stage* 22/7/71, 14; *Times* 14/7/71, 9; *Tribune* 23/7/71, 15. Comment: *Times* described the play as "loutish." The first New York production (Gramercy Arts 21/11/68) ran for 78 performances.

71.236 *Titus Andronicus* (T) William Shakespeare. ROUND HOUSE 13/7/71. 1st perfd 1592. Cast: *Stage* 22/7/71, 14; *WWT/16*. *Titus Andronicus* Trevor Peacock; *Lucius* Barrie Houghton; *Martius* Denis Lawson; *Lavinia* Paola Dionisotti; *Saturninus* Tom Chadbon; *Bassianus* Tim Curry; *Tamora* Ann Mitchell; *Demetrius* Christopher C. Taynton; *Chiron* Roger Sloman; *Aaron* Barry Dennen. *Pres* Showman Productions Ltd.; *Dir* Keith Hack; *Sc dgn* Keith Hack, Tmanda Collin; *Pd mgr* Bruce Huett. Reviews: *Birmingham Post* 14/7/71, 2; *Christian Science Monitor* 26/7/71, 9; *Guardian* 14/7/71, 8; *Illustrated London News* 1/9/71, 55; *Observer* 18/7/71, 26; *Stage* 22/7/71, 14; *Times* 14/7/71, 9. Comment: *Observer* noted approvingly that the production was a "combination of Artaud and pop-art," and used freely "lurid, two-dimensional colours." *Guardian* dubbed the production "the bard's own horror comic." *Times* said a cast of only ten meant the play's complications were unexplored, but praised the production for conveying "tragic pain" but eschewing sensationalism. "We saw just how bad *Titus* could appear, as a collocation of shocks, in a production gratingly insensitive and with at least one performance so ill-spoken that the actor seemed to be chewing every syllable" (*Illustrated London News*).

71.237 *Tyger* (Mus, 2a) Adrian Mitchell and Mike Westbrook (mus). NEW 13/7/71.* 59 perf. Cast: NTA; Theatricalia; *Variety* 11/8/71, 59; *WWT/16*. *Isabelle* Isabelle Lucas; *Klopstock*, *John Milton* David Ryall; *Sir Joshua* *Rat* John Moffatt; *First Intellectual*, *Robert Browning* David Kincaid; *Second Intellectual*, *Rudyard Kipling* Tony Leary; *Third Intellectual*, *Robert Southey*, *Edward Lear* James Hayes; *Barmaid* Maggie Riley; *William Blake* Gerald James; *Scofield* Denis Quilley; *Home Secretary* Anthony Nicholls; *Civil Servant*, *Evelyn Graze* Malcolm Reid; *The Crab*, *Allen Ginsberg* Ian Burford; *Kate Blake* Jane Wenham; *Rev. Trussler*, *William Shakespeare* Michael Turner; *Ghost of a Flea* Peter Smart; *Postman* Anthony Barnett; *Randy Women* Sarah Atkinson, Maureen Lipman, Louie Ramsay; *Lord Nobodaddy*, *Geoffrey Chaucer* David Henry; *Lady Twat* Hazel Hughes; *Mechanical Creature*, *John Keats* Peter Duncan; *Captain Stedman*, *Alfred Lord Tennyson*, *King Henry* Denis Lill; *Henry Fuseli* Ray Callaghan; *Samuel Palmer* John Gulliver; *William Wordsworth* Alan Jackson; *Percy Bysshe Shelley* David Wintour; *Samuel Coleridge* Riggs O'Hara; *Lord Byron* Norman Beaton; *Walt Whitman*, *Working Man* Bernard Gallagher; *King George* Bill Fraser; *Working Man's Wife* Mary Griffiths; *Working Man's Family* Jean Boht, Anthony Barnett, Peter Duncan; *Billy* Kevin Moody. *Chm*, *Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Dir* Michael Blakemore, John Dexter; *Assist dir* David Myles; *Ch* Malcolm Goddard, Sheila O'Neill; *Light* Andy Phillips; *Mus dir* Mike Westbrook; *Sc dgn*, *Cost dgn* William Dudley, Jocelyn Herbert. Plot: Vinson. Reviews: *Birmingham Post* 22/7/71, 2; *Christian Science Monitor* 4/8/71, 9; *Guardian* 20/7/71, 8; *Illustrated London News* 1/9/71, 55; *New Statesman* 30/7/71, 159; *Observer* 25/7/71, 26; *Spectator* 31/7/71, 184; *Stage* 29/7/71, 13; *Times* 21/7/71, 10; *Tribune* 30/7/71, 11; *Variety* 11/8/71, 59. Comment: MPS 312. National Theatre. Press night was 20/11/71; apparently there were no previews. A celebration of William Blake. *Guardian* approved of most of the piece but thought parts needed revision. *Variety* agreed this collage could be sharper, and the soft-rock music was unmemorable. *Observer* said the piece was self-indulgent and would have been better as a straightforward reading of Blake's poem or as a biography. For *Times* the piece lacked cohesion but possessed "theatrical vitality." The production remained in repertory until 20/11/71.

71.238 *Winners* (T, 2sc) Brian Friel. LITTLE THEATRE CLUB 13/7/71 (Ln).** Cast: *Stage* 8/7/71, 14. Gillian Morgan, Michael Hadley, Ian Gelder. *Dir* Marion Reed. Plot: Bordman/4, 426, Hochman, Patterson, Salem, Vinson, Walford, Weintraub. Comment: Off-Shaft Theatre. The first part of Friel's *Lovers*.

71.239 Butley (D, 2a) Simon Gray. CRITERION 14/7/71. 464 perf. 1st perfd Playhouse, Oxford, 7/7/71. Cast: *Stage* 22/7/71, 13; *Theatricalia*; *Variety* 18/8/71, 50; *WWT/16*. *Ben Butley* Alan Bates/Richard Briers/Alec McCowen; *Joseph Keyston* Richard O'Callaghan; *Miss Heasman* Brenda Cavendish; *Edna Shaft* Mary Wimbush/Valerie White; *Anne Butley* Colette O'Neil/Jennie Goossens; *Reg Nuttall* Michael Byrne; *Mr. Gardner* George Fenton/Steven St. John. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* Michael Codron; *Dir* Harold Pinter; *Dgn* Eileen Diss; *Light* Robert Bryan; *Sm* Nicolas Bromley. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hischak/2, 50, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 15/7/71, 2; *Christian Science Monitor* 26/7/71, 9; *Guardian* 15/7/71, 10; *New Statesman* 23/7/71, 121–22; *Observer* 18/7/71, 26, 20/2/72, 27; *Spectator* 24/7/71, 146; *Stage* 22/7/71, 13, 17/2/72, 17, 27/7/72, 14, 21/9/72, 19; *Times* 15/7/71, 13, 9/2/72, 10, 13/9/72, 7; *Tribune* 23/7/71, 15; *Variety* 18/8/71, 50, 30/8/72, 58. Comment: MPS 224. *Guardian* said Alan Bates played Butley “as a sort of supercharged Everyman.” *Observer* (18/7/71) noted the play was “a new, considerably improved version of [Gray’s] earlier *Spoiled*, and called Butley “Lucky Jim 15 years later.” “Some of the wittiest and most cruel repartee that has been heard in a London theater for a long time” (*Christian Science Monitor*). “Directed to perfection by Harold Pinter” with a “bravura portrayal” by Alan Bates (*Variety* 18/8/71). *Times* (15/7/71) approved the play, production, and acting highly. The first New York production (Morosco 31/10/72) ran for 135 performances; Alan Bates repeated his performance.

71.240 El Coca Cola Grande (Revue). HAMPSTEAD 14/7/71 (Lt). 1st perf? Ron House, Alan Shearman, John Smith, Gabriella Wieder, Diz White. Reviews: *Stage* 22/7/71, 14; *Times* 16/7/71, 9. Comment: Low Moan Spectacular. *Times* said the company possessed “a genuine flair for comedy.” “The company have devised the amusing device of playing the entire show in a kind of simple and easy to understand bastard Spanish with one wildly funny section in equally whacky French” (*Stage*).

71.241 A Midsummer Night's Dream (C) William Shakespeare. OPEN AIR 14/7/71. ** Cast: *Stage* 22/7/71, 14; *Theatricalia*; *WWT/16*. *Theseus* Geoffrey Colville; *Hippolyta* Patricia Kneale; *Egeus* John Gay; *Hermia* Celestine Randall; *Demetrius* Michael Cadman; *Lysander* Hugh Ross; *Helena* Marilyn Taylerson; *Peter Quince* John Humphry; *Nick Bottom* Ian Talbot; *Francis Flute* Christopher Good; *Robin Starveling* Frederick Bennett; *Tom Snout* Peter Godfrey; *Snug* Colin Prockter; *First*

Fairy Muriel Barker; *Puck* Richard Monette; *Oberon* Gary Raymond; *Titania* Delena Kidd; *Peaseblossom* Janis Servais; *Cobweb* Alison Percy; *Moth* Stephen Leigh; *Mustardseed* Anthony Andrews; *Philostrate* Bret Usher; *Fairies, Attendants* Sarah Anton, Anthony Garrick, Nigel Jeffcoat, Paul Strider, Nigel Williams. *Pres* David Conville; *Dir* Richard Digby Day; *Assist dir* Peter Watson; *Sc dgn* Kit Surrey; *Cost dgn* Mark Negin, Hugh Durrant; *Light* Brian Benn; *Mus* Julian Slade; *Sc bld* Earl Kay; *Sc* Margot Burry; *Cost* Banks and Hutchings, Gerrard Scott, Jean Honeyset, Susanna Wilson, Lunita Williams; *Pq* Wig Creations. Reviews: *Stage* 22/7/71, 14; *Times* 16/7/71, 9. Comment: New Shakespeare Company. The production used the same Kit Surrey set employed in *Romeo and Juliet* (71.193) and confirmed *Times* in its belief that “open air theatre works best when it resolutely turns its back on nature.”

71.242 Kiss Me, Kate (MC, 2a) Sam Spewack (bk; based partly on Shakespeare, *The Taming of the Shrew*) and Bella Spewack (bk) and Cole Porter (mus, lyr). COLISEUM 17/7/71. ** *Frederick Graham* Emile Belcourt; *Lilli Vanessi* Ann Hood; *Lois Lane* Shirley Chapman; *First Man* Francis Egerton; *Second Man* Gregory Dempsey; *Bill Calder* Sandy Grant; *Hortensio* David Kitchen. *Dir* Colin Graham; *Cond* Hazel Vivienne. Plot: Bordman, Bordman/5, 565–66, Gänzl, Green, Hischak, Kennedy, Loney, 258, OTF, Wheatley/3. Wilmeth. Reviews: *Guardian* 20/7/71, 8; *Spectator* 24/7/71, 146–47; *Stage* 22/7/71, 13; *Times* 20/7/71, 10. Comment: *Guardian* said the piece was neither a musical nor an opera, but approved of the action being speeded up by Colin Graham. “A considerably happier show than it was last Christmas” (70.412) (*Spectator*).

71.243 Boesman and Lena (P, 1a) Athol Fugard. THEATRE UPSTAIRS 19/7/71; trfd to YOUNG VIC 19/8/71. 1st perfd Little, Rhodes University, Grahamstown 10/7/69; 1st London perf. Cast: Findlater; *Stage* 29/7/71, 14; *WWT/16*. *Boesman* Zakes Mokae; *Lena* Yvonne Bryceland; *Outa Bloke Modisane*. *Dir* Athol Fugard; *Dgn* Douglas Heap; *Light* Liz Wells. Plot: Griffiths, Hischak/2, 18–19, Hochman, Salem. Reviews: *Christian Science Monitor* 8/9/71, 4; *Guardian* 20/7/71, 8; *New Statesman* 6/8/71, 187; *Observer* 25/7/71, 26; *Spectator* 24/7/71, 146; *Stage* 29/7/71, 14; *Times* 20/7/71, 10. Comment: English Stage Company. *Guardian* liked the play’s “variety of pace and an intensity of climax,” and noted it was performed in a single act of one hour and forty minutes. Fugard achieved “laceratingly good performances from Zakes Mokae and Yvonne Bryceland as jetsam of the veldt” (*Spectator*). *Times* found itself “simultaneously heartened by the author’s sympathy for his characters and appalled by his condemnation of their

plight as totally irremediable.” The first New York production (Circle in the Square Downtown 22/6/70) ran for 205 performances.

71.244 *The Grass Is Greener* (C, 2a) Hugh Williams and Margaret Williams. RICHMOND 19/7/71.** Plot: French/2, Loney, 311. Comment: *Victor Ryalls* Richard Todd; *Charles* Robert Beatty; *Sellars* Barry Sinclair; *Hilary Ryalls* Patricia Ivey; Barbara Evans. A two-week engagement.

71.245 *Look No Hands* (C, 2a) Lesley Storm. FORTUNE 19/7/71. 35 perf. 1st perfd Theatre Royal, Windsor, 2/11/70. Cast: *Stage* 22/7/71, 13; *Variety* 25/8/71, 50; *WWT/16. Tom Hillyer* Gerald Flood; *Miss Miles* Gladys Henson; *Veronica Hillyer* Janet Munro; *Paul Sankey* Ed Bishop; *Sally* Jill Riddick; *Charlie Rosenthal* Harry Towb; *Margaret Cormack* Bonnie Hurren. *Pres, Dir* Peter Cotes; *Dgn* Anthony Holland; *Sm* Allan Casley. Reviews: *Birmingham Post* 21/7/71, 2; *Daily Mirror* 20/7/71, 16; *Spectator* 24/7/71, 146; *Stage* 22/7/71, 13; *Times* 21/7/71, 10; *Tribune* 30/7/71, 11; *Variety* 25/8/71, 50. Comment: A “miserable farce, touching with vaguely titillating intent upon a wrongful accusation of child assault” (*Tribune*). Predictable plotting, stereotyped characters, “an air of desperate contrivance” (*Variety*). Old-fashioned, improbable plot, and “heavy-handed” direction (*Times*). *Daily Mirror* also described the plot as flimsy and “involving unreal people in unreal situations”; it also failed to be funny.

71.246 *Waiting for Godot* (D, 2a) Samuel Beckett. LITTLE THEATRE CLUB 20/7/71.** Cast: *Stage* 15/7/71, 8. *Estragon* Heather Brechin; *Vladimir* Hilary Foister; *Pozzo* Angella Chadfield; *Lucky* Dale Hodges; *Boy* Mavis Shaw. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub. Reviews: *Daily Mirror* 21/7/71, 11; *Stage* 5/8/71, 14. Comment: Performed by an all-female cast. *Stage* indicated the endeavor was somewhat uneven in its results. *Daily Mirror* reported the cast was “financing, directing, producing and playing the thing themselves. They have adopted this do-it-yourself line because they feel that if they just sit back and wait to be discovered, they could wait an awful long time. Which is roughly the theme that Godot preaches, in its own obscure way.”

71.247 *Enemies* (P, 3a) Maxim Gorky (trans Kitty Hunter Blair and Jeremy Brooks of *Vragi*, 1933 [written 1906]). ALDWYCH 22/7/71. 1st perfd State Academic Theatre, Leningrad, 10/9/33; 1st British perf. Cast: RSCA; *Stage* 29/7/71, 13; *Theatricalia*; *Variety* 25/8/71,

50; *WWT/16. Zakhar Bardin* Philip Locke; *Paulina* Brenda Bruce; *Yakov Bardin* John Wood; *Tatyana* Helen Mirren; *Nadya* Mary Rutherford; *General Pechenegov* Sebastian Shaw; *Kon* Reg Lye; *Mikhail Skrobotov* Patrick Stewart; *Kleopatra* Sara Kestelman; *Nikolai Skrobotov* Alan Howard; *Agrafena* Lila Kaye; *Pologyy* Phillip Manikum; *Sintsov* Ben Kingsley; *Grekov* Glynn Lewis; *Levshin* David Waller; *Yagodin* Hugh Keays Byrne; *Ryabtsov* Paul Alexander; *Akimov* Terence Taplin; *First Worker* Patrick Godfrey; *Second Worker* Ronald Forfar; *Vyripaev* John Kane; *Peasant Women* Mary Allen, Holly Wilson; *Captain Boboyedov* Barry Stanton; *Kvach* Ralph Cotterill; *Lieutenant Strepetov* John York; *Police Inspector* Clement McCallin; *Policeman* Edward Phillips; *Soldiers* Colin Edwynn, Michael Egan. *Dir* David Jones; *Dgn* Timothy O’Brien; *Cost dgn* Tazeena Firth, Timothy O’Brien; *Light* Stewart Leviton; *Pq, Make-up* Kenneth Lintott. Plot: Fletcher, French/2, Hirschak/2, 50. Reviews: *Birmingham Post* 24/7/71, 2; *Christian Science Monitor* 4/8/71, 9; *Daily Mirror* 23/7/71, 16; *Guardian* 21/7/71, 9; *Illustrated London News* 1/10/71, 56; *New Statesman* 30/7/71, 159; *Observer* 25/7/71, 26; *Spectator* 31/7/71, 184; *Stage* 29/7/71, 13; *Times* 23/7/71, 16; *Tribune* 30/7/71, 11; *Variety* 25/8/71, 50. Comment: MPS 304. Royal Shakespeare Company. *Guardian* praised every aspect of the production. *Observer* called the play a “real discovery” and commended the ensemble acting and David Jones’s “superb” direction, sentiments echoed by *Variety* and *Illustrated London News*. *Times* discussed the play’s worthiness for production which was matched by David Jones’s splendid production; the acting comprised “the ensemble approach at its best.” “What makes this story so naive—and often a crashing bore—is the dialogue which comes across like so political slogans” (*Daily Mirror*).

71.248 *A Rancid Pong* (P, 1a) Mike Leigh. BASEMENT THEATRE 26/7/71 (Ln).* *Joolia* Cappleman, Reginald Stewart. *Dir* Mike Leigh. Review: *Stage* 5/8/71, 14. Comment: This plotless piece involved a passionless relationship connected only vaguely by a sense of smell.

71.249 *The Magician* (P) Helena Kaut-Howson (adpt of Thomas Mann’s story, “Mario and the Magician,” 1929). KING’S HEAD 27/7/71.* Cast: *Stage* 15/7/71, 8. Heinz Bernard, Helena Stephens, Raymond Cross, Murray Noble, David Stockton, John Fahey, Dennis Blanch, Stephen Lawrence. *Dir* Helena Kaut-Howson; *Dgn* Terry Jacobs. Review: *Times* 29/7/71, 9. Comment: Stockyard Theatre. The play was about a magician as an emblem for fascism but it did not work as a warning for London in 1971 (*Times*).

71.250a *Cadium Firty* (P, 1a) Peter Terson. LITTLE

THEATRE CLUB 28/7/71.* Michael Carter, Roger Steel. *Dir* Kendall Johns. Review: *Stage* 5/8/71, 13. Comment: Original Productions. "A study of two small-time crooks mentally and physically disintegrating from the effects of a container stolen from an atomic plant" (*Stage*).

71.250b *The Commuters* (P, 1a) Beryl Beare. LITTLE THEATRE CLUB 28/7/71.* Benjamin Gaule, Ian Calder, Stephen Parkins. *Dir* Pat Calder. Review: *Stage* 5/8/71, 13. Comment: Original Productions. The play was about "two retired businessmen continuing with their former daily commuting habit, though on a park bench instead of in a train" (*Stage*).

71.250c *Provisioning* (P, 1a) David Campton. LITTLE THEATRE CLUB 28/7/71.* *Kez* Alan Bryce; Benjamin Gaule, Bernard Stirlin. *Dir* Kendall Johns. Review: *Stage* 5/8/71, 13. Comment: Original Productions. "Kendall Johns' perceptive direction ... makes a curious but cheerful little play out of a sick joke about cannibal brothers in the Deep South" (*Stage*).

71.251 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). ROYAL FESTIVAL HALL 28/7/71.** *Mikado* John Ayldon; *Nanki-Poo* Colin Wright; *Ko-Ko* John Reed; *Pooh-Bah* Kenneth Sandford; *Pish-Tush* John Webley; *Go-To* Arthur Jackson; *Yum-Yum* Julia Goss; *Pitti-Sing* Peggy Ann Jones; *Peep-Bo* Pauline Wales; *Katisha* Lyndsie Holland. *Mus dir* Royston Nash; *Dir* Michael Heyland; *Dgn* Robert Bahl. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Times* 29/7/71, 9. Comment: D'Oyly Carte Opera Company.

71.252 *The Old Boys* (D, 3a) William Trevor (adpt of his novel, 1964). MERMAID 29/7/71.* Cast: *Stage* 5/8/71, 13; *Variety* 25/8/71, 50; *WWT/16*. *Mr. Jaraby* Michael Redgrave; *Mr. Sole* Peter Bennett; *Mr. Cridley* Russell Waters; *Mr. Swabey-Boyns* Ronald Russell; *Sir George Ponders* Norman Claridge; *General Sanctuary* Norman Shelley; *Mr. Martin* Michael Bilton; *Mrs. Jaraby* Sylvia Coleridge; *Basil Jaraby* Denys Graham; *Miss Burdock* Margaret Courtenay; *Mrs. Fannick* Vivienne Burgess; *Elsie Fannick* Stephanie Foster; *Mr. Turtle* John Kidd; *Mr. Nox* Peter Copley; *Swingler* Bernard Hepton. *Pres* Mermaid Theatre Trust; *Dir* Alan Strachan; *Dgn* Bernard Culshaw; *Assist dgn* Susan Ayers; *Light* David Adams; *Sm* Forbes Nelson; *Dsm* Simon A. Whyte; *Asm* Nicola Hastings, Sally Osborn; *Cost supervisor* Valerie Metheringham; *Sc bld* Mermaid Workshops; *Cost* Morris Angel and Son; *Pq* Wig Creations. Plot: Vinson. Reviews: *Birmingham Post* 30/7/71, 2; *Christian Science Monitor* 7/8/71, 8; *Illustrated London News* 1/10/71, 56; *Irish Times* 3/8/71, 7; *New Statesman* 6/8/71, 187;

Observer 1/8/71, 24; *Spectator* 7/8/71, 219; *Stage* 5/8/71, 13; *Times* 30/7/71, 6; *Variety* 25/8/71, 50. Comment: *Observer* said the "characters are verbal creations" which do not live on stage; however, Michael Redgrave's final speech was as good as anything he had done; *Irish Times* shared that opinion. *Variety* was disappointed with most of the production and noted "there's much muffing of lines by Redgrave." *Times* listed the mistakes novelist Trevor had made in transferring his work inexpertly to the stage, found the production "sluggish," and Redgrave's performance unfinished.

71.253 *Show Boat* (MP, 2a) Oscar Hammerstein II (bk, lyr; adpt of Edna Ferber's novel, 1926) and Jerome Kern (mus). ADELPHI 29/7/71. 910 perf. 1st perfd National, Washington, D.C., 15/11/27; 1st London perf Drury Lane 3/5/28. Cast: *Stage* 5/8/71, 13; *Theatricalia*; *Variety* 18/8/71, 50; *WWT/16*. *Queenie* Ena Cabayo; *Pete*, 2nd *Barker* Brian Gidley; *Andy* Derek Royle; *Parthy* Pearl Hackney; *Ellie* Jan Hunt; *Frank* Kenneth Nelson; *Julie* Cleo Laine; *Steve* John Larsen; *Windy*, *Stage Manager* Len Maley; *Vallon*, *Jim* Michael Napier-Brown; *Ravenal* Andre Jobin; *Magnolia* Lorna Dallas; *Joe* Thomas Carey; *Rubberface* Albin Pahernik; *Calliope* Woman, *Landlady*, *Mrs. Durante* Margo Cunningham; *The Backwoodsman* Ron Rich; *Jeb*, 1st *Barker*, *Drunk* Stanley Fleet; 3rd *Barker* Chris Dyson; *Miss England* Josie Ashcroft; *Miss France* Alison Robertson; *Miss America* Carole Todd; *Coochie Dancer* Nicky Migden; *Knife Thrower* Miguel Godreau; *Knife Thrower's Assistant* Lynda Bainbridge; *Maid* Mercedes Kirkwood; *Pianist* Ray Cook; *Doorman* Eddie Tagoe; *Lottie* Beatrice Aston; *Dollie* Rae Delarosa; *Hazel* Kelly Wilson; *The Jazz Dancers* Miguel Godreau and the Boy Dancers; *Kim* Yvonne Peters; *Dancers* Josie Ashcroft, Lynda Bainbridge, Maggie Dew, Nicky Migden, Alison Robertson, Carole Todd, Ray Cornell, Gordon Coster, Jack Gunn, Albin Pahernik, Bryan Payne, Ken Robson; *Singers* Beatrice Aston, Barbara Bate, Rae Delarosa, Katherine Dyson, Jennifer Evans, Jeanie Harris, Grace Hutchinson, Mercedes Kirkwood, Peggy Phango, Dorothy Ross, Jane Walter, Kelly Wilson, Chris Dyson, Antony Farley, Stanley Fleet, Brian Gidley, Simon Gilbert, Mino Golvala, Lewis Henry, Robert Labassiere, Joe Mogotsi, Ramon Opie, Alan Page, Wallace Stephenson, Eddie Tagoe, Johnny Worthy. *Pres* Harold Fielding; *Dir*, *Ch* Wendy Toye; *Assist dir* Joan Preston; *Sc dgn*, *Cost dgn* Tim Goodchlld; *Light* Richard Pilbrow; *Mus dir*, *Mus arr* Ray Cook; *Choral dir* John McCarthy; *Assoc ch* Frederic Franklin; *Orchestrations* Keith Amos; *Sm* David Freeman; *Dsm* Richard Andrews, Roger McDougall; *Sound* Robert K. Bush; *Wm* Dollie Hodges; *Assist wm* Kerrin Moore, Carole Phillips; *Deputy mus dir* Reg Cole; *Carp* Jimmy Bailey; *Eng* Eric Delzenne; *Bal mr* David Kerr; *Assist dgn* Bob Morse; *Assist light*

Howard Eldridge. Plot: Best/27, 482–83, Bordman, Bordman/5, 434–35, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, 150, OTF, Shipley, Wilmeth. Reviews: *Birmingham Post* 2/8/71, 2; *Christian Science Monitor* 7/8/71, 8; *New York Times* 17/8/71, 27; *Observer* 1/8/71, 24; *Spectator* 7/8/71, 219; *Stage* 5/8/71, 13; *Times* 30/7/71, 6; *Variety* 18/8/71, 50. Comment: *Variety* said it was a solid production with lavish sets and costumes, and predicted a long run. The production drew all-round praise from *Times*. The first New York production (Ziegfeld 27/12/27) ran for 572 performances.

71.254 *The City* (P, 1a) Loula Anagnostaki (trans George Angell of *Polé*, 1965). OVAL HOUSE 30/7/71. 1st perfd Arts, Athens, Greece, 1965; 1st perf this trans BBC Radio-3 19/7/70; 1st British stage perf this trans. *Simon* Bob Stratton; Caroline Hutchinson, Neale Goodrun. *Dir* Colin Harris. Review: *Stage* 5/8/71, 17. Comment: “A study of the levels of meaning involved in human relationships and their verbal expression,” which needed a better performance (*Stage*).

71.255 *Under Milk Wood* (P, 2a) Dylan Thomas. ARTS 1/8/71.** 1 perf. Cast: *Stage* 15/7/71, 8. Glyn Houston, Windsor Davies, David Jason, Jennifer Hill, Ruth Madoc, Clive Merrison. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Comment: London Theatre Company.

71.256 *The Avengers* (P, 2a) Terence Feely and Brian Clemens. PRINCE OF WALES 2/8/71. 1st perfd Birmingham Theatre 15/7/71. Cast: *Stage* 5/8/71, 15; *Variety* 18/8/71, 50; *WWT/16*. *James* Julie Neubert; *John Steed* Simon Oates; *Hannah Wild* Sue Lloyd; *Melanie* Wendy Hall; *Carruthers* Jeremy Lloyd; *Parsons*, *Scarman* Kenton Moore; *Chummers*, *Military Policeman* Paul McDowell; *Maitland*, *General Bull*, *Mother (Chief of MI5)* John F. Landry; *Walters* Anthony Sharp; *Madam Gerda* Kate O’Mara; *Victoria* Lisa Collins; *Prunella*, *A Nurse*, *A Fantasy Maid* Gail Grainger; *Wanda*, *A Fantasy Sadist* Gypsie Kemp; *Air Marshall Striker*, *A Psychiatrist* Derek Tansley; *Admiral Drake*, *Military Police Sergeant* Tim Buckland; *Miss Lacey* Mary Llewellyn; *Nicola*, *A Fantasy Masochist* Joanna Ross; *Jasmine*, *A Fantasy Cricketer* Kubi Chaza; *Emma* Helen Gill; *Miranda* Heather Kyd. *Pres* John Mather Organisation; *Dir* Leslie Phillips; *Sc dgn* Michael Young; *Cost dgn* Berkeley Sutcliffe, Ronald Cobb; *Light* Nick Chelton; *Sound* Anthony Horder; *Sm* Peter Charles. Reviews: *Birmingham Post* 3/8/71, 2; *Illustrated London News* 1/10/71, 56; *Observer* 15/8/71, 22; *Spectator* 7/8/71, 219; *Stage* 5/8/71, 15; *Times* 4/8/71, 8; *Variety* 18/8/71, 50. Comment: *Guardian* averred anyone who enjoyed the

television series would enjoy this stage version. *Variety* was not as convinced, and, with high running costs for a straight play, thought the production was “patently risk-prone.” *Times* opined the stage version was coarser than the television version. *Illustrated London News* wondered “how this particular bit of nonsense had been gummed together ... a world where farce was always jostling melodrama out of its path.”

71.257 *Pork* (C, 2a) Andy Warhol. ROUND HOUSE 2/8/71. 1st perfd La Mama, New York, 5/5/71; 1st British perf. Cast: *Variety* 25/8/71, 50. *Amelia* Douglas Anderson; *Pall Jaime* de Carlo Andrews; *Rock Pierre* Bedenes; *Telephonist* Julia Breck; *Vulva* Wayne County; *Pork* Kathy Dorritie; *Pepsodent Twins* Oliver Dunbar, Louis Sheldon-Williams; *June* Elena Hall; *Little Rollo* Petra Leah; *Milford* Fred McManus; *Josie* Geri Miller; *Rollo* Michael Mundell; *Mrs. Pork* Suzanne Smith; *Miss Hell* Via Valentina; *See Jane Run* Liz White; *B. Marlowe* Anthony Zanetta. *Pres* Ira D. Gale, Lynsey and Haydn Productions Ltd., Mayfair Fine Art Ltd.; *Dir* Anthony J. Ingrassia; *Sc dgn*, *Cost dgn* Billy Sullivan; *Light* Paul Turner. Reviews: *Birmingham Post* 3/9/71, 7; *Daily Mirror* 3/8/71, 9; *Guardian* 3/8/71, 8; *New Statesman* 6/8/71, 187; *Observer* 8/8/71, 23; *Spectator* 7/8/71, 219; *Stage* 5/8/71, 14; *Times* 3/8/71, 7; *Variety* 25/8/71, 50. Comment: A special performance was given for the theatrical profession on 1/8/71. The piece was composed of “sketches of boredom and incoherence, suggesting a general infirmity of purpose,” and “the grotesque figures, the camp creations are used to caricature sexuality and American behaviour,” all with much nudity (*Guardian*). “Witlessly repellent and enervatingly charmless” (*Spectator*). A “witless, invertebrate, mind-numbing farrago” (*Times*). *Observer* called the piece “an extraordinarily artful, meticulously composed critical portrait of America” and Warhol himself. *Variety* suggested that “more than anything else, *Pork* plays like a parody of Warhol and his clubhouse in Union Square, N.Y.” *Daily Mirror* reported cuts had already been made because of possible legal jeopardy. See also Geoffrey Lokke, “The Theatre of Andy Warhol: *Pork* in New York and London,” *PAJ*, 41:1 (Jan 2019), 54–75.

71.258 *Danton’s Death* (P, 2pt) Georg Büchner (adpt John Wells of *Danton’s Tod*, 1902). NEW 3/8/71. 39 perf. Cast: NTA; *Stage* 12/8/71, 13; *Theatricalia*; *Variety* 18/8/71, 50; *WWT/16*. *Danton* Christopher Plummer; *Julie* Gillian Barge; *Ladies* Elizabeth Adaré, Louise Purnell; *Hérault-Séchelles* Howard Southern; *Camille Desmoulins* Frank Barrie; *Philippeau* Barry James; *Man from Lyons*, *Chaumette* Tom Georgeson; *Legendre* David Howey; *Coliot D’Herbois* Peter Rocca; *Robespierre* Charles Kay; *Lacroix* Michael Tudor Barnes; *Marion* Jo

Maxwell-Muller; *Rosalie* Judy Wilson; *Adelaide* Caroline Hunt; *St. Just* Ronald Pickup; *Lucile* Anna Carteret; *Thomas Payne* Paul Curran; *Mercier* David Howey; *Turnkey* Tom Dickinson; *Prisoners* Dai Bradley, Brian Jameson; *Fouquier-Tinville* Alan Dudley; *Barère* Michael Edgar; *Billaud-Vareennes* Lionel Guyett; *Executions* Stephen Greif, Harry Waters. *Dir* Jonathan Miller; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* David Hirsey; *Mus* Carl Davis; *Ch* Malcolm Goddard; *Sm* Jackie Harvey. Plot: Gassner, Hochman, Law, Patterson, Shank, Shipley. Reviews: *Birmingham Post* 4/8/71, 2; *Guardian* 4/8/71, 8; *Illustrated London News* 1/10/71, 56; *New Statesman* 13/8/71, 214; *Observer* 8/8/71, 23; *Spectator* 21/8/71, 283–84; *Stage* 12/8/71, 13; *Times* 4/8/71, 8; *Tribune* 20/8/71, 11; *Variety* 18/8/71, 50. Comment: MPS 331. National Theatre. *Guardian* said Jonathan Miller's production converted the clashes among the French revolutionaries "from passionate, noisy polemic into a statuesque expressionistic dream." *Variety* complained the production consisted of "incessant talk or speechifying in a series of set pieces" which would appeal to the intellect; the acting was strong, with Christopher Plummer "impressive." "A play full of revolutionary fire ... has here been translated into a huge intellectual exercise of ploy and counter-plot" (*Tribune*). *Times* thought Miller's "cool, analytical production" had merit, although at the expense of the play's passionate elements; Plummer's performance was rather unconvincing. The production remained in repertory until 27/11/71.

71.259 *Faces in the Wall* (TC, 3a) Pieter Uys. ARCLAMP 3/8/71.* Cast: *Stage* 12/8/71, 14. *Peter* Peter Uys; *Ken* Ian Lowe; *Jane* Rosemarie Burton; *Sue* Vari Sylvester. *Dir* Pieter Uys; *St dir* Mick Campbell. Review: *Stage* 12/8/71, 14. Comment: A strange visitor imposes herself on a trio living in rented flat.

71.260 *I Was Hitler's Maid* (P) Christopher Wilkinson. KING'S HEAD 3/8/71. 1st perfd Playhouse, Sheffield, 3/7/71. Cast: *Stage* 29/7/71, 13. *Maev* Alexander, Alun Armstrong, John Price, Frank Hatherley. *Dir* Christopher Wilkinson. Plot: Bull/3, Vinson.

71.261 *The Amorous Rispitik* (P) Michael Miles-Berry. THE PLACE 4/8/71. 1st perf? Cast: *Stage* 12/8/71, 14. *Rispitik* Kazik Michalski; *Acsomogai* James Hunter-Lisle; *First General* Graham Charlesworth; *Second General* Tim Nott; *Third General* Jonathan Harvey-Kay; *Delia* Leslie Forti. *Dir* Michael Miles-Berry; *Sm* Michael Gredwell. Review: *Stage* 12/8/71, 14. Comment: Attic. "All the fashionable trappings were there, the incomprehensible double talk, the ultra-camp, which slowly loses all effect because of the changes in fashion in

clothes and thinking, the military and social mockery. And they all added up to an evening of nothing at all. Really, was this load of old clap-trap to be taken seriously?" (*Stage*).

71.262 *The Ledge* (P, 1a) Brian Henry. LITTLE THEATRE CLUB 4/8/71 (Ln).* Cast: *Stage* 12/8/71, 14. *Sam Pepper* David Ritchie; *Christine* Angela Godfrey; *Mr. Bland* Andrew Browne; *Mr. Arbuckle*, *Inspector* John Dallimore; *Ivy*, *Mrs. Pepper* Ingrid Evans; *Voice* Kendall Johns. *Dir* Kendall Johns; *Sm* Andrew Browne. Review: *Stage* 12/8/71, 14. "The uncertainty in the troubled mind of a would-be suicide is treated with a touch of comic fantasy [as a man has a] day-and-night vigil on the ledge of an office building" (*Stage*).

71.263 *A Voyage Round My Father* (D, 2a) John Mortimer. HAYMARKET 4/8/71.** 498 perf. Cast: *Stage* 12/8/71, 13; *Variety* 25/8/71, 50; *WWT/16*. *Father* Alec Guinness; *Mother* Leueen MacGrath; *Son* Jeremy Brett; *Elizabeth* Nicola Pagett; *Son (as a boy)* Jason Kemp; *Headmaster*, *George Ham*, *Boustead* Jack May; *Sparks*, *Mr. Morrow* Mark Kingston; *Matron*, *Miss Cox*, *Doris*, *Social Worker* Phyllida Law; *Mrs. Reigate*, *Miss Baker*, *1st ATA*, *Witness* Rhoda Lewis; *Ringer Lean*, *Thong*, *Film Director* Andrew Sachs; *Japhet*, *1st Judge*, *2nd Judge*, *Chippy*, *Doctor* Richard Fraser; *2nd ATS* Tilly Tremayne; *Reigate* Jeremy Burring; *Iris* Melanie Wallis; *Ushers*, *Film Technicians* Richard Manuel, Keith Watson. *L* Frederick Harrison Trust Ltd.; *Lic*, *Mgr dir* Sylva Stuart Watson; *Pres* Michael Codron; *Dir* Ronald Eyre; *Dgn* Voytek; *Cost dgn* Daphne Dare; *Light* Robert Orno; *Sm* Martin Beckwith. Plot: Fletcher, Griffiths, Hochman, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 6/8/71, 2; *Guardian* 5/8/71, 8; *Illustrated London News* 1/10/71, 56; *New Statesman* 13/8/71, 214; *Observer* 8/8/71, 23; *Spectator* 21/8/71, 284; *Stage* 12/8/71, 13, 17/8/72, 47; *Times* 5/8/71, 11, 8/8/72, 8; *Tribune* 20/8/71, 11; *Variety* 25/8/71, 50. Comment: The play had been rewritten and recast, with "Alec Guinness as the father is ripe for all superlatives" (*Guardian*). *Spectator* said the revised play was an improvement in focusing more tightly on the father. In addition to praising Guinness, *Variety* noted the "excellent support" from Jeremy Brett. While *Times* (5/8) acknowledged Guinness's scrupulous performance, it preferred Mark Dignam's original creation of the role because it left people "feeling you had met the man."

71.264 *Hamlet* (T) William Shakespeare. CAMBRIDGE 5/8/71.** Cast: *Stage* 12/8/71, 15; *Theatricalia*; *WWT/16*. *Francesco* David Ashton; *Marcellus* Robert Grange; *Barnardo*, *Attendant to Claudius* Eric Carte; *Horatio* Julian Curry; *Claudius* John Woodvine; *Laertes*, *First*

Player Tim Pigott-Smith; *Polonius*, *First Gravedigger* James Cairncross; *Gertude* Faith Brook; *Hamlet* Ian McKellen; *Ophelia* Susan Fleetwood; *Reynaldo*, *Fortinbras's Captain* Duncan Preston; *Rosencrantz*, *Fortinbras* Terence Wilton; *Guildestern* Simon Prebble; *Voltemand*, *Priest* Alan Bennion; *Cornelius*, *Gentleman* Colin Kaye; *Player Queen*, *Second Gravedigger* Ian Pigot; *Lucianus*, *Sailor* Stephen O'Rourke; *Fourth Player* Christopher Morley; *Fifth Player* Terence Dougherty; *Osrice* Brendan Barry; *Ladies of the Court* Anna Barry, Clare Shenstone. *Pres* Eddie Kulukundis; *Dir* Robert Chetwyn; *Dgn* Michael Annals; *Light* Michael Outhwaite; *Mus* Marc Wilkinson; *Fight arr* William Hobbs; *Sm* Keith Percival. Reviews: *Birmingham Post* 6/8/71, 2; *Christian Science Monitor* 16/8/71, 6; *Daily Mirror* 6/8/71, 16; *Guardian* 6/8/71, 8; *Illustrated London News* 1/10/71, 56; *New Statesman* 13/8/71, 214; *Observer* 8/8/71, 23; *Spectator* 14/8/71, 251–52; *Stage* 12/8/71, 15; *Times* 6/8/71, 7; *Tribune* 20/8/71, 11. Comment: Prospect Theatre Company. The production ran nearly four hours. "A good, working *Hamlet*: straightforward and adequate, but with no special inspiration" (*Observer*). *Spectator* admired Ian McKellen's *Hamlet*, especially because the production used the "traditional Second Quarto order of soliloquies." McKellen "has intelligence, aspect, voice and, in general, phrasing. What he lacks yet is the quality that can raise water on the spine as an actor enters" (*Illustrated London News*). *Christian Science Monitor* complained there were far too many productions of *Hamlet* and saw no need for more, especially this "nondescript" one from McKellen. *Tribune* also noted its frequent exposure to *Hamlet* but conceded McKellen's *Hamlet* "makes a thoroughly intelligent, even authoritative hero." Noting the production had been touring the provinces for four months, *Times* said McKellen's acting had improved technically but not his conception of *Hamlet*. "At last, an actor to fit all the many faces of *Hamlet*. One who has a voice for the poetry and a virility of action ... This exciting young actor makes a habit of breathing life into difficult characters" (*Daily Mirror*).

71.265 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). ROYAL FESTIVAL HALL 5/8/71. ** *King Hildebrand* Kenneth Sandford; *Hilarion* Philip Potter; *Cyril* Ralph Mason; *Florian* Thomas Lawlor; *King Gama* John Reed; *Arac* John Ayldon; *Guron* Arthur Jackson; *Scynthus* Jon Ellison; *Princess Ida* Valerie Masterson; *Lady Blanche* Lyndsie Holland; *Lady Psyche* Julia Goss; *Melissa* Pauline Wales; *Sacharissa* Anne Egglestone; *Chloe* Beverley Milne; *Ada* Susan Minshull. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Dir* Michael Heyland; *Dgn* Robert Bahl; *Cost dgn* James Wade. Plot: Ayre, Bordman/5, 74–75, Gänzl, Hochman, Sobel. Comment: D'Oyly Carte Opera

Company.

71.266 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). ROYAL FESTIVAL HALL 9/8/71. ** *Duke of Plaza-Toro* John Reed; *Luiz* Colin Wright; *Don Alhambra del Bolero* Kenneth Sandford; *Marco Palmieri* Ralph Mason; *Giuseppe Palmieri* John Webley; *Antonio*, *Annibale* Howard Williamson; *Francesco* Derek Booth; *Giorgio* Arthur Jackson; *Duchess of Plaza-Toro* Lyndsie Holland; *Casilda* Julia Goss; *Gianetta* Linda Anne Hutchison; *Tessa* Pauline Wales; *Fiametta* Frances Gregory; *Vittoria* Janet St. Claire; *Giulia* Brenda Atherton; *Inez* Beti Lloyd-Jones. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Dir* Michael Heyland *Dgn* Robert Bahl; *Cost dgn* Luciana Arrighi; *Ch* Gillian Lynne; *Cost* Bermans, Gamba; *Pq* Wig Creations. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

71.267 *The Happy Apple* (C, 2a) Jack Pulman. RICHMOND 9/8/71. ** Jacki Piper, Anthony Morton, Aimi Macdonald, Harry Towb. Comment: A two-week engagement.

71.268 *Plays for Rubber Go Go Girls* (P) Chris Wilkinson. HAMPSTEAD 9/8/71. 1st perfd 28/6/71 (on tour). Plot: Bull/3. Reviews: *Observer* 15/8/71, 22; *Stage* 12/8/71, 13; *Times* 10/8/71, 9. Comment: Portable Theatre. *Observer* said the performance was "spirited," the production "spare, lively." *Times*, which had disliked earlier plays by Wilkinson, found his methods worked in this production.

71.269a *Collier's Wood* (P) Charles Wood. KING'S HEAD 10/8/71 (Ln). 1st perfd Everyman, Liverpool, 1971. Gavin Richard, Tony McMorrow. *Dir* Paul Hellyer. Reviews: *Observer* 15/8/71, 22; *Stage* 19/8/71, 45. Comment: "An unusual fantasy with a small boy drawing pictures which are used by his father to illustrate his state of mind" (*Stage*).

71.269b *Plugged into History* (P, 1a) John McGrath. KING'S HEAD 10/8/71 (Ln). 1st perfd Everyman, Liverpool, 10/3/71 as *Unruly Elements*. *Kay* Lisa Daniely; *Derek* Gavin Richard. *Dir* Paul Hellyer. Plot: Vinson. Reviews: *Observer* 15/8/71, 22; *Stage* 19/8/71, 45. Comment: MPS 292. The play "showed the tenuous link between two troubled people: a man hoping for a reunion with the girl he has ill-treated and a married woman retreating from reality in capsuled thought processes" (*Stage*). *Observer* acknowledged the play's tension and "vivacious writing," but it still need pruning.

71.270 *Big Bad Mouse* (C, 3a) Philip King and Falkland

L. Cary (based on an idea by Ivan Butler). WIMBLEDON 16/8/71. ** Plot: French/2. Comment: The pre-West End production prior to opening at the Prince of Wales in September 1971 (71.302).

71.271 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). ROYAL FESTIVAL HALL 16/8/71. ** *Sir Richard Cholmondeley* John Broad; *Colonel Fairfax* Colin Wright; *Sergeant Meryll* John Ayldon; *Leonard Meryll* Derek Booth; *Jack Point* John Reed; *Wilfred Shadbolt* Kenneth Sandford; *1st Yeoman* Brian Sharpe; *2nd Yeoman* Arthur Jackson; *1st Citizen* Howard Williamson; *2nd Citizen* Jon Ellison; *Elsie Maynard* Linda Anne Hutchison; *Phoebe Meryll* Peggy Ann Jones; *Dame Carruthers* Lyndsie Holland; *Kate Anne Egglestone*. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Dir* Michael Heyland; *Dgn* Robert Bahl; *Cost dgn* Peter Goffin. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Review: *Stage* 19/8/71, 43. Comment: D'Oyly Carte Opera Company.

71.272 *Do It* (P) Pip Simmons (based on Jerry Rubin, *DO It!: Scenarios of the Revolution*, 1970). THEATRE UPSTAIRS 17/8/71. 1st perfd Traverse, Edinburgh, 4/2/71. Cast: Findlater; *WWT/16*. Nicky Edmett, Eric Loeb, Paddy O'Hagan, Lu Jeffrey, Warren Hooper, Ben Bazell, Chris Jordan. *Dir* Pip Simmons; *Masks* Paddy O'Hagan; *Mus* Chris Jordan. Review: *Times* 20/8/71, 10. Comment: Pip Simmons Theatre Group. "The show outdoes even *Superman* in irrelevance and brainless contradiction" (*Times*).

71.273 *West of Suez* (D, 2a) John Osborne. COURT 17/8/71; trfd to CAMBRIDGE 6/10/71. * 156 perf. Cast: Findlater; *Stage* 26/8/71, 13; *Variety* 1/9/71, 56; *WWT/16*. Wyatt Gillman Ralph Richardson; *Robin* Patricia Lawrence; *Frederica* Jill Bennett; *Evangie* Sheila Ballantine; *Mary* Penelope Wilton; *Edward* Geoffrey Palmer; *Robert* Frank Wylie; *Patrick* Willoughby Gray; *Christopher* Nigel Hawthorne; *Alistair* Anthony Gardner; *Owen Lamb* Nicholas Selby; *Harry* Peter Carlisle; *Mrs. James* Sheila Burrell; *Leroi* Raul Neunie; *Mr. Dekker* John Bloomfield; *Mrs. Dekker* Bessie Love; *Jed* Jeffrey Shankley; *Islanders* Leon Berton, Montgomery Matthew, *Pres* Royal Court Theatre, Tennent Productions Ltd.; *Dir* Anthony Page; *Dgn* John Gunter; *Cost dgn* Ronald Patterson; *Light* Andy Phillips; *Assist dir* Jonathan Chadwick; *Assist dgn* Di Seymour; *Dsm* Juliet Alliston. Plot: Demastes/2, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 18/8/71, 2; *Christian Science Monitor* 21/8/71, 4; *Guardian* 18/8/71, 8, 13/10/71, 10; *Illustrated London News* 1/10/71, 56; *New Statesman* 27/8/71, 277; *Observer* 22/8/71, 24, 10/10/71, 30; *Spectator* 28/8/71,

313–14; *Stage* 26/8/71, 13; *Times* 18/8/71, 8, 7/10/71, 11; *Tribune* 3/9/71, 15; *Variety* 1/9/71, 56. Comment: English Stage Company. "One of his finest works" (*Christian Science Monitor*). *Guardian* (18/8), however, said the piece was "terse and oblique," and difficult to grasp on first hearing; "but it is a carefully done piece, given cool performances." *Observer* (22/8) found it "a brave and loving play" in which Osborne appears as a reactionary "because he is deeply troubled by the present and alarmed by the future." *Variety* said the play was a disappointment with an "excruciatingly slow" exposition; Ralph Richardson gave an excellent performance, Jill Bennett had "good moments." *Times* (18/8) discussed the possible Chekhovian aspects of the play, said Wyatt was "a peach of a part for Ralph Richardson," but found much of the play "deeply disappointing." See also Lloyd Evans, 181–84.

71.274a . . . and the Candlestick-maker (P, 1a) Douglas Blake. LITTLE THEATRE CLUB 18/8/71. * Cast: *Stage* 26/8/71, 13. *Diana Shenton* Barbara Angell; *Geoff* Tom Browne; *Man Geronimo*. *Dir* Douglas Blake. Review: *Stage* 26/8/71, 13. Comment: Original Productions. The play involved a wife going to bed with the milkman and others.

71.274b *Caesar's Wife* (P, 1a) Cyril Bolton. LITTLE THEATRE CLUB 18/8/71. * Cast: *Stage* 26/8/71, 13. *Caius Germanicus* David Ritchie; *Penelope* Carmen du Sautoy; *Narcissus* Andrew Browne; *Slave Girl* Susan Edelman. *Dir* Kendall Johns. Review: *Stage* 26/8/71, 13. Comment: Original Productions. The play was about a Roman proconsul's wife and her secret lover.

71.274c *Thing-Thing* (P, 1a) Leon Rosselson. LITTLE THEATRE CLUB 18/8/71. * Cast: *Stage* 26/8/71, 13. *Robert Ware* Tom Browne; *Barbara Ware* Rita Godfrey; *Removal Men* Andrew Browne, Geronimo. *Dir* Douglas Blake. Review: *Stage* 26/8/71, 13. Comment: Original Productions. "An aggressively go-ahead young executive engages his wife as his secretary. The plan does not work out at all well" (*Stage*).

71.275 *I Got to Do Everything Myself* (P, 1a) Kenneth Hill. LITTLE THEATRE CLUB 18/8/71 (Ln). * Cast: *Stage* 26/8/71, 14. *Moody* Patrick Murphy; *Hester* Pauline Limberg; *Hopkins* Susan Edelman; *Lawrence* Simon Chater. *Dir* Kendall Johns; *Sm* Andrew Browne. Review: *Stage* 26/8/71, 14. Comment: Original Productions. This play, "about the middle-aged executive being overtaken by the brash newcomer," had nothing new to say (*Stage*).

71.276 *The People Show No. 39* Mark Long and Jose Nava and Laura Gilbert (devisers). OPEN SPACE 19/8/71.

Mark Long, Jose Nava, Laura Gilbert Reviews: *Stage* 26/8/71, 13; *Times* 20/8/71, 10. Comment: "You have to pay as much attention to the props as the performers: they really should call themselves the People and Things Show" (*Times*).

71.277 *Diluvium* (Revue) Jiri Srnec. SADLER'S WELLS 23/8/72.* Reviews: *Guardian* 24/8/71, 8; *Stage* 26/8/71, 13. Comment: Black Theatre of Prague. This item was presented at each performance accompanied by other varying items. The piece was "supposed to trace the history of mankind from prehistoric times to the present, but all Jiri Srnec is saying is that things haven't changed much" (*Guardian*).

71.278 *Good Lads at Heart* (D, 2a) Peter Terson. JEANNETTA COCHRANE 23/8/71.* Cast: *Variety* 15/9/71, 76. *Headmaster* Gareth Thomas; *Mr. Hardacre* Kenneth MacDonald; *Trevor Hunter* Nicholas Jones; *Gillian Finch* Jenny Galloway; *Les Dukes* Stevan Andrews; *Joe Garvey* Anthony Conaboy; *Mike Baylor* Jeffrey Baggott; *Arthur Horricks* Philip Davis; *Ronnie Bates* Alan Peaford; *Geoff Hodgkinson* Peter Turner; *Mark Caldwell* Jonathan Coy; *Terry McKechnie* Ronald Walsh; *Eric Charkham* Clive Anderson; *Alan Mavison* James Benson; *Len Smith* William Colvill; *Douglas Kemp* Alan Critcher; *Neil Fletcher* Robert Askbrook; *Steven Close* William Herbert; *Brian Pearson* Anthony Spooner; *Peter Chambers* Jeffrey Westley; *Jeff Wilson* Robert Phillips; *Colin Waumsley* Philip Bloomfield; *Stephen Butler* Peter Scofield. *Dir* Michael Croft, *Barrie Rutter*; *Sc dgn* Gerald Kitching; *Light* Brian Croft. Plot: *Hischak*/2, 145–46, Vinson, Weintraub. Reviews: *Birmingham Post* 24/8/71, 2; *Daily Mirror* 24/8/71, 16; *New Statesman* 1/10/71, 451–52; *Observer* 29/8/71, 22; *Spectator* 4/9/71, 348–49; *Stage* 26/8/71, 17; *Times* 24/8/71, 8; *Variety* 15/9/71, 76. Comment: National Youth Theatre. "Both provides a sympathetic, unpatronizing portrait of juvenile problems and gives the company a chance to display a remarkable ensemble vitality and precision" (*Times*). "Acted with enormous zest and fluency by a huge, joyous cast" (*Observer*). *Spectator* faulted the keen, but "immature amateurs." *Variety* said the piece, the result of improvisations, was too thin to sustain three hours of playing time. *Daily Mirror* complained the company was "letting itself down, devaluing its standards by performing plays like" this ... just "an extension of the rehearsal room. A crude exhibition of high spirits which goes on for nearly three hours." The first New York production was at the Brooklyn Opera House 27/3/79.

71.279 *The Old Soldier* (Melo) Charles Gray. LAMB AND FLAG 23/8/71 (Ln) 1st perf? Julie Martin, Teddy Gray. *Dir* Tony Parkin. Review: *Stage* 26/8/71, 13. Comment:

Theatre Parkin. "Half-an-hour is not long for an exploration of a stale marriage" but the piece "manages to expose a few nerve ends within this allotted time" (*Stage*).

71.280 *Sailor Beware!* (C, 3a) Philip King and Falkland L. Cary. RICHMOND 23/8/71.** *Mrs. Hornett* Peggy Mount; *Mr. Hornett* Keith Marsh; *Albert Anton* Darby; *Carnoustie* Ian Dewar. Plot: Fletcher, French/2, Loney, 294. Comment: A two-week engagement.

71.281 *The Father* (P) August Strindberg (trans Michael Meyer of *Fadren*, 1887). OLD VIC 24/8/71.** Cast: *Stage* 2/9/71, 13; *WWT/16*. *The Captain* Wilfred Harrison; *Laura* Lorraine Peters; *Bertha* Catherine Crutchley; *Dr. Ostermark* Richard Wardale; *The Pastor* James Locker; *The Nurse* Jenny Laird; *Nojd* Shaughan Seymour; *Svard* Ken Binge. *Dir* Geoffrey Ost; *Dgn* Edward Furby; *Dsm* Maris Sharp. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 25/8/71, 8; *Observer* 29/8/71, 22; *Spectator* 4/9/71, 348–49; *Stage* 2/9/71, 13; *Times* 25/8/71, 15. Comment: Octagon Theatre (Bolton) Company. *Guardian* said Lorraine Peters gave the best performance, while Wilfred Harrison was good but not always entirely convincing in delineating madness and sanity. "A journeyman rep production" (*Spectator*). A "low key," "conventional" production (*Times*).

71.282 *Lovers* (P, 1a) Carey Harrison. KING'S HEAD 24/8/71 (Ln). 1st perfd Stables, Manchester, 4/6/69. Cast: *Stage* 2/9/71, 13. *Man* David Shaw; *Girl* Jenifer Armitage. *Dir* Roy Kendall; *Sm* Alistair Cameron. Review: *Stage* 2/9/71, 13. Comment: A. S. K. Productions. "As a study in communications between lovers the play is both truthful and funny" (*Stage*).

71.283 *Muddletown* (Ent for children) Bernard Goss. YOUNG VIC 24/8/71. 1st perfd Northcott, Exeter, 18/8/71. *Miss Kretch* Jessica Claridge; *Klept O'Mania* Neil McLauchlan; *Billy* Alan Penn; *Chris Hamel-Cooke*, Gary Shallenberg, Clare Peeler. Review: *Stage* 2/9/71, 14. Comment: MPS 338. Youth Theatre of Northcott Theatre (Exeter). A long-winded show about a boy who borrows too much.

71.284 *The Shoemaker's Holiday* (Pleasant C of the Gentle Craft) Thomas Dekker. SHAW 25/8/71.** *Sir Hugh Lacy* Alan Halliday; *Lord Mayor of London* John Hodgson; *Simon Eyre* George Irving; *Rowland Lacy* David Moran; *Firke* Karl Howman; *Dodger* Peter Clark; *Margery* Sarah Brown; *Rose* Marion Bailey. *Dir* David Weston; *Dgn* Christopher Lawrence; *Assist dgn* Janet Scarfe; *Mus dir* Colin Farrell; *Light* Christopher Smith:

Cost dgn Judith Morgan; *Assist dir* George Irving. Plot: Best/37, 409–10, French/2, Gassner, Hochman, Holzknecht, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Spectator* 4/9/71, 348–49; *Stage* 2/9/71, 14; *Times* 26/8/71, 6. Comment: National Youth Theatre. *Times* wished the company had applied its youthful vitality to the play.

71.285 *Sarah and the Sax* (C, 1a) John Lewis Carlino. LAMB AND FLAG 30/8/71; 27/9/71 (Ln).** *Sarah* Mary Henry; *The Sax* Ken Gajadhar. *Dir* Tony Parkin. Plot: Walford. Review: *Stage* 9/9/71, 19. Comment: Theatre Parkin. Mary Henry played Sarah “with a mixture of toughness and vulnerability, creating a realistic and human portrait” (*Stage*).

71.286a *Anna-Luse* (P, 1a) David Mowat. KING’S HEAD 31/8/71.** Cast: *Stage* 9/9/71, 15. *Anna-Luse* Pamela Farbrother; *Solveig* Alison Percy; *Jiri* Anthony Haygarth; *Roy* Nigel Terry; *Jean* Susan Carpenter; *Inga-Lill* Christine Noonan. *Dir* David Bradford; *Dgn* John Scully; *Light* Peter Stevenson; *Sm* Peter Stevenson. Plot: Vinson. Reviews: *Spectator* 11/9/71, 380; *Stage* 9/9/71, 15. Comment: Free Association. “Remarkably well acted under David Bradford’s direction, showing clearly the interleaving of the several themes” (*Stage*).

71.286b *The Diabolist* (P, 1a) David Mowat. KING’S HEAD 31/8/71.* Cast: *Stage* 9/9/71, 15. *Sam* David Stockton; *Mother* Susan Carpenter; *Carole* Christine Noonan. *Dir* Chris Barlas; *Dgn*, *Light*, *Sm* as for 71.286a. Plot: Vinson. Review: *Stage* 9/9/71, 15. Comment: Free Association. “Given a weighty performance by Susan Carpenter as the Mother, while David Stockton gives the boy a creepy sense of unease beneath a harmless exterior” (*Stage*).

71.287 *Jump!* (C, 2a) Larry Gelbart. QUEEN’S 31/8/71. 1st perfd Playhouse, Nottingham, 16/8/71. Cast: *Stage* 9/9/71, 15; *Variety* 15/9/71, 76; *WWT/16*. *Albert* Laurence Rau; *Ice Cream* Sheila Scott-Wilkinson; *Magda* Sheila Steafel; *Harold* Linal Haft; *Herbert* Warren Mitchell; *Rabbi* Robert H. Harris; *Murphy* Marc Smith; *Shirley* Liza Ross; *Doctor* Martin Wyldeck. *Pres* James Verner; *Dir* Charles Marowitz; *Dgn* John Napier; *Light* John B. Read; *Sm* Robert Clench. Reviews: *Birmingham Post* 1/9/71, 2; *Daily Mirror* 1/9/71, 16; *Guardian* 1/9/71, 8; *New Statesman* 10/9/71, 343; *Observer* 5/9/71, 26; *Spectator* 11/9/71, 380; *Stage* 9/9/71, 15; *Times* 1/9/71, 15; *Tribune* 24/9/71, 15; *Variety* 15/9/71, 76. Comment: *Guardian* called the piece a mixture of Brian Rix farce, “Jules Feiffer satire, and Arthur Miller family drama,” and the result was a mess. *Observer* commented on the overload of Jewish jokes and their intention. *Variety*

described it as a black comedy which “at times [is] a sick assault on materialist society,” but lacking in style and originality; the acting was uneven. “For every really funny joke there are ten like ‘Me—commit suicide? I’d rather kill myself first’” (*Daily Mirror*). Gelbart’s piece covered conventional ideas and the characters were one dimensional (*Times*).

71.288 *The Anniversary* (CD, 3a) Bill MacIlwraith. WIMBLEDON 6/9/71.** Vanda Godsell, Ian Cullen, Sue Nicholls, Ray Lonnen, Peter Birrel, Yvonne Quenet. *Mgr* Merton Civic Trust Ltd.; *Theatre mgr*, *Lic* Frank Tomsett; *Pres* Newpalm Productions, Michael Hamilton; *Dir* John Sichel; *Dgn* William Greer.

71.289 *The Last Sweet Days of Isaac* (Mus, 2a) Gretchen Cryer (bk, lyr) and Nancy Ford (mus). OLD VIC 6/9/71. 1st perfd Eastside Playhouse, New York, 26/1/70; 1st British perf Theatre Royal, York, 14/7/71. Cast: *Stage* 9/9/71, 19; *WWT/16*. *Isaac* Bob Sherman; *Ingrid*, *Alice* Julia McKenzie; *Policeman* Philip Miller; The Zeitgeist group. *Dir* Donald Bodley; *Dgn* Richard Marks; *Mus dir* Colin Dudman; *Sound* Ian Gibson; *Sm* Buzz Burrows. Plot: Bordman/5, 670, OTF. Reviews: *Guardian* 7/9/71, 8; *Spectator* 11/9/71, 380; *Stage* 9/9/71, 19; *Times* 7/9/71, 7. Comment: Theatre Royal (York) Company. *Guardian* commended all aspects of the piece and the production. “An endearing chamber musical” (*Spectator*). “A pallid little off-Broadway musical that, in its winsome pretence at satire, makes Julian Slade look like Voltaire” (*Times*). However, *Times* also noted that, after the curtain call, the highlight of the evening was a performance of four numbers by The Zeitgeist, the production’s band. The New York production ran for 485 performances.

71.290 *Not in Front of the Parents* (P) Felicity Douglas. RICHMOND 6/9/71. Jack Hulbert, Derek Bond, Diane Hart. Comment: A two-week engagement.

71.291 *Trip to Malu* (MC) Rikki Logan. LAMB AND FLAG 6/9/71 (Ln). 1st perf? Review: *Stage* 9/9/71, 19. Comment: Theatre Parkin. “This extended lavatory joke about the British owner of a Spanish hotel refusing the one and only loo to all Spaniards in revenge for Gibraltar is, to borrow Mr. Logan’s style, very near the bottom in entertainment value” (*Stage*).

71.292 *Architruc* (P, 1a) Robert Pinget (anon trans of his play, 1962). KING’S HEAD 7/9/71 (Ln).** Cast: *Stage* 16/9/71, 18. *Architruc* Alistair Cameron; *Baga* David Maw; *Cook* Brian Sloggett. *Dir* David Shaw; *Sm* Enos Hodgson. Review: *Stage* 16/9/71, 18. Comment: A. S. K. Productions. A satisfactory revival.

71.293 *Henry IV Part II* (Hist P) William Shakespeare. SHAW 7/9/71. Reviews: *Stage* 16/9/71, 16; *Times* 8/9/71, 18. Comment: National Youth Theatre. While the production had merits, it missed the play's "underlying melancholy" (*Times*).

71.294 *Iphigenia* (Rock mus) Doug Dyer (adpt of Euripides, *Iphigenia in Aulis*, 406/05 B.C.) and Peter Link (mus). YOUNG VIC 9/9/71. 1st British perf. Madge Sinclair, Jim De Marse, Michael Pendrey. *Dir* Doug Dyer. Reviews: *Stage* 16/9/71, 15; *Times* 10/9/71, 11. Comment: New York Shakespeare Festival Public Theater. "Might best be described as a near-myth ... [because] it reduces all the moral agony and spiritual grandeur of the original to the level of a production number" (*Times*). The first New York production (Martinson Hall, New York Shakespeare Festival Public Theater, 16/12/71) ran for 139 performances.

71.295 *The Last Dance of the Cormorants* (P, 3a) Raoul Alkazzi. LAMDA 9/9/71.* Cast: *Stage* 16/9/71, 18. *Birgit* Shelley Lambert; *Leo* Joe Marcell; *Tony* Peter Lindsay; *Peter* Paul Strider; *Leila* Denise Carder; *Sid* Michael Graves; *Mike* Ken Robertson; *Cecil(ia)* Pam St. Clement; *Roy* Philip Chappell; *Madam* Phyllis Ferguson; *Mischa* Dennis Tynsley; *Courtiers* Angelo Muscat, Ismat Hassan, Harry Dillon. *Dir* Raoul Alkazzi; *Dgn* Alex Clarke; *Light* Roger Straker; *Ch* Richardina Jackson; *Sm* Colin Chiswell. Review: *Stage* 16/9/71, 18. Comment: AR Theatre Company. "Unfortunately the oxygen of live drama becomes fogbound with droppings from Jacobean revenge tragedy, Manson drug cult slaughters, Dracula exorcisms, Bacchae chantings and a final overlay of verbiage" (*Stage*).

71.296 *The Chinese Machine* (C) Francis Dux. UNITY 10/9/71. 1st British perf. *General Mayhem* Lou Raynes; *Television Interviewer* Julie Martin; *Connie* Booth, *Myrna* Stevens, *Howard* Johnson, *Francis* Dux. Review: *Stage* 16/9/71, 18. Comment: "An ingenious piece of work ... that deals with two married couples forced by circumstances into changing partners ... Both the acting and the direction lack the necessary high comedy style, but *Connie* Booth, *Myrna* Stevens, *Howard* Johnson and *Francis* Dux himself are more than adequate as the mixed-up foursome" (*Stage*).

71.297 *The Italian Girl* (CD, 2a) Iris Murdoch and James Saunders (based on Murdoch's novel, 1964). QUESTORS 11/9/71.** Cast: QTA. Review: *Acton Gazette* 23/9/71, 12.

71.298 *The Man of Mode* (C, 2a) George Etherege. ALDWYCH 13/9/71. 1st perfd Dorset Garden 11/3/1676.

Cast: RSCA; *Stage* 16/9/71, 19; *Theatricalia*; *Variety* 3/11/71, 52; *WWT/16*. *Mr. Dorimant* Alan Howard; *Mr. Medley* Julian Glover; *Young Bellair* Terence Taplin; *Old Bellair* David Waller; *Sir Fopling Flutter* John Wood; *Lady Townley* Brenda Bruce; *Emilia* Isla Blair; *Mrs. Loveit* Vivien Merchant; *Belinda* Frances de la Tour; *Harriet* Helen Mirren; *Lady Woodvill* Elizabeth Tyrrell; *Handy* Phillip Manikum; *An Orangewoman*, *Busy* Lila Kaye; *Dorimant's Footman* Colin Edwynn; *A Shoemaker* Ronald Forfar; *Pert* Mary Allen; *La Tour* Hugh Keays Byrne; *Ambling Harry* Michael Egan; *Chairman* Paul Alexander; *Mr. Smirk* Patrick Godfrey; *Mrs. Loveit's Page* Stephen White; *Lady Townley's Page* Sam Rich; *Sir Fopling Flutter's Page* Benedict Taylor. *Dir* Terry Hands; *Dgn* Timothy O'Brien; *Cost dgn* Tazeena Firth, Timothy O'Brien; *Mus* John Dankworth; *Ch* John Broome; *Light* Stewart Leviton; *Pq*, *Makeup* Kenneth Lintott; *Gen sm* Frank Stevens. Plot: Gassner, Law, Shipley. Reviews: *Birmingham Post* 14/9/71, 2; *Daily Mirror* 14/9/71, 16; *Guardian* 14/9/71, 8; *Illustrated London News* 1/11/71, 61; *New Statesman* 17/9/71, 374; *Observer* 19/9/71, 30; *Spectator* 18/9/71, 420–21; *Stage* 16/9/71, 19; *Times* 14/9/71, 16; *Tribune* 24/9/71, 15; *Variety* 3/11/71, 52. Comment: Royal Shakespeare Company. "Mild, romping stuff, received with high good nature" (*Guardian*). *Spectator* thought Terry Hand's attempt to render the play more relevant was not successful since the piece was very much of its own period—a view shared by *Tribune*. *Illustrated London News* praised the direction and performances, but opined the play's "wit" was "faint." "A nifty cosmetic job ... The language is Restoration, but the rest of the production is mod" (*Variety*). "The fine feathers and sequins do not disguise the play's lack of wit. It really is a tedious old thing" (*Daily Mirror*). *Times* praised the production and acting for the elimination of the Restoration style and for realizing the play's "human content."

71.299 *Muck from Three Angles* (P) David Halliwell. LITTLE THEATRE CLUB 13/9/71 (Ln).** Cast: *Stage* 9/9/71, 10. *James Gill* Michael Francis; *Shirley* Dynevor, *Jean* Marlow. Plot: Vinson.

71.300 *What a Way to Run a Revolution* (Mus) David Benedictus (bk) and Guy Wolfenden (mus). COCKPIT 13/9/71. 1st perfd Adam Smith Centre, Kirkcaldy, 5/8/80. *Darien* Angadi, *William* Hootkins, *Michael* Hucks, *Mike* Laye, *Austin* Hyslop, *Diana* Schwab. *Dir*, *Ch* David Toguri; *Sc dgn* Roger Glossop. Reviews: *Birmingham Post* 11/9/71, 6; *Stage* 23/9/71, 17; *Times* 16/9/71, 13. Comment: MPS 977. About the 1926 General Strike. *Times* described the piece as "ramshackle" and objected to its neutral, objective stance to the material which it had really converted into just "a jolly show."

71.301 *As Time Goes By* (C) Mustapha Matura. THEATRE UPSTAIRS 14/9/71. 1st perfd Traverse, Edinburgh, 8/7/71. Cast: Findlater; *WWT/16*. Robert Atiko, Robert Coleby, Alfred Fagon, Mona Hammond, Carole Hayman, Oscar James, Stefan Kalipha, Patricia Moseley, Corinne Skinner, Frank Singuineau, T-Bone Wilson. *Dir* Roland Rees; *Dec* Jenny Holland. Plot: Vinson. Reviews: *Birmingham Post* 9/10/71, 2; *New Statesman* 24/9/71, 415; *Observer* 19/9/71, 30; *Times* 15/9/71, 18. Comment: Traverse Theatre. *New Statesman* noted the play's comic, yet bitter tone, and Matura's attack on pretension. "Good, sharp things to say about patronising English attitudes to colour" (*Observer*). *Times* thought "the work is addressed equally to immigrants and whites."

71.302 *Big Bad Mouse* (C, 2a) Philip King and Falkland L. Cary (based on idea by Ivan Butler). PRINCE OF WALES 14/9/71.** 158 perf. Cast: *Stage* 23/9/71, 17; *Theatricalia*; *Variety* 29/9/71, 59; *WWT/16*. *Fiona Jones* Jacki Piper; *Harold Hopkins* Iain Smith; *Miss Spencer* Diane Holland; *Mr. Price-Hargreaves* Jimmy Edwards; *Mr. Bloome* Eric Sykes; *Lady Chesapeake* Joan Young; *Doris Povey* Wendy Lovelock. *Lic* Bernard Delfont; *Pres* Paul Elliott, Louis I. Michaels, Duncan C. Weldon; *Dir* John Downing; *Dec* Brian Currah; *Sm* Bryan Wolfe. Plot: French/2. Reviews: *Birmingham Post* 15/9/71, 2; *Guardian* 15/9/71, 8; *Illustrated London News* 1/11/71, 61; *Observer* 26/9/71, 35; *Stage* 23/9/71, 17; *Times* 15/9/71, 18; *Variety* 29/9/71, 59. Comment: This humdrum office farce needed good performers to make it work which is what Jimmy Edwards and Eric Sykes do (*Guardian*). "This hilarious show for the domestic market should run as long as the comedians continue playing it" (*Variety*). *Times* was rather unhappy that Edwards and Sykes were using the comedy gratuitously as a vehicle for their own improvisations, a sentiment shared by *Illustrated London News*.

71.303 *The Laughing Cavalier* (P, 1a) Stanley Eveling. KING'S HEAD 14/9/71 (Ln). 1st perfd Stables, Manchester, 10/70. Cast: *Stage* 23/9/71, 20. *Frank* Neil Seller; *Aimee* Patricia Doyle. *Pres* John Spradbery; *Dir* Peter Digby-Smith. Reviews: *Stage* 23/9/71, 20; *Times* 15/9/71, 18. Comment: The play involved a couple spending the night together in adherence to the woman's husband's deathbed instructions. "Eveling's writing is vivid and expressive, the slight touch of exaggeration in the dialogue pointing the situation's nuances with a clarity which adds dimension to the acting of Neil Seiler and Patricia Doyle" (*Stage*).

71.304 *Don't Just Lie There, Say Something!* (F, 2a) Michael Pertwee. GARRICK 15/9/71. 612 perf. 1st perfd Alexandra, Birmingham, 16/8/71. Cast: *Stage* 23/9/71,

17; *Theatricalia*; *Variety* 29/9/71, 59; *WWT/16*. *Caretaker* Michael Cronin; *Barry Ovis, M.P.* Brian Rix; *The Rt. Hon. Wilfred Potts, P.C., M.P.* Leo Franklyn; *Jean Fenton* Deborah Grant; *Sir William Mainwaring-Brown, M.P.* Alfred Marks; *Gisele Parkyn* Joanna Lumley; *Inspector Ruff* Peter Bland; *Damina* Nina Thomas; *Wendy* Donna Reading. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* Brian Rix Theatre of Laughter; *Dir* Wallace Douglas; *Dgn* Rhoda Gray; *Gen mgr* Gilbert Harrison; *Sm* Kensyn Crouch; *Dsm* Michael Cronin; *Asm* Josephine Achillini; *Wm* Isabel Campbell; *Press rep* Theo Cowan; *Sc bld* E. Babbage and Co; *Sc* Stage Decor Ltd. Plot: Fletcher. Reviews: *Illustrated London News* 1/11/71, 61; *Observer* 19/9/71, 30; *Spectator* 25/9/71, 450; *Stage* 23/9/71, 17; *Times* 16/9/71, 13; *Tribune* 24/9/71, 15; *Variety* 29/9/71, 59. Comment: MPS 251. *Tribune* noted the set of this farce "contained a total of nine doors, windows, cupboards and bed to hide under"; good performances from Alfred Marks and Leo Franklyn. "Imbecilic" (*Spectator*). "One or two amusing bits of sight business in an otherwise unfunny play" (*Variety*). *Times* derived its enjoyment from the acting.

71.305 *Othello* (T, 2a) William Shakespeare. MERMAID 16/9/71.** Cast: *Stage* 23/9/71, 17; *Variety* 6/10/71, 59; *WWT/16*. *Roderigo* Keith Washington; *Iago* Bernard Miles; *Brabantio* Antony Brown; *Othello* Bruce Purchase; *Cassio* Richard Durden; *Duke* John Bott; *Desdemona* Sarah Stephenson; *Montano* David Glover; *Emlia* Josephine Wilson; *Bianca* Jasmina Hilton; *Lodovico* Richard Burrell; *Soldiers* Jeremy Chandler, Michael Haynes, Joscelyn Mason, Martin Scott, William Zappa; *Dancers* Miranda Bell, Ingrid Bower. *Pres* Mermaid Theatre Trust; *Dir* Peter Oyston, Julius Gellner; *Cost dgn* Mary Moore; *Light* David Adams; *Dsm* Simon A. Whyte; *Asm* Judith Alexander, Max Howard. Reviews: *Birmingham Post* 17/9/71, 2; *Christian Science Monitor* 29/10/71, 4; *Daily Mirror* 15/9/71, 15; *Guardian* 15/9/71, 8, 18/9/71, 8; *Illustrated London News* 1/11/71, 61; *New Statesman* 24/9/71, 415; *Observer* 26/9/71, 35; *Spectator* 25/9/71, 450; *Stage* 23/9/71, 17; *Times* 17/9/71, 8; *Tribune* 24/9/71, 15; *Variety* 6/10/71, 59. Comment: The production, panned by the critics, attracted attention because of a nude Desdemona during the deathbed scene. A "lamentably crude and rough-edged revival" (*Times*). *Daily Mirror* provided a photograph of the bare-breasted Stephenson.

71.306 *Pantagleize* (F, 3a) Michel de Ghelderode and Yuan Dailly (mus). OLD VIC 16/9/71.** Cast: *WWT/16*. *Pantagleize* Georges Bossair; *Rachel Silberchatz* Anne Marev; *Posaune* Andre Debaar; *Bam-Boulah* Raymond Aveniere; *Innocenti* Vanderic; *Bergol* Jo Resonnet;

Lekidam Yves Larec; *Ballad Seller* Martine Bertrand; *Mac-Boum* Paul Clairiy; *Head Clerk* Raymond Lescot; *Deputy Chief Clerk* Hubert Crahay; *1st Soldier* Boris Stoikoff; *2nd Soldier* Jacques Burgraewe; *3rd Soldier* Jean-Claude Huens; *Distinguished Barrister* Georges Aubrey; *Generalissimo* Werner Degan; *Officer* Pierre Fox; *Waiters* Marcel Deglume, Dominique Dumont, Hubert Crahay; *1st Film Studio Assistant* Pierre Fox; *Stage Manager* Michel Dailly; *Script Girl* Françoise Oriane; *Dixie Stompers* Rene de Backer, Andre Charlier, Jacky Vellekop, Paul Gerrebos. *Dir* Frank Dunlop; *Dec* Van Nerom. Plot: Hochman, Matlaw, Patterson, Shipley. Reviews: *Stage* 23/9/71, 20; *Times* 17/9/71, 8; *Tribune* 1/10/71, 15. Comment: Belgian National Theatre Company. *Tribune* thought Frank Dunlop's direction was "too frolicky," but the cast was "delightful." *Times* noted the production placed "its emphasis squarely on broad comedy" in direct opposition to Ghelderode's observation that "the physical aspect is not what counts."

71.307 *The Sandboy* (C) Michael Frayn. GREENWICH 16/9/71.* Cast: *Stage* 23/9/71, 19; *WWT/16*. *Rose* Eleanor Bron; *Phil* Joe Melia; *Eric* Anthony Sagar; *Sheila* Avril Elgar; *Colin* Patrick Allen. *Dir* Robert Chetwyn; *Dgn* Roger Butlin; *Light* John Ruffey; *Sm* Gabriel West. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Birmingham Post* 18/9/71, 2; *New Statesman* 24/9/71, 415; *Observer* 19/9/71, 30; *Stage* 23/9/71, 19; *Times* 17/9/71, 8. Comment: MPS 320. *New Statesman* said the play was "disconcertingly repetitious" in making its point about "fashionable hypocrisy." "The only full-scale characterisation is Joe Melia's Phil" (*Observer*). *Times* said Frayn had "lumbered himself with a notoriously unworkable structure."

71.308 *The Seventh Commandment: Steal a Bit Less* (P) Dario Fo (trans Sandra Comasio of *Settimo: ruba un po' meno*, 1964). OLD VIC 17/9/71. 1st British perf. Cast: *WWT/16*. *1st Gravedigger*, *Superintendent*, *Vietnam Madman* George Aubrey; *2nd Grave Digger*, *The Judge* André Clarence; *3rd Grave Digger*, *Caretaker*, *England Madman*, *Great Officer*, *His Excellency* Paul Clairiy; *4th Grave Digger*, *Mad Professor*, *Germany Madman* Pierre Fox; *Enee* Anne Marev; *Director of the Cemetery*, *China Madman* Raymond Lescau; *Gentleman*, *Belgium Madman* André Debaar; *Gentleman's Wife*, *2nd Prostitute*, *Mother Superior* Jacqueline Huisman; *Prostitute* Françoise Oriane; *3rd Prostitute* Martine Bertrand; *1st Policeman* Jacques Burgrave; *2nd Policeman*, *Russia Madman* Dominique Daumont; *Thief*, *France Madman*, *3rd Policeman* Boris Stoikoff; *America Madman* André Clarence. *Dir* Arturo Corso; *Dec* Dario Fo. Review: *Stage* 23/9/71, 20. Comment: Belgian National Theatre Company. "A female gravedigger, Enee ... is tricked into

political and financial burglary, blackmail and impersonation, all for the benefit of others, who, if all else fails, are quite prepared to send her out to work as a prostitute" (*Stage*).

71.309a *Beauty and the Beast* (P for children) Ted Hughes. ARTS 18/9/71.* *Floorsweeper* Ursula Jones. Review: *Stage* 23/9/71, 19. Comment: Unicorn Theatre. *Stage* noted the Unicorn Theatre now had nearly 5,000 members.

71.309b *Ernie's Incredible Illucinations* (P for children, 1a) Alan Ayckbourn. ARTS 18/9/71.* *Ernie* Laurence Keane. Plot: French/2, Walford, Weintraub. Review: *Stage* 23/9/71, 19. Comment: Unicorn Theatre.

71.309c *Sean, the Fool, the Devil and the Cats* (P for children) Ted Hughes. ARTS 18/9/71.* *Sean* Laurence Keane; *The Fool* Henry Manning. Review: *Stage* 23/9/71, 19. Comment: Unicorn Theatre.

71.310 *Conduct Unbecoming* (D, 3a) Barry England. RICHMOND 20/9/71.** Janet Hargreaves, Ivan Beavis, Mark Eden, Eric Lander, Jeremy Bulloch, Stewart Veban. Plot: Fletcher, Hischak, Hischak/2, 20–21, Loney, Salem, Vinson. Comment: A two-week engagement.

71.311 *Disaster Strikes the Home* (P) Charles Dizenzo. LITTLE THEATRE CLUB 20/9/71. 1st perfd Traverse, Edinburgh, 27/10/70. Cast: *Stage* 30/9/71, 14. Plot: Vinson. Review: *Stage* 30/9/71, 14. Comment: Theatre Concern. The play is also known as *Why I Went Crazy*.

71.312 *The Samaritan* (P, 2a) Peter Terson and Mike Butler. SHAW 22/9/71. 1st perfd Victoria, Stoke-on-Trent, 19/4/71. Cast: *Variety* 6/10/71, 59; *WWT/16*. *Bob* Timothy Dalton; *Godfrey* Richard Moore; *Denny* David Cook; *Volunteer* Myra Francis; *Man* Alex Leppard. *Dir* Ron Daniels; *Dgn* Christopher Lawrence; *Light* Brian Croft. Reviews: *Birmingham Post* 24/9/71, 2; *New Statesman* 1/10/71, 451–52; *Observer* 26/9/71, 35; *Spectator* 2/10/71, 484; *Stage* 30/9/71, 13; *Times* 24/9/71, 9; *Variety* 6/10/71, 59. Comment: MPS 280, 5504. Dolphin Theatre Company. The play centered around a Samaritan counseling desperate people and his two fellow flatmates, all with emotional problems. *Observer* found the piece mawkish and "too pat." *Spectator* opined the play needed one more rewrite; excellent performances from Timothy Dalton, Richard Moore, and David Cook. *Times*, generally impressed by the play, admired Terson's ability "to circumnavigate a situation viewing it from any number of conflicting angles."

71.313 *Gorm: The Fantastic Adventures of Mog and*

Izzy in the Mysterious World of Giant Gorm (P for children) Victoria Ireland. ARTS 25/9/71.* Review: *Stage* 30/9/71, 13. Comment: Unicorn Theatre.

71.314 Lay By (P) Howard Brenton and Brian Clark and Trevor Griffiths and David Hare and Stephen Poliakoff and Hugh Stoddart and Snoo Wilson. THEATRE UPSTAIRS 26/9/71; trfd to OPEN SPACE 20/10/71. 2 perfs. 1st perfd Traverse, Edinburgh, 24/8/71. Cast: Findlater; *Stage* 30/9/71, 13; *WWT/16*. *Jack, Pornographer* James Warrior; *Joy, Marge* Meg Davies; *Barber, Daddy, Police, Dick* Mark York; *Dummy Police, Doug* Graham Simpson; *Lesley* Catherine Kessler; *Doctor* Nicholas N. Nacht. *Dir* Snoo Wilson. Plot: Demastes/2, Weintraub. Reviews: *Guardian* 21/10/71, 10; *Observer* 24/10/71, 35; *Stage* 30/9/71, 13. Comment: Portable Theatre, Traverse Theatre. "A brutish unenlightening piece of work" (*Guardian*).

71.315 Awake and Sing (P, 3a) Clifford Odets. HAMPSTEAD 27/9/71. 1st perfd Belasco, New York, 19/2/35; 1st London perf Vaudeville 20/2/38. Cast: *Stage* 30/9/71, 13; *Variety* 20/10/71, 58; *WWT/16*. *Ralph* Stuart Wilson; *Hennie* Cyd Hayman; *Myron* Harold Kasket; *Jacob* George Pravda; *Bessier Berger* Patience Collier; *Schlosser* Ernst Walder; *Moe Axelrod* William Marlowe; *Uncle Morty* Freddie Earlie; *Sam Feinschreiber* Michael Richmond. *Dir* Vivian Matalon; *Dgn* Saul Radomsky; *Light* Robert Bryan. Plot: Best/34, 236, Bordman, Bordman/4, 114–15, Bronner, Bryer, Gassner, Hischak, Hochman, Law, MacNicholas, Matlaw, Mplots, Patterson, Salem, Shank, Shipley, Shuman, 55–65, Sobel, Wilmeth. Reviews: *New Statesman* 15/10/71, 518; *Observer* 10/10/71, 30; *Spectator* 2/10/71, 483–84; *Stage* 30/9/71, 13; *Times* 28/9/71, 10; *Variety* 20/10/71, 58. Comment: *Spectator* found the play dated but directed "with an unerring sense of period." However, *Variety* said the play "remains remarkably fresh. It would be hard to better the performances." *Times* thought the production augured well for an Odets revival. The New York production ran for 184 performances.

71.316 The Deed (P, 1a) Philip Martin. LITTLE THEATRE CLUB 27/9/71 (Ln).** Review: *Stage* 7/10/71, 18. Comment: Quipu. The play was about a family quarreling about the sale of their jointly-owned house.

71.317 Romance! (Mus, 2a) John Spurling (bk) and Charles Ross (mus, lyr). DUKE OF YORK'S 28/9/71. 6 perf. 1st perfd Playhouse, Leeds, 28/7/71. Cast: *Stage* 7/10/71, 17; *Theatricalia*; *Variety* 20/10/71, 58; *WWT/16*. *Andrew Bradie* Bill Simpson; *Serena Bradie* Joyce Blair; *Lotte* Jan Francis; *Laura Wainwright* Roberta D'Este; *Nora* Valerie Verdon; *Anne* Sylvia Carson; *Mrs. Gore-*

Brown Lorna Rosslyn; *Norton* Henry Jess Conrad; *Jim Wainwright* John Blythe; *Millie* Elizabeth Wallace; *Archie* John Green; *Judy* Lorna Rosslyn. *Pres* Charles Ross, Henry Sherwood; *Dir* Charles Ross; *Sc dgn* Pamela Ingram; *Mus dir* Alan Leigh; *Mus arr* Anthony Bowles; *Musical staging* Sally Gilpin; *Dsm* Justine Elliott. Plot: OTF. Reviews: *Daily Mirror* 29/9/71, 18, 2/10/71, 15; *Guardian* 29/9/71, 10; *Spectator* 9/10/71, 520; *Stage* 7/10/71, 17; *Times* 29/9/71, 10; *Variety* 20/10/71, 58. Comment: MPS 286. *Guardian* said this "inexplicable entertainment" was mostly music with little plot; it was booed on opening night. "An incredibly corny, banal and charmless show" (*Variety*). *Times* hoped for "some satire, keen and critical," as the subsequent plot description might have yielded, but the hope was thwarted completely. "It is quite the most peculiar and fragile musical entertainment to land in the West End for many a year" (*Daily Mirror* 29/9).

71.318a Home Front (P) Martin Walser (trans Carole Burden and Christopher Holme of *Die Zimmerschlacht: Uebungsstueck fuer ein Ehepaar*, 1967). OPEN SPACE 29/9/71. Cast: *WWT/16*. *Felix* Garfield Morgan; *Trudy* Mary Yeomen. *Dir* Ronald Hayman; *Dec* Anna Steiner. Reviews: *Observer* 10/10/71, 30; *Stage* 7/10/71, 20; *Times* 30/9/71, 11; *Tribune* 15/10/71, 11. Comment: "A protracted sub-Strindbergian duologue in which a geography teacher and his wife face up to the truth about each other after 19 years of marriage" (*Times*).

71.318b My Foot My Tutor (P, 10sc) Peter Handke (trans Michael Roloff of *Das Mündel will Vormund sein*, 1969). OPEN SPACE 29/9/71. 1st British perf. Cast: *WWT/16*. *The Ward* Nickolas Grace; *The Warden* Garfield Morgan. *Dir* Ronald Hayman; *Dec* Anna Steiner. Plot: Hochman. Reviews: *Observer* 10/10/71, 30; *Stage* 7/10/71, 20; *Times* 30/9/71, 11 *Tribune* 15/10/71, 11. Comment: *Times* said the piece "may at first look like a piece of audience-provocation but finishes up as sheer theatrical poetry." *Tribune* defended the piece as not "simply a mime play."

71.319 Lear (D, 3a) Edward Bond. COURT 29/9/71.* 30 perf. Cast: Findlater; *Stage* 7/10/71, 17; *Theatricalia*; *Variety* 20/10/71, 58; *WWT/16*. *Foreman, Soldier E, Soldier H, Soldier K, Farmer* Geoffrey Hinsliff; *1st Workman, Old Sailor, Wounded Soldier, Soldier N* Matthew Guinness; *2nd Workman, Bodice's Aide, Prisoner 1* Struan Rodger; *3rd Workman, Prisoner 2, Small Man* Ron Pember; *Soldier, Soldier A, Sergeant, Soldier G, Soldier J* Bob Hoskins; *Lear* Harry Andrews; *Bodice* Carmel McSharry; *Fontanelle* Rosemary McHale; *Warrington, Old Prison Orderly* Anthony Douse; *Old Councillor* George Howe; *Engineer, Bishop, Usher,*

Prison Commandant, Officer Gareth Hunt; *Firing Squad Officer, Judge, Prisoner 4 (Later Doctor)* William Hoyland; *Duke of North, Soldier O* Eric Allen; *Duke of Cornwall, Thomas* Alec Heggie; *Gravedigger's Boy* Mark McManus; *Gravedigger's Boy's Wife* Celestine Randall; *Carpenter* Oliver Cotton; *Soldier D, Soldier M, Boy* Ray Barron; *Soldier F, Farmer's Son* Antony Milner; *Ben, Prisoner 3* Derek Carpenter; *Soldier I, John* Richard Howard; *Farmer's Wife* Marjorie Yates; *Susan* Diana Quick. *Dir* William Gaskell; *Dgn* John Napier; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips; *Assist dir* Gregory Dark; *Dsm* Glenda Whitehouse. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 30/9/71, 9; *Christian Science Monitor* 15/10/71, 4; *Guardian* 29/9/71, 10, 30/9/71, 12; *New Statesman* 8/10/1971, 485; *New York Times* 24/10/71, D5; *Observer* 3/10/71, 34; *Spectator* 9/10/71, 519–20; *Stage* 7/10/71, 17; *Times* 30/9/71, 11; *Tribune* 29/10/71, 11; *Variety* 20/10/71, 58. Comment: English Stage Company. The production ran nearly three hours “Perhaps the most pessimistic and terrifying play any English writer has produced within a decade,” but it fails because Bond has not found “his dramatic and emotional method for portraying the general despair he feels” (*Guardian* 30/9). *Observer* called Bond a “visionary craftsman,” but noted the play’s episodic nature and some thin characterization. “Magnificent and inspiring in conception,” but faulty in execution (*Christian Science Monitor*). “In characterization, as in structure, the piece moves in short cut-off episodes; each making its point as tersely and economically as the blow of a knife” (*Times*). “An obviously bravura effort ... helped by redoubtable playing, but much of it is obscurely rendered and the play resultantly is overdrawn” (*Variety*).

71.320 . . . Suddenly at Home (Thriller, 2a) Francis Durbridge. FORTUNE 30/9/71. 715 perf. 1st perfd Theatre Royal, Windsor, 8/6/71. Cast: *Stage* 7/10/71, 17; *Variety* 1/12/71, 56; *WWT/16. Maggie Howard* Penelope Keith/Leslie Goldie; *Helen Tenby* Jennifer Daniel/Harriet Philpin; *Ruth Bechler* Rula Lenska/Moira Foot; *Sam Blaine* Terence Longdon; *Sheila Wallis* Veronica Strong/Annette Andre; *Glenn Howard* Gerald Harper/Simon Oates; *Appleton* Frederick Farley; *Remick* John Horton/Richard Poore. *Lic* Theatres Consolidated Ltd.; *Chm* David Abrahams; *Mgr dir* John Hallett; *Pres* Bill Freedman; *Dir* Basil Coleman; *Sc dgn* Richard Berry; *Set decorated* John Byrom; *Light* John B. Read; *Cost dgn* Beatrice Dawson; *Sm* Patrick Nono. Plot: Loney. Reviews: *Observer* 10/10/71, 30; *Spectator* 9/10/71, 520; *Stage* 7/10/71, 17, 22/6/72, 13; *Times* 1/10/71, 14; *Tribune* 15/10/71, 11; *Variety* 1/12/71, 56. Comment: MPS 268. “A grubby little thriller ... fearfully badly acted” (*Observer*). “One of the most accomplished thrillers to hit

London for a long time ... excellent escapist entertainment” (*Tribune*). “Should satisfy popular taste with this glossy, ingeniously contrived thriller ... involves a jet set exec who murders his millionairess wife” (*Variety*). *Times* regarded Durbridge as a master of the thriller: “The pleasure of the writing is akin to that of a good farce. Every detail is there for a purpose. Small talk is mined with apparent banalities which subsequently rise to the surface and explode.”

71.321 *Twelfth Night; or, What You Will* (C) William Shakespeare. TOWER, CANONBURY, 1/10/71.** Cast: TTC.

71.322 *Women's Libby* (One-woman show) Libby Morris and Bill Solly. HAMPSTEAD 1/10/71 (Lt).* Reviews: *Spectator* 9/10/71, 520; *Stage* 7/10/71, 20. Comment: Performed by Libby Morris. “It lasts for just over an hour, is immensely professional, and seems slightly dated. The content is autobiographical, and something of a theatrical in-joke” (*Stage*).

71.323 *The Front Room Boys* (C, 12sc) Alexander Buzo. COURT 3/10/71, 10/10/71. 2 perf. 1st perfd Australian Arts Laboratory, Sydney, 9/10/69; 1st British perf. Cast: Findlater. *Sundra* Veronica Lang; John Gregg, Henry Szeps, Linal Haft, Kevin Brennan, Gareth Forbes, Vivienne Cohen, Jonathan Hardy, Jenni Holland, Donald Macdonald. *Dir* Clive Donner; *Dgn* Jenni Holland. Plot: Patterson, Vinson. Reviews: *Observer* 10/10/71, 30; *Stage* 7/10/71, 20. Comment: Produced without decor. “Exploring life in the city jungle for a group of clerks employed in the offices of a giant corporation” (*Stage* 16/9/71, 15). “Sharp, often very funny” (*Observer*).

71.324 *The Chalk Garden* (C thriller, 3a) Enid Bagnold. RICHMOND 4/10/71.** *Mrs. St. Maugham* Gladys Cooper; *Miss Madrigal* Joan Greenwood; *Maitland* Peter Bayliss; *The Judge* Michael Goodliffe. Plot: Best/55, 163, Bordman/4, 332, Dorney, Fletcher, French/2, Hirschak, Loney, 293–94, Matlaw, Salem, Shank, Vinson, Weintraub. Comment: A two-week engagement.

71.325a *The Clinic* (P) Peter Crichton Williams. BASEMENT THEATRE 4/10/71 (Ln).* Cast: *Stage* 30/9/71, 8. Roland Oliver. *Dir* Frances Rifkin. Review: *Stage* 14/10/71, 8. Comment: The play was about a man’s feelings during a visit to a clinic for venereal diseases.

71.325b *Night* (P) Harold Pinter. BASEMENT THEATRE 4/10/71 (Ln).** Plot: Weintraub. Review: *Stage* 14/10/71, 8.

71.326 *Oscar X* (P, 2a) Tudor Gates. MERCURY 4/10/71.

1st perf? *Oscar Fingal O'Flahertie Ngoko* Derek Griffiths; *Inspector Jympson* Norman Wooland; Frank Abbott, Richard Denning, Anthony Bailey. Reviews: *Stage* 7/10/71, 20; *Times* 5/10/71, 17. Comment: Aurora Productions. The piece was described as "a Punch and Judy entertainment for adults." *Times* thought it needed revision and detected indebtedness to Pinter, Orton, and even Coward.

71.327 *Steinway Grand* (P, 1a) Ferenc Karinthy (trans Matyas Eszterhazy). LAMB AND FLAG 4/10/71 (Ln). 1st perfd 1966; 1st London perf. Plot: Gassner, 443. Cast: Una Brandon-Jones, David Allister. Review: *Stage* 14/10/71, 28. Comment: A man, whose hobby is to randomly telephone newspaper small advertisers for fun, encounters an elderly widow selling her grand piano.

71.328 *Julius Caesar* (T) William Shakespeare (adpt Steven Rumbelow). PORTCULLIS 5/10/71.** Review: *Stage* 14/10/71, 7. Comment: Triple Action Group. The abridgement, presented by five performers including Rumbelow who also directed, ran for 90 minutes. "Highlights of the tragedy were loudly orated and emphasised by balletic attitudinizing" (*Stage*).

71.329 *Your Humble Servant* (One-man show) Robert Robertson. OPEN SPACE 5/10/71 (Ln).* Review: *Stage* 14/10/71, 8. Comment: On the poet William McGonagall who "was revealed with artistry and sympathetic understanding by Robert Robertson" (*Stage*).

71.330 *Exiles* (P, 3a) James Joyce. ALDWYCH 7/10/71.** Cast: RSCA; *Stage* 14/10/71, 7; *Theatricalia*; *WWT/16*. *Richard Rowan* John Wood; *Bertha* Vivien Merchant; *Archie* Alastair Mackenzie/Mark Rogers; *Robert Hand* T.P. McKenna; *Beatrice Justice* Estelle Kohler; *Brigid* Marjorie Wilde. *Dir* Harold Pinter; *Dgn* Eileen Diss; *Cost dgn* Robin Fraser Payne; *Light* John Bury; *Dsm* Keith Clarke. Plot: *Best*/24, 545, *Bordman*/3, 254, Fletcher, Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 9/10/71, 2; *Christian Science Monitor* 16/10/71, 6; *Daily Mirror* 8/10/71, 18; *Guardian* 8/10/71, 10; *New Statesman* 15/10/71, 518; *Spectator* 16/10/71, 557; *Stage* 14/10/71, 7; *Times* 8/10/71, 20; *Tribune* 15/10/71, 11. Comment: Royal Shakespeare Company. A revival of Harold Pinter's production staged originally at the Mermaid, with some recasting (70.351). T. P. McKenna was less successful as Robert Hand played previously by Timothy West (*Guardian*). Apart from the casting of Vivien Merchant as Bertha, *Times* regarded the production, with the new cast members, as a "masterpiece." "It is easy to see why Harold Pinter has chosen to direct this play—the four main characters are Pinter people. Their silences and pauses convey more than their

words" (*Daily Mirror*).

71.331 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 7/10/71.** *Iolanthe* Shirley Chapman; *Phyllis* Ann Hood; *Strephon* Tom McDonnell; *Private Willis* Robert Lloyd; *Queen of the Fairies* Anne Collins; *Lord Chancellor* Eric Shilling; *Earl of Mountararat* Denis Dowling; *Earl Tolloller* John Delaney. *Dir* Robert Blake; *Cost dgn* Desmond Heeley; *Cond* Hazel Vivienne. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Guardian* 8/10/71, 19; *Stage* 14/10/71, 7; *Times* 8/10/71, 20. Comment: "The house was full and enjoyment keen" (*Guardian*).

71.332 *The Licence* (C) Ephraim Kishon. GOLDEN LANE 7/10/71.** Cast: *Stage* 7/10/71, 20. Gabor Bernon, Miriam Jordan, Polly March, Anthony Herrick, James Woolley, Toba Laurence. *Pres* London Stage Company; *Dir* Doris Greenberg.

71.333 *A Delicate Balance* (D, 3a) Edward Albee. QUESTORS 9/10/71.** Cast: QTA. Plot: Bordman, Bronner, Bryer, Fletcher, French/2, Hischak, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Vinson, Wilmeth. Review: *Middlesex County Times* 15/10/71, 11.

71.334 *Autumn in Braunstone* (P) Claude Duneton. LITTLE THEATRE CLUB 11/10/71 (Ln). 1st British perf. Mavis Villiers; André Smejkal. Review: *Stage* 14/10/71, 28. Comment: Quipu. The production "offers a marvellously rounded performance by Mavis Villiers as a country landlady with a French student [André Smejkal] as her lodger" (*Stage*).

71.335 *Under Milk Wood* (P, 2a) Dylan Thomas. SADLER'S WELLS 11/10/71.** Windsor Davies, John Clive, Marion Grimaldi, Clive Merrison, Nell Curian, Malcolm Taylor. Plot: *Best*/57, 86, *Bordman*/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Review: *Stage* 14/10/71, 28. Comment: London Theatre Company. "When the cast is not overacting [from their perched positions on bar stools], or projecting those 'poetry' voices actors seem to preserve in sugar for recitation, there are some marvellous moments" (*Stage*).

71.336 *AC/DC* (P) Heathcote Williams. THEATRE UPSTAIRS 12/10/71.** Cast: Findlater. Jonathan Bergman, John Grillo, Claudette Houchen, Pat Quinn, Henry Woolf. *Dir* Nicholas Wright; *Dgn* Douglas Heap. Plot: Hischak/2, 29, Hochman, Vinson, Weintraub. Review: *Observer* 24/10/71, 35. Comment: English Stage Com-

pany. Comment: *Observer* thought the production was worth a visit and the cast was "strong."

71.337 *Les fourberies de Scapin* (C) Molière. YOUNG VIC 12/10/71.** 6 perf. Plot: French/2, Hochman. Review: *Stage* 21/10/71, 16. Comment: Théâtre de Bourgogne. Also performed at the Leeds Playhouse 1/11/1971.

71.338 *1798–The French Revolution Year One*. ROUND HOUSE 12/10/71. 1st British perf. *Pres* Oscar Lewenstein, L'Association Française d'Action Artistique; *Dir* Ariane Mnouchkine; *Dec* Roberto Moscoso; *Cost dgn* Françoise Tournafond, Christine Candries; *Mus* Michel Derouin. Reviews: *Christian Science Monitor* 23/10/71, 6; *New York Times* 24/10/71, D5; *Observer* 17/10/71, 32; *Spectator* 23/10/71, 594; *Stage* 21/10/71, 15; *Times* 13/10/71, 12. Comment: Le Théâtre du Soleil. Performed in the round, the "idea is to get back to the street theater of the Middle Ages, with bold, simplistic imagery, big, elemental notions, and vigorous sketches" (*Christian Science Monitor*). *Times* thought the production was "more thrilling" than the Parisian original because the audience became an integral part of the production.

71.339 *Slip Road Wedding* (P) Peter Terson. SHAW 12/10/71. 27 perf. 1st perfd University, Newcastle, 21/9/71. Cast: *WWT/16*. *Bert Careless* Joseph O'Connor; *Aunt Margaret* Gwen Nelson; *Hannah Emms* Eileen Way; *Ivy Careless* Avis Bunnage; *Rosalie Carless* Tamara Ustinov; *Doug Emms* Geoffrey Hughes; *Violet Marcelle* Sammett; *Maureen Phelps* Sherrie Hewson; *Benny Phelps* John Nolan; *Wedding Guests* James Carter, Stuart Eames. *Dir* Gareth Morgan; *Dgn* Bernard Culshaw. Reviews: *Spectator* 23/10/71, 594; *Times* 13/10/71, 12; *Tribune* 29/10/71, 11. Comment: Dolphin Theatre Company. "Terson's tragedy is about violent feuding between provincial families incarcerated in little motorway boxes" (*Tribune*). *Times* noted the piece was based on Lorca's *Blood Wedding* but was written rather carelessly.

71.340 *Occupations* (D, 7sc) Trevor Griffiths. THE PLACE 13/10/71. 21 perf. 1st perfd Stables, Manchester, 28/10/70. Cast: RSCA; Theatricalia. *WWT/16*. *Angelica Estelle* Kohler; *D'Avanzo* John York; *Gramsci* Ben Kingsley; *Kabak* Patrick Stewart; *Libertini* Philip Locke; *Polya* Heather Canning; *Porter* Ralph Cotterill; *Terrini* Clement McCallin; *Valletta* Sebastian Shaw. *Dir* Buzz Goodbody; *Dgn* Tazeena Firth; *Light* Ivan Irving. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 15/10/71, 2; *Christian Science Monitor* 1/11/71, 9; *Guardian* 14/10/71, 10; *New Statesman* 29/10/71, 598; *Observer* 17/10/71, 32; *Spec-*

tator 23/10/71, 594; *Stage* 21/10/71, 20; *Times* 14/10/71, 13; *Tribune* 24/12/71, 11. Comment: Royal Shakespeare Company. "An unsentimental, particularised, study of revolution with a relevance to any number of twentieth-century situations" (*Guardian*). "A fascinating piece, totally free from the intellectual poverty and good-guy emotions that usually beset British political drama" (*Times*). "A subtle political conflict, matched by Buzz Goodbody's direction," with good performances from Ben Kingsley and Patrick Stewart (*Observer*). "Superlatively acted" (*Spectator*). The production remained in repertory until 7/12/71.

71.341 *Talking about Yeats* (Ent) Micheál MacLiammóir. DUKE OF YORK'S 13/10/71. 1st perfd Dublin Theatre Festival 1965. Cast: *Variety* 3/11/71, 52; *WWT/16*. Micheál MacLiammóir. *Pres* Richard Graham; *Dir* Hilton Edwards. Reviews: *Times* 14/10/71, 13; *Variety* 3/11/71, 52. Comment: A "spellbinder" but attended by "a slim first-night audience" (*Variety*). "A total evocation of Yeats as man and artist" (*Times*).

71.342 *Antigone* (T) Sophocles (trans Leo Ayles). GREENWICH 14/10/71.** Cast: *Stage* 21/10/71, 15; *WWT/16*. *Creon* Freddie Jones; *Antigone*, *Teiresias*, *Messenger* Freda Dowie; *Haemon* Eric Flynn; *Ismene* Susan Glanville; *Eurydice* Ann Horn; *Guard* Alan Vicars. *Dir* Leo Ayles; *Dec* Digby Howard. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Reviews: *Stage* 21/10/71, 15; *Times* 16/10/71, 9. Comment: Leo Ayles treated the piece "primarily as a musical structure" which here resulted in a "church hall rock score," a dance-choreographed Chorus, and a disastrous performance by Freddie Jones (*Times*).

71.343 *Getting On* (C, 2a) Alan Bennett. QUEEN'S 14/10/71. 227 perf. 1st perfd Theatre Royal, Brighton, 28/9/71. Cast: *Stage* 21/10/71, 15; Theatricalia; *Variety* 24/11/71, 56; *WWT/16*. *George Oliver*, M.P. Kenneth More; *Geoff Price* Sebastian Graham-Jones; *Polly Oliver* Gemma Jones; *Brian Lowther*, M.P. Brian Cox; *Enid Baker* Mona Washbourne; *Andy Oliver* Keith Skinner; *Mrs. Brodribb* Edna Doré. *Mgr dir* Prince Littler; *Mgr* Wybert R. Allen; *Bom* Charles Goffrey; *Pres* Stoll Productions Ltd.; *Dir* Patrick Garland; *Dgn* Julia Trevelyan Oman; *Light* Joe Davis; *Pd mgr* Rupert Marsh; *Sm* David Ayliff; *Dsm* Nancy Seabrooke; *Asm* Michael Bailey, Mary Clare Nash; *Wm* Patricia Hutchison; *Press rep* Genista Streeten; *Pd supervisor* Toby Rowland. Plot: Bull/3, Fletcher, French/2, Loney, Vinson. Reviews: *Birmingham Post* 18/10/71, 2; *Christian Science Monitor* 1/11/71, 9; *Guardian* 15/10/71, 10; *Illustrated London News* 1/12/71, 68; *Observer* 17/10/71, 32; *Spectator* 23/10/71, 594; *Stage* 21/10/71, 15; *Times* 15/10/71, 12;

Tribune 29/10/71, 11, *Variety* 24/11/71, 56. Comment: MPS 314. *Times* described the play as a “soft-hearted sequel” to *Forty Years On*. *Guardian* commended Patrick Garland’s direction and performances by Kenneth More, Mona Washbourne, and Gemma Jones. *Observer* praised Bennett’s “bravura” writing, the direction, and the acting; *Illustrated London News* was similarly enthusiastic about the whole production, but feared the play would date. *Spectator* said the direction was “awkward,” and the character George Oliver M.P. was “an unsuitable vehicle for the play’s morose though wittily expressed preoccupations.” “A highly professional and literate, if slightly draggy play ... extremely theatrical,” and likely to run for a long time (*Variety*).

71.344 *Return the Rain* (Mus?) Robin McGee. LITTLE THEATRE CLUB 17/10/71. 1st perf? Comment: Theatre Concern. The cast included Michael Ridgway.

71.345 *As Is Proper* (P) Tom Mallin. KING’S HEAD 18/10/71 (Ln).* Cast: *Stage* 28/10/71, 20. *He* Edward Phillips; *She* Sheila Allen. *Dir* Frederick Proud; *Sm* Lloyd Grosvenor. Reviews: *Observer* 24/10/71, 35; *Stage* 28/10/71, 20. Comment: Soho Theatre. “The play is a dissection of a working-class marriage in the ultimate stage of decay” (*Stage*).

71.346a *A Day for Surprises* (C, 1a) John Guare. BASEMENT THEATRE 18/10/71 (Ln).* Cast: *Stage* 14/10/71, 28. *Carl* Forgione, *Connie* Berry. *Dir* Roger Mutton; *Dgn* Clare Sorrel. Plot: Vinson, Walford. Reviews: *Financial Times* 20/10/71, 3; *Stage* 28/10/71, 20; *Times* 19/10/71, 17. Comment: Guare “writes with a happy, throwaway humour that recalls the better characteristics of O. Henry” (*Financial Times*).

71.346b *Impossible Loves* (P) Fernando Arrabal (anon trans of *Les amours impossibles*, 1965). BASEMENT THEATRE 18/10/71 (Ln). 1st British perf Close, Glasgow, 22/10/69? Cast: *Stage* 14/10/71, 28. *Ann* Mitchell, *Peter* Tyrrell, *Steven* de la Mare. *Dir* Walter Hall; *Dgn* Clare Sorrel. Reviews: *Financial Times* 20/10/71, 3; *Stage* 28/10/71, 20; *Times* 19/10/71, 17. Comment: This piece, involving rape and necrophilia, lasted less than ten minutes, for which *Times* was very grateful.

71.347 *England Expects* (P) Terence Lewis. LAMB AND FLAG 18/10/71 (Ln). Cast: William Hootkins, Philip Ross, Gillian Brown. Reviews: *Financial Times* 20/10/71, 3; *Times* 20/10/71, 11. Comment: “An incoherent and naive forecast of a totalitarian Britain, unsupported by anything beyond the author’s sense of personal outrage” (*Times*).

71.348 *Ambassador* (Mus, 2a) Don Ettlinger (bk; based on Henry James, *The Ambassadors*) and Hal Hackady (lyr) and Don Gohman (mus). HER MAJESTY’S 19/10/17. 97 perf. 1st perfd Palace, Manchester, 14/9/71. Cast: *Stage* 28/10/71, 17; *Variety* 24/11/71, 56; *WWT/16*. *Lambert Strether* Howard Keel; *Mailman* Gerard Hunt; *1st Townsman*, *French Artist*, *Artist*, *Anton* Neville Jason; *2nd Townsman* Wayne McKnight; *1st Townswoman*, *Innkeeper* Beverley Martell; *Amelia Newsome* Margaret Courtney; *Sarah*, *Solange* Judith Paris; *James*, *American Artist*, *2nd Friend* Nevil Whiting; *Maid*, *3rd Prostitute* Dianne Roberts; *Flower Girl* Toni-Sue Burley; *Countess Marie de Vionnet* Danielle Darrieux; *Waymarsh* Michael Logan; *Chadwick Newsome* Richard Heffer; *Waiter* Brian Rowley; *Gloriani* Ellen Pollock; *Jeanne de Vionnet* Isobel Stuart; *Bilham* Blain Fairman; *Monsieur Blanc*, *English Artist*, *Waiter*, *Headwaiter* David Wheldon Williams; *Babette* Penny Everton; *Italian Artist* Brian Rowley; *Guide*, *1st Friend*, *Hotel Manager* John Moore; *2nd Prostitute* Judy Gridley; *Germaine* Joan Ryan; *Hat Girls* Penny Everton, Ludy Gridley, Lamona Snow; Kevin Rowland, Alexander Curry, Maralyn Hopkins, Gordon Yeats, Brian Rowley, Geraldine Long, Susan Chambers, Norman Furber. *Mgr dir* Prince Littler; *Pres* Genesis Productions, Julie C. Daugherty Productions Ltd.; *Dir* Stone Widney; *Dgn* Peter Rice; *Mus arr* Philip J. Lang; *Mus dir* Gareth Davies: *Ch* Gillian Lynne, Ray Holder; *Light* Francis Reid; *Sm* Hubert Willis. Plot: Bordman/5, 677, Hischak, OTF. Reviews: *Birmingham Post* 21/10/71, 2; *Christian Science Monitor* 23/10/71, 6; *Daily Mirror* 20/10/71, 18; *Illustrated London News* 1/12/71, 68; *New Statesman* 29/10/71, 597; *Observer* 24/10/71, 35; *Spectator* 30/10/71, 626; *Stage* 28/10/71, 17; *Times* 20/10/71, 11; *Variety* 24/11/71, 56. Comment: MPS 326. “Poor James and even worse musical comedy” (*Guardian*). For *Times* the production demonstrated the “full fatuity” of the musical genre. *Variety* found pleasure in listening to Howard Keel, but the musical was “overlong, overslow.” “Present with all the crudity of a seaside comic postcard” (*Christian Science Monitor*). *Spectator* did not object to the adaptation and declared the piece offered “a generally pleasing evening with agreeable performances.” “A fairly painless, moderately pleasant but unexciting musical ... It’s the sort of event in which the lowering of a chandelier into place gets almost as much applause as the music” (*Daily Mirror*). *Observer* said the “audience [was] bent on applauding as every piece of carpentry was trundled across the stage.” The first New York production (Lunt-Fontanne 19/11/72) ran for 19 performances.

71.349 *Death in Leicester* (P, 3a) Roy Minton. KING’S HEAD 20/10/71.** Cast: *Stage* 7/10/71, 16. Philip Stone, Howard Goorney. *Dir* John Roche; *Dgn* Colin Piggott.

Reviews: *Stage* 28/10/71, 17; *Times* 22/10/71, 9. Comment: "A dreary, boring play about dreary boring people, it achieves the remarkable effect of showing that it is possible for two people to talk for over two hours without saying anything either important or interesting"; "excellent acting" (*Stage*).

71.350 *Subject to Fits* (P with mus) Robert Montgomery (a response to Fyodor M. Dostoyevsky's *The Idiot*, 1868). THE PLACE 21/10/71. 24 perf. 1st perfd Other Stage, New York Shakespeare Festival Public Theater, New York, 14/2/71; 1st British perf. Cast: RSCA; *Stage* 28/10/71, 17; Theatricalia; *WWT/16*. *Aglaya* Isla Blair; *Rogozhin* Julian Glover; *General Ivoglin* Paul Hardwick; *Prince Myshkin* John Kane; *Madame Yepanchin* Lila Kaye; *Natasha* Sara Kestelman; *Ippolit* Ben Kingsley; *Ganya* Glynne Lewis; *Lebedev* Phillip Manikum. *Dir* A. J. Antoon; *Dgn* Leo Yoshimura; *Cost dgn* Theoni V. Aldredge; *Light* Ian Irving; *Mus arr* Ken Guilmartin, Robert Montgomery; *Sm* Dave Hall. Plot: Hirschak/2, 28. Reviews: *Birmingham Post* 22/10/71, 2; *Christian Science Monitor* 10/11/71, 4; *New Statesman* 29/10/71, 597–98; *Observer* 24/10/71, 35; *Spectator* 30/10/71, 626; *Stage* 28/10/71, 17; *Times* 22/10/71, 9; *Tribune* 10/12/71, 11. Comment: Royal Shakespeare Company. *Observer* declared the piece was a "genuinely imaginative original." "A succession of snappily interlocked episodes and occasional outbreaks of song, adding up to as much of a tragedy as an age of sick humour can sustain" (*Tribune*). *Spectator* objected to Robert Montgomery's approach and methodology: it "will lead to a lot of silk purses being made into sows' ears." *Times* said the adaptation coarsened the original, but praised performances from Sara Kestelman and Ben Kingsley; moreover, a "straight adaptation performed by the same company would be a good idea. The production remained in repertory until 11/12/71. The New York production ran for 127 performances.

71.351 *The Ruling Class* (C, 3a) Peter Barnes. TOWER, CANONBURY, 22/10/71.** Plot: Demastes/2, French/2, Loney, Patterson, Vinson, Weintraub.

71.352 *Bless the Bride* (Mus Show, 2a) A. P. Herbert (bk, lyr) and Vivian Ellis (mus). RICHMOND 25/10/71.** Plot: Fletcher, Gänzl, Gänzl/3, 578–82, Green, Kennedy. Cast: *Stage* 21/10/71, 10. *Lucy* Mary Millar; *Thomas Trout* John Quayle; *Pierre* Ray Chiarella; Elisabeth Wade, Melanie Munro, Stanley Beard, Olive Gilbert. *Dir* Frederic Piffard. Review: *Stage* 4/11/71, 9. Comment: The piece's "enduring quality was endorsed by the rapturous acclaim of the audience" (*Stage*). A two-week engagement.

71.353 *Theatre of Death* (P) Philip Martin. LITTLE THEATRE CLUB 25/10/71 (Ln).** Comment: Quipu.

71.354 *George and Moira Entertain a Member of the Opposite Sex To Dinner* (P, 1a) John Grillo. OPEN SPACE 27/10/71 (Ln). 1st perfd Crown, Edinburgh, 23/8/71. Cast: *Stage* 14/10/71, 1. *Moira* Lisa Hughes; *George* David King; *Jane* Donna Reading. *Dir* John Burgess. Reviews: *Stage* 11/11/71, 16; *Times* 28/10/71, 15. Comment: *Times* disliked this "slap-dash" show particularly because Grillo sneered at his own characters. "An amusing half-hour, smoothly directed by John Burgess and given polished performances by David King and Lisa Hughes as the hosts, with Donna Reading as the most adorable of sex-kittens" (*Stage*).

71.355 *Miss Julie* (P, 1a) August Strindberg (trans Michael Meyer of *Fröken Julie*, 1889). THE PLACE 27/10/71.** 15 perf. Cast: RSCA; Theatricalia; *WWT/16*. *Miss Julie* Helen Mirren; *Jean* Donal McCann; *Kristin* Heather Canning. *Dir* Robin Phillips; *Dgn* Daphne Dare; *Mus* Gordon Kember. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Reviews: *Birmingham Post* 29/10/71, 2; *Christian Science Monitor* 10/11/71, 4; *Guardian* 28/10/71, 10; *New Statesman* 5/11/71, 628–29; *Stage* 4/11/71, 16; *Times* 28/10/71, 15. Comment: Royal Shakespeare Company. Thoroughly naturalistic direction by Robin Phillips which lacks a nightmarish quality in the play; "sharply-etched performances" from Helen Mirren and Heather Canning (*Guardian*). *Observer* said the production lacked sexual tension. *Times* averred this was the "chamber production played outside the proscenium convention" that Strindberg wanted. *Christian Science Monitor* praised the production. The production remained in repertory until 9/12/71.

71.356 *Peta, Pam and Wendy* (C) Julia Barry. MERCURY 29/10/71. 1st London perf. Cast: *Stage* 28/10/71, 1. *Kate* Tai'ang Peters; *Mary* Marika Mann; Chili Bouchier, Chris Lethbridge, Joanna Fewings, Elizabeth Adare, Lita Petrov, Carol McEntee, Trafford Carter, Lois Dane, Julia Breck, Sheri Shepstone. *Pres* Aurora Productions; *Dir* Sorrell Carson. Reviews: *Guardian* 1/11/71, 10; *Stage* 4/11/71, 16. Comment: The play, about lesbians going to a gay party in Hampstead, "is written with a commendably light touch and, with its wealth of epigrammatical wit—most of which is highly original—it is genuinely funny" (*Stage*). "A real collector's item" (*Guardian*).

71.357 *Robert Owen* (P) James R. Gregson (adpt Arnold Hinchcliffe). UNITY 29/10/71. 1st perfd BBC Regional Radio 20/10/38; 1st stage perf this adpt. *Robert Owen*

Ron Bevan; *Charlie Howarth* Colin Semel; Alexander T. McCorren. *Dir* Declan Mulholland. Review: *Stage* 4/11/71, 16. Comment: This piece about Robert Owen, one of the founders of the Cooperative Movement, took a documentary approach but was generally effective (*Stage*).

71.358 *Hamlet* (T, 2pt) William Shakespeare. QUESTORS 30/10/71. Cast: QTA. Reviews: *Acton Gazette* 11/11/71, 8; *Middlesex County Times* 5/11/71, 14. Comment: The production used the Dover Wilson edition, omitted about 1000 lines as well as Fortinbras, Reynaldo, and the Second Gravedigger.

71.359 *The Ant and the Grasshopper* (P, 1a) Keith Darvill. BASEMENT THEATRE 1/11/71 (Ln). 1st London perf. *Scott Fitzgerald* Christopher Guinee; *Zelda* Veronica Lang. *Dir* Keith Darvill. Reviews: *Observer* 7/11/71, 30; *Stage* 4/11/71, 16. Comment: "A penetrating study" "of the writer Scott Fitzgerald's disintegration through a combination of high living, alcohol and mixed feelings over the loss of sanity by wife Zelda" (*Stage*).

71.360a *The Daffodil* (P) David Cregan. AMBIANCE 1/11/71 (Ln). 1st perfd Midlands Arts Centre, Birmingham, 1971.

71.360b *Sentimental Value* (P) David Cregan. AMBIANCE 1/11/71 (Ln). 1st perfd Midlands Arts Centre, Birmingham, 1971.

71.361 *Electra* (T) Euripides (trans David Thompson). GREENWICH 1/11/71.** Cast: *Stage* 4/11/71, 9; *WWT/16*. *Peasant, Old Man, Messenger, Castor, Pollux* Terence Skelton; *Electra* Frieda Dowie; *Orestes* Derek Jacobi; *Pylades* Andrew Ray; *Chorus Leaders* Anna Brett, Gaye Brown; *Clytaemnestra* Yvonne Mitchell; *Chorus* Anna Brett, Teresa D'Abreu, Aletta Lohmeyer, Janina Scott, Susan Bertish. *Dir*, *Mus* Hovhannes I. Pilikian; *Dgn* Laura Crowe; *Light* John Roffey; *Sm* Gabriel West. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Sobel. Reviews: *Birmingham Post* 3/11/71, 2; *Observer* 7/11/71, 30; *Stage* 4/11/71, 9; *Times* 2/11/71, 12. Comment: *Times* commended the direction by Hovhannes Pilikian for pushing the play "as far as possible towards comedy" with "illuminating and thrilling" results.

71.362 *The Novelist* (P) Tom Mallin. HAMPSTEAD 1/11/71. 1st perfd Traverse, Edinburgh, 19/8/71. Cast: *Stage* 4/11/71, 9; *WWT/16*. *The Novelist* Trevor Peacock; *His Wife* Gillian Martell; *The Friend* Tom Baker. *Dir* Job Stewart; *Dgn* Saul Radomsky; *Light* Howard Eldridge; *Sm* Philip Parsons. Reviews: *Birmingham Post* 2/11/71, 2; *Christian Science Monitor* 17/11/71, 15; *New States-*

man 12/11/71, 670; *Observer* 7/11/71, 30; *Stage* 4/11/71, 9. Comment: The play was "an exploration of sexual maladjustment" in a novelist's marriage; Mallin was an undoubtedly good writer (*Christian Science Monitor*). "Fails to sustain a rather slight domestic triangle" (*Observer*). *Times* wondered what Mallin intended in this "thin play" given a "pedestrian production" by Job Stewart.

71.363 *Victims of Duty* (TC, 1a) Eugène Ionesco (anon trans of *Victimes du devoir*, 1953). LAMB AND FLAG 1/11/71 (Ln).** Cast: *Stage* 4/11/71, 8. Patricia Kneale, Alex McAvoy, Tim Morand, Gabor Vernon, Susan Edmondstone. *Dir* Peter Watson; *Dgn* Kit Surrey. Plot: French/2, Matlaw. Review: *Stage* 18/11/71, 8. Comment: Recreation Ground. "Peter Watson's direction preserves the inherent viciousness in the play," with "splendid performances" from the cast (*Stage*).

71.364a *Bum* (P) John Hallé. COCKPIT 2/11/71. 1st perf? Cast: *Stage* 11/11/71, 16. *Bum* Maurice Blake. *Dir*, *Light* John Hallé; *Dgn* Claire Lyth; *Sm* Lloyd Grosvenor. Review: *Stage* 11/11/71, 16. Comment: Performed under the collective title *Fireworks*. "Fantasy was the form for most of the plays, with sex as either the theme or the second subject, but audiences now are inured to copulation, urination and other dramatic delights of a visual nature and require something more verbally sustaining if they are not to be bored" (*Stage*).

71.364b *The Committee* (P, 1a) Olwen Wymark. COCKPIT 2/11/71.* Cast: *Stage* 11/11/71, 16. *Nanny* Bernard Hopkins; *Secretary* Jill Dixon; *Examiner* Ian White. *Dir* Michael Hucks; *Dgn* Claire Lyth; *Light* John Hallé; *Sm* Lloyd Grosvenor. Review: *Stage* 11/11/71, 16. Plot: Bull/1. Comment: Performed under the collective title *Fireworks*.

71.364c *Meatball* (P) Michael McClure. COCKPIT 2/11/71. 1st perfd 1969? Cast: *Stage* 11/11/71, 16. *Geek* Sean Hewitt; *Sleek* Clive Endersby; *Fat* MacBernard Hopkins. *Dir* Frederick Proud; *Dgn* Claire Lyth; *Light* John Hallé; *Sm* Lloyd Grosvenor. Plot: Vinson. Review: *Stage* 11/11/71, 16. Comment: Performed under the collective title *Fireworks*.

71.364d *Prologue* (P) John Grillo. COCKPIT 2/11/71. 1st perf? Cast: *Stage* 11/11/71, 16. *Man* Hugh Fraser. *Dir* Chris Barlas; *Dgn* Claire Lyth; *Light* John Hallé; *Sm* Lloyd Grosvenor. Review: *Stage* 11/11/71, 16. Comment: Performed under the collective title *Fireworks*.

71.364e *Under the Hill* (P) Aubrey Beardsley (adpt Jack Shepherd). COCKPIT 2/11/71. 1st perf this adpt? Cast: *Stage* 11/11/71, 16. *Chatelaine* Deborah Norton; *Sporion*

Robert Bridges; *Agrippina* Lindsay Ingram; *Spud* Richard Durden; *Sporidion* Roddy Maude Roxby; *Venus* Margaret Nolan; *Tannhauser* Malcolm Ingram. *Dir* Jack Shepherd; *Dgn* Claire Lyth; *Light* John Hallé; *Sm* Lloyd Grosvenor. Review: *Stage* 11/11/71, 16. Comment: Performed under the collective title *Fireworks*.

71.364f *Will the King Leave His Teapot?* (P) John Grillo. COCKPIT 2/11/71. 1st perfd Crown, Edinburgh, 23/8/71. Cast: *Stage* 11/11/71, 16. *Queen* Jean Leppard; *King* Hugh Fraser; *Cook* Paul Freeman; *Sergeant* Richard Durden. *Dir* Chris Barlas; *Dgn* Claire Lyth; *Light* John Hallé; *Sm* Lloyd Grosvenor. Plot: Vinson. Review: *Stage* 11/11/71, 16. Comment: Performed under the collective title *Fireworks*.

71.365 *Captain Fantastic Meets the Ectomorph* (C) Barry Pritchard. KING'S HEAD 2/11/71 (Ln). 1st perfd New Theatre Workshop, New York, 3/66?; 1st British perf. *Eddie* David Baron; *Rex* Clive Endersby. *Dir* Nigel Gregory; *Dgn* Else Eide. Reviews: *Observer* 7/11/71, 30; *Stage* 11/11/71, 21. Comment: Soho Theatre. The plot involved the actor of *Captain Fantastic* considering suicide after he is made redundant.

71.366 *High in Vietnam, Hot Damn* (P) Bernard Pomerance. POLYTECHNIC OF CENTRAL LONDON c. 2/11/71.* Review: *Times* 3/11/71, 11. Richard Pendrey, Glenn Beck. *Dir* Roland Rees. Comment: Ambiance. Unknown curtain-raisers by Herb Greer and David Cregan were also performed, which *Times* dismissed. However, despite weaknesses, *Times* commended Pomerance's farcical, yet also deadly serious, treatment of the Vietnam war.

71.367 *Dear Antoine* (D, 3a) Jean Anouilh (trans Lucienne Hill of *Cher Antoine*, 1969). PICCADILLY 3/11/71. 45 perf. 1st British perf Festival, Chichester, 19/5/71. Cast: *Stage* 11/11/71, 15; *Theatricalia*; *Variety* 1/12/71, 56; *WWT/16*. *Marcellin* Hubert Gregg; *Estelle* Joyce Redman; *Valerie* Renée Asherson; *Anemone* Polly Adams; *Carlotta* Isabel Jeans; *Cravatar* Peter Copley; *Lapinet* Clive Swift; *Lawyer* Harold Innocent; *Gabrielle* Jane Baxter; *Alexander*, *Alexis* James Faulkner; *Maria* Jennifer Moore; *Frida* Peggy Marshall; *Antoine* John Clements; *Serving Lad* Charles Richardson; *Gardener* William Bond. *Chm*, *Mgr dir* Donald Albery; *Pp* Piccadilly Theatre Ltd.; *Pres* H. M. Tennent Ltd., John Clements Plays Ltd.; *Gen mgr* Bernard Gordon; *Assist mgr dir* Anthony Howell; *Dir* Robin Phillips; *Sc dgn* Alan Tagg; *Cost dgn* Daphne Dare; *Light* Joe Davis; *Mus arr* Richard Kaye; *Sm* Peter Stephens; *Dsm* Stanley Lloyd; *Asm* Lynne White, Charles Richardson; *Pd mgr* Ian Dow; *Wm* Lily Taylor; *Cost* M. Berman Ltd.; *Sc bld*

Ray Addison Ltd., H. M. Tennent Workshops; *Sc* Harkers' Studios; *Pq* Wig Creations. Plot: French/2, Matlaw, 32. Reviews: *Birmingham Post* 4/11/71, 2; *Christian Science Monitor* 12/11/71, 12; *Guardian* 4/11/71, 10; *Illustrated London News* 1/1/72, 47; *New Statesman* 12/11/71, 670; *Observer* 7/11/71, 30; *Stage* 11/11/71, 15; *Times* 4/11/71, 15; *Tribune* 19/11/71, 15; *Variety* 1/12/71, 56. Comment: MPS 311. A transfer of Robin Phillips's "admirable Chichester Festival production, partially recast, which reveals "this is a technically dazzling, diabolically ingenious piece of Pirandellian theatre" (*Guardian*). Anouilh's "irrepressible fascination with the craft of illusion is hard to resist" (*Observer*). "An elegant entertainment, blessed with strong ensemble playing" (*Variety*). *Times* did not join the chorus of approval pointing to flaws in the play itself and the patchy acting.

71.368 *Murder for the Asking* (C thriller) Derek Benfield. LITTLE THEATRE CLUB 3/11/71.** Cast: *Stage* 28/10/71, 16. Joyce Carpenter, John Neal, Stephen Parkins, Anne Kasmir, Tom Mercer, Keith Norrish. *Pres* Jean Pritchard Management Ltd.; *Dir* Winifred Robi. Review: *Stage* 18/11/71, 8. Comment: A pot boiler (*Stage*).

71.369 *The Douglas Cause* (P, 2a) William Douglas Home. DUKE OF YORK'S 4/11/71. 40 perf. 1st perfd Playhouse, Nottingham, 31/8/71. Cast: *Stage* 11/11/71, 15; *Theatricalia*; *Variety* 1/12/71, 56; *WWT/16*. *Twelfth Earl of Home*, *Lord Auchinlech* Duncan Lamont; *Countess of Home*, *Duchess of Douglas* (Peggy), *Mrs. Hewitt* Sophie Stewart; *Lord Duglass*, *James Boswell* Gawn Grainger; *Lady Duglass* Audrey Muir; *Duke of Hamilton*, *Andrew Stuart* Fulton Mackay; *Duchess of Hamilton*, *Lady Jane Douglas* Edith MacArthur; *The Judge* Andrew Cruickshank; *Judge's Wife* Mary Gauntlett; *Collingwood* Don Dunbar; *Footman*, *Archie Douglas* Mark Donaldson; *Footman* Iain Sinclair; *Piper* Willie Cochrane; *Telfer* John Dunbar; *Duke of Douglas*, *Lord Mansfield* James Copeland; *Lord President Dundas*, *Colonel Stewart* Simon Lack; *Pierre Menager*, *Lord Camden* Alan Brown. *Pres* Henry Sherwood Productions Ltd., Ben Kamsler; *Dir* Clive Perry; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Sm* Graeme Cruickshank. Reviews: *Birmingham Post* 11/11/71, 2; *Christian Science Monitor* 12/11/71, 12; *Illustrated London News* 1/1/72, 47; *New Statesman* 12/11/71, 670; *Observer* 7/11/71, 30; *Spectator* 13/11/71, 710; *Stage* 11/11/71, 15; *Times* 5/11/71, 9; *Variety* 1/12/71, 56. Comment: MPS 323. The play examined "a celebrated 18th century paternity suit which took seven years to resolve," and part of Home's family history; presented "imaginatively," but of doubtful interest to a wide audience (*Variety*). *Christian Science*

Monitor said Home had “hit upon a fascinating theatrical device” of having the case retried at a twentieth-century dinner party. “Decently entertaining” (*Spectator*). *Times* thought a play with a courtroom scene and written by Home would have been a winner, but this piece was not.

71.370 *Geneva* (P, 2a) Bernard Shaw. MERMAID 4/11/71. 1st perf Festival, Malvern, 1/8/38. Cast: Theatricalia; *Variety* 1/12/71, 56; *WWT/16*. *Begonia Brown* Barbara Ferris; *The Jew* Noel Davis; *The Newcomer* Blake Butler; *The Widow* Toby Robins; *The Journalist* Richard Dennis; *The Bishop, Mr. Battler* Christopher Hancock; *Commisar Posky* Denys Hawthorne; *Secretary of the League of Nations* George Benson; *Sir Orpheus Midlander* Ernest Clark; *The Judge* Michael Burrell; *The Betrothed* Simon Cadell; *Signor Bombardone* Christopher Benjamin; *The Deaconess* Daphne Newton; *General Flanco de Fortinbras* Edward Atienza. *Dir* Philip Grout; *Dgn* John Hallé; *Cost dgn* Mary Moore; *Light* David Adams; *Mus arr* Richard Brown, Jeremy Lanning; *Sm* Forbes Nelson; *Asm* Sally Osborne. Plot: *Best/39*, 433–34, *Bordman/4*, 188, *French/2*, *Hischak*, *Hochman*, *Law*, *Loney*, 213, *Mander/3*, *Matlaw*, *Purdum*. Reviews: *Birmingham Post* 5/11/71, 2; *Christian Science Monitor* 17/11/71, 15; *Guardian* 5/11/71, 10; *Illustrated London News* 1/1/72, 47; *New Statesman* 12/11/71, 670; *Observer* 7/11/71, 30; *Spectator* 13/11/71, 710; *Stage* 11/11/71, 15; *Times* 5/11/71, 9; *Tribune* 19/11/71, 15; *Variety* 1/12/71, 56, 58. Comment: Performed “with the additional act that Shaw interpolated ... in 1945” (*Spectator*). A “very dry cracker, with crumbs of characters shuffled about to prove that man, as a political animal, is a failure” (*Observer*). A good production of “this over-facile satire ... [which] was wrong at the time, and remains wrong today” (*Tribune*). “As drama it is not much; but as a larkish conversation piece for characteristic Shavian puppets it is generally stimulating” (*Spectator*). “In turn witty and repugnant, stimulating and soporific ... a lucid, well-paced production from Philip Grout ... very capably acted” (*Guardian*). *Times* said the play was a sad indication of “the extent to which Shaw’s mind and feelings had closed up in his last years.” The first New York production (Henry Miller’s 30/1/40) ran for 15 performances.

71.371 *Time and the Conways* (P, 3a) J. B. Priestley. TOWER, CANONBURY, 5/11/71. 1st perf Duchess 26/8/37. Cast: TTC. Plot: *Best/37*, 410, *Bordman/4*, 163, *Demastes/1*, *DeVitis*, 153–60, *Fletcher*, *Hischak*, *Hochman*, *Law*, *Loney*, 206–7, *Matlaw*, *Mplots*, *Salem*, *Shank*, *Vinson*. Comment: The first New York production (Ritz 3/1/38) ran for 32 performances.

71.372 *Swag* (C thriller for children) John Boland. ARTS 6/11/71 (m). * Michael Shelley, Rosalind Speight, Henry

Manning, Veronica Foley. *Dir* Laurence Keane; *Sc dgn* Peter Nurse. Review: *Stage* 11/11/71, 16. Comment: MPS 310. Unicorn Theatre. “In a ruined bungalow a gang assemble to retrieve and share the proceeds of robbery,” and complications ensue (*Stage*).

71.373 *The Trial* (P) Steven Berkoff (adpt of Franz Kafka’s novel, 1925). OVAL HOUSE 6/11/71. 2 perf. 1st perf Netherlands 1971. Cast: *Stage* 4/11/71, 9. *K* Bill Stuart; Steven Berkoff, Peter Brett, Pip Donegue, Paola Dionissotti, Boyd McKenzie. Tony Meyer, Carol Mason, Stephen Williams. *Dir* Steven Berkoff. Plot: *French/2*. Reviews: *Guardian* 2/11/71, 11, 9/11/71, 8; *Stage* 16/12/71, 37. Comment: London Theatre Group. “The book is essentially untranslatable to the stage” (*Guardian*).

71.374a *Faust Part I* (T) Johann Wolfgang von Goethe. ARTS c. 8/11/71. Comment: Theatre of All Possibilities. In repertoire with following item. See also Rebecca Reider *Dreaming the Biosphere: The Theater of All Possibilities*, Albuquerque: University of New Mexico Press, 2009.

71.374b *McNeckels’ Commune*. ARTS c. 8/11/71. Comment: Theatre of All Possibilities. In repertoire with preceding item.

71.375 *It Shouldn’t Happen to a Dog* (FC) Harold Brooke and Kay Bannerman. RICHMOND 8/11/71. * Cast: *Stage* 11/11/71, 20. *Polly Glover* Clare Nielson; *Adam Dexter* Leslie Crowther; *Walter John Clive*; *Lester B. Pearson* Jerry Stovin; *Doctor Clifford Norman* Michael Knowles; *Henriette* Trudi Van Doorn; *James George Little*. *Pres* Richmond Theatre Productions Ltd.; *Dir* Hugh Goldie; *Dgn* John C. Piper. Reviews: *Middlesex County Times* 12/11/71, 11; *Stage* 11/11/71, 20. Comment: “The basic theme, old enough but still operative, is the desire of bachelors to maintain and of spinsters to alter their respective states,” and *Stage* found it an effective farce worthy of a West End transfer. A two-week engagement.

71.376 *The Changing Room* (D, 3a) David Storey. COURT 9/11/71; trfd to GLOBE 15/12/71. * Cast: Findlater; *Stage* 18/11/71, 7; Theatricalia; *Variety* 24/11/71, 56; *WWT/16*. *Luke* Don McKillop; *Sandford* Brian Glover; *Frank Moore* John Price; *Jack Stringer* David Hill; *Fielding* David Daker; *Danny Crosby* Barry Keegan; *Bryan Atkinson* Peter Schofield; *Kendal Warren* Clarke; *Fenchurch* Peter Childs; *Billy Spencer* Alun Armstrong; *MacKendrick* John Rae; *Harry John Barrett*; *John Clegg* Matthew Guinness; *Patsy* Jim Norton; *Walsh* Edward Judd; *Cliff Owens* Frank Mills; *Thornton* Paul Dawkins;

Trevor Michael Elphick; *Colin Jagger* Mark McManus; *Mic Morley* Edward Peel; *Barry Copley* Geoffrey Hinsliff; *Tallon* Brian Lawson. *Pres* Royal Court Theatre, Michael Codron; *Dir* Lindsay Anderson; *Dgn* Jocelyn Herbert; *Light* Andy Phillips; *Assist dir* Colin Cook; *Assist dgn* Jenny Holland; *Dsm* Juliet Alliston; *Asm* James Scott; *Cost supervisor* Lucinda Alliston; *Sc bld* E Babbage and Co.; *Sc* John Campbell Designs Ltd. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hischak/2, 57–58, Hochman, Loney, Salem, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 11/11/71, 2; *Christian Science Monitor* 24/11/71, 24; *Daily Mirror* 10/11/71, 18; *Guardian* 24/11/71, 10; *Illustrated London News* 1/1/72, 47; *New Statesman* 19/11/71, 708; *Observer* 14/11/71, 30, 19/12/71, 22; *Spectator* 20/11/71, 739; *Stage* 18/11/71, 7; *Times* 10/11/71, 12, 15/12/71, 18; *Tribune* 19/11/71, 15; *Variety* 24/11/71, 56. Comment: English Stage Company. “The strength of the play lies not only in its realism but in its artistry, its craftsmanlike devotion to form, detail and the use of colour” (*Observer* 14/11). For *Tribune* the play was so indistinguishable from real life that it could be seen only once; *Spectator* shared a similar perspective. “A very Northern play but not Storey’s best. As a documentary it abounds in authentic touches but lacks human drama. It is probably too true to be interesting” (*Daily Mirror*). *Christian Science Monitor* lauded the play and Lindsay Anderson’s direction, and concluded; “It is extraordinary that from so rough and uncouth a game as Northern football Mr. Storey should distill so delicate an atmosphere of Wordsworthian gravity. He is perhaps the most poetic spirit of contemporary British dramatists.” *Variety* said Storey managed to encapsulate “a clear picture of each character and beyond that, of the area, the nation, the civilization in which they live and play out their game of life.” *Times* (10/11) described the play in detail without drawing a critical conclusion and thereby demonstrated the power of the play itself. There were 108 performances at the Globe. The first New York production (Morosco 6/3/73) ran for 192 performances.

71.377 *The Painters* (P, 2a) Heinrich Henkel (trans Michael Bullock of *Eisenwischer*, 1970). YOUNG VIC STUDIO 9/11/71. 1st British perf. Cast: *Stage* 18/11/71, 8. *Boss* Paul Brooke; *Thatcher* Sam Kelly; *Perkins* Seymour Matthews; *Fitter* Gavin Reed. *Dir* Peter James; *Dgn* Brenda Hartill Moores; *Mus* Michael Lankester; *Light* Derek J. Brown; *Sm* Michael O. Morris. Reviews: *Christian Science Monitor* 24/11/71, 24; *Stage* 18/11/71, 8; *Times* 13/11/71, 9. Comment: The play explored the relationship between an older and a younger man who paint water pipes underground. “Beautifully played by Sam Kelly ... [and] Seymour Matthews” (*Christian Science Monitor*). The play made its point “by being

funny about people rather than being portentous about Man” (*Times*).

71.378 *Blow Job* (P, 1a) Snoo Wilson. KING’S HEAD 10/11/71. 1st perfd Pool, Edinburgh, 30/8/71. Cast: *Stage* 25/11/71, 18. Myles Reithermann, Margot Leicester, Dennis Lawson, Constantin de Goguel. *Dir* David Hare. Plot: Demastes/2, Gunn, Vinson, Walford. Reviews: *Stage* 25/11/71, 18; *Times* 11/11/71, 12. Comment: Portable Theatre. *Times* found merit in the play but disliked its coarse sensationalism and the instances of “implausible confrontation.”

71.379 *A Liberated Woman* (P) Barry Reckord. GREENWICH 11/11/71. 1st perfd Jamaica 1970; 1st London perf. Cast: *Stage* 18/11/71, 7; *WWT/16*. *Gail* Linda Marlowe; *Guy* Barry Reckord; *Scott* Rudolph Walker. *Dir* Ewan Hooper; *Sc dgn* Suzanne Billings; *Cost dgn* Laura Crow; *Light* John Roffey; *Sm* Patricia Courtney, Martin West, Gabriel West. Plot: Vinson. Reviews: *Guardian* 12/11/71, 10; *Stage* 18/11/71, 7; *Times* 12/11/71, 10. Comment: MPS 327. A rewritten version of *Don’t Gas the Blacks* (69.289). *Times* reported the “one main alteration is the substitution of a mixed marriage for the original all-white partnership. *Times* added “the writing still bleeds with a sense of private grievance.” *Guardian* said even after revision the play showed Reckord was more interested in words than in people.

71.380 *The Long and the Short and the Tall* (D, 2pt) Willis Hall. SHAW 11/11/71.** Cast: *WWT/16*. *Sgt. Mitchem* Richard Moore; *Cpl. Johnstone* David Weston; *L/Cpl. Macleish* Maurice Rooves; *Pte. Whitaker* Richard Howard; *Pte. Evans* Nigel Terry; *Pte. Bamforth* Barrie Rutter; *Pte. Smith* Philip Jackson; *Japanese Soldier* Kim Kee Lim. *Pres* Dolphin Theatre Company; *Dir* Ron Daniels; *Dgn* Christopher Lawrence. Plot: Fletcher, Loney, 316, Patterson. Reviews: *Birmingham Post* 12/11/71, 2; *Daily Mirror* 12/11/71, 18; *Illustrated London News* 1/1/72, 47; *Spectator* 20/11/71, 739; *Stage* 18/11/71, 9; *Tribune* 19/11/71, 15. Comment: “Still an extremely telling piece of theatre ... Ron Daniels’ direction can hardly be faulted, nor can Christopher Lawrence’s setting,” with a standout performance by Barrie Rutter (*Stage*). *Daily Mirror* noted previously censored language had been restored and the dialogue was now more realistic.

71.381 *Cato Street* (D, 2a) Robert Shaw. YOUNG VIC 15/11/71.* Cast: *Stage* 25/11/71, 17; *Theatricalia*; *Variety* 1/12/71, 56; *WWT/16*. *Susan Thistlewood* Vanessa Redgrave; *Harry Thistlewood* James Hazeldine; *William Davidson* Norman Beaton; *Hannah Smith* June Watson; *Orator Hunt* Walter Brown; *A Lieutenant*, *Poor Student*,

Joseph Gilchrist Oliver Cotton; *Manchester Constable, Justice, Reverend Cotton* John Bott; *Lord Sidmouth* John Arnatt; *Herbert John Railton*; *Sir Francis Burdett, Lord Chief Justice* Geoffrey Edwards; *Mabeuf* Malcolm Tierney; *Lord Wilkinson* Robert Bernal; *William Thomas Brunt* Bob Hoskins; *William Cobbett* John Sharp; *Drunken Irishman, Joseph Gilchrist* Alec Heggie; *Robert Adams* Peter John; *James Ings* George Innes; *Richard Tidd* George Tovey; *Ellen Cox* Deirdre Costello; *Radicals* Patricia Clapton, Louis Mahoney; *Poor Man* Derek Carpenter; *Constable Ruthven* Tom Kempinski; *Constable Smithers, The Doctor* Walter Brown; *Palin, Doctor's Assistant* John Bindon; *Mrs. George Edwards* Patricia Franklin; *Mary Edwards* Lesley Roach; *Justice* Brian Gilmar. *Pres* Young Vic, Thistlewood Productions; *Dir* Peter Gill; *Dgn* William Dudley; *Cost dgn* Deirdre Clancy; *Co. mgr* Edward Burrell. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 20/11/71, 2; *Christian Science Monitor* 10/11/71, 4, 29/11/71, 12; *Guardian* 15/11/71, 10, 16/11/71, 8; *Illustrated London News* 1/1/72, 47; *New Statesman* 19/11/71, 708; *Observer* 21/11/71, 31; *Spectator* 20/11/71, 738–39; *Stage* 25/11/71, 17; *Times* 16/11/71, 12; *Variety* 1/12/71, 56. Comment: MPS 325. Apparently there were previews from 10/11/71 onwards, with 15/11 as press night. *Times* reported Vanessa Redgrave had taken over the production from Peter Gill and had cut the play down from four hours to two-and-a-half; as a result *Times* found it difficult to discern Robert Shaw's intentions in the play. "The play loses itself. Neither in writing nor in direction is it shaped to a spire of meaning," although it was better in the second part (*Illustrated London News*) *Observer* commended Robert Shaw's handling of fact and fiction, but thought the play lacked "the poetry and clarity of epic writing." *Variety* said the play was "too talky and slack of pace," but praised Vanessa Redgrave's performance.

71.382 *Hot Pants* (P, 1a) Andrew Carr. BASEMENT THEATRE 15/11/71 (Ln).* Steven Berkoff, Maggy Maxwell. *Dir* Robert Walker. Review: *Stage* 18/11/71, 25. Comment: "Despite Robert Walker's vigorous direction, the play's sense of direction gets lost through trying to say and do too much" (*Stage*).

71.383 *The Old Soldier* (Melo) Charles Gray. PINDAR OF WAKEFIELD 15/11/71 (Ln).**

71.384 *The Pongo Plays* (P) Henry Livings. LAMB AND FLAG 15/11/71. 1st perfd Midlands Arts Theatre, Birmingham, 27/11/70. Stephen Churchett, Marilyn Finlay, Geoffrey Larder, Patrick Needle. *Dir* Peter James. Plot: Vinson. Reviews: *Observer* 21/11/71, 31; *Stage* 25/11/71, 18; *Times* 16/11/71, 12. Comment: Recreation Ground. The playlets were "Beewine," "The Rifle

Volunteer," and "Conciliation." *Times* said the three ten-minute pieces were "an art-theatre tribute to Lancashire folk comedy," with connections to *commedia dell'arte* and the Japanese *kyogen*.

71.385 *Bluebeard* (P) Charles Ludlam (adpt of H. G. Wells, *The Island of Dr. Moreau*, 1896). OPEN SPACE 16/11/71. 1st perfd Christopher's End, New York, 4/5/70; 1st British perf. Plot: Hischak/2, 88, Nelson/2, Vinson, Wheatley/3. Reviews: *New Statesman* 26/11/71, 757; *Observer* 21/11/71, 31; *Stage* 25/11/71, 17; *Times* 17/11/71, 14. Comment: Theatre of the Ridiculous. An excerpt of the piece had been given at the American Education Theatre Conference in Philadelphia 1/70. "Deliberately bad acting in deliberately bad taste" (*Observer*). "The most extreme example of New York camp yet seen in London ... The style is cod melodrama exaggerated to the point of atomic fission" (*Times*).

71.386 *The Man Who Almost Knew Eamonn Andrews* (TC) John Heilpern. YOUNG VIC STUDIO 16/11/71. 1st perfd Traverse, Edinburgh, 26/8/69. Cast: *Stage* 4/11/71, 1; Theatricalia. Andrew Robertson. *Dir* Mischa Williams; *Light* Derek Brown; *Dgn* Brenda Hartill Moores. Comment: A one-man show involving a man contemplating his past and future and with only his sense of humour to sustain him.

71.387 *The Technicians* (P) Olwen Wymark. KING'S HEAD 16/11/71 (Ln). 1st perfd Phoenix, Leicester, 4/2/69. Reviews: *Observer* 21/11/71, 31; *Stage* 25/11/71, 18. Comment: Soho Theatre. "An alarming excursion into mind-manipulation and humiliation" (*Observer*).

71.388 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). ROUND HOUSE 17/11/71; trfd to WYNDHAM'S 26/1/72. 1st perfd Cherry Lane, New York, 17/5/71; 1st British perf. Cast: *Stage* 25/11/71, 17; *WWT/16*. Jacquie-Ann Carr, Julie Covington, David Essex, Neil Fitzwilliam, Jeremy Irons, Verity-Ann Meldrum, Deryk Parkin, Tom Saffery, Gay Soper, Marti Webb. *Pres* H. M. Tennent Ltd.; *Dir* John-Michael Tebelak; *Mus dir* Clive Chaplin; *Dec* Ian Dow; *Cost dgn* Susan Tsu; *Light* Joe Davis. Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth. Reviews: *Christian Science Monitor* 6/12/71, 11; *Daily Mirror* 22/1/72, 15; *New Statesman* 26/11/71, 757; *Observer* 21/11/71, 31; *Spectator* 27/11/71, 777; *Stage* 25/11/71, 17; *Times* 18/11/71, 11; *Tribune* 10/12/71, 11. Comment: MPS 317. A charity performance was given 30/5/72 at 11:30 pm in aid of the Covent Garden Community Association. "A genuinely engaging little musical, which only occasionally slips over into *faux naïf* charm" (*Observer*). *Guardian* took a

more cynical stance on the piece, but noted the audience leapt “ecstatically to their feet at the end.” “Rocky candy” for the masses, a substitute for pantomime; David Essex as Jesus possessed an “amiable earnestness ... and beatific grins, which can’t be easy to do in a red-nose make-up” (*Spectator*). *Times* noted the musical’s Broadway roots: “another piece of free-form group theatre for a buoyant young cast who supply most of the plots and rhythms with their own bodies,” and it was generally successful. The production ran for 1,128 performances at Wyndham’s. The first New York production ran for 2,124 performances.

71.389 *House in a London Square* (P, 1a) Buz Francis and Angela Crow. LITTLE THEATRE CLUB 18/11/71 (Ln). * Cast: *Stage* 25/11/71, 19. Review: *Stage* 25/11/71, 19. Comment: Quipu.

71.390 *No One Was Saved* (P) Howard Barker. THEATRE UPSTAIRS 18/11/71. ** Cast: *WWT/16*. *John Lennon* Mike D’Abo; *May Diane* Fletcher; *Mother* Barbara Keogh; *Eleanor Rigby* Maureen Lipman; *Father Mackenzie* Andrew Neil; *Pete* Lincoln Brown; *Barry* Alan Buckingham; *Mike K.* Davis; *Colin* Terence Hyams. *Dir* Pam Brighton. Plot: Vinson. Comment: Royal Court Schools Scheme.

71.391 *A Sky-Blue Life* (Scenes after Maxim Gorky) Howard Brenton. OPEN SPACE 18/11/71 (Ln). ** *Gorky* Stephen Moore; Antony Milner, Donald Sumpter. *Dir* Walter Donohue. Plot: Vinson. Reviews: *Guardian* 19/11/71, 10; *Observer* 28/11/71, 33; *Stage* 25/11/71, 19; *Times* 20/11/71, 9. Comment: “An interweaving of [Gorky’s] biography with extracts from his work,” impressively directed by Walter Donohue, and a memorable Gorky from Stephen Moore (*Times*). “Brenton squanders his talent by treating Gorky vaguely and with little depth” (*Guardian*).

71.392 *The Newest Show in Town* Edgar Bates. CONCERT ARTISTES HALL 19/11/71. * Cast: *Stage* 18/11/71, 7. Ann Gabrielle, Jules Mannheim, Sylvia Delap, Yvonne Fisher, Rosemary Buckmaster, Lorna Fraser, Nigel Hamilton, Stephen Parkin, Ann Kasmir, Marie Anthony, Irving Lycett, Gilda Buckmaster, Tanya Brown, Corinne Brown, Oliver Kentish, Lindsay Treen. *Pres* Edgar Bates. Comment: A programme of music, songs, and three one-act plays (unspecified) by Edgar Bates.

71.393 *St. Sylvester and the Dragon* (P for children) Roland Joffe (adpt of Cornish medieval mystery play). YOUNG VIC STUDIO 20/11/71. * Review: *Stage* 25/11/71, 17.

71.394 *The Sound of Murder* (Thriller, 3a) William Fairchild. RICHMOND 22/11/71. ** Review: *Middlesex County Times* 26/11/71, 12. *Inspector Davidson* Ian Gardiner; *Charles Norbury* Robert McBain; *Miss Forbes* Judy Booty; Terence Denville, Carol Austin. Comment: A two-week engagement.

71.395 *Friday* (P) Hugo Claus (trans Christopher Logue of *Vrijdag*, 1969). THEATRE UPSTAIRS 23/11/71. 1st British perf this trans. Cast: Findlater; *Stage* 2/12/71, 15; *WWT/16*. *Jean* Diana Coupland; *George* John Thaw; *Eric* Tony Selby. *Dir* Roger Croucher; *Set* Reg Parsons; *Light* Liz Wells; *Sm* Sally Crocker. Plot: Hochman. Reviews: *Guardian* 25/11/71, 10; *New Statesman* 10/12/71, 838; *Observer* 28/11/71, 33; *Spectator* 4/12/71, 819; *Stage* 2/12/71, 15; *Times* 29/11/71, 8. Comment: MPS 324. English Stage Company. *Guardian* described the play as “concise, honest, unpretentious,” but questioned the translation for anglicizing “the background social details.” *Spectator* praised the cast’s performances. “A truthful little play whose development is shaped entirely by the personalities of the three characters” (*Times*).

71.396 *Godot Has Come* (P) Miodrag Bulatovi (trans Edward Goy of *Godot je došao*, 1965; adpt Alan Drury). COCKPIT 24/11/71. 1st British perf Students’ Union, Edinburgh, 23/8/71. Cast: *Stage* 2/12/71, 16. *Vladimir (Didi)* Rob Whitehouse; *Estragon (Gogo)* Robert Benton; *The Boy* Patrick Scott; *Pozzo* Gerald Chapman; *Lucky* Barry Parman; *Godot* Neil Rae. *Dir*, *Dgn* Gerald Chapman; *Cost dgn* Tim Foster; *Light* Paul Davidson; *Tech dir* Joe Cahill; *Sm* Alan Yeats. Reviews: *Birmingham Post* 26/11/71, 2; *Guardian* 27/11/71, 10; *Illustrated London News* 1/2/72, 55; *Stage* 2/12/71, 16; *Times* 25/11/71, 20. Comment: Bulatovi “converts Beckett’s characters into socially conditioned mechanisms who fail to respond when a real human being, in the shape of Godot, arrives among them”; however, the production was dreadful and sabotaged the play’s effect (*Times*). “A feeble variation on the Beckett theme” (*Illustrated London News*).

71.397 *The Balcony* (D, 2a) Jean Genet (trans Barbara Wright and Terry Hands of *Le balcon*, 1960). ALDWYCH 25/11/71. ** Cast: RSCA; *Stage* 2/12/71, 15; Theatricalia; *Variety* 8/12/71, 48; *WWT/16*. *Bishop* T. P. McKenna; *Irma (The Queen)* Brenda Bruce; *Bishop’s Girl (Rosine)* Frances de la Tour; *Thief (Marlyse)* Mary Rutherford; *Judge* Clement McCallin; *Executioner (Arthur)* Hugh Keays Byrne; *General* Philip Locke; *General’s Girl (Elyane)* Helen Mirren; *Beggar* Reg Lye; *Beggar’s Girl* Laura Graham; *Blood* John York; *Tears* Ralph Cottrell; *Sperm* Ronald Forfar; *Carmen* Estelle Kohler; *Chief of Police (George)* Barry Stanton; *Georgette* Holly Wilson; *Chantal* Heather Canning; *Wounded Man* Colin Edwynn;

Roger Patrick Stewart; Armand Boyd Mackenzie; Louis Patrick Godfrey; Luke Terence Taplin; Mark John Wood. *Dir* Terry Hands; *Dgn* Farrah; *Mus* Guy Woolfenden; *Light* Stewart Leviton; *Pq, Makeup* Kenneth Linott; *Dsm* Keith Clarke. Plot: Bordman/4, 369, Fletcher, Griffiths, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 26/11/71, 2; *Guardian* 26/11/71, 12; *Illustrated London News* 1/2/72, 55; *New Statesman* 3/12/71, 798; *Observer* 28/11/71, 33; *Spectator* 4/12/71, 819; *Stage* 2/12/71, 15; *Times* 26/11/71, 12; *Tribune* 10/12/71, 11; *Variety* 8/12/71, 48. Comment: Royal Shakespeare Company. *Guardian* praised Terry Hand's "brilliant version" for emphasizing "Genet's delight in the formal ritual of the Mass," and that "sex, power and religion become inextricably intertwined." *Tribune* called it "visually decorative and verbally sloppy." *Times* reported, to its surprise, that this was the first public production of the play in London (earlier ones, at the Arts, being confined to club membership).

71.398a *Cop-Out* (C, 1a) John Guare. TOWER, CANONBURY, 26/11/71. 1st perfd Eugene O'Neill Memorial Theater, Waterford, Connecticut, 7/68; 1st British perf. Cast: TTC. Plot: Bordman/4, 432, MacNicholas, Vinson, Walford. Review: *Stage* 2/12/71, 17. Comment: Guare's "skill does not prevent his satirical presentation of police mentality from being as cliché-ridden as the work of most of his contemporaries" (*Stage*). The first New York production (Cort 7/4/69) ran for 8 performances.

71.398b *Muzeeka* (P, 1a) John Guare. TOWER, CANONBURY, 26/11/71.** Cast: TTC. Plot: Hochman, MacNicholas, Walford.

71.399a *A Few False Steps* (P, 1a) Paul Everac (trans Catinca Ralea). QUESTORS 27/11/71. Cast: QTA. Reviews: *Acton Gazette* 9/12/71, 8; *Middlesex County Times* 3/12/71, 13; *Stage* 2/12/71, 17. Comment: "A classic man/woman confrontation that manages never to be trite and to appeal across the frontiers of understanding, nationality and entertainment" (*Stage*).

71.399b *Striptease* (P, 1a) Sławomir Mro ek (trans Edward Rothert). QUESTORS 27/11/71. Cast: QTA. Plot: Hochman, Matlaw, 546. Reviews: *Acton Gazette* 9/12/71, 8; *Middlesex County Times* 3/12/71, 13; *Stage* 2/12/71, 17.

71.399c *Weekend* (P, 1a) Iosif Naghiu. QUESTORS 27/11/71. Cast: QTA. Reviews: *Acton Gazette* 9/12/71, 8; *Middlesex County Times* 3/12/71, 13; *Stage* 2/12/71, 17. Comment: A family and a soldier discover they "are all creatures of conditioned attitudes, and the reality of the

anger they feel from the opposing valley has as many faces" (*Stage*).

71.400 *Say No to Europe* (Documentary P with songs) Marion Reed. OVAL HOUSE 27/11/71.* Cast: *Stage* 25/11/71, 20. Comment: MPS 11016. The piece dealt with various aspects of the European Common Market.

71.401 *A Waltz Dream* (Oa) Oscar Straus (mus) and Felix Doerman (bk) and Leopold Jacobson (bk) and "Adrian Ross" [Arthur Reed Ropes] (lyr). WIMBLEDON 29/11/71. 1st perfd Carl, Vienna, 2/3/07 as *Ein Walzertraum*; 1st London perfd Hicks 7/3/08. John Hanson, Susan Jackson, Margaret Eales, Eileen Farrow, Barbara Millar, Alexander Bridge. *Mus dir* Derek Taverner. Plot: Bordman/5, 239, Gänzl.

71.402 *Mother Adam* (P, 2a) Charles Dyer. ARTS 30/11/71. 1st perfd Theatre Royal, York, 11/10/71. Cast: *Stage* 9/12/71, 13; *Variety* 8/12/71, 48; *WWT/16*. *Mammles* Beatrix Lehman; *Adam* Roy Dotrice. *Pres* Stage Seventy Productions, Kamiro Ltd.; *Dir* Charles Dyer; *Dec* Ian Knight. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 1/12/71, 2; *Christian Science Monitor* 13/12/71, 4; *Daily Mirror* 1/12/71, 18; *Guardian* 1/12/71, 8; *Illustrated London News* 1/2/72, 55; *New Statesman* 10/12/71, 838; *Observer* 5/12/71, 30; *Stage* 9/12/71, 13; *Variety* 8/12/71, 48. Comment: MPS 329. The third part of the trilogy which also included *Rattle of a Simple Man* and *Staircase*. *Guardian* thought the piece was verbose and the plot thin. "Most certainly a strange, all-in-the-mind play, but never a morbid one, because Dyer writes powerful and amusing dialogue" (*Daily Mirror*). *Variety* commended the performances of Roy Dotrice and Beatrix Lehmann.

71.403 *Plastic Birthday* (P, 1a) John Kane. KING'S HEAD 30/11/71 (Ln).* Cast: *Stage* 9/12/71, 13. Illona Linthwaite, Peter Dennis, Ian Gelder, Chubby Oates. *Dir* Paul Alexander. Reviews: *Guardian* 1/12/71, 8; *Observer* 5/12/71, 30; *Stage* 9/12/71, 13; *Times* 4/12/71, 9. Comment: Soho Theatre. The play "treats of a girl's murder of her illegitimate baby in exuberant vaudeville terms" (*Guardian*). Like *Guardian*, *Observer* noted an indebtedness to Peter Nichols so far as the theme was concerned, but was untroubled by the vaudeville technique. *Times* pointed to faults in the play, such as the comic routines existing solely for their own sake.

71.404 *The Love Songs of Martha Canary* (Trilogy) Iain Blair. KING'S HEAD 1/12/71.* Cast: *Stage* 9/12/71, 13. Boyd MacKenzie, Heather Sears, Maev Alexander. *Dir* Robert Gillespie. Reviews: *Guardian* 2/12/71, 10; *Stage* 9/12/71, 13; *Times* 2/12/71, 12. Comment: Three one-act

plays “concerned with married couples at close quarters, battling for supremacy, loving, detesting, dividing, uniting” (*Stage*). *Times* wondered whether the quality of the triplet would be changed if they were played in reserve order.

71.405 *Ouch!* (F) Edmund Warwick. LITTLE THEATRE CLUB 1/12/71.* Cast: *Stage* 2/12/71, 19. Meriel Fairbairn, Svlvia Carson, Irvin Lycette, Lee Martel, David Beaumont, Wendy Bailey. *Pres* Jean Pritchard Management Ltd.; *Dir* Edmund Warwick.

71.406 *A Day in the Death of Joe Egg* (D, 2a) Peter Nichols. GREENWICH 2/12/71.** Cast: *WWT/16*. Bri Ray Brooks; *Sheila* Caroline Mortimer; *Pam* Hilda Braid; *Freddie* Michael Wynne; *Grace* Constance Chapman. *Dir* Peter Nichols. Plot: Bordman/4, 423, Demastes/2, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Guardian* 3/12/71, 10; *Stage* 9/12/71, 14; *Times* 3/12/71, 13. Comment: This revival became “much more painful” (*Guardian*). For *Times* the revival worked better than the original production, but was unimpressed by Nichols as a director.

71.407 *Romeo and Juliet* (T) William Shakespeare. YOUNG VIC 2/12/71.** Cast: *Stage* 4/11/71, 9; Theatricalia. *Balthasar*, *Musician* Tony Lawson; *Benvolio* Sam Kelly; *Capulet* Edward Jewesbury; *Chorus*, *Prince* Anthony Nicholls; *Friar John*, *Musician*, *Watchman* David Wynn; *Friar Lawrence* Paul Brooke; *Gregory*, *Musician* William Colvill; *Juliet* Louise Purnell; *Lady Capulet* Joanna Wake; *Lady Montague* Barbara Courtney; *Mercutio* Nicky Henson; *Montague*, *Apothecary*, *Old Capulet* Alex McAvoy; *Nurse* Julia McCarthy; *Paris* Seymour Matthews; *Peter* Ian Taylor; *Romeo* Richard Kay; *Tybalt* Andrew Robertson; *Extras* Paul Elkins, Melanie Gifford, Yvonne Varnier, Howard Dillon. *Dir* Peter James; *Dgn* Tim Goodchild; *Ch*, *Fight arr* Michael Owen Morris; *Light* Derek Brown; *Mus* Michael Lankester. Review: *Guardian* 3/12/71, 10; *Illustrated London News* 1/2/72, 55; *New Statesman* 10/12/71, 838; *Observer* 5/12/71, 30; *Spectator* 18/12/71, 897; *Times* 3/12/71, 13; *Tribune* 24/12/71, 11. Comment: An attempt to make the play contemporary (*Guardian*). “Very much in the pop style of Frank Dunlop,” but directed by Peter James (*Tribune*). A boisterous pop theatre style production in which significant elements get obscured (*Times*).

71.408 *Return the Rain* (P) Robin McGee. YOUNG VIC STUDIO 4/12/71.** Review: *Stage* 9/12/71. Comment: Theatre Concern.

71.409 *Charley’s Aunt* (FC, 3a) Brandon Thomas.

APOLLO 6/12/71.** 69 perf. Cast: *Stage* 9/12/71, 14; *WWT/16*. *Jack Chesney* David Horovitch; *Brassett* Arthur Blake; *Charles Wykeham* Gareth Forwood; *Lord Fancourt Babberley* Tom Courtenay; *Kitty Verdun* Joanna McCallum; *Amy Spettigue* Celia Bannerman; *Colonel Sir Francis Chesney, Bart.* James Cossins; *Stephen Spettigue* Wolfe Morris; *Donna Lucia D’Alvadores* Dilys Hamlett; *Ela Delahay* Emily Richard. *Pp* Apollo Theatre Co. Ltd.; *Mgr dir* Prince Littler; *Mgr* Bernard Albrow; *Pres* Richard Pilbrow, Eddie Kulukundis; *Dir* Braham Murray; *Sc dgn* Roger Andrews; *Cost dgn* Malcolm Pride; *Light* Robert Bryan; *Pd mgr* Thomas Elliott; *Pd associate* Pamela Hay; *Sm* Alisoun Browne; *Dsm* Diana Bruce; *Asm* David Lacey, Jenny Frazer; *Assist light* Nick Chelton; *Wm* Ian Dawes; *Bom* W. Sheen; *Sc bld* Michael O’Flaherty; *Sc* John Campbell Studios; *Pq* Wig Creations. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 7/12/71, 2; *Christian Science Monitor* 24/12/71, 4; *Daily Mirror* 7/12/71, 16; *Illustrated London News* 1/2/72, 55; *New Statesman* 17/12/71, 870; *Observer* 12/12/71, 24; *Stage* 9/12/71, 14; *Times* 7/12/71, 12. Comment: *New Statesman* did not like Tom Courtenay’s performance, “looking more like Old Mother Riley than a Brazilian grande-dame.” “A rather crude production” (*Observer*). “A bit rough at the edges and gets off to a slow start. Biggest fault is that too many of the male characters overact like mad” (*Daily Mirror*). *Christian Science Monitor* noted “a vein of obstinate melancholy” in Courtenay’s performance and added “the production has a gentleness about it which is very welcome.” *Times* reported the production met with a “muted response” from the audience.

71.410a *After Liverpool* (P) James Saunders. ALMOST FREE 7/12/71.** Plot: French/2, Vinson. Reviews: *New Statesman* 17/12/71, 870; *Observer* 12/12/71, 24; *Stage* 16/12/71, 37. Comment: Inter-Action.

71.410b *Games* (P) James Saunders. ALMOST FREE 7/12/71. 1st perfd Traverse, Edinburgh, 25/8/71. Plot: French/2, Vinson, Weintraub. Reviews: *New Statesman* 17/12/71, 870; *Observer* 12/12/71, 24; *Stage* 16/12/71, 37. Comment: Inter-Action.

71.411a *East-West* (P, 1a) Andrei Amalrik (trans Daniel Weissbort of *Vostok-Zapad*, 1963). THEATRE 84 7/12/71.* Cast: *Stage* 16/12/71, 18. Reviews: *Guardian* 8/12/71, 10; *Observer* 12/12/71, 24; *Stage* 16/12/71, 18; *Times* 8/12/71, 18. Comment: The company for this double bill comprised David Champion, Lisa Hughes, Malcolm Ingram, David Leland, Petra Markham, Stephen Turner, Constance Wake. *Pres* Theatre 84; *Dir* Doreen Cannon. Amalrik was a Soviet writer serving in a labor

camp, his works banned in Russia. "The bland display of so much emotional treachery and political desolation, with Moscow still the far away city, gives the sense of a rare voice finding a rare style" (*Guardian*).

71.411b *The Story of the Little White Bull* (P, 1a) Andrei Amalrik (trans Daniel Weissbort). THEATRE 84 7/12/71.* Cast: *Stage* 16/12/71, 18. Reviews: *Guardian* 8/12/71, 10; *Observer* 12/12/71, 24; *Stage* 16/12/71, 18; *Times* 8/12/71, 18. Comment: *Guardian* said the play repeated the pattern of the previous item but in "abbreviated form."

71.412 *The Good-Natured Man* (C, 2a) Oliver Goldsmith. OLD VIC 7/12/71.** 54 perf. Cast: NTA; *Stage* 16/12/71, 17; *Theatricalia*; *Variety* 22/12/71, 59; *WWT/16*. *Sir William Honeywood* David Ryall; *Jarvis* Bernard Gallagher; *Mr. Honeywood* Desmond McNamara; *Butler* Gerald James; *Mr. Croaker* Bill Fraser; *Miss Richland* Maureen Lipman; *Mrs. Croaker* Hazel Hughes; *Olivia* Sarah Atkinson; *Leontine Croaker* Brian Jameson; *Garnet* Louie Ramsay; *Dubardieu* Malcolm Reid; *Mr. Lofly* Jim Dale; *Timothy Twitch* James Hayes; *Landlady* Jane Wenham; *Flanagan* Ray Callaghan; *Postboy* Dai Bradley; *Musician* Chuck Mallett; *Extras* Ian Burford, Peter Duncan, John Gulliver, David Kincaid, Isabelle Lucas, Allan Mitchell, Riggs O'Hara, Maggie Riley, Peter Smart, Brian Tully. *Dir* John Dexter; *Dgn* William Dudley; *Light* Andy Phillips; *Assist dir* Michael Turner; *Mus* Marc Wilkinson. Plot: Gassner, 365, Hochman. Reviews: *Birmingham Post* 10/12/71, 2; *Christian Science Monitor* 18/12/71, 4; *Illustrated London News* 1/2/72, 55; *New Statesman* 17/12/71, 870; *Observer* 12/12/71, 24; *Spectator* 18/12/71, 897 *Stage* 16/12/71, 17; *Tribune* 24/12/71, 11; *Variety* 22/12/71, 59. Comment: National Theatre. Press night was 9/12/71; apparently there were no previews. Both the direction and the acting were uneven in style (*New Statesman*). Bill Fraser and Jim Dale performed with "gusto and muscle" (*Observer*). The production "sagged, I think, because so few of its players seemed to trust their author. A glorious exception was Bill Fraser's massive Croaker" (*Illustrated London News*). *Christian Science Monitor* provided evidence John Dexter lacked confidence in the play itself, a view further supported by *Spectator*. The production remained in repertory until 16/3/72.

71.413 *A Last Belch for the Great Auk* (P, 1a) David Halliwell. LITTLE THEATRE CLUB 7/12/71 (Ln).** *Dymphne Pugh-Gooch* Amber Kammer; *Reginald Armistage* Robin Booth. *Dir* Alexander Berlin. Plot: Vinson. Comment: Quipu.

71.414a *Companion Piece* (P) Michael Stevens. ALMOST

FREE 8/12/71.* Simon Rouse, Corin Redgrave. *Dir* Ed Berman. Reviews: *Guardian* 10/12/71, 10; *New Statesman* 17/12/71, 870; *Observer* 12/12/71, 24; *Stage* 16/12/71, 37; *Times* 15/12/71, 18. Comment: Inter-Action. "A sensitive, amusing look at the chasm between teachers and pupils" (*New Statesman*).

71.414b *Dogg's Our Pet* (P) Tom Stoppard. ALMOST FREE 8/12/71.* *Dogg* Jim Hiley; Geoff Hoyle. *Dir* Ed Berman. Reviews: *Guardian* 10/12/71, 10; *New Statesman* 17/12/71, 870; *Observer* 12/12/71, 24; *Stage* 16/12/71, 37; *Times* 15/12/71, 18. Comment: Inter-Action. "About a young labourer who has a terrible tussle getting words to work for him"; a "beautifully timed" performance (*Observer*).

71.415 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 9/12/71.** Cast: *Stage* 13/1/72, 32; *WWT/16*. *Ringo* Tony Jackson; *Mr. Space* Donald Scott; *Mickey Merry* Louise Rush; *Rat King* Richard Warner; *Ma Merry* Betty Emery; *Pa Merry* Dudley Owen; *Mrs. Cat* Linda James; *Mr. Mouse* Roy Heymann; *Pearly King* Freddie Eldrett; *Lord Swill* Philip Newman; *Mrs. Cow* Clare Fern; *Miss Sheep* Elaine Pearce; *Miss Duck* Pauline Antony; *Mr. Horse* Gary Brighton; *Mr. Fox* Ronnie Grainge; *Mr. Cockerel* John Green; *Majordomo* Cameron Ross; *Rat Dancers* Katrina Dexter, Susan Claire. *Dir* Henry Cass, Bridget Espinosa; *Dec* W. Cameron Johnson; *Cost dgn* Dorothy Phillips. Review: *Stage* 13/1/72, 32.

71.416 *The Owl and the Pussy Cat Went to See . . .* (MP for children) Sheila Ruskin (bk) and David Wood (bk, lyr, mus; based on Edward Lear's verse and stories, 1871). APOLLO 9/12/71.** Cast: *Stage* 13/1/72, 13; *WWT/16*. *Octopus*, *Pig*, *Head Jumbly* Christopher Biggins; *Fishes*, *Birds* Anita Carey, Richard Carrington, Hugh Janes, Andrew Johns, Jenny Wren; *Owl* Ray Davis; *Pussycat* Joyce Rae; *Dong with a luminous nose* Monty James; *Quangle Wangle* Jack Tweddle; *Mr. Canary* Peter O'Farrell; *Mrs. Canary* Liz Moscrop; *Plum Pudding* Flea Allan Stirland; *Runcible Spoon* Paddy Glyn; *Professor Bosh* Michael Elwyn; *Jumbly Girl* Jenny Wren; *Jumblies* Liz Moscrop, Peter O'Farrell; *Turkey* Richard Carrington. *Pres* WSG Productions, Eddie Kulukundis; *Dir* David Wood; *Dec* Susie Caulcutt. Reviews: *Stage* 13/1/72, 13; *Times* 24/12/71, 5. Comment: "Any interpretation of Lear which masks the pain is necessarily deficient," but the piece is "quite beguiling" (*Times*).

71.417 *Pinocchio* (P) Brian Way [and Warren Jenkins]. JEANNETTA COCHRANE 13/12/71.** Cast: *Stage* 13/1/72, 14; *WWT/16*. *Fire-Eater*, *Detective*, *Clown* Stafford Gordon; *Harlequin*, *Mr. Fox* Paul Foulds; *Columbine*,

Bloodhound, Donkey Sheila Felvin; *Pantalone*, Judge, Circus-master John Harding; *Candlewick*, Antonio Gavin Scott-Hutton; *Ticket-seller*, *Bloodhound*, *Snakecharmer* Lita Petrou; *Ticket-seller*, *Mr. Cat* Deborah Cranston; *Clown* John Neal; *Gepetto*, *Detective*, *Coachman* Richard Brinnand; *Pinocchio* Ron Cook; *Policeman*, *Clown* Raymond Mariner; *Fairy* Janet Kelly. Pres Theatre Centre Ltd.; *Dir* Brian Way. Review: *Stage* 13/1/72, 14.

71.418 *Pirates* (P) Keith Dewhurst. THEATRE UPSTAIRS 13/12/71.** Cast: *WWT/16*. *Captain*, *Mr. Rich* John Cater; *King* Bloke Modisane; *Lieutenant John* Avery Patrick O'Connell; *Singing Sailor*, *2nd Pirate*, *Actor* Anthony Milner; *Tall Sailor*, *1st Pirate*, *Husband* William Hoyland; *Slaves*, *Tribesmen* Abi Gouhad, Desmond Thompson, Alfred Fagon; *Corpse*, *King's Son* Norman Beaton; *Mrs. Adams* Celia Bannerman; *Lieutenant Jean* Misson Robert Powell; *Caraccioli* John Bennett; *Bosun* *Le Tondu* Derek Newark; *Sailors* Brian Glover, Jack Shepherd, Hugh Armstrong, Gavin Jones; *Captain*, *Old Dad* John Rae; *Captain Thomas* Tew John Dearth; *Johanna* Siobhan Quinlan; *Mogul Princess*, *Wife* Corrine Skinner; *Madagascar Girls* Helen Francoise, Marie Delsol; *Captain of the Nieuwstadt*, *Actor* *Admiral* Philip Woods; *Ballad Seller* Mark Long; *Ballad Singer* Martin Carthy; *Fiddler*, *Watkins* Peter Knight; *Wife*, *Actress* *Princess* Susan Glanville. *Dir* Bill Bryden; *Light* Andy Phillips; *Mus* Steeleye Span.

71.419 *Dick Turpin* (P) Anthony Loynes and Ron Pember. MERMAID 14/12/71.** 15 perf. Cast: *Stage* 13/1/72, 14. *Captain Stringer*, *Fox* Eric Allan; *Sergeant Stubbs* Arthur Mullard; *Corporal Bundy*, *Old Woman with Chickens*, *Gaoler* Gary Taylor; *Mrs. Craddock*, *Old Nell* Anna Wing; *Meg* Penny Ryder; *Crony* David Collings; *Jack* Bernard Padden; *Tom King* Philip Lewis; *Dick Turpin* Gary Raymond; *Rubberman* Juan Moreno; *Mr. Smears* Neil McCarthy; *Parson* Anthony Nash; *Parson*, *Priest* William-Huw Thomas; *Kadilla*, *Captain Strange*, *Mayor of York* Denys Hawthorne; *Romany* Simon Castle; *Brock* Derek Lord; *Skull*, *Jack Ketch* Jeff Vines; *Broadsheet Taylor*, *Servant* Ian Pigot; *Caroline* Anna Wing, Anthony Nash. *Dir* Sally Miles; *Dec* Sally Miles, Susan Ayers. Reviews: *Birmingham Post* 15/12/71, 2; *Daily Mirror* 24/12/71, 30; *Guardian* 16/12/71, 10; *Illustrated London News* 1/2/72, 55; *Stage* 13/1/72, 14; *Times* 15/12/71, 18. Comment: "Rousing stuff for bloodthirsty schoolchildren" (*Guardian*). The revival had "an improved script, a better cast, and an inferior production" (*Times*). The piece "had Sally Miles's direction to persuade me, in a flurry of shooting, galloping and escaping, that Turpin could have been also a respectable citizen of York: Gary Raymond put a good face on the idea" (*Illustrated London News*).

71.420 *Much Ado About Nothing* (C) William Shakespeare. ALDWYCH 15/12/71.** Cast: RSCA; *Stage* 22/12/71, 14; *Theatricalia*; *WWT/16*. *Leonato* Tony Church; *Antonio* Gordon Gostelow; *Balthasar* Adrian Harman; *Friar Francis* Peter Geddis; *Steward* Denis Holmes; *Boy* Mark Rogers; *Hero* Alison Fiske; *Margaret* Polly James; *Ursula* Anne Dyson; *Beatrice* Elizabeth Spriggs; *Ladies* Juliet Aykroyd, Lynn Dearth, Marion Lines, Janet Whiteside; *Don Pedro* Jeffery Dench; *Benedick* Derek Godfrey; *Claudio* Roger Rees; *Don John* Richard Pasco; *Borachio* Morgan Sheppard; *Conrade* Anthony Pedley; *Officers* Miles Anderson, David Calder; *Messenger* Robert Ashby; *Dogberry* Peter Woodthorpe; *Verges* Sydney Bromley; *Sexton* Gordon Reid; *The Watch* Miles Anderson, David Calder, Anthony Langdon, Ted Valentine. *Dir* Ronald Eyre; *Dgn* Voytek; *Light* Barry Griffiths; *Mus* Carl Davis; *Gen sm* Frank Stevens. Reviews: *Birmingham Post* 17/12/71, 2; *Guardian* 16/12/71, 10; *Illustrated London News* 1/2/72, 55; *Stage* 22/12/71, 14; *Times* 16/12/71, 18; *Tribune* 24/12/71, 11. Comment: Royal Shakespeare Company. *Guardian* said the "aristocratic Victorian" setting worked against the darker elements in the play. *Tribune* approved of Ronald Eyre treating the play as "a party game," de-emphasizing "the darker characters such as Don John." *Times* averred Eyre had nothing new to say about the play apart from the Victorian setting, and "the pace is so slow and the spirit so subdued that the action fails to take off."

71.421 *The Plotters of Cabbage Patch Corner* (MP for children) David Wood (bk, mus, lyr). SHAW 15/12/71. 1st perfd Swan, Worcester, 26/12/70. Cast: *Stage* 13/1/72, 13; *WWT/16*. *Glow Worm* Robert McBain; *Ladybird* Julia McKenzie; *Ant* Maurice Lane; *Slug* Timothy Davies; *Maggot* Apple Brook; *Red Admiral* Ben Aris; *Greenfly* Bridget Turner; *Bumble Bee* Norman Warwick; *Great Mushroom* Paul McDowell; *Spider* Sandra Shipley; *Voices of the Big Ones* Paul McDowell, Sandra Shipley. Pres Eddie Kulukundis, WSG Productions; *Dir* Jonathan Lynn; *Dec* Susie Caulcutt. Reviews: *Daily Mirror* 24/12/71, 30; *New Statesman* 7/1/72, 24-25; *Stage* 13/1/72, 13; *Times* 24/12/71, 5. Comment: MPS 321. "Wood has positively invited anarchy. The piece contains goodies and baddies, and both parties invite our support" (*Times*). "Unusual and fascinating play ... Garden insects ... go on strike against the Big Ones ... This clash at grass roots level is aimed at getting the young audience roused to a high pitch of excitement. Catchy songs, too" (*Daily Mirror*).

71.422 *The Sleeping Beauty* (Bsq panto) J. R. Planché (adpt Denis Martin) and Maurice Browning (lyr). PLAYERS' 15/12/71. Cast: *Stage* 13/1/72, 14; *WWT/16*. *Fairy Baneful* Josephine Gordon; *Footman* Jonathan

Dennis; *Baron Factotum* Robin Hunter; *Duke of Holborn* Tony Bateman; *Duchess of Holborn* Violetta; *Nurse Eleanor* McCready; *Friar* Michael Darbyshire; *Fairy Antidota* Margaret Burton; *Fairy Rosebud* Diana Jane Argyle; *Fairy Dewdrop* Diana Grayson; *Fairy Gossamer* Valerie Lloyd; *Fairy Outlook* Sheila Bernette; *Juliet* Olwen Hughes; *Larry O'Log* Gordon Griffin; *Colin Clump* Eric Vietheer; *Prince Perfect* Clifton Todd. *Dir* Don Gemmell; *Dec* Reginald Woolley; *Cost dgn* Reginald Hanson. Review: *Stage* 13/1/72, 14.

71.423 *The Four Little Girls* (P) Pablo Picasso (trans and adpt Roland Penrose of *Les quatre petites filles*, 1949). OPEN SPACE 16/12/71.* Cast: *Stage* 22/12/71, 13; *WWT/16*. *1st Little Girl* Suzannah Williams; *2nd Little Girl* Ann Holloway; *3rd Little Girl* Susan Penhaligon; *4th Little Girl* Mia Martin; *Other Little Girls* Jackie Collier, Valerie McBride, June Page, Yvonne Parrott. *Dir* Charles Marowitz; *Dgn* Charles Marowitz, Robin Don, Carolee Schneemann, Penny Slinger; *Add dgn* Ralph Arliss, Hugh Durrani, Rom Lyall, David Reekie; *Assist dir* Jorn Burgess; *Sound* Theatre Projects; *Sm* Maurice Stevens, Christopher Peachment. Reviews: *Christian Science Monitor* 31/12/71, 4; *Guardian* 17/12/71, 10; *New York Times* 18/12/71, 36; *New Statesman* 24/12/71, 904; *Observer* 19/12/71, 22; *Stage* 22/12/71, 13; *Times* 17/12/71, 9. Comment: The play was a series of “phantasmagoric images” that revealed the various aspects of the natures of the four children (*Guardian*). *Times* thought the surrealistic style worked. “No doubt it is right that visually it should compel. This is not enough, however, when there is so much to listen to, and of this such a large proportion is tedious” (*Stage*).

71.424 *Hello There, What's New* (Revue) Barrie Stacey. MERCURY 16/12/71 (Lt).* The Funny Affair, James Chinn, Adam Daye, Kay Barwick, Doreen Barlett, Adrian Wells. Review: *Stage* 22/12/71, 15. Comment: Grapefruit Productions, Aurora Productions. The revue was “more of a showcase for some of the artists represented by Barrie Stacey, who devised the production” (*Stage*).

71.425 *Straight Up* (F, 3a) Syd Cheatle. PICCADILLY 16/12/71. 25 perf. 1st perfd Traverse, Edinburgh, 20/8/70. Cast: *Stage* 22/12/71, 13; *Theatricalia*; *WWT/16*. *Beryl Sedley* Antonia Pemberton; *Father Hooligan* Robert Keegan; *Ned* Doug Fisher; *Mick* Tim Wylton; *George Sedley* James Grout; *Sandra Sedley* Marty Cruickshank. *Chm, Mgr dir* Donald Albery; *Pp* Piccadilly Theatre Ltd.; *Pres* David Aukin, Eddie Kulukundis; *Dir* Michael Rudman; *Dgn* Alan Tagg; *Light* Mark Pritchard. Plot: French/2. Reviews: *Birmingham Post* 17/12/71, 2; *Daily Mirror* 17/12/71, 16; *Guardian* 17/12/71, 10; *Illustrated*

London News 1/2/72, 55; *New Statesman* 24/12/71, 904; *Stage* 22/12/71, 13; *Times* 17/12/71, 9. Comment: “A black panto, a sexual fantasy, outrageous farce,” and much more that’s difficult to pin down (*Daily Mirror*). *Guardian* said the characters and plot had an Orton-esque flavor as “apparently normal conventional people take each other’s deviations and dishonesties in their stride.” Charles Lewsen, critic for *Times* for this production, had (unhappily) directed Orton’s *Loot*, and made numerous comparisons between this play and Orton; he also commended the “gifted cast.”

71.426 *Winnie the Pooh* (P) Julian Slade (mus, bk; adpt of A. A. Milne’s stories) and Harold Fraser-Simson (mus). PHOENIX 16/12/71 (m).** Cast: *Stage* 13/1/72, 13; *WWT/16*. *Christopher Robin* Vivian Stewart; *Pooh* Jimmy Thompson; *Rabbit* Derek Smee; *Eeyore* Frank Thornton; *Piglet* Harry Dickman; *Owl* Paul Bacon; *Kanga* Zulema Dene; *Roo* Sarah Sutton; *Tigger* Bernard Sharp; *Red Squirrel* Anna Vincent; *Grey Rabbit* Chris Melville; *Brown Rabbit* Jini Steel; *Field Mouse* Peter Boyce; *Hare* Raymond Dring; *Grey Squirrel* Peter Sergeant; *Beetle* Raphael Sheriff. *Pres* Veronica Flint-Shipman; *Dir* Malcolm Farquhar; *Dec* Derek Cousins. Reviews: *Christian Science Monitor* 7/1/72, 7; *Guardian* 17/12/71, 10; *Stage* 13/1/72, 13; *Times* 24/12/71, 5. Comment: *Guardian* confessed its dislike of “children’s theatre,” but said this piece was “pleasant enough of its kind.” “The show is generally perfunctory, listless” (*Times*).

71.427 *The Extraordinary Case of the Kipper and the Café* (P for children) Gregory Marshall. ARTS 18/12/71 (m).* Cast: *Stage* 13/1/72, 15. Reviews: *Stage* 13/1/72, 14–15; *Times* 24/12/71, 5. Comment: MPS 319. Unicorn Theatre. The piece dealt, “if only superficially, with events in a country run by Generals threatened by student revolutionaries” (*Times*).

71.428 *Dandelion* (MP, 10sc) Judith Martin and Irving Burton and Donald Ashwander (mus). YOUNG VIC 20/12/71.** Cast: *Stage* 13/1/72, 15; *WWT/16*. Donald Ashwander, Irving Burton, Judith Martin, Pilar Borgia, Douglas Richardson. *Dec* Judith Martin. Reviews: *New Statesman* 7/1/72, 24–25; *Stage* 13/1/72, 15; *Times* 21/12/71, 8. Comment: Paper Bag Players. *Times* noted that only the Paper Bag Players could present the evolution of mankind in one hour using just kitchen waste as props.

71.429 *His Monkey Wife* (Mus, 2a) Sandy Wilson (adpt of John Collier’s novel, *His Monkey Wife: or Married to a Chimp*, 1930). HAMPSTEAD 20/12/71.* Cast: *Stage* 30/12/71, 13; *Variety* 12/1/72, 70; *WWT/16*. *Emily* June

Ritchie; *Alfred Fatigay* Robert Swann; *Loblulya, Sally, Millicent* Sally Mates; *Headman, Wagstaffe, Agent* Jeffry Wickham; *Fern Flint* Bridget Armstrong; *Susan Dunedin* Myvanwy Jenn; *Denis Tickler* Roland Curram; *Librarian, Vicar* Jonathan Elsom; *Prologue* Alec McCowen (recorded voice). *Dir* Basil Coleman; *Ch* David Drew; *Dgn* Saul Radomsky; *Mus dir, Mus arr* Richard Holmes; *Light* Robert Ornbo; *Sm* Philip Parsons. Plot: OTF. Reviews: *Birmingham Post* 21/12/71, 2; *Christian Science Monitor* 31/12/71, 4; *Guardian* 21/12/71, 8; *Illustrated London News* 1/2/72, 55; *New Statesman* 7/1/72, 24–25; *Observer* 19/12/71, 28, 2/1/72, 24; *Stage* 30/12/71, 13; *Times* 21/12/71, 8; *Variety* 12/1/72, 70. Comment: *Observer* (19/12) described the plot as the “eternal triangle with a chimpanzee as hypotenuse.” “An evening for wallowing with Sandy and his simply darling cast ... all good fun ... the mockery lovely and thick” (*Guardian*). A “piece of camp nostalgia ... some pruning wouldn’t hurt” (*Variety*). *Stage* generally approved of the piece but thought up to thirty minutes could be cut.

71.430 *The Man Most Likely To . . .* (C, 3a) Joyce Rayburn. DUKE OF YORK’S 20/12/71. 1,023 perf.** *Martin Morley* Brian Kent; *Joan Cadwallader* Vilma Hollingbery; *Victor Cadwallader* Leslie Phillips; *Shirley Hughes* Gail Grainger; *Giles Cadwallader* Timothy Block/Nigel Bradshaw. *Lic* Edward Horan; *Managing agents* Theatre Managers Ltd.; *Pres* Henry Sherwood Productions Ltd., Sherwood and Reid Ltd.; *Dir* Leslie Phillips. Plot: Fletcher, Loney. Comment: A charity performance in aid of Shelter was given on 20/12/71.

71.431 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 20/12/71.** *Mikado* John Aylton; *Katisha* Lyndsie Holland; *Pooh-Bah* Kenneth Sandford; *Ko-Ko* John Reed. *Cond* Royston Nash. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Stage* 30/12/71, 13. Comment: D’Oyly Carte Opera Company. “What can one say about the D’Oyly Carte Opera Company after all these years and years of repetitive familiarity? One can only marvel at the way they keep themselves from going crazy in the formidable exercise of trying to make routine seem spontaneous” (*Stage*).

71.432 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson). DUKE OF YORK’S 20/12/71 (m).** Cast: *Stage* 13/1/72, 14; *WWT/16*. *Marigold* Heidi Cook; *Nurse, Washerwoman* Muriel Barker; *Mole* Richard Goolden; *Water Rat* Chris Harris; *Badger* James Cairncross; *Toad* Derek Smith; *Alfred* Simon Clarke; *Back Legs of Alfred* Neil Boorman; *Chief Weasel* Brett

Usher; *Chief Ferret, Gaoler* Keith Varnier; *Chief Stoat, Mr. Turkey* Trevor Jones; *Policeman* Michael Harding; *Usher* Geoffrey Colville; *Judge Paddy Ward; Mrs. Duck* Jan Harvey; *Phoebe Elizabeth Mansfield; Mama Rabbit* Wendy Brierly; *Lucy Rabbit* Amber Thomas; *Harold Rabbit* Babs Jessup; *Bargewoman* Susan Dowdall. *Pres, Dir* David Conville; *Dec* Peter Rice. Plot: French, French/2. Reviews: *Christian Science Monitor* 7/1/72, 7; *Stage* 13/1/72, 14; *Times* 24/12/71, 5. Comment: *Times* criticized the shabbily staged production.

71.433 *Cinderella* (Panto, 2a) Albert J. Knight (deviser) and Phil Park (bk) and Bryan Blackburn and Barry Cryer and Dave Freeman and Spike Milligan. PALLADIUM 21/12/71.* 183 perf. Cast: *Stage* 13/1/72, 13; *WWT/16*. *Fairy Godmother* Dorothy Dampier; *Town Cryer, Old Man* Bill Tasker; *The Broker’s Men* The Patton Brothers; *Baron Hardup* David Kossoff; *Teresa Hardup* Terry Scott; *Julia Hardup* Julian Orchard; *Cinderella* Clodagh Rogers; *Buttons* Ronnie Corbett; *Prince* Malcolm Roberts; *Dandini* Brian Mills; *Mistress Maybelle* Georgia Jee; *Major-Domo* Bertie Hare; *Principal Dancers* Tommy Merrifield, Jilly Coram; *Townspeople, Courtiers, Footmen, Sprites, Pages* Tommy Shaw Dancers, Bel Canto Singers, Peggy O’Farrell Children; Douglas George Ponies. *Dir* Alfred J. Knight; *Dec* Tod Kingman; *Cost dgn* Cynthia Tingey; *Ch* Tommy Shaw; *Cond* Robert Lowe. Reviews: *Christian Science Monitor* 7/1/72, 7; *Daily Mirror* 24/12/71, 30; *Guardian* 24/12/71, 6; *Observer* 2/1/72, 24; *Stage* 13/1/72, 13; *Times* 22/12/71, 8. Comment: *Observer* declared the script was appalling, but that did not matter because of all the other elements of the production. *Times* listed all the big names to head the production which followed on more or less traditional lines. “Cinderella receives a £110,000 face-lift ... It’s the most expensive pantomime ever produced. And it looks like it. Ronnie Corbett is the perfect Buttons winsome, cuddlesome and, at times, very funny ... On the debit list the sound amplification system needs an overhaul” (*Daily Mirror*).

71.434 *The Disappearing Spell* (P for children) Christopher Broc. ARTS 21/12/71 (m).** Reviews: *Stage* 30/12/71, 13; *Times* 24/12/71, 5. Comment: Unicorn Theatre. “About spell-makers without imagination, and, as they acquire this in pursuit of the magic of which they have been deprived, the audience exercises its own creative thinking” (*Stage*). “Pedestrian plot, lumpish scene changes and remarkably unserious characterization” (*Times*).

71.435 *Long Day’s Journey into Night* (D, 5sc) Eugene O’Neill. NEW 21/12/71.** 122 perf. Cast: NTA; *Stage* 30/12/71, 13; *Variety* 29/12/71, 37; *WWT/16*. *James*

Tyrone Laurence Olivier; *Mary Cavan Tyrone* Constance Cummings; *Jamie* Denis Quilley; *Edmund* Ronald Pickup; *Cathleen* Jo Maxwell-Muller. *Dir* Michael Blakemore; *Dgn* Michael Annals; *Light* Robert Bryan; *Assist dir* Kenneth Mackintosh; *Sm* Richard Mangan; *Dsm* Jason Barnes; *Asm* Elizabeth Markham, Terry Oliver; *Gen mgr* A. F. Langridge; *Mgr* David Ashman; *Bom* Dorothy Davey. Plot: Best/56, 100, Bordman, Bordman/4, 340, Bronner, Bryer, Carpenter, 158–63, Dowling, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 298, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth. Reviews: *Birmingham Post* 22/12/71, 2; *Christian Science Monitor* 3/1/72, 6; *Guardian* 22/12/71, 8; *Illustrated London News* 1/2/72, 55; *New Statesman* 31/12/71, 934–35; *Observer* 2/1/72, 24; *Spectator* 1/1/72, 17–18; *Stage* 30/12/71, 13; *Times* 22/12/71, 8; *Variety* 29/12/71, 37. Comment: National Theatre. The production ran nearly four hours with one interval. “This Tyrone [Olivier], never out of key, never out of character, is the creation of a great artist; acted from within, not simply superimposed; consistent in detail; astonishing in sudden flash-and-outbreak when the voice seems to be clawing desperately at space. It is the vocal command that so distinguishes Olivier” (*Illustrated London News*). “A superlative, spine-tingling performance by Olivier,” well supported by Ronald Pickup, Constance Cummings, and Denis Quilley (*Guardian*). “A triumph ... Michael Blakemore’s penetrating direction and the superb playing, with generally good American accents” (*Variety*). *Spectator* praised every aspect of the production extensively, as did *Christian Science Monitor*. *Times* said the high standard of the production reconfirmed this as America’s greatest play. The production remained in repertory until 8/9/73. The first New York production of this Pulitzer Prize winning play (Helen Hayes 7/11/56) ran for 390 performances.

71.436 *Sleep Fast They’ve Landed* (Revue). HAMPSTEAD 22/12/71 (Lt). 1st perfd Bristol 1970. Senzala, Sue Jones-Davis, Thirzie Robinson, Dave Rappaport, Christopher Langham, Allan Corduner, Robby McCloughin. Review: *Stage* 30/12/71, 15. Comment: *Stage* said the revue was not particularly funny and began weakly.

71.437 *Dick Whittington* (Panto) Charles King (bk). WIMBLEDON 24/12/71. Cast: *Stage* 13/1/72, 21. *Dick Whittington* Jess Conrad; Jack Douglas, Dana, Norman Vaughan. *Dir* Salvin Stewart; *Sc dgn* Mary Pickard. Reviews: *Daily Mirror* 24/12/71, 30; *Stage* 13/1/72, 21. Comment: “Accent very much on comedy with twitching Jack Douglas and Norman Vaughan playing a Dame. Winsome charm and songs from colleen Dana” (*Daily Mirror*).

71.438 *Jack and the Beanstalk* (Panto) Alan Miles. RICHMOND 24/12/71. 1st perf? Cast: *Stage* 13/1/72, 16. *Dame Dolly* Tony Scott; *Clara the Cow* Tim Woodward, John Cruickshank. *Dir* Salvin Stewart; *Dgn* Mary Pickard; *Asm* Tim Woodward, John Cruickshank. Review: *Stage* 13/1/72, 16.

71.439 *Aladdin* (Panto) Ralph Reader. ODEON, GOLDERS GREEN, c. 26/12/71.* Cast: *Stage* 13/1/72, 15. *Aladdin* Kim Smith; *Peeke* Sandra Gough; Tommy Trinder, Lenny the Lion. Review: *Stage* 13/1/72, 15.

71.440 *Babes in the Wood* (Panto) Jimmy Perry and Gilda Perry. INTIMATE 26/12/71.* Cast: *Stage* 13/1/72, 16. *Cuddles* Gilda Perry; *Wicked Uncle* Jimmy Perry; *Dame* Bill Pertwee; *Little John* Michael Knowles; *Principal Boy* Ruth Maddock. *Dir* Jimmy Perry; *Dgn* Jack Phillips. Review: *Stage* 13/1/72, 16.

71.441 *El Coca Cola Grande* (Revue). GREENWICH 27/12/71 (Lt).** Review: *Times* 30/12/71, 8. Comment: Low Moan Spectacular. *Times* said the piece needed a more intimate venue together with “a large, mildly inebriated audience.”

71.442 *The Hunting of the Snark* (P) Laurence Geoghegan (adpt of Lewis Carroll (1876) and Edward Lear) and Kenneth Paine (mus). TOWER, CANONBURY, 27/12/71. 1st perfd Bingley 1950?; 1st London perf. Cast: TTC. Review: *Stage* 13/1/72, 15.

71.443 *Jack and the Beanstalk* (Panto) Alan Vaughan Williams (bk) and Anthony Bowles (mus). GREENWICH 27/12/71.* Cast: *Stage* 13/1/72, 16; Theatricalia. *Russian Dancer* Stephen Tate; *Agnes, Angela, Ann* Anna Dawson; *Daisy* Rodney Archer, Stephen Tate; *Giant Gribble-grabble, Squire Sloggem* Anthony Brown; *Jack* Ian Lavender; *Jasper* Trevor Ray; *Oriental Dancer* Gina Giles; *Priscilla Parsley* Fred Stone; *Puppet* Rodney Archer; *Sergeant of the Guard, Smiler* Roger Davenport; *Statue* Annie Graham; *Stumper* Hywel Davies; *Sue* Judy Bowen; *Extras* Rodney Archer, Gina Giles, Annie Graham, Stephen Tate. *Dir* Alan Vaughan Williams; *Dgn* Sue Plummer; *Cost dgn* Laura Crow; *Ch* Jacquie Ann Carr; *Light* John Roffey; *Mus dir* Anthony Bowles. Reviews: *Stage* 13/1/72, 16; *Times* 30/12/71, 8. Comment: “A bizarre piece which is neither pantomime, Christmas play nor good red herring ... the whole amounts to a desperate piece of free association” (*Times*).

71.444 *Peter Pan; or, The Boy Who Wouldn’t Grow Up* (P, 5a) J. M. Barrie. COLISEUM 27/12/71.** *Nana, Smee* Ian Trigger; *Michael* Christopher Burfield; *Mrs. Darling* Jane Hilary; *John* David Arnold; *Wendy* Belinda Carroll;

Mr. Darling, Captain Hook Eric Porter; *Peter Pan* Dorothy Tutin; *Tinker Bell* "Iris Glow"; *Liza* Sheila Dunion; *Slightly* Peter Graham; *Tootles* Stephen Leigh; *Nibs* Jeremy Woolston; *Curly* George Collis; *1st Twin* Michael Belasco; *2nd Twin* Richard Belasco; *Cecco* Ray Edwards; *Bill Jukes* Barry Rohde; *Cookson* Christopher Molloy; *Gentleman Starkey* Brett Forrest; *Skylights* Edmund Dring; *Noodles* Douglas Anderson; *1st Black Pirate* Ken McGregor; *2nd Black Pirate* Joe Iles; *Tiger Lily* Pippa Reynaud; *Great Big Little Panther* Al Fleming; *Crocodile* Richard Mascall; *Racoon* Lee Goldsmith; *Mother Mermaid* Julie Neubert; *Mermaids* Sheila Dunion, Susan Hannay, Sally Mills, Nikki Thornton, Julia Kerr; *Braves* Aubrey Budd, Ivan Baptie, Tom Carty, John Chester, Jamie Foyless, Jody Hall, Rodney James, Bill Owens. *Pres* Tom Arnold Presentations Ltd., Howard and Wyndham Ltd.; *Dir* Robert Helpmann; *Mus* Grant Foster; *Sc dgn, Cost dgn* Anthony Holland; *Assist dgn* Ven Hart; *Sc bld, Sc* Victor Mara Ltd.; *Cost* L. and H. Nathan Ltd.; *Pq* Wig Creations, Nathanwigs; *Flying effects* Kirby's Flying Ballet; *Fight arr* William Hobbs; *Light* Charles Bristow; *St dir* Thomas Littler; *Sm* Alan Pinniger; *Dsm* Myra Thomas; *Asm* Richard Mascall; *Carp* Jack Beaumont; *Pm* Peter Curtis; *Wm* Mrs. Lee; *Mus dir* Malcolm Rudland. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 29/12/71, 2, 6; *Christian Science Monitor* 7/1/72, 7; *Guardian* 29/12/71, 8; *New Statesman* 7/1/72, 24; *Times* 28/12/71, 5. Comment: Apparently the first usage of "Iris Glow" in place of the traditional "Jenny Wren" for *Tinkerbell*. A thoroughly restaged production, "delightfully directed by Robert Helpmann ... Tutin is the consummate Peter Pan" (*Guardian*). *Times* had hoped Robert Helpmann would inject new life into the play but had failed to do so.

71.445 *The Wizard of Oz* (Mus) L. Frank Baum (bk) and Harold Arlen (mus, lyr) and E. Y. Harburg (mus, lyr) VICTORIA PALACE 27/12/71 (m). Cast: *Stage* 13/1/72, 15. *Dorothy* Deborah Watling; *Desmond* Walter-Ellis, Frank Marlborough, John Clive, Tony Sympson. Plot: Bordman, Fletcher, Law, Shipley, Wilmeth. Reviews: *Daily Mirror* 24/12/71, 30; *Stage* 13/1/72, 15. Comment: "Deborah Watling sings and dances as Dorothy, the part created by Judy Garland in the film. That lilting musical score will provide nostalgia for mums and dads and new joys for the kids" (*Daily Mirror*).

71.446a *An Amour* (P) David Halliwell. LITTLE THEATRE CLUB 28/12/71 (Ln). 1st perfd Traverse, Edinburgh, 28/12/71 Review: *Stage* 13/1/72, 11. Comment: Quipu.

71.446b *A Feast* (P) David Halliwell. LITTLE THEATRE CLUB 28/12/71 (Ln).* Review: *Stage* 13/1/72, 11. Comment: Quipu.

71.447 *Betty's Wonderful Christmas* (P) Pam Gems. COCKPIT 28/12/71 (m).* Cast: *Stage* 9/12/71, 17. *Verger, Major Horse Chestnut, Gardener, Dragon* Charles Hyatt; *Betty* Yvonne Antrobus; *Queen* Honor Shepherd. *Pres* Verona Productions Ltd., Fable Productions; *Dec* Douglas Heaps. Reviews: *Guardian* 30/12/71, 9; *Stage* 6/1/72, 17. Comment: The play was a deliberately grimly realistic "picture of a childhood of grinding poverty" (*Guardian*); the review interpolated Gems' own comments on her life and the play.

71.448 *An Evening with Sylveste McCoy—The Human Bomb* (Music-hall ent) Ken Campbell. THEATRE UPSTAIRS 28/12/71.* Cast: *WWT/16*. Sylveste McCoy, Gavin Richards, Marcel Steiner. *Dir* Ken Campbell; *Dec* Jenny Holland. Reviews: *Guardian* 29/12/71, 8; *Observer* 2/1/72, 24; *Stage* 13/1/72, 11; *Times* 29/12/71, 6. Comment: Ken Campbell Road Show. "There is only one sketch in the programme. Otherwise the time is spent in physical showmanship and direct address" (*Times*). Not as exhilarating as previous shows because of the absence of the "most inspired zany" Bob Hoskins (*Guardian*).

71.449 *The Sorcerer* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 28/12/71. 1st perfd Opera Comique 17/11/1877. Cast: *Stage* 6/1/72, 13. *Sir Marmaduke Pointdextre* John Mason; *Alexis* Ralph Mason; *Dr. Daly* Kenneth Sandford; *Notary* John Broad; *John Wellington Wells* John Reed; *Lady Sangazure* Lyndsie Holland; *Aline* Julia Goss; *Mrs. Partlet* Peggy Ann Jones; *Constance* Linda Anne Hutchison. *Dir* Michael Heyland; *Sc dgn, Ch* Virginia Mason; *Cond* Royston Nash. Plot: Ayre, Gänzl, Hochman, Shipley. Reviews: *Guardian* 29/12/71, 8; *Stage* 6/1/72, 13; *Times* 29/12/71, 6. Comment: D'Oyly Carte Opera Company. *Guardian* regretted some of the principal singers were "vocally on the weak side." *Times* described the singing, orchestral playing and conducting as mechanical.

71.450 *Ding Dong!* (P, 3a) Georges Feydeau (trans Alan Chambers of *Le dindon*, 1896). QUESTORS 29/12/71. Cast: QTA. Review: *Acton Gazette* 6/1/72, 6.

71.451 *Ebony* (One-woman Ent) Ebony White (deviser). LITTLE THEATRE CLUB 29/12/71. Ebony White. *Dir* Aletta Lohmeyer. Review: *Stage* 6/1/72, 14. Comment: *Stage* said Ebony White's strongest point was her personality; in the show she was a singer, dancer, and a diseuse.

71.452 *In the Heart of the British Museum* (P) John Spurling. COCKPIT 29/12/71. 1st Traverse, Edinburgh, 5/8/71. Cast: *Stage* 9/12/71, 17. Kevin Costello, Amaryllis Garnett. *Dir* Max Stafford-Clark. Plot: Vinson. Reviews: *Observer* 9/1/72, 30; *Times* 12/1/72, 7. Comment: "A sort of brainy review on the theme of the poet as the supposed scourge of politicians" (*Observer*). "The work is organized as a collage, securing echoes and ironies across unrelated cultures, and grafting the manners of one period on to the events of another" (*Times*).

71.453a *The Meaning of the Statue* (P) Robin Howard. ICA 29/12/71 (Ln). 1st perf? Mark Penfold, Simon Rouse. Reviews: *Guardian* 30/12/71, 8; *Stage* 6/1/72, 14. Comment: Ambiance. The piece involved a military statue in conversation with a young man. *Stage* said this "double-bill ... must be the shortest on record, barely half-an-hour altogether. Robin Howard has written two plays about people carved from stone."

71.453b *Writing on Stone* (P) Robin Howard. ICA 29/12/71 (Ln). 1st perf? Mark Penfold, Candida Fawsitt. Reviews: *Guardian* 30/12/71, 8; *Stage* 6/1/72, 14. Comment: Ambiance. "Totally impenetrable" (*Guardian*).

71.454 *Upper Street, Supper Treat* (Mus revue) Neville

Phillips and Paul Horner (mus). KING'S HEAD 29/12/71.* Cast: *Stage* 6/1/72, 13. Barbara Angell, Michael Boothe, Buster Skeggs, Hugh Walters. *Dir* Ted Rhodes; *Dgn* Bryce Walmsley; *Sm* Maggie Lindsay. Reviews: *Guardian* 13/1/72, 10; *Stage* 6/1/72, 13. Comment: An "old style intime revue," but funny (*Guardian*).

71.455 *Love . . . Love . . . Love* (One-man show) Barrie Ingham. MERMAID 30/12/71. Reviews: *Guardian* 31/12/71, 8; *Stage* 6/1/72, 13; *Times* 31/12/71, 7. Comment: Performed by Barrie Ingham. "A capably selected and vigorous anthology" on the topic of love (*Times*). "Never boring; but it's hard to fathom its raison d'être" (*Guardian*).

71.456 *Go Tell It on Table Mountain* (P) Evan Jones. ORANGE TREE 31/12/71 (Ln). Rod Beacham, Willie Johah, Michael Richmond, Ann Curthoys; *Dir* Sam Walters. Reviews: *Guardian* 1/1/72, 8; *Stage* 6/1/72, 15, 13/1/72, 11. Comment: Richmond Fringe. The play was about "racial conflict ... dealt with" in the Pirandellian context of a play-rehearsal"; somewhat contrived, but made good points (*Guardian*).

Productions

1972

72.1 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 3/1/72.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

72.2 *Alice in Wonderland* (P) Anon (adpt of Lewis Carroll, *Alice's Adventures in Wonderland*, 1865). COCKPIT 4/1/72 (m). Reviews: *Guardian* 5/1/72, 8; *New Statesman* 14/1/72, 58; *Observer* 9/1/72, 30; *Times* 5/1/72, 6. Comment: Pip Simmons Theatre Group. *Guardian* called the piece a "pointless rampage through the book violating its narrative enchantment without putting anything in its place." "A disappointing cropper" (*Observer*).

72.3 *Genesis* (C) Roy Kift. COCKPIT 4/1/72.* Cast: *Stage* 9/12/71, 17. Neil Johnston, Paola Dionisotti. *Dir* Nancy Meckler. Reviews: *Guardian* 5/1/72, 8; *New Statesman* 14/1/72, 58; *Observer* 9/1/72, 30; *Stage* 13/1/72, 11; *Times* 5/1/72, 6. Comment: Freehold Company. "Takes three of the most potent biblical myths—Adam and Eve, Cain and Abel and Noah's Ark—and attempts to distill that essence through a combination of words, music and movement" (*Guardian*). *Observer* noted the performers "use words almost as an appendage to the choreography, to point out flaws in communication and stumbling blocks to expression." *Times* noted an unacknowledged indebtedness to Jean-Claude van Italie's *The Serpent*.

72.4 *The Trial* (P, 1a) Steven Berkoff (adpt of Franz Kafka's novel, 1925). LAMDA 4/1/72.** K Bill Stewart; Steven Berkoff, Boyd C. Mackenzie, Jeannie James, Steven Williams. *Dir* Steven Berkoff. Plot: French/2. Review: *Times* 5/1/72, 6. Comment: London Theatre Group. "Facetiousness dominates" (*Times*).

72.5a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib)

and F. C. Burnand (lib) and Arthur Sullivan (mus). SADLER'S WELLS 6/1/72.** Michael Rayner, Ralph Mason, John Ayldon. Plot: Ayre, Gänzl. Review: *Stage* 20/1/72, 15. Comment: D'Oyly Carte Opera Company.

72.5b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 6/1/72.** *Major-General Stanley* Howard Williamson; *Frederic* Colin Wright; *Mabel* Julia Goss; *Pirate King* John Ayldon; *Ruth* Lyndsie Holland; *Sergeant of Police* Arthur Jackson. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Stage* 20/1/72, 15. Comment: D'Oyly Carte Opera Company. An uneven performance and with some lighting difficulties in the second act (*Stage*).

72.6a *Johnny Royal* (P) Bob Graham. KINDRED CENTRE 7/1/72. 1st perf? Harry Ditson, Teresa d'Abreau, Karin Dominic, Bernard Boston, Mark Russel. *Dir* Kate Quinlan. Review: *Stage* 20/1/72, 17. Comment: Performed under the collective title *Two for the Angel*. "A free-ranging study of an American draftee and his death in battle, examining with ruthless energy the truth behind the clichés of public and private behaviour under various forms of stress" (*Stage*).

72.6b *Orders from the 14th Dictator* (C) Richard Browner. KINDRED CENTRE 7/1/72. 1st perf? *Stan* Donal Cox; *Pearl* Karin Dominic. *Dir* Bob Graham. Review: *Stage* 20/1/72, 17. Comment: Performed under the collective title *Two for the Angel*. "A comedy with a Jewish flavour, showing in past, present and future technique the development and destruction of a love affair between the pleasant, easy-going Stan and his Pearl, the 32 year-old baby of a matriarch-dominated family of thirteen children" (*Stage*).

72.7 *Pins and Needles* (Mus) Harold Rome (mus, lyr)

and Bernard Sarron (bk). *UNITY* 7/1/72. 1st perfd Labor Stage, New York, 14/6/36; 1st British perf? Ulysses Windon St. John, Perry Kaye, Vanessa Harris, Jacqueline Blackmore, Lou Raynes, Andy Pantelidou, Maggie Bowman, Bob Bowman. *Dir* Bernard Sarron; *Ch* Ulysses Windon St. John. Plot: Bordman, Bordman/5, 506–07, Shipley, Wilmeth. Review: *Stage* 20/1/72, 17. Comment: “More important, perhaps, as a piece of trades union history than a contribution to the American musical theatre ... nevertheless an engaging show” (*Stage*).

72.8a *Harlequinade* (C) Terence Rattigan. HAYMARKET 10/1/72. 1 midnight perf. 1st perfd Royal Court, Liverpool, 26/7/48. Plot: Bordman/4, 284, Demastes/1, Hischak, Loney, 258, Rusinko, 69–70, Walford. Comment: In honor of Terence Rattigan, and in aid of the Combined Theatrical Charities.

72.8b *Separate Tables: Table Number Seven* (P, 1a) Terence Rattigan. HAYMARKET 10/1/72. 1 midnight perf. 1st perfd Royal Court, Liverpool, 23/8/54. Plot: Best/56, 77, Bordman/4, 339, Demastes/1, Fletcher, Griffiths, Hischak, Hochman, Law, Matlaw, Rusinko, 87–90, Salem, Shank, Vinson, Walford. Comment: In honor of Terence Rattigan, and in aid of the Combined Theatrical Charities.

72.9a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 10/1/72.** *Sir Joseph Porter* John Reed; *Josephine* Linda Anne Hutchison; *Rackstraw* Ralph Mason; *Captain Corcoran* Michael Rayner; *Boat-swain* Jon Ellison; *Hebe* Pauline Wales; *Little Buttercup* Lyndsie Holland. *Cond* Royston Nash. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Review: *Stage* 20/1/72, 15. Comment: D’Oyly Carte Opera Company. The production introduced “some splendidly new comic business which fitted into the traditional lampoon like the proverbial hand into glove” (*Stage*).

72.9b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 10/1/72.** *Judge* John Reed; *Plaintiff* Linda Anne Hutchison. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Review: *Stage* 20/1/72, 15. Comment: D’Oyly Carte Opera Company.

72.10 *Sinclair* (P, 1a) John McGahern. LITTLE THEATRE CLUB 10/1/72 (Ln). 1st perfd BBC Radio-3 16/11/71; 1st stage perf. *Gillespie* Maurice Brookes; *Boles* Bill Mitchell. *Dir* Jonathan Burn; *Dgn* Barbara Painter. Reviews: *Stage* 20/1/72, 17; *Times* 12/1/72, 7. Comment: Quipu. A “benighted bogland duologue,” atrociously performed (*Times*).

72.11a *Deathwatch* (D, 1a) Jean Genet (trans Bernard Frechtman of *Haute surveillance*, 1949). TOWER, CANONBURY, 14/1/72.** Cast: TTC. Plot: French/2, Gunn, Hochman, Law, Matlaw, Patterson, Salem, Walford.

72.11b *The Maids* (P, 1a) Jean Genet (trans Bernard Frechtman of *Les bonnes*, 1947). TOWER, CANONBURY, 14/1/72.** Cast: TTC. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford.

72.12 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 17/1/72.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

72.13 *Company* (MC, 2a) Stephen Sondheim (mus, lyr) and George Furth (bk). HER MAJESTY’S 18/1/72. 344 perf. 1st perfd Shubert, Boston, 24/3/70; 1st British perf. Cast: Theatricalia; *Variety* 9/2/72, 72; *WWT/16*. *Robert* Larry Kert; *Sarah* Marti Stevens; *Harry* Kenneth Kimmins/Robert Colman; *Susan* Joy Franz/Connie Booth; *Peter* J. T. Cromwell/Phillip Hinton; *Jenny* Teri Ralston/Barbara Tracey; *David* Lee Goodman/Paul Tracey; *Amy* Beth Howland/Dilys Watling; *Paul* Steve Elmore/Richard Owens; *Joanne* Elaine Stritch; *Larry* Robert Goss/Eric Flynn; *Martha* Annie McGreevey/Julia Sutton; *Kathy* Donna McKechnie/Antonia Ellis; *April* Carol Richards/Julia McKenzie; *The Vocal Minority* Roger de Courcy, Audrey Duggan, Angela Eaton, Kenneth Garner, Leonie Jessel, Georgina Pierce. *Mgr dir* Prince Littler; *Pres* Harold Prince, Richard Pilbrow, Ruth Mitchell; *Dir* Harold Prince; *Dgn* Boris Aronson; *Cost dgn* D. D. Ryan; *Light* Robert Ormbo; *Sound* David Collision; *Mus arr* Jonathan Tunick, Wally Harper; *Mus dir* Gareth Davies; *Mus consultant* Harold Hastings. Plot: Bordman, Bordman/5, 669, Fletcher, Gänzl, Kennedy, Loney, OTF, Wilmeth. Reviews: *Birmingham Post* 21/1/72, 2; *Christian Science Monitor* 26/1/72, 4; *Guardian* 19/1/72, 8; *Illustrated London News* 1/3/72, 58; *Observer* 23/1/72, 27; *Spectator* 29/1/72, 165; *Stage* 27/1/72, 13, 27/4/72, 11; *Times* 19/1/72, 10, 21/4/72, 9; *Tribune* 4/2/72, 11; *Variety* 9/2/72, 72. Comment: MPS 337. “Superlatively good, not least because it puts the American musical back in touch with real life”; “A group achievement” (*Guardian*). “The first night’s applause for every song was prodigious” (*Christian Science Monitor*). *Spectator* qualified its rapture for the piece, and noted its theme would not appeal to the coach party crowds. *Variety* echoed the same point: “a deliberate pitch to the West End elite rather than the out-of-towners trade.” The first New York production (Alvin 26/4/70) ran for 705 performances.

72.14 *Sweet Mr. Shakespeare* (Anthology) Richard Digby Day. YOUNG VIC 19/1/72. 1st perfd Playhouse, Nottingham, 2/64. Comment: "The production involves all the members of the company. The entertainment is about Shakespeare but not a word of his work is used. It deals with the rise and fall and rise again of the Shakespeare myth, in the words, actions and productions of friends and enemies of the last 400 years" (*Stage* 30/12/71, 1).

72.15 *Byron* (One-man P) Nicholas Petrides. ARTS 20/1/72.* 40 perf. John Stuart Anderson. Review: *Stage* 27/1/72, 14.

72.16 *The Strange Case of Martin Richter* (P, 2a) Stanley Eveling. QUESTORS 22/1/72.** Cast: QTA. Plot: Vinson. Reviews: *Acton Gazette* 3/2/72, 6; *Middlesex County Times* 28/1/72, 11.

72.17a *From the First Day Out* (P) Chris Bailey. ALMOST FREE 24/1/72 (Ln).* Jim Hiley. *Dir* Jim Hiley.

72.17b *Neither Up nor Down* (P) Peter Nichols, ALMOST FREE 24/1/72 (Ln).*

72.18 *The Island of Slaves* (C) Pierre de Marivaux (adpt Michael Hucks of *La colonie, ou l'homme sans souci*, 1729). LAMB AND FLAG 24/1/72 (Ln). 1st London perf this adpt. Cast: *Stage* 20/1/72, 10. Robert Gary, Sally Knyvette, Vivian Mackerrell, Paul Neuizie, Barrie Shore. *Dir* Michael Hucks; *Dgn* Claire Lyth. Plot: Hochman. Review: *Stage* 3/2/72, 17. Comment: Recreation Ground. "Stylish performances, notably by Robert Gary, Barrie Shore and Sally Knyvette, made this an entertaining trifle" (*Stage*).

72.19 *Mutatis Mutandis* (C of menace) David Campton. ORANGE TREE 24/1/72 (Ln). 1st perfd Municipal Hall, Newcastle-under-Lyme, 30/1/60. Glyn Worsnip, Carol Nimmons, Diana Payan. *Dir* Caroline Smith. Plot: Vinson. Review: *Stage* 3/2/72, 17. Comment: Richmond Fringe. "Caroline Smith's direction revealed her awareness of the strangely poetic flavour of the dialogue and reflected it in controlled changes of pace" (*Stage*).

72.20 *Ride a Cock Horse* (P) David Mercer. HAMPSTEAD 24/1/72.** Cast: WWT/16. *Peter* John Hurt; *Nan* Barbara Laurenson; *Myra* Sylvia Kay; *Ingrid* Sarah Leyton; *Fanny* Angela Richards. *Dir* Brian Murray; *Dec* John Hallé; *Light* Howard Eldridge. Plot: Hirschak/2, 144, Hochman, Weintraub. Reviews: *Birmingham Post* 25/1/72, 2; *Observer* 30/1/72, 30; *Stage* 3/2/72, 19; *Times* 25/1/72, 11; *Tribune* 4/2/72, 11. Comment: *Tribune*

mused it was ironic that the so-called sexual revolution "should spawn only a theatre of misogyny." While the play had faults, it was poorly directed by Brian Murray, and John Hurt had yet to settle into his role (*Times*).

72.21 *The Thompson Report* (P) Peter Ransley. LITTLE THEATRE CLUB 24/1/72 (Ln).* *Chairman* André Van Gyseghem; *Q.* C. Hugh Manning; Jeremy Child, Alan Cullen. *Dir* Richard Wilson. Review: *Stage* 3/2/72, 17. Comment: Quipu. The play concerned "the summing-up stage of an investigation into allegations of cruelty to terrorists under interrogation" (*Stage*).

72.22 *John Gould* (One-man ent) Jonathan Lynn (deviser) and Alan Bennett and John Betjeman and J. B. Boothroyd and John Gould and Bill Oddie and Michael Palin and David Wood. GREENWICH 25/1/72.** Cast: WWT/16. John Gould. *Pres* WSG Productions; *Dir* Jonathan Lynn; *Dec* Susie Caulcutt.

72.23 *Jumpers* (C, 2a) Tom Stoppard. OLD VIC 25/1/72.* 132 perf. Cast: NTA; *Stage* 10/2/72, 13; *Theatricalia*; *Variety* 23/2/72, 66; WWT/16. *Dottie* Diana Rigg; *Secretary* Anna Carteret; *Crouch* Paul Curran; *George* Michael Horden; *Bones* David Ryall; *Archie* Graham Crowden; *Scott* Desmond McNamara; *Clegthorpe* David Howey; *Jumpers* Ray Callaghan, Tom Dickinson, Michael Edgar, Tom Georgeson, Lionel Guyett, Brian Jameson, Desmond McNamara, Riggs O'Hara, Howard Southern, Harry Waters. *Dir* Peter Wood; *Dec* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Mus* Marc Wilkinson; *Light* Robert Bryan. Plot: Best/73, 257, Demastes/2, Fletcher, Hirschak, Hirschak/2, 73-74, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 3/2/72, 2; *Christian Science Monitor* 11/2/72, 4; *Daily Mirror* 3/2/72, 16; *Guardian* 3/2/72, 10; *Illustrated London News* 1/4/72, 57; *New Statesman* 11/2/72, 185-86; *Observer* 6/2/72, 31; *Spectator* 12/2/72, 245; *Stage* 10/2/72, 13; *Times* 3/2/72, 13; *Tribune* 18/2/72, 11; *Variety* 23/2/72, 66. Comment: MPS 408. National Theatre. Press night was 2/2/72. *Guardian* listed numerous sources that had influenced Stoppard's "dazzling ... heady brew ... a comedy with brains." *Observer* had reservations about the occasionally "over-literary" writing and some thin characterizations, but enjoyed the extravaganza. "The wit of the play is sparking; its speed and unexpectedness of thought are exceptionally stimulating" (*Christian Science Monitor*). *New Statesman* noted how densely packed the text was and that it required really careful listening to make full sense of it all. "This philosophical farce may do well with elite audiences and perhaps the young, but may worry the in-between 'average' theatre-goers" (*Variety*). "More good lines a minute than any other modern comedy now

on show" (*Times*). See also Lloyd Evans, 185–87. The production remained in repertory until 5/7/73. The first New York production (Billy Rose 22/4/74) ran for 48 performances.

72.24 *Offending the Audience* (D, 1a) Peter Handke (anon trans of *Publikumsbeschimpfung*, 1966). ALMOST FREE 25/1/72. 1st London perf. Plot: Griffiths, Hochman, Patterson. Reviews: *Birmingham Post* 27/1/72, 2; *Christian Science Monitor* 7/2/72, 4; *Guardian* 25/1/72, 15, 26/1/72, 8; *Observer* 30/1/72, 30; *Times* 26/1/72, 10. Comment: Inter-Action/TOC. The point of the piece was to upset conventional ideas of what constitutes theatre, but it was "riddled with self-defeating paradoxes," and did not really offend the audience (*Guardian* 26/1). *Christian Science Monitor* agreed. *Times* did not understand the purpose of endlessly repeated words and phrases, but still called the production "necessary viewing for anyone interested in theatrical new directions."

72.25 *Alpha Beta* (P, 3a) E. A. Whitehead. COURT 26/1/72; trfd to APOLLO 16/3/72.* 120 perf. Cast: Findlater; *Stage* 3/2/72, 15; *Theatricalia*; *Variety* 9/2/72, 72; *WWT/16*. *Mr. Elliot* Albert Finney; *Mrs. Elliot* Rachel Roberts. *Dir* Anthony Page; *Dgn* Alan Tagg; *Light* Andy Phillips; *Assist dir* Alan Lewis Jones; *Dsm* Stuart Scott; *Asm* John Walford; *Cost supervisor* Lucinda Alliston; *Sc bld* E. Babbage and Co.; *Sc* John Campbell Designs Ltd. Plot: Bull/3, Vinson. Reviews: *Birmingham Post* 27/1/72, 2; *Christian Science Monitor* 7/2/72, 4; *Daily Mirror* 27/1/72, 16; *Guardian* 27/1/72, 8; *Illustrated London News* 1/3/72, 58; *Observer* 30/1/72, 30, 20/3/72, 35; *New Statesman* 4/2/72, 152–53; *Spectator* 5/2/72, 206; *Stage* 3/2/72, 15; *Times* 27/1/72, 11; *Tribune* 4/2/72, 11; *Variety* 9/2/72, 72. Comment: English Stage Company. Albert Finney and Rachel Roberts gave "superb performances" (*Christian Science Monitor*). *Guardian* thought the play's real theme concerned the Catholic stranglehold over working-class morality. *New Statesman* commended the play's "wit, intelligence, linguistic verve," but said it should be seen mainly for the performances of Finney and Roberts. *Times* found a lack of thoroughgoing characterization as seen in the lack of "character-defining speech patterns." "An obvious candidate for a West End move-over" (*Variety*). "Whitehead leaves us without word of comfort, or suggestion that all may be well ... The husband in *Alpha Beta* calls marriage one of the few surviving forms of ritual slaughter" (*Illustrated London News*). The first New York production was at the Eastside Playhouse 3/5/73.

72.26 *Handy for the Heath* (Revue) Rogers and Starr. HAMPSTEAD 26/1/72, 1/3/72 (Lt).* Roy Starr, Michael Rogers, Antonia Ellis. Plot: OTF/2. Reviews: *Guardian*

31/1/72, 10; *Spectator* 11/3/72, 406; *Stage* 3/2/72, 15, 9/3/72, 17. Comment: Unlike most drag shows, Rogers and Starr "pay as much attention to the material they perform as the sort they wear. Their present show might claim to be the dirtiest in town; but it is also one of the funniest" (*Guardian*).

72.27 *In the Jungle of the Cities* (D, 11 sc) Bertolt Brecht (trans Gerhard Nellhaus of *Im Dickicht der Städte*, 1923) and Kurt Weill (mus). HALF MOON 27/1/72.** Cast: SHM. *Shlink* Peter Gordon; *George Garga* Michael Irving; *John Garga* Maurice Colbourne; *Mae Garga* Mary Sheen; *Mary Garga* Sue Lefton; *Jane Larry* Alison King; *Skinny* Will Knightley; *Collie Couch* John Plume; *J. Finney* David Stockton; *Pat Manky* Drewe Henley; *Salvation Army Preacher* Alex Leppard; *Barman* John Hornsby; *C. Maynes* John Taylor; *Gentleman* Jeffrey Hooper. *Dir* Guy Sprung; *Dgn* Claire Sorrell; *Light* Marshal Goodhew; *Sound* David Dormand. Plot: French/2, Hochman, Matlaw, Patterson. Review: *Times* 14/2/72, 15. Comment: The opening production of the new theatre in Alie Street. In an uneven production *Times* found merit in "Claire Sorrell's splendid set," and the performances of Michael Irving and Peter Gordon.

72.28 *The Price of Justice* (D, 2a) Albert Camus (trans Robert Baldick of *Les justes*, 1949). MERMAID 27/1/72. 1st London perf this trans. Cast: *Stage* 3/2/72, 18; *Variety* 9/2/72, 72; *WWT/16*. *Dora Dulebov* Kate Coleridge; *Boris Annenkov* John Harwood; *Stepan Fedorov* Gary Raymond; *Alexis Voinov* Colin Baker; *Ivan Kaliayev* Leigh Lawson; *Guard* William-Huw Thomas; *Foka* James Berwick; *Skouratov* Michael Burrell; *Grand-Duchess* Josephine Wilson. *Dir* Bernard Miles; *Assist dir* Alan Strachan; *Dgn* Bernard Culshaw; *Light* David Adams. Plot: Matlaw. Reviews: *Birmingham Post* 28/1/72, 2; *Christian Science Monitor* 7/2/72, 4; *Guardian* 28/1/72, 8; *New Statesman* 4/2/72, 153; *Observer* 30/1/72, 30; *Stage* 3/2/72, 18; *Tribune* 11/2/72, 11; *Variety* 9/2/72, 72. Comment: *Christian Science Monitor* said the play's theme was not developed enough and the play was really "like an old-fashioned melodrama." *New Statesman* agreed, and said the production was "strained, dogged."

72.29 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 27/1/72.** Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

72.30 *Juno and the Paycock* (P, 3a) Sean O'Casey. TOWER, CANONBURY, 28/1/72.** Cast: TTC. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank,

Scrimgeour, 73–86, Shank, Shipley, Sobel.

72.31 *All Over* (D, 2a) Edward Albee. ALDWYCH 31/1/72. 26 perf. 1st perfd Martin Beck, New York, 27/3/71; 1st British perf. Cast: RSCA; *Stage* 3/2/72, 19; *Theatricalia*; *Variety* 9/2/72, 72; *WWT/16*. *The Wife* Peggy Ashcroft; *The Mistress* Angela Lansbury; *The Son* David Waller; *The Daughter* Sheila Hancock; *The Best Friend* Sebastian Shaw; *The Doctor* David Markham; *The Nurse* Patience Collier; *The Husband* Graham Leaman; *The Photographers* Colin Edwynn, Vernon Smythe; *The Reporter* Godfrey Jackman. *Dir* Peter Hall; *Dgn, Light* John Bury; *Cost dgn* Beatrice Dawson; *Dsm* Keith Clarke. Plot: Bronner, French/2, Hirschak, Hirschak/2, 31, MacNicholas, Vinson. Reviews: *Birmingham Post* 1/2/72, 2; *Christian Science Monitor* 11/2/72, 4; *Guardian* 1/2/72, 10; *Illustrated London News* 1/4/72, 57; *New Statesman* 4/2/72, 152; *Observer* 6/2/72, 31; *Spectator* 12/2/72, 245; *Stage* 3/2/72, 19; *Times* 1/2/72, 10; *Tribune* 11/2/72, 11; *Variety* 9/2/72, 72. Comment: Royal Shakespeare Company. *Guardian* discussed various themes in the play but said Albee's weakness was "his refusal to let the characters ever take over"; the production was "immaculately calculated." "Much of it seems awfully remote from real life" (*New Statesman*). *Observer* and *Variety* admired Peter Hall's direction and the performances of Peggy Ashcroft and Angela Lansbury. *Spectator* found the play cold and deadly, unlikely to appeal to the average playgoer; the direction was "carefully portentous." The New York production ran for 40 performances.

72.32 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 31/1/72. **Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

72.33 *Never the Twain* (Ent) John Willett (compiler) and Duncan Druce (mus). GREENWICH 31/1/72; trfd to MERMAID 16/2/72. 1st perfd Gardner Centre, Brighton, 5/70. Cast: *WWT/16*. John Dalby, Maurice Walsh, Eliza Ward, Henry Ward, Jerome Willis, Rod Wilmot. *Dir* John Cox; *Dec* David Lay. Reviews: *Guardian* 2/2/72, 10; *Stage* 10/2/72, 14; *Times* 2/2/72, 11. Comment: A compilation of songs and verse by Rudyard Kipling and Bertolt Brecht. "Altogether a rich idea, splendidly realized" (*Times*).

72.34a *Death in Instalments* (P, 1a) Janusz Krasinski (trans Edward Rothert). THEATRE 84 1/2/72. 1st British perf BBC Radio-3 23/6/68; 1st British stage perf. Cast: *Stage* 27/1/72, 8. Richardson Morgan, Donald Sumpter. *Dir* Philip Allen-Morgan. Review: *Stage* 17/2/72, 18.

Comment: "About two murderers who confess to another murder each time they are about to be executed and thus receive a stay of execution, is both entertaining and illustrative of the strong desire one has to live regardless of circumstance" (*Stage*).

72.34b *The Witnesses* (P, 1a) Tadeusz Rozewicz (anon trans of *wiadkowie albo nasza mala stabilizacja*, 1962). THEATRE 84 1/2/72. 1st London perf. Cast: *Stage* 27/1/72, 8. Donald Sumpter, Malcolm Ingram. *Dir* Philip Allen-Morgan. Review: *Stage* 17/2/72, 18. Comment: "The message of passive acceptance and non-involvement is obvious. But the play itself is an over-long conglomeration of meaningless symbolic words and expressions. It seemed very much an exercise without point" (*Stage*).

72.35 *Pre-Paradise, Sorry Now* (P) Rainer Werner Fassbinder (trans Peter Zander). ICA 1/2/72; trfd to THE PLACE 28/2/72. 1st perf this trans Lanchester Polytechnic, Coventry, 30/1/72. Cast: *Stage* 3/2/72, 16. Nick Willatt, Carrie Lee-Baker. *Pres* Romilly Productions; *Dir* Peter Zander. Review: *Times* 29/2/72, 9. Comment: About the Moors Murders committed by Ian Brady and Myra Hindley. A preview performance was given at the University of London Union on 24/1/72 (see *Guardian* 26/1/72, 8, 3/2/72, 10). Some of the scenes "relate details in the personal lives of Ian Brady and Myra Hindley; others aim to show them as products of a whole social malaise" (*Times*).

72.36 *Romeo and Juliet* (T) William Shakespeare. SHAW 1/2/72. ** Cast: *WWT/16*. *Romeo* Simon Ward; *Juliet* Sinead Cusack; *Mercutio* Maurice Reeves; *Capulet* Joseph O'Connor; *Lady Capulet* Rowena Cooper; *Nurse* Constance Chapman; *Escalus* Norman Eshley; *Paris* Michael Hadley; *Benvolio* Richard Howard; *Tybalt* Nigel Terry; *Friar Laurence* Aubrey Richards; *Montague* Alan Hay; *Lady Montague* Marion Desmond; *Old Capulet* Edmund Thomas; *Balthasar* Quentin Seacome; *Sampson* Ian McKay; *Gregory* Max Mason; *Peter* Neil McCabe; *Abraham* Gareth Armstrong. *Dir* Michael Croft; *Dec* Christopher Lawrence; *Cost dgn* John Bright; *Light* Brian Croft. Reviews: *Birmingham Post* 2/2/72, 2; *Observer* 6/2/72, 31; *Stage* 10/2/72, 13; *Times* 2/2/72, 11; *Tribune* 11/2/72, 11. Comment: Dolphin Theatre Company. *Tribune* said the production was "workmanlike, unambiguous," but lamented the large gap between such productions and the prestigious ones at the Old Vic and Aldwych which only the wealthy or dedicated attended. "Very stodgy" (*Observer*). A "plain, honest bred and butter" production somewhat lacking in lyricism and imagination (*Birmingham Post*).

72.37 *Shades of Heathcliff* (P) John Spurling. COCKPIT

c.2/2/72. 1st perfd Crucible (Vanguard), Sheffield, 12/71. *Ponden* Garry McDermott; *Haworth* Maggie McCarthy; *Hebden* Dicken Ashworth; *Keighley* Ray Ashcroft; *Voice of Heathcliff* Michael Cook. *Dir* Ed Thomason. Reviews: *Guardian* 3/2/72, 10; *Times* 4/2/72, 9. Comment: "Where the piece principally fails is in translating its Brontë references into terms of its own" (*Times*).

72.38 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 3/2/72.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Review: *Stage* 10/2/72, 14. Comment: D'Oyly Carte Opera Company.

72.39 *People Are Living There* (D, 2a) Athol Fugard. KING'S HEAD 3/2/72.** Cast: *Stage* 10/2/72, 13; *Theatricalia*; *WWT/16*. *Don* Christopher Strauli; *Milly* Maureen Pryor; *Shorty* Roger Gartland; *Sissy* Pamela Fairbrother. *Dir* Peter Stevenson; *Dec* John Scully. Plot: Hischak/2, 39, Hochman, Vinson. Reviews: *Stage* 10/2/72, 13; *Times* 7/2/72, 15. Comment: *Times* thought some of the characterization was thin.

72.40 *She Stoops to Conquer; or, The Mistakes of a Night* (C) Oliver Goldsmith. YOUNG VIC 3/2/72.** Cast: *Stage* 10/2/72, 15; *Theatricalia*; *WWT/16*. *Bet Bouncer* Barbara Courtney; *Constance Neville* Joanna Wake; *Hastings* Andrew Robertson; *Jeremy, Pubber* Seymour Matthews; *Kate Hardcastle* Denise Coffey; *Mr. Hardcastle* Richard Pearson; *Mrs. Hardcastle* Kathleen Harrison; *Pimple, Pubber* Julia McCarthy; *Roger, Pubber* Peter Rocca; *Servant, Pubber* David Wynn; *Sir Charles, Landlord* Paul Brooke; *Tony Lumpkin* Gavin Reed; *Young Marlow* Nicky Henson; *Servant, Pubber* Robert Pearson. *Dir* Wendy Toye; *Dec* Carl Toms; *Light* Derek Brown. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 4/2/72, 2; *Illustrated London News* 1/4/72, 57; *Observer* 6/2/72, 31; *Stage* 10/2/72, 15; *Times* 4/2/72, 9. Comment: National Theatre. "Rather muddled socially and sometimes falls over itself in crude slapstick" (*Observer*). However, *Times* found the direction too genial at times. "Wendy Toye has allowed [Goldsmith] to speak without distortion, and he is honoured by the mercurial mischief of Denise Coffey's Kate, the authority of Nicky Henson's Young Marlow, and the old-tankard gloss of Richard Pearson's Hardcastle" (*Illustrated London News*).

72.41 *Live Like Pigs* (D, 3pt) John Arden. THEATRE UPSTAIRS 4/2/72.** Cast: Findlater; *Stage* 17/2/72, 20; *WWT/16*. *Blackmouth* Hugh Armstrong; *Daffodil* Margaret Brady; *Mrs. Jackson* Juliet Duncan; *Mr. Jackson* Len Fenton; *Col* Don Hawkins; *Big Rachel* Mary Healey;

Police Sergeant Philip Jackson; *Sawney* Godfrey James; *Official, Doctor* Geoffrey Larder; *Doreen* Pam Scotcher; *Sally* Gwyneth Strong; *Old Croaker* Queenie Watts; *Rosie* Jane Wood. *Dir* Pam Brighton; *Dgn* William Dudley; *Cost dgn* Jennie Holland; *Light* Liz Wells; *Sc bld* Dave Marshall; *Sm* Sally Crocker. Plot: Bordman/4, 403, Demastes/2, French/2, Patterson, Vinson, Weintraub. Reviews: *Observer* 20/2/72, 27; *Stage* 17/2/72, 20; *Times* 9/2/72, 10. Comment: Young People's Theatre Scheme. A very well performed revival; the play should not be missed (*Observer*). "Arden's astonishing play returns to life at its parent theatre with the awesome vitality of a genie escaping from its bottle" (*Times*).

72.42 *Playback '42* (P) George R. Foa. LITTLE THEATRE CLUB 6/2/72. 1st perf? Cast: *Stage* 3/2/72, 10. Ann Blake, Wanda Moore, Tim Hardy, Ian Fairbairn, Peter Pratt, David Beale, John G. Heller. *Pres* Jean Pritchard Management; *Dir* George R. Foa. Review: *Stage* 17/2/72, 18. Comment: *Stage* observed the play "has a slightly old-fashioned air; this is not simply because it takes place among the blitz rubble of an elegant town house and the people are the shadows, ghosts if you like, of the family who died as the bombs rained down and their house guests."

72.43 *A Murder Has Been Arranged* (Ghost Story, 3a) Emlyn Williams. RICHMOND 7/2/72.** Plot: Fletcher, French/2, Kabatchnik/2, Salem. Comment: The production replaced a canceled production of *Stalag 17*. A two week engagement.

72.44 *The 100 Watt Bulb* (P) George Frederick Thatcher. LITTLE THEATRE CLUB 7/2/72 (Ln).* Robert Booth, Anthony May, Michael Watkins, Laurence Terry. *Dir* David Halliwell. Reviews: *Observer* 30/1/72, 8; *Stage* 17/2/72, 18. Comment: Quipu. The play "shows a segment of life in a prison where the inmates are straining towards a riot"; Thatcher was a convicted murderer, but protested his innocence (*Stage*).

72.45 *Perchance to Dream* (MR, 2a) Ivor Novello. WIMBLEDON 7/2/72.** June Bronhill, Paul Greenhalgh, Peter Benson, Barbara Miller, John Aron, Alexander Bridge, Olive Gilbert. *Mgr* Merton Civic Trust; *Theatre mgr, Lic* Frank Tomsett; *Pres* Alexander Bridge, Gerard Phillips; *Mus dir* Derek Taverner. Plot: Fletcher, French, Gänzl, Gänzl/3, 553–55, Green.

72.46 *Please Don't Play Elephant Games on the Grass* (P) Leon Rosselson. DUKE OF ARGYLL 7/2/72 (Ln).* Roger Mortimer, Alan Helm. *Dir* Amos Mokadi; *Dgn* Mary Moore. Review: *Stage* 17/2/72, 18. Comment: "About the failure of a homosexual affaire, in which the

author uses the idea of an elaborate game to move the action from point A to point B" (*Stage*).

72.47 *Albert* (P, 1a) Richard Harris. ORANGE TREE 8/2/72 (Ln).** Michael Richmond, Auriol Smith, Tony McEwan. *Dir* Sam Walter. Plot: Walford. Review: *Stage* 17/2/72, 18. Comment: Richmond Fringe. A successful revival (*Stage*).

72.48a *Birdbath* (P, 1a) Leonard Melfi. DARK AND LIGHT 8/2/72.** *Velma Sparrow* Jill Voigt; *Frankie Basta* Jeffrey Haynes. Plot: Eisler, Vinson, Walford. Review: *Stage* 17/2/72, 20. Comment: "Both plays show people who are strangers meeting and interacting," but the plays lack "completeness and variety" (*Stage*).

72.48b *Lunchtime* (P, 1a) Leonard Melfi. DARK AND LIGHT 8/2/72. *Avis* Jill Voigt; Jeffrey Haynes. 1st perfd La MaMa, New York, 28/9/67; 1st London perf? Plot: Eisler, Walford. Review: *Stage* 17/2/72, 20.

72.49 *The Day after Yesterday* (P) Michelene Wandor. DUKE OF ARGYLE 9/2/72 (Ln).* Pamela Coveney, Frank Dux. Review: *Stage* 17/2/72, 18. Comment: MPS 845. "A quite well-written but thematically derivative scherzo on the subject of changing partners" (*Stage*).

72.50 *The Feydeau Farce Festival of Nineteen Nine* (P, 2a) Bamber Gascoigne. GREENWICH 9/2/72.* Cast: *WWT/16. Fottle, Connemara* Andrew Ray; *Monsieur Feydeau, Joseph* Bill Wallis; *Madame Feydeau, Miss Trill* Anna Dawson; *Chief of Police, Missionary* Derek Smith; *Amanda, Marquessa de Sierra Madre* Gaye Brown; *Mucklebrass, Spidi* Donald Hewlett. *Dir* Alan Vaughan Williams; *Dec* Roger Butlin; *Cost dgn* Richard Davin; *Light* Robert Bryan. Reviews: *Birmingham Post* 17/2/72, 2; *Illustrated London News* 1/4/72, 57; *New Statesman* 25/2/72, 251; *Observer* 20/2/72, 27; *Stage* 24/2/72, 17; *Times* 16/2/72, 10. Comment: MPS 352. Press night was 14/2/72. *New Statesman* provided an account of the plot about "a hick company from Yorkshire" playing Feydeau in the Amazonian jungle. "None of it is earnest enough to gather the momentum of real farce" (*Observer*). Disparagingly *Times* described the piece as "a great big romp in which nobody wants anything very much and nothing need make sense." *Illustrated London News* viewed the piece favorably.

72.51 *Sam, Sam* (P, 2a) Trevor Griffiths. OPEN SPACE 9/2/72.* Cast: *Stage* 17/2/72, 18; *WWT/16. Sam I, Sam II* Nikolas Simmonds; *Mrs. Shatlock* Shelagh Fraser; *Sandra* Catherine Kessler; *Clerk* Anthony Milner; *Mr. Shatlock* Charles Lamb; *Patricia* Tamara Hinchco; *Naomi* Vanda Godsell; *Winston* Tom Macauley; *Krysta*

Ann Henning. *Dir* Charles Marowitz; *Dgn* John Napier; *Light* Karen Liebman. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Christian Science Monitor* 28/2/72, 4; *Guardian* 10/2/72, 10; *New Statesman* 18/2/72, 218; *Observer* 13/2/72, 26; *Stage* 17/2/72, 18; *Times* 10/2/72, 13; *Tribune* 18/2/72, 11. Comment: Griffiths "writes dazzlingly and specifically about working-class life but hazily and conventionally about the middle-classes" (*Guardian*). *New Statesman* described it as "an uneasy comedy," with some funny writing, but derivative in places. *Christian Science Monitor* said the theme was handled with "resilience and inventiveness," and the play was "cleverly directed." *Times* found aspects of the production to admire, but lamented Griffiths was not fulfilling his earlier promise of becoming "a genuinely public dramatist."

72.52 *Conflict and Compassion* (Anthology) Adrian Rendle. COCKPIT 10/2/72. 1st perf? Comment: Actors Lab London. On war from 1914 to Vietnam.

72.53 *The Threepenny Opera* (MP) Bertolt Brecht (adpt of John Gay, *The Beggar's Opera*, 1728) and Kurt Weill (mus) and Hugh McDiarmaid (trans of *Die Dreigroschenoper*, 1928). PRINCE OF WALES 10/2/72; trfd to PICCADILLY 10/4/72.** 164 perf. Cast: *Stage* 17/2/72, 17; *Theatricalia; WWT/16. Narrator* Lon Satton; *Dolly* Patricia Quinn; *Mr. Peachum* Ronald Radd; *Filch* Henry Woolf; *Mrs. Peachum* Hermoine Baddeley; *Matt* Victor Maddern; *Macheath* Joe Melia; *Polly Peachum* Vanessa Redgrave; *Bob* John Hartley; *Walt* Declan Mulholland; *Jake* Arthur Mullard; *Father Kimble* Derry Power; *Tiger Brown* Dan Meaden; *Betty* Diana Quick; *Coaxer* Stella Courtney; *Nelly* Miriam Margolyes; *Jenny* Annie Ross; *Smith* Kevin Flood; *Lucy Brown* Barbara Windsor; *Constables* John Cording, David Weldon Williams; *Beggars* Bill Bailey, Tom Bentley-Fisher, Timothy Davies, Christopher Taynton. *Lic* Bernard Delfont; *L* Prime Presentations Ltd.; *Pres* Michael White; *Dir* Tony Richardson; *Assist dir* Keith Hack; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Richard Pilbrow; *Ch* Eleanor Paxen; *Mus dir* Marcus Dods; *Sm* Michael T. Ellis. Plot: Bordman, Fletcher, Gänzl, Gassner, Green, Hischak, Hochman, Kabatchnik/2, Law, Matlaw, Patterson. Reviews: *Guardian* 9/2/72, 8, 11/2/72, 8; *Illustrated London News* 1/4/72, 57; *New Statesman* 18/2/72, 218; *Observer* 13/2/72, 26, 16/4/72, 30; *Spectator* 19/2/72, 286; *Stage* 17/2/72, 17; *Times* 11/2/72, 10; *Tribune* 18/2/72, 11. Comment: *Guardian* (11/2) liked the "fairground and merry-go-round" set by Patrick Robertson, said the revival had "plenty of talent," but found the translation awkward. "Like seeing a newly minted masterpiece. It makes most musicals trundled into London over the past few years look as gauche and soppy

as pantomimes in rhyming couplets" (*Observer* 13/2). *Times* lauded the piece itself which was given "a smart, slick, punchy production of the kind which invites applause as each star appears," but still had some reservations.

72.54a *Surprise II* (P for children) Paddy Campbell. ARTS 12/2/72 (m). * Rosalind Speight, Michael Shelley, Veronica Foley, Antoinette Biggerstaff, Richard Jacques. *Dir* Carl Jenner; *Sc dgn* Pamela Haward. Review: *Stage* 17/2/72, 17. Comment: Unicorn Theatre. The play was "set in a space ship" (*Stage*).

72.54b *Tam and Cam* (P for children) Katy Hounsell-Robert (based on Vietnamese folk tale). ARTS 12/2/72 (m). * *Tam* Rosalind Speight; *Prince* Michael Shelley; *Stepmother* Veronica Foley; *Cam* Antoinette Biggerstaff; *Buddhist Monk* Richard Jacques. *Dir* Carl Jenner; *Sc dgn* Pamela Haward; *Sm* Terry O'Sullivan, Robert Nicholson. Review: *Stage* 17/2/72, 17. Comment: Unicorn Theatre. "Sheer, unmixed goodness and badness were displayed by the characters" in the play (*Stage*).

72.55 *The Chairs* (P, 1a) Eugène Ionesco (anon trans of *Les chaises*, 1952). YOUNG VIC 14/2/72. ** *Old Man* Gavin Reed; *Old Woman* Denise Coffey. *Dir* Johann Fillinger; *Light* Derek J. Brown. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Shank, Walford. Reviews: *Birmingham Post* 16/2/72, 2; *Guardian* 15/2/72, 10; *Stage* 24/2/72, 18; *Times* 15/2/72, 9. Comment: Also performed were Ionesco's sketches, *Foursome*, *Motor Show*, and *Salutations*. "Johann Fillinger's production is highly sensitive to the rhythm of the piece" (*Times*).

72.56 *Achilles* (P) Charles Napier. COCKPIT 15/2/72. 1st perf? *Odysseus* Colin John Bissett; *Achilles* Brandon Hawkins; *Briseis* Kate Evans. Review: *Stage* 24/2/72, 19. Comment: Theatre Group One. A "powerful, well-constructed play, in matter-of-fact language," dealing with part of the Achilles story (*Stage*).

72.57a *Cut* (P, 1a) Michael Almaz. KING'S HEAD 15/2/72 (Ln). * Cast: *Stage* 17/2/72, 16. Shirley Anne Field, Robert Bernal. *Dir* Robert Walker. Review: *Stage* 24/2/72, 19. Comment: Basement Theatre. About an megalomaniacal film director in Hollywood.

72.57b *The Unexpurgated Memoirs of Bernard Mergendeiler* (P) Jules Feiffer. KING'S HEAD 15/2/72 (Ln). 1st perfd Mark Tapper Forum, Los Angeles, 9/10/67; 1st London perf. *Naomi* Shirley Anne Field; *Bernard* Richard Pendry. *Dir* Robert Walker. Plot: MacNicholas. Review: *Stage* 24/2/72, 19. Comment:

Basement Theatre. The performances of Shirley Anne Field and Richard Pendry were "a delight" (*Stage*).

72.58 *Edward: The Final Days* (P) Howard Barker. OPEN SPACE 15/2/72 (Ln). * *Eddie* John Rainer; Brian Walton, Hugh Ross, Judy Nunn. Plot: Vinson. Reviews: *Observer* 20/2/72, 27; *Stage* 24/2/72, 18. Comment: "An amusing lunch-time undergraduate romp" (*Observer*).

72.59 *Face Ache* (P) Howard Barker. LAMB AND FLAG 15/2/72 (Ln). Review: *Observer* 20/2/72, 27. Comment: Recreation Ground. *Observer* opined it was "kinder to draw a veil over this fractured study of a deprived child who grows up into a gun-toting deviant: very grey and none too original."

72.60 *Siege* (D, 2a) David Ambrose. CAMBRIDGE 15/2/72. 71 perf. 1st perfd Theatre Royal, Brighton, 17/1/72. Cast: *Stage* 24/2/72, 17; *Variety* 8/3/72, 67; *WWT/16*. *Willy* Alastair Sim; *P.M.* Michael Bryant; *Sidgwick* Stanley Holloway. *Pres* Michael Codron; *Dir* Robert Kidd; *Dgn* Eileen Diss; *Light* Robert Bryan; *Sm* Robin R. Taylor; *Dsm* Jenny Robbins. Reviews: *Birmingham Post* 16/2/72, 2; *Guardian* 16/2/72, 12; *Illustrated London News* 1/4/72, 57; *New Statesman* 25/2/72, 251; *Observer* 20/2/72, 27; *Spectator* 26/2/72, 326-27; *Stage* 24/2/72, 17; *Times* 16/2/72, 10 *Tribune* 10/3/72, 11; *Variety* 8/3/72, 67. Comment: MPS 318. Comment: "The play is really a thriller not the philosophical duologue about the nature of the revolution it aspires to be" (*Tribune*). *Variety* said the audience could not be sure whether the events are real or just a dream; Alastair Sim gave "his inimitable comic performance ... as the napping Prime Minister." *Spectator* provided many details of the dream and was dismissive of the piece. *Times* opined the piece would have worked better on television.

72.61 *Reunion in Vienna* (C, 3a) Robert E. Sherwood. PICCADILLY 17/2/72. 44 perf. 1st perfd Nixon, Pittsburgh, 12/10/31. Cast: *Variety* 8/3/72, 67; *WWT/16*. *Kathie* Peggy Marshall; *Ernst* Antony Vaccars; *Elena* Margaret Leighton; *Anton Krug* Michael Aldridge/John Hart Dyke; *Old Krug* Charles Lloyd Pack; *Ilse* Janet Lees Price; *Emil* Paul Hastings; *Countess Von Stainz* Pat Nye; *Count Von Stainz* John Rogan; *Frau Lucher* Beatrix Lehmann; *Poffy* Brian Hayes; *Bredzi* Joseph Rosen; *Strup* Alan Laurance; *Torlini* Glyn Jones; *Policeman* Stanley Lloyd; *Chef* John Jefferson Hayes; *Rudolph Maximillian* Nigel Patrick; *Gisella Von Krett* Beth Ellis; *General Hoetzler* Michael David; *Sophia* Mary Hignett; *Talisz* Dennis Barry; *Koeppke* Philip Morant; *Valet* John Hart Dyke; *Jansei* Emilio; *Waiters* Charles Pinner, Anthony Vaccars, Paul Hastings. *Chm*, *Mgr dir* Donald Albery; *Pp* Piccadilly Theatre Ltd.; *Pres* H. M. Tennent Ltd., John Clements

Plays Ltd.; *Dir* Frith Banbury; *Dgn* Carl Toms; *Light* Joe Davis; *Mus arr* Richard Kayne; *Gen mgr* Bernard Gordon; *Assist mgr dir* Anthony Howell; *Sm* Kim Stephens; *Dsm* John Jefferson Hayes; *Asm* Charles Pinner, Margaret Donovan; *Pd mgr* Ian Dow; *Wm* Lily Taylor, Lynn Eddlestone; *Cost* M. Berman Ltd.; *Sc bld* Ray Addison Ltd., H. M. Tennent Workshops; *Sc* Harkers Studios; *Pq* Wig Creations. Plot: Best/31, 118, Bordman, Bordman/4, 40, Bronner, Hirschak, Hochman, Loney, 177, Mac-Nicholas, Matlaw, Salem. Reviews: *Birmingham Post* 18/2/72, 2; *Christian Science Monitor* 3/3/72, 4; *Daily Mirror* 18/2/72, 16; *Guardian* 18/2/72, 20; *Illustrated London News* 1/4/72, 57; *Observer* 20/2/72, 27; *Stage* 24/2/72, 17; *Times* 18/2/72, 10; *Tribune* 10/3/72, 11; *Variety* 8/3/72, 67. Comment: MPS 335. *Guardian* described the play as “almost unbearably snobbish, vulgar and sentimental,” the only pleasure being the performances of Margaret Leighton, Michael Aldridge, and Charles Lloyd Pack. *Observer* was more tolerant of the play’s snobbery. *Variety* noted the play was an anachronism, and the main appeal of the production was the cast. *Times* described it as a typical Tennent management production: “a comfortable message for middle-aged spectators and an infatuated respect for the nobility.” “All a little bit dated? Well, yes, it is in parts and, the rather stodgy first act gives no hint of the splendid fooling to be seen in the second act” (*Daily Mirror*). “Deserves its resurrection and its public, though no doubt Robert Sherwood’s style and craft may puzzle deprived young playgoers new to them” (*Illustrated London News*). The first New York production (Martin Beck 16/11/31) ran for 264 performances.

72.62a Interview (P, 1a) Jean-Claude van Itallie. TOWER, CANONBURY, 18/2/72.** Cast: TTC. Plot: Bordman/4, 412, Bryer, Patterson, Salem, Vinson, Walford, Wilmeth. Comment: Performed under the title *America Hurrah*.

72.62b Motel (P, 1a) Jean-Claude van Itallie. TOWER, CANONBURY, 18/2/72.** Cast: TTC. Plot: Bordman/4, 412, Bryer, Patterson, Salem, Vinson, Walford, Wilmeth. Comment: Performed under the title *America Hurrah*.

72.62c TV (P, 1a) Jean-Claude van Itallie. TOWER, CANONBURY, 18/2/72.** Cast: TTC. Plot: Bordman/4, 412, Bryer, Patterson, Salem, Vinson, Walford, Wilmeth. Comment: Performed under the title *America Hurrah*.

72.63 A Dream—But Perhaps It Isn’t (P) Luigi Pirandello (trans Frederick May of *Sogno (ma forse no)*, 1931). DUKE OF ARGYLL c. 21/2/72. 1st English perf Leeds 18/11/55. Daphne Rogers, Ian Rogers. *Dir* Amos Mokadi; *Mus* Roderick Horn. Plot: French/2, Hochman, Matlaw, Walford. Review: *Stage* 24/2/72, 19. Comment:

Act Inn. “Given precisely judged direction by Amos Mokadi” (Stage).

72.64 Forget-Me-Not Lane (CD, 2a) Peter Nichols. WIMBLEDON 21/2/72.** *Frank* Dave King; Davy Jones, Edward Chapman, Joan Rice, Tom Owen, Wendy Padbury, John Ingram, Lee Craig Raymond, Jean Heywood. *Mgr* Merton Civic Theatre Trust; *Theatre mgr*, *Lic* Frank Tomsett; *Pres* David Gordon Productions; *Dir* David Buck. Plot: Demastes/2, Hochman, Vinson, Weintraub.

72.65 One Long Hunt or How Would You Like It (C, 1a) Philip Martin. LITTLE THEATRE CLUB 21/2/72 (Ln).* Cast: *Stage* 24/2/72, 16. Hugh Armstrong, Jan Edwards. *Dir* Alex Marshall. Review: *Stage* 24/2/72, 19. Comment: Quipu. The comedy was about unemployment problems intertwined with sexual desires.

72.66a Calling for Help (P) Peter Handke (anon trans of *Hilferufe*, 1967). ALMOST FREE 22/2/72. Robert Walker, Judy Monahan. *Dir* Naftali Yavin. Reviews: *Observer* 27/2/72, 31; *Times* 23/2/72, 11. Comment: “In seeking a dramatic form to challenge the fixed thought processes and speech habits of everyday life, Handke [in the three pieces] has built himself a prison as rigid as the one he set out to demolish” (*Times*). *Observer* found the triple bill repetitive.

72.66b Prophecy (P) Peter Handke (anon trans of *Weissagung*, 1966). ALMOST FREE 22/2/72. 1st London perf? Plot: Hochman. Reviews: *Observer* 27/2/72, 31; *Stage* 2/3/72, 19; *Times* 23/2/72, 11.

72.66c Self-Accusation (P) Peter Handke (anon trans of *Selbstbeziehung*, 1966). ALMOST FREE 22/2/72. Plot: Hochman. Reviews: *Christian Science Monitor* 3/3/72, 4; *Observer* 27/2/72, 31; *Stage* 2/3/72, 19; *Times* 23/2/72, 11. Comment: Given a preview performance at Polytechnic of Central London c. 2/11/71. *Christian Science Monitor* described the piece as “an extremely austere kind of theatre, and it lacked plot, characters, and suspense.

72.67a Pants (P) Action Theatre. MERCURY 22/2/72. Comment: Action Theatre.

72.67b Tyrants (P) Action Theatre. MERCURY 22/2/72. Comment: Action Theatre.

72.68 The Black Macbeth (T) William Shakespeare (adpt Peter Coe). ROUNDHOUSE 23/2/72. 27 perf. 1st perfd this version Wyvern, Swindon, 8/2/72. Cast: *Stage* 2/3/72, 17; *WWT/16*. *Dendue*, *A Murderer* Bernard Boston; *Meru* Jeffery Kissoon; *Duruma*, *Another Murderer* Christopher

Asante; *Mbeth* Oscar James; *Bwandi* Neville Aurelius; *Mashasha* Salami Coker; *Lenana* Earle Anthony; *Rendile* Danny Daniels; *Akamba* Lincoln Webb; *Wife of Mbeth* Mona Hammond; *Wife of Mashasha* Merdel Jordine; *Son of Mashasha* George Henry; *Son of Bwandi* Anthony Harris; *Semba* Charles Hyatt; *A Doctor* Colin Prowell; *The Ju Ju* Kwesi Kay, Benita Enwonwu, Gordon Tialobi; *Warriors, Village Men* Elkan Ogunde, Tom Kapo, Jules Walters, Howard Johnson. *Pres* Gordon Mills; *Dir* Peter Coe; *Cost dgn* Ingeborg; *Fight arr* B. H. Barry; *Ch* Raymond Maclean; *Light* Dave Cohen; *Sm* Hazel Sharples; *Dsm* Christopher Douglas. Reviews: *Guardian* 24/2/72, 10, 1/3/72, 10; *Illustrated London News* 1/5/72, 54; *New Statesman* 3/3/72, 287; *Observer* 27/2/72, 31; *Spectator* 4/3/72, 365; *Stage* 2/3/72, 17; *Times* 24/2/72, 15. Comment: The piece was set in African Barotseland. *New Statesman* thought some of the transposition and updating worked but questioned why the tragedy needed updating at all. "Sacrificed the verse which is what matters, above all things—to often shouting melodrama" (*Illustrated London News*). *Guardian* (24/2) opined Peter Coe should have transformed Shakespeare's work completely. *Spectator* agreed: "The validity of putting *Macbeth* into an African tribal setting is everywhere apparent, but the possibilities are only superficially realised." "A bright idea," but nothing more (*Times*).

72.69 *The Beheading* (D, 2a) Thomas Muschamp. APOLLO 24/2/72. 28 perf. 1st perfd Royal Court, Liverpool, 8/2/72. Cast: *Stage* 2/3/72, 17; *Theatricalia*; *Variety* 8/3/72, 67; *WWT/16*. *Father Angelo* Ioan Meredith; *Monsignor Silva* John Moffatt; *Catherine Columbo* Virginia McKenna; *Vincent Fernandez* Bernard Kay; *John Columbo* Robert Lang. *Pres* Julie C. Daugherty; *Dir* Noel Willman; *Dgn* Carl Toms; *Light* Charles Bristow; *Sm* Byron Chandler; *Dsm* John Keightley. Reviews: *Birmingham Post* 26/2/72, 2; *Christian Science Monitor* 3/3/72, 4; *Observer* 27/2/72, 31; *Spectator* 4/3/72, 365; *Stage* 2/3/72, 17; *Times* 25/2/72, 11; *Tribune* 10/3/72, 11; *Variety* 8/3/72, 67. Comment: MPS 350. *Christian Science Monitor* declared it was absurd this "ridiculous melodrama" was staged at all. *Observer* pointed out that Muschamp was pronounced "Moo-shong," and offered its condolences to the cast for appearing in the piece. "A preposterous play which falls into every trap lying in the path of the boulevard-politico and digs a few new ones of its own" (*Times*).

72.70 *Edgar Allan Poe* (Lecture, 2a) Tony Parkin. PINDAR OF WAKEFIELD 27/2/72.*

72.71 *The Great Exhibition* (P) David Hare. HAMPSTEAD 28/2/72.* Cast: *Stage* 2/3/72, 20; *WWT/16*. *Woman* Di Trevis; *Hammett* David Warner; *Abel* Neil Wilson; *Maud*

Penelope Wilton; *Jerry* John Gregg; *Clough* Phillip Ross; *Catriona* Carolyn Seymour. *Dir* Richard Eyre; *Dgn* Saul Radomsky; *Light* Nick Charlton; *Sm* Philip Parsons. Plot: Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 1/3/72, 2; *Guardian* 29/2/72, 11; *Illustrated London News* 1/5/72, 54; *New Statesman* 3/3/72, 287; *Observer* 5/3/72, 31; *Spectator* 11/3/72, 406; *Stage* 2/3/72, 20; *Times* 29/2/72, 9. Comment: Some funny jokes, "intermittently snappy dialogue ... even thinner than" Hare's "overrated" *Slag* (*New Statesman*). *Guardian* noted Hare described his play as "a parody of all Court-type plays"; however, it was "too full of echoes of other men's work" expressed rancorously. "The plot ... [is] no more than a foolish device to accommodate the witty author's acerbity" (*Spectator*). "Perfectly exemplifies Martin Walser's comment that most of what passes for political drama amounts to an internal bourgeois monologue" (*Times*).

72.72 *Home on the Pig's Back* (P) Hal Porter. RICHMOND 28/2/72. 1st perfd St. Martin's, South Yarra, Victoria, Australia, 26/3/69 as *Eden House*; 1st British perf. Cast: *Stage* 2/3/72, 20. *Maxine Charlesworth* Jean Kent; *Helen Smith* Margaret Diamond; *Kate Fielding* Jessica Dunning; *Portia Charlesworth* Judi Bloom; *Bernie Smith* Bruce Myles; *Victor Charlesworth* Dermot Walsh; *Honour Charlesworth* Sue Nicholls; *Mark Russell* Jonathan Newth. *Dgn* Saxon Lucas; *Sm* Colin Chiswell. Reviews: *Middlesex County Times* 3/3/72 10; *Stage* 2/3/72, 20. Comment: The play involved a retired actress resisting pressures to sell the house she loves so much.

72.73 *The Rivals* (C) Richard Brinsley Sheridan. WIMBLEDON 28/2/72.** *Mrs. Malaprop* Peggy Mount; *Faulkland* Colin Farrell; *Julia* Tamara Ustinov; *Lydia* Amanda Reiss; *Sir Anthony* Richard Leech; *Captain Jack* Absolute David Sumner; *Bob Acres* Jeffrey Holland; *Sir Lucius O'Trigger* Michael Malnick; *Fag* Brian Deason. *Dir* Warren Jenkins. Plot: Fletcher, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 9/3/72, 18. Comment: Belgrade Theatre Company (Coventry). Outstanding performances from Peggy Mount and Colin Farrell (*Stage*).

72.74 *Wide Open Spaces* (C, 1a) René de Obaldia (trans Donald Watson). LAMB AND FLAG 28/2/72 (Ln). 1st London perf this trans? *Basil* James Woolley; *Evelyn* Vivien Berry. *Dir* Sebastian Graham-Jones, Andrew McCulloch. Review: *Stage* 9/3/72, 18. Comment: Recreation Ground/Medusa Productions. The play dealt with a newly-married couple and their problems living in a space rented from the bride's mother.

72.75 *Going Home* (P, 1a) William Trevor. KING'S HEAD 29/2/72 (Ln). 1st perfd BBC Radio-3 29/5/70; 1st stage

perf. *Miss Fanshaw* Doreen Mantle; *Carruthers* Carlo Cura; *Waiter* Tom Georgeson. *Dir* Jeremy Young. Plot: Vinson, Walford. Reviews: *Christian Science Monitor* 29/3/72, 12; *Guardian* 8/3/72, 10; *Spectator* 25/3/72, 487–88; *Stage* 9/3/72, 18; *Times* 1/3/72, 13. Comment: Basement Theatre. Doreen Mantle gave “the most shattering performance to be seen in London” (*Guardian*). *Christian Science Monitor* declared the play was “a veritable masterpiece.” *Times* praised the play for Trevor’s “literate perception,” and its “considerable resonance.” *Times* said the troupe was good at providing graphic images but “thinness of content” was its weakness.

72.76 *Mary Mary* (P) Roy Kift. THEATRE UPSTAIRS 1/3/72.* Cast: Findlater; *WWT/16*. Marty Cruickshank, Paola Dionisotti, Mike Harley, Neil Johnston, Wolf Kahler, Christopher Ravenscroft, Jennie Stoller, Ruth Tansey. *Dir* Nancy Meckler; *Light* Nick Hepple. Reviews: *Observer* 5/3/72, 31; *Stage* 9/3/72, 20; *Times* 2/3/72, 11. Comment: Freehold Company. The piece was “a collage of confusion in the mind of a juvenile murderer” which avoided potential pitfalls (*Observer*). Mary is “a pretty nasty little bitch whose suffering, though attributed to all the usual social scapegoats, seems to be more in the nature of demonic possession” (*Stage*).

72.77 *The Caretaker* (D, 3a) Harold Pinter. MERMAID 2/3/72.** 85 perf. Cast: *Variety* 15/3/72, 72; *WWT/16*. Mick John Hurt; *Aston* Jeremy Kemp; *Davies* Leonard Rossiter. *Pres* Mermaid Theatre Trust, Shield Productions; *Dir* Christopher Morahan; *Dgn* Eileen Diss; *Dsm* Simon A. Whyte; *Asm* Judith Alexander, Max Howard; *Sc bld* Mermaid Workshops; *Sc* Susan Ayers; *Pq* Wig Creations. Plot: Best/61, 49, Demastes/2, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 3/3/72, 2; *Daily Mirror* 3/3/72, 16; *Illustrated London News* 1/5/72, 54; *Irish Times* 10/3/72, 6; *New Statesman* 10/3/72, 323; *Observer* 5/3/72, 31; *Spectator* 11/3/72, 406; *Stage* 9/3/72, 19; *Times* 3/3/72, 11; *Tribune* 24/3/72, 11; *Variety* 15/3/72, 72. Comment: *Daily Mirror* noted the play was treated in “broadly comic style”: “Laughter? Gales of it. What about the brooding Pinter menace, the sense of unease, the pregnant pauses? Not evident in this production. This revised version could pack the customers in at the Palladium.” *Observer* commended the cast’s performances. *Irish Times* praised Christopher Morahan’s direction and the cast. “Everything works in this excellent revival” (*Variety*). *Times* compared this production in detail with the original by Peter Hall.

72.78 *The Deformed Transformed* (P) George Gordon Byron. ROUND HOUSE 2/3/72 (Lt).* Paul O’Connor,

Bronson Shaw, Nigel Watson, Teresa D’Abrua. *Dir* Steven Rumbelow. Review: *Stage* 9/3/72, 19. Comment: Triple Action Theatre Group. “It is a sort of Faustian bastard, with a hunchback making a deal with the devil amid the horrors of the sixteenth century wars of religion, and Steven Rumbelow ... has added a scene of redemption at death culled from the last part of *Manfred*” (*Stage*).

72.79 *Kataki* (D, 2a) Shimon Wincelberg. DARK AND LIGHT 2/3/72. 1st perfd Walnut Street, Philadelphia, 30/3/59; 1st British perf? Cast: *Stage* 9/3/72, 20. *Alvin* Chris Muncke; *Kimura* Rex Wei. *Dir*, *Light* Basil Ashmore; *Sc dgn* Chris Blackwell; *Sm* Carmel Colgan. Plot: Bronner, Hischak, Salem. Reviews: *Stage* 9/3/72, 20; *Times* 4/3/72, 9. Comment: The play “concerns an American and a Japanese soldier who are marooned on an island and have to learn to live together” (*Stage* 2/3/72, 19). Comment: The first New York production (*Ambassador* 9/4/59) ran for 20 performances.

72.80 *The Performing Husband* (C, 2a) Donald Churchill. GREENWICH 2/3/72.* Cast: *WWT/16*. Tony Ronald Hines; *Ruth* Pauline Yates; *Bill* James Beck; *Anne* Jane Downs; *Gerry* Vernon Joyner. *Dir* Stuart Allen; *Dec* Peter Whiteman; *Light* John Roffey. Reviews: *Birmingham Post* 9/3/72, 2; *New Statesman* 17/3/72, 369; *Stage* 16/3/72, 15; *Times* 9/3/72, 13. Comment: MPS 355. The play “takes us, unrewardingly, into a suburban world of commuter trains, golf, female matter and constant marital infidelity” (*New Statesman*). *Times* was “repelled by the drabness of the characters.”

72.81 *Jibes*. KINDRED CENTRE 3/3/72. Comment: Three plays by Michael Almaz, Kate Quillan, Frank Wyman, possibly Almaz, *Paper Tiger*, Quillan, *Scream*, and Wyman, *A Game for Three Players*.

72.82 *Measure for Measure* (C) William Shakespeare. TOWER, CANONBURY, 3/3/72.** Cast: TTC.

72.83 *The Adventures of Spaceman Jack Fitton* (P) Malcolm McKay. ROUND HOUSE 4/3/72 (m). 1 perf. 1st perf? Cast: *Stage* 2/3/72, 16. Chet Townsend, Colin Foster, Primrose Beardmore, Paul Vaughan-Teague, Christopher Reece. *Dir* Gerard Clarke. Comment: Argyle Theatre for Youth.

72.84 *The Sea Gull* (P, 4a) Anton Chekhov (trans Ann Jellicoe and Ariadne Nicolaeff of *Chaika*, 1896). QUESTORS 4/3/72.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Acton Gazette* 16/3/72, 7; *Middlesex County Times* 17/3/72, 14.

72.85 *The Damnation of Faust* (P) Steven Rumbelow (based on Christopher Marlowe and Johann Wolfgang von Goethe). MERCURY c. 6/3/72.** *Faustus* Bronson Shaw; *Mephistopheles* Nigel Watson. Review: *Stage* 16/3/72, 14. Comment: Triple Action Theatre Group. "Played as a two-hander, it suits the tiny Mercury well enough, and the words shine through the gloom on stage rather less fettered by gymnastics than in other of Steven Rumbelow's concoctions" (*Stage*).

72.86 *Impromptus for Leisure* (P) René de Obaldia (trans Donald Watson of *Sept impromptus à loisir*, 1957). THEATRE 84 6/3/72. 1st British perf? Cast: *Stage* 24/2/72, 19. Davilia David, Lisa Hughes, Selina Lucas, George Bazeley, David Robson, Jonathan Turner. *Dir* Doreen Cannon, Philip Allen-Morgan. Review: *Stage* 16/3/72, 14. "Pleasantly diverting and amusing, though it's doubtful if it's anything more. Some people might find significance in these three short plays, in the twists of nonsense sentences and in the exaggerated actions, but, basically, they come across as intellection-alised goon-pieces" (*Stage*).

72.87 *The Last of the Feinsteins* (P) Tony Connor. LITTLE THEATRE CLUB 6/3/72 (Ln). 1st perf? Bridget Turner, Jack Shepherd. *Dir* Richard Wilson. Reviews: *Guardian* 7/3/72, 10; *Stage* 16/3/72, 14. Comment: Quipu. The play was about a prisoner and a female guard from an extermination camp meeting years later. *Stage* found the piece potentially interesting but ultimately boring.

72.88a *High in Vietnam, Hot Damn* (P) Bernard Pomerance. ALMOST FREE 7/3/72 (Ln).** Cast: *Stage* 9/3/72, 16. Review: *Stage* 16/3/72, 14. Comment: Inter-Action Productions. The company for all three plays comprised Glenn Beck, Tran Cong Danh, Susan Drury, Mildred Mayne, Bill Nagy, Richard Pendrey, Mark Russell, Corinne Skinner, Eric Young. *Dir* Roland Rees. "Powerful writing and strong performances, notably from Richard Pendrey, Glenn Beck, Bill Nagy, Mildred Mayne and Susan Drury, give this trio of plays a significance out of proportion to their length, and offering an honest comment on some of the causes of the gradual collapse of our civilisation" (*Stage*).

72.88b *Hospital* (P) Bernard Pomerance. ALMOST FREE 7/3/72 (Ln).* Cast: *Stage* 9/3/72, 16. Review: *Stage* 16/3/72, 14. Comment: Inter-Action Productions.

72.88c *Thanksgiving Before Detroit* (P) Bernard Pomerance. ALMOST FREE 7/3/72 (Ln).* Cast: *Stage* 9/3/72, 16. Review: *Stage* 16/3/72, 14. Comment: Inter-Action Productions.

72.89 *The Trial of Saint George* (C) Colin Spencer. SOHO POLY 8/3/72.* Cast: *Stage* 23/3/72, 7. *Judge* Nigel Hawthorne; *Maidish* Leonard Kavanagh; *Whistler* Jonathan Elsom; *Mrs. Boot*, Cyril George, *Det. Insp. Pickets* John Tordoff; *Mrs. Nugget*, Dr. Langton Carole Boyd; *Chou Chin Mao* Bob McDonald; *Reporter* Vicky Ireland. *Dir* Frederick Proud; *Dgn* Deborah Mitchell, Dermot Hayes; *Sm* Paolo Lurati. Reviews: *Guardian* 10/3/72, 10; *Observer* 12/3/72, 29; *Stage* 23/3/72, 7; *Times* 9/3/72, 13. Comment: Soho Poly Theatre was formerly the Soho Theatre. It had moved to new premises at 16 Riding House St., W1 (Polytechnic of Central London). The plot concerned a man on trial for the murder of his wife when she dies as a result of his penis turning into a dragon. *Guardian* pointed out the play's concerns with prim society's behavior, attitudes, fixations; Nigel Hawthorne gave a good performance. "To make a political point, Mr. Spencer stretches his material to snapping point" (*Times*).

72.90a *Fumed Oak* (Unpleasant C, 2sc) Noël Coward. NAG'S HEAD 9/3/72. 1st perfd Opera House, Manchester, 18/10/35. 3 perf. Cast: *Stage* 9/3/72, 20. Plot: Best/36, 436, Fletcher, Hischak, Hochman, Levin, 97-98, Mander/4, Matlaw, Shipley. Comment: The company for all three pieces comprised Magdalen Egerton, Lee Hudson, Kenneth McClellan, Penelope Parry, Timothy Robinson, Gloria Walker. *Dir* Kenneth McClellan, Magdalen Egerton (*Marriage*).

72.90b *A Marriage Has Been Arranged* (Duol, 1a) Alfred Sutro. NAG'S HEAD 9/3/72. 3 perf. 1st perfd Haymarket 6/5/02 (m). Cast: *Stage* 9/3/72, 20.

72.90c *Silence on the Battlefield* (TC for women, 1a) David Campton. NAG'S HEAD 9/3/72. 3 perf. 1st perfd Dovercourt, Essex, 1961; 1st prof perf. Cast: *Stage* 9/3/72, 20.

72.91 *Mr. Bickerstaff's Establishment* (P, 2a) John Grillo. KING'S HEAD 9/3/72. 1st perfd (orig version) Citizens, Glasgow, 3/12/69; 1st perf revised version. Cast: *Stage* 23/3/72, 7; Theatricalia. *Mr. Bickerstaff* John Grillo; *Thug* Leonard Fenton; *Rook* Peter Baldwin; *Muggins* Mark Griffith; *Maud* Anne Berry; *Wilberforce* James Warrior; *Wife* Penny Leatherbarrow. *Dir* Henry Woolf; *Sc dgn* Anna Nieradzki; *Light* D. J. Fitzmoran; *Sm* Margie Barbour; *Mus* Chris Nicholls. Plot: Vinson. Reviews: *Observer* 19/3/72, 31; *Spectator* 25/3/72, 487-88; *Stage* 23/3/72, 7; *Times* 15/3/72, 13. Comment: "An evening of ineffable annoyance" caused by Grillo's lack of talent in attempting to write "some sort of satirical fantasy" (*Spectator*). *Observer* was slightly more impressed by the first half of the piece which "goes along in

quite a jolly seaside way.” *Times* also said the play was jolly, but did not know what Grillo “was driving at.”

72.92 *Veterans* (C, 2a) Charles Wood. COURT 9/3/72. 1st perfd Royal Lyceum, Edinburgh, 1/2/72. Cast: Findlater; *Stage* 16/3/72, 13; *Theatricalia*; *Variety* 15/3/72, 72; *WWT/16*. *Sir Geoffrey Kendle* John Gielgud; *Mr. Laurence D’Orsay (Dotty)* John Mills; *Ursula Marjoribanks* Jane Evers; *Rodney Gordon Jackson*; *Yasha Ahmed Khalil*; *Penelope D’Orsay* Ann Bell; *Bryan David* Frank Grimes; *Bernie the Volt* Bob Hoskins; *Trevor Hollingshead* James Bolam. *Pres* Royal Court Theatre, Michael Codron; *Dir* Ronald Eyre; *Dgn* Voytek; *Assist dgn* Ted Tuersley; *Cost dgn* Daphne Dare; *Light* Robert Ornbø; *Assist dir* Colin Cook; *Dsm* Juliet Alliston. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 11/3/72, 3; *Christian Science Monitor* 29/3/72, 12; *Daily Mirror* 10/3/72, 16; *Guardian* 10/3/72, 10; *Illustrated London News* 1/5/72, 54; *New Statesman* 17/3/72, 368–69; *New York Times* 12/3/72, 69; *Observer* 12/3/72, 29; *Stage* 16/3/72, 13; *Times* 10/3/72, 13; *Tribune* 24/3/72, 11; *Variety* 15/3/72, 72. Comment: English Stage Company. “An affectionate, frequently hilarious parody of the behaviour of respected actors on film locations. Wood knows his subject” (*Daily Mirror*). “Confirms that [Wood] handles words with rigorous poetic precision and that he has a superb mastery of atmosphere” (*Guardian*). Gielgud was marvelous as Sir Geoffrey Kendle, a role based on himself, “no one else could mimic this much-mimicked actor half so well” (*Observer*). *Variety* thought “much of the humor depends on inside-the-profession references,” an opinion seconded by *Christian Science Monitor*. *Times* declared the piece was not “a coterie entertainment.” *Tribune*, noting that the Court seemed to be losing its way, said the play was “a rambling anecdote” that could have opened just as well in a main West End theatre.

72.93 *Waiting for Lefty* (P, 1a) Clifford Odets. UNITY 10/3/72. 1st perfd Civic Repertory, New York, 5/1/35; 1st British perf West Central Hall, London, 19/5/36 (amat)?; 1st prof perf Players’ 28/5/38? Plot: Bryer, Griffiths, Hirschak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Walford, Wilmeth. Review: *Tribune* 24/3/72, 11. Comment: *Tribune* reported “a sense of urgency still speaks through the play,” and noted its “accumulated force.”

72.94a *Childhood* (P, 1a) Thornton Wilder. SOHO POLY 11/3/72 (Ln). 1st perfd Circle in the Square, New York, 11/1/62; 1st British perf. Cast: *Stage* 9/3/72, 19. Plot: Hochman, MacNicholas. Reviews: *Stage* 23/3/72, 8; *Times* 16/3/72, 10. Comment: The company for both pieces comprised Paul Maxwell, Mia Martin, Carole

Allen, Jonathan Kramer, Jill Voigt, Frederick Le Parmentier, John O’Connell. *Dir* John Link. Both plays were performed in “exemplary” fashion, particularly by Jill Voigt and Paul Maxwell (*Times*).

72.94b *Infancy* (P, 1a) Thornton Wilder. SOHO POLY 11/3/72 (Ln). 1st perfd Circle in the Square, New York, 11/1/62; 1st British perf. Cast: *Stage* 9/3/72, 19. Plot: Hochman, MacNicholas. Reviews: *Stage* 23/3/72, 8; *Times* 16/3/72, 10.

72.95 *A Doll’s House* (P) Henrik Ibsen (trans Michael Meyer of *Et dukkehjem*, 1879). WIMBLEDON 13/3/72.** Cast: *Theatricalia*. *Nora* Wendy Craig; *Dr. Rank* Michael Goodliffe; *Helen* Gaynor Stuart; *Mrs. Linde* Gwen Cherrell; *Nils Krogstad* Peter Sallis; *Nurse* Joanna Henderson; *Porter* Bernard Severn; *Torvald Helmer* Michael Gwynn; *Children* Steven Bickle, Amber Thomas. *Mgr* Merton Theatre Trust Ltd.; *Theatre mgr*, *Lic* Frank Tomsett; *Pres* Duncan C. Weldon; *Dir* Hugh Goldie; *Dgn* Brian Currah; *Cost dgn* Suzanne Billings; *Cost* Alf Cohen (Theatrical) Tailor Ltd., Vidrobes Ltd.; *Pq* Wig Creations. Plot: Bryan, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: Wendy Craig slipped and fractured her wrist during the performance on 16/3 (*Daily Mirror* 17/3/72, 5).

72.96 *Julius Caesar* (T) William Shakespeare. NEW 13/3/72.** *Caesar* Jonathan James-Moore; *Antony* James Harris; *Brutus* Andrew Hilton; *Cassius* David Snodin; *Casca* Gerald Donaldson; *Octavius* Andrew Whiffen. *Pres* Michael White; *Dir* Jonathan Miller; *Dgn* Bernard Culshaw; *Assist dir* John Hodgson; *Light* David Hersey. Reviews: *Birmingham Post* 14/3/72, 2; *Guardian* 18/3/72, 10; *Illustrated London News* 1/5/72, 54; *New Statesman* 24/3/72, 401–02; *Observer* 19/3/72, 31; *Spectator* 25/3/72, 488; *Stage* 16/3/72, 15; *Times* 14/3/72, 10; *Tribune* 24/3/72, 11. Comment: Oxford and Cambridge Shakespeare Company. *Observer* objected to the contemporary “desperate search for novelty” when staging Shakespeare. “Cerebral and slow, a top-level debate ... that occurs, oddly, inside what appears to be a surreal, timeless dream” (*New Statesman*). “An Antony cannot really play the Forum scene to a line of masked zombies” (*Illustrated London News*). “A bore” (*Tribune*). After noting Caesar was dressed “in a white frock-coat and topper, while the underlings make do with leotards and ballet shoes,” *Spectator* concluded, “It is stylised and passionless, and roughly as stimulating as a few grains of nembutal.”

72.97 *Evelyn* (P) Rhys Adrian. KING’S HEAD 14/3/72 (Ln). 1st perfd BBC Radio-3 24/10/69; 1st stage perf.

Evelyn Shirley Dixon; Frank Jon Rollason; Peter Pacey. Dir Dickon Reed. Review: Stage 23/3/72, 8. Comment: Basement Theatre. The play featured a woman who has a different lover for each day of the week.

72.98 *Samarkand* (MP) Frederic Piffard (bk, lyr) and Otto Ferrari (mus). RICHMOND 15/3/72.* Cast: *Stage* 23/3/72, 28. *King Sharyia, King of India* Bernard Martin; *Scheherazade* Jean Bayless; *Ali-Alizan, Poolsiajee, Kojeh-Hussein* Simon Merrick; *Abdul Hassan, Panchet Singh, Ali-Baba* Anthony Morton; *Abu, Ambassador from Babylon, Wili-Baba* David Rayner; *Murrabad, Azrat Mike Quashie; Yohanna Myra* Sands; *Zabinah* Elisabeth Scott; *Rashea* Linda Rusby; *Kurrat Pepsi* Maycock; *Sojahi Jackie* Bristow; *Princess Layla of Bengal* Jean Bayless; *Farouz Shah* Michael Rowlett; *The General* Henry Szeps; *Majaneh* Barbara Rhodes; *Ali* Paul Becque. Pres Richmond Theatre Productions Ltd.; *Dir* John Sichel; *Dec, Cost dgn* Doris Zinkeisen; *Ch* Nita Howard; *Mus arr* Norman Impey; *Mus dir* Joseph Alexander; *St dir* Jamie Lawrie. Review: *Stage* 23/3/72, 28. Comment: "Mainly it is a light-hearted, and light-weight, sendup of musicals of the *Kismet* type, with episodes of broad comedy that would not seem out of place in *The Desert Song*, adding up to a kind of Arabian Nights pantomime" (*Stage*). A two-week engagement.

72.99 *Night Must Fall* (P, 3a) Emlyn Williams. ANSON HALL 16/3/72.** Plot: Best/36, 410–11, Bordman/4, 140, Fletcher, French/2, Hischak, Hochman, Kabatchnik/2, Law, Matlaw, Mplots, Salem, Sobel. Comment: Actors' Laboratory.

72.100a *Muck from Three Angles* (P) David Halliwell. ORANGE TREE 17/3/72 (Ln).** Cast: *Stage* 16/3/72, 14. *Linda* Stephanie Turner; *Eve Shickle, Matthew Walters. Dir* Douglas Livingstone. Plot: Vinson. Review: *Stage* 23/3/72, 8. Comment: Richmond Fringe. An excellent revival (*Stage*).

72.100b *Old Acquaintance* (P, 1a) Matthew Walters. ORANGE TREE 17/3/72 (Ln). 1st perf? Cast: *Stage* 16/3/72, 14. *Brian Miller, Stephanie Turner. Dir* Matthew Walters. Review: *Stage* 23/3/72, 8. Comment: Richmond Fringe. A two-hander about mistaken identity.

72.101 *Say Who You Are* (F, 3a) Keith Waterhouse and Willis Hall. TOWER, CANONBURY, 17/3/72.** Cast: TTC. Plot: Fletcher, Loney, Vinson, Weintraub.

72.102 *Abelard and Heloise* [(D, 2a) Ronald Millar (based on Helen Waddell, *Peter Abelard*, 1933, and letters of Heloise and Abelard)]. WIMBLEDON 20/3/72.** *Abelard* Terence Edmond; *Heloise* Jill Haworth; Norman

Wooland, Valentine Dyall, Michael Mundell, Mrjorie Summerville, Roy Hepworth, Mark Johnson, Barry Creyton, Dennis Nolan, Rene Gawn, Dierdre Costello, Sandra Holloway, Jacqueline Nolan, Viola Keats. *Dir* William Redmond. Plot: Fletcher, French/2, Hischak, Hischak/2, 30, Vinson.

72.103 *The Cell* (P, 1a) H. B. Kimmel. LITTLE THEATRE CLUB 20/3/72 (Ln). 1st London perf? Cast: *Stage* 23/3/72, 6. *Peter Sproule, Robert Booth. Dir* János Bruck. Review: *Stage* 30/3/72, 13. Comment: Quipu. The behavior of two men in a prison cell embodied the essentials of apartheid in "this observant, sharply-written piece" (*Stage*).

72.104 *Have You Met Our Rabbit?* (C) Michael Stevens. ACT INN 20/3/72 (Ln).** Cast: *Stage* 16/3/72, 8. *Hella Brenda Saunders; John Roger Tolliday. Dir* Pamela Covney. Review: *Stage* 23/3/72, 7. Comment: "Very well played" (*Stage*).

72.105 *Sylveste Again: Yet Another Evening with Sylveste McCoy (Human Bomb)* (Ent) Ken Campbell. OPEN SPACE 21/3/72.* Cast: Sylveste McCoy, Terence Frisby, Marcel Steiner. Review: *Stage* 13/4/72, 18. Comment: Ken Campbell Road Show. "The humour, of course, is specialised, rather for those with iron nerves and strong stomachs, but it is a genuine brass-tacks, grass-roots humour, rich, inventive and funny" (*Stage*).

72.106 *Creditors* (TC, 1a) August Strindberg (trans Michael Meyer of *Fordringsägare*, 1889). OPEN SPACE 22/3/72 (Lt).** *Tekla* Gemma Jones; *Adolf* Sebastian Graham-Jones; *Gustave* Brian Cox. *Dir* Roger Swaine. Plot: Fletcher, Hochman, Law, Matlaw, Sobel, Walford. Reviews: *Observer* 20/3/72, 35; *Stage* 13/4/72, 19. Comment: "Gemma Jones made a valiant stab at the part of Tekla but somehow seemed to lack in strength of purpose, a clarity and incision ... [Brian Cox's] understated playing captured all the malice and pain and jealousy of Gustave" (*Stage*).

72.107 *Splendour Harmonies Returning* (Mus morality) Dalt Wonk. DARK AND LIGHT 22/3/72. 1st British perf? *Shirley Hall, Peter Jolley, Ivor Solomons, Phil Roberts, Danny Lewinson, Emma Williams, Josephone Sacabo. Dir* Dalt Wonk. Review: *Stage* 6/4/72, 10. Comment: Bird in Hand Theatre. A "musical morality . . . on the ethics of [trans]plant operations lately so much in the news" (*Stage*).

72.108 *Notes on a Love Affair* (D, 2a) Frank Marcus. GLOBE 23/3/72. 108 perf. 1st perfd Theatre Royal, Brighton, 6/3/72. Cast: *Stage* 30/3/72, 13; *Variety* 12/4/72, 99;

WWT/16. *Dora Lang* Irene Worth; *Jim North* Nigel Davenport; *Jennie Hogarth* Julia Foster. *Mgr dir* Prince Littler; *Mgr* S. Bailey; *Pres* Marvin Liebman, David Fasken; *Dir* Robin Phillips; *Dgn* Daphne Dare; *Light* Michael Northen; *Sm* Robert Nelson; *Dsm* Sally Barling, Peter Stanon. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 24/3/72, 2; *Christian Science Monitor* 29/3/72, 12; *Guardian* 24/3/72, 12; *Illustrated London News* 1/6/72, 56; *New Statesman* 31/3/72, 434; *Observer* 20/3/72, 35; *Spectator* 1/4/72, 521; *Stage* 30/3/72, 13; *Times* 24/3/72, 13; *Variety* 12/4/72, 99. Comment: MPS 358. "In this pompous and pretentious piece [Marcus] is completely off form" (*Christian Science Monitor*). *Guardian* commended performances by Julia Foster and Nigel Davenport. *Variety* said the play was uneven, "often intelligently amusing," with skillful acting. *Times* said the dialogue was cliché-ridden, and Robin Phillips's production did not make clear what were real events and what fantasy. "Deserves a long career. We rarely get a comedy so poised, so warmly perceptive; it has, moreover, the bounties of Irene Worth as dramatist-in-charge and Julia Foster and Nigel Davenport as the characters in whom instinct must defeat conscious manipulation" (*Illustrated London News*).

72.109 *The Centaur* (P) Jonathan Hales. COURT 26/3/72.* 1 perf. Cast: Findlater; *Stage* 6/4/72, 16; WWT/16. *Dr. Warbler* Michael Byrne; *Miss Jewel* Maureen Lipman; *Margaret Murdoch* Isabel Dean; *Abel Murdoch* Alfred Burke; *Henry Conrad* Mark Kingston. *Dir* Jonathan Hales; *Dgn* Jennie Holland; *Light* Andy Phillips; *Sm* Brian Wigney. Reviews: *Stage* 6/4/72, 16; *Times* 28/3/72, 11. Comment: English Stage Company. Performed without decor. About a poet locked in a mental home for twenty years "and confined to a wheel chair where he sits half man, half beast" (*Times*).

72.110a *Kill-de-Sac* (C, 1a) Frank [R.] Long. LITTLE THEATRE CLUB 26/3/72.* Cast: *Stage* 23/3/72, 6. Jo Anderson, Stephen Parkins. *Dir* Barbara Klavir. Review: *Stage* 30/3/72, 15. Comment: "A neat comment on industrial relations, or why the boss is a boss" (*Stage*).

72.110b *The Packing Case* (P, 1a) Timothy Kidd. LITTLE THEATRE CLUB 26/3/72.* David Taylor, Hugo Myatt. *Dir* Tony Parkin. Review: *Stage* 30/3/72, 15. Comment: "It concerns two survivors from the next world war; thrown unexpectedly into each other's company they are mutually destructive as the nuclear bombs and germ warfare crusting the earth's surface" (*Stage*).

72.110c *There's No Business . . .* (P) [Frank R. Long]. LITTLE THEATRE CLUB 26/3/72.* Gillie Gratham, John C. P. Mattocks. *Dir* David Beaumont. Review: *Stage*

30/3/72, 15. Comment: A "glance at the seamier side of the entertainment industry" (*Stage*).

72.111 *Dial "M" for Murder* (Thriller, 3a) Frederick Knott. WIMBLEDON 27/3/72.** *Tony Wendice* David Davenport; *Sheila Wendice* Patricia Temple; *Chief Inspector Hubbard* Bill Shine; Peter Russell, Allen Weston. Plot: Best/52, 90, Bord-man/4, 309, Fletcher, French, Hischak, Loney, 277, Salem.

72.112a *Doctor Galley* (P) Conrad Bromberg. SOHO POLY 27/3/72 (Ln). *Dr. Galley* Henry Woolf. *Dir* Henry Woolf, Frederick Proud. Review: *Stage* 6/4/72, 10. Comment: *Stage* (9/3/72, 18) indicates this production was the British premiere. "A one-man tour de force in which Henry Woolf displayed his versatility as a deputy lecturer in psychotherapy giving the benefit of his experience to a class of psychology students" (*Stage* 6/4).

72.112b *The Rooming House* (P) Conrad Bromberg. SOHO POLY 27/3/72 (Ln). 1st British perf. Liza Ross. *Dir* Joe Fairclough. Review: *Stage* 6/4/72, 10. Comment: "A tautly constructed analysis of a woman living apart from her husband" (*Stage*).

72.113 *Hitler Dances* (P) Howard Brenton. YOUNG VIC 27/3/72. 1st perfd Traverse, Edinburgh, 20/1/72. Plot: Hochman, Vinson. Review: *Times* 28/3/72, 11. Comment: Edinburgh Traverse Theatre Workshop. *Times* said Brenton had fallen "into the common trap of being engulfed in the myths he is trying to manipulate." (See also Sheeba V. Rajan, "Hitler Dances Ensemble: Fragments of a Devised Theatre," *International Journal of English Language, Literature and Translation Studies*, 7:3 [2020], 285–88).

72.114 *The Londoners* (Mus) Stephen Lewis (bk; based on his *Sparrers Can't Sing*, 1960) and Lionel Bart (songs). THEATRE ROYAL, STRATFORD EAST, 27/3/72.* Cast: *Stage* 6/4/72, 10; WWT/16. *Fred* Ron Hackett; *Bridgie* Yootha Joyce; *Kellie* Martine Howard; *Knocher* Ray Hoskins; *Jack* Griffith Davies; *Georgie* Brimsdown Nicholas Denney; *Lily* Valerie Walsh; *Peanut* Philip Davis; *Grannie* Rita Webb; *Charlie* Walter Plinge; *Maggie* Nellie Plinge; *Hearthstone* Stephen Lewis; *Sid* Bob Grant; *Council Official* Brian Murphy; *Demolition Men* Bob Kerr's Whoopee Band. *Pres* Gerry Raffles; *Dir* Joan Littlewood; *Sc dgn*, *Light* Guy Hodgkinson, Mark Pritchard; *Cost dgn* Willie Burt; *Sm* Derek Paget. Reviews: *Christian Science Monitor* 12/4/72, 11; *Daily Mirror* 28/3/72, 16; *Guardian* 28/3/72, 12; *New Statesman* 7/4/72, 465; *Stage* 6/4/72, 10; *Times* 29/3/72, 13; *Tribune* 7/4/72, 11. Comment: "Cheerful vulgarity ... is stamped all over [this plotless piece]. The jokes are awful

and the cast amble through their script as if at first rehearsal. And yet, with all its faults, the show has an earthy charm" (*Daily Mirror*). *Guardian* welcomed the return of Joan Littlewood and the show's "hymn to ... easy communal friendship." "The art of Joan Littlewood lies precisely in her ability thus to mythologise the mores of the demolished streets of Stratford East" (*Tribune*). Joan Littlewood did "a superb job" in organizing the multifarious material (*Times*).

72.115 *Lord Arthur Savile's Crime* (C, 3a) Constance Cox (adpt of Oscar Wilde's story, 1891). SADLER'S WELLS 27/3/72.** Cast: WWT/16. *Lord Arthur Savile* Peter Greene; *Dean of Paddington* Jack Hulbert; *Lady Windermere* Daphne Anderson; *Lady Clementina Beauchamp* Elsie Randolph; *Baines* Mervyn Johns; *Mr. Podgers* McDonald Hobley; *Herr Winkelkopf* Bill Kerr; *Sybil Merton* Kate O'Mara; *Lady Julia Merton* Rose Hill; *Nellie* Diane Raynor. *Dir* John Downing; *Light* Neville Currier. Plot: Fletcher. Reviews: *Birmingham Post* 29/3/72, 2; *New Statesman* 7/4/72, 465; *Stage* 6/4/72, 10; *Times* 28/3/72, 11. Comment: London Theatre Company. The play was erroneously played as low comic farce (*Stage*). *Times* described the play as an uninventive "pleasant light comedy," and a "romp."

72.116 *The Ragpickers* (P, 1a) Norman Smythe. ALMOST FREE 27/3/72 (Ln). 1st London perf. *Tom* Ritchie Stewart; *Joe* Donal Cox; *Rio* Fanning. Review: *Stage* 6/4/72, 16. Comment: Ambiance Lunch Hour. The play, "one of the best one-act plays to be seen at midday anywhere," explored the relationships between three men employed in menial work (*Stage*).

72.117 *Richard II* (T, 2a) William Shakespeare. OLD VIC 28/3/72.** 54 perf. Cast: NTA; *Stage* 6/4/72, 11; *Theatricalia*; *Variety* 26/4/72, 66; WWT/16. *King Richard II* Ronald Pickup; *John of Gaunt* Michael Hordern; *Sir John Bushy*, *Abbot of Westminster* Benjamin Whitrow; *Sir William Bagot* Malcolm Reid; *Sir Henry Green* Jeremy Clyde; *Lord Marshal* David Whitman; *Henry Bolingbroke* Dennis Quilley; *Thomas Mowbray* John Shrapnel; *Duchess of Gloucester* Sheila Burrell; *Duke of Aumerle* Nicholas Clay; *Duke of York* Kenneth Mackintosh; *York's Groom* David Bradley; *Queen Isabel* Anna Carteret; *Ladies-in-Waiting* Mary Griffiths, Maggie Riley; *Earl of Northumberland* Paul Curran; *Lord Ross* David Henry; *Lord Willoughby* Stephen Grief; *Harry Percy* Desmond McNamara; *Owen Glendower* Peter Rocca; *Earl of Salisbury* Gawn Grainger; *Bishop of Carlisle* Alan MacNaughtan; *Sir Stephen Scroop* Allan Mitchell; *Head Gardener* Harry Lomax; *Under Gardeners* Harry Water, Richard Howard; *Duchess of York* Jeanne Watts; *Sir Piers of Exton* David Ryall; *Exton's*

Servant Clive Merrison; *A Groom* James Hayes; *Gaoler* Allan Mitchell. *Dir* David William; *Dgn* Michael Annals; *Light* Leonard Tucker; *Mus* Marc Wilkinson; *Fight arr* William Hobbs; *Assist dir* Harry Lomax; *Sm* Diana Boddington; *Dsm* Janet Seager. Reviews: *Christian Science Monitor* 12/4/72, 11; *Guardian* 30/3/72, 12; *Illustrated London News* 1/6/72, 56; *New Statesman* 7/4/72, 465; *Stage* 6/4/72, 11; *Times* 30/3/72, 11; *Tribune* 7/4/72, 11; *Variety* 26/4/72, 66. Comment: National Theatre. Press night was 29/3/72. *Variety* said the production concentrated on "the lyrical qualities of the text" and utilized "a single spare revolving set and symbolic backdrops"; Ronald Pickup and the cast performed "exceptionally well." "Pickup's Richard has a true thoroughbred intelligence and sensitivity"; however, the "gimmick-free [production] never gets beyond the silhouette of the play to its tragic heart and entrails" (*Guardian*). Of Pickup's performance *New Statesman* said it was "hard at times to reconcile with the Richard Shakespeare created." Pickup was better in the earlier scenes, while Denis Quilley was an exceptional Bolingbroke (*Times*). The production remained in repertory until 30/9/72.

72.118 *Gottle* (P for children) John Boland. ARTS 1/4/72.* Review: *Stage* 20/4/72, 14. Comment: MPS 354. Unicorn Theatre. The play was "set in the winter quarters of a travelling circus" (*Stage* 23/3/72, 6).

72.119 *Don't Start without Me* (C, 2a) Joyce Rayburn. RICHMOND 3/4/72.** Jack Watling, Elizabeth Lerner. Comment: A one-week engagement.

72.120 *Exit Slatterly on Tip Toe* (P, 1a) Peter King. LITTLE THEATRE CLUB 3/4/72 (Ln).* *Slatterly* George Innes; Anjula Galbraith, James Locker. *Dir* Alex Marshall. Review: *Stage* 13/4/72, 17. Comment: Quipu. The play was about a man dreaming of escape from his marriage.

72.121 *The Fantastic Fairground* (Ent for children) Bernard Goss and Chris Hamel-Cooke (songs, mus). YOUNG VIC STUDIO 3/4/72. 1st perfd Arts 10/7/68 (amat). Review: *Tribune* 7/4/72, 11. Comment: The piece featured participation by the children in the audience as they bring an evil character to poetical justice.

72.122 *The Marquise* (C, 3a) Noël Coward. WIMBLEDON 3/4/72. 1st perfd Criterion 16/2/27. Glynis Johns, Richard Todd, Barry Sinclair. Plot: Bordman/3, 333, French/2, Hischak, Levin, 81-82, Loney, 150, Mander/4.

72.123 *Umabatha* (Zulu D) Welcome Msomi (based on William Shakespeare, *Macbeth*). ALDWYCH 3/4/72. 1st

perfd Open Air, University of Natal, Durban, 1971. Cast: *Stage* 6/4/72, 11; *WWT/16. Mabatha* Welcome Msomi; *Kamadonsela* Daphne Hlomuka; *Bhangane* Lawrence Sithole; *Three Sangomas* Janet Khumalo, Beauty Ntsubela, Perfect Malimela; *Imbongi, Nyanga* Michael Hlatshwayo; *Dangane* Khulekani Magubane; *Makiwane* Refugee Myeza; *Donebane* Ralph Mthenbu; *Linolo* Gedio Dlemini; *Mafudu* Elliott Ngubane; *Hoshweni* Muzi Ngcobo; *Angano* Richard Mhlongo; *Folose* Bongani Ngidi; *Msimbithi* Oliver Sithole; *Three Ababulali* Petros Kunene, Michael Hlatshwayo, Philip Msomi; *Kamak-hawulana* Ntombiyenkosi Mhlongo; *Ndodana* Musa Dladla; *Salukazi* Beauty Ntsubela; *Sthole* Philip Msomi. *Pres* Peter Daubeny; *Dir* Pieter Scholtz. Reviews: *Birmingham Post* 4/4/72, 2; *Guardian* 4/4/72, 10; *New Statesman* 7/4/72, 465; *Observer* 9/4/72, 28; *Spectator* 15/4/72, 591; *Stage* 6/4/72, 11; *Times* 4/4/72, 6. Comment: Natal Theatre Workshop Company. World Theatre Season. "Much more exciting" and with more "consistency of style" than *The Black Macbeth* (72.68) (*New Statesman*). "A breathtakingly exciting theatrical experience in its own terms and one that offers a marvelous testament to the skill discipline and precision of its African performers" (*Guardian*). *Times* discussed in detail the extent to which the piece was based on *Macbeth* and on Zulu ceremonies.

72.124 *Out at Sea* (C, 1a) Sławomir Mro ek (anon trans of *Na pełnym morzu*, 1961). ACT INN 4/4/72 (Ln).** Cast: *Stage* 16/3/72, 8. *Postman, Butler* Deryk Parkin; David Foxxe, Richard O'Callaghan, Jeremy Irons, Philip Jackson. *Dir* Milos Kirek. Plot: Matlaw, 546. Reviews: *Stage* 13/4/72, 17; *Times* 5/4/72, 7. Comment: *Times* thought the production by Milos Kirck was too solemn, while *Stage* said he provided a "cutting edge" to the play's central episode.

72.125 *Out of Sight* (P, 1a) John McGrath. KING'S HEAD 4/4/72 (Ln). 1st perfd Everyman, Liverpool, 10/3/71. *Prologue* Gillian Hanna; *Nat* Anthony Haygarth; *Sarah* Selina Lucas. Review: *Stage* 13/4/72, 20. Comment: The play "shows the decline of an ex-adman turned hippy philosopher whose latest sexual exploit has turned out in every sense a flop" (*Stage*).

72.126 *Two Plus Flower Equals Christmas* (P for children) Amos Mokadi. ACT INN 4/4/72 (m). 1st perf? Cast: *Stage* 16/3/72, 8. Gilbert Wynne, Peter Sergeant, David Rowlands, John Drake, Gladys Taylor, Tricia Hawkins. *Dir* Amos Mokadi; *Dgn* Mary Moore; *Light* Dorian Kelly; *Songs* Leon Rosselson. Review: *Stage* 13/4/72, 17. Comment: The plot involved "a boy lacking thoughts and ideas going off in search of them," but the piece was too wordy and boring (*Stage*).

72.127 *London Assurance* (C, 2a) Dion Boucicault (adpt Ronald Eyre). NEW 5/4/72.** 393 perf. Cast: RSCA; *Stage* 13/4/72, 17; *Theatricalia*; *Variety* 26/4/72, 66; *WWT/16. Cool* Anthony Pedley/Donald Gee; *Martin* Harold Bennett/Andrew Murray; *Sir William Harcourt* Courtly Donald Sinden; *Charles* Courtly Michael Williams; *Dazzle* Dinsdale Landen/Norman Rodway; *Maximilian Harkaway* Jeffery Dench; *Solomon Isaacs* Edmond Bennett; *James Myles* Anderson; *Pert* Janet Whiteside; *Grace Harkaway* Judi Dench/Sinead Cusack; *Mark Meddle* Derek Smith/John Carter; *Lady Gay Spanker* Elizabeth Spriggs; *Adolphus Spanker* Sydney Bromley; *Jenks* Christopher Biggins/Monty James. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant dir* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Pres* Eddie Kulukundis; *Dir* Ronald Eyre; *Dgn* Alan Tagg; *Cost dgn* David Walker; *Mus arr* Guy Woolfenden; *Light* Stewart Leviton; *Sm* Ruth Atkinson; *Dsm* Christopher Morley. Plot: Bordman, French, Griffiths, Hischak, Law, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 7/4/72, 2; *Christian Science Monitor* 14/4/72, 4; *Illustrated London News* 1/6/72, 56; *New Statesman* 14/4/72, 505; *Observer* 9/4/72, 28; *Spectator* 29/4/72, 665; *Stage* 13/4/72, 17, 21/9/72, 19; *Times* 6/4/72, 10; *Variety* 26/4/72, 66. Comment: Royal Shakespeare Company. The New was renamed the Albery on 1 January 1973 shortly before the run ended on 20/1/73. A revival of the company's production (70.209) which the cast played "for all it's worth" (*Observer*). "An excellent ensemble headed by Donald Sinden ... and Judi Dench (*Variety*). *Times* welcomed the revival.

72.128a *Ships and Sealing Wax* (P for children) Paddy Campbell. ARTS 5/4/72.* Review: *Stage* 20/4/72, 14. Comment: Unicorn Theatre.

72.128b *Witch Grumpus* (P for children) Madeline Sotheby. ARTS 5/4/72.* Review: *Stage* 20/4/72, 14. Comment: Unicorn Theatre.

72.129 *The Collector* (Thriller) David Parker (adpt of John Fowles's novel, 1963). BUSH 6/4/72.** Cast: *Theatricalia*. *Clegg* Brian McDermott; *Miranda* Annette Andre. *Dir* John Neville. Comment: Alternative Theatre Company. The Bush's inaugural production. The cast had appeared in the King's Head production (71.41).

72.130 *Come When You Like* (C) Joyce Rayburn. SHAW 6/4/72. 20 perf? 1st perfd Byre, St. Andrews, 7/67 as *Cat in the Bag*. Cast: *Stage* 20/4/72, 14; *WWT/16. Howard Ashton* Raymond Francis; *Olive Ashton* Amanda Barrie; *George Blakeley* Bill Maynard; *Mary Fletcher* Doreen Keogh; *Frank Moffat* Alan Rothwell. *Pres* Present Productions; *Dir* Alexander Doré; *Dec* David Adams.

Reviews: *Christian Science Monitor* 14/4/72, 4; *Stage* 20/4/72, 14; *Times* 7/4/72, 12. Comment: The play concerned a widower father attempting to marry off his daughter so he himself can remarry. "I suspect the Shaw is not the right house for a light comedy treatment of the Electra complex"; some teenagers in the audience giggled inappropriately (*Times*).

72.131 *The Little Giant* (MP) John Pudney (bk, lyr) and Annette Battam (mus). GREENWICH 6/4/72.* 33 perf. Cast: WWT/16. *Brunel* Anthony Webb; *Mary Brunel* Eliza Ward; *Queen Victoria* Freda Dowie; *Scott Russell* David Ashton; *Robert Stephenson* Antony Brown; *Captain Harrison* Trevor Griffiths; *Bennett* Brian Light-hill; *Streetsinger* Annette Battam; *Nurse* Penelope Lee; *Joe* Peter Gordon; *Director* John Dalby; *Miss Hope* Marion Fiddick; *Charley* Maurice Walsh. *Dir* Ewan Hooper; *Dec* Roger Butlin; *Cost dgn* Laura Crow; *Light* Robert Bryan. Reviews: *Daily Mirror* 28/3/72, 13; *Guardian* 6/4/72, 10, 7/4/72, 10; *New Statesman* 14/4/72, 505; *Times* 7/4/72, 12. Comment: MPS 359. A musical documentary about "the tragic story of Brunel's plan to build the Great Eastern Steamship" (*Guardian*). The production failed to take advantage of the local interest inherent in the plot (*Times*).

72.132 *Quetzalcoatl* (P with mus) Berta Dominguez D. and Jorge Daher (mus). ROUND HOUSE 6/4/72. 1st London perf. Cast: WWT/16. *Narrator*, *Llorona* Gillian Brown; *Narrator* Sean Hewitt; *Gods* John Alkin, Nigel Gregory, Anthony Gylby Garner, Edward Thorpe; *Tecuciztecatl*, *Quetzalcoatl*, *Tezcatlipoca*, *High Priest* Sean Barrett; *Snails*, *Xochintectal* Annabel Bosanquet; *Worms* Nichola Williams; *Nanahuatzin*, *N* Michael Mackenzie; *Mictlantecutli*, *Petlacactal* Charles Hyatt; *Lady of the Dead* Lynda Marchal; *Nahual*, *Macehual*, *Olid* Juan Moreno; *Cihuacoatl* Philippa Markham; *Moctezuma* Geoffrey Larder; *Cuahtemoc* Powell Jones; *Cortes* Oliver Cotton; *Friar Omeldo* Anthony Gilby Garner; *Marina* Penny Casdagli; *Alvardo* Simon Cuff; *Ordaz* John Elkin; *Sandoval* Sean Bury; *Warriors*, *Priests* Bill Greaves, Nigel Gregory. *Pres* Alexandre Salkind; *Dir* David Cohen; *Dec* Cecilia Brereton; *Cost dgn* Deirdre Clancy. Reviews: *Guardian* 7/4/72, 10; *Illustrated London News* 1/6/72, 56; *New Statesman* 14/4/72, 505; *Stage* 30/3/72, 14, 13/4/72, 20. Comment: "A ritualistic drama ... [about] the sad and mournful history of the Mexican people" that *Guardian* did not find very enlightening. *New Statesman* "expected something much more visually and verbally exciting than [this] well-meaning, intermittently pretty travelogue."

72.133 *Alkestis* (T) Euripides. HALF MOON 7/4/72. Cast: SHM. *Apollo*, *Pheres* John Plume; *Death* Michael Irving;

Chorus John Hornsby, John Greenwood, Terrence Dougherty, Brook Hoadly; *Slave Girl* Di Trevis; *Admetus* Alex Leppard; *Alketis* Lesley Ward; *Herakles* Maurice Colbourne; *Slave* Murray Salem. *Dir* Maurice Colbourne; *Dgn* Claire Sorrell; *Mus* Robin Marsden; *Ch* Sue Lefton. Plot: Gassner.

72.134 *The Recruiting Officer* (C) George Farquhar. TOWER, CANONBURY, 7/4/72.** Cast: TTC. Plot: Fletcher, Griffiths, Hochman, Law, Patterson, Shipley, Sobel.

72.135 *The Happy Haven* (P, 2a) John Arden. QUESTORS 8/4/72.** Cast: QTA. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Acton Gazette* 20/4/72, 12; *Middlesex County Times* 14/4/72, 9.

72.136 *All My Sons* (P, 3a) Arthur Miller. SADLER'S WELLS 10/4/72.** Cast: *Stage* 20/4/72, 14; WWT/16. *Dr. Jim Bayliss* Jonathan Adams; *Joe Keller* Ken Wayne; *Frank Lubey* John F. Landry; *Sue Baylis* Jo Warne; *Lydia Lubey* Susan Tebbs; *Chris Keller* Richard Kay; *Bert* Eddie Sheppard; *Kate Keller* Maxine Audley; *Ann Deever* Linda Gardner; *George Deever* Philip Bond. *Dir* Caroline Smith; *Dec* Suzanne Billings; *Light* Neville Currier. Plot: Best/46, 29, Bordman, Bordman/4, 264, Bronner, Bryer, Fletcher, Hischak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Salem, Shank, Wilmeth. Reviews: *Illustrated London News* 1/6/72, 56; *Stage* 20/4/72, 14; *Times* 12/4/72, 14. Comment: London Theatre Company. Neither the direction nor the performances brought the play to life (*Times*). *Illustrated London News* praised Linda Gardner for "making desperately true the emotions of a girl beset on all sides."

72.137 *Bakerloo Line* (P, 1a) Mustapha Matura. ALMOST FREE 10/4/72 (Ln). Salami Coker, Stefan Kalipha, Ann Lynn; *Dir* Roland Rees. Reviews: *Stage* 20/4/72, 13; *Times* 13/4/72, 13. Comment: The play, about a white woman and a black man meeting at a party, attempted to strike a balance in its presentation of racial issues; however, "it is far fairer towards the man; the girl emerges as a patronizing phoney." Moreover, *Times* added, the piece was "rather slapdash" coming from a dramatist as experienced as Matura.

72.138a *Deathwatch* (D, 1a) Jean Genet (trans [Bernard Frechtman] of *Haute surveillance*, 1949). YOUNG VIC 10/4/72.** Cast: *Stage* 6/4/72, 1; Theatricalia. *Green Eyes* Nicky Henson; *Guard* Paul Brooke; *Lefranc* Richard Kane; *Maurice* Andrew Robertson. *Dir* Frank Dunlop; *Assist dir* Misha Williams; *Dgn* Carl Toms; *Assist dgn* Brenda Hartill Moores; *Light* Derek J. Brown; *Sm* Michael O. Morris; *Asm* Peter Lester. Plot: French/2, Gunn, Hochman, Law, Matlaw, Patterson, Salem, Wal-

ford. Reviews: *Stage* 20/4/72, 13; *Times* 14/4/72, 11. Comment: This double bill was designed to demonstrate that, as Sartre had claimed, the two plays were essentially the same; thus, three male actors played the roles in both pieces (*Times*).

72.138b *The Maids* (P, 1a) Jean Genet (anon trans of *Les bonnes*, 1947). YOUNG VIC 10/4/72.** Cast: *Stage* 6/4/72, 1; Theatricalia. *Claire* Andrew Robertson; *Madame* Richard Kane; *Solange* Nicky Henson. *Dir*, *Assist dir*, *Dgn*, *Assist dgn*, *Light*, *Sm*, *Asm* as for 72.138a. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Reviews: *Illustrated London News* 1/6/72, 56; *Stage* 20/4/72, 13; *Times* 14/4/72, 11. Comment: *Illustrated London News* said Richard Kane's Madame offered "as complete a female impersonation as I remember."

72.139a *The Hero* (C, 1a) Arthur Kopit. SOHO POLY 10/4/72 (Ln). 1st perfd New York 1964; 1st British perf? Plot: French/2, MacNicholas. Review: *Stage* 20/4/72, 15.

72.139b *The Pansy* (P) Michael McClure. SOHO POLY 10/4/72 (Ln). 1st perfd Berkeley 1969; 1st British perf. Review: *Stage* 20/4/72, 15.

72.140 *High Time* (P, 2a) Alan Rossett. HAMPSTEAD 10/4/72.* Cast: WWT/16. *Vera* Miriam Karlin; *Milly* Frances de la Tour; *Ron* Paul Reed; *Harvey*, *George* Douglas Lambert; *Walt*, *Ward* Stanley McGeagh. *Dir* Vivian Matalon; *Dec* Saul Radomsky; *Light* Robert Ornbo. Reviews: *Birmingham Post* 11/4/72, 2; *Illustrated London News* 1/6/72, 56; *Observer* 16/4/72, 30; *Spectator* 22/4/72, 630; *Stage* 13/4/72, 20; *Times* 11/4/72, 8. Comment: A "heavy-footed," "animated comic-strip" satire on American conformist society that even Frances de la Tour could not enliven (*Spectator*). *Times* detected there was a Jewish family farce lurking somewhere in this "murky chaos"; the cast was excellent.

72.141 *Lying Figures* (P) Francis Warner. JEANNETTA COCHRANE 10/4/72. 36 perf. 1st perfd Playhouse, Oxford, 21/6/71. Cast: *Stage* 20/4/72, 14; WWT/16. *Sapphira* Evie Garratt; *Laz* Malcolm Hayes; *Gonad* Jeremy Treglown; *Epigine* Jenny Earl; *Guppy* Terrence Hardiman; *Xyster* Nora Llewellyn. *Dir* Francis Warner; *Cost dgn* Wendy Bradfield. Review: *Stage* 20/4/72, 14. Comment: Oxford Samuel Beckett Theatre Appeal Company.

72.142 *Madam* (C) Geoffrey Tetlow. WIMBLEDON 10/4/72. 1st perfd Theatre Royal, Nottingham, 3/4/72. Barry Howard, Geoffrey Cheshire, Sebastian Breaks, Eugenie Cavanagh, Jennifer Osgard, Jennifer Marriott, Bill Riley, Sally Wren, J. Grant Anderson. *Dir* John

Dryden. Comment: "A highly entertaining 'SEND UP' of the ever-popular weekly magazines for WOMEN" (theatre advert).

72.143 *Who Killed Who in Timbuktu* (P) Terence Lewis. LAMB AND FLAG 10/4/72 (Ln).* Michael Edgar, David Allister, Michael Jeffries, Susan Glanville. *Dir* Frances Rifkin. Review: *Stage* 27/4/72, 11. Comment: "Ostensibly a satirical farce about people's inability to recognise the unsuspected ways in which they are manipulated and exploited by forces apparently greater than themselves" (*Stage*).

72.144 *John Brown of Kansas* (P, 3a) Charles Taylor. LAMDA 11/4/72.* Cast: *Stage* 27/4/72, 12. *John Brown* J. M. Bay; *Watson Brown* Michael Ensign; *Oliver Brown* Robin Summers; *Shields Green*, *Heyward Shepherd* Raul Neunie; *James Doyle* Bruce Taylor; *Doyle's Sons* Robert Kingswell, Michael Sloan; *1st Merchant* Jarlath Conroy; *2nd Merchant* David Stein; *Mrs. Thomas Russell* Caroline John; *Judge Thomas Russell* Edward Phillips; *Isaac Jones* Michael Sloan; *John Cook*, *Jailer* Robert Kingswell; *Colonel Lewis Washington* Bruce Taylor; *Doctor Benson* Michael Sloan; *Governor Henry Wise* Michael Darvid. *Dir* Paul Burge; *Dgn* Tony Leah; *Light* Roger Straker; *Sm* Andrew Lorant. Reviews: *Globe and Mail* (Toronto) 24/3/72, 14, 15/4/72, 32, 27/4/72, 14; *Stage* 27/4/72, 12. Comment: *Globe* (15/4) provides an interesting account of Taylor's experiences in staging his play at LAMDA. The piece was about the nineteenth-century American John Brown who tried to organize a slave revolt. "The emphasis on political violence in its relevance to now results in a work which is ponderous rather than dramatic" (*Stage*).

72.145a *I Had the Craziest Dream* (P, 1a) Barrie Stacey. BUSH 12/4/72 (Ln).* Cast: *Stage* 13/4/72, 1. Review: *Stage* 27/4/72, 12. Comment: Performed under the collective title *The Dressing Room*. The company for all three pieces comprised Pat Brackenbury, Ian Kellgram, Jo Beadle, Neil Williams, Joe Cook. *Dir* James Jordan. The triple bill was "about the grittier side of show-business" (*Stage*).

72.145b *That's Show Business* (P, 1a) Barrie Stacey. BUSH 12/4/72 (Ln).* Cast: *Stage* 13/4/72, 1. Review: *Stage* 27/4/72, 12. Comment: Performed under the collective title *The Dressing Room*.

72.145c *Where Have I Seen You Before?* (P, 1a) Barrie Stacey. BUSH 12/4/72 (Ln).* Cast: *Stage* 13/4/72, 1. Review: *Stage* 27/4/72, 12. Comment: Performed under the collective title *The Dressing Room*.

72.146 *One Woman* (Ent) Marian Montgomery. HAMPSTEAD 12/4/72 (Lt). * Reviews: *Spectator* 22/4/72, 630; *Stage* 20/4/72, 13. Comment: *Spectator* was captivated by Marian Montgomery's beguiling and "cool and liquid voice."

72.147 *Within Two Shadows* (P) Wilson John Haire. THEATRE UPSTAIRS 12/4/72. * Cast: Findlater; WWT/16. *Shooie* Garfield Morgan; *Lily* Peggy Marshall; *Sammy* Struan Rodger; *Mary* Frances Tomelty; *Colette* Brenda Fricker; *Martha* Eve Belton; *Anne* Mary Larkin; *Emily* Barr Patsy Smart; *Billy* Shane Shelton; *Sergeant* Leslie Schofield; *Lance-Corporal* Tom Cockerell. *Dir* Alfred Lynch; *Dec* Harriet Geddes; *Light*, *Sound* Nick Hepple. Plot: Vinson. Reviews: *Christian Science Monitor* 6/5/72, 12; *Guardian* 13/4/72, 12; *Irish Times* 19/4/72, 12; *Observer* 23/4/72, 31; *Stage* 27/4/72, 12; *Times* 13/4/72, 13. Comment: English Stage Company. *Guardian* praised this first-hand account of what it's like to be imprisoned in a Belfast housing estate during a national crisis." *Christian Science Monitor* called it a powerful presentation. *Irish Times* reported "attendances have been excellent" and provided an interview with Haire. *Times* found several weaknesses in the play but still described it as "a patently honest and deeply felt piece of work."

72.148 *Canned Humans* (P) Rodney Cardiff. MERCURY 13/4/72. * Michael V. O'Brien, Brian Davey, Caryl Ziegler, Robert T. Collins, Diana Milstein. *Dir* Rodney Cardiff. Review: *Stage* 27/4/72, 12. Comment: The play was concerned with people being completely trapped and dominated by motor vehicles and a messiah figure who fails to liberate the masses.

72.149a *Emblems* (P, 1a) Francis Warner. JEANNETTA COCHRANE 14/4/72. 1st perfd Playhouse, Oxford, 27/7/70. Cast: WWT/16. *Bride One* Nova Llewellyn; *Groom* Jeremy Treglown; *Bride Two* Jenny Earl. *Dir* Francis Warner; *Light* Neil Schofield. Comment: Performed under the collective title *Maquettes*. Oxford Samuel Beckett Theatre Appeal Company. Warner was a Fellow of St. Peter's College, Oxford. "All three plays are bedevilled by those curses which beset so much of the writing of academics, pretentiousness, ideological constipation and chronic verbal flatulence. Each play, in turn, again like so much University-inspired writing flagrantly proclaims the author's inability to use and, indeed seeming contempt for, the medium for which he had chosen to write" (*Stage* 6/8/70, 14).

72.149b *Lumen* (P, 1a) Francis Warner. JEANNETTA COCHRANE 14/4/72. 1st perfd Playhouse, Oxford, 27/7/70. Cast: WWT/16. *Actor* Jeremy Treglown; *Actress* Jenny Earl. *Dir* Francis Warner; *Light* Neil Schofield.

Comment: Performed under the collective title *Maquettes*. Oxford Samuel Beckett Theatre Appeal Company.

72.149c *Troat* (P, 1a) Francis Warner. JEANNETTA COCHRANE 14/4/72. 1st perfd Playhouse, Oxford, 27/7/70. Cast: WWT/16. *Old Man* Terrence Hardiman; *Young Man* Richard Stroud; *Woman* Nova Llewellyn; *Boy* Jasper Jacob. *Dir* Francis Warner; *Light* Neil Schofield. Comment: Performed under the collective title *Maquettes*. Oxford Samuel Beckett Theatre Appeal Company.

72.150 *The King* (P, 1a) Stewart Conn. LITTLE THEATRE CLUB 17/4/72 (Ln). 1st perfd Traverse, Edinburgh, 23/5/67. Plot: Bull/1, Vinson, Walford. Review: *Stage* 20/4/72, 13. Comment: Quipu.

72.151 *Yerma* (T, 3a) Federico García Lorca. ALDWYCH 17/4/72. ** Cast: WWT/16. *Yerma* Nuria Espert; *Juan* Jose Luis Pellicena; *Victor* Daniel Dicenta; *Old Pagan Woman*, *6th Washerwoman* Amparo Valle; *Dolores*, *2nd Washerwoman*, *2nd Girl* Paloma Lorena; *Mari*, *1st Washerwoman* Rosa Vicente; *3rd Washerwoman*, *1st Girl* Conchita Leza; *4th Washerwoman*, *Female Voice* Beatriz Carvajal; *5th Washerwoman* Gloria Berrocal; *Male* Enrique Majo; *Female* Alicia Day; *Men* Eduardo Bea, Antonio Corencia, Angel Sempere, Carlos Martinez, Manuel Aguilera; *Sisters-in-Law* Enrique Majo, Eduardo Bea. *Pres* Peter Daubeny; *Dir* Victor Garcia; *Dec* Victor Garcia, Fabian Puigserver; *Light* Polo Villaseñor. Plot: Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Shank. Reviews: *Birmingham Post* 18/4/72, 2; *Christian Science Monitor* 6/5/72, 12; *Guardian* 17/4/72, 8, 18/4/72, 12; *New Statesman* 21/4/72, 536–37; *Observer* 23/4/72, 31; *Spectator* 29/4/72, 664–65; *Stage* 20/4/72, 15; *Times* 18/4/72, 10; *Tribune* 28/4/72, 15. Comment: Nuria Espert Company (Spain). World Theatre Season. This "stunning version" of *Yerma* convinced *Guardian* (18/4) that Victor Garcia was "one of the most exciting directors in modern theatre." *Tribune* said the production was "so auto-destructive" but could not detract from Nuria Espert's performance. *Christian Science Monitor* was gripped by the intense passion of the production. A "breath-taking piece of work ... I have never seen a performance [Nuria Espert] of more intense eroticism" (*Times*).

72.152 *Big Wolf* (D, 2a) Harald Mueller (trans Steve Gooch of *Grosser Wolf*, 1970). COURT 18/4/72. 1st British perf. Cast: Findlater; *Variety* 3/5/72, 251; WWT/16. *Knife* Nigel Terry; *Ansome* Leon Vitali; *Bando*, *Mask* Michael Kitchen; *Clumper* Michael Grady; *1st Soldier* John Price; *2nd Soldier* David Atkinson; *3rd*

Soldier Reg Stewart; *Teddy* Billy Hamon; *4th Soldier* Philip Jackson; *Boy* Patrick Murray; *Dir* William Gaskill, Pam Brighton; *Dec* John Napier; *Light* Andy Phillips. Reviews: *Birmingham Post* 19/4/72, 2; *Christian Science Monitor* 6/5/72, 12; *Guardian* 19/4/72, 10; *Illustrated London News* 1/6/72, 56; *New Statesman* 28/4/72, 574–75; *Observer* 23/4/72, 31; *Spectator* 29/4/72, 664; *Stage* 27/4/72, 11; *Times* 19/4/72, 7; *Tribune* 28/4/72, 15; *Variety* 3/5/72, 251. Comment: English Stage Company. The play was about the violence surrounding some homeless boys wandering around during a war. *Christian Science Monitor* said the actors were unconvincing as children, a criticism repeated generally. Disappointing and “stubbornly undramatic” (*Guardian*). Some critics, for example *Observer* and *New Statesman*, found the piece very uncomfortable, as did some audiences members who left during the performance (*New Statesman*). *Variety* thought the play “curiously old-fashioned ... [a] distended exercise in stage naturalism.” “A searing piece,” well acted (*Times*).

72.153 *Hopp Scotch* (P) Brad Ho Riley. KINDRED CENTRE 18/4/72. 1st perf? Review: *Stage* 27/4/72, 31. Comment: *Stage* was mystified as to the play’s meaning: “Perhaps there are qualities in the play, but the presentation, in the form of over-indulgency in improvisatory exercises, swamped them and emerged as interminable padding.”

72.154 *The Grand Ceremonial* (P) Fernando Arrabal (anon trans of *Le grand cérémonial*, 1966). THEATRE 84 20/4/72. 1st British perf. Cast: *Stage* 20/4/72, 8. *Cavanosa* Donald Sumpter; *Sheila* Scott-Wilkinson, *Patricia* Grant, *Alain* Coutney, *Ricardo* Pias. *Dir* Doreen Cannon, *Philip* Allen-Morgan; *Cost dgn* Davila David. Plot: Matlaw, 41. Reviews: *Stage* 27/4/72, 31; *Times* 21/4/72, 9. Comment: “Doreen Cannon has directed the play wittily, as a piece of high camp grand guignol, and it works well as a combination of comment, thrills and giggles. The evening is dominated by the playing of Donald Sumpter as the twisted hunchback” (*Stage*).

72.155 *A Studio Hamlet* (Theatrical essay) Martyn Corbett (arr of William Shakespeare). TOWER, CANONBURY, 21/4/72. Cast: TTC.

72.156 *Hamlet* (P) Charles Marowitz (adpt of William Shakespeare). OPEN SPACE 22/4/72.** Reviews: *Guardian* 22/4/72, 8; *Tribune* 28/4/72, 15. Comment: This “80-minute collage” was essentially a “critical essay” on the play; “this latest version ... seems to lay less stress on the oedipal overtones than earlier ones” (*Tribune*). *Guardian* singled out Candida Fawsitt’s Ophelia for praise, but found “David Schofield’s Hamlet

imposes too much feyness upon his character while design and lighting are neutral ingredients.”

72.157 *The City* (P, 1a) Loula Anagnostaki (trans George Angell of *Polé*, 1965). SOHO POLY 24/4/72 (Ln).** *Simon* David Munro; *Elizabeth* Pauline Munro; *Photographer* Robert Lloyd. *Dir* Janet Henfrey. Review: *Stage* 11/5/72, 16. Comment: A good revival (*Stage*).

72.158 *Ding the Dastard Down* (P) Alun Armstrong (adpt of a Wakefield mystery play). KING’S HEAD 24/4/72 (Ln). 1st perf thus? Cast: *Stage* 27/4/72, 11. *John* Ordning, *Alison* Groves, *Richard* Ireson, *Philip* Jackson, *John* Price. *Dir* John Price; *Songs* Alun Armstrong. Review: *Stage* 11/5/72, 20. Comment: Armstrong “added songs and moulded the characters into modern working men. The three torturers who crucify Christ and Christ, all work in overalls, jeans or boiler suits, and Mary is dressed in a rain coat and head scarf” (*Stage*).

72.159 *Don Juan* (C, 5a) Molière (trans John Chapman of Molière’s play, 1665). SHAW 24/4/72.** Plot: Fletcher, French/2, Hochman, Sobel. Review: *Times* 25/4/72, 8. Comment: Cambridge University Theatre Group. An arrant “piece of directorial self-promotion ... an evening of small talent and crashing vulgarity” (*Times*).

72.160 *The Dream of Geronimus Bosch* (T, 1a) Tudor Gates. LAMB AND FLAG 24/4/72 (Ln). 1st perf? *Chris* Dennis Blanch; *Geronimus* John Fahey; *John* Benjamin, *Jackie* Berton, *Syd* Ralph. *Dir* Forbes Collins. Review: *Stage* 4/5/72, 14. Comment: “Basically it is a monologue for Chris, great nephew of old Geronimus dying in an adjacent room, who recreates images from the old man’s life while listening to his groans” (*Stage*).

72.161 *End of Conflict* (P) Barry England. WIMBLEDON 24/4/72. 1st perfd Belgrade, Coventry, 27/11/61. *Sec.-Lt.* *Simon* Mason Trevor Bowen; *Major* “Pongo” Sanding *Derek* Bond; *Ian* Ogilvy, *Geoffrey* Toone, *Ivor* Salter, *Nigel* Humphries, *Neville* Hughes, *John* Ronane. *Dir* Peter Howell. Plot *Vinson*. Comment: “The play, set in Hong Kong, concerns officers of a battalion just out of the line in Korea” (*Esher News and Mail* 20/4/72, 9).

72.162 *The Flies Revue* (Revue). ACT INN 24/4/72.* *John* Collis, *Peter* Wear, *Peter* Till, *Don* Partridge. Review: *Stage* 4/5/72, 14. Comment: An enjoyable revue with most of the humour being a pastiche on television advertising (*Stage*).

72.163 *Tonight at 8:30* (P) Noel Coward. RICHMOND 24/4/72. 1st perfd Opera House, Manchester, 15/10/35. *Leslie* Crowther, *Barbara* Mitchell. Plot: Best/36, 435,

Fletcher, Hischak, Hochman, Levin, 44–46, Mander/4, Matlaw, Shipley.

72.164 *Under Milk Wood* (P, 2a) Dylan Thomas. SADLER'S WELLS 24/4/72.** Glyn Houston, Ruth Madoc, David Jason, Windsor Davies, Richard Davies, Nell Curran. *Dir* Malcolm Taylor. Plot: Best/57, 86, Borden/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Comment: London Theatre Company.

72.165 *Agamemnon* (T) Aeschylus (modern Greek trans by Tassos Roussos). ALDWYCH 25/4/72.** Cast: WWT/16. *Clytemnestra* Mary Aroni; *Agamemnon* Vassili Kanakis; *Cassandra* Kakia Panayiotou; *Aegisthus* Nikos Kazis; *Watchman* Ghikas Biniaris; *Herald* Stelios Vokovits; *1st Chorus Leader* Kostas Kosmopoulos; *2nd Chorus Leader* Kostas Kokkakis; *Chorus Leaders* Th. Dimitrief, Th. Dadinopoulos, Th. Syriotis, T. Voulalas. *Pres* Peter Daubeny; *Dir* Takis Mouzenides; *Dec* Kleovoulos Klonis; *Cost dgn* Dionyssi Fotopoulos; *Ch* Zouzou Nicoloudi. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 26/4/72, 10; *New Statesman* 5/5/72, 613–14; *Observer* 30/4/72, 35; *Spectator* 6/5/72, 701–02; *Stage* 4/5/72, 13; *Times* 26/4/72, 11. Comment: Performed under the collective title *Oresteia*. Greek National Theatre Company. World Theatre Season. *Guardian* liked the Chorus's "remarkable group dynamism." *Observer* found greater excitement in reading the plays than in these performances. Because the production individualized the characters *New Statesman* said their mythic status was lost. *Times* described members of the Chorus as being "individualized like solo instruments."

72.166a *The Choephoroi* (T) Aeschylus (modern Greek trans by Tassos Roussos). ALDWYCH 27/4/72.** Cast: WWT/16. *Orestes* Chriss Politis; *Electra* Helen Hadjiarghyri; *Clytemnestra* Mary Aroni; *Aegisthus* Nikos Kazis; *Pylades* Stefanos Kyriakidis; *Servant* Theodore Moridis; *Orestes' Nurse* Pitsa Kapitsinea; *1st Chorus Leader* Zetta Kondyli; *Chorus Leaders* Antigoni Glykofrydi, Heleni Riga, Miranda Zafiropoulou. *Pres* Peter Daubeny; *Dir* Takis Mouzenides; *Dec* Kleovoulos Klonis; *Cost dgn* Dionyssi Fotopoulos; *Ch* Zouzou Nicoloudi. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 28/4/72, 12; *Observer* 30/4/72, 35; *Spectator* 6/5/72, 701–02; *Stage* 4/5/72, 13; *Times* 28/4/72, 7. Comment: Performed under the collective title *Oresteia*. Greek National Theatre Company. World Theatre Season. *Guardian* found these second two parts "visually rather unexciting." Of the complete three-play production *Times* said "for sheer blank tedium, nothing in the World

Theatre Season's record approaches this production." *Times* also reported how the Company was obliged to sign loyalty oaths to the Greek government.

72.166b *The Eumenides* (T) Aeschylus (modern Greek trans by Tassos Roussos). ALDWYCH 27/4/72.** Cast: WWT/16. *Pythia* Heleni Zafiriou; *Apollo* Vassili Kanakis; *Hermes* Chr. Kazantzidis; *Orestes* Chriss Politis; *Ghost of Clytemnestra* Mary Aroni; *Athene* Kakia Panayiotou. *Pres, Dir, Dec, Cost dgn, Ch* as for 72.166a. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 28/4/72, 12; *Observer* 30/4/72, 35; *Spectator* 6/5/72, 701–02; *Stage* 4/5/72, 13; *Times* 28/4/72, 7. Comment: Performed under the collective title *Oresteia*. Greek National Theatre Company. World Theatre Season.

72.167 *The Maid of the Mountains* (MP, 3a) Frederick Lonsdale (bk) and Emile Littler (bk) and Harold Fraser-Simson (mus) and Harry Graham (lyr) and Rudolph Friml. PALACE 29/4/72.** Cast: *Stage* 4/5/72, 13; *Theatricalia*; WWT/16. *Beppo* Neville Jason; *Zacchi, Lieutenant Rugini* Richard Manuel; *Pietro, The Jailer* Martin Dell; *Carlo* Sandy Grant; *Tonio* Jimmy Thompson; *Andrea, A Guard* John Raymon; *Teresa* Lyn Kennington; *Baldassarre* Gordon Clyde; *Angela* Susan Maudsley; *Victoria* Janet Mahoney; *General Malona* Jimmy Edwards; *Trumpet* Eddie Connor; *Gianetta* Diana Asman. *Guests, Villagers, Officers, Soldiers, Fisherfolk* Pauline Greta, Ann Harriman, Louisa Kerry, Elaine Pearce, Valerie Morgan, Christine Lyon, Eve Tunstall, Anna Vincent, Pamela Wardell, Joan Whitehead, Heather Walford, Deidre Pleydell, Marion Paines, Pauline Spencer, Brian Crone, David de Havilland, John Denton, Paul Farla, Miles Fothergill, Ray Knight, Roy Mann, Anthony Poole, John Raymon, Geoffrey Reibitt, Godfrey Charles, Des Farmer, David Eynon, Valerio Marinez. *Pres, Dir* Emile Littler; *Ch* Malcolm Goddard; *Sc dgn, Cost dgn* Alec Shanks; *Light* Michael Northen; *Mus arr* Ronald Hamner; *Mus dir* Derek Taverner; *Sc bld* Tod Kingman Ltd.; *Cost* S. B. Watts, Morris Angel and Son, R. St. John Roper; *Pq* Wig Creations; *Sm* Gerard Phillips; *Dsm* John Cleaver; *Assist ch* Niky Migden; *Wm* Tessa Ellis; *Press rep* Torrington Douglas; *Theatre mgr* R. Brown; *Bom* J. W. Hayes; *Eng* Eric B. Willett; *Carp* Ernie Williamson; *Pd mgr* P. L. Wright; *Gen mgr* Patrick Selby. Plot: Borden/5, 334, Fletcher, Gänzl, Gänzl/3, 56–62. Green, Kennedy, Loney, 83, OTF, Williams, 19. Reviews: *Birmingham Post* 1/5/72, 2; *Christian Science Monitor* 15/5/72, 4; *Daily Mirror* 1/5/72, 16; *Illustrated London News* 1/7/72, 50; *New Statesman* 5/5/72, 613; *Observer* 7/5/72, 36; *Spectator* 13/5/72, 744; *Stage* 4/5/72, 13; *Times* 1/5/72, 7; *Tribune* 19/5/72, 11. Comment: "If you want to know what musical comedy used to be like here's

the chance" (*Guardian*). *Times* pointed out the addition of songs from other musicals and some pieces of modernization. "All the piece has today is a certain rather grisly, period fascination" (*New Statesman*). "Refined torture I would not inflict on my worst enemies" (*Daily Mirror*). "It has a certain dirty charm ... a great many unforgettable, indeed unforgettotten, tunes" (*Christian Science Monitor*).

72.168 *Cuckolds* (P, 1a) Catherine Itzin. LITTLE THEATRE CLUB 1/5/72 (Ln).* Cast: *Stage* 27/4/72, 32. Paul Arlington, Gillian Joyce, Gary Waldhorn. *Dir* David Allister. Review: *Stage* 11/5/72, 16. Comment: Quipu. A triangle play involving a wife's potential new lover and the husband acceptance of him as a lodger.

72.169 *One's Company* (One-man show) John Law. LITTLE THEATRE CLUB 1/5/72. Review: *Stage* 18/5/72, 18. Comment: *Stage* said John Law performed well but the production still needed a director's firm hand.

72.170 *The Rivals* (C) Richard Brinsley Sheridan. SADLER'S WELLS 1/5/72.** Cast: *Stage* 27/4/72, 10; Theatricalia. *Bob Acres* David Jason; *Captain Absolute* Philip Bond; *David* Michael Bilton; *Errand Boy* Helen Bernat; *Fag* John F. Landry; *Faulkland* Richard Kay; *Harpichordist* Trevor Smith; *Julia* Linda Gardner; *Lucy* Jo Warne; *Lydia Languish* Anne Rutter; *Maid* Harriet Philpin; *Mrs. Malaprop* Maxine Audley; *Sir Anthony Absolute* Anthony Sharp; *Sir Lucius O'Trigger* Jonathan Adams; *Thomas* Roger Elliott. *Dir* Malcolm Taylor; *Dgn* Suzanne Billings; *Light* Neville Currier. Plot: Fletcher, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Comment: London Theatre Company. Reviews: *Birmingham Post* 2/5/72, 2; *Stage* 4/5/72, 13; *Times* 2/5/72, 8. Comment: The humour of the play survived despite "Malcolm Taylor's slack direction" (*Times*).

72.171 *The Wives* (P, 1a) Jack Matcha. ACT INN 1/5/72 (Ln). 1st British perf. Cast: *Stage* 27/4/72, 1. *Budge* Alexandra Dane; *Milli* Margaret Robertson. *Dir* Amos Mokadi. Review; *Stage* 18/5/72, 18. Comment: "The powder-room of an American social hall is the setting for the two wives who discuss their husbands' sexual shortcomings before realising they have each married the other's ex" (*Stage*).

72.172 *The Blitz Show* (Montage) Frank Hatherley. BUBBLE POLYHEDRAL 2/5/72.* Cast: Pauline Kelly, Graham Gluck, Raymond Skipp, Paul Blake, Maggie Wilkinson, Shane Connaughton. Plot: Griffiths. Reviews: *Guardian* 2/5/72, 10; *Stage* 18/5/72, 18. Comment: Bubble Theatre Company; an itinerant company that performed in a tent in various outdoor locations. This

production was at Clapton Square Gardens, Hackney, E5. *Guardian* faulted the piece for not going beyond the sense of nostalgia surrounding World War II it creates.

72.173 *Burlesque* (Vaude) Raymond Cross (deviser). UNITY 2/5/72. 1st perf? Marilyn Marco, John Sankovich. Review: *Stage* 18/5/72, 18. Comment: "An American version of old time music hall" (*Stage*).

72.174 *How Beautiful with Badges* (P, 1a) Howard Brenton. OPEN SPACE 2/5/72 (Ln).* Malcolm Storry, David Schofield, Anthony Milner, Ian Flavin. *Dir* Walter Donohue. Plot: Vinson. Reviews: *Stage* 18/5/72, 18; *Times* 5/5/72, 9. Comment: "Brenton's writing is compressed sometimes beyond the limit of lucidity, but never beyond that of theatrical impact" (*Times*).

72.175 *Who Thought It?* (One-man show) Colin Bennett and Alex Dyrant. ARTS 2/5/72.* Reviews: *Stage* 18/5/72, 19; *Times* 10/5/72, 19. Comment: Starring Edward Petherbridge in a number of sketches. *Stage* thought the material left much to be desired.

72.176 *Gone with the Wind* (MD, 2a) Horton Foote (bk; based on Margaret Mitchell's novel, 1936) and Harold Rome (mus, lyr). DRURY LANE 3/5/72.* 397 perf. Cast: *Stage* 11/5/72, 16; Theatricalia; *Variety* 10/5/72, 82; *WWT/16*. *Scarlett O'Hara* June Ritchie; *Mammy* Isabelle Lucas; *Prissy* Marion Ramsey; *Suellen O'Hara* Melanie Parr; *Careen O'Hara* Mary Chilton; *Ellen O'Hara* Doreen Croft; *Gerald O'Hara* Harry Goodier; *Stuart Tarleton* Andrew Norman; *Brent Tarleton* Christopher Beeching; *Randa Tarleton* Jeanette Ranger; *Tom Tarleton* David Hepburn; *Boyd Tarleton* Stephen Holton; *Frank Kennedy* Brian Davies; *Soldiers* Paddy McIntyre, Chris Blackwell, Matt Zimmermann, Geoffrey Collins, Jeffery Benton; *Phil Meade* Terry Mitchell; *Mr. Merriwether* Carlo Mansi; *Mr. Elsing* Glyn Adams; *Ashley Wilkes* Robert Swann; *Melanie Hamilton* Patricia Michael; *John Wilkes* Dudley Owen; *India Wilkes* Petra Siniawski; *Honey Wilkes* Jenny Kearney; *Charles Hamilton* Ian Hanson; *Cathleen Calvert* Clare Fern; *Cade Calvert* Sean Bartley; *Sally Munroe* Joyce Rae; *Menservants* Sam Mansaray, Alan Quashi; *Maids* Anni Domingo, Lorenza Johnson, Florilyn Waddell; *Rhett Butler* Harve Presnell; *Doctor Meade* Ronald Adam; *Aunt Pittypat* Bessie Love; *Mrs. Meade* Cynthia Morey; *Mrs. Merriwether* Lyn Douglas; *Mrs. Whiting* Patricia Hall; *Mrs. Elsing* Mercia Glossop; *Mrs. Tarleton* Berry Winsett; *Station Master* Peter Rhodes; *Belle Watling* Doreen Hermitage; *Belle's Girls* Jane Bartlett, Eileen Bates, Joanna Horlock, Kim Leon, Gillian Shepherd; *Young Soldiers* Peter Boyce, Roger Farrant, Philip Graham, Berwick Kaler, Richard de Meath, David Selwyn, Eddie Sommer, Jeremy Wallis,

Neville Ware, Nigel Winder; *Yankee Guard* Matt Zimmerman; *Carpenters* Donald Britton, Maurice Lane; *Child* Elizabeth Lowry; *Mr. Parker* Minoo Golvala; *Mrs. Taylor* Carolyn Gray; *Mrs. Abernathy* Clare Fern; *Contractor* Bill Drysdale; *Bonnie (aged 2)* Zoe Caryl/Angela Gillett/Susan King/Sharon Smith; *Bonnie (aged 5)* Celina Frediani/Lusia Frediani/Romana Kyriakou/Bonnie Langford. *Chm* Prince Littler; *Mgr* George Hoare; *Sec* S. L. Drew; *Pres* Harold Fielding, Jove Enterprises; *Dir*, *Ch* Joe Layton; *Sc dgn* David Hays, Tim Goodchild; *Cost dgn* Patton Campbell; *Light* Richard Pilbrow; *Mus arr* Keith Amos, Meyer Kupperman, Trude Rittman; *Choral dir* John McCarthy; *Assist mus dir* Grant Hossack; *Assist ch* Harry Naughton; *Mus dir* Ray Cook; *Sm* David Freeman; *Dsm* Ann Spiers, Frank Howes. Plot: Gänzl, OTF. Reviews: *Birmingham Post* 4/5/72, 2; *Christian Science Monitor* 15/5/72, 4; *Daily Mirror* 4/5/72, 3; *Guardian* 4/5/72, 12; *Illustrated London News* 1/7/72, 50; *Spectator* 13/5/72, 744; *Stage* 11/5/72, 16; *Times* 4/5/72, 9; *Tribune* 19/5/72, 11; *Variety* 10/5/72, 82. Comment: OTF provides details of an earlier, much longer Japanese version, *Scarlett*, on which this version was based. This production ran nearly four hours. *Guardian* said this "spectacular melodrama" relied too much on memories of either the book or the movie. "It is too fragmentary and overlong, musically too busy and lacking any sock [i.e. successful] production numbers" (*Variety*). *Spectator* thought the piece encapsulated fifty years of musicals staged at Drury Lane. "A product of sound craftsmanship and devotion to the story" (*Times*). "A tremendous triumph for June Ritchie as Scarlett O'Hara" and better than Vivien Leigh in the movie (*Daily Mirror*).

72.177 *Cross Road* (P) Ailsa Hamilton and Juliet Boobbyer and Ronald Mann. WESTMINSTER 4/5/72. 92 perf. *Narrator* Garard Green; *Frank Buchman* Paul Campbell. Review: *Stage* 11/5/72, 16. Comment: "A documentary biography of Frank Buchman, the founder of Moral Re-Armament. To say that it is a cross between a lantern lecture and a concert would, while being perfectly accurate, give a totally wrong impression of this polished and tasteful programme with its dissolving projections of beautiful scenery, old Buchman family photographs, splendid drawings and cartoons interspersed and sometimes mingled with a group of talented multi-racial singers, actors and musicians" (*Stage*).

72.178 *The Alchemist* (C) Ben Jonson. TOWER, CANONBURY, 5/5/72.** Cast: TTC. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holzknecht, Law, Patterson, Salem, Shank, Shipley.

72.179 *Prometheus Bound Today* (T) P. Korovesis (adpt of Aeschylus's tragedy). TUFNELL THEATRE 5/5/72. Plot:

Hochman, Law, Patterson, Salem, Shipley. Comment: Greek Arts Theatre Club.

72.180 *The Provok'd Wife* (C, 2pt) John Vanbrugh. QUESTORS 6/5/72.** Cast: QTA. Plot: Fletcher, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Acton Gazette* 18/5/72, 14; *Middlesex County Times* 12/5/72, 18.

72.181 *Between the Bars* (Ent) Donald Swann (mus version of his book, *The Space Between the Bars*, 1968). COCKPIT 8/5/72. 1st perfd Theatre Royal, Bury St. Edmunds, 16/2/71. Cast: *Stage* 18/5/72, 18. Donald Swann, Cathy Martin, Heather Kay, Ginny Broadbent, Roger Cleverdon, Richard Day-Lewis. Review: *Stage* 18/5/72, 18. Comment: "A short but very charming after-dinner entertainment" (*Stage*).

72.182 *The Boys in the Band* (CD, 2a) Mart Crowley. RICHMOND 8/5/72.** Plot: Bordman, Bordman/4, 425, Bronner, Bryer, Fletcher, Gunn, Loney, MacNicholas, Nelson/2, Patterson, Salem, Vinson, Wilmeth. Comment: A two-week engagement.

72.183 *Ladybird* (P, 1a) Monique Wittig (trans Barbara Wright. SOHO POLY 8/5/72 (Ln).* Jean Gilpin, Patricia Leventon. *Dir* Sheila Allen; *Dgn* David Payne. Reviews: *Stage* 18/5/72, 19; *Times* 10/5/72, 19. Comment: The piece "shows a masseuse and her female client fantasising about animals and thinly disguised sexual symbols" (*Stage*). The lack of direction by Sheila Allen robbed the play of its resonance (*Times*).

72.184 *Napoli Milionaria* (C, 3a) Eduardo de Filippo. ALDWYCH 8/5/72. 1st perfd San Carlo, Naples, 15/3/45; 1st London perf. Cast: WWT/16. *Maria Rosaria Jovine* Angelica Ippolito; *Amedeo Jovine* Sergio Solli; *Gennaro Jovine* Eduardo De Filippo; *Amalia Jovine* Pupella Maggio; *Donna Peppenella* Lindra Moretti; *Adelaide Nunzia Fumo*; *Federico Nando Di Lena*; *Errico Settebellizze* Franco D'Amato; *Pepp* Gennaro Palumbo; *Riccardo Spasiano* Luca Della Porta; *Miezo Prevete* Nino Formicola; *Pascalino 'O pittore*, *The Doctor* Franco Folli; *Brigadiere Ciappa* Giuseppe Anatrelli; *Assunta* Isa Danielli; *Margherita Pritizia D'Alessandro*; *Teresa Anna Fiorelli*; *Guest* Rosaria Bertonato. *Pres* Peter Daubeny; *Dir* Eduardo De Filippo; *Dec* Bruno Garofalo; *Mus* Nino Rota. Plot: Hochman, Matlaw, 191. Reviews: *Guardian* 9/5/72, 12; *Observer* 14/5/72, 35; *Stage* 11/5/72, 20; *Times* 9/5/72, 11. Comment: Teatro di Eduardo. World Theatre Season. In addition to the play, *Guardian* praised De Filippo's performance as the father. "De Filippo is an actor of genius" (*Observer*). *Times* provided a history of the company and the play, praised De Filippo, and

concluded “the production offers as lovingly detailed a collection of city types as can have appeared on any stage since the old days of the Abbey.”

72.185 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). WIMBLEDON 8/5/72.** Geoffrey Adams, Ursula Barclay, Janice Bean, Stanley Beard, Geoffrey Burrige, John Eastham, Nicholas Field, Jane Fox, Michael Staniforth, Jeanne Varney, Elizabeth Wade, David Webb. *Dir* James Verner; *Pd advisor* Julian Slade. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF.

72.186 *Mr. Joyce Is Leaving Paris* (P, 1a) Tom Gallacher. KING'S HEAD 9/5/72.** *Joyce* Robert Bernal; Jim Norton, Tony Doyle. *Dir* Robert Gillespie. Plot: Vinson. Reviews: *New Statesman* 19/5/72, 683; *Observer* 28/5/72, 31; *Times* 11/5/72, 14. Comment: “Superbly played by Robert Bernal, a fey, intense, gangling Joyce” (*New Statesman*). “An actor of great talent” (*Observer*). “A piece so true to its subject that one seems to hear Joyce dictating a final message from beyond the grave” (*Times*).

72.187 *The School for Scandal* (C, 2a) Richard Brinsley Sheridan. OLD VIC 9/5/72.** 60 perf. Cast: NTA; *Stage* 18/5/72, 17; *Theatricalia*; *Variety* 31/5/72, 59; *WWT/16*. *Lady Sneerwell* Sheila Burrell; *Snake* Benjamin Whitrow; *Joseph Surface* Ronald Pickup; *Maria* Jo Maxwell-Muller; *Mrs. Candour* Mary Griffiths; *Crabtree* Denis Quilley; *Sir Benjamin Backbite* Malcolm Reid; *Sir Peter Teazle* Paul Curran; *Rowley* Harry Lomax; *Lady Teazle* Louise Purnell; *Sir Oliver Surface* Alan MacNaughtan; *Moses* Stephen Greif; *Charles Surface* John Shrapnel; *Careless* David Ryall; *Sir Harry Bumper* Desmond McNamara; *Sir Harry's Companions* Barry James, Christopher Martin, Harry Waters; *Trip* Allan Mitchell; *William* David Kincaid; *Lady Sneerwell's Footman* Paul Gregory; *Sir Peter's Footman* Harry Waters; *Maid* Maureen Lipman; *Musician* Chuck Mallett. *Dir* Jonathan Miller; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* David Hersey; *Sm* Richard Mangan. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 13/5/72, 3; *Christian Science Monitor* 2/6/72, 4; *Guardian* 12/5/72, 10; *Illustrated London News* 1/7/72, 50; *New Statesman* 19/5/72, 683; *Observer* 14/5/72, 35; *Spectator* 20/5/72, 781–82; *Stage* 18/5/72, 17; *Times* 12/5/72, 10; *Tribune* 19/5/72, 11; *Variety* 31/5/72, 59. Comment: National Theatre. Press night was 11/5/72. Jonathan Miller “reclaims Sheridan for reality ... allowing the play ... to emerge more clearly” (*New Statesman*). *Observer* acknowledged this “homespun version” made the plot and text clearer; “but overall, Miller appears slightly ill at ease handling and casting comedy.”

Guardian welcomed Miller placing the comedy “in the rough, tangy, eighteenth-century world of Hogarth, Smollett and Fielding.” “Eschews the usual minuet production and instead has juiced up the comedy with imaginative farcicality ... The ensemble playing is generally excellent” (*Variety*). *Times* said the point of the production was to reveal the characters in a new light because they were presented as “rather hard-up and obscure.” The production remained in repertory until 5/12/72.

72.188 *Tom Brown's Schooldays* (Mus, 2a) Joan Maitland (lyr, bk; adpt of Thomas Hughes' novel, 1857) and Jack Maitland (lyr, bk) and Chris Andrews (mus). CAMBRIDGE 9/5/72. 76 perf. 1st perfd Ashcroft, Croydon, 8/11/71 as *Young Tom* (amat); 1st prof perf. Cast: *Theatricalia*; *Variety* 24/5/72, 64; *WWT/16*. *Tom Brown* Adam Walton; *Squire Brown*, *Gypsy Father* Leon Greene; *Mrs. Brown*, *Gypsy Mother* Jill Martin; *Tom's Sisters* Lesley Roach, Lindsay Danvers, Jane West, Tina Souter; *Dr. Arnold* Roy Dotrice; *Matron* Judith Bruce; *Mr. Bird* David Gwillim; *Mr. Powlett* Michael Darbyshire; *Mr. Lee* Tony Sympson; *East* Richard Willis; *Flashman* Christopher Guard; *Walker* Stephen Price; *Slogger* Russell Grant; *Tadpole* Dougal Rose; *Brooke* Ian Masters; *Jones* Martin Neil; *Mucker* Simon Jayson; *Obadiah* Ray C. Davis; *Porters* Mervyn Webb, Basil Patton, Peter Kuczmaida; *Margey* Trudie Van Doorn; *Maids* Maralyn Hopkins, Toni Harris, Karin Gaeng; *Gypsy* Toni Harris; *Boys* Brian Beckwith, Andrew Bowen, Paul Burton, Keith Chegwin, Howard Cohen, James Crawford, Leon Drake, Kevin Hourigan, Kennerley Hoyle, Simon Jayson, Ian Leach, Simon Le Bon, Gary Maynard, Chris Moore, Tony Moore, Terry Moran, Julian Peters, Neil Peters, Brian Pickering, David Pickstone, Barry Ward, Jonathan Wright. *Pres* Gordon Mills, Harold Davison; *Dir* Peter Coe; *Dec* Michael Knight; *Cost dgn* Ingeborg; *Ch* Leo Kharibian; *Light* Robert Orno; *Mus dir* Alan Braden; *Sound* David Collison. Plot: OTF. Reviews: *Birmingham Post* 10/5/72, 2; *Christian Science Monitor* 15/5/72, 4; *Guardian* 10/5/72, 10; *Illustrated London News* 1/7/72, 50; *New Statesman* 19/5/72, 683; *Observer* 14/5/72, 35; *Spectator* 20/5/72, 782; *Stage* 18/5/72, 17; *Times* 10/5/72, 19; *Tribune* 19/5/72, 11; *Variety* 24/5/72, 64. Comment: MPS 372. *New Statesman* could commend only the subject and the set, but not the remainder of the musical. *Observer* raised objections to the book, but found Peter Coe's direction “energetic,” and commended “the little boys [who] sing and act with a charm and skill worthy of better adult collaborators.” *Times* agreed about Coe and the boys. “The show lacks style and dramatic impact, and simply plods along even when the stage teems with energetic action” (*Variety*).

72.189 *Electra* (T) Euripides (trans David Thompson). GREENWICH 11/5/72.** Cast: *Stage* 18/5/72, 20; *WWT/16. Peasant* Anthony Brown; *Electra* Freda Dowie; *Orestes* Peter Gordon; *Pylades* Brian Lighthill; *Chorus* Annette Battam, Penelope Lee, Pip Allion, Julie Crostwait, Michelle Mildwater, Patricia Perry; *Old Man, Pollux* Trevor Griffiths; *Messenger* David Ashton; *Clytaemnestra* Eliza Ward; *Castor* John Dalby. *Dir* Hovhanness I. Pilikian; *Dgn* Laura Crow; *Light* John Roffey; Patricia Courney Martin. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Sobel. Review: *Stage* 18/5/72, 20. Comment: "Hovhanness I. Pilikian, let loose on the *Electra* of Euripides, has made a slapstick shambles of it that fusses on for a full two-and-a-half hours" (*Stage*).

72.190 *The Wheel* (Chamber work, 7 sections) Bettina Jonic (bk) and Charles Robinson (mus). ROUND HOUSE 11/5/72.* Reviews: *Birmingham Post* 9/5/72, 10; *Guardian* 13/5/72, 10, 17/5/72, 10; *Stage* 18/5/72, 20; *Times* 13/5/72, 9. Comment: A multi-media presentation of improvised elements that struck *Times* as "theatrically derivative." "Banality and tedium" (*Stage*).

72.191 *Dragon Less* (P for children) Brian Hayles. ARTS 13/5/72.* *Dragon* Victoria Fenton; *Queen Gloria* Veronica Foley; *Chancellor* Robert Nicholson; *Harvey Hawkitt* Richard Jacques; *Dragon Dunderspiel* Michael Shelley; *Princess* Antoinette Biggerstaff; Terry O'Sullivan, Nicholas Evans. *Dir* Bernard Krichefski; *Sc dgn* Ted Parker, *Cost dgn* Wendy Bradfield, Jolyon Coombs. Review: *Stage* 1/6/72, 14. Comment: MPS 356. Unicorn Theatre. "The involved plot necessitated much comparatively sophisticated dialogue which only the essential intrusions of dragons made acceptable" (*Stage*).

72.192 *The Ride across Lake Constance* (D, 1a) Peter Handke. JEANNETTA COCHRANE 13/5/72. 2 perf. 1st perfd Schaubühne Halleschen Ufer, 21/1/71 as *Der Ritt über den Bodensee*. Plot: Hischak/2, 41, Hochman, Patterson. Review: *Times* 15/5/72, 9. Comment: Theater am Turn, Frankfurt. The company "brought poise, wit, strength of personality, and a stunning sense of anti-climax" (*Times*). The first New York production was at the Forum 13/1/72.

72.193 *The Taming of the Shrew* (C) William Shakespeare. YOUNG VIC 13/5/72.** Cast: *Stage* 4/5/72, 15. *Petruchio* Trevor Peacock; *Katherina* Joanna Wake; Paul Brooke, Denise Coffey, Nigel Hawthorne, Joan Heal, Nicky Henson, Richard Kane, Seymour Matthews, Julia McCarthy, Gavin Reed, Andrew Robertson, Terry Scully, Ian Trigger. *Dir* Frank Dunlop; *Dgn* Carl Toms.

72.194a *The Bed* (C) Timothy Kidd. LITTLE THEATRE

CLUB 14/5/72.* Cast: *Stage* 11/5/72, 15. Sally Faulkner, Chris Bradwell, Roger Oakley, David Tayler. Review: *Stage* 18/5/72, 20. Comment: "This comedy on the reversal of sexual roles in a drop-out menage has some amusing lines and a good situation" (*Stage*).

72.194b *Watch What You Think* (P) Peter Brett. LITTLE THEATRE CLUB 14/5/72.* Cast: *Stage* 11/5/72, 15. James Woolley, Susan Sheers. Review: *Stage* 18/5/72, 20. Comment: "A sub-Albee essay, featuring the popular party game of 'Get the Guests'" (*Stage*).

72.195 *I Am Real, So Are You* (P, 1a) Tony Connor. LITTLE THEATRE CLUB 15/5/72 (Ln). 1st perf? Cast: *Stage* 11/5/72, 16. Caroline Burt, Ian Price. *Dir* David Halliwell. Reviews: *Guardian* 13/6/72, 10; *Stage* 25/5/72, 11. Comment: Quipi. "The question of identity, and its association with illusion and reality, is the main theme but this changes with the rapidity of the lighting, leaving the listener dizzy from the sound of words and the ideas they suggest" (*Stage*).

72.196 *The Ramayana* (Sanskrit epic) Attributed to Valmiki. ALDWYCH 15/5/72. Cast: *WWT/16. Ravana* Chathunny Panicker; *Maricha, Vasista* Pisharoty; *Rama* Mankompu; *Lakshmana, Kinkaran* Kesavan Nambodiri; *Sita* Padmanabhan; *Sanyasi, Thara* Kudamaloore; *Jatayu, Angada* Bhaskaran; *Sugriva* Kesavadev; *Bali* Krishnan Nayar; *Hanuman* Karunakaran; *Bharata* Haripad Ramakishnan. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup, Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Reviews: *Birmingham Post* 16/5/72, 2; *New Statesman* 26/5/72, 724; *Stage* 18/5/72, 20. Comment: Kathakali Drama Company. World Theatre Season. Comment: "So while admiring the technical skill of the actors, to say nothing of their laboriously prepared make-up, it must be confessed that the various episodes take an inordinately long time in the telling. In this case something more helpful than the translation system is needed to guide the Westerner through the tales of gods, demons and heroes" (*Stage*). "It brings also the infinite subtleties of the 'mudras,' finger-and-hand movements of which an expert player can perform 500 in a dramatic sign language. There could be some explanatory talk before the night begins. The programme is helpful, but we want to know more about this complex, flickering grammar" (*Birmingham Post*).

72.197 *Sitting Pretty* (Duol) Tim Dartington. KING'S HEAD 15/5/72 (Ln).* Cast: *Stage* 18/5/72, 16. Alice Betty Hardy; Amanda Murray. *Dir* Danny Schiller. Review: *Stage* 25/5/72, 9. Comment: Mikron Theatre Company. The piece involved a young woman interacting with an old lady who is the sitting tenant in the house the young

woman's parents have bought.

72.198 *Stringer's Last Stand* (P) Stan Barstow and Alfred Bradley. WIMBLEDON 15/5/72. 1st perfd Theatre Royal, York, 19/10/71. *Luther Stringer* Wilfred Pickles; *Gladys Stringer* Avis Bunnage; *Bessie* Kay Gallie; Jane Lowe, Patricia Burke, Elizabeth Knight, Derek Gilbert, Pitt Wilkinson. *Pres* Eric Lindsay; *Dir* Donald Bodley; *Dgn* Hans Christian. Reviews: *Birmingham Post* 1/4/72, 2 [sic]; *Guardian* 20/4/72, 10 (of this production in Billingham); *Stage* 18/5/72, 20. Comment: Wilfred Pickles played an elderly factory worker whose extramarital affair is uncovered in this very good North of England working-class domestic drama (*Stage*).

72.199 *Banishment of Rama*. ALDWYCH 16/5/72. Cast: *WWT/16*. *Dasartha* Krishnan Nayar; *Rama* Mankompu; *Lakshmana* Karunakaran; *Vasista*, *Manthara* Kudamaloore; *Viswamitra* Haripad Ramakrishnan; *Thataka* Pisharoty; *Subahu* Kesavadev; *Sita* Padmanabhan; *Parasurama* Chathunny Panicker; *Kaikeyi* Kesavah Namboodiri; *Sumantra* Bhaskaran. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup*, *Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.200a *Chelsea Hate Whores* (P) Frederick Proud. SOHO POLY 16/5/72. 1st perf? Cast: *Stage* 11/5/72, 15. Review: *Stage* 25/5/72, 11. Comment: The company for the five pieces comprised Margaret Brady, Brian Croucher, James Marcus, Peter Attard. Performed under the collective title *Soho Double Act*, and *Social Circus*. "Taken as a whole, the programme makes surprisingly little impact, despite the effectiveness of much of the writing" (*Stage*).

72.200b *Janet and John* (P) Frederick Proud. SOHO POLY 16/5/72. 1st perf? Cast: *Stage* 11/5/72, 15. Review: *Stage* 25/5/72, 11. Comment: Performed under the collective title *Soho Double Act*, and *Social Circus*.

72.200c *Joseph Arch* (P) Paul Thompson. SOHO POLY 16/5/72. 1st perf? Cast: *Stage* 11/5/72, 15. Review: *Stage* 25/5/72, 11. Comment: Performed under the collective title *Soho Double Act*, and *Social Circus*.

72.200d *Superscum* (P) Mary O'Malley. SOHO POLY 16/5/72.* Cast: *Stage* 11/5/72, 15. Review: *Stage* 25/5/72, 11. Comment: Performed under the collective title *Soho Double Act*, and *Social Circus*.

72.200e *Ten Minute Problem* (P) Tom Hedge. SOHO POLY 16/5/72. 1st perf? Cast: *Stage* 11/5/72, 15. Review:

Stage 25/5/72, 11. Comment: Performed under the collective title *Soho Double Act*, and *Social Circus*.

72.201 *Show Me the Way to Go Home* (Revue) Phil Woods and the company. THEATRE UPSTAIRS 16/5/72.* Glyn Grain, Billy Hamon, William Hoyland, Gareth Hunt, Philip Jackson, John Price, Pam Scotcher, Phil Woods. *Dir* Pam Brighton; *Dec* Mike Cook; *Light* Nick Hepple. Review: *Stage* 18/5/72, 16, 25/5/72, 29. Comment: Royal Court Young People's Theatre. "A beautifully put together little political show about the housing conditions in this country at the present time" (*Stage* 25/5).

72.202a *The Slave* (D, 2a) LeRoi Jones. DARK AND LIGHT 16/5/72. 1st perfd St. Mark's Playhouse, New York, 16/12/64; 1st British perf. Cast: *Stage* 4/5/72, 14. *Walker Vessels* Frank Cousins; *Grace* Joan Alcorn; *Easley* John Pullen. *Dir* Ian Wooldridge. Plot: *Bordman/4*, 400, *MacNicholas*, *Matlaw*, 416, *Nelson*, *Peterson/2*, *Salem*, *Vinson*. Reviews: *Stage* 25/5/72, 9; *Times* 18/5/72, 11. Comment: *Times* said the play was not as good as *Dutchman* because it lacked coherence. "Frank Cousins as this wordy non-idealist at times makes the long monologues difficult to follow, and there is a curious dichotomy in his portrait of a gunman" (*Stage*).

72.202b *The Tenant* (C,1a) Richard Crane. DARK AND LIGHT 16/5/72. 1st perfd, Pool, Edinburgh, Aug or Sept 1971. Cast: *Stage* 4/5/72, 14. *Landlord* John Pullen; *Tenant* Frank Cousins. *Dir* Ian Wooldridge. Reviews: *Stage* 25/5/72, 9; *Times* 18/5/72, 11. Comment: The plot involved a landlord demanding an ever-increasing rent from the tenant. It struck *Times* as "a rather aimlessly improvised joke." "A nicely judged bit of black comedy" (*Stage*).

72.203 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. SHAW 16/5/72.** 55 perf. Cast: *Stage* 25/5/72, 9; *Variety* 31/5/72, 59; *WWT/16*. *Orsino* John Turner; *Sebastian* Norman Eshley; *Antonio* Lewis Jones; *Valentine* David Neville; *Curio* Brian Sturney; *Sir Toby Belch* Windsor Davies; *Sir Andrew Aguecheek* Jonathan Cecil; *Malvolio* Peter Jeffrey; *Fabian* Gareth Armstrong; *Feste* Oscar Quitak; *Sea Captain* Robert Swales; *Olivia* Nyree Dawn Porter; *Viola* Vanessa Redgrave; *Maria* Ann Beach; *Sailors*, *Officers*, *Attendants* Paul Gale, Benjamin Gaule, Edmund Thomas, Elisabeth Day, Sheila Dunion. *Dir* Michael Bakewell; *Dgn* Christopher Lawrence; *Mus dir* Iwan Williams; *Light* Colin Wootton; *Ch* Pat Lovett; *Fight arr* Ian McKay; *Gen sm* Nigel Gordon. Reviews: *Birmingham Post* 17/5/72, 2; *Daily Mirror* 17/5/72, 18; *Guardian* 17/5/72, 10; *Illustrated London News* 1/7/72, 50; *New Statesman* 16/6/72,

847; *Spectator* 27/5/72, 820; *Stage* 25/5/72, 9; *Times* 17/5/72, 9; *Tribune* 2/6/72, 7; *Variety* 31/5/72, 59. Comment: Dolphin Theatre Company. "A lamentably-directed, crudely-acted, abominably-set production ... that would discredit many a school hall," with a matching performance from Vanessa Redgrave (*Guardian*); *Tribune* offered a slightly more charitable, though still negative view. Redgrave "removes Viola's poetry and substitutes a kind of hysterical fussiness. Why shout at Olivia in the willow cabin speech? Vocally, she has some intonations unexpectedly slack" (*Illustrated London News*). "A brightly engaging if uneven" production with Redgrave giving "a fetching performance" (*Variety*). *Spectator* dismissed this "miserable business," but commended Redgrave's "imaginative Viola." *Times* shared the negative opinions. *Daily Mirror* commended the production.

72.204 *Cartoons* (Revue) Bob Graham. HAMPSTEAD 17/5/72 (Lt). * Cast: *Stage* 4/5/72, 8. Dennis Blanch, Leo Dolan, Shervyn Henry, Michael Jeffries, Kate Quillan. *Dir* Peter Crichton Williams. Review: *Stage* 25/5/72, 10. Comment: Recreation Ground. "A brisk sortie into Feiffer-land. The show, which runs for a little under an hour, is made up of quick-fire sketches, cartoon-bubble dialogue, and some effective near mime passages" (*Stage*).

72.205a *Mighty Hanuman*. ALDWYCH 17/5/72. Cast: *WWT/16*. *Sugriva* Kesavadev; *Lakshmana* Haripad Ramakrishnan; *Rama* Mankompu; *Hanuman* Chathunny Panicker; *Lanka-Lakshmi* Pisharoty; *Ravana* Krishnan Nayar; *Sita* Kesavan Namboodiri; *Mandodari* Kudamalo. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup*, *Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.205b *Ravana's Outrage*. ALDWYCH 17/5/72. Cast: *WWT/16*. *Ravana* Krishnan Nayar; *Messenger* Bhaskaran; *Rambha* Padmanabhan. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup*, *Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.206 *Journey's End* (P, 3a) R. C. Sherriff. MERMAID 18/5/72; trfd to CAMBRIDGE 20/7/72. 170 perf. 1st perfd Apollo 9/12/28. Cast: *Stage* 25/5/72, 12; *Variety* 14/6/72, 60; *WWT/16*. *Captain Hardy* Christopher Hancock; *Lieutenant Osborne* James Maxwell; *Private Mason* Harry Landis; *Private Broughton* Jeremy Sinden; *2nd Lieutenant Raleigh* Christopher Good; *Captain Stanhope* Peter Egan; *2nd Lieutenant Trotter* Colin Prockter; *2nd*

Lieutenant Hibbert Bruce Robinson; *Sergeant Major Harry Walker*; *Colonel Ivor Danvers*; *German Soldier Steven Barnes*; *Soldier John Green*. *Dir* Eric Thompson; *Dgn* Alan Pickford; *Light* Michael O'Flaherty; *Sound* Ian Gibson; *Sm* Robert Gabriel; *Dsm* Joanna Gollins. Plot: Best/28, 54, Bull/1, Demastes/1, Fletcher, French, Hischak, Hochman, Law, Loney, 165, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 19/5/72, 2; *Christian Science Monitor* 4/8/72, 4; *Daily Mirror* 19/5/72, 18; *Guardian* 13/5/72, 11, 19/5/72, 10, 21/7/72, 10; *Illustrated London News* 1/7/72, 50; *Observer* 28/5/72, 31, 23/7/72, 26, 30/7/72, 31; *New Statesman* 4/8/72, 171; *Spectator* 27/5/72, 820; *Stage* 25/5/72, 12; *Times* 19/5/72, 11, 21/7/72, 9; *Variety* 14/6/72, 60. Comment: 69 Theatre Company. *Illustrated London News* reported that "the narrative of a few March days before the German offensive of 1918 brought the Mermaid Theatre to the deepest hush I remember in years: no need to say more." "Strangely enough, the play has not dated. It still exerts a tremendous grip. The Twenties dialogue may sometimes sound quaint, but the characters are utterly believable. It is splendidly acted by James Maxwell, Harry Landis, Christopher Good, and Peter Egan" (*Daily Mirror*). *Guardian* (13/5) praised the production itself, but felt the play never crossed the divide between pathos and tragedy. *New Statesman* had no reservations about the play being good and explained in detail. *Spectator* found it somewhat quaint and romanticized. *Times* (19/5) praised this "fine work" as "this magnificent revival" revealed. The first New York production (Henry Miller's 22/3/29) ran for 485 performances.

72.207a *The Rise of Ravana*. ALDWYCH 19/5/72. Cast: *WWT/16*. *Malyavan* Bhaskaran; *Mali* Kesavadev; *Sumali*, *Kumbakarana* Pisharoty; *Indra* Mankompu; *Vishnu*, *Vibhishana* Haripad Ramakrishnan; *Kaikasi* Kudamalo; *Young Ravana* Karunakaran. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup*, *Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.207b *Sons of Rama*. ALDWYCH 19/5/72. Cast: *WWT/16*. *Kusa* Padmanabhan; *Lava* Kesavan Namboodiri; *Satruguna* Mankompu; *Hanuman* Chathunny Panicker; *Sita* Kudamalo. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup*, *Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.208 *The Moon Is East, the Sun Is West* (Tragedy musical) Tokyo Kid Brothers. THEATRE UPSTAIRS

20/5/72; trfd to HAMPSTEAD 5/6/72. Reviews: *Stage* 15/6/72, 17; *Times* 8/6/72, 11. Comment: "It uses the form of a journey, based on a Chinese fable about a young Buddhist's quest for enlightenment ... the company play anonymously: so all one can offer is collective applause. They are not to be missed" (*Times*). Also performed at the Oval House around this time.

72.209 *The Lottery* (C, 4a) Patricia Welles. HAMPSTEAD 22/5/72.* Cast: *Stage* 4/5/72, 1. Lisa Daniely, Marj Eden, Philip Lowrie. *Dir* Ronald Hayman; *Dgn* Saul Radomsky. Reviews: *Birmingham Post* 24/5/72, 2; *Stage* 1/6/72, 13; *Times* 24/5/72, 15. Comment: "About three people inextricably bound together by their greed" (*Stage*, 4/5). "A three-ringed circus could not have eked out the baseless fabric of Miss Welles's insubstantial pageant" (*Times*).

72.210 *The Mahabharata* (Sanskrit epic) attributed to Vyasa. ALDWYCH 22/5/72. Cast: WWT/16. *Bhima*, Roudrabhima Chathunny Panicker; *Yudhistira*, Arjuna Mankompu; *Nakula* Bhaskaran; *Sahadeva* Kesavan Namboodiri; *Duryodhana* Haripad Ramakrishnan; *Sakuni* Kudamaloore; *Dussasana* Kesavadev; *Draupadi*, Malini Padmanabhan; *Keechaka* Krishnan Nayar; *Valala* Pisharoty; *Krishna*, Arjuna Karunakaran. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup*, *Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Reviews: *Birmingham Post* 23/5/72, 2; *Times* 23/5/72, 15. Comment: Kathakali Drama Company. World Theatre Season. *Times* had some difficulty in understanding the production because it was largely improvised. "Visually, there are some noble moments in this first Kathakali play in a sequence from another vast Hindu epic. One passage is the opening when the resplendent figures stand like a wall mosaic in gold and colours, with only their eyes moving. The second is at the night's end, after the stress is over, when Krishna blesses the audience"; however, explanatory notes would have been helpful (*Birmingham Post*).

72.211 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). RICHMOND 22/5/72.** *Tramp*, *Bishop*, *Manager* Stanley Beard; *Troppo*, *Slave* Michael Staniforth; *Jane*, *Assistant*, *Fiona* Ursula Barclay; *Timothy* Geoffrey Burrige; *Timothy's Mother*, *Heloise*, *Asphynxia*, *Marguerite* Janice Bean; *Timothy's Father*, *Inspector*, *Tom Smith*, *Ambrose*, *Uncle Zed* Geoffrey Adams; *Aunt Prue*, *Manicurist*, *Rowena*, *Waitress*, *Arms Dancer* Jeanne Varney; *Lady Raeburn*, *Anthea* Elisabeth Wade; *P.C. Boot*, *Electrode* John Eastham; *Fosdyke*, *Nigel* Nicholas Field; *Sir Clamsby Williams*, *Lord Augustine Shortford* David Webb. *Pres* Cameron Mackintosh, Harrogate Theatre; *Lic*, *Mgr dir*

Frederic Piffard; *Dir* James Verner; *Mus arr* Malcolm Clare; *Dgn* Andrew Brownfoot, Margaret Brownfoot; *Mus dir* John Alley; *Sc bld* Gerald Batty; *Sc* Joan Batty, Philip Jordan; *Cost* Mary Chambers, Susan Lister; *Ch* Malcolm Clare; *Co. mgr* Ronnie Scott Dodd; *Sm* Christopher Moreno; *Asm* Dickie Harris, Jean McArthur; *Bal mr* Michael Staniforth; *Press rep* Frank Rainbow. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF. Comment: A two-week engagement.

72.212a *Bhima and Baka*. ALDWYCH 23/5/72. Cast: WWT/16. *Kunthi* Kudamaloore; *Brahmana* Mankompu; *Sudeshna* Kesavan Namboodiri; *Brahmin Boy* Padmanabhan; *Baka* Kesavadev; *Bhima* Chathunny Panicker. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup*, *Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.212b *The Rake's Downfall*. ALDWYCH 23/5/72. Cast: WWT/16. *Keechaka* Krishnan Nayar; *Valala* Haripad Ramakrishnan. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup*, *Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.213 *Crete and Sergeant Pepper* (C, 3a) John Antrobus. COURT 24/5/72.* Cast: Findlater; Theatricalia; *Variety* 7/6/72, 59; WWT/16. *Sergeant Pepper* Bill Maynard; *Private Mulligan* James Hazeldine; *Gunner Jackson* Stephen Rae; *Corporal Jones* Bernard Gallagher; *Squaddie* Don Hawkins; *Sergeant Billings*, *Senior Officer* John McKelvey; *German Guard* Chris Malcolm; *Spotty Wetherall* Anthony Douse; *Camp Kommandant*, RSM Leonard Fenton; *An Officer* Raymond Francis; *German Guards* Jeremy Child, Brian Hall, Robert Hamilton, Don Hawkins; *Squaddies* Peter Childs, Robert Hamilton, Don Hawkins; *Dentist* Nicholas Smith; *German NCO*, *Redcap NCO* Brian Hall; *Naval Officer* Peter Childs; *Redcap Officer* Jeremy Child. *Dir* Peter Gill; *Dgn* Douglas Heap; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips. Plot: Vinson. Reviews: *Daily Mirror* 25/5/72, 16; *Guardian* 24/5/72, 10, 25/5/72, 12; *Illustrated London News* 1/8/72, 44; *Observer* 28/5/72, 31; *Spectator* 3/6/72, 861–62; *Stage* 1/6/72, 15; *Times* 25/5/72, 12; *Tribune* 2/6/72, 7; *Variety* 7/6/72, 59. Comment: English Stage Company. "Funny but ultimately overlong ... some excellent performances ... imaginatively staged by Peter Gill" (*Variety*). *Spectator* was somewhat pleased John Antrobus had written an amusing play, even if it did need some pruning. *Tribune* commended the mixture of Goonery, realism, and "an unobtrusive little didactic drama." A "strange blend of music hall cross talk, insane logic chopping, and seaside postcard vulgarity ... [but] only

spasmodically funny" (*Guardian* 25/5). "At worst, it is an insult to the intelligence of a five-year-old; at best, it will delight a keen fan of the Goons" (*Daily Mirror*).

72.214 *Krishna, the Diplomat and the Divine*. ALDWYCH 24/5/72. Cast: WWT/16. *Krishna* Karunakaran; *Brahmin* Kesavadev; *Brahmin* Pisharoty; *Arjuna* Mankompu/Haripad Ramakrishnan; *Balabhadra* Krishnan Nayar/Chathunny Panicker; *Kuchela* Kudamaloore; *Rukmini* Padmanabhan; *Satyabhama* Kesavan Namboodiri. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup, Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.215 *The Sons of Pandu*. ALDWYCH 25/5/72. Cast: WWT/16. *Bhima* Krishnan Nayar; *Draupadi* Padmanabhan; *Hanuman* Karunakaran; *Arjuna* Mankompu; *Kattala* Chathunny Panicker; *Kattalathi* Kudamaloore; *Siva* Kesavadev. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup, Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.216 *Day of Reckoning*. ALDWYCH 26/5/72. Cast: WWT/16. *Duryodhana* Krishnan Nayar; *Bhishma* Kudamaloore; *Karna, Abhmanyu* Pisharoty; *Messenger* Bhaskaran; *King, Yudhistira* Mankompu; *Valala* Haripad Ramakrishnan; *Prince Uttara* Karunakaran; *Princess Kesavan* Namboodiri; *Trigartha* Kesavadev; *Brahannala (Arjuna)* Chathunny Panicker; *Virata* Mankompu; *Princess Uttara* Padmanabhan. *Pres* Peter Daubeny; *Dir* Shankara Angadi; *Makeup, Cost dgn* Madhavan Parameswaran; *Ch* M. K. K. Nayar; *Mus* Embranthiri Hyderali. Comment: Kathakali Drama Company. World Theatre Season.

72.217 *The Little Man Is Off on His Own* (P) Ronald Groom. TOWER, CANONBURY, 26/5/72.* Cast: TTC. Review: *Stage* 1/6/72, 15. Comment: The play was about a schoolmaster who "tries to explain why he threw up his job, what he felt his mission to be, how he hoped to proclaim it to the world from a Cornish cowshed" (*Stage*).

72.218 *Will Wat, If Not, What Will?* (P) Steve Gooch. HALF MOON 26/5/72.* Cast: SHM. *John Ball* Maurice Colbourne; *Wat* Tyler Michael Irving; *Richard II* Mary Sheen; *Christopher Southfen* Ruth Seglow; *Thomas Baker* Sarah Dearsley; *William Walkworth* Robin Culver; *Salisbury* David Stockton; *Jack Straw* Peter Wickham; *Sudbury* Yvonne Gilan; *Hales* Terrence Dougherty. *Dir* Guy Sprung; *Dgn* Fay Barratt; *Mus* Robin Marsden. Reviews: *Observer* 25/6/72, 28; *Times* 16/6/72, 13.

Comment: "A study of the peasants' uprising" which benefits from a commonly held view of the material; "the production is bitter, honest, and theatrically electrifying" (*Times*).

72.219a *Duet for One Voice* (Monol) Jean Cocteau (anon trans of *Le bel indifférent*, 1940). HALF MOON 27/5/72. Cast: SHM.

72.219b *The Human Voice* (Monol) Jean Cocteau (anon trans of *La voix humaine*, 1930). HALF MOON 27/5/72.** Cast: SHM. Yvette Rees. *Dir* John Rees. Plot: Hochman, Patterson.

72.219c *Phantom of Marseille* (Monol) Jean Cocteau (anon trans of *Le fantôme de Marseille*, 1952). HALF MOON 27/5/72. Cast: SHM.

72.220 *A Chorus of Murder* (C thriller) Dennis Woodford. WIMBLEDON 29/5/72. 1st perfd King's, Edinburgh, 12/5/71. Irene Handl, Pat Kirkwood, Robert Cawdron, Fred Bryant, Elizabeth Hunt. *Dir* David Crosse. Comment: "A former music-hall showgirl, finds herself a potential victim for a murderer who is methodically working his way through the dancing troupe in which she appeared" (*Stage* 20/5/71, 20).

72.221 *Marlene Dietrich* (One-woman show). QUEEN'S 29/5/72. Cast: WWT/16. Reviews: *Daily Mirror* 30/5/72, 16; *Guardian* 30/5/72, 10; *Stage* 8/6/72, 13; *Variety* 7/6/72, 50. Comment: "The legend is alive and well ... To look at, phenomenal; to listen to, utterly commanding" (*Variety*). "Nearly every throaty song last night was greeted with near-hysterical applause" (*Daily Mirror*).

72.222 *The Possessed* (P) Andrzej Wajda (adpt of Albert Camus's drm of Fyodor M. Dostoyevsky's novel, 1871). ALDWYCH 29/5/72. 1st British perf thus? Cast: WWT/16. *Nicholas Stavrogin* Jan Nowicki; *Matriosha* Marta Rippel; *Tihon* Market Walczewski; *Narrator* Tadeusz Malak; *Alexey Kirilov* Andrzej Kozac; *Ivan Shatov* Alexander Fabisiak; *Lisa Drozdov* Hanna Halcewicz; *Maria Timofeyevna Lebyatkin* Izabela Olszewska; *Capt. Lebyatkin* Jerzy Binczycki; *Barbara Stavrogin* Zofia Niwinska; *Prascovya Drozdov* Celina Niedzwiecka; *Dasha Shatov* Maria Rabczynska; *Stepan Verkhovensky* Wiktor Sadecki; *Liputin* Janusz Sykutera; *Virginsky* Jerzy Baczec; *Student* Leszec Piskorz; *Lvanshin* Marian Slojkowski; *Alexey Wegorouich* Euzebiusz Luberadzki; *Maurice Nicolaevich* Raimund Jarosz; *Peter Verkhovensky* Wojciech Pszoniak; *Fedka* Kazimierz Kaczor; *Virginska* Wanda Kruszevska; *Schoolgirl* Danuta Maksymowicz; *Captain, Priest* Ferdynand Wojcik; *Marie Shatov* Elzbieta Karakoszka. *Pres* Peter Daubeny; *Dir*,

Dgn Andrzej Wajda; *Cost dgn* Krystyna Zachwatowicz. Reviews: *Birmingham Post* 30/5/72, 2; *Guardian* 30/5/72, 10; *Illustrated London News* 1/8/72, 44; *Observer* 4/6/72, 31; *Spectator* 10/6/72, 903; *Stage* 1/6/72, 13; *Times* 30/5/72, 8. Comment: Cracow Stary Theatre Company (Poland). World Theatre Season. "A brilliant production" if you know the story; "like reading Dostoevsky by flashes of lightning" (*Guardian*). *Times* picked fault with the adaptation although viewed on its own terms it and the production were fine.

72.223 *A Visit from the Family* (P) Tony Connor. LITTLE THEATRE CLUB 29/5/72 (Ln). 1st perf? Cast: *Stage* 25/5/72, 8. *George* Ian Price; *Constance* Sally Faulkner. *Dir* David Halliwell. Reviews: *Guardian* 13/6/72, 10; *Stage* 8/6/72, 13. Comment: Quipu. A part of Connor's trilogy with the shrewd wife dominating her husband; however, it was not entirely successful because of elusive allusions (*Guardian*).

72.224 *The Hostage* (P, 3a) Brendan Behan. THEATRE ROYAL, STRATFORD EAST, 30/5/72.** Cast: *Stage* 8/6/72, 13; *WWT/16*. *Monsewer* Ken Hill; *Patrick* Maxwell Shaw; *Meg Dillon* Eileen Kennally; *Mrs. Ropeen Genockey* Jean Boht; *Colette* Celia Salkeld; *Pig-eye* Ron Hackett; *Princess Grace* Walter Plinge; *Mr. Mulleady* Brian Murphy; *Miss Gilchrist* Patience Collier; *Leslie Williams* Philip Davis; *Die-on* James Booth; *Teresa* Mary Larkin; *Volunteer* Clive Barker; *Polish Sailor, Dog-fancier* Griffith Davies. *Pres* Gerry Raffles; *Dir* Joan Littlewood; *Dec, Light* Guy Hodgkinson; *Cost dgn* Willie Burt. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub. Reviews: *Birmingham Post* 1/6/72, 2; *Guardian* 29/5/72, 6, 31/5/72, 8; *New Statesman* 9/6/72, 801; *Observer* 4/6/72, 31; *Stage* 8/6/72, 13; *Times* 31/5/72, 12; *Tribune* 23/6/72, 11. Comment: Theatre Workshop. *Guardian* (31/5) thought the play surmounted the difficulties posed by contemporary political considerations, said it had been updated, and the "the production proves that the almost jazz-like fluidity of Miss Littlewood's approach has lost none of its magic." *Spectator* lamented Behan's death, caused indirectly by the success of the original production, and continued to lament Joan Littlewood's mode of staging. *Tribune* discussed how the production revealed "the current state of Joan Littlewood as a director." *Times* listed the production's new material which had been banned from original production by the censor; the production itself was "curiously muted."

72.225 *Red Cross* (P, 1a) Sam Shepard. PINDAR OF WAKEFIELD 30/5/72 (Ln).** Review: *Stage* 8/6/72, 13.

72.226 *Still Waters, The Story of the Canals* (Mus documentary) Mike Lucas (deviser). KING'S HEAD 30/5/72.* Review: *Stage* 8/6/72, 14. Comment: Mikron Theatre Company.

72.227 *The Tempest* (R) William Shakespeare. OPEN AIR 30/5/72.** Cast: *Stage* 8/6/72, 14; *WWT/16*. *Alonso* John Quentin; *Sebastian* Damien Thomas; *Prospero* Michael Denison; *Antonio* Darryl Kavann; *Ferdinand* Ian Mackenzie; *Gonzalo* Donald Pelmeare; *Adrian, Iris* Trader Selkirk; *Caliban* Gregory Floy; *Trinculo* Ian Talbot; *Stephano* James Bree; *Master, Juno* John Gay; *Boatswain* Neil Boorman; *Miranda* Celia Bannerman; *Ariel* Wayne Sleep; *Ceres* Hugh James. *Pres* David Conville; *Dir* Richard Digby Day; *Dgn* Kit Surrey; *Cost dgn* Hugh Durrant; *Light* Brian Benn; *Mus* Michael Sadler. Reviews: *Birmingham Post* 31/5/72, 2; *Illustrated London News* 1/8/72, 44; *New Statesman* 16/6/72, 847; *Stage* 8/6/72, 14; *Times* 31/5/72, 12. Comment: Michael Denison was "a somewhat declamatory Prospero" (*New Statesman*). *Times* was puzzled by Richard Digby Day's intentions as the production lacked a clear statement: "What emerges is something of a fancy dress show."

72.228 *Nobody Loves Wednesday* (CD, 2a) Allan Weiss. ARTS 31/5/72.* Cast: *Stage* 8/6/72, 14; *Variety* 14/6/72, 60; *WWT/16*. *Frank Stilson* Mel Taylor; *Caryl Graham* Liza Ross; *Gordon Graham* Douglas Lambert; *Jimmy Yastompsky* Mark Russel; *Gerta Graham* Elizabeth Bradley. *Pres* Howard Kent; *Dir* Malcolm Taylor; *Dec, Light* Brian Currah. Reviews: *Stage* 8/6/72, 14; *Times* 1/6/72, 9; *Variety* 14/6/72, 60. Comment: *International Herald Tribune* (27/5/72, 7) indicates this was the world premiere. "About the relationship between Frank, a young Negro homosexual and his white flatmate Gordon, in New York" (*Stage* 25/5/72, 1). *Variety* criticized the play's "dated theatrical conventionality. It makes the crudity, the pop sociology, etc., conspicuous and embarrassing." "Despite its fashionable subject ... as sweet and digestible as old fashioned American apple pie" (*Times*).

72.229 *Rent, or Caught in the Act* (Melo) David Edgar. UNITY 31/5/72. 1st perfd Harlow 5/5/72. Plot: Vinson, Weintraub. Review: *Stage* 8/6/72, 14. Comment: General Will Theatre Company.

72.230 *We Are All Niggers under the Skin* (P) Robert Ray. SOHO POLY 31/5/72. Comment: For a discussion of the play and production, see Morrison, 157-58.

72.231 *Magic for the Million* (P for children) Margaret Gibbs. ARTS 3/6/72.* Comment: MPS 367. Unicorn Theatre.

72.232 *Pretty Boy* (P) Stephen Poliakoff. COURT 4/6/72.* 1 perf. Cast: Findlater; *Stage* 8/6/72, 15; *Theatricalia*; *WWT/16*. Jill Meers, Michael Pennington, Elisabeth Sladen, Tony Steedman, George Sweeney, Nicholas Willatt. *Dir* Colin Cook; *Dgn* Keith Cheetham. Plot: Weintraub. Plot: Vinson. Review: *Stage* 8/6/72, 15. Comment: English Stage Company. Produced without decor.

72.233 *Two of Them* (C) Raymond Bantock. LITTLE THEATRE CLUB 4/6/72. 1st perf? Review: *Stage* 8/6/72, 13.

72.234a *Chushingura*. SADLER'S WELLS 5/6/72. Cast: *Variety* 28/6/72, 59; *WWT/16*. Utaemon Nakamura, Gangiro Nakamura, Enjaku Jitsukawa, Shikan Nakamura, Fukusuke Nakamura, Takenojo Ichimura, Tozo Nakamura, Matsue Nakamura. *Dir* Schochiku. Reviews: *Guardian* 6/6/72, 12; *Spectator* 17/6/72, 943; *Stage* 8/6/72, 15; *Times* 6/6/72, 13; *Variety* 28/6/72, 59–60. Comment: Kabuki theatre from Tokyo. "The novelty value for Occidental audiences can be riveting, however ... the program herein presented is overlong, at least by less patient western standards" (*Variety*). *Times* reported that "plenty of people have been waiting" to see Kabuki.

72.234b *Sumidagawa*. SADLER'S WELLS 5/6/72. Cast: *Variety* 28/6/72, 59; *WWT/16*. Reviews: *Guardian* 6/6/72, 12; *Spectator* 17/6/72, 943; *Stage* 8/6/72, 15; *Times* 6/6/72, 13; *Variety* 28/6/72, 59–60. Comment: Kabuki theatre from Tokyo.

72.235 95% *Man Made Fibre* (P, 1a) Alan West. PLAY ROOM 5/6/72 (Ln). 1st London perf. Review: *Stage* 15/6/72, 17. Comment: "An overlong but not bad social comment" (*Stage* 10/8/72, 19).

72.236 *Who Goes Bare?* (F, 2a) Richard Harris and Leslie Darbon. WIMBLEDON 5/6/72. 1st perfd Wyvern, Swindon, 16/5/72. *Minnie* Sheila Bernette; *Edward Manchip* Simon Merrick; *Brian Manchip* George Moon; *Mrs. Court Bending* Olive Lucius; *Joan Manchip* Sue Nicholls; *Mr. Butcher* Glyn Jones; *Nancy McSmith* Lynda Baron; *Maxie Maudlin* Frank Marlborough; *Police Sergeant* Sam Kydd; *Angus McSmith* Dominic Allan. *Mgr* Merton Civic Theatre Trust Ltd.; *Theatre mgr* Frank Tomsett; *Pres* David Gordon Productions; *Dir* Dennis Ramsden; *Dgn* Richard Berry; *Cost dgn* Judy Lloyd Rogers; *Light* Jonathan Gardner. Plot: French/2. Comment: MPS 269.

72.237 *Love's Labour's Lost* (C) William Shakespeare. ALDWYCH 6/6/72.** *Moth* Ian Sharp; *Dull* Trevor Martin; *Holofernes* Timothy West; *Jaquenetta* Vivienne

Martin; *Nathaniel* Ronnie Stevens; *French Princess* Prunella Scales; *Boyet* Henry Moxon; *Berowne* Timothy Dalton; *Rosaline* Delia Lindsay. *Dir* Toby Robertson; *Dgn* Robin Archer; *Mus* Carl Davis. Reviews: *Birmingham Post* 7/6/72, 2; *Christian Science Monitor* 30/6/72, 15; *Guardian* 7/6/72, 8; *Illustrated London News* 1/8/72, 44; *New Statesman* 16/6/72, 847; *Stage* 15/6/72, 17; *Times* 7/6/72, 10. Comment: Prospect Theatre Company. The play had been updated, with, for example, the "gallants disguised, not merely as 'Muscovies', but as Russian spacemen, complete with theme music from the BBC Space Studio" (*New Statesman*). *Guardian* disliked the astronauts but said this pop art production, "restlessly over-inventive," "still has that quality of festive exuberant gaiety." *Times* objected to the whole pop approach (played merely for fun) because it failed to recognize that the play "is stylistically an elitist comedy written from an anti-elite point of view."

72.238 *King Lear* (T) William Shakespeare. ALDWYCH 7/6/72.** Cast: *WWT/16*. *Earl of Kent* Trevor Martin; *Earl of Gloucester* John Bailey; *Edmund* Mark Jones; *King Lear* Timothy West; *Goneril* Sheila Ballantine; *Regan* Vivienne Martin; *Cordelia* Jill Dixon; *Duke of Albany* Christopher Burgess; *Duke of Cornwall* Ralph Watson; *Duke of Burgundy*, *Captain* Ronald Smerczak; *King of France* James Snell; *Edgar* Timothy Dalton; *Oswald* Michael Graham Cox; *Knight*, *Old Man*, *Doctor* Henry Moxon; *Fool* Ronnie Stevens; *Gentleman* Michael Percival; *Curran*, *Messenger* James Snell. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Dir* Toby Robertson; *Dec* Robin Archer; *Mus* Carl Davis. Reviews: *Birmingham Post* 8/6/72, 2; *Christian Science Monitor* 30/6/72, 15; *Illustrated London News* 1/8/72, 44; *Stage* 15/6/72, 17; *Times* 8/6/72, 11. Comment: Prospect Theatre Company. "A straightforward production" with Timothy West as a "humanly interesting," non-mythological Lear (*Christian Science Monitor*). *Times* respected "West's powers of observation," but his Lear failed to be moving.

72.239 *An Othello* (P) Charles Marowitz (based on William Shakespeare). OPEN SPACE 7/6/72. 1st perfd Wiesbaden May Festival 26/5/72; 1st British perf. Cast: *Theatricalia*; *WWT/16*. *Desdemona* Judy Geeson; *Othello* Rudolph Walker; *Iago* Anton Phillips; *Cassio* David Scofield; *Brabantio* Edward Phillips; *Duke* Malcolm Storry; *Lodovico* Richard Monette. *Dir* Charles Marowitz; *Dec* Robin Don; *Light* Roger McDonald. Reviews: *Christian Science Monitor* 8/7/72, 8; *Guardian* 9/6/72, 10; *New Statesman* 16/6/72, 846–47; *Spectator* 17/6/72, 941–42; *Stage* 15/6/72, 19; *Times* 22/4/72, 14, 9/6/72, 9; *Tribune* 23/6/72, 11. Comment: *New Statesman* noted there were numerous non-Shakespearean interpolations

and that Marowitz's play was "a sardonic comedy, seeking to alienate rather than involve our sympathies." *Spectator* said it was impossible to relate Shakespeare's work to "either the Old South or contemporary urban America" as Marowitz attempts to do. *Times* (9/6) opined Marowitz should have gone much further and "treated the text with even less respect."

72.240 *Plays for Rubber Go-Go Girls II* (P) Chris Wilkinson. KING'S HEAD 7/6/72.** Plot: Bull/3. Reviews: *New Statesman* 23/6/72, 880; *Stage* 15/6/72, 19. Comment: *New Statesman* described the play as "derivative."

72.241 *The Alchemist* (C, 2a) Ben Jonson. YOUNG VIC 8/6/72.** Cast: *Stage* 1/6/72, 1; *Variety* 28/6/72, 59. *Face* Nigel Hawthorne; *Subtle* Ian Trigger; *Dol Common* Denise Coffey; *Dapper* Richard Kane; *Druggier* Andrew Robertson; *Sir Epicure Mammon* Paul Brooke; *Surly* Gavin Reed; *Ananias* Julia McCarthy; *Tribulation* Joan Heal; *Kastril* Terry Scully; *Dame Pliant* Joanna Wake; *Lovewit* Trevor Peacock; *Officer* Seymour Matthews; *Extras* Barbara Courtney, Alun Lewis, David Wynn. *Dir* Frank Dunlop; *Sc dgn* Nadine Baylis; *Light* Liz Wells. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holzknecht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 9/6/72, 2; *Illustrated London News* 1/8/72, 44; *New Statesman* 16/6/72, 847; *Stage* 15/6/72, 19; *Times* 9/6/72, 9; *Variety* 28/6/72, 59. Comment: *New Statesman* noted Frank Dunlop had updated the play with contemporary references. "The main trouble with the production is its lack of enthusiasm for Jonson's language which, as in the speeches for Sir Epicure Mammon, is not solely functional. Jonson loved a phrase, and we are too rarely conscious of this in a revival where speed must govern" (*Illustrated London News*). "A funny show superbly played and imaginatively staged for its arena presentation" (*Variety*). *Times* found the plot seemed muddled by the mode of presentation.

72.242 *The Catching of the Querle* (P for children) Brian Wright. GREENWICH 8/6/72 (m).* Review: *Stage* 15/6/72, 19.

72.243 *French Dressing* (P) Georges Feydeau (trans Clyde Jones of *Tailleur pour dames*, 1887). TOWER, CANONBURY, 9/6/72. Cast: TTC. Plot: Hochman.

72.244 *Candlelight and Babylon* (P) Don Roberts. QUESTORS 10/6/72.* Cast: QTA. Comment: "This production is described as a bitter-sweet but humorous comment on one man's life. Other descriptions include a whimsical fantasy, a humorous plot about people, or a fairytale for adults. Like many fairytales there is an

undercurrent of horror and menace" (*Middlesex County Times* 9/6/72, 9).

72.245 *Today and Tomorrow* (Revue). MAY FAIR 11/6/72. 1st perf? Cast: *Stage* 11/5/72, 16. Ian Calvin, Barbara Farrell, Anne Langford, Steven Cole, Graham Jolley. *Pres* Alastair Gordon, Barrie Stacey; *Dir* T. Leslie Jackson. Review: *Stage* 22/6/72, 13. Comment: Performed only on Sundays, with 2 perf each Sunday.

72.246 *Architruc* (P, 1a) Robert Pinget (anon trans of his play, 1962). PINDAR OF WAKEFIELD 12/6/72 (Ln).**

72.247 *Crewe Station at 2 a.m.* (Parable) Tony Connor. LITTLE THEATRE CLUB 12/6/72 (Ln). 1st perf? Reviews: *Guardian* 13/6/72, 10; *Stage* 15/6/72, 19. Comment: Quipu. The play was the third part of a trilogy, with all three parts being performed at the Little 18/6/72 in the evenings. "Taken all together, the three parts of *I Am Real and So Are You* fall short of the expectations raised" (*Guardian*).

72.248 *For Sylvia* (P) John Harding and John Burrows. LAMB AND FLAG 12/6/72 (Ln); trfd to KING'S HEAD c. 10/7/72 (Ln).* Plot: Vinson. Reviews: *Guardian* 29/6/72, 10; *Observer* 25/6/72, 28; *Stage* 22/6/72, 15, 13/7/72, 15; *Times* 20/6/72, 11. Comment: Recreation Ground. About RAF pilots during the Battle of Britain and performed by the authors. "Novel and endearing in technique and performance" (*Guardian*). "As deft and accurate a piece of work as the cult of wartime nostalgia has yet produced" (*Times*).

72.249 *Hans Kohlhaas* (P, 2pt) James Saunders (based on Heinrich von Kleist, "Michael Kohlhaas," 1810; trans Martin Greenberg). QUESTORS 12/6/72.* Cast: QTA.

72.250 *Just Before Dawn* (Thriller, 2a) Terence Kelly (adpt of Elleston Trevor, *A Place for the Wicked*, 1968). RICHMOND 12/6/72.* Cast: *Stage* 8/6/72, 8. *Stan* Walter McMonagle; *Fay* Carol Austin; *Mike* Robin Hunter; *Alec* Christopher Reich; *Ron* Christopher Matthews; *Chris* Sally Smith; *Laura* Jennifer Marriott; *Marcel* David Harrison; *Bouchard* Rex Graham. *Lic*, *Mgr dir* Frederic Piffard; *Dir* Alexander Doré; *Dgn* John C. Piper; *Bm* John Jackson; *Press rep* Joan Yudkin; *Pd mgr* Salvin Stewart; *Tech dir* Cyril Booth; *Elect* Keith Russell; *Bom* Win Atkinson; *Sm* Malcolm Chilton; *Dsm* Justine Elliott; *Asm* Simon Woodroffe, John Cruickshank; *Mus dir* Joseph Alexander. Review: *Stage* 22/6/72, 15. Comment: A two-week engagement.

72.251 *A Night with Mrs. Da Tanka* (C) William Trevor. KING'S HEAD 12/6/72 (Ln). 1st perfd BBC-1 TV 11/9/68;

1st stage perf? *Mr. Miles*on Vernon Dobtcheff; *Mrs. Da Tanka* Doreen Mantle. *Dir* Jeremy Young. Plot: Vinson. Reviews: *New Statesman* 23/6/72, 880; *Stage* 22/6/72, 13; *Times* 15/6/72, 11. Comment: Basement Theatre. *New Statesman* praised William Trevor for writing “sensitivity and sensibly about the withered spinster ... Those who don’t succumb when Mrs. da Tanka grabs at them will be made to feel endlessly guilty for their selfishness” Mrs. Da Tanka is a wonderful role but needed to be matched with an equal one for her male opponent (*Times*).

72.252 *Hitler Dances* (P) Howard Brenton. THEATRE UPSTAIRS 13/6/72.** Cast: Findlater. Kevin Costello, Amaryllis Garnett, Linda Goddard, Carole Hayman, Tony Rohr. *Dir* Max Stafford-Clark. Plot: Hochman, Vinson. Review: *New Statesman* 23/6/72, 879–80; Comment: Traverse Theatre Workshop. *New Statesman* said the piece was “energetically played,” but “it is neither particularly trenchant nor very tightly organised.”

72.253 *The Mating Game* (FC, 2a) Robin Hawdon. APOLLO 14/6/72. 427 perf. 1st perfd Yvonne Arnaud, Guildford, 24/6/69. Cast: *Stage* 22/6/72, 13; *Theatricalia*; *Variety* 28/6/72, 59; *WWT/16*. *Draycott Harris* Clive Francis; *Honey Tooks* Aimi MacDonald; *James Harris* Terry Scott/Jimmy Logan; *Julia Carrington* Julia Lockwood/Joan Hemingway; *Mrs. Finney* Avril Angers. *Pp* Apollo Theatre Co. Ltd.; *Mgr dir* Prince Littler; *Mgr* Bernard Albrow; *Pres* Ray Cooney, John Gale; *Dir* Ray Cooney; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Sm* Neville Granger; *Dsm* Joan Hemingway; *Asm* Peter Abbott, Sally Bentley; *Wm* Joan Littlewood; *Carp* Jack Beaumont; *Assist dgn* John Dukes; *Press rep* Torrington Douglas; *Sc bld*, *Sc Vch* Mara Ltd. Plot: Loney. Reviews: *Birmingham Post* 15/6/72, 2; *Daily Mirror* 15/6/72, 18; *Guardian* 15/6/72, 12; *Illustrated London News* 1/8/72, 44; *New Statesman* 28/7/72, 136; *Observer* 18/6/72, 31; *Spectator* 24/6/72, 982; *Stage* 22/6/72, 13; *Times* 15/6/72, 11; *Tribune* 23/6/72, 11; *Variety* 28/6/72, 59. Comment: “Bright, frothy and quite funny until it runs out of steam fifteen minutes from the end ... stars Julia Lockwood in panties and bra and Aimi Macdonald also stripped right down to the bare essentials” (*Daily Mirror*). “A typical West End sex-comedy: ... it combines maximum titillation with minimum offence” (*Guardian*). “Follows the old rules of delaying any sexual transaction until the last curtain” (*Times*).

72.254 *To the Hot Toe* (C with mus) Dalt Wonk. MERCURY 16/6/72. 1st British perf. Shirley Hall, Peter Powell, Josephine Sacabo, Dalt Wonk. *Dir* Dalt Wonk. Reviews: *Spectator* 24/6/72, 982; *Stage* 29/6/72, 17. Comment: Bird in Hand Theatre Company. *Spectator*

reported the five actors on stage outnumbered the audience; the incompetent production was a waste of time.

72.255 *Jinks* (P, 1a) Amos Mokadi. ACT INN 19/6/72 (Ln).* Margaret Roberton, Inigo Jackson, Peter Cartwright. Review: *Stage* 29/6/72, 16. Comment: “Set in modern Israel, it deals ostensibly with an architect, his wife who has a passionate obsession for her own four walls, and an intruder, one Jinks, who once rescued her husband from the burning wreckage of a plane in wartime and who also seems to have supernatural powers” (*Stage*).

72.256 *The Merchant of Venice* (C [5a]) William Shakespeare. ALDWYCH 22/6/72.** Cast: RSCA; *Stage* 29/6/72, 16; *Theatricalia*; *WWT/16*. *Duke* Richard Mayes; *Antonio* Tony Church; *Salerio* Denis Holmes; *Solanio* Kwesi Kay; *Salarino* Matthew Roberton; *Bassanio* Bernard Lloyd; *Gratiano* Roger Rees; *Lorenzo* David Calder; *Leonardo* Nickolas Grace; *Shylock* Emrys James; *Tubal* Forbes Collins; *Jessica* Alison Fiske; *Launcelot Gobbo* Peter Geddis; *Old Gobbo* Gordon Gostelow; *Portia* Susan Fleetwood; *Nerissa* Lynn Dearth; *Balthazar* Michael Shannon; *Maid* Marion Lines; *Prince of Morocco* Robert Ashby; *Prince of Arragon* Peter Woodthorpe. *Dir* Terry Hands; *Dgn* Timothy O’Brien; *Cost dgn* Timothy O’Brien, Tazeena Firth; *Light* Stewart Leviton; *Mus* Guy Woolfenden; *Sm* Frank Stevens. Reviews: *Daily Mirror* 23/6/72, 16; *Guardian* 23/6/72, 10; *Illustrated London News* 1/9/72, 65; *New Statesman* 7/7/72, 29; *Spectator* 1/7/72, 22; *Stage* 29/6/72, 16; *Times* 23/6/72, 9; *Tribune* 14/7/72, 11. Comment: Royal Shakespeare Company. *Guardian* was disappointed with this revival which was “subdued,” “dismally undercast,” and lacking discernable direction. *Spectator* observed this transfer from Stratford lacked the original scenery which contributed a great deal to the effectiveness of the production. *New Statesman* echoed that view, but commended the performances of Emrys James and Susan Fleetwood. “A curiously lackadaisical production” (*Tribune*). “We waited for our pound of flesh and were fobbed off with four ounces of licquorice allsorts. Humour is not a strong point in this Shakespeare play, nor is frivolity. Yet the production lays stress on both these qualities. The setting is supposed to be 16th Century Venice, but some of the scenes have an atmosphere of Henley on Thames in the 1920’s” (*Daily Mirror*). *Times* described Terry Hands’s production as “tactful and romantic.”

72.257a *Orison* (P, 1a) Fernando Arrabal (anon trans of *Oraison*, 1965). PINDAR OF WAKEFIELD 22/6/72.** Plot: Matlaw, 40.

72.257b *Score* (P, 1a) Lyndon Brook. PINDAR OF WAKE-

FIELD 22/6/72.** Plot: Fletcher.

72.258a *Lifeline* (P) Frank Wyman. KINDRED CENTRE 23/6/72. 1st perf? Review: *Stage* 6/7/72, 17. Comment: Performed under the collective title *Naked on a Trampoline*. The collective title was “obscure, not to say irrelevant, for the image conjured up by this title has no discernible connection with the plays ... *Lifeline* was the more readily accessible, being a conventionally presented brief exposure of human loneliness and man’s basic need of a lifeline to help him through his difficult existence” (*Stage*).

72.258b *Lou* (P) Hilton Root. KINDRED CENTRE 23/6/72. 1st perf? Review: *Stage* 6/7/72, 17. Comment: Performed under the collective title *Naked on a Trampoline*. The play was “a ritual for three American rustics, concerning the sexual prowess of the absent Lou, whose presence they invoke in word and wishful action” (*Stage*).

72.259 *The Sensation Novel* (P) W. S. Gilbert and Andrew Branch (mus). ORANGE TREE 23/6/72 (Ln). 1st perfd Royal Gallery of Illustration 30/1/1871; 1st perf this version. John Tordoff, Catherine Crutchley, Joan Kennedy, Brian Hewlett, Alister Cameron. *Dir* Michael Richmond; *Mus* Andrew Branch; *Dgn* Mary Moore. Review: *Stage* 29/6/72, 17. Comment: Richmond Fringe. “Michael Richmond’s direction squeezes as much originality as possible out of the predictable text, and the cast, headed by John Tordoff in a couple of studies of Victorian eccentricity which have the true Gilbertian spirit, play with remarkable enthusiasm” (*Stage*).

72.260a *Time, Life, Sex and You Know What* (P) James Hepburn. QUESTORS 23/6/72.* Cast: QTA. Reviews: *Middlesex County Times* 30/6/72, 10; *Stage* 29/6/72, 20. Comment: *Stage* said the piece was not really a play, more a “theatrical experience”: the “author lacks feeling for words, any sense of dramatic form.”

72.260b *The Time-Keeper* Tony Gariff. QUESTORS 23/6/72.* Cast: QTA. Reviews: *Middlesex County Times* 30/6/72, 10; *Stage* 29/6/72, 20. Comment: A “study of a young man, obsessed by timepieces, interviewed by a woman in the firm making them ... builds up effectively through economical dialogue” (*Stage*).

72.261 *Steam* (Ent) Mike Green and Alan Chambers (devisers). QUESTORS 24/6/72 (Lt). Cast: QTA.

72.262 *Norman Ruins, the Man and the Myth* (Revue). ROUNDHOUSE 26/6/72. 7 perf. Simon Jones, Rob Whitehouse, Steve Thorn, Iain Cameron. Reviews: *Spectator* 1/7/72, 22; *Times* 27/6/72, 10. Comment: The Cambridge

Footlights. “Little evidence of ... sharpness of wit” (*Spectator*). “This is entertainment that leaves you wanting less” (*Times*).

72.263 *Po’ Miss Julie* (P) Herb Greer (adpt of August Strindberg, *Fröken Julie*, 1889). HAMPSTEAD 26/6/72. 1st British perf. Cast: WWT/16. *Christine* Joan Anne Maynard; *John* Lon Satton; *Julie* Gabrielle Drake; *Massa Nixon* Robert MacLeod. *Dir* Peter Crichton Williams; *Dec* Saul Radomsky; *Light* David St. John. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Reviews: *Birmingham Post* 27/6/72, 2; *Christian Science Monitor* 8/7/72, 8; *Stage* 6/7/72, 15; *Times* 27/6/72, 10. Comment: “Strindberg blacked-up for the Deep South, with race hatred replacing class antagonism,” but handled poorly and the result was a “lamentable evening” (*Times*).

72.264 *The Secretary Bird* (C, 2a) William Douglas Home. RICHMOND 26/6/72.** Plot: Fletcher, Loney, Vinson, Weintraub. Comment: The cast included Hubert Gregg as Hugh Walford. A one-week engagement.

72.265 *Son et Lumière of Canonbury Tower* Hugh Ross Williamson. TOWER, CANONBURY, 26/6/72. Cast: TCC.

72.266 *Swimming Pools and Chandeliers* (P, 1a) Peter King. LITTLE THEATRE CLUB 26/6/72 (Ln). 1st perf? *Fion* Alex Marshall; Michael Harbour, Michael McClain. *Dir* Roger Pine. Review: *Stage* 6/7/72, 16. Comment: Quipu. This triangle play “takes a look at three sides of shattered love and comes down on the side of compromise” (*Stage*).

72.267 *The Manipulated Man* (P) David Parker (adpt of Esther Vilar’s book, *Der Dressierte Mann*, 1971). BUSH 27/6/72.* Cast: *Stage* 29/6/72, 16. Yvette Rees, Brian McDermott, Eve Barefoot. *Dir* Nicholas Newton. Review: *Spectator* 1/7/72, 22. Comment: Alternative Theatre Company. “Turned out to be a reading of excerpts from Miss Vilar’s book interrupted by sketches purporting to illustrate its thesis” (*Spectator*).

72.268 *Trelawny* (Mus, 2a) Aubrey Woods (lyr, bk; adpt of Arthur W. Pinero, *Trelawny of the “Wells,”* 1898) and George Rowell (lyr, bk) and Julian Slade (mus, lyr). SADLER’S WELLS 27/6/72; trfd to PRINCE OF WALES 3/8/72. 177 perf. 1st perfd Theatre Royal, Bristol, 12/1/72. Cast: *Stage* 6/7/72, 15; Theatricalia; WWT/16. *Mr. Mossop* Roy Skelton/Timothy Kightley; *Barker, George* Dudley Stevens/Graham Allum; *Albert* Kenneth Shanley; *Arthur Gower* John Watts; *Mrs. Mossop* Veronica Clifford; *Tom Wrench* Ian Richardson; *Ferdinand Gadd* David Morton/Phillip Hinton; *Augusutus*

Colpoys Teddy Green/John Parker; *Mrs. Telfer* Betty Benfield; *James Telfer* John Gower/Brendan Barry; *Wells Actor*, *Charles*, *Princes Stage Manager* Robert Lister; *Evie Pellat* June Austen; *Wells Stage Staff* Dudley Stevens, Richard Thornton, Kenneth Shanley, David Goodland, Jean Hampson, Yvonne Lloyd, Tina Spooner; *Shirley Dianne Roberts*; *Mr. Ablett*, *Mr. Denzil* Nicholas Loukes; *Avonia Bunn* Elizabeth Power; *Rose Trelawny* Gemma Craven/Hayley Mills; *Sir William Gower* Max Adrian/Timothy West; *Miss Trafalgar Gower* Joyce Carey/Rosamund Greenwood; *Clara de Foenix* Jean Hampson/Jeanette Ranger; *Captain de Foenix* John Quayle/Paul Spinetti; *Princes ASM* David Goodland/David Rome; *Miss Brewster* Yvonne Lloyd/Carol Hall. *Pres* Veronica Flint-Shipman, Cameron Macintosh; *Dir* Val May; *Dgn* Alexander McPherson; *Ch* Bob Stevenson; *Assoc ch* Teddy Green; *Light* Jeremy Godden; *Assist dir* Lucy Fenwick; *Sm* Richard Smerdon; *Dsm* Christine McMurrich. Plot: Gänzl, Kennedy, OTF. Reviews: *Birmingham Post* 28/6/72, 2; *Stage* 6/7/72, 15; *Times* 28/6/72, 13. Comment: MPS 360, 377. *Times* reported a partisan audience overreacted to "Julian Slade's colourless music and contrived lyrics," while the acting was indifferent. *Stage* described the piece was "authentic Pinero transformed with sympathy, tact and taste into a rousing, touching, colourful show," but it needed trimming.

72.269 *Hedda Gabler* (P, 4a) Henrik Ibsen (adpt John Osborne of Ibsen's play, 1891). COURT 28/6/72.** 33 perf. 1st perf this adpt. Cast: Findlater; *Stage* 6/7/72, 15; *Theatricalia*; *Variety* 9/8/72, 56; *WWT/16*. *George Tesman* Ronald Hines; *Hedda Tesman* Jill Bennett; *Juliana Tesman* Mary Merrall; *Mrs. Elvsted* Barbara Ferris; *Judge Brack* Denholm Elliott; *Eilert Lovborg* Brian Cox; *Berthe* Anne Dyson. *Dir* Anthony Page; *Dgn* Alan Tagg; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips; *Assist dir* Anton Gill; *Dsm* Robert D. Hendry. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 29/6/72, 2; *Christian Science Monitor* 8/7/72, 8; *Guardian* 29/6/72, 10; *Illustrated London News* 1/9/72, 65; *New Statesman* 7/7/72, 29; *New York Times* 26/8/72, 16; *Observer* 2/7/72, 29; *Spectator* 8/7/72, 60; *Stage* 6/7/72, 15; *Times* 29/6/72, 13; *Variety* 9/8/72, 56. Comment: English Stage Company. *Guardian* said Osborne's translation possessed "a hammer-blow pugency," and his *Hedda* "was born bored." *New Statesman* thought Anthony Page had allowed the production to be controlled by Osborne's personal opinion of *Hedda* (quoted in the review). However, for *Christian Science Monitor* this was "the most riveting" production of the play, and was "amazed by Osborne's faithfulness to Ibsen and the great authority he derived from this faithfulness."

Variety observed Jill Bennett's *Hedda* "discloses little of the bored woman's complexity," and this accorded with Osborne's view. "A wonderfully ironical evening" (*Observer*). *Times* was left feeling the production had thoroughly explored the characters's past.

72.270 *Die Verkannte Grosse* [Unrecognised Greatness] (P) Wolfgang Ebert. THE PLACE 28/6/72. 1st Aachen 1972 as *Der Mord Zum Sonntag*; 1st British perf. Cast: *Stage* 15/6/72, 16.

72.271a *The Inhabitants* (P, 1a) Olwen Wymark. SHAW 29/6/72 (Lt). 1st perfd Close, Glasgow, 8/3/67. Edmund Thomas, Patricia Perry, David Neville. Plot: Bull/1. Review: *Stage* 6/7/72, 15. Comment: This "double-bill "provided a heavily intellectual two-hour banquet when perhaps an hour's snack would have proved more digestible. It would also have solved some of the audience's transport home problems" (*Stage*).

72.271b *Nitrogen* (P) René de Obaldia (anon trans of *L'agote*, 1961). SHAW 29/6/72 (Lt). 1st British perf Yvonne Arnaud, Guildford, 22/10/67. Review: *Stage* 6/7/72, 15. Comment: "Ben Gaule as the mother" gave a good performance" (*Stage*).

72.272 *The Lower Depths* (D, 4a) Maxim Gorky (trans Kitty Hunter and Jeremy Brooks of *Na dne*, 1902). ALDWYCH 29/6/72.** Cast: RSCA; *Stage* 6/7/72, 15; *Theatricalia*; *WWT/16*. *Mikhail* Tony Church; *Vasslissa* Heather Canning; *Natasha* Lisa Harrow; *Abram Medvedev* Richard Mayes; *Bubnov* Peter Geddis; *Andrey Kleshch* Morgan Sheppard; *Anna* Lynn Dearth; *Nastya* Alison Fiske; *Kvashnya* Lila Kaye; *The Baron* Richard Pasco; *Satin* Bernard Lloyd; *Actor* Peter Woodthorpe; *Vasska Pepel* Mike Pratt; *Luka* Gordon Gostelow; *Alyoshka* Nickolas Grace; *Tartar* Robert Ashby; *Krivoy Zob* David Calder; *Beggar* Ted Valentine; *Doll Seller* Marion Lines; *Police Inspector* Forbes Collins. *Dir* David Jones; *Dgn* Timothy O'Brien; *Cost dgn* Tazeena Firth, Timothy O'Brien; *Light* Stewart Leviton; *Sm* Frank Stevens. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Kabatchnik, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 30/6/72, 2; *Guardian* 30/6/72, 10; *Illustrated London News* 1/9/72, 65; *New Statesman* 7/7/72, 29; *Observer* 2/7/72, 29; *Spectator* 8/7/72, 60; *Stage* 6/7/72, 15; *Times* 30/6/72, 11; *Tribune* 14/7/72, 11. Comment: Royal Shakespeare Company. The production lasted over three hours. *Guardian* noted this successful production avoided sentimentalizing Gorky's characters; Timothy O'Brien's set was "superlative." *Observer* also praised the set for this "respectable account" of the play. *Spectator* thought David Jones had not applied the same

perception to *The Lower Depths* as he had to *Enemies* (71.247). *Tribune* commended the production and said it was much better than the RSC's previous production (62.154). *Times* wondered whether the play could ever be performed satisfactorily by British actors, though there were some fine individual performances here.

72.273 *Ti-Kin* (C) Kathleen Hounsell-Roberts. LITTLE THEATRE CLUB 2/7/72; trfd to ROYAL COMMONWEALTH SOCIETY 10/7/72. Cast: *Stage* 29/6/72, 20. *Ti-Kin* Rowan Stuart; *Mai* June Lewis; *Xu* Frank Lyons, Barry Whittaker. Review: *Stage* 6/7/72, 20. Comment: "About sex, Buddhism and Vietnam" (*Stage* 29/6/72, 20).

72.274 *The Bear* (F, 1a) Anton Chekhov (anon trans of *Medved*, 1888). LAMB AND FLAG 3/7/72 (Ln).** Cast: *Stage* 29/6/72, 15. Cleo Sylvestre, Gerry Small, Christopher Asante. *Dir*, *Dgn* Hovhannes I. Pilikian. Plot: French, Hochman, Matlaw, Walford. Review: *Stage* 13/7/72, 16. Comment: Cervantes Players (an all-Black theatre company). "In his direction, Hovhannes I. Pilikian apparently sees the play as broad farce and his all-male cast externalise like crazy" (*Stage*).

72.275 *The Lesson* (P, 1a) Eugène Ionesco (anon trans of *La leçon*, 1951). PINDAR OF WAKEFIELD c. 3/7/72 (Ln).** Cast: *Stage* 6/7/72, Shaun Curry, Sue Lane, Judy Warner. *Dir* Kenneth Chubb. 10. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Walford.

72.276 *The Shoemaker's Holiday* (Pleasant C of the Gentle Craft) Thomas Dekker. BANKSIDE GLOBE 3/7/72.** Cast: *Stage* 13/7/72, 16; *WWT/16*. *Sir Hugh Lincoln* Oliver Smith; *Lord Mayor Oteley* John Byron; *Cornwall* Michael Carter; *Rowland Lacy* Norman Comer; *Askew* Paul Lally; *Simon Eyre* Douglas Campbell; *Margery Ann* Casson; *Hodge* James Tomlinson; *Firk* John Halstead; *Jane Kay* Barlow; *Sybil* Ann Windsor; *Rose* Bronwen Williams; *Dodger* Michael Jackson; *Hammon* Rowland Davis; *Scott* Stephen Wheldon; *Boy* John Pitt; *Dutch Skipper* Russell Falconer; *The King* James Smith; *Drabs*, *Seamstresses*, *Maids* Susan Wooldridge; *Apprentices*, *Soldiers*, *Servants* Michael Carter, Russell Falconer, Michael Jackson, Paul Lally, John Pitt, James Smith. *Dir* Douglas Campbell; *Mus* Dominick Argento; *Sm* Chris Miles; *Dsm* Caroline Mylon. Plot: Best/37, 409–10, French/2, Gassner, Hochman, Holzkecht, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 4/7/72, 2; *Christian Science Monitor* 8/7/72, 8; *Guardian* 1/7/72, 10, 4/7/72, 8; *Spectator* 22/7/72, 143; *Stage* 13/7/72, 16; *Times* 4/7/72, 9. Comment: Sheffield Crucible Theatre. The production included "musical interventions" and had "a uniform style of grotesque pantomime joviality" that

failed to delineate differences in social classes in the play (*Guardian*). The production was so bad that *Spectator* left at the interval. *Times* described what the theatre was really like which was nothing like what "Bankside Globe" conjured up; the performances were "generalized and automatic."

72.277 *The Front Page* (CD, 3a) Ben Hecht and Charles MacArthur. OLD VIC 4/7/72. 110 perfs. 1st perfd Apollo, Atlantic City, New Jersey, 14/5/28; 1st British perf Repertory, Manchester, 13/1/36. Cast: NTA; *Stage* 13/7/72, 20; *Theatricalia*; *Variety* 9/8/72, 56; *WWT/16*. *Wilson* Allan Mitchell; *Endicott* John Shrapnel; *Murphy* James Hayes; *McCue* Gawn Grainger; *Scwhartz* David Bradley; *Kruger* David Ryall; *Bensinger* Benjamin Whitrow; *Mrs. Schlosser* Maggie Riley; *Woodenshoes* Eichorn David Henry; *Diamond Louie* Stephen Grief; *Hildy Johnson* Denis Quilley; *Jennie Jeanne* Watts; *Molly Malloy* Maureen Lipman; *Sheriff Hartman* David Bauer/David Healy/David Kincaid; *Peggy Grant* Anna Carteret; *Mrs. Grant* Mary Griffiths; *The Mayor* Paul Curran; *Mr. Pincus* Harry Lomax; *Earl Williams* Clive Merrison; *Walter Burns* Alan MacNaughtan; *Tony* Barry James; *Carl* Kenneth Mackintosh; *Frank* Malcolm Reid; *Policemen, etc.* Michael Essex, Paul Hetherington, David Kincaid, Roger Monk, Harry Waters, David Whitman. *Dir* Michael Blakemore; *Dgn* Michael Annals; *Light* Leonard Tucker; *Assist dir* Kenneth Mackintosh; *Sm* Tony Walters; *Dsm* Rosemary Webb. Plot: Bordman, Bronner, Bryer, Fletcher, Griffiths, Hischak, Hochman, MacNicholas, Matlaw, Patterson, Salem, Shipley Wilmeth. Reviews: *Christian Science Monitor* 14/7/72, 4; *Daily Mirror* 7/7/72, 16; *Guardian* 6/7/72, 10, 7/7/72, 10; *Illustrated London News* 1/9/72, 65; *New Statesman* 14/7/72, 64–65; *Observer* 9/7/72, 31; *Spectator* 15/7/72, 100; *Stage* 13/7/72, 20; *Times* 7/7/72, 9; *Tribune* 14/7/72, 11; *Variety* 9/8/72, 56. Comment: National Theatre. Press night was 6/7/72. A late-night charity performance was given on 13/3/73 in aid of the widow and daughter of David Bauer who had played Sheriff Hartman. *Variety* praised the "outstanding performances" of the all-British cast, but not their accents. *Guardian* agreed, and singled out Denis Quilley, Alan MacNaughton, Benjamin Whitrow, and Maureen Lipman. *Observer* commended Michael Blakemore's direction for its "affection and a strong sense of fun." *Christian Science Monitor* noted one striking stage effect—a window breaking and shattering splinters over the audience. *New Statesman* thought the production lacked "speed and energy," but some of the acting was good. *Times* praised Blakemore's direction, and the glorious play. The production remained in repertory until 31/1/74. The first New York production (Times Square 14/8/28) ran for 276 performances.

72.278 Lloyd George Knew My Father (C, 2a) William Douglas Home. SAVOY 4/7/72; trfd to ST. MARTIN'S 1/10/73. 637 perf. 1st perfd New, Oxford, 13/6/72. Cast: *Stage* 13/7/72, 15; *Theatricalia*; *Variety* 9/8/72, 59; *WWT/16*. *Lady Boothroyd* Peggy Ashcroft; *Robertson* Allan Barnes/John Barrett; *General Sir William Boothroyd* Ralph Richardson; *Hubert Boothroyd, M.P.* James Grout; *Maud Boothroyd* Janet Henfrey; *Sally Boothroyd* Suzan Farmer; *Simon Green* Simon Cadell; *Rev. Trevor Simmonds* David Stoll. *Lic*, *Chm* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* Albert A. Truelove; *Pres* Ray Cooney, John Gale; *Dir* Robin Midgley; *Sc dgn* Anthony Holland; *Light* Chris Ellis; *Sm* David Fleming; *Dsm* Nancy Bourne. Plot: Fletcher, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 5/7/72, 2; *Christian Science Monitor* 17/7/72, 8; *Guardian* 5/7/72, 8; *Illustrated London News* 1/9/72, 65; *New Statesman* 14/7/72, 65; *Observer* 9/7/72, 31; *Spectator* 15/7/72, 100–01; *Stage* 13/7/72, 15, 2/11/72, 9; *Times* 5/7/72, 12; *Tribune* 21/7/72, 7; *Variety* 9/8/72, 59. Comment: The play was also known as *Lady Boothroyd of the By-Pass*. "It's one of those cushy, beautifully set and acted items that poke affectionate, sophisticated fun at upper-crusters"; a winner (*Variety*). *Christian Science Monitor* called it "a very moving study of how human beings can hurt each other," as acted by Peggy Ashcroft and Ralph Richardson. *Spectator* said the piece was puzzling and unsatisfying, but acted subtly. *Times* also commended Ashcroft and Richardson, but the play itself did not add up to very much.

72.279 The Shadow of a Gunman (P) Sean O'Casey. YOUNG VIC 4/7/72.** Cast: *Theatricalia*; *WWT/16*. *Donal Davoren* Peter McEnery; *Seamus Shields* Niall Buggy; *Landlord, Mr. Gallogher* Ian Taylor; *Minnie Powell* Susan Sheers; *Mr. Grigson* Norman Jones; *Mr. Maguire* Christopher Douglas; *Mrs. Grigson* Eve Belton; *Mrs. Henderson* June Watson; *Tommy Owens* Richard Warwick; *Auxiliary* Dai Bradley. *Dir* Peter James; *Sc dgn*, *Cost dgn* Brenda Hartill Moores; *Light* Liz Wells. Plot: Fletcher, Gassner, Hirschak, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Schrank, Scrimgeour, 65–73, Shank. Reviews: *Birmingham Post* 8/7/72, 3; *Illustrated London News* 1/9/72, 65; *Observer* 9/7/72, 31; *Spectator* 8/7/72, 60; *Stage* 6/7/72, 20; *Times* 4/7/72, 9. Comment: *Guardian* commended the production for respecting O'Casey's eloquence even if the Irish accents were variable, a view shared by *Spectator* and *Stage*. "With Peter McEnery as the 'poltroon and poet,' it comes over excitingly in its humours and its tragic irony. One should take it for itself, not for any possible bearing on the current Irish scene" (*Illustrated London News*).

72.280 Smilin' Through (Mus) John Hanson (bk, lyr

mus) and Constance Cox (bk). PRINCE OF WALES 5/7/72. 29 perf. 1st perfd King's, Southsea, 21/2/66 as *When You're Young* (66.58); 1st perf this new version Yvonne Arnaud 29/3/72. Cast: *Stage* 13/7/72, 17; *Theatricalia*; *WWT/16*. *John Carteret* John Hanson; *Kathleen Duggannon, Maureen Clare* Lauverne Gray; *Dr. Owen Harding* Tony Adams; *Kenneth Wayne, Jimmy Wayne* Glyn Worsnip; *Ellen* Carole Doree; *Willie Ainley* Freddie Eldrett; *Mary Clare* Diana Jane Argyle; *Landlord* David Bexon; *Alan Butler* Colin Thomas; *Curate* Gerry Binns; *Telegraph Boy* Bernard Jamieson; *Annie* Beryl Corsan; *Singers* Curtis Dabek, Des Farmer, David Gilchrist, Cameron Ross, Carolyn James, Susan Brown, Jeanna L'Esty, Chris Melville, Barbara Lincoln, Jody Hall, Diana Asman, Frances Alford, Melanie Fraser. *Lic* Bernard Delfont; *L* Prime Presentations; *Pres* Leslie Grade, Yvonne Arnaud Theatre; *Dir, Ch* David Gardiner; *Dgn* Pamela Ingram; *Cost dgn* Margaret Graham; *Light, St dir* Edwin Thornley; *Mus arr* Ronald Hamner; *Cond* Derek Taverner. Plot: French/2, OTF. Reviews: *Daily Mirror* 6/7/72, 16; *Guardian* 6/7/72, 10; *Stage* 13/7/72, 17; *Times* 6/7/72, 11; *Tribune* 14/7/72, 11. Comment: "All very innocent and tuneful, it will be thought pier-end concert party codswallop by the unfeeling"; John Hanson sang "from the heart," aided by numerous microphones (*Guardian*). *Times* was unimpressed by Hanson's "offhand manner," but did find plenty of romance in his music. "Criticising wholesome John Hanson is like racing an old lady to the last empty seat in a bus—you just hate yourself afterward" (*Daily Mirror*).

72.281 Was He Anyone? (C, 1a) N. F. Simpson. THEATRE UPSTAIRS 5/7/72.* Cast: Findlater; *WWT/16*. *Mrs. Whitbrace* Carol Gillies; Yvonne Antrobus, June Brown, Geoffrey Chater, Rowena Cooper, Richard Kay, Stanley Lebor. *Dir* Nicholas Wright; *Dec* Harriet Geddes; *Light* Nick Hepple. Plot: Vinson, Walford, Weintraub. Reviews: *Guardian* 7/7/72, 10, 8/7/72, 8; *New York Times* 26/8/72, 16; *Observer* 16/7/72, 29; *Stage* 13/7/72, 20; *Times* 12/7/72, 13. Comment: English Stage Company. Press night was 7/7/72. *Guardian* (8/7) indicated the play's elements did not blend and seemed contrived. A surrealist comedy "about the way society needs those in need," and very funny (*Observer*). *Times* thought "the relentless good humour of [Simpson's] whimsy robs the piece of any satiric intent."

72.282 Animals under Canvas (P) Jackie Skarvellis. PLAY ROOM 7/7/72 (Ln).* Review: *Stage* 13/7/72, 20. Comment: *Stage* cited this production as an example of a growing problem with lunchtime performances: "inadequate plays with inadequate performances."

72.283 Googlies (P, 1a) Matthew Walters. ORANGE TREE

7/7/72 (Ln).* Review: *Stage* 20/7/72, 16. Comment: Richmond Fringe. The reminiscences of two old school chums reveal an absurdist triangle of infidelity.

72.284 *The Secret Sharer* (P) Richard Friedlander (adpt of Joseph Conrad's story, 1910). LITTLE THEATRE CLUB 9/7/72. 1st perf? Review: *Stage* 13/7/72, 20. Comment: An overly lyrical reading by Donal Cox: "It has about as much to do with the sea as the ducks on St. James's pond" (*Stage*). Also performed was a ballet-mime to verses from *The Rubaiyat of Omar Khayyam*.

72.285 *Blithe Spirit* (Improbable F, 3a) Noël Coward. RICHMOND 10/7/72.** Cast: *Stage* 6/7/72, 10. Amanda Barrie, Leonard Sachs, Sheila Keith, Fanice Bean, Beth Ellis, Daphne Rogers, Bill Wiesener. *Dir* Patrick Tucker; *Dgn* Mary Pickard. Plot: Best/41, 109, Bordman/4, 206-7, Demastes/1, Fletcher, French/2, Hischak. Hochman, Law, Levin, 64-68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Comment: A two-week engagement.

72.286 *Cowardy Custard* (Ent, 2a) Gerald Frow and Alan Strachan and Wendy Toye. MERMAID 10/7/72.* 405 perf. Cast: *Variety* 26/7/72, 56; *WWT/16*. Olivia Breeze, Geoffrey Burrige, Jonathan Cecil, Tudor Davies, Elaine Delmar, Laurel Ford, Peter Gale, John Moffatt, Patricia Routledge, Anna Sharkey, Una Stubbs, Derek Waring. *Pres* Mermaid Theatre Trust; *Dir* Wendy Toye; *Dgn* Tim Goodchild; *Mus arr* Keith Amos; *Mus dir* John Burrows; *Light* Charles Bristow; *Sm* Robert Gabriel; *Dsm* Max Howard; *Asm* Caroline Hughes. Plot: French/2, OTF, OTF/2. Reviews: *Birmingham Post* 11/7/72, 2; *Christian Science Monitor* 22/7/72, 4; *Guardian* 28/6/72, 13, 11/7/72, 10, 13; *New Statesman* 4/8/72, 171; *Observer* 16/7/72, 29; *Spectator* 15/7/72, 100; *Stage* 13/7/72, 20; *Times* 11/7/72, 13; *Tribune* 21/7/72, 7; *Variety* 26/7/72, 56. Comment: The entertainment featured the words and music of Noël Coward, who attended opening night. *Guardian* (11/7) reported that after the interval "the whole Mermaid audience stood and roared its approval." "Beautifully staged by Wendy Toye the show is a matter of pure enjoyment" (*Observer*). "Starts slowly, runs overlong, but otherwise offers sparkling and convincing proof of Coward's vast and eclectic talent" (*Variety*).

72.287 *Don't Touch My Chair* (One-man C) Milos Kirek. ROEBUCK THEATRE CLUB 10/7/72 (Ln). 1st London perf. Review: *Stage* 20/7/72, 17.

72.288 *Leave Us Alone* (P, 1a) James Hanley. LITTLE THEATRE CLUB 10/7/72 (Ln).* Cast: *Stage* 6/7/72, 10. Maggy Maxwell, James Fagan, Mike Hadley, Roger Kemp. *Dir* Lawrence Moore. Reviews: *Guardian* 9/6/72,

10; *Stage* 20/7/72, 19. Comment: Quipu. The play was about a "mother and two sons ... living in the last surviving house in a demolition area, terrified that the council will throw them out" (*Guardian*).

72.289 *Please Don't Shoot Me When I'm Down* (C) Bill Morrison. ACT INN 10/7/72 (Ln). 1st perfd Manchester 1969; 1st London perf? Reviews: *Guardian* 11/7/72, 10; *Stage* 20/7/72, 17. Comment: *Guardian* noted the nature of lunchtime theatre resulted necessarily in plays being little more than "an elongated anecdote," as here, where an assassin and a news photographer confront each other.

72.290 *Beautiful Lunatics* (P) William Dumaesq. PLAY ROOM 11/7/72 (Ln).* Review: *Stage* 20/7/72, 19.

72.291 *Cowboy Mouth* (P, 1a) Sam Shepard and Patti Smith. KING'S HEAD 11/7/72 (Ln). 1st perfd Traverse, Edinburgh, 1/4/71. Cast: *Stage* 6/7/72, 16. Patricia Quinn, Philip Sayer. *Dir* Robert Walker. Comment: Basement Theatre. The first production was at American Place, New York 29/4/71.

72.292 *Dan Dare* (Space adventure) Michael Irving. HALF MOON 11/7/72. Cast: SHM. *Dan Dare* Alex Leppard; *Digby* Terrence Dougherty; *Hank* Jeffrey Hooper; *Sondar, Treen* Maurice Colbourne; *Sir Hugh* Michael Irving; *The Mekon* Mary Sheen; *Elektrobot* Nick Oke; *Selektrobot* Eddie Selby; *Mekon's Chair* David Dormand. *Dir* Michael Irving; *Mus* Simon Jeffes, Rupert Hine; *Cost dgn* Caroline Irving; *Light* Key Lites. Review: *Guardian* 28/7/72, 10. Comment: The piece was based on characters from the *Eagle* magazine, although Mekon was played by a girl. *Guardian* reported children in the audience enjoyed it.

72.293 *I, Claudius* (D, 2a) John Mortimer (based on Robert Graves, *I Claudius*, 1934, and *Claudius the God*, 1934). QUEEN'S 11/7/72.* 71 perf. Cast: *Stage* 20/7/72, 15; *Variety* 26/7/72, 56; *WWT/16*. *Claudius* David Warner; *Augustus* Charles Lloyd Pack; *Livia* Freda Jackson; *General Drusus* John Gregg; *Cassius* John Turner; *Germanicus* Sean Roantree; *Tiberius* David Foxxe; *Camilla* Yvette Vanson; *Urganalia* Joolia Cappleman; *Calpurnia* Rosalind Ayres; *Narcissus* Desmond Gill; *Sybil* Linda Liles; *Caligula* Warren Clarke; *1st Senator* Henry Szeps; *Messalina* Sara Kestelman; *Gemellus* Trevor T. Smith; *Mnester* Peter Dennis; *Silius* Geoffrey Bateman; *Sergeant* Ioan Meredith; *Vincius* Ben Aris; *Interpreter* Gerard Murphy; *Doctor* Stuart Mungall. *Pres* Michael White; *Dir* Tony Richardson; *Dec* William Dudley; *Cost dgn* Sue Plummer. Plot: Loney, Weintraub. Reviews: *Birmingham Post* 13/7/72, 2; *Christian Science Monitor* 22/7/72, 4; *Daily Mirror* 12/7/72, 16; *Illustrated*

London News 1/9/72, 65; *New Statesman* 28/7/72, 140; *Spectator* 22/7/72, 143; *Stage* 20/7/72, 15; *Times* 12/7/72, 13; *Tribune* 21/7/72, 7; *Variety* 26/7/72, 56. Comment: MPS 376. "Utterly professional, expertly staged, and it left me completely cold" (*Tribune*). *Christian Science Monitor* noted David Warner captured Claudius' physical handicaps "with almost alarming virtuosity." *Spectator* was not invigorated by the play. Tony Richardson provided "imaginative, splendidly visual staging," that included, among other things "giant-sized puppets" (*Variety*). "The real disaster is Richardson's direction, which has all Brook's eccentricity without any of his sensitivity" (*New Statesman*). For *Daily Mirror* the play was "a 5-star bore, made worse by a lot of 'arty' directorial gimmicks." *Times* indicated the piece did not overcome the difficulties of adaptation or staging. "A civilized dramatist's attempt to get too much Roman history into a brief space, with little sense of danger or of the passage of time" (*Illustrated London News*).

72.294 *Parents' Day* (C, 2a) Ronald Millar (adpt of the novel, 1967, by "Edward Candy" [Alison Neville]) and Robert Chetwyn. GLOBE 12/7/72. 30 perf. 1st perfd Theatre Royal, Brighton, 5/6/72. Cast: *Stage* 20/7/72, 17; *Theatricalia*; *Variety* 9/8/72, 59; *WWT/16*. *Meg Lindsay* Geraldine Newman; *Celia Spurgeon* Cherith Mellor; *Janet Storrace* Megs Jenkins; *Diggory Pinnegar* Billy Franks; *Florence Elliott* Tessa Scopes; *Tess Pinnegar* Miranda Bell; *Clare Lindsay* Vicky Williams; *Jude Pinnegar* Andrew Branch; *Tim Murdoch* Guy Slater; *Kate Lesley* North; *Nancy Alison* Groves; *Peter Crispin* Gillbard; *Emma Branksome* Gwen Watford; *Harry Branksome* Robin Bailey; *Robert* Mark Rogers; *Vincent Harker* Ronald Leigh-Hunt; *Dinah Harker* Hilary Tindall; *Mrs. Muriel Daintry* Elspeth March; *Helen Pinnegar* Georgine Anderson; *Owen Pinnegar* Peter Howell; *Tamsin* Erin Geraghty; *Daniel Harker* David Troughton; *Guitarist* Patrice Kaplan; *Other Pupils* George Collis, Maxine Holt. *Mgr dir* Prince Littler; *Mgr* S. Bailey; *Pres* John Gale; *Dir* Robert Chetwyn; *Dgn* Hutchinson Scott; *Light* David Hersey; *Lyr* Howard Schumann; *Mus* Bruce Cole. Review: *Birmingham Post* 14/7/72, 2; *Christian Science Monitor* 22/7/72, 4; *Guardian* 13/7/72, 10; *Observer* 16/7/72, 29; *Spectator* 22/7/72, 143; *Stage* 20/7/72, 17; *Times* 13/7/72, 11; *Variety* 9/8/72, 59. Comment: *Stage* printed a letter from Ronald Millar on the nature of the play's authorship, and renouncing it as his. *Christian Science Monitor* said the play provided it with a "more favorable view of progressive education," and reported Edward Candy was in fact a woman. "There are more plots here than in a municipal cemetery" (*Guardian*). *Observer* faulted the direction, the writing, and the acting. *Variety* said the piece was too diffused, only "sporadically interesting, with uneven performances.

Times thought the play was "inconsequential" because Millar had perverted Candy's intentions in the novel.

72.295 *Madmen and Specialists* (D, 2a) Wole Soyinka. MERCURY 13/7/72. 1st perfd Waterford, Connecticut, 1970; 1st British perf? Plot: Patterson. Review: *Stage* 20/7/72, 17. Comment: Holland Park Link Group.

72.296 *Mary Rose* (P, 3a) J. M. Barrie. SHAW 13/7/72. 33 perf. 1st perfd Haymarket 22/4/20. Cast: *Stage* 20/7/72, 16; *Variety* 9/8/72, 59; *WWT/16*. *Mrs. Otery* Carmel McSharry; *Mr. Morland* Oliver Ford-Davies; *Mrs. Morland* Ann Way; *Mr. Amy* Lee Fox; *Mary Rose* Mia Farrow; *Harry, Simon* Blake Ralph Bates; *Cameron* Roy Sampson. *Dir* Braham Murray; *Dec* Johanna Bryant; *Light* John B. Read. Plot: Best/20, 196, Bordman/3, 142, Demastes/1, Geduld, 157-64, Hischak, Loney, 101, Matlaw, Salem, Sobel. Reviews: *Birmingham Post* 14/7/72, 2; *Guardian* 7/7/72, 9; *Illustrated London News* 1/9/72, 65; *New Statesman* 28/7/72, 139-40; *Stage* 20/7/72, 16; *Times* 14/7/72, 9; *Tribune* 21/7/72, 7; *Variety* 9/8/72, 59. Comment: 69 Theatre Company. *New Statesman* reported Mia Farrow gave "an attractive performance in this dirge to human decay." *Variety* opined the play was "a curiously anachronistic" piece to chose for revival, and even more so as a vehicle for Mia Farrow. "The theatre's potential for eerie atmospherics is strangely under-exploited, making even this middling mystery the spookier for its sheer unexpectedness" (*Tribune*). The first New York production (Empire 22/12/20) ran for 127 performances.

72.297 *Rock Carmen* (Rock O, 2a) Herb Hendler (lyr, bk; based on Georges Bizet's opera, 1875, and Prosper Mérimée's novel, 1845) and Michael Hughes (lyr, bk) and Georges Bizet (mus). ROUND HOUSE 13/7/72. * Cast: *Stage* 20/7/72, 15; *Variety* 9/8/72, 56; *WWT/16*. *Carmen* Terri Stevens; *Joe* Davy Clinton; *Ed* Robert Coleby; *Michelle* Elaine Page; *Fran* Sharon Lyle; *Mary* Caroline Villers; *Sandy* Helen Gill; *Christine* Natalie Shaw; *Dan* Frank Aiello; *Red* Peter Oliver; *Alex* Sandy Grant; *Glenn* Peter Sergeant; *Larry* Leonard Bickley; *Sue Ann* Beverley Baxter. *Pres* Buck Spurr, Herb Hendler; *Dir*, *Ch* Irving Davies; *Dec*, *Light* Joe's Lights; *Cost dgn* Michele Deliss. Plot: OTF. Reviews: *Observer* 16/7/72, 29; *Stage* 20/7/72, 15; *Times* 15/7/72, 9; *Variety* 9/8/72, 56, 59. Comment: *Variety* found the music monotonous and the production competent but not memorable. *Times* thought the music deserved better lyrics. *Observer* found the piece "pretty dreary."

72.298 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. OPEN AIR 13/7/72. ** 52 perf. Cast: *Stage* 20/7/72, 15; *WWT/16*. *Orsino* Darryl Kavann;

Curio David Timson; *Valentine, 2nd Officer* James Broadbent; *Viola* Celia Bannerman; *Sea Captain, Priest* John Gay; *Olivia* Joanna Van Gyseghem; *Malvolio* Michael Denison/Brett Usher; *Maria* Janie Booth; *Sir Toby Belch* Hugh Manning; *Sir Andrew Aguecheek* Nigel Jeffcoat; *Feste* James Bree; *Fabian* Donald Pelmear; *Sebastian* Nigel Bradshaw; *Antonio* Damien Thomas; *Olivia's Lady* Catherine Charlton; *Player* Lynn Smith; *1st Officer* Frank Vincent; *Sailor* John Eastman. *Pres, Dir* David Conville; *Sc dgn* Kit Surrey; *Cost dgn* Tim Goodchild; *Light* Brian Benn; *Mus* James Bernard; *Fight arr* Ian McKay; *Co. mgr* John Grant; *Sm* Simon A. Whyte; *Asm* Jennifer Selby, Catherine Charlton, Lynn Smith, James Broadbent, David Timson, Frank Vincent; *Wm* Angela Burns, June Neville; *Wig master* Robert Gardner; *Elect* Stephen Kemp; *Bom* Anne Fairman; *Press rep* Frank Rainbow. Reviews: *Birmingham Post* 15/7/72, 3; *Illustrated London News* 1/9/72, 65; *New Statesman* 4/8/72, 171; *Stage* 20/7/72, 15; *Times* 14/7/72, 9. Comment: New Shakespeare Company; *Times* said the production was "assured," and "the best the park had seen in some years." "Marks the 40th anniversary of pastoral Shakespeare in Regent's Park and has the benefit of Michael Denison's overweening Malvolio and a mischievous little Viola" (*Illustrated London News*).

72.299a *Huis clos* (D, 1a) Jean-Paul Sartre. UNITY 14/7/72.** Plot: Best/46, 443, Fletcher, French/2, Gassner, Hochman, Kabatchnik/2, Matlaw, Patterson, Salem, Shank, Walford. Review: *Stage* 20/7/72, 20.

72.299b *A Matter of Convenience: The Camden Town Clochmerle* (C) Richard Moss. UNITY 14/7/72.* Review: *Stage* 20/7/72, 20. Comment: A clochmerle is a urinal.

72.300 *People in Love* (Anthology). SHAW 16/7/72. Cast: WWT/16. Judi Dench, Michael Williams. *Dir* John Carroll. Comment: A programme of poems and songs.

72.301 *The Soldier's Tale* (MP) Igor Stravinsky (mus) and C. F. Ramuz (bk; trans Michael Flanders and Kitty Black). COCKPIT 16/7/72.** 1 perf. Cast: *Stage* 13/7/72, 16. *Narrator* Timothy West; *Soldier* David Brierley; *Devil* Gary Hope; *Princess* Frances Jeater. *Dir* Derek Cunningham; *Cond* Guy Woolfenden.

72.302 *Cornish Passion Play*. BANKSIDE GLOBE 17/7/72. *Jesus* Nick Brimble. *Dir* Kevin Robinson. Reviews: *Birmingham Post* 18/7/72, 2; *Country Life* 13/7/72, 75; *Stage* 20/7/72, 19. Comment: Two parts of the Cornish mystery cycle performed in modern English by Northcott Theatre Company, Exeter.

72.303a *The Dwarfs* (P, 1a) Harold Pinter. YOUNG VIC

17/7/72.** Cast: *Stage* 6/7/72, 1. *Mark Niall* Buggy; *Ian* Taylor; *Len* Richard Warwick. *Dir* Peter James; *Dgn* Brenda Hartill Moores. Plot: Hochman, Weintraub. Reviews: *Guardian* 18/7/72, 10; *New Statesman* 4/8/72, 171; *Stage* 20/7/72, 19; *Times* 18/7/72, 11. Comment: *Guardian* said both plays worked as radio plays, but in theatrical terms, they suffered from "a good deal of verbal redundancy."

72.303b *The Wound* (P) Ted Hughes. YOUNG VIC 17/7/72. 1st perfd BBC Radio-3 1/2/62; 1st London perf? Cast: *Stage* 6/7/72, 1. Peter McEnery, Norman Jones, June Watson. *Dir* Peter McEnery; *Dgn* Brenda Hartill Moores. Reviews: *Guardian* 18/7/72, 10; *New Statesman* 4/8/72, 171; *Observer* 23/7/72, 26; *Stage* 20/7/72, 19; *Times* 18/7/72, 11. Comment: *Times* said the production failed to realize the vivid images of Hughes's words. The piece "demands to be heard or read rather than seen" (*Guardian*).

72.304 *Of the Feast* (P) Colin Mortimer. LAMB AND FLAG 17/7/72 (Ln). 1st perf? Stuart Richman, John Harding. *Dir* Peter James. Reviews: *Observer* 23/7/72, 26; *Stage* 27/7/72, 15. Comment: Recreation Ground. *Stage* found the acting style, mimicking that of puppets, was both pretentious and boring.

72.305 *The Tooth of Crime* (P with mus, 2a) Sam Shepard. OPEN SPACE 17/7/72.* Cast: WWT/16. *Hoss* Malcolm Storry; *Becky* Petronella Ford; *Star-Man* Michael Weller; *Cheyenne* Tony Sibbald; *Doc* John Grillo; *Galatic Jack, Ref* Anthony Miller; *Crow* David Schofield. *Dir* Charles Marowitz, Walter Donohue; *Dec* Robin Don; *Cost dgn* Claire Sorrell; *Light* Rodney Head. Plot: Bryer, Fletcher, Hirschak/2, 58, Hochman, Mac-Nicholas, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 28/7/72, 4; *New Statesman* 4/8/72, 171, 8/9/72, 333-34; *Observer* 23/7/72, 26; *Stage* 27/7/72, 14; *Times* 18/7/72, 11; *Tribune* 11/8/72, 11. Comment: *Observer* disliked virtually every aspect of the play and production. "Told in a strange jargon based on contemporary mores difficult to understand, or even hear" (*Christian Science Monitor*). *New Statesman* (4/8) agreed "the language is bizarre, abandoned and entirely idiosyncratic," but urged readers to see the play. "A compelling occasion," although its meaning isn't clear (*Tribune*). "The play is about the use of style as a weapon," and the point is reinforced by the aggression of the music (*Times*). The first American production was at the McCarter, Princeton, 11/11/72; the first New York production was at Performing Garage 7/3/73.

72.306 *Liberty Ranch* (Mus) Caryl Brahms (lyr; concept based on Oliver Goldsmith, *She Stoops to Conquer*,

1773) and Ned Sherrin (lyr, concept) and Dick Vosburgh (bk) and John Cameron (mus). GREENWICH 18/7/72.* Cast: *Stage* 27/7/72, 14; *WWT/16*. *Tommy Hawk* Derek Griffiths; *Mrs. Culpepper* Margaret Courtenay; *Colonel Culpepper* Bill Kerr; *Connie Kate Culpepper* Elizabeth Seal; *Platt* Elizabeth Counsell; *George F. Hastings* Bob Sherman; *Charles H. Marlow II* David Kernan; *Gabby* Kevin Williams; *Fuzzy* Peter Johnston; *Smiley*, *Norman the Mormon* Leslie Meadows; *Luke* Russ Arness; *Slick*, *Charles H. Marlowe I* Marc Urquhart; *Estrellita* Judy Gridley. *Dir* Gillian Lynne; *Dgn* Roger Butlin; *Cost dgn* Richard Berkeley Sutcliffe; *Mus dir* Barry Booth; *Mus arr* John Cameron, Brian Gascoigne; *Ch* Ray Cook; *Light* Robert Bryan; *Sm* Patricia Courtney Martin. Plot: OTF. Reviews: *Guardian* 19/7/72, 8; *Stage* 27/7/72, 14; *Times* 20/7/72, 9. Comment: MPS 382. *Guardian* said the concept could have been hilarious if carried out thoroughly, with good music, and direction. *Times* thought the problem with the musical was that too many people were involved with its creation and they all had different aims. "It all adds up to some well-staged fun ... but the show would need more integration of text and music if it were ever decided to transfer this Ranch up West" (*Stage*).

72.307 *Othello* (T) William Shakespeare. ALDWYCH 18/7/72.** Cast: RSCA; *Stage* 27/7/72, 13; *Theatricalia*; *WWT/16*. *Othello* Brewster Mason; *Cassio* David Calder; *Iago* Emrys James; *Desdemona* Lisa Harrow; *Emilia* Heather Canning; *Roderigo* Roger Rees; *Duke of Venice* Morgan Sheppard; *Brabantio* Denis Holmes; *Lodovico* Anthony Pedley; *Valentino* Ted Valentine; *Gratiano* Michael Shannon; *First Officer*, *First Arab Musician* Nickolas Grace; *Second Officer* Michael Walker; *Third Officer* Peter Machin; *Montano* Robert Ashby; *Officers to Montano* Forbes Collins, Lloyd McGuire; *Sentry* John Hug; *Clownish Soldier* Matthew Robertson; *Bianca* Lynn Dearth. *Dir* John Barton; *Dgn* Julia Trevelyan Oman; *Mus* Guy Woolfenden; *Light* Brian Harris; *Assist dir* Angela Hopkins; *Sm* Robert Findlay, Jill Fraser. Reviews: *Guardian* 19/7/72, 8; *Illustrated London News* 1/9/72, 65; *New Statesman* 4/8/72, 171; *Stage* 27/7/72, 13; *Times* 19/7/72, 11; *Tribune* 11/8/72, 11. Comment: Royal Shakespeare Company. "Brewster Mason, a rather sonorous, unpassionate moor, and Emrys James a tiny, grinning fistula of malice" (*New Statesman*). *Tribune* said John Barton's "nineteenth-century" production was solid. *Times* could find no particular connection between the Crimean setting and the play.

72.308 *Pull Both Ends* (Mus, 2a) John Schroeder (lyr, mus) and Anthony King (lyr, mus) and Brian Comport (bk). PICCADILLY 18/7/72. 39 perf. 1st perfd Palace, Manchester, 14/6/72. Cast: *Stage* 27/7/72, 13; *Variety*

9/8/72, 56; *WWT/16*. *Cindy Smith* Christine Holmes; *Joe Miller* Gerry Marsden; *Bill Kirby* Miles Greenwood; *Fred Kirby* Michael Cotterill; *Rita Brewster* Judy Bowen; *Stanley Wibble* Keith Smith; *J. Hamilton-Smith* John Hughes; *The Young Generation*: *Trixie Brewster* Susan Toogood; *Madge* Heather Beckers; *Kate* Wendy Bell; *Dolly* Marie Betts; *Kitty* Carole Forbes; *Sue* Kay Frazer; *Maisie* Karen Knight; *Trudy* Kay Korda; *Margie* Sue Lake; *Delia* Diana Palmer; *Monica* Francesca Lucy; *Joan* Liz Robertson; *Mary* Terry Robinson; *Jackie* Bonita Shawe; *Marilyn* Jo-Anne Franklyn; *Packers* David Hampshire, Harry Higham, Erik Jack, Paul Magrath, Terry Oldham, Geoffrey Richer, Ricky Stratful; *Office Boys* Chris Cooper, Steven Payne, Donald Torr, Trevor Willis; *Decorators* Roger Finch, Scott Mackee, John Melainey, Kenneth Warwick. *Chm*, *Mgr dir* Donald Albery; *Pp* Piccadilly Theatre Ltd.; *Pres* Marilyn Davis, David Missen; *Dir* Leslie Lawton; *Dgn* Malcolm Pride; *Mus dir* Alyn Ainsworth; *Cond* Don Savage; *Ch* Nigel Lythgoe; *Light* David Adams; *Sound* Antony Morder; *Mus arr* Anthony King, Alan Roper; *Sm* Ron Mullenger. Plot: OTF. Reviews: *Birmingham Post* 26/7/72, 2; *Daily Mirror* 19/7/72, 16; *Stage* 27/7/72, 13; *Times* 19/7/72, 11; *Variety* 9/8/72, 56. Comment: A vehicle for the Young Generation, "the prospects seem dim for this corny, old-hat musical about life and love in a Christmas cracker factor" (*Variety*). "The enthusiastic cracker makers are played by TV's gyrating Young Generation. It is their first live stage appearance. Far from being nervous, the way things were shaping last night they could put in a takeover bid for the whole show" (*Daily Mirror*). *Times* said this "silly show" was a pantomime of both "innocuous vacuity" and "smutty innuendo."

72.309 *Cowboys Number 2* (P, 1a) Sam Shepard. PINDAR OF WAKEFIELD 20/7/72. 1st perfd Mark Taper Forum, Los Angeles, 11/67; 1st British perf Traverse, Edinburgh, 21/4/70? Reviews: *Observer* 23/7/72, 26; *Stage* 27/7/72, 15. Comment: A revision of *Cowboys* (80.116a). Good acting from Wyllie Longmore and Tom Jennings (*Observer*, *Stage*). The first New York production was at the Old Reliable Theatre Tavern 12/8/69.

72.310 *When We Dead Awaken* (P, 3a) Henrik Ibsen (Michael Meyer trans of *Naar vi döde vaagner*, 1900). HAMPSTEAD 20/7/72.** *Professor Rubek* Michael Harrigan; *Diana* Patrick. Plot: Bryan, French/2, Hochman, Law, Matlaw, Patterson. Reviews: *Christian Science Monitor* 4/8/72, 4; *Guardian* 21/7/72, 10; *Observer* 23/7/72, 26; *Stage* 27/7/72, 14. Comment: Portable Theatre. A shortened version of the play, produced without stage effects, and relying on the audience's imagination; "strangely touching" (*Christian Science Monitor*). *Guardian* thought the cast was too

young for the roles and tended to speak too quickly. *Stage* found it yawn inducing.

72.311 *Can Anyone Smell Gas?* (One-woman show) Andrew Davies and Tony Hatch (mus). ORANGE TREE 21/7/72 (Ln).* Review: *Stage* 3/8/72, 18. Comment: Performed by Linda Polan, the piece was about various and sundry worries afflicting a woman. Later the title was changed to *Can You Smell Gas?*

72.312 *Impromptus for Leisure* (P) René de Obaldia (anon trans of *Sept impromptus à loisir*, 1957). LITTLE THEATRE CLUB 23/7/72.** Kenneth Barrow, Anthony Millan, Chris Bradwell, Elaine Ives Cameron, Elayne Shading. Review: *Stage* 3/8/72, 18. Comment: The four impromptus were *Edward and Agrippina* (1st British perf LAMDA 1/12/70? (amat), *The Late, Cayenne Pepper*, and *The Twinkling Twins*.

72.313 *Pleasure and Repentance* (Anthology) Terry Hands (deviser). BANKSIDE GLOBE 23/7/72. 1st perfd Royal Shakespeare Theatre, Stratford-upon-Avon, 26/11/67. Cast: RSCA; Theatricalia; *WWT/16*. Brenda Bruce, Adrian Harman, Brewster Mason, Ian Richardson; *Dir* Terry Hands. Plot: Hirschak/2, 73. Comment: Royal Shakespeare Company/Theatregoround Company. The first New York production was at the Brooklyn Academy of Music 21/4/74.

72.314a *The Enchanted Night* (P, 1a) Sławomir Mro ek (anon trans of *Czarowna noc*, 1963). KINDRED 24/7/72.** Cast: *Stage* 20/7/72, 19. Plot: Matlaw, 546. Comment: Free Acting Studio Company.

72.314b *The Unknown General* (P) René de Obaldia (anon trans of *Le général inconnu*, 1964). KINDRED 24/7/72. 1st British perf. Cast: *Stage* 20/7/72, 19. Plot: Hochman. Comment: Free Acting Studio Company.

72.315 *Forget-Me-Not Lane* (P) Peter Nichols. RICHMOND 24/7/72.** Cast: *Stage* 20/7/72, 15. Plot: Demastes/2, Hochman, Vinson, Weintraub. Comment: A two-week engagement.

72.316 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. BANKSIDE GLOBE 24/7/72.** Cast: *WWT/16*. *Common Man* Rowland Davies; *Sir Thomas More* John Byron; *Richard Rich* John Halstead; *Duke of Norfolk* James Tomlinson; *Alice More* Ann Casson; *Margaret More* Susan Wooldridge; *Cardinal Wolsey* Brian Coburn; *Thomas Cromwell* Charles Keating; *Chapuy's* Oliver Smith; *Chapuy's Attendant* Michael J. Jackson; *William Roper* Russell Falconer; *Henry VIII* James Smith; *A Woman* Olga Lowe; *Cranmer* Stephen Wheldon. *Dir*

Douglas Campbell, Michael Carter; *Dec* Tanya Moiseiwitsch. Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Review: *Stage* 3/8/72, 17. Comment: Crucible Theatre Company, Sheffield. "John Byron's More has feet and sights firmly planted on this earth, so that we feel pity for the waste rather than lament for the saint up until the scene with his family in his Tower cell" (*Stage*).

72.317 *The Rupert Show* (P) Ken Martyne (lyr, bk; adpt of a Rupert Bear story) and David Cullen (mus). VICTORIA PALACE 24/7/72 (m).* *Rupert* Diane Robillard; *Old King Cole* Kalman Glass; Rita McKerrow, Clive Bennett, Godfrey Charles, David Delve. *Dir* Ken Martyne. Reviews: *Observer* 6/8/72, 22; *Stage* 27/7/72, 15. Comment: A "smashing adaptation" (*Observer*).

72.318 *Still Life: Man in Bed* (P) David Edgar. LITTLE THEATRE CLUB 24/7/72 (Ln). 1st perfd Pool, Edinburgh, 24/5/71. *Jake* Murray Noble; *Jill* Richards. *Dir* David Beaumont. Review: *Stage* 3/8/72, 20. Comment: Quipu. The play revolved around a man who has opted out of life and spends his time in bed tended by his girlfriend.

72.319 *There's No Business* (P) Frank R. Long. ROEBUCK 24/7/72.** Gillie Gratham, John C. P. Mattocks. Review: *Stage* 3/8/72, 18. Comment: *Stage* said this revival was "yet another indication of the lack of material for all of the lunchtime/one act play groups around at the moment."

72.320 *Lunch Duty* (P) Rony Robertson. ACT INN 25/7/72 (Ln). 1st London perf. *Maggie* McCarthy, Garry McDermott, Ray Ashcroft, Dicken Ashworth. *Dir* Ed Thomason. Review: *Stage* 10/8/72, 19. Comment: Vanguard Theatre Company, Sheffield. The play was about a teacher who has a one-night stand with one of her pupils. The teacher was "played with marvellous understanding by Maggie McCarthy" (*Stage*).

72.321 *Witness* (P, 1a) Terrence McNally. KING'S HEAD 25/7/72 (Ln). 1st perfd Gramercy Arts, New York, 21/11/68; 1st London perf. Cast: *Stage* 13/7/72, 10. *Blain* Fairman, *Patrick* Tull, *Mary* Hughes, *David* Amitin. *Dir* Walter Hall. Plot: MacNicholas, Walford. Reviews: *Stage* 3/8/72, 17; *Times* 1/8/72, 7. Comment: Basement Theatre. *Times* said McNally was "one of the best craftsmen to have emerged from off-off-Broadway."

72.322 *Plugged In* (P) John McGrath. BUSH 26/7/72.** Cast: *Stage* 27/7/72, 13. *Robert* Hamilton, *Anthony* Haygarth, *Gillian* Hanna, *Elizabeth* MacLennan, *Cliff* Cocker, *Vari* Sylvester. *Dir* Alan Dossor. Plot: Vinson.

Reviews: *Guardian* 1/8/72, 10; *New Statesman* 11/8/72, 204; *Observer* 30/7/72, 31; *Stage* 10/8/72, 15. Comment: 7:84 Theatre. The play was also known as *Plugged into History*. *Observer* called 7:84 “some politically articulate visitors from Liverpool.” *Guardian* elaborated on the group’s political aspirations which were greater than the play’s achievement.

72.323 *Finest Family in the Land* (C) Henry Livings. THEATRE ROYAL, STRATFORD EAST, 27/7/72. 1st perfd Theatre Royal, Lincoln, 16/6/70. Cast: *Stage* 3/8/72, 17; *Theatricalia*; *WWT/16*. *Milton Harris* Brian Murphy; *Dora Harris* Eileen Kennally; *Enoch Harris* Griffith Davies; *Corrie Clare* Sutcliffe; *Ponce Weatherby* Maxwell Shaw. *Pres* Gerry Raffles; *Dir* Henry Livings; *Dec*, *Light* Guy Hodgkinson, Mark Pritchard; *Cost dgn* Willie Burt; *Sm* Gordon Roberts. Plot: Vinson, Weintraub. Reviews: *Birmingham Post* 28/7/72, 2; *Guardian* 29/7/72, 8; *New Statesman* 4/8/72, 170–71; *Stage* 3/8/72, 17; *Times* 28/7/72, 14; *Tribune* 11/8/72, 11. Comment: Theatre Workshop. *Guardian*, humorously, pointed out the many defects in the play. For *Tribune* the piece worked best and visually as farce. “Mildly berserk farce ... and any number of funny, inventive lines” (*New Statesman*). *Times* criticized Livings for trying to weld together two disparate elements, a Plautus comedy and a “ribald ditty”; nevertheless, there were funny moments.

72.324 *The Beggar’s Opera* (Ballad O) John Gay. BANKSIDE GLOBE 31/7/72.** *Macheath* Ian Paterson; *Polly* Lillian Watson; *Lucy* Johanna Peters; *Mr. Peachum* Richard Angus; *Mr. Lockit* Michael Rippon. *Dir* Toby Robertson; *Dgn* Robin Archer; *Mus arr* Carl Davis; *Cond* Ian Macpherson. Plot: Fletcher, Gänzl, Gassner, Griffiths, Hochman, Law, OTF, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 2/8/72, 2; *Observer* 6/8/72, 24; *Times* 1/8/72, 7. Comment: Toby Robertson’s production possessed “a good deal of originality and vitality in an informal staging ... Six mobile tumbrels career across the stage at the behest of the skilled members of the chorus, who remain lolling around as observers of the action when not actually taking part in it” (*Times*).

72.325 *The Grand Vizier* (P, 1a) René de Obaldia (trans Donald Watson). LAMB AND FLAG 31/7/72 (Ln).** *King* Martin Read; *Hormone* David Freeman; *Hortense* Jenny Uggles. *Dir* Chris Peachment. Review: *Stage* 10/8/72, 15. Comment: One of the *Impromptus for Leisure* (*Sept impromptus à loisir*, 1957) “it deals in typically Absurd style with the reality behind the acting in games of improvisation” (*Stage*).

72.326 *The Dragon* (Allegorical fairy tale, 3a) Yevgeny Schwartz (trans Harold Shukman of *Der Drache*, 1943).

HALF MOON 1/8/72.** Cast: SHM. *Cat* Yvonne Gilan; *Lancelot* Graham Rees; *Elsa* Alison Mullin; *Charlemagne* Terence Bayler; *The Dragon* Michael Irving; *The Mayor* Ray Callaghan; *Henry* Bruce Alexander; *Mary Sheen*. *Dir* Jeffrey Hooper; *Dgn* Fay Barratt; *Mus* Julian Silverman; *Ch* Timothy Hext; *Light* Key Lites. Review: *Times* 21/8/72, 5. Comment: “Jeffrey Hooper’s deftly played production captures the bend of wit and romantic naivety blurred in the more elaborate staging at the Royal Court” (67.361) (*Times*).

72.327 *Inventions of 1979* (Revue). SWISS TAVERN 1/8/72. Reviews: *Observer* 6/8/72, 24; *Stage* 10/8/72, 19. Comment: Play Room Theatre Club. “An all time low in rubbish presented as professional theatre” (*Stage*).

72.328 *John Synge Comes Next* (One-man show) Maurice Good. KING’S HEAD 1/8/72. 1st perfd Player Wills, Dublin, 6/10/69. Reviews: *Stage* 10/8/72, 20; *Times* 5/8/72, 9. Comment: The piece traced the growth of Synge’s art, and Maurice Good gave an “almost defiantly restrained” performance (*Times*).

72.329a *Knock at the Manor Gate* (Sk) Steven Berkoff (adpt of Franz Kafka prose pieces). HAMPSTEAD 1/8/72. 1st London perf. Cast: *WWT/16*. Reviews: *Stage* 10/8/72, 17; *Times* 2/8/72, 7. Comment: London Theatre Group. *Stage* thought the production added needless incidentals (mime, music, dramatic emphasis) to Kafka’s works which were actually better read at home.

72.329b *Metamorphosis* (P, 1a) Steven Berkoff (adpt of Franz Kafka’s short story, 1915). HAMPSTEAD 1/8/72.** Cast: *WWT/16*. Plot: French/2, Griffiths, Walford. Reviews: *Guardian* 2/8/72, 10; *New Statesman* 11/8/72, 204; *Observer* 6/8/72, 24; *Stage* 10/8/72, 17; *Times* 2/8/72, 7. Comment: London Theatre Group. A new version of an earlier production (69.201a) with a reworking of the pace and mood “to save the numbing onset of unrelieved despair” (*Times*).

72.330 *’Tis Pity She’s a Whore* (T) John Ford. OLD VIC 2/8/73 (m).** Cast: NTA. *Giovanni* Nicholas Clay; *Vasques* Gawn Grainger; *Grimaldi* David Whitman; *Soranzo* Jeremy Clyde; *Florio* Kenneth Mackintosh; *Donado* Peter Rocca; *Annabella* Anna Carteret; *Putana*, *Cardinal* James Hayes; *Bergetto* David Bradley; *Poggio* Richard Howard; *Richardetto* David Henry; *Hippolita* Diana Rigg/Maggie Riley; *Philotis* Maggie Riley/Louise Purnell; *Bonaventura* Clive Merrison. *Dir* Roland Joffe; *Light* Leonard Tucker; *Tony* Walters; *Dsm* Rosemary Webb; *Wm* Jenny Goodwin; *Mus* Michael Lankester. Plot: Fletcher, Gassner, Hochman, Holzknicht, Law, Patterson, Shipley, Sobel. Reviews: *New Statesman*

11/8/72, 203–04; *Observer* 23/7/72, 26; *Times* 3/8/72, 13. Comment: National Theatre mobile production, seen earlier in the provinces. Produced without decor. An “unpretentious and capable production” (*New Statesman*). The production’s virtue was “the vigorous clarity of its story-telling,” with a memorable performance of Vasques by Gawn Grainger (*Times*).

72.331 *Phoenix and Turtle* (P) David Mowat. OPEN SPACE 3/8/72 (Ln).* Cast: *Stage* 3/8/72, 19. Richard Christopher Guinee; Louise Breslin, Elizabeth Cassidy. Dir Peter Watson; Dgn John Bolton. Plot: Vinson. Review: *Stage* 10/8/72, 17. Comment: “A witty and intelligent examination of character, splitting [the] piece into three movements—writer, writer with ailing wife and writer with daughter,” with Christopher Guinee giving “a superb performance as Richard [the writer]” (*Stage*).

72.332 *Portmanteau* (Revue). PORTMAN HOTEL 3/8/72 (Lt). 1st perf thus. Mildred Mayne, Sally-Jane Spencer, Michael Mahony, Andrew Murray, Bill Nagy. Review: *Stage* 10/8/72, 20. Comment: Ticket prices ranged from 50 pence to £150. The production closed after two performances because the hotel did not have a theatre licence. It transferred to Hampstead on 10/8/72 as *Symphony U. S. A.* The revue included plays ranging “from Jean-Claude van Itallie’s fantasy *The Hunter and the Bird* through John Guare’s bitter *The Loveliest Afternoon of the Year* to three pieces by Terrence McNally, all sour and funny at the same time and obsessed with the war in Vietnam” (*Stage*).

72.333 *The White Whore and the Bit Player* (TC, 1a) Tom Eyen. PINDAR OF WAKEFIELD 3/8/72 (Ln).** Cast: *Stage* 3/8/72, 16. Aline Waites, Diana Bishop. Dir Kenneth Chubb. Plot: Hischak/2, 55–56, Vinson. Comment: Wakefield Tricycle Company.

72.334 *Dreams of Mrs. Fraser* (P) Gabriel Josipovici. THEATRE UPSTAIRS 4/8/72.* Cast: Findlater; *WWT/16*. *Mrs. Fraser* Rosemary Martin; *Redbold* Mark McManus. Dir Roger Croucher; Dec Harriet Geddes. Reviews: *Birmingham Post* 29/8/72, 5; *New Statesman* 11/8/72, 204; *Observer* 13/8/72, 25; *Stage* 10/8/72, 20; *Times* 8/8/72, 8. Comment: English Stage Company. “Based on the story of Mrs. Fraser, who was shipwrecked off the coast of Queensland in 1836 and captured by natives” (*Stage* 3/8/72, 1). “Pretentious and empty” (*New Statesman*). *Times* noted Josipovic used “the fashionable short-scene method to avoid coming to grips with his theme.”

72.335 *Who Killed Jack Robin?* (Thriller) Tudor Gates. RICHMOND 7/8/72.* Cast: *Stage* 17/8/72, 42; Theatricalia. Dr. Adcock John Breslin; Supt. Pratt Colin Douglas; Jack

Robin Lee Montague; Christine Elisabeth Wallace. Pres Richmond Theatre Productions Ltd.; Dir Philip Grout; Dgn John C. Piper. Reviews: *Stage* 17/8/72, 42; *Times* 10/8/72, 11. Comment: MPS 371. Performed later as *Who Saw Him Die?* (74.173). A formulaic crime thriller that adhered to the genre’s conventions (*Times*). A two-week engagement.

72.336 *Cole Porter Revisited* (One-man show) John Heawood (deviser). ROEBUCK 8/8/72. 1st London perf? Review: *Stage* 17/8/72, 47. Comment: Performed by John Heawood, the show was rather short and lacked variety (*Stage*).

72.337 *A Midsummer Night’s Dream* (C, 2a) William Shakespeare. ALDWYCH 8/8/72.** Cast: RSCA; Theatricalia. *Theseus*, *Oberon* Alan Howard; *Demetrius* Glynne Lewis; *Egeus*, *Quince* Philip Locke; *Helena* Jennie Stoller; *Hermia* Zhivila Roche; *Hippolyta*, *Titania* Gemma Jones; *Lysander* Bruce Myers; *Philostrate*, *Puck* Robert Lloyd; *Bottom* Barry Stanton; *Snout* Malcolm Rennie; *Snug* Hugh Keays Byrne; *Starveling* Richard Moore; *Flute* George Sweeney; *Fairies* Anthony Meyer, David Meyer, Pauline Munro, Roshan Seth. Lic Theatres Consolidated Ltd.; Chm D. A. Abrahams; Mgr dir John Hallett; Dir Peter Brook; Dgn Sally Jacobs; Mus Felix Mendelssohn, Richard Peaslee. Review: *Illustrated London News* 1/10/72, 79. Comment: Royal Shakespeare Company. “Peter Brook’s RSC production ... one of the truly great Shakespearian experiences of our time—has now begun its year’s international tour; largely re-cast, but with a company responsive to every subtle shade, and with Alan Howard—again Oberon and Theseus—and now Gemma Jones as Titania and Hippolyta, to find the very heart of the verse” (*Illustrated London News*).

72.338 *The Old Ones* (C, 2a) Arnold Wesker. COURT 8/8/72.* 40 perf. Cast: Findlater; *Stage* 17/8/72, 41; Theatricalia; *Variety* 23/8/72, 58; *WWT/16*. *Emmanuel* Max Wall; *Gerda* Amelia Bayntun; *Boomy* George Pravda; *Teressa* Wanda Rotha; *Millie* Rose Hill; *Sarah* Patience Collier; *Rosa* Susan Engel; *Martin* James Hazeldine; *Rudi* Leonard Fenton; *Jack* George Tovey; *Three Youths* Terry Burns, Stephen Grives, Martin Skinner. Dir John Dexter; Dgn Douglas Heap; Cost dgn Harriet Geddes; Light Andy Phillips; Make-up Kenneth Lintott; Assist dir Robert Fox; Dsm Juliet Alliston. Plot: Demastes/2, Hochman. Reviews: *Birmingham Post* 9/8/72, 2; *Christian Science Monitor* 21/8/72, 12; *Guardian* 9/8/72, 8, 14/8/72, 8; *Illustrated London News* 1/10/72, 79; *New Statesman* 18/8/72, 233–34; *Observer* 13/8/72, 25; *Spectator* 19/8/72, 291–92; *Stage* 17/8/72, 41; *Times* 9/8/72, 10; *Tribune* 25/8/72, 11; *Variety* 23/8/72, 58. Comment: English Stage Company. *Guardian* (9/8)

discussed extensively the deliberate lack of a plot, and viewed this dramaturgical evolution “with guarded excitement.” *Christian Science Monitor* declared it was “merely a play with a very poor story: so poor in fact that it is totally boring.” While acknowledging the play’s faults, *Variety* called it “an endearing work which deserves to be seen ... beautifully played.” *Times* noted Wesker was on familiar ground in writing again about a family of London Jews, except that now the characters were old: “Heaven knows how autobiographical it may be, but it marks no development in Wesker’s powers of selection.”

72.339 *The Cave of Salamanca* (P, 1a) Miguel de Cervantes (anon trans of *La cueva de Salamanca* written c. 1611?). SOHO POLY 9/8/72 (Ln). Cast: *Stage* 31/8/72, 15. *Leonorda* Diana Berriman; *Jo Blatchley*, Will Knightly, Lindsay Ingram, Peter Dennis, David Foxxe. *Dir* Philip Allen Morgan. Plot: Gassner, 119, Hochman. Reviews: *Stage* 7/9/72, 15; *Times* 30/8/72, 10. Comment: “A decidedly un-quixotic farce” (*Times*).

72.340 *Jesus Christ Superstar* (Mus, 24 sc) Tim Rice (lyr) and Andrew Lloyd Webber (mus). PALACE 9/8/72. 3,358 perf. 1st New York perf Mark Hellinger 12/10/71; 1st British perf. Cast: *Stage* 17/8/72, 41; *Variety* 23/8/72, 58; *WWT/16*. *Jesus* Paul Nicholas; *Judas* Stephen Tate; *Peter* Richard Barnes; *Simon Zealotes* Derek James; *Apostles* Paul Barber, Pierre Bedenes, Derek Damon, John Kerruish, Brian Leeson, Richard O’Brien, Joshua Smith, Larry Walker, Anthony Wood; *Mary* Dana Gillespie; *Apostles’ Women* Sue Jones Davies, Jean Gilbert, Diane Langton, Anna Macleod, Pamela Obermayer, Sue Potter, Sally Sageo; *1st Priest* Mark Russel; *2nd Priest* John Newton; *3rd Priest* David Charkham; *Annas* Jimmy Cassidy; *Caiaphas* George Harris; *Zealotes Trio* Jean Gilbert, Esther Byrd, Diane Langton; *Pilate* John Barker; *Maid by the fire* Sally Sageo; *Soldier* Ronnie Seballo; *Old Man* Derek Damon; *Herod* Paul Jabara; *Superstar Trio* Sue Potter, Diane Langton, Floella Benjamin. *Mgr dir* Emile Littler; *Pres* Robert Stigwood, MCA Inc.; *Dir* Jim Sharman; *Executive pd* Bob Swash; *Sc dgn* Brian Thomson; *Cost dgn* Gabriella Falk; *Light* Jules Fisher; *Mus dir* Anthony Bowles; *Mus arr* Andrew Lloyd Webber; *Sound* David Collison; *Movement consultant* Rufus Collins; *Pd supervisor* Neville C. Thompson; *Sm* Keith Percival; *Dsm* John Anthony Foley. Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, OTF. Reviews: *Birmingham Post* 10/8/72, 2; *Daily Mirror* 10/8/72, 3; *Gay News* 14/8/72, 9; *Guardian* 10/8/72, 8; *Illustrated London News* 1/10/72, 79; *New Statesman* 18/8/72, 233; *Observer* 13/8/72, 25; *Stage* 17/8/72, 41; *Times* 10/8/72, 11; *Tribune* 25/8/72, 11; *Variety* 23/8/72, 58. Comment: MPS

384. A “combination of shrill hysteria with tinselly showbiz vulgarity” (*Guardian*). In addition to other aspects, *Illustrated London News* complained about the “outrageous amplification.” *New Statesman* agreed, finding numerous faults with the work though some worthy moments as well; it concluded “at the Palace, surely, Mammon reigns supreme,” and expected there would be customers “until the Second Coming.” *Variety* said the production, less flamboyant than the New York version, was generally successful and exciting. *Tribune* noted “it really is a rock opera, telling the whole story in song, rather than a ballad play pretending to be a musical.” “The Second Coming itself could not have aroused more tumult than broke out last night among the £2.50 stalls patrons” (*Times*). Coincidentally, or perhaps deliberately, the *Daily Mirror* shared its review with an (unrelated) large photograph of a female performer clad only in underwear; the review noted the enthusiastic reception, adding “the show is a sincere attempt to tell its story simply and clearly in a musical manner today’s youth understands.” The New York production ran for 711 performances.

72.341 *On the Road* (P, 1a) Anton Chekov (adpt of his story “In the Autumn,” 1883; trans Basil Ashmore of *Na bolshoy doroge* [written 1884]). SOHO POLY 9/8/72 (Ln). Cast: *Stage* 3/8/72, 16. David Foxxe, Henry Gilbert, Roy Hepworth, Mikel Lambert, Edna Doré, Phyllis Morris, John Rapley, Roy Sone, John Turner, David Warner. *Dir* James Grout; *Dgn* John Hallé. Reviews: *Christian Science Monitor* 18/8/72, 4; *Stage* 17/8/72, 42; *Times* 10/8/72, 11. Comment: *Times* noted connections with *The Three Sisters* and *Uncle Vanya*; David Warner gave a “shapelessly improvised” performance as a drunk.

72.342 *Hamlet* (T) William Shakespeare. BANKSIDE GLOBE 10/8/72.** Cast: *Stage* 17/8/72, 47; *WWT/16*. *Hamlet* Keith Michell; *Horatio* Gary Raymond; *Rosencrantz* David Gwillim; *Guildenstern* Peter Ellis; *Ghost of Hamlet’s Father*, *Leading Actor* Ralph Nossek; *Actress* Pamela Salem; *Marcellus*, *Actor* George Camiller; *Mime* Tony Gilby Garner, John McNulty, Marcus Tyler; *Claudius* Donald Houston; *Polonius*, *First Gravedigger* Ron Moody; *Laertes* Peter Harlowe; *Osric* Peter Greene; *Bernardo*, *Second Gravedigger* Peter Davidson; *Francisco* Terry Leigh; *Gertrude* Helen Cherry; *Ophelia* Carolyn Seymour; *Fortinbras* Tony Gilby Garner; *A Captain* Ronnie O’Neill; *Priest* John McNulty; *Musicians* Gregory Nanton-Munroe, Joe Griffiths. *Pres* Globe Playhouse Trust; *Exec dir* Sam Wanamker; *Admin* Gordon Taylor; *Mgr* Jack Ritchie; *Bom* Anne Walcot; *Dir* Peter Coe; *Sc dgn* Robert Bahl; *Cost dgn* Ingeborg; *Light* Brian Thomas, Michael Sullivan; *Mus* Joe Griffith; *Fight arr* B. H. Barry; *Pd mgr* James Balfour; *Dsm* Caroline Mylon,

Malcolm Blackmoor; *Asm* Gregory Nanton-Munroe; *Wm* Kay Jackson; *Sound* John E. Moore; *Light tech* Brian Thomas, Michael Sullivan;. Reviews: *Birmingham Post* 12/8/72, 3; *Guardian* 11/8/72, 8; *Illustrated London News* 1/10/72, 79; *New Statesman* 25/8/72, 265; *Observer* 13/8/72, 25; *Spectator* 19/8/72, 291; *Stage* 17/8/72, 47; *Times* 11/8/72, 7. Comment: Previews 8/8–9/8. Performed in modern dress that suggested a European police state. *Guardian* said the result was “a brisk, superficial, noisily effective melodrama,” with a dynamic Hamlet, and an effective Polonius. *Spectator* agreed, adding the production eschewed “loftier pretensions.” *New Statesman* said Peter Coe’s production was indebted to Jan Kott’s views on Shakespeare. *Times* said it was really a “fancy dress” rather than modern dress production, which was ironic given the purported aims of the Bankside; moreover, the physical limitations of the theatre needed to be addressed.

72.343 *Sawney Bean* (P) Robert Nye and Bill Watson. KING’S HEAD 10/8/72. 1st perfd Traverse, Edinburgh, 5/8/69. Cast: *Stage* 3/8/72, 19. *Sawney Bean* Anthony Haygarth; Marilyn Taylerson, Colin Bell, Ann Sears, Roger Gartland, Graeme Edler. *Dir* Peter Stevenson. Reviews: *Spectator* 19/8/72, 281; *Stage* 17/8/72, 42; *Times* 11/8/72, 7. Comment: The play attempted to portray “a cannibal community from the cannibals’ own viewpoint”; however, *Times* pointed out, the historical, eighteenth-century Scottish outlaw was somewhat different.

72.344 *Miniver Cheevy* (P) Richard Friedlander. LITTLE THEATRE CLUB 13/8/72. 1st London perf. Cast: *Stage* 10/8/72, 19. *Britt* Karin Dominic; *Miniver Cheevy* Rick Le Parmentier. *Dir* Hilary Cartwright. Review: *Stage* 24/8/72, 15. Comment: “A two-hander, with the title role that of an American in London, so meshed in his private fantasy world that not even the luscious Scandinavian girl who comes to live with him breaks the web” (*Stage*).

72.345 *The Apprentices* (P) Peter Terson. JEANNETTA COCHRANE 14/8/72.** *Bagley* Antony Conaboy; Howard Barber, Jimmy Passmore, Carolyn Pickles, Peter Turner, Mark Hyde, Leonard Preston, James Benson, Clive Anderson, Kenneth MacDonald, Tony Turner. *Dir* Michael Croft; *Dec* Christopher Lawrence. Plot: Vinson, Weintraub. Reviews: *Observer* 20/8/72, 30; *Stage* 24/8/72, 15; *Times* 15/8/72, 7; *Tribune* 15/9/72, 7. Comment: National Youth Theatre. A strong revival (*Stage*). “An invigorating evening” (*Times*).

72.346 *Charlie the Chicken* (P, 1a) Jonathan Levy. LAMB AND FLAG 14/8/72 (Ln). 1st British perf? Cast: *Stage* 17/8/72, 40. *Charlie* David Freedman; Martin

Read, Angela Collins. *Dir* Megan Doolittle; *Dgn* John Bolton. Review: *Stage* 24/8/72, 15. Comment: The piece involved a chicken which could speak but which was controlled ruthlessly by its owner, a stage entertainer. The piece was performed in the Studio Theater, Clark Center for the Performing Arts, New York, in September 1972.

72.347 *The Conversationist* (P) T. C. O’Brien. LITTLE THEATRE CLUB 14/8/72 (Ln).* Richard Merson, Alan Stirling, Timothy Welch. *Dgn* David Beaumont. Review: *Stage* 24/8/72, 15. Comment: Quipu. Something of a parable involving a market stall-keeper being pushed aside in the name of progress.

72.348a *Chicago* (P, 1a) Sam Shepard. KING’S HEAD 15/8/72 (Ln). 1st perfd St. Marks Church, New York, 16/4/65. Cast: *Stage* 10/8/72, 16. Reviews: *Guardian* 25/8/72, 8; *Stage* 24/8/72, 17. Comment: The company for this double bill comprised Kathy Billings, Anthea Cooper, Derek Paget, Michael Pennington, Jana Shelden, Nigel Terry. *Dir* Howard Panter; *Dgn* John Hallé. “Both plays are essentially of a literary nature, full of lurid imagery but only spasmodically requiring the dramatic form for their expression. They are given this by Howard Panter, whose direction persuades one that it is actually plays which are being performed and not just a recital of words off the printed page” (*Stage*). *Guardian* commented that twentieth-century American dramatists, including Shepard, “are often obsessed and ruined by words.”

72.348b *Red Cross* (P, 1a) Sam Shepard. KING’S HEAD 15/8/72 (Ln).** Cast: *Stage* 10/8/72, 16. Reviews: *Guardian* 25/8/72, 8; *Stage* 24/8/72, 17.

72.349 *Malcolm and the Prosecution* (P) Lewis Nkosi and J. A. Maimane. BUSH 15/8/72. 1st London perf? Comment: The play was about South Africa “today and tomorrow.”

72.350 *The Man from the East* (P with mus) Stomu Yamash’ta. ICA 15/8/72. 1st London perf. Reviews: *Financial Times* 15/8/72; *Stage* 17/8/72, 53. Comment: Red Buddha Theatre. “There is nothing sloppy about the show which is enacted by disciplined bodies, and played by musicians of fine tempered technique. Stomu draws freely from many sources: kabuki, traditional Japanese music, pop” (*Financial Times*).

72.351 *Julius Caesar* (T) William Shakespeare. YOUNG VIC 16/8/72.** Cast: *Theatricalia*; *WWT/16*. *Calpurnia* Susan Sheers; *Casca*, *Lucilius* Roy Marsden; *Cassius* Peter McEnery; *Cicero*, *Titinius* Alun Lewis; *Cinna*, *Pindarus*, *Dardanius* Richard Warwick; *Decius*, *Messala*

Seymour Matthews; *Flavius, Lepidus* Niall Buggy; *Julius Caesar* Richard Beale; *Marcus Brutus* Nigel Hawthorne; *Mark Antony* Hywel Bennett; *Marullus, Servant, Popilius, Soldier* Christopher Douglas; *Portia* June Watson; *Soothsayer, Poet, Clitus* Ian Taylor; *Trebonius, Octavius* Peter Bartle. *Dir* Peter James; *Dgn* John Napier; *Assist dgn* Sue Jenkinson; *Light* Liz Wells. Reviews: *Birmingham Post* 22/8/72, 2; *Guardian* 23/8/72, 8; *Stage* 31/8/72; *Times* 24/8/72, 6. Comment: It is unclear whether the initial performances (beginning 16/8) were previews, when all seats were 40 pence. Press night was 22/8/72. The production was set in the 1930s. In this production “the tragedy has neither personal nor political stature” (*Times*). *Guardian* agreed: “The lack of definition shows through in the central performances.”

72.352 *Time and Time Again* (C, 2a) Alan Ayckbourn. COMEDY 16/8/72. 229 perf. 1st perfd Library, Scarborough, 8/7/71. Cast: *Stage* 24/8/72, 17; *Theatricalia*; *Variety* 30/8/72, 60; *WWT/16*. *Leonard* Tom Courtenay; *Graham* Michael Robbins; *Joan* Cheryl Kennedy; *Anna* Bridget Turner; *Peter* Barry Andrews. *Pp* New Watergate Presentations Ltd.; *Lic* R. C. Wingate; *Pres* Michael Codron; *Dir* Eric Thompson; *Dgn* Alan Tagg; *Light* Mick Hughes; *Sm* Sue Thornton; *Dsm* Christopher Lloyd Pack. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 17/8/72, 2; *Christian Science Monitor* 29/9/72, 12; *Daily Mirror* 17/8/72, 16; *Guardian* 17/8/72, 10; *Illustrated London News* 1/10/72, 79; *New Statesman* 25/8/72, 265; *Observer* 20/8/72, 30; *Spectator* 26/8/72, 328; *Stage* 24/8/72, 17; *Times* 17/8/72, 7; *Variety* 30/8/72, 60. Comment: MPS 289, 381. *Guardian* was disappointed with the play because it “never quite works either as a detailed character-study or a laugh-packed comedy.” *Observer* commended the performances of Tom Courtenay and Michael Robbins. *New Statesman* was delighted by the play’s “wit, humour, intelligence, point, roundness of plot, sharpness of characterisation.” *Illustrated London News* thought well of both the play and Courtenay’s performance. “A good audience show” that “figures to have a healthy West End run” (*Variety*). “Ayckbourn—who is clever at getting his characters to talk at cross-purposes—has written a witty, perceptive comedy. I found it highly entertaining” (*Daily Mirror*). “Ayckbourn has extended the limits of what a popular audience is prepared to laugh at” (*Times*).

72.353 *Don’t Touch My Chair* (One-man show). Milos Kirek. ACT INN 17/8/72.**

72.354 *Gymnasium* (P, 3a) Robin Chapman. GREENWICH 17/8/72.* Cast: *Stage* 24/8/72, 19; *WWT/16*. *Thomas Gibson* Charles West; *Lucy Thwaite* Barbara Ewing; *James Roskill* John Golightly; *Gerald Morgan* Michael

Mayne; *Percy Briggs* Peter Gordon; *Headmaster* Wilfred Grove; *Melvin Jessop* Louis Cabot; *Shad* Paul Alexander; *Keith* Peter Attard; *Terry* Andrew Bradford; *Zabbo* John York. *Dir* John Cox; *Dgn* Roger Butlin; *Light* John Roffey; *Gymnastic displays* Andrew Bradford; *Mus arr* John Gould; *Sm* Patricia Courtenay Mason. Reviews: *Guardian* 18/8/72, 10; *Stage* 24/8/72, 19; *Times* 18/8/72, 7. Comment: MPS 387. The play was about “the conflict between two cultures, physical and mental” (*Stage*). “The play described brutality without providing any enlightenment about its springs” (*Guardian*). *Times* found the play unconvincing.

72.355 *Zigger Zagger* (P with mus, 1a) Peter Terson and Colin Farrell (mus). SHAW 17/8/72.** Cast: *Stage* 31/8/72, 15; *WWT/16*. *Zigger Zagger* Dave Moran; *Mrs. Philton* Christina Thornton; *Harry* Karl Howman; Sarah Brown, Geoff McGivern. *Dir* Michael Croft; *Dec* Christopher Lawrence. Plot: Fletcher, Griffiths, Vinson, Weintraub. Reviews: *Observer* 20/8/72, 30; *Stage* 24/8/72, 15; *Tribune* 15/9/72, 7. Comment: National Youth Theatre. *Tribune* thought the NYT needed to stretch itself beyond its diet of Shakespeare and Terson.

72.356 *Diluvium* (Revue) Jiri Srnec. SADLER’S WELLS 21/8/72.** Review: *Stage* 24/8/72, 19. Comment: Black Theatre of Prague. This item was presented at each performance accompanied by other varying items.

72.357 *A Game for Two Players* (C) Arieh Chen. RICHMOND 21/8/72.* Amanda Barrie, Michael Deacon, Suzan Cameron. *Dir* Ivor Danvers. Review: *Stage* 24/8/72, 17. Comment: The play involved the “flimsy adventures of a young man who hires one amateur and one professional actress to act out his last night with his alleged wife Karen”; *Stage* declared “the idea of people acting out their sex fantasies, once a novelty, has by repetition become something of a bore.” A two-week engagement.

72.358 *Strip Games* (P) Peter Sergeant. ACT INN 21/8/72 (Ln). 1st perf? *Les* Richard Franklin; *Fleur* Chandler. *Dir* Amos Mokadi. Review: *Stage* 24/8/72, 15. Comment: “The strip of the title is played by a girl and a homosexual, both in the depths of broken affairs, and provides them with a diversion while he helps her unpack her clothes in a new room” (*Stage*).

72.359 *Popkiss* (MF, 2a) Michael Ashton (bk, lyr; based on Ben Travers, *Rookery Nook*, 1926) and John Addison (mus) and David Heneker (mus). GLOBE 22/8/72. 71 perf. 1st perfd Arts, Cambridge, 16/5/72. Cast: *Stage* 31/8/72, 15; *Theatricalia*; *Variety* 30/8/72, 58; *WWT/16*. *Clara Popkiss* Patricia Hodge; *Clive Popkiss* John Standing;

Gerald Popkiss Daniel Massey; *Gertrude Twine* Joan Sanderson; *Harold Twine* Dudley Jones; *Mrs. Leverett* Hazel Hughes; *Mrs Possett* Susan Hardie; *Poppy Dickey* Mary Millar; *Putz* Peter Whitbread; *Rhoda Marley* Isla Blair. *Mgr dir* Prince Littler; *Mgr* S. Bailey; *Pres* Donald Alberty, Ian Hunter; *Dir* Richard Cottrell; *Dgn* Robin Archer; *Light* Joe Davis; *Mus arr, Mus dir* Raymond Bishop; *Ch* Malcolm Clare, David Drew; *Assoc pd* Nobuko Morris. Plot: OTF. Reviews: *Birmingham Post* 23/8/72, 2; *Christian Science Monitor* 29/9/72, 12; *Daily Mirror* 23/8/72, 16; *Guardian* 23/8/72, 8; *Illustrated London News* 1/11/72, 74; *Spectator* 2/9/72, 368; *Stage* 31/8/72, 15; *Times* 23/8/72, 15; *Variety* 30/8/72, 58, 60. Comment: On the short run see a letter to the editor of the *Stage* 26/10/72, 2, which cited poor advertising and expensive seat prices. *Guardian* said this musical version captured the spirit of its Travers original. "A charmingly inventive score, clever lyrics and sharp performances ... limited chi-chi appeal" (*Variety*). "The art of farce is good timing and in *Popkiss* a good time was had by all. The wonder is that the music moved in time too. It was a finely syncopated slamming of doors. And catchy with it." (*Daily Mirror*). *Spectator* said the piece missed the mark of whatever it was trying to do. "An exercise in nostalgia," said *Times*, which also noted that in the audience Robertson Hare "joyfully applauded the efforts of Dudley Jones in the role created by Mr. Hare 46 years ago."

72.360a *The Cricketer and the Carpenter* (P) Richard Franklin. LITTLE THEATRE CLUB 27/8/72. 1st perf? Cast: *Stage* 24/8/72, 16. Elizabeth Connor, Celia Gregory, Ian Ruskin, Jonathan Sherwood. *Dir* Richard Franklin. Review: *Stage* 7/9/72, 17. Comment: A "tale of the lonely lad in search of his personal sexual justification" (*Stage*).

72.360b *An Evening with Marcel Proust* (C) Patrick Williams. LITTLE THEATRE CLUB 27/8/72.* Cast: *Stage* 24/8/72, 16. David Taylor, Felicity Welson, Chetwynd Townsend. Review: *Stage* 7/9/72, 17. Comment: "A study of a neurotic family husband, wife, dog—on the evening that the television set breaks down" (*Stage*).

72.361 *He, She and It* (P, 1a) Roger Milner. LITTLE THEATRE CLUB 28/8/72 (Ln).* Cast: *Stage* 24/8/72, 16. Virginia Gay Soper, Robin Parkinson. *Dir* Philip Grout. Review: *Stage* 7/9/72, 15. Comment: Quipu. The plot involved a husband and wife swapping roles after he is made redundant and she goes out to work.

72.362 *King's Rhapsody* (MR, 3a) Ivor Novello (mus, bk) and Christopher Hassall (lyr). WIMBLEDON 28/8/72. 1st perfd Palace, Manchester, 24/8/49. Cast: *Stage* 7/9/72,

17. *Princess Kirsten* Jilly Coram; *Princess Hulsa* Polly Northwood; *Mr. Trantzen, 1st Rough* Jonathan Gardner; *Countess Vera Lemainken* Olive Gilbert; *Princess Cristiane* Jean Bayless; *King Peter, Serenader, Volkoff, The Archbishop* John Aron; *Valdo* Roger Tarrant; *Jules, 2nd Rough, King Paul* Russell Grant; *Baron Vanescu* Alexander Bridge; *Queen Elena* Mary Jones; *Nikki* Dermot Walsh; *Marta Karillos* Eileen Farrow; *Flunkey* Jonathan Courage; *Madame Koska* Audrey Leybourne; *Count Egon Stanieff* Christopher Molloy; *Manservant* Emllyn Maggs; *3rd Rough* Ray Edkins; *Marita* Elisabeth Scott; *Sheila Dawson, Caroline Lange, Suzanne Philip, Pauline Spencer, Pat Reilly.* *Pres* West End Artists Ltd.; *Dir* Alexander Bridge; *Mus dir* Derek Taverner; *Ch* Gerry Tebbutt; *Sm* Hazel Sharples; *Dsm* Clive Martin. Plot: Fletcher, French, Gänzl, Gänzl/3, 603–6, Green, Kennedy. Review: *Stage* 7/9/72, 17. Comment: "Some of the dialogue has been sharpened to fit the acidity of the Seventies; even so certain political and psychological motivations still creak a little, but musically the lilt of the tunes is as delightful as I remember it" (*Stage*).

72.363a *The Day They Came* (P) Billy Hamon. KING'S HEAD 29/8/72.* Matthew Guinness, Michael Kitchen. Review: *Stage* 7/9/72, 16. Comment: Performed under the collective title *Intrusions*. The plot involved Martians landing at Brighton pier.

72.363b *A Night Out from the Ghosts* (P) Billy Hamon. KING'S HEAD 29/8/72.* Matthew Guinness, Michael Kitchen. Review: *Stage* 7/9/72, 16. Comment: Performed under the collective title *Intrusions*. The play was about the day separating two battles in which two soldiers are involved.

72.364 *Foco Novo* (P) Bernard Pomerance. OVALHOUSE 29/8/72.* Cast: *Stage* 24/8/72, 19. Glenn Beck, Stephen Bradley, Mona Hammond, Oscar James, Neil Johnston, Judy Monahan, Richard Pendrey, Bernard Sterlin. *Dir* Roland Rees; *Dgn* Di Seymour. Review: *Times* 30/8/72, 10. Comment: "Offers the usual picture of a Latin-American military dictatorship, controlled by American capital and periodically rocked by revolutionary guerrillas" (*Times*).

72.365 *Plays for Rubber Go Go Girls* (P) Chris Wilkinson. BUSH 29/8/72.** Plot: Bull/3. Review: *Observer* 10/9/72, 30. Comment: *Observer* approved the revival.

72.366 *The Tempest* (R) William Shakespeare (adpt Steven Rumbelow). YOUNG VIC STUDIO 30/8/72.** *Prospero* Bronson Shaw; *Miranda* Denise Shaw; *Caliban* Paul O'Connor; *Stephano* Dave Walsh; *Trinculo* Paula

Melbourne; *Ariel* Nigel Watson. *Dir* Steven Rumbelow. Review: *Stage* 7/9/72, 15. Comment: Triple Action. "Steven Rumbelow, the adaptor and director, sees [the play] quite clearly and simply as an exercise in black magic, in which the usurper Alonso is destroyed by the same powers of darkness which deal Prospero a fatal blow" (*Stage*).

72.367 *Murder in the Cathedral* (D, 2a) T. S. Eliot. ALDWYCH 31/8/72. 1st perfd Chapter House, Canterbury, 10/6/35; 1st London perf Mercury 1/11/35. Cast: RSCA; *Stage* 7/9/72, 15; *Theatricalia*; *Variety* 27/9/72, 59; *WWT/16*. *Thomas Becket* Richard Pasco; *First Priest* Denis Holme; *Second Priest* Nickolas Grace; *Third Priest* Morgan Sheppard; *First Tempter*, *First Knight* Bernard Lloyd; *Second Tempter*, *Second Knight* Anthony Pedley; *Third Tempter*, *Third Knight* Tony Church; *Fourth Tempter*, *Fourth Knight* Brewster Mason; *Women of Canterbury* Susan Fleetwood, Julia Blalock, Heather Canning, Valerie Colgan, Jane Cussons, Lila Kaye, Marion Lines; *Singer* Philip Doghan; *Messenger* Colin Mayes; *Attendants* John Hug, Peter Machin, Lloyd McGuire, Michael Walker. *Dir* Terry Hands; *Dgn* Farrah; *Mus* Ian Kellam; *Light* Stewart Leviton; *Mus dir* Gordon Kember; *Sm* James Langley; *Dsm* Andrew Tansley. Plot: Best/35, 472–73, Bordman, Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Sobel, Wilmeth. Reviews: *Daily Mirror* 1/9/72, 16; *Guardian* 1/9/72, 10; *Illustrated London News* 1/11/72, 74; *New Statesman* 15/9/72, 364; *Observer* 10/9/72, 30; *Spectator* 9/9/72, 406; *Stage* 7/9/72, 15; *Times* 1/9/72, 10; *Variety* 27/9/72, 59. Comment: Royal Shakespeare Company. "The most memorable scene—and very clever it is too—shows the four murderers stepping forward in time eight hundred years to the present day to justify their bloody deed. Richard Pasco is excellent as the turbulent priest Becket" (*Daily Mirror*). *Spectator* praised Pasco but found the play generally tedious. *Observer* was not entirely convinced by Terry Hands' argument for the play being a modern classic. *New Statesman* said Hands' view of the play as a prayer was "the kernel of directorial misconception." *Times* also thought the direction was confusing. *Variety* said it was "an impressive revival," but noted the play was "short on action and long on talk." The first New York production (Manhattan 20/3/36) ran for 38 performances.

72.368 *The Garden* (P) Julia Jones. HAMPSTEAD 4/9/72.* 28 perf. Cast: *Stage* 14/9/72, 17; *WWT/16*. *Will* Brian Deacon; *Lettice* Diana Coupland; *Henry* Stephen Temperley; *Norman* John Paul; *Jack* Edward Judd. *Dir* Vivian Matalon; *Dgn* Douglas Heap; *Light* Nick Chelton; *Mus* Geoffrey Burgon; *Sm* Philip Parsons; *Dsm* Anthony

Lawrence. Reviews: *Birmingham Post* 5/9/72, 2; *Gay News* 14/9/72, 4; *Guardian* 5/9/72, 12; *Observer* 10/9/72, 30; *Spectator* 9/9/72, 406; *Stage* 14/9/72, 17; *Times* 5/9/72, 10. Comment: "A purely literary confection" peopled by artificial characters (*Guardian*). *Spectator* wondered what the intent of the play was and found the use of "Onward Christian Soldiers" as a theme tune misleading. *Observer* was convinced by the play which "shimmers with moral ambiguities" held together "with a web of imagery."

72.369 *The Skyscrapers* (Allegorical fantasy) Chattie Salaman and Frank Whitten. COCKPIT 4/9/72. 1st perf? Comment: "*The Skyscrapers*, described as an allegorical fantasy ... has been devised and directed by Chattie Salaman and Frank Whitten, written by Christopher Langham and designed by Roger Glossop." (*Stage* 7/9/72, 17).

72.370 *Two and Two Make Sex* (F) Richard Harris and Leslie Darbon. RICHMOND 4/9/72.* Cast: *Stage* 14/9/72. *Jane* Barbara Flynn; *George* Patrick Cargill; *Clare* Jane Downs; *Ruth* Diana King; *Nick* Ian Lavender; *Jane's Father* Jack Allen. *Dir* Jan Butlin; *Dgn* John C. Piper. 18. Plot: French/2, Loney. Review: *Stage* 14/9/72, 18. Comment: MPS 385. "Farce must be frothy, and for most of its length this one has about as much foam as last night's washing up water ... But Patrick Cargill offering an object lesson in how to steal any number of scenes does make up for a lot else" (*Stage*). A two-week engagement.

72.371 *With All My Love I Hate You* (P) Lynda Marchal. ACT INN 4/9/72 (Ln).* Lynda Marchal, Petronella Ford. Reviews: *Observer* 10/9/72, 30; *Stage* 14/9/72, 20; *Times* 5/9/72, 10. Comment: "A piece of Grand Guignol about a wife confronting her husband's mistress when the affair has been going on for eight years" (*Times*). "A bitch session (with murder)" (*Observer*).

72.372 *Good Lads at Heart* (D, 2a) Peter Terson. JEAN-NETTA COCHRANE 5/9/72.** Kenneth MacDonald, Taylor Downing, Charles MacDonald, Anthony Conaby, Paul Washford, Carolyn Pickles. *Dir* Michael Croft, Graham Chinn; *Dec* Gerald Kitching; *Light* Chris Smith. Plot: Hischak/2, 145–46, Vinson, Weintraub. Reviews: *Stage* 14/9/72, 20; *Tribune* 15/9/72, 7. Comment: National Youth Theatre. A generally good revival (*Stage*).

72.373a *The Lie* (P) Nathalie Sarraute (anon trans of *Le mensonge*, 1966). LAMDA 5/9/72. 1st British perf. Cast: *Stage* 7/9/72, 10. Reviews: *Observer* 10/9/72, 30; *Spectator* 16/9/72, 441; *Stage* 14/9/72, 18. Comment: The company for this double bill comprised Eve Shickle, Robert French, Madhav Sharma, Sacha Bartlett. *Dir*

David Cohen. *Stage* indicated both pieces were originally radio plays and did not transfer well to the stage. *Observer* found the plays “tedious.” *Spectator* confessed the language of both plays in performance put him to sleep, as did reading the published text.

72.373b *Silence* (P) Nathalie Sarraute (anon trans of *Le silence*, 1964). LAMDA 5/9/72. 1st British perf. Cast: *Stage* 7/9/72, 10. Reviews: *Observer* 10/9/72, 30; *Spectator* 16/9/72, 441; *Stage* 14/9/72, 18.

72.374 *Measure for Measure* (C) William Shakespeare. SHAW 5/9/72.** Angelo Jonathan Coy; Duke Albert Welling; Lucio Francis Matthews; *Isabella* Irene Richard; Pompey George Irving; David Puxley, Len Preston, Graham Smith. *Dir* Paul Hill; *Dec* Christopher Lawrence; *Light* Brian Croft. Review: *Birmingham Post* 7/9/72, 2; *Stage* 14/9/72, 17; *Tribune* 15/9/72, 7. Comment: National Youth Theatre. “A straightforward production by Paul Hill. Though well done and acted with immense capability, it comes across largely as a fairly simple narrative” (*Stage*). “This is among the best things I recall the National Youth Theatre doing—simply because the players drive into the play from the first speeches, keep it moving, and never let the difficult narrative lose itself” (*Birmingham Post*).

72.375 *Banana Follies* (Ent) Kevin Ayers. HAMPSTEAD 6/9/72 (Lt).* Review: *Stage* 14/9/72, 17. Comment: “An hour-long entertainment that sends up rotten popular music from 1930 to 1973 and sent me home with a splitting headache” (*Stage*).

72.376 *Brussels* (P, 2a) Jonathan Hales. THEATRE UPSTAIRS 6/9/72; trfd to GREENWICH 10/11/72.* Cast: Findlater. *Irene* Sylvia Carson, *Brenda* Lorraine Hill; *Skipper* John Ringham; *Ken* Peter Armitage; Geoffrey Wearing. *Dir* Jonathan Hales; *Dgn* Harriet Geddes. Reviews: *Stage* 19/10/72, 9; *Times* 12/10/72, 15. Comment: Young People’s Theatre Scheme. The play presented an affirmative view of the Boy Scouts revealing, through a troop going on its annual summer camp, that “what counts is the behaviour of a group” (*Times*).

72.377 *The Fifth Labour of Hercules* (P) Friedrich Dürrenmatt (trans Agnes Hamilton of *Herkules und der Stall des Augias*, 1959). SOHO POLY 6/9/72. 1st British perf Questors 19/3/66 as *Hercules and the Augean Stables*; 1st British perf this trans. *Hercules* Edmund Pegge; *Augeas* Ralph Cotterill; *Dalanira* Juliet Aykroyd; Paul Freeman, David Leland, Pamela Moiseiwitsch, Keith Morris. Plot: Hochman. Reviews: *New Statesman* 15/9/72, 364; *Observer* 10/9/72, 30; *Stage* 14/9/72, 19. Comment: “Told with bounce and invention” by the cast

(*Observer*). “A civilised evening, with some bite to its commentary on democracy in inaction to add pungency” (*Stage*).

72.378a *Mr. Me (Dialogue with a Brilliant Partner)* (P) Jean Tardieu (anon trans of *Monsieur moi*, 1969). PINDAR OF WAKEFIELD 7/9/72. 1st London perf. Cast: *Stage* 7/9/72, 16. Chris Owen, Roy Sone. *Dir* Kenneth Chubb. Reviews: *Irish Times* 12/9/72, 9; *Stage* 14/9/72, 18; *Times* 9/9/72, 11. Comment: Wakefield Tricycle Company. The piece was about “a man who arrives on the stage, discovers himself to be there, then departs” (*Times*).

72.378b *The Sonata and the Three Gentlemen or How to Speak Music* (P, 3 movements) Jean Tardieu (anon trans of *La sonate et les trois messieurs, ou comment parler musique*, 1955). PINDAR OF WAKEFIELD 7/9/72. 1st London perf. Cast: *Stage* 7/9/72, 16. Chris Owen, Roy Sone, Brian Vaughan. *Dir* Kenneth Chubb. Plot: Gassner, 837, Hochman. Review: *Stage* 14/9/72, 18; *Times* 9/9/72, 11. Comment: Wakefield Tricycle Company.

72.379 *A Day in the Death of Joe Egg* (P, 2a) Peter Nichols. QUESTORS 9/9/72.** Cast: QTA. Plot: Borman/4, 423, Demastes/2, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Review: *Middlesex County Times* 15/9/72, 11.

72.380 *The Ballygombeen Bequest* (P, 2a) John Arden and Margaretta D’Arcy. BUSH 11/9/72. 1st perfd St. Mary and St. Joseph’s College, Belfast, 5/72. *Teresa* Valerie Lilley; *Siobhan* Vari Sylvester; *O’Leary* Stephen Rea; *Holiday-Cheyne* Roger Sloman; John Joyce. Plot: Demastes/2, Weintraub. Reviews: *Irish Times* 12/9/72, 9; *New Statesman* 22/9/72, 408; *Observer* 24/9/72, 36; *Stage* 14/9/72, 17. Comment: 7:84 Theatre Company. *New Statesman* said the company “perform with a brio that brings conviction. They love this play for its craft as well as the humanity behind its political cunning.” *Observer* disliked “the emotional imperialism of ideology” in the piece, and hoped Arden would not write any more agit-prop. See also *New York Times* 12/11/72, D1 for additional observations by Robert Brustein.

72.381 *Husbands and Lovers* (P) Ferenc Molnár (trans Benjamin F. Glazer). SOHO POLY 11/9/72. Cast: *Stage* 7/9/72, 16. Kay Barlow, John Blythe, Fiona Walker, David Wood, Antonia Bird. *Dir* James O’Brian; *Dgn* Deborah Mitchell. Review: *Stage* 21/9/72, 21. Comment: “Five playlets under the generic title of *Husbands and Lovers*. Their world is a leisured, monied one, in which everyone tells each other ‘stories’ and the wages of sin are a new lover” (*Stage*).

72.381.2 *She Was Only an Admiral's Daughter* (F) Harold Brooke and Kay Bannerman. WIMBLEDON 11/9/72. 1st perfd King's, Southsea, 16/8/72. Leslie Crowther, Dilys Watling, Eunice Black, Tim Fearon, Bill Treacher, Richard Wilson, Fred Stone. *Pres* Brian Rix, Leslie Grade. Comment: The plot revolved around numerous people descending on a flat for various and sundry reasons, including the owner who just wants some sleep.

72.382 *Stretch* (P, 1a) Tudor Gates. LAMB AND FLAG 11/9/72 (Ln). * Cast: *Stage* 7/9/72, 10. Peter Geddis, Mike Shannon. *Dir* Forbes Collins. Review: *Stage* 21/9/72, 19. Comment: Drumbeat Productions. This excellent play involved "a government investigator who has to decide whether to grant political asylum to a would-be defector from a Communist state ... Peter Geddis and Mike Shannon give the play the standard of performances it deserves" (*Stage*).

72.383 *You Know Me* (P, 1a) Alan Drury. LITTLE THEATRE CLUB 11/9/72 (Ln). 1st perf? Timothy Block, Paul Ratcliffe. *Dir* Michael Napier Brown. Review: *Stage* 14/9/72, 19. Comment: Quipu. The play explored the unlikely bond between two men.

72.384 *Jack* (P) Multiple anon authors. ACT INN 12/9/72. 1st perf? David Stockton. *Dir* Roger Coward. Reviews: *Guardian* 13/9/72, 8; *Observer* 17/9/72, 34; *Stage* 21/9/72, 19; *Times* 13/9/72, 7. Comment: Recreation Ground. *Guardian* said "the main attack is on middle-class exploitation" although ironically the play was "geared to a middle-class audience." *Observer* discussed the difficulties of "group-authored projects."

72.385 *Caste* (C, 3a) T. W. Robertson. GREENWICH 14/9/72. ** Cast: *Stage* 21/9/72, 19; *WWT/16*. *Marquise de St. Maur* Yvonne Coulette; *Hon. George D'Alroy* Geoffrey Beevers; *Captain Hawtree* Tim Preece; *Dixon* Owen Jones; *Esther Eccles* Barbara Ewing; *Polly Eccles* Ann Penfold; *Sam Gerridge* Peter Gordon; *Eccles* Alfie Bass. *Dir* Robert Cushman; *Dgn* David Cockayne; *Light* John Roffey; *Ch* Bob Stevenson; *Mus dir* John Gould; *Sm* Patricia Courtney Martin. Plot: Bordman, Disher, Fletcher, Gassner, 716, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Stage* 21/9/72, 19; *Times* 15/9/72, 9. Comment: Robert Cushman's production contains some energetically Victorian performances but it betrays a lack of confidence in the play and is continually switching between satire and sincerity" (*Times*).

72.386 *The Trick* (P, 1a) Joseph Praml. ORANGE TREE 15/9/72 (Ln). 1st British perf. *Pin* Matthew Walters;

Babette Isobel Nisbit; *Yvette* Vanessa Kempster; *Furst* Sean Arnold. *Dir* Rod Beacham. Review: *Stage* 21/9/72, 19. Comment: The plot involved two young men negotiating terms with two prostitutes and being swindled.

72.387a *And What About the Crocodile* (P for children) Madeline Sotheby. ARTS 16/9/72 (m). * Veronica Foley, Richard Jacques, Marina McConnell, Jacqueline Andrews, Eric Deacon, Sion Probert. Review: *Stage* 21/9/72, 24. Comment: MPS 392. Unicorn Theatre. A somewhat absurdist piece about a family reacting to finding a crocodile in their garden.

72.387b *Mrs. Princess* (P for children) Madeline Sotheby (adpt of Celtic fairy story). ARTS 16/9/72 (m). * *King* Alex Leppard; *Princess* Jacqueline Andrews; *Nurse* Veronica Foley. *Dir* Wendy Bradfield; *Light* Chris Pullen. Review: *Stage* 21/9/72, 24. Comment: MPS 393. Unicorn Theatre. "A moral story showing how a virile and wily Irish King subdued a royal minx after wedding her in disguise" (*Stage*).

72.388 *Alpha Alpha* (C) Howard Barker. OPEN SPACE 18/9/72. * Cast: *Theatricalia*; *WWT/16*. *Bernadette* Carol Hazell; *Lord Gadsby* Dallas Cavell; *Mickey Scrubbs* Anthony Milner; *Morrie Scrubbs* David Schofield; *Nora Scrubbs* Miriam Karlin; *Cyril* Malcolm Storry. *Dir* Peter Watson; *Dec* John Boulton; *Cost dgn* Lindy Hemming; *Light* Rodney Head. Plot: Hochman, Vinson, Weintraub. Reviews: *Guardian* 19/9/72, 10; *Observer* 24/9/72, 36; *Stage* 21/9/72, 21; *Times* 19/9/72, 10. Comment: Previews were given 14/9–16/9. *Guardian* detected the strong influence of Joe Orton in this "very funny comedy about criminal twin brothers from the East End," but still rated it a B+. *Observer* thought the play was somewhat thin but commended the moments of "bright satiric whimsy." Peter Watson's production was "highly drilled and pulsing with savage energy" (*Times*).

72.389 *The Greatest Nursery Rhyme* (P) William Martin. COCKPIT 18/9/72. 1st perf Bristol 1970? Review: *Stage* 28/9/72, 17. Comment: The piece was originally "commissioned by the United Nations for a conference on community care held two years ago in Bristol" (*Stage* 14/9/72. 17).

72.390 *Love from a Stranger* (P [3a]) Frank Vosper (fnd on Agatha Christie's story, "Philomel Cottage," 1924). RICHMOND 18/9/72. ** Plot: Best/36, 411, Bordman/4, 140, French/2, Hischak, Kabatchnik/2. Comment: A two-week engagement.

72.391 *That's No Lady, That's My Husband* (C) Tony Lesser. WIMBLEDON 18/9/72. 1st perfd Yvonne Arnaud,

Guildford, 22/8/72. Cast: Theatricalia. *Bobbie* Leon Greene; *Brutus Griffin* Roger Mutton; *Charles Plummer* Clive Morton; *Hilary Plummer* Prunella Scales; *Pat Plummer* Francis Matthews. *Dir* William Franklyn; *Dgn* Geoffrey Tozer; *Light* Michael Saddington. Comment: MPS 386.

72.392 *Richard's Cork Leg* (Ent, 2a) Brendan Behan and Alan Simpson and the Dubliners (songs). COURT 19/9/72. 33 perf. 1st perfd Abbey, Dublin, 14/3/72. Cast: Findlater; *Stage* 28/9/72, 17; *Variety* 11/10/72, 64; *WWT/16. Bawd I (Maria Concepta)* Eileen Colgan; *Bawd II (Rose of Lima)* Joan O'Hara; *Blind Man (Cronin)* Luke Kelly; *Blind Man (Hero Hogan)* Ronnie Drew; *Mortician* Olu Jacobs; *Mortician's Assistant* Barney MacKenna; *Mrs. Cronin* Fionnuala Kenny; *Mrs. Mallarkey* Angela Newman; *Deirdre Mallarkey* Dearbhla Molloy; *Corpse* Ciaran Bourke; *Blueshirts* John Sheahan, Ciaran Bourke; *Undertaker's Men, etc* Ciaran Bourke, Ronnie Drew, Luke Kelly, Barney MacKenna, John Sheahan, Eileen Colgan, Joan O'Hara. *Pres* Noel Pearson; *Dir* Alan Simpson; *Sc dgn* Wendy Shea; *Light* Andy Phillips. Plot: Schrank. Reviews: *Daily Mirror* 20/9/72, 18; *Guardian* 20/9/72, 8; *New Statesman* 29/9/72, 443; *Observer* 24/9/72, 36; *Spectator* 30/9/72, 510–11; *Stage* 28/9/72, 17; *Times* 20/9/72, 7; *Tribune* 29/9/72, 9; *Variety* 11/10/72, 64. Comment: English Stage Company. *Variety* said that in this largely plotless piece (unfinished at Behan's death) many of Behan's Irish targets were now dated. *Spectator* described it as a "sort of anarchic ragbag, in which one incident is related to the next arbitrarily, accidentally or not at all." "A rough blend of Irish ditties, earthy anecdotes with just a touch of folksy philosophy. There is no coherent story; it is simply an entertainment involving many sketches which have some very funny jokes about religion Protestant and Catholic—and much fun is poked at other sundry Irish troubles" (*Daily Mirror*). *New Statesman* provided several examples of the jokes in the piece and examples of Behan's targets, but also noted "disorderly verbiage" eventually smothered the work. "A shapeless mass of pub nihilism and republican fervour" (*Times*).

72.393 *Mother Earth* (Mus) Ron Thronson (bk, lyr) and Toni Shearer (mus). ROUND HOUSE 20/9/72. 1st perfd South Coast Repertory, Costa Mesa, California, 8/1/71; 1st British perf. Cast: *WWT/16*. Peter Straker, Helen Chappel, Linda Kendrick, Frank Aeillo, Mark Johnson, Nina McCarthy; Vicky Silva, Ziggy Byfield, Robert Cotton, Roy North, Mary Tamm, Sharon Campbell, Dave Devon, Janet Lee, Pat Scott. *Pres* Gordon Mills, Harold Davidson; *Dir* Terry Palmer; *Light* Robert Simpson. Plot: Bordman/5, 677, Hischak, OTF. Reviews: *Daily Mirror* 21/9/72, 18; *Guardian* 21/9/72, 10; *New Statesman*

29/9/72, 444; *Stage* 28/9/72, 17; *Times* 21/9/72, 10; *Tribune* 29/9/72, 9. Comment: A charity performance was given on 19/9/72 in aid of the Variety Club of Great Britain's Heart Fund and the Round House Trust Building Fund. *Guardian* panned this anti-pollution piece, as did *New Statesman* which noted it was being revised. "Perhaps *Mother Earth* had something to say in West Coast America, but in its present form it is as debased a youth energy show as I have seen" (*Times*). *Daily Mirror* noted the acting was crude and timing hopeless, and the piece needed revising severely. The first New York production (Belasco 19/10/72) ran for 12 performances.

72.394 *Private Lives* (Intimate C, 3a) Noël Coward. QUEEN'S 21/9/72; trfd to GLOBE 2/7/73. ** 517 perf. Cast: Theatricalia; *Variety* 4/10/72, 58; *WWT/16. Sibyl Chase* Polly Adams/Pinkie Johnstone; *Elyot Chase* Robert Stephens/John Standing; *Victor Prynne* James Villiers/Geoffrey Palmer; *Amanda Prynne* Maggie Smith/Jill Bennett; *Louise* Cari Hedderwick/Veronica Nelson. *Mgr dir* Prince Littler; *Mgr* Wybert R. Allen; *Bom* Charles Goffrey; *Pres* H. M. Tennent Ltd.; *Dir* John Gielgud; *Dgn* Anthony Powell; *Cost dgn* Beatrice Dawson; *Light* Joe Davis. Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Levin, 83–86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 22/9/72, 2; *Christian Science Monitor* 2/10/72, 12; *Daily Mirror* 22/9/72, 18; *Illustrated London News* 1/6/73, 109; *New Statesman* 29/9/72, 443–44; *Spectator* 30/9/72, 510; *Stage* 26/4/73, 17, 23/8/73, 20, 28/9/72, 17; *Times* 22/9/72, 9, 19/4/73, 15; *Tribune* 29/9/72, 9; *Variety* 4/10/72, 58. Comment: *Daily Mirror* noted Coward was in the first-night audience. An "immaculate revival" by John Gielgud and "a vintage comic performance from Maggie Smith" (*Guardian*); *Tribune* and *Variety* agreed. *Christian Science Monitor* said that, after Olivier, Maggie Smith was probably "the greatest draw on the English stage today."

72.395 *Uncle Vanya* (P) Anton Chekhov (trans Ronald Hingley of *Dyadya Vanya*, 1899). TOWER, CANONBURY, 22/9/72. ** Cast: TTC. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

72.396 *Pandemolium* (P for children) David Fisher. ARTS 23/9/72 (m). * *Compere, Miserary* Sion Probert; *Hector* Laurence Keane; *Tape Recorder* Richard Jacques; *Dr. Zooblink* Alex Leppard; Jacqueline Andrews, Veronica Foley, Marina McConnell, Eric Deacon. *Dir* Ursula Jones; *Dgn* Matyelok Gibbs, Ted Parker. Review: *Stage* 5/10/72, 15. Comment: MPS 397. Unicorn Theatre. The

play involved a machine controlling people.

72.397 *Action Replay* (P, 1a) Jack Matcha. ACT INN c. 25/9/72. 1st British perf? Review: *Stage* 28/9/72, 19.

72.398 *The Dragon Variation* (D, 2a) Robert King. WIMBLEDON 25/9/72. 1st perfd Theatre Royal, Windsor, 31/1/72. *Douglas Blake* Michael Denison; *Ellen Blake* Dulcie Gray; *Stranger* Alfred Lynch. *Dir* Anthony Sharp; *Dgn* Brian Currah.

72.399 *Lonesome-Like* (P, 1a) Harold Brighouse. SOHO POLY 25/9/72 (Ln). 1st perfd Royalty, Glasgow, 6/2/11. *Mrs. Ormerod* Edna Doré; *Emma* Barbara Flynn; *Sam Horrocks* Michael Byrne. *Dir* Frederick Proud. Plot: Demastes/1, Walford. Reviews: *Christian Science Monitor* 14/10/72, 8; *Stage* 5/10/72, 15; *Times* 27/9/72, 9. Comment: "Beautifully directed by Frederick Proud, has the feeling of absolute reality" (*Christian Science Monitor*). The performances by Edna Doré and Michael Byrne eliminated any danger of mawkishness in the production (*Times*).

72.400 *The New Step* (Ballet-drama, 1a) Leonard Cohen. PINDAR OF WAKEFIELD 25/9/72 (Ln). 1st perfd CBC TV (Montreal) 31/5/64; 1st British perf. Review: *Stage* 5/10/72, 15. Comment: "Gets no further than a simple reworking of the Ugly Duckling fable that a woman in love is always beautiful in the eyes of her beloved" (*Stage*).

72.401 *You Paralyse Me* (P) Peter King LITTLE THEATRE CLUB 25/9/72 (Ln). 1st perf? Review: *Stage* 5/10/72, 15. Comment: Quipu. The cast included Michael McClain. "A neat little melodrama with one or two good ideas which have not been worked at sufficiently to make the play into the black comedy it seems to want to be. It deals with a triangular situation between a doctor, his wife and her lover" (*Stage*).

72.402 *Evidence of Intimacy* (P) Gabriel Josipovici. SOHO POLY 27/9/72.* Linda Liles, Warren Clarke, David Foxxe, John Muirhead. *Dir* Philip Allen-Morgan. Reviews: *Christian Science Monitor* 14/10/72, 8; *Guardian* 28/9/72, 12; *Stage* 5/10/72, 19; *Times* 28/9/72, 9. Comment: *Christian Science Monitor* said this play, about private detectives interrogating an adulterous couple at breakfast, was a wild verbal "phantasmagoria ... [the] dialogue is controlled by linguistic associations that lead to ever more bizarre flights of imagination." *Guardian* noted various influences from the field of modern drama. *Times* described the play as "desperately laborious ... [a] melange of inflated poeticism and arbitrary word game."

72.403 *Survivors* (P) Jackie Skarvellis. PLAY ROOM

27/9/72 (Ln). 1st perf? Review: *Stage* 5/10/72, 15. Comment: "A weak SF piece accompanied by trendy space noises, its characters are the last two survivors of a nuclear holocaust, two males (though one is played by a girl with silver paper genitals) who discover that procreation is impossible without a womb" (*Stage*).

72.404 *Cross Road* (P) Ailsa Hamilton and Juliet Boobbyer and Ronald Mann. WESTMINSTER 28/9/72.** Comment: "The multi-media production which presents the life of Frank Buchman, founder of Moral Re-Armament, returns to the Westminster on September 28 following a Continental tour. The production has been revised and is now under the direction of Gordon Marsh" (*Stage* 21/9/72, 18).

72.405 *The Relief of Martha King* (C, 2a) David Parker. BUSH 28/9/72.* *Martha King* Jenny Runacre; *Maid* Godfrey Jackman. Reviews: *Stage* 12/10/72, 16; *Times* 29/9/72, 11. Comment: *Daily Mirror* reported: "The Bush Theatre ... has taken legal advice and deleted all references to April Ashley ... about transsexualism. A couple of years ago Miss Ashley was party to a court action in which a judge ruled that a sex change operation had left her still, legally, a man. However, they should not have worried. 'I [April] certainly have not asked for any changes ... I know the producer and I am sure the subject is being dealt with seriously'" (20/9/72, 13). *Times* said the piece fell into "the category of unresisting imbecility on which it would be wonton cruelty to heap abuse."

72.406 *Liebestraum* (C) David Cregan. ORANGE TREE 29/9/72 (Ln). 1st perfd Midlands Arts Centre, Birmingham, 10/12/70. Ann Curthoys, Stephanie Turner, Bernard Holley, Geoffrey Beevers. *Dir* Gordon Reid. Review: *Stage* 5/10/72, 15. Comment: "Deals with the complexities of a wife-swapping foursome and is written in snappy dialogue and a swift succession of brief episodes" (*Stage*).

72.407 *England's Ireland* (P) A. M. Bicat and Howard Brenton and Brian Clark and David Edgar and Francis Fuchs and David Hare and Snoo Wilson. COURT 1/10/72; trfd to ROUND HOUSE 9/10/72. 1st perfd Mickery, Amsterdam, 9/72; 1st British perf Duke's Playhouse, Lancaster, 27/9/72. Cast: Findlater; *WWT/16*. Peter Adair, Tim Curry, Timothy Davies, Denis Lawson, Tom Marshall, Stanley McGeagh, Walter McMonagle, Fidelma Murphy, Wesley Murphy, Dennis O'Neill, Fiannuala O'Shannon, Jeremy Wilkin. *Pres* Portable Theatre Co., Michael White; *Dir* David Hare, Snoo Wilson; *Dec* John Hallé; *Mus* Nick Bicat. Reviews: *Birmingham Post* 7/10/72, 2; *Christian Science Monitor* 6/10/72, 4;

Guardian 28/9/72, 12; *New Statesman* 6/10/72, 484–85; *Observer* 8/10/72, 36; *Stage* 5/10/72, 19; *Times* 2/10/72, 10; *Tribune* 7/12/72, 9. Comment: Portable Theatre Company. *Guardian* described the piece as “total theatre” which exposed the audience to “the extremities of Ulster’s bitter experience.” *Christian Science Monitor* noted the play was not entirely neutral in its presentation of the Irish situation, a point discussed at length by *New Statesman*. *Times* was unsure what position the play took on the political situation; however, it contained “some good athletic writing and ingenious scenic techniques.”

72.408 *Bakke’s Night of Fame* (P) John McGrath (based on William Butler, *A Danish Gambit*, 1966). SHAW 2/10/72.** Cast: *WWT/16*. Bakke Hywel Bennett; *The Priest* Nickolas Simmonds; *Olin* David Healy; *Soames* Gordon Soames; *Cell Guard* Bill Bailey; *Corridor Guard* Ray Edwards; *Trustee* Nik Zaran; *Contina* Marc Zuber. *Dir* Peter James; *Dec* Johanna Bryant; *Light* Brian Croft. Plot: Bull/1, Vinson. Reviews: *Christian Science Monitor* 12/10/72, 10; *Gay News* 14/10/72, 11; *New Statesman* 13/10/72, 522; *Observer* 8/10/72, 36; *Spectator* 7/10/72, 552; *Stage* 12/10/72, 15; *Times* 5/10/72, 12. Comment: Dolphin Theatre Company. Hywell Bennett’s “genial talents” were no match for the role of Bakke (*Spectator*). *Gay News* said Bennett’s performance was perfect. Peter James’s production emphasized Bakke’s barbarity (*Christian Science Monitor*). *Times* said Bennett lacked the “tonal range ... to convey Bakke’s volatile deviousness.”

72.409 *Better Days, Better Knights* (C, 1a) Stanley Eveling. LAMB AND FLAG 2/10/72 (Ln). 1st perfd Pool, Edinburgh, 21/8/72. Peter Gordon, Elizabeth Proud. *Dir* Robert Cushman. Reviews: *Stage* 12/10/72, 16; *Times* 3/10/72, 12. Comment: The play dealt with the passivity of an unheroic knight and a water sprite.

72.410 *High Infidelity* (C) Jack Popplewell. RICHMOND 2/10/72.* Cast: *Stage* 28/9/72, 16. *Herbert Talmadge* Anthony Booth; *Susan Talmadge* June Barry; *June Janet Mahoney*; Brendan Barry, Terence Skelton, Rodney Diak, Vicki Woolf. *Dir* Hugh Goldie. Review: *Stage* 12/10/72, 16. Comment: The plot revolved around an ambitious but chaotic businessman whose wife assures his success by taking care of the husband’s associates. A two-week engagement.

72.411 *Happy Days* (D, 2a) Samuel Beckett. ACT INN 2/10/72.** *Winnie* Marguerite McNeil; *Willie* Milos Kirek. *Dir* Omry Nitzan; *Dgn* Eitan Levi. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Review: *Stage* 12/10/72, 15. Comment: Mar-

guerite McNeil “scored a bull’s eye hit ... confronted with a packed audience at close and overheated quarters” (*Stage*).

72.412 *Raas* (P) Robert Lamb. DARK AND LIGHT 3/10/72.* Cast: *Stage* 28/9/72, 16. *Sue* Clare Pegler; *Willie* Payne, Anton Phillips. Reviews: *Guardian* 27/10/72, 8; *Stage* 12/10/72, 15. Comment: The play was “concerned with the everyday stresses of London life in an immigrant family ... It is, in fact, a rather old-fashioned problem play, *Dear Octopus* with a Jamaican accent” (*Stage*).

72.413 *The Day After the Fair* (D, 2a) Frank Harvey (based on Thomas Hardy, “On the Western Circuit,” 1891). LYRIC 4/10/72. 245 perf. 1st perfd Theatre Royal, Brighton, 11/9/72. Cast: *Stage* 12/10/72, 15; *Theatricalia*; *WWT/16*. *Arthur Harnham* Duncan Lamont; *Letty* Avice Landon; *Edith* Deborah Kerr; *Sarah* Jiggy Bhore; *Anna* Julia Foster; *Charles Bradford* Paul Hastings. *Mgr dir* Prince Littler; *Mgr* David Pollock; *Pres* Frith Banbury, Jimmy Wax; *Dir* Frith Banbury; *Dec* Reece Pemberton; *Cost dgn* Robin Fraser Paye; *Light* Joe Davis; *Sm* Griffith James; *Dsm* John Jefferson Hayes. Plot: French/2. Reviews: *Birmingham Post* 5/10/72, 2; *Christian Science Monitor* 12/10/72, 10; *Illustrated London News* 1/12/72, 79; *New Statesman* 13/10/72, 522; *Observer* 8/10/72, 36; *Spectator* 14/10/72, 592–93; *Stage* 12/10/72, 15; *Times* 5/10/72, 13; *Tribune* 13/10/72, 12. Comment: MPS 420. *Times* thought Hardy’s story should not have been adapted: it “is too dedicate a masterpiece to be served up as a West End package.” “A cluttered Victorian setting, an even more cluttered story,” which the cast, apart from Deborah Kerr, did not believe (*Observer*). Half of the play was “superfluous, the other half unbelievable” (*Christian Science Monitor*). Deborah Kerr’s performance was disconnected from her character (*New Statesman*). “Defiantly well-made and developed, the piece is acted with the fullest understanding by Julia Foster, Deborah Kerr and their associates” (*Illustrated London News*). *Tribune* reported the play “seemed to be giving a lot of quiet, middle-class enjoyment to a lot of rather elderly people.”

72.414 *A Touch of Purple* (Thriller) Elleston Trevor. WIMBLEDON 4/10/72. 1st perfd Thorndike, Leatherhead, 15/2/72. Comment: MPS 343, 406. The pre-West End production prior to opening at the Globe later in October (72.437).

72.415 *The Comedy of Errors* (C) William Shakespeare. YOUNG VIC 5/10/72.** Cast: *Stage* 5/10/72, 1. *Adriana* Denise Coffey; *Dr. Pinch*, *Balthazar* Ian Trigger; *Police-man* Ian Charleson; *Antipholus twins* Gary Bond, Andrew

Robertson; *Dromio twins* Richard Kane, Gavin Reed; *Duke* Nigel Hawthorne; *Ageon* Ian Taylor; *Amelia* Joan Heal; *Luciana* Alison Groves. *Dir* Frank Dunlop, Peter James; *Assist dir* Denise Coffey. Reviews: *Birmingham Post* 12/10/72, 2; *Illustrated London News* 1/12/72, 79; *Stage* 19/10/72, 9. Comment: *Stage* described this as “something of a curate’s egg of a production; when it is good it is very very funny and when it is not, one yawns.” Set in England and Scotland, and attributed to Shakespeare “and others,” the result was that “the house seldom stopped laughing” (*Illustrated London News*).

72.416 *Costa Packet* (Ent) Frank Norman and Lionel Bart and Alan Klein. THEATRE ROYAL, STRATFORD EAST, 5/10/72.* Cast: WWT/16. *Elsie* J. Aitken; *Heidi* Gaye Brown; *Mrs. Brum* Avis Bunnage; *Clarissa* Suzan Cameron; *Uncle Charlie* Larry Dann; *Lutzi* Griffith Davies; *The Hippie* Philip Davies; *Perce* Ken Hill; *Johnny* John Lyons; *The Dancer* Judith Paris; *Manuel* Maxwell Shaw; *Lulu* Maureen Sweeny; *Brenda* Valerie Walsh. *Pres* Gerry Raffles; *Dir* Joan Littlewood; *Dec* Mark Pritchard, Larry; *Cost dgn* Willie Burt; *Ch* Judith Paris. Plot: Vinson. Reviews: *Birmingham Post* 6/10/72, 2; *Guardian* 6/10/72, 10; *Illustrated London News* 1/12/72, 79; *New Statesman* 13/10/72, 522–23; *Observer* 15/10/72, 36; *Spectator* 14/10/72, 592; *Stage* 12/10/72, 15; *Times* 6/10/72, 11; *Tribune* 13/10/72, 12. Comment: *Guardian* thought Frank Norman’s script presented an outdated view of package holidays. “A subject unimportant enough for [Littlewood’s] present fey, frolicsome mood” (*New Statesman*). “A raucous gallimaufry ... unpretentiously billed as ‘a candy floss entertainment’” (*Spectator*). *Observer* said the production was designed for its East London audience. *Times* thought little of the play but was grateful Joan Littlewood had found a show that so fitted her talents.

72.417 *Listen* (P, 1a) Robert Creeley. PINDAR OF WAKEFIELD 5/10/72 (Ln). 1st perfd (in German) Westdeutscher Rundfunk, Cologne, 1/12/71. Cast: *Stage* 5/10/72, 10. Diana Bishop, Ralph Cotterill. *Dir* Kenneth Chubb. Reviews: *Stage* 12/10/72, 16; *Times* 7/10/72, 11. Comment: “An eventless duologue ... [about] remembered and imagined relationships ... [that] emerges as an act of aesthetics self-admiration” (*Times*). “A pub atmosphere with a chorus of ‘Jingle Bells’ from an adjacent room is not ideal for pondering such weighty matters” (*Stage*).

72.418 *Six Pongo Plays* (P) Henry Livings. TOWER, CANONBURY, 5/10/72. Cast: TTC. Comment: The six titles were *The Gamecock*, *Rattel*, *The Boggert*, *Beewine*, *The Rifle Volunteer*, and *Conciliation*.

72.419 *Bull Durham* (C) Jeremy Newsome. UNITY

6/10/72. 1st British perf. Chris Morphet, Richard Stanley, Starr Temple, Jeremy Newson, Raymond Cross, Ian Johnson, Matthew Scurfield. *Dir* Jeremy Newson. Review: *Stage* 12/10/72, 16. Comment: “A vast Wild West conglomeration, of which the best part is the music, Western in idiom, ironic in flavour” (*Stage*).

72.420 *A Doll’s House* (P, 3a) Henrik Ibsen (trans Michael Meyer of *Et dukkehjem*, 1879). QUESTORS 7/10/72.** Cast: QTA. Plot: Bryan, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 13/10/72, 12.

72.421 *Lifeline* (P) Frank Wyman. LITTLE THEATRE CLUB 8/10/72.** Cast: *Stage* 5/10/72, 10. Anthony Rowlands, Leo Dolan, Eileen Pollock, Rodney Cardiff, Jane Stonehouse, John Donald, Jo Garrity. Review: *Stage* 12/10/72, 16. Comment: *Stage* opined this short play was really a lunchtime piece about various people in a park and their problems.

72.422 *A Couple with a Cat* (P, 1a) Tony Connor. LITTLE THEATRE CLUB 9/10/72 (Ln).* Cast: *Stage* 12/10/72, 10. Paul Ratcliffe, Alex Sabin, Anthea Holloway. *Dir* Margaret Ollernshaw. Review: *Stage* 19/10/72, 10. Comment: Quipu. The play was about a husband’s alter ego told in the form of a fantasy about a cat.

72.423 *Oedipus Now* (P) James Roose-Evans (based on Sophocles, trans E. F. Watling). HAMPSTEAD 9/10/72.* Cast: *Stage* 19/10/72, 9; WWT/16. *Oedipus* Geoffrey Whitehead; *The Sphinx*, *Jocasta*, *Antigone* Svetlana Beriosova; *Creon* Edwin Manda; *Tiresias-Shepherd* David March; *Leader of Chorus* Hywel Jones; *Chorus* Paul Bacchus, Jarlath Conroy, Richard Vanstone. *Dir* James Roose-Evans; *Dgn* Peter Rice; *Light* Robert Ornbo; *Sm* Philip Parsons; *Dsm* Frank Nealon. Reviews: *Illustrated London News* 1/12/72, 79; *Observer* 15/10/72, 36; *Stage* 19/10/72, 9; *Times* 10/10/72, 11. Comment: *Times* provided a lengthy description of the production in order to convey its “staggering insensitivity.” *Illustrated London News* was appreciative: “Some things bother me, but I am perfectly prepared to accept the night as a theatrical experience without getting cynical; Roose-Evans has a strange and valuable poetic imagination, and he is always honest with himself.” “Not much Sophocles, and not much else” (*Stage*).

72.424 *Suzanna Andler* (D, 2a) Marguerite Duras (trans Barbara Bray). WIMBLEDON 9/10/72. 1st British perf this trans Yvonne Arnaud, Guildford, 12/10/71. *Suzanna Andler* Eileen Atkins; John Stride, Lynn Farleigh, Stanley Lebor. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Lic*, *Mgr*

Frank Tomsett; *Pres* H. M. Tennent, David Conville Productions, Leonard F. Field; *Dir* Howard Sackler; *Dgn* Berkeley Sutcliffe; *Light* Brian Benn. Plot: Matlaw, 222. Comment: At the matinée on 12/10 Atkins walked off the stage because of some audience discontent (see *Birmingham Post* 13/10/72, 21).

72.425 *Conversations* (Mus revue) Roger Christian and Sean Hewitt. HAMPSTEAD 11/10/72 (Lt).* Cast: *Stage* 5/10/72, 10. Gillian Brown, Sean Hewitt, Claire Marshall, John Plume. *Pres* Geoffrey Evans, Greengage Productions; *Dir* Rupert Christian; *Mus dir, Mus arr* Mark Brown. Reviews: *Spectator* 14/10/72, 593; *Stage* 19/10/72, 9; *Times* 14/10/72, 11. Comment: Based on Leonard Cohen's works. Despite difficulties with the nature of Cohen's works, items in the revue managed to "take on an unexpected vigour and rhythmic vitality" (*Times*).

72.426 [No entry]

72.427 *Eye Winker, Tom Tinker* (P, 2a) Tom MacIntyre. THEATRE UPSTAIRS 12/10/72. 1st perfd Peacock (Abbey), Dublin, 8/8/72. Cast: Findlater; *WWT/16*. *Desmond* Gerard Murphy; *Egan* John Dunn-Hill; *Snooks* Donal McCann; *Old Revolutionary* John McKelvey; *Reardon* Oliver Maguire; *Sinnot* Philip Donaghy; *Mr. Donlan* Harry Webster; *Miss Reilly* Frances Tomelty. *Dir* Robert Kidd; *Dec* John Bolton. Plot: Bull/2. Reviews: *Stage* 26/10/72, 20; *Times* 17/10/72, 10. Comment: English Stage Company. *Times* was unsure of the statement the play was trying to make. "I have never claimed any particularly wide knowledge of Irish internal politics but any understanding I might have had was reduced to nil by Tom MacIntyre's *Eye Winker, Tom Tinker*" (*Stage*).

72.428a *Better Days, Better Knights* (C, 1a) Stanley Eveling. COCKPIT 13/10/72. ** 1 perf. Comment: Bubble Theatre Company. Performed under the collective title *The Triple Bill Bubble Show*.

72.428b *Reasons for Flying* (P, 1a) Henry Livings. COCKPIT 13/10/72. ** 1 perf. Comment: Bubble Theatre Company. Performed under the collective title *The Triple Bill Bubble Show*.

72.428c *Ritual for Dolls* (P, 1a) George McEwan Green. COCKPIT 13/10/72. ** 1 perf. Plot: Walford. Comment: Bubble Theatre Company. Performed under the collective title *The Triple Bill Bubble Show*.

72.429 *Tiny Alice* (D, 3a) Edward Albee. TOWER, CANONBURY, 13/10/72. ** Cast: TTC. Plot: Bordman, Bordman/4, 401, Bronner, Hochman, Loney, Mac-

Nicholas, Matlaw, Patterson, Salem, Vinson, Wilmeth.

72.430 *One's Company* (One-man show) John Law. OVAL HOUSE 14/10/72. ** Comment: Performed by John Law. "As well as a murder story, a poem or two, some music-hall and some serious drama, the programme includes a send-up of TV's *Face the Music* and the first stage revival of *The Specialist* since the author, Chic Sale, performed it in the USA. Mary Hill is at the piano" (*Stage* 12/10/72, 10).

72.431 *Bible One: Creation to Jacob*. YOUNG VIC 16/10/72. 16 perf. 1st perfd Haymarket Ice Rink, Edinburgh, 21/8/72. Cast: *Stage* 5/10/72, 1; Theatricalia. *Abel* Riggs O'Hara; *Adam* Gary Bond; *Bad Angel, Abraham* Gavin Reed; *Bad Angel, Cain, Esaw* Richard Kane; *Bad Angel, Daughter-in-law, Rebecca* Alison Groves; *Bad Angel, Jacob* Peter Reeves; *Bad Angel, Rachel, Jacob's Wife, Daughter-in-law* Barbara Courtney; *Eve, Daughter-in-law* Joanna Wake; *God* Paul Brooke; *Good Angels* Wolfgang Paul, Simon Taylor, Roy Tomlinson; *Good Angel, Noah* Ian Trigger; *Good Angel, Noah's Son, Old Isaac* Alex McAvoy; *Good Angel, Young Isaac* Jeremy James Taylor; *Lucifer* Andrew Robertson; *Noah's Son* David Wynn; *Noah's Wife* Julia McCarthy. *Dir* Frank Dunlop; *Dgn* Nadine Baylis; *Ch* Christopher Bruce; *Assist ch* Riggs O'Hara; *Assist dir* Bernard Goss; *Mus dir* Alan Doggett. Plot: Gänzl, Kennedy. Comment: Along with *Joseph and the Amazing Technicolor Dreamcoat* began as a twenty minute pop music cantata, Colet School, London, 1/3/68.

72.432 *Overruled* (P) Bernard Shaw. SOHO POLY 16/10/72 (Ln). ** Cast: *Stage* 12/10/72, 10. *Mrs. Lunn* Illona Linthwaite; *Mrs. Juno* Jenny McCracken; Paul Alexander, Nigel Anthony. *Dir* Philip Allen Morgan; *Dgn* Demetra Maraslis. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Review: *Stage* 26/10/72, 16. Comment: *Stage* commended the cast and "Demetra Marasli's neatly simple design and Philip Allen Morgan's smoothly paced direction."

72.433 *The Owl and the Pussycat* (C, 3a) Bill Manhoff and Mark Lawrence (mus) and Norman Paris (mus arr). RICHMOND 16/10/72. ** *Pussycat* Barbara Windsor; *Owl* Simon Oates. Plot: Bronner, Fletcher, Loney, Salem. Comment: A two-week engagement.

72.434 *Rejection* (P) Niall Quinn. ACT INN 16/10/72 (Ln). * Cast: *Stage* 19/10/72, 8. John Boswall, Lawrence Douglas. *Dir* Amos Mokadi. Reviews: *Irish Times* 27/10/72, 6; *Stage* 26/10/72, 16. Comment: The play was concerned with "the conflict which emerges when a young Jesuit novice decides to leave the seminary, and

his religious adviser asks him to remain" (*Irish Times*). *Stage* said the play was "somewhat shapeless, but the quality of writing and the understanding of the complexities of the novice's problems redeem it."

72.435 *Triangle* (Monol for three characters) James Saunders. LAMB AND FLAG 16/10/72 (Ln). 1st perfd Close, Glasgow, 9/65. Review: *Stage* 26/10/72, 16. Comment: Recreation Ground. Brian Poyser was "the actor searching for a play and an identity, as well as some kind of freedom, in a performance skilfully judged in its apparent spontaneity" (*Stage*).

72.436 *Look Forth with Love* (P) Harcourt Nicholls. DARK AND LIGHT 18/10/72.** Cast: *Stage* 12/10/72, 10. Ed Kerry Francis; Jim Mark Heath; Patricia Perry, Corinne Skinner, Major Wiley, Phyl Ryan, Don Weinstein. Dir George Eugeniou. Review: *Stage* 26/10/72, 15. Comment: Greek Art Theatre, and Theatre 3 plus 1. There "is nothing very positive about either the writing, the direction or the acting. It is decorated with songs and twanging guitars, but, even when something approaching drama occurs on-stage, it is wrapped up in too much pretentiousness to matter" (*Stage*).

72.437 *A Touch of Purple* (Thriller, 2a) Elleston Trevor. GLOBE 18/10/72.** Cast: *Stage* 26/10/72, 15; WWT/16. Max Weiner Gerard Heinz; Kate Weiner Maxine Audley; Jo Weiner Gillian Rhind; Police Constable Philip Hatton; Police Sergeant Denis Nolan; Fairey Ray Barrett; Dr. Wells Bernard Horsfall; Geoffrey Ian Masters. Mgr dir Prince Littler; Mgr S. Bailey; Pres Bill Kenwright, Leon Gluckman; Dir Philip Grout; Dgn Tim Goodchild; Light Joe Davis; Sm Martin Proctor; Dsm Philip Hatton. Reviews: *Birmingham Post* 19/10/72, 2; *Stage* 26/10/72, 15; *Times* 19/10/72, 11. Comment: *Times* would not have been surprised if one of the 800 audience members at the opening night ended up murdering Elleston Trevor.

72.438 *Crown Matrimonial* (D, 2a) Royce Ryton. HAYMARKET 19/10/72.* 546 perf. Cast: *Stage* 26/10/72, 15; Theatricalia; *Variety* 15/11/72, 75; WWT/16. *Mabell (Countess of Airlie)* Joan Haythorne; *Queen Mary* Wendy Hiller; *The Hon. Margaret Wyndham* Barbara Atkinson; *Queen's Page (John)* Leonard Cracknell; *King Edward VIII (David)* Peter Barkworth; *The Princess Royal (Mary)* Jane Wenham; *The Duchess of Gloucester (Alice)* Heather Kyd/Mandy Cuthbert; *Walter Monckton, K.C.* Noel Johnson; *The Duchess of York (Elizabeth)* Amanda Reiss; *The Duke of York (Bertie)* Andrew Ray. L Frederick Harrison Trust Ltd.; Lic, Mgr dir Sylva Stuart Watson; Pres Michael Codron; Dir Peter Dews; Sc dgn, Cost dgn Finlay James; Light Mick Hughes; Cost Jean Hunnisset, Dilys Elstone, Arthur Davey; Sc bld, Sc

Babbage Decor; Pq Wig Creations; Gen mgr David Sutton; Pd mgr J. Scott Parkinson; Sm Nicholas Bromley; Dsm Nancy Seabrooke; Asm Chet Townsend, Barbara Shackleton; Wm Ellen Hobart; Press rep Genista Streeten; Bom David Smith. Plot: Fletcher, Hischak, Hischak/2, 63, Loney. Reviews: *Birmingham Post* 20/10/72, 2; *Gay News* 1/11/72, 11; *Guardian* 20/10/72, 10; *Illustrated London News* 1/1/73, 62; *New Statesman* 27/10/72, 612-13; *Spectator* 28/10/72, 682; *Stage* 26/10/72, 15; *Times* 20/10/72, 11; *Tribune* 10/11/74, 7; *Variety* 15/11/72, 75-76. Comment: "It lacks suspense and is tedious going," and "not a bet for West End longevity" (*Variety*). *Guardian* praised Peter Dews's direction and the "splendid performance by Peter Barkworth." "The writing seems embalmed ... essentially ... a royal soap opera" (*Observer*). "Very capably written ... the closest thing I have seen on the British stage to Russian socialist realism" (*Times*). *Illustrated London News* thought Ryton was unwise to speculate on the events portrayed; even so, the piece was essentially "harmless." The first New York production (Helen Hayes 2/10/73) ran for 79 performances.

72.439 *The Pedagogue* (Monol, 1a) James Saunders. ORANGE TREE 20/10/72 (Ln).** Cast: *Stage* 19/10/72, 8. Plot: Vinson. Review: *Stage* 26/10/72, 16. Comment: *Stage* said "Vernon Joyner is stunningly good as the pedagogue ... tautly directed by Michael Richmond."

72.440a *The Lesson* (P, 1a) Eugène Ionesco (anon trans of *La leçon*, 1951). BUSH 23/10/72.** Sue Lane, Lizzie McKenzie, Shaun Curry. Dir Kenneth Chubb. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Walford. Review: *Stage* 26/10/72, 15. Comment: Wakefield Tricycle Company. "Shaun Curry's performance as a sort of Professor Higgins played by Rex Harrison gone wild which earns and deserves the evening's biggest ovation" (*Stage*).

72.440b *Mr. Me (Dialogue with a Brilliant Partner)* (P) Jean Tardieu (anon trans of *Monsieur moi*, 1969). BUSH 23/10/72.** John Heawood, Diana Bishop. Review: *Stage* 26/10/72, 15. Comment: Wakefield Tricycle Company.

72.441 *The Madness of Lady Bright* (P, 1a) Lanford Wilson. BLACK HORSE 23/10/72 (Ln).** Cast: *Stage* 26/10/72, 10. *Lesley Bright* Winstone Christie; Suzanne Lummis, Mark York. Dir Robert E. Kersh. Plot: Gunn, Hochman, Mac-Nicholas, Vinson, Walford. Review: *Stage* 2/11/72, 9. Comment: In-Sight Theatre. Winstone Christie gave "an uncannily lifelike portrait" of the title role (*Stage*).

72.442 *Parents* (C) Peter King. LITTLE THEATRE CLUB 23/10/72 (Ln). 1st perf? Cast: *Stage* 19/10/72, 8. Heather Soney, Peter King. *Dir* Alex Marshall. Review: *Stage* 2/11/72, 9. Comment: Quipu. The piece involved a couple talking at cross-purposes.

72.443 *Stand and Deliver* (Mus) Wolf Mankowitz (bk) and Monty Norman (story, mus, lyr). ROUND HOUSE 24/10/72. 1st perfd Lyceum, Edinburgh, 20/9/72. Cast: *WWT/16*. *Jack Sheppard* Nicky Henson; *Jonathan Wild* Derek Godfrey; *Edgeworth Bess* Elizabeth Mansfield; *Lady Arabella Harvey* Anna Dawson; *Lord Harvey* Paul Hardwick; *Blueskin*, *Turnkey* James Cairncross; *Mrs. Frome* Pamela Cundell; *Hot Groin Hopkins*, *Sir Jeremy Heatcott* Alec Bregonzi; *Dervish*, *Captain Derwent* Brian Harrison; *Quilt*, *Servant* Michael Keating; *Landlord*, *Arak* Boyd MacKenzie; *Thief*, *Gentleman* Valerio Martinez; *Pickpocket*, *Customer* Robin McGee; *Hell and Fury*, *James Figg* Andy Mulligan; *Coachman*, *Street Crier* Richard Murcon; *Baldy*, *One-Eye*, *Sir James Thornhill* Kenneth Waller; *Field*, *Ballad-monger* Maurice Walsh; *Amey* Christian Avery; *Peg*, *Helene* Anne Clements; *Katey* Laura Green; *Cutpurse*, *Hortense* Carol Hall; *Margaret*, *Cutpurse* Jenefer Lee; *Pickpocket*, *Ann* Jenny Short; *Cutpurse*, *Audrey* Bronwen Williams. *Pres* Bernard Delfont, John Gale; *Dir*, *Ch* Wendy Toyne; *Dec* Peter Whiteman. Reviews: *Daily Mirror* 25/10/72, 18; *Illustrated London News* 1/1/73, 62; *New Statesman* 3/11/72, 654; *Observer* 5/11/72, 36; *Stage* 2/11/72, 9; *Times* 25/10/72, 15. Plot: OTF. Comment: Pointing to the existence of Gay's and Brecht's works, *New Statesman* said this piece "successfully spoils an idea which was redundant in the first place," an opinion shared by *Observer*. "A feeble imitation of *The Beggar's Opera* ... concentrates on roguish wordplay linking theft with sex" (*Times*). *Daily Mirror* criticized most aspects of the production but commended the performances of Anna Dawson and Elizabeth Mansfield.

72.444 *Let's Murder Vivaldi* (P) David Mercer. KING'S HEAD 25/10/72. 1st perfd BBC-1 TV 10/4/68; 1st British stage perf. Cast: *Stage* 2/11/72, 9; *Theatricalia*; *WWT/16*. *Ben* Tom Conti; *Julie* Diane Mercer; *Monica* Diana Fairfax; *Gerald* Kevin Stoney; *Waiter* Charles Scully/Patrick Kenny. *Dir* Robert Gillespie; *Sc dgn* John Scully; *Light* J. D. Fitzmoran; *Sm* Maggi Lindsay; *Dsm* Peter Stevenson. Reviews: *Guardian* 26/10/72, 10; *New Statesman* 3/11/72, 654; *Observer* 5/11/72, 36; *Stage* 2/11/72, 9; *Times* 26/10/72, 12. Comment: *The Problem* (P, 1a) by A. R. Gurney was added as a curtain raiser during the run (Reviews: *Stage* 30/11/72, 17; *Times* 23/11/72, 13). *New Statesman* called this play, about "intersexual violence," "a witty melancholy TV play" that worked well on the pub's stage. "Cogently

performed" (*Observer*). The play transferred well to the stage and was "admirably played" by Kevin Stoney, Diana Fairfax, Diane Mercer, and Tom Conti (*Guardian*). "A minor masterpiece in the class of Pinter's *The Lover*," "beautifully cast" (*Times*). The play had also been performed in Paris in January 1971 as *Massacrons Vivaldi*.

72.445 *Alias Normal Man* (Mus ext) Neil Innes. JEANNETTA COCHRANE 26/10/72. 1st perf? John Coleman, Malcolm Thompson, Jenny Mclaud, Lee St. John, Janice Tredwell. Review: *Stage* 2/11/72, 9. Comment: "It could be called a 1972-73 version of the pierrot show, or an ecological revue, or a pantomimic exercise in rhyming alexandrines. The theme is institutionalised man, caught in a web of machine and social patter that he himself has created, however much he rebels against it" (*Stage*).

72.446a *After Liverpool* (P) James Saunders. ORANGE TREE 27/10/72 (Ln ?).** Cast: *Stage* 19/10/72, 8. Plot: French/2, Vinson. Richmond Fringe. The cast for the double-bill comprised Rod Beacham, Gordon Reid, Ann Curthoys, Gabrielle Lloyd, Auriol Smith, Oliver Ford Davies.

72.446b *Games* (P) James Saunders. ORANGE TREE 27/10/72 (Ln?).** Cast: *Stage* 19/10/72, 8. Plot: French/2, Vinson, Weintraub. Richmond Fringe.

72.447 *Backfire or the Trials of Stanley* (P for children) Andrew Hilton. MERMAID 30/10/72 (m).* Robert Kingswell, Stephen Leigh, Peter Mayock, Jeremy Nicholas, Barrie Shore. Review: *Stage* 9/11/72, 17. Comment: MPS 453. Molecule Club. The piece presented scientific information about "the motor car and its menace to the environment" (*Stage*).

72.448 *Humulus the Muted Lover* (P) Jean Anouilh (anon trans of *Humulus le muet*, 1948 [written 1929]; adpt Basil Ashmore). ACT INN 30/10/72 (Ln). 1st British perf. Cast: *Stage* 26/10/72, 10. *Humulus* Jonathan Cecil; *Dada* Cleo Sylvestre; Peter Bayliss, Bill Shine. *Dir* Basil Ashmore; *Ch* Nikki Cole. Reviews: *Stage* 9/11/72, 20; *Times* 31/10/72, 11. Comment: The play was about Humulus who, cured of congenital deafness, learns to speak only to declare his love to a deaf girl.

72.449 *Who Was Hilary Maconochie?* (P, 1a) James Saunders. ORANGE TREE 30/10/72 (Ln).** Cast: *Stage* 19/10/72, 8. *Mrs. Brute* Auriol Smith; *Hilda* Margaret Ford; *Mrs. Drudge* Pat Hope. *Dir* Michael Richmond. Review: *Stage* 9/11/72, 20. Comment: Richmond Fringe. The plot involved a widow deducing some connection between her late husband and Hilary Maconochie.

72.450 Hullabaloo (Revue, 2a) Andrew Lloyd Webber and Tim Rice. CRITERION 31/10/72.* 55 perf. Cast: *Stage* 9/11/72, 17; *Variety* 15/11/72, 75; *WWT/16*. Michael Rogers and Roy Starr, Jimmy Edwards, Chelsea Brown, Marcia Ashton, Ted Merwood, Roy North. *Pres* Harold Fielding; *Dir* Frank Dunlop; *Dgn* Ralph Koltai; *Cost dgn* Bob Ringwood, Michael Southgate; *Ch* Irving Davies; *Mus dir* Peter L. Collins; *Sm* Roy Astley; *Dsm* Janet Segar. Plot: OTF/2. Reviews: *Gay News* 1/11/72, 11; *Guardian* 1/11/72, 10; *New Statesman* 17/11/72, 735; *Observer* 5/11/72, 36; *Stage* 9/11/72, 17; *Times* 1/11/72, 11; *Tribune* 10/11/74, 7; *Variety* 15/11/72, 75. Comment: The revue tried to offer something to everyone but there wasn't enough of it (*Guardian*). *Observer* was puzzled by the crude humour finding a place on the legitimate stage. "A fun evening tinged with blue humour, but nothing to really offend anybody" (*Gay News*).

72.451 A Doll's House (P) Henrik Ibsen (trans James W. McFarlane of *Et dukkehjem*, 1879). GREENWICH 1/11/72. 25 perf.** Cast: *WWT/16*. *Torvald Helmer* Keith Buckley; *Nora* Susan Hampshire; *Dr. Rank* John Grillo; *Mrs. Kristine Linde* Sylvia Sims; *Nils Krogstad* John Nolan; *Anne Marie* Daphne Odin-Pearse; *Helene* Marian Fiddick. *Dir* Michael Wearing; *Dec* Bernard Culshaw; *Light* John Roffey. Plot: Bryan, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 11/11/72, 3; *Christian Science Monitor* 10/11/72, 4; *Illustrated London News* 1/1/73, 62; *Spectator* 11/11/72, 769; *Stage* 9/11/72, 17; *Times* 3/11/72, 11. Comment: *Christian Science Monitor* described Susan Hampshire's Nora as "enchanting" and possessing "a thoughtful seriousness." *Spectator* enjoyed Hampshire's performance in "an otherwise lamentable revival." *Illustrated London News* joined in commending Hampshire's performance.

72.452 A Pagan Place (P, 2a) Edna O'Brien (adpt of her novel, 1970). COURT 2/11/72.* Cast: Findlater; *Stage* 9/11/72, 17; *Theatricalia*; *Variety* 15/11/72, 75; *WWT/16*. *Creena* Veronica Quilligan; *Nigger* Declan Mulholland; *Con* David Burke; *Josie* Colette O'Neil; *Ambie* Struan Rodger; *Miss Davitt* Avril Elgar; *Father Declan* David Daker; *Della*, *Second Nun* Sheelagh Cullen; *Mr. Holland* Dermot Tuohy; *Caimin* Patrick Dawson; *Aunt Bride* Kitty Fitzgerald; *Petronella* Sally Travers; *Dr. Daly* Dave Allen; *Lizzie* Angela Crow; *Emma* Brenda Fricker; *Guard Shaughnessey* Donal Cox; *Eamonn* Alex Farrell; *First Nun* Avril Elgar; *Third Nun* Diane Holland. *Dir* Ronald Eyre; *Dgn*, *Light* Sean Kenny; *Assist dir* Anton Gill; *Assist dgn* Bob Bahl; *Cost assist* Susan Ayers; *Dsm* Rosemary Webb. Reviews: *Birmingham Post* 3/11/72, 2; *Christian Science Monitor* 10/11/72, 4; *Daily Mirror*

3/11/72, 18; *Guardian* 3/11/72, 10; *Illustrated London News* 1/1/73, 62; *New Statesman* 10/11/72, 700; *Observer* 5/11/72, 36; *Spectator* 11/11/72, 769; *Stage* 9/11/72, 17; *Times* 3/11/72, 11; *Tribune* 10/11/74, 7; *Variety* 15/11/72, 75. Comment: English Stage Company. "Miss O'Brien's story tells of a childhood recalled. The place is one of those boggy villages in Ireland wrapped in superstition, bigotry and booze" (*Daily Mirror*). *Observer* said the play was unselective in the autobiographical details O'Brien presented and it needed more form. However, *Christian Science Monitor* called it the best play in a long time. "A wispy dramatic fragment starved of circumstantial detail, lively characterisation and any sense of personal pressure" (*Guardian*). "A slim but charming play ... lovingly staged ... impressively played" (*Variety*). "Fresh and wistful without slithering into the easier sentimentality; and I would nominate as a future star its 16-year-old Dublin actress, Veronica Quilligan" (*Illustrated London News*).

72.453 Shakespeare the Sadist (P) Wolfgang Bauer (trans Martin Esslin and Renata Esslin of *Film und Frau*, 1971). ALMOST FREE 2/11/72 (Ln). 1st British perf? Cast: *Stage* 2/11/72, 11. Andrew Norton, Kit Jackson, Adam Verney, Prunella Gee. *Dir* Prunella Scales. Reviews: *Observer* 19/11/72, 37; *Stage* 9/11/72, 20. Comment: *Ambiance*. "In terse cinematic style, it satirises the media madness of a younger generation that would rather go to the movies than have a go with a real live girl" (*Observer*).

72.454 Pygmalion (R, 5a) Bernard Shaw. TOWER, CANONBURY, 3/11/72.** Cast: TTC. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

72.455 The Alchemist (C, 2pt) Ben Jonson. QUESTORS 4/11/72.** Cast: QTA. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Acton Gazette* 16/11/72, 16; *Middlesex County Times* 10/11/72, 10.

72.456a The Coming of the Kings (Verse P for children) Ted Hughes. ARTS 4/11/72 (m).* *Innkeeper* Richard Jacques; *His Wife* Veronica Foley; *Priest* Sion Probert; *Police Inspector* Alex Leppard; *Joseph* Terry O'Sullivan; *Mary* Barbara Kellerman. *Dir* Matyelok Gibbs; *Dgn* Ted Parker. Review: *Stage* 9/11/72, 19. Comment: Unicorn Theatre. "Dealt with mistaken preparations by an excited innkeeper for an imminent royal visit foretold by a gipsy fortune-teller" (*Stage*).

72.456b Thanks to Parkinson (P for children) Joan

Macalpine. ARTS 4/11/72 (m). 1st perf? *Parkinson* Joan MacAlpine; *Wizard* Alex Leppard; *Maiden* Jacqueline Andrews; *Robin* Eric Deacon. *Dir* Richard Jacques. Review: *Stage* 9/11/72, 19. Comment: Unicorn Theatre. "A sagacious sheep-dog ... [overcomes] a slippery wizard by clawing his magic cloak from his back, thereby releasing a captive maiden" (*Stage*).

72.457a *Bleats from a Brighthouse Pleasure Ground* (P) David Halliwell. LITTLE THEATRE CLUB 5/11/72.* Cast: *Stage* 2/11/72, 8. *Dean* John White; *Sunderland* Tony Douse; *Rawlinson* Paul Copley. *Dir* Barry Hanson. Plot: Vinson. Reviews: *Stage* 9/11/72, 19, 23/11/72, 17. Comment: Quipu. Both plays employed Halliwell's multi-viewpoint dramatic technique: "All very well, and there is a depth given to characters on-stage by viewing those characters completely in the round, but unfortunately, both plays ... make their point and then go on, and on, and on" (*Stage* 23/11).

72.457b *Janitress Thrilled by Prehensile Penis* (P) David Halliwell. LITTLE THEATRE CLUB 5/11/72.* Cast: *Stage* 2/11/72, 8. Noel Collins, Anthony Millan, Murray Noble, Ian Ruskin, Robert Booth, Sally Faulkner. *Dir* David Halliwell. Plot: Vinson. Reviews: *Stage* 9/11/72, 19, 23/11/72, 17. Comment: Quipu.

72.458a *After Magritte* (P, 1a) Tom Stoppard. SHAW 6/11/72.** Cast: *WWT/16*. *Foot* John Bluthal; *Holmes* Edward Wilson; *Harris* William Simons; *Thelma* Lynda Baron; *Mother* Jenny Laird. *Dir* Paul Hill; *Dec* Humphrey Jaeger. Plot: Demastes/2, Hischak/2, 44–45, Walford, Weintraub. Reviews: *Stage* 16/11/72, 17; *Times* 8/11/72, 13; *Tribune* 17/11/72, 7. Comment: Dolphin Theatre Company. The production did not do justice to both pieces (*Times*).

72.458b *The Real Inspector Hound* (C, 1a) Tom Stoppard. SHAW 6/11/72.** Cast: *WWT/16*. *Moon* Philip Jackson; *Birdboot* John Bluthal; *Mrs. Drudge* Jenny Laird; *Simon* David Neville; *Felicity* Angela Down; *Cynthia* Lynda Baron; *Magnus* William Simons; *Inspector Hound* Edward Wilson. *Dir* Nigel Gordon; *Dec* Humphrey Jaeger. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44–45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Reviews: *Stage* 16/11/72, 17; *Times* 8/11/72, 13; *Tribune* 17/11/72, 7. Comment: Dolphin Theatre Company.

72.459 *The Hat* (P, 1a) Frederick B. Graves. PLAYROOM 6/11/72. 1st London perf. Vivien Stokes, Bill Mitchell. *Dir* Judith Wills. Review: *Stage* 23/11/72, 17. Comment: A very bad piece about communist totalitarianism (*Stage*).

72.460 *I and Albert* (Mus, 2a) Jay Presson Allen (bk) and Charles Strouse (mus) and Lee Adams (lyr). PICCADILLY 6/11/72.* 120 perf. Cast: *Stage* 16/11/72, 15; *Theatricalia*; *WWT/16*. *Victoria* Polly James; *Duchess of Kent* Elisabeth Wade; *Baroness Lehzen* Silvia Beamish; *Lord Melbourne*, *Disraeli* Lewis Fiander; *Footman* Michael Boothe; *Charity Worker*, *Lady Caro* Raewyn Blade; *Street Drinker*, *Paxton* Norman Warwick; *Boy Convict*, *Bertie* Ludovic Keston/Stephen Grover; *Boy Convict*, *Affie* Robert King/Stephen Galloway; *Lord Palmerston*, *Gladstone* Aubrey Woods; *Lord Paget* Jeffrey Taylor; *Russian Grand Duke*, *Fritz* Jan Colet; *Prince Albert* Sven-Bertil Taube; *Prince Ernest*, *Bertie in 1861* Christopher Guard; *Vicky* Sally Brelsford/Dawn Tolhurst; *Alice*, *Alex in 1875* Kim Neve/Jacky Morgan; *Footman* Dan Klein; *Lord Mayor* Martin Dell; *Vicky in 1857* Olwen Hughes; *Alice in 1861* Gillian Jason; *Bertie in 1873* George Raistrick; *John Brown* David Tate; *Consul* Martin Dell; *Sir Henry Ponsonby* Michael Bevis; *Annie* Barbara Rhodes; *Nurse Latham* Nelda Quilliam; *Princess Victoria Melita in 1897* Rosemary Williams; *Bishops*, *Secretary*, *Doctors*, *Cabinet*, *Foreign Office Reporters*, *Princesses*, *Extras* Brian Ralph, Martin Dell, George Raistrick, David Tate, Michael Bevis, Peter Spraggon, David Webb, Christopher Guard, Brian Lighthill, Dudley Stevens, Bob Appleby, Ann Horn, Olwen Hughes, Gillian Jason, Dan Klein, Lesley Manville, Nelda Quilliam, Rosemary Williams, Stephen Galloway, Stephen Grove, Dawn Watkinson, Lisa Stimac. *Chm*, *Mgr dir* Donald Albery; *Pres* Lewis M. Allen, Si Litvinoff, Theatre Projects, Richard Lukins; *Dgn* Luciana Arrighi; *Cost dgn* Alan Barrett; *Light* Robert Orno; *Mus dir* Gareth Davies; *Mus arr* Gordon Langford; *Sound* David Colli-son; *Assist dir* David Myles; *Mus staging* Brian Macdonald; *Dir* John Schlesinger; *Pd mgr* Thomas Elliott; *Pd assoc* Pamela Hay; *Assist pd* Elizabeth Clift; *Sm* John Rothenberg; *Dsm* Michael Everitt; *Asm* Ernest Hall, Derek Paget, Allison Rockley; *Wm* Sean Casey; *Press rep* Wendy Moger; *Mgr* David Leach; *Carp* Harry Pegg; *Elect* Stanley Coppin; *Bom* John Hulbert. Plot: Loney, OTF. Reviews: *Birmingham Post* 7/11/72, 2; *Christian Science Monitor* 17/11/72, 4; *Gay News* 1/11/72, 11; *Guardian* 7/11/72, 10; *Illustrated London News* 1/1/73, 62; *New Statesman* 24/11/72, 785–86; *Spectator* 11/11/72, 769; *Stage* 16/11/72, 15; *Times* 7/11/72, 12; *Tribune* 8/12/72, 7. Comment: *Gay News* described it as "a pageant with music" because it was "the most talkative musical I've yet come upon." *Guardian* was unimpressed by the music and generally not amused. *Spectator* said the piece made the fatal mistake of trying to incorporate too much historical background of Victoria's reign. *New Statesman* found the visual aspects of John Schlesinger's production attractive. *Times* said there was plenty of Victoriana but the piece lacked "a good basic idea."

72.461 *Out of the Box, Into the Box* (P) Brian Routh and Martin von Haselberg [The Kipper Kids]. LAMB AND FLAG 6/11/72 (Ln). 1st British perf? Review: *Stage* 16/11/72, 17. Comment: Recreation Ground. On "The Kipper Kids" see *Observer* 11/3/73, 44.

72.462 *The Pot Plant* (P) Charles Gray. BLACK HORSE 6/11/72 (Ln). 1st perf? Review: *Stage* 16/11/72, 17.

72.463 [*St. Patrick's Day; or,*] *The Scheming Lieutenant* (P, 1a) Richard Brinsley Sheridan. SOHO POLY 6/11/72. 1st perfd Covent Garden 2/5/1775. Cast: *Stage* 2/11/72, 8. *Lieutenant* Billy Boyle; Ralph Cotterill, Jean Gilpin, Joyce Grant, Michael Logan, Michael O'Hagan, Richard Quick, David Stockton, Douglas Storm, Robin Summers. *Dir* Frederick Proud; *Dgn* Sue Plummer. Plot: Walford. Reviews: *Stage* 16/11/72, 17; *Times* 13/11/72, 11. Comment: *Times* commended both the design and the cast.

72.464 *Triangle* (Monol for three characters) James Saunders. ORANGE TREE 6/11/72.** Cast: *Stage* 19/10/72, 8. Comment: Richmond Fringe. The production featured Michael Graham Cox.

72.465 *The Weekend Guest* (P) Alan C. Taylor. LITTLE THEATRE CLUB 6/11/72 (Ln).* Cast: *Stage* 2/11/72, 8. Robert Swales, Susan Edmonstone, Brett Lane, Joy Ring, David Shackleton. *Dir* Michael Hucks. Review: *Stage* 16/11/72, 17. Comment: Quipu.

72.466 *Who Killed Santa Claus?* (Thriller, 2a) Terence Feely. RICHMOND 6/11/72.** Vanessa Lee, Peter Graves, Peter Cartwright, Bridget Brice, Larry Drew, Michael Mundell, Bill Wiesener, Edward Arthur. *Pres* Newpalm, Michael Hamilton; *Dir* Nancy Poultney; *Sc dgn* Tony Leah. Plot: French/2. Comment: The cast included Vanessa Lee, Peter Graves, and Peter Cartwright. A two-week engagement.

72.467a *End of the Road* (P) Patrick Broughton. BUSH 7/11/72.* Cast: *Stage* 9/11/72, 16. Reviews: *Stage* 16/11/72, 15; *Times* 15/11/72, 13. Comment: The company for this double bill comprised Angela Pleasence, Kenneth Colley, Vass Anderson, Steve Kimber. The plays were about "social derelicts who are ignored in everyday life"; however, "there is no feeling that Mr. Broughton knows these people" (*Times*).

72.467b *Forgotten Dreams* (P) Patrick Broughton. BUSH 7/11/72.* Cast: *Stage* 9/11/72, 16. Reviews: *Stage* 16/11/72, 15; *Times* 15/11/72, 13.

72.468 *The Great Northern Welly Boot Show* (Mus)

Tom Buchan (bk) and Billy Connolly (lyr, mus). YOUNG VIC 7/11/72. 1st perfd King's, Glasgow, 26/6/72. Cast: *Stage* 26/10/72, 1. John Bett, Juliet Cadzow, Doreen Cameron, Billy Connolly, Brandy di Franc, Roy Hanlon, Patrick Malahide. *Dir* Robin Lefevre; *Sound, Light* Northern Lights. Reviews: *New Statesman* 17/11/72, 735; *Observer* 12/11/72, 34; *Stage* 16/11/72, 15. Comment: Offshore Theatre Company. "Entirely forgettable" (*Observer*).

72.469 *Hamlet* (T) William Shakespeare. ARTS 7/11/72; trfd to COCKPIT 4/12/72.** Review: *Stage* 16/11/72, 20. Comment: Triple Action Theatre. On Triple Action's approach to production ("more interested in physical action than in written dialogue"), see *Birmingham Post* 6/1/73, 2.

72.470 *Playing with Fire* (C, 1a) August Strindberg (anon trans of of *Leka med elden*, 1893). OPEN SPACE 7/11/72 (Ln).** Cast: *Stage* 2/11/72, 8. Celia Bannerman, Gabrielle Blunt, John Flanagan, Gregory Floy, Allan Surtees, Teresa White. *Dir* Peter Watson. Hochman, Matlaw, Walford. Review: *Stage* 16/11/72, 17.

72.471 *The Silver Tassie* (TC, 4a) Sean O'Casey. HALF MOON 7/11/72.** Cast: SHM; *Stage* 2/11/72, 8. *Sylvester Heegan* Inigo Jackson; *Simon Norton* David Stockton; *Mrs. Heegan* Mary Sheen; *Susie Monican* Sarah Dearsley; *Mrs. Foran* Carol Drinkwater; *Teddy Foran* Cornelius Garrett; *Harry Heegan* Michael Irving; *Barney Bagnall* Sean Barrett; *Jessie Tait* Ruth Seglow; *Surgeon Maxwell* Guy Sprung; *Staff Wallah* Robin Murphy. *Dir* Maurice Colbourne; *Tech assist* Stacey Whitcomb; *Mus* Robin Marsden. Plot: Best/29, 429, Fletcher, Gassner, Hochman, Law, Loney, 166, Matlaw, Mplots, Patterson, Schrank, Scrimgeour, 111-28, Shank. Review: *Stage* 16/11/72, 15. Comment: *Stage* complained about the uninviting nature of the space and poor stage management; however, the performances were commendable.

72.472 *Who Sins Most?* (P) James Scott. KING'S HEAD 7/11/72 (Ln). 1st London perf. Review: *Stage* 16/11/72, 17.

72.473a *The Genesis Mediaeval Mystery Plays* Alan Doggett (mus). ROUND HOUSE 8/11/72. Cast: *Variety* 29/11/72, 64; *WWT/16*. *God* Paul Brooke; *Lucifer* Andrew Robertson; *Adam* Gary Bond; *Eve* Joanna Wake; *Cain* Richard Kane; *Abel* Riggs O'Hara; *Noah* Ian Trigger; *Noah's Wife* Julia McCarthy; *Noah's Sons* Ian Charleson, Alex McAvoy, David Wynn; *Angels, etc.* Barbara Courtney, Alison Groves, Richard Kane, Gavin Reed, Peter Reeves, Ian Charleson, Digby [sic], Alex McAvoy, Wolfgang Paul, Jeremy James-Taylor, Mason

Tyler, Ian Trigger. *Chm* Ellis Birk; *Gen admin* George Hoskins; *Pres* Robert Stigwood, Qwertuuiop Productions, Michael White, Granada; *Dir* Frank Dunlop; *Dgn* Nadine Baylis; *Ch* Christopher Bruce; *Mus dir* Alan Doggett; *Assist dir* Bernard Goss; *Exec pd* Bob Swash. Reviews: *Stage* 16/11/72, 15; *Variety* 29/11/72, 64. Comment: Young Vic.

72.473b *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) . ROUND HOUSE 8/11/72. 46 perf. 1st British perf Haymarket Ice Rink, Edinburgh, 21/8/72. Cast: *Variety* 29/11/72, 64; *WWT/16*. Narrator Peter Reeves; *Jacob* Alex McAvoy; *Jacob's Wife* Joan Heal; *Joseph* Gary Bond; *Rueben* Paul Brooke; *Simeon* Riggs O'Hara; *Levi* Mason Taylor; *Naphtali* Richard Kane; *Isaac* Gavin Reed; *Pharoah*, *Asher* Gordon Waller; *Dan* Ian Trigger; *Zebulum* David Wynn; *Gad* Ian Charleson; *Benjamin* Jeremy James-Taylor; *Judah* Andrew Robertson; *Potiphar's Wife* Joan Heal; *Ismaelites*, *Egyptians*, *Harems*, etc. Barbara Courtney, Alison Groves, Peter Reeves, Digby [sic], Wolfgang Paul, Julia McCarthy. *Chm*, *Gen admin*, *Pres*, *Dir*, *Dgn*, *Ch*, *Mus dir*, *Assist dir*, *Exec pd* as for 72.473a. Plot: Bordman/5, 709, Fletcher, Gänzl, Hischak, Kennedy, OFT. Reviews: *Guardian* 9/11/72, 10; *Observer* 12/11/72, 34; *Spectator* 18/11/72, 817; *Stage* 16/11/72, 15; *Times* 10/11/72, 11; *Variety* 29/11/72, 64. Comment: MPS 440. Young Vic. Along with *Bible One* began as a twenty minute pop music cantata, Colet School, London, 1/3/68. *Guardian* provided a biblical spoof, and predicted the piece would run "world without end." "Manages to be playful and irreverent without falling into grotesque distortions and vulgar sensationalism" (*Observer*). *Variety* commended both parts but said *Dreamcoat* needed to be fleshed out. "Charming but totally inconsequential and ... very sentimental" (*Times*). The first New York production (Royale 27/1/82) ran for 747 performances.

72.474 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 8/11/72.** Cast: *Stage* 2/11/72, 1. *Reginald Bunthorne* Derek Hammond Stroud; *Archibald Grosvenor* Emile Belcourt; *Lady Jane* Heather Begg; *Patience* Elizabeth Tippett; *Colonel Calverly* Thomas Lawlor; *Shirley* Chapman, *Shelagh Squires*, *Barbara Walker*, *Terry Jenkins*, *Alan Opie*. *Cond* Hazel Vivienne; *Dir* John Cox; *Dgn* John Stoddart. Reviews: *Stage* 16/11/72, 16; *Times* 9/11/72, 13. Comment: *Times* commended John Cox's "fluent and elegant" production which managed to disguise the weaknesses in both the libretto and the music.

72.475 *Macbeth* (T, 2a) William Shakespeare. OLD VIC

9/11/72.** 63 perf. Cast: NTA; *Stage* 16/11/72, 15; *Theatricalia*; *Variety* 29/11/72, 64; *WWT/16*. *First Witch* Sheila Burrell; *Second Witch* Mary Griffiths; *Third Witch* Maureen Lipman; *Duncan* Alan MacNaughtan; *Malcolm* Ronald Pickup; *Sergeant* John Shrapnel; *Macbeth* Anthony Hopkins/Denis Quilley; *Banquo* Denis Quilley/John Shrapnel; *Lady Macbeth* Diana Rigg; *Fleance* Roger Monk; *Porter* Harry Lomax; *Macduff* Gawn Grainger; *Donalbain* Paul Gregory; *Old Man* David Bauer; *First Murderer* Desmond McNamara; *Second Murderer* James Hayes; *Third Murderer* Allan Mitchell; *Macduff's Daughter* Lynsey Baxter; *Macduff's Son* David Parfitt; *Lady Macduff* Louise Purnell; *Doctor* Kenneth Mackintosh; *Old Siward* Paul Curran; *Young Siward* Nicholas Clay; *Lennox* Christopher Martin; *Ross* David Ryall; *Angus* David Kincaid; *Menteith* Benjamin Whitrow; *Caithness* Stephen Greif; *Seyton* Peter Rocca; *Lord Malcolm* Reid; *Thane* David Henry; *Servants* Harry Waters, Clive Merrison; *Messenger* Barry James; *Gentlewoman* Jeanne Watts; *Maid* Lindsay Ingram; *Grooms* Jeremy Clyde, Nicholas Clay; *Soldier* Kiffer Weisselberg; *Macbeth's Soldiers* Richard Howard, David Bradley; *Lady Macbeth's Gentlewoman* Anna Carteret. *Dir* Michael Blakemore; *Assist dir* Harry Lomax; *Dgn* Michael Annals; *Light* David Hersey; *Movement* Karen Bell-Kanner; *Fight arr* Desmond McNamara; *Mus*, *Sound* Marc Wilkinson. Reviews: *Birmingham Post* 10/11/72, 2; *Daily Mirror* 10/11/72, 18; *Guardian* 7/11/72, 10, 10/11/72, 10; *Illustrated London News* 1/1/73, 62; *New Statesman* 17/11/72, 734–35; *Observer* 19/11/72, 37, 8/4/73, 34; *Spectator* 18/11/72, 817, 14/4/73, 467; *Stage* 16/11/72, 15, 12/4/73, 15; *Times* 10/11/72, 11, 5/4/73, 11; *Tribune* 17/11/72, 7; *Variety* 29/11/72, 64. Comment: National Theatre. *Guardian* (10/11) described the production as "circumspect," Anthony Hopkins and Diana Rigg giving "intelligent performances," but the whole lacked "the thrust and pulse of great tragedy." *New Statesman* echoed the latter judgment: the production failed "to raise the goose pimples." Similarly, *Variety* declared it "lacks a strong sense of horrific tragedy and torment," but the reaction of *Times* was diametrically the opposite. Hopkins's Macbeth "far from murdering sleep, very nearly induced it" (*Tribune*). *Illustrated London News* said Hopkins was not really "a Shakespearian." "But in this long drawn out production the spectacle is mainly underplayed. The witches are a dull old lot and Macbeth's final sword fight awful. For all the blood spilling, a strangely anaemic production" (*Daily Mirror*). The production remained in repertory until 30/6/73.

72.476 *State of Emergency* (Political revue) David Edgar. THEATRE UPSTAIRS 9/11/72, 19/12/72; trfd to HOWFF 30/1/73. 1st perfd Edinburgh 21/8/72? Cast:

Findlater; *WWT/16*. Michele Ryan, John Cudmore, Brian Hubbard, Alan Hulse. *Dir* David Edgar. Plot: OTF/2, Vinson, Weintraub. Reviews: *Birmingham Post* 11/11/72, 2; *Stage* 16/11/72, 15. Comment: General Will. About “the last 12 months of industrial relations in this country” (*Birmingham Post*).

72.477 *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (D, 2a) Paul Zindel. HAMPSTEAD 13/11/72. 1st perfd Alley, Houston, Texas, 12/5/65; 1st British perf Yvonne Arnaud, Guildford, 17/10/72. Cast: *WWT/16*. Tillie Yvonne Antrobus; *Beatrice* Sheila Hancock; *Nanny* Rosalind Atkinson; *Ruth* Pamela Moisewitsch; *Janice Vickery* Pamela Denton. *Pres* Marvin Leibman, David Saskin; *Dir* Melvin Bernhardt; *Dec* Daphne Dare; *Light* Michael Saddington. Plot: Bordman, Bronner, Bryer, Fletcher, Hirschak, Hirschak/2, 14–15, MacNicholas, Salem, Vinson, Wilmeth. Reviews: *Christian Science Monitor* 4/12/72, 16; *Gay News* 1/12/72, 11; *Illustrated London News* 1/1/73, 62; *New Statesman* 27/10/72, 612 (Guildford prod); *Observer* 19/11/72, 37; *Times* 14/11/72, 12. Comment: MPS 404. *Observer* said the play was written “in imitation of early Tennessee Williams.” *Gay News* also remarked on the indebtedness to Williams, and added Sheila Hancock gave the best performance of her career. *Christian Science Monitor* thought the play was “not much to English tastes.” *Times* observed the play “supports the generalization that the more autobiographical an American play the more stereotyped its form.” The first New York production of this Pulitzer Prize-winning play (Mercer-O’Casey 7/4/70) ran for 819 performances.

72.478 *The Maxi-Bar Tragedy* (P) William Dumaresq. PLAY ROOM 13/11/72.* Howard Wakeling, Joan Geary, Peter Farrell. *Mus* Galt MacDermot. Review: *Stage* 23/11/72, 17. Comment: The piece was, essentially, about three people in a bar: “the dialogue is arid, though the odd line creeps through with some pungency. The plot incredibly tenuous” (*Stage*).

72.479 *Dames at Sea* (MC, 2a) George Haimsohn (bk, lyr) and Robin Miller (bk, lyr) and Jim Wise (mus). HAMPSTEAD 15/11/72 (Lt).** Cast: *Stage* 9/11/72, 1. Nicholas Bennett, Debbie Bowen, Freddie Eldrett, Pip Hinton, Richard Owens, Barbara Young. *Dir* Paul Ciani; *Light* Molly Friedel; *Ch* Gillian Gregory; *Dgn* Saul Radomsky. Plot: Bordman/5, 661, Gänzl, Kennedy, Loney, OTF. Reviews: *Gay News* 1/12/72, 11; *Stage* 23/11/72, 17. Comment: The piece was condensed to 90 minutes. A zestful production (*Stage*).

72.480 *Applause* (MP, 2a) Betty Comden (bk; based on the film, *All about Eve*, 1950, and Mary Orr’s story, “The

Wisdom of Eve,” 1946) and Adolf Green (bk) and Charles Strouse (mus) and Lee Adams (lyr). HER MAJESTY’S 16/11/72. 382 perf. 1st perfd Maurice Mechanic, Baltimore, 26/1/70; 1st British perf. Cast: *Stage* 23/11/72, 17; *Theatricalia*; *WWT/16*. *Margo Channing* Lauren Bacall; *Eve Harrington* Angela Richards; *Howard Benedict* Basil Hoskins; *Bert Stanley* McGeagh; *Buzz Richards* Rod McLennan; *Bill Sampson* Eric Flynn; *Duane Fox* Ken Walsh; *Karen Richards* Sarah Marshall; *Bartender* John Raymon; *Disco Dancer* Gerrard Hunt; *Peter* Ian Burford; *Ed* Ed Nolfi; *Piano Player* Geoffrey Saunders; *Stan Harding* Frank Coda; *Danny Peppi* Borza; *Sheila* Sheila O’Neill; *Carol Liz Charles*; *Joey Peter Walker*; *Musicians* Peter Johnston, Ian Bunday, Alan Angel; *TV Director* Geoffrey Saunders; *Autograph Seeker* Joanna Palmer; *Singers* John Griffin, Joanna Palmer, John Raymon, Georgina Rourke, Gaynor Williams; *Dancers* Alan Angel, Val Arness, Russ Arness, Peppi Borza, Ian Bunday, Liz Charles, Sheila Coxhill, Maralyn Hopkins, Gerrard Hunt, Peter Johnston, David Machin, Thorey Mountain, Christopher Robinson, Peter Walker, Ken Walsh, Lyndsey Williams, Gordon Yeats. *Mgr dir* Prince Littler; *Gen mgr* Raymond Lane; *Pres* Bernard Delfont, Alexander H. Cohen; *Dir*, *Ch* Ron Field; *Sc dgn* Robert Randolph; *Cost dgn* Ray Aghayan; *Light* Tharon Musser, John B. Read; *Vocal arr* Donald Pippin; *Mus arr* Philip J. Lang, Mel Marvin; *Mus dir* Robert Lowe; *Pd mgr* Peter Roberts; *Assoc pd* Hildy Parks; *Sm* Michael T. Ellis; *Dsm* Mollie Kirkland; *Asm* Philip Smith, Caroline Mylon; *Assist cond* Martin Goldstein; *Carp* Leslie Hilton; *Elect* Ken Thomson; *Wm* Alisa Robbins; *Bal ms* Stella Clare; *Press rep* Roger Clifford; *Bom* R. F. Brown; *Sc bld*, *Sc Nolan* Scenic Studios, E. Babbage and Co.; *Pq* Wig Creations. Plot: Bordman, Fletcher, Gänzl, Green, Hirschak, Kennedy, Loney, OTF. Reviews: *Birmingham Post* 18/11/72, 3; *Daily Mirror* 17/11/72, 18; *Guardian* 17/11/72, 12; *Illustrated London News* 1/1/73, 62; *New Statesman* 24/11/72, 785; *Observer* 19/11/72, 37; *Stage* 23/11/72, 17; *Times* 17/11/72, 11; *Tribune* 8/12/72, 7. Comment: MPS 446. Lauren Bacall’s London debut, repeating her Broadway role. *Guardian* said this was a good, but conventional musical that lacked surprise; Bacall was “stunning.” “Another musical with barely a tune or a distinguished song,” said *Observer* while noting the orchestra swamped Bacall’s voice. “But if *Applause* is hardly the most melodious show in town. it is high among the best acted; and leading the honours in that department is the star, Lauren Bacall. The actress, never all that brilliant in her Hollywood days, is a revelation in the role of Margo Channing” (*Daily Mirror*). Bacall “is very much the actress-queen of the old, discredited school. For what it’s worth, the evening belongs to her (*New Statesman*). *Times* discussed the movie, the difficulties of converting it into the book, the

lack of coherence, and Bacall giving a “winning performance.” The first New York production (Palace 30/3/70) ran for 896 performances.

72.481a *Blank Pages* (Monol) Frank Marcus. SOHO POLY 20/11/72 (Lt). 1st perfd BBC-2 TV 19/2/69; 1st stage perf. *Carol* Julia Foster. *Dir* Frank Marcus. Reviews: *Christian Science Monitor* 4/12/72, 16; *Stage* 23/11/72, 17; *Times* 22/11/72, 11. Comment: Performed under the collective title *Monograms*. In the piece a woman (*Carol*) recalls her earlier encounters with two continental lovers.

72.481b *Why Mrs. Neustadter Always Loses* (Monol) Colin Spencer. SOHO POLY 20/11/72 (Lt).* *Mrs. Neustadter* Patricia Cutts. Review: *Stage* 23/11/72, 17; *Times* 22/11/72, 11. Comment: Performed under the collective title *Monograms*. The piece was about “a woman who has apparently thrown away everything, but she makes us see clearly that it is other people who have done the throwing, and that with some force” (*Stage*).

72.482 *Comic Pictures* (C) Stephen Wright. ACT INN 20/11/72 (Ln).* Betty Alberge, Larry Noble, Georgina Melville, Richard Franklin. *Dir* Amos Mokadi. Reviews: *Stage* 30/11/72, 17; *Times* 29/11/72, 10. Comment: The piece failed to bring to dramatic life the comic strip cartoons of Donald McGill (*Times*).

72.483a *The Dock Brief* (P, 2sc) John Mortimer. PIED BULL 20/11/72.** Plot: Fletcher, French/2, Hochman, Loney, 310, Matlaw, Patterson, Vinson, Walford, Weintraub. Review: *Stage* 30/11/72, 17. Comment: *Stage* remarked on the current state of pub theatre: “Pub and small theatre is already over-crowded, much of it precariously balanced on little money, small audiences, shortage of plays, directors and good actors. Hence it might be difficult for the Pied Bull to survive.

72.483b *The Laughing Policeman* (P, 1a) Tony Parkin. PIED BULL 20/11/72.* Jill Bridges, Tony Parkin, Raymond Cross. Review: *Stage* 30/11/72, 17. Comment: A short triangle piece involving a husband, wife, and a lodger.

72.484 *Hopscotch* (P) Norris Harvey. LITTLE THEATRE CLUB 20/11/72 (Ln).* Cast: *Stage* 23/11/72, 16. Roger Brierley, Susan Tracy. *Dir* Janos Bruk. Review: *Stage* 30/11/72, 17. Comment: Quipu. The play involved a “fight between a prejudiced male personnel officer and a cool stalwart of Women’s Lib” (*Stage*).

72.485a *Laughs etc.* (Monol) James Leo Herlihy. BUSH 20/11/72.** Cast: *Stage* 9/11/72, 16. Plot: Vinson.

Review: *Stage* 23/11/72, 17. Comment: The double-bill offered “a rather despairing view of life” (*Stage*). In *Laughs* Beth Porter played Gloria, “a loud-mouthed hostess lady monopolising the conversation with friends dropped in for drinks” (*Stage*).

72.485b *Terrible Jim Fitch* (Monol) James Leo Herlihy. BUSH 20/11/72. 1st perf British BBC-2 TV 25/1/71; London stage perf. Cast: *Stage* 9/11/72, 16. Plot: Vinson. Reviews: *Stage* 23/11/72, 17, 30/11/72, 17. Comment: Derrick O’Connor played “a sort of petty gangster, who has scarred the singer he shackled up with, and now flatly refuses her his own realisation of guilt. It is a piece in the mumble and burp vein” (*Stage* 23/11).

72.486 *Picnic on the Battlefield* (P, 1a) Fernando Arrabal (anon trans of *Pique-nique en campagne*, 1959). LAMB AND FLAG 20/11/72 (Ln).** Russell Falconer, Steve Gardner, Brian Poyser, Lisa Hughes, Hessel Saks, Denis Nolan. *Dir* Geza Partos. Plot: French/2, Hochman, Walford. Review: *Stage* 30/11/72, 17. Comment: *Stage* considered this production better than previous ones.

72.487 *Alice* (Ent) James Barton (adpt of Lewis Carroll, *Alice’s Adventures in Wonderland*, 1865). MERCURY 21/11/72. Review: *Stage* 30/11/72, 17. Comment: A version of *Alice* in Freudian terms and employing masks, puppets, and actors. Penny Smith played Alice.

72.488 *Behind the Fridge* (Revue, 2pt) Peter Cook and Dudley Moore. CAMBRIDGE 21/11/72. 328 perf. 1st perfd Canberra Theatre, Canberra, Australia, 24/9/71. Cast: *Stage* 30/11/72, 17; *Theatricalia*; *Variety* 13/12/72, 60; *WWT/16*. Peter Cook, Dudley Moore. *Mgr dir* Larry Parnes; *Pres* Donald Langdon; *Dir* Joseph McGrath. Peter Cook, Dudley Moore; *Film sequences* Joseph McGrath; *Dgn* Voytek; *Light* Nick Chelton; *Sound* Antony Horder; *Dsm* Christine Reid. Plot: Hischak, Loney, OTF/2. Reviews: *Birmingham Post* 23/11/72, 2; *Christian Science Monitor* 2/12/72, 4; *Guardian* 22/11/72, 10; *Illustrated London News* 1/2/73, 56; *New Statesman* 1/12/72, 836; *Observer* 26/11/72, 35; *Spectator* 2/12/72, 895; *Stage* 30/11/72, 17; *Times* 22/11/72, 11; *Tribune* 8/12/72, 7; *Variety* 13/12/72, 60. Comment: MPS 474. *Guardian* thought this two-man revue was uneven and the material lacked critical introspection by the duo. *Observer* and *Variety* seconded that opinion. “An evening of great intelligence,” but some sketches were too lengthy (*Christian Science Monitor*). “One outpost of original and intelligent fun in the West End” (*Times*). The first New York production, as *Good Evening* (Plymouth 14/11/72), ran for 438 performances.

72.489 *Morituri* (P) David Mowat. KING’S HEAD

21/11/72 (Ln).* Cast: *Stage* 23/11/72, 16. Leonard Fenton, Illona Linthwaite, Susan Dury. *Dir* Walter Hall. Reviews: *Stage* 30/11/72, 17; *Times* 23/11/72, 13. Comment: "A flaccid triangular contest in which an elderly widower seeks to escape his fears of death in the company of his mistress and daughter" (*Times*). The play "uses words economically and on a plane between naturalism and theatricality ... relaxed, controlled acting" from the cast (*Stage*).

72.490 *Vibrations* (P) Stanley Eveling. TOWER, CANONBURY, 23/11/72. 1st British perf Adam House Theatre, Edinburgh, 23/8/69. Cast: TTC. Comment: The play centered on the question of who was responsible for some destructive vibrations (*Stage* 4/9/69, 14).

72.491 *Eleven Josephine House* (C) Alfred Fagon. ALMOST FREE 24/11/72.* Oscar James, Mona Hammond, Alfred Fagon, Horace James, Ursula Mohan, T-bone Wilson. *Dir* Roland Rees. Reviews: *Guardian* 25/11/72, 8; *Stage* 30/11/72, 20; *Times* 28/11/72, 10. Comment: The play dealt with a quarrelsome household, how the occupants live, and how the characters take "turns to become fanatical Christians so as to keep a bit of order"; it needed better plotting and pruning (*Times*).

72.492 *Irrational Numbers* (Anthology) Jonathan Miller (deviser). WYNDHAM'S 26/11/72. 1st perf? Cast: WWT/16. Alan Bennett, Harold Pinter, Frank Finlay, Dorothy Tutin, Michael Hordern, Michael York. *Dir* Jonathan Miller. Comment: A Sunday night performance given in aid of Mind (a mental health charity).

72.493 *The Man Trap* (Anthology) Patrick Garland (deviser). SADLER'S WELLS 26/11/72. 1st perf? Cast: WWT/16. Judi Dench, Michael Williams, Martin Best. *Dir* Patrick Garland. Comment: A Sunday night performance of an anthology on "love and marriage, both lighthearted and serious, in words and music" (*Kensington Post* 24/11/72, 30).

72.494 *The Canterbury Tales* (One-man show) Rob Inglis (adpt of Geoffrey Chaucer). CITY LITERARY INSTITUTE 27/11/72. 1 perf.

72.495 *Electra* (P, 1a) Warren Hearnden (adpt of Sophocles). SWISS TAVERN 27/11/72 (Ln). 1st perf this adpt? *Electra* Jackie Skarvellis; *Chrysothemis* Brenda Somers. *Dir* Mike Sarne. Review: *Stage* 7/12/72, 17. Comment: Play Room. The adaptation "offers nothing new beyond a few references to Maidenform bras and some explicitly mimed sex. Richard Strauss's opera is claimed to be the basis for this version, but if so it is a very much watered-down rendering of Hugo von

Hofmannsthal's text and an inordinately long way from the Sophocles original" (*Stage*).

72.496 *The Filth Hunt* (P) David Rudkin. ALMOST FREE 27/11/72 (Ln).* Cast: *Stage* 30/11/72, 16. *Lady Light-house* Jane Wood; *Cupperspine Corvo* Neville Jason; Ellis Dale, Chris Dale, Stuart Barren, Mark Wing-Davey, Roderick Horn, Malcolm Ingram, Ian Kellgren. *Dir* Jim Hiley. Reviews: *Spectator* 2/12/72, 894; *Stage* 7/12/72, 17; *Times* 30/11/72, 11. Comment: Ambiance Theatre. "A slapdash, witless 'satire' on the Longford report" (*Spectator*). *Times* described it as a crass lampoon that committed "virtually every mistake in the satirist's *sottisier*." *Stage* thought it was too long, somewhat over-written but was "thought provoking and treats several Sacred Cows with proper disrespect."

72.497 *Images* (P) Robert I. Kersh. BLACK HORSE 27/11/72 (Ln). 1st London perf? Joan Lefkowitz, Mark York. Review: *Stage* 14/12/72, 22. Comment: Three characters presented impressions of living in New Hampshire and New York but the work was essentially undramatic (*Stage*).

72.498 *Six Pongo Plays* (P) Henry Livings. SUGAWN 27/11/72.** Plot: Vinson.

72.499 *Erf* (One-man ecological pop fantasia). Rob Inglis. CITY LITERARY INSTITUTE 28/11/72. 1 perf. Review: *Stage* 20/12/72, 17. Comment: The show expressed concern for the modern pollution of the planet and was "decidedly a solo tour-de-force for Mr. Inglis who sang, danced, impersonated and generally ran the whole affair in the manner of a pantomime party, but one with grim undertones" (*Stage*).

72.500 *Tanzanika* (C) Dalt Wonk. MERCURY 29/11/72. Cast: *Stage* 16/11/72, 10. Anna Karen, Lisa Hughes. Comment: Bird in Hand Theatre Company.

72.501 *The Inferno* (P) Ian Curteis. GREENWICH 30/11/72. 1st perf? 19 perf. Cast: *Stage* 7/12/72, 17; WWT/16. *Fr. Richard Masters* John Baddeley; *Thomas Cobb* George Selway; *Ann Barton* Ann Tirard; *Elizabeth Barton* Michele Dotrice; *Archbishop Warham* John Gill; *Alice Bagot*, *Gentlewoman* Jean Leppard; *Mary Hughes* Marion Fiddick; *Dr. Edward Bocking* Edgar Wreford; *Fr. William Hadleigh* Keith Drinkel; *Fermor*, *Preacher* Stuart Knee; *Peasant Woman*, *Prioress* Daphne Olin-Pearse; *Prior Goldwell* Peter Dews; *Henry Hugh Sullivan*; *Clerk* David Sands; *Chancellor* Antony Brown; *Attendants* Miles Fothergill, Julian Littman. *Dir* Peter Dews; *Sc dgn*, *Cost dgn* David Cockayne; *Light* John Roffey; *Sm* Patricia Courtney Martin; *Dsm* John Davison.

Reviews: *Birmingham Post* 1/12/72, 2; *New Statesman* 8/12/72, 875; *Stage* 7/12/72, 17; *Times* 1/12/72, 14. Comment: MPS 409. The play, about the Maid of Kent “executed for treasonable prophecy against Henry VIII,” needed more perspicacity concerning the Maid’s psychology (*New Statesman*). *Times* agreed and added it detected echoes of other plays—*Heloise and Abelard*, *Pygmalion*, and *Saint Joan*.

72.502 *Britannicus* (T, 5a) Jean Racine (trans John Edmunds of Racine’s play, 1669). TOWER, CANONBURY, 1/12/72.** 1st perf this trans. Cast: TTC. Plot: Gassner, Hochman, Patterson, Shank, Shipley. Review: *Stage* 7/12/72, 19. Comment: MPS 423 (this trans). *Stage* commended Edmunds’ translation for its “stately blank verse, with occasional rhymed endings to long speeches, and it conveys a period flavour admirably”; the audience was, unfortunately, dominated by schoolchildren.

72.503 *Catsplay* (TC, 2a) István Örkény (trans Mari Kuttna of *Macskajáték*, 1969). QUESTORS 2/12/72. Cast: QTA. Plot: Chambers, 573, Hischak/2, 130, Hochman. Reviews: *Middlesex County Times* 8/12/72, 31; *Stage* 7/12/72, 19. Comment: The first New York production (Stage 73 5/4/78) ran for 35 performances.

72.504 *The Ballygombeen Bequest* (P, 2a) John Arden and Margaretta D’Arcy. BUSH 4/12/72.** Plot: Demastes/2, Weintraub. Comment: 7:84 Theatre. The planned three week run was terminated early (apparently on 6/12) because of “a threatened libel action” (*Irish Times* 12/12/72, 6). See also David Thomas, David Carlton, and Anne Etienne, *Theatre Censorship: From Walpole to Wilson* (Oxford: Oxford University Press, 2007), 237.

72.505 *A Christmas Cuckoo* (P for children) Brian Wright. GREENWICH 4/12/72 (m). *Catchpenny* Tim Webb; *King John* Roger Sell; Alan Lambert, Angie Lee. *Dir* Roger Sell; *Mus* David Stoll. Review: *Stage* 7/12/72, 17. Comment: The play was “about a village with its own brand of resistance to injustice—on this occasion, King John’s taxes. Gotham creates summer in winter, a cuckoo whose cry comes in December” (*Stage*).

72.506 *A Sense of Detachment* (P, 2a) John Osborne. COURT 4/12/72.* 39 perf. Cast: Findlater; *Stage* 7/12/72, 17; *Variety* 20/12/72, 58; *WWT/16*. *Chairman* Nigel Hawthorne; *Chap* John Standing; *Girl* Denise Coffey; *Older Lady* Rachel Kempson; *Father* Hugh Hastings; *Grandfather* Ralph Michael; *First Man* Terence Frisby; *First Man’s Wife* Jeni Barnett; *Second Man* David Hill; *Stage Manager* Peter Jolley. *Pres* Royal Court, Michael White; *Dir* Frank Dunlop; *Dgn* Nadine Baylis; *Light*

Rory Dempster; *Assist dir* Robert Fox; *Pq* Kenneth Lintott; *Dsm* Juliet Alliston. Plot: Weintraub. Reviews: *Birmingham Post* 5/12/72, 2; *Christian Science Monitor* 8/12/72, 4, 15/12/72, 4; *Guardian* 5/12/72, 10; *Illustrated London News* 1/2/73, 56; *New Statesman* 8/12/72, 875; *Spectator* 9/12/72, 934–35; *Stage* 7/12/72, 17; *Times* 5/12/72, 14; *Tribune* 15/12/72, 7; *Variety* 20/12/72, 58. Comment: English Stage Company. *Guardian* described the play as “moving outwards from a purely theatrical satire to an eloquent examination of the world at large,” and reported it received both “bravos and boos,” and Frank Dunlop’s direction was “a marvel of theatrical dexterity.” *New Statesman* gave a lengthy description of how the play proceeded, followed by an analysis of his intentions, and a conclusion that Osborne was sinking into “a lumpish, pseudo-jocular anti-intellectualism.” Not so much a play “as another of his collages of speeches, interplay, music hall bits, old Tin Pan Ally tunes and film projection, all laced ... with gutter verbiage” (*Variety*). *Tribune* took the opportunity to compare Osborne’s work with Arden’s *The Island of the Mighty* and to place both dramatists among other contemporary dramatists.

72.507 *The Island of the Mighty* (D, 3a) John Arden and Margaretta D’Arcy. ALDWYCH 5/12/72.* Cast: RSCA; *Stage* 14/12/72, 17; *Theatricalia*; *Variety* 20/12/72, 58; *WWT/16*. *Merlin* Emrys James; *Arthur* Patrick Allen; *Medraut* Richard Pasco; *Bedwyr* Morgan Sheppard; *Chief Porter* Peter Geddis; *1st Companion*, *Gododdin’s Monk* Matthew Robertson; *2nd Companion* Michael Walker; *3rd Companion*, *2nd Chief Poet*, *Caradoc* Ted Valentine; *Balin* Roger Rees; *Balan* David Calder; *Prince of Strathclyde* Anthony Pedley; *Taliesin* Richard Mayes; *A Bondwoman* Susan Fleetwood; *Queen of the Wild Cat Picts* Lila Kaye; *Pictish Ambassador*, *Gwenddydd* Heather Canning; *Pictish Princess* Lisa Harrow; *Pictish Poet* Tony Church; *Pictish War-Leader*, *Cowman* Michael Shannon; *1st Pictish Messenger* Valerie Colgan; *2nd Pictish Messenger* Marion Lines; *Sacred King*, *2nd Pictish Fisherman* Lloyd McGuire; *1st Pictish Fisherman*, *1st Chief Poet* Forbes Collins; *Fisherman’s Wife* Lynn Dearth; *Garlon* Mike Pratt; *King Pellam*, *3rd Chief Poet* Denis Holmes; *Pellam’s Monk* Robert Ashby; *Aneurin* Bernard Lloyd; *Prince of Gododdin* Gordon Gostelow; *Gwenhwyvar* Estelle Kohler; *Dylan* Peter Machin; *English Captive* John Hug; *Morgan* Beatrix Lehmann; *Cowman’s Wife* Julia Blalock; *Companions*, *Wild Cat Picts*, *Pellam’s Guards*, *Skirmishers*, *Soldiers’ Wives*, *Monks*, *Peasants* Robert Ashby, Julia Blalock, Valerie Colgan, Forbes Collins, Lynn Dearth, John Hug, Marion Lines, Peter Machin, Lloyd McGuire, Matthew Robertson, Michael Shannon, Ted Valentine, Michael Walker. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Dir* David Jones; *Dgn*

Timothy O'Brien, Tazeena Firth; *Mus* Carl Davis; *Ch* David Toguri; *Fight arr* B. H. Barry; *Light* Stewart Leviton; *Sm* Robert Findlay, James Langley; *Dsm* Michael Joyce, Andrew Tansley. Plot: Demastes/2, Dorney, Weintraub. Reviews: *Birmingham Post* 6/12/72, 2; *Christian Science Monitor* 8/12/72, 4, 18/12/72, 4; *Guardian* 6/12/72, 10; *Illustrated London News* 1/2/73, 56; *New Statesman* 15/12/72, 915; *Spectator* 9/12/72, 935; *Stage* 14/12/72, 17; *Times* 6/12/72, 13; *Tribune* 15/12/72, 7; *Variety* 20/12/72, 58. Comment: MPS 541. Royal Shakespeare Company. Arden, D'Arcy and some demonstrators interrupted a preview performance because of the way the play was being directed (*Observer* 3/12/72, 2; *Irish Times* 4/12/72, 6, 6/12/72, 5; *Spectator* 9/12/72, 915). The production ran well over three hours. *Variety* found it difficult to follow this "Homeric folk tale" which was also "often entertaining and charming." "Unwieldy, incoherent and exasperating," with commendable performances from Patrick Allen and Emrys James (*Guardian*). "The play proved to be an incoherent medley of events which was still muddling on after more than four hours. It all appeared to be regrettably tiresome" (*Illustrated London News*). "A paralytically tedious, episodic pageant" with poor characterization and no wit (*Spectator*). *Times* said "the company seem to be playing from scene to scene, extracting what passing effects they can, rather than working towards any inexorable conclusion," a result of the play's failings. See also *Tribune* comment in preceding item (72.506).

72.508 *Schreber's Nervous Illness* (P) Caryl Churchill (based on Daniel Paul Schreber, *Memoirs of My Nervous Illness* [*Denkwürdigkeiten eines Nervenkranken*, 1903], trans by Ida MacAlpine and Richard A. Hunter). KING'S HEAD 5/12/72 (Ln). 1st perfd BBC Radio-3 24/10/72; 1st stage perf. Cast: *Stage* 23/11/72, 16. Reviews: *Stage* 14/12/72, 22; *Times* 6/12/72, 13. Comment: Kenneth Haigh performed in the BBC and this production. *Times* said Haigh's [solo] presentation was "uncommitted." "As an insight into the imaginative excesses of a mind gone mad, the text is informative, but it gains nothing from such an undramatic presentation, for Mr Haigh's objective approach limits his commitment to the subject" (*Stage*).

72.509 *My Fat Friend* (C, 2a) Charles Laurence. GLOBE 6/12/72. 222 perf. 1st perfd Theatre Royal, Brighton, 6/11/72. Cast: *Stage* 14/12/72, 17; *Theatricalia*; *Variety* 20/12/72, 58; *WWT/16*. *James* John Harding; *Henry* Kenneth Williams; *Vicky* Jennie Linden; *Tom* Bernard Holley. *Mgr dir* Prince Littler; *Mgr* S. Bailey; *Pres* Michael Codron; *Dir* Eric Thompson; *Dgn* Alan Pickford; *Light* Mick Hughes; *Sm* Martin Beckwith; *Dsm* Jenny Robbins. Plot: Hirschak, Hirschak/2, 72. Reviews:

Birmingham Post 7/12/72, 2; *Daily Mirror* 7/12/72, 18; *Gay News* 7/2/73, 13; *Illustrated London News* 1/2/73, 56; *Spectator* 16/12/72, 973; *Stage* 14/12/72, 17; *Times* 7/12/72, 13; *Tribune* 15/12/72, 7; *Variety* 20/12/72, 58. Comment: MPS 456. "A trivial but very funny comedy crammed with laugh lines ... snapped off in devastating style by Kenneth Williams" (*Variety*). "Williams goes through his entire repertoire of camp humour: flared nostrils, arched eyebrows, vinegar lips pursed to deliver the crushing retort" (*Daily Mirror*). *Spectator* said the piece deserved production much more than Caryl Churchill's *Owners* (72.522). "Laurence strikes me as commercial comedy's most promising recruit since Alan Ayckbourn" (*Times*). "Though Kenneth Williams used every mannerism in his repertoire, and Jennie Linden brought a generous goodwill to the fat girl who, surprisingly, owned a Hampstead bookshop, the play was a thin business" (*Illustrated London News*). The first New York production (Brooks Atkinson 31/3/74) ran for 288 performances.

72.510 *The Plotters of Cabbage Patch Corner* (MP for children) David Wood (bk, mus, lyr). SHAW 6/12/72.** Cast: *Stage* 11/1/73, 14; *WWT/16*. *Glow Worm* Robert McBain; *Ladybird* Myvanwy Jenn; *Ant*, *Slug* Timothy Davies; *Red Admiral* Ben Aris; *Greenfly* Thelma Whiteley; *Maggot* Melody Kane; *Bumble Bee* Larry Dann; *Voices of the Big Ones* Donald Macdonald, Irene French; *Pianist* Peter Pontzen. *Pres* Eddie Kulukundis; *Dir* Jonathan Lee; *Sc dgn*, *Cost dgn* Susie Caulcutt; *Ch* Maurice Lane; *Mus dir* Peter Pontzen. Review: *Stage* 11/1/73, 14. Comment: A successful revival (*Stage*).

72.511 *Epitaph for George Dillon* (P, 3a) John Osborne and Anthony Creighton. YOUNG VIC 7/12/72.** Cast: *Theatricalia*; *WWT/16*. *Barney Evans* Stanley Meadows; *Geoffrey Colwyn-Stuart* Seymour Matthews; *George Dillon* Richard Kane; *Josie Elliott* Mel Martin; *Mr. Webb* Ian Taylor; *Mrs. Elliott* Madge Ryan; *Norah Elliott* Lois Daine; *Percy Elliott* Anthony Sagar; *Ruth Gray* Sian Phillips. *Dir* Jonathan Hales; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* David Watson. Plot: Best/58, 101, Bordman/4, 356, Hirschak, Hochman, Loney, 310, Matlaw, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 8/12/72, 2; *Illustrated London News* 1/2/73, 56; *New Statesman* 22/12/72, 954-55; *Stage* 14/12/72, 17; *Times* 8/12/72, 13. Comment: An "absorbing" revival (*Times*). *New Statesman* discussed Osborne's work and ideas more generally, as well as comparing this production with the Young Vic's *Look Back in Anger* (see 72.521).

72.512 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 7/12/72.**

Cast: *Stage* 11/1/73, 14. *Ringo* Gordon Reid; *Mr. Space* Donald Scott; *Mickey Merry* Liz Edmiston; *Rat King* Richard Warner; *Ma Merry* Betty Emery; *Pa Merry* Malcolm Williams; *Mrs. Cat* Linda James. *Mr. Mouse* Roy Heymann; *Pearly King* John Green; *Lord Swill* Philip Newman; *Mrs. Cow* Helena Leahy; *Miss Sheep* Elaine Pearce; *Miss Duck* Carolyn James; *Mr. Horse* John Fleming; *Mr. Fox* Steve Land; *Mr. Cockerel* Ian Sharp; *Major Domo* Jeffrey Talbot; *Principal Dancer* Susan Claire; *Rat Dancers* Rosemary Stacey, Susan Nye. Pres Westminster Productions Ltd., Moral Re-Armament; *Dir* Henry Cass, Bridget Espinosa; *Sc dgn* W. Cameron Johnson; *Cost dgn* Dorothy Phillips; *Light* Louis Fleming; *Mus dir* Louis Mordish; *Sm* Steadman Williams. Review: *Stage* 11/1/73, 14. Comment: Judged by audience participation the piece, "now in its ninth season at the Westminster, is a resounding success" (*Stage*).

72.513 *The Merry Widow* (MP) Victor Léon and Leo Stein (English version Christopher Hassall; revised Milton Lazarus (adpt of Victor Léon and Leo Stein, *Die lustige Witwe*, 1905) and Forman Brown (lyr) and Franz Lehár (mus). COLISEUM 7/12/72.** *Hanna Glawari* Lorna Haywood; *Valencienne* Ann Hood; *Danilo* John Wakefield; *Camile* John Brecknock; *Baron Zeta* Denis Dowling. *Dir* John Cox; *Cond* Henry Krips. Plot: Bordman, Bordman/5, 236, Gänzl, Green, Hischak, Shipley, Wilmeth. Reviews: *Birmingham Post* 8/12/72, 2; *Guardian* 6/12/72, 10, 8/12/72, 12; *Irish Times* 15/12/72, 12; *Spectator* 16/12/72, 974–75; *Stage* 14/12/72, 21; *Times* 8/12/72, 13, 8/2/73, 9. Comment: A new, handsome, beautifully sung production (*Guardian*). "The new *Widow* stands head and ostrich plumes above its London predecessors" (*Times*).

72.514 *Sawdust Caesar or the Story of Aladdin D. Twanky* (Panto) Andy Smith (political version of *Aladdin*). HALFMOON 7/12/72.* Cast: SHM; *Stage* 30/11/72, 16. *Narrator*, *Genie of the Lamp*, *3rd Conspiritor* Maurice Colbourne; *Lotus Blossom* Yvonne Gilan; *Abanazar*, *Cassius* William Gregory; *Genie of the Ring*, *Mark Anthony* Michael Irving; *Mandarin* Howard Johnson; *Barnacle Bill*, *Brutus* Howard Lew Lewis; *Widow Twanky*, *1st Hood*, *Parrot*, *Caesar* Ken Morley; *Aladdin* Mary Sheen; *2nd Hood*, *Photographer* Robin Summers. *Dir* Andy Smith; *Dgn* Moshe Mussman; *Light* Richard Naylor; *Sound* David Dormand; *Graphics* Caroline Irving; *Pd* Michael Irving. Reviews: *Stage* 14/12/72, 17; *Times* 8/12/72, 13. Comment: "The story of Caesar was politically reworked and followed Aladdin on his journey to defeat by Abanazzar, the vicious power hungry magician" (SHM). Funny, inventive, "helzapoppin' entertainment" (*Times*).

72.515 *Summerfolk* (D, 4a) Maxim Gorky (adpt James Hanley of *Dachniki*, 1904). UNITY 7/12/72. 1st London perf this adpt. Cast: *Stage* 30/11/72, 16. Anne Berry, Ziggy Byfield, Michael Beint, Anthea Cooper, Deborah Cross, Bill Forward, Anne Godley, Sean Lynch, Ron Massie, Tom Mercer, Harry Persey, Dianne Pinvidic, David Stockton, Dudley Sutton, Nichola White, Maralyn Wood. *Dir* Terry Palmer. Plot: Hischak/2, 85, Patterson. Review: *Stage* 14/12/72, 17. Comment: For *Stage* every aspect of the production including the text seemed to be jumbled and imprecise.

72.516 *Midwinter Spring* (One-man show) Nicol Williamson. QUEEN'S 10/12/72. 1 perf. Nicol Williamson. Reviews: *Guardian* 11/12/72, 8; *Stage* 14/12/72, 17; *Times* 11/12/72, 6. Comment: The programme consisted of poetry and songs, with Williamson best in melancholy mode. *Guardian* lamented the fact Williamson had been absent from the London stage for three-and-a-half years and a one-man show was no substitute for a dramatic performance. Williamson had performed the show for Richard Nixon and guests at the White House, Washington, DC, on 19/3/70 (*Variety* 25/3/70, 4). This was presumably the show performed at New York's Eastside Playhouse (26/6/73) where it ran for 30 performances.

72.517 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 11/12/72.** *Duke of Plaza-Toro* John Reed; *Luiz* Colin Wright; *Don Alhambra del Bolero* Kenneth Sandford; *Marco Palmieri* Ralph Mason; *Giuseppe Palmieri* Michael Rayner; *Antonio*, *Annibale* Howard Williamson/John Ellison; *Francesco* Jeffrey Cresswell; *Giorgio* John Broad; *Duchess of Plaza-Toro* Lyndsie Holland/Beti Lloyd-Jones; *Casilda* Julia Goss; *Gianetta* Linda Anne Hutchinson; *Tessa* Pauline Wales; *Fiametta* Pamela Field; *Vittoria* Margaret Sheryll; *Guilia* Anne Egglestone; *Inez* Bett Lloyd-Jones. Pres Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland; *Dir* Anthony Besch; *Sc dgn* John Stoddart; *Cost dgn* Luciana Arrighi; *Light* Michael Northen. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Stage* 20/12/72, 20. Comment: D'Oyly Carte Opera Company. Although John Reed was celebrating twenty-one years as the company's leading comedian, this production "was pretty mediocre stuff, showing signs of its age-old clockwork repetition" (*Stage*).

72.518 *Table Service* (P, 1a) Ron Hart. ACT INN 11/12/72 (Ln). 1st perf? Cast: *Stage* 14/12/72, 16. *Doris* Pamela Merrick; Alan Hay. *Dir* Pamela Coveney. Review: *Stage* 20/12/72, 17. Comment: The play revolved around a waitress and her unfulfilling relationships with her

customers.

72.519 *T Stands for Treasure* (P) John Carlisle. CURTAIN 11/12/72.* Cast: *Stage* 16/11/72, 10. Linda Bardell, Kathleen Rayner, Colin Webb, Francis Thomas. Review: *Stage* 20/12/72, 19. Comment: Curtain Theatre Company. Although the piece was performed very well it was a jumble of at least three unintegrated parts (*Stage*).

72.520 *How Hoho Rose and Fell* (P) Michael Weller. GLOBAL VILLAGE 12/12/72 (Ln). 1st perfd Manchester University 1966; 1st London perf? Cast: *Stage* 7/12/72, 16. Paul Barber, Pierre Bedenes, Jimmy Cassidy, David Charkham, Derek Damon, Jean Gilbert, Anna Macleod, John Newton, Pamela Obermeyer, Larry Walker, Anthony Wood, Geraldine Wright. *Dir* Noel Greig; *Cost dgn* Vivien Gledhill. Comment: The performances were free.

72.521 *Look Back in Anger* (D, 3a) John Osborne. YOUNG VIC 12/12/72.** Cast: Theatricalia; *WWT/16*. *Alison Porter* Mel Martin; *Cliff Lewis* Alun Lewis; *Colonel Redfern* Ian Taylor; *Helena Charles* Lois Daine; *Jimmy Porter* Nicky Henson. *Dir* Bernard Goss; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* David Watson. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 13/12/72, 2; *Illustrated London News* 1/2/73, 56; *New Statesman* 22/12/72, 954–55; *Stage* 20/12/72, 17; *Times* 12/12/72, 11. Comment: A “superficial and contrived” revival; “If it were not for the vital presence of Nicky Henson as Jimmy, the present production would have to be called *Look Back in Languor*” (*Times*). Nicky Henson was “uncompromisingly right as the abrasive Jimmy Porter; but the play itself has sagged with time” (*Illustrated London News*).

72.522 *Owners* (P) Caryl Churchill. THEATRE UPSTAIRS 13/12/72.* Cast: Findlater; *WWT/16*. *Marion* Stephanie Bidmead; *Clegg* David Swift; *Worsely* Richard O’Callaghan; *Alec* Kenneth Cranham; *Lisa* Anne Raitt; *Alec’s Mother* Eileen Devlin; *Mrs. Arlington* Lucinda Curtis. *Dir* Nicholas Wright; *Dec* Di Seymour. Plot: Demastes/2, Hischak/2, 60–61, Vinson, Weintraub. Reviews: *Christian Science Monitor* 22/12/72, 4; *Guardian* 12/12/72, 10; *New Statesman* 22/12/72, 955; *Spectator* 16/12/72, 973; *Stage* 20/12/72, 17; *Times* 13/12/72, 11. Comment: English Stage Company. “An old-fashioned melodrama ... awkwardly and episodically told,” and less worthy than Charles Laurence’s *My Fat Friend* (72.509) (*Spectator*). *New Statesman* lamented the play’s short run but said the production was “oddly flat.” “Too full of coincidences”

(*Christian Science Monitor*). The first New York production (Mercer Arts Center (14/5/73) ran for 2 performances.

72.523 *Robin Hood* (Panto) F. C. Burnand (adpt Denis Martin). PLAYERS’ 13/12/72. 1st perfd Olympic 26/12/1862 as *Robin Hood; or, The Forester’s Fate*; 1st perf this adpt. Cast: *Stage* 11/1/73, 14. *Tuck* Clifton Todd; *Lady Clare* Eleanor McCready; *Clarabelle* Pauline Antony; *Marian* Jenny Wren; *Sir Gilbert de Mountfalcon* Jonathan Adams; *Sheriff of Nottingham* Michael Darbyshire; *Alice* Loraine Hart; *Allan-a-Dale* Alan Rebbeck; *Will Scarlett* Mike Fields; *Robin* Sheila Mathews; *Sir John Little* Erich Vietheer; *Dorothy* Annie Leake; *Much the Miller* Arthur Sweet; *Tradesmen, Outlaws, Policemen, Peasants, etc.* Bernice Adams, Dinah Harris, Margaret Lake, Joan Ryan, David Barclay, David Rayner. Colin Richmond. *Dir* Don Gemmell; *Sc dgn* Reginald Woolley; *Cost dgn* Reginald Hanson; *Ch* Doreen Hermitage; *Mus selected* Denis Martin; *Mus arr* Geoffrey Brawn; *Sm* Krishna Lester, Kriz Karel. Reviews: *Birmingham Post* 15/12/72, 2; *Illustrated London News* 1/2/73, 56; *Stage* 11/1/73, 14. Comment: “Once again, the charm, the wit, the novelty, the broad humour and the weird and wonderful punning of a Players’ pantomime are with us, a delight of the season” (*Stage*).

72.524 *Two Plus Flower Equals Christmas* (P for children) Amos Mokadi. ACT INN 13/12/73 (Ln).** *Jo* Marian Fitch; *Deeds* Peter Sergeant; *Thoughts* Keith Morris. *Dir* Amos Mokadi. Review: *Stage* 28/12/72, 15. Comment: The revival “produces only intermittent sparks of the sort of magic needed to keep children’s attention wholly absorbed” (*Stage*).

72.525 *The Prince, the Wolf and the Firebird* (P for children) Jackson Lacey. ARTS 16/12/72.** *Prince Ivan* Laurence Keane; *Firebird* Barbara Kellermann; *Grey Wolf* Sion Probert; *Princess Katatiana Henyanovna Poushka Mimoushka, B.D.* Matyelok Gibbs; Eric Deacon, Piers Rogers. *Dir, Sc dgn* Ursula Jones; *Cost dgn* Pamela Howard. Review: *Stage* 11/1/73, 13. Comment: Unicorn Theatre. A successful revival (*Stage*).

72.526 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908). JEANNETTA COCHRANE 16/12/72.** *Mr. Toad* Ian Talbot; *Mole* Richard Goolden; *Water Rat* Nikolas Simmonds; *Badger* Richard Wilson; *Washerwoman* Muriel Barker; *Bargewoman* Pamela Manson; *Marigold* Sally Templer. *Pres* David Conville, Charles Ross; *Dir* Peter Watson; *Dec* Peter Rice; *Light* Brian Benn; *Ch* Sally Gilpin; *Mus dir* Tony Stenson; *Press rep* Frank Rainbow. Plot: French, French/2. Review: *Stage* 11/1/73, 32. Comment:

“It now seems time to rethink the method of presenting this little play” (*Stage*).

72.527 *Between the Bars* (Ent) Donald Swann (mus version of his book, *The Space Between the Bars*, 1968). SHAW 18/12/72.** Donald Swann, Catherine Martin, Richard Day-Lewis. Review: *Stage* 28/12/72, 15. Comment: “A relaxing and highly civilised evening” (*Stage*).

72.528 *Bunny* (C, 2a) Norman Krasna. CRITERION 18/12/72. 56 perf. 1st perfd Belgrade, Coventry, 26/9/72. Cast: *Stage* 28/12/72, 15; *Variety* 27/12/72, 53; *WWT/16*. *Morris Fine* Barry Martin; *Bunny Novak* Eartha Kitt; *Howard Wheeler* Robert Beatty; *Dr. Jane Wheeler* Judith Arthy; *Dr. Harry Devlin* Burnell Tucker; *Aaron Bromberg* David Kossoff; *Ruth Goldman* Mary Preston; *Saul Bromberg* Maurice Kaufmann; *Stuart Goldman* Peter Miles. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant dir* V. W. Hunter; *L Wyndham* Theatres Ltd; *Pres* Paul Elliott, Duncan C. Weldon; *Dir* Alexander Doré; *Sc dgn* Terry Parsons; *Light* Barry Griffiths; *Sm* Buzz Burrows; *Dsm* Jackie Moran. Reviews: *Birmingham Post* 19/12/72, 2; *Daily Mirror* 19/12/72, 16; *Gay News* 7/2/73, 13; *Guardian* 19/12/72, 10; *Illustrated London News* 1/2/73, 56; *New Statesman* 29/12/72, 986; *Spectator* 30/12/72, 1052; *Stage* 28/12/72, 15; *Times* 19/12/72, 10; *Variety* 27/12/72, 53. Comment: *Guardian* said the piece failed to be a “wisecracking, sentimental Manhattan comedy,” and Eartha Kitt was forced into giving “a wildly exaggerated performance” as a call girl. “Eartha Kitt, once known as a sex kitten, is more like a Cheshire cat ... She grins so much” (*Daily Mirror*). Kitt’s erstwhile “magic” failed to work for *Gay News* in this unfunny piece. “A staled contrivance” (*Variety*). For *Times* the production appeared as a series of variety sketches, Kitt was not very good in portraying “innocent amorality.”

72.529a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). SADLER’S WELLS 18/12/72.** *Cox* Michael Rayner; *Box* Ralph Mason; *Bouncer* John Ayldon. *Pres* Bridget D’Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Gänzl. Comment: D’Oyly Carte Opera Company.

72.529b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 18/12/72.** *Major-General Stanley* Howard Williamson; *Pirate King* John Ayldon; *Samuel* Jon Ellison; *Frederic* Colin Wright; *Sergeant of Police* Michael Rayner; *Mabel* Julia Goss; *Edith* Pauline Wales; *Kate* Margaret Sheryll; *Isabel* Janette Kearns; *Ruth* Lyndsie Holland/Beti Lloyd-Jones. *Pres* Bridget D’Oyly

Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

72.530 *The Rupert Christmas Show* (P) Ken Martyne (based on A. E. Bestall, “Rupert and the Paperfall”). ROYALTY 18/12/72 (m).* Cast: *Stage* 11/1/73, 13; *WWT/16*. *Rupert* Diane Robillard; *Jester* Clive Bennett; *Edward Trunk* David Wheldon-Williams; *Bill Badger* Christopher Ryan; *Reggie Rabbit* Anne Salingar; *Ferdie Fox* Richard Olney; *Algy Pug* Martin Reynolds; *Mummy Bear* Chrissy Roberts; *Daddy Bear* Reginald Jessup; *Chiefest Clerk* Laurie Webb; *Little Engineer* Dougie Mann; *No. 1 Special Doll* Kelly Worrow; *Kate* Haggarty, Debbie Oldfield, Phillipa Collins, Amanda Wilson, Elizabeth Stammer, Dawn Turpin, Gloria Williams. *Pres* Dimension Productions; *Dir* Ken Martyne; *Sc dgn* Derek Cousins; *Cost dgn* Dimitris Stephanides, Karmian Huddy; *Mus arr, Mus dir* Grant Hossack; *Sm* Romey Allison. Review: *Stage* 11/1/73, 13. Comment: “Perhaps the fault with this show is that Rupert himself gets a bit swamped by the other characters and rather too much padding, but as a stage character he has great potential, given a story with more concentration on his personal adventures” (*Stage*).

72.531 *While the Sun Shines* (P [3a]) Terence Rattigan. HAMPSTEAD 18/12/72.** Cast: *WWT/16*. *Horton* Jeffrey Segal; *Earl of Harpenden* Michael Culver; *Lieut. Mulvaney* Stephen Bradley; *Lady Elizabeth Randall* Doran Godwin; *Duke of Ayr and Stirling* John Stratton; *Lieut. Colbert* Richard Warwick; *Mabel Crum* Anna Calder-Marshall. *Dir* Alec McCowen; *Dec* Saul Radomsky. Plot: Best/44, 384–85, Bordman/4, 239, Fletcher, French/2, Hischak, Loney, 236, Matlaw, Rusinko, 50–54. Reviews: *Birmingham Post* 1/1/73, 2; *Guardian* 22/12/72, 8; *New Statesman* 29/12/72, 986; *Stage* 28/12/72, 15; *Times* 19/12/72, 10. Comment: “Decently revived, but only marginally worth reviving” (*New Statesman*). *Times* provided an analysis of the play, demonstrating its numerous faults; this production was heavy-handed.

72.532 *Winnie the Pooh* (P) Julian Slade (mus, bk; adpt of A. A. Milne’s stories). PHOENIX 18/12/72 (m).** Cast: *Stage* 11/1/73, 14. *Christopher Robin* John O’Farrell; *Pooh* Ronald Radd; *Roo* Sarah Sutton; *Eeyore* Frank Thornton; *Trevor T. Smith*, Maria Charles, Eric Dodson, Ann Windsor, Wayne Sleep, Audrey Leybourne, Chris Melville, Jim Steel, Peter Boyce, Bill Bradley, Kenneth Caswell, Joshua L. Touzel. *Pres* Veronica Flint-Shipman; *Dir* Malcolm Farquhar; *Sc dgn* Derek Cousins; *Cost dgn* Tim Goodchild; *Ch* Bridget Espinosa; *Light* Michael Northen; *Mus dir* Denis Rawson; *Sm* Christine Staley.

Review: *Stage* 11/1/73, 14. Comment: "Hailed as usual with great roars of approbation" (*Stage*).

72.533 *The Babes in the Wood* (Panto) Phil Park and Eric Merriman and Austin Steele. PALLADIUM 19/12/72.* 189 perf. Cast: *Stage* 11/1/73, 13; *WWT/16*. *Sheriff of Nottingham* Alan Curtis; *Lady Marian Fitzwalter* Adrienne Posta; *Nurse Bunty Biddle* Julian Orchard; *Jasper Snatchem* Bill Maynard; *Rodney Willoughby Fortescue* Derek Nimmo; *Robin Hood* Edward Woodward; *Little John* David Bexon; *Will Scarlet* John Wyman; *Friar Tuck* Jack Francois; *Mutch the Miller* Bill Tasker; *Allan-a-Dale* Alan Turvey; *Lady Caroline Bridgeford* Georgia Jee; *Sir Gilbert de Guise*, *King Richard of England* Tom Chatto; *Jailer*, *Master of Ceremonies* Bertie Hare; *The Fairy* Jilly Coram; *Prince John's Emissary* Steve Emerson; *Travelling Merchant* Tim Condren; *The Amazing Emu and Rod Hull*; *Principal Dancers* Jilly Coram, Nicky Benton; Pamela Devis Dancers, Bel Canto Singers, Peggy O'Farrell Children. Pres Louis Benjamin, Leslie Grade. Dir Albert J. Knight; Dec Tod Kingman; Cost dgn Cynthia Tingey; Ch Pamela Devis; Mus dir Gordon Rose; St dir Tommy Hayes. Reviews: *Daily Mirror* 22/12/72, 7, 23/12/72, 23; *Guardian* 23/12/72, 9; *Stage* 11/1/73, 13; *Times* 20/12/72, 8. Comment: A sumptuous if very long production, with good performances (*Guardian*). The production had everything but the kitchen sink, but was a long "shapeless jumble" (*Times*).

72.534 *Treasure Island* (P) Bernard Miles (adpt of Robert Louis Stevenson's romance, 1883) and Peter Coe and Josephine Wilson. MERMAID 19/12/72.** Cast: *Stage* 11/1/73, 14; *WWT/16*. *Jim Hawkins* Billy Franks; *Black Dog*, *Ben Gunn* Juan Moreno; *Billy Bones*, *O'Brien* Paul Haley; *Blind Pew*, *Tom* Anthony Edwards; *Anderson* Leo Dolan; *Harry* Bruce Alexander; *Dr. Livesey* James Warwick; *Long Trelawney* George Benton; *Redruth* Antony Viccars; *Long John Silver* Christopher Benjamin; *Captain Flint* Jack Spratt; *Morgan* Emrys Leyshon; *Captain Smollett* Laurie Payne; *Merry* Bunny Reed; *Israel Hands* Richard Hampton; *Alan* John Oxley. Pres Mermaid Theatre Trust; Dir Sally Miles; Dgn Adrian Vaux; *Fight arr* Juan Morena; *Sm* Robert Gabriel. Reviews: *Guardian* 20/12/72, 8; *New Statesman* 29/12/72, 986; *Stage* 11/1/73, 14; *Times* 20/12/72, 8. Comment: "Sound and fury" had replaced "real theatrical energy" (*Guardian*). The production needed to be rethought because it was now dominated by fights with plot, character, and intrigue fading into the background (*Times*).

72.535 *Anansi and Brer Englishman* (Panto) Manley Young (bk, lyr, mus) and Gloria Cameron (bk, lyr) and Chris Cameron (mus). DARK AND LIGHT 20/12/72.*

Review: *Stage* 11/1/73, 14. Comment: The piece claimed to be the first West Indian-English pantomime, but it differed little in essentials from a traditional pantomime; "certainly the audience was loud in its approval" (*Stage*).

72.536 *Cinderella* (Panto) Paul Elliott and Duncan C. Weldon. ODEON, GOLDERS GREEN, c. 20/12/72.* Cast: *Stage* 11/1/73, 14. *Cinderella* Barbara Windsor; *Buttons* Ed Stewart; *Ugly Sisters* Jackie Pallo, Kent Baker; *Prince Charming* Robert Colman; *Baron* Bob Todd; Earl Adair, Lisa Rayne, Dawson Chance. Pres Paul Elliott, Duncan C. Weldon; Dir Bryan C. Wolfe; Ch Gerry Tebbutt; Sm Sid Kozak. Review: *Stage* 11/1/73, 14. Comment: A successful version (*Stage*).

72.537 *The Good Old Bad Old Days!* (Mus, 2a) Leslie Bricusse (bk, mus, lyr) and Anthony Newley (bk, mus, lyr). PRINCE OF WALES 20/12/72. 309 perf. 1st perfd Theatre Royal, Nottingham, 20/11/72. Cast: *Stage* 28/12/72, 15; *Variety* 10/1/73, 62; *WWT/16*. *Bubba* Anthony Newley; *Gramps* Paul Bacon; *Simon* Bill Kerr; *Biggs* Rob Stuart; *Small Person* George Claydon; *William* Fred Evans; *Grace* Julia Sutton; *Beloved* Caroline Villiers; *John* Terry Mitchell; *Girl* Lesley Roach; *Boy* Keith Chegwin; *Choisters* Wendy Barry, Celestine Burden, Barry Cole, Billie Colman, Beryl Corsan, Gary Downie, Brian Harding, Ian Kaye, Christine Kendall, Jenny Lynnd, Lorrie Layton, George May, Pepsi Maycock, Ann Pacey, Rex Rainer, Kenny Robson, Sandra Snook, Brent Verdon. Lic Bernard Delfont; L Prime Presentations Ltd.; Pres Bernard Delfont, Richard M. Mills; Dir Anthony Newley; Sc dgn Disley Jones; Cost dgn Anthony Mendleson; Light Michael Northen; Mus dir Robert Mandell; Vocal arr Fred Tomlinson; Mus arr Burt Rhodes, Les, Williams, David Lindup, Alan Braden, Norman Percival, Raymond Jones, Keith Amos; Ch, Assist dir Paddy Stone; Sm Roy Astley; Dsm Jeremy Hicks; Asm Jane Littler, John Ainslie; Assist cond Fred Crossman; Sound consultant Jim Douglas; Elect Ken Miller; Press rep Reg Williams; Sc bld E. Babbage and Co., Hall Stage Engineering Ltd., Enterprise Metals Ltd.; Sc Harkers Studios, John Campbell Designs; Pq Simon Wigs; Bom Ken Limbrey. Plot: OTF. Reviews: *Birmingham Post* 21/12/72, 2; *Daily Mirror* 23/12/72, 24; *Guardian* 21/12/72, 8; *Illustrated London News* 1/3/73, 57; *New Statesman* 29/12/72, 986; *Spectator* 30/12/72, 1052; *Stage* 28/12/72, 15; *Times* 21/12/72, 11; *Variety* 10/1/73, 62. Comment: MPS 447. The three-hour show possessed "sheer vitality," with Anthony Newley playing "the Devil with an endearing chumminess" (*Guardian*). "A history of the world in musical comic strip ... a gruesomely witless caper" (*Spectator*). "A busy and fast-paced show, moderately engaging but ultimately ... insubstantial" (*Variety*). A shapeless, "inert extravaganza," with New-

ley a strange combination of “benevolent clown” and the devil (*Times*). “The invention, more comic than cosmic, is show-business at its most relentless and well-meaning” (*Illustrated London News*).

72.538 *The Last Lonely Days of Robinson Crusoe* (P) Jérôme Savary. ROUND HOUSE 20/12/72. 1st London perf. *Robinson Crusoe* Jérôme Savary. Plot: OTF/2. Reviews: *Stage* 11/1/73, 13; *Times* 27/12/72, 8; *Tribune* 19/1/73, 7. Comment: Le Grand Magic Circus. “An anarchic happening based, with unusual looseness, on the story of *Robinson Crusoe*. Scenes from Robinson’s early life are played in booths around the arena, in people’s seats (even to the extent of perhaps getting a naked man thrown into your lap) and occasionally up aloft” (*Stage*). Savary “is a dramaturgical Don Juan, trifling with the affections of time, sense and form in the most outrageous manner” (*Times*).

72.539 *Peter Pan; or, The Boy Who Wouldn’t Grow Up* (P, 3a) J. M. Barrie. COLISEUM 20/12/72.** Cast: *Stage* 11/1/73, 14; *WWT/16*. *Nana* Peter O’Farrell; *Michael* Marc Granger; *Mrs. Darling* Pauline Jameson; *John* Benedict Taylor; *Wendy* Wendy Padbury; *Mr. Darling*, *Captain Hook* Ron Moody; *Peter Pan* Dorothy Tutin; *Tinkerbell* “Iris Glow”; *Liza* Patsy Blower; *Slightly* David Arnold; *Tootles* Jonathan Kiley; *Nibs* Keith Lelliott; *Curly* Jeremy Watts; *Twins* Adam Richens, David Norfolk; *Gao Cecco* Ray Edwards; *Bill Jukes* Barry Rohde; *Ron Cookson* Terry Etteridge; *Smee* Ian Trigger; *Gentleman Starkey* Mischa de la Motte; *Morgan’s Skylights* Jimmy Bell; *Cackhanded Noodler* Douglas Anderson; *Alf* Mason Robert Niko; *Chay Foggerty* Peter Salmon; *Canary Robb* Garry Ginivan; *Robert Mullins* David Wells; *John Flint* Bill Owens; *Alan Herb* Barry Wilkinson; *Black Gilmor* Namdi; *Tiger Lily* Jane Lee; *Great Big Little Panther* Bernard Jamieson; *Crocodile* Richarde Mascall; *Racoon* Paul Barber; *Mother Mermaid* Patsy Blower; *Mermaids* Wendy Bell, Stephanie Pope, Elizabeth Moorfield, Wendy Ann Baker, Beryl Braham, Julia Kerr; *Ostrich* Bery Braham; *Braves* David Wells, Terry Etteridge, Garry Ginivan, Peter Salmon, Robert Niko, Jimmy Bell, Bill Owens, Barry Wilkinson. *Pres* Tom Arnold, Howard and Wyndham; *Dir* Robert Helpmann; *Dec* Anthony Holland; *Mus* Grant Foster; *Ch* Royston Maldoom; *Fight arr* William Hobbs; *Mus dir* Derek Taverner; *Light* Charles Bristow; *Sm* Hazel Sharples; *Dsm* Sally Blake; *Asm* Richarde Mascall; *Tech supervisor* Jack Beaumont; *Wm* Annette Sharville; *Press rep* Rosa Heppner; *Sc bld*, *Sc* Victor Mara Ltd.; *Cost* L. and H. Nathan, Jean Hunnisett; *Pq* Wig Creations. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Guardian* 23/12/72, 9;

Stage 11/1/73, 14; *Times* 21/12/72, 11. Comment: A revival of Robert Helpmann’s production. “Given the same deft direction and much the same cast, it couldn’t help but repeat its fantastic success, as the advance box office demonstrated conclusively long before the opening” (*Stage*).

72.540 *The Big Rock Candy Mountain* (Folk mus, 2pt) Alan Lomax and Yola Miller and Woodie Guthrie (songs). THEATRE ROYAL, STRATFORD EAST, 21/12/72. 1st perfd Theatre Royal, Stratford East, 26/12/55. Cast: *Stage* 11/1/73, 14; *WWT/16*. Long John Baldry, Maxwell Shaw, Philip Davis, Brian Murphy, Toni Palmer, Judith Paris, Johnny Lyons, Peter Rankin, Ken Hill, Pauline Siddle, Cathy Byrne, Joan Loughnane, Ray Prendergast, Jackie Sheffield, Gary Ware. *Pres* Gerry Raffles; *Dir* Avis Bunnage; *Sc dgn*, *Light* Guy Hodgkinson, Mark Pritchard; *Ch* Judith Paris; *Sm* Azad Esack. Reviews: *Guardian* 23/12/72, 9; *Stage* 11/1/73, 14; *Times* 22/12/72, 10; *Tribune* 19/1/73, 7. Comment: Theatre Workshop. “Good clean” family fun, although “Avis Bunnage’s production flagged” (*Guardian*). The children who accompanied *Times* enjoyed the show, as did the reviewer.

72.541 *The Old Man’s Comforts* (C) Perry Pontac. OPEN SPACE 21/12/72.* Cast: *WWT/16*. *Nurse* Petronella Ford; *Crotolon* Malcolm Storry; *Fredonia* Candida Fawsitt; *Turlock* Anthony Milner; *Porges* Neil Cunningham; *Laverta* Fenella Fielding. *Dir* Charles Marowitz; *Dec* Robin Don. Reviews: *New Statesman* 29/12/72, 986; *Stage* 4/1/73, 17; *Times* 22/12/72, 10. Comment: “A cod inheritance melodrama” mistakenly played in an “English high comedy manner” (*Times*).

72.542 *Once upon a Time* (Mus) Norman Newell and Roger Webb. DUKE OF YORK’S 21/12/72.* 36 perf. Cast: *Stage* 11/1/73, 13; *WWT/16*. Tim Curry, David Delve, Rosemary Faith, Micky Feast, Lucy Fenwick, Keith Galloway, Kerry Gardner, Joyce Grant, Judy Gridley, Michael Howe, David Jennings, Geraldine Long, Brian Osborne, Tony Robinson, Patsy Rowlands, Marc Urquhart, Liz Whiting. *Pres* David Frost; *Dir*, *Ch* Gillian Lynne; *Assist dir* Roy Jones; *Dgn* Tony Walton; *Assist dgn* Anne Sinclair; *Light* Robert Bryan; *Mus dir* Martin Goldstein; *Sm* Jonathan Clift. Reviews: *Birmingham Post* 23/12/72, 2; *Guardian* 23/12/72, 9; *New Statesman* 29/12/72, 986; *Stage* 11/1/73, 13. Comment: “Insipid, precious and full of dancing creatures from nursery rhymes” (*New Statesman*). “The newest children’s show to arrive in the West End is in many ways also the best” (*Stage*).

72.543 *Arsenic and Old Lace* (C, 3a) Joseph Kesselring. TOWER, CANONBURY, 22/12/72.** Cast: TTC. Plot:

Best/40, 165, Bordman, Bordman/4, 198–99, Bronner, Bryer, Fletcher, Hirschak, Hochman, Kabatchnik/2, Law, Loney, 226, Patterson, Salem, Shipley, Wilmeth.

72.544 *Cinderella* (Panto) Alan Miles. RICHMOND 23/12/72.** Cast: *Stage* 14/12/72, 16. *Buttons* Matthew Corbett; *Mona* Peter Greene; *Rona* Stanley Beard; *Fairy Godmother* Julie Vallette; *Cinderella* Diana Jane Argyle; *Prince Charming* Barbara Farrell; *Dandini* Rosemary Butler; *Baron Needy* James Grant Anderson; *Usher, Town Crier* Eric Mason; *Herald* Tony Starr; *The Ponies* Sunday and Sunspot; *Villagers, Dancers, Ballroom Guests* Debbie Archer, Joy Bentley, Diana Biggot, Glenys Blackwell, Gillian Boucher, Janet Evans, Theresa Fitzgerald, Julie McEwen, Rosalind Pyne, Beverley Searle, Karen Sewell, Kaye Shelbourn, Louise Stevens, Nicola Turner, Penny Wilmott. *Dir* Frederic Piffard; *Dgn* John C. Piper, Mary Pickard; *Ch* Babette Palmer; *Mus dir* Joseph Alexander; *Sm* Malcolm Chilton. Review: *Stage* 11/1/73, 16. Comment: A good old-fashioned pantomime (*Stage*).

72.545 *The Fantastic Fairground* (Ent) Bernard Goss and Chris Hamel-Cooke (songs, mus). YOUNG VIC STUDIO 23/12/72.** Cast: *Stage* 11/1/73, 15. Chris Hamel-Cooke, Alun Lewis, Dai Bradley, Ray Davis, Seymour Matthews, Louie Ramsay, Cleo Sylvestre, Ian Taylor. *Dir* Bernard Goss; *Dgn* Brenda Hartill Moores; *Light* Derek J. Brown; *Ch* Riggs O'Hara. Review: *Stage* 11/1/73, 15. Comment: The plot involved a boy looking for stolen pearls who was aided by much assistance from the children in the audience.

72.546 *Aladdin* (Panto) June Lewis. INTIMATE 26/12/72.* Cast *Stage* 11/1/73, 16. *Slave of the Lamp* Mike St. Ledger; *Slave of the Ring* Shelley Harris. *Policemen* Ashley Keech, Alan Starkey; *Wishee Washee* Benny Lee; *Aladdin* June Lewis; *Widow Twankey* Alec Pleon; *Empress Dragonfly* Sadie Corre; *Princess So Shi* Pat Forbes; *Abanazar* Peter Thompson; Janet Clifford, Anna Daventry, Elaine Somers, Patti Rook, John King, Terry Winter. *Dir, Ch* June Lewis; *Light* Jack Lawrence; *Assist ch* Mike St. Ledger; *Sc dgn* James Gray. Review: *Stage* 11/1/73, 16. Comment: *Stage* declared the production “offers more of the true spirit of pantomime than many a more lavish version.”

72.547 *Christmas Carol* (P) Frank Marcus. BUSH 26/12/72 (Lt).* *Carol* Catherine Kessler. Reviews: *Guardian* 2/1/73, 8; *Stage* 4/1/73, 17. Comment: “The basic idea is simple: a confrontation between a retarded tart and a Santa Claus, both in the business of catering to other people’s commonplace fantasies” (*Guardian*).

72.548a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 26/12/72.** *Rt. Hon. Sir Joseph Porter* John Reed; *Captain Corcoran* Michael Rayner; *Ralph Rackstraw* Ralph Mason; *Dick Deadeye* John Ayldon; *Bill Bobstay* Jon Ellison; *Bob Beckett* John Broad; *Josephine* Linda Anne Hutchison; *Hebe* Pauline Wales; *Mrs. Cripps (Little Buttercup)* Lyndsie Holland/Beti Lloyd-Jones. *Pres* Bridget D’Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D’Oyly Carte Opera Company.

72.548b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 26/12/72.** *Learned Judge* Howard Williamson; *Counsel for the Plaintiff* Michael Rayner; *Defendant* Colin Wright; *Foreman of the Jury* John Broad; *Usher* Jon Ellison; *Associate* William Palmerley; *Plaintiff* Marjorie Williams; *First Bridesmaid* Margaret Sheryll. *Pres* Bridget D’Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

72.549 *Jack and the Beanstalk* (Panto) Phil Park. WIMBLEDON 26/12/72. 1st perf? Cast: *Stage* 11/1/73, 16. *Fairy* Gillian Price; *Witch* Virginia Drinkwater; *Blunderbore, Sheriff* Gerald Martin; *Chamberlain* Trevor Griffiths; *Queen* Audrey Jeans; *Dame Trot* Ken Wilson; *Jack Trot* Jimmy Tarbuck; *Princess* Wendy Walsh; *Daisy and Cow* Keefe and Annette; *Queen of the Gypsies* Helen Garton; Clive Kennard, Peter Kenyon, Tina Townley, Derek Taverner Singers, Peggy O’Farrell Children. *Pres* Bernard Delfont, Richard M. Mills; *Dir, Ch* Malcolm Goddard; *Dec* Tod Kingman; *Mus dir* Bob Probst. Review: *Stage* 11/1/73, 16. Comment: “Jimmy Tarbuck, playing Jack Trot, provided this season’s opportunity to enjoy a well-known television personality in the flesh” (*Stage*).

72.550 *Pickwick’s Christmas Party*. BUSH 26/12/72. Comment: The cast included Brian Barnes.

72.551 *The Rose and the Ring* (Mus) John Dalby (mus, lyr, bk; adpt of W. M. Thackeray’s story, 1855). GREENWICH 26/12/72.** Cast: *Stage* 11/1/73, 15. *King Valoroso, Woodman* Michael Spice; *Princess Angelica* Anna Dawson; *Premier, King Padella* Michael Malnick; *Countess Gruffanuff* Thelma Ruby; *Hedzoff* Teddy Green; Bronwen Williams, Miles Fothergill, Julian Littman, Pamela Cundell, Susan Maudslay, Michael Mackenzie, Billy Boyle, Richard Dennis. *Dir* Richard Frye; *Sc dgn, Cost dgn* Rhoda Gray; *Ch* Roy Riches; *Light* John Roffey; *Mus dir* John Dalby; *Assist dir* Vera Dia-

mond; *Sm* Joanna Gollins. Reviews: *Birmingham Post* 28/12/72, 2; *Stage* 11/1/73, 15. Comment: The production “had a sparkle and company assurance that communicated itself to the audience from their first glimpse of the Paflagonian royal family at breakfast” (*Stage*).

72.552 *The Wizard of Oz* (MP) L. Frank Baum (bk) and Harold Arlen (mus, lyr) and E. Y. Harburg (mus, lyr). VICTORIA PALACE 26/12/72.** Cast: *Stage* 11/1/73, 13; *WWT/16*. *Aunt Em*, *Lady of Oz*, *Mambi*, *Old Munchkin* Lady Eileen Bell; *Joe* John Bryony; *Uncle Henry*, *Mayor of the Munchkins*, *Lord Growlie* Roy Desmond; *A Butcher*, *General Osmas*, *Old Munchkin Lawyer*, *Tibia* Fergie O’Neil; *Sorceress of the North*, *Virago* Angela Ryder; *Wicked Witch of the West* Brian Hewitt-Jones; *Scarecrow* Frank Marlborough; *Tin Man* Sam Kelly; *Cowardly Lion* Geoffrey Hughes; *A Private*, *Coroner* George Brady; *Gloria* Elizabeth Connor; *Wizard of Oz* Tony Sympson. *Pres* Paul Elliott, *Duncan C. Weldon*; *Dir* Bryan C. Wolfe; *Dec* Brian Hewitt-Jones; *Ch* Gerry Tebbutt; *Mus dir* Bert Hayes. Plot: Bordman, Fletcher, Law, Shipley, Wilmeth. Review: *Stage* 11/1/73, 13. Comment: *Stage* said the production “sticks fairly closely to what one can remember of the film script and includes most of the songs. In addition, however, it has its complement of pantomime gimmicks and participatory humour of the ‘Oh yes he is, Oh no he isn’t’ variety.”

72.553 *Pilk’s Madhouse* (P) Ken Campbell. THEATRE UPSTAIRS 27/12/72.* Cast: Findlater. Reviews: *Observer* 14/1/73, 32; *Stage* 18/1/73, 15; *Times* 29/12/72, 7; *Tribune* 19/1/73, 7. Comment: English Stage Company. Ken Campbell Road Show. This “effort to translate mental disorder into its theatrical equivalent” was occasionally penetrating (*Observer*). *Tribune* found it an interesting approach to conventions of illusion and reality.

72.554 *Tales from Whitechapel* (P) [written by schoolchildren and Olwen Wymark]. COCKPIT 27/12/72.* Reviews: *Stage* 4/1/73, 17; *Times* 28/12/72, 6. Comment: Common Stock Theatre Company. Also performed later at the Half Moon, Curtain, and Arts 3/73 (review: *Times* 21/3/73, 9). *Times* thought the production was “a valuable exercise” in allowing the viewpoints of both children and adults.

72.555 *About This New Teapot . . .* (P) Joseph Delaney ACT INN 28/12/72 (Ln).* Review: *Stage* 4/1/73, 17. Comment: Suzanne Neild directed. Ran for two weeks.

72.556 *Shelter* (P, 1a) Alun Owen. OPEN SPACE 28/12/72

(Ln).** Cast: *Stage* 30/11/72, 16. Ann Firbank, Peter Baldwin. *Dir* Michael Attenborough. Plot: Vinson.

72.557 *Bullshot Crummond* (P) Ron House and Diz White and Alan Sherman and John Neville Andrews and Derek Cunningham. GREENWICH 29/12/72 (Lt). 1st perfd Close, Edinburgh, 2/10/72? *Bullshot Crummond* Alan Shearman; *Otto von Brunno* Ron House; [John Neville-Andrews, Diz White. *Dir* Derek Cunningham]. Plot: Hischak/2, 78, Salem. Reviews: *Guardian* 1/1/73, 10; *Observer* 14/1/73, 32; *Stage* 4/1/73, 25. Comment: Low Moan Spectacular. “A refreshingly literate and witty parody” (*Guardian*). The first New York production (Theatre Four 20/10/74) ran for 8 performances.

72.558 *Sal’s Meat Market*. OVAL HOUSE 29/12/72 (Lt). Review: *Stage* 18/1/73, 15. Comment: *Sal’s Meat Market* consisted of Ray Hassett and John Ratzenberger. “A bizarrely-mixed bag of funny material” (*Stage*).

72.559 *Scapino* (P) Frank Dunlop and Jim Dale (adpt of Molière, *Les fourberies de Scapin*, 1671). YOUNG VIC 29/12/72.** Cast: *Stage* 28/12/72, 17. Jim Dale, Peter Bayliss, Ursula Mohan, Ray Davis, Ian Charleson, Barbara Courtney, Jeremy James Taylor, Richard Kane, Mel Martin, Gavin Reed, Andrew Robertson, Ian Taylor. *Dir* Frank Dunlop; *Dgn* Carl Toms. Plot: Fletcher, French/2, Hochman, Salem. Reviews: *Spectator* 13/1/73, 48; *Stage* 11/1/73, 11; *Times* 1/1/73, 12. Comment: Jim Dale was well cast in the lead, although in some scenes he played with too much charm; Frank Dunlop’s production employed too many dirty jokes (*Times*). “An engaging little romp” (*Spectator*).

72.560 *The Ticket of Leave Man* (D, 4a) Tom Taylor (adpt of Édouard Brisebarre and Eugène Nus, *Léonard*, 1862). QUESTORS 30/12/72.** Plot: Bordman, Disher, Griffiths, Law, Patterson, Shank, Shipley. Reviews: *Acton Gazette* 11/1/73, 8; *Middlesex County Times* 5/1/73, 17.

72.561 *Enoch and the Gorgonzola* (Satirical poem) Charles Lewsen. HAMPSTEAD 31/12/72.* Reviews: *Christian Science Monitor* 13/1/73, 18; *Guardian* 2/1/73, 8; *Stage* 4/1/73, 17. Comment: Performed by Charles Lewsen. *Guardian* said this poem, “a one-man counterblast to Europe” and written in heroic couplets, tended to run out of steam.

Productions

1973

73.1 *The Mikado; or, The Town of Titipu* (CO, 2a) W.S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 1/1/73.** *Mikado of Japan* John Ayldon; *Nanki-Poo* Colin Wright; *Ko-Ko* John Reed; *Pooh-Bah* Kenneth Sandford; *Pish-Tush* Michael Tuckey; *Go-To* John Broad; *Yum-Yum* Julia Goss; *Pitti-Sing* Peggy Ann Jones; *Peep-Bo* Pauline Wales; *Katisha* Lyndsie Holland/Beti Lloyd-Jones. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland; *Cost dgn* Charles Ricketts, Disley Jones. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

73.2 *The Littlest Clown* (MC for children) Christopher Cable (bk, lyr; adpt John Morley) and Lew Kestler (mus). ROUND HOUSE 2/1/73. 1st perfd Playhouse, West Fairmount Park, Philadelphia 30/8/66?; 1st British perf. Sarah Atkinson, Kim Braden, Doreen Keogh, Ted Merwood, David Morton, Nick Nissen, James Smillie, Richard Thornton. *Pres* Dorset Productions, Doris O'Donnell, Judith Ann Abrams; *Dir, Ch* Riggs O'Hara. Reviews: *Stage* 11/1/73, 32; *Times* 6/1/73, 11. Comment: "The story concerns Tina, the clown, who is fast growing up and must be replaced by a smaller clown, chosen eventually from the audience, with charming results" (*Stage*). "A dose of showbiz sentiment" (*Times*).

73.3 *Squat Betty* (C, 1a) Keith Waterhouse and Willis Hall. BLACK HORSE 2/1/73.** *Elizabeth Mintey* Julie Martin; *Jonathan Pearce* Simon Castle; *Stanley Mintey* Mark York. *Dir* Robert E. Kersh. Plot: Walford, Weintraub. Review: *Stage* 11/1/73, 11. Comment: In-Sight Theatre. Robert E. Kersh's direction and the cast only partially overcame "the continual changes of direction and emphasis in the play" (*Stage*).

73.4a *Better Days, Better Knights* (C, 1a) Stanley Eveling. COCKPIT 4/1/73.** Review: *Stage* 18/1/73, 15.

Comment: Bubble Theatre Company.

73.4b *In His Own Write* (P) John Lennon. COCKPIT 4/1/73.** Review: *Stage* 18/1/73, 15. Comment: Bubble Theatre Company.

73.5 *Faust* (P) Steven Rumbelow (adpt of Christopher Marlowe, *Doctor Faustus*). KING'S HEAD 4/1/73 (Ln).** 2 perf. *Mephistopheles* Nigel Watson; *Faust* Bronson Shaw. Review: *Stage* 11/1/73, 11. Comment: Triple Action Theatre. "The production itself was less experimental than expected ... Nigel Watson was a persuasive Mephistopheles" (*Stage*).

73.6 *The Follies of '73*. OVAL HOUSE 4/1/73.* Review: *Stage* 18/1/73, 15.

73.7 *The Grand Tour or The Postillion Has Been Struck by Lightning* (Ent) Jane McCulloch and Donald Fraser (mus). GOLDSMITHS' HALL 4/1/73. Isla Blair, Julian Glover, Derek Jacobi, Timothy West. *Dir* Toby Robertson. Reviews: *Christian Science Monitor* 11/1/73, 13; *Illustrated London News* 1/3/73, 57; *Times* 5/1/73, 10. Comment: Prospect Theatre. "It has a really civilized unity and good humour as visitors and Europeans from the eighteenth and early nineteenth centuries examine each other candidly" (*Illustrated London News*). "A pleasantly civilized little anthology" (*Times*).

73.8 *Twelfth Night; or, What You Will* (C) William Shakespeare. OLD VIC 4/1/73.** 14 perf. Cast: NTA; Theatricalia; *WWT/16. A Sea Captain* Kenneth Mackintosh; *Antonio, Singer* Kiffer Weisselberg; *Curio, Sir Topas, Singer* Barry James; *Fabian, Singer* Richard Howard; *Feste* David Ryall; *First Officer, Singer* Christopher Martin; *Malvolio* Benjamin Whitrow; *Maria* Maggie Riley; *Olivia* Anna Carteret; *Orsino* John Shrapnel; *Sebastian* Desmond McNamara; *Servant,*

Singer Lindsay Ingram; *Sir Andrew Aguecheek* David Bradley; *Sir Toby Belch* David Bauer; *Valentine, Second Officer, Singer* Harry Waters; *Viola* Louise Purnell. *Dir* Peter James; *Dgn* Brenda Hartill Moores; *Light* Leonard Tucker; *Mus* Michael Lankester. Review: *Spectator* 13/1/73, 48. Comment: National Theatre Mobile Production. *Spectator* noted the production had been advertised as part of the "Fanfare for Europe" celebrations "apparently on the grounds that the play was originally performed at the court of Elizabeth I in honour of an Italian count." The production remained in repertory until 31/1/73.

73.9 *The Rapist* (P, 1a) Philip Martin. LITTLE THEATRE CLUB 8/1/73 (Ln). 1st London perf. Cast: *Stage* 11/1/73, 10. Elayne Sharling, Paul Copley, Keith Benedict. *Dir* Noel Collins. Review: *Stage* 18/1/73, 20. Comment: Quipu.

73.10 *Tedderella* (Political satire) David Edgar and Chris Mitchell (mus). BUSH 8/1/73. 1st perfd Pool, Edinburgh, 12/71. Cast: *Stage* 11/1/73, 10. Jean Fredericks, Tony Chantal, Carole Hayman, Malcolm Ingram, Jeremy Nicholas, Richard Quick. *Dir* Michael Wearing. Reviews: *Christian Science Monitor* 13/1/73, 18; *New Statesman* 19/1/73, 100; *Observer* 14/1/73, 32; *Stage* 18/1/73, 15; *Times* 11/1/73, 11; *Tribune* 19/1/73, 7. Comment: Title also given as *Tederella* (see *Stage* 20/1/72, 16). "A pantomime parody, with [Edward Heath] in the role of Cinderella [the piece is] against the Common Market, but its touch is light and friendly" (*Christian Science Monitor*). *New Statesman* noted that only towards the end did the piece become polemical. A "cheerful piece ... cheerfully received" by the audience (*Times*).

73.11 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 8/1/73.** *Sir Richard Cholmondeley* John Broad; *Colonel Fairfax* Colin Wright; *Sergeant Meryll* John Ayldon; *Leonard Meryll* Hugh Bishop; *Jack Point* John Reed; *Wilfred Shadbolt* Kenneth Sandford; *1st Yeoman* Jeffrey Cresswell; *2nd Yeoman* Jason Shute; *1st Citizen* Howard Williamson; *2nd Citizen* Jon Ellison; *Elsie Maynard* Linda Anne Hutchison; *Phoebe Meryll* Peggy Ann Jones; *Dame Carruthers* Lyndsie Holland/Beti Lloyd-Jones; *Kate* Anne Egglestone. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

73.12 *Claude* (P) Leo J. Heaps. MERCURY 9/1/73.** Review: *Stage* 18/1/73, 17. Comment: Performed earlier as *Little Boy* (70.66).

73.13 *A Fart for Europe* (P) Howard Brenton and David Edgar. THEATRE UPSTAIRS 9/1/73 (Lt).* Cast: Findlater; *Stage* 11/1/73, 1. Alun Armstrong, Jeremy Child, Louis Haslar, Hugh Hastings. *Dir* Chris Parr; *Dgn* Di Seymour. Plot: Vinson. Reviews: *New Statesman* 19/1/73, 100; *Observer* 14/1/73, 32; *Spectator* 13/1/73, 48; *Stage* 18/1/73, 15; *Times* 11/1/73, 11. Comment: English Stage Company. *New Statesman* said the anti-Common Market piece was completely polemical but needed to present its evidence in a more sophisticated fashion. *Times* reported the piece was performed with "wit and venomous conviction."

73.14 *Rule Britannia* (P, 1a) Howard Barker. KING'S HEAD 9/1/73.* Review: *Guardian* 10/1/73, 8. Comment: An Open Space production. This anti-Common Market "political allegory ... [is] not conspicuous for its subtlety"; Neil Cunningham gave "a pleasantly lethal performance ... as the sinister productivity conscious foreigner" (*Guardian*).

73.15 *Lord Mountlady and the Mortal Odours* (P) Jim Hiley. ALMOST FREE 10/1/73 (Ln).* Cast: *Stage* 11/1/73, 10. Terence Brook, Louie Caballero, Henry Goodman, Nick Hughes, Felix Lamb, Ian Marter. *Dir* Noel Grieg. Review: *Stage* 18/1/73, 20. Comment: Ambiance Theatre.

73.16 *The Angel, the Ark and the Cradle* (P) Ralph Shafran (adpt from the Wakefield and Chester mystery cycles). TOWER, CANONBURY, 11/1/73. 1st perf this adpt? Cast: TTC.

73.17 *Blackblast* (Event) Lindsay Barrett. ICA 11/1/73. Review: *Stage* 25/1/73, 17. Comment: The event involved tribal rituals, although the words were inaudible; *Stage* also complained about the late start, the excessively loud music, and the generally unprofessional air of the whole production.

73.18 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 11/1/73.** *Sir Richard Cholmondeley* John Broad; *Colonel Fairfax* Colin Wright; *Sergeant Meryll* John Ayldon; *Leonard Meryll* Hugh Bishop; *Jack Point* John Reed; *Wilfred Shadbolt* Kenneth Sandford; *1st Yeoman* Jeffrey Cresswell; *2nd Yeoman* Jason Shute; *1st Citizen* Howard Williamson; *2nd Citizen* Jon Ellison; *Elsie Maynard* Linda Anne Hutchison; *Phoebe Meryll* Peggy Ann Jones; *Dame Carruthers* Lyndsie Holland/Beti Lloyd-Jones; *Kate* Anne Egglestone. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

73.19 *The Unknown Soldier and His Wife* (Two acts of war separated by a truce) Peter Ustinov. NEW LONDON 11/1/73. 175 perf. 1st perfd Vivian Beaumont, New York, 6/7/67; 1st British perf Festival, Chichester, 22/5/68. Cast: *Stage* 18/1/73, 15; *Variety* 17/1/73, 64; *WWT/16*. *Television Engineer* Peter Abbott; *Sergeant* Mark Kingston; *Bugler (35914)* David Rhys Anderson; *General* Brian Bedford; *Rebel* Brett Usher; *Wife* Tamara Ustinov; *Archbishop* Peter Ustinov; *14768* Stuart Mungall; *71696* Christopher Muncke; *Unknown Soldier* Miles Anderson; *94343* David Quilter; *Enemy Leader* Jeffrey Wickham; *Inventor* Tony Jay; *Woman* Margaret Robertson; *Reinforcements* Peter Abbott, Alan Granville, Barry McGinn, Ronald O'Neill. *Mgr dir*, *Pres* Bernard Delfont; *L* New London Theatre Centre Ltd.; *Admin* George Biggs; *Pd* Alexander H. Cohen, Hildy Parks; *Dir* Peter Ustinov; *Sc dgn*, *Cost dgn* Motley; *Light* Robert Orno; *Mus* David Shire; *Pd supervisor* Jerry Adler; *Sm* David Ayliff; *Dsm* Anne Bickerstaff; *Asm* Peter Abbott, Giles Watling; *Wm* Nan Knowles; *Tech adviser* Ian Dow; *Sound* Jim Douglas; *Sc bld* Brunskill and Loveday; *Sc* David Lawes; *Theatre mgr* Arthur Aldrich; *Bom* John Bragg. Plot: Bordman/4, 417, Hischak, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 12/1/73, 2; *Daily Mirror* 12/1/73, 18; *Guardian* 12/1/73, 8; *Illustrated London News* 1/3/73, 57; *New Statesman* 19/1/73, 99–100; *Observer* 14/1/73, 32; *Spectator* 20/1/73, 80; *Stage* 18/1/73, 15; *Times* 12/1/73, 10; *Tribune* 19/1/73, 7; *Variety* 17/1/73, 64. Comment: MPS 422. The opening of a new theatre; it was renamed the Gillian Lynne Theatre on 1 May 2018. The play lasted about three hours. *Times* wondered what sort of “commercial show is going to be suitable for this setting,” but added this “strip cartoon history of mankind at war” worked here better than it had at Chichester. *Variety* opined this production was better than the New York one, with a “standout” performance by Brian Bedford. “A ponderous anti-war fantasy demonstrating that in every age ... certain patterns of behaviour inexorably recur” (*Guardian*). *Spectator* described it as “a trudge through the history of war ... often specious and facetious.” *Illustrated London News* said the piece needed cutting. “There are some dull patches particularly in the first half and the play could do with a little more pace. Mr. Ustinov, as a succession of holy men spanning 2,000 years, gives himself most of the best lines” (*Daily Mirror*). *New Statesman* commended Ustinov’s performance. The New York production ran for 148 performances.

73.20 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 15/1/73.** *Lord Chancellor* John Reed; *Earl of Mountarat* John Ayldon; *Earl Tolloller* Ralph Mason; *Private Willis* Kenneth Sandford; *Strephon* Michael Ray-

ner; *Queen of the Fairies* Lyndsie Holland/Beti Lloyd-Jones; *Iolanthe* Peggy Ann Jones; *Celia* Pamela Field; *Leila* Pauline Wales; *Fleta* Kathryn Holding; *Phyllis* Linda Anne Hutchison. *Pres* Bridget D’Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

73.21a *Krapp’s Last Tape* (Monol) Samuel Beckett. COURT 16/1/73.** Cast: Findlater; *Stage* 25/1/73, 17; *WWT/16*. *Krapp* Albert Finney. *Dir* Anthony Page; *Dgn* Jocelyn Herbert; *Light* Rory Dempster. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 17/1/73, 2; *Daily Mirror* 17/1/73, 20; *Illustrated London News* 1/3/73, 57; *New Statesman* 26/1/73, 135–36; *Observer* 21/1/73, 32; *Spectator* 13/1/73, 48, 20/1/73, 80; *Stage* 25/1/73, 17; *Times* 17/1/73, 11; *Tribune* 2/2/73, 6–7; *Variety* 7/2/73, 74. Comment: English Stage Company. *Observer* found Albert Finney’s Krapp “surprisingly violent.” “Finney proves a bit cavalier with the stage directions” (*New Statesman*). “Finney’s Krapp is a weary old has-been, awakening memories of pain and joy and rejecting them with words that slobber from a dribbling mouth. A strong performance, without much humour” (*Stage*). *Daily Mirror* described sitting through two Beckett plays as “refined torture.”

73.21b *Not I* (Monodrama, 1a) Samuel Beckett. COURT 16/1/73. 1st perfd Forum, New York, 22/11/72; 1st British perf. Cast: Findlater; *Stage* 25/1/73, 17; *WWT/16*. *Mouth* Billie Whitelaw; *Auditor* Brian Miller. *Dir*, *Dgn*, *Light* as for 73.21a. Plot: Demastes/2, Griffiths, Hischak/2, 51, Patterson, Schrank, Vinson, Weintraub. Reviews: *Birmingham Post* 17/1/73, 2; *Christian Science Monitor* 1/2/73, 16; *Daily Mirror* 17/1/73, 20; *Illustrated London News* 1/3/73, 57; *New Statesman* 26/1/73, 135–36; *Observer* 21/1/73, 32; *Spectator* 13/1/73, 48, 20/1/73, 80; *Stage* 25/1/73, 17; *Times* 17/1/73, 11; *Tribune* 2/2/73, 6–7; *Variety* 7/2/73, 74. Comment: English Stage Company. *Spectator* (20/1) suggested the piece was “a step backwards” because after *Breath* Beckett’s “ultimate theatrical experience” should have been a play “on which the curtain would not rise at all.” “A small masterpiece ... carried along with compulsive force by Billie Whitelaw” (*Observer*). “A performance of sustained intensity, all sweat, clenched muscle and foaming larynx” (*New Statesman*). *Variety* found “the minstrel show affinity is an unfortunate distraction. The paradox is that the stark lighting is supposed to force attention on the verbal [torrent] but instead conjures Al [Jolson].”

73.22 *Strut and Fret* (P) Paddy Fletcher. HOWFF 16/1/73

(Ln). 1st perfd Bush 1972. Paddy Fletcher, Patricia McCulloch, John Grant, Roger Frost, Kurfu Morris. Reviews: *Stage* 25/1/73, 20; *Times* 17/1/73, 11. Comment: Incubus Theatre Company; Fletcher was one of founders of the company. *Times* described the piece as a “potpourri culled from folk song and medieval jest book” which could have been funnier and better performed.

73.23 Willie Rough (P) Bill Bryden. SHAW 17/1/73. 13 perf. 1st perfd Lyceum, Edinburgh, 10/2/72. Cast: *Stage* 25/1/73, 17; *WWT/16*. *Mr. Penrose* John Shedden; *Geordie McLeod* James Kennedy; *Sam Thomson* Paul Young; *Willie Rough* James Grant; *Hughie* Fulton Mackay; *Pat Gatens* Joseph Brady; *Eddie Callum* Mill; *Jake Adams* Roddy McMillan; *Apprentice* Andrew Byatt; *Kate Eileen* McCallum; *Bernadette* Clare Richards; *Policeman 1 (Sanny)* Ian Stewart; *Policeman 2 (Peter)* William Armour; *Charlie McGrath* John Cairney; *Nurse Ann Maley*. *Dir* Bill Bryden; *Dgn* Geoffrey Scott; *Cost dgn* Deirdre Clancy; *Light* Andre Tammes; *Sm* Gerald Ashby. Plot: Bull/1. Reviews: *Birmingham Post* 18/1/73, 2; *Daily Mirror* 18/1/73, 18; *Guardian* 12/1/73, 8, 18/1/73, 10; *Illustrated London News* 1/3/73, 57; *New Statesman* 26/1/73, 136; *Observer* 21/1/73, 32; *Spectator* 27/1/73, 114; *Stage* 25/1/73, 17; *Times* 18/1/73, 14; *Tribune* 2/2/73, 7. Comment: Royal Lyceum (Edinburgh) Company. The play ran for about three hours. “The strength of the play is that it umbilically connects the private and public worlds” and proves “the strength of the realistic tradition in dealing with political life” (*Guardian*). “The writing, while always honest, seems arbitrary and unselective” (*Observer*). *New Statesman* admired the realistic detail. Despite some reservations, *Spectator* commended the play, the direction, and the acting “with a rare and gifted devotion.” “Written in the knotted dialect of Clydeside; and the Scottish company ... did nothing to adapt it to duller Southern ears. . . . Bryden is an author of a fine honesty and passion. His play is too long, and he has a little damped it theatrically by refusing the obvious big scenes” (*Illustrated London News*). *Daily Mirror* opined some of the dialogue needed translating into English.

73.24 Man of Destiny (P, 1a) Bernard Shaw. OPEN SPACE 18/1/73.** Cast: *WWT/16*. *Napoleon* David Schofield; *Strange Lady* Diana Quick; *Lieutenant* Malcolm Storry. *Dir* Jeremy Young. Plot: French/2, Hischak, Hochman, Mander/3, Matlaw, Purdom. Reviews: *Guardian* 18/1/73, 10; *New Statesman* 2/2/73, 172; *Stage* 25/1/73, 17; *Times* 18/1/73, 14. Comment: The production failed to explore the different levels in the play reducing it to “all burlesque, a juvenile banter” (*Guardian*). *Times* called it “a pretty thoroughgoing piece of Sardoodledum.”

73.25 Revival (C) Tom Gallacher. KING’S HEAD 18/1/73. 1st perfd Dublin 13/3/72. Cast: *Stage* 25/1/73, 17. *Bernard Kevin* Kevin Stoney; *Delia Kevin* Diana Fairfax; *Claire Kevin* Diane Mercer; *Lisette Monsy* Pamela Roland; *Victor Bray* John Grillo; *Doctor* Jim Norton. *Dir* Robert Gillespie; *Sc dgn* John Scully; *Cost dgn* Maggie Smith; *Light* D. J. Fitz Moran; *Sm* Maggie Lindsay; *Dsm* Tee Preston. Reviews: *New Statesman* 2/2/73, 172; *Observer* 28/1/73, 32; *Stage* 25/1/73, 17; *Times* 20/1/73, 11; *Tribune* 2/2/73, 6. Comment: The play was about a retired actor who specialized in Ibsen roles. *Times* noted affinities with Gallacher’s *Mr. Joyce Is Leaving Paris*, and called Robert Gillespie’s production “splendid.” “Overflowing with literary conversation, backstage chit-chat, and highfalutin’ verbosity” (*Observer*). However, *New Statesman* found the piece witty and worthy of “a wider showing.”

73.26 Ruddigore; or, The Witch’s Curse (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 18/1/73.** *Sir Ruthven Murgatroyd* John Reed; *Richard Dauntless* Ralph Mason; *Sir Despard Murgatroyd of Ruddigore* Kenneth Sandford; *Old Adam Goodheart* Jon Ellison; *Sir Roderick Murgatroyd* John Ayldon; *Rose Maybud* Julia Goss; *Mad Margaret* Peggy Ann Jones; *Dame Hannah* Lyndsie Holland/Beti Lloyd-Jones; *Zorah* Anne Egglestone; *Ruth* Kathryn Holding. *Pres* Bridget D’Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D’Oyly Carte Opera Company.

73.27 Billy Liar (C, 3a) Keith Waterhouse and Willis Hall (adpt of Waterhouse’s novel, 1959). TOWER, CANONBURY, 19/1/73.** Cast: TTC. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub.

73.28 The Human Voice (P) Jean Cocteau (adpt Richard Jones and Amos Mokadi of *La voix humaine*, 1930). ACT INN 22/1/73 (Ln).** Cast: *Stage* 25/1/73, 16. Pamela Coveney. Plot: Hochman, Patterson. Review: *Stage* 1/2/73, 16.

73.29 Otto’s Interview (P, 1a) Tony Connor. LITTLE THEATRE CLUB 22/1/73 (Ln).* Cast: *Stage* 25/1/73, 16. Donald MacIver, Rosemary MacVie, Susan Brown, Frank Dux, Allan Swales. *Dir* Maggie Ollerenshaw. Review: *Stage* 1/2/73, 16. Comment: Quipu.

73.30 The People Show No. 48. THEATRE UPSTAIRS 22/1/73. Cast: Findlater. Laura Gilbert, Mike Figgis, Mark Long, José Nava, Derek Wilson. Comment: The items were *José Pigs*, *Cattle Show*. For a general review of *The People Show* at various venues (including an unidentified one at the Oval in 1973) see *Guardian*

23/3/73, 12.

73.31 *Ripper!* (Mus) Terence Greer. HALF MOON 23/1/73.* Cast: SHM. Philip McGough, Penny Leather Barrow, Anne Holloway, Drewe Henley, Yvonne Gilan, Sidney Ben-Zali, John Abbott, Lorraine Duffy, Maurice Colbourne, Terence Doherty, Robin Murphy, Anna Shaw. *Dir* Guy Sprung; *Mus dir* Terrence Dougherty; *Dgn* William Dudley; *Cost dgn* Sue Plummer; *Assist dir* Brent McGregor, Frances Tempest; *Sm* Paul Roylance; *Assist pd* Duncan Boag. Reviews: *Observer* 28/1/73, 32; *Stage* 1/2/73, 16; *Times* 24/1/73, 15. Comment: Roles were not listed on the programme, only actors. *Observer* said this musical version of the Jack the Ripper story needed a controlling intelligence or “judicious editor.” *Times* agreed, adding the audience was “actively drawn into the show.”

73.32 *Sweet Eros* (P, 1a) Terrence McNally. KING'S HEAD 23/1/73 (Ln).** Cast: *Stage* 18/1/73, 10. Plot: Hochman, MacNicholas, Nelson/2, Walford. Review: *Stage* 1/2/73, 16. Comment: Off-Fringe Theatre Company.

73.33 *The Three Sisters* (P, 4a) Anton Chekhov (trans Elisaveta Fen of *Tri sestry*, 1901). GREENWICH 24/1/73.** 27 perf. Cast: *Stage* 1/2/73, 16; *Theatricalia*; *WWT/16*. *Andrey* Norman Rodway; *Anfisa* Sylvia Cole-ridge; *Chebutykin* Frank Gatliff; *Fedotik* Jonathan Elsom; *Ferapont* John Rogan; *Irina* Mia Farrow; *Kulyghin* Vernon Dobtcheff; *Masha* Gwen Watford; *Natasha* Ann Firbank; *Olga* Joy Parker; *Rhode* Peter Gordon; *Solyeni* Charles Dance; *Tusenbach* Roger Hammond; *Vershinin* Keith Baxter. *Dir* Robin Phillips; *Dgn* Roger Butlin; *Cost dgn* Daphne Dare; *Light* Robert Bryan. Plot: Fletcher, French/2, Gassner, Griffiths, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 26/1/73, 2; *Christian Science Monitor* 1/2/73, 16; *Guardian* 25/1/73, 13, 26/1/73, 10; *Illustrated London News* 1/4/73, 99; *New Statesman* 2/2/73, 171–72; *Observer* 28/1/73, 32; *Spectator* 3/2/73, 142–43; *Stage* 1/2/73, 16; *Times* 26/1/73, 11; *Tribune* 16/2/73, 7. Comment: Company Theatre (founded by Robin Phillips). *Christian Science Monitor* declared Phillips's “production by itself is almost incomprehensible” and was puzzled by the use of prison bars in the set. For *Guardian* (25/1) it was a “relentlessly Anglo Saxon production” which, while good, was missing an emotional dimension; nevertheless, some striking performances. *Times* lauded the new company's intentions but could offer the production only “a tepid welcome.” *New Statesman* dismissed other reviewers' criticisms and declared the production achieved “a flow and atmosphere that accurately reflect the life-style of people who feel

they've long been deprived of life.”

73.34 *Time and the Conways* (P, 3a) J. B. Priestley. QUESTORS 27/1/73.** Cast: QTA. Plot: Best/37, 410, Bordman/4, 163, Demastes/1, DeVitis, 153–60, Fletcher, Hirschak, Hochman, Law, Loney, 206–7, Matlaw, Mplots, Salem, Shank, Vinson. Review: *Acton Gazette* 8/2/73, 7.

73.35 *Hobson's Choice* (Lancashire C, 4a) Harold Brighouse. YOUNG VIC 29/1/73.** Cast: *Stage* 8/2/73, 17; *Theatricalia*; *WWT/16*. *Ada Figgins* Ursula Mohan; *Albert Prosser* Alun Lewis; *Alice Hobson* Lois Daine; *Doctor MacFarlane* Michael Byrne; *Freddy Beenstock* Ian Charleson; *Henry Horatio Hobson* Peter Bayliss; *Jim Heeler* Ian Taylor; *Maggie Hobson* Anne Stallybrass; *Mrs. Hepworth* Julia McCarthy; *Tubby Wadlow* Alan Foss; *Vicky Hobson* Mel Martin; *Willie Mossop* Andrew Robertson. *Dir* Bernard Goss; *Dgn* Alan Barlow; *Light* David Watson. Plot: Bordman/3, 37, Demastes/1, Fletcher, French, French/2, Hochman, Law, Loney, 79, Patterson, Sobel. Reviews: *Birmingham Post* 31/1/73, 2; *Illustrated London News* 1/4/73, 99; *New Statesman* 16/2/73, 243–44; *Spectator* 3/2/73, 142; *Stage* 8/2/73, 17; *Times* 30/1/73, 9. Comment: *New Statesman* described the production as “chirpy, uneven,” and lambasted Peter Bayliss's “astonishingly misconceived Hobson”: “this is Lear as played by Widow Twankey.” *Spectator* said Bayliss purveying his typical line of “flabbily blustering comedy [was] disastrously wrong here, twitteringly undermining a realistic piece of characterisation for the sake of a few red-nosed laughs.”

73.36 *Small Craft Warnings* (D, 2a) Tennessee Williams. HAMPSTEAD 29/1/73;trfd to COMEDY 13/3/73. 1st perfd Truck and Warehouse, New York, 2/4/72; 1st British perf. Cast: *Stage* 8/2/73, 17; *Variety* 28/3/73, 74; *WWT/16*. *Leona Dawson* Elaine Stritch; *Monk* Peter Jones; *Doc* George Pravda; *Bill* Edward Judd; *Violet* Frances de la Tour; *Steve* James Berwick; *Quentin* Tony Beckley; *Bobby* Eric Deacon; *Tony* J. M. Bay. *Dir* Vivian Matalon; *Dec* Saul Radomsky. Plot: Bronner, Gunn, Heintzelman, Hirschak/2, 43, MacNicholas. Reviews: *Birmingham Post* 30/1/73, 2; *Guardian* 30/1/73, 10; *Illustrated London News* 1/4/73, 99; *New Statesman* 9/2/73, 208–09; *Observer* 4/2/73, 35; *Spectator* 3/2/73, 142; *Stage* 8/2/73, 17, 22/3/73, 17; *Times* 30/1/73, 9; *Tribune* 16/2/73, 7; *Variety* 28/3/73, 74, 79. Comment: A reworking of *Confessional* (1971). *Guardian* criticized some aspects of the play but praised Frances de la Tour's “superlative performance.” *Variety* added praised for Elaine Stritch, but noted “the inability of most British actors to effect credible Yank speech patterns,” De la Tour being something of an exception. “A rambling essay without a firm theatrical center” (*Observer*). “An

inessential piece; it leaves one with little more than a sense of hazy benevolence, but while it lasts it is somehow potentially theatrical" (*Illustrated London News*). *Times* singled out the performances of Stritch and De la Tour for particular praise. The New York production ran for 200 performances.

73.37 *The George Jackson Black and White Minstrel Show*. THEATRE UPSTAIRS 30/1/73 (Lt). 1st perf? Review: *Stage* 8/2/73, 17. Comment: Pip Simmons Theatre Group.

73.38 *The Man from the East* (P with mus) Stomu Yamash'ta. ROUND HOUSE 30/1/73.** Reviews: *Guardian* 24/1/73, 10; *Observer* 4/2/73, 35; *Stage* 8/2/73, 17; *Times* 31/1/73, 11. Comment: Red Buddha Theatre. *Observer* found this pop version of Noh Theatre made a "quite shattering impact." *Times* said this revised version worked much better than the earlier one in the cramped space of the ICA; "intense music-theatre in a unique synthesis of East-West cultures."

73.39 *The Long Night* (P) Robert O'Donoghue. DUKE OF WELLINGTON 31/1/73. 1st perfd 1970; 1st London perf. Review: *Stage* 8/2/73, 17. Comment: Sugawn Kitchen.

73.40 *Moonshine Rock* (Ent) William Bealby Wright and Jim Parker and Susan Baker. HAMPSTEAD 31/1/73 (Lt). 1st London perf? Reviews: *Stage* 8/2/73, 18; *Times* 2/2/73, 13. Comment: Barrow Poets. A rather staid collection of poems and music espousing "simple-minded anti-industrialism" performed by the authors (*Times*).

73.41a *Across the Border* (P, 1a) Robert Holles. LITTLE THEATRE CLUB 2/73. 1st perfd ATV 5/1/64?; 1st London stage perf. Review: *Stage* 8/3/73, 19. Comment: Everyman Theatre Company.

73.41b *Old Comrades* (P, 1a) Robert Holles. LITTLE THEATRE CLUB 2/73. 1st perfd ITV 21/7/72; 1st London stage perf. Review: *Stage* 8/3/73, 19. Comment: Everyman Theatre Company.

73.42a *After Magritte* (P, 1a) Tom Stoppard. SHAW 1/2/73.** Plot: Demastes/2, Hischak/2, 44–45, Walford, Weintraub. Review: *Stage* 8/2/73, 17. Comment: Dolphin Theatre Company.

73.42b *The Real Inspector Hound* (C, 1a) Tom Stoppard. SHAW 1/2/73.** Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44–45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Review: *Stage* 8/2/73, 17. Comment: Dolphin Theatre Company.

73.43 *George Reborn* (P) David Cregan. ORANGE TREE 2/2/73 (Ln). 1st perfd BBC-2 TV 20/1/73; 1st stage perf. Cast: *Stage* 1/2/73, 19. *George* Geoffrey Heevers; *Anna* Patricia Garwood; *Charlie* Vernon Joyner; *Sydney* Bernard Holley; *Amy* Caroline John; *Alice* Sheila Felvin; *Erm* Isobel Nisbet. *Dir* Sam Walters; *Sm* Jill Posener. Review: *Stage* 22/2/73, 23. Comment: Richmond Fringe. "A witty and amusing fantasy based on a change-partners picnic in the Pennines" (*Stage*).

73.44 *Kilvert and His Diary* (P) William Plomer. HAMPSTEAD 4/2/73. 1st London perf. Review: *Stage* 8/2/73, 18. Comment: William Plomer was the editor of the diary of the Reverend Francis Kilvert (1840–79).

73.45 *Dead Easy* (C thriller, 2a) Jack Poppewell. RICHMOND 5/2/73. 1st perfd Belgrade, Coventry, 23/1/73. *Mrs. Lily Piper* Irene Handl; *Amy* Janet Mahoney; *Detective Superintendent Harry Baxter* Robert Cawdron; Alan White, Peter Wilkins, Joseph Wise, Nicholas Evans, and Dennis Clinton. *Dir* John Downing. Comment: A two-week engagement. Irene Handl collapsed on stage two days after the Belgrade premiere; she resumed performances on 26/1/73,

73.46 *Dracula* (P) BUSH 5/2/73. 1st perfd Traverse Theatre Workshop. *Dracula* Jack Shepherd Ann Holloway, Petra Markham, Alun Armstrong. Anthony Haygarth. Reviews: *Stage* 15/2/73, 15; *Times* 9/2/73, 13. Comment: The piece, the collective work of eight authors providing different views of the original novel, possessed a "coherence of tone," and a performance by Jack Shepherd "that glows with fiery poetry and quells every giggle in the house" (*Times*).

73.47 *Lilac Time* (MP, 3a) Franz Schubert (mus; arr Heinrich Berté and G. H. Clutsam) and "Adrian Ross" [Arthur Reed Ropes] (lyr, bk; fnd on A. M. Willner and Heinz Reichert, *Das Dreimäderlhaus* [1916], which was an adaptation of Rudolph Hans Bartsch's novel, *Schwammerl* [1912]). WIMBLEDON 5/2/73.** *Franz Schubert* Meston Reid; *Baron Franz von Schober* John Hanson; *Mrs. Zell* Eileen Farrow; *Mitzi* Joyce Mandre; *Taliani* Olga Saunders; *Otto Zell* Alexander Bridge; Susan Maisey, Alan Mack. Plot: Gänzl, Green. Review: *Stage* 15/2/73, 15. Comment: "John Hanson was given a warm reception ... in a colourful new version ... But the outstanding performance was Meston Reid's, in vibrant voice as Franz Schubert" (*Stage*).

73.48 *Nobbs* (One-man show) Allan McClelland (adpt of Albert Nobbs story in George Moore, *Celebrate Lives*, 1927). ACT INN 5/2/73 (Ln). 1st perf? Review: *Stage* 15/2/73, 15. Comment: Also performed as *George*

Moore's Celibate Lives (73.403). "Performed by Mr McClelland with cosy story-telling skill" (*Stage*).

73.49 *Now There's Just the Three of Us* (P) Mike Weller. LAMB AND FLAG 5/2/73 (Ln).** *Perry* John Hug; *Frank* Lloyd McGuire; *Nancy* Rachel Davis; *Deke* Peter Lukas; *Agent* Chris Jenkinson. *Dir* Peter Moss. Plot: Vinson. Reviews: *Spectator* 17/2/73, 208; *Stage* 15/2/73, 15. Comment: Recreation Ground. *Spectator* was taken by the enthusiastic acting of Rachel Davis. *Stage* praised the cast's "splendid teamwork."

73.50 *Take Diogenes* (P) Stephen Wyatt. LITTLE THEATRE CLUB 5/2/73 (Ln).* *Chorus* Kenneth Barrow, Alan Bennion, Day Murch; *Alexander* Jon C. P. Mattocks; *Diogenes* Richard Steele. *Dir* David Beaumont. Review: *Stage* 15/2/73, 15. Comment: In the play the various characters are aware of their dramatic function and perform accordingly.

73.51 *Wankers* (P) Jackie Skarvellis. PLAY ROOM 5/2/73 (Ln).* Reviews: *Spectator* 17/2/73, 208; *Stage* 15/2/73, 15. Comment: The play "degenerates into a tedious diatribe against critics of the New Drama, whatever that may be" (*Stage*). *Spectator* passed on actually seeing this play.

73.52a *The Cage* (P) Anon. COCKPIT 6/2/73. 1st perf? Review: *Stage* 15/2/73, 15. Comment: Contra. The piece "was a meaningless, boring and badly written exercise into Pirandello-land" (*Stage*).

73.52b *Duet for Country Girl and Soldier* (P) Anon. COCKPIT 6/2/73. 1st perf? Review: *Stage* 15/2/73, 15. Comment: Contra. "Represented a poetry study in the meeting of the long-separated spirits of a pair of lovers" portrayed expressively by Rosemary Rubens and Martin Corrie (*Stage*).

73.52c *Those Poor Unfortunate Lovers* (P) Anon. COCKPIT 6/2/73. 1st perf? Review: *Stage* 15/2/73, 15. Comment: Contra. "An untidy study in dislocated romance" (*Stage*).

73.53 *Kaspar* (D, 1a) Peter Handke (trans Michael Roloff of Handke's play, 1968). ALMOST FREE 6/2/73. 1st British perf. Cast: *WWT/16*. *Kaspar* Henry Woolf; *Other Kaspars* Robert Phillips, Ellen Sheean, Denis Lawson, Ann Mitchell. *Dir* Robert Walker; *Dec* Gabriella Falk; *Light* Peter Southcott. Plot: *Hischak/2*, 56, Hochman, Patterson. Reviews: *Christian Science Monitor* 15/2/73, 14; *New Statesman* 16/2/73, 243; *Observer* 18/2/73, 34; *Stage* 22/2/73, 21; *Times* 9/2/73, 13; *Tribune* 2/3/73, 7. Comment: Inter-Action. "Beneath a rather grim translation, there's a play at once inventive and exasperatingly

verbose, clever and jejeune, idiosyncratic and derivative" (*New Statesman*). "Tediously over-laboured and eventually boring" (*Tribune*). *Times* declared that Henry Woolf's "masterly performance" as Kaspar and this translation provided an excellent introduction to Handke. The first New York production (Brooklyn Academy of Music 6/2/73) ran for 48 performances.

73.54 *The Sorcerer* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 8/2/73.** *Sir Marmaduke Pointdextre* John Ayldon; *Alexis* Ralph Mason; *Dr. Daly* Kenneth Sandford; *Notary* John Broad; *Lady Sangazure* Lyndsie Holland/Beti Lloyd-Jones; *Aline* Julia Goss; *Mrs. Partlet* Peggy Ann Jones; *Constance* Linda Anne Hutchison. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Dir* Michael Heyland; *Dgn* Osbert Lancaster; *Ch* Virginia Mason; *Light* Michael Northen; *Cost* Bermans; *Pq* Wig Creations; *Sc bld* Babbage; *Sc* Harkers. Plot: Ayre, Gänzl, Hochman, Shipley. Coment: D'Oyly Carte Opera Company.

73.55 *As You Like It* (C) William Shakespeare. TOWER, CANONBURY, 9/2/73.** Cast: TTC.

73.56 *L'avare* (C) Molière. UNITY 9/2/73.** Plot: Fletcher, French/2, Gassner, Hochman, Patterson, Salem, Shank. Comment: Performed in French by Théâtre de l'Unité.

73.57 *The Doomsday Buttons* (P for children) Brian Hayles. ARTS 10/2/73.* *Hawkitt* Richard Jacques; *Dunderspiel* Ian Ruskin; Sion Probert, Garry Fairhall, Jacqueline Andrews, Marina McConnell. *Dir* Ursula Jones. Review: *Stage* 15/2/73, 20. Comment: MPS 432. Unicorn Theatre. Another adventure by "Harvey Hawkitt and his tame dragon Dunderspiel" (*Stage*).

73.57.2 *A Private Matter* (C, 2a) Ronald Mavor. WIMBLEDON 12/2/73. 1st perfd Playhouse, Nottingham, 26/1/72 as *A Life of the General*. Comment: The pre-West End production prior to opening at the Vaudeville later in February (73.79).

73.58 *Gangsters* (P) David Edgar. SOHO POLY 13/2/73 (Ln).* Cast: *Stage* 8/2/73, 12. *Arthur* John Blythe; *Alf* Ken Parry; Sean Arnold, Andrew Reilly, Anita Graham. *Dir* John Tordoff. Plot: Vinson, Weintraub. Reviews: *Guardian* 14/2/73, 10; *Stage* 22/2/73, 23. Comment: *Guardian* wished Edgar had made his piece funnier; "but it's good to see a young writer using traditional comedy to make a political point."

73.59 *Nice* (Monol) Mustapha Matura. ALMOST FREE 13/2/73 (Ln).* Stefan Kalipha. Reviews: *Spectator*

17/2/73, 208; *Stage* 22/2/73, 23. Comment: Ambiance. The piece was about a young immigrant, his experiences in London, and his job as a pimp landing him in jail (*Spectator*).

73.60 *Passing Remarks* (Satire) Gale Houston. HOWFF 13/2/73. 1st London perf. Cast: *Stage* 8/2/73, 12. June Whitaker, Paul Kember, Malcolm Kaye. *Dir* Gale Houston and the cast. Reviews: *Stage* 1/3/73, 15; *Times* 14/2/73, 12. Comment: This collection of satiric sketches, which were performed well, could have been shorter (*Stage*). *Times* noted "This brief revue is offered as part of an evening which includes a meal, usually (but not last night) a folk singer, and an opportunity for the audience to dance ... As an entity in itself, [the revue] really does not warrant the visit."

73.61 *Schoolgirl Slaves of Soho* (MC). DARK AND LIGHT 13/2/73.* Cast: *Stage* 1/2/73, 19. Judith Alderson, Teresa D'Abreu, Russell Black. Review: *Stage* 1/3/73, 17. Comment: The Cabot Clowns. On the genesis of the piece, see Joe Jackson, *A Cure For Gravity: A Musical Pilgrimage* (New York: Da Capo, 1999), chapter 17. *Stage* found this multi-media piece, about making pornographic movies, boring, stupid, and distasteful.

73.62 *A Taste of Honey* (P, 2a) Shelagh Delaney. YOUNG VIC 13/2/73.** *Jo* Jane Wood; *Helen* Julia McCarthy; *Geoff* Jeremy James-Taylor. *Dir* Pam Brighton. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 14/2/73, 2; *Illustrated London News* 1/4/73, 99; *New Statesman* 23/2/73, 281; *Stage* 22/2/73, 23; *Times* 14/2/73, 12; *Tribune* 2/3/73, 7. Comment: An uneven production by Pam Brighton, "the play's delicacy founders on Jane Wood's strangely hard-boiled playing of the young heroine" (*New Statesman*), a viewed shared by *Tribune*. *Times* noted the play, updated and new material introduced, still survived well. *Illustrated London News* disagreed, finding the piece "already alarmingly tedious."

73.63 *The Weekend After Next* (P) Mike Bradwell. THEATRE UPSTAIRS 13/2/73. 1st London perf. Cast: Findlater. *Neal* John Lee; *Gareth* Alan Williams; *Paul* Steve Halliwell; *Angela* Cass Patton. *Dir* Mike Bradwell. Review: *Stage* 1/3/73, 16. Comment: Hull Truck Company. The play, lasting two and a half hours, involved the gradual estrangement of a young woman and her boyfriend.

73.64 *Is Your Doctor Really Necessary?* (Mus) Ken Hill (bk) and Tony Macaulay (songs). THEATRE ROYAL,

STRATFORD EAST, 14/2/73.* Cast: *Stage* 22/2/73, 21; *WWT/16*. *Dr. Haversham O'Mara* Maxwell Shaw; *Sir Harvey Springett, F.R.C.S.* Brian Murphy; *Nurse* Diana Langton; *Hemsley, M.D.* Griffith Davies; *The Minister of Health* Avis Bunnage; *Stilson* Larry Dann; *Wilson* Trevor Smith; *Miss Birch* Toni Palmer; *J.G.* Ron Hackett; *Dr. Gilbert Gamble* Kenneth Scott; *Alice* Valerie Walsh. *Pres* Gerry Raffles; *Dir* Ken Hill; *Mus dir* Ian Armit; *Sc dgn, Light, Props* Guy Hodgkinson, Mark Pritchard, Rowland Morrow; *Cartoons* Larry; *Cost dgn* Willie Burt; *Sm* Clive Farrow, Nicola Watson, Azad Esack. Reviews: *Guardian* 15/2/73, 10; *New Statesman* 23/2/73, 281; *Observer* 18/2/73, 34; *Stage* 22/2/73, 21; *Times* 16/2/73, 13; *Tribune* 2/3/73, 7. Comment: Theatre Workshop. A satire "aimed at drug companies and the medical hierarchy" and sharper than recent productions here (*New Statesman*). "Sex, tuneful and corny ... [but] the geniality of the production undercuts the social criticism" (*Guardian*). Thin, perfunctory, illogical, but "the songs are tuneful" (*Times*).

73.65 *Mahler* (TC) Maurice Rowdon. ARTS 14/2/73.* Cast: *WWT/16*. *Gustav Mahler* Vladek Sheybal; *Alma Mahler* Edith Macarthur. *Dir* Peter Watson; *Dec* Kit Surrey; *Light* John B. Read. Reviews: *Stage* 22/2/73, 21; *Times* 15/2/73, 15. Comment: Portslade Productions. Rowdon himself was too detached from this play on the relationship between Mahler and his wife for the audience to be engaged (*Times*).

73.66 *Wimbo the Wonder Dog* (P for children) Mike Bradwell. THEATRE UPSTAIRS 14/2/73 (m). Cast: Findlater. *Joolia* Cappleman, Steve Halliman, Cass Patton, Alan Williams. *Dir* Mike Bradwell. Review: *Stage* 1/3/73, 15. Comment: Hull Truck Company. The play was "a mixture of space fantasy musical and serious environmental message" (*Stage*).

73.67 *Mistress of Novices* (D, 2a) John Kerr. PICCADILLY 15/2/73. 44 perf. 1st perfd Opera House, Manchester, 7/11/72. Cast: *Stage* 22/2/73, 21; *Variety* 7/3/73, 72; *WWT/16*. *Mother Josephine Imbert* Margaretta Scott; *Sister Marthe Fores* Beau Daniels; *Bishop of Nevers* Geoffrey Keen; *Mother Marie-Therese Vauzou* Barbara Jefford; *Sister Emilienne Duboe* Heather Bell; *Sister Vincent Garros* Jill Raymond; *Sister Bernard Dallas* Sally Reymond; *Sister Stanislas Paschal* Valerie Verdon; *Mother Alexandre Roquel* Brenda Kempner; *Bernadette Soubirous* Rita Tushingham; *Father Douce* Joss Clewes; *Doctor St. Cyr* Brandon Brady; *Sister Louise Carier* Karen Ford; *Nuns* Jean Ainslie, Pat Brackenbury; *First Reader* Linda Gray; *Second Reader* Hermione Gregory. *Chm, Mgr dir* Donald Albery; *Pp* Piccadilly Theatre Ltd.; *Pres* Triarch Productions; *Dir* Charles Hickman; *Dgn* Berkeley Sutcliffe; *Light* Robert Ormbo; *Sm* Dian Mayne;

Dsm Peter Stanton. Reviews: *Birmingham Post* 16/2/73, 2; *Daily Mirror* 16/2/73, 18; *Gay News* 7/3/73, 12; *Guardian* 16/2/73, 10; *Illustrated London News* 1/4/73, 99; *Observer* 18/2/73, 34; *Spectator* 24/2/73, 240; *Stage* 22/2/73, 21; *Times* 16/2/73, 13; *Variety* 7/3/73, 72. Comment: The play was about Bernadette Soubirous who had a vision of the Virgin Mary at Lourdes. "Tremulous show business religiosity" (*Observer*). *Variety* said the piece did not rise above "its essential soap operatic narrative." *Illustrated London News* opined the production had suffered from critical disapproval because it was staged at a West End theatre, not the fringe, and because its theme was religious. *Daily Mirror* commended the performances of Rita Tushingham and Barbara Jefford.

73.68 *How We Knocked 'Em in the Old Kent Road* (Documentary) Raymond Cross (deviser). UNITY 16/2/73. 1st perf? Jenny Harrington, Doreen Farrier, Tom Mercer, Raymond Cross. *Dir* Raymond Cross. Review: *Stage* 1/3/73, 17. Comment: "This dramatised documentary about the Briant Colour Print Works work-in sounds as though it had been written by fifth-formers as an exercise in social studies. Most of the acting matches" (*Stage*).

73.69 *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) and Ray Galton and Alan Simpson. ALBERY 17/2/73.** 243 perf. Cast: *Variety* 7/3/73, 72; *WWT/16*. Part 1: *Jacob's Journey*: *Esau* Peter Blake; *Jacob* Kevin Williams; *Isaac* Alex McAvoy; *Rebecca* Alison Groves; *God* Paul Brooke; *Laban* Ian Trigger; *Leah* Joan Heal; *Rachel* Joanna Wake; *Handmaiden* Frances Sinclair; Part 2: *Joseph and the Amazing Technicolor Dreamcoat*: *Narrators* Peter Reeves, Peter Blake, Maynard Williams; *Jacob* Alex McAvoy; *Rachel* Joann Wake; *Jacob's Concubines* Alison Groves, Frances Sinclair; *Jacob's Sons* Paul Brooke, Maynard Williams, Mason Taylor, Daniel Shepherd, Frank Vincent, Sam Cox, Ian Trigger, David Wynn, Kevin Williams, Roy North, Peter Blake; *Joseph* Gary Bond; *Potiphar* Ian Trigger; *Potiphar's Wife* Joan Heal; *Baker* Roy North; *Butler* Kevin Williams; *Pharaoh* Gordon Waller/Maynard Williams. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *L* Wyndham Theatres Ltd.; *Consultant dir* V. W. Hunter; *Gen mgr* A. F. Langridge, Anne Rawsthorne; *Mgr* David Ashman; *Pres* Robert Stigwood, Qwertyuiop Productions, Michael White, Granada; *Dir* Frank Dunlop; *Dgn* Nadine Baylis; *Ch* Christopher Bruce; *Mus dir* Anthony Bowles; *Cond* Chris Hamel-Cooke; *Mus arr* David Cullen; *Exec pd* Bob Swash; *Light* Jules Fisher; *Sound* David Collison; *Pd supervisor* Joe Aveline; *Sm* Rosemary Beattie; *Dsm* W. P. Taylor; *Asm* Astrid Rode, Bruce Mason; *Wm* Tessa Ellis; *Wig master* Hugo Wiggins; *Bal*

mr John Heawood; *Bom* Dorothy Davey. Plot: Borman/5, 709, Fletcher, Gänzl, Hischak, Kennedy, OFT. Reviews: *Guardian* 19/2/73, 8; *Illustrated London News* 1/4/73, 99; *Spectator* 24/2/73, 240; *Stage* 1/3/73, 15; *Times* 19/2/73, 7, 31/7/73, 10; *Variety* 7/3/73, 72. Comment: Young Vic. A revised and enlarged version. *Variety* reported the opening night attendance was "spotty." *Spectator* said this version was about an hour longer than that at the Round House (72.473b). "A classic retelling of a classic fable, with none of the bogus religiosity which has marred other recent excursions over this territory" (*Times* 19/2). *Times* (31/7) reported the first act (*Jacob's Journey*) had been cut and "what remains is an expanded version of Joseph's journey."

73.70 *Adolescent Loves* (Solo ent) Rosalinde Fuller (drm of various short stories). ACT INN 19/2/73 (Ln). Review: *Stage* 1/3/73, 16. Comment: "As both artist and woman [Fuller] seems ageless, and would appear to have found the secret of retaining the spark of youth, for her vitality in these studies is drawn from sources deeper than mere technique, or even feeling" (*Stage*).

73.71 *The Dragon Variation* (D, 2a) Robert King. RICHMOND 19/2/73.** *Douglas Blake* Michael Denison; *Ellen Blake* Dulcie Gray; *Stranger* Michael Cadman. Comment: A two-week engagement.

73.72 *The Fight* (P) Peter King. LITTLE THEATRE CLUB 19/2/73 (Ln).* *Bryn* Michael Scholes; *Father* Patrick Waldron; *Mother* Jill Bridge. *Dir* David Beaumont. Review: *Stage* 1/3/73, 16. Comment: Quipu. "An old-fashioned little play on the theme of protest against progress, it has family squabbles as a background" (*Stage*).

73.72.2 *Murder Sails at Midnight* (Murder Mystery) Ngaio Marsh (adpt of her *Singing in the Shrouds*, 1959). WIMBLEDON 19/2/73. 1st perfd New, Hull, 4/12/72? *Superintendent Roderick Alleyn* Valentine Dyall, David Davenport, Patricia Temple, Wally Thomas, Geoffrey Wearing, John Marquand, Alan Corser, Velvey Attwood, June Lewis, Anthony Shirvell. Comment: One-week engagement.

73.73 *Woyzeck* (T) Georg Büchner (adpt Charles Marowitz of Büchner's play, 1913 [written 1836]). OPEN SPACE 19/2/73.** Cast: *WWT/16*. *Woyzeck* David Schofield; *Captain* Dallas Cavell; *Marie* Carol Drinkwater; *Andrez* Tim Morand; *Barker* Anthony Milner; *Drum Major* Malcolm Storry; *Doctor* Milo Sperber; *Sergeant* Preston Struthers; *Margaret* Lesley Ward; *Soldier* John Burgess; *Dancers* Adam Shand Kydd, Maxine Sperber, Karen Rabinowitz. *Dir* Charles Marowitz; *Cost dgn*

Lindy Hemming. Plot: French/2, Gassner, Griffiths, Hochman, Kabatchnik, Law, Patterson, Shank, Shipley. Reviews: *Christian Science Monitor* 5/3/73, 14; *Guardian* 20/2/73, 10; *New Statesman* 9/3/73, 353; *Observer* 25/2/73, 35; *Stage* 1/3/73, 15; *Times* 20/2/73, 9; *Tribune* 16/3/73, 6. Comment: *Guardian* praised Charles Marowitz's "hard-edged" direction and David Schofield's "splendidly unsentimental portrait" of Woyzeck. *New Statesman* was unconvinced Marowitz's approach revealed more than a straightforward production would. *Times* discussed Marowitz's version in detail, noting the "new scenic order and character transformations," all of which, together with the acting, created a powerful impression at the time, but not in retrospect.

73.74 A Doll's House (D, 3a) Henrik Ibsen (adpt Christopher Hampton of *Et dukkehjem*, 1879). CRITERION 20/2/73.** 155 perf. Cast: *Stage* 1/3/73, 15; *Theatricalia*; *Variety* 28/3/73, 74; *WWT/16*. *Torvald Helmer* Colin Blakely; *Nora* Claire Bloom; *Dr. Rank* Anton Rodgers; *Mrs. Kristine Linde* Stephanie Bidmead; *Nils Krogstad* Peter Woodthorpe; *Anne-Marie* Nora Nicholson; *Helen* Dorothy Baird. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *L Wyndham Theatres Ltd.*; *Consultant dir* V. W. Hunter; *Pres* Bernard Delfont, Michael White; *Dir* Patrick Garland; *Sc dgn, Light* John Bury; *Cost dgn* Beatrice Dawson; *Assoc pd* Bill Liberman; *Sm* Bruce Tempest Hay; *Dsm* Alison Redgrave. Plot: Bryan, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 22/2/73, 2; *Christian Science Monitor* 10/3/73, 16; *Daily Mirror* 21/2/73, 18; *Guardian* 21/2/73, 10; *Illustrated London News* 1/5/73, 99; *New Statesman* 9/3/73, 353; *Observer* 25/2/73, 35; *Spectator* 17/3/73, 338; *Stage* 1/3/73, 15; *Times* 21/2/73, 13; *Tribune* 2/3/73, 7; *Variety* 28/3/73, 74. Comment: Claire Bloom had appeared as Nora at the Playhouse, New York (13/1/71, 111 perf) in a production by her husband, Hillard Elkins, directed by Patrick Garland. So she was reprising her performance in that production. *Variety* said she gave "an adroitly appealing performance." *Spectator* thought Christopher Hampton's adaptation was fluent and the play was presented in contemporary terms. *New Statesman* discussed the difficulties in making the play credible by managing to reconcile the "early Nora with the late Nora"; this production did not overcome the problem. *Observer* thought the production worked. *Times* said the production reversed Ibsen's situation by making Helmer "warm, amusing, rugged," and Nora "a genteel nonentity."

73.75 The Misanthrope or The Atrabilious Lover (C, 2a) Molière (trans and adpt Tony Harrison of *Le misanthrope*, 1666). OLD VIC 20/2/73.** 82 perf. 1st perf

this trans. Cast: *Stage* 1/3/73, 15; *Variety* 18/4/73, 75; *WWT/16*. *Alceste* Alec McCowen; *Philinte* Alan MacNaughtan; *Oronte* Gawn Grainger; *Célimène* Diana Rigg; *Eliante* Jeanne Watts; *Arsinoé* Gillian Barge; *Acaste* Nicholas Clay; *Clitandre* Jeremy Clyde; *Basque* Paul Curran; *Official of the Académie Française* Clive Merrison; *Dubois* James Hayes. *Dir* John Dexter; *Dgn* Tanya Moiseiwitsch; *Light* Andy Phillips; *Mus arr* Marc Wilkinson; *Assist dir* Harry Lomax; *Sm* Diana Boddington; *Dsm* Phil Robins, Tony Walters; *Asm* Elizabeth Markham, Simon A. Whyte. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 24/2/73, 3; *Christian Science Monitor* 10/3/73, 16; *Guardian* 23/2/73, 14; *Illustrated London News* 1/5/73, 99; *New Statesman* 2/3/73, 315; *Observer* 25/2/73, 35, 4/3/73, 34; *Spectator* 3/3/73, 272; *Stage* 1/3/73, 15; *Times* 23/2/73, 11; *Tribune* 2/3/73, 7; *Variety* 18/4/73, 75. Comment: National Theatre. Press night was 22/2/73. Performed in modern dress and set in 1966 with De Gaulle replacing Louis XIV. *Guardian* praised the translation and Tanya Moiseiwitsch's designs, but felt the heart of the play was lost. For *Spectator* the translation was a revelation and the modernization acceptable, a view opposed by *Tribune*. *Illustrated London News* admired Harrison's successful use of rhyming couplets. "A honey of a show ... Played with verve and style, with knockout performances by Diana Rigg and Alec McCowen" (*Variety*). *Times* praised Harrison's translation extensively "for producing a text which is brilliantly speakable in English without breaking Molière's formal mould ... a version in rhyming couplets which is wholly free from echoes of the Christmas pantomime." The production remained in repertory until 7/7/73.

73.76 Pasquelle One (P) Robert E. Kersh. BLACK HORSE 20/2/73 (Ln). 1st London perf. Review: *Stage* 15/3/73, 9. Comment: In-Sight.

73.77 Wholesome Glory (P) Mike Leigh. THEATRE UPSTAIRS 20/2/73.* Cast: Findlater. *Candice Marie* Alison Steadman; *Dennis* Geoffrey Hutchings; *Keith* Roger Sloman. *Dir* Mike Leigh. Reviews: *Guardian* 21/2/73, 10; *Stage* 1/3/73, 17; *Times* 28/2/73, 13. Comment: *Times* discussed the nature of improvisation as displayed in this piece about "a tea-party: a deliberately banal event by means of which the group displace attention from action to character." "The play serves as a demonstration of stifled emotions in conflict with those concealed" (*Guardian*).

73.78 The Beard (D, 1a) Michael McClure. KING'S HEAD 21/2/73 (Ln).** *Billy the Kid* Keith Sharp; *Jean Harlow* Hilary Harwood. *Dir* Derek Lister. Plot: Bord-

man/4, 419, Bryer, Hochman, Vinson. Review: *Stage* 1/3/73, 16. Comment: A “punchy” revival (*Stage*).

73.79 *A Private Matter* (C, 2a) Ronald Mavor. VAUDEVILLE 21/2/73.** 109 perf. Cast: Theatricalia; *Variety* 7/3/73, 72; *WWT/16*. *Anne Black-Matheson* Dorothy Reynolds; *Anthony* Derek Fowlds; *Christopher* Peter Cellier; *Mervyn Dakins* Alastair Sim. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* H. M. Tennent, Knightsbridge Theatrical Productions; *Dir* Ian McKellen; *Dgn* Hutchinson Scott; *Light* Joe Davis; *Sc bld* Brunskill and Loveday; *Sc* Alick Johnstone Ltd.; *Pq* Wig Creations; *Gen mgr* Bernard Gordon, Verity Hudson; *Sm* Christine Robers; *Dsm* Sally Baring; *Asm* Jay Browne; *Wm* Lily Taylor; *Press rep* Vivienne Byerley; *Mgr* Desmond J. Maidment; *Elect* K. A. Lidstone; *Carp* Phil Nicklin; *Bom* O. Sansum. Reviews: *Christian Science Monitor* 2/4/73, 14; *Illustrated London News* 1/5/73, 99; *Observer* 25/2/73, 35; *Spectator* 17/3/73, 338; *Times* 22/2/73, 14; *Variety* 7/3/73, 72. Comment: MPS 433. For Mavor’s comments about his play, see *Guardian* 31/3/73, 13. Alastair Sim played an academic biographer who uncovers a dead general’s indiscretion. *Observer* said the play worked because of the gifted actors, most notably Sim with his “incomparable brand of comic acting.” *Variety* thought not even Sim could overcome the play’s weaknesses. *Illustrated London News* said the play was uninteresting. *Christian Science Monitor*, after noting Mavor was the son of James Bridie, defended this first play stoutly. *Times* liked the play’s intellectual qualities, and described it as “Agatha Christie parading as late Ibsen.”

73.80 *Hans Kohlhaas* (P) James Saunders (adpt of Heinrich von Kleist, “Michael Kohlhaas,” 1810). GREENWICH 22/2/73.** 29 perf. Cast: *WWT/16*. *Hans Kohlhaas* Richard Moore; *Sternbald* Peter Gordon; *Martin Luther* Frank Gatliff; *The Steward* John Rogan; *Junker Wenzel von Tronka* Jonathan Elsom; *Elizabeth* June Jago; *Elector of Saxony* Trevor Baxter; *Governor of Brandenburg* Alan Helm; *Prince Meissen* Charles Dance; *Count Wrede* Peter Howell. *Dir* Frederick Proud; *Dgn* John Hallé. Reviews: *Birmingham Post* 27/2/73, 2; *Christian Science Monitor* 5/3/73, 14; *New Statesman* 9/3/73, 353; *Observer* 4/3/73, 34; *Stage* 1/3/73, 17; *Times* 23/2/73, 11; *Tribune* 23/3/73, 7. Comment: Company Theatre. The play was about a sixteenth-century horse dealer and his fatal pursuit to recover his stolen property. *Tribune* said the piece failed in its attempt to apply Brechtian techniques. “Thinner, plainer, more merely political” than Saunders’s *Next Time I’ll Sing to You* (*New Statesman*). “A spell-binding dramatic narrative performed with total conviction by Frederick Proud’s cast” (*Times*).

73.81 *Dada Dum Dum Dum Dum* (P) Rod Beacham. ORANGE TREE 23/2/73 (Ln).* *Dick Barton* Richard Steele; *Nash Binder* Michael Mundell; *Hazel Clyne*, Sam Walters. *Dir* Michael Richmond. Review: *Stage* 1/3/73, 16. Comment: The play revived Dick Barton, the special agent in a thriller series on BBC Radio.

73.82 *Ag and Fish* (C) Roy Minton. SOHO POLY 26/2/73 (Ln).* Cast: *Stage* 22/2/73, 20. *Moir Redmond*, Barry Lowe. *Dir* Philip Allen Morgan; *Dgn* Demetra Maraslis. Review: *Stage* 8/3/73, 21. Comment: About a sexually frustrated suburban housewife.

73.83 *Lover* (Thriller) Brian Clemens. WIMBLEDON 26/2/73. 1st perfd Royal Shakespeare, Stratford-upon-Avon, 29/1/72. Comment: The pre-West End production prior to opening at the St. Martin’s in March (73.101).

73.84 *The Freedom of the City* (P) Brian Friel. COURT 27/2/73. 1st perfd Abbey, Dublin, 20/2/73. Cast: *Findlater*; *WWT/16*. *Elizabeth Doherty* Carmel McSharry; *Michael Hegarty* Raymond Campbell; *Adrian Fitzgerald* Stephen Rea; *Judge* Basil Dignam; *Judge’s Clerk* Anthony Nash; *Court Usher* Catherine Harding; *Professor Copley* Matthew Guinness; *Dr. Winbourne* Alex McCrindle; *Brigadier* Louis Haslar; *Corporal* Nick Llewellyn; *Soldier* David Atkinson; *Priest* Peter Adair; *Commentator* George Shane; *Balladeer* Michael O’Hagan; *Lecturer* Bob Sherman. *Dir* Albert Finney; *Dec* Douglas Heap; *Cost dgn* Harriet Geddes; *Light* Andy Phillips. Plot: Hischak, Hischak/2, 69–70, Hochman, Schrank, Weintraub. Reviews: *Birmingham Post* 28/2/73, 2; *Christian Science Monitor* 15/3/73, 16; *Guardian* 28/2/73, 10; *Illustrated London News* 1/5/73, 99; *New Statesman* 9/3/73, 352–53; *Observer* 4/3/73, 34; *Spectator* 10/3/73, 306–07; *Stage* 8/3/73, 17; *Times* 28/2/73, 13; *Tribune* 16/3/73, 6. Comment: English Stage Company. *Guardian* appreciated Friel’s focus on an important aspect of the Irish problem: “the way reality is instantly transformed into myth.” *Observer* said Albert Finney’s energetic direction was designed to “disguise the mind-boggling dullness of the play.” *New Statesman* averred Friel had failed to show all “the individual human waste” involved in the current Irish suffering. Agreeing, *Spectator* had difficulty “in separating the desperate realities of the situation from Friel’s whimsical account of it.” *Times* entertained a similar perspective. The first New York production (Alvin 17/2/74) ran for 9 performances.

73.85 *Mothers and Others* (P) Anne Raitt. THEATRE UPSTAIRS 27/2/73.* Cast: *Findlater*. *Amjula Harman*, *Rosamund Nelson*, *Cass Patton*. *Dir* Anne Raitt. Review: *Stage* 8/3/73, 17.

73.86 *Gbana Bendu* (P) Yulisa Amadu Maddy. KESKIDEE CENTRE 1/3/73.* Jeillo Edwards, Thomas Kappo, Ebun Maddy, Marcia Millar, Yulisa Maddy Amadu, Elkan Ol-Ogunde, Pamela Pettigrew, Patricia Roberts, Kemojou Tadvor, Gordon Tialobi, Kareene Wallace, Basil Wanzira, T Bone Wilson, Elvania Zirimu, and Yulisa Amadu Maddy. Review: *Stage* 15/3/73, 7.

73.86.2 *As You Like It* (C, 2pt) William Shakespeare. QUESTORS 3/3/73.** Review: *Middlesex County Times* 9/3/73, 9.

73.87 *The Forgotten Ones* (P) Stephen Coleman. LITTLE THEATRE CLUB 4/3/73.* Cast: *Stage* 8/2/73, 12. Review: *Stage* 15/3/73, 9. Comment: Everyman Theatre Company. Coleman was 15 years old at the time.

73.88 *Tira* (P, 1a) Michael Weller. LITTLE THEATRE CLUB 4/3/73.** Plot: Vinson. Review: *Stage* 15/3/73, 9. Comment: Off-Fringe Theatre Company.

73.89a *After Birthday (Sandra)* (Monol) Pam Gems. ALMOST FREE 5/3/73 (Ln).* *Girl* Sheila Kelly. *Dir* Pedr James. Plot: Weintraub. Reviews: *Guardian* 14/3/73, 11; *Stage* 15/3/73, 9; *Times* 6/3/73, 11; *Tribune* 23/3/73, 7. Comment: *Tribune* noted both pieces focused on how women are forced to value themselves only "in some kind of relation to men." "Two perceptive portraits of lonely desperation which go some way to justify her belief that 'the big city life must go'" (*Times*).

73.89b *My Warren* (Monol) Pam Gems. ALMOST FREE 5/3/73 (Ln).* *Eileen* Janet Henfrey. *Dir* Pedr James. Reviews: *Guardian* 14/3/73, 11; *Stage* 15/3/73, 9; *Times* 6/3/73, 11; *Tribune* 23/3/73, 7.

73.90 *Richard II* (T) William Shakespeare (adpt Steven Rumbelow). COCKPIT 5/3/73.** Cast: *Stage* 1/3/73, 19. Stuart Cox, Piers Headley, Joan Lefkowitz, Richard Levi, Elmar Maripuu, Chris Mears, Nigel Watson, David Walsh. *Dir* Steven Rumbelow. Review: *Stage* 15/3/73, 9. Comment: Triple Action Theatre.

73.91 *Rooted* (C) Alexander Buzo. HAMPSTEAD 5/3/73. 1st perfd PACT Theatre, Erskineville, New South Wales, Australia 16/3/69 (amat); 1st British perf. Cast: *Stage* 15/3/73, 7; *WWT/16*. *Sandy* Jenny Agutter; *Gary* Christopher Mitchell; *Bentley* Philip Jackson; *Dian* Kay Barlow; *Richard* Nigel Terry. *Dir* Pam Brighton; *Dec* William Dudley; *Light* Howard Eldridge. Plot: Vinson. Reviews: *Illustrated London News* 1/5/73, 99; *Stage* 15/3/73, 7; *Times* 6/3/73, 11. Comment: *Times* had difficulty deciding whether the aspects of Australian life depicted in the play were typical or individual. "Cruelly

amusing ... has its fun with the horrors of a younger set and their local jargon—a flat is a 'home unit'" (*Illustrated London News*).

73.92 *There's a Girl in My Soup* (C, 3a) Terence Frisby. WIMBLEDON 5/3/73.** *Robert* Danvers Gerald Flood; *Marion* Anne Aston; *Andrew* John Hart Dyke; *Jimmy* Kenneth Oxtoby; *Porter* David Kinsey; *Clare* Margo Cooper; *Paola* Anna Lieven; *Dir* Robert Chetwyn; *Dgn* J. Hutchinson Scott. Plot: Bordman/4, 419, Fletcher, Hischak, Loney, Vinson.

73.93 *When the Wind Blows* (Thriller) Brian Clemens. RICHMOND 5/3/73. 1st perfd Theatre Royal, York, 20/11/72. Lana Morris, Philip Bond, Alex Davion, Delia Lindsay. Comment: A two-week engagement.

73.94 *GB* (Ent) Alan Thornhill and Michael Henderson and Hugh Steadman Williams and Kathleen Johnson (mus). WESTMINSTER 6/3/73.* Cast: *WWT/16*. Gladstone Addersley, Chris Channer, Imogen Claire, Penny Croft, Mike Fields, Helena Leahy, Michel Orphelin, Gordon Reid, Delia Sainsbury, Donald Scott, Kenneth Shanley. *Dir* Henry Cass; *Ch* Bridget Espinosa; *Dec* Cameron Johnson; *Cost dgn* Dorothy Philips; *Light* Louis Fleming, John Austin; *Mus dir* Louis Mordish. Plot: OTF/2. Reviews: *Birmingham Post* 7/3/73, 2; *Illustrated London News* 1/5/73, 99; *Stage* 15/3/73, 7. Comment: "A quiet, undemanding revue that owes a lot to Henry Cass's direction" (*Illustrated London News*).

73.95 *Mr. Boniface's Melting Pageant* (P) Bill Martin. OVAL HOUSE 6/3/73. 1st perf? Cast: *Stage* 1/3/73, 19. Elizabeth Lynne, David Stockton, Peter Craze, James Barclay. *Dir* Bill Martin; *Dgn* Sheila MacRae, Gerry Duff; *Mus* Ed Lee. Review: *Stage* 15/3/73, 9. Comment: Contemporary Theatre.

73.96 *A Remnant* (One-man show) Jack Emery. KING'S HEAD 6/3/73.** Review: *Stage* 15/3/73, 7.

73.97 *Rosencrantz and Guildenstern* (P) W. S. Gilbert. OPEN SPACE 6/3/73 (Ln). 1st perfd Vaudeville 3/6/1891(m). Review: *Stage* 15/3/73, 9. Comment: "Presented by a group of players from *The Unknown Soldier and His Wife*" (*Stage* 1/3/73, 19).

73.98 *Spring Bizarre* (Ent) Rogers and Starr. HAMPSTEAD 7/3/72 (Lt).* Cast: *Stage* 22/2/73, 1. Roy Starr, Michael Rogers, Marcia Ashton, Michael Boothe. Plot: OTF/2. Review: *Stage* 15/3/73, 9.

73.99 *Suzanna Andler* (D, 2a) Marguerite Duras (trans Barbara Bray). ALDWYCH 7/3/73.** Cast: RSCA; *Stage*

15/3/73, 7; *Theatricalia*; *Variety* 28/3/73, 79; *WWT/16*. *Michel Cayre* Dinsdale Landen; *Monique Combes* Lynn Farleigh; *Rivière* Stanley Lebor; *Suzanna Andler* Eileen Atkins. *Pres* H. M. Tennent, David Conville Productions; *Dir* Howard Sackler; *Dgn* Berkeley Sutcliffe; *Light* Brian Benn. Plot: Matlaw, 222. Reviews: *Birmingham Post* 9/3/73, 2; *Christian Science Monitor* 29/3/73, 18; *Guardian* 8/3/73, 10; *Illustrated London News* 1/5/73, 99; *New Statesman* 16/3/73, 387–88; *Observer* 11/3/73, 34; *Spectator* 17/3/73, 338; *Stage* 15/3/73, 7; *Times* 8/3/73, 13; *Tribune* 23/3/73, 7; *Variety* 28/3/73, 79. Comment: Royal Shakespeare Company. Regardless of the play itself, the production should be seen for Eileen Atkins's truly great performance (*Guardian*), a view shared by *Observer*: the play "needs an actress of Eileen Aitkins's sensitivity and controlled intensity." *Times* echoed the same sentiments. Only Atkins's performance prevented *New Statesman* from "succumbing to yawning stupefaction." *Illustrated London News* wondered "how the text might appear without an actress of ability to interpret its agonizings."

73.100 *The Launderette* (P) Patrick Carter. SOHO POLY 8/3/73.* *Tom* Anthony May; *Dorothy* Emma Stephenson; *Adrian* Shergold, *Jane* Carr. *Dir* James O'Brien. Reviews: *Stage* 22/3/73, 17; *Times* 9/3/73, 15; *Tribune* 23/3/73, 7. Comment: "A thin but amusing play" about a factory worker-cum-artist and his wife and her lovers (*Tribune*). *Times* said Patrick Carter was "a gifted recruit to post-Orton comedy, capable of justifying an improbable idea by logical development."

73.101 *Lover* (Murder P, 2a) Brian Clemens. ST. MARTIN'S 8/3/73.** 12 perf. Cast: *Theatricalia*; *Variety* 28/3/73, 79; *WWT/16*. *Bruno Varella* Jim Smilie; *Constable Henry Venner* Derren Nesbitt; *Constable Richard Lovell* Roger Lloyd Pack; *Greg Miles* Jeremy Hawk; *Murchison* Max Wall; *Peter* Christopher Strauli; *Suzy Martin* Sally Ann Howes; *Terry Cleaves* Kenneth Nelson. *Pp* S. M. Theatre Ltd.; *Lic* Richard Phillips Grimston Meyer; *L* Peter Saunders Ltd.; *Pres* Peter Saunders; *Dir* Philip Grout; *Dec* Anthony Holland; *Light* Michael Northen; *Cost* Clive. Reviews: *Birmingham Post* 9/3/73, 2; *Guardian* 9/3/73, 12; *Illustrated London News* 1/5/73, 99; *Spectator* 17/3/73, 338; *Stage* 15/3/73, 7; *Times* 9/3/73, 15; *Variety* 28/3/73, 79. Comment: "Inept murder play; everyone behaving ludicrously suspiciously" (*Spectator*). "Old-fashioned corn with comic strip characters and plot" (*Variety*).

73.102 *An Inspector Calls* (P [3a]) J. B. Priestley. TOWER, CANONBURY, 9/3/73.** Cast: TTC. Plot: Best/47, 286, Bordman/4, 269, Demastes/1, DeVitis, 200–4, Dorney, Fletcher, Griffiths, Hischak, Hochman,

Kabatchnik/2, Law, Loney, 248, Matlaw, Mplots, Patterson, Salem, Shank.

73.103 *The Fourth World* (P) David Caute. COURT 11/3/73.* 1 perf. Cast: Findlater. Yvonne Antrobus, Lois Baxter, Ben Bazell, John Biggerstaff, Julian Curry, Norman Ettlinger, Richard Kane, Maureen Lipman, John Shrapnel. *Dir* Buzz Goodbody. Reviews: *Guardian* 12/3/73, 8; *New Statesman* 16/3/73, 388; *Times* 13/3/73, 12. Comment: English Stage Company. Produced without decor. The play concerned "a Leftist novelist at the midnight of his youth ... on the American university gravy-train and rapidly going to pieces" (*Times*). *New Statesman* said the play "appears to be an adaptation ... of [Caute's] recent novel, *The Occupation* [1971]." *Guardian* described it as "a Chinese-box comedy about a paranoid writer-cum-academic."

73.104a *Crazy Hermann's House* (P) Aquarius. YOUNG VIC STUDIO 12/3/73. 1st London perf. Comment: An improvised piece.

73.104b *Self-Accusation* (P) Peter Handke (anon trans of *Selbstbeichtigung*, 1966). YOUNG VIC STUDIO 12/3/73.** Plot: Hochman.

73.105 *Electra* (T) Sophocles (adpt Antoine Vitez). ICA 12/3/73.** *Electra* Evelyne Istria. *Dir* Antoine Vitez. Plot: French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 5/4/73, 19. Comment: Théâtre des Quartiers d'Ivry. "Performed in a manner which might be called experimental but with techniques firmly rooted in inherited acting standards" (*Stage*).

73.106 *The Illumination of Mr. Shannon* (P, 1a) Don Haworth. SOHO POLY 12/3/73 (Ln). 1st perfd BBC Radio-3 27/4/71; 1st stage perf. *Shannon* Frank Grimes; *Colin* Blakely. *Dir* Colin Blakely. Review: *Stage* 22/3/73, 18. Comment: Also performed on BBC-2 TV 31/12/73. "Gritty performances" by Colin Blakely and Frank Grimes in a play about "a young Irishman's future in London" (*Stage*).

73.107 *The Only Way Out* (P, 1a) George Thatcher. LITTLE THEATRE CLUB 12/3/73 (Ln).* Cast: *Stage* 15/3/73, 6. *Michael* Elphick. *Dir* David Halliwell. Reviews: *Guardian* 13/3/73, 12; *Stage* 22/3/73, 18. Comment: MPS 641. Quipu. An autobiographical play by a convicted murderer, given "a deeply committed study by Michael Elphick" (*Stage*).

73.108 *Say Goodnight to Grandma* (P, 2a) Colin Welland. WIMBLEDON 12/3/73. 1st perfd ITV 27/10/70;

1st stage perf Forum, Manchester, 16/12/72 as *Say Goodnight to Your Grandma*. Comment: The television production was a shortened version of the play. The pre-West End production prior to opening at the St. Martin's in March (73.137).

73.109 *Trilogy* (One-man show) Tim Kidd. ACT INN 12/3/73 (Ln).* Peter Cartwright. Dir Tony Heywood. Review: *Stage* 22/3/73, 18. Comment: "Three tersely-written monologues on inertia, guilt and death, well acted by Peter Cartwright" (*Stage*).

73.110 *The Unseen Hand* (P, 1a) Sam Shepard. THEATRE UPSTAIRS 12/3/73. 1st perfd La MaMa ETC, New York, 26/12/69; 1st British perf. Cast: Findlater; *WWT/16*. *Blue Morphan* Warren Clarke; *Willie* Richard O'Brien; *Cisco Morphan* Tony Sibbald; *The Kid* Clive Endersby; *Sycamore Morphan* Christopher Malcolm. Dir Jim Sharman; *Dec* Brian Thompson; *Light* Gareth Jones. Plot: Fletcher, Hirschak/2, 14, Walford. Reviews: *New Statesman* 23/3/73, 435; *Observer* 18/3/73, 34; *Spectator* 17/3/73, 338; *Stage* 22/3/73, 19; *Times* 13/3/73, 12; *Tribune* 30/3/73, 7. Comment: English Stage Company. *Observer* said Shepard "continues to confront American popular culture with a kind of manic exuberance" but lacked a "quality of aloofness." *Tribune* called it "an engaging, thought-provoking allegory." *Times* noted the influence of Heathcote Williams's *AC/DC* on Shepard's play, an observation retracted in *Times* 23/3/73, 17 after learning the Shepard play predated Williams's.

73.111 *Ceremony for a Murdered Black* (P) Fernando Arrabal (anon trans of *Cérémonie pour un Noir assassiné*, 1966). HOWFF 13/3/73. 1st British perf. Cast: *Stage* 8/3/73, 18. *Vincent* David Foxe; *Jerome* Peter John; *Lucy* Susanna Hunt; *Francis* Anton Phillips. Dir Ken Chubb. Reviews: *Stage* 22/3/73, 17; *Tribune* 23/3/73, 7. Comment: Wakefield Tricycle Company. *Stage* reported this play, about two clown figures imagining they can become famous actors but failing, caused the audience to stop eating their meals. The "production lets the comic overtones carry the undercurrents of horror and succeeds as nearly as it may be possible to do" (*Tribune*).

73.112 *Just Go, Will You Harry* (C) Ken Campbell. KING'S HEAD 13/3/73 (Ln). 1st perfd Victoria, Stoke-on-Trent, July or August 1968. Cast: *Stage* 8/3/73, 18. *Judi* Alex Marshall; *Harry* David Stockton; *Illona* Linthwaite. Dir Michael Rolfe. Review: *Stage* 22/3/73, 18. Comment: The play was about "a lover who just won't let go at the end of an affair" (*Stage*).

73.113 *Huckleberry Finn* (P) David Terence (adpt of

Mark Twain, *The Adventures of Huckleberry Finn*, 1884). COCKPIT 14/3/73. 1st perfd Embassy 13/3/68 (amat). *Huck* David Fielder; *Jim* David Gray; *Sophia* Sandra Dickinson; *King* Ralph Lawson; *Duke* Mircha Carven. Dir David Terence. Review: *Stage* 22/3/73, 22. Comment: *Stage* said the adaptation "conveyed an appropriate aura of primitive, idiosyncratic charm," although the pace of the production was rather slow.

73.114a *My Sister and I* (P) Howard Barker. BUSH 14/3/73.* *Princess* Brigit Forsyth; *Queen* Angela Galbraith. Reviews: *New Statesman* 23/3/73, 435; *Stage* 29/3/73, 19; *Tribune* 30/3/73, 7. Comment: "Barker's double-bill is irreverent to the point of scurrility" (*New Statesman*). Satire turned into "sneering sarcasm at the expense of ... the Royal Family" (*Tribune*).

73.114b *Skipper* (P) Howard Barker. BUSH 14/3/73.* *Sir Harry Winchester* David Markham. Reviews: *New Statesman* 23/3/73, 435; *Stage* 29/3/73, 19; *Tribune* 30/3/73, 7. Comment: Satire turned into "sneering sarcasm at the expense of Sir Francis Chichester" (*Tribune*).

73.115 *The Ass-hole* (C) Frederick Proud. SOHO POLY 15/3/73 (Lt). 1st perf? Cast: *Stage* 15/3/73, 6. *Ray* Hassett, *John* Ratzenberger. Dir Frederick Proud. Review: *Stage* 22/3/73, 21. Comment: *Sal's Meat Market*. "The play consists of a day in the surreal life of O'Hooligan's Café, owned by the bullying O'Hooligan and run by his wayward adolescent son Johnny," along with numerous visitors, all the roles being played by Hassett and Ratzenberger.

73.116 *In the Jungle of the Cities* (D, 11sc) Bertolt Brecht (trans, adpt Keith Hack of *Im Dickicht der Städte*, 1923) and Kurt Weill (mus). THE PLACE 15/3/73.** Cast: *Stage* 22/3/73, 17; *WWT/16*. *George Garga* James Aubrey; *John Garga* Gregory Floy; *Mae Garga* Geoff Lerway; *Marie Garga* Julie Covington; *Jane Larry* Cheryl Campbell; *C. Shlink* Christopher Ryan; *Skinny* Rupert Frazer; "King" *the Gorilla* Jonathan Kent; *J. Finney* "The Worm" Ian McDiarmid; *C. Maynes* Constantin de Goguel; *Whore* Patti Love; *Joe the pianist* Michael Garrett. Pres Showman Productions; Dir Keith Hack; *Dgn* Maria Bjornson; *Sm* Andrea Thomas; *Asm* Michael Fitzpatrick. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Observer* 18/3/73, 34; *Stage* 22/3/73, 17; *Times* 16/3/73, 15. Comment: On the company performing this piece (and two others) see *Stage* 22/2/73, 1. *Observer* admired the spectacular staging with designs by Maria Bjornson, but the production was hampered by inexperienced acting. "There is plenty to look at; but little of it helps to articulate the plot or focus attention on the

stages of the combat" (*Times*).

73.117 *Little Hopping Robin* (P, 2a) Paul Ableman. ALMOST FREE 16/3/73.* *Robin* Tony Robinson; Bruce Purchase, Malcolm Ingram, Valerie Lush, Liz Munday, Margaret Ford. *Dir* John Hiley. Reviews: *Guardian* 17/3/73, 10; *New Statesman* 23/3/73, 435; *Observer* 18/3/73, 34; *Stage* 29/3/73, 15; *Tribune* 23/3/73, 7. Comment: The confusing, muddled plot took place in a Freudian "dream suffered by a married executive of an oil empire" (*Stage*). "An exaggeratedly arty work, occasionally amusing, but frequently so whimsical and long-winded" (*Observer*). "The prime weakness is that whole sections of the play could be removed without doing any great damage either to the content or the structure" (*Guardian*).

73.118 *Brief Lives* (P for one player, 2a) Patrick Garland (based on John Aubrey's works). RICHMOND 19/3/73.** Roy Dotrice. Plot: Fletcher. Comment: One-week engagement.

73.119 *A Mackerel Sky and Apple Green* (C) Brian Lee. NOTRE DAME HALL 19/3/73 (Ln). 1st perfd BBC Radio-4 13/1/73; 1st stage perf. Cast: *Stage* 15/3/73, 6. *Father Collins* Sean Barrett; James Greene, Sheelagh Cullen, Raymond Cross, Karl Howard, Marjorie Hogan, Harry Webster. *Dir* Shaun MacLoughlin. Review: *Stage* 29/3/73, 16. Comment: Three's Company. The piece poked "Irish fun at Catholicism and vegetarians, and centres on a boy of eight, who is never seen, and his introduction to vegetable-arianism through the unwitting influence of the priest, and sun-worshipping in the nude through his friend" (*Stage*).

73.120 *Sarah B. Divine* (Mus) Tom Eyen and Pam Gems and Jeremy Nicholas (mus) and David Ashton (songs). JEANNETTA COCHRANE 19/3/73.* Cast: *WWT/16*. *Maurice Bernhardt* David Ashton; *Sarah Bernhardt* Ann Mitchell and Pat Quinn; *Jason, M. Dumas, M. Pitou, Armand, Prince Henri de Ligne* Denis Lawson; *Eleanora Duse, Judith Van Hard, Mme. Nathalie, Oscar Wilde* Roy Starr; *Fifie D'Amour, Ellen Terry, Bosie* Michael Rogers; *Stage Manager, Louis Richepin* Robert Philips. *Dir* Robert Walker; *Ch* Sue Lefton. Reviews: *Guardian* 20/3/73, 12; *Stage* 29/3/73, 17. Comment: About the life of Sarah Bernhardt. "Camp at its narcissistic worst ... a vulgar, feeble little mini-musical that translates the fascinating Bernhardt legend into a showbiz saga" (*Guardian*).

73.121 *Life in a Chocolate Factory* (P) Richard Drain. BUSH 20/3/73. 1st perfd National Student Drama Festival, Durham, 1/73. Reviews: *Stage* 29/3/73, 19; *Times*

22/3/73, 13. Comment: York Shoestring Theatre. The play was something of a documentary piece involving the workers in one of Rowntree-Mackintosh's factories.

73.122 *Only a Game* (C) Barrie Keeffe. SHAW 20/3/73.* 42 perf. Cast: Theatricalia; *WWT/16*. *Mrs. Summerfield* Daphne Anderson; *Harry Richards* Ivan Beavis; *Gloria* Elaine Donnelly; *Jimmy Jones* Freddie Earlle; *Murray Fearn* Peter Gilmore; *Alan Turner* Karl Howman; *Specialist* Colin Jeavons; *Arnold Fearn* Basil Lord; *Eleanor* Jan Waters; Voice of Jimmy Hill. *Dir* Michael Croft; *Dgn* Christopher Lawrence; *Light* Paul Thomas. Reviews: *Stage* 29/3/73, 15; *Times* 21/3/73, 9; *Tribune* 30/3/73, 7. Comment: Dolphin Theatre Company. *Tribune* said this promising play, about an impending divorce, should have been revised. "The materials and observations are all there for a penetrating study of big-business sport; but what the play is saying remains far from clear" (*Times*).

73.123 *The Tempest* (R) William Shakespeare. THE PLACE 21/3/73.** Comment: Showman Productions. On the company performing this piece (and two others) see *Stage* 22/2/73, 1.

73.124 *Hello and Goodbye* (P) Athol Fugard. KING'S HEAD 22/3/73. 1st perfd Library, Johannesburg, 26/10/65; 1st British perf Phoenix, Leicester, 26/1/71. Cast: *Stage* 8/3/73, 18. *Hester* Janet Suzman; *Johnnie* Ben Kingsley. *Dir* Peter Stevenson. Plot: Hirschak/2, 3-4, Hochman. Reviews: *New Statesman* 30/3/73, 472-73; *Observer* 25/3/73, 35; *Spectator* 31/3/73, 400; *Stage* 29/3/73, 16; *Times* 28/3/73, 11; *Tribune* 30/3/73, 7. Comment: *Tribune* reported audience members were weeping, moved by the performances of Janet Suzman and Ben Kingsley. *New Statesman* said their performances possessed "rare intensity and intelligence." "But even minus explicit political comment no playwright since Gorky has done more justice to the wretched of the earth" (*Times*). The first New York production (Sheridan Square 18/9/69) ran for 45 performances.

73.125 *The House of Bernarda Alba* (T, 3a) Federico García Lorca (trans Katie Kendall of *La casa de Bernarda Alba*, 1945 [written 1936]; adpt Tom Stoppard). GREENWICH 22/3/73. 1st perf this adpt. Cast: *Stage* 29/3/73, 15; *WWT/16*. *Bernarda* June Jago; *Maria Josefa* Sylvia Coleridge; *Augustias* Ann Firbank; *Magdalena* Penelope Keith; *Amelia* Helen Weir; *Martirio* Morag Hood; *Adela* Mia Farrow; *La Porcia* Patience Collier; *Prudencia, Beggar Woman* Rosamund Burne; *Maid* Josephine Gordon. *Dir* Robin Phillips; *Dgn* Daphne Dare; *Light* Robert Bryan; *Mus* Charles Dance; *Sm* Joanna Collins; *Dsm* Owen Jones. Plot: Fletcher, Gassner,

Hochman, Law, Matlaw, Patterson, Shipley. Reviews: *Guardian* 23/3/73, 12; *New Statesman* 30/3/73, 472; *Observer* 25/3/73, 35; *Spectator* 31/3/73, 400; *Stage* 29/3/73, 15; *Times* 23/3/73, 17; *Tribune* 13/4/73, 7. Comment: Company Theatre. *New Statesman* thought Robin Phillips's production lacked the passion and sexuality needed to make sense of the severe code depicted in the play. *Guardian* found the production "impressive," but said what was missing was "any feeling of oppressive sexual longing among the girls themselves." "The relationship between the characters' surface and inner life is curiously absent" (*Times* 23/3/73, 17).

73.126 *Unchained—In Colour* (P) Paddy Fletcher. OVAL HOUSE 23/3/73. Cast: *Stage* 22/3/73, 19. Roger Frost, John Grant, Ken Gregory, Patricia McCulloch. *Dir* Paddy Fletcher. Review: *Stage* 5/4/73, 15. Comment: Incubus Theatre Company. The play explored "the reality, the myth and the subsequent legend of that unfavourite character of the Seventies—the hero" (*Stage*).

73.127 *Raising Hell* (P) Leila Berg (adpt of her *Death of a Comprehensive*, 1968). YOUNG VIC 25/3/73. 1 perf. 1st perfd Playhouse, Salisbury, 20/11/72. Cast: Theatricalia. *Michael Duane* Frank Ellis; David Beames, Laura Graham, Penny Jones, Robert Richards, David Sadgrove. *Dir* Paul Tomlinson; *Sc dgn* Neville Lewis; *Cost dgn* Barbara Wilson. Reviews: *Guardian* 16/5/73, 10; *Stage* 5/4/73, 15; *Times* 15/5/73, 19. Comment: Theatrescope (Salisbury Playhouse). The play, like the book, was about the educational aspects of Risinghill Comprehensive School.

73.128 *The Diary of a Madman* (P) Milos Kirek and Jeremy Irons (adpt of Nikolai Gogol's story, 1835). ACT INN 26/3/73 (Ln). 1st perf? *Poprishkin* Jeremy Irons. *Dir* Milos Kirek. Review: *Stage* 5/4/73, 16. Comment: Jeremy Irons, who was also performing in *Godspell*, gave "a performance full of belief and devoid of trickery" (*Stage*).

73.129 *Fall* (P) Alan Drury. LITTLE THEATRE CLUB 26/3/73 (Ln).* *Anne* Nicola Williams; *Heather* Wendy Stone; Barry McGinn. *Dir* David Beaumont. Review: *Stage* 5/4/73, 16. Comment: Quipu. "An examination of the sexual attitudes of a somewhat hesitant young man and the two different girls he takes to bed" (*Stage*).

73.130 *Little Man—What Now?* (P) Tankred Dorst and Peter Zadek (based on Hans Fallada's novel, *Kleiner Mann—was nun?* 1932). ALDWYCH 26/3/73. 1st perfd 1972; 1st British perf. Cast: *WWT/16*. *Emma Mörschel* Hannelore Hoger; *Pinneberg* Heinrich Giskes; *Frau Mörschel*, *Frau Kleinholtz*, *Else*, *Emile's Wife* Tana

Schanzara; *Marlene Dietrich*, *Marie Kleinholtz*, *Claire Waldoff* Rosel Zech; *Herr Mörschel* Wolfgang Feige; *Karl Mörschel*, *Lauterbach*, *Jewish Intellectual* Hans Hirschmüller; *Herr Kleinholtz*, *Franz Eberhard* Steib; *Kube*, *Emil*, *Hospital Porter* Franz Gesien; *German Youths* Ernest Joachim Kuchler, Heidi Zerning; *Mia Pinneberg* Brigitte Mira; *Hoger Jachmann* Klaus Höhne; *Lehmann* Werner Dahms; *Grandmother* Liesel Alex; *Little Franz* Elisabeth Stepanek; *Janecke* Werner Eichhorn; *Heilbutt* Karl-Heinz Vosgereau; *Apprentice*, *Little Frieda* Cordula Gerburg; *Shop Assistants* Klaus Mikoleit, Sylvester Schmidt; *Puttbreese* Hans Mahnke; *Nurse Marie-Luise* Marjan; *Frau Nothnagel* Rosel Zech; *Franz Schlüter* Karl Friedrich; *English Author* Ulrich Wildgruber; *Jewish Intellectual's Girl Friend*, *Emma Coutureau* Tamara Kafka; *Policeman* Gunter Lamprecht. *Dir* Peter Zadek, Joachim Preen; *Dec* Georg Wakhevitch; *Cost dgn* Georg Wakhevitch, Jeanne Renucci; *Mus* Erwin Bootz, Peer Raben; *Ch* Tutte Lemkow, Fay Werner; *Light* Egon Jendrian. Reviews: *Birmingham Post* 27/3/73, 2; *Christian Science Monitor* 6/4/73, 16; *Guardian* 24/3/73, 10, 27/3/73, 12; *New Statesman* 30/3/73, 472; *Observer* 1/4/73, 35; *Spectator* 31/3/73, 400; *Stage* 29/3/73, 15; *Times* 27/3/73, 12. Comment: Bochum Schauspielhaus, West Germany. World Theatre Season. *Guardian* found this "epic revue, about "the German upheaval of the early 30s" somewhat laborious; it ran three-and-a-half hours. *Spectator* said the piece compared unfavorably with *Cabaret*. *Christian Science Monitor* described it as both "splendiferous" and "artistically clumsy and incompetent." *Times* indicated that, paradoxically, the political strength of the piece derived from its focus on being non-political.

73.131 *Big Bad Mouse* (C, 2a) Philip King and Falkland L. Cary (based on idea by Ivan Butler). RICHMOND 26/3/73.** *Fiona Jones* Joyce Irvine; *Harold Hopkins* Iain Smith; *Miss Spencer* Diane Holland; *Mr. Price-Hargreaves* Jimmy Edwards; *Mr. Bloome* Eric Sykes; *Lady Chesapeake* Joan Young; *Doris Povey* Wendy Lovelock. Plot: French/2.

73.132 *Cartoon* (P) David Pinner. SOHO POLY 27/3/73 (Ln).* Cast: *Stage* 22/3/73, 19. Bridget Brice, Andrew McCulloch, Derek Royle, Linda Thorson. *Dir* Frederick Proud. Plot: Vinson. Review: *Stage* 5/4/73, 16. Comment: The play presented four cartoon-like people, "but beneath their recitals of disaster, with incident piling upon incident, are human beings taking refuge from life in their very different ways" (*Stage*).

73.133 *Love Goddess in a Dream Factory* (P) Doc Watson. KING'S HEAD 27/3/73 (Ln). 1st perfd Arts, Ipswich, 1971. Cast: *Stage* 22/3/73, 19. *Marilyn Monroe* Carole

Bollard; *Arthur Miller* Hessel Saks; Ray Marlowe, Lizabeth Lindsey. *Dir* Stephen John Mitchell. Review: *Stage* 5/4/73, 16. Comment: Off-Fringe Theatre Company. A thirty-five minutes documentary play about Marilyn Monroe with a committed performance by Carole Bollard (*Stage*).

73.134 *The Man from the East* (P with mus) Stomu Yamash'ta. PICCADILLY 27/3/73. **94 perf. Cast: *Variety* 25/4/73, 58; *WWT/16*. *Old Woman* Akiko Komaki; *Devil Dancer* Teruo Ohmura; *Lesbian, Gypsy Dancer* Akashi Asako; *Hunchback, Hari-Kiri* Goro Kunii; *Old Woman's Son* Akira Kobayashi; *Businessman, Devil's Henchman* Fukuo Fujiwara; *Rollerskater, Stick Dancer* Eiichi Hoh; *Karate, Samurai Warrior* Hideo Saito; *Iceman* Tsutomu Sakai; *Lesbian, Office Girl* Michi Matsuzaki; *Insane Woman, Pregnant Woman* Kuniko Okamura; *Geisha Girl* Nobue Yanagi; *Drunk, Iceman* Kuniyuki Ohgari; *Little Girl* Nadia Nguyen; *Gypsy Dancer* Machiko Fukuda; *Birdman, Iceman* Masao Kuwabara; *Man in Hiroshima* Shiro Haru; *Blackman* Katsuhiko Kawabata; *Old Woman's Granddaughter* Mieko Sakai; *Call Girl* Sheila Tanklovitch; *Dancers* Hiroyuki Kanamoto, Midori Nishide, Tokiyo Matsuoka. *Pres* Looner Enterprises; *Dir* Stomu Yamash'ta; *Light* Mitzuru Ishii. Reviews: *Observer* 8/4/73, 34; *Variety* 25/4/73, 58. Comment: Red Buddha Theatre. *Variety* was impressed by Yamash'ta's versatility and the young cast's talent and enthusiasm.

73.135 *Auguste the Clown* (P) Pavel Kohout (trans Keith Hack and Lubomir Hruza of *August August, August*, 1967). THE PLACE 29/3/73. 1st British perf. Plot: Hochman. Comment: Showman Productions. On the company performing this piece (and two others) see *Stage* 22/2/73, 1.

73.136 *Fill the Stage with Happy Hours* (P) Charles Wood. TOWER, CANONBURY, 29/3/73. ** Cast: TTC. Plot: Vinson, Weintraub.

73.137 *Say Goodnight to Grandma* (P, 2a) Colin Welland. ST. MARTIN'S 29/3/73. ** 213 perf. Cast: *Stage* 5/4/73, 15; *Theatricalia*; *Variety* 25/4/73, 58; *WWT/16*. *Mrs. Weston* Madge Ryan; *Jean Weston* Stephanie Turner; *Tony Weston* Colin Welland; *Mrs. Slattery* Doreen Keogh; *Ray Patrick* Durkin; *Harry* Shaun Curry; *Phil* Paul Luty; *Eric* Geoffrey Hughes; *Ken* John Lesley. *Pres* Ray Cooney; *Dir* Patrick Dromgoole; *Dgn* Peter Rice; *Light* Michael Northen; *Mus* Larry Adler; *Sm* Peter Fox; *Dsm* Roger Bruce. Reviews: *Christian Science Monitor* 19/4/73, 16; *Guardian* 31/3/73, 12; *Observer* 1/4/73, 35; *Spectator* 7/4/73, 432; *Stage* 5/4/73, 15; *Times* 30/3/73, 13; *Tribune* 13/4/73, 7; *Variety* 25/4/73, 58. Comment: "Treads familiar ground in its portrayal of a

man-wife-mother-in-law relationship," but should have a good run (*Variety*). "A kind of modernised male version of *A Doll's House*," with good, meaty writing (*Guardian*). "Entertaining enough in its unpretentious way" (*Spectator*). *Times* averred Welland's view was lopsided as evidenced by the dialogue: "the women's parts are shrewishly overwritten and quite untouched by sympathy."

73.138 *The Time Step Machine* (Dance revue) Barry Grantham. LITTLE THEATRE CLUB 1/4/73.* Barry Grantham, Joan Grantham, Susan Bown, Malcolm McNeill, Tom Gilhooly. Review: *Stage* 5/4/73, 19. Comment: *Stage* said the revue had its moments but it was under rehearsed and too long.

73.139 *Beowulf* (P) Liane Aukin (drm of Old English poem). THEATRE UPSTAIRS 2/4/73.* Cast: Findlater; *Stage* 5/4/73, 17. *Beowulf* Neil Johnston; Marty Cruickshank, Michael Harley, Doninda Hulton, Wolf Kahler, Christopher Ravenscroft, Dina Stabb, Paddy Swanson, Rowan Wylie. *Dir* Nancy Meckler. Reviews: *Guardian* 3/4/73, 12; *Stage* 12/4/73, 15; *Times* 4/4/73, 13; *Tribune* 13/4/73, 7. Comment: The Freehold. "Both the conception and the production are little short of a disaster" (*Guardian*). The production did nothing to change the *Times*'s opinion that *Beowulf* was "a hoary old bore."

73.140 *Hold Your Wodi, Chaps!* (P) Peter King. ALMOST FREE 2/4/73 (Ln).* Simon Rouse, Anton Rodgers. *Dir* Jim Hiley. Review: *Stage* 12/4/73, 18. Comment: Ambiance. The piece explored the tensions between two soldiers trapped in a military action in the Middle East in 1963.

73.141 *The Proposal* (P) Anton Chekhov (anon trans of *Predlozheniye*, 1890). NOTRE DAME HALL 2/4/73 (Ln).** Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. *Natalia* Barbara Berkery; *Gerald* Martin, Jack Niles. *Dir* Deryck Knott. Review: *Stage* 12/4/73, 18. Comment: Three's Company. "Altogether an undistinguished presentation, quite unworthy of the standard shown by this company in their opening production" (*Stage*).

73.142 *Yerma* (T, 3a) Federico García Lorca. ALDWYCH 2/4/73.** *Yerma* Nuria Espert; [*Juan*] Jose Luis Pelliscena; [*Victor*] Daniel Dicenta; [*Old Pagan Woman*] Amparo Valle; [*Mari*] Rosa Vicente. *Dir* Victor Garcia. Plot: Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Shank, Reviews: *Birmingham Post* 3/4/73, 2; *Guardian* 3/4/73, 12, 4/4/73, 10; *Observer* 8/4/73, 34, 15/4/73, 10; *Spectator* 7/4/73, 432; *Stage* 5/4/73, 15; *Times* 3/4/73, 9; *Tribune* 13/4/73, 7. Comment: Nuria Espert Company (Spain). World Theatre Season. A repeat

of the previous year's production (72.151). Nuria Espert gave a very powerful, erotic performance (*Guardian* 3/4). "One of the few profoundly moving theatre experiences of a lifetime" (*Tribune*). *Times* provided descriptive details of Espert's "great acting."

73.143 *A Chaste Maid in Cheapside* (C, 2a) Thomas Middleton (adpt John Grillo). HALF MOON 3/4/73. Cast: SHM. Plot: Hochman. Reviews: *Stage* 12/4/73, 17; *Times* 6/4/73, 15. Comment: "Whatever the underlying intentions of the Half Moon show, its main achievement is to conjure up a vanished London and allow spectators to feel at home there" (*Times*). *Stage* complained about the programme that listed characters and performers separately, and not indicating who played what role; however, some of the performances were "very good indeed." The production was directed by Maurice Colbourne, designed by David Fielding, and with Terence Docherty as musical director.

73.144 *The Owl and the Pussy Cat Went to See . . .* (MP for children) Sheila Ruskin (bk) and David Wood (bk, lyr, mus; based on Edward Lear's verse and stories, 1871). JEANNETTA COCHRANE 3/4/73 (m).** Cast: *Stage* 29/3/73, 17; *WWT/16*. *Fishes* Christine Edmonds, Melody Kaye, Stuart Lock, Norman Warwick; *Octopus*, *Turkey* Peter Robert Scott; *Owl* Johnny Ball; *Pussycat* Janina Faye; *Dong with a Numinous Nose* Monty James; *Quangle Wangle* Andrew Johns; *Mr. Canary* Stuart Lock; *Mrs. Canary* Melody Kaye; *Birds* Christine Edmonds, Peter Robert Scott, Norman Warwick; *Plum Pudding* Flea Alan Stirland; *Runcible Spoon* Patricia Kerry; *Professor Bosh* Ben Aris; *Pig*, *Head Jumbly* Norman Warwick; *Jumbly Girl* Christine Edmonds. Pres W. S. G. Productions; *Dir* David Wood; *Dec* Susie Caulcutt; *Ch* Jan Colet. Review: *Stage* 12/4/73, 15. Comment: During the run the production moved to the Collegiate because part of the ceiling of the Jeannetta Cochrane had collapsed (*Stage* 19/4/73, 1). A successful revival (*Stage* 12/4).

73.145 *Rosencrantz and Guildenstern Are Dead* (C, 3a) Tom Stoppard. YOUNG VIC 4/4/73.** Cast: *Stage* 29/3/73, 17; *Theatricalia*. *Rosencrantz* Nicky Henson; *Guildenstern* Andrew Robertson; *Player* Gavin Reed; *Hamlet* Ian Charleson; *Ophelia* Mel Martin; *Claudius* Ian Taylor; *Horatio*, *Tragedian* Alun Lewis; *Polonius* Hugh Hastings; *Fortinbras*, *Tragedian* Jeremy James Taylor; *Soldier*, *Tragedian* Michael Scholes. *Dir* Bernard Goss; *Mime* David Toguri. Plot: Demastes/2, Dorney, Fletcher, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *Stage* 12/4/73, 15, 19/7/73, 17; *Times* 10/4/73, 9. Comment: The revival provided *Times* with an "exhilarating" experience. Per-

formed in repertory until 10/73.

73.146a *Dear Agatha* (P) Douglas Foy. LAMB AND FLAG 5/4/73.* Cast: *Stage* 5/4/73, 17. Comment: The company and production staff for the triple bill comprised Peter Draper, Marion Desmond, John Buckmaster, Yvonne Fisher, Gordon Streek, Rosemary Croom-Johnson, Lorna Fraser, Gillian Slack, Yvonne Lawrence, Marie Anthony, Charles Reynolds, Jules Mannheim. *Dir* John Buckmaster, Desmond Brown, Jules Mannheim.

73.146b *A Fire at Midsummer* (P) Charlotte Hunt. LAMB AND FLAG 5/4/73.* Cast: *Stage* 5/4/73, 17.

73.146c *The Hopyard* (P) Eleanor Worsley. LAMB AND FLAG 5/4/73.* Cast: *Stage* 5/4/73, 17.

73.147 *Vatzlav* (P) Sławomir Mro ek (trans Ralph Mannheim of Mro ek's play, 1970). TOWER, CANONBURY, 6/4/73. 1st British perf. Cast: TTC. Plot: Hochman. Review: *Stage* 26/4/73, 20.

73.148 *Herr Puntila and His Man Matti* (P, 2a) Bertolt Brecht (trans Paul Kriwaczek and Paul Lewis of *Herr Puntila und sein Knecht Matti*, 1948; adpt Jeremy Brooks). QUESTORS 7/4/73.** Cast: QTA. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Acton Gazette* 19/4/73, 8; *Middlesex County Times* 24/4/73, 12.

73.149 *The Mooncusser's Daughter* (P for children) Joan Aiken. ARTS 7/4/73.* Review: *Stage* 19/4/73, 17. Comment: MPS 436. See also review of the published script, *Guardian* 28/6/73, 16.

73.150 *Stone* (P) Jo Anderson and Sara Coward. HALF MOON 8/4/73. Cast: *Stage* 5/4/73, 17. *George III*, *John Smith* Brian Tully; *Boz* Alec Bregonzi; *Rev. Mr. Dodd*, *George Waldron* Vic Hunter; Jo Anderson, Sara Coward, Katherine David, Roger Watkins, Stephen Perkins. *Dir* Tom Dickinson. Review: *Stage* 29/3/73, 22 [19]. Comment: Newgate Players. A "dramatised documentary in Brechtian idiom about Newgate Prison" (*Stage*).

73.151 *Collaborators* (C, 2a) John Mortimer. RICHMOND 9/4/73.* Comment: The pre-West End production prior to opening at the Duchess later in April (73.166).

73.152 *Dead Easy* (C thriller, 2a) Jack Popplewell. WIMBLEDON 9/4/73.** *Mrs. Lily Piper* Irene Handl; *Amy Janet Mahoney*; *Detective Superintendent Harry Baxter* Robert Cawdron; Alan White.

73.153 *The Freezer* (P) Hugh C. Rae. NOTRE DAME HALL 9/4/73 (Ln). 1st perfd BBC Radio-4 16/8/72.

Comment: The play was about a man delivering a freezer to a woman living alone, and what ensues.

73.154 *Liebelei* (P, 3a) Arthur Schnitzler. ALDWYCH 9/4/73. 1st perfd Burgtheater, Vienna, 9/10/1895. Cast: *WWT/16*. *Hans Weiring* Attila Hörbiger; *Christine Maresa* Hörbiger; *Mizi Schlager* Sylvia Lukan; *Katharina Binder* Ida Krottendorf; *Fritz Lobheimer* Wolfgang Hübsch; *Theodor Kaiser* Michael Heltau; *Gentleman* Paul Hoffmann. *Dir* Gerhgard Klingenberg; *Dec* Rouben Ter-Arutunian. Plot: Gassner, Hochman, Matlaw, Salem. Reviews: *Birmingham Post* 10/4/73, 2; *Guardian* 10/4/73, 12; *Spectator* 14/4/73, 466–67; *Stage* 12/4/73, 15; *Times* 10/4/73, 9. Comment: Vienna Burgtheater. World Theatre Season. “After a promising beginning, turns into something of a lead balloon” (*Guardian*). “A rickety vehicle for [the company’s] reputed talents” (*Spectator*). *Times* faulted the performances for consisting of “acting routines being paraded automatically like all-purpose robes from a limited theatrical wardrobe.”

73.155a *The Refusal* (P, 1a) Mario Fratti (anon trans of *Il rifiuto*, 1965). SWISS TAVERN 9/4/73 (Ln). 1st British perf? Cast: *Stage* 12/4/73, 18. Frank Vincent, Marilyn Fridjon. *Dir* Leslie Rocker; *Dgn* Marilyn Eales. Plot: Walford. Review: *Stage* 19/4/73, 15. Comment: Play Room.

73.155b *The Suicide* (P, 1a) Mario Fratti (anon trans of *Il suicido*, 1962). SWISS TAVERN 9/4/73 (Ln). 1st British perf? Cast: *Stage* 12/4/73, 18. Taiwo Ajai, Robert Cotton. *Dir* Leslie Rocker; *Dgn* Marilyn Eales. Plot: Walford. Review: *Stage* 19/4/73, 15. Comment: Play Room.

73.156 *We Are What We Eat* (C) Frank Dux. LITTLE THEATRE CLUB 9/4/73 (Ln).* Cast: *Stage* 5/4/73, 17. Meriel Brook, William Hootkin, Pamela Roland, Frank Dux. *Dir* David Halliwell. Review: *Stage* 19/4/73, 15. Comment: Quipu.

73.157 *The Hedgehog and the Hare*. ARTS 11/4/73. Review: *Stage* 26/4/73, 20. Comment: MPS 437. Unicorn Theatre. The programme consisted of six dramatized fables by different authors.

73.158 *Lippo—The New Noah* (MC) Sally Giray (bk) and Terry Woodhouse (mus). ICA 11/4/73. 1st London perf? Reviews: *Guardian* 13/4/73, 11; *Stage* 26/4/73, 20; *Tribune* 27/4/73, 9. Comment: The cast included Mona Hammond. “A jolly, light musical, a bit like a homely Caribbean fable” (*Guardian*). “An amateurish production” (*Tribune*).

73.159 *Savages* (D, 2a) Christopher Hampton. COURT

12/4/73; trfd to COMEDY 20/6/73.* 252 perf. Cast: Findlater; *Variety* 25/4/73, 58; *WWT/16*. *Alan West* Paul Scofield; *Mrs. West* Rona Anderson; *Carlos* Tom Conti; *Crawshaw* Michael Pennington; *General, Pilot* Leonard Kavanagh; *Attorney-General, Investigator* Gordon Sterne; *Ataide Pereira, Co-Pilot* Glyn Grain; *Major Brigg* A. J. Brown; *Chief, Bert* Frank Singuineau; *Elmer Penn* Geoffrey Palmer; *Kumai* Terence Burns; *Indians* George Baizley, Lynda Dagley, Thelma Kidger, Donna Louise, Eddy Nedari, J. C. Shepherd. *Pres* Royal Court Theatre, Michael Codron; *Dir* Robert Kidd; *Dec* Jocelyn Herbert, Andrew Sanders; *Light* Andy Phillips. Plot: Demastes/2, Hischak/2, 113, Vinson, Weintraub. Reviews: *Birmingham Post* 13/4/73, 2; *Christian Science Monitor* 23/4/73, 12; *Guardian* 13/4/73, 10; *Illustrated London News* 1/6/73, 109; *New Statesman* 20/4/73, 592–93; *Observer* 15/4/73, 37; *Spectator* 21/4/73, 498; *Stage* 19/4/73, 17, 5/7/73, 17; *Times* 13/4/73, 11; *Tribune* 27/4/73, 9; *Variety* 25/4/73, 58. Comment: English Stage Company. Weintraub gives the preview date 6/4/73. “Basically a documentary, an unashamed tract, and as such no great shakes as drama” (*Variety*). “A fine and moving play, complex in emotion ... Paul Scofield gives a performance of extraordinary insight and emotion” (*Christian Science Monitor*). “A fine, indignant, insidiously disturbing play,” a more than admirable performance from Scofield and “lucid” direction (*Spectator*). *New Statesman* found different aspects of the play “sometimes clumsily direct, sometimes needlessly oblique.” *Observer* objected to the “monotonous series of flashbacks and conversations,” adding that Hampton’s fierce indignation had “muddled his play.” While acknowledging the play’s flaws, *Guardian* concluded “If this is propagandist drama, then our ostrich-like theatre could do with a bit more of it.” *Times* described the play as “written in a white heat of outrage, and far more intent on clarity of statement than on formal neatness.” The first New York production was at the Hudson Guild 24/2/77.

73.160 *Captain Oates’ Left Sock* (C) John Antrobus. THEATRE UPSTAIRS 16/4/73.** Cast: Findlater; *Stage* 12/4/73, 18. Margaret Brady, Oliver Cotton, Gabrielle Daye, James Donnelly, Geoffrey Edwards, Matthew Guinness, Charles Kinross, Carol MacReady, Judith Paris, Stephen Rea, Jill Richards, Nicholas Selby, Martin Skinner, Jenny Tomasin, Janet Webb. *Dir* Nicholas Wright; *Dgn* Harriet Geddes. Plot: Vinson. Reviews: *Observer* 29/4/73, 37; *Stage* 26/4/73, 19; *Times* 25/4/73, 14; *Tribune* 27/4/73, 9. Comment: English Stage Company. The revival was staged in-the-round and took on “the form of a theatrical metaphor” (*Times*).

73.161 *How the Other Half Loves* (C, 2a) Alan Ayckbourn. RICHMOND 16/4/73.** Miriam Karlin, Derek

Bond, Paula Wilcox. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hischak/2, 31–32, Law, Loney, Vinson, Weintraub. Comment: A one-week engagement that included a Good Friday per-formance.

73.162a *Le malade imaginaire* (C) Molière. ALDWYCH 16/4/73.** Cast: WWT/16. Argan Jacques Charon; Beralde Jacques Toja; Diafoirus René Arrieu; M. Purgon François Beaulieu; Fleurant Marcel Tristani; Cléante Jean-Noël Sissia; M. Bonnefoy Dominique Rozan; Thomas Diafoirus Francis Perrin; Toinette Françoise Seigner; Béline Bérengère Dautun; Angélique Catherine Hiegel; Louison Emmanuelle Milloux; Apothecaries Yves Barrier, Jean-Michel Cuignet, Jean-Paul Queret, Maurice Vaudaux, Alain Duverger. Dir Jean-Laurent Cochet; Dec Jacques Maillier; Mus Michel Magne; Light Robert Laforest. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 17/4/73, 2; *Guardian* 17/4/73, 12; *Observer* 22/4/73, 31; *Spectator* 21/4/73, 498; *Stage* 19/4/73, 17; *Times* 17/4/73, 12. Comment: Comédie-Française. World Theatre Season. An “unpretentious version” played by “authentic star actors” such as Jacques Charon (*Guardian*). *Spectator* said the company achieved “an astonishing vivacity, considering they must all by now be bored stiff by the piece.” *Times* considered the double-bill was “an exercise in style, whose content is as removed from modern life as the actors’ handling of compliments and leg positions.”

73.162b *Le médecin volant* (C, 1a) Molière. ALDWYCH 16/4/73. 1st perfd 1760 [written 1645/50]. Cast: WWT/16. Lawyer Marcel Tristani; Gros René Gerard Caillaud; Gorgibus Georges Audoubert; Sganerelle Francis Perrin; Valère Bernard Alane; Lucille Catherine Salviat; Sabine Virginie Pradal. Dir Francis Perrin; Dec Jacques Marillier. Plot: French/2, Hochman. Reviews: *Birmingham Post* 17/4/73, 2; *Observer* 22/4/73, 31; *Stage* 19/4/73, 17; *Times* 17/4/73, 12. Comment: Comédie-Française. World Theatre Season.

73.163 *Mother Adam* (P, 2a) Charles Dyer. HAMPSTEAD 16/4/73.** Cast: WWT/16. Adam Peter Wyngarde; Mammles Hermione Baddeley. Dir Charles Dyer. Plot: Vinson, Weintraub. Reviews: *Christian Science Monitor* 10/5/73, 16; *Gay News* 2/5/73, 15; *Stage* 26/4/73, 17. Comment: *Gay News* commended the performances of the cast. *Christian Science Monitor* agreed, noting in particular the “emotional truth” and “real memorability” of Wyngarde’s performance.

73.164 *Snaps* (P) John Grillo. SOHO POLY 16/4/73 (Ln). 1st perf thus. Cast: *Stage* 12/4/73, 18. Stephen Bent, Michael Graham Cox, Peter Halliday. Dir Donald

Sumpter Review: *Stage* 26/4/73, 19. Comment: The production consisted of three short plays: *Civitas Dei*, *Days by the River*, and *Macenery’s Vision of Pipkin*.

73.165 *Who Killed Jack Robin?* (Thriller) Tudor Gates. WIMBLEDON 16/4/73.** John Gregson, Lee Montague, Christopher Guinee, Elizabeth Wallace. Dir Philip Grout.

73.166 *Collaborators* (C, 2a) John Mortimer. DUCHESS 17/4/73.** 173 perf. Cast: *Stage* 26/4/73, 17; *Variety* 23/5/73, 74 WWT/16. Henry Winter John Wood; Katherine Winter Glenda Jackson; Sam Brown Joss Ackland; Griselda Griffin Gloria Connell. Lic Theatres Consolidated Ltd.; Chm D. A. Abrahams; Mgr dir John Hallett; Pres Michael Codron; Dir Eric Thompson; Dgn Michael O’Flaherty; Light Mick Hughes; Cost dgn Elizabeth Waller; Ch Malcolm Goddard. Plot: Weintraub. Reviews: *Birmingham Post* 18/4/73, 2; *Christian Science Monitor* 3/5/73, 18; *Gay News* 2/5/73, 15; *Guardian* 11/4/73, 11, 18/4/73, 10; *Illustrated London News* 1/6/73, 109; *New Statesman* 27/4/73, 628; *Observer* 22/4/73, 31; *Spectator* 28/4/73, 528; *Stage* 26/4/73, 17; *Times* 18/4/73, 13; *Tribune* 11/5/73, 7; *Variety* 23/5/73, 74. Comment: MPS 457. “A Pirandellian farcical comedy” with good performances from John Wood, Glenda Jackson, and Joss Ackland (*Guardian* 18/4). *Observer* declared the cast should find better outlets for their talents than this “hopelessly contrived” play, a viewpoint adopted largely by *New Statesman* and *Times*. “Disjointed in parts as well as stylistically uneven,” but Glenda Jackson as the draw (*Variety*). *Illustrated London News* compared the play unfavorably with Shaw’s *Misalliance* at the Mermaid (73.169).

73.167 *Coming Attractions* (MP) Lizette Kocur and Neil Johnston and O. Lan Shepard and Marty Cruickshank (mus). THEATRE UPSTAIRS 17/4/73 (Lt). 1st London perf. Cast: Findlater. Lizette Kocur, Neil Johnston, O. Lan Shepard Review: *Stage* 3/5/73, 23. Comment: English Stage Company. “The three players basically represent a pimp and his girls, they play out fantasies, but these are strictly à la Genet” (*Stage*).

73.168 *The Golden Fleece* (P, 1a) A. R. Gurney. KING’S HEAD 17/4/73 (Ln). 1st perfd Van Dam, New York, 1967; 1st London perf. Cast: *Stage* 12/4/73, 18. Madeleine Cannon, William Maxwell. Dir Doc Watson. Plot: French/2, Hischak/2, 2, Vinson, Wheatley/3. Review: *Stage* 26/4/73, 19. Comment: Off Fringe Theatre Company. The Medea myth set in modern times.

73.169 *Misalliance* (C, 2a) Bernard Shaw. MERMAID 18/4/73.** Cast: *Variety* 9/5/73, 251; WWT/16. Johnny Tarleton Matthew Long; Bentley Summerhays Gareth

Forwood; *Hypatia Tarleton* Delia Lindsay; *Mrs. Tarleton* Elizabeth Bradley; *Lord Summerhays* Anthony Sharp; *John Tarleton* Bill Fraser; *The Aviator* Jeremy Child; *The Passenger* Caroline Blakiston; *The Man* John Tordoff. *Dir* Alan Strachan; *Dec* Bernard Culshaw; *Light* Roger Weaver. Plot: Bordman/3, 69, Fletcher, French/2, His chak, Hochman, Law, Mander/3, Matlaw, Purdom, Shank. Reviews: *Birmingham Post* 19/4/73, 2; *Daily Mirror* 19/4/73, 17; *Guardian* 19/4/73, 12; *Illustrated London News* 1/6/73, 109; *New Statesman* 4/5/73, 667; *Observer* 29/4/73, 37; *Spectator* 28/4/73, 528; *Stage* 26/4/73, 17; *Times* 19/4/73, 15; *Variety* 9/5/73, 251. Comment: In repertory with *Cowardy Custard*. The acting was uneven, but Bill Fraser gave a "quite superb" performance (*Spectator*). Alan Strachan's direction placed "the emphasis on manners" (*Guardian*). *Variety* praised both the direction and Fraser. *Times* discussed what the play was about and concluded it is "a wonderful study of English gamesmanship; the games of mating, playing the gentleman, keeping up appearances." *Daily Mirror* opined the production "could well turn out to be the liveliest, most modern comedy hit of the year. The first twenty minutes or so of the play is pretty dull. It looks its age. Then it suddenly opens out into a work of sparkling wit and roaring force."

73.170 *Spring Bizarre* (Ent) Rogers and Starr. HAMPSTEAD 18/4/73 (Lt).** Plot: OTF/2. Comment: "The Rogers and Starr *Spring Bizarre* late-night show at Hampstead was a complete sell-out and will be returning on April 18" (*Stage* 5/4/73, 1).

73.171 *Born Yesterday* (C, 3a) Garson Kanin. GREENWICH 19/4/73.** 25 perf. Cast: WWT/16. *Billie* Dawn Lynn Redgrave; *Harry Brock* Dave King; *Paul Verrall* Bob Sherman; *Ed Devery* John Rogan; *Senator Norval Hedges* Ronald Adam; *Mrs. Hedges* Ann Firbank; *Eddie Brock* Peter Gordon; *Assistant Manager* Charles Dance; *Helen Josephine* Gordon; *Bellhops* Ray Aucott, Elroy Josephs. *Dir* Tom Stoppard; *Dec* Daphne Dare; *Light* John Roffey. Plot: Best/45, 235, Bordman, Bordman/4, 255, Bronner, Bryer, Fletcher, Hischak, Hochman, 247, MacNicholas, Salem, Shank, Shipley, Vinson, Wilmeth. Reviews: *Birmingham Post* 26/4/73, 2; *Guardian* 21/4/73, 10; *Illustrated London News* 1/6/73, 109; *New Statesman* 4/5/73, 667; *Spectator* 28/4/73, 528; *Stage* 26/4/73, 17; *Times* 21/4/73, 9; *Tribune* 11/5/73, 7. Comment: Company Theatre. Tom Stoppard's direction robbed the play of the "speedy, soaring high-definition production" it needed, but Lynn Redgrave possessed "the right goofy, innocent sexiness" (*Guardian*). *Tribune* recorded Stoppard introduced "some spectacularly comic non-verbal business," and added Redgrave's "Billie is perfectly conceived." *Times* generally approved of the

production. An "uninspired and mistimed production ... with Lynn Redgrave brutally miscast" (*Spectator*).

73.172 *Man Friday* (P) Adrian Mitchell and Mike Westbrook (mus). BUSH 19/4/73. 1st perfd BBC-1 TV 30/10/72; 1st stage perf. Roger Sloman, Ram John Holder. Reviews: *Guardian* 19/4/73, 12; *Stage* 3/5/73, 23. Comment: 7:84 Theatre. A retelling of Daniel Defoe's *Robinson Crusoe* from Man Friday's viewpoint. "Bracing theatrical fun and musical inventiveness ... Well-acted by Roger Sloman and Ram John Holder" (*Guardian*). *Stage* said the play's point was made in twenty minutes, but then was stretched out to three hours, all rather self-indulgently.

73.173 *Partitions* (P) Michael Cahill. UNITY 19/4/73.* *Eddie* Mark York; Kevin Savage, Jenny Harrington. *Dgn* Peter North. Review: *Stage* 10/5/73, 17. Comment: London Group Productions. A not very credible piece "about people who do dull jobs and seek their satisfactions elsewhere" (*Stage*).

73.174 *Schellenbrack* (P) Tom Gallacher. KING'S HEAD 19/4/73.* Cast: *Stage* 19/4/73, 19. *Schellenbrack* Wolfe Morris; Shelagh Fraser, Alan Barry. *Dir* Robert Gillespie; *Dgn* John Scully. Reviews: *Observer* 6/5/73, 35; *Stage* 3/5/73, 19; *Times* 21/4/73, 9; *Tribune* 11/5/73, 7. Comment: "A literary detective story" with some wit, but lacking form (*Observer*). "An attempt to explore the predicament of the artist in society which didn't work" (*Tribune*). *Times* said this play, about a social historian Schellenbrack, was Gallacher's third study of "intellectual recluses who have purchased achievement by renouncing human contact," the others being James Joyce and the Ibsen actor in *Revival*."

73.175 *Richard III* (T) William Shakespeare (French trans by Jean-Louis Curtis). ALDWYCH 23/4/73.** Cast: WWT/16. *Buckingham* Jacques Charon; *Richard* Robert Hirsch; *Bishop of Ely* Jacques Eyser; *1st Murderer* Jean-Paul Rousillon; *Catesby* Simon Eine; *Edward IV*, *Ghost of Henry IV* François Chaumette; *Lord Stanley* Michel Etcheverry; *Brackenbury* René Camoin; *Clarence* Michel Dauchaussoy; *Richmond* François Beaulieu; *Vaughan* Marco-Behar; *Grey* Marcel Tristani; *Lovel* Jean-Noël Sissier; *Ratcliffe* Nicolas Silberg; *Lord Hastings* Hervé Sand; *Rivers* Jean-François Remi; *Tyrrell*, *Soldier* Jean-Luc Boutte; *Lord Mayor* Louis Arbessier; *2nd Murderer* Georges Audoubert; *Queen Margaret* Denise Gence; *Queen Elizabeth* Catharine Samie; *Lady Anne* Ludmilla Mikael; *Jane Shore* Virginie Pradal; *Duchess of York* Aline Bertrand; *Elizabeth Plantagenet* Martine Carlier; *Clarence's Son* Didier Attar; *Clarence's Daughter* Marie-Carole Favand; *Prince of Wales* Gérard Malabat; *Duke of*

York Pascal Sellier; *Pages* Patrick Baugin, Eric Baugin. *Dir* Terry Hands; *Dec* Farrah; *Mus* Guy Woolfenden. Reviews: *Christian Science Monitor* 3/5/73, 18; *Guardian* 23/4/73, 6, 24/4/73, 12; *Illustrated London News* 1/6/73, 109; *New Statesman* 27/4/73, 628; *Observer* 29/4/73, 37, 6/5/73, 10; *Stage* 26/4/73, 17; *Times* 24/4/73, 11. Comment: Comédie-Française. World Theatre Season. *Christian Science Monitor* said this was essentially the same production Hands had directed for the Royal Shakespeare company which had been poor; yet here the production succeeded because Richard was played by a brilliant French actor, Robert Hirsch. *Guardian* (24/4) agreed completely. *Times* said the production was melodramatic with Hirsch giving "the most romantic reading" of Richard the reviewer had ever seen.

73.176 *Towards the End of a Long, Long Voyage* (P, 1a) Robin Smyth. LITTLE THEATRE CLUB 23/4/73 (Ln). * *Will Thompson* John Bott; *Charlie Harper* Paul Ratcliffe. *Dir* Gregory Dark. Review: *Stage* 3/5/73, 20. Comment: The play compared the diametrically opposed personalities of two former shipmates.

73.177 *Twigs* (C) George Furth. WIMBLEDON 23/4/73. 1st perfd Playhouse, Wilmington, Delaware, 18/10/71; 1st British perf Belgrade Coventry 19/2/73. Moira Lister, Harry Towb, Alan Tilvern, Elliott Sullivan, Karl Held, Barry Martin, Hilary Minster, Lionel Murton. *Dir* Brian Murray. Plot: Hirschak. Comment: The first New York production (Broadhurst 14/11/71) ran for 289 performances.

73.178 *A Voyage Round My Father* (P, 2a) John Mortimer. RICHMOND 23/4/73.** Rupert Davies, Christopher Neame. Plot: Fletcher, Griffiths, Hochman, Loney, Vinson, Weintraub. Comment: A one-week engagement.

73.179 *The Emperor Jones* (P, 8sc) Eugene O'Neill. DARK AND LIGHT 24/4/73. 1st perfd Provincetown Playhouse, New York, 1/11/20; 1st London perf Ambassadors 10/9/25. Cast: *Stage* 19/4/73, 19. *Emperor* Thomas Baptiste. *Dir* Ian Wooldridge. Plot: Best/20, 299, Bordman, Bordman/3, 139–40, Bronner, Bryer, Carpenter, 89–93, Dowling, Fletcher, Gassner, Hirschak, Hochman, Loney, 100, Matlaw, Patterson, Salem, Shank, Shipley, Sobel, Wilmeth. Reviews: *Stage* 3/5/73, 20; *Tribune* 25/5/73, 14. Comment: Directed skillfully with "a minimum of theatrical devices for a maximum effect," and a good performance by Thomas Baptiste (*Stage*). The first New York production ran for 204 performances.

73.180 *The Grave* (C) Melville Lovatt. KING'S HEAD

24/4/73 (Ln).** Miles Fothergill, Colin Bean. *Dir* Kendall Johns; *Set* Paul Scruton. Review: *Stage* 3/5/73, 20. Comment: Forestage. The play involved a graveyard encounter between an escaped mental patient and a middle-aged layabout.

73.181 *Waiting for Godot* (D, 2a) Samuel Beckett. MERCURY 24/4/73.** Cast: *Stage* 19/4/73, 19. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub. Comment: Young Shakespeare Company.

73.182 *Two Gentlemen of Verona* (Rock mus, 2a) John Guare (bk) and Mel Shapiro (bk; adpt of William Shakespeare) and Galt MacDermot (mus). PHOENIX 26/4/73. 237 perf. 1st perfd Delacorte, New York, 22/7/71; Cast: *Stage* 3/5/73, 19; *Variety* 9/5/73, 251; *WWT/16*. *Thurio* Derek Griffiths; *Lucetta* Veronica Clifford; *Speed* Michael Staniforth; *Valentine* Samuel E. Wright; *Proteus* Ray C. Davis; *Julia* Jean Gilbert; *Launce* Benny Lee; *Antonio, Tavern Host* Terence Conoley; *Crab* Muldoon; *Duke of Milan* Keefe West; *Sylvia* B. J. Arnau; *Eglamour* Minoo Golvala; *Milkmaid* Diane Langton; *People of Verona and Milan* Shirley Allan, Helen Chappelle, Michael Cowie, Patricia Ebigwei, Lucy Fenwick, Brett Forrest, Jack Gunn, Dickie Harris, Patricia Hodge, Tony Houghton, Terry Hyde, Diane Langton, Paul McGrath, Chris Melville, Clive Molloy, Vicky Silva, Domini Winter, Johnny Worthy; *Quartet* Helen Chappelle, Diane Langton, Patricia Ebigwei, Johnny Worthy. *Lic, Mgr dir* Veronica Flint-Shipman; *Gen mgr* Carol Thomas; *Pres* Michael White, Robert Stigwood; *Dir* Mel Shapiro; *Sc dgn* Ming Cho Lee; *Cost dgn* Theoni V. Aldredge; *Light* David Hersey; *Ch* Dennis Nahat; *Sm* Rosemary Curr; *Dsm* Bill Challoner; *Asm* Anthony Dow, Petra Schroeder; *Mus dir* Clive Chaplin; *Pd mgr* Edward Burrell; *PR* Roger Clifford, J. J. Enterprises. Plot: Bordman/5, 674, Gänzl, Hirschak, MacNicholas, OTF, Vinson. Reviews: *Birmingham Post* 27/4/73, 2; *Christian Science Monitor* 10/5/73, 16; *Daily Mirror* 27/4/73, 18; *Guardian* 27/4/73, 14; *Illustrated London News* 1/6/73, 109; *New Statesman* 4/5/73, 667; *Observer* 29/4/73, 37, 6/5/73, 35; *Spectator* 5/5/73, 561; *Stage* 3/5/73, 19; *Times* 27/4/73, 9; *Tribune* 11/5/73, 7; *Variety* 9/5/73, 251. Comment: New York Shakespeare Festival production. "An obvious click and looks set to run ... for several seasons" (*Variety*). *Observer* (6/5) said the piece suffered from the same fault as *Godspell*: "it will do anything to be likeable." "Proxy panto" (*Spectator*). *Times* noted the basics of the original plot were followed, and there were even some Shakespearean lines; altogether the production was "an ode to joy." "A sparkling show full of vibrant and melodic numbers" (*Daily Mirror*). The Delacorte production

transferred to the St. James, New York, on 1/12/71 and ran for 614 performances.

73.183 *Details of Wife* (P) Zoe Fairbairns. ORANGE TREE 27/4/73 (Ln).* Cast: *Stage* 3/5/73, 21. Carole Nimmons, David Ashton, Patricia Garwood, Richard Steele. *Dir* Sam Walters. Review: *Stage* 10/5/73, 15. Comment: Richmond Fringe. The play's "main character is a present-day Nora with an unwished-for child and her resentment at having to abandon a successful career in favour of domesticity rankles deeply" (*Stage*).

73.184 *Entertaining Mr. Sloane* (C, 3a) Joe Orton. TOWER, CANONBURY, 27/4/73.** Cast: TTC. Plot: Demastes/2, Fletcher, Gunn, Hischak, Hochman, Law, Loney, Patterson, Weintraub.

73.185 *The Orange Balloon* (P) Andy Phillips. THEATRE UPSTAIRS 27/4/73. Cast: Findlater. Warren Clarke, Lois Daine. *Dir* Robert Fox. Comment: English Stage Company.

73.186 *Vampire* (P, 3a) Snoo Wilson. OVAL HOUSE 28/4/73.* Cast: *WWT/16*. Nicholas Ball, Michael Harrigan, Anna Mottram, Diana Patrick, Mark Penfold, Pat Rossiter. *Dir* Malcolm Griffiths; *Cost dgn* Miki van Zwanenberg. Plot: Demastes/2, Vinson. Comment: Paradise Foundry.

73.187 *Darling, You Were Wonderful* (C) Alan Melville. RICHMOND 30/4/73. 1st perf? Yolande Donlan, Alan Melville. Comment: A two-week engagement.

73.188 *Five Stars for a Good Girl* (C, 3a) David Hopkins. WIMBLEDON 30/4/73.** Cast: *Stage* 26/4/73, 1. Hywel Bennett, Christopher Cazenove, Donna Reading, Pippa Steel, Ian Collier, Michael Cochrane, Olivia Mundy, Julia Breck. *Dir* Paul Ciani.

73.189 *In Two Minds* (P) David Mercer. BUSH 30/4/73. 1st perf BBC-1 TV 1/3/67; 1st stage perf. *Mother* Vivienne Burgess; *Father* Anthony Woodruff. *Dir* Peter Stevenson. Plot: Weintraub. Reviews: *New Statesman* 11/5/73, 704; *Stage* 17/5/73, 21. Comment: Well-staged and a brave enterprise (*New Statesman*).

73.190 *The Metamorphoses of a Wandering Minstrel* (F with mus) Peppino de Filippo. ALDWYCH 30/4/73.** Cast: *WWT/16*. Peppino Sarachino Peppini De Filippo; Marilena Hilde Maria Renzi; Fragoletta Angela Luce; Don Guglielmo Barbettoni Giorgio Gusso; Giovanni Barbettoni Aldo Alori; Giuli Delia D'Alberti; Tata Dory Cei; Count Enrico De Frai Gianni Nazzaro; Angelino Luigi De Filippo; Marquess Filippo Filippi Ettore

Carlioni; *Doctor Bocci* Giulio Girola; *Count Sasa Cicci Di Soppressata* Orazio Stracuzzi; *Oreste* Armando Marra; *Gennaro*, Giuseppe Elio Bertolotti; *Admirer of Giulia* Benito Artesi; *Lodger* Armando Marra; *Julie* Dely De Majo; *Mary* Nada Frascchi; *Anna* Lelia Mangano. *Dir* Peppino De Filippo; *Cost dgn* Guido Cozzolino. Reviews: *Birmingham Post* 1/5/73, 2; *Christian Science Monitor* 17/5/73, B8; *Guardian* 2/5/73, 12; *Stage* 10/5/73, 17; *Times* 2/5/73, 12. Comment: Peppino de Filippo's Italian Theatre Company. World Theatre Season. The production relied on "physical knockabout, jaunty melody, and romantic absurdity," but possessed "delicacy and high finesse" (*Guardian*). *Christian Science Monitor* lamented that bookings for the production were at only 40% of the Aldwych's capacity. Despite the piece's gaiety, the revival was "a rather ghostly occasion" (*Times*).

73.191 *Watch the Woman* (Revue) Brian Phelan and Olwen Wymark and Dave Newmergan (mus). COCKPIT 30/4/73.* Review: *Times* 3/5/73, 7. Comment: Common Stock. *Times* described the piece as a "polemical revue starting in the Garden of Eden and finishing in a housing estate" that pleaded "the cause of Women's Lib." Also performed at Dark and Light in July (*Tribune* 20/7/73, 7).

73.192 *Lay Me Open* (P) Christopher Robb. SWISS TAVERN 1?/5/73 (Ln). 1st perf? Cast: *Stage* 3/5/73, 21. Martin Chambers, Christopher Robb. Comment: Play Room.

73.193 *Understudies* (P) Jackie Skarvellis. SWISS TAVERN 1/5/73. 1st perf? Cast: *Stage* 26/4/73, 15. Review: *Stage* 17/5/73, 20. Comment: Play Room.

73.194 *Urban Guerilla Boutique* (P) Terry James. SOHO POLY 1/5/73 (Ln).* Cast: *Stage* 26/4/73, 15. Michael Mundell, Rudolph Walker, Alec Bregonzi. Review: *Stage* 10/5/73, 15. Comment: A feeble piece about two frustrated guerillas who vandalize a boutique (*Stage*).

73.195 *Sweeney Todd* (Melo) C. G. Bond. THEATRE ROYAL, STRATFORD EAST, 2/5/73. 1st perfd Victoria, Stoke-on-Trent, 7/4/70. Cast: *WWT/16*. *Anthony Hope* Brian Protheroe; *Sweeney Todd* Brian Murphy; *Beggar Woman* Paola Dionisotti; *Mrs. Lovett* Avis Bunnage; *Beadle* Ken Hill; *Judge Turpin* Ron Hackett; *Tobias Ragg* Tom Owen; *Balding Man*, *Jonas Fogg* Trevor T. Smith; *Alfredo Pirelli* John Lyons; *Johanna* Lorna Heilbron. *Pres* Gerry Raffles; *Dir* Maxwell Shaw; *Dec* Tony Woollard; *Cost dgn* Willie Burt. Plot: French/2. Reviews: *Birmingham Post* 12/5/73, 3; *Illustrated London News* 1/7/73, 87; *Stage* 10/5/73, 17; *Times* 3/5/73, 7; *Tribune* 11/5/73, 7. Comment: MPS 167. Theatre Workshop.

“Like the play, the production has its poor and bad patches; but for the most part it is excellently done” (*Stage*). “Maxwell Shaw’s production is a rough-and-ready, low-budget affair” (*Times*). The production was ruined “because the audience insists on being funny—the itch for participation—and fails lamentably. Undeniably it did on the first night” (*Illustrated London News*).

73.196 *The Cage* (P, 1a) Rick Cluchey. OPEN SPACE 3/5/73. 1st perfd San Quentin Prison, California, 5/65; 1st prof perf Encore, San Francisco, 11/12/65; 1st London perf. Cast: *Stage* 3/5/73, 21. Marcel Steiner, Jonathan Rosen, R. S. Bailey, Rick Cluchey. Plot: Bronner, Hischak/2, 18, Vinson. Reviews: *New Statesman* 11/5/73, 704; *Stage* 10/5/73, 17; *Times* 4/5/73, 13; *Tribune* 1/6/73, 6–7. Comment: An indictment of prison life. *New Statesman* described the play as “a subjective impression,” and somewhat indebted to Genet. “If anyone needs an argument for the social utility of theatre, here it is” (*Times*). The first New York production (Playhouse 18/6/70) ran for 126 performances. See also Diane C. Nardone, “The History of the San Quentin Drama Workshop,” Ph.D. dissertation, New York University, 1978.

73.197 *The 47th Saturday* (P) William Trevor. OPEN SPACE 3/5/73 (Ln).* Cast: *Stage* 3/5/73, 21. Bryan Pringle, Doreen Mantle. *Dir* Jeremy Young. Reviews: *Stage* 10/5/73, 15; *Times* 9/5/73, 13. Comment: Basement Theatre. The play was about the 47th sadomasochistic strip-tease performance between a man and a woman which *Times* said “at its most grotesquely comic [was] very moving.” *Stage* commended Doreen Mantle’s performance as the woman.

73.198 *There’s Always Room in the Nick* (P) Jonathan Marshall (adpt of his book, *How to Survive in the Nick*, 1974). BUSH 3/5/73 (Lt).* Sue Ashton, Brian Hibbard, Alan Hulse, Bob Weaver, Leslie Rayney, Carolyn Wylde, David Millet. Reviews: *Guardian* 14/5/73, 8; *Stage* 24/5/73, 22. Comment: General Will. *Guardian* commended Jonathan Marshall for understanding and portraying what happens in prison. Sources vary on the start date of this production.

73.199 *Heartbreak House* (P, 3a) Bernard Shaw. QUESTORS 5/5/73.** Cast: QTA. Plot: Best/20, 404, Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley, Williams, 221–22. Reviews: *Acton Gazette* 17/5/73, 11; *Middlesex County Times* 11/5/73, 10.

73.200a *The Cloak* (Modern Mystery P, 1a) Clifford

Bax. NOTRE DAME HALL 7/5/73 (Ln). 1st perfd c. 1921. Cast: *Stage* 3/5/73, 21. Plot: Walford. Comment: Three’s Company. The company for this double bill comprised Barbara Berkery, Vernon Cowdy, Karl Howard, Marjorie Hogan, Tina Mullinger. *Dir* Norman Robbins.

73.200b *A Marriage Has Been Arranged* (Duol, 1a) Alfred Sutro. NOTRE DAME HALL 7/5/73 (Ln).** Cast: *Stage* 3/5/73, 21. Plot: Nicoll/2, 371–2. Comment: Three’s Company.

73.201 *The Knowall* (P) Alan C. Taylor. LITTLE THEATRE CLUB 7/5/73 (Ln).* Cast: *Stage* 3/5/73, 21. David Sinclair, Oliver Smith, Robert Booth, Hugh McKenzie-Bailey. *Dir* David Halliwell. Review: *Stage* 17/5/73, 23. Comment: Quipu.

73.202 *The Mother* (P, 2pt) Bertolt Brecht (drm of Maxim Gorky’s novel, 1906–07; trans Steve Gooch of *Die Mutter: Leben der Revolutionärin Pelagea Wlassowa aus Twer*, 1932). HALF MOON 8/5/73.** Cast: SHM; *Stage* 10/5/73, 19. *Butcher’s Wife*, *Landlady* Helen Brammer; *Ivan Vesovchikov* Kevin Costello; *Karpov*, *Nikolai Vesovchikov* Michael Irving; *Pavel Vlasov* Alex Leppard; *Commissioner*, *Smilgin*, *Vasil Yefimovitch* Philip McGough; *Landlady’s Niece*, *Girl in Service* Anthea Meadows; *Mascha Khalatova*, *Poor Woman* Pam Scotcher; *Pelegea Vlasova* Mary Sheen; *Andrei Vlasova*, *Sigorski* Robin Summers; *Anton Rubin*, *Lushin* Geoffrey Wilkinson. *Dir* Jonathan Chadwick; *Dgn* Di Seymour; *Mus* Julian Silverman; *Sm* Meg Kelly; *Wm* Andy Montag, Fiona Scott; *Graphics* Chris Montag, Noelle Stewart, Chris Derrett, Gordon Willis. Plot: Fletcher, French/2, Hochman, Matlaw. Reviews: *Guardian* 22/5/73, 12; *Observer* 13/5/73, 35; *Stage* 24/5/73, 22; *Times* 9/5/73, 13. Comment: The cast “maintains stylistic unity by giving an entirely emotionless performance” (*Observer*). *Guardian* thought the production was “superb.” *Times* declared the company could certainly perform Brecht successfully; “the actors play as though what is said and done really matters to them.”

73.203 *Temba* (Mus documentary) Alton Kumalo. ARTS 8/5/73. 1st perfd Playhouse, Oxford, 16/1/73. Cast: *Stage* 3/5/73, 21. Oscar James, Crispin Gilbard, Merdel Jordine, Tommy Buson, Ian Armstrong, Alton Kumalo. *Dir*, *Ch* Alton Kumalo; *Add material* Alton Kumalo, David Ratladi, Mongezi Feza; *Mus* Mongezi Feza. Review: *Stage* 17/5/73, 20.

73.204a *The Black and White* (Sk, 1a) Harold Pinter. TOWER, CANONBURY, 10/5/73. 1st perfd Lyric, Hammer-smith, 15/7/59. Cast: TTC. Comment: Performed under the collective title *Realities*.

73.204b *The Old Tune* (P, 1a) Robert Pinget (adpt Samuel Beckett of *La manivelle*, 1960). TOWER, CANONBURY, 10/5/73.** Cast: TTC. Comment: Performed under the collective title *Realities*.

73.204c *The Stronger* (P, 1a) August Strindberg (trans Max Faber of *Den starkare*, 1889).** TOWER, CANONBURY, 10/5/73. Cast: TTC. Plot: Gassner, Hochman, Matlaw, Patterson, Walford. Comment: Performed under the collective title *Realities*.

73.204d *The Tiger* (P, 1a) Murray Schisgal. TOWER, CANONBURY, 10/5/73.** Plot: Bordman/4, 386, Vinson, Walford. Comment: Performed under the collective title *Realities*.

73.205 *Habeas Corpus* (C, 2a) Alan Bennett. LYRIC 10/5/73. 523 perf. 1st perfd Playhouse, Oxford, 23/4/73. Cast: *Stage* 17/5/73, 19; *Theatricalia*; *Variety* 23/5/73, 74; *WWT/16*. *Arthur Wicksteed* Alec Guinness/Robert Hardy; *Canon Throbbing* Roddy Maude-Roxby/John Quayle; *Constance Wicksteed* Phyllida Law/Josephine Tewson; *Dennis Wicksteed* Christopher Good/John Guest; *Felicity Rumpers* Madeline Smith/Sharon Maughan; *Lady Rumpers* Joan Sanderson; *Mr. Purdue* Mike Carnell; *Mr. Shanks* Andrew Sachs/Roddy Maude-Roxby; *Mrs. Swabb* Patricia Hayes/Alan Bennett; *Muriel Wicksteed* Margaret Courtenay; *Sir Percy Shorter* John Bird/Andrew Sachs. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* David Pollock; *Pres* Michael Codron, Stoll Productions Ltd.; *Dir* Ronald Eyre; *Dgn* Derek Cousins; *Cost dgn* Daphne Dare; *Light* Robert Orno; *Mus* Carl Davis; *Ch* Eleanor Fazan. Plot: Bull/3, Fletcher, French/2, Hischak, Hischak/2, 94–95, Loney. Reviews: *Birmingham Post* 11/5/73, 2; *Gay News* 19/11/73, 15; *Guardian* 10/5/73, 13, 11/5/73, 10; *Illustrated London News* 1/7/73, 87; *New Statesman* 18/5/73, 744; *Observer* 13/5/73, 11, 35; *Spectator* 19/5/73, 625; *Stage* 17/5/73, 19; *Times* 11/5/73, 11; *Variety* 23/5/73, 74. Comment: MPS 455. Reviewers generally noted connections with Orton's *What the Butler Saw*. "The revue-sketch format fits perfectly Bennett's technique of writing in 10-minute takes" (*Guardian* 11/5). *Observer* provided several examples of Bennett's witty non sequiturs, as did *New Statesman*. "An obvious bet for West End longevity" (*Variety*). Theatrically Bennett excels in the single line—"I saw his face only in the fitful light of a post-coital Craven A"—rather than sustained dialogue" (*Times*). The first New York production (Martin Beck 25/11/75) ran for 95 performances.

73.206 *An Act in One Play* (P) Rosalie Wallock. BOLTONS 14/5/73 (Ln). 1st London perf. Cast: *Stage* 10/5/73, 19. John Parker, Adrian Stokes, Sarah Thomas.

Dir Gavin Douglas; *Mus* Stephen Deutsch. Review: *Stage* 24/5/73, 19. Comment: Moloch Productions. "The play is a piece of diffuse experimentation owing a large debt to Pirandello" (*Stage*). The piece had won a John Ford Foundation Student Award in the America (*Variety* 9/5/73, 253).

73.207 *Blithe Spirit* (Improbable F, 3a) Noël Coward. MERCURY c. 14/5/73.** Cast: *Stage* 17/5/73, 21. Plot: Best/41, 109, Bordman/4, 206–7, Demastes/1, Fletcher, French/2, Hischak. Hochman, Law, Levin, 64–68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Comment: Young Shakespeare Company.

73.208 *L'enchanteur pourrissant* (P) Guillaume Apollinaire (adpt Pierre Laroche of Apollinaire's prose poem, 1909). ALDWYCH 14/5/73. 1st British perf this adpt. Cast: *WWT/16*. *Voices of Apollinaire* Liliane Becker, Jean-Marie Petiniot, Marie-France Colin, Vincent Grass, Andre Ghisle, Roland Depauw, Claudine Laroche, Jean-Claude Idée, Pierre Laroche; *Girl, Helen of Troy* Anne Chappuis; *Mother, Elf, Eleanor* Anny Czupper; *Father, Socrates* Henri Leboutte; *Devil, Crow, Priest* Ronald Guttman; *Merlin* Jules-Henri Marchant; *Eviène* Gysele Oudart; *Lady of the Lake, Delilah, Dragon-fly* Monette Loza; *Gawain, Tyolet, St. Simeon, Solomon* Yves Mahieu; *Waves, Three False Magi, Flies* Dirk Gryspeirt, Thierry Parmentier, Julien Roy; *Serpents* Anne Chappuis, Marie-France Colin, Claudine Laroche; *Horned Devils* Bernard Damien, Jean-Marie Petiniot, Jean-Claude Idée; *Toads* Anny Czupper, Vincent Grass; *Owl, Sorcerer, Simon* Roland Depauw; *Druids* Andre Ghisle, Henri Leboutte; *Morgan, Medea, Lorie* Marie-France Colin; *Sphynxes* Vincent Grass, Anne Chappuis, Jean-Claude Idée; *Chapalu, Isaac* Jean-Marie Petiniot; *Bats* Bernard Damien, Vincent Grass, Yves Mahieu, Jean-Claude Idée; *Wwyverns* Anne Chappuis, Anny Czupper; *Frogs* Marie-France Colin, Claudine Laroche; *Lilith, Urgande, Madoine* Liliane Becker; *Brood of Serpents, Empedocles* Vincent Grass; *Angélique* Claudine Laroche; *Behemoth, Cadmus, Elias* Ronald Guttman, Monette Loza; *Scorpion, Enoch* Andre Ghisle; *Worms* Vincent Grass, Bernard Damien, Julien Roy; *Telchines* Andre Ghisle, Jean-Marie Petiniot, Roland Depauw, Jean-Claude Idée; *Twins* Dirk Gryspeirt, Thierry Parmentier; *Apollonius* Bernard Damien. *Dir* Pierre Laroche; *Dec* Jean-Marie Fiévez; *Ch* Monette Loza; *Mus* Calyer Duncan, Francis Bouchat. Reviews: *Guardian* 15/5/73, 12; *Observer* 20/5/73, 34; *Spectator* 19/5/73, 625; *Stage* 17/5/73, 19; *Times* 15/5/73, 19. Comment: Le Rideau de Bruxelles (Belgium). World Theatre Season. The production tried to compensate for this essentially undramatic work "with a sumptuously visual display" (*Guardian*). Similarly *Observer* noted the "production

has considerable value as a spectacle.” “The writing is extremely ornate and disconnected: even for a French audience, I would imagine that it would need more prolonged attention than theatrical performance permits” (*Times*).

73.209 *Suitcase without Words* (Allegory for Europe). COCKPIT 14/5/73.* Review: *Stage* 24/5/73, 23. Comment: Cockpit Theatre Visual Workshop. Directed by Adrian Chappel and Howard Romp. “An imaginative romp, loosely based on the theme of the Common Market, seen as a marriage between Europe, the solid groom, and his petulant English bride” (*Stage*).

73.210 *A Voyage Round My Father* (D, 2a) John Mortimer. WIMBLEDON 14/5/73.** Rupert Davies, Christopher Neame, Joan Rice, Dorothy Edwards, Michael Spice, Michael Keating, Christopher Saul, Richard Merson, Andrew Mussell, Susan Dury, Rodney Paulden, Sally Templer, Margaret Nalty, Gay Hamilton. Plot: Fletcher, Griffiths, Hochman, Loney, Vinson, Weintraub.

73.211 *You Are My Heart's Delight* (P) C. P. Taylor. SOHO POLY 14/5/73 (Ln).* Cast: *Stage* 26/4/73, 15. *David* Alex McCrindle; *Kate* Eithne Dunne. *Dir* Nicolas Kent; *Light* Sue Plummer. Review: *Stage* 24/5/73, 19. Comment: The play involved a brother and sister rejecting the trappings of civilized life for a simple country living.

73.212 *No, No, Nanette* (MC, 3a) Otto Harbach (bk, lyr) and Frank Mandel (bk, lyr) and Vincent Youmans (mus) and Irving Caesar (bk, lyr); adpt of Frank Mandel and Emile Nyitray, *My Lady Friends*, 1919, which was adpt of May Edginton's novel, *Oh! James!* 1914) and Burt Shevelove (adpt). DRURY LANE 15/5/73.** 277 perf. Cast: *Theatricalia*; *Variety* 23/5/73, 74; *WWT/16*. *Pauline* Thora Hird; *Lucille* Early Anne Rogers; *Sue* Smith Anna Neagle; *Jimmy* Smith Tony Britton; *Billy* Early Teddy Green; *Tom* Trainor Peter Gale; *Nanette* Barbara Brown; *Flora* Latham Anita Graham; *Betty* Brown Elaine Holland; *Winnie* Winslow Jenny Wren; *Nanette's* Friends Chris Blackwell, Allison Blair, Sharon Boone, Philippa Boulter, Jeanie Combie, Joyce Court, Joanna Cran, Jenny Dakin, John Debenham, Bill Drysdale, Miranda Fellows, Linda Guest, Carolynn Hamilton, Kleshna Handel, Mark Jefferies, Jenny Kearney, Peter Kuczmaida, Kim Leon, Shirley Anne Lewis, James Lister, Pauline Osborn, Marion Paines, Carolyn Parker, Basil Patton, Alec Poor, Barbara Rhodes, Jo-Ann Robinson, Eddie Sheldon, Caroline Sone, Adam Stirling, Carole Todd, Mervyn Webb, Linda Williams, Jeremy Woolston. *Chm* Prince Littler; *Mgr* George Hoare; *Sec* S. L. Drew; *Pres* H. M.

Tennent Ltd., Pyxidium Ltd., Cyma Rubin; *Dir* Burt Shevelove; *Dgn* Raoul Pene du Bois; *Mus* dir Grant Hossack, Buster Davis; *Mus arr* Buster Davis, Ralph Burns, Luther Henderson; *Light* Joe Davis; *Assist dir* John Lowe III; *Assist dgn* David Toser; *Ch* Donald Saddler; *Assist ch* Bob Becker. Plot: Best/25, 446–47, Bordman, Bordman/5, 403–4, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 134, OTF, Wilmeth. Reviews: *Birmingham Post* 16/5/73, 2; *Christian Science Monitor* 18/5/73, 16; *Daily Mirror* 16/5/73, 18; *Guardian* 15/5/73, 12, 16/5/73, 10; *Illustrated London News* 1/7/73, 87; *New Statesman* 15/6/73, 902; *Spectator* 26/5/73, 656; *Stage* 24/5/73, 17; *Times* 16/5/73, 11; *Variety* 23/5/73, 74. Comment: *Variety* reported there were longeurs between the musical numbers, accents varied needlessly between American and English, and Anna Neagle's voice had “grown tiny.” *Spectator* averred nostalgia had been the (very poor) reason for the production, and asking Neagle to perform “was a grave imposition upon a lady of her advanced years,” especially as her voice was badly miked. “What should have been the revival of a gay, young flapper turned out to be the embalming of a fragrant old dear” (*Daily Mirror*). *Christian Science Monitor* reported the piece opened “to the most devastating reviews received by any show for many years.” *Times* panned both the piece, the production, and the performances. After providing a history of the piece, *Illustrated London News* joined the chorus of disapproval.

73.213 *Dear Love* (CD, 2a) Jerome Kilty. COMEDY 16/5/73. 37 perf. 1st perfd Lyceum, Edinburgh, 30/4/73. Cast: *WWT/16*. *Robert* Browning Keith Michell; *Elizabeth* Barrett Geraldine McEwan. *Pp* New Watergate Presentations Ltd.; *Lic* R. C. Wingate; *Pres* Anthony Chardet Productions Ltd., Weston Productions; *Dir* Peter Wood; *Dgn* Carl Toms; *Light* Mick Hughes. Plot: French/2, Loney. Reviews: *Birmingham Post* 17/5/73, 2; *Daily Mirror* 17/5/73, 22; *Illustrated London News* 1/7/73, 87; *New Statesman* 25/5/73, 785; *Spectator* 26/5/73, 656; *Stage* 24/5/73, 17; *Times* 17/5/73, 13. Comment: MPS 471. *New Statesman* was paralyzed by the obliqueness of Kilty's “arrangement of the Barrett-Browning love-letters.” *Times* described it as “a rather starved theatrical experience,” but commended the performances of Keith Michell and Geraldine McEwan. “Beautifully acted and paints a warm, vivid picture of a remarkable, enduring love affair” (*Daily Mirror*).

73.214 *The Banana Box* (C, 2a) Eric Chappell. HAMPSTEAD 17/5/73; trfd to APOLLO 25/6/73. 1st public perf Phoenix, Leicester, 25/5/71. Cast: *Theatricalia*; *Variety* 4/7/73, 59; *WWT/16*. *Lucy* Elizabeth Adare; *Noel* Parker Paul Jones; *Philip* Smith Don Warrington;

Rooksby Leonard Rossiter; *Ruth Jones* Frances de la Tour. *Pres* Leon Gluckman; *Dir* David Scase; *Dgn* Adrian Vaux; *Light* Joe Davis. Plot: Hischak/2, 154. Reviews: *Daily Mirror* 26/6/73, 16; *Guardian* 26/6/73, 12; *Illustrated London News* 1/9/73, 96; *New Statesman* 25/5/73, 784–85; *Spectator* 7/7/73, 22; *Stage* 24/5/73, 19, 28/6/73, 15; *Times* 18/5/73, 23; *Variety* 4/7/73, 59. Comment: MPS 480. The play was given a rehearsed reading at Hampstead 29/11/70. *Variety* did not see much of a future in the theatre for the piece. “The play is underpowered, short and should even be shorter ... Chappell can write some amusing dialogue—and in Leonard Rossiter and Frances de la Tour he has two of the best comic performers in the business” (*Daily Mirror*). *Guardian* said the play should not have been transferred to a large theatre, but commended Rossiter’s “typically manic performance as Rooksby.” *Times* also praised Rossiter but faulted the direction for its lack of a firm farcical base. There were 39 performances at the Apollo. The play was adapted later for television as *Rising Damp* (1974). The first New York production was at the Hudson Guild 19/9/79.

73.215 *Rosmersholm* (P) Henrik Ibsen (trans Michael Meyer of Ibsen’s play, 1887) GREENWICH 17/5/73.** Cast: Theatricalia; *WWT/16. Dr. Kroll* John Nettleton; *John Rosmer* Jeremy Brett; *Mrs. Helseth* Margery Mason; *Peter Mortensgaard* John Warner; *Rebecca West* Joan Plowright; *Ulrik Brendel* John Bailey. *Dir* Robin Phillips; *Sc dgn* Roger Butlin; *Cost dgn* Daphne Dare; *Light* Nick Chelton; *Assist dir* Jeremy Spenser. Plot: Bryan, Fletcher, French/2, Hochman, Matlaw, Patterson, Shank, Shipley. Reviews: *Guardian* 17/5/73, 9, 18/5/73, 14; *New Statesman* 25/5/73, 784; *Observer* 20/5/73, 34; *Stage* 24/5/73, 17; *Times* 18/5/73, 23. Comment: Company Theatre. Robin Phillips’s direction was “admirable,” with excellent performances from Joan Plowright and Jeremy Brett (*Guardian* 18/5). *New Statesman* said the direction was sensitive and unpretentious, but the acting could have been “a little more adventurous.” *Times* said the production was good visually, and the performances were superficially “impeccable”; however, there was no exploration of the characters.

73.216 *Abelard and Heloise* (D, 2a) Ronald Millar (based on Helen Waddell, *Peter Abelard*, 1933, and letters of Heloise and Abelard). TOWER, CANONBURY, 18/5/73.** Cast: TTC. Plot: Fletcher, French/2, Hischak, Hischak/2, Vinson.

73.217 *Give the Gaffers Time to Love You* (MP) Barry Reckord. THEATRE UPSTAIRS 18/5/73 (Lt).* Cast: Findlater; *Stage* 31/5/73, 19. Jonathan Adams, Paul Angelis, Tim Curry, Alan Ford, David Leland, Petra Markham,

Peter Straker. *Dir* Pam Brighton; John Hallé. Comment: English Stage Company.

73.218a *Chinigchinich* (P for children) Olwen Wymark. ARTS 19/5/73.* *Chinigchinich* Richard Jacques; *Shaman* Terry O’Sullivan. *Dir* Matyelok Gibbs. Review: *Stage* 31/5/73, 17. Comment: MPS 450. Unicorn Theatre. The play was about a man who claimed to have supernatural powers.

73.218b *You’ll Never Guess* (P for children) Ann Jellicoe (adpt of Rumpelstiltskin). ARTS 19/5/73.* Eric Leroy, Jacqueline Andrews, Richard Jacques. *Dir* Ann Jellicoe. Plot: Vinson. Review: *Stage* 31/5/73, 17. Comment: MPS 451. Unicorn Theatre. A retelling of the Rumpelstiltskin story.

73.219 *Huis clos* (D, 1a) Jean-Paul Sartre. LITTLE THEATRE CLUB 20/5/73.** Cast: *Stage* 17/5/73, 21. Plot: Best/46, 443, Fletcher, French/2, Gassner, Hochman, Kabatchnik/2, Matlaw, Patterson, Salem, Shank, Walford. Comment: Off-Fringe Theatre.

73.220 *Fiddlers Three* (C thriller) Agatha Christie. RICHMOND 21/5/73. 1st perfd King’s, Southsea, 7/6/71 as *Fiddlers Five*; 1st perf thus Playhouse, Harlow, 19/2/73. Peggy Mount, Raymond Francis. Comment: A two-week engagement.

73.221 *Kingdom Coming* (Mus, 2a) Bill Snyder (mus) and Stanley Baum (lyr) and David Climie (bk, lyr) and Ronnie Cass (bk, lyr). ROUND HOUSE 21/5/73. 15 perf. 1st London perf. Cast: *WWT/16. Rex* John Bluthal; *Laura* Antonia Ellis; *Julius* Aubrey Morris; *1st Scientist* Clive Peterson; *2nd Scientist*, *3rd Tannoy* Alexis Shemansky; *Jamie* Earl Adair; *Billie* Heather Page; *Stuart* Nigel Terry; *Rahvi* Michael Howe; *Officer Dustin Kowalski*, *Bishop*, *Senator* John Bay; *Lopez* Leslie Meadows; *Whitney* Jon Brient; *Helga*, *Commissar* Helen Gill; *Arlington* George Gilmour; *1st Tannoy* Julie Neubert; *2nd Tannoy* Nicholas Denney; *Computer*, *Cardinal* Reg Bundy. *Chm* Ellis Birk; *Gen admin* George Hoskins; *Gen mgr* Robbie Simpson; *Foh* Philip Wood; *Bom* Michael Napper; *Pres* Rexis Company; *Dir* Joanne Steuer; *Dgn* Richard Macdonald; *Cost dgn* Alan Barrett; *Light* Robert Ornbó; *Sound* David Collison, Antony Horder; *Mus arr* Harry South; *Mus dir* Ed Coleman; *Sm* Derek Ensor; *Dsm* Barbara Stuart; *Asm* Angela Bissett, Lynda Westover, Frank Warwick, Susan Delfont; *Wm* Jean Vickers, Karen Brooks; *Assist ch* Antonia Ellis; *Assist light* Howard Eldridge; *Dance captain* Lesley Meadows; *Press rep* Frank Rainbow; *Sc bld* George Fathers Studios; *Cost* Winnie Gill, Arthur Davey; *Elect* Michael Alvey; *Carp* Mike Waterman. Plot: OTF. Reviews: *Stage* 31/5/73, 15;

Times 22/5/73, 11. Comment: The musical was about the rise of a man named Kingdom. An “odd musical which flounders helplessly in a no-mans-land somewhere between *Hair*, *Jesus Christ Superstar* and *How to Succeed in Business*” (*Stage*). *Times* said the piece should have been consigned to the wastepaper basket, and felt sympathy for the performers.

73.222 *Lunch Hour* (P, 1a) John Mortimer. NOTRE DAME HALL 21/5/73 (Ln).** Brenda Somers, Noelle Rimmington, Karl Howard. Plot: French/2, Walford. Review: *Stage* 31/5/73, 17. Comment: Three’s Company. A poor revival, lacking humour, with weak acting (*Stage*).

73.223 *The Possessed* (P) Andrzej Wajda (adpt of Albert Camus’s drm of Fyodor M. Dostoyevsky’s novel, 1871). ALDWYCH 21/5/73.** Reviews: *Birmingham Post* 22/5/73, 2; *New Statesman* 1/6/73, 821–22; *Observer* 27/5/73, 34; *Spectator* 26/5/73, 656; *Times* 22/5/73, 11. Comment: Cracow Stry Theatre. World Theatre Season. A revival of the previous year’s production (72.222). “Elaborately imagined, complex, confused but ultimately stunning—and superbly performed” (*Spectator*). “As before, the base of the show is the Stavrogin-Peter relationship. Together, Jan Nowicki’s Satanically glamorous Stavrogin and Wojciech Pszoniak’s officiously buzzing Peter form as great a duet as I have seen on this stage” (*Times*).

73.224 *Three Jogs around the Campus* (P) Peter King. LITTLE THEATRE CLUB 21/5/73.* Cast: *Stage* 17/5/73, 21. Leon Richard Durden; Diane Jacqueline da Costa; Russell Kevin Williams. Dir Stuart Cox. Review: *Stage* 31/5/73, 17. Comment: Quipu. The “confused recollections” of three people who may or may not know each other “are shown in a form somewhat resembling David Halliwell’s pet multi-viewpoint technique” (*Stage*).

73.225 *The Cherry Orchard* (C [4a]) Anton Chekhov (trans Ronald Hingley of *Vishnyovy sad*, 1904). OLD VIC 22/5/73.** 44 perf. Cast: NTA; Theatricalia; WWT/16. Lyuba Ranevsky Constance Cummings; Anya Anna Carteret; Varya Gillian Barge; Leonid Gayev Michael Hordern; Yermolay Lopakhin Denis Quilley; Peter Trofimov David Bradley; Boris Simeonov-Pischik Kenneth Mackintosh; Charlotte Maggie Riley; Simon Yepikhodov Richard Howard; Dunyasha Louise Purnell; Firs Harry Lomax; Yasha David Firth; A Passerby Clive Merrison; Servant James Smith; Extras John Gregg, Paul Gregory, David Healy, Stephen Howe, Desmond McNamara, Allan Mitchell, Sylvia O’Donnell, Jennifer Piercey, Louie Ramsay, Peter Rocca, Michael Stroud, Harry Waters, Stephen Williams. Dir Michael Blakemore; Assist dir Richard Howard; Sc dgn Alan Tagg; Cost dgn

Beatrice Dawson; Ch Karen Bell-Kanner; Mus Marc Wilkinson; Light Leonard Tucker. Plot: Fletcher, French/2, Gassner, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 25/5/73, 2; *Christian Science Monitor* 8/6/73, 14; *Guardian* 25/5/73, 12, 30/5/73, 12; *Illustrated London News* 1/8/73, 67; *New Statesman* 1/6/73, 819; *Observer* 3/6/73, 34, 10/6/73, 10; *Spectator* 2/6/73, 689; *Stage* 31/5/73, 15; *Times* 25/5/73, 13. Comment: National Theatre. Press night was 24/5/73. *Guardian* (25/5) commended Michael Blakemore’s “scrupulous attention to the text,” “notable individual performances within an ensemble framework.” *Times* agreed and was fulsome in its praise. *Spectator* called Blakemore’s direction “a hatchet job.” “This interpretation is largely an exercise in style ... rather anaemic of imagination, starved of emotional matter” (*Observer* 3/6). The final five minutes, a complete restaging of Firs coming into the nursery, destroyed the remainder of the production for *Illustrated London News*. The production remained in repertory until 17/1/74.

73.226 *The Model Village* (P) Rasheefi Gbadamosi. MERCURY 22/5/73. 1st London perf. Cast: *Stage* 17/5/73, 21. Professor Yemi Ajibade; Palm Wine Seller Elkan Ogunde. Review: *Stage* 7/6/73, 9. Comment: Ilario Pedro, Pan African Theatre. The play “traces the ‘progress’ of Shiju and the Professor, from the asylum-cum -marriage bureau in which their mental fatigue has landed them, to the model village where their true natures assert themselves: she is a nymphomaniac; he is one of life’s voyeurs” (*Stage*).

73.227 *The Sea* (P, 8sc) Edward Bond. COURT 22/5/73.* Cast: Findlater; *Variety* 13/6/73, 58; WWT/16. Willy Carson Simon Rouse; Evens Alan Webb; Hatch Ian Holm; Louise Rafi Coral Browne; Jessica Tilehouse Gillian Martell; Hollarcut Mark McManus; Thompson Simon Cord; Carter Anthony Langdon; Mafanwy Price Susan Williamson; Jilly Adrienne Byrne; Rachel Barbara Ogilvie; Vicar Jeremy Wilkin; Rose Jones Diana Quick; Davis Margaret Lawley. Pres Royal Court Theatre, Michael Codron; Dir William Gaskill; Dec Deirdre Clancy; Light Andy Phillips. Plot: Demastes/2, Patterson Vinson. Reviews: *Birmingham Post* 23/5/73, 2; *Christian Science Monitor* 8/6/73, 14; *Daily Mirror* 23/5/73, 18; *Guardian* 23/5/73, 10; *Illustrated London News* 1/8/73, 67; *New Statesman* 1/6/73, 819; *Observer* 27/5/73, 34; *Spectator* 9/6/73, 719; *Stage* 31/5/73, 15; *Times* 23/5/73, 11; *Tribune* 8/6/73, 7; *Variety* 13/6/73, 58. Comment: English Stage Company. “Bond is plainly trying to say something profound about the meaning of existence. But he ties his messages in the most tightly knotted wrappings” (*Daily Mirror*). *Variety* found the play enigmatic

but funny; Ian Holm was “fastidiously brilliant,” Coral Browne played with “great style and nuance.” *Tribune* judged it Bond’s bleakest play so far, particularly worrying in its ambivalent view of the future of society. *Christian Science Monitor* noted the ambivalence and Coral Browne’s marvelous performance. *Times* thought the piece “turns a Janus gaze on the goodness of mankind and the evil of human institutions.”

73.228 *Bang* (P) Howard Barker. OPEN SPACE 23/5/73.* Ian McDiarmid. *Dir* Ron Daniels. Reviews: *Stage* 7/6/73, 9; *Tribune* 8/6/73, 7. Comment: The play, “juxtaposing the sexual revolution and pornography with political anarchy, should have been wittier than it was” (*Tribune*).

73.229 *The Third Wife* (P) Ariadne Nicolaeff. ARTS 23/5/73.* Cast: *Stage* 10/5/73, 19. Michael Godfrey, Patricia Healey, Nicolette McKenzie, Fernanda Marlowe, David Nettheim. *Dir* Ariadne Nicolaeff. Review: *Stage* 31/5/73, 19. Comment: Vista Plays Ltd. An opaque play whose meaning was far from clear (*Stage*).

73.230 *The Grand Adultery Convention* (P, 2a) C. P. Taylor. ALMOST FREE 25/5/73.* Cast: *Stage* 17/5/73, 21. Allan Surtees, John Nightingale, John Muirhead, Carole Hayman. *Dir* Roland Rees; *Dgn* Noel F. Bowen. Reviews: *Stage* 7/6/73, 9; *Times* 28/5/73, 7; *Tribune* 8/6/73, 7. Comment: An ironic fable about an attempt to involve a working-class man in the theatrical process that was “elaborated excessively for so short a piece” (*Times*). *Tribune* thought the second act, “in which the original anecdote was turned inside out,” emphasized the theme unnecessarily.

73.231 *Baby Love* (P, 1a) David Edgar. SOHO POLY 28/5/73 (Ln). 1st perfd Playhouse, Leeds, 16/3/73. Cast: *Stage* 24/5/73, 21. Heather Chasen, Patti Love, Peter Miles, Ann Mitchell, Madhar Sharma. *Dir* James O’Brien. Plot: Vinson, Walford, Weintraub. Reviews: *Stage* 7/6/73, 7; *Tribune* 8/6/73, 7. Comment: “The documentary style has led [Edgar] to repetitious overstatement of facts and ideas, which subtract from the play’s impact” (*Stage*). *Tribune* cited the contemporary reference to baby-snatching with which the play was concerned.

73.232 *Bomp’s Travel* (P) Michael Foley and Hal Yamanouchi and James Stevens (mus). SWISS TAVERN 28/5/73.* Cast: *Stage* 24/5/73, 21. Masa Kuwabara, Eiichi Hoh, Eiji Kusahara, Haru Shiro. Comment: Play Room.

73.233 *How the Other Half Loves* (C, 2a) Alan Ayckbourn. WIMBLEDON 28/5/73.** Derek Bond, Miriam Karlin, Paula Wilcox, Sue Nicholls, Ray Lonnen,

Derek Seaton. *Dir* Hugh Goldie. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hischak/2, 31–32, Law, Loney, Vinson, Weintraub.

73.234 *MacRune’s Guevara (as Realised by Edward Hotel)* (P) John Spurling and Michael Lankester (mus). COCKPIT c. 28/5/73.** Plot: Vinson.

73.235 *The Wild Duck* (P) Henrik Ibsen. ALDWYCH 28/5/73.** *Gregers Werle* Max von Sydow; *Hedwig* Lena Nyman; *Hjalmar Ernst-Hugo Järegard*; *Gina Ekdal* Margaretha Krook; *Old Ekdal* Anders Ek; *Mrs. Sörby* Harriet Andersson. *Dir* Ingmar Bergman. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 30/5/73, 2; *Guardian* 29/5/63, 12; *Illustrated London News* 1/8/73, 67; *Observer* 3/6/73, 34; *Spectator* 2/6/73, 689; *Stage* 31/5/73, 17; *Times* 29/5/73, 9. Comment: Royal Dramatic Theatre Stockholm. World Theatre Season. *Guardian* called Ingmar Bergman’s production “a stunner,” with a superb performance by Max von Sydow. *Spectator* said Von Sydow’s performance “will surely be the model for all future Gregers Werles.” *Observer* noted the production had “enough emotional power to rivet one’s attention,” but curiously lacked imagination. *Times* applauded the production for “getting thoroughly inside the characters’ minds.”

73.236 *Gypsy* (Mus, 2a) Arthur Laurents (bk; suggested by Gypsy Rose Lee’s memoirs) and Jule Styne (mus) and Stephen Sondheim (lyr). PICCADILLY 29/5/73. 300 perf. 1st perfd Shubert, Philadelphia, 13/4/59; 1st British perf. Cast: Theatricalia; *Variety* 13/6/73, 58; *WWT/16*. *Uncle Jocko* George Moon; *George Stanley* Fleet; *Clarence* Ludovic Keston; *Balloon Girl* Susan Bullimore; *Baby Louise* Helen Raye; *Baby June* Bonnie Langford; *Rose* Angela Lansbury/Dolores Gray; *Chowsie Honey*; *Pop*, *Cigar* Larry Cross; *Newsboys* Anthony Williams, Stephen Proctor, Eric Holliday; *Weber*, *Phil* John Blythe; *Herbie* Barrie Ingham; *Louise* Zan Charisse; *June* Debbie Bowen; *Tulsa* Andrew Norman; *Yonkers* Stuart Lock; *L.A.* Hayden Evans; *Little Rock* Philip Baldwin; *San Diego* Gerry Tebbutt; *Boston* Patrick Reilly; *Kringelein*, *Bourgeron-Cochon* Laurie Webb; *Mr. Goldstone* Stanley Fleet; *Miss Cratchitt* Kelly Wilson; *Hollywood Blondes* Prue Clarke, Beverley Jennings, Jenny Lyons, Heather Seymour, Tara Soppet; *Agnes* Rosemary Faith; *Pastey* Geoff L’Cise; *Tessie Tura* Valerie Walsh; *Mazepa* Kelly Wilson; *Electra* Judy Cannon; *Maid* Bernice Adams. *Pres* Barry M. Brown, Fritz Holt; *Dir* Arthur Laurents; *Ch* Robert Tucker; *Sc dgn* Robert Randolph; *Cost dgn* Raoul Pene du Lois; *Light* Joe Davis; *Mus dir* Richard Leonard; *Pd mgr* Ian Dow; *Assoc pd* Mike Hall, John Hewer, Robert Tucker. Plot: Bordman, Bordman/5,

611–12; Eisler, Gänzl, Green, Hischak, Kennedy, OTF, Wilmeth. Reviews: *Birmingham Post* 30/5/73, 2; *Daily Mirror* 30/5/73, 18; *Gay News* 14/6/73, 15; *Guardian* 29/5/73, 12, 30/5/73, 12; *Illustrated London News* 1/8/73, 67; *New Statesman* 15/6/73, 902; *Observer* 3/6/73, 34; *Spectator* 9/6/73, 719; *Stage* 7/6/73, 9, 27/12/73, 13; *Times* 30/5/73, 11, 18/12/73, 9; *Variety* 13/6/73, 58, 16/1/74, 86, 91. Comment: MPS 448. *Observer* reported the remarkable “standing ovation accorded to Angela Lansbury by a *second night* audience”; with her performance during the final fifteen minutes she stopped the show. “An evening of unalloyed, armoured-plated professionalism” (*Guardian* 30/5). *Spectator* was equally laudatory. “It stacks up as a bullseye” (*Variety* 13/6). For *Times* (30/5) the piece and production justified the claim that “the musical [was] America’s gift to world theatre.” Of Dolores Gray’s performance, *Times* (18/12) said “one can only describe Miss Gray as a jolly good sport for battling through to the end.” The first New York production (Broadway 21/5/59) ran for 702 performances.

73.237 *The Me Nobody Knows* (Mus) Robert H. Livingstone (mus, lyr) and Hans Schapiro (mus, lyr; adpt of book of children’s writing edited by Stephen M. Joseph). SHAW 29/5/73. 45 perf. 1st perfd Orpheum, New York, 18/5/70. 1st British perf. Cast: *WWT/16*. Reginald Tsiboe, Peter Straker, Oswald Lindsay, Pamela Obermeyer, Joan-Ann Maynard, Angela Bruce, Derek Thompson, David Cordwell, Andrew Bowen, Lorenza Johnson, Sue John Davies, Pauline Moran. *Dir* Michael Croft; *Ch* William Sean-Hix; *Dec* Bernard Culshaw; *Light* Andy Phillips. Plot: Bordman/5, 671, Gänzl, Hischak, OTF. Reviews: *Birmingham Post* 1/6/73, 2; *Gay News* 14/6/73, 15; *Stage* 7/6/73, 9; *Times* 1/6/73, 12. Comment: Dolphin Theatre Company. *Gay News* noted the piece had been “translated” to England, but was disappointed by every aspect of the production. *Times* and *Stage* agreed. The Orpheum production ran for 208 performances. The first Broadway production (Helen Hayes 18/12/70) ran for 378 performances.

73.238 *R. I. P.* (F) John Anderson. SWISS TAVERN 29/5/73 (Ln).* Cast: *Stage* 24/5/73, 21. Hugh Sullivan, Kenneth Kennedy, Hilary Williams, Arbel Jones. *Dir* John Normington; *Dgn* Keith Cheetham. Review: *Stage* 7/6/73, 7. Comment: Apparently a farce consisting of a number of events in the mortuary of an old people’s home where the bodies keep piling up.

73.239 *The Borage Pigeon Affair* (P, 2a) James Saunders. ORANGE TREE 1/6/73.** Cast: *Stage* 31/5/73, 19. David Ashton, Rod Beacham, John Drake, Michael Kellan, Robert McBain, Brian Miller, Jestyn Phillips, Matthew Walters, Ann Curthoys, Pat Hope, Gabrielle

Lloyd, Diana Payan. *Dir* Sam Walters. Plot: Vinson, Weintraub. Review: *Stage* 14/6/73, 15. Comment: MPS 120. Richmond Fringe. A good revival (*Stage*).

73.240 *Millennium* (P, 2a) Michael O’Neill and Jeremy Seabrook. COURT 3/6/73.* 1 perf. Cast: Findlater; *Stage* 31/5/73, 19; *WWT/16*. *Billie* James Aubrey, *Florrie* June Brown; *Ern* Norman Jones; *Kim* Pamela Moiseiwitsch; *Betty* Alberge, *Anthony* Douse, *Diane* Fletcher, *Erin* Gereghy, *Philip* Jackson, *Jill* Richards, *David* Rintoul, *Gwynneth* Strong, *Leon* Vitali. *Dir* Roger Croucher; *Dgn* Harriet Geddes. Plot: Vinson. Reviews: *Guardian* 4/6/73, 8; *Stage* 14/6/73, 17. Comment: English Stage Company. Produced without decor. *Guardian* commended the authors for their commitment to “exact social detail,” but thought they were too sentimental about traditional values.

73.241 *Pilgrim’s Progress* (P) Peter Albery (adpt of John Bunyan’s book, 1678). ROUNDHOUSE 3/6/73. Cast: *Stage* 17/5/73, 21. Comment: Theatre Roundabout. The production began a nationwide tour in early 1973.

73.242 *The Ghost Outside the Machine* (P) John Taylor. LITTLE THEATRE CLUB 4/6/73 (Ln).* Cast: *Stage* 7/6/73, 11. Barry Grantham, Edmund Dring, Beverley Walding. *Dir* Barry Grantham. Review: *Stage* 14/6/73, 16. Comment: Curved Space. “A puzzling fantasy about a husband who gets caged in by bars while reading his newspaper in a park” (*Stage*).

73.243 *The Incredible Vanishing!!!* (P for children) Denise Coffey. YOUNG VIC 4/6/73.* Ian Taylor, Jo Maxwell Muller, Andrew Robertson, Gavin Reed, Ian Charleson, Alan Coates, Jeremy James-Taylor, Michael Scholes. *Dir* Denise Coffey; *Dgn* John MacFarlane. Review: *Stage* 14/6/73, 19. Comment: The plot involved the queen of the sub-humans (Her Marshesty, the Monarch of Drains) who kidnaps children. *Stage* thought the play was a “winner.”

73.244 *Life Everlasting* (P) Yulisa Amadu Maddy. AFRICA CENTRE c. 4/6/73 (Ln). Cast: *Stage* 7/6/73, 11. Omid Ansari, Taiwo Ajai, Jimmi Rand, Johnny Tadfor. Comment: Gbakanda Teater.

73.245 *Stone* (P) Jo Anderson and Sara Coward. BUSH c. 4/6/73 (Lt).** Comment: Newgate Players.

73.246 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. OPEN AIR 4/6/73.** Cast: *WWT/16*. *Orsino* Frank Barrie; *Curio* Michael Shallard; *Valentine*, *2nd Officer* Stephen Jenn; *Viola* Rowena Cooper; *Sea Captain*, *Priest* John Gay; *Olivia* Philippa

Gail; *Malvolio* Colin Jeavons; *Maria* Vivienne Ross; *Sir Toby Belch* Ronald Radd; *Sir Andrew Aguecheek* John Justin; *Feste* Paddy Ward; *Fabian* Colin Prockter; *Sebastian* Michael Sadler; *Antonio* Damien Thomas; *Player Girl* Margaret Burnett; *Player Boy, 1st Officer* David Soames; *Olivia's Lady* Stephanie Fayerman; *Orsino's Lady* Eileen Waugh; *Orsino's Musician* Ian Jentle; *Sailor* Richard Clay-Jones. *Lic, Pres, Mgr dir* David Conville; *Mgr* John Grant; *Dir* Robert Lang; *Sc dgn* Kit Surrey; *Cost dgn* Tim Goodchild; *Light* Brian Benn; *Mus* James Bernard; *Fight arr* Ian McKay; *Sm* Ken Marples; *Asm* Paul Roylance, Margaret Burnett, Stephanie Fayerman, Eileen Waugh, Richard Clay-Jones, Ian Jentle, Michael Shallard; *Wm* Angela Burns, Sue Douglas, June Neville; *Wig master* Robert Gardner; *Carp* Terry Murphy; *Elect* Stephen Kemp; *Bom* Anne Fairman; *Press rep* Frank Rainbow; *Sc bld* Earl Kay; *Cost* Banks and Hutchings; *Sc* Margot Burry; *Pq* Wig Creations. Review: *Birmingham Post* 7/6/73, 2; *New Statesman* 15/6/73, 902–03; *Stage* 14/6/73, 15; *Times* 5/6/73, 8. Comment: New Shakespeare Company. The programme indicates the first night was 1/6/73; other sources 4/6/73. “Nothing in it to astonish, but also nothing to appall,” with a noteworthy performance from Ronald Radd (*New Statesman*). “Plain text Shakespeare” (*Times*).

73.247 Umewaka Noh Troupe. ALDWYCH 4/6/73. Reviews: *Guardian* 5/6/73, 12; *Observer* 17/6/73, 30; *Spectator* 9/6/73, 719; *Stage* 7/6/73, 9; *Times* 5/6/73, 8. Comment: World Theatre Season. The pieces performed were *Sagi* by Zeami; *Futari-Daimyo*—a Kyogen play; *Kiyotsune* by Zeami. *Times* discussed aspects of Noh theatre in detail and found much that was unarresting.

73.248a A Discussion (Duol) David Halliwell. BOLTONS 5/6/73 (Ln).** Cast: *Stage* 31/5/73, 19. *Man* Ian Judge; *Woman* Kate Terriss. *Dir* Gavin Douglas. Review: *Stage* 21/6/73, 18. Comment: Moloch Productions. A taut revival (*Stage*).

73.248b You See the Thing Is This (C, 1a) Ken Campbell. BOLTONS 5/6/73 (Ln). 1st perfd ITV 30/5/70. Cast: *Stage* 31/5/73, 19. Mark Cooper, Holly de Jong, John Foley. *Dir* Glenn Brancar. Review: *Stage* 21/6/73, 18. Comment: Moloch Productions. “An essay in one-upmanship, showing a battle between a male cub-leader with a simple directness of manner and his girl partner in a projected tennis tournament” (*Stage*).

73.249 Marriages (P, 1a) William Trevor. KING'S HEAD 5/6/73 (Ln). 1st British perf. Cast: *Stage* 31/5/73, 19. William Trevor, Zena Walker, Ann Morrish. *Dir* Ben Rea; *Dgn* Paul Staples. Plot: Walford. Reviews: *Christian Science Monitor* 20/7/73, 14; *Stage* 14/6/73, 16; *Tribune*

22/6/73, 7. Comment: Wakefield Tricycle Company and Basement Theatre. “Finely played by Zena Walker and Ann Morrish” (*Tribune*). For *Christian Science Monitor* William Trevor was “England’s master of the one-act play.”

73.250 Mother's Day (P) James Dawson. NOTRE DAME HALL 5/6/73 (Ln).* Cast: *Stage* 7/6/73, 11. Anthony Sherwood. *Dir* James Dawson. Review: *Stage* 21/6/73, 18. Comment: Three's Company. In the play a son converses with his mother's ghost.

73.251 The Mutation Show (P). ROUND HOUSE 5/6/73. Raymond Barry, Shami Chaikin, Tom Lillard, Jo Ann Schmidman, Tina Shephard, Paul Zimet. *Sound, Mus* Ellen Maddow. Reviews: *Birmingham Post* 6/6/73, 2; *Guardian* 6/6/73, 12; *Illustrated London News* 1/8/73, 67; *New Statesman* 15/6/73, 902; *Observer* 10/6/73, 35; *Stage* 14/6/73, 15; *Times* 6/6/73, 11; *Tribune* 22/6/73, 7. Comment: Joseph Chaikin's Open Theatre. The piece was a collaborative work dating from October 1970. “A ravishing display of technique,” but otherwise “pretty thin” (*Guardian*). *Observer* provided a detailed account of what happened, but concluded “an unmistakably serious and intense evening, yet one that rarely transcends a certain self-satisfaction with its own technique.” “I have rarely seen a talented cast wasted more pretentiously than in this sequence of mimes and gyrations” (*Illustrated London News*). “Not to be missed for their visual and oral imagery,” but the piece lacked an author's controlling hand (*Times*).

73.252 The Heroes of the Iceberg Hotel (C with mus) Andy Smith. HALF MOON 6/6/73.* Cast: SHM. *Police-man, Chairman* Maurice Colbourne; *Loretta* Yvonne Gilan; *Narrator* Michael Irving; *Turpin and others* Philip McGough; *Chief of Police, Detective Dr. Uric Skatol* Ken Morley; *Female Advisor Examiner* Jenny Moss; *Clarissa and others* Mary Sheen; *Pianist, Yesman* Andy Smith; *Policeman* Guy Sprung; *Charlie* David Stockton; *Harry* Robin Summers. *Dir* Michael Irving; *Mus dir* Andy Smith; *Dgn* Caroline Irving; *Light* Richard Naylor. Review: *Stage* 14/6/73, 17. Comment: “As the cartoon-book backcloth turns its pages, we follow a satire on gangsterism, fascism, and the current craze for glorifying both at one remove” (*Stage*).

73.253 Off the Bus (Revue) James Saunders and Jim Hiley and Henry Livings and David Halliwell. ALMOST FREE 6/6/73 (Ln). Prunella Scales, Paul Brooke, Kevin Costello, Jim Hiley. *Dir* Noel Greig. Reviews: *Stage* 14/6/73, 16; *Tribune* 22/6/73, 7. Comment: Ed Berman's Fun Art Bus. “Side-splittingly funny” (*Tribune*). *Stage* said the revue was “fast-paced [but] rather a lightweight

affair for this particular theatre.”

73.254 Beckett Plays. YOUNG VIC 7/6/73. Cast: *Stage* 7/6/73, 11. Reviews: *Illustrated London News* 1/8/73, 67; *Observer* 24/6/73, 30; *Stage* 28/6/73, 15. Comment: The plays included *Play*, *Come and Go*, *Krapp's Last Tape*, *Act without Words One and Two*. Performers included Andrew Robertson, Denise Coffey, Mel Martin, Ian Taylor, Alun Lewis, Michael Scholes, Jeremy James-Taylor. Directors included Adrian Brine and David Toguri. “A programme mixed in quality, Andrew Robertson, now a Scottish protagonist of an episode that wears thin in revival, *Krapp's Last Tape*, was permitted to see himself, when young, in a television set. It came off better than an insufficiently precise production of the eerie, life-after-death piece, *Play*” (*Illustrated London News* “).

73.255 Nightwalk (Collage) Jean Claude Van Itallie and Sam Shepard and Megan Terry and Wallace Stevens and Ted Hughes and Bob Dylan. ROUND HOUSE 7/6/73. 1st perf? Plot: MacNicholas. Reviews: *Birmingham Post* 8/6/73, 2; *Guardian* 8/6/73, 12; *Illustrated London News* 1/8/73, 67; *New Statesman* 15/6/73, 902; *Observer* 10/6/73, 35; *Stage* 21/6/73, 23; *Times* 8/6/73, 11. Comment: Joseph Chaikin's Open Theatre. *Guardian* said there was “a sizable gulf between the company's physical skill and the banality of the ideas they are expressing ... a bird's-eye-view of urban humanity as it goes about the business of eating, drinking, talking and copulating.” *New Statesman* opined the company had lost its sense of purpose. The first New York performance was at St. Clement's Church 8/9/73.

73.256 Mr. Thomas Cook's Extraordinary Excursionial Temperance Touring Show (Ent). MAY FAIR 8/6/73 (Ln). Cast: *Stage* 7/6/73, 11. Simon Coady, Andrew Manley, Julia McLean, Alison Skilbeck, Allan Zipson, Emma Hilton. *Dir* Mick Rodgers. Review: *Stage* 21/6/73, 18. Comment: Emma Theatre Group. “An hour-long documentary revue about the great Victorian travel expert, Thomas Cook” (*Stage*).

73.257 Oh What a Lovely War! (Mus ent, 2a) Charles Chilton et. al. TOWER, CANONBURY, 8/6/73.** Cast: TTC. Plot: Bordman/5, 638, Dorney, Fletcher, Law, Loney, OTF, Patterson, Weintraub.

73.258 My Relationship with Jayne (P) David Mowat. QUESTORS 9/6/73.* Cast: QTA. Reviews: *Acton Gazette* 21/6/73, 14; *Stage* 21/6/73, 18. Comment: The play was about a young writer, his dying father, and his eventual mundane marriage.

73.259 Umewaka Noh Troupe. ALDWYCH 9/6/73. Comment: World Theatre Season. The pieces performed were *Sumida-Gawa* by Motomasa; *Oba-Ga-Sake*—a Kyogen play.

73.260 Pilk's Madhouse (P) Ken Campbell. LITTLE THEATRE CLUB 10/6/73.** Comment: Ken Campbell Road Show.

73.261 Watch on the Works (P, 3a) Pierre Roudy (adpt Pierre Roudy and Cyril Buhler). QUESTORS 10/6/73. Cast: QTA. Reviews: *Middlesex County Times* 15/6/73, 11; *Stage* 21/6/73, 18. Comment: This surreal piece “concerns a lonely old man, deserted by his wife, who personalises and falls in love with the gasometer he is hired to watch” (*Stage*).

73.262 Butley (D, 2a) Simon Gray. RICHMOND 11/6/73.** *Ben Butley* James Bolam; *Joseph Keyston* Richard Morant; *Edna Shaft* Mary Allen; *Reg Nuttall* Terry Wright; *Anne Butley* Jennifer Claire; *Miss Heasman* Anita Cary; *Mr. Gardner* Eric Carte. *Pres* Cameron Mackintosh; *Dir* Pauline Gaunt. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hischak/2, 50, Loney, Patterson, Salem, Vinson, Weintraub. Comment: A one-week engagement.

73.263 The Malcontent (C) John Marston. BANKSIDE GLOBE 11/6/73.** *Duke Pietro* Giacomo Arthur Cox; *Duke Giovanni Altofronto* Derek Godfrey; *Mendoza* Michael Johnson; *Macquerelle* Hazel Hughes; *Duchess Maria* Meg Davies. *Dir* Jonathan Miller; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe. Plot: Gassner, Hochman, Holzknicht, Law. Reviews: *Birmingham Post* 14/6/73, 2; *Illustrated London News* 1/8/73, 67; *Irish Times* 29/6/73, 6; *Observer* 17/6/73, 30; *Spectator* 23/6/73, 790; *Stage* 14/6/73, 19. Comment: Nottingham Playhouse Company. *Observer* reported Jonathan Miller had directed the play as “a satiric farce ... the treatment is sometimes too insistence.” “A clotted play but here done with enthusiasm, and once, amusingly, carried into near-burlesque. I may remember this less than the aspect of the stage; the make-up of its people reminded me of a group of animated tomb-monuments” (*Illustrated London News*).

73.264 Marlene Dietrich (One-woman show). WIMBLEDON 11/6/73.** Marlene Dietrich. *Mgr dir* Merton Civic Theatre Trust; *Mgr, Lic* Frank Tomsett; *Pres* Robert Patterson; *Mus arr* Burt Bacharach; *Mus dir* William Blezard; *Light* Joe Davis.

73.265 Terminal (Collage) Susan Yankowitz. ROUND HOUSE 11/6/73. 1st perfd 1969. Plot: Hischak/2, 17.

Reviews: *Guardian* 8/6/73, 12, 12/6/73, 12; *Tribune* 22/6/73, 7. Comment: Joseph Chaikin's Open Theatre. Unlike the Open Theatre's other production, *Terminal* achieves a "seamless blend of style and content," here about death (*Guardian* 12/6). The first New York production was at Washington Square Methodist Church 26/5/70.

73.266 Umewaka Noh Troupe. ALDWYCH 11/6/73. Reviews: *Birmingham Post* 12/6/73, 2; *Stage* 14/6/73, 15; *Times* 12/6/73, 10. Comment: World Theatre Season. The pieces performed were *Sotowa Komachi* by Kan'ami; *Bo-Shibari*—a Kyogen play; *Funa-Benkei* by Kojiro. Performers included Manzaburo Umewaka, Masayoshi Shigeyama, Masahaura Umewaka.

73.267 Edward G.—Like the Film Star (P) John Harvey Flint. KING'S HEAD 12/6/73. 1st perfd St. Mary's Street Hall, Edinburgh, 19/8/72. *Edward* Robin Bailey; Maureen Pryor, Edna Dort, Michael Deacon, Terence Davies. *Dir* Peter Stevenson. Reviews: *Birmingham Post* 13/6/73, 2; *Christian Science Monitor* 12/7/73, 16; *Daily Mirror* 12/6/73, 18 (TV show); *Stage* 21/6/73, 17; *Tribune* 22/6/73, 7. Comment: Also performed BBC-1 TV 11/6/73 (with different cast). "The basic ingredients for a play designed to tug at the heart strings are always the same: misunderstandings, ineffectual people, sick children, and childhood stories" (*Daily Mirror*). Directed with "unbearable ponderousness" (*Tribune*); however, *Stage* averred the "direction allows the play to unfold at a pace that might seem disastrously slow in a normal theatre. At the King's Head it is exactly right." *Christian Science Monitor* lamented the fact that this "fine and moving" play had been ignored by the critics.

73.268 Good Times (P) Roy Minton. BUSH 12/6/73 (Lt).* Cast: *Stage* 7/6/73, 7. Moira Redmond, John Junkin. *Dir* Marty Feldman; *Dgn* Joan Wadge. Review: *Stage* 21/6/73, 23. Comment: "Our dear corny old friend for a two-hander, the prostitute and her client" (*Stage*).

73.269 Stiff and Silent (P) John St. Clair. BUSH 12/6/73.* *Dennis* Tom McKenzie; Jules Mannheim, Geoff M. Pocock, David Kandaker, Jim Reville. Review: *Stage* 21/6/73, 23. Comment: *Stage* was disgusted by this piece about "a moronic and sadistic bunch of hospital porters."

73.270 The Houseboy (P) Irving Wardle. OPEN SPACE 13/6/73.* Cast: *Stage* 24/5/73, 1; *WWT/16*. *George* Timothy West; *Eric* Nicholas Selby; *John* Philip Donaghy; *Woman* Thelma Holt. *Dir* Charles Marowitz; *Dec* Di Seymour. Reviews: *Birmingham Post* 23/6/73, 3; *Christian Science Monitor* 7/7/73, 16; *Guardian* 14/6/73, 10; *New Statesman* 22/6/73, 936; *Spectator* 23/6/73, 790;

Stage 21/6/73, 17; *Times* 14/6/73, 9; *Tribune* 22/6/73, 7. Comment: Wardle was theatre critic for *Times*; his colleague Charles Lewsen (himself a dramatist) reviewed the production and offered minor criticisms. "An honest, well-shaped, slightly old-fashioned autobiographical slice-of-life" with "strong performances from Timothy West and Nicholas Selby" as two ageing homosexuals (*Guardian*). *Spectator* disliked it. *New Statesman* said it was a "very accomplished" first play, although it did lack "a certain lack of moral definition and shape."

73.271 The Provok'd Wife (C) John Vanbrugh. GREENWICH 14/6/73.** Cast: *Theatricalia*; *WWT/16*. *Belinda* Linda Thorson; *Col. Bulley* Paul Imbusch; *Constable, Razor, Treble* Brian Croucher; *Constant* David Wood; *Cornet* Marion Fiddick; *Heartfree* Jerome Willis; *Joe, Tailor* Rod Willmott; *Justice of the Peace* Paul Imbusch; *Lady Brute* Sheila Allen; *Lady Fancyfull* Fenella Fielding; *Lord Rake, Servant to Lady Fancyfull* David Foxxe; *Lovewell* John Pennington; *Mademoiselle* Alexandra Bastedo; *Sir John Brute* James Grout. *Dir* Frederick Proud; *Dgn* Alan Barrett; *Mus* Stanley Myers; *Light* John Roffey; *Mus dir* Rod Willmott. Plot: Fletcher, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 15/6/73, 2; *Illustrated London News* 1/8/73, 67; *Observer* 24/6/73, 30; *Stage* 21/6/73, 17; *Times* 15/6/73, 9. Comment: Company Theatre. "A leaden revival" (*Observer*). Frederick Proud's production was "intelligent and very well cast," but it lacked "comic momentum" (*Times*).

73.272 The Nutters (P) J. P. Cotterell. SWISS TAVERN 15/6/73 (Ln).* *Old Harry* Richard Howard; Stephen Williams, David Bradley, Jacqueline da Costa. Review: *Stage* 28/6/73, 16. Comment: The play concerned the inmates of the occupational therapy room of a home for the mentally disturbed (*Stage*).

73.273 Tom Barker of Camden—and the World (P) Arnold Hinchcliffe. UNITY 16/6/73.* Charles Turner, Ossie Lewis, Harry Persey, Laurence Davies, Raymond Cross. *Dir* Cliff Fenn; *Dgn* Graham Binmore. Reviews: *Stage* 21/6/73, 23; *Tribune* 6/7/73, 9. Comment: A documentary play about "the life of a revolutionary dedicated to the cause of the 'Wobblies,' the Industrial Workers of the World" (*Tribune*).

73.274 Night without Sleep (C thriller) Sheila Hodgson. WIMBLEDON 18/6/73. 1st perfd BBC Radio Home 6/6/59; 1st stage perf? Cast: *Stage* 21/6/73, 21. *Joan* Valerie Dane; *Charles* Simon Castle; *Elas* Mary Mitchell; Pamela Pitchford, Leonard Woodrow, John Golder, Roger Tolliday, Arthur Parry, J. Grant Anderson. *Dir* J. Grant Anderson. Review: *Stage* 28/6/73, 16. Comment:

A poorly written piece with two story lines that did not mesh; poorly produced (*Stage*). *Stage* (21/6) incorrectly listed Mary White instead of Mary Mitchell.

73.275 *Someone at Risk* (P) Gabriel Marvil. COMMONWEALTH INSTITUTE 18/6/73.* *Babs* Sue Blenkinsop; *Paul* Gerald Martin; *Mrs. Bunn* Molly Veness; *Barry* Martin, *Karen* Ford, *Lousie* Lister. *Dir* Shaun Macloughlin. Review: *Stage* 28/6/73, 15. Comment: A “moral tract about abortion, or rather against it, and it manages to be dull, novelettish and completely incredible all the same time” (*Stage*).

73.276 *Umabatha* (Zulu D) Welcome Msomi (based on William Shakespeare, *Macbeth*). ALDWYCH 18/6/73.** Cast: *Theatricalia*; *WWT/16*. *Angano* Richard Mhlongo; *Bhangane* Lawrence Sithole; *Dangane* Kulekani Magubane; *Donebane* Ralph Mthembu; *Folose* Boyd Ngidi; *Hoshweni* Eric Ngcobo; *Imbongi* Michael Hlatshwayo; *Kamadonsela* Daphne Hlomuka, *Maureen* Lemdebe; *Kamakhawulana* Ntombiyenkosi Mhlongo; *Linolo* Gideon Dhlamini; *Mabatha* Welcome Msomi; *Mafudu* Elliot Ngubane; *Makiwane* Refuge Mcanyana; *Msimbithi* Oliver Stole; *Ndodana* Phillip Mthembu; *Nyanga* Michael Hlatshwayo; *Salukazi* Beauty Ntsukela; *Sangomas* Janet Khumalo, *Perfect* Malimela, *Beauty* Ntsukela; *Sithole* Phillip Msomi; *Three Umbulali* Michael Hlatshwayo, *Phillip* Msomi, *Petros* Nene; *Dancers*, *Attendants* Doris Cele, *Janet* Khumalo, *Elsie* Msomi, *Thembi* Mtshali, *Beauty* Ntsukela, *Lorraine* Nyathikazi, *Bella* Skosana, *Angelina* Zondo; *Warriors* Aaron Cele, *Bongani* Cele, *Musa* Dlodla, *Ngcebo* Dunge, *Muzikabani* Kanyile, *Vusumuzi* Khanyile, *Mhlaselwa* Khuzwayo, *Ziphathe* Magwaza, *Pumendlini* Makanya, *Buzabani* Mchunu, *Qalokunye* Mfeko, *Mziwathe* Mnyayi, *Mkhulumeleni* Msimango, *Mbonwa* Mtembu, *Mziwenvuma* Mtshali, *Mvungana* Ncanana, *Falakhe* Nyawose, *Mangalelwa* Nyawose, *Milton* Qumbisa, *Funtela* Shange, *Mboya* Sibiya, *Zenzile* Vuzamathe, *Mahlayisa* Xulu. *Dir* Welcome Msomi; *Cost dgn*, *Pq* Eve Stuart; *Co. mgr* W. J. De Klerk; *Wm* Alfred Mkuzo. Reviews: *Christian Science Monitor* 13/7/73, 11; *Daily Mirror* 19/6/73, 18; *Guardian* 19/6/73, 14; *Observer* 24/6/73, 30; *Stage* 21/6/73, 17; *Times* 19/6/73, 14. Comment: Zulu Company from South Africa. World Theatre Season. “A rousing and exuberant” revival (*Guardian*); *Times* agreed. “Quite an extraordinary experience” (*Christian Science Monitor*). *Daily Mirror* welcomed the “splendid production.”

73.277 *Veronica Makes Up Her Own Mind* (P) Ogali A. Ogali. AFRICA CENTRE 18/6/73 (Ln). 1st London perf? Cast: *Stage* 21/6/73, 21. *Elizabeth* Adare, *Jimi* Rand, *Esther* Fiaqbe, *Almadu* Maddy. *Dir* Amadu Maddy.

Review: *Stage* 28/6/73, 16. Comment: Gbakanda Teater. “Conflict between traditional marriage arrangements and the enlightened liberal views of educated woman is the theme” (*Stage*).

73.278 *The Enlightenment of the Strawberry Gardener* (P, 1a) Don Haworth. KING’S HEAD 19/6/73 (Ln). 1st perfd BBC Radio-3 13/10/72. Cast: *Stage* 14/6/73, 19. *Ombudsman* John Blythe; *Peter* John. *Dir* Walter Hall. Reviews: *Stage* 28/6/73, 16; *Times* 21/6/73, 13. Comment: Wakefield Tricycle Company and Basement Theatre. The piece was a satire on bureaucracy and *Times* thought the piece needed to be longer if that was indeed Haworth’s ultimate aim.

73.279 *The Rocky Horror Show* (Rock mus, 11sc) Richard O’Brien (mus, bk, lyr). THEATRE UPSTAIRS 19/6/73; trfd to CHELSEA CLASSIC 14/8/73; trfd to KINGS ROAD THEATRE 3/11/73; trfd to COMEDY 6/4/79.* 2,960 perf. Cast: *Findlater*; *Theatricalia*; *Variety* 12/9/73, 82; *WWT/16*. *Usherette*, *Magenta* Patricia Quinn; *Janet Weiss* Belinda Sinclair; *Brad Majors* Christopher Malcolm; *Narrator* Jonathan Adams; *Riff-Raff* Richard O’Brien; *Columbia Lil’* [Nell] Campbell; *Frank-n-furter* Tim Curry; *Rocky Horror* Rayner Bourton; *Eddie*, *Dr. Everett Scott* Paddy O’Hagan. *Dir* Jim Sharman; *Dgn* Brian Thomson; *Cost dgn* Sue Blane. Plot: *Bordman/5*, 684, *Dorney*, *Fletcher*, *Gänzl*, *Hischak*, *Kennedy*, *OTF*. Reviews: *Gay News* 12/7/73, 13; *Guardian* 23/6/73, 8, 16/8/73, 8; *New Statesman* 29/6/73, 978; *Spectator* 18/3/78, 26; *Stage* 28/6/73, 15, 11/3/76, 17; *Times* 23/6/73, 9; *Variety* 12/9/73, 82. Comment: English Stage Company. The transfer to the Kings Road Theatre marked the opening of a new theatre (the former Essoldo Cinema). A benefit performance was given on 23/1/74 at 11:30pm for an injured board operator (*Stage* 10/1/74, 12). *Guardian* (23/6) commended the show for “the rare feat of being witty and erotic at the same time.” “Tremendous invention, energy and glee” (*New Statesman*). “A wonderfully rowdy, superbly tacky piece of low-camp froth” (*Gay News*). *Variety* reported the show at Chelsea was “a sell out,” and Tim Curry was an “emphatic standout.” “Like other examples of its kind [camp], it burns itself out during the performance, giving you little to take away and remember” (*Times*). The first New York production (Belasco 10/3/75) ran for 45 performances.

73.280 *Signs of the Times* (C, 2a) Jeremy Kingston. VAUDEVILLE 19/6/73. 174 perf. 1st perfd King’s, Southsea, 28/5/73. Cast: *Variety* 11/7/73, 60; *WWT/16*. *Andrew Perry* Kenneth More; *Kate Martin* Sandra Duncan; *Doreen Macaulay* Liza Goddard; *Bob Gilchrist* Dennis Ramsden; *Mrs. Macaulay* Joan Sterndale Bennett; *Danga*

Manbaba Norman Beaton. *Pres* John Gale, Allan Davis; *Dir* Allan Davis; *Dgn* Hutchinson Scott; *Cost dgn* Beatrice Dawson; *Light* Chris Ellis. Reviews: *Birmingham Post* 20/6/73, 2; *Christian Science Monitor* 7/7/73, 16; *Daily Mirror* 20/6/73, 18; *Guardian* 20/6/73, 10; *Illustrated London News* 1/8/73, 67; *Observer* 24/6/73, 30; *Spectator* 30/6/73, 820–21; *Stage* 28/6/73, 15; *Times* 20/6/73, 13; *Tribune* 6/7/73, 9; *Variety* 11/7/73, 60. Comment: The scheduled opening at the Alexandra, Birmingham, 27/3/73, was postponed because Kenneth More suffered from kidney stone problems. Jeremy Kingston was drama critic for *Punch*. The plot involved a *Times* writer becoming an astrologer and was also a standard sex triangle comedy. *Guardian* said it was an uneven comedy with a “total disregard for reality.” Similarly *Spectator* remarked on the play’s “implausibility” and descent into the nonsensical. “The dialogue is witty and perceptive, and Mr. More’s casual style of acting fits the main character perfectly” (*Daily Mirror*). *Illustrated London News* enjoyed the play’s civilized wit and humour. *Variety* noted the “automatic marquee attraction” of Kenneth More that should afford longevity.

73.281 *Nuts* (Ent) Various writers. THEATRE ROYAL, STRATFORD EAST, 20/6/73. Reviews: *Birmingham Post* 21/6/73, 2; *Daily Mirror* 21/6/73, 16; *Guardian* 21/6/73, 10; *Illustrated London News* 1/8/73, 67; *New Statesman* 29/6/73, 977–78; *Observer* 24/6/73, 30; *Stage* 28/6/73, 15; *Times* 21/6/73, 13; *Tribune* 6/7/73, 9. Comment: The piece comprised songs, dances, sketches, and local news. “An unholy mess” (*Guardian*). “The ineptitude of most of the numbers passes belief ... few of the performers are bothering” (*Observer*). “An entertainment shambles, without beginning, middle or end” (*Stage*). “A slovenly ‘party’ that needed some stringent rehearsals” (*Illustrated London News*). *Times* called it “a pugnacious revue, combining community protest and community fun,” but the material was only “average.” “Crude and unfunny” (*Daily Mirror*).

73.282 *The Nutty Slack Spectacular, or, Henry the Engine Goes Fishing* (Ent) Simon Brett and Richard Gaunt and David Pearson and Michael Langridge. QUESTORS 22/6/73 (Lt). * Cast: QTA.

73.283 *Crinum Crancum* (P, 11sc) John Norman. QUESTORS 23/6/73. * Cast: QTA. Review: *Stage* 5/7/73, 23. Comment: “Its main dramatic fault is that the central story, that of a young doctor who hangs for his oblique involvement in an attempt on the life of George III, is so much the archetypical history of the man in the middle that the whole thing becomes a sort of shadow play and the characters lose their third dimension” (*Stage*).

73.284 *Co-pessimists* (P) Barry Grantham. LITTLE THEATRE CLUB 25/6/73 (Ln). * Review: *Stage* 5/7/73, 19. Comment: Curved Space. The piece failed “to exploit the possibilities of treating a seaside Co-optimist show as a comment on the world today” (*Stage*).

73.285 *Toys of God* (P) Alexander Ward. MERCURY 25/6/73. * Cast: *Stage* 21/6/73, 21. *Adam* Edmund Kente; *Lafodrol* Geoffrey Larder; *Leirgab* Dick Haydon; Jane Griffiths, Fiona Duncan, Geoffrey Larder, Llewellyn Rees. *Dir* Jenny Craven; *Dgn* Francis Rose. Review: *Stage* 5/7/73, 22. Comment: A far too wordy play about a rich man forcing a couple to perform the Garden of Eden scene for him (*Stage*).

73.286 *The True History of Squire Jonathan* (P) John Arden. ALMOST FREE 25/6/73 (Ln). ** Cast: *Stage* 28/6/73, 17. *Squire Jonathan* Ian Trigger; Jenny Runacre. *Dir* Ed Berman. Plot: Weintraub. Reviews: *Christian Science Monitor* 16/7/73, 14; *Stage* 5/7/73, 19. Comment: Ambiance. A good revival of a play that misfires (*Stage*).

73.287 *Twelfth Night; or, What You Will* (C) William Shakespeare. BANKSIDE GLOBE 25/6/73. ** *Orsino* John Flanagan; *Viola* Katherine Barker; *Sir Toby Belch* Alfred Marks; *Sir Andrew Aguecheek* Jeremy Child; *Feste* Dudley Sutton; *Malvolio* Brian Pringle; *Fabian* Sam Kelly; *Maria* Amanda Barry; *Katie* Flower, Stanley Bates, Ann Firbank, James Ware, Weston Gavin. *Dir* Gordon McDougall, Michael Attenborough; *Dgn* Saul Radomsky. Reviews: *Guardian* 28/6/73, 10; *New Statesman* 6/7/73, 27; *Stage* 5/7/73, 17; *Times* 28/6/73, 13. Comment: Set in the 1920s, the production prevented “the actors from exploring their characters” (*New Statesman*). “An undergraduate frolic” (*Guardian*). *Times* said the Bankside still did not exhibit “signs of any clear aim” so far as policy was concerned and the “shallow open stage seemed more of an embarrassment.”

73.288 *Grease* (Mus, 2a) Jim Jacobs (mus, bk, lyr) and Warren Casey (mus, bk, lyr). NEW LONDON 26/6/73. 236 perf. 1st perfd Kingston Mines, Chicago, 5/2/71; 1st British perf Belgrade, Coventry, 27/3/73. Cast: *Theatricalia*; *Variety* 4/7/73, 59; *WWT/16*. *Miss Lynch* Ann Way; *Patty Simcox* Claire Faulconbridge; *Eugene Florczyk* Stephen Marsh; *Jan Colette* Kelly; *Marty* Hilary Labow; *Betty Rizzo* Jacquie-Ann Carr; *Doody* Derek James; *Roger* Stephen Bent; *Kenickie* Peter Armitage; *Sonny La Terri* Doug Fisher; *Frenchy* Felicity Harrison; *Sandy Dumbrowski* Stacey Gregg/Elaine Paige; *Danny Suko* Richard Gere/Paul Nicholas; *Vince Fontaine* Roy Desmond; *Johnny Casino*, *Teen Angel* Steve Alder; *Cha-Cha Di Gregorio* Olwen Hughes. *Pres* Paul Elliott, Duncan C. Weldon, Donald Langdon; *Dir* Tom Moore; *Ch* Patricia

Birch; *Sc dgn* Douglas W. Schmidt; *Cost dgn* Carrie F. Robbins; *Light* Robert Orno; *Mus dir* Barry Booth; *Mus arr* Louis St. Louis, Michael Leonard; *Sound* David Collinson. Plot: Bordman, Bordman/5, 675, Fletcher, French/2, Gänzl, Green, Hischak, Kennedy, Law, Loney, OTF, Shipley, Wilmeth. Reviews: *Birmingham Post* 27/6/73, 2; *Daily Mirror* 27/6/73, 16; *Guardian* 26/6/73, 12, 27/6/73, 10; *Illustrated London News* 1/9/73, 96; *New Statesman* 6/7/73, 27; *Spectator* 7/7/73, 22; *Stage* 5/7/73, 17, 18/10/73, 9; *Times* 27/6/73, 11; *Variety* 4/7/73, 59. Comment: *Guardian* (27/6) enjoyed everything but the nostalgia. *Times* said the show had succeeded “in pinning its period down,” and the essence of the piece was “concentrated style.” *Variety* said the show would benefit from the current interest in the 50s, but noted the numerous shows that were also nostalgic and youth-oriented. *New Statesman* remarked on “a fine performance by Richard Gere” and the thin story-line. “It is a show which assumes everyone in the audience is deaf. If you sit near the stage, you’re liable to need treatment for shell-shock ... Slick, polished and exuberant—I liked it” (*Daily Mirror*). The first New York production (Eden 14/2/72 and transfers) ran for 3,388 performances.

73.289 *Scratching the Surface* (P) Glenn Branca. BOLTONS 26/6/73 (Ln). 1st perf? Cast: *Stage* 21/6/73, 21. Meg English, Patrick Rice, Robert Stredder. *Mus* Stephen Deutsch. Comment: Moloch Productions.

73.290 *What?* (Revue) Christopher Owen and Alan Mason (mus, lyr) and Diane Bishop (mus, lyr). HOWFF 26/6/73.* Cast: *Stage* 7/6/73, 11. Cleo Sylvestre, Henry Hackett, Christopher Owen. Review: *Stage* 5/7/73, 23. Comment: The sketches poked fun at aspects of modern living.

73.291 *Who’s Who* (F, 2a) Keith Waterhouse and Willis Hall. FORTUNE 27/6/73. 93 perf. 1st perfd Belgrade, Coventry, 6/7/71. Cast: Theatricalia; *Variety* 4/7/73, 59; *WWT/16*. *Announcer* Lesley Goldie; *Bernard White* Francis Matthews; *Helen Brown* Judy Cornwell; *Joanna Josephine* Tewson; *Pianist* Josef Rosen; *Violinist and Leader* Tommy McGowan; *Timothy Black* Joe Melia. *Lic* Theatres Consolidated Ltd.; *Chm* David Abrahams; *Mgr dir* John Hallett; *Pres* Bill Freedman, Yvonne Arnaud Theatre; *Dir* Robert Chetwyn; *Dgn* Hutchinson Scott; *Light* David Hersey. Plot: French/2, Weintraub. Reviews: *Birmingham Post* 28/6/73, 2; *Daily Mirror* 28/6/73, 16; *Guardian* 28/6/73, 10; *Illustrated London News* 1/9/73, 96; *New Statesman* 6/7/73, 27; *Spectator* 7/7/73, 22; *Stage* 5/7/73, 17; *Times* 20/6/73, 13; *Tribune* 6/7/73, 9; *Variety* 4/7/73, 59. Comment: *Guardian* declared this “labyrinthine comedy of adultery” became “too

labyrinthine and confusing”; *Daily Mirror* shared that reaction. Possibly the most intricate (and indescribable) farce in the language” (*New Statesman*). *Variety* commended Robert Chetwyn’s “spirited direction,” and the excellent cast, particularly Francis Matthews and Joe Melia. *Times* described the piece as chess-like but “very good fun.”

73.292a *All That Fall* (P) Samuel Beckett. TOWER, CANONBURY, 28/6/73. 1st perfd BBC Radio 3rd Programme 13/1/57. Cast: TTC. Plot: Schrank. Comment: The performance was tape-recorded and played back to the audience with the curtains closed.

73.292b *Come and Go* (D, 1a) Samuel Beckett. TOWER, CANONBURY, 28/6/73.** Cast: TTC. Plot: Demastes/2, Patterson, Schrank, Vinson.

73.292c *Play* (P, 1a) Samuel Beckett. TOWER, CANONBURY, 28/6/73.** Cast: TTC. Plot: Demastes/2, Patterson, Schrank, Vinson, Walford.

73.293 *Magnificence* (D, 8sc) Howard Brenton. COURT 28/6/73.* Cast: Findlater; *Variety* 11/7/73, 60; *WWT/16*. *Will* Michael Kitchen; *Jed* Kenneth Cranham; *Mary* Carole Hayman; *Veronica* Dinah Stabb; *Cliff* Peter Postlethwaite; *Constable* James Aubrey; *Slaughter* Leonard Fenton; *Alice* Geoffrey Chater; *Babs* Robert Eddison; *Old Man, Lenin* Nikolaj Ryjtkov. *Dir* Max Stafford-Clark; *Dgn* William Dudley; *Light* Andy Phillips. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 29/6/73, 2; *Daily Mirror* 29/6/73, 18; *Guardian* 29/6/73, 12; *Illustrated London News* 1/9/73, 96; *New Statesman* 6/7/73, 27; *Spectator* 7/7/73, 22; *Stage* 5/7/73, 17; *Times* 29/6/73, 15; *Tribune* 6/7/73, 9; *Variety* 11/7/73, 60. Comment: English Stage Company. “A sloppily composed affair about individual terrorism” (*Illustrated London News*). *Variety* found the play somewhat confusing and a case of preaching to the converted. “Yet another political play at the trendy Court, full of ‘what about the workers’ philosophy. All very well-intentioned but delivered in such a banal fashion as to make even an ardent socialist sympathise with the plight of a fascist beast” (*Daily Mirror*). *Spectator* appeared flummoxed by whatever message Brenton was trying to convey. *New Statesman* was similarly mystified. “Scene for scene a wonderful piece of theatre,” but overall fragmented and faultily constructed (*Times*).

73.294a *Black Feet in the Snow* (Mus D) Jamal Ali and Ujamaa (mus). COMMONWEALTH INSTITUTE 29/6/73. *Jahn-Jahn* Jimi Rand; Raymond Maclean, Shades of Black. *Dir* Jimi Rand; *Ch* Raymond Maclean. Review:

Stage 12/7/73, 21. Comment: Inna Circle. The piece dealt with the condition of the black community in London in the 1960s.

73.294b *Twisted Knot* (P) Jamal Ali. COMMONWEALTH INSTITUTE 29/6/73. *Abraham Matuli* Jason Rose; *Policeman* Jimi Rand. *Dir* Jamal Ali, Yvonne Jones. Review: *Stage* 12/7/73, 21. Comment: Inna Circle. "About a likely lad called Abraham Matuli, who has a private hot line to heaven and a very neat way with his creditors" (*Stage*).

73.295 *Do Not Move the Patient* (P) Oliver Ford-Davies. ORANGE TREE 29/6/73 (Ln, Ev).* Tim Wylton, Maureen Morris. *Dir* Susan Todd. Review: *Stage* 5/7/73, 19. Comment: The piece dealt with the cracks in a six-year marriage.

73.296 *Juno and the Paycock* (D, 3a) Sean O'Casey. MERMAID 2/7/73.** Cast: *Variety* 18/7/73, 108; *WWT/16*. *Mary Boyle* Leslie Lator; *Juno Boyle* Siobhan McKenna; *Johnny Boyle* Niall Buggy; *Jerry Devine* Dermot Crowley; *Jack Boyle* Patrick Layde; *Joxer Daly* Brendan Cauldwell; *Charles Bentham* Shane Connaughton; *Maisie Madigan* Eithne Dunne; *Mrs. Tancred* Geraldine Plunkett; *Needle Nugent* John Rogan; *Neighbours* Joan Campbell, Mary Duddy; *Irregular Mobilizer* Patrick O'Callaghan; *Sewing Machine Man, 1st Furniture Man* Chris Gannon; *Coal Vendor, 2nd Furniture Man* Jim O'Connor; *Irregular* Paul Brennan. *Dir, Dgn* Sean Kenny; *Light* Roger Weaver; *Assist dir* Andrew Hilton; *Dsm* Emma McNulty; *Asm* Michael Hale. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Scrimgeour, 73–86, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 3/7/73, 2; *Illustrated London News* 1/9/73, 96; *Irish Times* 4/7/73, 10; *New Statesman* 13/7/73, 61; *Spectator* 14/7/73, 54; *Stage* 12/7/73, 19; *Times* 3/7/73, 9; *Variety* 18/7/73, 108. Comment: Siobhan McKenna was "as splendid as ever" (*Irish Times*). *Variety* said the revival was competent, but, taking over from the recently deceased [11/6/73] Sean Kenny, Siobhan McKenna's direction was "somewhat flat." "A competent mediocrity characterises the evening," including McKenna's Juno (*New Statesman*). *Times* noted the production used Sean Kenny's suggestive set, but the suggestions were not followed up in the production.

73.297 *Masters and Servants* (P) Maureen Charlton (based on Jonathan Swift themes). MOONEY'S 2/7/73.* Cast: *Stage* 5/7/73, 1. Michael Carter, Sally Adez, Maggie Stride, Roy McArthur. *Dir* Maureen Charlton; *Sc dgn* Lona Moran; *Cost dgn* Mary O'Donnell. Reviews: *Irish Times* 12/7/73, 11; *Stage* 12/7/73, 24. Comment:

The enacted extracts were mostly from *Gulliver's Travels* (*Irish Times*).

73.298 *The Mother* (P) Bertolt Brecht (drm of Maxim Gorky's novel, 1906–07; trans Steve Gooch of *Die Mutter: Lebender Revolutionärin Pelagea Wlassowa aus Twer*, 1932). ROUND HOUSE 2/7/73.** Cast: *WWT/16*. *Butcher's Wife, Landlady* Helen Brammer; *Ivan Vesovchikov* Kevin Costello; *Karpov, Nikolai Vesovchikov* Michael Irving; *Pavel Vlasov* Alex Leppard; *Commissioner, Smilgin, Vasil Yefimovitch* Philip McGough; *Landlady's Niece, Girl in Service* Anthea Meadows; *Mascha Khalatova, Poor Woman* Pam Scotcher; *Pelegea Vlasova* Mary Sheen; *Andrei Vlasova, Sigorski* Robin Summers; *Anton Rubin, Lushin* Geoffrey Wilkin-son. *Dir* Jonathan Chadwick; *Dgn* Di Seymour; *Mus* Julian Silverman. Plot: Fletcher, French/2, Hochman, Matlaw. Reviews: *New Statesman* 13/7/73, 61; *Stage* 12/7/73, 19; *Tribune* 20/7/73, 7. Comment: The Half Moon production (73.202). *Tribune* commended Steve Gooch's "tight, theatrical and funny" translation.

73.299 *Relative Values* (Light C, 3a) Noël Coward. RICHMOND 2/7/73.** Plot: Dorney, Fletcher, French/2, Levin, 71–73, Loney, 273, Mander/4, Salem. Comment: The pre-West End production prior to opening at the Westminster in September (see 73.394).

73.300 *The Cambridge Footlights Revue* (Revue) Stephen Wyatt. ROUND HOUSE 3/7/73 (Lt).

73.301 *The Holy Ghostly* (P, 1a) Sam Shepard. KING'S HEAD 3/7/73 (Ln). 1st perfd La Mama European Tour, 1969; 1st London perf. *Pop* Gordon Sterne; *Ice* Glenn Beck; *Chindi* Philip Fowler. Plot: Walford. Reviews: *Stage* 12/7/73, 20; *Tribune* 20/7/73, 7. Comment: Wakefield Tricycle Company. Another of Shepard's "mixture of colloquial American cowboy idiom and science fiction"; the production was loose and unfocused (*Tribune*).

73.302 *Play Strindberg* (P, 12 rounds) Friedrich Dürrenmatt (trans James Kirkup of Dürrenmatt's play, 1969). HAMPSTEAD 3/7/73. 1st British perf University Theatre, Newcastle, 13/1/72. Cast: *WWT/16*. *Edgar* Freddie Jones; *Alice* Yvonne Mitchell; *Kurt* Patrick Allen. *Dir* Gareth Morgan; *Dec* Bernard Culshaw; *Light* Roger Spence. Plot: Hischak/2, 34–35, Hochman, Matlaw, 223–24. Reviews: *Birmingham Post* 4/7/73, 2; *Christian Science Monitor* 16/7/73, 14; *Illustrated London News* 1/9/73, 96; *Spectator* 14/7/73, 54; *Stage* 12/7/73, 19. Comment: MPS 351. Tyneside Theatre Company Production. A rewrite of Strindberg's *The Dance of Death*. "A painfully laboured rewrite" and a waste of the cast's talents (*Spectator*).

Christian Science Monitor wondered why Dürrenmatt bothered to write this “melodramatic farrago.” The first New York production was at the Forum 3/6/71.

73.303 *The Pope's Wedding* (D, 16sc) Edward Bond. BUSH 3/7/73.** *Alan* Bob Peck; *Scopey* Brian Capron; *Pat* Alison Steadman; *June* Janette Legge; *Bill* Nick Brimble; *Bowler* Norman Budd; *Umpire* Henry Foster; *David* Peart, *Roy* Heayberd, *David* Howey, *Desmond* Adams. *Dir* John Dove. Plot: Demastes/2, Fletcher, Hochman, Vinson, Wein-traub. Review: *Stage* 19/7/73, 20. Comment: Northcott Theatre Company (Exeter).

73.304 *West Side Story* (Mus, 2a) Arthur Laurents (bk; based on conception by Jerome Robbins) and Stephen Sondheim (lyr) and Leonard Bernstein (mus). COLLEGIATE 3/7/73.** Cast: *WWT/16*. *Riff* Roger Finch; *Tony* Jim Smilie; *Action* Bernard Sharpe; *Diesel* Michael Howe; *Baby John* Jon Bryant; *A-Rab* Peter Ardran; *Snowboy* Marc Arnall; *Big Deal* Nigel Grice; *Mouthpiece*, *Gladhand* Adrian Barnes; *Kite* Colin Howells; *Anybody's* Michele Hardy; *Graziella* Jackie Bristow; *Velma* Cathy Holland; *Clarice* Jacqui Leatherby; *Minnie*, *Voice* Sherine Savan; *Bernardo* Peter Daly; *Chino* Paul Prescott; *Pepe* Rodney Madden; *Indio* Roy Staite; *Luis* James Supervia; *Anxious* Robin Baldwin; *Juano* Robert McGill; *Nibbles* Rodney Paulden; *Maria* Rosamund Shelley; *Anita* Clovissa Newcombe; *Rosalina* Susan Bown; *Francisca* Charlotte Job; *Marguerita* Lindy Wiles; *Teresita* Lilian Evans; *Consuela* Susie Toogood; *Shrank* Allen Weston; *Doc* Edwin Brown; *Officer Krupke* John Spradbery. *Mgr*, *Lic* Antony Fox; *Pres* David Gordon Productions; *Dir*, *Pd*, *Mgr dir* Bill Kenwright; *Assist pd* Tony Macmillan; *Pd mgr* Don Auty; *Sc dgn* John Marsh; *Ch* Robert Arditti; *Mus dir* Ed Coleman; *Light* Jules Zwimmer; *Sound* Robert K. Bush; *Co. mgr* John Spradbery; *Sm* Andrew Sinclair; *Asm* Robert McGill, *Rodney* Paulden, *Colin* Howells; *Wm* Christopher Criddle; *Carp* Derek Pullen, *Kelvin* Adams; *Press rep* Theo Cowan; *Bom* David Alexander. Plot: Bordman, Bordman/5, 604–6, Eisler, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, 304, OFT, Wilmeth. Reviews: *Gay News* 26/7/73, 16; *Stage* 12/7/73, 19. Comment: An “exciting revival” (*Gay News*). “The company work with a will and hard; few are really up to the demands of their parts” (*Stage*).

73.305 *Absurd Person Singular* (C, 3a) Alan Ayckbourn. CRITERION 4/7/73; trfd to VAUDEVILLE 30/9/74. 973 perf. 1st perfd Library, Scarborough, 26/6/72. Cast: *Theatricalia*; *Variety* 15/8/73, 43; *WWT/16*. *Jane* Bridget Turner/Millicent Martin; *Sidney* Richard Briers/John Clive; *Ronald* Michael Aldridge/Paul Eddington; *Marion* Sheila Hancock/Amanda Barrie; *Eva* Anna Calder-

Marshall/Stephanie Turner; *Geoffrey* David Burke/David Baron. *Pres* Michael Codron; *Dir* Eric Thompson; *Dgn* Alan Tagg; *Light* Mick Hughes; *Gen mgr* David Sutton; *Pd mgr* J. Scott Parkinson; *Sm* Nicholas Bromley; *Dsm* Ann Hughesdon; *Asm* Gareth Johnson, *Jonathan* Deans, *Justine* Elliott; *Wm* Carolyn Webb; *Press rep* Genista Streeten. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 76–77, Law, Loney, Patterson, Shipley, Weintraub. Reviews: *Birmingham Post* 6/7/73, 2; *Christian Science Monitor* 12/7/73, 16; *Daily Mirror* 5/7/73, 18; *Guardian* 5/7/73, 10; *Illustrated London News* 1/9/73, 96; *New Statesman* 13/7/73, 60–61; *Spectator* 14/7/73, 54; *Stage* 12/7/73, 19, 2/5/74, 17; *Times* 5/7/73, 13; *Variety* 15/8/73, 43. Comment: MPS 370, 462. A completely new cast took over on 1/4/74 (*Stage* 21/2/74, 1). “Blithely funny ... confirms Mr Ayckbourn’s skill as a gifted farceur” (*Guardian*). “For sheer delightful idiocy and lunatic fooling the second act ... stands supreme. The laughter is uproarious and never lets up” (*Daily Mirror*). *Variety* suggested Ayckbourn was London’s Neil Simon, noting his annual production of a new comedy, with this one also being “a good bet for Broadway.” *Christian Science Monitor* declared Richard Briers was “becoming one of the best comic actors on the British Stage.” *Times* found this a “coldly amusing show” because Ayckbourn “does not allow his characters freedom to develop.” The first New York production (*Music Box* 8/10/74) ran for 592 performances.

73.306 *As Time Goes By* (C) Mustapha Matura. ICA 5/7/73.** Cast: *Stage* 5/7/73, 19. *Ram* Stefan Kaliphe; *Mona* Hammond, *Helen* Downing, *Tommy* Eytley, *Jenny* Harrington, *William* Hoyland, *Horace* James, *Oscar* James, *Wayne* Laryea, *Corinne* Skinner, *T-Bone* Wilson. *Pres* Michael White; *Dir* Roland Rees; *Dgn* Di Seymour. Plot: Vinson. Reviews: *Guardian* 6/7/73, 10, 18/7/73, 13; *Stage* 19/7/73, 17; *Times* 6/7/73, 11. Comment: *Times* faulted Roland Rees’s direction for not making the “comic climaxes ... explosive.”

73.307 *The Black and White Minstrel Show of 1973*. NEW VICTORIA 5/7/73. *Margaret* Savage, *Ted* Darling, *Les* Rawlings, *Les* Want, *Karl* Scott, *Hope* and *Keen*, *Don* Maclean, *The* Randels, *Nino* Fredian, *Clem* Vickery *Vellum* Stompers *George* Mitchell *Minstrels*, *Television* Toppers. *Pres* Robert Luff. Review: *Spectator* 14/7/73, 54. Comment: MPS 467. *Spectator* described the production as “the well-known make-believe miscegenation show.”

73.308 *Most of My Dancing Life* (P) Gary Kahn. HAMPSTEAD 5/7/73 (Lt). 1st perfd Oval House. *Cecily* Hobbs, *Caroline* Hutchison, *John* Mitchell. Reviews: *Guardian* 13/7/73, 12; *Stage* 12/7/73, 24. Comment: Crowd

Theatre. With debts to Ionesco and Orton, the piece presented “a duo of Hampstead parents, with a vacuous au pair in unctuous and perpetual attendance. They speak as if imaginative clichés and strange conjunctions of objects and emotion were naturally theirs” (*Guardian*).

73.309 *Home* (D, 2a) David Storey. TOWER, CANON-BURY, 6/7/73. ** Cast: TTC. Plot: Demastes/2, Fletcher, Griffiths, Hirschak/2, 23–24, Hochman, Loney, Patterson, Salem, Vinson, Weintraub.

73.310 *Antony and Cleopatra* (T) William Shakespeare. ALDWYCH 7/7/73. ** Cast: RSCA; Theatricalia; WWT/16. *Mark Antony* Richard Johnson; *Domitius Enobarbus* Patrick Stewart; *Ventidius* Gareth Hunt; *Scarus* Morgan Sheppard; *Silius* Christopher Jenkinson; *Eros* Joe Marcell; *Soldiers* Malcolm Kaye, Robert Oates, Arthur Whybrow; *Cleopatra* Janet Suzman; *Charmian* Rosemary McHale; *Iras* Madeline Bellamy; *Alexas* Darien Angadi; *Seleucus* Paul Gaymon; *Diomedes* Loftus Burton; *Euphronius* Lennard Pearce; *Lamprius* John Bott; *Mardian* Sidney Livingstone; *Eunuchs* Michael Egan, Paul Gaymon; *Messenger* Joseph Charles; *Waiting Woman* Edwina Ford; *Servant* Tony Osoba; *Clown* Geoffrey Hutchings; *Kings* Malcolm Kaye, Robert Oates, Lennard Pearce, Desmond Stokes, Arthur Whybrow; *Octavius Caesar* Corin Redgrave; *Maecenas* Patrick Godfrey; *Agrippa* Walter Brown; *Thidias* Jonathan Kent; *Dolabella* Martin Milman; *Proculeius* Keith Taylor; *Gallus* Emlyn Price; *Taurus* Desmond Stokes; *Demetrius* Mark Sheridan; *Sentry* Malcolm Kaye; *Octavia* Mary Rutherford; *Lepidus* Philip Locke; *Sextus Pompeius* Tim Pigott-Smith; *Menas* Emlyn Price; *Menecrates* Robert Oates; *Varrus* Arthur Whybrow; *Galley Servants* Arthur Whybrow, Jonathan Kent. *Dir* Trevor Nunn; *Assist dir* Euan Smith; *Dgn* Christopher Morley, Ann Curtis; *Light* Brian Harris; *Mus* Guy Woolfenden; *Fight arr* B. H. Barry. Reviews: *Guardian* 24/10/73, 12; *Globe and Mail* (Toronto) 14/9/73, 13; *New Statesman* 2/11/73, 659; *New York Times* 14/8/73, 25; *Observer* 28/10/73, 36; *Spectator* 3/11/73, 583; *Tribune* 23/11/73, 7. Comment: Royal Shakespeare Company. “New London Season 1973/74 opens this week with THE ROMANS—Shakespeare’s 4 Roman Plays” (*Times* 6/7/73, 10, advt); also included *Julius Caesar* (21/7), *Titus Andronicus* (4/8), and *Coriolanus* (22/10). Critics were not allowed to review the production until press night, which was 23/10/73 for *Antony and Cleopatra*.

73.311 *Beggar My Neighbour* (P) Stephen Powell and Tony Craven. SWISS TAVERN 8/7/73. * Cast: *Stage* 5/7/73, 19. David Fleeshman, Rayner Bourton, David George, Rudi Kilroy. *Dir* Tony Craven; *Light* Michael Rowntree; *Mus* Rudi Kilroy. Reviews: *Gay News* No. 29

(9/8–22/8/73), 15; *Stage* 26/7/73, 23. Comment: Play Room. “An earnest if obscure play about the desperate criminality and homosexuality which exists ... among a kind of international jet-set of urban beggars” (*Stage*). Rayner Bourton was also appearing in late night performances of *The Rocky Horror Show* (73.279).

73.312 *Berlin Days* (P) Stephen Poliakoff. LITTLE THEATRE CLUB 8/7/73. * *Julius* Tony Maples; *Rainer* David Haughton. Review: *Stage* 19/7/73, 20. Comment: Theatre Outside. The play explored the relationship between two strange, apparently incompatible men.

73.313 *The Rough Field* (Epic poem) John Montague. ROUND HOUSE 8/7/73. 1st London perf. Review: *Stage* 19/7/73, 17. Comment: This poem on Ulster offered “an explanation of the soil and the air and the overall climate that breeds hate as an alternative to what?” (*Stage*). The readers were Patrick Magee, John Montague, Seamus Heaney, Benedict Kiely, and Tom McGurk.

73.314a *Gone* (P, 1a) Dannie Abse. ACT INN 9/7/73 (Ln). ** *Peter* Paul Weaver; *Aubrey* Christopher Masters. *Dir* Vera Diamond. Plot: Bull/2, Vinson. Review: *Stage* 19/7/73, 20. Comment: The revival received good performances (*Stage*).

73.314b *The Other End* (P) Liane Aukin. ACT INN 9/7/73 (Ln). 1st perf? Gillian Jason, Penelope Holt. *Dir* Neville Jason. Review: *Stage* 19/7/73, 20. Comment: A newly hired domestic help takes over a wife’s daily chores, including sleeping with the husband.

73.315a *A Doctor in Spite of Himself* (C) Molière (anon trans of *Le médecin malgré lui*, 1666). MERCURY 10/7/73. Plot: French/2, Hochman, Salem, Shank, Shipley. Comment: Travelling Theatre Company.

73.315b *Radio Waves* (P) Laurence Bergreen. MERCURY 10/7/73. Comment: Travelling Theatre Company.

73.316 *Fall In and Follow Me* (P) Bill Colvill and Dave Marson. HALF MOON 10/7/73. * Cast: SHM. *Ben’s Mother* Yvonne Gilan; *Nitty Nora*, *Anna*, *Mrs. Safairo* Ruth Seglow; *Ben’s Brother*, *Journalist*, *Shopkeeper* Raymond Campbell; *Policeman*, *Ben’s Father*, *Shop Manager* Peter Porteous; *Teacher*, *Bookies Runner*, *Docker* Terry Meyer; Ian Fisher, Rikki Murphy, David Wilson, Derek Waller, Brian Turner, Terry Saifairso. *Dir* Guy Sprung; *Dgn* William Dudley, Sue Plummer; *Sm* Michael McKenzie; *Mus* Terrence Dougherty; *Light* Jenny Newman; *Pd mgr* Ruth Bradley, Christine McGrath, Julia Meadows. Reviews: *Guardian* 10/7/73, 15; *Stage* 19/7/73, 20; *Times* 25/7/73, 12. Comment: The play

was about a strike by East-End London schoolchildren in 1911.

73.317 *Glasstown* (P, 2a) Noel Robinson. WESTMINSTER 10/7/73. 1st perfd Arts, Cambridge, 23/4/73. Cast: *WWT/16*. *Charlotte Brontë* Anne Stallybrass; *Branwell Brontë* Robert Powell; *Emily Brontë* Angela Down; *Anne Brontë* Vicky Ireland; *Rev. Patrick Brontë* John Robinson; *Rev. Arthur Nicholls* John Rowe; *Tabby* Daphne Heard. *Mgr* Donald Loughman; *Pres* Frith Banbury, Jimmy Wax; *Dir* Frith Banbury; *Dgn* Bob Ringwood; *Light* Michael Outhwaite; *Co. mgr* Alan West; *Dsm* Pat Brackenbury; *Asm* Michael Fitzpatrick; *PR* Roger Clifford. Reviews: *Birmingham Post* 11/7/73, 2; *Christian Science Monitor* 16/7/73, 14; *Daily Mirror* 11/7/73, 16; *Gay News* 26/7/73, 16; *Illustrated London News* 1/9/73, 96; *Spectator* 29/7/73, 117; *Times* 11/7/73, 11. Comment: The play was about the Brontës (and not sponsored by Moral Rearmament). *Gay News* was impressed by Robert Powell's "great charm and sensitivity" as Branwell. The play focused on Branwell's "untidy life-style and fantasies" (*Spectator*). "Very old-fashioned, replete with 'strong' curtain lines" (*Christian Science Monitor*). *Times* noted most scenes depended on foreknowledge for their effect. "This strong, meaty, old-fashioned play with more than a hint of melodrama—is highlighted by some fine acting. Anne Stallybrass is a no-nonsense Charlotte; Robert Powell is the neurotic Branwell, and Angela Down is Emily" (*Daily Mirror*).

73.318 *Time Again* (Anthology) Harold Pinter. HOWFF 11/7/73 (Ln). 1st perfd Palace, Watford, 1973? Cast: *Stage* 5/7/73, 19. Veronica Manussis, Liz Willis, Annie Tyson, Simon Crawford, Colin Cook, Alisdair Ramsay, Jeremy Arnold, Roj Lewis. *Dir* Jan Sargent. Review: *Stage* 19/7/73, 19. Comment: "An hour of Pinter snippets linked by music and movement" (*Stage*).

73.319 *Endgame* (D, 1a) Samuel Beckett. SHAW 12/7/73.** 23 perf. *Hamm* Wolfe Morris; *Clov* Trevor Peacock; *Nagg* James Taylor; *Nell* Amelia Taylor. *Dir* Braham Murray; *Sc dgn* Johanna Bryant. Plot: Demastes/2, Fletcher, French, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 13/7/73, 2; *Christian Science Monitor* 23/7/73, 12; *Illustrated London News* 1/9/73, 96; *Stage* 19/7/73, 17; *Times* 13/7/73, 13. Comment: 69 Theatre. The production eschewed the play's humour and successfully conveyed Beckett's disgust with life (*Christian Science Monitor*). *Times* commended Johanna Bryant's circular set for creating "a better focus for the dramatic action."

73.320 *Flibberty and the Penguin* (MP for children, 2a) David Wood (mus, bk). COCKPIT 15/7/73. 1st perfd Swan, Worcester, 27/12/71.

73.321 *Ian Hinchliffe*. SWISS TAVERN 15/7/73. Comment: Matchbox Purveyors. Hinchliffe was a performance artist and founded the Matchbox Purveyors, a group of musicians, performers, poets and visual artists.

73.322 *Excuses, Excuses* (P) David Edgar. OPEN SPACE 16/7/73. 1st perfd Belgrade, Coventry, 4/5/72. *Geoff Hunt* Anthony Milner; Gillian Rhind, Sally Sanders, David Quilter, James Warrior. *Dir* Christopher Parr. Reviews: *Guardian* 17/7/73, 12; *New Statesman* 20/7/73, 98; *Stage* 26/7/73, 19; *Times* 17/7/73, 10. Comment: The play was also known as *Fired*. It was both about a young man who protests joblessness by committing arson and a satire on society's "hunt for elaborate explanations for basically simple actions" (*Guardian*). *New Statesman* noted the power of Edgar's "concentrated passion." *Times* pointed out Edgar's own (theatre) world was no different than the world he was mocking.

73.323 *Hudson's Amazing Money Making Steam Driven Railway Pantomime* (P) Richard Drain. BUSH 16/7/73.* *Hudson*, *Queen Victoria* Davey Watson; Chris Shepherd, Katherine Cresswell, Barbara Daling, Steve Pickles. *Dir* Richard Drain. Review: *Stage* 16/8/73, 46. Comment: York Shoestring Company. "It is a skit on capitalism, shrouded in that early Victorian spirit of endeavour that made George Stephenson and his successors plough up fields in order to plant train tracks" (*Stage*).

73.324 [No entry]

73.325 *Equus* (D, 2a) Peter Shaffer. OLD VIC 17/7/73.* 131 perf. Cast: NTA; Theatricalia; *Variety* 8/8/73, 44; *WWT/16*. *Alan Strang* Peter Firth; *Dora Strang* Jeanne Watts; *Frank Strang* Alan MacNaughtan; *Harry Dalton* David Healy; *Hester Saloman* Gillian Barge/Louie Ramsay; *Horseman* Nicholas Clay/Harry Waters; *Jill Mason* Doran Godwin; *Martin Dysart* Alec McCowen; *Extras* Neil Cunningham, David Graham, David Kincaid, Rosalind Shanks, Keith Skinner, Veronica Sowerby, Harry Waters; *Nurse* Louie Ramsay. *Dir* John Dexter *Assist dir* Kenneth Mackintosh; *Mus* Marc Wilkinson; *Light* Andy Phillips; *Movement* Claude Chagrin; *Dgn* John Napier. Plot: Bordman, Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 78, Hochman, Law, Loney, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 27/7/73, 2; *Christian Science Monitor* 9/8/73, 14, 10/8/73, 14; *Daily Mirror* 27/7/73, 16; *Guardian* 27/7/73, 12, 6/8/73, 8; *Illustrated London News* 1/10/73, 103; *New Statesman* 3/8/73, 165–66;

Spectator 4/8/73, 159, 30/11/74, 713; *Stage* 2/8/73, 15, 21/11/74, 13; *Times* 27/7/73, 15; *Tribune* 3/8/73, 7; *Variety* 8/8/73, 44. Comment: MPS 500. National Theatre. Press night was 26/7/73. Directed "brilliantly" by John Dexter, with two "imposing performances" by Alec McCowen and Peter Firth" (*Variety*). The play's argument is presented "in such bold, clear, vivid theatrical terms," and Alan Strang "is a brilliant study of a man of reason" (*Guardian*). *New Statesman* reported the play was "greeted with hoots of approval by the first-nighters," that visually the production was "fine," but the play's argument was "worrying." *Tribune* discussed the play in terms of R. D. Laing's psychiatry. *Christian Science Monitor* (10/8) reported that not in at least twenty five years "have I heard applause so prolonged and so insistent as greeted this formidable, this inspiring play." *Times*, unimpressed by the play itself, declared "not for the first time, [Shaffer] owes whatever numinous results he does achieve to his director, John Dexter." See also Lloyd Evans, 189–91. The production remained in repertory until 8/2/75. The first New York production (Plymouth 24/10/74) ran for 1,209 performances.

73.326a *Marriages* (P, 1a) William Trevor. KING'S HEAD 17/7/73. ** Cast: *Stage* 12/7/73, 1. *Mrs. Lansdowne* Margaret Ashcroft; *Mrs. Swingland* Isabel Dean. *Dir* Robin Bailey; *Sc dgn* John Scully. Plot: Walford. Reviews: *Christian Science Monitor* 20/7/73, 14; *Guardian* 18/7/73, 10; *Spectator* 29/7/73, 117; *Stage* 26/7/73, 19; *Times* 18/7/73, 13. Comment: The double-bill was concerned with suburban sexual frustrations, and seeing them together "you become more conscious of their glibness than their sentiment" (*Times*).

73.326b *A Perfect Relationship* (P, 1a) William Trevor. KING'S HEAD 17/7/73. 1st perfd BBC Radio-3 5/6/73; 1st stage perf. Cast: *Stage* 12/7/73, 1. *Mr. Hambro* Nigel Stock; *Sylvia* Pauline Delany. *Dir* Peter Stevenson; *Sc dgn* John Scully. Reviews: *Christian Science Monitor* 20/7/73, 14; *Guardian* 18/7/73, 10; *Stage* 26/7/73, 19; *Times* 18/7/73, 13. Comment: The play was about a last meeting between an old prostitute and a client who has been seeing her for eleven years. *Guardian* said the piece lacked drama.

73.327 *Why Bournemouth?* (P, 1a) John Antrobus. KING'S HEAD 17/7/73 (Ln). ** Cast: *Stage* 12/7/73, 21. *Father* Leonard Fenton; *Mother* Hilda Braid; John Muirhead, Cheryl Campbell, Henry Hackett. *Dir* Kenneth Chubb. Review: *Stage* 26/7/73, 19. Comment: Wakefield Tricycle Company. The revival was "directed at an appropriate farce-like pace by Kenneth Chubb" (*Stage*).

73.328 *As You Like It* (C) William Shakespeare. OPEN

AIR 18/7/73. ** Cast: *WWT/16*. *Duke Senior*, *Duke Frederick* Colin Jeavons; *Amiens* Michael Sadler; *Jaques* Frank Barrie; *Le Beau* John Gay; *Charles* Peter Mantle; *Oliver* Damien Thomas; *Jaques de Boys* Michael Shallard; *Orlando* Martin Potter; *Adam*, *Sir Oliver Martext* Geoffrey Colvile; *Dennis* David Soames; *Touchstone* Ian Talbot; *Corin* Paddy Ward; *Silvius* Stephen Jenn; *William* Colin Prockter; *Rosalind* Dilys Hamlett; *Celia* Perlita Neilson; *Phoebe* Toni Kanal; *Audrey* Vivienne Ross. *Dir* Richard Digby Day; *Dgn* Sean Cavanagh; *Cost dgn* Hugh Durrant; *Light* Brian Benn; *Light* Paul Laidlaw. Reviews: *Birmingham Post* 24/7/73, 2; *Illustrated London News* 1/9/73, 96; *Stage* 26/7/73, 19; *Times* 20/7/73, 13. Comment: The weather made *Times* wonder why Shakespeare was staged outdoors. *Illustrated London News* was content with the production and drew attention to the cast's good speaking.

73.329 *Macbett* (P) Eugène Ionesco (trans, adpt Charles Marowitz of Ionesco's play, 1972). BANKSIDE GLOBE 18/7/73. 1st British perf this adpt Belgrade, Coventry, 3/7/73. Cast: *WWT/16*. *Glamis* Malcolm Storry; *Cawdor* David Henry; *Banquo* Victor Spinetti; *Macbett* Harry H. Corbett; *Wounded Soldier* Marshall Jones; *Woman* Jacqueline Morgan; *Orderly* Clive Belman; *Lemonade Seller*, *Butterfly Hunter* David Trevena; *1st Soldier* Tim Brown; *2nd Soldier* Michael Greatorex; *Rough Soldier*, *1st Servant* David Delve; *Supermarket Woman* Madeleine Orr; *Fashionable Woman*, *Maid* Gypsie Kemp; *Duncan's Officer* Ray Callaghan; *Duncan* Terry Scott; *Lady Duncan* Frances Cuka; *Lady in Waiting* Carole Ann Ford; *Butler*, *Bishop* Basil Clark; *Messenger* John Pollendine; *2nd Servant* Ian McDiarmid; *Malcolm* Graham Seed. *Dir* Charles Marowitz; *Dec* Martin Johns; *Light* Barry Griffiths. Plot: French/2. Reviews: *Birmingham Post* 19/7/73, 2; *Christian Science Monitor* 9/8/73, 14; *Guardian* 19/7/73, 10; *Illustrated London News* 1/9/73, 96; *New Statesman* 27/7/73, 126; *Stage* 26/7/73, 19; *Times* 19/7/73, 21; *Tribune* 3/8/73, 7. Comment: Belgrade Theatre (Coventry) Company. *New Statesman* described the play as "two hours of relentlessly lumbering irony ... a spectacular act of literary hara-kiri." "A stimulating exercise in allusion-spotting" (*Tribune*). "Influenced by everyone from Jarry to the Marx Brothers, the play is a splendidly literate joke" (*Guardian*). *Times* found the production "grotesquely funny and entirely consistent," and singled out Terry Scott who took "clowning to the frontiers of Grand Guignol." *Christian Science Monitor*, which thought the play "very awful," recounted meeting Ionesco immediately after the performance. *Illustrated London News* described it as foolish, cheap, and tiresome.

73.330 *The Removalists* (D, 1a) David Williamson.

COURT 19/7/73. 1st perfd La MaMa, Carlton, Victoria, Australia, 22/7/71; 1st British perf. Cast: Findlater; *Variety* 22/8/73, 44; *WWT/16. Simmonds* Ed Devereaux; *Ross* Struan Rodger; *Kate* Darlene Johnson; *Fiona* Carole Mowlam; *Kenny* Mark McManus; *Rob* Brian Croucher. *Pres* Royal Court Theatre, Harry M. Miller; *Dir* Jim Sharman; *Dec* Brian Thomson; *Light* Rory Dempster. Plot: Patterson, Vinson. Reviews: *Birmingham Post* 20/7/73, 2; *Christian Science Monitor* 9/8/73, 14; *Guardian* 20/7/73, 12; *Illustrated London News* 1/9/73, 96; *New Statesman* 27/7/73, 126; *New York Times* 14/8/73, 25; *Spectator* 29/7/73, 117; *Stage* 26/7/73, 19; *Times* 20/7/73, 13; *Variety* 22/8/73, 44. Comment: English Stage Company. The production lasted ninety minutes. *Guardian* found this play about violence physically sickening, and faulted the author for not examining the real reasons for physical violence; *Variety* agreed. *New Statesman* detected a “raw, bold humour” in the piece that was designed to make the audience condemn itself. *Times* noted the piece had “misleading affinities with Orton’s *Loot*”; however, Williamson’s “jokes make the brutality even more painful to watch,” but ultimately “a ferociously exhilarating evening.”

73.331 *Feast of Fools* (Ent) Bob Flag (mus) and Paddy Fletcher (lyr) and Charles Manson (lyr). OVAL HOUSE 20/7/73.* Review: *Stage* 2/8/73, 17. Comment: Incubus, Sal’s Meat Market, the Wee Wees, the Hoofers, Crowd Theatre, Emil Wolk, Maggie Nichols and Bob Flag combined to recreate “this evocation of a medieval feast in a baronial hall” (*Stage*).

73.332 *Julius Caesar* (T, 2a) William Shakespeare. ALDWYCH 21/7/73.** Cast: RSCA; Theatricalia; *WWT/16. Julius Caesar* Mark Dignam; *Brutus* John Wood; *Cassius* Patrick Stewart; *Casca* Philip Locke; *Decius Brutus*, *Volumnius* Martin Milman; *Cinna*, *Dardanius*, *Lepidus* Emlyn Price; *Metellus Cimber*, *Titinius* Tim Pigott-Smith; *Trebonius* Keith Taylor; *Caius Ligarius* Paul Gaymon; *Marcus Antonius* Richard Johnson; *Octavius Caesar* Corin Redgrave; *Cicero* Desmond Stokes; *Popilius Lena* Sidney Livingstone; *Tribunes* Walter Brown, Patrick Godfrey; *Portia* Margaret Tyzack; *Calpurnia* Mary Rutherford; *Citizens* Robert Oates, Arthur Whybrow, Sidney Livingstone, Michael Egan, Mark Sheridan; *Soothsayer*, *Lucilius* John Bott; *Lucius* Joe Marcell; *Artemidorus* Patrick Godfrey; *Cinna the Poet* Lennard Pearce; *Lieutenant to Antony* Christopher Jenkinson; *Lieutenant to Octavius* Gareth Hunt; *A Poet* Sidney Livingstone; *Claudius* Mark Sheridan; *Clitus* Keith Taylor; *Messala* Walter Brown; *Pindarus* Joseph Charles; *Strato* Desmond Stokes; *Varro* Robert Oates; *Politicians, People, Soldiers* Madeleine Bellamy, John Bott, Walter Brown, Joseph Charles, Edwina Ford, Paul

Gaymon, Patrick Godfrey, Gareth Hunt, Christopher Jenkinson, Jill Lidstone, Martin Milma, Lennard Pearce, Tim Pigott-Smith, Tony Osoba, Desmond Stokes, Keith Taylor, Arthur Whybrow. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Dir* Trevor Nunn, Buzz Goodbody, Euan Smith; *Dgn* Christopher Morley, Ann Curtis; *Mus* Guy Woolfenden; *Light* Brian Harris; *Fight arr* B. H. Barry; *Assist dgn* William Lockwood, Gordon Sumpter, Ted Tuersley. Reviews: *Guardian* 24/10/73, 12; *New Statesman* 2/11/73, 659; *Observer* 28/10/73, 36; *Spectator* 3/11/73, 583; *Tribune* 23/11/73, 7. Comment: Royal Shakespeare Company. See comment to 73.310. Press night was 23/20/73. Critics were not allowed to review the production until the later dates indicated. See also *Guardian*’s account (24/10/73, 12) of seeing both *Julius Caesar* and *Antony and Cleopatra* on the same day.

73.333a *The Form* (P, 1a) N. F. Simpson. LITTLE THEATRE CLUB 22/7/73; trfd to KING’S HEAD 21/8/73.** Cast: *Stage* 19/7/73, 19. *Character*son Graeme Eton; *Whinby* Ron Cook. *Dir* Stephen John Mitchell. Plot: French/2. Reviews: *Financial Times* 24/8/73, 3; *Stage* 9/8/73, 15; *Times* 23/8/73, 9; *Tribune* 31/8/73, 9. Comment: Off-Fringe Theatre. *Times* noted Simpson and Orton “operate through paradox,” but otherwise “they share no common ground.” The company performed “both plays with much energy though little subtlety” (*Financial Times*).

73.333b *Funeral Games* (C, 8sc) Joe Orton. LITTLE THEATRE CLUB 22/7/73; trfd to KING’S HEAD 21/8/73.** Cast: *Stage* 19/7/73, 19. *Pringle* Ron Cook; *McCorquodale* Tony Kenway; Paul Stewart, Linda Liles, Carole Bolland. *Dir* Stephen John Mitchell. Plot: Fletcher, Hischak/2, 144–45, Walford. Reviews: *Financial Times* 24/8/73, 3; *Stage* 9/8/73, 15; *Times* 23/8/73, 9; *Tribune* 31/8/73, 9. Comment: Off-Fringe Theatre.

73.334 *A Taste of Honey* (P, 2a) Shelagh Delaney. WIMBLEDON 23/7/73.** Sheila Walker, Elizabeth Lerner. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

73.335 *Gbana Bendu* (P) Yulisa Amadu Maddy. DARK AND LIGHT c. 23/7/73.** 1st perfd Keskidee Arts Centre 3/1/73. Review: *Stage* 2/8/73, 20. Comment: The play “explores the modern crisis facing black Africa, torn between ancient tradition and Westernising progress” (*Stage*).

73.336 *The People Show No. 53*. HAMPSTEAD 23/7/73. Review: *Stage* 2/8/73, 20. Comment: Another edition of

this zany, spontaneous, of-the-wall entertainment.

73.337 *Siva's Lunchtime Blues*. SWISS TAVERN 23/7/73 (Ln).

73.338 *There's a Girl in My Soup* (C, 3a) Terence Frisby. RICHMOND 23/7/73.** Gerald Flood. Plot: Bordman/4, 419, Fletcher, Hischak, Loney, Vinson. Comment: A one-week engagement.

73.339 *The Card* (MC, 2a) Keith Waterhouse (bk; based on Arnold Bennett's novel, 1911) and Willis Hall (bk) and Tony Hatch (mus, lyr) and Jackie Trent (mus, lyr). QUEEN'S 24/7/73. 130 perf. 1st perfd Theatre Royal, Bristol, 6/6/73. Cast: Theatricalia; *Variety* 8/8/73, 44; *WWT/16*. *Denry Machin* Jim Dale; *Mrs. Machin* Joan Hickson; *Mr. Duncalf* John Savident; *Herbert Calvert* Michael Malnick; *Vicar, Fearn, Peabody* Peter Durkin; *Young Denry* Michele Scott; *Schoolmaster, Busby* John Asquith; *Headmaster, Harbourmaster, Mr. Blundell, Mayor, Sir Magnus Cope* John J. Moore; *Nellie Cotterill* Marti Webb; *Parsloe* Alan Norburn; *Countess of Chell* Eleanor Bron; *Ruth Earp* Millicent Martin; *Mr. Shillitoe, Boatman, Henri* Keith Galloway; *Flunkey, Assistant Harbourmaster, Truelove, Mr. Cotterill* Jonathan Courage; *Eiches, Boatman, Jock* Jeffery Taylor; *Miss Davis, Mrs. Brett, Miss Watkins* Liz Moscrop; *Miss Nash* Geraldine Long; *Miss Tomkins* Karin Gaeng; *Miss Dixon* Liz Bagley; *Miss Carter* Kay Zimmerman; *Miss Jones* Judy Hunt; *Miss Price* Francesca Lucy; *Boatman, Joe Callear* Jody Hall; *Boatman, Job Tansley* Albin Pahernick; *Woman in Thrift Club, Mrs. Cotterill* Beth Boyd; *Bigginshaw, Bob Buckley* Christopher Beeching; *Mrs. Crosby-Cooper, Mrs. Codleyn* Elizabeth Wade; *Townspeople, Holidaymakers* Yvonne Sommeling, Glensy Groves, Michele Scott, Roger Farrant, John Asquith. *Mgr* Wybert R. Allen; *Bom* Charles Goffrey; *Pres* Cameron Mackintosh, Bristol Old Vic Trust Ltd., Jimmy Wax; *Dir* Val May; *Assist dir* David Horlock; *Ch* Gillian Lynne; *Assist ch* Roy Jones; *Dgn* Malcolm Pride; *Light* Michael Northen; *Co. mgr* Robert West; *Pd mgr, Sm* Richard Smerdon; *Dsm* Christine McMurrich, Julian Courtenay; *Asm* Penny Barrow, Peter Richards; *Wm* Peter Fox; *Press rep* Wendy Hanson. Plot: Gänzl, OTF. Reviews: *Birmingham Post* 25/7/73, 2; *Christian Science Monitor* 2/8/73, 16; *Daily Mirror* 25/7/73, 16; *Illustrated London News* 1/10/73, 103; *New Statesman* 10/8/73, 199; *Spectator* 4/8/73, 159; *Stage* 2/8/73, 15; *Times* 25/7/73, 12; *Variety* 8/8/73, 44. Comment: A "sprightly ... laudably unpretentious British musical," Jim Dale gave a "most exhilarating" performance, a verdict also conferred by *Spectator*, *Daily Mirror*, and *Illustrated London News*. *New Statesman* dismissed the whole thing as nothing more than "Yuletide Showbiz." *Times* reported

the first-night audience "responded warmly," though perhaps self-interestedly in some cases.

73.340 *The Water Babies* (Mus for children) John Taylor (mus, bk, lyr; adpt of Charles Kingsley's book, 1853) and Willis Hall (bk). ROYALTY 24/7/73 (m).* 62 perf. *Mrs. Doasyouwouldbedoneby* Jessie Matthews; *Tom* Richard Willis; *Mr. Grimes* Jacob Witkin; *Ellie* Kim Williams; *Mrs. Bedonebyasyoudid* Hope Jackman; *Mother Carey* Eleanor McCready; *Water Fairy* Yvonne Marsh; *David* Morton. *Pres* Tom Arnold; *Dir, Ch* Ross Taylor; *Sc dgn* Tod Kingman; *Cost dgn* Cynthia Tingey; *Mus dir* Phil Phillips. Plot: OTF. Reviews: *Stage* 2/8/73, 15; *Times* 26/7/73, 15. Comment: "The occasion for a mass turnout for the dancing tots of London's theatre academies, equally artificial as soot-daubed urchins or lamé-clad playmates in the magic pool" (*Times*).

73.341 *Colette* (One-woman show) Yvonne Mitchell. HAMPSTEAD 25/7/73 (Lt). 1st perfd Technical College, Ashington, Newcastle, 20/5/73. Reviews: *New Statesman* 10/8/73, 199; *Stage* 16/8/73, 45. Comment: *New Statesman* said Yvonne Mitchell was not "right for the one-woman set-up."

73.342 *French without Tears* (Light C, 3a) Terence Rattigan. YOUNG VIC 27/7/73. 1st perfd Criterion 6/11/36. Cast: *Stage* 28/6/73, 20; Theatricalia. *Brian Curtis* Ian Charleson; *Diana Lake* Mel Martin; *Hon. Alan Howard* Andrew Robertson; *Jacqueline Maingot* Denise Coffey; *Kenneth Lake* Jeremy James Taylor; *Kit Neilan* Alun Lewis; *Lord Heybrook* Stephen Butler; *Lt. Commander Rogers* Gavin Reed; *Mariane* Michele Lebray; *Monsieur Maingot* Hugh Hastings. *Dir* Frank Dunlop; *Light* David Watson; *Dgn* Carl Toms; *Assist dir* Bernard Goss. Plot: Best/37, 372, Bordman/4, 155, Demastes/1, Fletcher, Hischak, Hochman, Law, Loney, 202, Matlaw, Mplots, Rusinko, 40-46, Salem, Sobel. Reviews: *Birmingham Post* 2/8/73, 2; *Illustrated London News* 1/10/73, 103; *New Statesman* 10/8/73, 198-99; *Stage* 2/8/73, 17; *Times* 28/7/73, 9. Comment: *Times* opined Rattigan might have been a fine Chekhovian director in the 1930s had he turned his hand to directing rather than play writing. *Stage* declared "don't miss this production for its marvellous recreation of the spirit of theatre of forty years ago. and for the performances which show the value of team work in comedy." *Illustrated London News* was pleased this was a straight revival and that Frank Dunlop made no attempt to guy the play. The first New York production (Henry Miller's 28/9/37) ran for 111 performances.

73.342.2 *Alfie* (D, 3a) Bill Naughton. WIMBLEDON 30/7/73.** Cast: *Stage* 26/7/73, 21. Vanda Godsell, John

Newman, Mary Mitchell. Plot: Fletcher, French/2, Hirschak, Loney, Patterson, Vinson, Weintraub.

73.343 *Duet for One Voice* (P, 2a) Jean Cocteau (trans Peter Meyer of *Le bel indifférent*, 1940). ACT INN 30/7/73 (Ln).** 1st British perf thus. Cast: *Stage* 26/7/73, 21. Plot: Hochman. Reviews: *Stage* 9/8/73, 16; *Times* 31/7/73, 10. Comment: Recreation Ground. *Times* faulted the acting of Jane Williams and Martyn Jacobs and the direction of Graham Lucas who added a second act in which the play was repeated but with the man and woman exchanging roles.

73.344 *Murder by Numbers* (Thriller) William Fairchild. RICHMOND 30/7/73. 1st perfd Ashcroft, Croydon, 9/7/73. Richard Todd, John Bluthal, Tony Wright, Elspeth March, Richard Warner, Earl Adair, David Rose, Madeleine Mills. *Dir* Warren Jenkins. Comment: A two-week engagement.

73.345 *Will the King Leave His Teapot?* (P) John Grillo. BOLTONS 30/7/73 (Ln).** Cast: *Stage* 26/7/73, 21. Phillip McGough, Joanna Wake, John Malcolm, Alan Thompson. *Dir* Gavin Douglas; *Mus* Stephen Deutsch. Plot: Vinson. Review: *Stage* 9/8/73, 16. Comment: Moloch Productions. *Stage* said the revival proved the piece needed trimming.

73.346 *The Bacchae* (T) Euripides (adpt Wole Soyinka). OLD VIC 31/7/73.** 20 perf. 1st perf this adpt. Cast: NTA; Theatricalia; *WWT/16*. *Dionysus* Martin Shaw; *Agave* Constance Cummings; *Pentheus* John Shrapnel; *Tiresias* Julian Curry; *Cadmus* Paul Curran; *Guard* Desmond McNamara; *Herdsmen* David Bradley; *Officer* Gawn Grainger; *Leader of the Bacchantes* Isabelle Lucas; *Leaders of the Slaves* Ram John Holder, Leslie Rainey; *Old Slave* Harry Lomax; *Bacchantes* Sarah Atkinson, Rachel Davies, Carol Drinkwater, Jennifer Piercey; *Slaves* David Firth, John Gregg, Paul Gregory, Mary Griffiths, James Hayes, Richard Howard, Clive Merrison, Maggie Riley, Michael Stroud, Stephen Williams; *Slave, Bodyguard* James Smith. *Dir* Roland Joffé; *Dgn* Nadine Baylis; *Mus*, *Sound* Marc Wilkinson; *Light* Leonard Tucker; *Ch* Malcolm Goddard; *Assist dir* Richard Howard. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 3/8/73, 2; *Christian Science Monitor* 10/9/73, 12; *Guardian* 3/8/73, 10; *Illustrated London News* 1/10/73, 103; *New Statesman* 17/8/73, 229; *Spectator* 11/8/73, 190–91, 25/8/73, 237; *Stage* 9/8/73, 15; *Times* 3/8/73, 11; *Tribune* 17/8/73, 5. Comment: National Theatre. Press night was 2/8/73. *Guardian* discussed Soyinka's adaptation, and neither it nor the director Roland Joffé were clear on how to treat the tragedy.

Spectator (11/8) agreed, saying Soyinka and Joffé had treated Euripides's ambivalence in "cavalier fashion." A "mangled rewrite" (*Times*). *New Statesman* said the production seemed to turn "the play into yet another wholesale attack on the 'fascist mentality,' whatever that is." *Christian Science Monitor* declared the adaptation was done "very badly ... has altered the significance of the play, by setting the struggle between Order and Ecstasy wholly in favor of Ecstasy." The production remained in repertory until 20/9/74.

73.347 *Recital* (Ent, 1a) Tom Gallacher. KING'S HEAD 31/7/73 (Ln).* *Andrew* Robert Trotter; *Optima* Kika Markham; *John* Colin Haigh. *Dir* Robert Kempton; *Dgn* Rudy Stussi. Reviews: *Stage* 9/8/73, 16; *Times* 1/8/73, 9. Comment: The play was about a trio of performers presenting a recital of love verse in a Scottish village.

73.348 *Sweet Talk* (P) Michael Abbensetts. THEATRE UPSTAIRS 31/7/73.* Cast: Findlater; *WWT/16*. *Rita Fletcher* Mona Hammond; *Tony Fletcher* Allister Bain; *Dennis* Don Warrington; *Sandra* Sally Watts; *Yvonne* Joan-Ann Maynard; *Oscar* Lee Davis. *Dir* Stephen Frears; *Dec* William Dudley; *Light* Rory Dempster. Plot: Griffiths. Reviews: *Guardian* 1/8/73, 8; *Stage* 9/8/73, 15; *Times* 1/8/73, 9. Comment: English Stage Company. Mona Hammond gave an "acutely felt" performance (*Guardian*). *Times* found weaknesses in the play but commended Stephen Frears's honest and courageous production.

73.349 *Agamemnon* (T) Aeschylus (adpt Steven Berkoff). LAMDA 1/8/73. 1st perf this adpt Vanbrugh 24/2/71? Plot: Fletcher, French/2, Gassner, Hochman, Patterson, Salem, Shank, Shipley, Walford. Reviews: *Stage* 9/8/73, 15; *Times* 2/8/73, 9. Comment: London Theatre Group. *Times* said Berkoff controlled the production which integrated "text, movement, lighting and music as equal performance elements. The manner is severely dehumanized and approaches the grotesque." Berkoff also played Agamemnon.

73.350 *The Dumb Waiter* (P, 1a) Harold Pinter. ORANGE TREE c. 1/8/73 (Ln & Ev).** *Ben* Gordon Reid; *Gus* Michael Richmond. *Dir* Sam Walters. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub. Review: *Stage* 9/8/73, 15. Comment: "Sam Walters' direction of this play of suspense and hidden menace is particularly inventive in its initial creation of atmosphere and in the manner it develops the growing tension between the disparate personalities of the two men" (*Stage*).

73.351 *Titus Andronicus* (T, 2a) William Shakespeare.

ALDWYCH 4/8/73.** Cast: RSCA; Theatricalia; WWT/16. *Titus Andronicus* Colin Blakely; *Lucius* Tim Pigott-Smith; *Martius* Gareth Hunt; *Quintus* Christopher Jenkinson; *Mutius* Jonathan Kent; *Lavinia* Judy Geeson; *Young Lucius* Lloyd Martin; *Marcus Andronicus* Mark Dignam; *Sempronius* Patrick Godfrey; *Valentine* Paul Gaymon; *Caius* Desmond Stokes; *Saturninus* John Wood; *Bassianus* Martin Milman; *Aemilius* Keith Taylor; *Publius* Emlyn Price; *Tribunes* Darien Angadi, John Bott, Paul Gaymon, Lennard Pearce, Desmond Stokes, Patrick Godfrey; *Nurse* Edwina Ford; Tamora Margaret Whiting; *Demetrius* Geoffrey Hutchings; *Chiron* Robert Oates; *Alarbus* Mark Sheridan; *Goth Chieftain* Walter Brown; *Aaron* Patrick Stewart; *Clown* Arthur Whybrow; *Bassianus' Favourers* Joseph Charles, Joe Marcell, Tony Osoba, Emlyn Price; *Goth Sentry* Gareth Hunt; *Goth Soldiers* Christopher Jenkinson, Martin Milman, Tony Osoba; *Saturninus' Favourers* Madeline Bellamy, Loftus Burton, Michael Egan, Edwina Ford, Jill Lidstone, Sidney Livingstone, Arthur Whybrow; *Slaves* Loftus Burton, Joseph Charles, Joe Marcell. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Dir* Trevor Nunn, Buzz Goodbody, Euan Smith; *Dgn* Christopher Morley, Ann Curtis; *Mus* Guy Woolfenden; *Fight arr* B. H. Barry; *Light* Brian Harris; *Assist dgn* William Lockwood, Gordon Sumpter, Ted Tuersley. Reviews: *Guardian* 25/10/73, 14; *New Statesman* 2/11/73, 659; *New York Times* 14/8/73, 25; *Observer* 28/10/73, 36; *Spectator* 3/11/73, 583; *Tribune* 9/11/73, 7. Comment: Royal Shakespeare Company. See comment to 73.310. Press night was 24/10/73. Critics were not allowed to review the production until the later dates indicated.

73.352 *The Petty Bourgeois* (P, 3a) Maxim Gorky (trans Margaret Wettlin of *Meshchane*, 1902). ACT INN 6/8/73. 1st British perf. *Nils* Stephen Hoye; *Yelena* Susan Glanville; *Akulina* Mary Lewisohn; *Teterev* Nick Stringer; Geoffrey Fresh. *Dir* Geza Partos; *Dgn* Luli Chapman. Plot: Matlaw. Reviews: *Stage* 16/8/73, 45; *Times* 7/8/73, 7. Comment: Recreation Ground. *Times* said the performances were not very good. *Stage* faulted most aspects of the production and the translation.

73.352.2 *Someone Waiting* (Thriller, 3a) Emlyn Williams. WIMBLEDON 6/8/73.** Philip Weston, Neil Seiler, John Dryden, Mary Mitchell, Nancy Gabrielle, Daphne Palmer, Sheila Walker, David Hobbs, Jose Gaye. *Pres* Newpalm Productions; *Dir* John Newman. Plot: Best/55, 374–75, Bordman/4, 336, Hischak, Loney, 283, Salem.

73.353 *Findafella* (Panto) Virginia Dignam. SWISS TAVERN 7/8/73 (Ln). 1st perf? Cast: *Stage* 2/8/73, 17.

Buttons Bowes Ian Hirsch; *Fairy Careless Rapture* Jackie Skarvellis; *Findafella* Chris Robb; Christopher [sic]. *Dir* Diane Mandle; *Light, Set* Denis Nagle; *Cost dgn* Eric; *Mus* Siva Choy; *Sm* Tracy Gore. Review: *Stage* 16/8/73, 46. Comment: An electrical failure caused the production to be abandoned halfway through the performance. “The half that was seen and heard was little more than a clammy-handed attempt at political and ecological satire, using stale-sounding dialogue which never rose above the most obvious of allusions” (*Stage*).

73.354 *Unchained—in Colour* (P) Paddy Fletcher. HOWFF 7/8/73.** *Creep* Christopher Grant; *Ming* Frank Bien; *Vulva* Nancy McCulloch; Rick Parmentier. Review: *Stage* 30/8/73, 21. Comment: Incubus. *Stage* said the piece, although too long, had matured since its first performance.

73.355 *Halloween* (P, 1a) Leonard Melfi. BUSH 8/8/73 (Lt).** Cast: *Stage* 2/8/73, 17. *Luke* Robert Hamilton; *Margaret* Penelope Parry. *Dir* Sharon Adair. Plot: Walford. Review: *Stage* 23/8/73, 17. Comment: A very good revival, very well acted (*Stage*).

73.356 *Limbo* (P) Richard Drain. BUSH 8/8/73.* Cast: *Stage* 2/8/73, 17. *Jeanne Duval* Merdelle Jordine; *Baudelaire* Bob Peck. Reviews: *Stage* 23/8/73, 17; *Times* 9/8/73, 7. Comment: *Times* described the piece as “a combative duologue” between Baudelaire and Jeanne Duval that revealed very little about either one.

73.357 *Antony and Cleopatra* (T) William Shakespeare. BANKSIDE GLOBE 9/8/73.** Cast: WWT/16. *Antony* Julian Glover; *Octavius* David Schofield; *Lepidus* John Byron; *Sextus Pompeius* Bob Hoskins; *Enobarbus* Dave King; *Eros* Stuart Mungall; *Decretas* Ioan Meredith; *Agrippa* Trevor Adams; *Proculeius* Roger Lloyd Pack; *Thyreus* Nigel Humphreys; *Menas* Raymond Skipp; *Canidius* Dan Meaden; *Alexas* Jeffrey Holland; *Mardian* David Foxxe; *Cleopatra* Vanessa Redgrave; *Octavia* Lorna Edwards; *Charmian* Julie Covington; *Iras* Vanessa Furse. *Dir* Tony Richardson; *Dec* Brian Thomson; *Cost dgn* Maria Björnson; *Light* Claude Manley. Reviews: *Birmingham Post* 11/8/73, 3; *Christian Science Monitor* 27/8/73, 14; *Globe and Mail* (Toronto) 14/9/73, 13; *Guardian* 10/8/73, 10; *Illustrated London News* 1/10/73, 103; *New Statesman* 17/8/73, 229; *Spectator* 18/8/73, 223–24; *Stage* 16/8/73, 45; *Times* 10/8/73, 10. Comment: The performance on 27/8/73 had to be abandoned after twenty minutes because of torrential rain (*Daily Mirror* 28/8/73, 5). Performed in twentieth-century dress. *Guardian* complained Tony Richardson’s production reduced the play to “nonsense,” and had not been given enough “time, thought and a company.” *New Statesman* said

Richardson was convinced the audience was "too stupid to see for ourselves that the play has contemporary relevance; and accordingly he forces us to spend the evening wandering up and down the 20th century." *Illustrated London News* said Richardson had ruined the play with his directorial interference. Of Julian Glover and Vanessa Redgrave *Times* wondered "how far their anti-heroic playing is deliberate."

73.358 *Birds of Paradise* (F, 2a) Gaby Bruyère (adpt/trans Michael Pertwee of *La maison de Zaza*, 1971). RICHMOND 12/8/73. 1st perf this adpt. Cast: *Stage* 16/8/73, 39. Fenella Fielding, Doris Hare, Robert Coote, Jimmy Logan, Richard Durden, Sally Harrison, Daphne Newton, Tony Simpson, Susan Majolier, Pauline Peart, Leena Skoog, Irene Gorst. *Pres* John Gale, Bill Kenwright; *Dir* Allan Davis; *Dgn* Anthony Holland; *Light* Chris Ellis; *Press rep* Torrington Douglas, Frank Rainbow. Comment: A two-week engagement.

73.359 *Mad Dog* (P) Nicholas Salaman. HAMPSTEAD 13/8/73.* Cast: *WWT/16*. James Ludlow Denholm Elliott; Margaret Ludlow June Ellis; Limbeck Ken Wynne; Jane Ludlow Marianne Faithfull; Sir Thomas Clissold Christopher Hancock; Hugo Lively Georgina Ward; Keech Jean Gilpin; *Waiter 1* John Forgeham; *Waiter 2* Toby Georgeson; *Waiter 3* Terry Wale; *Mr. Widdy One* Dixon Adams; *Mrs. Widdy One* Christina Greatrex; *Mr. Widdy Two* Robert Mill; *Mrs. Widdy Two* Anne Irving. *Dir* Patrick Garland; *Dgn* Gordon Toms; *Cost dgn* Robin Pidcock; *Ch* Claude Chagrin; *Light* John B. Read. Reviews: *Birmingham Post* 14/8/73, 2; *Illustrated London News* 1/10/73, 103; *Spectator* 25/8/73, 254, 15/9/73, 333; *Stage* 23/8/73, 17; *Times* 14/8/73, 5. Comment: "A comic nightmare about a demented landowner and some property developers that its director, Patrick Garland, could not save" (*Illustrated London News*). "Brings back a whole cluster of English comic attitudes which I had hoped never to see on stage again"; poorly performed (*Times*).

73.360 *Seeing Red* (P) Sara Boyes and Sue Glanville and Frances Rifkin. ACT INN 13/8/73 (Ln).* Cast: *Stage* 16/8/73, 51. Sara Boyes, Sue Glanville, Frances Rifkin. Reviews: *Stage* 23/8/73, 15; *Tribune* 17/8/73, 5. Comment: Recreation Ground. About "a middle-class housewife who changes class. It is an apt and amusing antidote to ... inverse snobbery" (*Tribune*).

73.360.2 *Wait Until Dark* (Thriller) Frederick Knott. WIMBLEDON 13/8/73.** Daphne Palmer, John Dryden, David Hobbs, John Newman, Philip Weston, Jose Gaye, Michael Worsley, Richard Seager. Plot: Bordman/4, 407, Fletcher, Hischak, Salem.

73.361 *Decameron '73* (Mus ent, 2a) Peter Coe (bk) and Joe Griffiths (mus, lyr) and Philip Sawyer (add mus). ROUND HOUSE 14/8/73.* Cast: *Variety* 29/8/73, 43; *WWT/16*. June Bolton, Miquel Brown, Cheryl de Grunwald, Susanna Hunt, Yasuko Nagazumi, Radd Rawi, Kenneth Gardner, Tim Goodman, David Yip, Tariq Yunus, Gina-Jamella. *Dir* Peter Coe; *Assist dir* Leo Kharibian; *Dgn* Ingeborg; *Chm* Ellis Birk; *Gen admin* George Hoskins; *Assist admin* Prue Skene; *Acc* Colin Simon; *Pub* Carole Woddis; *Gen mgr* Robbie Simpson; *Hse mgr* Philip Wood; *Bom* Michael Napper; *Pd mgr* Jon Cadbury; *Elect* Michael Alvey; *Sound* Paul Watts; *Sm Dian* Mayne; *Dsm* W. Peter Taylor; *Asm* Jackie Cox, Owen Jones; *Tech* Brian Scott; *Wm* Lynnette Eddleston; *Press rep* Theo Cowan. Plot: OTF, OTF/2. Reviews: *Guardian* 15/8/73, 8; *Illustrated London News* 1/10/73, 103; *New Statesman* 24/8/73, 261; *Spectator* 25/8/73, 254; *Stage* 23/8/73, 17, 11/10/73, 22; *Times* 15/8/73, 10; *Variety* 29/8/73, 43. Comment: "Touted domestically as a potential shocker, is a sad letdown ... decidedly uninspired, limp and witless" (*Variety*). "Let's hope that *Decameron '73* is the last of its line ... I went away depressed" (*New Statesman*). "About as erotic as a bath in chilled Dettol" (*Guardian*). *Times* called the production "flaccid" and "cut-price commercialism."

73.362 *The Love Course* (P, 1a) A. R. Gurney. KING'S HEAD 14/8/73 (Ln). 1st perfd Theatre Company of Boston, Boston, 1970; 1st London perf. *Miss Carroway* Margaret Robertson; *Professor* Michael McClain; Lee Walker, Nicolette Marvin; *Dir* Peter John. Plot: French/2, Walford. Reviews: *Stage* 23/8/73, 15; *Times* 23/8/73, 9. Comment: A generally "exhilarating" production of a "delicious" play (*Times*).

73.363 *Cromwell* (D, 2a) David Storey. COURT 15/8/73.* Cast: Findlater; Theatricalia; *Variety* 29/8/73, 43; *WWT/16*. Logan Jarlath Conroy; O'Halloran Albert Finney; *Boatman* Colin Douglas; *Broome* Peter Postlethwaite; *Chamberlain* Colin Douglas; *Cleet* Kenneth Colley; *Drake* Colin Bennett; *Joan* Frances Tomelty; *Kennedy* Martin Read; *Margaret* Anne Dyson; *Matthew* Mark McManus; *Moore* John Barrett; *Morgan* Alun Armstrong; *Proctor* Brian Cox; *Wallace* Alun Armstrong; *Soldiers* Conrad Asquith, Forbes Collins, Alan Ford, Mike Melia; *Travellers* John Barrett, Anne Dyson, Alan Ford, Mike Melia, Diana Rayworth. *Pres* Royak Court Theatre, Eddie Kulukundis; *Dir* Anthony Page; *Dgn* Jocelyn Herbert; *Ch* Wayne Sleep. Plot: Weintraub. Reviews: *Birmingham Post* 16/8/73, 2; *Christian Science Monitor* 1/9/73, 16; *Guardian* 16/8/73, 8; *Illustrated London News* 1/10/73, 103; *New Statesman* 24/8/73, 261; *Spectator* 25/8/73, 254; *Stage* 23/8/73, 17; *Times* 16/8/73, 11; *Tribune* 31/8/73, 9; *Variety* 29/8/73, 43. Comment:

English Stage Company. *Tribune* thought the play was “an ideological hodgepodge” and “Storey doesn’t know what to think”; moreover, the characters lack “inner vitality.” *Illustrated London News* conjectured an audience just needed to let the play work on it, to surrender to its poetic rhythms. *Christian Science Monitor* noted the play was not about the historical Cromwell; rather, its concern was “with the inspiration and the threat of a Puritan ethic,” a judgment shared by *Guardian*. *Variety* remarked on the “number of themes and messages” intertwining throughout the play, and commended the performances of Albert Finney, Jarlath Conroy, and Brian Cox. *Times* said the performances “suggest immense reserves behind the writing; though as the play proceeds one starts suspecting that they may not be there.”

73.364 *The Local Stigmatic* (P) Heathcote Williams. OPEN SPACE 15/8/73 (Ln).** Cast: *Stage* 16/8/73, 51. Malcolm Storry, Ian McDiarmid, Anthony Milner. *Dir* David Farnsworth. Plot: Hirschak/2, 6, Vinson, Weintraub. Review: *Stage* 23/8/73, 15. Comment: A “first-rate performance ... with two strong key performances from Malcolm Storry and Ian McDiarmid” (*Stage*).

73.365a *Miss Julie versus Expressionism* (P, 1a) Steve Berkoff (adpt of August Strindberg, *Fröken Julie*, 1889). ICA 15/8/73.** Cast: *Stage* 16/8/73, 51. *Julie* Teresa D’Abreu; *Christine* Judith Alderson; Steven Berkoff, Colin Wood. *Dir* Steven Berkoff; *Light* Shane; *Dgn* Keith Lavender; *Mus* Colin Wood; *Masks* Alison Minto. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Review: *Times* 21/8/73, 10. Comment: London Theatre Group. *Times* declared the production of *Miss Julie* was a “fiasco.” And of both items, *Times* advised Berkoff that “he really must consider what experiments are best confined to rehearsal, and what postures are best suited to the nursery.”

73.365b *The Zoo Story* (D, 1a) Edward Albee. ICA 15/8/73.** Cast: *Stage* 16/8/73, 51. *Jerry* Steven Berkoff; *Peter* John Joyce. *Dir* Steven Berkoff. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth. Review: *Times* 21/8/73, 10. Comment: London Theatre Group.

73.366 *The Petticoat Rebellion* (Documentary P) D. Emyr Edwards and Gareth Thomas. SHAW 16/8/73.**Mrs. Pankhurst* Nichola McAuliffe; *Lilian Lenton* Julia Swift; *Teresa* Joselyn, *Sara* Squires. *Dir* Gareth Thomas; *Dgn* Christopher Lawrence; *Cost dgn* Jane Ripley; *Light* Dominic March. Reviews: *Birmingham Post* 17/8/73, 2; *Spectator* 25/8/73, 254; *Stage* 23/8/73, 17; *Times* 17/8/73,

13. Comment: National Youth Theatre. In something of a change from the usual NYT productions, a cast of fifty girls told the story of the suffragette movement (*Times*).

73.367 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 17/8/73.** *Celia* Frances Reid; *Leila* Marie Robinson; *Fleta* Elizabeth Howarth; *Queen of the Fairies* Anne Collins; *Iolanthe* Sarah Walker; *Strephon* Alan Opie; *Phyllis* Barbara Walker; *Earl of Mountararat* Denis Dowling; *Earl Tolloller* Terry Jenkins; *Lord Chancellor* Eric Shilling; *Private Willis* Harry Coghill. *Cond* Charles Mackerras; *Dir* Frank Hauser; *Pd rehearsed* Robert Blake; *Dgn* Desmond Heeley. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Guardian* 18/8/73, 8; *Stage* 23/8/73, 15; *Times* 18/8/73, 9. Comment: Sadler’s Wells Opera. Charles Mackerras gave “a spry and swagger account” of the piece, and the cast performed well (*Guardian*). “A lively revival ... The house obviously enjoyed the whole thing hugely” (*Times*).

73.368 *Napoleon Session 2* (P) Robert Gillespie. ORANGE TREE 17/8/73 (Ln).* Antony Webb, Ann Mitchell. *Dir* Robert Gillespie. Review: *Stage* 23/8/73, 15. Comment: The title “describes the second period of psychiatric treatment for an ex-lag patient, conducted by a woman whose method utilises a form of personalised drama therapy, with each of them acting out the problems” (*Stage*).

73.369 *Are You All There* (P) John Taylor. LITTLE THEATRE CLUB 18/8/73 (Ln). 1st perf? Cast: *Stage* 9/8/73, 17. *Paula* Topham, *Gerald* Martin, *Josefine* Ray, *Peter* Spooner. *Dir* Barry Grantham. Comment: Curved Space.

73.370 *Have You Heard of Percy French?* (One-man show) John English. GROTTO CLUB 18/8/73.** Cast: *Stage* 9/8/73, 17. *John* English. *Dir* Joan Campbell; *Mus* Ann Gaffney.

73.371 *That Funny Old Man* (Monol) Tadeusz Rozewicz (trans Adam Czerniawski of *mieszny Staruszek*, 1965). LITTLE THEATRE CLUB c. 20/8/73. Plot: Matlaw, 661. Review: *Stage* 23/8/73, 17. Comment: “A magnificent vehicle for Lee Fox as its protagonist” who held his audience for an hour and a half (*Stage*).

73.372 *Two and Two Make Sex* (F, 2a) Richard Harris and Leslie Darbon. WIMBLEDON 20/8/73.** Plot: French/2, Loney. Comment: The pre-West End production prior to opening at the Cambridge in August (73.385).

73.373 *Tres historias para ser contada* (P) Osvaldo Dragún. LITTLE THEATRE CLUB 26/8/73. 1st London perf. Cast: *Stage* 23/8/73, 19. Lucy Guillon, Jorge Bosso, Rolando de Castro, Joan Shenton, Maria Eliana Cordaro, Arturo Vieyra, Corina Poore Comment: Actores Latino-americanos Asociados. The play was about the difficulties experienced by the working class in Argentina.

73.373.2 *The Hollow* (Thriller, 3a) Agatha Christie (adpt of her novel, 1946). WIMBLEDON 2/10/67.** *Henrietta Angkatell* Marion Grimaldi; *Sir Henry Angkatell, K.C.B.* Ronald Russell; *Lady Angkatell* Cicely Courtneidge; *Midge Harvey* Maureen Beck; *Gudgeon* Geoffrey Edwards; *Edward Angkatell* David Crosse; *Doris* Gail Lidstone; *Gerda Cristow* Daphne Rogers; *John Cristow, M.D., F.R.C.P.* Derek Murcott; *Veronica Craye* Gaynor Stuart; *Inspector Colquhoun* Jack Hulbert; *Detective Sergeant Penny* Fred Bryant. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr, Lic* Frank Tomsett; *Pres* Henry Sherwood Productions Ltd.; *Dir* Malcolm Farquhar; *Sc dg, Cost dgn* Donald Crosby. Plot: Fletcher, French/2, Loney, 272, Salem, Wagoner, 122–23.

73.374 *The Mating Game* (FC, 2a) Robin Hawdon. RICHMOND 27/8/73.** Cast: *Stage* 23/8/73, 1. *Draycott Harris* Ian Lavender; *Honey Tooks* Carol Hawkins; *Julia Carrington* Imogen Hassall; *James Harris* David Stoll; *Mrs. Finney* Joanna Henderson. *Dir* Maurice Stewart; *Sc dgn* Hutchinson Scott. Comment: A two-week engagement.

73.375 *Bright Scene Fading* (P) Tom Gallacher. THEATRE UPSTAIRS 28/8/73.* Cast: Findlater; Theatricalia. *Bill* Robert Trotter; *Carlo* Andrew McCulloch; *Otto Meyer* Rod Beacham; *Paul* Paul Seed; *Susan* Adrienne Hill; *Roderick* Leigh. *Dir* Nicholas Wright; *Dgn* John MacFarlane; *Light* Michael Alston. Plot: Vinson. Reviews: *New Statesman* 14/9/73, 360; *Stage* 13/9/73, 13; *Times* 30/8/73, 11. Comment: English Stage Company. “This might be described as a slice of life passing itself off as a complete loaf” (*New Statesman*). *Times* said Gallacher’s dialogue was weak and the accents in the production were “preposterous.”

73.376 *Fern Hill to St. Vincent* (P) Michael Mundell (adpt of Dylan Thomas’s unpublished letters and works for the stage). BUSH 28/8/73 (Lt).* Cast: *Stage* 23/8/73, 19. Michael Mundell, David Ryall. *Dir* William Redmond.

73.377a *Monologue* (P) Harold Pinter. KING’S HEAD 28/8/73 (Ln). 1st perfd BBC-2 TV 13/4/73; 1st stage perf. Cast: *Stage* 23/8/73, 19. Henry Woolf. *Dir* Sam Walters. Plot: Vinson. Reviews: *Stage* 6/9/73, 10; *Tribune*

21/9/73, 7. Comment: *Tribune* said that, without Pinter’s name on them, both items would not have been staged.

73.377b *Night* (P) Harold Pinter. KING’S HEAD 28/8/73 (Ln).** Cast: *Stage* 23/8/73, 19. Robert McBain, Helen Blatch. *Dir* Sam Walters. Plot: Weintraub. Reviews: *Stage* 6/9/73, 10; *Tribune* 21/9/73, 7.

73.378 *Ramsay Macdonald–The Last Ten Days* (P). BUSH 28/8/73.* Cast: *Stage* 23/8/73, 19. Gavin Richards, Vari Sylvestre, Andy Andrews, Jene Geasley, Jenni Barnett. Comment: Belt and Braces.

73.379 *The Royal Hunt of the Sun* (Hist D, 2a) Peter Shaffer. ROUND HOUSE 28/8/73.** Cast: *WWT/16*. *Martin* Michael David; *Martin as a young man* James Hunter; *Pizarro* Trevor Martin; *De Trujillo* John Cording; *Salimas* Ken Shorter; *Rodas* Henry Szeps; *Vasca* David Mayberry; *De Soto* Henry Moxon; *Estete* Ronnie Stevens; *De Candia* Sean Roantree; *Fray Vincente de Valverde* Harold Innocent; *Fray Marcos de Nizza* Barry Warren; *Atahuallpa* Rupert Frazer; *Challcuchima* John Bowe; *Villac Umu* Robert Swales; *Fellipillo* Jonathan Hyde; *Chieftain* Frank Mughan; *Headman of a Thousand Families* Timothy Davies; *Oello* Jan Waters; *Inti Coussi* Penelope Potter; *Atathuallpa’s Nurse* Patricia Gerrard. *Dir* Toby Robertson, Eleanor Fazan; *Dgn* Robin Archer; *Mus* Carl Davis. Plot: Best/65, 147, Demastes/2, Fletcher, Hochman, Law, Loney, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Spectator* 8/9/73, 320; *Times* 29/8/73, 7. Comment: Prospect Theatre Company. *Times* described the revival as reverential, and acted with “stately earnestness”; however, the play itself was “a bantam puffed up as a heavyweight.”

73.380 *The Trick* (P) Ken Gregory and Caroline Holdaway and Vass Anderson and Guy François Groen. ACT INN 28/8/73 (Ln).* *Len* Ken Gregory; Caroline Holdaway, Vass Anderson, Guy François Groen Review: *Stage* 6/9/73, 10. Comment: Recreation Ground. “A moral fantasy, conjuring up shades of Hogarth’s *Rake’s Progress* in present-day money-grubbing society” (*Stage*).

73.381 *An Inspector Calls* (P, 3a) J. B. Priestley. MERMAID 29/8/73.** 116 perf. Cast: Theatricalia; *Variety* 17/10/73, 42; *WWT/16*. *Arthur Birling* Campbell Singer/John Harwood; *Edna Jeanette Ranger*/Maggie Grant; *Eric Birling* Edward Hammond; *Gerald Croft* David Horovitch; *Inspector Goole* Philip Stone; *Sheila Birling* Sheila Ruskin/Jeanette Ranger; *Sybil Birling* Elizabeth Tyrell. *Pres* Mermaid Theatre Trust; *Dir* Bernard Miles; *Dgn* Susan Ayres; *Light* Roger Weaver; *Dsm* Julian Courtenay; *Asm* Tim Spring; *Press rep* Sue Rolfe.

Plot: Best/47, 286, Bordman/4, 269, Demastes/1, DeVitis, 200–4, Dorney, Fletcher, Griffiths, Hirschak, Hochman, Kabatchnik/2, Law, Loney, 248, Matlaw, Mplots, Patterson, Salem, Shank. Reviews: *Birmingham Post* 30/8/73, 2; *Guardian* 24/8/73, 12, 30/8/73, 8; *Illustrated London News* 1/11/73, 100; *New Statesman* 14/9/73, 360; *Observer* 9/9/73, 35; *Spectator* 8/9/73, 320; *Stage* 6/9/73, 19; *Times* 30/8/73, 11; *Tribune* 21/9/73, 7; *Variety* 17/10/73, 42. Comment: A dated, well-constructed museum piece, well directed by Bernard Miles (*Variety*). Likewise, *Observer* responded to “Priestley’s mastery of traditional stagecraft.” *Times* also commended Priestley’s stagecraft, especially as it “outdistances the audience’s expectations.” “Decently revived ... with a keenly observed performance” by Sheila Ruskin (*Spectator*).

73.382a *The Informer* (P, 1a) Bertolt Brecht (trans Eric Bentley). BOLTONS 30/8/73 (Ln).** Cast: *Stage* 23/8/73, *Frau Furcke* Celestine Randall; Nigel Hawthorne, Nicholas Hawell. *Dir* Gregory Dark. 19. Plot: French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Review: *Stage* 6/9/73, 10. Comment: Moloch Productions. The playlet formed part nine, ‘Der Spitzel,’ of *Furcht und Elend des dritten Reiches*, 1938; Eric Bentley gave this work the title *The Private Life of the Master Race*. A “successful start” to a season of Brecht’s work at the Boltons (*Stage*).

73.382b *The Jewish Wife* (P, 1a) Bertolt Brecht (trans Eric Bentley). BOLTONS 30/8/73 (Ln). 1st London perf Hovenden 3/11/58. Cast: *Stage* 23/8/73, 19. Celestine Randall, Nigel Hawthorne. *Dir* Gregory Dark. Plot: French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Review: *Stage* 6/9/73, 10. Comment: Moloch Productions. The playlet also formed part of *Furcht und Elend des dritten Reiches*, 1938.

73.383 [No entry]

73.384 *Pericles* (R, 2pt) William Shakespeare. ROUND HOUSE 30/8/73. 1st perf 1608. Cast: Theatricalia; *WWT/16*. *Pandar* Willoughby Goddard; *Antiochus*, *Bawd* Harold Innocent; *Boult*, *Dionysa* Jan Waters; *Whores* John Bowe, Robert Swales; *Connection*, *Lord* Michael Percival; *Waiter* David Mayberry; *Gower* Ronnie Stevens; *Pericles* Derek Jacobi; *Daughter of Antiochus* Jamie Macdonald Reid; *Thaliard*, *Leonine* Ben Cross; *Helicanus* Henry Moxon; *Cleon* Trevor Martin; *Piloten* Barry Warren; *Marina*, *Thaisa* Marilyn Taylerson; *Fisherman* Henry Szeps; *Pilch* James Hunter; *Patch-beech*, *Lord* Tim Barker; *Simonides* Michael David; *Lychorida* Patricia Gerrard; *Sailor* Ian Redford; *Cerimon* Timothy Davies; *Diana* Penelope Potter; *Lysimachus* Michael Howarth; *Pirates* Kit Jackson, Ian Redford. *Dir*

Toby Robertson; *Dgn* Robin Archer; *Ch* Eleanor Fazan; *Mus* Carl Davis; *Light* Michael Outhwaite. Reviews: *Illustrated London News* 1/11/73, 100; *Stage* 6/9/73, 16. Comment: Prospect Theatre Company. Derek Jacobi gave a standout performance (*Stage*). “There was absolutely no call to set the entire action in the brothel, to use near-modern dress, to wreck various parts in either caricature or transvestism, and at times to thrust us towards an eccentric musical. The result was noisy and irritating,” and the fault of the director (*Illustrated London News*).

73.385 *Two and Two Make Sex* (F, 2a) Richard Harris and Leslie Darbon. CAMBRIDGE 30/8/73.** 430 perf. Cast: Theatricalia; *Variety* 17/10/73, 42; *WWT/16*. *Clare* Jane Downs/Ursula Howells; *George* Patrick Cargill; *Jane* Barbara Flynn/Jennifer Lonsdale; *Jane’s Father* Terence Alexander/Bryan Coleman; *Nick* Richard Beckinsale/Ian Lavender; *Ruth* Diana King/Margo Johns. *Mgr dir* Larry Parnes; *Pres* Ray Cooney; *Dir* Jan Butlin; *Sc dgn* Hutchinson Scott; *Cost dgn* Julie Harris; *Light* Michael Northen. Plot: French/2, Loney. Reviews: *Birmingham Post* 31/8/73, 2; *Guardian* 31/8/73, 8; *Illustrated London News* 1/11/73, 100; *Spectator* 8/9/73, 320; *Stage* 6/9/73, 10; *Times* 31/8/73, 6; *Tribune* 21/9/73, 7; *Variety* 17/10/73, 42. Comment: A disaster (*Spectator*). *Guardian* remarked “modern sex comedy is rapidly becoming a machine-made affair,” and provided ten points on to make one, including don’t read the critics’ verdicts. *Tribune* wondered “when will this obscene sort of formula die the death?” *Times* enjoyed the piece and commended the “splendidly un-British farce playing.”

73.386 *Daniel’s Epic* (P) Olwen Wymark and Daniel Henry. HALF MOON 9/73.* Comment: Listed in Bull/1.

73.387 *Enchanted Miracle* (Ext) Hibiscus and Angel Jack. OVAL HOUSE c. 3/9/73. 1st London perf. Review: *Stage* 20/9/73, 19. Comment: Angels of Light Free Theatre of San Francisco. The piece reminded *Stage* of 1930s musical films.

73.388 *The Secretary Bird* (C, 2a) William Douglas Home. WIMBLEDON 3/9/73.** Cast: *Stage* 23/8/73, 19. John Harwood, Richard Poore, Mary Mitchell, Sally Wren, Betty Cardno; *Dir* Tom Dickinson. Plot: Fletcher, Loney, Vinson, Weintraub.

73.389 *Trouble on the Nightshift* (P) Ray Hassett and John Ratzenberger. OVAL HOUSE c. 3/9/73 (Lt); trfd to BUSH 10/9/73. 1st London perf. Review: *Stage* 20/9/73, 19. Comment: Sal’s Meat Market. “This begins as a theft of cadmium from an atomic energy plant, but becomes an excuse for the two actors to do lightning costume changes and lots of different voices, and, of course, to throw

things. It is a neat notion, but goes off a bit as it goes on” (*Stage*).

73.390 *Finishing Touches* (C, 2a) Jean Kerr. APOLLO 4/9/73. 46 perf. 1st perfd Shubert, New Haven, Connecticut, 9/1/73; 1st British perf. Cast: Theatricalia; *Variety* 19/9/73, 42; *WWT/16*. *Katy Cooper* Wendy Craig; *Jeff Cooper* David Knight; *Elsie Ketchum* Kim Braden; *Felicia Andrayson* Helen Gill; *Fred Whitten* Lionel Murton; *Hughie Cooper* Andrew Dove/Sean Clarke; *Kevin Cooper* Trader Selkirk; *Steve Cooper* Rex Stallings. *Pres* Andrew Fielding; *Dir* Nigel Patrick; *Dgn* John Davidson; *Light* Michael Northen. Plot: Bronner, Hirschak, Hirschak/2, 56, Salem. Reviews: *Birmingham Post* 5/9/73, 2; *Guardian* 5/9/73, 8; *Illustrated London News* 1/11/73, 100; *New Statesman* 14/9/73, 360; *Observer* 9/9/73, 35; *Stage* 13/9/73, 13; *Times* 5/9/73, 16; *Variety* 19/9/73, 42. Comment: “Pleasing, well acted, intermittently amusing, but doesn’t seem to get across to local viewers”; thirty minutes had been trimmed from the play (*Variety*). *Observer* quoted Walter Kerr, Jean Kerr’s husband: “Some plays are so bad you don’t feel like a drink afterwards.” Comparing this piece with *Two and Two Make Sex*, *Times* remarked “here the same menopausal comedy returns in the Broadway style, and it redoubles my appreciation for the British product.” “As much of a non-event as we have had in the theatre for some time” (*Illustrated London News*). The first New York production (Plymouth 8/2/73) ran for 164 performances.

73.391 *Operation Iskra* (Political thriller) David Edgar. KING’S HEAD 5/9/73. 1st London perf. Dick Taverne, Ian Banforth, Mike Harrigan, Pat Rossiter. Plot: Weintraub. Reviews: *Financial Times* 7/9/73, 3; *Guardian* 6/9/73, 10. Comment: Paradise Foundry. “Angry, abrasive and stimulating, the play is very well worth seeing” (*Guardian*). “While half-developing a debate on revolutionary tactics . . . the play also strays into the realms of political thriller” (*Financial Times*).

73.392 *Twelfth Night; or, What You Will* (C) William Shakespeare. ROUND HOUSE 5/9/73.** Cast: *WWT/16*. *Orsino* Barry Warren; *Curio* Sean Roantree; *Valentine* Henry Szeps; *Viola* Isla Blair; *Captain* John Cording; *Sir Toby Belch* Willoughby Goddard; *Maria* Jan Waters; *Sir Andrew Aguecheek* Derek Jacobi; *Feste* Ronnie Stevens; *Olivia* Marilyn Taylerson; *Malvolio* Harold Innocent; *Antonio* Trevor Martin; *Sebastian* James Hunter; *Fabian* Robert Swales; *Officers* John Rowe, Robin Sachs; *Priest* Timothy Davies. *Dir* Toby Robertson; *Dgn* Robin Archer. Reviews: *Birmingham Post* 6/9/73, 2; *Guardian* 6/9/73, 10; *Illustrated London News* 1/11/73, 100; *Stage* 13/9/73, 19. Comment: Prospect Theatre Company. The

production lacked “a guiding tone, principle or quality” (*Guardian*). The costuming “was unexpected—roughly early nineteenth century Dalmatian-cum-Regency—but it was never troublesome” (*Illustrated London News*).

73.393 *Geordie’s March* (P) Peter Terson. SHAW 6/9/73.* *George* George Irving; *Garry* Geoff Armstrong; *Ned* Andy Tomlinson. *Dir* Barrie Rutter; *Dec* Christopher Lawrence. Plot: Weintraub. Reviews: *Financial Times* 10/9/73, 3; *Guardian* 7/9/73, 12; *New Statesman* 14/9/73, 359–60; *Stage* 13/9/73, 19; *Times* 7/9/73, 10; *Tribune* 28/9/73, 9, 12/10/73, 7. Comment: National Youth Theatre. *Guardian* said the play was somewhat uneven being both unsentimental and naive, with good performances by George Irving and Andy Tomlinson. *Tribune* (28/9) thought Terson wrote down to both his cast and the audience. “A production of clear, naturalistic quality which contains within it performances of real accomplishment” (*Financial Times*).

73.394 *Relative Values* (Light C, 3a) Noël Coward. WESTMINSTER 6/9/73.** 84 perf. Cast: Theatricalia; *Variety* 19/9/73, 42; *WWT/16*. *Admiral Sir John Hayling* Derek Ensor; *Alice* Heather Bell; *Crestwell* John Stone; *Don Lucas* Drewe Henley; *Felicity Countess of Marshwood* Margaret Lockwood; *Lady Cynthia Hayling* Margaret Gibson; *Miranda Frayle* Joyce Blair; *Mrs. Dora Moxton* Gwen Cherrell; *Nigel Earl of Marshwood* Kenneth Fortescue; *Hon. Peter Ingleton* Bryan Stanion. *Pres* Henry Sherwood Productions; *Dir* Charles Hickman; *Sc dgn* Geoffrey Scott; *Cost dgn* Anthony Holland. Plot: Dorney, Fletcher, French/2, Levin, 71–73, Loney, 273, Mander/4, Salem. Reviews: *Birmingham Post* 7/9/73, 2; *Illustrated London News* 1/11/73, 100; *New Statesman* 14/9/73, 360; *Stage* 13/9/73, 13; *Times* 8/9/73, 9; *Variety* 19/9/73, 42. Comment: “The show creaks” (*Variety*). “An uneven production” (*New Statesman*). *Times* praised Margaret Lockwood’s performance in this “illiberal” “period piece.” *Illustrated London News* agreed Lockwood made the production gleam.

73.395 *Mr. Ives’ Magic Punch and Judy Show* (P for children) John Grillo. ARTS 8/9/73. 1st perfd Whitechapel Art Gallery 2/73. *Mr. Ives* Ian Ruskin; *Punch* Richard Jacques; *Judy* Jeannie Fisher; *Barney* Ray Jewers. *Dir* Matyelok Gibbs. Review: *Stage* 20/9/73, 21. Comment: Unicorn Theatre. A variation on Punch and Judy shows with a magician at its centre; *Stage* reported “Mr. Ives, a dingy, sinister, sour-tempered showman . . . met with cries of ‘No smoking’ from the audience when he lit a cigarette.”

73.396 *Augustine* (P) Barry Grantham (drm of Marquis de Sade). LITTLE THEATRE CLUB 10/9/73 (Ln).* Cast:

Stage 13/9/73, 19. *The Marquis* Tommy Duggan; *Augustine* Kirstie Pooley; *Franville* Ross Huntly. *Dir* Barry Grantham; *Mus* Joan Grantham; *Sm* David Penn. Review: *Stage* 4/10/73, 16. Comment: Curved Space. The plot involved a man trying to woo a lesbian.

73.397 *The Children's Crusade* (P) Paul Thompson and Robert Campbell (mus). COCKPIT 10?/9/73.* Reviews: *Stage* 27/9/73, 19; *Times* 12/9/73, 9. Comment: National Youth Theatre. "One of the saddest episodes in European history, and one of the bitterest. What the audience receives is music-theatre of a high order, and a moving experience only occasionally sugared with boredom" (*Stage*). "What the play does not positively show is the fervour behind the Crusade ... the whole thing projects hippy passivity" (*Times*).

73.398 *Oh, Kay!* (Mus) P. G. Wodehouse (bk, lyr) and Guy Bolton (bk) and Howard Dietz (lyr) and George Gershwin (mus) and Ira Gershwin (lyr). RICHMOND 10/9/73. 1st perfd Shubert, Philadelphia, 25/10/26; 1st British perf Empire, Liverpool, 12/9/27. *Kay* Amanda Barrie; *Shorty* Thick Wilson; *Earl of Blandings* Jeremy Child; *Jimmy Winters* Royce Mills; *Larry Potter* Robin Hunter; *Constance Appleton* Ann Hamilton; *Weston* Gavin. *Dir* William Chappell; *Ch* Michele Hardy; *Cost dgn* Sheila Godbolt. Plot: Best/26, 420–21, Bordman, Bordman/5, 418–19, Gänzl, Green, Hischak, Kennedy, Loney, 142, OTF. Review: *Middlesex County Times* 21/9/73, 12. Comment: A one-week engagement. The first New York production (Imperial 8/11/26), ran for 256 performances.

73.399 *Drums in the Night* (D, 5a) Bertolt Brecht (adpt C. P. Taylor of *Trommeln in der Nacht*, 1922). HAMPSTEAD 11/9/73. 1st British perf BBC Radio-3 20/9/68; 1st stage perf (trans Richard Beckley) Victoria, Stoke-on-Trent, 2/9/69; 1st perf this adpt Traverse, Edinburgh, 21/8/73. Cast: WWT/16. *Musician* Andy Smith; *Narrator*, *Waiter* Ken Morley; *Kragler* Stephen Rea; *Balicke*, *Glubb* Christopher Martin; *Mrs. B.* Linda Pola; *Anne* Petra Markham; *Murk* Tom Marshall; *Babusch* William Hoyland; *Marie* Irene Bradshaw. *Dir* Roland Rees; *Dec* Moshe Mussman; *Light* Graeme Dott. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Birmingham Post* 14/9/73, 2; *Illustrated London News* 1/12/73, 79; *New Statesman* 21/9/73, 398; *Stage* 20/9/73, 19. Comment: MPS 110 (Beckley trans). "As with all good productions of Brecht, complex argument is handled with playful irony and deceptive ease" (*Stage*). *Illustrated London News* wondered why this "tissue-thin" piece had been revived.

73.400 *Love Story* (P) Colin Bennett. KING'S HEAD

11/9/73 (Ln). 1st British perf. Cast: *Stage* 6/9/73, 19. John Duttine, Anton Phillips, Gordon Faith, Maureen O'Brien, Susan Dury. *Dir* Kenneth Chubb; *Dgn* Rudy Stussi. Reviews: *Stage* 20/9/73, 20; *Tribune* 28/9/73, 8–9. Comment: Wakefield Tricycle Company. "Despite committed performances from the cast ... the play comes over as anarchistic waffle, weakening its arguments through its mixture of reality, fantasy and half-considered ideas" (*Stage*).

73.401 *The Shoemakers* (P, 2a) Ignacy Witkiewicz (anon trans of *Szewcy*, 1957 [written 1927–34]). HALF MOON 11/9/73. 1st perfd 1934. 1st British perf. Cast: SHM. *Sajetan* Maurice Colbourne; *Stafford* Gordon, *Tony* Meyer, *Mike* Mackenzie, *Robin* Murphy, *Natasha* Morgon. *Dir* Maurice Colbourne. Plot: Matlaw, 837. Reviews: *Stage* 20/9/73, 19; *Times* 12/9/73, 9. Comment: *Times* faulted the translation for being "a pretty barbarous piece of English, stuffed with excremental insult and unspeakable chunks of philosophizing." *Stage* reported that on opening night half the audience arrived late and was as equally bemused as *Stage* was even though the reviewer had arrived on time.

73.402 . . . *And They Put Handcuffs on the Flowers* (P, 1a) Fernando Arrabal (trans Charles Marowitz of . . . *Et ils passèrent des menottes aux fleurs*, 1969). OPEN SPACE 12/9/73. 1st perf this trans. Cast: WWT/16. *Amiel* Antony Milner; *Katar* Malcolm Storry; *Pronos* Ian McDiarmid; *Tosan* Don McIver; *Falidia* Carole Hayman; *Lelia* Candida Fawsitt; *Child* June Page. *Dir* Fernando Arrabal, *Petrika* Ionescu; *Dgn* Robin Don; *Cost* Lindy Hemming; *Masks* Don McIver; *Light* Jenny Cane; *Sm* David Greenhalgh, *Adam* Shand Kydd, *Pat* Weller. Plot: French/2, Hischak/2, 44, Hochman. Reviews: *Guardian* 13/9/73, 12; *New Statesman* 21/9/73, 398; *Observer* 16/9/73, 34; *Stage* 20/9/73, 19; *Times* 13/9/73, 14; *Tribune* 28/9/73, 9, 12/10/73, 7. Comment: *Tribune* (28/9) thought the production needed a little more restraint. "An indulgent, sensationalist work" (*Guardian*), a view expanded in more negative terms by *Times*. *Observer* commended the performances of Malcolm Storry, Anthony Milner, and Ian McDiarmid. *New Statesman* defended the play, saying it was "Arrabal's attempt to be constructively disgusting, to denounce injustice without being untrue to his peculiar talent."

73.403 *George Moore's Celibate Lives* (One-man show) Allan McClelland. KING'S HEAD 13/9/73.** Reviews: *Stage* 20/9/73, 19; *Times* 14/9/73, 10. Comment: Performed earlier as *Nobbs* (73.48). Allan McClelland's "main strength is that of a man telling a true tale" (*Times*). McClelland performed the two characters Wilfrid and Nobbs taken from *Celebrate Lives* (*Stage*).

73.404 *Meet Mr. MacIvor* (P for children) Kevin Elyot [né Lee]. ARTS 15/9/73. Comment: Unicorn Theatre.

73.405 *Cowardy Custard* (Ent) Gerald Frow and Alan Strachan and Wendy Toye. RICHMOND 17/9/73.** Kenneth Nelson, Thelma Ruby, Roland Curram, Laurel Ford, David Hitchen, Peter Kenton, Dolores Mantez, Joyce Rae. *Dir* Tudor Davies; *Mus arr* Keith Amos. Plot: French/2, OTF. Comment: A one-week engagement.

73.406 *A Nightingale in Bloomsbury Square* (P, 1a) Maureen Duffy. HAMPSTEAD 17/9/73 (Lt).* Cast: *Stage* 6/9/73, 1. *Victoria Sackville-West* Eleanor Bron; *Virginia Woolf* Sian Phillips; *Sigmund Freud* Richard Wilson. *Dir* Michael Rudman; *Dgn* Frances Haggett. Plot: Bull/3, Vinson. Reviews: *Birmingham Post* 19/9/73, 2; *Illustrated London News* 1/12/73, 79; *Observer* 23/9/73, 35; *Stage* 27/9/73, 19; *Times* 19/9/73, 11. Comment: The play was “nearly as gauche as its title,” and afforded Sian Phillips little opportunity (*Observer*). *Illustrated London News* commended both the work and Phillips’s performance. *Times* compared the piece unfavorably with Gallacher’s *Mr. Joyce Is Leaving Paris* particularly for its lack of “dramatic action [and] theatrical dialogue.”

73.407 *Richard II* (T) William Shakespeare. SHAW 18/9/73.** *Richard II* Francis Matthews; *Duke of York* Alan Halliday; *Northumberland* Shaun Austin-Olsen; *Duchess of Gloucester* Lindy White; *Queen Isabel* Suzanne Crowley; *Gardener* Andrew Wilde; *Bolingbroke* Charlie Macdonald; Timothy McInnerney. *Dir* Michael Croft; *Mus* Bryan Kelly; *Sc dgn* Christopher Lawrence. Reviews: *Observer* 23/9/73, 35; *Stage* 27/9/73, 19; *Times* 19/9/73, 11. Comment: National Youth Theatre. “A woeful job” (*Observer*). *Times* thought the play an odd choice in light of the company’s erstwhile policy of “fostering team spirit”; Francis Matthews played Richard “with undoubted flair,” but much of the production was disappointing.

73.408 *The Constant Wife* (C, 3a) W. Somerset Maugham. ALBERY 19/9/73.** 260 perf. Cast: *Theatricalia*; *Variety* 3/10/73, 42; *WWT/16*. *Barbara Fawcett* Helen Christie; *Bentley* John Hart Dyke; *Bernard Kersal* Michael Allinson; *Constance Middleton* Ingrid Bergman; *John Middleton*, *F.R.C.S.* John McCallum; *Marie-Louise Durham* Barbara Ferris; *Martha Culver* Pauline Jameson; *Mortimer Durham* Charles Pemberton; *Mrs. Culver* Dorothy Reynolds. *Chm*, *Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant dir* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* H. M. Tennent Ltd.; *Dir* John Gielgud; *Dgn* Alan Tagg; *Cost dgn* Beatrice Dawson; *Light* Joe Davis; *Gen mgr* Bernard Gordon; *Sm* Griffith James; *Dsm* John Jefferson Hayes; *Asm* Jill Mar-

lowe; *Wm* Lily Taylor, Lydia Tickey; *Press rep* Vivienne Byerley; *Sc bld* E. Babbage Ltd.; *Sc* Harkers Studios; *Pq* Wig Creations; *Bom* James Clark. Plot: Best/26, 118, Bordman/3, 304, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Loney, 142, Mander/5, Matlaw, Rogal, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 20/9/73, 2; *Gay News* 13/12/73, 19; *Guardian* 20/9/73, 12; *Illustrated London News* 1/12/73, 79; *Observer* 23/9/73, 35; *Spectator* 13/10/73, 489; *Stage* 27/9/73, 19; *Times* 20/9/73, 13; *Variety* 3/10/73, 42. Comment: *Observer* opined the main attraction of the production for the public was Ingrid Bergman. *Variety* agreed (“the crowd-luring Ingrid Bergman” who only needed to just walk on stage), and noted the production was “visually and aurally elegant.” *Times* found the first two acts of “John Gielgud’s production were surprisingly slow,” and it took the third act before “Ingrid Bergman manage[d] to let the lines flow.” Apparently diplomatically, *Illustrated London News* omitted any reference to Bergman while observing “performances completely true ... are those of Dorothy Reynolds as the mother-in-law and Pauline Jameson as her younger daughter ... Otherwise, a generally confident parade of predictable artifice.”

73.409 *Not Drowning But Waving* (C, 2a) Leonard Webb. GREENWICH 20/9/73.* Cast: *WWT/16*. *Zoe* Geraldine McEwan; *Phillip* Mike Murray; *Chloe* Gillian Bailey; *Waiter* John Rogan; *Robin* Michael Gambon; *Nigel* Barry Quin. *Dir* Robin Phillips; *Dec* Daphne Dare; *Light* Howard Eldridge. Reviews: *Birmingham Post* 22/9/73, 2; *Guardian* 21/9/73, 13; *Illustrated London News* 1/12/73, 79; *New Statesman* 28/9/73, 443; *Stage* 27/9/73, 19; *Times* 21/9/73, 15; *Tribune* 12/10/73, 7. Comment: Company Theatre. *Guardian* was tired of seeing plays about “the minor emotional crises of the affluent middle classes,” and thought Geraldine McEwan’s “rigidly stylised” performance didn’t help matters. However, *New Statesman* defended McEwan as her character was nothing more than an “unwieldy bundle of attempted epigrams.” *Times* found the piece mystifying and unrealistic, and Robin Phillips’s direction did not help.

73.410 *Sizwe Bansi Is Dead* (D, 1a) Athol Fugard and John Kani and Winston Ntshona. THEATRE UPSTAIRS 20/9/73. 1st perfd The Space, Cape Town, South Africa, 9/10/72; 1st British perf. Cast: Findlater; *WWT/16*. *Styles*, *Buntu* John Kani; *Sizwe Bansi* Winston Ntshona. *Dir* Athol Fugard; *Dec* Douglas Heap; *Light* Michael Alston. Plot: Hischak, Hischak/2, 79, Hochman, Patterson, Vinson. Reviews: *Guardian* 21/9/73, 13; *New Statesman* 28/9/73, 443; *Observer* 23/9/73, 35; *Stage* 11/10/73, 19; *Times* 21/9/73, 15; *Tribune* 26/10/73, 7. Comment:

English Stage Company. The title was altered later to *Sizwe Bansi Is Dead*. *Guardian* lauded the play and the professional debut performances of John Kani and Winston Ntshona. *Observer* and *Tribune* were equally enthusiastic. *New Statesman* reported the audience was “rapt throughout.” “Structurally ingenious ... marvellously performed ... works with commanding strength on a foreign audience” (*Times*). The first New York production (Edison 13/11/74) ran for 159 performances.

73.411 *Blithe Spirit* (Improbable F, 3a) Noël Coward. RICHMOND 24/9/73. ** *Mme Arcati* Irene Handl; *Elvira* Lana Morris; Mary Preston, Terence Logan. *Dir* John Downing. Plot: Best/41, 109, Bordman/4, 206–7, Demastes/1, Fletcher, French/2, Hischak. Hochman, Law, Levin, 64–68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Comment: A one-week engagement.

73.412 *Esker Mike and His Wife Agiluk* (P) Herschel Hardin. BUSH 24/9/73. 1st perfd Factory Theatre Lab, Toronto, 2/6/71; 1st British perf. *Esker Mike* Neil Vipond; *Agiluk* Joy Coghill; Dean Hawes, David Bolt, Don MacQuarrie. *Dir* Eric Steiner. Reviews: *Globe and Mail* (Toronto) 26/9/73, 11, 4/10/73, 11; *Guardian* 25/9/73, 12; *Stage* 11/10/73, 22. Comment: Factory Theatre Lab of Toronto. In the play *Agiluk* is on strike against her wastrel husband who wants more children. *Guardian* was impressed by “the scale” of the Factory Theatre Lab (there were 15 actors in the company).

73.413 *The Spanish Tragedy* (T) Thomas Kyd. MERCURY 24/9/73. 1st perfd 1587. *Don Andrea* Jeremy Chandler; *Revenge* Paul Alexander; *Isabella* Veronica Manussis; *Bel-Imperia* Jeffra Seberg. *Dir* Philip Allen-Morgan. Plot: Griffiths, Holzknacht, Law, Patterson, Salem, Shipley. Review: *Stage* 11/10/73, 22. Comment: Another Theatre Company. “The simple and stylised production by Philip Allen-Morgan works extremely well”; however, inaudibility was a problem (*Stage*).

73.414 *Sex, Cold Cans and a Coffin* (P) Chris Johnson. KING’S HEAD 25/9/73 (Ln). * Cast: *Stage* 27/9/73, 24. *Albert Denis* Carey; *John Douglas* Storm; *Jenny McCracken*, *Edna Doré*. *Dir* John Link. Reviews: *Stage* 4/10/73, 16; *Times* 26/9/73, 9; *Tribune* 12/10/73, 7. Comment: Wakefield Tricycle Company. The play was set in a geriatric hospital and concerned two patients. *Times* said it was “bizarre” and the acting was an unreconciled mixture of the grotesque and the naturalistic. *Tribune* criticized every aspect of the play and production.

73.415 *Bagdad Saloon* (P) George F. Walker. BUSH

26/9/73. 1st perfd Factory Theatre Lab, Toronto, 28/3/73; 1st British perf. Plot: Vinson. Review: *Globe and Mail* (Toronto) 26/9/73, 11, 4/10/73, 11. Comment: Factory Theatre Lab of Toronto. “It can be seen as an exposé of North America’s unheroic myths, for the gunman is a suicidal coward, the immortal tart is an obsessed mother figure, the literary hero either a tired pornographer or a vain old lesbian” (*Globe and Mail* 4/10).

73.416 *The Farm* (P, 2a) David Storey. COURT 26/9/73; trfd to MAY FAIR 1/11/73. * 72 perf. Cast: Findlater; *Variety* 10/10/73, 42; WWT/16. *Wendy* Patricia Healy; *Jennifer* Meg Davies; *Brenda* Prunella Gee; *Mr. Slattery* Bernard Lee; *Mrs. Slattery* Doreen Mantle; *Albert* Lewis Collins; *Arthur* Frank Grimes. *Pres* Royal Court Theatre, Eddie Kulukundis; *Dir* Lindsay Anderson; *Dec* Hayden Griffin; *Light* Nick Chelton; *Mus* Alan Price. Plot: Hischak/2, 106, Weintraub. Reviews: *Christian Science Monitor* 26/10/73, 14; *Daily Mirror* 27/9/73, 22; *Guardian* 27/9/73, 14; *Illustrated London News* 1/12/73, 79; *New Statesman* 5/10/73, 491; *Observer* 30/9/73, 37, 4/11/73, 37; *Spectator* 13/10/73, 489; *Stage* 4/10/73, 15, 15/11/73, 17; *Times* 27/9/73, 23, 29/9/73, 9; *Tribune* 12/10/73, 7; *Variety* 10/10/73, 42. Comment: English Stage Company. *Guardian* praised the “flawless economy” of Lindsay Anderson’s direction and the performances of Bernard Lee, Frank Grimes, Patricia Healey, and Doreen Mantle. “A warmly compassionate play ... featuring the most effective theatrical lighting in some time” (*Variety*). It seems the only weakness *Observer* could find was an inconsistency in the northern accents. *New Statesman* thought Storey’s main interest in the play was Mr. Slattery, “a self-appointed Lear,” played well by Lee. *Times* (27/9) said that for Storey “the place and the people are important for their own sake irrespective of any larger issues.” The first New York production (Circle 10/10/76) ran for 42 performances.

73.417a *After Lydia* (C, 1a) Terence Rattigan. DUCHESS 27/9/73. * 123 perf. Cast: Theatricalia; *Variety* 10/10/73, 42; WWT/16. *Lydia* Crutwell Joan Greenwood; *Sebastian* Crutwell Donald Sinden; *Mark Walters* Don Fellows; *Joey Crutwell* Richard Warwick. *L* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* H. M. Tennent Ltd.; *Dir* John Dexter; *Dgn* Desmond Heeley; *Light* Andy Phillips. Plot: Fletcher Hischak, Hischak/2, 81, Loney, Walford, Weintraub. Reviews: *Birmingham Post* 28/9/73, 2; *Christian Science Monitor* 26/10/73, 14; *Illustrated London News* 1/12/73, 79; *New Statesman* 5/10/73, 491; *Observer* 30/9/73, 37; *Spectator* 13/10/73, 489; *Stage* 4/10/73, 15; *Times* 28/9/73, 13; *Tribune* 12/10/73, 7; *Variety* 10/10/73, 42. Comment: Performed under the collective title *In Praise of Love*. The double bill struck *Times* “with the full force of a

tentative blancmange.” *Observer* said that at least the piece had the virtue of insulting “the players with unspeakable puns” as *Before Dawn* did. “Not altogether convincing or logical, but it is often moving, funny and compassionate” (*Variety*). *Illustrated London News* thought the piece could be extended into a full-length play. The first New York production, as *In Praise of Love* (Morosco 10/12/74), ran for 200 performances.

73.417b *Before Dawn* (D, 1a) Terence Rattigan. DUCHESS 27/9/73.* 123 perf. Cast: Theatricalia; *Variety* 10/10/73, 42; *WWT/16. The Baron* Donald Sinden; *The Lackey* Don Fellows; *The Captain* Richard Warwick; *The Diva* Joan Greenwood. *L, Chm, Mgr dir, Pres, Dir, Dgn, Light* as for 73.417a. Plot: Fletcher, Hischak, Hischak/2, 81, Loney, Walford, Weintraub. Reviews: *Birmingham Post* 28/9/73, 2; *Christian Science Monitor* 26/10/73, 14; *Illustrated London News* 1/12/73, 79; *New Statesman* 5/10/73, 491; *Observer* 30/9/73, 37; *Spectator* 13/10/73, 489; *Stage* 4/10/73, 15; *Times* 28/9/73, 13; *Tribune* 12/10/73, 7; *Variety* 10/10/73, 42. Comment: Performed under the collective title *In Praise of Love*. “A tawdry and feeble burlesque of *La Tosca*” (*Spectator*); *Observer* agreed. Donald Sinden’s “comic talents” provoked some laughs, Joan Greenwood was miscast (*Variety*) The first New York production, as *In Praise of Love* (Morosco 10/12/74), ran for 200 performances.

73.418 *Spring Awakening* (T, 3a) Frank Wedekind (anon trans of *Frühlings Erwachen*, 1906). COCKPIT 27/9/72.** Plot: French/2, Gassner, Griffiths, Gunn, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Comment: Catharsis.

73.419 *The Bevellers* (P) Roddy McMillan. SHAW 28/9/73. 1st perfd Lyceum, Edinburgh, 16/2/73. Cast: *WWT/16. Joe Crosby* Paul Young; *Peter Laidlaw* John Grieve; *Bob Darnley* Roddy McMillan; *Dan Matchett* William Armour; *Charlie Weir* Jackie Farrell; *Norrie Beaton* Andrew Byatt; *Leslie Skinner* John Young; *Alex Freer* Leonard Maguire; *Nancy Blair* Jan Wilson. *Dir* Bill Bryden; *Dec* Geoffrey Scott; *Cost dgn* Deirdre Clancy; *Light* Andre Tammes. Reviews: *Birmingham Post* 29/9/73, 2; *Observer* 7/10/73, 38; *Stage* 11/10/73, 19; *Times* 1/10/73, 12; *Tribune* 12/10/73, 7. Comment: Royal Lyceum Company, Edinburgh. The play concerned the first day at work of a Glasgow glass-beveller. *Observer* said it was crammed with incident and given “very fine performances.” *Tribune* described the production as “quietly truthful,” aided by “designer Deirdre Clancy’s naturalistic replica of the factory.”

73.420 *Blithe Spirit* (Improbable F, 3a) Noël Coward. TOWER, CANONBURY, 28/9/73.** Cast: TTC. Plot: Best/41, 109, Bordman/4, 206–7, Demastes/1, Fletcher,

French/2, Hischak. Hochman, Law, Levin, 64–68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley.

73.421a *Orpheus* (P) Ted Hughes. LITTLE THEATRE CLUB 30/9/73.* Cast: *Stage* 20/9/73, 24. Review: *Stage* 11/10/73, 22. Comment: Off-Fringe Theatre. The company for both pieces comprised Kay Barlow, Ian Lowe, Deborah Davies, Howard Ball, Carolyn Rogers, John Gulliver. *Dir* Stephen John Mitchell. “The double-bill ... is grounded in Greek Myth; Orpheus and that favourite of the 70s, The Bacchae. In *Orpheus* we only smell the blood; in *The Wound* we savour it. The first lasts a quarter of an hour, the second is for ever” (*Stage*).

73.421b *The Wound* (P) Ted Hughes. LITTLE THEATRE CLUB 30/9/73.** Cast: *Stage* 20/9/73, 24. Review: *Stage* 11/10/73, 22. Comment: Off-Fringe Theatre.

73.422 *The Electric Element* (Time-space comedy fantasy musical multi-media extravaganza) Anon/company. THEATRE ROYAL, STRATFORD EAST, 1/10/73.* Review: *Stage* 11/10/73, 19. Comment: British Rubbish Repertory Company. “This mixture of the art of coarse acting, pantomime effects and bits of the Monty Python show makes no sense whatsoever. It’s about an inventor who takes off into time and space in pursuit of his ideal woman” (*Stage*).

73.423 *The New Step* (Ballet-drama, 1a) Leonard Cohen. OLD RED LION 1/10/73 (Ln).**

73.424 *Party to Murder* (Thriller, 2a) Olive Chase and Stewart Burke. RICHMOND 1/10/73. 1st perfd New, Hull, 20/7/70? *Stephen Brent* Ty Hardin; *Norma Brent* Ros Drinkwater; Ian Kellgren, Nadine Hanwell, James, Green, Murray Brown, Patricia Driscoll. *Dir* Kim Grant. Review: *Middlesex Chronicle* 5/10/73, 2. Comment: MPS 12519. This thriller was about the murder of a professor’s wife who had taken a lover during the professor’s absence. A two-week engagement.

73.425 *I Remember Dali When He Was Just a Little Kid and Couldn’t Keep His Nose Clean* (P, 1a) Lawrence Russell. SOHO POLY 2/10/73 (Ln). 1st perfd Toronto 1973?; 1st British perf. Review: *Stage* 11/10/73, 22. Comment: Factory Theatre Lab of Toronto. A somewhat surrealist triangle piece (*Stage*).

73.426 *We Three, You and I* (P) Bill Greenland. ACT INN 2/10/73 (Ln). 1st perf? Review: *Stage* 11/10/73, 22. Comment: “This evidently well-intentioned piece of propaganda on behalf of funds for children with Multiple Sclerosis, turned out to be a con trick in appallingly bad

taste"; the audience of three stalked out in anger (*Stage*).

73.427 *At the End of the Day* (C, 2a) William Douglas Home. SAVOY 3/10/73. 205 perf. 1st perfd Yvonne Arnaud, Guildford, 22/5/73. Cast: Theatricalia; WWT/16. *Henry Jackson* John Mills; *Mabel Jackson* Dulcie Gray; *Lew Trent* Michael Denison; *Martin Knight* Jack May; *Bert Brown* Ron Pember; *Arthur Ricketts* David Bedard; *Eustace Grey* Michael Fleming; *Floor Manager* Brian Tully; *1st Cameraman* Simon Clarke; *Make-Up Girl* Jill Johnson; *Electrician* David Grieve. *Chm, L* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Pres* John Gale, Ray Cooney; *Dir* Robert Chetwyn; *Sc dgn* Pamela Ingram; *Light* Michael Northen; *Sm* David K. Grant; *Dsm* Pen Blackburn; *Asm* David Grieve. Plot: Loney. Reviews: *Christian Science Monitor* 15/10/73, 14; *Daily Mirror* 4/10/73, 22; *Guardian* 4/10/73, 12; *Illustrated London News* 1/2/74, 59; *New Statesman* 12/10/73, 532–33; *Observer* 7/10/73, 38; *Spectator* 13/10/73, 489; *Stage* 11/10/73, 19; *Times* 4/10/73, 20. Comment: A feeble "snob's comedy" about Harold Wilson as Prime Minister (*Guardian*). *New Statesman* thought the play's appeal was limited to those interested in the "corridors of power." "Amusingly observant and impartially skittish about Messrs Wilson and Heath" (*Spectator*). "Trying to write a farce about Ted Heath and Harold Wilson is an almost impossible task because the real-life antics of those political acrobats are much funnier than anything a writer can dream up" (*Daily Mirror*). *Times* generally commended the play and particularly the "farical finale [which made] an excellent statement on the Tweedle Dum and Dee relation of our major parties."

73.428a *The Missing Links* (P) John Antrobus. KING'S HEAD 3/10/73. 1st perfd Associated-Rediffusion TV 14/9/61; 1st stage perf. Cast: *Stage* 27/9/73, 24. *Sebastian* John Antrobus; *Maurice* Frank Middlemass. *Dir* Ken Chubb; *Dgn* Rudy Stussi. Reviews: *Stage* 11/10/73, 22; *Tribune* 12/10/73, 7. Comment: "This [play] could be cut by half, and probably still seem out-of-hand" (*Stage*). *Tribune* noted Antrobus acted in both pieces and upstaged "the excellent Frank Middlemass."

73.428b *Why Bournemouth?* (P, 1a) John Antrobus. KING'S HEAD 3/10/73. ** Cast: *Stage* 27/9/73, 24. *Father* Frank Middlemass; *Mother* Pat Keen; *Susie* Cheryl Campbell; *Alan* Brian Hall; John Antrobus. *Dir* Ken Chubb; *Dgn* Rudy Stussi. Reviews: *Stage* 11/10/73, 22; *Tribune* 12/10/73, 7.

73.429 *Carry on London!* (Revue) Talbot Rothwell. VICTORIA PALACE 4/10/73. 1st perfd Hippodrome, Birmingham, 14/9/73? Cast: WWT/16. Sidney James, Barbara Windsor, Kenneth Connor, Bernard Bresslaw,

Jack Douglas, Peter Butterworth, Trudie Van Doorn, Lynn Rogers, The New Dolls, Les Silhouettes, Les Quatre Rosetti, The Carry On Showgirls, The Dancing Boys and Girls. *Pp* Moss Empires Ltd.; *Chm* Lew Grade; *Mgr dir* Louis Benjamin; *Mgr* J. A. Franklin; *Pres* Louis Benjamin, Peter Rogers Production; *Dir* Albert J. Knight, Bill Robertson; *Ch* Tommy Shaw; *Sc dgn, Sc* Tod Kingman; *Cost dgn* R. St. John Roper. Plot: OTF/2. Reviews: *Daily Mirror* 5/10/73, 18; *Guardian* 5/10/73, 10. Comment: The revue comprised a series of sketches featuring the performers from the *Carry On* film series. A "non-stop parade of drivel" (*Daily Mirror*).

73.430 *Cries from Casement as His Bones Are Brought to Dublin* (P) David Rudkin. THE PLACE 4/10/73. 12 perf. 1st perfd BBC Radio-3 4/2/73; 1st stage perf. Cast: RSCA; Theatricalia; WWT/16. *Roger Casement* Colin Blakely; *Darien Angadi*, Loftus Burton, Geoffrey Hutchings, Malcolm Kaye, Rosemary McHale, Gerard Murphy, Nicholas Selby, Morgan Sheppard, Margaret Whiting. *Dir* Terry Hands; *Dgn* Gordon Sumpter, Terry Hands; *Light* Michael Murray. Reviews: *Christian Science Monitor* 15/10/73, 14; *Guardian* 5/10/73, 10 *New Statesman* 12/10/73, 532; *Observer* 7/10/73, 38; *Spectator* 13/10/73, 489; *Stage* 11/10/73, 19; *Times* 5/10/73, 14. Comment: Royal Shakespeare Company. *Guardian* said the play, about Roger Casement, was attempt to portray the whole man" and "not to see him simply as a political martyr of the British Government," and to accept him as a "jubilant homosexual." "A tediously tendentious study" (*Spectator*). *Christian Science Monitor* averred Casement's Irish admirers would reject Rudkin's portrait because of the homosexual element. "The play is indigestible. Relentlessly the players hurl history at us" (*Times*). The production remained in repertory until 7/12/73.

73.431 *Shadows on the Arras* (P) Charlotte Hunt. LAMB AND FLAG 4/10/73.* *Mary Queen of Scots* Marie Anthony; Rosemarie Croom-Johnson, Iris Rougier, Irene Gill. *Dir* Winifred Robi. Review: *Stage* 11/10/73, 22. Comment: A very amateurish piece about Mary Queen of Scots (*Stage*).

73.432 *The Reluctant Smash Hit Radio* (Revue) Frank Bren and Ted Green (mus). OVAL HOUSE 5/10/73. 1st perf? Cast: *Stage* 4/10/73, 16. Patsy Fuller, John Grant, Ross Sharp, Frank Bren. *Dir* Frank Bren. Review: *Stage* 18/10/73, 12. Comment: Company One Surrealist Theatre. The show consisted of uninspired "semi-related sketches about doctors, company directors and government ministers," poorly performed (*Stage*).

73.433 *Touch and Go* (P, 3a) D. H. Lawrence. QUESTORS 6/10/73.* 1st prof perf Playhouse, Oxford,

5/11/79. Cast: QTA. Reviews: *Middlesex County Times* 12/10/73, 15; *Stage* 11/10/73, 22. Comment: The play "lacks construction, unity and any sense of theatre, nor does it give the impression the author thought these techniques were worth attempting. Most of the scenes outlast their interest and the second almost outlasts endurance as well. From the plot point of view the author appears to have been trying to ride several horses at once, giving equal balance towards sexual freedom, female dominance and the wrongs of the miners. In the latter he was particularly unsuccessful, for it is unlikely that his achievement in making the mine owners in every way nicer and more worthwhile folk than the miners was intentional" (*Stage*).

73.434 *The Porters' Play* (P) Anton Gill. THEATRE UPSTAIRS 7/10/73.* Cast: Findlater; *Stage* 4/10/73, 16. Arthur English, Stanley Meadows, Rod Beacham, Brian Croucher, Derek Deadman, John Fahey, Roderic Leigh, Andrew McCulloch, Don McKillip, Anthony Nash, George Shane. *Dir* Anton Gill. Comment: English Stage Company.

73.435 *Country Life* (P) Nicholas Wood. HAMPSTEAD 8/10/73.* Cast: *WWT/16*. *Richard* George Cole; *Diana* Virginia McKenna; *Audrey* Carol Macready; *Ernest*, *Philip1*, *Philip 2* Christopher Hancock; *Herbert* Tim Wylton; *Austin* John Byron. *Dir* Chris Parr; *Dec* Bernard Culshaw; *Light* Nick Chelton. Reviews: *New Statesman* 19/10/73, 573; *Stage* 18/10/73, 7; *Times* 9/10/73, 23; *Tribune* 26/10/73, 7. Comment: Set in a fenced garden, the play concerned a husband and wife apparently oblivious to the world outside. *New Statesman* described the piece as "observant, witty, but dramatically somewhat slack and uncertain." *Tribune's* verdict was similar. A "rather arid piece" (*Times*).

73.436 *Death* (P) Larry Fineberg. SOHO POLY 9/10/73 (Ln). 1st Toronto 1972?; 1st British perf. Review: *Stage* 18/10/73, 7. Comment: Factory Theatre Lab of Toronto. The piece comprised a series of very short events leading up to an old man's suicide.

73.437 *Stay Where You Are* (P, 1a) Olwen Wymark. KING'S HEAD 9/10/73 (Ln). 1st perfd Traverse, Edinburgh, 26/12/69. Cast: *Stage* 4/10/73, 16. Lolly Cockerell, Ruth Goring, Douglas Storm, Christopher Ravenscroft. *Dir* Bernard Kricheski. Review: *Stage* 18/10/73, 7. Comment: Wakefield Tricycle Company. The plot involved a ragged woman and her companion playing a series of games with a well-meaning young mother leading her to apparently genuine emotion. Also performed at the New Vic, New York, November-December 1981.

73.428 *Vincent* (One-man P) W. Gordon Smith. YOUNG VIC 9/10/73.** Cast: *Stage* 18/10/73, 12. Plot: Bull/3. Review: *Stage* 18/10/73, 12. Comment: Tom Fleming's performance was mostly lost in this venue.

73.439 *Wait till the Sun Shines Nellie* (P) Lynda Marchal. HOWFF 9/10/73.* Cast: *Stage* 4/10/73, 1. *Doctor* Jack Allen; *Nellie* Barbara Keogh; Laurence Carter, Constantin de Goguel. *Dir* Nicholas Barter. Reviews: *Observer* 14/10/73, 36; *Stage* 25/10/73, 21. Comment: "An old matriarch sips neat gin and tyrannises over the one son left at home. He is a composer manqué with an odd past which includes little girls" (*Stage*).

73.440 *Instrument for Love* (C) Jennifer Phillips. ALMOST FREE 10/10/73 (Ln).* Cast: *Stage* 11/10/73, 22. Gillian Martell, Dallas Cavall, Belinda Low, David Glover; *Singer* Gillian Jason. *Dir* Liane Aukin; *Sc dgn* Sheelagh Killeen, Alexa Davenport. Review: *Stage* 1/11/73, 20. Comment: Women's Theatre Group. The theme of the play concerned sexual frustrations.

73.441 *The King and I* (MP, 2a) Oscar Hammerstein II (bk, lyr; based on Margaret Landon, *Anna and the King of Siam*, 1944) and Richard Rodgers (mus). ADELPHI 10/10/73. 260 perf. 1st perfd Shubert, New Haven, Connecticut, 26/2/51; 1st London perfd Drury Lane 8/10/53. Cast: *Theatricalia*; *Variety* 24/10/73, 60; *WWT/16*. *Captain Orton* David Browning; *Louis Leonowens* Stephen Grover/Adam Blakeney/Mark Simeone/Vaughan Fredericks; *Anna Leonowens* Sally Ann Howes; *The Interpreter* Mark Johnson; *The Kralahome* David Davenport; *The King* Peter Wyngarde; *Phra Alack* Darryl David; *Lun Tha* Valentine Palmer; *Tuptim* Pauline Antony; *Lady Thiang* Moyna Cope; *Prince Chulalongkorn* David Morris/Alan Younger; *Sir Edward Ramsay* David Killick; *Princess Ying Yaowlak* Dadina Sagger/Ruth Cohen/Anita Pharoah; *Royal Wives* Katherine Dyson, Lianne Gilmore, Valerie Griffiths, Patricia Hall, Jeanne L'Esty, Jini Steel, Penny Stevenson, Andrea Tydeman, Lynn Williamson; *Royal Dancers* Ginny Bradley, Donald Britton, Lottie Brochin, Nikki Heard, Georgina Joyce, Maggie Lorraine, David Shelmerdine, Andrea Tydeman; *Dancers, Slaves, Priests, Guards* Marc Arnall, Donald Britton, David Cordon, Tom Hardy, Stan McGowan, David Shelmerdine, Tim Verity, Paul Weston. *L Musical Plays Ltd.*; *Gen mgr* Thomas Porter; *Pres* Harold Fielding, Paul Elliott, Louis I. Michaels, Duncan C. Weldon, Hemdale; *Dir* Roger Redfarn; *Dgn* Terry Parsons; *Ch* Sheila O'Neill; *Mus dir* Reg Cole; *Light* Barry Griffiths; *Mus arr* Keith Amos; *Choral dir* John McCarthy; *Mus supervisor* Ray Cook; *Sm* Grimmond Henderson; *Dsm* Max Chowen, Jane O'Neill; *Asm* George McLaren; *Wm* Teresa Wilkinson, Derek Harknett;

Assist ch Petra Siniawski. Plot: Bordman, Bordman/5, 577–78, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, 271, Wilmeth. Reviews: *Daily Mirror* 11/10/73, 22; *Gay News* 1/11/73, 18; *Guardian* 11/10/73, 14; *New Statesman* 19/10/73, 573; *Observer* 14/10/73, 36; *Spectator* 20/10/73, 520; *Stage* 18/10/73, 7; *Times* 11/10/73, 12; *Variety* 24/10/73, 60. Comment: “Particularly well-served by an adept and appealing cast headed by leads Sally Ann Howes and Peter Wyngarde” (*Variety*). “Well-sung, well-staged” (*New Statesman*). *Guardian* praised Howes but was less impressed by Wyngarde; *Times* agreed and found the production “splendid entertainment.” The first New York production (St. James 29/3/51) ran for 1,246 performances.

73.442 Section Nine (C, 2a) Philip Magdalany. THE PLACE 11/10/73; trfd to ALDWYCH 23/1/74.* Cast: RSCA; Theatricalia; WWT/16. *Adrian Mackenzie* Harry Towb; *Vivien 532* Judy Geeson; *Jasper 906* Geoffrey Hutchings; *Marlon 845* Gareth Hunt; *Fenwick 747* Stephen Moore; *Winifred 601* Margaret Whiting; *Senator Caldwell* David Waller; *General Enfield Muster* Colin Blakely; *Somerset Swayze, M.D.* Patrick Godfrey; *Ubell Untermeyer* Phil Brown; *Young Man* Jonathan Kent; *Man* Peter Schofield; *Attendant* Joe Melia; *Section 9 Workers* Joseph Charles, Lee Crawford, Paul Gaymon, Joe Marcell. *Dir* Charles Marowitz; *Dgn* Carl Toms; *Light* Michael Murray. Reviews: *Birmingham Post* 24/1/74, 2; *Gay News* 19/11/73, 15; *Guardian* 12/10/73, 12, 24/1/74, 12; *Illustrated London News* 1/4/74, 73; *New Statesman* 19/10/73, 572–73; *Observer* 14/10/73, 36; *Spectator* 20/10/73, 519–20, 2/2/74, 138; *Stage* 18/10/73, 7, 31/1/74, 15; *Times* 12/10/73, 15, 24/1/74, 13; *Tribune* 26/10/73, 7. Comment: MPS 538. Royal Shakespeare Company. The plot involved a gay scientist with the formula for a destructive weapon tattooed on his penis, but discernable only when his penis is erect. *Guardian* (12/10) called it a witty and sharp satire. *Observer* said the play was scrappy and the cast tended to patronize the American characters they were playing. “I laughed myself silly” *Spectator* (20/10) declared as a preface to defending it strongly against criticisms raised by other critics. *Tribune* was similarly amused and thought the plot also parodied James Bond movies, Dr. Strangelove, with influence by Feydeau. *Times* (12/10) appeared to take the piece more seriously than was intended: “The work of a man with a brilliant idea which he lacks the equipment to carry through” (*Times* 24/1).

73.443a Landscape (D, 1a) Harold Pinter. TOWER, CANONBURY, 12/10/73.** Cast: TTC. Plot: Demastes/2, Hischak/2, 14, Weintraub.

73.443b The Lover (C, 1a) Harold Pinter. TOWER,

CANONBURY, 12/10/73.** Cast: TTC. Plot: Demastes/2, Fletcher, Hochman, Patterson, Weintraub.

73.444 Her Original Britischen Boys. SOHO POLY 15/10/73 (Ln).* Cast: *Stage* 4/10/73, 16. Ben Benison, Richardson Morgan, John Muirhead, Roddy Maude-Roxby. Review: *Guardian* 18/1/74, 12. Comment: Theatre Machine. A series of improvised sketches influenced by Monty Python, family charades, and absurdist theatre (*Guardian*).

73.445 Move Over Mrs. Markham (FC, 2a) Ray Cooney and John Chapman. RICHMOND 15/10/73.** Pat Kirkwood, Hubert Gregg, Jeremy Hawk, Geoffrey Davion, Margo Johns, Fiona Curzon, Ian Gardiner, Marguerite Hardiman, Christine Russell. *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Dir* Trevor Bannister. Plot: Fletcher, French/2, Loney. Comment: A two-week engagement.

73.446 Why Not Stay for Breakfast? (C, 2a) Gene Stone and Ray Cooney. WIMBLEDON 15/10/73. 1st perfd Palace, Westcliff, 13/7/70. Comment: MPS 332. The pre-West End production prior to opening at the Apollo in December (73.538).

73.447 The Bald Prima Donna (P, 1a) Eugène Ionesco ([trans and adpt Donald Watson] of *La cantatrice chauve*, 1950). BUSH 16/10/73 (Lt).** Cast: *Stage* 11/10/73, 22. *Mr. Smith* Francis Seargent; *Mrs. Smith* Patricia Kneale; *Mrs. Martin* Sarah Anton; *Mr. Martin* Brian Protheroe; *Fireman* John Livesey; *Maid* Barbara Berkery. *Dir* Maria Sentivany. Plot: French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Walford. Review: *Stage* 25/10/73, 21. Comment: A competent revival (*Stage*).

73.448 Get Off My Back (P) Terry Greer and Brian Phelan and Johnnie Quarrel. HALF MOON 16/10/73.* Cast: SHM. *Narrator* Gary Taylor; *John Burns* Jack Dash; Terry Greer, Matthew Burton, Jeff Chiswick, Charles Cork, Maurice Colbourne, Billy Colvill, Anthea Meadows, Philip McGough, Debby Page. *Dir* Guy Sprung; *Dgn* William Dudley; *Mus* Tim Rice; *Cost dgn* Sue Plummer; *Light* Lolly Schneck. Review: *Stage* 1/11/73, 28. Comment: East Docklands Action Group. “A sub-Brechtian documentary, it covers 425 years of the history of the Thameside performed to yet another near-committed audience,” and presented professionally (*Stage*).

73.449 The Magic of Pantaleone (Ent) Maria Sentivany (deviser) BUSH 16/10/73. 1st perf thus? *Doctor* Brian Protheroe; *Pantaleone* Robin Scobey; *Harlequino* John Livesey; Sarah Antonis, Barbara Berkery, Francis

Seargent. *Dir* Maria Sentivany; *Cost dgn* Deborah Vandemas. Review: *Stage* 25/10/73, 21. Comment: An unsuccessful attempt to recreate Venetian Commedia dell'Arte.

73.450 Mrs. Argent (P) Tom Mallin. SOHO POLY 16/10/73. 8 perf. 1st perfd Traverse, Edinburgh, 28/8/73. Review: *Stage* 25/10/73, 19. Comment: The play was about an aging actress reminiscing about her career, performed by Sylvia Coleridge and directed by Maxwell Shaw.

73.451 Dandy Dick (F, 2a) Arthur W. Pinero. GARRICK 17/10/73.** 165 perf. Cast: Theatricalia; *Variety* 14/11/73, 62; *WWT/16*. *Blore* Charles Lloyd Pack; *Georgiana Tidman* Patricia Routledge; *Hannah Topping* Pip Hinton; *Hatcham* Richard Denning; *Major Tarver* Geoffrey Beevers; *Mr. Darbey* Barry McGinn; *Noah Topping* Richard Owens; *Salome* Lucinda Gane; *Sheba* Gemma Craven; *Sir Tristram Mardon*, *Bart* Ralph Michael; *Very Rev. Augustin Jedd*, *D.D.* Alastair Sim. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Pres* H. M. Tennent Ltd., Knightsbridge Theatrical Productions Ltd.; *Dir* John Clements; *Sc dgn* Alan Tagg; *Cost dgn* Margaret Furse; *Mus supervisor* Richard Kayne. Plot: Demastes/1, Fletcher, Hochman, Law, Lazenby, Salem. Reviews: *Observer* 21/10/73, 38; *Stage* 25/10/73, 19; *Times* 18/10/73, 17; *Variety* 14/11/73, 62. Comment: "A busy and endearing performance by Alastair Sim" (*Variety*). *Times* described Sim's performance in detail.

73.452a Landscape (D, 1a) Harold Pinter. ALDWYCH 17/10/73.** Cast: RSCA; Theatricalia; *Variety* 14/11/73, 62; *WWT/16*. *Beth* Peggy Ashcroft; *Duff* David Waller. *Dir* Peter Hall; *Dgn* John Bury; *Cost dgn* Beatrice Dawson; *Light* Stewart Leviton. Plot: Demastes/2, Hischak/2, 14, Weintraub. Reviews: *Guardian* 20/10/73, 10; *Illustrated London News* 1/1/74, 69; *Observer* 21/10/73, 38; *Stage* 25/10/73, 19; *Times* 18/10/73, 17; *Variety* 14/11/73, 62. Comment: Royal Shakespeare Company. *Guardian* thought this double bill needed to be staged in "a tony theatre," not the Aldwych. *Times* thought the pairing appropriate as "two studies of middle-aged, childless marriage among couples of contrasted class." "One Harold Pinter play on the theme of non-communication can be depressing enough, but two of them back-to-back may be more than most audiences can bear" (*Variety*).

73.452b A Slight Ache (P, 1a) Harold Pinter. ALDWYCH 17/10/73.** Cast: RSCA; Theatricalia; *Variety* 14/11/73, 62 *WWT/16*. *Flora* Peggy Ashcroft; *Edward* David Waller; *Matchseller* Peter Schofield. *Dir* Peter James;

Dgn Brenda Hartill Moores; *Light* Stewart Leviton. Plot: Demastes/2, Hochman, Weintraub. Reviews: *Guardian* 20/10/73, 10; *Illustrated London News* 1/1/74, 69; *Observer* 21/10/73, 38; *Stage* 25/10/73, 19; *Times* 18/10/73, 17; *Variety* 14/11/73, 62. Comment: Royal Shakespeare Company. *Guardian* commended the direction and performances by Peggy Ashcroft and David Waller.

73.453 Hello and Goodbye (P) Athol Fugard. THE PLACE 18/10/73.** 13 perf. Cast: RSCA; Theatricalia; *WWT/16*. *Hester* Janet Suzman; *Johnnie* Ben Kingsley. *Dir* Peter Stevenson; *Dgn* D. J. Fitzmoran. Plot: Hischak/2, 3-4, Hochman. Reviews: *Birmingham Post* 19/10/73, 2; *Guardian* 19/10/73, 11; *New Statesman* 26/10/73, 621-22; *Observer* 21/10/73, 38; *Stage* 25/10/73, 19; *Times* 19/10/73, 15. Comment: Royal Shakespeare Company. A revival of the production at the King's Head (73.124). *Observer* said that, although the play was written earnestly, the audience was not made to care for the characters. "The situation is powerful enough; but it has not called forth that heroic wit which illumined the lives of Boesman and Lena on their rubbish dump" (*Times*). The production remained in repertory until 8/12/73.

73.454 Much Ado About Nothing (C) William Shakespeare. YOUNG VIC 19/10/73; 27/6/74.** Cast: *Stage* 20/9/73, 1. *Hero* Tamara Ustinov; *Don Pedro* Jeremy Irons; *Dogberry* Roy Hudd; *Beatrice* Denise Coffey; *Don Pedro* Paul Brooke; *Leonato* Ian Trigger; *Benedict* Andrew Robertson; *Alison* Mullins, *Barry* Evans, *Jenny* Austen, *Ian* Charleson, *Alan* Coates, *Hugh* Hastings, *Jeremy* James Taylor, *Michael* Scholes, *Ian* Taylor. *Dir* Frank Dunlop; *Dgn* Carl Toms; *Mus* Anthony Bowles. Reviews: *Birmingham Post* 20/10/73, 2; *Guardian* 20/10/73, 10; *Observer* 28/10/73, 36; *Stage* 25/10/73, 19; *Times* 20/10/73, 13, 6/7/74, 7. Comment: Set in the nineteenth century, the production was "a delight" (*Guardian*). *Observer* said it was "cheerful," and singled out Roy Hudd. *Times* (20/10) faulted Denis Coffey and Andrew Robertson who projected "little wit, less gaiety and hardly a suggestion of unawakened love." The production reopened on 27/6/74 after a European tour and partially recast.

73.455 The Reign of Terror and the Great Money Trick (Mus) Anon (based on "Robert Tressell" [Robert Noonan], *The Ragged Trousered Philanthropists*, 1914). UNITY 19/10/73. 1st London perf? Comment: 7:84 Theatre Company. See also Dave Harker, *Tressell: The Real Story of "The Ragged Trousered Philanthropists"* (London and New York: Zed Books, 2003).

73.456 Sylvia Plath. THE PLACE 20/10/73. 7 perf. Cast: RSCA; Theatricalia; *WWT/16*. *Voice 1* Brenda Bruce;

Voice 2 Estelle Kohler; *Voice 3* Louise Jameson. *Dir* Barry Kyle; *Dgn* Gordon Sumpter. Plot: Hischak/2, 68. Reviews: *Birmingham Post* 20/10/73, 2; *New Statesman* 26/10/73, 621–22; *Observer* 28/10/73, 36; *Stage* 25/10/73, 19; *Times* 22/10/73, 12. Comment: Royal Shakespeare Company. A dramatized setting of Plath's writings plus *Three Women* (play; 1st perfd Arts Centre, York, 28/10/72). "Intriguing" (*Observer*). *Times* was not convinced the poems needed to be staged at all, and found the play, about childbirth, was merely "a composition of isolated lines." The production remained in repertory until 1/12/73. The first New York production was at the Brooklyn Academy of Music 15/1/74.

73.457 *Coriolanus* (T) William Shakespeare. ALDWYCH 22/10/73.** Cast: RSCA; Theatricalia; WWT/16. *Coriolanus* Nicol Williamson; *Menenius* Mark Dignam; *Cominius* Nicholas Selby; *Titus Lartius* Walter Brown; *Senators* John Bott, Martin Milman, Desmond Stokes, Lennard Pearce, Michael Egan; *Captain* Christopher Jenkinson; *Volumnia* Margaret Tyzack; *Virgilia* Wendy Allnutt; *Martius* Christopher Howard-Lee/Matthew Angel; *Valeria* Edwina Ford; *Gentlewomen* Madeline Bellamy, Jill Lidstone; *Sicinius Velutus* John Nettleton; *Junius Brutus* Philip Locke; *Officers* Sidney Livingstone, Keith Taylor; *Aediles* Robert Oates, Mark Sheridan; *1st Citizen* Morgan Sheppard; *2nd Citizen* Arthur Whybrow; *3rd Citizen* Malcolm Kaye; *4th Citizen* Paul Gaymon; *5th Citizen* Robert Oates; *Volscian Elders* Desmond Stokes, Lennard Pearce, Tony Osoba; *Tullus Aufidius* Oscar James; *Tullus' Lieutenant* Darien Angadi; *Volscian Soldiers* Loftus Burton, Joseph Charles, Joe Marcell, Tony Osoba; *Citizens* Darien Angadi, Madeline Bellamy, Loftus Burton, Eric Carte, Joseph Charles, Michael Egan, Edwina Ford, Paul Gaymon, Christopher Jenkinson, Malcolm Kaye, Jill Lidstone, Sidney Livingstone, Joe Marcell, Martin Milman, Gerard Murphy, Robert Oates, Tony Osoba, Anthony Rowlands, Mark Sheridan, Keith Taylor, Arthur Whybrow. *Dir* Trevor Nunn, Buzz Goodbody, Euan Smith; *Dgn* Christopher Morley, Ann Curtis; *Mus* Guy Woolfenden; *Light* Brian Hariss; *Fight arr* B. H. Barry. Reviews: *Daily Mirror* 23/10/73, 22; *Guardian* 23/10/73, 12; *Illustrated London News* 1/1/74, 69; *New Statesman* 2/11/73, 659; *New York Times* 14/8/73, 25; *Observer* 28/10/73, 36; *Spectator* 3/11/73, 583; *Stage* 1/11/73, 19; *Times* 23/10/73, 14; *Tribune* 23/11/73, 6–7. Comment: Royal Shakespeare Company. See comment to 73.310. *Guardian* enjoyed Nicol Williamson's *Coriolanus*, playing him as "a military Junker" in an otherwise uneven production. *Times* called Williamson's *Coriolanus* "a performance on the heroic scale" that did justice to Shakespeare's conception. *Observer* and *Tribune* surveyed all four Roman plays in the repertory in their reviews.

73.458 *Paradise Gardens East* (P) Frank Gagliano. KING'S HEAD 23/10/73 (Ln). 1st perfd Fortune, New York, 10/3/69; 1st London perf. Cast: *Stage* 18/10/73, 9. Helena Stevens, Miles Taylor, Rudy Stussi, Emily Richard, Nigel Anthony, Hal Ross. *Dir* Blain Fairman. Review: *Stage* 8/11/73, 17. Comment: Basement Theatre. "A Brooklyn variation on the theme of *La fille mal gardée*, with a young man establishing his sister in a room protected by bars, padlocks, alarm bells and sound proofing" (*Stage*).

73.459 *Punch and Judy Stories* (C, 2a) David Fitzsimmons. HOWFF 23/10/73.* Cast: *Stage* 4/10/73, 1. Stanley John Alderton; Al Paul Angelis; Judy Pauline Collins; Carol Christine Hargreaves. *Dir* Jonathan Hales; *Dgn* Cecilia Brereton. Review: *Stage* 8/11/73, 15. Comment: MPS 497. The play was about two female teachers and the men they pick up. Produced later as *Judies* (74.4)

73.460 *Saturday, Sunday, Monday* (C, 3a) Eduardo de Filippo (English adpt Keith Waterhouse and Willis Hall of *Sabato, domenica e lunedì*, 1959). OLD VIC 23/10/73. 43 perf. 1st perf this adpt. Cast: NTA; Theatricalia; *Variety* 21/11/73, 74; WWT/16. Antonio Laurence Olivier; *Attilio* Martin Shaw; *Aunt Meme* Mary Griffiths; *Catiello* Harry Lomax; *Dr. Cefercola* David Graham; *Elena* Jeanne Watts; *Federico* Clive Merrison; *Giulianella* Louise Purnell; *Luigi Ianiello* Denis Quilley; *Maria* Maggie Riley; *Michele* Desmond McNamara; *Peppino* Frank Finlay; *Raffaele* David Healy; *Roberto* Gawn Grainger; *Rocco* Nicholas Clay; *Rosa* Joan Plowright; *Virginia* Anna Carteret. *Dir*, *Dgn* Franco Zeffirelli; *Cost dgn* Raimonda Gaetani; *Light* Leonard Tucker; *Assist dir* Giuseppe Pisciotto; *Mus* Michael Lankester. Plot: French/2, Griffiths, Hischak, Hischak/2, 80, Loney, Patterson. Reviews: *Guardian* 2/11/73, 12; *Illustrated London News* 1/1/74, 69; *New Statesman* 9/11/73, 707; *Observer* 4/11/73, 37; *Stage* 8/11/73, 15; *Times* 2/11/73, 13; *Tribune* 7/12/73, 9; *Variety* 21/11/73, 74. Comment: National Theatre. Press night was 31/10/73. *Illustrated London News* praised the play for its apparent simplicity that was in fact full of convincing detail. "Popular theatre at its best," with excellent performances from Frank Finlay, Joan Plowright, and particularly Laurence Olivier (*Guardian*). *New Statesman* declared Franco Zeffirelli had "deprived De Filippo's play of some of its soul." Performed with "great flair" (*Times*). *Variety* thought the production "captures the feel of the Italian comedy," that it was "engagingly played," and it could be a hit. The production remained in repertory until 2/2/74. The first New York production (Martin Beck 21/11/74) ran for 12 performances.

73.461 *The Wolf* (C, 3a) Ferenc Molnár (trans Henric Hirsch and Frank Hauser of *A farkas*, 1912). APOLLO 23/10/73 trfd to QUEEN'S 3/12/73; trfd to NEW LONDON 2/4/74. 1st British perf this trans Playhouse, Oxford, 4/9/73. Cast: Theatricalia; *Variety* 14/11/73, 62; *WWT/16*. Zagon Philip Voss; *Mikhal* John York; *Head Waiter*, *Secretary* Nicholas Amer; *Wine Waiter* Brian Carroll; *1st Waiter* Patrick Monckton; *2nd Waiter* Thom Delaney; *Groom* Ray Gatenby; *Vilma* Judi Dench; *Keleman* Leo McKern; *George Szabo* Edward Woodward; *Nanny* Gwen Nelson; *Maid* Marilyn Smithwick; *Jani* William Booker; *Countess* Valerie Lush; *Mrs. Ritter* Joan Ryan; *Conductor* Patrick Monckton. *Pres* Bernard Delfont, Richard M. Mills; *Dir* Frank Hauser; *Dgn* Alix Stone; *Light* Robert Bryan. Plot: Bordman/3, 270, Hischak, Matlaw, 536. Reviews: *Birmingham Post* 26/10/73, 2; *Daily Mirror* 24/10/73, 16; *Gay News* 13/12/73, 19; *Illustrated London News* 1/1/74, 69; *Observer* 4/11/73, 37, 9/12/73, 33; *Spectator* 3/11/73, 583; *Stage* 1/11/73, 19; *Variety* 14/11/73, 62, 66. Comment: MPS 482, 484B. "An adroit anecdote of a securely married Budapest wife—the year is 1911 and the enchanting actress is Judi Dench—whose first lover proposes to her, in a variety of guises" (*Illustrated London News*). Stylishly directed with excellent performances by Leo McKern, Judi Dench, and Edward Woodward (*Spectator*); *Daily Mirror* also praised this trio of performers. "A very funny if basically frivolous show" (*Variety*). The first New York performance was as *The Phantom Lover* (Belasco 6/10/14); also performed in New York as *A Tale of the Wolf* (Empire 7/10/25).

73.462 *Abelard and Heloise* (P) Ronald Duncan. ACT INN 24/10/73.** Cast: *Stage* 18/10/73, 7. *Heloise* Pamela Coveney; *Abelard* Amos Mokadi; *Dir* Amos Mokadi; *Dgn* Jan Brychta; *Light* Dorian Kelly; *Mus* Douglas Voet. Review: *Stage* 22/11/73, 19. Comment: "Pamela Coveney is a rather harsh Heloise, for whom it is difficult to feel much sympathy. Taking over at short notice, Amos Mokadi, who also directs, speaks Abelard beautifully and acts with finely judged control" (*Stage*).

73.463 *Coal* (P) Robert Holman. SOHO POLY 24/10/73 (Ln).* Tony Rohr, Stephen Bent, Brian Deacon, Michael Harbour, Illona Linthwaite, Christine Schofield, Caroline Hunt. *Dir* Chris Parr. Review: *Stage* 1/11/73, 20. Comment: "A tersely-written account of the effects of a pit disaster on four trapped men and their wives anxiously awaiting the result of a rescue operation" (*Stage*).

73.464 *Catsplay* (TC, 2a) István Örkény (trans Mari Kuttna of *Macskajáték*, 1969). GREENWICH 25/10/73.** Cast: *Stage* 11/10/73, 1; Theatricalia; *WWT/16*. *Giza* Margaret Rawlings; *Ilona* Penelope Keith; *Jozsi* Mike

Murray; *Mousey* Cherry Morris; *Mrs. Orban* Elizabeth Bergner; *Paula* Maggie Fitzgibbon; *Viktor* Harold Kasket; *Waiter* John Rogan. *Dir* Robin Phillips; *Dgn* Daphne Dare; *Light* Nick Chelton. Plot: Chambers, 573, Hischak/2, 130, Hochman. Reviews: *Birmingham Post* 30/10/73, 2; *Illustrated London News* 1/1/74, 69; *New Statesman* 9/11/73, 707; *Observer* 4/11/73, 37; *Stage* 8/11/73, 15; *Times* 30/10/73, 14. Comment: Company Theatre. Press night was 29/10/73. An "affectionate and sharp-witted comedy" (*Times*). *Observer* said the production was "a vehicle for Elisabeth Bergner ... [who played a] suicidally dependent heroine." *New Statesman* thought "Bergner seems capable of little more than a fragile, plaintive charm."

73.465 *The Only Street* (P) Tom Gallacher. KING'S HEAD 25/10/73. 1st perfd Eblana, Dublin, 8/10/73. Cast: *Stage* 18/10/73, 9. *Martin* John Hurt; Tony Doyle, Peggy Marshall, Maev Alexander. *Dir* Robert Gillespie. Reviews: *Irish Times* 9/10/73, 10; *Stage* 1/11/73, 19; *Times* 26/10/73, 15. Comment: *Times* called the play, about a man who finally decides to leave home and family, "a stinker," a major fault being the epigrammatic lines given to the central character, Martin.

73.466 *Rites* (C, 1a) Maureen Duffy. TOWER, CANON-BURY, 25/10/73.** Cast: TTC. Plot: Bull/3, Vinson.

73.467 *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 25/10/73.** *Angelina* Teresa Cahill; *Edwin* Anthony Rolfe Johnson; *Counsel* Stuart Harling; *Judge* Francis Egerton. *Dir* Colin Graham; *Dgn* Bruno Santini; *Cond* Steuart Bedford. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Review: *Times* 26/10/73, 15. Comment: "One of the wittiest and most nicely observant productions" *Times* could recall. Performed as part of a double-bill with Tchaikovsky's one-act opera *Yolanta*, 1892).

73.468 *In Search of Justice* (P) Bertolt Brecht. BOLTONS 26/10/73 (Ln). 1st London perf? Cast: *Stage* 1/11/73, 21. Michael Godfrey, Bill Ward, Laurance Keene, Mason Taylor, Lisa Hughes, George Herbert. *Pres* Moloch Productions; *Dir* Gavin Douglas. Plot: French/2, Hochman, Matlaw. Review: *Stage* 8/11/73, 17. Comment: Part of *Furcht und Elend des dritten Reiches*, 1938. "A chilling play with a fine central performance from Michael Godfrey, perceptibly breaking up as events wind their tentacles round him" (*Stage*).

73.469 *How Now?* (P) Michael Sharp. ACT INN 29/10/73 (Ln).* Cast: *Stage* 18/10/73, 9. Eileen Kennally, Brian Murphy, Yvonne D'Alpra. *Dir* Maxwell Shaw; *Sc dgn* Luli Chapman. Review: *Stage* 8/11/73, 17. Comment:

The plot involved “a redskin in a television film who fires arrows at viewers sitting comfortably at home, or so one has to accept if this silly fantasy is to work,” and all the characters are eventually killed (*Stage*).

73.470 *The Shewing-up of Blanco Posnet* (Sermon in Crude Melo) Bernard Shaw. OLD RED LION c. 29/10/73 (Ln).** Cast: *Stage* 1/11/73, 21. Jonathan Welsh, David Knoll, Ivan Vander. *Dir* Robert Cotton; *Light* Ron Lewis. Plot: Demastes/1, Hochman, Mander/3, Matlaw, Purdom. Comment: Play Room.

73.471 *Fun* (P) Geoffrey Case. SOHO POLY 30/10/73 (Ln). 1st perf? Ilona Linthwaite, Michael Harbour, Brian Deacon, Eric Deacon. Review: *Stage* 8/11/73, 17. Comment: The plot involved a man-and-wife Punch and Judy team becoming “pseudo freaks in a cheap sideshow at a funfair” in Blackpool (*Stage*).

73.472 *Pippin* (MC, 2a, 8sc) Roger O. Hirson (bk) and Stephen Schwartz (mus, lyr). HER MAJESTY’S 30/10/73. 85 perf. 1st perfd Opera House, Washington, D.C., 20/9/72; 1st British perf. Cast: Theatricalia; *Variety* 14/11/73, 62; *WWT/16*. *Leading Player* Northern J. Calloway; *Pippin* Paul Jones; *Charles* John Turner; *Lewis* Bobby Bannerman; *Fastrada* Diane Langton; *Sword Bearer* Bernard Sharpe; *The Head, Field Marshall* David Hartley; *Berthe* Elisabeth Welch; *Beggar* Ken Robson; *Peasant* Peter Newton; *Noble* Gary Downie; *Catherine* Patricia Hodge; *Theo* Nicky Cheeseman/Peter Hall; *Thorey* Mountain, Christine Kendall, Linda Lawrence, Terry Robinson, Jacquie Toye. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* Robert Stigwood; *Dir*, *Ch* Bob Fosse; *Sc dgn* Tony Walton; *Cost dgn* Patricia Zipeodt; *Light* Jules Fisher, Molly Friedel; *Mus dir* Ray Cook; *Dance arr* Ralph Burns; *Ch* John Berkman; *Sound* David Collison; *Pd supervisor* Anthony Chardet. Plot: Bordman, Bordman/5, 677, Gänzl, Green, Hischak, Kennedy, OTF. Reviews: *Birmingham Post* 31/10/73, 2; *Christian Science Monitor* 6/12/73, 29; *Daily Mirror* 31/10/73, 18; *Gay News* 19/11/73, 15; *Guardian* 31/10/73, 10; *Illustrated London News* 1/1/74, 69; *New Statesman* 16/11/73, 749; *Observer* 4/11/73, 37; *Stage* 8/11/73, 15; *Times* 31/10/73, 15; *Variety* 14/11/73, 62. Comment: MPS 478. *Gay News* opined the piece would be remembered as “the show which Bob Fosse staged.” *Christian Science Monitor* reported the audience wanted an encore of a song performed by Elisabeth Welch, but was denied; it “is not a very good musical anyway.” *Variety* commended the production but thought that indifferent reviews would hamper its chance of a long run. *Observer* described it as “merely loathsome,” and listed numerous defects. Good

only for six-year-olds, the piece “offers sensations as a substitute for genuine creative ideas” (*Guardian*). *Daily Mirror* viewed the production more favorably. The first New York production (Imperial 23/10/72) ran for 1,944 performances.

73.473 *The Amiable Courtship of Miz Venus and Wild Bill* (C) Pam Gems. ALMOST FREE 31/10/73 (Ln).* Cast: *Stage* 1/11/73, 21. *Wild Bill* Donald Sumpter; *Miz Venus* Lindsay Ingram; Darlene Johnson, Jacquie Cook, Jane Briars, Tim Stearns, Neil McLaughlin. *Dir* Carolina Eves; *Dgn* Tricia da Villiers. Review: *Stage* 8/11/73, 17. Comment: Women’s Theatre Group. A piece on male chauvinism as well as “revealing how woman is the victim of sex, whatever she may do to fight it” (*Stage*).

73.474 *Sweet Alice* (Morality P, 1a) Stanley Eveling. HOWFF 11/73 (Lt).** *Jake* Ken Forfar; *Alice* Penny Casdagli. *Dir* Ian Giles. Review: *Stage* 29/11/73, 21. Comment: “It’s all very neatly done” (*Stage*).

73.475 *Elizabeth I* (Ext) Paul Foster. THEATRE UPSTAIRS 1/11/73. 1st perfd Lyceum, New York, 5/4/72; 1st British perf? Cast: Findlater; *Stage* 25/10/73, 21. *Elizabeth* Carole Hayman; Charlotte Cornwall, Michael Feast, Paul Moriarty, Peter Postlethwaite, David Sands, Stuart Wilson. *Dir* Walter Donohue; *Dgn* Robin Don; *Mus* Martin Jenkins, Ted Kay. Plot: Hischak, Hischak/2,44, Vinson. Reviews: *Observer* 11/11/73, 35; *Stage* 15/11/73, 21; *Times* 9/11/73, 17. Comment: English Stage Company. “A blend of fairy-tale and an anachronistic satire played in doublets and jeans” (*Times*). The New York production ran for 5 performances.

73.476 *Macbeth* (T) William Shakespeare. SHAW 1/11/73.** Cast: *Stage* 18/10/73, 1. *Macbeth* Tom Baker; *Lady Macbeth*, *1st Witch* Sheila Allen; *Witches*, *Servants*, *Murderers* John Gulliver, Peter Turner; *Duncan* Frederick Bennett; *Porter* Barrie Rutter; Richard Moore, Tim Preece, Pamela Roland, John Somerville, Ian Pigot, Roy Boyd, Dai Bradley, Tim Fearon, Alan Hay, Michael J. Jackson. *Dir* Peter James; *Dgn* Diana Greenwood; *Light* Mick Hughes. Review: *Stage* 8/11/73, 15. Comment: Dolphin Theatre Company. The production emphasized psychological reality and avoided supernatural effects; Tom Baker’s *Macbeth* underwent a “psychopathic transformation” under *Lady Macbeth*’s influence (*Stage*).

73.477 *The Shrew* (P) Charles Marowitz (adpt of William Shakespeare, *The Taming of the Shrew*). OPEN SPACE 1/11/73. 1st perfd Hot Theatre, The Hague, 10/73; 1st British perf. *Katherine* Thelma Holt; *Petruchio* Nikolas Simmonds; *Bianca* Kay Barlow; *Hortensio* Jeremy Nicholas. Reviews: *Christian Science Monitor*

9/1/74, 16; *Guardian* 6/11/73, 12; *Stage* 15/11/73, 19; *Times* 3/11/73, 11; *Tribune* 9/11/73, 6–7. Comment: *Guardian* welcomed how Marowitz's adaptation challenged assumptions about the play. *Tribune* had liked earlier Marowitz's earlier adaptations but said this one did not work because of its ambiguities. *Christian Science Monitor* declared it was a triumph by turning the comedy into a tragedy. *Times* approved this "90-minute cut-up version ... converts the play into a black Artaudian fable virtually identifying marriage with a police state."

73.478 *Bye Bye Blues* (P) James Saunders. ORANGE TREE 2/11/73 (Ln).* Cast: *Stage* 25/10/73, 21. Bernard Holley, Robert McBain, Paul Shelley, Patricia Garwood, Pat Hope, Isobal Nisbet. *Dir* Sam Walters. Review: *Stage* 8/11/73, 17. Comment: Richmond Fringe. The play involved a couple who are possibly three couples, discussing a car accident.

73.479 *Old King Cole* (P for children) Ken Campbell. ARTS 2/11/73. 1st perfd Victoria, Stoke-on-Trent, 12/12/67. *King Cole* Eric Leroy; *Queen* Jeannie Fisher; *Princess* Jacqueline Andrews; Richard Jacques, Gary Fairhall, Ian Ruskin, Ray Jewers. *Dir* Matyelok Gibbs, Ursula Jones; *Sc dgn, Cost dgn* Fay Barrett. Plot: French/2, Griffiths. Review: *Stage* 15/11/73, 21. Comment: Unicorn Theatre. The play, about the wedding of King Cole's daughter, "held a turbulent audience of young schoolchildren enthralled for nearly two hours" (*Stage*).

73.480 *Cymbeline* (R, 2pt) William Shakespeare. QUESTORS 3/11/73. 1st perfd 1610. Cast: QTA.

73.481 *East of Aldgate Pump* (Mus) Denis Homes. HOXTON HALL 3/11/73.* Comment: Scene Shifters Theatre Group. The piece was based on the siege of Sidney Street (1911) involving the police and the army and two Latvian criminals.

73.482 *Le misanthrope* (C) Molière. INSTITUT FRANÇAIS c. 5/11/73.** *Oronte* Philippe Mercier; *Alceste* Jean Negroni; *Eliante* Nicole Gueden. *Dir* Jean Negroni; *Dgn* Jacques Noël. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Times* 6/11/73, 15. Comment: Maison de Culture de Créteil. Performed in French and Edwardian dress. The production attempted to "remove the play from the flummery of stage tradition," but failed to "place it in a clearly defined society" (*Times*).

73.483 ... *Suddenly at Home* (Thriller, 2a) Francis Durbridge. RICHMOND 5/11/73.** Plot: Loney. Comment: *Glenn Howard* Simon Oates; *Sheila Wallis* Annette

Andre; *Helen Tenby* Susanne Barrett; *Ruth Bechler* Sandra Shipley; Roy Purcell, Lindsay Campbell, Beth Ellis, Robert Tunstall. *Pres* Newpalm Productions; *Dir* Frederick Farley. Comment: A one-week engagement.

73.484 *Take Me to Your Leader* (P) John [G.] Taylor. LITTLE THEATRE CLUB 5/11/73. Glen Beck. *Dir* Barry Grantham. Review: *Stage* 15/11/73, 21. Comment: "Explores an end-of-the-world situation from the point of view of a small group of humans who are being observed by creatures from another planet" (*Stage*). Professor John Taylor also author of *Black Holes: The End of the Universe?* (1973).

73.485 *Trust Esther!* (Mus) Arnold Shaw (mus) and Simone Bloom (bk) and Norman Tucker (bk). GOLDEN LANE 5/11/73. 1st perf? Review: *Stage* 22/11/73, 19. Comment: Shushan Players. The musical was about the Old Testament Esther.

73.486 *Under the Bamboo Tree* (P) Christine Brown. BUSH 5/11/73; trfd to KING'S HEAD c. 26/11/73.* Cast: *Stage* 1/11/73, 21. Mary Adams, Gavin Reed, Olivia Mundi. *Dir* Lysha Beard. Reviews: *Guardian* 6/11/73, 12, 15/11/73, 15; *New Statesman* 16/11/73, 749; *Observer* 25/11/73, 37; *Stage* 22/11/73, 17. Comment: Played with *Triangle* (Monol) by James Saunders at the King's Head (*Stage* 29/11/73, 15). *Guardian* (6/11) described it as a "witty and perceptive" piece that confirms "in married life three's company, two's none." The second half of the programme was a cabaret performed by The Moodies.

73.487 *How Sparks Learned to Fly* (P) Derek Smith. KING'S HEAD 6/11/73 (Ln).* Cast: *Stage* 1/11/73, 21. *Chippy* Michael Graham Cox; *Sparks* Paul Freeman; *Bricky* Brian Poyser. *Dir* Kenneth Chubb. Review: *Stage* 15/11/73, 21. Comment: Wakefield Tricycle Company. This fantasy piece featured "a carpenter and bricklayer marooned on the 9,080th floor of a Tower of Babel under construction" (*Stage*).

73.488 *A Lesson in Blood and Roses* (P) John Wiles. THE PLACE 6/11/73.* 13 perf. Cast: RSCA; Theatricalia. *WWT/16*. *Fritz* Ben Kingsley; *Madame Voiture* Rosemary McHale; *Monsieur Luc* John Wood. *Dir* Clifford Williams; *Dec* Farrah. Reviews: *Birmingham Post* 8/11/73, 2; *Guardian* 7/11/73, 12; *Illustrated London News* 1/1/74, 69; *New Statesman* 16/11/73, 749; *Observer* 11/11/73, 35; *Stage* 15/11/73, 19; *Times* 7/11/73, 11. Comment: MPS 540. Royal Shakespeare Company. *Guardian* said the piece avoided its potentially real "debate between political revolution and personal liberation," but an "astonishing performance" by John

Wood. Like *Guardian*, *Observer* noted the piece descended into risible melodrama. *Times* added “pervasive unreality” to melodramatic to describe the play’s attributes. *Illustrated London News* wondered why the RSC staged it. The production remained in repertory until 4/12/74.

73.489 *The Love of Lady Margaret* (P) Bill Morrison. HOWFF 6/11/73. 1st perfd BBC Radio-3 16/7/72; 1st stage perf. *Lady Margaret* Diana Fairfax; *Malcolm Jones* Seymour Matthews; *Sir Tom Morris* Perry; *Charity Catherine Stark*. Review: *Stage* 15/11/73, 19. Comment: *Stage* said the play “has something of a Lady Chatterley story, but the strong sexual under- and overtones are spoken and hinted at, rather than visible, and never a word of basic Anglo-Saxon intrudes.”

73.490 *The Merry-Go-Round* (P, 2a, 8sc) D. H. Lawrence (adpt Peter Gill). COURT 7/11/73.* 40 perf. Cast: Findlater; *Variety* 21/11/73, 74; *WWT/16*. *Mrs. Hemstock* Ann Dyson; *Nurse Broadbanks* Mary Miller; *Mr. Hemstock* Alec McCrindle; *Harry Hemstock* Derrick O’Connor; *The Vicar* George Howe; *The Vicar’s Wife* Gabrielle Daye; *Job Arthur Bowers* David Daker; *Susan Smalley* Marjorie Yates; *Dr. Foules* Oliver Maguire; *Rachel Wilcox* Susan Tracy; *Mr. Wilcox* Georges Malpas; *Mrs. Hestletine* Margaret Lawley; *Mr. Hestletine* Anthony Baird; *Polly Goddard* Patricia Doyle; *Bill Naylor* Michael Melia. *Pres* Royal Court Theatre, H. H. Wingate Charitable Foundation; *Dir* Peter Gill; *Dgn* William Dudley; *Cost dgn* Sue Plummer; *Light* Rory Dempster; *Assist dir* Derek Lister, John Barlow; *Dsm* Juliet Alliston; *Asm* Annette Roche, Karen Stone; *Cost* Bermans, Nathans; *Pq* Wig Creations; *Sc bld* E. Babbage and Co.. Plot: Demastes/1. Reviews: *Birmingham Post* 9/11/73, 2; *Daily Mirror* 8/11/73, 16; *Guardian* 8/11/73, 12; *Illustrated London News* 1/1/74, 69; *New Statesman* 16/11/73, 748–49; *Observer* 11/11/73, 35; *Spectator* 17/11/73, 646–47; *Stage* 15/11/73, 19; *Times* 8/11/73, 13; *Tribune* 23/11/73, 7; *Variety* 21/11/73, 74. Comment: English Stage Company. A benefit performance for Victor Henry (1943–85), who had been severely injured in a car accident, was given on 2/11/73. “A gritty documentary of life and death in a Nottingham mining village of 1910. The hard times are realistically observed”; however, “then, as if Lawrence had suddenly decided ‘Let’s send the audience out laughing,’” he tacked on a farcical, happy ending (*Daily Mirror*). *Variety* found the play “a confusing mixture of naturalistic drama and farce” that tested the audience’s patience. However, *Times* noted approvingly that “the tone of the writing swings between outright farce and the clamped-down intensities of the companion plays.” *Tribune* admired the world and people created by Lawrence.

New Statesman was exasperated by the play’s unevenness and thought Lawrence should have revised it with a realization of the theatre’s technical capabilities.

73.491 *The Caretaker* (D, 3a) Harold Pinter. YOUNG VIC 8/11/73.** Cast: *Stage* 15/11/73, 1. *Davies* Ian Trigger; *Mick* Jeremy Irons; *Aston* Paul Brooke. *Dir* Philip Grout; *Dgn* John McFarlane. Plot: Best/61, 49, Demastes/2, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Guardian* 9/11/73, 12; *Illustrated London News* 1/1/74, 69; *Observer* 16/12/73, 31; *Stage* 15/11/73, 19; *Times* 9/11/73, 17. Comment: A “bland and featureless” revival (*Guardian*). *Times* noted the actors were too hurried in speaking, thus breaking the necessary silences; moreover, *Times* thought Pinter was indifferent “to the fate of his puppets.”

73.492 *A Concert for Saint Ovide* (P) Antonio Buero Vallejo (trans Victor Dixon of *El concierto de San Ovidio*, 1962). UNITY 9/11/73. 1st British perf this trans University Theatre, Manchester, 28/5/68 (amat) as *An Orchestra for St. Ovid*; 1st London perf. Barry Jones. *Sc dgn* John Beeson. Plot: Hochman, Matlaw, 112. Review: *Stage* 22/11/73, 19. Comment: The play had been performed in Spanish at Manchester University Theatre in 1966. “What we get is an incredibly melodramatic story that is a sort of cross between Anatole France and Baroness Orczy, with dialogue that, thanks either to author, translator or actors, comes over as even more naïf than the audience’s reactions” (*Stage*).

73.493a *Hamble Dog and the Hopping Clogs* (P for children) Vivian French. YOUNG VIC STUDIO 9/11/73 (m).* Cast: *Stage* 15/11/73, 1. Jenny Austen, Alan Coates, Michael Scholes. *Dir* Jeremy James Taylor, *Dgn* John McFarlane. Review: *Stage* 29/11/73, 21. Comment: The play was about “a magic cat that magicks the rather cheeky Hamble Dog into dancing until [his] soles wear through,” with “some wondrous quick costume changes” by the three actors (*Stage*).

73.493b *The Statues in Room 13* (P for children) Reg Stewart. YOUNG VIC STUDIO 9/11/73 (m).* Cast: *Stage* 15/11/73, 1. Jenny Austen, Ian Charleson, Barry Evans, Jeremy James Taylor, Alison Mullin, Michael Scholes. *Dir* Ian Taylor; *Dgn* John McFarlane.

73.494 *Macbeth* (T) William Shakespeare. TOWER, CANONBURY, 9/11/73.** Cast: TCC.

73.495 *The Ride Across Lake Constance* (D, 1a) Peter Handke (trans Michael Roloff of *Der Ritt über den Bodensee*, 1971). HAMPSTEAD 12/11/73; trfd to MAY

FAIR 12/12/73.** Cast: Theatricalia; *Variety* 16/1/74, 86; *WWT/16*. Jenny Agutter, Faith Brook, Nigel Hawthorne, Nicky Henson, Alan Howard, Gayle Hunnicutt, Nicola Pagett. *Dir* Michael Rudman; *Sc dgn* John Hallé; *Cost dgn* Frances Haggett; *Light* Nick Chelton. Plot: Hishchak/2, 41, Hochman, Patterson. Reviews: *Christian Science Monitor* 28/11/73, 26; *Guardian* 13/11/73, 10; *Illustrated London News* 1/1/74, 69; *New Statesman* 23/11/73, 783; *Observer* 25/11/73, 37; *Stage* 22/11/73, 17; *Times* 13/11/73, 15; *Tribune* 23/11/73, 7; *Variety* 16/1/74, 86. Comment: *Variety* said the play's subtitle, "Are You Dreaming or Are You Speaking" gave a somewhat better idea of what this "opaque piece" was about, but not much. *New Statesman* said the play's "seemingly arbitrary quality" was not helped by Michael Rudman's direction. *Observer* averred "the evening provides a more than respectable quota of haunting moments." *Illustrated London News* sarcastically said "Someone has explained—it is really quite easy—that Herr Handke has 'moved from a Wittgensteinian distrust of language to a Foucaultian distrust of what our society calls reason.' But of course." There were 55 performances at the May Fair. The first New York performance (Forum, Lincoln Center 13/1/72) ran for 20 performances.

73.496 *Subway in the Sky* (P, 3a) Ian Main. RICHMOND 12/11/73; trfd to WIMBLEDON 19/11/73. 1st London perf Strand 22/1/56. *Dinah Hollander* Patricia Phoenix; *Gene Grierson* Shaun Curry; Donald Burton, Jeanne Cook, Derek Murcott, Earl Robinson. *Dir* William Franklyn. Comment: The play involved an American army deserter hiding from the police in a skyscraper apartment.

73.497 *Come* (P) David Mowat. SOHO POLY 13/11/73.* Plot: Vinson.

73.498a *Dalabani* (Poem) Mukhtarr Mustapha. DARK AND LIGHT 13/11/73. 1st London perf. Cast: *Stage* 1/11/73, 21. Review: *Stage* 6/12/73, 13. Comment: The company for this double bill comprised Frank Cousins, Amadu Maddy, Anni Domingo, Ivan Fraser, Kay Harrison, Charles Hussey, Naomi Hussey, Jimi Rand, Paulina Yamson. *Dir* Amadu Maddy; *Ch* Ray McLean; *Light* Graeme Dott. "A short dramatic poem creating the atmosphere of African mythology with drum-music, dance and chanting" (*Stage*).

73.498b *The Trials of Brother Jero* (P, 1a) Wole Soyinka. DARK AND LIGHT 13/11/73.** Cast: *Stage* 1/11/73, 21. Plot: Bordman/4, 420, Hochman, Matlaw. Review: *Stage* 6/12/73, 13. Comment: A successful revival.

73.499 *Life Is a Dream* (P) Pedro Calderón de la Barca

(trans Roy Campbell of *La vida es sueño* [written 1631/32]). MERCURY 13/11/73. Cast: *Stage* 8/11/73, 19. Jennifer Lipman, Veronica Manussis, Jeremy Arnold, Jonathan David, Mike Dyerball, Martyn Jacobs, David Robson, John Welch. *Dir* Philip Allen Morgan; *Dgn* Demetra Maraslis. Plot: French/2, Hochman, Patterson, Salem. Review: *Stage* 22/11/73, 17. Comment: Another Theatre Company. *Stage* faulted most aspects of the production.

73.500 *Apropos of Falling Sleet* (P) Alan Brown and Kyra Dietz (adpt of Fyodor M. Dostoyevsky, *Notes from Underground*, 1864). OPEN SPACE 14/11/73 (Ln).* Cast: *WWT/16*. Ivan Peter Eyre; *Lisa* Cherith Mellor; *Apollon* Robert Stephens. *Dir* Robert Stephens. Reviews: *Stage* 22/11/73, 15; *Times* 15/11/73, 15. Comment: *Times* said Peter Eyre "fully embodies the caprice of Dostoevsky's narrator." "Sometimes the location of a theatre seems exactly right for a particular play" (*Stage*).

73.501 *Female Transport* (P) Steve Gooch. HALF MOON 15/11/73.* Cast: SHM; *Stage* 8/11/73, 19. Winnie Anne Holloway; *Madge* Yvonne Gilan; *Nance* Kate Crutchley; *Pitty* Anthea Meadows; *Sarah* June Page; *Charlotte* Aviva Goldkorn; *Tommy* Billy Colvill; *Sarge* Charles Cork; *Captain* Michael Irving; *Surgeon* Alan David. *Dir* Ron Daniels; *Dgn* Andy Montag; *Light* Gareth Jones. Plot: Vinson. Reviews: *Observer* 25/11/73, 35, 37; *Stage* 22/11/73, 17; *Times* 16/11/73, 12. Comment: "A believable historical play" about women enclosed in the hold of a convict ship sailing to Australia (*Observer*). For *Times* what made the play successful was the characterization of the women who were "too human to be reduced to any ideological scheme."

73.502a *The Gargoyles of Ghent* (P). OVAL HOUSE 16/11/73. 1st perf? Cast: *Stage* 15/11/73, 17. Comment: Incubus. The company for this double bill comprised Paddy Fletcher, Christopher Grant, Nancy McCulloch, Frank Bren, Rick Leparmentier.

73.502b *The Widow of Four Husbands*. (P). OVAL HOUSE 16/11/73. 1st perf? Cast: *Stage* 15/11/73, 17. Comment: Incubus.

73.503a *Crabs* (P) Sally Ordway. ALMOST FREE 19/11/73 (Ln). 1st perfd Assembly, New York, 1971; 1st London perf? Cast: *Stage* 22/11/73, 15. Margo Alexis, Bill Longenecker. *Dir* Midge McKenzie; *Dgn* Jane Greenwood. Review: *Stage* 29/11/73, 21. Comment: Women's Theatre Group. Of this triple-bill *Stage* admitted, "At the risk of being branded a male chauvinist pig I have to admit that many of the ideas on show in the Women's Theatre Festival at the Almost Free are undigested bits of

Marxist-feminism.”

73.503b *Love Food* (P) Dinah Brooke. ALMOST FREE 19/11/73 (Ln). 1st London perf? Cast: *Stage* 22/11/73, 15. Andonia Katsaros, Michael O’Hagen. *Dir* Midge McKenzie; *Dgn* Jane Greenwood. Review: *Stage* 29/11/73, 21. Comment: Women’s Theatre Group.

73.503c *Mal de Mere* (Monol) Micheline Wandor. ALMOST FREE 19/11/73 (Ln). Cast: *Stage* 22/11/73, 15. Maggie Nicolls. *Dir* Midge McKenzie; *Dgn* Jane Greenwood. Plot: Bull/3. Review: *Stage* 29/11/73, 21. Comment: Women’s Theatre Group.

73.504 *Edith Evans . . . and Friends* (Ent) Roger Clifford (deviser). RICHMOND 19/11/73. 1st perfd Theatre Royal, Brighton, 8/10/73. Cast: *Stage* 15/11/73, 1. Review: *Gay News* 13/12/73, 19. Comment: A “memorable evening” of Edith Evans reading various items (*Gay News*). A one-week engagement.

73.505 *President Wilson in Paris* (C) Ron Blair. HAMPSTEAD 19/11/73 (Lt). 1st perfd Nimrod Street Theatre, Darlinghurst, New South Wales, Australia, 7/2/73; 1st London perf. Cast: *Stage* 15/11/73, 21. *President Woodrow Wilson* Richard Kane; *His Wife* Eleanor Bron; *Colonel House* Clive Revill. *Dir* Richard Wilson; *Dgn* Saul Radomsky. Reviews: *Stage* 29/11/73, 15; *Times* 21/11/73, 11. Comment: *Times* was offended by Blair’s use of expressive Pirandellian techniques (taken from *Henry IV*) “being devalued into an entertainment device.”

73.506 *Gomes* (Thriller, 3a) David Swift and Sidney Sheldon. QUEEN’S 20/11/73.* 6 perf. Cast: Theatricalia; *Variety* 28/11/73, 58; *WWT/16*. *1st Removal Man* Charles Kinross; *2nd Removal Man* Jonnie Christen; *Colin Dennis* Andrew Laurence; *Dr. Peter Staines* James Leith; *Emily* Sarah Douglas; *Father Seeley* Aubrey Woods; *Gomes* Roy Dotrice; *Lady Childress* Rachel Kempson; *Miss Hobbit* Apple Brook; *Mrs. Matthews* Betty Turner; *Nurse Danewood* Hilda Braid; *Smith* Michael Darbyshire. *Pres* Bernard Delfont, Richard M. Mills; *Dir* Peter Coe; *Cost dgn* Ingeborg; *Dgn* Michael Knight; *Light* Richard Pilbrow; *Sound* David Collison. Reviews: *Birmingham Post* 22/11/73, 2; *Illustrated London News* 1/2/74, 59; *Stage* 29/11/73, 13; *Times* 21/11/73, 11; *Variety* 28/11/73, 58. Comment: MPS 481. This old-fashioned, cliché-ridden piece was “about three servant-class conspirators who fake a lot of ectoplasmic nonsense in order to kill off a rich old aristocratic dame” (*Variety*). “Though a thoroughly bad play, it was at least an exhibit from the Theatre Theatrical” (*Illustrated London News*).

73.507 *Kingdom Cottage* (P) Bill Lyons. HOWFF 20/11/73.* Cast: *Stage* 15/11/73, 17. *Post Office Man* Roger Brierley; *Peter* Richard O’Callaghan; *Dad* Malcolm Hayes; *Sandra* Emily Richard; *Mum* Liz Smith. *Dir* Jane Graham; *Dgn* Cecilia Brereton. Review: *Stage* 29/11/73, 15. Comment: The play was about a family group hunkering down during an apparent war between Russia and the United States; however, at play’s end, the war turns out to be a hoax.

73.508 *Saved* (D, 13sc) Edward Bond. COCKPIT 20/11/73.** *Dir* Janet Mokades; *Dgn* Peter Ling. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Hischak/2, 23, Hochman, Law, Loney, Patter-son, Vinson, Weintraub.

73.509 *So You Want to Be in Pictures* (C) Peter Rankin (bk) and Lionel Bart (mus). THEATRE ROYAL, STRATFORD EAST, 20/11/73. Cast: *WWT/16*. *Mark* David Charkham; *Rosalba* Maureen Sweeney; *Sylvestro* Sylveste McCoy; *Ruggiero* Philip Davis; *Alan* Ken Hill; *Carlo* Frank Coda; *Miss Pitts* Prudence Drage; *David* Mark Russell; *Guy* Peter Childs; *Viola* Myvanwy Jenn; *Milena* Jenny Howe; *Jiko* Alan Travell; *Evie* Felicity Lam. *Pres* Goodluck Productions; *Dir* Joan Littlewood. Reviews: *Guardian* 21/11/73, 12; *Observer* 25/11/73, 37; *Stage* 29/11/73, 13; *Times* 21/11/73, 11; *Tribune* 7/12/73, 9. Comment: Theatre Workshop. *Guardian* thought this piece about movie-making was suited exactly to Joan Littlewood’s style. *Observer* enjoyed it. “An amiable atmosphere of bonhomie, but too many bad jokes, bad songs and improvisational chaos” (*Tribune*). *Times* complained about the “sloppiness of the production.”

73.510 *Design for Living* (C, 3a) Noël Coward. PHOENIX 21/11/73. 219 perf. 1st perfd Hanna, Cleveland, Ohio, 2/1/33; 1st British perf Theatre Royal, Brighton, 16/1/39. Cast: Theatricalia; *Variety* 28/11/73, 58; *WWT/16*. *Ernest* Peter Bayliss; *Gilda* Vanessa Redgrave; *Grace Torrence* Yolande Turner; *Helen Carver* Connie Booth; *Henry Carver* Christopher Malcolm; *Leo* John Stride; *Matthew* Willie Jonah; *Miss Hodge* Hazel Hughes; *Mr. Birbeck* Neil Wilson; *Otto* Jeremy Brett; *Photographer* Mark Dowse. *Lic*, *Mgr dir* Veronica Flint-Shipman; *Pres* H. M. Tennent, Robert Regester; *Dir* Michael Blakemore; *Dgn* Michael Annals; *Light* Robert Bryan. Plot: Best/32, 134, Bordman/4, 73, Demastes/1, French/2, Gunn, Hischak, Hochman, Law, Levin, 86–90, Loney, 186, Mander/4, Matlaw, Mplots, Patterson, Salem. Reviews: *Birmingham Post* 23/11/73, 2; *Christian Science Monitor* 19/12/73, B6; *Gay News* 13/12/73, 19; *Guardian* 22/11/73, 14; *Illustrated London News* 1/2/74, 59; *Observer* 25/11/73, 37; *Spectator* 1/12/73, 710; *Stage* 29/11/73, 13; *Times* 22/11/73, 12; *Variety* 28/11/73, 58. Comment: “Pleasurable and undemanding” with good acting from

Vanessa Redgrave, Jeremy Brett, and Peter Bayliss (*Variety*). *Illustrated London News* described the piece as a thin, repetitive comedy. *Spectator* thought Michael Blakemore had been baffled by the play and had not realized that the characters were simply two dimensional. *Christian Science Monitor* also faulted Blakemore's direction. The first New York production (Ethel Barrymore 24/1/33) ran for 135 performances.

73.511 *The Maids* (P, 1a) Jean Genet (anon trans of *Les bonnes*, 1947). BUSH 21/11/73.** Cast: *Stage* 15/11/73, 17. *Madame* Lindsay Kemp; Tony Meyer, David Meyer. *Dir* Lindsay Kemp. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford.

73.512 *The Trial* (P, 1a) Steven Berkoff (adpt of Franz Kafka's novel, 1925). ROUND HOUSE 22/11/73.** *Joseph K.* Bill Stewart; *Huld* Barry Stanton; *Tittorelli* Steven Berkoff. *Dir* Steven Berkoff. Plot: French/2. Reviews: *New Statesman* 7/12/73, 879; *Observer* 25/11/73, 37; *Stage* 29/11/73, 13; *Times* 30/11/73, 15. Comment: London Theatre Group. *Observer* criticized Berkoff's "rigorously disciplined," "square-bashing" direction which subjugated the cast's talents, but not his own. *New Statesman*, however, said the cast responded well to the direction, and this was "a haunting evening, spoiled only by a certain mimetic excess." *Times* found the production "more delicate and relaxed" than others by Berkoff and "the element of human personality is not restricted to Mr Berkoff alone."

73.513 *True Life* (P) Chris Allen. SOHO POLY 22/11/73.* Review: *Sunday Times* 25/11/73. Comment: The "play revolves around a couple who have let television cameras into their home, unaware that the programme's producers have conspired to arrange a visit from the husband's ex-girlfriend. Mayhem ensues, and is finally brought to an end with director shouting 'cut!'" (Matthew Morrison, "A Critical History of the Soho Theatre: 1968–1975," University of Westminster dissertation, 2014, 167–68).

73.514 *Midwinter Spring* (One-man show) Nicol Williamson. ALDWYCH 25/11/73, 2/12, 9/12/73.** 3 perf. Cast: RSCA; Theatricalia. Reviews: *Observer* 2/12/73, 33; *Stage* 29/11/73, 13; *Times* 26/11/73, 7. Comment: *Times* thought Williamson was uniquely fitted to present this programme of thirties jazz and an anthology of poetry.

73.515 *The Pleasure Principle* (P) Snoo Wilson. THEATRE UPSTAIRS 26/11/73.* Cast: Findlater; WWT/16. Julie Covington, George Fenton, Ann Firbank, Neil Fitzwilliam, Brenda Fricker, Stewart Harwood, Dinsdale Landen, Bob Sherman. *Dir* David Hare; *Dgn* Harriet

Geddes. Plot: Demastes/2, Vinson. Reviews: *Guardian* 27/11/73, 14; *New Statesman* 7/12/73, 879; *Observer* 2/12/73, 33; *Stage* 6/12/73, 13; *Times* 27/11/73, 12; *Tribune* 7/12/73, 9. Comment: English Stage Company. *New Statesman* pointed to various qualities the play possessed while conceding it was also a mess. *Times* also called the piece a mess but added "what really vitalizes the writing are the lightning-flashes of theatrical imagination that periodically strike through the ordinary flow of events." *Guardian* described the piece as "a series of kaleidoscopic images that exemplify [Snoo's] belief that freedom is the only thing that matters and that moderation is the eighth deadly sin."

73.516 *Zorba* (MP, 2a) Joseph Stein (bk; based on Nicos Kazantzakis's novel, 1946) and John Kander (mus) and Fred Ebb (lyr). GREENWICH 27/11/73. 23 perf. 1st perfd Shubert, New Haven, Connecticut, 7/10/68. 1st London perf. Cast: WWT/16. *Katerina* Anna Barry; *Mimiko* Barry Quin; *Pavli* Peter Daly; *Katapolis* Neil Kennedy; *Mavrandoni* Michael Napier Brown; *Nico* Jim Smilie; *Ephus* Robert Howe; *Taki* Roger Howlett; *Manolakis* Peter Weston; *Chorus Leader* Dorothy Vernon; *Melina* Gillian Jason; *Maria* Jeannie Harris; *Zorba* Alfred Marks; *Sophia* Kirri Adams; *Madame Hortense* Miriam Karlin; *Father Zacharia* John Rogan; *Widow* Angela Richards; *Malamatenia* Josephine Gordon; *Fanurio* Mike Murray. *Dir* Robin Phillips; *Dgn* Roger Butlin; *Cost dgn* Daphne Dare; *Ch* David Toguri. Plot: Bordman/5, 660, Gänzl, Hischak, Kennedy, OTF. Reviews: *Birmingham Post* 28/11/73, 2; *New Statesman* 7/12/73, 879; *Observer* 2/12/73, 33; *Spectator* 8/12/73, 756–57; *Stage* 6/12/73, 13; *Times* 28/11/73, 13. Comment: Company Theatre. Comment: *Observer* applauded Alfred Mark's many talents as revealed in his performance but wished the musical had a real "dramatic story." *New Statesman* said Marks was miscast. "I cannot remember a worse musical or a more inept production" (*Times*). The first New York production (Imperial 17/11/68) ran for 305 performances.

73.517 *Agamemnon* (T) Aeschylus (adpt Steven Berkoff) ROUND HOUSE 29/11/73.** *Agamemnon* Steven Berkoff; *Teresa D'Abreu*, Robert Phillips, Hilton McRae, Shelley Lee. *Dir* Steven Berkoff. Plot: Fletcher, French/2, Gassner, Hochman, Patterson, Salem, Shank, Shipley, Walford. Reviews: *New Statesman* 7/12/73, 879; *Stage* 6/12/73, 13. Comment: London Theatre Group. "Elaborate mime comes to have an existence all its own, emphasising the vapidity of the feeling beneath" (*New Statesman*).

73.518 *Little Eyolf* (P, 3a) Henrik Ibsen (trans Michael Meyer of of *Lille Eyolf*, 1895). TOWER, CANONBURY, 30/11/73. Cast: TTC. Plot: Bryan, Fletcher, French/2,

Hochman, Matlaw, Patterson.

73.519 *Beauty and the Beast* (Panto) J. R. Planché (adpt Archie Harradine and Denis Martin) and Maurice Browning (add lyr). PLAYERS' 12/73. 1st perf orig Covent Garden 12/4/1841; 1st perf this adpt. *Queen of the Roses* Anna Sharkey, *Marrygolda* Eleanor McCreedy; *Dressalinda* Sheila Bernette; *Beauty* Diane Jane Argyle; Loraine Hart, Maria Charles, Barbara Lilley, Bernice Waldren, Amanda Reid, John Rutland, Clifton Todd, Peter Lyon, Alan Holdich, Colin Richmond; *Dir*, *Sc dgn* Reginald Woolley; *Cost dgn* Reginald Hanson. Review: *Stage* 10/1/74, 13. Comment: "The whole show is thoroughly enjoyable, and a triumph of stagecraft and artistry" (*Stage*).

73.520 *Howdy, Stranger!* HOWFF 12/73 (Lt). 1st London perf? Review: *Stage* 27/12/73, 13. Comment: Phantom Captain. About "a cowboy convention held in London's suburbia and attended by delegates who have never come within miles of a horse, let alone a steer" (*Stage*).

73.521 *The Promise* (P, 3a) Aleksei Arbuzov (trans Ariadne Nicolaeff of *Moy bedny Marat*, 1964). QUESTORS 1/12/73.** Cast: QTA. Plot: Griffiths, Hochman, Loney, Matlaw.

73.522 *A Christmas Carol* (P) Anon (adpt of Charles Dickens's novel, 1843). THEATRE ROYAL, STRATFORD EAST, 3/12/73 (m). *Scrooge* Ron Hackett; *Bob Cratchitt* Sam Kelly; John Grillo, Trevor T. Smith, Jane Briers, Carolyn Gilmour, Carmi Boushey. *Dir* Philip Hedley; *Sc dgn* David Fisher, Willie Burt. Review: *Stage* 10/1/74, 13. Comment: Theatre Workshop. "A reasonably accurate version of the novel," with carol singing by the audience (*Stage*).

73.523 *Parade of Cats* (P) Jane Wiberley. ALMOST FREE 3/12/73 (Ln).* Cast: *Stage* 6/12/73, 20. Buzz Goodbody, Barbara Hickmott, Jenny Stoller, Jackie Thrupp. *Dir* Sue Todd; *Dgn* Sue Plummer. Reviews: *Guardian* 7/12/73, 12; *Stage* 13/12/73, 17. Comment: Women's Theatre Group. "A witty, candid, self-mocking account of the fears and doubts" that occur in women's minds (*Guardian*).

73.524 *Death and the Devil* (P, 3sc) Frank Wedekind (anon trans of *Tod und Teufel*, 1912). BUSH 4/12/73 (Lt). Louise Mansfield, Nicholas Day. *Dir* Andrea Morein; *Dgn* Annemarie Schoene. Plot: Hochman, Matlaw. Review: *Stage* 20/12/73, 17. Comment: "A grim sort of late-evening show" (*Stage*).

73.525a *Home Life* (F) Georges Courteline (trans, adpt

David Cohen of *La paix chez soi*, 1903). HOWFF 4/12/73. 1st perf this adpt? Cast: *Stage* 29/11/73, 15. Plot: Hochman. Reviews: *Observer* 9/12/73, 33; *Stage* 13/12/73, 17; *Times* 5/12/73, 11. Comment: The company for this double bill comprised Christopher Benjamin, Penelope Lee, David Nettheim, Michael Spice, Tina Greatrex, Jo Beadle. *Dir* Roderick Graham. *Observer* said "the two performers seem hardly to be in the same play (73.525a), let alone the same marriage." "Roderick Graham's production dithers unhappily between comedy and farce," with a good performance from Christopher Benjamin and a feeble one from Penelope Lee. The first New York production, as *A Private Account*, was at the Comedy 30/8/16.

73.525b *Respectable Women* (F) Georges Feydeau (trans, adpt David Cohen). HOWFF 4/12/73. 1st perf this adpt? Cast: *Stage* 29/11/73, 15. Reviews: *Observer* 9/12/73, 33; *Stage* 13/12/73, 17; *Times* 5/12/73, 11. Comment: *Observer* said this item was performed much better than the previous one in the bill.

73.526 *Black Feet in the Snow* (Mus D) Jamal Ali. KESKIDEE CENTRE 5/12/73.**

73.527 *Touchstone and Jaques Are Missing* (C) Peter Layton (adpt of William Shakespeare, *As You Like It*). MERCURY 5/12/73. 1st perf this adpt? Cast: *Stage* 15/11/73, 17. *Rosalind* Sandra Freeman; *Duke* Arthur T. Wilson; *Orlando* James Occhi; *Phebe* Jilly Layton; Janice Cox, David Hepworth, David Snell, Patricia Perry, Malcolm Hughes. *Dir* Peter Layton. Reviews: *Guardian* 6/12/73, 14; *Stage* 20/12/73, 17; *Times* 7/12/73, 11. Comment: A reduced version of the original "with a top dressing of half-hearted kinkiness" and with *Rosalind* and *Celia* as lesbians (*Guardian*). A "ham-fisted farrago ... [lacking] wit, romance and grace" (*Times*).

73.528 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 6/12/73.** Cast: *Stage* 13/12/73, 34. *Ringo* Gordon Reid; *Mr. Space* Donald Scott; *Mickey Merry* Louise Rush; *Rat King* Richard Warner; *Lord Swill* Bryan Coleman; Betty Emery, Dudley Owen, Linda James, Roy Heymann, Mike Fields, Helena Leahy, Carolyn James, Angela Blair, John Fleming, Ronnie Grainge, Adrian Lawson, John Kearney, Lindy Wiles, Sherran Pritchard. *Dir* Henry Cass, Bridget Espinosa; *Mus dir* Louis Mordish; *Mus* George Fraser; *Dgn* W. Cameron Johnson; *Cost dgn* Dorothy Phillips; *Sm* Steadman Williams. Review: *Stage* 10/1/74, 13. Comment: Revived successfully for the tenth time (*Stage*).

73.529 *Antigone* (T) Sophocles. HAMPSTEAD 7/12/73.** Cast: *Stage* 22/11/73, 15. *Antigone* Kathleen Kelly;

Colonel Joe Goodman; Haemon John Eastman; Tiresias Don Weinstein. Dir George Eugeniou. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Review: Stage 13/12/73, 17. Comment: Greek Arts Theatre. "Though the Greek company's concern with the present fate of their strife-torn country demands respect, their honest attempts to sandwich contemporary debate in with classical tragedy seemed crude in intention and hysterical in effect" (Stage).

73.530a *The Dumb Waiter* (P, 1a) Harold Pinter. SOHO POLY 10/12/73.** Cast: *Stage* 6/12/73, 1. *Ben* John Hurt; *Gus* David Warner. *Dir* Paul Joyce; *Dgn* Gabriella Falk. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub. Reviews: *Stage* 20/12/73, 21; *Times* 11/12/73, 11. Comment: *Times* discussed the similarities and dissimilarities of the two pieces. *Stage* commended the performances of Hurt and Warner.

73.530b *The Ruffian on the Stair* (C, 1a) Joe Orton. SOHO POLY 10/12/73.** Cast: *Stage* 6/12/73, 1. *Joyce* Prunella Scales; *David* Warner, *John* Hurt. *Dir* Paul Joyce; *Dgn* Gabriella Falk. Plot: Demastes/2, Fletcher, Hirschak/2, 6, Walford, Weintraub. Reviews: *Stage* 20/12/73, 21; *Times* 11/12/73, 11. Comment: *Stage* found the play "infinitely more interesting" than *The Dumb Waiter* and "intensely funny," with very good performances from Prunella Scales, David Warner, and John Hurt.

73.531 *Redundancy* (P) C. A. Higgins. LITTLE THEATRE CLUB 10/12/73.* Roger Bruce, Richard Gordon, Beverly Walding. *Dir* C. A. Higgins. Review: *Stage* 20/12/73, 17. Comment: A triangle play.

73.532 *The Serial* (P) Patrick Carter. SOHO POLY 11/12/73 (Ln).* Cast: *Stage* 13/12/73, 18. *Mrs. Yates* Doreen Mantle; *Peter Mantle* David Weston; Elizabeth Knight, Leonard Kavanagh. *Dir* Jeremy Young; *Dgn* Gabriella Falk. Review: *Stage* 20/12/73, 17. Comment: The play involved a family and its obsession with television and its effect on their relationships.

73.533 *Woking, Wapping and Barking* (Lunchtime Divertissement) Brian Crow and Clay Nixon. KING'S HEAD 11/12/73 (Ln). Cast: *Stage* 13/12/73, 18. Gary Taylor, Cherry Gilliam, Fraser Cains. *Dir* Clay Nixon. Review: *Times* 12/12/73, 9. Comment: North Thames Theatre Company. *Times* said "any capable group of actors" could improvise a better piece than this play (about a bickering couple in front of a television set).

73.534 *Cockie* (Anthology, 2a) Richard Rodgers and Lorenz Hart and Jerome Kern and Cole Porter and Noël

Coward and Irving Berlin and George Gershwin and Ira Gershwin. VAUDEVILLE 12/12/73. 85 perf. 1st perfd Theatre Royal, Norwich, 13/11/73. Cast: *Variety* 2/1/74, 42; *WWT/16*. Avril Angers, Liz Charles, Freddie Eldrett, Graham James, Jill Martin, Caron Nasso, Geoffrey Saunders, Maggie Vickers, Patricia Bredin, Robert Colman, Eric Flynn, Janet Mahoney, Leslie Meadows, Delia Sainsbury, Jonathan Taylor, Max Wall. *Pp* Peter Saunders Ltd.; *Lic, Pres* Peter Saunders; *Dir* William Chappell; *Dgn* Peter Rice; *Ch* Lionel Blair, Sheila O'Neill, Jonathan Taylor, Michele Hardy; *Light* Joe Davis; *Mus dir* Alfred Ralston; *Gen mgr* Verity Hudson; *Sm* Peter Fox; *Dsm* Trevor Mitchell; *Asm* Henry Foster; *Wm* Christine Wood; *Press rep* Torrington Douglas, Frank Rainbow; *Sc bld* Vic Mara Ltd.; *Sc* Alick Johnstone Studios; *Pq* Simon (Wigs) Ltd; *Cost* Bermans, Nathans; *Mgr* Desmond J. Maidment; *Elect* K. A. Lidstone; *Carp* Phil Nicklin; *Bom* O. Sansum. Plot: OTF/2. Reviews: *Christian Science Monitor* 16/1/74, 16; *Guardian* 13/12/73, 10, 28/1/74, 8; *Illustrated London News* 1/2/74, 59; *New Statesman* 21/12/73, 953; *Observer* 16/12/73, 31; *Spectator* 5/1/74, 17; *Stage* 20/12/73, 17; *Times* 13/12/73, 13; *Variety* 2/1/74, 42. Comment: "Scenes from the musical career of C. B. Cochran," and twenty-seven songs from the shows the impresario produced. "An agreeable evening" with splendid performances (*Variety*). *Spectator* called it a "woebegone musical." "A curiously flimsy night—flimsier in retrospect than when one is actually there" (*Illustrated London News*). "A mess" (*Times*).

73.535 *Larry the Lamb in Toytown* (P) David Wood (adpt of S. G. Hulme-Beaman). SHAW 12/12/73. 1st perfd Swan, Worcester, 26/12/69 as *Toytown*. Cast: *Stage* 6/12/73, 27. *Larry* Melody Kaye; *Mr. Growser* Philip Anthony; *Mrs. Goose* Veronica Clifford; *Highwayman* Timothy Davies; *Dragon* Ian Judge; *Mayor* Geoffrey Lumsden; *Dennis* Paul Henley; Barry J. Gordon, Alec Bregonzi, Norman Warwick. *Pres* Dolphin Productions, WSG Productions; *Dir* David Wood; *Dgn* Susie Caulcutt; *Mus dir* Peter Pontzen; *Ch* Maurice Lane; *Light* John Wallbank. Reviews: *New Statesman* 28/12/73, 981; *Stage* 10/1/74, 14. Comment: *New Statesman* thought that, when Ernest the Policeman appeared, there were childish cries of "fuck off."

73.536 *The Incredible Vanishing!!!* (P for children) Denise Coffey. YOUNG VIC 13/12/73.** Cast: *Stage* 13/12/73, 34. *Jenny Austen*, Alan Coates, Jeremy James-Taylor, Gavin Reed, Andrew Robertson, Michael Scholes, Ian Taylor, Tamara Ustinov, Ian Charleston, Hugh Hastings *Dir* Denise Coffey; *Dgn* John McFarlane; *Sm* David Marshall. Review: *Times* 14/12/73, 13. Comment: *Times* said the piece, which involved the

abduction of numerous children, needed more development; however good performances from Andrew Robertson, Tamara Ustinov, and Ian Charleson.

73.537 *Plastic Birthday* (P, 1a) John Kane. KING'S HEAD 13/12/73.** Cast: *Stage* 13/12/73, 18. Marion Illona Linthwaite; Murray Brown, Ana Gelder, David Foxxe. *Dir* Paul Alexander. Review: *Stage* 20/12/73, 17. Comment: *Stage* wondered why this piece about infanticide was produced, especially with "an atmosphere of cynical delight."

73.538 *Why Not Stay for Breakfast?* (C, 2a) Gene Stone and Ray Cooney. APOLLO 13/12/73.** 512 perf. Cast: Theatricalia; *Variety* 2/1/74, 42; *WWT/16*. *Davey* Sam Sewell/Chet Townsend; *George* Derek Nimmo/Tony Britton; *Louise* Katy Manning/Penny Croft/Helen Gill; *Young Boy* Edward Duke; *Young Girl* Susan Holderness/Penny Croft/Maya Kemp. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Bernard Albrow; *Pres, Dir* Ray Cooney; *Dgn* Hutchinson Scott; *Light* Mick Hughes. Plot: Loney. Reviews: *Guardian* 14/12/73, 12; *Illustrated London News* 1/2/74, 59; *New Statesman* 21/12/73, 953; *Observer* 16/12/73, 31; *Spectator* 5/1/74, 17; *Stage* 20/12/73, 17; *Times* 14/12/73, 13; *Variety* 2/1/74, 42. Comment: MPS 489. *Variety* did not hold out much hope for this "cornball show" about the relationship between a pregnant "hippie girl and a conventional man." An incredible play with a plot somewhat similar to *A Taste of Honey* (*Guardian*). *Times* agreed, dubbing the piece "as the old Whitehall's answer to *A Taste of Honey*." *Illustrated London News* said the play was all too predictable and a waste of the Apollo stage.

73.539 *The Red, Red Robin* (C) Glenn Chandler. GOLDEN LANE 14/12/73.* Cast: *Stage* 13/12/73, 18. David Kroll, Elaine Brown. Review: *Stage* 27/12/73, 13. Comment: Limelight Players. A dropout son's Christmas visit to his erstwhile wealthy parents raises questions about the consumerism and society.

73.540 *Waiting for Godot* (P, 2a) Samuel Beckett. QUESTORS 14/12/73.** Cast" QTA. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub. Comment: Female cast.

73.541 *A Wet Winter's Night Dream* (MF) Jonathan Marshall (bk) and Robert Campbell (mus). BUSH 14/12/73.* Cast: *Stage* 13/12/73, 18. Royce Ryton, Azad Ali, Phillip Player, Ben Gaul, Maxine Howe, Corinna Seeds, Gypsie Kemp, Jonathan Marshall. *Dir* Gregory

Dark; *Ch* Mo Rodgers. Review: *Stage* 20/12/73, 17. Comment: The play was about a prison run by the prisoners and how they handle a surprise visit by an inspector.

73.542 *Cinderella* (P for children) Henry Livings. ARTS 15/12/73. 1st perfd Victoria, Stoke-on-Trent, 5/12/72. *Father* Richard Jacques; *Ugly Sisters* Jeanne Fisher, Ursula Jones; *Mother* Gabrielle Hamilton; *Cinderella* Jacqueline Andrews; *Prince* Eric Leroy; *Pongo (Buttons)* Gary Fairhall. *Dir* Matyelok Gibbs; *Dgn* Pamela Howard. Reviews: *Guardian* 19/12/73, 10; *New Statesman* 28/12/73, 981; *Stage* 10/1/74, 14. Comment: MPS 416. Unicorn Theatre. Comment: A version with *Cinderella* as "a potter's daughter and a tough cookie," a production that *Guardian* found "a bit slow and ramshackle."

73.543 *Cinderella* (Panto) Anon. DRURY LANE 16/12/73. 1 perf. Cast: *Stage* 8/11/73, 1. *Cinderella* Anne Rogers; *Buttons* Nicky Henson; *Prince* Mark Sheila Hancock; *Ugly Sisters* Bryan Pringle, Victor Maddern; *Broker's Men* James Bree, John Normington; *Fairy Mirazel* Faith Brook; *Carabosse* Moray Watson; *Prince's Valet* Jan Waters; *Alice* Stephanie Voss; *Herald* Peter Gilmore; *Duchess of Bookaroff* Hermione Baddeley; *Baron Hardup* Simon Oates; *Duke of Bookaroff* Nigel Stock; *Minor Roles* Peter O'Toole, Bernard Lee, Hilary Crane, Noel Edmonds, Teddy Green, Maggie Hanley, Edward Hardwicke, Barry Justice, Sara Kestelman, Sue Nicholls, Sheila Reid, Norman Rodway, Dennis Waterman, Penelope Wilton, Bill McGuirk, Myrtle Moss, Roy Purcell, Barry Brown, Dominic Guard, Isla Blair, Gay Cameron, Jane Carr, Claire Davenport, Sarah Golding, Anita Graham, Mary Healey, Cherith Mellor, Vanessa Miles, Cheryl Murray, Jan Servais, Mela White, Peter Byrne, Alan Stratford Johns, Joss Ackland, Isabel Dean, Susan Hampshire, Godfrey James, Richard Leech, Charlotte Mitchell, Donald Sinden, Robert Stephens, Richard Briers, Partrick Cargill, Jane Wenham, Elaine Stritch, Sonia Williams. *Dir* John Nathan-Turner. Comment: A charity performance in aid of Brooklands Primary School Swimming Pool Fund and Save London's Theatre Campaign.

73.544 *Phase Three and a Bit* (Revue) Nigel Bennett and John Mason and David Renwick and Simon Brett. BUSH 16/12/73.* Cast: *Stage* 13/12/73, 18. Nigel Bennett, John Mason, David Renwick, Simon Brett. Review: *Stage* 27/12/73, 13. Comment: *Stage* called it an "intelligent cabaret" which "took an irreverent look at the economies of this country, and our attitudes thereto."

73.545 *Captain Pugwash* (P) John Kennett (bk; adpt of John Ryan) and John Ryan (lyr). KING'S ROAD THEATRE

17/12/73.* Cast: *Stage* 13/12/73, 34. Tom Keith Chegwin; *Captain Pugwash* Edward Phillips; *Cut Throat Jake* Gordon Faith; *Polly* Sammie Winmill. Pres David Conville, David Gordon Productions; *Dir* John Ingram; *Dgn* John Marsh. Reviews: *Guardian* 20/12/73, 8; *Stage* 10/1/74, 14. Comment: The piece was based on the cartoon character and his pirate adventures, with lots of audience participation (*Stage*).

73.546 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 17/12/73. ** *Colonel Calverley* John Ayldon; *Major Murgatroyd* James Conroy-Ward; *Duke of Dunstable* Malcolm Williams; *Reginald Bunthorne* John Reed; *Archibald Grosvenor* Kenneth Sandford; *Mr. Bunthorne's Solicitor* Jon Ellison; *Lady Angela* Judi Merri; *Lady Saphir* Pauline Wales; *Lady Ella* Rosalind Griffiths; *Lady Jane* Lyndsie Holland; *Patience* Pamela Field. Pres Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Review: *Times* 18/12/73, 9. Comment: D'Oyly Carte Opera Company. Reviews: *Guardian* 19/12/73, 10; *Stage* 27/12/73, 14. Comment: The revival had "apparently newly painted scenery and costumes which looked as though they had never seen a touring hamper in their lives," and a very good performance from Pamela Field (*Stage*).

73.547 *Treasure Island* (MP) Bernard Miles (bk; adpt of Robert Louis Stevenson's romance 1883) and Josephine Wilson (bk) and Hal Shaper (lyr) and Cyril Ornadel (mus). MERMAID 17/12/73.** Cast: *Stage* 13/12/73, 34, *WWT/16*. *Jim Hawkins* Roger Eden; *Black Dog* Jacob Witkin; *Billy Bones*, *O'Brien* John Harwood; *Blind Pew* Mostyn Evans; *Anderson* Roger Bizley; *Dr. Livesey* John Watts; *Squire Trelawney* Wally Thomas; *Redruth* William Lawford; *Long John Silver* Bernard Miles; *Captain Flint* Jack Spratt; *Morgan* Uel Deane; *Captain Smollett* Gary Raymond; *Merry* Bunny Reed; *Israel Hands* Nicholas Smith; *Dick* Colin Bennett; *Tom* Reginald Jessup; *Gray* Anthony Bailey; *Ben Gunn* Spike Milligan; *Luke* Rodney Madden; *Mark* Ken McGregor; *John* Ron Eagleton; *Tillerman* Donald Hoath. *Dir* Josephine Wilson; *Dec* Patrick Robertson, Rosemary Vercoe; *Ch* Terry Gilbert, Denys Palmer. Reviews: *Birmingham Post* 19/12/73, 2; *Daily Mirror* 12/12/73, 13, 27/12/73, 13; *Guardian* 4/1/74, 8, 31/1/74, 10; *Illustrated London News* 1/3/74, 87; *New Statesman* 28/12/73, 981; *Observer* 23/12/73, 22; *Stage* 10/1/74, 13; *Times* 18/12/73, 9. Comment: A more masculine production than the previous year, although the excellent added music reduced the ferocity of the pirates (*New Statesman*). *Guardian* (4/1/74) said it was good as a musical adventure piece but lacking the menace of Stevenson's

original. *Times* was unimpressed by the musical additions, and added "the real justification for the show is Spike Milligan's Ben Gunn."

73.548 *Union Jack (and Bonzo)* (C) Stanley Eveling. HAMPSTEAD 17/12/73. 30 perf. 1st perfd Traverse, Edinburgh 3/8/73. Cast: *WWT/16*. *Union Jack* Richard Ireson; Sarah Benfield, Susan Carpenter, Peter Halliday, Patti Love, Roy Sampson, Adrian Shergold, Irene Suinters. *Dir* Mike Ockrent; *Dec* Diana Greenwood. Reviews: *Christian Science Monitor* 10/1/74, 15; *Guardian* 18/12/73, 10; *New Statesman* 21/12/73, 952-53; *Stage* 27/12/73, 13. Comment: A murder story set in a boy scout camp: "suggests the Gang Show rewritten by J. G. Frazer, Joe Orton and Talbot Rothwell" (*Guardian*). "The comedy is more often whimsical than savage, and more often exuberantly bawdy than whimsical" (*New Statesman*).

73.549 *Dick: The Story of Dick Turpin* (P with songs, 10sc) Steve Gooch and Paul Thompson (songs). HALF MOON 18/12/73.* Cast: SHM; *Stage* 13/12/73, 18. *Dick Turpin* Michael Irving; *Mrs. Turpin* Penny Leather Barrow; *Mr. Smith* Tony Meyer; *Daisy* Anthea Meadows; *Daisy* Carol Quinn; *Dealer* Jeff Chiswick; *Tom King* Maurice Colbourne; *Keeper* Ken Morley; *Bloke* David Shackelton; *Madeleine* Aviva Goldkorn. *Dir* Jeffrey Hooper; *Dgn* Caroline Irving; *Mus* Robert Campbell; *Cost* Dawn Evans; *Light* Richard Naylor; *Sound* David Dormand; *Sm* Meg Kelly, Micheline Brina; *Assist* Duncan Boag. Reviews: *Stage* 17/1/74, 11; *Times* 9/1/74, 12. Comment: *Times* observed "Gooch's social criticism is contained not in the action but in aphorism."

73.550a *Flow* (P for voices) Gabriel Josipovici. SHAW 18/12/73. 1st perfd Lyceum, Edinburgh, 3/9/73. Cast: *WWT/16*. Robert Eddison, Sheila Reid, Tenniel Evans, Caroline Blakiston, Robin Ellis. *Dir* Edward Petherbridge. Reviews: *Stage* 27/12/73, 13; *Times* 19/12/73, 11. Comment: Actors' Company. "A collage dialogue on the theme of approach and departure, played in poetry by five sitting actors" (*Times*). The piece "would have been more interesting with a definite direction; and a more careful delineation of the five separate characters would ensure greater emotional impact" (*Stage*).

73.550b *Knots* (P) Edward Petherbridge (adpt of R. D. Laing's book, 1970). SHAW 18/12/73. 1st perfd Lyceum, Edinburgh, 3/9/73. Cast: *WWT/16*. Robert Eddison, Sheila Reid, Tenniel Evans, Caroline Blakiston, Robin Ellis, Paola Dionisotti, Sharon Druce, Matthew Long, Ian McKellen, Juan Moreno, Edward Petherbridge. *Dir* Edward Petherbridge. Plot: Hischak/2, 68. Reviews: *Stage* 27/12/73, 13; *Times* 19/12/73, 11. Comment:

Actors' Company. An adaptation by Laing and Martin Esslin was broadcast on BBC Radio-3 27/3/73. This production treated Laing's ideas from a more comedic point of view. "Laing's perplexing and funny truths about human nature (the knots are a kind of private combination of *Doublethink* and *Catch 22*) are set in a breezy world of song-and-dance and music-hall patter" (*Stage*). The first New York production was at the Brooklyn Academy of Music 30/1/74.

73.551 *Hamlet* (T, 5a) William Shakespeare. HOWFF 18/12/73.** Cast: *Stage* 13/12/73, 3. *Hamlet* Madhav Sharma; *Claudius* Joseph O'Connor; *Gertrude* Barbara Shelley; *Polonius* David Nettheim; *Horatio* Constantin de Goguel; *Ophelia* Carolyn Taylor; *Laertes* Jonathan Newth; *1st Player, Gravedigger* Ronald Forfar; Geoffrey Larder, Susannah Macmillan, John Linares, John Somerville. *Pres* M. S. Productions; *Dir* Joseph O'Connor, John Link. Review: *Stage* 27/12/73, 13. Comment: *Stage* wondered why this production was staged at all and found it a poor end to what had been a good ten-week season at the Howff.

73.552 *Jack and the Beanstalk* (Panto, 2a) Albert J. Knight (deviser) and Phil Park (bk) and Dick Hills. PALLADIUM 18/12/73.* Cast: *WWT/16*. *Simple Simon* Frankie Howerd; *The King* Alfie Bass; *Dame Durden* Dora Bryan; *The Queen* Elizabeth Lerner; *Jack Durden* Mark Wynter; *The Witch* Mary Laine; *Court Chamberlain* Bertie Hare; *Giant's Henchman* Leon Greene; *The Princess* Calli; *Fairy* Karin Gaeng; *Principal Dancers* Karin Gaeng, David Wright; *Daisy the Cow* Lynton and Beach; *Story Teller, Giant Blunderbore* Michael Kilgarriff; Beryl Calvert; *Townspeople, Courtiers, Pages* Pamela Devis Dancers, Peggy O'Farrell Children, Bel Canto Singers. *Chm* Lew Grade; *Deputy chm, Mgr dir* Louis Benjamin; *Gen mgr* Neil Brooks, R. S. Swift; *Pres* Louis Benjamin, Leslie Grade; *Dir* Albert J. Knight; *Ch* Pamela Devis; *Dgn* Tod Kingman; *Sc* Tod Kingman Ltd.; *Cost dgn* Cynthia Tingey; *Cost* Berman; *Cond* Gordon Rose; *Mus arr* Ronnie Hamner, Frank Barber; *Pq* Wig Creations; *St dir* Tommy Hayes; *Sm* Fred Pearson; *Elect* William Platt; *Wm* Dawn Thesiger; *Bom* Edwin Shaw. Reviews: *Guardian* 19/12/73, 10; *Observer* 23/12/73, 22; *Stage* 10/1/74, 13; *Times* 19/12/73, 11. Comment: A lengthy pantomime but better than the previous year, and redeemed by the luminous, unflagging presence of Frankie Howerd (*Guardian*). "The three and a quarter hours traffic of the stage feels like a fortnight at Oberammergau without the passion" (*Times*).

73.553 *The Party* (P, 2a) Trevor Griffiths. OLD VIC 18/12/73.* 53 perf. Cast: NTA; *Theatricalia*; *Variety* 16/1/74, 86; *WWT/16*. *Angie Shawcross* Doran Godwin;

Grease Ball Desmond McNamara; *Andrew Ford* Denis Quilley; *Eddie Shawcross* John Shrapnel; *Jeremy Hayes* Gawn Grainger; *Joe Shawcross* Ronald Pickup; *John Tagg* Laurence Olivier; *Kara Massingham* Gillian Barge; *Kate Stead* Rachel Davies; *Louis Preece* Ram John Holder; *Milanka* Sarah Atkinson; *Richard Maine* Harry Waters/Nicholas Clay; *Sloman* Frank Finlay; *Susie Plaistow* Anna Carteret. *Dir* John Dexter; *Sc dgn, Cost dgn* John Napier; *Light* Andy Phillips; *Assist dgn* Sue Jenkinson; *Assist dir* Kenneth Mackintosh; *Projections* David Hersey. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Guardian* 21/12/73, 10, 5/1/74, 8; *Illustrated London News* 1/3/74, 87; *New Statesman* 4/1/74, 25; *Spectator* 5/1/74, 17; *Stage* 3/1/74, 13; *Times* 21/12/73, 7; *Tribune* 11/1/74, 6-7; *Variety* 16/1/74, 86. Comment: MPS 499. National Theatre. Press night was 20/12/73. "A mixed-media dissertation on revolutionary politics," with trite characters, and with notable performances by Laurence Olivier and Ronald Pickup (*Variety*). *Spectator* was unimpressed by the play which lacked a "bold and challenging dramatic statement," but Dexter's direction did what could be done for it. *New Statesman* provided an lengthy analysis of the play's deficiencies. *Times* saw Griffiths as being interested only in political arguments, not in characterization or dramatic action. *Illustrated London News* averred that in Bernard Shaw's hands the political material would have been very lively. The production remained in repertory until 21/4/74.

73.554 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908). JEANNETTA COCHRANE 18/12/73.** Cast: *Stage* 13/12/73, 34. *Nurse* Muriel Barker; *Mole* Richard Goolden; *Water Rat* Chris Harris; *Badger* James Cairncross; *Toad* Ian Talbot; *Sally* Templer, John Rainer, Giles Watling, Graham Simpson, David Mace, John Levitt, John Gay, Paddy Ward, Roger Davis, Lucie Finch, Emily Richard, Jean Gilbert, Melanie Wallis, Fiona Clare, Barrie Shore. *Pres* David Conville, Charles Ross; *Dir* Peter Watson; *Mus dir* David Firman; *Ch* Sally Gilpin; *Dgn* Peter Rice; *Light* Brian Benn; *Mus* H. Fraser Simson; *Pd mgr* John Grant; *Co. mgr* Tony Hill; *Sm* Tor Douglas. Plot: French, French/2. Review: *Stage* 10/1/74, 14. Comment: The production had been revised very slightly, "otherwise the show was the mixture as before and none the worse for that," and with Richard Goolden still playing Mole (*Stage*).

73.555 *The Danny La Rue Show* (Ent) Bryan Blackburn. PRINCE OF WALES 19/12/73. 515 perf. Cast: *WWT/16*. *Danny La Rue*, Clovissa Newcombe, David Ellen, Jimmy Hunt, Jenny Layland, Mike Goddard, Nicky Benton, Johnny Hart, Los Diablos Del Bombo, Tommy Shaw Dancers (Jacqui Ann Bell, Kim Campbell, Carole

Claydon, Karen Emerson, Sylvia Kinsella, Sally McGowan, Sue Payton, Joy Phillips, Alison Larard Ross, Carole Scanlon, Lee Sheridan, Valerie Simson, Helen Sparks, Robert Appleby, Nicky Benton, Gerry Binns, Tony Deary, Paul Hillyer, Barry Iddon), Derek New Singers (John Conroy, Peter Edden, Lynette Elliott, Clare Fern, Jean Hulme, Wendy Jones, John St. Maur, Brent Verdon). *Pres* Bernard Delfont, Richard M. Mills; *Dir* Freddie Carpenter; *Ch* Tommy Shaw; *Dec* Berkeley Sutcliffe; *Light* Michael Northen. Plot: OTF/2. Reviews: *Daily Mirror* 20/12/73, 16; *Illustrated London News* 1/3/74, 87; *Observer* 23/12/73, 22; *Spectator* 12/1/74, 48; *Times* 20/12/73, 11. Comment: *Times* opined La Rue was “just a cheerful and very dirty comedian who wears 14 extravagant female costumes in place of the loud check coat that framed the comparable Max Miller.”

73.556 *Peter Pan; or, The Boy Who Wouldn't Grow Up*

(P) J. M. Barrie. COLISEUM 19/12/73.** Cast: *Stage* 13/12/73, 34. *Nana* Peter O'Farrell; *Mrs. Darling* Jennifer Wilson; *Wendy* Gail Harrison; *Michael* Marc Granger; *John* Benedict Taylor; *Peter Pan* Maggie Smith; *Captain Hook* Dave Allen; *Smee* Clifford Mollison; *Gentleman Starkey* Brian Peck; Kim Williams, Dougal Rose, Nicholas Dunn, David Steele, Adam Richens, Ivan Berola, Julian White, Philip White, Ray Edwards, Barry Rohde, Joe Isles, Alan Troy, Jack Eden, Johnnie Kwango, Richarde Mascall, Beryl Braham, Susan Hannay, Paul Foster, Gail Rolfe, Sue Harwich, James Bell, Terry Etheridge, James Graham, Brian Loftus, Bill Owens, David Wells; *Dancers* Patricia Hammond, Robin Sheringham. *Pres* Tom Arnold Presentations Ltd., Howard and Wyndham Ltd.; *Pd* Robert Helpmann; *Dir* Alan Pinniger; *Ch* Royston Maldoom; *Mus* Grant Foster; *Mus dir* Derek Taverner; *Dgn* Anthony Holland; *Flying effects* Hi-Fli; *Fight arr* William Hobbs; *Light* Charles Bristow; *Sm* David Ayliff. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *New Statesman* 28/12/73, 981; *Observer* 23/12/73, 22; *Stage* 10/1/74, 13; *Times* 20/12/73, 11. Comment: Notable for Maggie Smith with “some wholly characteristic physical bravura” (*New Statesman*). A “lame, undercast, wretchedly stage-managed version of a play which ... could never get across properly in a theatre of this size” (*Times*).

73.557 *Trouble on the Nightshift* (P) Ray Hassett and John Ratzenberger. HAMPSTEAD 19/12/73 (Lt).** Comment: Sal's Meat Market.

73.558 *Fancy Meeting You* (C, 1a) Tony Parkin. OVAL HOUSE 20/12/73. 1st perf? Cast: *Stage* 20/12/73, 11. Carmen Capaldi, Diana Bradbury, Ronald Alexander.

Pres T. P. Productions; *Dir* Tony Parkin. Review: *Stage* 3/1/74, 17. Comment: Very short, “very funny. We follow two actresses as they wait, and wait, and we see them from their young morning glamour on set for their first film walk-on through to a Soho future some dozen years away” (*Stage*).

73.559 *Feast of Fools* (Ent) Paddy Fletcher (lyr) and Peter Oliver and Bob Flag (mus). ROUND HOUSE 20/12/73.** Cast: *Stage* 27/9/73, 1. The Balloon and Banana Band, Crowd Theatre, Incubus, The Hoofers, Sal's Meat Market, Emil Wolk. *Dir* Jim Hiley. Reviews: *Guardian* 19/12/73, 9, 22/12/73, 8; *Irish Times* 28/12/73, 8; *Stage* 3/1/74, 13, 10/1/74, 8; *Times* 24/12/73, 18. Comment: This “medieval rock saturnalia” was something of a variation of dinner theatre. *Guardian* (22/12) found it “confused, usually inaudible, sometimes repugnant,” but the audience enjoyed it thoroughly. *Times* found audience engagement was more than variable.

73.560 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 20/12/73.** *Sir Ruthven Murgatroyd* John Reed; *Richard Dauntless* Malcolm Williams; *Sir Despard Murgatroyd* Kenneth Sandford; *Old Adam Goodheart* Jon Ellison; *Sir Roderick Murgatroyd* John Aylton; *Rose Maybud* Julia Goss; *Mad Margaret* Judi Merri; *Dame Hannah* Lyndsie Holland/Beti Lloyd-Jones; *Ruth* Judith Rees. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

73.561 *The Pied Piper* (P for children) Blanche Marvin. TOWER, CANONBURY, 21/12/73. 1st British perf? Cast: TTC. Review: *Stage* 17/1/74, 11. Comment: *Stage* said this was a darker version of the story and detected various literary references which children would not appreciate.

73.562 *Cinderella* (Panto) Anon. WIMBLEDON 22/12/73. Cast: *Stage* 13/12/73, 34. *Baron* David Nixon; *Cinderella* Rita Phillips; *Prince Charming* Terry Mitchell; *Lord Chamberlain* George Giles; *Ugly Sisters* Barrie Gosney, David Morton; *Fairy Godmother* Sula Cartier; *Dandini* Earl Adair; Basil Brush; Peter Kaye; *Principal Dancers* Peter Salmon, Wendy Barrie; Derek Taverner Singers. *Pres* Bernard Delfont, Richard M. Mills; *Dir* Jeffrey Choyce; *Ch* Roy Pannell. Review: *Stage* 10/1/74, 15. Comment: *Stage* noted that on opening night the panto ran well over three hours but averred it would prove satisfactory once the padding had been removed.

73.563 *The Rainbow Robbery* (P for children) Scoular Anderson. ARTS 22/12/73 (m).* Richard Jacques, Gary Fairhall, Ian Ruskin, Jacqueline Andrews, Eric Leroy,

Ray Jewers. Review: *Stage* 17/1/74, 9. Comment: "A dim magician and his dog go in search of a rainbow stolen and dissected by a narked small storm—needless to say, it is the dog who provides the brainpower" (*Stage*).

73.564 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 22/12/73.** *Sir Richard Cholmondeley* John Broad; *Colonel Fairfax* Colin Wright; *Sergeant Meryll* John Ayldon; *Leonard Meryll* Jeffrey Cresswell; *Jack Point* John Reed; *Wilfred Shadbolt* Kenneth Sandford; *1st Yeoman* Adrian Martin; *2nd Yeoman* Jason Shute; *1st Citizen* James Conroy-Ward; *2nd Citizen* Jon Ellison; *Elsie Maynard* Pamela Field; *Phoebe Meryll* Judi Merri; *Dame Carruthers* Lyndsie Holland; *Kate* Anne Egglestone. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

73.565 *Babes in the Wood* (Panto) Anon. RICHMOND 26/12/73. Cast: *Stage* 13/12/73, 34. *Big Hearted Martha* Arthur Askey; *Robin Hood* Lynda Baron; *Sheriff of Nottingham* Robert Marlowe; *Spright of the Woods* Nina Brown; *Frank the Robber* Ian Lavender; *Earnest the Robber* Frank Williams; *Goose* Barbara Newman; *Simple Simon* Ed Stewart; *Maid Marion* Carol Hawkins; *King Richard, Friar Tuck* Peter Honri; *Mary* Julia Price; *Colin* Sarah Beaumont; *Merry Men* Jeremy Connor, Fred Reford; *Babes* Sandra Vine, Julia Powell, Sarah Hierlehy, Kim Sharman, Jane Davey, Marissa Bertorelli, Phillipa Croft, Alison Glavin, Bunty Bailey, Judith Vandeppeer; *Dancers* Beverley Hurl, Valerie Wilson, Chad Donnelly, Sarah Parr-Byrne, Jane Howarth, Pippa Hadley. *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Channele; *Lic* Melville Gillam; *Pres* Paul Elliott, Duncan C. Weldon; *Dir, Ch* Robert Marlowe; *Mus dir* Tom Gilhouley. Reviews: *Stage* 10/1/74, 27; *Times* 9/1/74, 12. Comment: *Times* praised Arthur Askey's comedic skill: his "rhythmic precision and his economy of effect should be the study of every comedian—who should also note how he delivers an innuendo so that every adult gets the point, and not one child does." *Stage* said Askey and other stars "were unable to disguise a stale and weary book."

73.566 *Dick Whittington* (Panto) June Lewis. INTIMATE 26/12/73.* Cast: *Stage* 13/12/73, 34. *Dick Whittington* June Lewis; *Spirit of Goodness* Maggie Becket; *Sultan of Morocco* Paul Wheeler; *Florence Fitzwarren* Marc Fleming; *Alice Fitzwarren* Anna Letieullier; *Alderman Fitzwarren* John Marquand; *Idle Jack* Ken Randle; *Captain* David Brenchley; *Mate* David Pugh; *Cat* Tina Roach; *King Rat* Ken Sicklen; *Lindsey McAlpine*, Karen

Oehn, Tina Eyton-Jones, Christine Mildenhall, Andrew Dowling, Garry Giniven. *Dir, Ch* June Lewis; *Dgn* James Gray; *Mus dir* Ted Beckerleg. Review: *Stage* 10/1/74, 15. Comment: *Stage* reported the panto was "written by June Lewis, who not only also directed and choreographed the show but gives a dashing performance in the title role."

73.567 *Dick Whittington and His Cat* (Panto) Mike Leigh. THEATRE UPSTAIRS 26/12/73. Cast: *Findlater; Stage* 20/12/73, 1. *Dick Whittington* Paul Copley; *Tom Cat* Tim Stern; *Santa Claus* Peter Godfrey; *Policewoman* Roger Sloman; Phillip Jackson, Lavinia Bertram, Julia Copleman. *Dir* Mike Leigh. Review: *Stage* 10/1/74, 9. Comment: English Stage Company. An updated, avant-garde, contemporary interpretation of the story with "Dick as an inoffensive if gormless stammerer from a Yorkshire mining village. The sole source of joy in his life is aeronautics—facts, dreams, and Airfix model kits" (*Stage*).

73.568 *Goldilocks and the Three Bears* (Panto) [Paul Elliott]. GAUMONT STATE 26/12/73. Cast: *Stage* 13/12/73, 34. *Miss Goldilocks* Aimi MacDonald; *Silly Billy* Lionel Blair; *Heinkel* Jackie Pallo; *Gertie Gemmell* George Chisholm; Tony Adams, Lionel Blair Dancers, Barbara Speake Babes, Hassani troupe of acrobats. *Pres* Paul Elliott, Duncan C. Weldon; *Dir* Lionel Blair. Review: *Stage* 10/1/74, 14. Comment: *Stage* reported that on the third night the theatre was "miserably empty," but the numerous stars still endeavored to give the audience a good performance.

73.569 *The Papertown Paperchase* (P) David Wood (bk, mus). GREENWICH 26/12/73. 1st perfd Swan, Worcester, 12/72. Cast: *Stage* 13/12/73, 34. *Blotch* David Ashley; *Postman* Charles Collingwood; *Carbon* Terence Conley; *Salamander* David Delve; *Chief Firefly* Malcolm Ranson; Christopher Beeching, Neil Fitzwilliam, Keith Galloway, Judy Gridley, Roy Jones, Anthony Millan, Su Yong. *Dir, Ch* Gillian Lynne; *Dgn* Peter Docherty; *Assist dir* Roy Jones. Review: *Stage* 17/1/74, 11. Comment: The piece was "about a salamander set to win glory by burning down a community made out of paper. But he falls in love with a delectable box of variegated tissues, and is persuaded to relinquish his mission"; *Stage* said the production did not belong in the Christmas season and was overly educational in tone.

73.570 *Pinocchio* (P) Angela Caldati. CAMBRIDGE 26/12/73.** *Pinocchio* Joshua Le Touzel; *Blue Fairy* Fiona Fullerton; *Cricket* Ray Callaghan; Michael Blackham, Robert Bond, Albin Pahernik. *Dir* Richard Dale. Review: *Stage* 10/1/74, 14. Comment: *Stage* reported the ten-year-old boy playing Pinocchio had a "tendency to gabble inarticulately on occasion [which]

lost him his rapport with the audience.”

73.571 *The Sorcerer* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 26/12/73.** *Sir Marmaduke Pointdextre* John Ayldon; *Alexis* Malcolm Williams; *Dr. Daly* Kenneth Sandford; *Notary* John Broad; *John Wellington Wells* John Reed; *Lady Sangazure* Lyndsie Holland; *Aline* Julia Goss; *Mrs. Partlett* Beti Lloyd-Jones; *Constance* Judi Merri. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Dir* Michael Heyland; *Dgn* Osbert Lancaster; *Ch* Virginia Mason; *Light* Michael Northen; *Cost* Bermans; *Pq* Wig Creations; *Sc bld* Babbage; *Sc* Harkers. Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

73.572 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 28/12/73.** *Duke of Plaza-Toro* John Reed; *Luiz* Colin Wright; *Don Alhambra del Bolero* Kenneth Sandford; *Marco Palmieri* Malcolm Williams; *Giuseppe Palmieri* Michael Rayner; *Antonio* Jason Shute; *Francesco* Jeffrey Cresswell; *Giogio* John Broad; *Annibale* James Conroy-Ward; *Duchess of Plaza-Toro* Lyndsie Holland; *Casilda* Julia Goss; *Gianetta* Pamela Field; *Tessa* Pauline Wales; *Fiametta* Marjorie Williams; *Vittoria* Patricia Leonard; *Giulia* Anne Egglestone; *Inez* Beti Lloyd-Jones. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland; *Dir* Anthony Besch; *Cost dgn* Luciana Arrighi; *Sc dgn* John Stoddart. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

73.573 *Grabberwitch* (P) Vicki Ireland. SOHO POLY 28/12/73.* Cast: *Stage* 13/12/73, 18. Chris Allen, Stephen Bont, Katie Heyland, Caroline Hunt, Peter Pacey. *Dir* Chris Parr; *Dgn* Miki van Zwanenberg. Comment: “The story follows narcoleptic knight Sir Singalot Sleepyawn and his trusted companions, Cook and Squire, as they battle the titular Grabberwitch ‘who grabs everything and everyone’. The play is a high-

spirited, if slight, piece ... attended mainly by women and their young children” (Morrison, 169).

73.574 *The Ghost Train* (P, 3a) Arnold Ridley. QUESTORS 29/12/73.** Cast: QTA. Plot: Best/26, 369, Bordman/3, 292, Fletcher, French, French/2, Hischak, Kabatchnik, Law, Loney, 135. Review: *Acton Gazette* 24/1/74, 12.

73.575 *I Want* (P) Adrian Henri and Nell Dunn (adpt of their novel, 1972). LITTLE THEATRE CLUB 30/12/73. 1st perf? Cast: *Stage* 27/12/73, 1. Terry Gardiner, Marsha Gardiner, Geoff Cummant-Wood. Review: *Stage* 7/2/74, 17. Comment: Live Theatre.

73.576 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 31/12/73.** *Mikado of Japan* John Ayldon; *Nanki-Poo* Colin Wright; *Ko-Ko* John Reed; *Pooh-Bah* Kenneth Sandford; *Pish-Tush* Michael Rayner; *Go-To* John Broad; *Yum-Yum* Julia Goss; *Pitti-Sing* Judi Merri; *Peep-Bo* Patricia Leonard; *Katisha* Lyndsie Holland/Beti Lloyd-Jones. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland; *Cost dgn* Charles Ricketts; *Cost* Nathan Ltd., Bermans; *Dgn* Disley Jones. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

73.577 *The Project* (Fantasy, 1a) Denise Deegan. LITTLE THEATRE CLUB 31/12/73 (Ln).** Cast: *Stage* 20/12/73, 11. *The King* Ray Gatenby; *Gabriel* Peter Snell; Martin Chambers, Sally Harrison, Jane Langton, Mike Reid. *Dir* Kendall Johns; *Dgn, Light* Paul Scruton. Review: *Stage* 10/1/74, 9. Comment: Forestage. “It waffles along as a heavy-footed fantasy based on the idea that the Virgin Mary was impregnated, not by the Holy Ghost but by a special pre-natal transplantation arranged by the democratically-elected king of a socialistic community on a distinct planet”; the whole thing was incompetent and disastrous. (*Stage*).

Productions

1974

74.1 *Sherlock Holmes* (D, 2a) Arthur Conan Doyle and William Gillette. ALDWYCH 1/1/74. 1st perfd Star, Buffalo, New York, 23/10/1899; 1st British perf Shakespeare, Liverpool, 2/9/01. Cast: RSCA; Theatricalia; *Variety* 16/1/74, 86; *WWT/16*. *Madge Larrabee* Barbara Leigh-Hunt; *John Forman* Harry Towb; *James Larrabee* Nicholas Selby; *Térèse* Madeline Bellamy; *Sidney Prince* Trevor Peacock; *Alice Faulkner* Mary Rutherford; *Sherlock Holmes* John Wood; *Professor Moriarty* Philip Locke; *John Paul* Gaymon; *Alfred Bassick* Martin Milman; *Billy Sean* Clarke; *Doctor Watson* Tim Pigott-Smith; *Jim Craigin* Peter Schofield; *Thomas Leary* Christopher Jenkinson; “*Lightfoot*” *McTague* Keith Taylor; *Parsons* Sidney Livingstone; *Sir Edward Leighton* Patrick Godfrey; *Count von Stalburg* John Bott; *Newsboy* Francis Maguire; *Street Entertainers*, *Visitors to London*, *Tradespeople* John Bott/Lee Crawford, Joseph Charles, Joe Marcell, Joan Morrow. *Lic* Theatres Consolidated Ltd.; *Chm* D. A. Abrahams; *Mgr dir* John Hallett; *Dir* Frank Dunlop; *Dgn* Carl Toms; *Mus* Michael Lanketser; *Light* Stewart Leviton; *Assist dir* Colin Cook. Plot: Bordman, Bordman/2, 450–1, Hischak, Kabatchnik/3, Law, Shipley, Wilmeth. Reviews: *Birmingham Post* 3/1/74, 2; *Christian Science Monitor* 24/1/74, 13; *Guardian* 2/1/74, 8; *Illustrated London News* 1/3/74, 63–65, 87; *Irish Times* 28/12/73, 8; *New Statesman* 11/1/74, 56; *Observer* 6/1/74, 24; *Spectator* 12/1/74, 48; *Stage* 10/1/74, 9; *Times* 2/1/74, 7; *Variety* 16/1/74, 86. Comment: Royal Shakespeare Company. *Variety* praised Frank Dunlop’s “inventive staging, John Wood’s Sherlock Holmes, and noted some contemporary interpolations such as the incidental music being a variation of the James Bond movie theme. “For all its crudities, [the play] is still a work of unabashed theatrical vigour, splendidly realised in Frank Dunlop’s production and Carl Tom’s sets” (*Guardian*). *Observer* seconded these opinions. *Spectator* was dismissive. *Times* called it a “sumptuous evening,” and identified the sources of the

piece as being the stories, “A Scandal in Bohemia” and “The Final Problem.” The first New York production (Garrick 6/11/1899) ran for 256 performances.

74.2 *The Island* (D with improvisation, 1a) Athol Fugard and John Kani and Winston Ntshona. COURT 2/1/74; trfd to AMBASSADORS 10/4/74. 1st perfd The Space, Cape Town, June/July 73 as *Hodoshe Span*; 1st British perf. Cast: Findlater; Theatricalia; *Variety* 27/2/74, 64; *WWT/16*. John Kani; Winston Ntshona. *Dir* Athol Fugard; *Dgn* Douglas Heap. Plot: Dorney, Hischak, Hischak/2, 79–80, Hochman, Patterson, Salem. Reviews: *Birmingham Post* 3/1/74, 2; *Guardian* 3/1/74, 8; *Illustrated London News* 1/3/74, 87; *New Statesman* 11/1/74, 56; *Observer* 6/1/74, 8, 24; *Spectator* 2/2/74, 138; *Stage* 10/1/74, 9; *Times* 3/1/74, 9; *Tribune* 11/1/74, 6–7; *Variety* 27/2/74, 64. Comment: English Stage Company. *Observer* lauded John Kani and Winston Ntshona as “the primal double act.” They gave “ruthlessly credible performances” in a play that reminds us “we are members one of another” (*Guardian*). “It makes its point about apartheid injustice not with embarrassing soapbox rhetoric but instead with dramatic power and humour derived from the human condition under great distress” (*Variety*). “A play that raises respect for the human race” (*Times*). *Spectator* offered a disenchanted view of all three Fugard plays given at the Court in January. The first New York production (Edison 24/11/74) ran for 52 performances.

74.3a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 3/1/74.** *Rt. Hon. Sir Joseph Porter* John Reed; *Captain Corcoran* Michael Rayner; *Ralph Rackstraw* Malcolm Williams; *Dick Deadeye* John Ayldon; *Bill Bobstay* John Ellison; *Bob Beckett* John Broad; *Josephine* Pamela Field; *Hebe* Pauline Wales; *Mrs. Cripps (Little Buttercup)* Lyndsie Holland/Beti

Lloyd-Jones. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company.

74.3b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 3/1/74.** *Learned Judge* Jon Ellison; *Counsel for the Plaintiff* Michael Rayner; *Defendant* Jeffrey Cresswell; *Foreman of the Jury* James Conroy-Ward; *Usher* John Broad; *Associate* William Palmerley; *Plaintiff* Marjorie Williams; *1st Bridesmaid* Janet Brandreth. *Pres, Mus dir, Pd dir* as for 74.3a. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

74.4 *Judies* (C, 2a) David Fitzsimmons. COMEDY 3/1/74.** 60 perf. Cast *Variety* 16/1/74, 91; *WWT/16*. *Stanley* John Alderton; *Al* Paul Angelis; *Judy* Pauline Collins; *Carol* Christine Hargreaves. *Pres* Michael White; *Dir* Jonathan Hales; *Dgn* Cecilia Brereton; *Light* Stephen Kemp. Reviews: *Guardian* 4/1/74, 8; *Illustrated London News* 1/3/74, 87; *New Statesman* 18/1/74, 88; *Spectator* 12/1/74, 48; *Stage* 10/1/74, 9; *Times* 4/1/74, 8; *Variety* 16/1/74, 91. Comment: MPS 497. The original title was *Punch and Judy Stories* (73.459). *Guardian* said the piece was moderately good, but objected to the "mechanical sex-comedy" genre as depressing. *Variety* thought it would amuse undemanding audiences but found the second act repetitive and mechanical. *Times* was pleased the production had retained "the splendid casting of the original." *Illustrated London News* also commended the cast for doing what they could with the piece.

74.5 *Flowers—A Pantomime for Jean Genet* (Panto) Lindsay Kemp (an interpretation of Jean Genet, *Our Lady of the Flowers* [*Notre-Dame-des-Fleurs*], 1942). BUSH 4/1/74. 1st perfd Edinburgh 9/70; 1st London perf. Cast: *Stage* 3/1/74, 1. *Annie* Russell, *Incredible* Orlando, *Bob* Anthony, *Neil* Caplan, *Tony* Maples, *David* Haughton, *David* Meyer. *Dir, Dgn* Lindsay Kemp. Plot: *Hischak*, *Hischak/2*, 76. Reviews: *Guardian* 19/1/74, 8; *Observer* 10/2/74, 30; *Stage* 17/1/74, 11. Comment: *Guardian* found the piece very effective, but said that purpose and coherence were lacking. "An exercise in making explicit that which our imaginations can strip naked far more effectively. I felt a great deal of rapport with the man sitting beside me who chuckled into his glass of beer at regular intervals; it is so easy to make orgies simply very funny" (*Stage*). Also performed later at ICA (see *Observer* review). The first New York production (Biltmore 7/10/74) ran for 24 performances.

74.6a *Cox and Box* (Oa, 1a) John Maddison Morton (lib)

and F. C. Burnand (lib) and Arthur Sullivan (mus). SADLER'S WELLS 7/1/74.** *Cox* Michael Rayner; *Box* Malcolm Williams; *Bouncer* Jason Shute. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Gänzl. Comment: D'Oyly Carte Opera Company.

74.6b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 7/1/74.** *Major-General Stanley* James Conroy-Ward; *Pirate King* John Ayldon; *Samuel* Jon Ellison; *Frederic* Colin Wright; *Sergeant of Police* Michael Rayner; *Mabel* Julia Goss; *Edith* Pauline Wales; *Kate* Caroline Baker; *Isabel* Judith Rees; *Ruth* Lyndsie Holland/Beti Lloyd-Jones. *Pres, Mus dir, Pd dir* as for 74.6a. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

74.7 *Made in Islington* (P) the Company and others. HALF MOON c. 7/1/74; trfd to COCKPIT 15/1/74.* Cast: *Stage* 10/1/74, 11. *Chris* Burden, *Jane* Gibson, *Roberta* Iger, *Bill* Lloyd, *Daragh* O'Malley, *Stephen* O'Rourke, *Frank* Whitten. *Dir* Frank Whitten; *Dgn* Andrew MacAlpine, *Caroline* McCulloch; *Lyr* Bill Lloyd; *Admin* Dorothy Bromiley. Reviews: *Guardian* 8/1/74, 10; *Stage* 7/2/74, 17; *Tribune* 11/1/74, 6. Comment: Common Stock Theatre Company. "About the problems of being a teenager in modern Islington," written by teenagers, but with a tendency to be fictionalized rather than authentic (*Guardian*).

74.8 *Sizwe Bansi Is Dead* (P with improvisation, 1a) Athol Fugard and John Kani and Winston Ntshona. COURT 8/1/74; trfd to AMBASSADORS 10/4/74.** Cast: *Findlater*; *Theatricalia*; *Variety* 27/2/74, 64; *WWT/16*. *Styles*, *Buntu* John Kani; *Sizwe Bansi* Winston Ntshona. *Dir* Athol Fugard; *Dgn* Douglas Heap. Plot: *Hischak*, *Hischak/2*, 79, *Hochman*, *Patterson*, *Vinson*. Reviews: *Birmingham Post* 9/1/74, 2; *Christian Science Monitor* 16/1/74, 16; *Illustrated London News* 1/3/74, 87; *Observer* 13/1/74, 24; *Spectator* 2/2/74, 138; *Times* 9/1/74, 12; *Tribune* 11/1/74, 6–7; *Variety* 27/2/74, 64. Comment: English Stage Company. A successful revival. John Kani performed "with a virtuosity that makes the jaw drop" (*Times*).

74.9 *Ashes* (D, 3a) David Rudkin. OPEN SPACE 9/1/74. 1st perfd (in German) Stadtsteatr Malersaal, Hamburg, 1974; 1st British perf. Cast: *WWT/16*. *Colin* Peter McEnery; *Anne* Lynn Farleigh; *Doctor, Surgeon, Guru* Ian Collier; *Jennifer, Receptionist, Valerie* Penny Ryder. *Dir* Pam Brighton; *Dgn* William Dudley. Plot: *Fletcher*, *Hischak/2*, 111–12, *Hochman*, *Patterson*, *Salem*, *Vinson*,

Weintraub. Reviews: *Guardian* 10/1/74, 10; *New Statesman* 18/1/74, 88; *Observer* 13/1/74, 24; *Stage* 10/1/74, 11; *Times* 10/1/74, 11; *Tribune* 8/2/74, 7. Comment: The two-hour long play was performed without an interval. *Guardian* described the play as “very moving,” but of “unflinching honesty,” and with very good performances from Peter McEnery and Lynn Farleigh. *Observer* faulted some of the language for being “grossly inflationary,” and noted the characters’ tendency to “soliloquise to excess.” “Relentlessly gynaeological,” “a documentary with its nerve-ends exposed,” and with analogues to Ireland (*New Statesman*). *Times* thought this was a play Rudkin was compelled to write, and noted its “physical discomforts” were overshadowed by “its pervading mental anguish.” Comment: The first New York production (Joseph Papp Public/Anspacher 25/1/77) ran for 145 performances.

74.10 *Credit Where It's Due* (Melody-drama) Patrick Southcott and Francis Baker-Smith (mus) and Ian Watson (mus arr). LAMDA 11/1/74.* 2 perf. Cast: *Stage* 10/1/74, 11. Review: *Stage* 7/2/74, 20. Comment: AD '70 Theatre Group.

74.11 *The Sea Gull* (P, 4a) Anton Chekhov (anon trans of *Chaika*, 1896). TOWER, CANONBURY, 11/1/74.** Cast: TTC. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment:

74.12 *Freedom for Clemens* (P) Tankred Dorst (trans George Wellwarth of *Freiheit für Clemens*, 1960). LITTLE THEATRE CLUB 14/1/74 (Ln). 1st British perf? Cast: *Stage* 17/1/74, 17. *Clemens* Brendan Ellis; *Warden J. A. Cashman*; *Zelfa Draz*. Plot: Hochman, Matlaw, 215. Review: *Stage* 24/1/74, 19. Comment: Actors' Workshop. “It appears no more than a rather conventional, not to say heavy-handed fantasy on the subject of freedom” (*Stage*).

74.13 *Brief Lives* (P for one player, 2a) Patrick Garland (based on John Aubrey's works). MAY FAIR 15/1/74.** 188 perf. Cast: Theatricalia; *WWT/16*. *John Aubrey* Roy Dotrice. *Pres* Bernard Delfont, Richard M. Mills; *Dir* Patrick Garland; *Dgn* Julia Trevelyan Oman. Plot: Fletcher. Reviews: *Birmingham Post* 16/1/74, 2; *Illustrated London News* 1/3/74, 87; *Spectator* 26/1/74, 112; *Stage* 24/1/74, 19; *Times* 16/1/74, 11. Comment: *Times* pointed out the revival included new material and commended Roy Dotrice on his “expertly systematized performance of an old man.”

74.14 *Measure for Measure* (C) William Shakespeare. OLD VIC 15/1/74 (m).** 6 perf. Cast: NTA; Theatricalia; *WWT/16*. *Abhorson* Richard Howard; *Angelo* Julian

Curry; *Barnardine* David Kincaid; *Claudio* David Bradley; *Elbow* Peter Rocca; *Escalus* John Gregg; *Lucio*, *1st Gentleman* Peter Firth; *Friar Thomas* Stephen Williams; *Froth*, *Provost* Harry Waters; *Isabella* Gillian Barge; *Mariana* Carol Drinkwater; *Mistress Overdone* Sarah Atkinson; *Pompey* Neil Cunningham; *Vincentio* Alan MacNaughtan. *Dir* Jonathan Miller; *Dgn* Bernard Culshaw; *Assist dir* Richard Howard; *Light* Ronald Cox; *Mus* Carl Davis. Review: *Observer* 20/1/74, 25. Comment: National Theatre Mobile Production. A modern-dress, post-Freudian production in which *Observer* found faults.

74.15 *The Hills* (P, 2a) Claude Duneton (trans Alan Drury). KING'S HEAD 16/1/74. 1st perf this trans. Cast: *Stage* 10/1/74, 11. Deborah Davies, Edna Doré, Murray Noble, Noel Collins. *Dir* Noel Collins. Reviews: *Guardian* 17/1/74, 10; *Stage* 24/1/74, 19; *Times* 17/1/74, 7. Comment: Quipu. *Guardian* faulted the translation of this “dreary little mood piece about a self-pitying teacher,” and noted the play had yet to be staged in France. *Times* also noted the translation “mingled dialogue of steadfast banality with mock-heroic chunks of Donne and Shakespeare.”

74.16 *Ghosts* (P) Henrik Ibsen (trans Michael Meyer of *Gengangere*, 1882). GREENWICH 17/1/74.** Cast: Theatricalia; *WWT/16*. *Engstrand* Antony Brown; *Mrs. Alving* Irene Worth; *Oswald Alving* Peter Eyre; *Pastor Manders* Robert Stephens; *Regina Engstrand* Nicola Pagett. *Dir* Jonathan Miller; *Cost dgn* Rosemary Vercoe; *Light* Nick Chelton; *Sc dgn* Patrick Robertson. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 16/1/74, 3; *Guardian* 18/1/74, 12; *Illustrated London News* 1/3/74, 87; *New Statesman* 25/1/74, 125; *Observer* 20/1/74, 25; *Spectator* 26/1/74, 112–13; *Stage* 24/1/74, 19; *Times* 18/1/74, 7. Comment: *Observer* thought Jonathan Miller's “enthraling production” set the play free. “The low-keyed playing does heighten the ultimate tragedy. We are unaware of self-consciousness” (*Illustrated London News*). Like *Observer*, *New Statesman* found Robert Stephens's performance to be revelatory, while Irene Worth's Mrs. Alving was both “curious and fascinating.” *Times* concurred with both of those judgments.

74.17 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 17/1/74.** *Lord Chancellor* John Reed; *Earl of Mountararat* John Ayldon; *Earl Tolloller* Malcolm Williams; *Private Willis* Kenneth Sandford; *Strepthon* Michael Raynor; *Queen of the Fairies* Lyndsie Holland; *Iolanthe* Judi Merri; *Celia* Marjorie Williams; *Leila* Patricia Leonard; *Fleta* Rosalind Griffiths; *Phyllis*

Pamela Field. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

74.18 *The Black and White Minstrels* (P) C. P. Taylor. HAMPSTEAD 21/1/74. 1st perfd Traverse, Edinburgh, 16/6/72. Cast: WWT/16. Cyril Alan Howard; Gil Liz Hughes; Pat Patti Love; Harry Tom Conti; Atava Taiwo Ajai; Maxie Harry Hankin. *Dir* Michael Rudman; *Dgn* John Hallé. Plot: Vinson. Reviews: *Guardian* 22/1/74, 12; *New Statesman* 25/1/74, 125; *Spectator* 2/2/74, 138; *Stage* 31/1/74, 15; *Times* 22/1/74, 9. Comment: *Guardian* noted the play criticized "the Glaswegian liberal set ... with a gleeful, knowing savagery," with good performances from Tom Conti and Patti Love. *New Statesman* welcomed both the play and the cast's performances wholeheartedly, adding that "for all the genteel Scots accents, it's a play London needs to hear." *Times* felt detached from the production because of its frenetic pace.

74.19a *Certain Humiliations* (P) John Antrobus. SOHO POLY 21/1/74 (Ln). 1st perfd Pool, Edinburgh, September? 1973. Cast: *Stage* 24/1/74, 21. Review: *Stage* 31/1/74, 15. Comment: Basement Theatre, Wakefield Tricycle Company, Theatre Machine. The company for the double bill comprised Ben Benison, Rick Morgan, Roddy Maude-Roxby, John Muirhead. *Dir* Kenneth Chubb; *Dgn* Rudy Stussi. The play was "about a landlady and her three non-paying lodgers who submit to mild humiliations in lieu of rent" (*Stage*).

74.19b *The Dinosaurs* (P) John Antrobus. SOHO POLY 21/1/74 (Ln). 1st perfd Pool, Edinburgh, September? 1973. Cast: *Stage* 24/1/74, 21. Reviews: *Guardian* 3/4/74, 8; *Stage* 31/1/74, 15. Comment: Basement Theatre, Wakefield Tricycle Company, Theatre Machine. The play dealt with "a dedicated museum attendant whose world falls about his ears when the bones of his dinosaur-charge decay and collapse" (*Stage*).

74.20 *Statements after an Arrest under the Immorality Act* (D, 1a) Athol Fugard. COURT 22/1/74. 1st perfd Space Theatre, Cape Town, 28/5/72. Cast: Findlater; *Variety* 13/3/74, 72; WWT/16. Errol Philander Ben Kingsley; Frieda Joubert Yvonne Bryceland; *Det. Sgt. J. Dupreez* Wilson Dunster. *Dir* Athol Fugard; *Dgn* Douglas Heap. Plot: Hischak/2, 127, Hochman, Patterson. Reviews: *Birmingham Post* 23/1/74, 2; *Christian Science Monitor* 21/2/74, F5; *Guardian* 23/1/74, 8; *New Statesman* 1/2/74, 160; *Spectator* 2/2/74, 138; *Stage* 31/1/74, 15; *Times* 23/1/74, 13; *Tribune* 8/2/74, 6-7; *Variety* 13/3/74, 72. Comment: English Stage Company. *Variety* thought this the least successful of the three

Fugard plays because "it curiously fails to generate much dramatic tension." *Times* said the piece was "congested and in need of clearer articulation"; "superlative performances" by Ben Kingsley and Yvonne Bryceland. *Christian Science Monitor* judged it a complete failure and added that the totally nude performances led to "some ludicrous effects." While finding the play less effective, *New Statesman* said the nudity was justifiable in the scene where the police arrest the central characters. Less exuberant than the other Fugard plays, but still an "affirmative, humanist work" (*Guardian*). The first New York production (*Stage* 73 2/1/78) ran for 35 performances.

74.21 *Dead Easy* (C thriller, 2a) Jack Popplewell. ST. MARTIN'S 24/1/74. **Cast: Theatricalia; WWT/16. *Aimée Watson* Aimi MacDonald; *Andrews* Vyvian Hall; *Lily Piper* Irene Handl; *Brewster* Denis de Marne; *Collins* James Snell; *Det. Con. Goddard* Ian Masters; *Det. Supt. Baxter* Roy Kinnear; *George Hamilton* Patrick Barr; *Miss Cosgrove* Cicely Hullett. Pp S. M. Theatre Ltd.; *Lic* Richard Phillips Grimston Meyer; *L Peter* Saunders Ltd.; *Pres* Paul Elliott, Louis I. Michaels, Duncan C. Weldon; *Dir* John Downing; *Dgn* Terry Parsons; *Light* Michael J. White. Reviews: *Birmingham Post* 26/1/74, 3; *Guardian* 25/1/74, 10; *Stage* 31/1/74, 15; *Times* 25/1/74, 15. Comment: A poor piece "in which the amateur detective beats the professional at his own game," with only Irene Handl providing comic relief (*Times*).

74.22a *The Breasts of Tiresias* (Surrealist D, 1a) Guillaume Apollinaire (trans, adpt Alfred Emmet of *Les mamelles de Tirésias*, 1917). QUESTORS 26/1/74. **Cast: QTA. Plot: Gassner, Matlaw, Shipley. Reviews: *Acton Gazette* 7/2/74, 10; *Middlesex County Times* 1/2/74, 15; *Stage* 31/1/74, 20. Comment: Alfred Emmet "used plenty of novel visual ideas in staging this modernised fable about sex change and the fast pace sustained interest through even the transparent bits of musical padding" (*Stage*).

74.22b *The Cenci* (P, 2a) Antonin Artaud (adpt of Shelley's play, and Stendhal, *Chroniques italiennes*, 1855; trans Simon Watson-Taylor of *Les Cenci*, 1935). QUESTORS 26/1/74. Cast: QTA. Reviews: *Acton Gazette* 7/2/74, 10; *Middlesex County Times* 1/2/74, 15; *Stage* 31/1/74, 20. Comment: *Middlesex County Times* thought Alfred Emmet was brave in staging this poor play. "Unfortunately the pace of this production was exceedingly slow, with an absence of tension between, and often during, the various episodes relating to the effects of Count Cenci's cruel behaviour" (*Stage*).

74.23 [No entry]

74.24 *Operation Iskra* (Political thriller) David Edgar. BUSH 28/1/74.** Plot: Weintraub. Review: *Observer* 3/2/74, 28. Comment: An somewhat uneven revival with the men more convincing than the women (*Observer*).

74.25 *The Pig Bank* (F) Eugène Labiche (trans Botho Strauss and Estella Schmid of *La cagnotte*, 1864) HALF MOON 28/1/74. Cast: SHM. *Young Man* Robert Benfield; *Farmer* Jeff Chiswick; *The Leader* David Howey; *Waiter, Assistant* Robin Johnson; *Spinster Sister* Valerie Minifie; *Policeman* Tony Parkin; David Shackleton, Brenda Somers, Guy Sprung, Terrence Dougherty, David Glicker. *Dir* Maurice Colbourne; *Dgn* William Dudley. Plot: Hochman. Reviews: *Christian Science Monitor* 8/2/74, 16; *Stage* 7/2/74, 20. Comment: *Christian Science Monitor* dubbed the play “a discovery” that was “admirably played.” A somewhat uneven production with some good individual performances (*Stage*).

74.26a *Clever Elsie, Smiling John, Silent Peter* (P for children) Ann Jellicoe. THEATRE UPSTAIRS 29/1/74 (m).* Cast: Findlater. Colin Bennett, Judy Buxton, Janette Legge, Stephen Mackenna, Tony Robinson. *Dir* Ann Jellicoe; *Dgn* David Short. Review: *Stage* 7/2/74, 17. Comment: English Stage Company. Young People’s Theatre Scheme. A “Jelliplay.”

74.26b *A Good Thing or a Bad Thing* (P for children) Ann Jellicoe. THEATRE UPSTAIRS 29/1/74 (m).* Cast: Findlater. Colin Bennett, Judy Buxton, Janette Legge, Stephen Mackenna, Tony Robinson. *Dir* Ann Jellicoe; *Dgn* David Short. Review: *Stage* 7/2/74, 17. Comment: English Stage Company. Young People’s Theatre Scheme. A “Jelliplay.”

74.27 *From Moses to Mao—5,000 Years of Love and Adventure* (Historic Oa) Jérôme Savary (mus) and Jacques Coutureau (mus) and Marcel Yonnet (mus) and Roland Topor (songs). ROUND HOUSE 29/1/74. 70 perf. 1st perfd National, Strasbourg, 5/11/73. Cast: WWT/16. Jerome Savary, Jean-Paul Muel, Guillermo Gaillardo, Michel Dusserat, Jacqueline Sandra, Lucas de Chabaneix, Valerie Kling, Celia Booth, Lydie Pruvot, Inno Sorsy, Elisabeth Mortensen, Dominique Grouset, Sylvie Kuhn, Pablo Chitito Vigil, Charalambos Pavlidis, Marc Imbert, Alain Poisson, Christian Dansas, Marcel Yonnet, Mario Lima, Gilles Livernaux. *Pres* David Aukin, Round House Productions; *Dir* Jerome Savary; *Sc dgn* Michel Lebois, Patrick Chauveau, Charles Marty; *Cost dgn* Michel Dussenrat, Michel Debats; *Light* Alain Poisson, Christian Dansas; *Masks* Jean-Materne Bauer. Plot: OTF/2. Reviews: *Christian Science Monitor* 7/3/74, 15; *Guardian* 30/1/74, 10; *New Statesman* 8/2/74, 196; *Observer* 3/2/74, 28; *Spectator* 9/2/74, 177; *Stage* 7/2/74, 17; *Times*

30/1/74, 13; *Tribune* 8/2/74, 7. Comment: Le Grand Magic Circus. *Tribune* said this amazing entertainment defied description: “Just go and enjoy it.” *Spectator* hated it, at length. Others (*New Statesman*, *Observer*) approved, while *Guardian* was thoughtfully disappointed, and *Times* decided “the impression is of total anarchic licence.”

74.27.2 *A Funny Thing Happened on the Way to the Forum* (MC, 2a) Burt Shevelove (bk; based on Plautus’s plays) and Larry Gelbart (bk) and Stephen Sondheim (mus, lyr). RICHMOND 29/1/74.** *Prologus*, *Pseudolus* Phil Silvers; *Hysterium* Jimmy Thompson; *Senex* Bill Kerr; *Domina* Joanne West; *Philia* Lesley Duff; *Hero* Trevor Jones; *Domina* Joanne West; *Erronius* Fred Emney; *Miles Gloriosus* Gordon Clyde; *Lycus* Anthony Morton; *Tintinabula* Amanda Davenport; *Panacea* Patricia Peters; *The Geminae* Tessa Billyeald, Carol Hoffman; *Vibrata* Shirley Allan; *Gymnasia* Rikki Howard. *Dir* Burt Shevelove; *Mus dir* Michael Reed. Plot: Bordman, Bordman/5, 627, Fletcher, Gänzl, Hischak, Kennedy, OTF, Wilmeth. Comment: A two-week engagement.

74.28 *Gentlemen Prefer Anything* (Mus) Ken Hill (bk) and Tom Macaulay (songs) and Ian Armit (mus). THEATRE ROYAL, STRATFORD EAST, 29/1/74.* Cast: WWT/16. *P.C. Higgins* John Lyons; *Professor* Felicity Lam; *Pepper* Frank Coda; *Miss Grout* Diane Langton; *Chief Supt. Craddock* James Booth; *W.P.C. Floss* Jenny Logan; *Sue Sue* Potter; *Liz Liz* White; *Home Secretary* Roy Starr; *Carruthers* Sylveste McCoy; *O.O. Myvanwy* Jenn. *Press* Gerry Raffles; *Dir* Ken Hill. Reviews: *Birmingham Post* 30/1/74, 2; *Guardian* 30/1/74, 10; *Illustrated London News* 1/4/74, 73; *Stage* 7/2/74, 17; *Times* 30/1/74, 13. Comment: Theatre Workshop. The piece was about the reversal of male and female attributes and roles. *Guardian* said it was a good idea but lacked development, and in retrospect the production was not particularly good. *Times* enjoyed a meat pie in the theatre’s bar, “but on stage there was a prevailing desolation” provided by a “leaden romp” with no discernable plot. “A weary musical, author-directed. Its plot has slid from mind. What I do remember is the general slovenliness of the performance” (*Illustrated London News*).

74.29 *Mind Your Head* (P) Adrian Mitchell and Andy Roberts (mus). SHAW 30/1/74. 1st perfd Everyman, Liverpool, 12/6/73. Cast: WWT/16. Nicky Henson, Celia Hewitt, Sam Kelly, Ian Taylor, Norman Beaton, David Casey, Lesley Joseph, Lyndsay Marchal, Robert Putt, Barrie Rutter, June Watson. *Dir* Peter James; *Dgn* Peter Ling. Plot: Vinson. Reviews: *Birmingham Post* 31/1/74, 2; *Christian Science Monitor* 28/2/74, F5; *Illustrated*

London News 1/4/74, 73; *Irish Times* 9/2/74, 6; *New Statesman* 8/2/74, 196; *Observer* 3/2/74, 28; *Stage* 7/2/74, 17; *Times* 31/1/74, 9. Comment: Dolphin Theatre Company. The production featured an iconic London Transport red double-decker bus. "Often plain silly and occasionally ... much worse" (*Observer*). An "exasperating amalgam of easy laughs and predictable protest" (*New Statesman*). *Times* reported the play had been rewritten since its premiere, but it remained "an irreclaimably sagging piece"; Nicky Henson was snappy as the bus driver. *Christian Science Monitor* viewed the piece favorably. During the run, *Double Double* by James Saunders was added to the bill (Reviews: *Observer* 10/2/74, 31; *Stage* 14/2/74, 15).

74.30 *The Sea Gull* (P) Anton Chekhov (trans Elisaveta Fen of *Chaika*, 1896). GREENWICH 31/1/74.** Cast: Theatricalia; *WWT/16*. *Madame Arkadina* Irene Worth; *Chef* Graham Seed; *Dorn* Anthony Nicholls; *Housemaid* Jennifer Tudor; *Konstantin* Peter Eyre; *Masha* Nicola Pagett; *Medvedenko* Philip Lowrie; *Nina* Maureen O'Brien; *Polena* June Jago; *Shamrayev* Antony Brown; *Sorin* George Howe; *Trigorin* Robert Stephens; *Yakov* Lionel Guyett. *Dir* Jonathan Miller; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Nick Chelton. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 1/2/74, 2; *Christian Science Monitor* 22/3/74, 18; *Guardian* 1/2/74, 10; *Illustrated London News* 1/4/74, 73; *New Statesman* 8/2/74, 196; *Observer* 3/2/74, 28; *Spectator* 26/1/74, 112–13, 9/2/74, 177; *Stage* 7/2/74, 17; *Times* 1/2/74, 13. Comment: *Guardian* declared Jonathan Miller's direction was "masterly"; "this is Chekhov as it should be played." Commendable performances from Peter Eyre, Irene Worth and Robert Stephens (*Observer*). "It's Miller's achievement ... to conjure up a Chekhov who feels and thinks" (*Spectator* 9/2). "The finest British Chekhov we have seen since Olivier's *Uncle Vanya*" (*Times*).

74.31a *Hopscotch* (P) Norris Harvey. UNITY 1/2/74.** Cast: *Stage* 31/1/74, 16. Review: *Stage* 21/2/74, 23. Comment: Performed under the collective title *New Positions*. The company for this double bill comprised Charles Blackmore, Heather Granger, Pat Gordon, Brian Twiddy. *Dir* Frank Doherty; *Dec* John Beeson. In the play "a women's lib graduate successfully turns the tables on the man interviewing her for a market research job, and all but rapes him" (*Stage*).

74.31b *A New Profession* (P) Norris Harvey. UNITY 1/2/74.* Cast: *Stage* 31/1/74, 16. Review: *Stage* 21/2/74, 23. Comment: Performed under the collective title *New Positions*. "The psychiatrist interviewing a repressed

psychopath exhausts herself as well as her subject" (*Stage*).

74.32 *King Lear* (T) William Shakespeare. TOWER, CANONBURY, 1/2/74.** Cast: *Stage* 7/2/74, 19; TTC.

74.33a *The Dragon's Grandmother* (P for children) "Marged Smith." ARTS 2/2/74.** Review: *Stage* 7/2/74, 20. Comment: Unicorn Theatre.

74.33b *Jupiter 13* (P for children) Christopher Martin (adpt of story by Bill Morrison). ARTS 2/2/74. 1st London perf. Review: *Stage* 7/2/74, 20. Comment: Unicorn Theatre. The play was originally toured around schools in Staffordshire in 1970.

74.34 *The Desert Song* (Mus) Otto Harbach (bk, lyr) and Oscar Hammerstein (bk, lyr) and Frank Mandel (bk, lyr) and Sigmund Romberg (mus). WIMBLEDON 4/2/74.** John Hanson, Alexander Bridge, Joyce Mandre, Meston Reid, Allan Lloyd, Joan Lawrence, Will Stirling. Plot: Best/26, 435–36, Bordman, Bordman/5, 419–20, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 142, OTF, Wilmeth. Review: *Stage* 21/2/74, 17. Comment: "The audience seems to be addicted, encoring as required and politely ignoring the lapses of lighting, consistency of characterisation and the general uneasiness engendered by a cast not quite sure if they were supposed to be playing it straight or merely sending it up rotten" (*Stage*).

74.35 *An Evening with the GLC* (P, 1a) David Pinner. SOHO POLY 4/2/74 (Ln).* Cast: *Stage* 31/1/74, 16. *Cliff* Timothy Munro; *Tom* Graham Lines; *Councillor Rennip* Michael Godfrey, Brian Badcoe, Tom Durham. *Dir* Walter Hall; *Dgn* Rudy Stussi. Plot: Vinson. Reviews: *Christian Science Monitor* 28/2/74, F5; *Stage* 14/2/74, 17; *Times* 5/2/74, 11. Comment: *Times* thought there was potential in the play, but the father/son relationship was not developed.

74.36 *Rib* (P, 2a) Tim Rose Price. ACTINN 4/2/74.* Cast: *Stage* 7/2/74, 19. Oliver Smith, Martin Read, Kirstie Pooley, Dennis Clinton. *Dir* Michael Latimer. Review: *Stage* 14/2/74, 15; *Times* 5/2/74, 11. Comment: New Company. "No characters, no events, no situation: only a tormented central figure" (*Times*).

74.37a *Dr. Croak Sends Help* (P, 1a) Henry Woolf. KING'S HEAD 5/2/74 (Ln).* Cast: *Stage* 31/1/74, 16. Barry Stanton, Henry Woolf. Review: *Stage* 14/2/74, 17. Comment: Moloch Productions. "A piece of absurdity about two men who have opted out of society to become 'inventors,' one working on a bed design, the other on a silent violin" (*Stage*).

74.37b *Johesus* (P, 1a) Henry Woolf. KING'S HEAD 5/2/74 (Ln).* Cast: *Stage* 31/1/74, 16. *Lazarus* Barry Stanton; *Jesus* Henry Woolf. Review: *Stage* 14/2/74, 17. Comment: Moloch Productions. This absurdist play was about an American-born Jesus who, "with untypical showbiz frankness, admits his audiences are falling off and so needs the miracle to restore his image, but Lazarus just wants to be left alone to die of his psychosomatic death-with illness [sic]" (*Stage*).

74.38 *Duck Song* (TC, 2a) David Mercer. ALDWYCH 5/2/74.* Cast: RSCA; Theatricalia; *Variety* 20/2/74, 52; *WWT/16*. *Eddie Bone* Brian Croucher; *Eleanor Jimenez* Elizabeth Spriggs; *Herbert Shanklin* David Waller; *Jane Shanklin* Carole Hayman; *Lee McGuire* Gareth Hunt; *Maurice Shanklin* Mark Dignam; *Wheeler* Arthur Whybrow. *Dir* David Jones; *Assist dir* Colin Cook; *Dgn* Hayden Griffin; *Light* Stewart Leviton; *Mus* William Southgate. Plot: Hochman. Reviews: *Birmingham Post* 6/2/74, 2; *Christian Science Monitor* 28/2/74, F5; *Guardian* 4/2/74, 8, 6/2/74, 10; *Illustrated London News* 1/4/74, 73; *New Statesman* 15/2/74, 232; *Observer* 10/2/74, 31; *Spectator* 16/2/74, 208; *Stage* 14/2/74, 15; *Times* 6/2/74, 9; *Tribune* 8/3/74, 7; *Variety* 20/2/74, 52. Comment: MPS 537. Royal Shakespeare Company. *Variety* found the second act somewhat disconcerting when the play moved "into high symbolic gear." *Tribune* defended the piece as a "respectable failure" as Mercer attempted to write in a style different to his previous "Northern working-class naturalism." *Christian Science Monitor* discussed how a contemporary political crisis (the Miners' strike) affected the reception of the play. *Spectator* found the earlier part of the play "lucid," the second "portentous." *Guardian* (6/2) said Mercer had attempted to create a *Heartbreak House* of the 70s and in "attempting to escape the fetters of naturalism ... has landed himself in the shackles of rhetorical symbolism." *Times* saw the piece as "an updated *Heartbreak House*."

74.39 *Chez Nous* (DC, 2a) Peter Nichols. GLOBE 6/2/74.* 194 perf. Cast: Theatricalia; *Variety* 6/3/74, 64; *WWT/16*. *Dick* Denholm Elliott; *Phil* Albert Finney; *Diana* Geraldine McEwan; *Liz* Pat Heywood; *Gunga Din* Denis Carey; *Burt* Glenn Beck; *Zoe* Beth Porter. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* S. Bailey; *Pres* Michael Medwin; *Dir* Robert Chetwyn; *Dgn* Michael Annals; *Light* Mick Hughes. Plot: Demastes/2, Hishchak/2, 122, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 7/2/74, 2; *Daily Mirror* 7/2/74, 18; *Gay News* 28/2/74, 14; *Guardian* 7/2/74, 10; *Illustrated London News* 1/4/74, 73; *New Statesman* 15/2/74, 232; *Observer* 10/2/74, 31; *Spectator* 16/2/74, 208; *Stage* 14/2/74, 15; *Times* 7/2/74, 6; *Variety* 6/3/74, 64.

Comment: The play lasted three hours. "Has the characteristic Nichols combination of richly funny dialogue and barely suppressed pain" (*Guardian*). *Variety* praised the splendid acting of Albert Finney, Geraldine McEwan, and Pat Heywood; *New Statesman* added Denholm Elliott's performance to that list, as did *Daily Mirror*. "Perhaps rather less inventively funny than in previous plays" (*Spectator*). The play "unrolls in an unbroken sequence of truthful dramatic development," all safely delivered by Robert Chetwyn's production (*Times*). The first New York production (*Stage* 73 26/10/77) ran for 28 performances.

74.40 *Filthy Fryer and the Woman of Maturer Years* (P) Andrew Davies. ORANGE TREE 8/2/74. 1st perfd BBC Radio-4 10/10/70; 1st stage perf. Cast: *Stage* 7/2/74, 19. *Francis Fryer* ("Filthy") Derek Seaton; *Mrs. McFarlane* Rosemary Martin; *Melanie* Catherine Crutchley; *Marquis de Sade* Andrew Crawford; Ian Sharp, Gareth Johnson, John Drake, Margaret Stallard. *Dir* Anthony Cornish. Review: *Stage* 21/2/74, 17. Comment: Richmond Fringe. An "engaging fantasy about the sexual aspirations of a sixth-former" for an older woman who idealistically dismisses his intentions and sends him back to his girlfriend (*Stage*).

74.41 *Women Creating*. TRAMSHED 10/2/74. Cast: *Stage* 7/2/74, 19.

74.42 *Midnight* (P) Mike Stott. ALMOST FREE 11/2/74 (Ln).* Cast: *Stage* 7/2/74, 19. David Foxxe, Sheila Kelley, Dennis Tynsley, Eddie Reindeer. *Dir* Pedr James. Review: *Stage* 21/2/74, 17. Comment: Ambiance. The play was an unsuccessful combination of family relationships and a stranger being murdered by a madwoman.

74.43 *Odd Girl Out* (P) Ronald Millar (adpt of Elizabeth Jane Howard, *The Beautiful Visit*, 1950). RICHMOND 11/2/74. 1st perfd Playhouse, Harlow, 10/9/73. *Mrs. Cornhill* Sylvia Syms; *Dr. Travers* Peter Baldwin; *Len* Lisa Daniely; Gerald Flood, Michele Dotrice. *Dir* Val May; *Sc dgn* Saul Radomsky. In the play "a young girl with four or five stepfathers as part of her background, descends upon a contentedly married couple celebrating their 10th anniversary" and has affairs with both (*Stage* 11/4/74, 19). Comment: A one-week engagement. A planned West End production (*Sunday Mirror* 10/2/74, 29) did not materialize.

74.44 *Something's Burning* (C, 2a) Ronald Eyre. MERMAID 11/2/74.* Cast: *Variety* 27/2/74, 64; *WWT/16*. *P.C.* Bolt Christopher Ravenscroft; *Sgt. Fender* Bill Fraser; *Mo* Carol Gillies; *Inspector Pleat* Peter Copley; *George Handel* Bernard Lloyd; *Dikson* Penelope Wilton; *Bug*

Anthony Haygarth; *Nek* Nicholas Llewellyn; *Jackson* Glyn Jones. *Dir* Ronald Eyre, Euan Smith; *Dec* Voytek. Reviews: *Birmingham Post* 12/2/74, 3; *Daily Mirror* 12/2/74, 18; *Guardian* 12/2/74, 12; *Illustrated London News* 1/4/74, 73; *New Statesman* 22/2/74, 270; *Observer* 17/2/74, 30; *Spectator* 23/2/74, 241; *Stage* 21/2/74, 11; *Times* 12/2/74, 13; *Variety* 27/2/74, 64. Comment: "A dense shaggy dog comedy about a small-town constabulary whose dull routine is made chaotic by intelligence agents and revolutionaries ... nicely played" (*Variety*). *Spectator* dismissed the piece. "Baffling, boring, dreadfully confusing" (*Daily Mirror*). *New Statesman* attempted to explain why the play was humorless. "A terrible mix-up and mock-up it all is; complicated; extremely difficult to follow. And, I regret to report, very dull, with laughs few and far between" (*Stage*). "Not as bad as some reviewers have made out, it is nonetheless pretty awful" (*Observer*).

74.45 *Village Wooing* (Comedietta, 1a) Bernard Shaw. LITTLE THEATRE CLUB 11/2/74 (Ln).** Cast: *Stage* 14/2/74, 19. Jenny McCracken, Vivian MacKerrell, Selina Lucas, Jeremy Arnold. *Dir* Mike Parsons; *Dgn* John Dolan. Plot: French/2, Hochman, Mander/3, Purdom, Walford. Review: *Stage* 21/2/74, 17. Comment: Another Theatre Company. "John Dolan's realistic village-shop setting ... establishes a visual standard that is, in the main, upheld by the direction and acting" (*Stage*).

74.46 *The Drunkard* (Melo) Raymond Hull. HOWFF 12/2/74. 1st British perf this adpt. *Edward* Ronald Alexander; *Mary* Vaune Craig-Raymond; *Denise* Dwyer, *Fred* Hill, *Ritchie* Stewart. *Dir* Ted Rhodes. Plot: Shipley. Reviews: *Birmingham Post* 13/2/74, 5; *Illustrated London News* 1/4/74, 73; *Stage* 21/2/74, 17; *Times* 13/2/74, 11. Comment: An adaptation of *The Drunkard*; or, *The Fallen Saved* by John Pierpoint and William H. Smith, 1st perfd Boston Museum 1844. *Times* noted this was a Canadian import and it also engendered audience repartee. *Stage* said the piece needed to be played straight and it wasn't, and so was not all that effective. "A silly version of the 1844 Barnum melodrama, acted in varying degrees of frenzy by a cast determined to be comic" (*Illustrated London News*).

74.47 *The Good and Faithful Servant* (C, 19sc) Joe Orton. KING'S HEAD 12/2/74.** Cast: *Stage* 7/2/74, 19. Billy Hamon, Joyce Grant, Betty Alberge, John Rutland, Yvonne Antrobus, Paddy Ward. *Dir* Frederick Proud; *Mus* Gary Carpenter; *Songs* Chris Gilmore. Plot: Fletcher, Walford, Weintraub. Reviews: *Observer* 17/2/74, 30; *Stage* 21/2/74, 17. Comment: Soho Theatre production. *Observer* reported the scenes were, "unwisely," separated by songs. "It is perfectly acted, ingeniously staged in

spite of the theatre's limitations and there is a bonus of contemporary music" (*Stage*).

74.48 *The Collected Works* (P) David Mowat. OPEN SPACE 13/2/74.* Cast: *Stage* 7/2/74, 19. Bryan Richard Kane; *Harley* Tony Steedman; *Sandra* Louisa Martin; *Laura* Adrienne Byrne. *Dir* Peter Stevenson; *Dgn* Miki van Zwanenberg. Plot: Vinson. Reviews: *New Statesman* 22/2/74, 270; *Stage* 21/2/74, 17; *Times* 14/2/74, 13. Comment: Thematically strong, formal dialogue, weak characterization (*Times*).

74.49 *D'Artagnan amoureux* (P) Philippe Dauchez (based on novel by Roger Nimier, 1962). INSTITUT FRANÇAIS 13/2/74. 1st perfd Le Fanal, Paris, 16/10/72; 1st London perf? Cast: *Stage* 7/2/74, 19. *D'Artagnan* Bernard Malaterre; *Marie, Pope* Michele Vallon; Philippe Dauchez, Marcelle Barreau. Reviews: *Stage* 21/2/74, 23; *Times* 14/2/74, 13. Comment: L'Atelier Théâtre Mobile (Compagnie Philippe Dauchez). An "amiable charade" about five years in D'Artagnan's life (*Times*).

74.50 *The Maids* (P, 1a) Jean Genet (trans Minos Volanakis of *Les bonnes*, 1947). GREENWICH 14/2/74.** Cast: *WWT/16*. *Solange* Glenda Jackson; *Claire* Susannah York; *Madame* Vivien Merchant. *Dir* Minos Volanakis; *Dgn* Yolanda Sonnabend. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Reviews: *Birmingham Post* 20/2/74, 2; *Daily Mirror* 15/1/74, 7; *Guardian* 20/2/74, 8; *New Statesman* 1/3/74, 303; *Observer* 24/2/74, 30; *Stage* 28/2/74, 11; *Times* 20/2/74, 13; *Tribune* 8/3/74, 7. Comment: *Guardian* thought the "black mass" element was missing, and the production was little more than a showcase for Glenda Jackson, Susannah York, and Vivien Merchant. "A mess of misinterpretation" (*Tribune*). *Times* said the production attempted, unsuccessfully, to combine naturalistic and ritualistic approaches to the play.

74.51 *The Waltz of the Toreadors* (C, 3a) Jean Anouilh (trans Lucienne Hill of *La valse des toréadors*, 1952). HAYMARKET 14/2/74.** 26 perf. Cast: Theatricalia; *Variety* 27/2/74, 64; *WWT/16*. *Dr. Bonfant* Hugh Sullivan; *Emily* Coral Browne; *Estella* Penny Casdagli; *Eugenie* Sylvia Barter; *Father Ambrose* Philip Anthony; *Gaston* Ian Ogilvy; *General St. Pé* Trevor Howard; *Mlle Ghislaine de Ste.-Euverte* Zena Walker; *Mme Dupont-Fredaine* Charlotte Howard; *Pamela* Veronica Sowerby; *Sidonia* Sally Jane Spencer. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr dir* Sylva Stuart Watson; *Pres* Eddie Kulukundis, Marvin Liebman; *Dir* Peter Dews; *Dgn* Carl Toms; *Light* Nick Chelton; *Mus* Robin Ray. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 15/2/74, 2;

Illustrated London News 1/4/74, 73; *New Statesman* 22/2/74, 269–70; *Observer* 17/2/74, 30; *Spectator* 23/2/74, 241; *Stage* 21/2/74, 11; *Times* 15/2/74, 11; *Variety* 27/2/74, 64. Comment: *Variety* and *Spectator* commended the stylish acting and Peter Dews's confident direction. However, *New Statesman* described the revival as "bland and insensitive," and it ignored Anouilh's description of the play as "one of his *pièces grinçantes*." *Times* thought Trevor Howard's performance lacked "size and energy;" *Illustrated London News* also faulted Howard's performance.

74.52a *The Stronger* (P, 1a) August Strindberg (anon trans of *Den starkare*, 1889). BRITISH THEATRE CENTRE 15/2/74.** Plot: Gassner, Hochman, Matlaw, Patterson, Walford. Review: *Stage* 28/2/74, 12. Comment: Young Actors' Studio Theatre.

74.52b *A Tragedian in Spite of Himself* (P) Anton Chekhov (anon trans of *Tragik po nevole* [written 1889]). BRITISH THEATRE CENTRE 15/2/74. Plot: Hochman, Matlaw. Review: *Stage* 28/2/74, 12. Comment: Young Actors' Studio Theatre.

74.52c *The Unknown General* (P) René de Obaldia (anon trans of *Le général inconnu*, 1964). BRITISH THEATRE CENTRE 15/2/74.** Plot: Hochman. Review: *Stage* 28/2/74, 12. Comment: Young Actors' Studio Theatre.

74.53 *The Collector* (Thriller) David Parker (adpt of John Fowles's novel, 1963). ST. MARTIN'S 18/2/74.** Cast: Theatricalia; *WWT/16*. Bowles Guy Hallifax; *Clegg* Simon Williams; *Miranda* Marianne Faithfull. Pp S. M. Theatre Ltd.; *L* Peter Saunders Ltd.; *Lic* Richard Phillips Grimston Meyer; *Pres* Bill Kenwright; *Dir* William Redmond; *Dgn* Ralph Hurst; *Light* John Smith. Reviews: *Birmingham Post* 19/2/74, 5; *Stage* 28/2/74, 11; *Times* 19/2/74, 15. Comment: A limited-run production of 40 performances, after which *The Mousetrap* transferred to the St. Martin's on 25/3/74 (Wearing 52.270). A "tepid" chiller (*Times*).

74.54 *Crown Matrimonial* (D, 2a) Royce Ryton. RICHMOND 18/2/74.** *Queen Mary* Phyllis Calvert; *King Edward VIII (David)* John Fraser; *The Duke of York (Bertie)* Andrew Ray; Jane Wenham, Joan Haythorne, Barbara Atkinson, Leonard Cracknell, Sue Cowling, Richard Fraser, Amanda Walker. Plot: Fletcher, Hischak, Hischak/2, 63, Loney. Comment: A two-week engagement.

74.55 *How Now* (P) Michael Sharp. PRINCE OF WALES (2)18/2/74 (Ln).** Review: *Stage* 28/2/74, 12. Comment:

Wimbledon Pub Crawlers.

74.56 *The Recorder* (P) Martin B. Duberman. SOHO POLY 18/2/74 (Ln). 1st perfd Tambellini Gate, New York, 11/1/70; 1st London perf. Cast: *Stage* 14/2/74, 19. Ramsey Williams, Peter Banks. *Dir* Robert Gillespie. Plot: Vinson. Review: *Stage* 28/2/74, 12. Comment: Wakefield Tricycle Company. The New York production ran for 25 performances.

74.57 *Bremen Coffee* (D, 1a) Rainer Werner Fassbinder (trans Anthony Vivis of *Bremer Freiheit*, 1971). HAMPSTEAD 19/2/74. 1st perfd this trans Traverse, Edinburgh, 24/1/74. Cast: *WWT/16*. Vivienne Burgess, Jonathan Burn, David Calder, Leonard Maguire, Linda Marlowe, Roy Marsden, Michael Richmond, Judy Wilson. *Dir* Ronald Hayman; *Dgn* Brenda Hartill-Moores. Plot: Patterson. Reviews: *Guardian* 19/2/74, 10; *New Statesman* 1/3/74, 303–04; *Observer* 24/2/74, 30; *Stage* 28/2/74, 11; *Times* 19/2/74, 15. Comment: Traverse Theatre Club. *Times* reviewed a preview performance and noted the mistranslation of the title: Freiheit means freedom, which accorded with the play's plot. "Toxic comedy is neatly combined with social protest," and a focused production by Ronald Hayman (*Guardian*). "Elegantly acted" (*Observer*). *New Statesman* was unenthusiastic about the piece: "a bald narrative tempered by poor philosophy."

74.58 *Henry IV* (T, 2a) Luigi Pirandello (trans Stephen Rich of *Enrico IV*, 1922). HER MAJESTY'S 20/2/74.** 99 perf. Cast: Theatricalia; *Variety* 27/2/74, 64; *WWT/16*. *Guards* James Beckett, Sean Roantree; *Landolph* Peter Cellier; *Berthold* Robin Sachs; *Carlo Di Nolli* James Faulkner; *Dr. Dionisio Genoni* Paul Bacon; *Frida* Carolyn Courage; *Giovanni* Tony Sympton; *Harold* John Watts; *Henry IV* Rex Harrison; *Matilde Spina* Yvonne Mitchell; *Ordulph* Gregory de Polnay; *Tito Belcredi* James Villiers. Pp A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* Bernard Delfont, Richard M. Mills; *Dir* Clifford Williams; *Dgn* Farrah; *Light* Robert Ornbo. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 21/2/74, 2; *Guardian* 21/2/74, 10; *New Statesman* 1/3/74, 303; *Observer* 24/2/74, 30; *Spectator* 2/3/74, 273; *Stage* 28/2/74, 11; *Times* 21/2/74, 11; *Variety* 27/2/74, 64. Comment: *Guardian* averred that Henry provided Rex Harrison with a role "worthy of his sinewy and haunting talent." *Observer* said the production was a triumph for Harrison although it was, unfortunately, obvious that his Henry had recovered his sanity too early in the play. "Mr Harrison's show," but with the wrong interpretative

emphasis (*Times*). *Variety* reported that Harrison had toured North America in 1973 playing the role as a vehicle for himself (see, for example, at the Ethel Barrymore, New York, 28/3/73).

74.59 *Geography of a Horse Dreamer* (P, 2a) Sam Shepard. THEATRE UPSTAIRS 21/2/74.* Cast: Findlater; *Stage* 31/1/74, 15. *Cody* Stephen Rea; *Beaujo* Bob Hoskins; *Fingers* Neil Johnston; *Doctor* George Silver; Kenneth Cranham, Bill Bailey, Alfred Hoffman, Raymond Skipp. *Dir* Sam Shepard; *Dgn* Bettina Reeves. Plot: Fletcher, Hischak/2, 95, Hochman, MacNicholas, Vinson. Reviews: *Guardian* 20/2/74, 8, 22/2/74, 12; *New Statesman* 8/3/74, 335; *Observer* 3/3/74, 35; *Stage* 28/2/74, 11; *Times* 22/2/74, 9; *Tribune* 8/3/74, 7. Comment: English Stage Company. "No more than anecdotal: an O'Henry short-story with a touch of macabre fantasy" (*Guardian*). Generally badly acted, with the exception of Bob Hoskins (*Observer*). *New Statesman* agreed about the acting and thought the direction could have been more vigorous. *Tribune* described the play as "a neat little parable of the 'artist' in a competitive consumer society," but not Shepard's best work. *Times* found the play more comprehensible, and "more concerned with old-fashioned plot development" than Shepard's earlier plays, but the dialogue was lifeless. The first American performance was at the Yale Repertory Theater 7/3/74; there was a New York production at the Manhattan Theatre Club 4/12/75.

74.60 *Relatively Speaking* (C, 2a) Alan Ayckbourn. TOWER, CANONBURY, 22/2/74.** Cast: TTC. Plot: Demastes/2, Fletcher, French/2, Law, Patterson, Vinson, Weintraub.

74.61 *Dick Deterred* (Mus, 2a) David Edgar and Graham Field (songs). BUSH 25/2/74; trfd to ICA 6/3/74.* *Richard* Gregory Floy; *Buckingham* Philip Jackson; *Hastings, Richmond* Robert Bridges; John Grillo, Harry Ditson, Deborah Grant, Sharon Adair. *Dir* Michael Wearing. Plot: Vinson. Reviews: *Guardian* 15/2/74, 10, 26/2/74, 10; *New Statesman* 8/3/74, 335; *Observer* 3/3/74, 35; *Stage* 14/3/74, 11; *Times* 26/2/74, 9. Comment: *Guardian* (26/2) said the problem of equating Richard III and Richard Nixon, the point of this political satire, was that "it makes Nixon far too engaging." *Guardian* (26/2) and *Observer* both criticized the redundant use of hand-held microphones in the tiny Bush theatre. "Lively enough, but far too predictable" (*New Statesman*). *Times* generally approved the production but with some reservations. The New York production (West Bank Café 24/9/83) ran for 19 performances.

74.62 *Greasy Spoon* (P) Christopher Langham. LITTLE

THEATRE CLUB 25/2/74 (Ln).* Cast: *Stage* 7/3/74, 19. Pamela Obermeyer, Sue Jones Davies, Christopher Langham, David Freedman. *Pres* Co. Media; *Mus dir* Laurie Kuhrt; *Dir* Richard Robinson; *Dgn* David Foster. Review: *Stage* 14/3/74, 17. Comment: "The title refers to a small café where the floor show is better than the food, and the simple format of songs alternating with sketches works effectively" (*Stage*).

74.63 *Pig of the Month* (P) Jonathan Lynn. PRINCE OF WALES (2) 25/2/74 (Ln).* Cast: *Stage* 28/2/74, 19. *Burke* David Wood; *Inspector* Michael Robbins. *Dir* Jonathan Lynn. Review: *Stage* 7/3/74, 17. Comment: Wimbledon Pub Crawlers. The play involved "a police-station interview between a young revolutionary playwright and a police inspector, with an unusual twist in that each needs the help of the other"; *Stage* also reported there was a full house.

74.64 *Monty Python's First Farewell Tour* (Ent). DRURY LANE 26/2/74. 25 perf. 1st perfd Gaumont, Southampton, 27/4/73. Cast: WWT/16. Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin, Lyn Ashley, Neil Innes. *Pres* John Smith, Tony Smith; *Dir* Ian McNaughton. Plot: OTF/2. Reviews: *Christian Science Monitor* 5/4/74, 22; *Daily Mirror* 27/2/74, 18; *Guardian* 27/2/74, 10; *New Statesman* 8/3/74, 335; *Observer* 3/3/74, 35; *Stage* 7/3/74, 17; *Times* 28/2/74, 16. Comment: *Guardian* noted the production consisted of "logically plotted, old fashioned revue sketches," previously seen on television, and received "with an ecstatic roar of welcome." *Observer* said the show was very funny but did not translate well to the stage. *New Statesman* echoed both opinions. *Times* complained about the sound arrangements, but otherwise welcomed the production, while noting the dominance of John Cleese. *Daily Mirror* reported "many chaps in the audience wore headgear of handkerchiefs knotted at the ends and lolled in their seats with trousers rolled up to the knee."

74.65 *Pucka Ri* (Rock mus) David Callinan and Mick Flynn. ARTS 3/74. 1st perfd Oval House and Edinburgh Festival 1973. Review: *Stage* 14/3/74, 11. Comment: This fertility legend ritual had been very successful at the Edinburgh Festival (in which Pierce Brosnan had appeared); "Properly handled, this could have been a moving and authentic experience. Thrown onto a stage like this, it proved to be instead simply distasteful and degrading" (*Stage*).

74.66 *Words of Advice* (P, 1a) Fay Weldon. ORANGE TREE 1/3/74 (Ln).* Auriol Smith, Geoffrey Beevers, Madoline Thomas, Ruth Goring, James Green, Sheila

Manahan. *Dir* Sam Walters. Plot: Walford. Reviews: *Guardian* 5/3/74, 10; *Stage* 14/3/74, 17. Comment: Richmond Fringe. Forty-five minutes, the length of this “tight, tart, and alert” play, is not sufficient to fully explore this subject matter (*Guardian*). *Stage* commended Weldon’s insight about marriage.

74.67 *Leir Blindi* (P) Steven Rumbelow (adpt of William Shakespeare, *King Lear*). LITTLE THEATRE CLUB 3/3/74.* Cast: *Stage* 28/2/74, 19. Comment: Triple Action Theatre.

74.68a *Botticelli* (P, 1a) Terence McNally. SOHO POLY 4/3/74 (Ln).** Cast: *Stage* 28/2/74, 19. John Duttine, Steven Edmond Samuels. Plot: MacNicholas, Walford. Review: *Stage* 14/3/74, 17. Comment: Basement Theatre. A good revival (*Stage*).

74.68b *Clevinger’s Trial* (P, 1a) Joseph Heller (adpt of chapter 8 of Joseph Heller, *Catch-22*, 1961). SOHO POLY 4/3/74 (Ln).* Cast: *Stage* 28/2/74, 19. John Bay, Glenn Beck, Jim Ware. Review: *Stage* 14/3/74, 17. Comment: Basement Theatre. “Vigorous direction” from Walter Hall and a responsive cast (*Stage*).

74.69 *Bye Bye Blues* (P) James Saunders. PRINCE OF WALES (2) 4/3/74 (Ln).** Comment: Wimbledon Pub Crawlers.

74.70 *Knuckle* (CD, 2a) David Hare. COMEDY 4/3/74. 127 perf. 1st perfd Playhouse, Oxford, 29/1/74. Cast: *Variety* 13/3/74, 72; *WWT/16*. *Curly* Edward Fox; *Barman* Leonard Kavanagh; *Jenny* Kate Nelligan; *Mrs. Dunning* Shelagh Fraser; *Patrick Delafield* Douglas Wilmer; *Storeman* David Janes; *Max Dupree* Malcolm Storry; *Policeman* Stephen Gordon. *Pp* New Watergate Presentations Ltd.; *Lic* R. C. Wingate; *Pres* Michael Codron; *Dir* Michael Blakemore; *Dgn* John Napier; *Mus* Marc Wilkinson; *Light* Robert Bryan. Plot: Demastes/2, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 5/3/74, 2; *Christian Science Monitor* 28/3/74, F6; *Daily Mirror* 5/3/74, 18; *Guardian* 5/3/74, 10; *Illustrated London News* 1/5/74, 75; *New Statesman* 15/3/74, 373; *Observer* 10/3/74, 31; *Spectator* 16/3/74, 337; *Stage* 14/3/74, 11; *Times* 5/3/74, 10; *Tribune* 29/3/74, 7; *Variety* 13/3/74, 72. Comment: *Variety* found the parody of the “hard-bitten Hollywood private eye era” appealing, with a “solid” performance by Edward Fox. *Curly* “a bit of a panto character, full of delicious wickedness. I felt like hissing him at times. Not one in the play can be taken seriously. I’m not too sure whether the author is trying to spell out an awful warning about the state of Britain or merely being flippant. It’s a bizarre role for Edward Fox” (*Daily Mirror*). *Christian Science Monitor* admired the

“deep social concern” Hare introduced into his detective story. *Spectator* pointed out with some dismay the disparate elements in the play and Hare’s cynical view of people. *Guardian* recognized the play’s weaknesses but applauded Hare’s “moral comment.” Hare “seems to have begun from an idea of social types and pressures and then placed them in a realist setting; hence the atmosphere of artifice which dogs the play” (*Times*). See also Lloyd Evans, 197–98.

74.70.2 *Lloyd George Knew My Father* (C, 2a) William Douglas Home. WIMBLEDON 4/3/74.** *General Sir William Boothroyd* Geoffrey Sumner; *Lady Boothroyd* Sonia Dresdel; Allan Barnes, Neville Marten, Christine Russell, Susan Majolier, Kenneth Keyte, Dennis Ramsden. Plot: Fletcher, Loney, Vinson, Weintraub. Comment: A one-week engagement.

74.71 *The Philanthropist* (Bourgeois C, 6sc) Christopher Hampton. RICHMOND 4/3/74.** George Cole, Carol Mowlam, Timothy Carlton, Rod Coton, Terence Bayler, Bridget McConnel, Anna Lieven. *Dir* Robert Kidd. Plot: Demastes/2, Fletcher, Griffiths, Hochman, Patterson, Salem, Vinson, Weintraub. Comment: A one-week engagement.

74.72 *Spasm* (P) Martin O’Leary. ALMOST FREE 5/3/74 (Ln).* Cast: *Stage* 7/3/74, 19. Carrie Lee Baker, Penny Lincoln, John Vine, Douglas Storm, James Snell, Elaine Daniels. *Dir* Sian Morgan; *Sc dgn, Cost dgn* Chris Speyer, Kathy Ukleja. Review: *Stage* 14/3/74, 17. Comment: Ambiance. The various elements presented did not gel into a play (*Stage*).

74.73 *The Tempest* (R, 2a) William Shakespeare. OLD VIC 5/3/74.** 46 perf. Cast: NTA; Theatricalia; *Variety* 13/3/74, 72; *WWT/16*. *Boatswain* James Mellor; *Master of a Ship* Alex McCrindle *Adrian* Peter Rocca; *Alonso* Joseph O’Conor; *Antonio* Cyril Cusack; *Ariel* Michael Feast/Stephen Williams; *Caliban* Denis Quilley; *Ferdinand* Rupert Frazer; *Francisco* Christopher Guard; *Gonzalo* David Markham; *Iris* Julie Covington; *Juno* Dana Gillespie; *Miranda* Jenny Agutter; *Prospero* John Gielgud; *Sebastian* William Squire; *Stephano* Arthur Lowe; *Trinculo* Julian Orchard; *Extras* Dai Bradley, Bryan Brown, Jane Carr, David Dixon, Colin Fay, Glyn Grain, Patti Love, Ian Mackenzie, Peter Needham, Judith Paris, Veronica Quilligan, Gerard Ryder, Keith Skinner, James Smith. *Dir* Peter Hall; *Dgn* John Bury; *Mus* Gryphon; *Assist dir* Peter Elford; *Light* John Bury, Leonard Tucker; *Masks* Jennifer Carey; *Ch* Claude Chagrin. Reviews: *Birmingham Post* 6/3/74, 2; *Daily Mirror* 6/3/74, 18; *Guardian* 6/3/74, 8; *Illustrated London News* 1/5/74, 75; *Irish Times* 14/3/74, 5; *New*

Statesman 15/3/74, 372–73; *Observer* 10/3/74, 31; *Spectator* 16/3/74, 337; *Stage* 14/3/74, 11; *Times* 6/3/74, 8; *Tribune* 29/3/74, 7; *Variety* 13/3/74, 72. Comment: National Theatre. Apparently there were previews beginning 26/2/74. *Variety* noted the box-office draw of John Gielgud, but felt that the “poetry and magic” of the text was overwhelmed by the opulence and gimmickry of the production. *Guardian* agreed, describing Peter Hall’s production as “vulgarly spectacular.” *Tribune* was equally dismissive of this “tasteless” and “misconceived” production. “Fabulous,” and “a magnificent evening: not, however, a flawless one” (*Observer*). *Daily Mirror* praised the comic performances of Arthur Lowe and Julian Orchard. *Irish Times* had difficulty hearing the actors and reported that on the second night Stephen Williams was a last minute replacement as Ariel because Michael Feast did not show up. *New Statesman* found numerous and sundry aspects of the production questionable. *Times* said the production failed to answer the question of “whether *The Tempest* represents a challenge to the masque, or an effort to digest it.” The production remained in repertory until 29/6/74.

74.74 *The Blind Salamander* (P) Tim Rose Price. ACT INN 6/3/74.* Review: *Stage* 21/3/74, 11. Comment: New Company.

74.75 *The Moshe Dayan Extravaganza* (P) Michael Almaz. BUSH 6/3/74 (Lt). 1st perfd Pool, Edinburgh, 1974. Cast: *Stage* 28/2/74, 19.

74.76 *Scene* (P) James Dawson. BUSH 6/3/74.* Cast: *Stage* 28/2/74, 19. Reviews: *Stage* 21/3/74, 11; *Times* 7/3/74, 12. Comment: *Times* objected strongly to this piece about a fascist bully [played by Tony Homyer] ordering a woman to kill her illegitimate child: “An ugly and unrewarding occasion.”

74.77a *Crossfire* (P) Doris Hodges. LAMB AND FLAG 7/3/74. 1st perf? Cast: *Stage* 7/3/74, 19. Comment: The company for this double bill comprised Stephen Parkins, Iris Rougier, Rosemarie Croom-Johnson, Desmond Brown, Patrick O’Sullivan. *Dir* Winifred Robi.

74.77b *A Lover and His Lass* (P) Denys Ives. LAMB AND FLAG 7/3/74. 1st perf? Cast: *Stage* 7/3/74, 19.

74.78 *Henry IV (Parts I and II)* (Hist P) William Shakespeare. HALF MOON 7/3/74. Cast: SHM; *Stage* 7/3/74, 19. *Henry* Jeff Chiswick; *Falstaff* Maurice Colbourne; *Prince Hal* John Abbott; *Mistress Quickly* Judy Marsh; Will Knightley, Tony Meyer, Philip McGough, Ruth Seglow. *Dir* Guy Sprung; *Dgn* William Dudley; *Puppet Maker* Chris Shirley-Smith. Reviews: *Guardian*

7/3/74, 12; *Stage* 14/3/74, 17. Comment: The production also employed puppets. “The production is intended to pose the question, ‘Is a person’s political success determined by the quality of his play-acting?’ but although this is a sound enough basis for a particular conception of the play, it needs acting of far more subtlety than it gets here” (*Stage*).

74.79 *Oh, Kay!* (Mus, 2a) P. G. Wodehouse (bk, lyr) and Guy Bolton (bk) and Howard Dietz (lyr) and George Gershwin (mus) and Ira Gershwin (lyr). WESTMINSTER 7/3/74.** 228 perf. Cast: *Variety* 20/3/74, 72; *WWT/16*. *Shorty* Thick Wilson; *Larry Potter* Robin Hunter; *Earl of Blandings* Jeremy Child; *Polly* Carol Ball; *Jackie* Deirdre Dee; *Izzy* Caroline Ellis; *Betty* Marsha Harris; *Jean* Julia Kerr; *Phil* Jan Todd; *Jimmy Winters* Royce Mills; *Constance Appleton* Ann Hamilton; *Chauffeur* David Ralph; *Inspector Jansen* Bill Wiesener; *Kay* Amanda Barrie; *Judge* Terence Soall; *Eddie Macallio* David McAlister. *Pres* Henry Sherwood Productions, Marilyn Davis; *Dir* William Chappell; *Dgn* Alistair Burman; *Cost dgn* Sheila Godbolt; *Ch* Michele Hardy; *Light* Michael Northen; *Mus dir* Dennis Holloway. Plot: *Best/26*, 420–21, *Bordman*, *Bordman/5*, 418–19, *Gänzl*, *Green*, *Hischak*, *Kennedy*, *Loney*, 142, *OTF*. Reviews: *Guardian* 8/3/74, 12; *Observer* 10/3/74, 31; *Spectator* 16/3/74, 337; *Stage* 14/3/74, 11; *Times* 8/3/74, 12; *Variety* 20/3/74, 72. Comment: “Most musicomedies of the 1920s are better remembered than revived” (*Variety*). “Neat as ever if sometimes a little arch” (*Observer*). *Guardian* felt “every expense has been spared.” *Times* described the book as “a morass of nonsense,” and the production reduced the music and lyrics to the same level.

74.80 *The Importance of Being Earnest* (C) Oscar Wilde. SHAW 8/3/74.** Cast: *WWT/16*. *John Worthing* Richard Kay; *Algernon Moncrieff* Terry Taplin; *Rev. Canon Chasuble* Edward Jewesbury; *Merriman* Gordon Richardson; *Lane* Kenneth Benda; *Lady Bracknell* Betty Marsden; *Gwendolen Fairfax* Polly Adams; *Cecily Cardew* Louise Purnell; *Miss Prism* Rosamund Greenwood. *Dir* Peter James; *Dgn* Bernard Culshaw. Plot: *Bordman/2*, 380, *Demastes/1*, *Fletcher*, *Gassner*, *Griffiths*, *Hischak*, *Hochman*, *Law*, *Matlaw*, *Patterson*, *Salem*, *Shank*, *Shipley*, *Sobel*. Reviews: *Birmingham Post* 9/3/74, 3; *Illustrated London News* 1/5/74, 75; *Spectator* 16/3/74, 337; *Stage* 21/3/74, 9; *Times* 11/3/74, 11. Comment: Dolphin Theatre Company. “A production of startling brilliance ... This is Wilde rediscovered in the wake of Orton, a revival of the first rank” (*Times*). “A no more than journeyman revival” (*Spectator*).

74.81 *The King and the Shirt* (P for children). ARTS 8/3/74. Review: *Stage* 21/3/74, 14. Comment: Unicorn

Theatre. The piece consisted of adaptations of various fables.

74.82 *She Stoops to Conquer* (C) Oliver Goldsmith (adpt Spencer Butler). QUESTORS 9/3/74.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Acton Gazette* 21/3/74, 10. Comment: "Particularly intriguing was producer Spencer Butler's use of a chorus dressed in Harlequin gear to comment on the action and the plot. They punctuated the play with song and dance routines, constantly refreshing the audience's minds" (*Acton Gazette*).

74.83 *Fabryka Absolutu* (P) Karel apek. UNITY 10/3/74. 1 mat perf. Comment: S. T. G. Theatre (Gliwice, Poland). The piece was originally a science fiction novel (published 1922). Presumably this was an adaptation of some kind. Performed in Polish.

74.84 *Runaway* (P, 2a) Peter Ransley. COURT 11/3/74.* Cast: Findlater; *Variety* 20/3/74, 72; *WWT/16*. *Ernest* Bill Owen; *Mary* Cherry Morris; *June* Susan Tracy; *Brian* Simon Rouse; *Charlie* Bill Dean; *Grant* Kevin Moreton; *Dennis* Peter Robinson. *Dir* Alfred Lynch; *Dgn* Hayden Griffin; *Light* Nick Chelton. Reviews: *Birmingham Post* 13/3/74, 3; *Guardian* 12/3/74, 10; *Illustrated London News* 1/5/74, 75; *New Statesman* 22/3/74, 420; *Observer* 17/3/74, 35; *Spectator* 23/3/74, 369; *Stage* 21/3/74, 9; *Times* 12/3/74, 7; *Variety* 20/3/74, 72. Comment: English Stage Company. *Guardian* complained the play had too many competing themes and ideas to be effective. *Variety* agreed completely: "little more than a well-observed slice of life among the English working class." "A series of social problems in search of a dramatic shape" (*New Statesman*). For *Times* the play had "the flinty Northern virtues and the warped Northern viewpoint" which Alfred Lynch attempted to humanize.

74.85 *The Show-Off* (CD, 3a) George Kelly. HAMPSTEAD 12/3/74. 26 perf. 1st perfd Apollo, Atlantic City, New Jersey, 14/1/24; 1st perfd Queen's 20/10/24. Cast: *WWT/16*. *Clara* Sue Carpenter; *Mrs. Fisher* Doreen Mantle; *Frank Hyland* Jo Tillinger; *Mr. Fisher* Gordon Tanner; *Joe* Richard Oldfield; *Mr. Gill* Michael Keating; *Aubrey Piper* Al Mancini; *Mr. Rogers* Harry Hankin. *Dir* Michael Rudman, Nancy Meckler; *Dgn* Robin Pidcock; *Cost dgn* Jessica Douglas Home; *Light* Robert Orno. Plot: Bordman, Bordman/3, 226, Bronner, Fletcher, French/2, Hischak, Hochman, MacNicholas, Matlaw, Salem, Shank, Shipley, Sobel, Wilmeth. Reviews: *Birmingham Post* 13/3/74, 2; *Guardian* 13/3/74, 10; *Illustrated London News* 1/5/74, 75; *Observer* 24/3/74, 37; *Spectator* 23/3/74, 369; *Stage* 21/3/74, 9; *Times*

13/3/74, 19. Comment: *Guardian* thought the production was "undercast," but commended Al Mancini. "It needed a much subtler performance than it received from Al Mancini and Doreen Mantle" (*Illustrated London News*). "No more than a routine domestic study of its time" (*Spectator*). *Times* welcomed the revival, Michael Rudman's production, and the unconventional casting. The first New York production (Playhouse 5/2/24) ran for 571 performances.

74.86 *The Wood Demon* (C, 4a) Anton Chekhov (trans Ronald Hingley of *Leshy*, 1889). WIMBLEDON 12/3/74. Cast: *WWT/16*. *Julia* Sharon Duce; *Leo Zheltukin* Juan Moreno; *Orlovsky* John Woodvine; *George Voynitsky* Tenniel Evans; *Dyadin* John Tordoff; *Theodore* Robin Ellis; *Vassili* Milton Cadman; *Serebryakov* Robert Eddison; *Helen* Marian Diamond; *Sonya* Sheila Reid; *Mme Voynitsky* Margery Mason; *Michael the Wood Demon* Ian McKellen; *Servant* Elaine Strickland; *Simon* Edward Petherbridge. *Dir* David Giles; *Dgn* Kenneth Mellor; *Cost dgn* Wendy Doncaster, Simon Doncaster; *Light* John Wallbank. Plot: Hochman, Matlaw. Reviews: *New Statesman* 22/3/74, 421; *Observer* 17/3/74, 35; *Stage* 21/3/74, 9; *Times* 13/3/74, 19. Comment: Actors Company. The play is an early version of *Uncle Vanya*. "Formidably well done" (*Observer*). *New Statesman* commended the strong cast. *Times* echoed those views.

74.87 *Snap* (C, 2a) Charles Laurence. VAUDEVILLE 13/3/74.* 204 perf. Cast: Theatricalia; *Variety* 20/3/74, 72; *WWT/16*. *Ben Hudson* Barrie Ingham/Geoffrey Palmer; *Connie Hudson* Maggie Smith/Adrienne Corri; *Mike Rough* Ray Brooks/Tony Beckley; *Pansy Pickford* Belinda Low; *Clerk* Jack Le White; *Milkman* Tom Marshall; *Beryl Perkins* Jane Briers; *Dr. Honey* Bill McGuirk; *Maude Foale* Elspeth March. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Michael White, Barry Krost; *Dir* William Gaskill; *Dgn* Hutchinson Scott; *Light* Andy Phillips. Plot: Loney. Reviews: *Birmingham Post* 15/3/74, 2; *Gay News* 11/4/74, 14; *Guardian* 14/3/74, 12; *Illustrated London News* 1/5/74, 75; *New Statesman* 22/3/74, 420-21; *Observer* 17/3/74, 35; *Spectator* 23/3/74, 369; *Stage* 21/3/74, 9; *Times* 14/3/74, 15; *Tribune* 29/3/74, 7; *Variety* 20/3/74, 72. Comment: MPS 511. *Observer* thought the only reason to see this conventional comedy was Maggie Smith's performance. Laurence "takes a comfy, affectionate view of human foibles, treating even gonorrhoea and syphilis as if they were scampish tomboys" (*New Statesman*). A "numbingly contrived cartoon show," with Smith as a draw (*Variety*). The piece had "a theme [venereal disease] but no story. It is an evening of bits and pieces," with "the most extravagantly mannered performance Maggie Smith has ever given" (*Times*).

74.88 Hamlet (T, 2a) William Shakespeare. GREENWICH 14/3/74. ** Cast: Theatricalia; *WWT/16*. *Claudius* Robert Stephens; *Hamlet* Peter Eyre; *Polonius* Antony Brown; *Horatio* Philip Lowrie; *Laertes* Nicky Henson; *Rosencrantz* Michael Tudor Barnes; *Guildenstern, Francisco* Aidan Murphy; *Osrice* Jonathan Cecil; *Priest, Barnardo, Player Queen* Graham Seed; *Marcellus, Fortinbras* Lionel Guyett; *Reynaldo* Nicholas le Prevost; *Ghost, Player King* Anthony Nicholls; *Gravedigger* George Howe; *Gertrude* Irene Worth; *Ophelia* Nicola Pagett. *Dir* Jonathan Miller; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Nick Chelton; *Fight arr* William Hobbs. Reviews: *Birmingham Post* 20/3/74, 2; *Guardian* 20/3/74, 12; *Illustrated London News* 1/6/74, 77; *New Statesman* 29/3/74, 456–57; *Observer* 24/3/74, 37; *Spectator* 30/3/74, 400; *Stage* 11/4/74, 19; *Times* 20/3/74, 11. Comment: A “very good Hamlet from Peter Eyre,” but Jonathan Miller’s production is too fast (*Guardian*); *Illustrated London News* agreed. *Observer* said the cast was “floundering in visible distress.” *New Statesman* described Miller’s direction as careful and faithful, but noted the lack of resources available. Directed “as a family romance. The political superstructure has almost vanished”; however, one result was an “arbitrary and uninteresting” Hamlet from Eyre (*Times*).

74.89 A Streetcar Named Desire (P [3a]) Tennessee Williams. PICCADILLY 14/3/74. ** 243 perf. Cast: Theatricalia; *Variety* 27/3/74, 72; *WWT/16*. *Blanche Dubois* Claire Bloom; *Young Collector* Kim Fortune; *Doctor* Rod Beacham; *Eunice Hubbell* Meg Davies; *Harold Mitchell* Joss Ackland; *Mexican Woman* Ann Tirard; *Negro Woman* Louise Nelson; *Nurse Elspeth* MacNaughton; *Pablo Gonzales* Tony Sibbald; *Stanley Kowalski* Martin Shaw; *Stella Kowalski* Morag Hood; *Steve Hubbell* Bryan Stanion. *Pres* Bernard Delfont, Richard M. Mills; *Dir* Edwin Sherin; *Dgn* Patrick Robertson; *Cost dgn* Beatrice Dawson; *Light* Molly Friedel, Richard Pilbrow. Plot: *Best/47*, 32, *Bordman*, *Bordman/4*, 270, *Bronner*, *Bryer*, *Dorney*, *Fletcher*, *Gassner*, *Griffiths*, *Heintzelman*, *Hischak*, *Hochman*, *Law*, *Loney*, 252, *MacNicholas*, *Matlaw*, *Patterson*, *Salem*, *Shank*, *Shipley*, *Vinson*, *Wilmeth*. Reviews: *Birmingham Post* 15/3/74, 2; *Christian Science Monitor* 27/3/74, 18; *Gay News* 11/4/74, 14; *Guardian* 15/3/74, 12; *Illustrated London News* 1/5/74, 75; *New Statesman* 22/3/74, 421; *Observer* 17/3/74, 35; *Spectator* 23/3/74, 368–69; *Stage* 21/3/74, 9; *Times* 15/3/74, 15; *Tribune* 29/3/74, 7; *Variety* 27/3/74, 72, 8/5/74, 57. Comment: *Variety* (27/3) praised “Claire Bloom’s brilliant portrayal of Blanche Dubois,” adding Joss Ackland was “superb” as Mitch; *Guardian* was in agreement. *Christian Science Monitor* commended the production for being both a star vehicle and a “social study.” *New Statesman* said it “capitulated” unreservedly

to Claire Bloom’s performance. *Times* noted Bloom’s “totally convincing image of Blanche” omitted her comic element, praised Ackland, and found Martin Shaw’s “fluent, ruthless” Stanley “effective.”

74.90 A Penny for a Song (FC, 2a) John Whiting. TOWER, CANONBURY, 15/3/74. ** Cast: TTC. Plot: *Demastes/2*, *Hochman*, *Law*, *Mplots*, *Shank*, *Weintraub*. Comment:

74.91 You (P, 1a) Eivor Martinus. COCKPIT 16/3/74. * Cast: *Stage* 14/3/74, 19. *Patricia Brake*, *Kai Lindberg*, *Derek Martinus*, *Harry South*. *Dir* Robert McBain. Review: *Stage* 4/4/74, 16.

74.92 Are You Hawk or Dove? (C) Rosalie Alford. ARTS 17/3/74. * 1 perf. Reviews: *Observer* 17/3/74, 44; *Stage* 21/3/74, 9. Comment: Rosalie Alford paid £1,000 to have her play staged. “A comedy with the plot hinging on the brutal murder of a Pakistani youth by hippies” (*Observer*).

74.93 Are You There, Inez? (P) Jo Minto. PRINCE OF WALES (2) 18/3/74 (Ln). * Cast: *Stage* 14/3/74, 19. *John Forgeham*, *John Gill*. *Dir* Michael Robbins. Review: *Stage* 28/3/74, 16. Comment: Wimbledon Pub Crawlers.

74.94 Blubber (P, 1a) John Grillo. LITTLE THEATRE CLUB 18/3/74 (Ln). ** Cast: *Stage* 21/3/74, 10. Review: *Stage* 28/3/74, 16. Comment: Co. Media.

74.95 Breath of Spring (C, 3a) Peter Coke. RICHMOND 18/3/74. 1st perfd *Alexandra*, *Birmingham*, 16/9/57. *Beatrice Appleby* Cicely Courtneidge; *Albert Rayne* Jack Hulbert; *Nan Rose Hill*; *Maid Gaynor* Stuart; *Lady Millar* Betty Hardy; *Hattie* Cicely Hullett; *Knight* Mantell, *Timothy* Hick. Plot: *Loney*, 310. Review: *Guardian* 19/3/74, 12. Comment: A light-hearted piece about some amateur burglars who steal mink stoles and who land themselves in difficulties. A one-week engagement.

74.96 Cowboy Mouth (P, 1a) Sam Shepard and Patti Smith. SOHOPOLY 18/3/74. ** Review: *Stage* 28/3/74, 16. Comment: Wakefield Tricycle Company.

74.97a Certain Humiliations (P) John Antrobus. SOHO POLY 20/3/74. ** Cast: *Stage* 21/3/74, 10. Reviews: *Guardian* 3/4/74, 8; *Stage* 18/4/74, 17. Comment: Wakefield Tricycle Company, Theatre Machine.

74.97b The Dinosaurs (P) John Antrobus. SOHO POLY 20/3/74. ** Cast: *Stage* 21/3/74, 10. Review: *Stage* 18/4/74, 17. Comment: Wakefield Tricycle Company, Theatre Machine.

74.97c *The Illegal Immigrants* (C) John Antrobus. SOHO POLY 20/3/74. * Cast: *Stage* 21/3/74, 10. John Antrobus, Roddy Maude-Roxby. Reviews: *Guardian* 3/4/74, 8; *Stage* 18/4/74, 17. Comment: Wakefield Tricycle Company, Theatre Machine. "A zany, freewheeling, and very funny comedy about the appalling plight of the smuggled-in victims of our restrictive immigration laws" (*Guardian*).

74.98 *King Lear* (T) William Shakespeare. WIMBLEDON 21/3/74. ** Cast: WWT/16. *Edgar* Ian McKellen; *Earl of Kent* John Woodvine; *Earl of Gloucester* Ronald Radd; *Edmund* Matthew Long; *King Lear* Robert Eddison; *Goneril* Caroline Blakiston; *Cordelia* Sharon Duce; *Regan* Sheila Reid; *Duke of Albany* Robin Ellis; *Duke of Cornwall*, *Doctor*, *Herald* Juan Moreno; *Duke of Burgundy* John Tordoff; *King of France*, *Chief Knight* John Bennett; *Oswald*, *Captain* Tenniel Evans; *Lear's Fool* Edward Petherbridge; *Cornwall's Servant* Peter Holt; *Gloucester's Servants* Robin Ellis, John Tordoff; *Old Woman* Margery Mason; *Extras* Marian Diamond, Paola Dionisotti, Elaine Strickland, Patrick Cadell, Milton Cadman. *Dir* David William; *Dgn* Alan Barlow; *Light* Mark Pritchard. Reviews: *Birmingham Post* 22/3/74, 2; *Illustrated London News* 1/6/74, 77; *New Statesman* 29/3/74, 457; *Observer* 31/3/74, 36; *Spectator* 30/3/74, 400; *Stage* 28/3/74, 15; *Times* 22/3/74, 11. Comment: Actors Company. A disappointing production, with Robert Eddison only really effective in the closing act (*New Statesman*). *Illustrated London News* praised Eddison: "Entirely without tricks, relying upon Shakespeare's word and the actor's imaginative response—how curiously rare this can be in our theatre—it was a closely-textured performance, intensely moving." *Times* noted the production was intent on "telling Shakespeare's tale" rather than superimposing another "tale" on Shakespeare; the results were mixed.

74.99 *Something Unspoken* (P, 1a) Tennessee Williams. KING'S HEAD 21/3/74. ** Cast: *Stage* 14/3/74, 19. Marcella Markham, Gudrun Ure. *Dir* Michael Godfrey. Plot; *Bordman*/4, 349, Heintzelman, Hirschak, Mac-Nicholas. Reviews: *Guardian* 23/3/74, 10; *Stage* 28/3/74, 16. Comment: Moloch Productions. *Guardian* commended Williams's exemplary technique, Michael Godfrey's production, and Marcella Markham's performance.

74.100a *Desmond* (P) John Mortimer. BRITISH COUNCIL THEATRE 22/3/74. 1st perfd BBC-2 TV 2/10/68. Cast: *Stage* 21/3/74, 10. Comment: Young Actors Studio Theatre.

74.100b *I'm Dreaming, But Am I?* (P, 1a) Luigi Pirandello (anon trans of *Sogno (ma forse no)*, 1931).

BRITISH COUNCIL THEATRE 22/3/74. Cast: *Stage* 21/3/74, 10. Plot: French/2, Hochman, Matlaw, Walford. Comment: Young Actors Studio Theatre.

74.100c *The Late* (P) René de Obaldia. BRITISH COUNCIL THEATRE 22/3/74. Cast: *Stage* 21/3/74, 10. Comment: Young Actors Studio Theatre. One of the *Impromptus for Leisure (Sept impromptus à loisir, 1957)*.

74.100d *The Stronger* (P, 1a) August Strindberg (anon trans of *Den starkare*, 1889). BRITISH COUNCIL THEATRE 22/3/74. ** Cast: *Stage* 21/3/74, 10. Plot: Gassner, Hochman, Matlaw, Patterson, Walford. Comment: Young Actors Studio Theatre.

74.101 *Roots* (P, 3a) Arnold Wesker. YOUNG VIC 22/3/74. ** Cast: *Stage* 21/3/74, 10. *Beatrice Bryant* Tamara Ustinov; *Stan Mann* John Rogan; *Frankie Barry* Evans; *Celia Hewitt*, *Nell Curran*. *Dir* Bernard Goss. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 26/3/74, 2; *Gay News* 11/4/74, 14; *Guardian* 25/3/74, 12; *Observer* 7/4/74, 35; *Stage* 28/3/74, 15. Comment: Bernard Goss's production "never captures the rhythm of rural life or makes you feel the household chores are part of a regular daily routine" (*Guardian*). "A moderate, but enjoyable revival" (*Observer*).

74.102 *Joe Flash and the Singing Caterpillar from Venus* (Science fiction Mus for children). ROUNDHOUSE 23/3/74. Cast: *Stage* 21/3/74, 10. Review: *Stage* 11/4/74, 21. Comment: Hull Truck Theatre Company. "It is about an evil magician who has turned a musical duo into a fore-and-aft larva in order to take first prize in a song contest" (*Stage*).

74.103a *The Spellbound Squire* (P for children) Jeremy James-Taylor and Tim Pigott-Smith (mus, lyr). YOUNG VIC STUDIO 23/3/74. 1st perf? Cast: *Stage* 21/3/74, 10. Review: *Stage* 11/4/74, 21. Comment: A Chaucerian adaptation.

74.103b *Tommy Thumb* (P for children) Bernard Goss and Tim Pigott-Smith (mus, lyr). YOUNG VIC STUDIO 23/3/74. 1st perf? Cast: *Stage* 21/3/74, 10. Review: *Stage* 11/4/74, 21. Comment: "A variation on the Tom Thumb legend" (*Stage*).

74.104 *Let's Go Under the Rainbow* (P) Georgi Markov (trans Penny Hayman and Georgi Markov, *Da se provresh pod dugata*, 1966). LITTLE THEATRE CLUB 24/3/74. 1st perf this trans. Cast: *Stage* 21/3/74, 10. Review: *Stage* 4/4/74, 13. Comment: Off-Fringe Theatre. In a sanatorium for tuberculosis patients, seven patients

discuss their beliefs.

74.105a *The Conversion of the Anglo Saxons* (C, 1a) David Shellan. PRINCE OF WALES (2) 25/3/74 (Ln). 1st British perf? Review: *Stage* 4/4/74, 14. Comment: Wimbledon Pub Crawlers. The play had been performed earlier at the AMP Theatre, Circular Quay, New South Wales, June 1969; however, that was not the first performance.

74.105b *He, She and the Mousehole* (P) Paul Nicholson. PRINCE OF WALES (2) 25/3/74 (Ln). 1st perf? Review: *Stage* 4/4/74, 14. Comment: Wimbledon Pub Crawlers.

74.106 *Eden End* (P, 3a) J. B. Priestley. RICHMOND 25/3/74. 1st perfd Duchess 13/9/34. Plot: Best/35, 422, Bordman/4, 123, Demastes/1, DeVitis, 145–49, Hischak, Loney, 192, Mplots. Comment: The National Theatre production on tour prior to its opening at the Old Vic in April (74.122). The first New York production (Theatre Masque 21/10/35) ran for 24 performances.

74.107 *Little Ocean* (P) Sam Shepard. HAMPSTEAD 25/3/74 (Lt).* Cast: *Stage* 14/3/74, 1. Caroline Hutchinson, O-Lan Shepard, Dinah Stabb. Plot: MacNicholas. Reviews: *New Statesman* 5/4/74, 489; *Stage* 4/4/74, 16; *Times* 27/3/74, 11. Comment: “One of the most successful jazz plays I have seen” (*Times*).

74.108 *Royalty Folies* (Ext). ROYALTY 25/3/74.* 140 perf. Cast: *Variety* 3/4/74, 64. Debbie Raymond, Anne Chivers, Rob Wilder, Bernadette Di Parigi, Denis Ross, The Clark Brothers, The Di-Jons, George Schlick, Black Theatre Group, Zarak and Zahra, Luxor Gali-Gali. *Pres* Paul Raymond, Debard Productions; *Mgr* Bill Denis; *Bom* Philip Guthrie; *Dir* Ross Taylor; *Ch* Ross Taylor, Fred Peters, Dougie Squires; *Sc dgn* Tod Kingman; *Cost dgn* Cynthia Tingey, Berkeley Sutcliffe; *Co. mgr* Tony Cundell; *Sm* Bill Allen; *Wm* Annette Sharville; *Mus dir* Dave Gold. Reviews: *Daily Mirror* 26/3/74, 22; *Guardian* 26/3/74, 14; *New Statesman* 5/4/74, 488–89; *Observer* 31/3/74, 36; *Stage* 28/3/74, 15; *Times* 26/3/74, 10; *Variety* 3/4/74, 64. Comment: Claimed to be most expensive production in London to date; it cost £300,000 (*Stage* 31/1/74, 1), *Variety* (3/4/74, 64) said “in excess of \$1,000,000.” Title given variously as *Royalty Folies* and *Royalty Follies*. A not very sexy “girlie show” (*Guardian*). A “superior slap and tickle song and dance spectacular” (*Variety*). *Daily Mirror* appreciated the show was punctuated by variety acts. *Times* generally disapproved, concluding the evening made “monkeys out of human beings.”

74.109 *'Tis Pity She's a Whore* (T) John Ford. WIMBLE-

DON 26/3/74.** Cast: WWT/16. *Bonaventura* Robert Eddison; *Cardinal* John Woodvine; *Soranzo* Edward Petherbridge; *Florio* Ronald Radd; *Donado* Tenniel Evans; *Grimaldi* Robin Ellis; *Giovanni* Ian McKellen; *Bergetto* John Tordoff; *Richardetto* Juan Moreno; *Vasques* John Bennett; *Poggio* Matthew Long; *Annabella* Paolo Dionisotti; *Hippolita* Marian Diamond; *Philotis* Sheila Reid; *Putana* Margery Mason. *Dir* David Giles; *Dgn* Kenneth Mellor; *Light* Mark Pritchard. Plot: Fletcher, Gassner, Hochman, Holzknacht, Law, Patter-son, Shipley, Sobel. Reviews: *Birmingham Post* 28/3/74, 2; *Illustrated London News* 1/6/74, 77; *Observer* 31/3/74, 36; *Stage* 4/4/74, 13; *Times* 27/3/74, 11. Comment: Actors Company. Performed in late nineteenth-century dress, which, for *Times*, restored the shock the play induced originally. *Observer* commended the performances of John Bennett and Edward Petherbridge.

74.110 *Flowers—A Pantomime for Jean Genet* (Panto) Lindsay Kemp (an interpretation of Jean Genet, *Our Lady of the Flowers* [*Notre-Dame-des-Fleurs*], 1942). REGENT 27/3/74.** Cast: WWT/16. Robert Anthony, Annie Balfour, Neil Caplan, David Haughton, Lindsay Kemp, Tony Maples, David Meyer, The Incredible Orlando, Bruce White, Andrew Wilson. *Pres* Larry Parnes; *Dir* Lindsay Kemp; *Assist dir* Celestino Coronado; *Mus dir* Andrew Wilson; *Dgn* Nigel Clarke; *Light* Lindsay Kemp, John Spradbery; *Gen mgr* John Avery, David Sutton; *Mgr* Peter Rose; *Bom* Guy Kitchen; *Elect* Neil Schofield; *Press rep* Torrington Douglas, Frank Rainbow, Genista Streeten; *Pd mgr* J. Scott Parkinson; *Sm* John Spradbery; *Dsm* Terry Connelly; *Wm* Pat Koblinska. Plot: Hischak, Hischak/2, 76, OTF/2. Reviews: *Birmingham Post* 28/3/74, 2; *Gay News* 11/4/74, 14; *Guardian* 28/3/74, 12, 11/5/74, 10; *New Statesman* 5/4/74, 489; *Observer* 31/3/74, 36; *Stage* 4/4/74, 13; *Times* 28/3/74, 11. Comment: The opening of a new theatre in Regent Street, formerly the Cameo-Poly cinema, and originally The Marlborough Hall (Mander 167–69). “As it stands, or rather prances, *Flowers* is often too arch for my taste and, I imagine, too sexless for Genet’s” (*New Statesman*). *Observer* said the show was “most itself when it ventures into showbiz camp.” *Times* described Kemp’s performance (occurring late in the show) in detail, noting its paradoxical qualities.

74.111a *Jack . . . the Flames!* BUSH 27/3/74. 1st London perf? Cast: *Stage* 28/3/74, 17. Rose English, David Gale, Anitra Jones, Jeremy Newson. *Dir* Hilary Westlake; *Light* Nick Hepple. Review: *Stage* 11/4/74, 19. Comment: Lumiere & Son.

74.111b *Report to the Academy* (Monol) Franz Kafka (anon trans of Kafka’s story, “Ein Bericht für eine

Akademie," 1917). BUSH 27/3/74. Cast: *Stage* 28/3/74, 17. Tutte Lemkow. Review: *Stage* 11/4/74, 19.

74.112 *Painting a Wall* (P, 1a) David Lan. ALMOST FREE 27/3/74; trfd to HOWFF 4/74.* Cast: *Stage* 28/3/74, 17. *Samson* Tony Ostler. Plot: Vinson. Reviews: *Observer* 28/4/74, 35; *Stage* 4/4/74, 14. Comment: Ambiance. "A tautly constructed one-acter about four Cape Coloured wall painters (played by Cape actors), whose frustrations, aired in inspired, often funny patois, surface during a day's work" (*Observer*). "What lunchtime theatre should be all about ... a real refreshing energy" (advt 4/4/74, 15, quoting *Time Out*).

74.113 *The Merry Widow* (MP) Victor Léon and Leo Stein (English version Christopher Hassall; revised Milton Lazarus [adpt of Victor Léon and Leo Stein, *Die lustige Witwe*, 1905] and Forman Brown (lyr) and Franz Lehár (mus). COLISEUM 28/3/74.** *Hanna Glawari* June Bronhill; *Danilo* John Kitchiner; *Njegus* Keith Bonnington; *Rossillon* John Brecknock; *Valencienne* Barbara Walker. *Cond* Clive Timms; *Dir* John Cox. Plot: Bordman, Bordman/5, 236, Gänzl, Green, Hischak, Shipley, Wilmeth. Reviews: *Guardian* 29/3/74, 12; *Stage* 4/4/74, 14; *Times* 29/3/74, 12. Comment: *Guardian* reported the audience was "apparently bewitched" by the production. *Times* described the audience as "huge and appreciative."

74.114 *Old Fruit* (P) Christopher Gilmore. KING'S HEAD 28/3/74.* Cast: *Stage* 28/3/74, 17. John Justin, Julia Lang. Reviews: *Guardian* 29/3/74, 12; *New Statesman* 5/4/74, 489; *Stage* 4/4/74, 13; *Times* 29/3/74, 12. Comment: *Guardian* described this two-hander as "Home Counties Strindberg" and dealt with a married couple's relationship and the husband's adultery with his wife's twin sister. *New Statesman* criticized the characterization and found the play tedious. *Times* said the writing was competent, but the play was "far too long for its meagre content."

74.115 *The Doormat* (P) Morris Leon Berg. ARTS 29/3/74. 1 perf. 1st London perf. Review: *Stage* 18/4/74, 17. Comment: Theatre Society.

74.116 *Just Home* (One-man show) Anthony Roye (deviser). MAY FAIR 31/3/74. 1st London perf. Review: *Stage* 18/4/74, 20.

74.117 *Beach Games* (P, 1a) Derek Coltman. ORANGE TREE 4/74 (Ln). 1st perf? *Estelle* Patricia Brake; *Dewey* Patricia Brake; *The Man* Michael Graham-Cox. *Dir* Michael Meacham. Review: *Stage* 25/4/74, 15. Comment: Richmond Fringe. A woman lives in a fantasy world and lies constantly. Broadcast BBC Radio-4

25/7/78.

74.118 *After Magritte* (P, 1a) Tom Stoppard. PRINCE OF WALES (2) 1/4/74 (Ln).** Cast: *Stage* 28/3/74, 17. *Inspector Foot* Gordon Salkilld; Richard Owens, Irene French, Joyce Carpenter. *Dir* Gordon Sallilld. Plot: Demastes/2, Hischak/2, 44–45, Walford, Weintraub. Review: *Stage* 11/4/74, 21. Comment: Wimbledon Pub Crawlers. The play was given "a nice balance of visual and verbal fantasy under Gordon Salkilld's direction" (*Stage*).

74.119 *A Ghost on Tiptoe* (C, 2a) Robert Morley and Rosemary Anne Sisson. RICHMOND 1/4/74. 1st perfd Alexandra, Birmingham, 25/2/74. Comment: The pre-West End production prior to opening at the Savoy later in April (74.152).

74.120 *The Twelve-Pound Look* (P, 1a) J. M. Barrie. REGENT 1/4/74 (Ln).** *Kate* Linda Thorson; *Barrie* James Roose-Evans; Peter Bayliss. *Dir* James Roose-Evans. Plot: Bordman/2, 686–87, French/2, Geduld, 77–79, Matlaw, Sobel, Walford. Reviews: *Guardian* 2/4/74, 12; *Stage* 11/4/74, 21; *Times* 3/4/74, 11. Comment: Performed on alternate days with *The Will* (74.124). The production used the same set as Lindsay Kemp's *Flowers*. Barrie's stage directions were read aloud. The latter feature led to a mixture of acting styles (*Times*).

74.121 *The Way of the World* (C) William Congreve. WIMBLEDON 1/4/74.** *Mirabell* Edward Petherbridge; *Mrs. Fainall* Marian Diamond; *Marwood* Paola Dionisotti; *Millamant* Caroline Blakiston; *Lady Wishfort* Margery Mason; *Fainall* Robin Ellis; *Billy* Robert Eddison; *Witould* John Tordoff; *Sir Wilful Witwould* John Woodvine. *Dir* David William. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Observer* 7/4/74, 35; *Stage* 11/4/74, 19; *Times* 2/4/74, 11. Comment: Actors Company. The fasted-paced production was set in the Edwardian era, which *Times* thought did not work because it evoked "the pace and environment of a *belle époque* farce" and created "irrelevant associations." The production was good and made the play "very nearly comprehensible" (*Observer*).

74.122 *Eden End* (P, 3a) J. B. Priestley. OLD VIC 2/4/74.** 38 perf. Cast: NTA; *Theatricalia*; *Variety* 10/4/74, 62; *WWT/16*. *Charles Appleby* Michael Jayston; *Dr. Kirby* Leslie Sands; *Geoffrey Farrant* Geoffrey Palmer; *Lilian Kirby* Louie Ramsay; *Sarah* Gabrielle Daye; *Stella Kirby* Joan Plowright; *Wilfred Kirby* Paul Gregory; *Extras* Alan Brown, Kenneth de Carlo, Peter

Jolley. *Dir* Laurence Olivier; *Dgn* Carmen Dillon; *Light* Richard Pilbrow; *Mus* Music Michael Lankester. Plot: Best/35, 422, Bordman/4, 123, Demastes/1, DeVitis, 145–49, Hischak, Loney, 192, Mplots. Reviews: *Daily Mirror* 5/4/74, 18; *Guardian* 5/4/74, 10; *Illustrated London News* 1/6/74, 77; *New Statesman* 12/4/74, 525–26; *Observer* 7/4/74, 35; *Spectator* 13/4/74, 456; *Stage* 11/4/74, 19; *Times* 5/4/74, 9; *Variety* 10/4/74, 62. Comment: National Theatre. Press night was 4/4/74. The production was an eightieth birthday tribute for Priestley. *New Statesman* questioned this choice of play for the tribute. *Observer* called Laurence Olivier's production "occasionally stiff," but added Leslie Sands, Geoffrey Palmer, and Joan Plowright brought the text to life. *Variety* deemed the piece too dated for modern audiences. *Times* said the production gave the play "loving attention," but was not "an act of rediscovery." The production remained in repertory until 1/8/74.

74.123 *Six of the Best*. THEATRE UPSTAIRS 2/4/74. Casts: Findlater. Reviews: *Observer* 7/4/74, 35; *Stage* 11/4/74, 19; *Times* 3/4/74, 11. Comment: English Stage Company. Young People's Theatre Scheme. The event ran until 13/4/74 and featured short plays written by teenage writers: Michael Belbin, *Liberation City*; Jim Irvin, *Errand*; Mark Edwards, *Big Business*; Sheila Wright, *Maggie's Fortune*; Stephen Frost, *Fireman's Ball*; James Clarke, *Event*; Conrad Mullineaux, *Zoological Palace*.

74.124 *The Will* (P, 1a) J. M. Barrie. REGENT 2/4/74 (Ln). 1st perfd Duke of York's 4/9/13. *Barrie* James Roose-Evans; Peter Bayliss, Linda Thorson, Robert Mill, James Warwick. *Dir* James Roose-Evans. Reviews: *Guardian* 2/4/74, 12; *Stage* 11/4/74, 21; *Times* 3/4/74, 11. Comment: Performed on alternate days with *The Twelve-Pound Look* (74.120). The production used the same set as Lindsay Kemp's *Flowers* and Barrie's stage directions were read aloud. The plot involved a will being changed over the years according to changing circumstances. The first New York production (Empire 29/9/13) ran for 32 performances.

74.125a *Biodrame* (P) Serge Behar. OPEN SPACE 3/4/74. 1st perfd Paris 1972. Review: *Times* 4/4/74, 8. Comment: Roy Hart Theatre. Roy Hart supposedly possessed an eight-octave vocal range which failed to impress *Times* which opined "Mr Hart's vocal training is a form of rape." The performed pieces were completely inconsequential.

74.125b *Ich Bin* (P) Paul Portner. OPEN SPACE 3/4/74.* Review: *Times* 4/4/74, 8. Comment: Roy Hart Theatre.

74.125c *Mariage de Luxe* (P) Serge Behar. OPEN SPACE

3/4/74.* Review: *Times* 4/4/74, 8. Comment: Roy Hart Theatre.

74.126 *You Were So Sweet When You Were Little* (P) Jean Anouilh (trans Lucienne Hill of *Tu étais si gentil quand tu étais petit*, 1972). NEW END 3/4/74. 1st British perf. Cast: Theatricalia; WWT/16. *Aegisthus* Andrew Crawford; *Clytemnestra* Margaret Robertson; *Electra* Angela Pleasance; *Orestes* Paul Jones; *Servants* Judith Coke, Holly Palance; *Chorus* Eve Aubrey, Yvonne Manners, Corinna Marlowe. *Pres* Buddy Dalton; *Dir* Misha Williams. Reviews: *Guardian* 4/4/74, 10; *New Statesman* 12/4/74, 526; *Observer* 7/4/74, 35; *Stage* 11/4/74, 19; *Times* 4/4/74, 8. Comment: The opening of a new theatre, formerly a mortuary (see *Stage* 21/2/74, 1). *Guardian* thought the choice of this play, "nothing more than an up-market *Lion in Winter*," was a poor one with which to open the theatre. *Times* noted the piece was "a variation on the *Choepheri*: it is also a bleak echo of Anouilh's own *Antigone*." *New Statesman* commended the "marvellously forceful *Electra*" of Angela Pleasance, but said Paul Jones was "oddly cast as *Orestes*."

74.127a *Brainscrew* (P, 1a) Henry Livings. TOWER, CANONBURY, 4/4/74. 1st perfd BBC-2 TV 12/12/66; 1st stage perf Midlands Arts Centre, Birmingham, 8/1/71. Cast: TTC. Plot: Walford.

74.127b *The Private Ear* (C, 1a) Peter Shaffer. TOWER, CANONBURY, 4/4/74.** Cast: TTC. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub.

74.128 *Children* (P, 2a) A. R. Gurney (suggested by John Cheever's story, "Goodbye, My Brother," 1951). MERMAID 8/4/74.* Cast: *Variety* 17/4/74, 90; WWT/16. *Barbara* Toby Robins; *Randy* Bob Sherman; *Mother* Constance Cummings; *Jane* Sarah Marshall; *Pokey* Matt Zimmerman. *Dir* Alan Strachan; *Dgn* Bernard Culshaw. Plot: Hischak/2, 107–08, Vinson, Wheatley/3. Reviews: *Daily Mirror* 9/4/74, 22; *Guardian* 9/4/74, 10; *Illustrated London News* 1/6/74, 77; *New Statesman* 26/4/74, 595; *Observer* 14/4/74, 30; *Spectator* 20/4/74, 490; *Stage* 18/4/74, 17; *Times* 9/4/74, 13; *Tribune* 26/4/74, 8–9; *Variety* 17/4/74, 90. Comment: *Guardian* thought the play lacked "a strong personal signature," but said it was "faultlessly cast." *Variety* said the play was unpretentious, satisfying, well played, and "a reasonable prospect" for the West End. *Tribune* detected the influence of Chekhov and O'Neill; however, the piece lacked character, atmosphere, and sub-text, and so was "an empty shell." The play reminded *Illustrated London News* "powerfully of the kind of man who is always telling you some unremarkable family story about a

distant acquaintance.” “The best mainstream play to come out of America since the debut of Arthur Miller” (*Times*). “Beautifully acted by Constance Cummings, Sarah Marshall and Toby Robins” (*Daily Mirror*). The first New York production was at Stage 73 20/10/76.

74.129 *The Jump* (P) Alfio Bernabei. UNITY 8/4/74. 1st British perf this English version. Reviews: *Black Flag* 3:10 (1974), 16. *Stage* 18/4/74, 17. Comment: “It was certainly a watermark in the history of Unity Theatre that it should show a play so intimately connected with the anarchist movement as this one, concerned with the murder by police of anarchist railwayman Pinelli, secretary of the Milan Anarchist Black Cross” (*Black Flag*).

74.130 *Odd Girl Out* (P) Ronald Millar (adpt of Elizabeth Jane Howard, *The Beautiful Visit*, 1950). RICHMOND 8/4/74.** *Mrs. Cornhill* Sylvia Syms; Gerald Flood, Michele Dotrice. *Dir* Val May. Comment: A one-week engagement “in response to public demand” (adv).t.

74.131 *Parents* (C) Peter King. PRINCE OF WALES (2) 8/4/74.** Cast: *Stage* 4/4/74, 14. Review: *Stage* 18/4/74, 17. Comment: Wimbledon Pub Crawlers.

74.132 *Life Class* (P, 2a) David Storey. COURT 9/4/74; trfd to DUKE OF YORK’S 4/6/74.* 183 perf. Cast: Findlater; *Variety* 24/4/74, 58; *WWT/16*. Allott Alan Bates; Warren Stephen Bent; Saunders Frank Grimes; *Stella* Rosemary Martin; *Mathews* Paul Kelly; *Brenda* Sally Watts; *Carter* David Lincoln; *Catherine* Gabrielle Lloyd; *Mooney* Stuart Rayner; *Gillian* Brenda Cavendish; *Abercrombie* Bob Peck; *Foley* Brian Glover; *Philips* Gerald James. *Dir* Lindsay Anderson; *Dgn* Jocelyn Herbert; *Light* Nick Chelton. Plot: Demastes/2, Hischak/2, 95, Weintraub. Reviews: *Birmingham Post* 11/4/74, 9; *Guardian* 10/4/74, 10; *Illustrated London News* 1/6/74, 77; *New Statesman* 19/4/74, 558–59; *Observer* 14/4/74, 30; *Spectator* 20/4/74, 489–90; *Stage* 18/4/74, 17; *Times* 10/4/74, 13; *Tribune* 26/4/74, 9; *Variety* 24/4/74, 58. Comment: English Stage Company. *Tribune* praised Storey’s ability to magnify a microcosm into a macrocosm; Alan Bates performed “brilliantly.” *Variety* was disappointed with the play and rated its chances as “spotty,” although the presence of an on-stage nude “may attract a few cranks.” A contender for “the Most Boring Play of the Year Award” (*Spectator*). “At least as rich as *The Changing Room*” (*New Statesman*). *Guardian* described the piece as “genuinely mind-expanding.” See also Lloyd Evans, 199–200. The first New York production was at Manhattan Theatre Club 4/12/75.

74.133 *The Motor Show* (Mus documentary) Steve Gooch and Paul Thompson. HALF MOON 9/4/74. 1st

perfd Leys Hall, Dagenham, 3/74. Cast: SHM; *Stage* 11/4/74, 21. *Mr. Big* Ken Morley; *Foreman* Anthony O’Donnell; *General Motors* Jim McManus; Stuart Barren, Robert Booth, Anna Engel, Stafford Gordon, Pauline Mutton, Lincoln Webb; *Dir* Ron Daniels; *Dgn* Di Seymour; *Songs* Robert Campbell. Plot: Vinson. Reviews: *Guardian* 11/4/74, 14; *Observer* 14/4/74, 30; *Times* 11/4/74, 13. Comment: Community Theatre. *Observer* noted the piece had been written with the help of shop stewards at a car factory. “A cartoon history of the motor industry, from the 1914 Model Z up to the oil crisis” that was not particularly instructive (*Times*).

74.134 *Body and Soul* (P, 2pt) T-Bone Wilson. KESKIDEE CENTRE 10/4/74.* Cast: *Stage* 4/4/74, 14. *Joe* T-Bone Wilson; *Shep* Archie Pool; *Claudia* Winston, Sunshine Ogunde, Caboo. *Dir* Yemi Atebade; *Dgn* Caboo. Review: *Stage* 2/5/74, 20. Comment: “This is a two-part exploration of the difference between what people want, and grim reality. It concerns a man who has been in prison for a crime which he never committed; in the meantime, a child he has never seen is on the brink of teenage” (*Stage*).

74.135 *Lloyd George Knew My Father* (C, 2a) William Douglas Home. RICHMOND 15/4/74.** *General Sir William Boothroyd* Geoffrey Sumner; *Lady Boothroyd* Sonia Dresdel; Allan Barnes, Neville Marten, Christine Russell, Susan Majolier, Kenneth Keyte, Dennis Ramsden. Plot: Fletcher, Loney, Vinson, Weintraub. Comment: A one-week engagement.

74.136 *Edith Evans . . . and Friends* (Ent) Roger Clifford (deviser). HAYMARKET 16/4/74. 13 perf.** Cast: Theatricalia; *Variety* 1/5/74, 60; *WWT/16*. Edith Evans, Antony Lindsay, Simon Young. *Pres, Dir* Roger Clifford; *Dgn* Peter Farmer; *Light* Joe Davis. Reviews: *Daily Mirror* 17/4/74, 18; *Guardian* 17/4/74, 12; *Illustrated London News* 1/6/74, 77; *Spectator* 27/4/74, 521; *Stage* 25/4/74, 15; *Times* 17/4/74, 7; *Variety* 1/5/74, 60. Comment: “There are excerpts from Shakespeare, amusing modern poems, and snippets of classical music. Perhaps it is a trifle too academic and starchy at the moment and does not really convey the warmth and fun of a wonderful personality” (*Daily Mirror*). *Variety* reported the piece opened “to a spotty house of enthusiastic fans.” *Guardian* admired Edith Evans’s “irrepressible gaiety and humanity.” “A joyous act of friendship” described the entertainment perfectly (*Times*).

74.137 *The People Show*. HAMPSTEAD 16/4/74. 25 perf. Reviews: *Stage* 25/4/74, 35; *Times* 17/4/74, 7. Comment: *Times* found the show “very pleasant” and described it in detail.

74.138 *Ruling the Roost* (F) Georges Feydeau (trans Richard Cottrell of *Le dindon*, 1896). WIMBLEDON 16/4/74. 1st perf this trans Forum, Billingham, 22/8/72. Cast: *WWT/16*. Page Boy Ian McKellen; *Vatelin* Tenniel Evans; *Luvienne* Sheila Reid; *Pontagnac* John Woodvine; *Clotilde* Marian Diamond; *Redillon* Robin Ellis; *Armandine* Caroline Blakiston; *Pinchard* Robert Eddison; *Mme Pinchard* Margery Mason; *Soldignac* John Bennett; *Maggy* Paola Dionisotti; *Manager* Edward Petherbridge; *Maid* Sharon Duce; *Chief Inspector* Ronald Radd; *Inspector* Juan Moreno; *Jean* Matthew Long; *Gerome* John Tordoff; *Extras* Patrick Cadell, Milton Cadman, Peter Holt, Elaine Strickland. *Dir* Richard Cottrell; *Dgn* Robin Archer; *Light* John Wallbank. Plot: Hochman, Shipley. Reviews: *Observer* 21/4/74, 34; *Stage* 25/4/74, 15; *Times* 18/4/74, 10. Comment: Actors Company. "Each moment in this night of horror is more frightful than the last" (*Observer*). A successful production with "numerous brilliant performances in small parts" (*Times*).

74.139 *Solzhenitsyn* (Anthology) Michael Bakewell (deviser). NEW END 16/4/74 (Lt). * Review: *Stage* 2/5/74, 20. Comment: "The emphasis is autobiographical, though partly expressed as fiction, and it is read by Freddie Jones as the author, Sian Jones as the wife who almost waits, and Peter Howell as the linking narrator who is also the embodiment of tyranny" (*Stage*).

74.140 *Dave and Goliath* (Mus ent) HAMPSTEAD 17/4/74 (Lt). 1st London perf? Cast: *Stage* 11/4/74, 1. Rod Beddall, Warren Hooper, Chris Jordan. Review: *Stage* 25/4/74, 15. Comment: Nice Pussy (the company grew out of the break up of the Pip Simmons Theatre Group). The piece was "a look at the profit motive within the music industry" (*Stage* 11/4/74, 1).

74.141 *Four from the End* (P) John Chiltern. ALMOST FREE 17/4/74 (Ln). * Cast: *Stage* 11/4/74, 21. David Peart, Jill Richards, Christina Paul, Anthony Trent. *Dir* Gavin Eley; *Sc dgn* Chris Speyer, Kathy Ukleja. Review: *Stage* 25/4/74, 15. Comment: Ambiance.

74.142 *Bordello* (Mus, 2a) Julian More (bk, lyr) and Bernard Spiro (bk, lyr) and Al Frisch (mus) and Carl Denker (idea). QUEEN'S 18/4/74. * 41 perf. Cast: *Theatricalia*; *Variety* 22/5/60, 75; *WWT/16*. *Carmen* Norma Dunbar; *Elsa* Brenda Kempner; *Gabrielle* Liz Whiting; *Henri de Toulouse-Lautrec* Henry Woolf; *Lulu* Paddy Glynn; *Mme Blanche* Stella Moray; *Manon* Jaquie Toye; *Melanie* Cristina Avery; *Mirielle* Angela Ryder; *Popo* Angela Easterling; *Rachel* Lynda Bellingham; *Yvonne* Judy Cannon. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mhr* Wybert R. Allen; *Pres* Carl Denker,

Anthony Chardet; *Dir* John Cox; *Dgn* Roger Butlin; *Light* Joe Davis; *Mus dir* Alexander Faris; *Ch* Malcolm Goddard; *Cost dgn* Elisabeth Dalton; *Mus arr* Pete Moore. Plot: OTF. Reviews: *Daily Mirror* 19/4/74, 18; *Guardian* 19/4/74, 10; *Illustrated London News* 1/6/74, 77; *New Statesman* 26/4/74, 596; *Observer* 21/4/74, 34; *Spectator* 27/4/74, 521; *Stage* 25/4/74, 15; *Times* 19/4/74, 12; *Variety* 22/5/60, 75. Comment: MPS 509. *Guardian* faulted every aspect of the musical. *Variety* opined the "intermittent nudity" might improve the piece's prospects, but other aspects of the production would not. *Times* said there was no story and only a "functional score." The piece failed in its attempt to give a potted biography of Toulouse-Lautrec (*Daily Mirror*).

74.143 *A Naval Occasion* (P) Henry Woolf. BUSH 19/4/74. * Cast: *Stage* 4/4/74, 14. Gillian Bridget Armstrong; *Susan* Susan Williamson; Mike Pratt. *Dir* Chris Pratt. Reviews: *Stage* 2/5/74, 17; *Times* 24/4/74, 11; *Tribune* 17/5/74, 7. Comment: "A role-playing comedy" about "two sisters whose lives were blighted by a suffocatingly protective father" (*Times*). *Tribune* detected some talent in Woolf, but it was not greatly in evidence in this play and uneven production.

74.144 *The Poet and the Women* (C) Aristophanes (trans David Barrett of *Thesmophoriazusae*, 411 B.C.). TOWER, CANONBURY, 19/4/74. ** Cast: TTC. Plot: Gassner, Gunn, Hochman, Patterson, Shipley. Review: *Stage* 9/5/74, 20.

74.145 *Rosencrantz and Guildenstern Are Dead* (P, 2a) Tom Stoppard. QUESTORS 20/4/74. ** Cast: QTA. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Review: *Acton Gazette* 2/5/74, 8.

74.146 *Between the Soup and the Savory* (P, 1a) Gertrude Jennings. PRINCE OF WALES (2) 22/4/74 (Ln). Playhouse 19/10/10. Cast: *Stage* 25/4/74, 17. *Emily* Teresa Brooke; *Parlourmaid* Hal Dyer; *Kitchenmaid* Maggie Flint. *Dir* Patricia Hayes. Review: *Stage* 2/5/74, 17. Comment: Wimbledon Pub Crawlers. "Directed by Patricia Hayes, with a sure feeling for period flavour" (*Stage*).

74.147 *Nightlight* (P) Kenneth H. Brown. KING'S HEAD 22/4/74. 1st perfd Hartford Stage Company, Hartford, Connecticut, 12/1/73; 1st British perf? Cast: *Stage* 18/4/74, 19. *Old Rae* Maureen Pryor; *Goose* Myles Reithermann; *Ferri* Sheila Ballantine; *E. W.* Peter Miles; *The Reb* Henry Stamper. *Dir* Peter Stevenson. Plot: French/2. Reviews: *New Statesman* 26/4/74, 595; *Observer* 28/4/74, 35; *Stage* 2/5/74, 17; *Times* 23/4/74, 8; *Tri-*

bune 17/5/74, 7. Comment: "A good play ... extremely well-acted," but the pace was "sometimes torturously slow" (*Tribune*). *New Statesman* thought the play was wordy and lacking in power. Despite the play's faults, the result was "an unexpectedly agreeable evening" (*Observer*). *Times* detected an affinity with *The Passing of the Third Floor Back* "with a seamy ending."

74.148 *Time and Time Again* (C, 2a) Alan Ayckbourn. RICHMOND 22/4/74.** John Junkin, Ann Windsor, James Bolam, Sue Robinson, Lloyd McGuire. *Dir* Roy Patrick; *Dgn* Alan Tagg. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Comment: Performed for one week.

74.149 *Meeting Ends* (P) Francis Warner. NEW END 23/4/74. 1st perfd Jordanburn Theatre, Royal Edinburgh Hospital, 17/8/73. Simon Cuff, Evie Garratt, Katherine Schofield, Josephine McNamara, Charles West. Reviews: *Guardian* 24/4/74, 12; *Observer* 28/4/74, 35; *Stage* 2/5/74, 20. Comment: Both *Guardian* and *Observer* described this disastrous play and production in detail.

74.150 *Bird Child* (C) David Lan. THEATRE UPSTAIRS 24/4/74.* Cast: Findlater; *Stage* 25/4/74, 17; *WWT/16*. Anna Jacqueline Stanbury; *Colonel Krou* Nigel Hawthorne; Geoffrey Bateman, James Aubrey, Douglas Heard, Janette Legge, Jumoke Dabayo, Marjie Lawrence. *Dir* Nicholas Wright; *Dgn* David Short. Plot: Vinson. Reviews: *Guardian* 25/4/74, 12; *New Statesman* 3/5/74, 634–35; *Observer* 28/4/74, 35; *Stage* 2/5/74, 20; *Times* 25/4/74, 9. Comment: English Stage Company. David Lan needed to learn more about stagecraft, but he has an original point of view well worth hearing (*Guardian*); *Observer* shared that view. *New Statesman* said Lan was promising but his major fault was his determination to make his feelings explicit rather than implicit. *Times* admired Lan's use of "chapter-like episodes, each focusing on a different character."

74.151 *Boesman and Lena* (P, 1a) Athol Fugard. DARK AND LIGHT 25/4/74.** Cast: *Stage* 25/4/74, 17. *Lena* Sheila Mitchell; *Boesman* Reg Stewart; *Outa* Jimi Rand. *Dir* Ian Wooldridge. Plot: Griffiths, Hischak/2, 18–19, Hochman, Salem. Review: *Stage* 2/5/74, 20. Comment: "Sheila Mitchell gives a performance of tremendous skill as Lena, and Reg Stewart's Boesman is a powerful, finely balanced study. Jimi Rand is suitably winsome as the dying Kaffir" (*Stage*).

74.152 *A Ghost on Tiptoe* (C, 2a) Robert Morley and Rosemary Anne Sisson. SAVOY 25/4/74.** 372 perf. Cast: Theatricalia; *Variety* 1/5/74, 60; *WWT/16*. *Cuthbert Barnstable* Robert Morley; *Henry Poole* William Franklyn; *Mrs. Barnstable* Joyce Carey; *Nora Barnstable*

Ambrosine Phillpotts; *Poppy* Karin Fernald; *Roger* Christopher Matthews; *Selena* Delia Lindsay; *Stubbs* Richard Ommanney. *Chm*, *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* Albert A. Truelove; *Pres* Ray Cooney; *Dir* Jan Butlin; *Cost* Olivia Carter; *Dgn* Anthony Holland; *Light* Michael Northen; *Sm* Christopher Graham; *Dsm* Miranda Pearlman; *Asm* Nicholas Tudor. Plot: French/2, Loney. Reviews: *Daily Mirror* 26/4/74, 18, 30/4/74, 15; *Gay News* 23/5/74, 15; *Guardian* 26/4/74, 10; *New Statesman* 3/5/74, 635; *Observer* 28/4/74, 35; *Stage* 2/5/74, 17; *Times* 26/4/74, 16; *Variety* 1/5/74, 60. Comment: The play did not explore its premise, of a man mistakenly thinking he is going to die soon, but was all right as a vehicle for Robert Morley who "is always a pleasure to watch" (*Guardian*). "Not particularly original, but no one is better than Mr. Morley at constructing mountainous performances from mole hill plots. He dashes about the stage in weird costumes and rarely stops talking. It is a frantic performance, at times very funny" (*Daily Mirror* 26/4). *Times* described in detail Morley's physical appearance and his perpetual stage character which remained unchanged yet again in this piece. "Derivative and overlong ... but a good audience show" (*Variety*). "A must for Morley fans" (*Gay News*).

74.153 *Johnny* (P) Robert Thornton. COURT 28/4/74.* 1 perf. Cast: Findlater; *Stage* 25/4/74, 17; *WWT/16*. John Biggerstaff, Ronald Forfar, Terence Hillyer, Paul Rosebery, Adrienne Byrne, Gabrielle Hamilton, Robert Keegan, David Stern. *Dir* John Tydeman. Review: *Stage* 2/5/74, 20; *Times* 29/4/74, 11. Comment: English Stage Company. Produced without decor. *Stage* reported there were three different plays combined here: "One is the cliché story about the youngster who gets a girl into trouble, another is about the pains of growing old, and the third is the real-life factory setting." *Times* described the play as sounding like a "novelette in verse."

74.154 *The Desert Song* (Mus) Otto Harbach (bk, lyr) and Oscar Hammerstein (bk, lyr) and Frank Mandel (bk, lyr) and Sigmund Romberg (mus). RICHMOND 29/4/74.** *Red Shadow Pierre Birabeau* John Hanson; *Margot* Joyce Mandre; *Sid El Kar* Meston Reid; *Edith* Sheila Dawson; *Susan* Sheila Stuttle; *Clementina* Joan Lawrence; *Ali Ben Ali* Alan Lloyd. *Dir* Alexander Bridge. Plot: Best/26, 435–36, Bordman, Bordman/5, 419–20, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 142, OTF, Wilmeth. Comment: A one-week engagement.

74.155 *Dominoes* (P with mus, 2a) Hanoch Levin (trans Natan Zach) and Nachum Heiman (mus). SHAW 29/4/74. 1st London perf. Cast: *WWT/16*. John Bluthal, Dorothy Vernon, Richard Hampton. *Dir* Topol; *Dgn* Menachem

Gueffen. Reviews: *Daily Mirror* 30/4/74, 18; *Jerusalem Post* 3/5/74, 6; *New Statesman* 3/5/74, 635; *Observer* 5/5/74, 35; *Stage* 9/5/74, 17; *Times* 30/4/74, 9. Comment: Dolphin Theatre Company. *Jerusalem Post* provided a synopsis of the mixed and sometimes negative critics' reviews, ascribing some reactions to anti-Semitism. *New Statesman* said the play's expression was too simple for its adult content. *Observer* also noted the use of "simple sentences." *Daily Mirror* thought the piece clever and sophisticated. *Times* did not know what the play was about and dubbed it "simply as a fable about two men and a girl."

74.156 *The King* (P, 1a) Stewart Conn. KING'S HEAD 29/4/74 (Ln).** Cast: *Stage* 25/4/74, 17. Plot: Bull/1, Vinson, Walford. Review: *Stage* 9/5/74, 17.

74.157a *Number Three* (P, 1a) John Grillo. UNITY 29/4/74.** Comment: Garage Theatre.

74.157b *Self-Accusation* (P) Peter Handke (anon trans of *Selbstbeziehung*, 1966). UNITY 29/4/74.** Plot: Hochman. Comment: Garage Theatre.

74.158 *The Salesman* (P, 1a) Johnny Speight. PRINCE OF WALES (2) 29/4/74 (Ln).** Cast: *Stage* 25/4/74, 17. Review: *Stage* 9/5/74, 17. Comment: Wimbledon Pub Crawlers.

74.159 *The Gentle Art of Pornography* (P) Michael Bakewell and Diana Tyler. NEW END 30/4/74 (Lt). Cast: *Stage* 28/3/74, 1. Prunella Scales, Timothy West.

74.160 *Next of Kin* (D, 3a) John Hopkins. OLD VIC 30/4/74.* 35 perf. Cast: Theatricalia; *Variety* 29/5/74, 56; *WWT/16*. *Barbara Hayes* Lynn Dearth; *Brian Lloyd* James Laurenson; *David Lloyd* Andrew Ashby/Peter Marshall; *Gordon Shanklin* Nicholas Dillane; *James Shanklin* Benjamin Whitrow; *Kathleen Shanklin* Antonia Pemberton; *Lucy Lloyd* Lynsey Baxter; *Margaret Lloyd* Viola Keats; *Nancy Shanklin* Sylvia O'Donnell; *Stephen Lloyd* Gawn Grainger; *Susan Lloyd* Gemma Jones; *Timothy Hayes* John Gregg. *Dir* Harold Pinter; *Dgn* Timothy O'Brien, Tazeena Firth; *Sm* Richard Mangan; *Dsm* Jennifer Smith; *Light* David Hersey. Reviews: *Birmingham Post* 3/5/74, 2; *Gay News* 6/6/74, 15; *Guardian* 3/5/74, 12; *Illustrated London News* 1/7/74, 87; *New Statesman* 10/5/74, 670; *Observer* 5/5/74, 35; *Spectator* 11/5/74, 579; *Stage* 9/5/74, 17; *Times* 3/5/74, 10; *Variety* 29/5/74, 56. Comment: MPS 559. National Theatre. Press night was 2/5/74. "The action covers one long Sunday of family warfare," with excellent performances from Lynn Dearth, Gawn Grainger, and Gemma Jones (*Variety*). *Gay News* remarked how all the characters with one

exception were unsympathetic yet retained the audience's attention. *New Statesman* said this family was uncharacteristic and therefore unconvincing. "A flabby, overweight three-hour domestic drama," which, ironically, was directed by Harold Pinter, "supreme master of verbal economy" (*Guardian*). *Times* ultimately did not care for the characters because "honesty in detail has yielded an improbable and incoherent pattern over the long range"; however, notable performances together with "some of the best child acting I have seen." The production remained in repertory until 15/8/74.

74.161 *The Speakers* (P) William Gaskell and Max Stafford-Clark (adpt of Heathcote Williams, *The Speakers*). ICA 30/4/74. 1st perfd Birmingham 28/1/74. Cast: *WWT/16*. *Axel Ney Hoch* Oliver Cotton; *Cafferty* Ken Cranham; *Van Dyn* Paul Freeman; *Singing Woman* Cecily Hobbes; *Socialist Speaker* Roderic Leigh; *Harry* Roger Lloyd Pack; *MacGuinness* Tony Rohr; *Lomas* Toby Salaman. *Dir* William Gaskell, Max Stafford-Clark; *Dec* Miki Van Zwanenberg; *Light* White Light. Review: *New Statesman* 10/5/74, 670; *New York Times* 21/7/74, 95; *Observer* 12/5/74, 35. Comment: Joint Stock. The play concerned Hyde Park orators and encouraged the audience to heckle.

74.162 *Billy* (Mus, 2a) Dick Clement (bk; based on Keith Waterhouse and Willis Hall, *Billy Liar*, 1960) and Ian La Frenais (bk) and John Barry (mus) and Don Black (lyr). DRURY LANE 1/5/74. 904 perf. 1st perfd Palace, Manchester, 25/3/74. Cast: Theatricalia; *WWT/16*. *Alice Fisher* Avis Bunnage; *Arthur Crabtree* Billy Boyle/David Hitchen; *Barbara Gay* Soper/Linda Rusby; *Billy Fisher* Michael Crawford; *Councillor Duxbury* Lockwood West; *Disc Jockey*, *Stamp* Barry James; *Football Fan* Michael Howe/Terry Hyde; *Geoffrey Fisher* Bryan Pringle/George Sewell; *Gran Fisher* Betty Turner; *Liz Benson* Diana Quick/Sue Robinson; *Mister Shadrack* Christopher Hancock; *Mrs. Crabtree* Nelda Quilliam/Edna Doré/Elsie Winsor; *Rita Sugden* Elaine Paige/Marianne Price; *Ticket collector* John Keston/Roy Greenslade; *People of Stradhoughton* Katherine Dyson, Nelda Quilliam, Edna Doré, Martin Smith, Gerry Tebbutt, Brian Windsor, Jonathan Courage, Margaret Tomlinson, Roy Greenslade, John Strange; *Dancers* Peter Allen, Lynda Bainbridge, Nikki Billyeald, Sharon Boone, Ian Bunday, Christine Cartwright, Roy Durbin, Hayden Evans, Adrian Gibbs, Richard Gough, Lesley Hand, Angela Harwood, Linda Hotchkin, Terry Hyde, Jenny Kearney, George May, Jo-Anne Robinson, Peter Salmon, Helen Thomas, Mark Tyme. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* George Hoare; *Pres* H. M. Tennent Ltd.; *Dir* Patrick Garland; *Dgn* Ralph Koltai; *Cost dgn* Annena Stubbs,

Marilyn Taylor; *Light* Jules Fisher; *Sound* David Collison, Anthony Horder; *Mus arr* Ray Holder, John Barry, Bobby Richards, Kenny Clayton; *Ch* Onna White; *Assoc ch* Martin Allen; *Mus dir* Alexander Faris. Plot: Gänzl, Green, Loney, OTF. Reviews: *Birmingham Post* 2/5/74, 2; *Daily Mirror* 2/5/74, 18; *Gay News* 23/5/74, 15; *Guardian* 1/5/74, 13, 2/5/74, 14; *Illustrated London News* 1/7/74, 87; *New Statesman* 17/5/74, 704; *Observer* 5/5/74, 35; *Spectator* 11/5/74, 579; *Stage* 9/5/74, 17, 20/5/76, 17; *Times* 2/5/74, 13; *Variety* 19/6/74, 64. Comment: *Guardian* (2/5) praised the “machine-tooled precision and physical verve” associated with American musicals and Michael Crawford’s triumphant performance as Billy. *Observer* also noted the American quality of the production, but was less enthusiastic about Crawford’s abilities. *Spectator* said Crawford’s talents kept the show alive when other elements flagged. “A British musical that isn’t totally contemptible” (*New Statesman*). “A show which is solid on plot integrity, and weak on spectacle ... All too often there is not enough happening to fill the vast stage. Like Billy himself, the show is always just about to take off, but never quite able to make it” (*Daily Mirror*). *Times* described the show as very opulent and “an honest and intelligent show that plays fair with the book,” with music and lyrics that heightened the action.

74.163 *A 'Nevolent Society* (P) Mary O’Malley. OPEN SPACE 1/5/74 (Ln).* Cast: *Stage* 2/5/74, 19. *Morry* Roland MacLeod; John Clive, Leslie Glazer, Penelope Parry. *Dir* Francis Fuchs. Reviews: *Stage* 9/5/74, 17; *Times* 2/5/74, 13. Comment: The play was about Jewish three brothers living together and yet are lonely in differing ways.

74.164 *The End and the Beginning* (P) Gerard Connolly. LAMB AND FLAG 2/5/74.* Cast: *Stage* 2/5/74, 19. Stephen Parkins, Hector Andrews, Robert Nicholson, Ingrid Bauer, Diane Holland, Pat O’Sullivan, Peter Draper, David Aldridge. *Dir* John Buckmaster.

74.165a *Before Breakfast* (P, 1a) Eugene O’Neill. COCKPIT 4/5/74.** Plot: Best/28, 477, Bordman/3, 55, Dowling, Matlaw. Review: *Stage* 9/5/74, 17.

74.165b *The Stronger* (P, 1a) August Strindberg (anon trans of *Den starkare*, 1889). COCKPIT 4/5/74.** Plot: Gassner, Hochman, Matlaw, Patterson, Walford. Review: *Stage* 9/5/74, 17.

74.166 *The Recruiting Officer* (C) George Farquhar. UNITY 5/5/74.** Plot: Fletcher, Griffiths, Hochman, Law, Patterson, Shipley, Sobel. Comment: Belt and Braces.

74.167 *My Fat Friend* (C, 2a) Charles Laurence. RICHMOND 6/5/74.** *James* Struan Rodger; *Vicky* Brigit Forsyth; *Henry* Rodney Bewes; *Tom* Michael O’Hagan. Plot: Hischak, Hischak/2, 72. Comment: A one-week engagement.

74.168 *School* (Ent) Tenniel Evans and Robin Ellis (compilers). PRINCE OF WALES (2) 6/5/74 (Ln).* Tenniel Evans, Robin Ellis, Marian Diamond. *Dir* Evangeline Banks. Review: *Stage* 16/5/74, 20. Comment: Wimbledon Pub Crawlers “The material was drawn from school-day reminiscences and comments by people as famous as Winston Churchill and as anonymous as a ‘13-year-old child’” (*Stage*).

74.169 *That Championship Season* (D, 3a) Jason Miller. GARRICK 6/5/74. 24 perf. 1st perfd Estelle Newman, New York, 2/5/72; 1st British perf. Cast: Theatricalia; WWT/16. *George* Sikowski Ron McLarty; *James* Daley Bernie McInerney; *Phil* Romano Joseph Mascolo; *The Coach* Broderick Crawford; *Tom* Daley Walter McGinn. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Pres* Michael White; *Dir* A. J. Antoon; *Cost dgn* Theoni V. Aldredge; *Dgn* Santo Loquasto; *Light* Ian Calderon. Plot: Bordman, Bronner, Bryer, Fletcher, Hischak, Hischak/2, 45–46, Mac-Nicholas, Salem, Vinson, Wilmeth. Reviews: *Birmingham Post* 7/5/74, 2; *Daily Mirror* 7/5/74, 22; *Guardian* 7/5/74, 12; *New Statesman* 17/5/74, 704; *Observer* 12/5/74, 35; *Spectator* 18/5/74, 616; *Stage* 16/5/74, 17; *Times* 7/5/74, 13. Comment: MPS 514. *Guardian* commended the production’s ensemble performances that, ironically, contrasted with the play’s notion that teamwork was a dying American virtue. *Observer* singled out Broderick Crawford’s performance. “An intelligent, vigorous piece” (*New Statesman*). “The dialogue is caustic enough to blister the theatre’s paintwork ... Witty, rude, rough—it has some memorable wise cracks” (*Daily Mirror*). As an American genre “booze drama has settled down into one of the most rigid formulas ever to stunt theatrical imagination” (*Times*). The New York production of this Pulitzer Prize winning piece ran for 144 performances. It ran for another 700 performances on transferring to the Booth (14/9/72).

74.170 *Tribute to a Lady* (Ent) Val May. OLD VIC 6/5/74.* *Narrator* Laurence Olivier; *Lilian* Baylis Peggy Ashcroft; *Clarkie* Anna Carteret; *Sybil* Thorndike Barbara Jefford; *Russell* Thorndike, *Tudor* Davies, *Bruce* Worsley Nigel Stock; *Beatrice* Wilson, *Emma* Cons Barbara Leigh-Hunt; *Ben* Greet, *Lawrance* Collingwood Robert Lang; *Father* Andrew Paul Scofield; *Hugh* Walpole Gawn Grainger; *Ernest* Milton John Clements; Edith Evans, Ninette de Valois, John Gielgud, Flora Robson, Marius

Goring, Ralph Richardson. *Dir Val May*. Review: *Stage* 16/5/74, 17. Comment: MPS 516. A “gala evening ... to celebrate the centenary of the birth of Lilian Baylis. Really was a tribute, excellent in every respect,” with numerous theatrical notables and the presence of the Queen Mother (*Stage*).

74.171 *The Bewitched* (P, 2a) Peter Barnes. ALDWYCH 7/5/74.* Cast: RSCA; Theatricalia; WWT/16. *Phillip IV*, *Valladares* Mark Dignam; *Queen Mariana* Elizabeth Spriggs; *Carlos II* Alan Howard; *Queen Ana of Neuburg* Rosemary McHale; *Sebastien de Morra* George Claydon/Peter O’Farrell; *Rafael de Morra* Peter O’Farrell/George Claydon; *Condesa Belepsch* Janet Henfrey; *Attendants* Walter McMonagle, Anthony Nash, Michael Mellinger; *Cardinal Pontocarrero* Philip Locke; *Father Froylan* Joe Melia; *Father Motilla* David Waller; *Priest* Anthony Nash; *Friar Mauro Tenda* Trevor Peacock; *Sister Inez* Joan Morrow; *Sister Juana* Madeline Bellamy; *Sister Renata* Edwina Ford; *Almirante de Castilla* Nicholas Selby; *Duque de Alba* Tim Buckland; *Duque de Medina de la Torres* Patrick Godfrey; *Comte de Monterrey* Lee Crawford; *Antonio de Alminda* Phillip Manikum; *Hieronymus Gongora* Peter Geddis; *Dr. Bravo* Barry Stanton; *Dr. Geleen* Sidney Livingstone; *Theresa Diego* Dilys Laye; *Alonso de Alcala* Arthur Whybrow; *Gomez* Christopher Jenkinson; *Executioner*, *Old Man* Joe Marcell; *Diego Lopez Duro* Trevor Peacock; *Leonora Sanchez* Valerie Verdon; *Juan Guzman* Michael Mellinger; *Lucia Guzman* Madeline Bellamy; *Peasant* John Udall/Howard Hennigan; *Pierre Rebenac* Walter McMonagle; *Monks* Philip Doghan, Christopher Jenkinson, Joe Marcell, Walter McMonagle, Michael Mellinger, Anthony Nash, Keith Taylor, Arthur Whybrow; *Ladies in Waiting* Madeline Bellamy; Edwina Ford, Joan Morrow, Valerie Verdon; *Messengers* Keith Taylor, Michael Mellinger, Philip Doghan, Anthony Nash;. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Dir* Terry Hands; *Assist dir* Colin Cook; *Dgn* Farrah; *Assist dgn* Judith Bland; *Ch* John Broome; *Light* Stewart Leviton; *Mus*, *Mus arr* Guy Woolfenden. Plot: Demastes/2, Weintraub. Reviews: *Birmingham Post* 8/5/74, 2; *Guardian* 9/5/74, 10; *Illustrated London News* 1/7/74, 87; *New Statesman* 17/5/74, 704; *Observer* 12/5/74, 35; *Spectator* 18/5/74, 616; *Stage* 16/5/74, 17; *Times* 9/5/74, 23; *Tribune* 5/7/74, 7. Comment: MPS 539. Royal Shakespeare Company. The production lasted three hours. *New Statesman* said the play was flimsy because it was all external theatrical technique but with little or nothing to say. *Illustrated London News* thought the piece was self-indulgent, cheap, and dull. *Tribune* described the play as a period piece, lacking contemporary relevance, and exposing Barnes (alongside Stoppard) as a dilettante. *Guardian* declared the piece needed ruthless editing that

might turn it into a remarkable play. “No more than an elaborate variation on ... *The Ruling Class*” (*Times*).

74.172 *St. Joan of the Stockyards* (D, 11sc) Bertolt Brecht (trans Frank Jones of *Die heilige Johanna der Schlachthöfe*, 1932). HALF MOON 8/5/74.** Cast: SHM. *Meat Traders*, *Communist Leader* Maurice Colbourne; *Mrs. Luckerniddle* Ruth Seglow; *Joan Dark* Rynagh O’Grady; *Slift* Jack Chissick; Billy Colvill, Jeff Chiswick, Howard Dickenson, Judy Liebert, Philip McGough. *Dir* Pam Brighton; *Mus* Robin Marsden; *Lyr* Paul Thompson; *Sets* Pete Ling; *Cost* Gemma Jackson. Plot: French/2, Hochman, Patterson. Reviews: *Observer* 19/5/74, 34; *Stage* 16/5/74, 17. Comment: “An excessively clumsy translation by Frank Jones and an almost equally untidy production by Pam Brighton. The acting varies between the competent and the passable, and that goes for the lighting, which has an appalling tendency to wobble” (*Stage*).

74.173 *Who Saw Him Die?* (Melo, 2a) Tudor Gates. HAYMARKET 8/5/74. 1st perfd as *Who Killed Jack Robin?* Richmond 7/8/72 (72.335); 1st perf this version Theatre Royal, Windsor, 12/3/74. Cast: Theatricalia; *Variety* 22/5/60, 75; WWT/16. *Christine* Elizabeth Wallace; *Dr. Adcock* Christopher Guinee; *John Rawlings* Lee Montague; *Mick Jennings* Tony Parkin; *Police Sergeant* Earl Robinson/C. Lethbridge Baker; *Superintendent Pratt* Stratford Johns. L.Frederick Harrison Trust Ltd.; *Lic*, *Mgr dir* Sylva Stuart Watson; *Assoc mgr* Anthony Peek; *Pres* Charles Ross, Arthur Talbot Rice; *Dir* Philip Grout; *Dgn* John Page; *Light* Robert Orno; *Sm* David Ayliff; *Dsm* C. Lethbridge Baker; *Asm* Tony Parkin, Barbara Shackleton; *Press rep* Joy Leslie Gibson; *Bom* David Smith; *Eng* A. Rawlings; *Carp* D. Tavener. Reviews: *Birmingham Post* 9/5/74, 2; *Gay News* 23/5/74, 15; *Guardian* 11/5/74, 10; *Illustrated London News* 1/7/74, 87; *Observer* 12/5/74, 35; *Spectator* 18/5/74, 616; *Stage* 16/5/74, 17; *Times* 9/5/74, 23; *Variety* 22/5/60, 75. Comment: “About the cat-and-mouse relationship between a cop and a crook ... a contrived melodrama,” with Stratford Johns providing some name value” (*Variety*). “An unthrilling thriller ... [with] two hours of plodding duologues” (*Guardian*). “This dotty but endearing thriller” had “everything: corpse, bent doctor, mad policeman, a man manacled in a cellar that floods ... and even—sad to say offstage—a Cornish tin mine with the proceeds of a £500,000 bank robbery” (*Times*).

74.174 *Table Manners* (C, 2a) Alan Ayckbourn. GREENWICH 9/5/74. 1st perfd Library, Scarborough, 18/6/73 as *Fancy Meeting You*. Cast: Theatricalia; WWT/16. *Norman* Tom Courtenay; *Tom* Michael Gambon; *Sarah* Penelope Keith; *Annie* Felicity Kendal; *Reg* Mark Kingston; *Ruth*

Penelope Wilton. *Dir* Eric Thompson; *Dec* Alan Pickford; *Light* Nick Chelton. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 95, Law, Loney, Patterson, Salem, Shipley, Weintraub. Reviews: *Birmingham Post* 10/5/74, 2; *Gay News* 6/6/74, 15; *Guardian* 9/5/74, 10, 11/5/74, 10; *Illustrated London News* 1/7/74, 87; *New Statesman* 17/5/74, 704; *Observer* 19/5/74, 34; *Spectator* 18/5/74, 616, 15/6/74, 744; *Stage* 16/5/74, 17; *Times* 11/5/74, 11. Comment: MPS 460. Performed under the collective title *The Norman Conquests*. *Guardian* (11/5) noted the lack of suspense in the trilogy after seeing the first play; Penelope Keith's Sarah was "the best thing in a strong cast." *Times* observed "Ayckbourn's acerbic view of the characters never quite permits us to be moved by them as individuals." "Ayckbourn, one of the most genuinely accomplished dramatists now writing, explains to us what a family comedy can be ... Ayckbourn, showing a single situation from three varying angles, is a miracle-man with a civilized turn of humour and not a grain of cheapness for its own foolish sake" (*Illustrated London News*). See also Lloyd Evans, 202–03. The first New York production of the trilogy (Morosco 7/12/75) ran for 76 performances.

74.175a *That's Show Business* (P, 1a) Barrie Stacey. KING'S HEAD 9/5/74 (Ln).** Cast: *Stage* 9/5/74, 19. Diana Lambert, Glynn Sweet. *Dir* Richard Thornton. Review: *Stage* 30/5/74, 19. Comment: Regal Productions. Performed under the collective title *The Dressing Room*. The performances in both pieces emphasized their melodramatic nature (*Stage*).

74.175b *Where Have I Seen You Before?* (P, 1a) Barrie Stacey. KING'S HEAD 9/5/74 (Ln).** Cast: *Stage* 9/5/74, 19. Jan Linden, John Dicks, Paul Cooper. *Dir* Richard Thornton. Review: *Stage* 30/5/74, 19. Comment: Regal Productions. Performed under the collective title *The Dressing Room*.

74.176 *Two Will Do* (Two-man revue). CURTAIN 9/5/74. Comment: Shambles Theatre.

74.177 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. TOWER, CANONBURY, 10/5/74.** Cast: TTC. Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

74.178 *Retrogrim's Pilgrimage* (Revue) Chris Langham and John Lloyd and Chris Reid and Chris Tookey. BUSH 10/5/74. Cast: *Stage* 9/5/74, 19. Chris Longhorn, John Lloyd, Chris Reid, Chris Tookey, Simon Johnstons, Sue Jones-Davies, Hayward Morse. *Dir* Chris Tookey; *Mus* Nic Rowley, Hugh Thomas, Chris Tookey. Review:

Acton Gazette 16/5/74, 12. Comment: An earlier version had been performed at the Belgrade, Coventry. The "revue sparkles and bubbles with life from start to finish, and the cast, obviously all experienced performers, tackle it with confidence. Regrettably, on the evening I attended, the audience was a trifle thin on the hard Bush Theatre seating" (*Acton Gazette*).

74.179 *A Salute to the Chile of Pablo Neruda* (Recital) Clifford Williams (arr). COURT 12/5/74. Cast: *Stage* 2/5/74, 1; *WWT/16*. Peggy Ashcroft, John Gielgud, Joe Melia, Margaret Rawlings, Raquel Bunster, Alex McCrindle, Brian Patten, Andrew Salkey, voice of Sybil Thorndike. Comment: Recital of poems by Pablo Neruda and others. Review: *Stage* 23/5/74, 16. Comment: *Stage* provided a factual report of content and participants.

74.180a *After Lydia* (C, 1a) Terence Rattigan. RICHMOND 13/5/74.** Joan Greenwood, John Gregson. *Dir* William Chappell. Plot: Fletcher Hischak, Hischak/2, 81, Loney, Walford, Weintraub. Comment: Performed under the collective title *In Praise of Love*. A two-week engagement.

74.180b *Before Dawn* (D, 1a) Terence Rattigan. RICHMOND 13/5/74.** Joan Greenwood, John Gregson. *Dir* William Chappell. Plot: Fletcher Hischak, Hischak/2, 81, Loney, Walford, Weintraub. Comment: Performed under the collective title *In Praise of Love*. A two-week engagement.

74.181 *Flat Frenetic* (C) Winifred Robi. LITTLE THEATRE CLUB 13/5/74.* Cast: *Stage* 9/5/74, 19. Penny Deirdre Lindsay; Michael Shallard, Anne Kashmir, Irvine Lycett, Marita Phillips. Review: *Stage* 23/5/74, 15. Comment: "About a wager on a losing horse, which turns out to have been on the winner after all" (*Stage*).

74.182 *Kissed with a Loving Seal* (P) Eric Paice. THREE HORSESHOES 13/5/74 (Ln). Cast: *Stage* 2/5/74, 17. John Dunn-Hill, Boyd Mackenzie, Cleo Sylvestre.

74.183 *The Light from Mr. Day* (P) Beverly Bateman. PRINCE OF WALES (2) 13/5/74.* John Gill, Hal Dyer, Glen Farmer, Ray Jewers. *Dir* Richard Owens. Review: *Stage* 23/5/74, 15. Comment: Wimbledon Pub Crawlers. About "a likeable old man, confined to bed in a nursing-home where he is awaiting death, but his cheerful manner disconcerts those around him" (*Stage*).

74.184 *Norm and Ahmed* (P) Alexander Buzo. ALMOST FREE 13/5/74 (Ln). 1st perfd Old Tote Theatre, Kensington, New South Wales, 9/4/68; 1st London perf. Cast: *Stage* 16/5/74, 20. *Norm* Terence Bayler; *Ahmed* Tariq

Yunus. *Dir* Peter Tulloch. Plot: Vinson. Review: *Stage* 23/5/74, 15. Comment: Ambiance. "How little the normal Australian understands his neighbours in nearby Asia is the theme behind a conversation between a working-class Australian and a Pakistani student" (*Stage*).

74.185 *Off the Peg* (Revue) Victor Spinetti and Gordon Deighton. ARTS c. 13[?]/5/74. 1st perf? Cast: *WWT/16*. Michael Rogers, Roy Starr, Rayner Bourton, Brian Godfrey, Michael Lander, Joshua Smith, Peter Durkin, Alan Jones, Guy Siner, Stephen Tate. *Dir* Victor Spinetti. Plot: OTF/2. Reviews: *Gay News* 23/5/74, 15; *Observer* 19/5/74, 34; *Stage* 23/5/74, 16. Comment: An all-male revue that "tries courageously to give the drag pub act a more respectable name" (*Gay News*). An "unremittingly vulgar evening" (*Observer*).

74.186a *Dear Janet Rosenberg, Dear Mr. Kooning* (RC, 2a) Stanley Eveling. UNITY 14/5/74.** Plot: Hischak/2, 14, Patterson, Vinson. Review: *Stage* 13/6/74, 17. Comment: Naiose Theatre Company.

74.186b *The Inhabitants* (P, 1a) Olwen Wymark. UNITY 14/5/74.** Plot: Bull/1. Review: *Stage* 13/6/74, 17. Comment: Naiose Theatre Company.

74.187 *Shivvers* (P) Stanley Eveling. THEATRE UPSTAIRS 14/5/74. 1st perfd Traverse, Edinburgh, 11/4/74. Cast: Findlater; *WWT/16*. Dierdre Costello, Bill Stewart, Anthony Haygarth. *Dir* Max Stafford-Clark; *Dgn* Poppy Maxell. Plot: Vinson. Reviews: *Guardian* 15/5/74, 12; *Observer* 19/5/74, 34; *Times* 15/5/74, 8. Comment: Joint Stock. *Guardian* found the mix of genres and ideas in the piece too slippery to grasp. *Observer* said the piece was engaging but suffered from "making insecure moral judgments." Parts of the play lacked dramatic inevitability and the characters were not based in life (*Times*).

74.188 *Kill the Kids* (Fantasia) Herb Greer. NEW END 15/5/74. 1st perfd Crucible, Sheffield, 20/12/72. Cast: *Stage* 16/5/74, 20. Maddie Cherry Gilliam; Brian Jackson, Leslie Pitt, Peter Whitman, Rosanne Wickes. *Dir* Misha Williams; *Light* Stephen McNeff. Review: *Stage* 30/5/74, 17. Comment: See Herb Greer's letter repudiating the production in *Stage* 23/5/74, 16, and the director's response in *Stage* 30/5/74, 21. "A satire, certainly, on the consumer society, but its 80 minutes don't add up to very much of an eye-opener. Moments certainly bite home, but the lasting effect isn't there" (*Stage*).

74.189 *Pygmalion* (R, 5a) Bernard Shaw. ALBERY 15/5/74.** 219 perf. Cast: Theatricalia; *Variety* 5/6/74, 68; *WWT/16*. *Clara Eynsford Hill* Sarah Atkinson; *Colonel Pickering* Jack May; *Eliza Doolittle* Diana Rigg;

Freddy Eynsford Hill Anthony Naylor; *Mrs. Eynsford Hill* Margaret Ward; *Mrs. Higgins* Ellen Pollock; *Mrs. Pearce* Hilda Fenemore; *Parlour Maid* Melanie Peck; *Professor Higgins* Alec McCowen; *A Bystander* Dennis Handby; *Alfred Doolittle* Bob Hoskins; *Sarcastic Bystander* Simon MacCorkindale; *Bystanders and Persons in Crowd* Fred Bryant, John Church, Joyce Donaldson, Jack Eden, Tony Leary, Angela Wallbank, Jeremy Wallis. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant dir* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Pres* Eddie Kulukundis; *Dir* John Dexter; *Dgn* Jocelyn Herbert, Andrew Sanders; *Light* Andy Phillips; *Pd assoc* Jack Lynn; *Gen mgr* Viki Brinton; *Pd mgr* John Wallbank; *Assist pd* Rose Harris; *Co. mgr* Bill Mills; *Sm* Ruth Atkinson; *Dsm* Richard Andrews; *Asm* Peter Montague, Jane Tamlyn; *Wm* Phil Greene; *Press rep* Wendy Hanson; *Pq* Ron Freeman; *Sc bld* FTV Scenery Ltd.; *Sc* David Lawes; *Cost* Bermans, Nathans, Stephen Skaptason; *Bom* James Clark. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 18/5/74, 3; *Gay News* 6/6/74, 15; *Guardian* 17/5/74, 12; *Illustrated London News* 1/7/74, 87; *New Statesman* 24/5/74, 745-46; *Observer* 19/5/74, 34; *Spectator* 25/5/74, 648; *Stage* 23/5/74, 15; *Times* 17/5/74, 14; *Variety* 5/6/74, 68. Comment: *Guardian* praised John Dexter's direction and supporting cast. *Variety* was equally laudatory. *Observer* singled out Rigg's Eliza as "a rare comic creation." A "magnificent revival" that rediscovered "how musical Shaw's own work is without any outside assistance" (*Times*).

74.190 *Six Characters in Search of an Author* (P) Luigi Pirandello (trans Frederick May of *Sei personaggi in cerca d'autore*, 1921). QUESTORS 18/5/74.** Cast: QTA. Plot: Best/22, 482-83, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Matlaw, Salem, Shank, Shipley, Sobel. Review: *Acton Gazette* 30/5/74, 14.

74.191 *D'Oyly Carte Opera Company*. WIMBLEDON 20/5/74. Comment: A two-week season of its repertoire.: *Iolanthe*, *Yeomen of the Guard*, *Trial by Jury*, *HMS Pinafore*, *Mikado*, *Sorcerer*, *Gondoliers*, *Cox and Box*, *Pirates of Penzance*, *Ruddigore*, *Patience*.

74.192 *The Great Society* (D, 2a) Beverley Cross. MERMAID 20/5/74.* Cast: *Variety* 5/6/74, 68; *WWT/16*. *Richard II* Geoffrey Whitehead; *Exton* Gary Raymond; *Knolles* Dan Meaden; *Sudbury* David Bird; *Salisbury* Norman Claridge; *Walworth* John Harwood; *Joan* Jan Carey; *Horne* Norman Scace; *Alis Neisson* Rosalind Shanks; *Wat Tyler* Peter Postlethwaite; *John Ball* Bernard

Miles; *Farrington* Glynn Jones; *Jack Straw* Gerald Martin; Trevor Griffiths, Alan Helm. *Dir*, *Dgn* Bernard Miles, Julius Gellner; *Cost dgn* Ruth Maskell; *Mus* Jeremy Barlow. Reviews: *Guardian* 21/5/74, 14; *New Statesman* 24/5/74, 746; *Observer* 26/5/74, 30; *Spectator* 1/6/74, 681; *Stage* 30/5/74, 17; *Times* 21/5/74, 11; *Variety* 5/6/74, 68. Comment: The play was about the Peasants Revolt of 1381. *Guardian* said the play lacked conviction and the production and acting did not help, a sentiment echoed by *New Statesman*, *Spectator*, and *Times*.

74.193 *Les chaises* (P, 1a) Eugène Ionesco. COCKPIT 21/5/74.** Gil Malcor, Dominique Michenet, Jean-Jacques Daubin. *Dir* Gil Malcor. Plot: Fletcher, French/2, Hochman, Matlaw, Mplots, Patterson, Shank, Walford. Review: *Stage* 30/5/74, 17. Comment: Atelier Theatre Company of Paris. Performed in French.

74.194 *Living Together* (P, 2a) Alan Ayckbourn. GREENWICH 21/5/74. 1st perfd Library, Scarborough, 25/6/73 as *Make Yourself at Home*. Cast: Theatricalia; WWT/16. *Norman* Tom Courtenay; *Tom* Michael Gambon; *Sarah* Penelope Keith; *Annie* Felicity Kendal; *Reg* Mark Kingston; *Ruth* Penelope Wilton. *Dir* Eric Thompson; *Dec* Alan Pickford; *Light* Nick Chelton. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 95, Law, Loney, Patterson, Salem, Shipley, Weintraub. Reviews: *Birmingham Post* 22/5/74, 2; *Gay News* 6/6/74, 15; *Guardian* 22/5/74, 12; *Illustrated London News* 1/7/74, 87; *Observer* 26/5/74, 30; *Spectator* 1/6/74, 681, 15/6/74, 744; *Stage* 30/5/74, 17; *Times* 22/5/74, 11. Comment: MPS 459. Performed under the collective title *The Norman Conquests*. *Times* noted that parts of the play required knowledge of *Table Manners*; more importantly, “while *Table Manners* left me wanting to see the next two plays, *Living Together* leaves me not greatly caring if I miss the last one.” See also Lloyd Evans, 203–05.

74.195 *Bodywork* (P, 2a) Jennifer Phillips. HAMPSTEAD 22/5/74. 1st perfd Phoenix, Leicester, 16/8/72. Cast: WWT/16. *Milly* Polly Adams; *Sarah* Joanna Dunham; *Jimmy* Robert Lloyd; *Rob* Michael Scholes. *Dir* Snoo Wilson; *Dgn* John Hallé; *Cost dgn* Frances Haggitt. Reviews: *Birmingham Post* 23/5/74, 2; *Observer* 26/5/74, 30; *Stage* 30/5/74, 17; *Times* 24/5/74, 11. Comment: The play was a “sour statement on people as sex objects” (*Times*). “The production is worthwhile only for performances by Polly Adams and Joanna Dunham ... a vapid play about two lesbians” (*Stage*).

74.196 *The Chessmaster* (P) David Shellan. KING’S HEAD 23/5/74.* Cast: *Stage* 9/5/74, 19. *Max de Kuyper* Charles West; Stephen Bateman, Julia Nelson, Richard Gardner. *Dir* Margaret Morris. Review: *Stage* 30/5/74,

17. Comment: The play was about the life and past events of a lonely, reclusive chessmaster.

74.197 *The King* (MP) David Cregan and Brian Protheroe (mus). SHAW 23/5/74.* Cast: WWT/16. *Merlin* John Parker; *Arthur* Geoffrey Hutchings; *Lancelot* Neil McCaul; *Guinevere* Alison Steadman; *Mordred* Michael Jackson; *Morgan Le Fay* Eliza Ward; *Lady of the Lake*, *Lady Elaine*, *Blanchfleur*, *Damsel* Darlene Johnson; *Damsels* Joanna Tope, Genevieve Allenbury; *Bishop* Peter Benson; *Kay* David Leland; *Balyn*, *Galahad* Michael Sadler; *Archbishop* Charles McKeown; *Gawain* Nick Brimble; *Pelles* Geoffrey Staines; *Percivale* Oengus McNamara; *Knights* Ken Shorter, Pat Scola; *Musician* Brian Protheroe; *Balan* Martin Duncan. *Dir* Peter James; *Mus* Brian Protheroe, Martin Duncan. Reviews: *Guardian* 27/5/74, 6; *New Statesman* 7/6/74, 810; *Observer* 2/6/74, 30; *Stage* 6/6/74, 11; *Times* 25/5/74, 9. Comment: Dolphin Theatre Company. The production lasted three hours. “A musical play of stupefying whimsicality sending up the whole romantic Arthurian myth” (*Guardian*). *Observer* said Cregan’s debunking of King Arthur was done remorselessly, but the production and acting were good. “A perky but facetious lampoon” (*New Statesman*). “A sedative ... repetitive doggerel songs” and “witticisms such as ‘You a knight? You’d hardly make an evening’” (*Times*).

74.198 *Spring Awakening* (P, 2a) Frank Wedekind (trans Edward Bond of *Frühlings Erwachen*, 1906). OLD VIC 24/5/74.** 49 perf. 1st perf this trans. Cast: NTA; Theatricalia; *Variety* 19/6/74, 60; WWT/16. *Melchior Gabor* Peter Firth; *Moritz Stiefel* Michael Kitchen; *Hänshen Rilow* Dai Bradley; *Ernst Röbel* Gerard Ryder; *Otto* David Dixon; *Georg Zirschnitz* Keith Skinner; *Robert* Martin Howells; *Lammermeier* Christopher Guard; *Wendla Bergmann* Veronica Quilligan; *Martha Bessel* Jane Carr; *Thea* Jenny Agutter; *Ilse* Patti Love; *Dieter* Rupert Frazer; *Reinhold* Ian Mackenzie; *Rupert* James Smith; *Helmut*, *Friend Zieg* Glyn Grain; *Gaston* Bryan Brown; *Herr Gabor* Joseph O’Conor; *Herr Stiefel* James Mellor; *Frau Gabor* Susan Engel; *Frau Bergmann* Beryl Reid; *Ina Müller* Judith Paris; *Headmaster Sunstroke* William Squire; *Professor Gutgrinder* Kenneth Benda; *Professor Bonebreaker* Alex McCrindle; *Professor Flyswatter* Peter Needham; *Professor Thickstick* Kenneth Mackintosh; *Professor Tonguetwister* Stephen Williams; *Professor Apelard* Colin Fay; *The Masked Man* Cyril Cusack; *Dr. Lemonade* Daniel Thorndike; *Dr. Procrustes*, *Fastcrawler* Alan Hay; *Reverend Baldbelly Locksmith* Pitt Wilkinson; *Uncle Probst* Peter Rocca. *Dir* Bill Bryden; *Mus* Marc Wilkinson; *Cost dgn* Deirdre Clancy; *Dgn* Geoffrey Scott; *Fencing* William Hobbs; *Light* Andy Phillips. Plot: French/2, Gassner, Griffiths,

Gunn, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 29/5/74, 2; *Gay News* 15/5/74, 15 [sic]; *Guardian* 29/5/74, 10; *Illustrated London News* 1/8/74, 67; *New Statesman* 7/6/74, 810; *Observer* 2/6/74, 30; *Spectator* 8/6/74, 712; *Stage* 6/6/74, 11; *Times* 29/5/74, 8; *Tribune* 12/7/74, 7; *Variety* 19/6/74, 60. Comment: National Theatre. Press night was 28/5/74. *Spectator* found the play ponderous and dated, the acting uneven with the best performances coming from Peter Firth, Michael Kitchen, and Beryl Reid. For *New Statesman* the production lacked electricity but thought the play worthy of production. Bill Bryden's "production underates the volatility of the writing" (*Observer*). *Times* observed Wedekind's first two acts were performed together to allow for the "change of style into the caricatured adult scenes" after the interval. *Illustrated London News* said the play was dated and unworthy of revival. The production remained in repertory until 24/10/74.

74.199 *Abel, Where Is Your Brother?* (P) Julius Edliss (trans Ariadne Nicolaeff). ACT INN 27/5/74. 1st perf this trans. Cast: *Stage* 9/5/74, 1. Jerome Willis, Leonard Rossiter. *Dir* Amos Mokadi. Review: *Stage* 6/6/74, 11. Comment: "A chance encounter in a Russian seaside resort fleetingly reunites two war comrades: one a hero, the other a coward who betrayed his friend to save himself" (*Stage*). For a report of the closing of Act Inn because of financial difficulties see *Stage* 27/6/74, 15.

74.200 *Don't Put Your Daughter on the Stage Mrs. W* (Anthology) Anon. PRINCE OF WALES (2) c. 27/5/74. Review: *Stage* 13/6/74, 7. Comment: Wimbledon Pub Crawlers. Piece included snippets from various authors about the difficulties of having a successful stage career.

74.201 *Dutchman* (P, 1a) Leroi Jones. THREE HORSE-SHOES c. 27/5/74 (Ln).** Cast: *Stage* 30/5/74, 19. *Clay* Kenneth Gardnier; *Lula* Jennifer Watts. *Dir* David Alexander. Plot: Bryer, MacNicholas, Nelson, Patterson, Peterson/2, Salem, Vinson, Wilmeth.

74.202 *The Monkey Walk* (C) John Murray. RICHMOND 27/5/74. 1st British perf New, Cardiff, 29/4/74. Patrick Mower, Virginia Stride. *Pres* David Gordon Productions. Comment: A one week-engagement.

74.203 *The Natural Causes* (P) Robert Holman. COCKPIT 27/5/74.* Cast: *Stage* 16/5/74, 20. Nicholas Ball, Peter Mayock, Natasha Pyne, George Sweeney, Maureen Sweeney, Derek Thompson. *Dir* Ron Daniels; *Dgn* Anthea Montag. Review: *Stage* 6/6/74, 20. Comment: The "play is about a group of young people, mostly shackled. Their jobs stupify through dullness, their

private lives move around a nine-month cycle" (*Stage*).

74.204 *Pericles* (R, 2pt) William Shakespeare. HER MAJESTY'S 27/5/74.** Cast: Theatricalia; *WWT/16*. *Pandar* Willoughby Goddard; *Antiochus, Bawd* Harold Innocent; *Boult, Dionyza* Jan Waters; *Whores* John Bowe, Robert Swales; *Connection, Lord* Michael Percival; *Waiter* Kit Thacker; *Gower* Ronnie Stevens; *Pericles* Derek Jacobi; *Daughter of Antiochus* Jamie Macdonald Reid; *Thaliard, Leonine* Ben Cross; *Helicanus* Henry Moxon; *Cleon* Trevor Martin; *Piloten* Barry Warren; *Marina, Thaisa* Marilyn Taylerson; *Fisherman* Henry Szeps; *Pilch* James Hunter; *Patchbeechee, Lord* Tim Barker; *Simonides* Michael David; *Lychorida* Patricia Gerrard; *Sailor* Ian Redford; *Cerimon* Timothy Davies; *Diana* Penelope Potter; *Lysimarchus* Michael Howarth; *Pirates* Kit Jackson, Ian Redford. *Dir* Toby Robertson; *Dgn* Robin Archer; *Ch* Eleanor Fazan; *Mus* Carl Davis; *Light* Michael Outhwaite. Reviews: *Birmingham Post* 28/5/74, 2; *Spectator* 8/6/74, 712; *Stage* 6/6/74, 11; *Times* 28/5/74, 12. Comment: Prospect Theatre Company. "Offered vivaciously as a play-within-a-play in a vaguely male brothel," with good acting from Derek Jacobi and Marilyn Taylerson (*Spectator*). "A conventional, if not very convinced view of the play" (*Times*).

74.205 *Fings Ain't Wot They Used T' Be* (Mus, 2a) Frank Norman and Lionel Bart. TRAMSHED 29/5/74.** June Brown, Tom Cockrell, Richard Durden, Jean Leopard, John Lyons, Barry Martin, John Rogan, Victoria Ward, Hugh Watt. *Dir* Frederick Proud; *Dgn* David Fisher; *Mus dir* Colin Sell; *Ch* Christine Edmonds. Plot: Fletcher, French, Gänzl, Green, Vinson. Comment: Soho Theatre production.

74.206 *Les veuves* (P with puppets) François Billetdoux and Vangelis Papatthanassiou (mus). ROUND HOUSE 29/5/74. 1st perfd Espace Pierre Cardin, Paris, 24/10/72. Cast: *WWT/16*. *Uncle Red and Gold* Olivier Hussenet; *Petite Misère* Douchka; *Chrysalide* Monique Fabre; *Marie-Châtaigne* Virginia Billetdoux; Shaman marionettes of Jacques Voyet. *Dir* François Billetdoux; *Sc dgn* Michel-Jean Robin. Reviews: *Birmingham Post* 31/5/74, 2; *Guardian* 31/5/74, 10; *New Statesman* 7/6/74, 810; *Observer* 2/6/74, 31; *Stage* 6/6/74, 20; *Times* 31/5/74, 12. Comment: Espace Pierre Cardin. "Involves an orphan marooned among grasping women" (*New Statesman*). *Observer* noted that, because of the size of the puppets, movement in the piece was "hypnotically slow." "More touching than the rather portentous story are the faces of the operators, with their concerned involvement in the life they stir in their great scarecrows" (*Times*). Puppet-resistant *Guardian* was "enchanted by ... [this] strange dream-like spectacle ... a genuine piece of total theatre."

74.207 *Insomniac* (P) Andy Smith and David Mouchter-Samorai (devisers; based on Franz Kafka). BUSH 30/5/74 (Lt).* Cast: *Stage* 30/5/74, 19. Xanthy Gardener, Barry Houghton, Michael Irving. *Dir* David Samourai; *Dgn* Terry Jacobs. Review: *Stage* 13/6/74, 17.

74.208 *A Midsummer Night's Dream* (C) William Shakespeare. OPEN AIR 30/5/74.** Cast: *WWT/16*. *Theseus* David Dodimead; *Hippolyta* Jane Casson; *Philostrate* Robert Lister; *Egeus* Alan Leith; *Hermia* Philippa Gail; *Demetrius* David Kitchen; *Lysander* Martin Potter; *Helena* Joanna McCallum; *Quince* Geoffrey Colville; *Bottom* Nicky Henson; *Flute* Stephen Bill; *Starveling* Kenneth Waller; *Snout* David Whitworth; *Snug* Tony Aitken; *1st Fairy* Elizabeth Romilly; *Puck* Trevor Ray; *Titania* Linda Thorson; *Oberon* Frank Barrie; *Peaseblossom* Tina Marian; *Moth* Gillian Hayes; *Cobweb* Charles Nowosielski; *Mustard Seed* David Fielder; Jennifer Anderson, Marsha Fitzalan, Michael Dickinson, Stephen Kemble. *Pres*, *Dir* David Conville; *Dgn* Tim Goodchild; *Light* Brian Benn; *Ch* Sally Gilpin. Reviews: *Birmingham Post* 29/5/74, 2; *Illustrated London News* 1/8/74, 67; *New Statesman* 21/6/74, 896; *Stage* 13/6/74, 17; *Times* 4/6/74, 10. Comment: *Times* commended David Conville's production for recognizing what could and could not be done with the play in Regent's Park. "Staged now pictorially in Greek-Byronic costume against a romantic landscape and acted and spoken with a pleasant freshness, though I do not much like the masked fairies" (*Illustrated London News*).

74.209 *The Salesman* (P, 1a) Johnny Speight. KING'S HEAD 30/5/74 (Ln).** Cast: *Stage* 23/5/74, 16. Denise Dwyer, Michael Craze. *Pres* Regal Productions; *Dir* Kendall Johns.

74.210 *Supermale* (P) Alfred Jarry (anon trans of *Le surmâle*, 1902). BUSH 30/5/74. 1st London perf? Cast: *Stage* 30/5/74, 19. Christopher Wood, Anthony Guilloyle, Dicken Ashworth, Jilly Aplin, Pamela Jenkin, Giorsal Munro. *Dir* Kenneth Frost; *Dgn* Kari Furre. Plot: Hochman.

74.211 *The Shrew* (P) Charles Marowitz (adpt of William Shakespeare, *The Taming of the Shrew*). OPEN SPACE 30/5/74.** Cast: *Stage* 23/5/74, 16. Tim Hardy, Pauline Munro, Brian Gwaspari, Harold Kasket, Jack Carr. *Dir* Thelma Holt; *Dgn* Robin Don; *Cost* Jenny Croft, Sue Thompson. Review: *Stage* 13/6/74, 17.

74.212 *The Price* (D, 1a) Arthur Miller. TOWER, CANON-BURY, 31/5/74.** Cast: Plot: Bordman, Bordman/4, 423, Bronner, Bryer, Fletcher, Hochman, Loney, Mac-Nicholas, Matlaw, Patterson, Salem, Shipley, Vinson,

Wilmeth.

74.213 *Waiting for Godot* (D, 2a) Samuel Beckett. MERCURY 31/5/74.** Cast: *Stage* 30/5/74, 19. Graham Chinn, Leon Head, Garith Gwyn-Jones, Colin Galliman, Rupert Small. *Pres* Rosenblatt Productions. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub.

74.214 *Lenz* (P) Mike Stott (drm of Georg Büchner's novel, written 1835). ALMOST FREE 6/74. 1st perf this adpt? *Lenz* Simon Rouse; *Pastor Oberlin* Peter Tilbury; *His Wife* Marilyn Finlay; Noel Collins, Rosalind Bailey, Hessel Saks. *Dir* Pedr James; *Light* Peter Southcott. Plot: Vinson. Reviews: *Stage* 4/7/74, 17; *Tribune* 12/7/74, 7. Comment: "About the sort of an uninvited guest one would not wish upon one's worst enemy for a long weekend ... the message ... is that genius, particularly genius untrammelled, excuses all things" (*Stage*).

74.215 *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (D, 2a) Paul Zindel. MERCURY 1/6/74.** Cast: *Stage* 30/5/74, 19. Suzannah Williams, Elizabeth Stewart, Diane Mander, Brenda Duncan, Caroline Frank. *Pres* Rosenblatt Productions. Plot: Bordman, Bronner, Bryer, Fletcher, Hischak, Hischak/2, 14-15, MacNicholas, Salem, Vinson, Wilmeth.

74.216 *Fantazia* (P) collective. KING'S HEAD 3/6/74. Comment: Women's Theatre Group. "The play is an exploration of women's fantasies arising from the frustrations in their daily lives" (*Stage* 6/6/74, 11).

74.217 *The Joss Adams Show* (P) Alma de Groen. ALMOST FREE 3/6/74 (Ln). 1st perfd Shakespeare Festival, Stratford, Ontario, 1970. Cast: *Stage* 6/6/74, 17. *Joss Adams* Bridget Armstrong, Kirsty Child, Norman Hancock, Douglas Nottage, Diana O'Connor, Stephen O'Rourke, John Turnbull. *Dir* Prunella Scales; *Dgn* Chris Speyer, Kathy Ukleja. Review: *Stage* 20/6/74, 17. Comment: The play's "concern with the frustrations of an unwilling wife and mother seems contrived" (*Stage*).

74.218 *A Man and His Wife* (P) Guy Bolton. RICHMOND 3/6/74. 1st perfd Alexandra, Birmingham, 21/10/69. Comment: MPS 147. The cast included Nigel Stock, Barbara Jefford, John Justin, Monica Grey, Petronella Ford, Peter Davidson, Francis Sargeant, Max Latimer, and Sarah Brackett. The piece was about Winston Churchill. A two-week engagement.

74.219 *Marshall Jack* (P) Stephen Upton and John Forgeham. THREE HORSESHOES 3/6/74 (Ln).* Cast: *Stage*

6/6/74, 17. Michael Brodie, Geraldine Hart, Martin Collins, Peter Ashley. *Mus* Stephen Upton; *Dir* John Forgeham.

74.220 *The Snowdrapper* (P) Alun Richards. HAMPSTEAD 3/6/74. 1st perfd Watermill, Bagnor, 24/8/71. Ronald Lewis, Fiona Walker, Roger Gartland. Reviews: *Spectator* 15/6/74, 744; *Times* 6/6/74, 9. Comment: "Deals in tandem with the unlikely topics of nationalist fanaticism and lingerie fetishism ... admirably played" (*Spectator*). *Times* praised the play which "deals lightly but faithfully with the sublimation of sex and filial rebellion in politics."

74.221 *Tooth of Crime* (P with mus, 2a) Sam Shepard. COURT 5/6/74. 40 perf.** Cast: Findlater; *Variety* 12/6/74, 50; *WWT/16*. *Hoss* Mike Pratt; *Becky* Diane Langton; *Star-Man* Paul Freeman; *Galactic Jack* Kenneth Cranham; *Cheyenne* Christopher Malcolm; *Doc* Jonathan Adams; *Crow* Richard O'Brien; *Pres* Michael White; *Dir* Jim Sharman; *Dgn* Brian Thomson; *Cost dgn* Sue Blane. Plot: Bryer, Fletcher, Hischak/2, 58, Hochman, Mac-Nicholas, Vinson, Wilmeth. Reviews: *Birmingham Post* 6/6/74, 2; *Guardian* 6/6/74, 12; *Illustrated London News* 1/8/74, 67; *New Statesman* 21/6/74, 896; *Observer* 9/6/74, 31; *Spectator* 15/6/74, 744; *Stage* 13/6/74, 17; *Times* 6/6/74, 9; *Tribune* 14/6/74, 7; *Variety* 12/6/74, 50. Comment: English Stage Company. *Guardian* reported most of the language was "totally inaudible," *Variety* modified that comment to "tend to be smothered by the amplified band." *Observer* said this production did justice to the piece.

74.222 *Round and Round the Garden* (C, 2a) Alan Ayckbourn. GREENWICH 6/6/74 1st perfd Library, Scarborough, 9/7/73. Cast: Theatricalia; *WWT/16*. *Norman* Tom Courtenay; *Tom* Michael Gambon; *Sarah* Penelope Keith; *Annie* Felicity Kendal; *Reg* Mark Kingston; *Ruth* Penelope Wilton. *Dir* Eric Thompson; *Dec* Alan Pickford; *Light* Nick Chelton. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 95, Law, Loney, Patterson, Salem, Shipley, Weintraub. Reviews: *Birmingham Post* 8/6/74, 3; *Guardian* 7/6/74, 10; *Illustrated London News* 1/8/74, 67; *New Statesman* 16/8/74, 230–31; *Observer* 23/6/74, 31; *Spectator* 15/6/74, 744; *Stage* 13/6/74, 17; *Times* 7/6/74, 11. Comment: MPS 461. Performed under the collective title *The Norman Conquests*. The "firm structure" of this play "checked my former feelings that the characters were mere attitudes" (*Times*). Of the trilogy as a whole, *Spectator* praised "the perfection of the ensemble playing under Eric Thompson's direction," and relished "the joy of savouring Ayckbourn's comic craftsmanship." See also Lloyd Evans, 205–06.

74.223 *Case for a Rebel* (P, 4a) Emmanuel Robles (trans James Kilker and Marie Kilker of *Plaidoyer pour un rebelle*, 1965). UNITY 7/6/74. 1st London perf. Cast: *Stage* 13/6/74, 19. Charles Turner, John Byrne, Kathy Arnold, Andre Thornton-Grimes. *Dir* Helena Stevens; *Sc dgn* Peter North. Review: *Stage* 20/6/74, 20. Comment: The play involved a young terrorist who changes his mind about carrying out a bombing.

74.224 *The Wall Is Mama* (P) Rick Cluchey. NEW END 7/6/74. 1st London perf. Plot: Vinson. Review: *Stage* 13/6/74, 22. Comment: San Quentin Drama Workshop. Also performed at ICA in July 1974.

74.225 *Release* (P, 3a) Raymond Bantock. LITTLE THEATRE CLUB 9/6/74. Cast: *Stage* 6/6/74, 17. Christine Way, Annabel Langston, Mark Colleano, Roger Davis, Richard Huggett, Margot Field. *Dir* Joan Campbell. Review: *Stage* 20/6/74, 15. Comment: *Stage* described four different plots in the piece: "None of it is very credible."

74.226 *Decent Things* (C) Richard Crane. THREE HORSESHOES 10/6/74 (Ln). 1st perfd Pool, Edinburgh, 4/72. Comment: During the run of this piece a performance of John Grillo's *Number Three* performed by Garage Theatre was substituted due to the unavailability of a cast member [*Nurse* Don Weinstein; *Number Three* Peter Ashley. *Dir* Don Weinstein] (see *Stage* 20/6/74, 17).

74.227 *Travesties* (C, 2a) Tom Stoppard. ALDWYCH 10/6/74.* Cast: RSCA; Theatricalia; *Variety* 19/6/74, 60; *WWT/16*. *Bennett* John Bott; *Cecily Carruthers* Beth Morris; *Gwendolen Carr* Maria Aitken; *Henry Carr* John Wood; *James Joyce* Tom Bell; *Vladimir Ilyich Ulyanov (Lenin)* Frank Windsor; *Nadezhda Krupskaya (Lenin's Wife)* Barbara Leigh-Hunt; *Tristan Tzara* John Hurt. *Dir* Peter Wood; *Dgn* Carl Toms; *Light* Robert Ornbø; *Mus*, *Mus arr* Grant Hossack; *Ch* William Chappell; *Assist dir* Elijah Moshinsky. Plot: Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 93–94, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 11/6/74, 2; *Daily Mirror* 11/6/74, 18; *Gay News* 4/7/74, 14; *Guardian* 11/6/74, 12; *Illustrated London News* 1/8/74, 67; *New Statesman* 14/6/74, 859; *Observer* 16/6/74, 31, 23/6/74, 31; *Spectator* 22/6/74, 776; *Stage* 20/6/74, 15; *Times* 11/6/74, 7; *Tribune* 5/7/74, 7; *Variety* 19/6/74, 60. Comment: MPS 536. Royal Shakespeare Company. "Seems a foregone bet for a transfer to Broadway" (*Variety*). "Juggles the English language with a dexterity that is quite breath-taking ... easily the wittiest, cleverest and most absurdly funny play currently on the London stage" (*Daily Mirror*). "A play whose undeniable

stylistic and verbal brilliance deceptively obscure a lack of significant content" (*Tribune*). "First and foremost a delightful entertainment of verbal wit" that says nothing new about basic ideas (*Gay News*). *Spectator* acknowledged the play was flawed, but relished virtually all of it, and commended highly John Wood's performance. "A dazzling pyrotechnical feat" (*Guardian*). *Times* particularly admired Stoppard's "skill in moving in and out of Wilde's dialogue, and rewriting it for his own purposes." The first New York production (Ethel Barrymore 30/10/75) ran for 156 performances.

74.228 *Go West Young Woman* (P) Pam Gems. ROUND HOUSE 11/6/74.* Cast: *Stage* 30/5/74, 19; *WWT/16*. Stuart Barren, Kate Beswick, Malcolm Bullivant, Margie Campi, Helen Downing, Ron Forfar, Patricia Franklin, Thea Ranft, Jonina Scott, Ellen Sheean, Don Warrington. *Dir* Sue Todd, Ann Mitchell; *Dgn* Sarah Pauley; *Mus dir* Bobby Campbell; *Voice consultant* Bettina Jonic; *Pd assist* Buzz Goodbody; *Sm* Sara Gems, Claire Higney. Reviews: *Guardian* 7/6/74, 11; *Stage* 20/6/74, 15; *Times* 13/6/74, 15. Comment: Women's Company. The play was about a group of pioneer families trekking to the American West. *Times* said it lacked authenticity and it was not clear how the piece really advanced the feminist cause.

74.229 *A Worthy Guest* (P) Paul Bailey. THEATRE UPSTAIRS 11/6/74. 1st perfd University Theatre, Newcastle, 24/10/73. Cast: Findlater; Theatricalia; *WWT/16*. *George* Martin Fisk; *Grandmother* Eve Pearce; *Mary* Jean Warren; *Matthew* William Russell; *Mother* Angela Thorne; *Nurse* Pat Keen; *Patrick* Robin Summers; *Prison* *Warder* Gordon Gostelow; *Tattooist* Jimmy Gardner; *Orderly* Tom Durham. *Dir* Ann Jellicoe; *Dgn* David Short; *Light* John Tindale. Reviews: *Guardian* 12/6/74, 12; *New Statesman* 21/6/74, 895–96; *Stage* 20/6/74, 20; *Times* 12/6/74, 11. Comment: MPS 483. English Stage Company. The play concerned a criminally insane man who has suffered numerous adverse circumstances but who possesses a feeling for words. *Times* was confused somewhat by the "fractured succession of brief scenes shuffled out of chronological order." *Stage* described the scenes as "intricately constructed flashback scenes."

74.230 *A Day in the Death of Joe Egg* (D, 2a) Peter Nichols. TOWER, CANONBURY, 14/6/74.** Cast: TTC. Plot: Bordman/4, 423, Demastes/2, Fletcher, Griffiths, Hirschak, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub.

74.231 *The Watergate Tapes* (P) Sam Wanamaker (ed). COURT 16/6/74.* Cast: Findlater. Larry Adler, Frank Dux, Weston Gavin, Bill Hootkins, Bob Sherman, Sam

Wanamaker. Comment: English Stage Company. Produced without decor.

74.232 *A Bitter Pill* (P) Gabrielle Warwick. PRINCE OF WALES (2) 17/6/74 (Ln).* Cast: *Stage* 13/6/74, 19. Comment: Wimbledon Pub Crawlers.

74.233 *For One Week Only* (One-man ent) Spike Milligan and Jeremy Taylor (songs). ADELPHI 17/6/74.* Cast: *WWT/16*. Spike Milligan, Jeremy Taylor, Alan Clare. Plot: OTF/2. Reviews: *Guardian* 19/6/74, 10; *Observer* 23/6/74, 31; *Stage* 20/6/74, 15; *Times* 18/6/74, 9. Comment: A scrappily assembled show but vintage Milligan (*Guardian*). *Times* found the piece to be "remarkably smooth" and "more polished" than Milligan's other shows.

74.234 *Go On Jump* (P) Brian Comport. THREE HORSESHOES 17/6/74 (Ln).* Cast: *Stage* 6/6/74, 17. Michael Watkins. *Dir* David Alexander. Comment: Originally advertised for performance on 6/5/74.

74.235 *Turtle Island* (Black C, 1a) Richard Huggett. LITTLE THEATRE CLUB 17/6/74 (Ln).* Cast: *Stage* 20/6/74, 17. Cast: Tim Hardy, Louise Rush, Richard Huggett. Comment: This piece was also performed at the First Night Bookshop, Henrietta Street, WC2.

74.236 *Birds of Paradise* (F, 2a) Gaby Bruyère (English version Michael Pertwee of *La maison de Zaza*, 1971). GARRICK 19/6/74.** Cast: Theatricalia; *Variety* 26/6/74, 72; *WWT/16*. *Marie Antoinette* Jean Holness; *Kiki* Sally Harrison; *Farmer* Robert Coote; *George* Sam Kelly; *Gertrude* Agnes Lauchlan; *Jackal* Rex Garner; *Lola* Lindsay Marsh; *Maggie* Jennifer Lee; *Michael* Graham Armitage; *Pearl* Irene Gorst; *Ribart* Roy Hepworth; *Toutou* Pauline Peart; *Yolande* Moira Lister. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Pres* John Gale, Bill Kenwright; *Dir* Ray Cooney; *Sc dgn*, *Cost dgn* Anthony Holland; *Light* Michael Northen. Reviews: *Birmingham Post* 21/6/74, 2; *Guardian* 20/6/74, 10; *Illustrated London News* 1/8/74, 67; *New Statesman* 28/6/74, 932–33; *Observer* 23/6/74, 31; *Spectator* 29/6/74, 810; *Stage* 27/6/74, 15; *Variety* 26/6/74, 72. Comment: "Staggeringly witless trash" (*Guardian*). A "traditional, feeble sex farce ... coy, leer-ing and witless" (*Variety*).

74.237 *Here Is the News* (Revue) Anon. GALLERY 20/6/74. 1st perf? Cast: *Stage* 20/6/74, 17. Paul Angelis, Norman Beaton, Robert Bridges, Ben Carruthers, John Gorman, Peter Green, Hairy Harry, Imogen Hassall, Cathy Kessler, Kenny Lynch, Chrissie Messenger, Graham Snow, Viv Stanshall, Jane Stonehouse, Michael

Walker, Steve Williams. Reviews: *Spectator* 6/7/74, 18; *Stage* 27/6/74, 17. Comment: Big Lies. A collection of sketches based on news items, but lacking in bite (*Spectator*).

74.238 *Mr. Prufrock's Songs* (P) Steven Berkoff. KING'S HEAD 20/6/74 (Ln).* Cast: *Stage* 13/6/74, 19.

74.239 *The Owl-Winged Faculty* (P, 2a) John Norman. QUESTORS 22/6/74.* Cast: QTA. Review: *Acton Gazette* 13/6/74, 9.

74.240 *The Last Analysis* (P) Roland Bowden. QUESTORS 23/6/74.* Cast: QTA. Review: *Acton Gazette* 13/6/74, 9.

74.241 *Fine and Dandy* (One-man show) Knight Mantell. PRINCE OF WALES (2) 24/6/74. 1st perfd Everyman, Cheltenham, 12/3/73? Cast: *Stage* 13/6/74, 19. Comment: Wimbledon Pub Crawlers. Knight Mantell on dandies through the ages.

74.242a *Foursome* (P, 1a) Eugène Ionesco [trans Donald Watson of *Scène à quatre*, 1959]. OPEN AIR 24/6/74 (Ln).** 9 perf. Review: *Times* 26/6/74, 14. Comment: The company for this quadruple bill comprised David Whitworth, Charles Rogers, Elizabeth Romilly. *Dir* Mervyn Willis. *Times* averred the "main function [of the production] is to pass the time away."

74.242b *The Leader* (P, 1a) Eugène Ionesco (anon trans of *Le maître*, 1953). OPEN AIR 24/6/74 (Ln).** 9 perf. Plot: French/2, Matlaw, 394. Review: *Times* 26/6/74, 14.

74.242c *Motor show* (P, 1a) Eugène Ionesco (trans [Donald Watson] of *Le Salon de l'automobile*, 1953). OPEN AIR 24/6/74 (Ln).** 9 perf. Plot: Matlaw, 394. Review: *Times* 26/6/74, 14.

74.242d *Salutations* (Sk) Eugène Ionesco (trans [Donald Watson] of *Les salutations*, 1950). OPEN AIR 24/6/74 (Ln).** 9 perf. Review: *Times* 26/6/74, 14.

74.243 *Schweyk in the Second World War* (P, 8sc) Bertolt Brecht (anon trans of *Schweyk im zweiten Weltkrieg*, 1957 [written 1941/43]). COCKPIT c. 24/6/74.** Plot: French/2, Hochman, Matlaw, Patterson.

74.244 *Under Milk Wood* (P, 2a) Dylan Thomas. SHAW 24/6/74.** 51 perf. Cast: *WWT/16*. Frances Cuka, Janie Booth, Angela Collins, Roy Holder, Robert Oates, John Rhys-Davies, Jonathan Blake, Penny Casdagli, Melvyn Hastings, David McKail, Ian Price, Frances Tomelty. *Dir* James Roose-Evans. Plot: Best/57, 86, Bordman/4, 346,

Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Reviews: *Birmingham Post* 25/6/74, 2; *Illustrated London News* 1/8/74, 67; *New Statesman* 28/6/74, 933; *Observer* 30/6/74, 31; *Stage* 4/7/74, 17; *Times* 26/6/74, 14. Comment: Dolphin Theatre Company. A bare-bones production, without scenery, reflecting its radio drama ancestry. "Sometimes the text is delivered concert fashion by seated actors; at other times scenes are acted out" (*Times*). *New Statesman* thought it was tolerable if you closed your eyes. *Observer* welcomed the revival but objected to the actors wearing their own clothes.

74.245 *A Borderline Case* (P, 3a) Harry Barton. QUESTORS 25/6/74.* Cast: QTA. Review: *Acton Gazette* 13/6/74, 9.

74.246 *Hair* (Tribal love-rock mus, 2a) Gerome Ragni (bk, lyr) and James Rado (bk, lyr) and Galt MacDermot (mus). QUEEN'S 25/6/74.** 111 perf. Cast: *WWT/16*. *Claude* Demetrius Christopholus; *Berger* Gary Hamilton; *Woof* Derek James; *Hud* Gary Afalo; *Sheila*, *Abraham Lincoln* Miquel Brown; *Jeannie*, *Mother* Patricia Hodge; *Crissy* Sonja Kristina; *Father*, *General Grant* Brett Forrest; *Three Principals* Joshua Smith, David Yip, Kimi Wong; *Tourist Couple* Jonathan Bergman, Andy Forray; *Sergeant* Andy Forray; *Booth* Jackie Whelan; *Coolidge* Beverley Baxter; *Franklyn* Stelina Macarthy; *Scarlet* Linzi Jennings. *Pres* Robert Stigwood; *Dir* Tom O'Horgan; *Mus dir* Brian Bennett. Plot: Bordman, Bordman/5, 658–59, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, OTF, Shipley, Wilmeth. Reviews: *Birmingham Post* 27/6/74, 2; *New Statesman* 12/7/74, 61; *Observer* 30/6/74, 31; *Spectator* 6/7/74, 25; *Stage* 4/7/74, 17; *Times* 27/6/74, 21; *Tribune* 12/7/74, 7. Comment: A limited season production. *Observer* said the revival was irrelevant: "We've all moved on now." "Essentially such a terrible show in everything but its music" (*Spectator*). "Maudlin, aggressive and mindless ... nasty, brutish and long" (*New Statesman*). "At once defiantly dated and still bursting with life" (*Times*).

74.247 *Jack the Ripper* (Mus, 2a) Ron Pember (bk, lyr, mus) and Denis Demarne (bk, lyr). PLAYERS' 25/6/74.* Cast: *Stage* 13/6/74, 21. *M. J. Druitt* An Ruskin; Terese Stevens, Eleanor McCready, Maria Charles, Linda Rusby, Berenice Adams, Christine Edmonds, Adrienne Frank, Peter Spraggon, Roy Sone, Mike Fields, Gerald Taylor, John J. Moore, Stanley Davies, Helen Shenel, Nigel Williams, Leslie Meadows, John Denton. Graham Richards, John Denton, Graham Richards, David Unwin. *Dir*, *Sets*, *Light* Reginald Woolley. Review: *Stage* 4/7/74, 17. Comment: *Stage* commended the piece and the production, and noted it named the Ripper as M. J. Druitt.

74.248 *The Man Who Knew He Was Jesus Christ* (C) Michael G. Jackson. KING'S HEAD 25/6/74. 1st perf? Cast: *Stage* 13/6/74, 19. *Vicar* Tony Doyle; *Joseph* Robert Bridges; *Jesus Christ* Brian Smith; Linda Polan, Penelope Nice, Barrie Houghton. *Dir* Robert Gillespie. Reviews: *Observer* 7/7/74, 27; *Spectator* 6/7/74, 18; *Stage* 4/7/74, 17; *Times* 5/7/74, 10. Comment: The play consisted largely of attacks on numerous aspects of English life; mostly "irrelevant, all of it's irreverent" (*Spectator*). "An unpretentious bit of zaniness" (*Observer*). "Even on picaresque terms the play is a terrible mess," but the first half has "extraordinary bursts of comic energy" (*Times*).

74.249 *Our Sort of People* (P) Jeremy Seabrook and Michael O'Neill. SOHO POLY 25/6/74 (Ln).* Cast: *Stage* 20/6/74, 17. Richard Durden, Delia Lindsay, Michael Percival, Katherine Schofield; *Dir* Frederick Proud; *Dgn* Rita Fursey. Reviews: *New Statesman* 28/6/74, 933; *Stage* 4/7/74, 20. Comment: Wakefield Tricycle. The play was about two young couples gossiping about various topics and while denigrating each other privately.

74.250 *Cripple Play* (Monol) Max B. Richards. ALMOST FREE 26/6/74. 1st London perf (Ln). Cast: *Stage* 27/6/74, 17. *Helen* Nicolette McKenzie. *Dir* Christopher Speyer; *Dgn* Lindsay Megarrity. Reviews: *Stage* 4/7/74, 20; *Times* 28/6/74, 10. Comment: Ambiance. "A 45-minute monologue from a lady in a wheelchair ... written as rambling gossip" (*Times*).

74.251 *The Zelda Trio* (P, 3a) Laurence Collinson. TOWER, CANONBURY, 27/6/74. 1st perfd Australia 1960? 1st British perf. Cast: TTC. Plot: Vinson. Review: *Stage* 11/7/74, 23.

74.252 *Other People* (P) Mike Stott. HAMPSTEAD 1/7/74.* Cast: *WWT/16*. *Gaby Charvatatova* Janet Key; *Granville Unwin* Anthony O'Donnell; *Geoff Brock* Julian Curry; *Nina Thurslow* Abigail Asher; *Dave Crosby* Ian Holm; *Enrico Zamati* Tom Conti; *Pansy Potter* Georgina Anderson; *Helen Brock* Stephanie Turner. *Dir* Roland Rees; *Dgn* Bernard Culshaw. Plot: Vinson. Reviews: *Birmingham Post* 2/7/74, 2; *Guardian* 2/7/74, 12; *Illustrated London News* 1/9/74, 103; *New Statesman* 12/7/74, 61; *Observer* 7/7/74, 27; *Stage* 11/7/74, 17; *Tribune* 12/7/74, 7. Comment: An uneven piece whose message seems to be "there's nowt so queer as folk" (*Guardian*). "A cheeky piece of nearly word-perfect precision writing" (*Tribune*).

74.253 *The Prodigal Daughter* (C) David Turner. RICHMOND 1/7/74. 1st perfd Mercury, Colchester, 6/3/73. *Father Anthony Perfect* Wilfrid Hyde White; Carolyn Seymour, John Normington, Martin Jarvis, Jason Kemp,

Veronica Sowerby. *Dir* Roger Redfarn; *Dgn* Terry Parsons; *Light* Michael Northen. Plot French/2. Comment: The play was concerned with various problems affecting both lay members and the clergy in the Catholic Church. A two-week engagement.

74.254 *The 3p Off Opera* (Mus) Bill Colvill (bk) and Murray Head (mus, lyr) and Guy Sprung (mus, lyr) and Paul Thompson and Tim Rice. HALF MOON 1/7/74.* Cast: SHM; *Stage* 4/7/74, 20. *Peachum* Jeff Chiswick; *Narrator* Henry Hackett; *Macheath* Will Knightley; *Worker Hero, Mobster* Philip McGough; *Polly Peachum* Pamela Moiseiwitsch; Alan Ford, Stuart Harwood, Anthea Meadows. *Dir* Guy Sprung; *Dgn* Meg Kelly; *Mus* Murray Head; *Cost* Shawn Kerwin; *Ch* Jane Gibson. Reviews: *Stage* 11/7/74, 17, *Times* 14/9/74, 11. Comment: A somewhat thin version of Brecht's and Gay's works set in contemporary London, with Alan Ford doubling a remarkable number of roles including scenes playing two characters simultaneously (*Times*).

74.255 *Cole* (Ent, 2a) Benny Green (deviser) and Alan Strachan (deviser; based on Cole Porter's words and mus). MERMAID 2/7/74. 307 perf.* Cast: *Variety* 17/7/74, 104; *WWT/16*. Ray Cornell, Lucy Fenwick, Peter Gale, Bill Kerr, Julia McKenzie, Rod McLennan, Kenneth Nelson, Elizabeth Power, Angela Richards, Una Stubbs. *Pres* Mermaid Theatre Trust; *Dir* Alan Strachan, David Toguri; *Dgn* Peter Docherty; *Light* Nick Chelton; *Mus arr* Ken Moule, John Burrows; *Mus dir* John Burrows; *Assist mus dir* Brian Stanborough; *Assist dgn* Digby Howard; *Assist light* Mark Waters; *Sm* Jenny Frazer; *Dsm* Robert Hendry; *Asm* Shaun Scott. Plot: Loney, OTF, OTF/2. Reviews: *Birmingham Post* 3/7/74, 2; *Daily Mirror* 3/7/74, 16; *Guardian* 3/7/74, 10; *Illustrated London News* 1/9/74, 103; *New Statesman* 12/7/74, 61; *Observer* 7/7/74, 27; *Spectator* 13/7/74, 55; *Stage* 11/7/74, 17; *Times* 3/7/74, 10; *Variety* 17/7/74, 104. Comment: "It pretends to be nothing but three hours of stylish nostalgia" (*New Statesman*), to which *Daily Mirror* added "wit, sophistication and great tunes." "Box-office prospects seem upbeat" (*Variety*). *Spectator* reported there were fifty songs in the show, some of which would have been better omitted.

74.256 *The Marriage of Figaro* (C, 2a) Pierre de Beaumarchais (trans John Wells of *La folle journée, ou le mariage de Figaro*, 1784). OLD VIC 3/7/74. 33 perf. 1st perf this trans. Cast: NTA; Theatricalia; *Variety* 17/7/74, 104; *WWT/16*. *Antonio* George Malpas; *Brid'Oison* Howard Goorney; *Chérubin* William Relton; *Count Almaviva* Derek Godfrey; *Double-Main* John Gregg; *Dr. Bartholo* Benjamin Whitrow; *Fanchette* Lesley Manville; *Figaro* Gawn Grainger; *Gripe-Soleil* Desmond Adams;

Lackey Paul Haley; *Marceline* Antonia Pemberton; *Pedrillo* Sebastian Graham-Jones; *Suzanne* Nicola Pagett; *Countess* Gemma Jones; *Usher* James Beattie; *Peasants* Geoffrey David Collins, Lynn Dearth, Michael Deeks, Alice Fraser, Margaret Gibson, Robin Halstead, Mike Hayward, Briony McRoberts, Carole Mowlam. *Dir* Jonathan Miller; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* David Hersey; *Mus* Carl Davis; *Ch* Eleanor Fazan; *Assist ch* Sue Lefton; *Assist dir* Bernard Kricheski; *Sm* Richard Mangan; *Dsm* Jennifer Smith; *Asm* Emma McNulty, Robin Miskimmin, Lesley Walmsley. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 10/7/74, 2; *Guardian* 9/7/74, 12, 10/7/74, 12; *Illustrated London News* 1/9/74, 103; *New Statesman* 19/7/74, 91; *Observer* 14/7/74, 31, 21/7/74, 26; *Spectator* 20/7/74, 88; *Stage* 18/7/74, 17; *Times* 10/7/74, 11; *Tribune* 26/7/74, 6–7 *Variety* 17/7/74, 104. Comment: National Theatre. Press night was 9/7/74. *Guardian* (10/7) declared Jonathan Miller's "triumphant" production allowed this "comic masterpiece" to be seen in its own right. *Observer* was less enthusiastic about the production which tended "to sprawl," the acting was uneven, but the translation was very good. *Variety* said "Miller has staged the show with a fine flair for controlled lunacy" and predicted it would be a popular success. *Times* declared the production was "unsatisfying ... the comedy does not dance," but was partially redeemed by four fine actors—Gawn Grainger, Nicola Paget, Gemma Jones, and Derek Godfrey. The production remained in repertory 7/11/74.

74.257 *The Night of the Iguana* (D, 3a) Tennessee Williams (based on his short story, 1948). LITTLE THEATRE CLUB 3/7/74.** Cast: *Stage* 20/6/74, 17. *Maxine Faulk* Lisa Fabian; *Reverend Shannon* James Donnelly; *Hank, Jonathan Coffin* Chris Hunter; *Hannah Jelkes* Phyllis McMahan. *Dir* Joan Campbell; *Light* Joe Meehan. Plot: Best/61, 170, Bordman, Bordman/4, 379, Bronner, Bryer, Fletcher, Heintzelman, Hischak, Hochman, Law, Loney, MacNicholas, Matlaw, Patterson, Salem, Vinson, Wilmeth. Review: *Stage* 25/7/74, 17. Comment: *Stage* praised every aspect of the production especially given the limited resources of the Little.

74.258 *Secrets* (P) Richard Crane. BUSH 3/7/74. 1st perfd Queen's University Festival, Belfast, 13/11/73. Cast: *Stage* 20/6/74, 17. *Maud* Natasha Parry; Edward Judd, Karl Howman. *Dir* John Russell Brown; *Sc dgn* Jamie Leonard. Reviews: *Guardian* 4/7/74, 10; *Observer* 7/7/74, 27; *Stage* 11/7/74, 23. Comment: The play, "about a woman writing a story whose events become her life," reflected a "rather academic approach to playwriting" (*Observer*). "While the piece has an undeniable

fluency it seems to be composed out of stock ingredients, suggesting nothing much has happened in the theatre since Patrick Hamilton's *Gaslight*" (*Guardian*).

74.259 *When We Are Married* (Yorkshire FC, 3a) J. B. Priestley. TOWER, CANONBURY, 5/7/74.** Cast: TTC. Plot: Best/39, 424–25, Bordman/4, 187, Demastes/1, DeVitis, 167–70, Fletcher, French/2, Hischak, Law, Loney, 213, Salem.

74.260 *Anywhere Show* (Ent) John Cleese and Frank Dux and Marty Feldman and David Halliwell and Robin Smyth. BANKSIDE GLOBE 6/7/74. 1st perfd 1973? Review: *Stage* 11/7/74, 19. Comment: Quipu.

74.261 *Play Strindberg* (P) Frederick Dürrenmatt (anon trans of Dürrenmatt's play, 1969). BRITISH THEATRE CENTRE 6/7/74.** Plot: Hischak/2, 34–35, Hochman, Matlaw, 223–24. Comment: Young Actors Studio Theatre.

74.262 *Old Man Aesop: He Knew the Game* (P) Edwin N. Turner. SOHO POLY 9/7/74 (Ln). 1st British perf. Cast: *Stage* 4/7/74, 20. *Saul* Alistair Bain; *Norman* Ben Bazell; David Adam, Elroy Josephs, Joan Ann Maynard. *Dir* Ken Chubb; *Dgn* Debbie Thompson; *Mus* Major Wiley. Review: *Stage* 18/7/74, 17. Comment: Wakefield Tricycle Company. The piece had won a playwriting award in Alberta in 1969. The play was a contemporary version of the raven who wanted to be a dove, here a white man who wishes to be black.

74.263 *Bloomsbury* (D, 2a) Peter Luke. PHOENIX 10/7/74. 53 perf.* Cast: *Theatricalia*; *Variety* 17/7/74, 104; *WWT/16*. *Araminta* Helen Bourne; *Butler, Sergeant, Guest* Brandon Brady; *Chairman of Tribunal, Lord Stamfordham* Henry Moxon; *Conscript, Guest* Simon Jones; *Cyprian Phipps* Roger Davenport; *Diana Carrington* Penelope Wilton; *Doctor, Guest* Gil Sutherland; *Lady Ottoline Morrell* Moyra Fraser; *Lytton Strachey* Daniel Massey; *Mark Gertler* Richard Kane; *Member of Tribunal, Doctor* Ernest Hare; *Member of Tribunal, Nurse* Daphne Newton; *Nurse, Guest* Irene Bradshaw; *Nurse, Guest* Sara Van Beers; *Phillip Morrell* John Hart Dyke; *Postboy, Guest* Christopher Gray; *Ralph Partridge* Clive Francis; *Virginia Woolf* Yvonne Mitchell. *Lic, Mgr dir* Veronica Flint-Shipman; *Pres* H. M. Tennent Ltd.; *Dir* Richard Cottrell; *Dgn* Robin Archer; *Mus* John Addison; *Light* Robert Orno; *Ch* William Chappell. Plot: Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 11/7/74, 2; *Daily Mirror* 11/7/74, 18; *Guardian* 10/7/74, 12, 11/7/74, 10; *Illustrated London News* 1/9/74, 103; *Irish Times* 11/7/74, 12; *New Statesman* 19/7/74, 91; *Observer* 14/7/74, 31; *Spectator* 20/7/74, 88; *Stage*

18/7/74, 17; *Times* 6/7/74, 7, 11/7/74, 13; *Tribune* 26/7/74, 7; *Variety* 17/7/74, 104. Comment: MPS 521. "I am not saying that it is a vastly important piece. It is not; but it is an honest re-creation of a much-publicized literary coterie" (*Illustrated London News*). *Variety* was tepid about the play but praised Daniel Massey's performance as "a gem." *Spectator* said the play fell between trying to recreate Bloomsbury at large and focusing on Strachey. *Guardian* (11/7) opined "literary folk ... don't make good plays." "An over-long string of anecdotes ... [that] succeeded in making all the Bloomsbury set ... seem silly and ridiculous" (*Tribune*). *Times* (11/7) thought the play was mistitled because it was really concerned with the Strachey, Carrington and Partridge affair.

74.264a *Childhood* (P) Thornton Wilder. KING'S HEAD 11/7/74 (Ln).** Cast: *Stage* 4/7/74, 20. Plot: Hochman, MacNicholas. Review: *Stage* 25/7/74, 17. Comment: The company for this double bill comprised Julie Somers, Pam St. Clement, George Kandelaft, Kim Horsman, Carmen Lynn, Cathleen Tierney. *Dir* Peter Lindsay. These revivals "did little to make one feel they are neglected masterpieces" (*Stage*).

74.264b *Infancy* (P) Thornton Wilder. KING'S HEAD 11/7/74 (Ln).** Cast: *Stage* 4/7/74, 20. Plot: Hochman, MacNicholas. Review: *Stage* 25/7/74, 17.

74.265 *The Good Companions* (Mus, 2a) Ronald Harwood (bk; based on J. B. Priestley's novel, 1929) and Johnny Mercer (lyr) and André Previn (mus). HER MAJESTY'S 11/7/74. 252 perf. 1st perfd Palace, Manchester, 7/6/74. Cast: Theatricalia; *Variety* 24/7/74, 66; *WWT/16*. *Albert* Alan Rebeck; *Bernie* Patrick Reilly; *Call Boy* Nicholas Denny; *Charlie* Sidney Johnson; *Fred*, *Deck chair attendant*, *Leonard*, *Mr. Billingham* Neil Kennedy; *Edith* Jean Reeve; *Elsie Longstaff* Jeannie Harris; *Ethel Georgia*, *Miss Callender* Tilly Tremaine; *Fauntley*, *Monte Mortimer*, *Sam Oglethorpe* Laurie Webb; *Felton*, *Ted* Richard Denning; *Gooch*, *Pitsner* Eric Francis; *Hilda*, *Mrs. Oakroyd*, *Mrs. Tarvin* Madeleine Newbury; *Hugh McFarlane* Alexander John; *Inigo Joliphant* Christopher Gable; *Jerry Jerningham* Ray C. Davis; *Jess Oakroyd* John Mills; *Jimmy Nunn* Roy Sampson; *Lady Partlit* Madeleine Newbury; *Milbrau*, *Sergeant Comrie* John Bardon; *Miss Thong* Ann Way; *Miss Trant* Judi Dench; *Morton Mitchum* Malcolm Rennie; *Mr. Joe Brundit* Bernard Martin; *Mrs. Joe Brundit* Hope Jackman; *Nobby* David Barclay; *Photographer* Alan Rebeck; *Ridvers*, *Tarvin*, *Truby* Dudley Jones; *Susie Dean* Celia Bannerman/Marti Webb; *Sybil* Zoe Bright; *Theatre Manager* Stanley Fleet; *Waiter* Sidney Johnson. Pp A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Row-

land; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* Bernard Delfont, Richard M. Mills, Richard Pilbrow; *Dir* Braham Murray; *Ch* Jonathan Taylor; *Dgn* Malcolm Pride; *Light* John B. Read; *Fight arr* William Hobbs; *Mus supervision* Marcus Dods; *Mus arr* Angela Morley, Herbert W. Spencer; *Sound* David Collison; *Press rep* Wendy Hanson. Plot: Loney, OTF, Weintraub. Reviews: *Birmingham Post* 13/7/74, 3; *Daily Mirror* 12/7/74, 18; *Guardian* 12/7/74, 10; *Illustrated London News* 1/9/74, 103; *New Statesman* 26/7/74, 128; *Observer* 14/7/74, 31, 21/7/74, 26; *Spectator* 20/7/74, 88; *Stage* 18/7/74, 17; *Times* 12/7/74, 11; *Variety* 24/7/74, 66. Comment: MPS 529. *Guardian* found the second half of the show better than the first, but overall the piece lacked "any feeling for English life"; good performances from Judi Dench, and John Mills; *Observer* agreed. *Spectator* was unenthusiastic, and noted the performers were not "distinguished for their singing." "A dated and schmaltzy show business yarn" with "functional" tunes (*Variety*). "A coherent showbiz fairy tale" with a shifting musical score (*Times*). *Daily Mirror* declared the show was corny and lacked only a fairy godmother to turn it into a pantomime. *Illustrated London News* reported "At the end of the premiere, J. B. Priestley made a warm and cogent speech that he ought to repeat every night through what should be an extended run."

74.266 *The Sea Anchor* (D, 1a) E. A. Whitehead. THEATRE UPSTAIRS 11/7/74.* Cast: Findlater; *WWT/16*. *Les* Peter Armitage; *Andy* David Daker; *Sylvia* Alison Steadman; *Jean* Marjorie Yates. *Dir* Jonathan Hales; *Dgn* Sue Plummer. Plot: Bull/3, Vinson. Reviews: *New Statesman* 19/7/74, 91; *Observer* 14/7/74, 31; *Spectator* 20/7/74, 88-89; *Stage* 18/7/74, 17; *Times* 15/7/74, 8; *Tribune* 9/8/74, 6-7. Comment: English Stage Company. *Observer* described the play as "searing, sombre," "an intelligent, tight, meticulously structured play." *New Statesman* agreed, adding that Whitehead "is to sex what Edward Bond is to violence and cruelty." *Tribune* averred the play reflected Whitehead's misogyny. *Times* observed the play continued the same theme as Whitehead's *The Foursome* and dealt with "puritan sexuality through early middle-age."

74.267 *Chox* (Cambridge Footlights Revue). COMEDY 15/7/74. 32 perf. 1st perfd Arts, Cambridge, 6/74. Cast: *WWT/16*. *Sue* Aldred, *Jon* Canter, *Geoff* McGivern, *Martin* Smith, *Clive* Anderson, *Jane* Ellison, *Griff* Rhys Jones, *Crispin* Thomas. *Pres* Robert Benson, *Antony* Root; *Dir* Robert Benson; *Dgn* Richard Wilkinson. Plot: OTF/2. Reviews: *Birmingham Post* 16/7/74, 2; *Observer* 21/7/74, 26; *Spectator* 27/7/74, 121; *Stage* 25/7/74, 17; *Times* 16/7/74, 7. Comment: "It ought not to be allowed" (*Observer*). *Spectator* said it was a depressing example of

a revue style long out of fashion. "A piece of bland mush" (*Times*).

74.268a *Fancy Seeing You, Then* (P) Stewart Conn. SUGAWN 15/7/74. 1st perfd Junior Society of Ampleforth College, Yorkshire, 1/3/72. Cast: *Stage* 11/7/74, 19. Comment: Garage Actors Workshop.

74.268b *Lunchtime Concert* (P, 1a) Olwen Wymark. SUGAWN 15/7/74.** Cast: *Stage* 11/7/74, 19. Plot: Bull/1. Comment: Garage Actors Workshop.

74.269 *Play Mas* (CD, 2a) Mustapha Matura. COURT 16/7/74; trfd to PHOENIX 21/8/74.* Cast: Findlater; Theatricalia; *Variety* 24/7/74, 66; *WWT/16*. *Chuck Reynolds* Ed Bishop; *Doctor Tommy Eytley*; *Frank Norman* Beaton; *Miss Gokool* Mercia Mansfield; *Mr. Lyle* Robert La Bassiere; *Mr. McKay* Charles Pemberton; *Mr. Tate* Frank Singuineau; *Mrs. Banks* Lucita Lijertwood; *Mrs. Samuel* Mona Hammond; *Ramjohn Gokool* Stefan Kalipha; *Samuel* Rudolph Walker; *Sergeant* Trevor Thomas. *Dir* Donald Howarth; *Dgn* Douglas Heap; *Cost dgn* Peter Minshall; *Light* Nick Chelton. Plot: Vinson. Reviews: *Birmingham Post* 18/7/74, 3; *Daily Mirror* 26/8/74, 13; *Guardian* 17/7/74, 10; *Illustrated London News* 1/9/74, 103; *New Statesman* 26/7/74, 128; *Observer* 21/7/74, 26; *Spectator* 27/7/74, 121; *Stage* 25/7/74, 17, 29/8/74, 15; *Times* 17/7/74, 13; *Tribune* 9/8/74, 7; *Variety* 24/7/74, 66. Comment: English Stage Company. "Done with enormous zest and gaiety" and "admirably acted especially by Rudolph Walker and Stefan Kalipha" (*Spectator*). "An amusing if undernourished satire on [Matura's] homeland" (*Variety*). *Observer* admired the play's symmetrical construction and the performances. "The first half of the play feels like truth, the second part dwindles into fiction" (*Times*). *Tribune* confessed it was the only audience member who did not enjoy the production.

74.270 *Edward and Anna* (P) John Norman. ORANGE TREE 18/7/74.* *Edward* Rod Beacham; *Anna* Ishia Bennison. Reviews: *Middlesex Chronicle* 26/7/74, 2; *Stage* 1/8/74, 17. Comment: Richmond Fringe. "Though written for two characters, only Edward speaks. His is uninterrupted monologue addressed to Anna begging her to go to bed with him while she sits cross-legged the floor without uttering a single syllable" until he leaves (*Middlesex Chronicle*).

74.271 *The Freckled Bum* (P) David Halliwell. BANK-SIDE GLOBE 18/7/74. 1st perf? Reviews: *Observer* 14/7/74, 29; *Stage* 8/8/74, 20. Comment: Quipu. The play was the result of Halliwell asking five actors "to play someone they knew. After working with each actor individually, he put them together," from which the play

evolved (*Observer*).

74.272 *Phil Teddy's Fun Palace* (P) Ray Hassett and John Ratzenberger. BUSH 18/7/74 (Lt).* Review: *Stage* 1/8/74, 17. Comment: Sal's Meat Market.

74.273 *Someone Else Is Still Someone* (P) Bernard Pomerance. BUSH 18/7/74.* Cast: *Stage* 11/7/74, 19. *Portia Sante* Diane Fletcher; *Stanley Sante* Tony Mathews; *Rosie Niente* Katherine Schofield; *Dono Niente* Philip Donaghy; *M. Marchand* Gabor Baraker; *Dr. Link* Anthony Trent. *Dir* Roland Rees; *Sc dgn* Bernard Culshaw. Reviews: *Guardian* 20/7/74, 8; *Observer* 28/7/74, 27; *Stage* 25/7/74, 17. Comment: "A short, sharp lunatic little farce about selfishness" that simply plays for laughs (*Guardian*). "A fast, brash cartoon of human relationships" (*Observer*).

74.274 *The Rhythm of Violence* (P) Lewis Nkosi. COMMONWEALTH INSTITUTE 19/7/74. 1st perfd 1964. Plot: Vinson. Comment: Temba Theatre Company.

74.275 *Heidi* (Mus for children) Ken Kennett (bk) and Robert Keane (mus). CAMBRIDGE 20/7/74 (m). 1st perf? Reviews: *Stage* 1/8/74, 17; *Tribune* 26/7/74, 7. Comment: Celebration Company. "An example of children's theatre at its worst ... patronising shoddily produced slop" (*Tribune*).

74.276 *Present Laughter* (P, 3a) Noël Coward. RICHMOND 22/7/74.** *Gerry Essendine* Peter Wyngarde; *Hildegard* Neil, Sue Lloyd, Joyce Grant, Mark Wynter, Eileen Bell, Delia Sainsbury, Sue Lloyd. *Dir* Peter Wyngarde; *Dgn* Terry Parsons. Plot: Best/46, 433, Bordman/4, 261, Demastes/1, Fletcher, French/2, Hirschak, Hochman, Law, Levin, 90-93, Mander/4, Salem. Comment: A two-week engagement.

74.277 *Rape* (P) James Duke. SOHO POLY 22/7/74 (Ln).* Cast: *Stage* 18/7/74, 20. *Emily Newcomb* Maureen O'Brien; *George Henry Thomas* Timothy Munro. *Dir* Walter Hall. Reviews: *Stage* 1/8/74, 17; *Times* 23/7/74, 9. Comment: Basement Theatre. "James Duke dwells on the nausea of physical rape; simultaneously, he offers the equally off-turning spectacle of a writer compelling a performer to do his pleasure ... A dire 45 minutes" (*Times*).

74.278 *The Golden Pathway Annual* (D, 2a) John Harding and John Burrows. MAY FAIR 23/7/74. 40 perf. 1st perfd Crucible Studio, Sheffield, 5/12/73. Cast: Theatricalia; *Variety* 31/7/74, 60; *WWT/16*. *George Peters* Mark Wing-Davey; *Michael Peters* John Burrows; *Officer, Collins, others* John Harding; *Enid Peters, others* Maggie McCarthy. *Pres* Michael Codron; *Dir* Ed Thoma-

son; *Dgn* Rodney Ford; *Light* David Marchmont. Plot: Fletcher, Vinson. Reviews: *Birmingham Post* 25/7/74, 2; *Guardian* 24/7/74, 10, 26/7/74, 8; *Illustrated London News* 1/10/74, 107; *New Statesman* 2/8/74, 164; *Observer* 28/7/74, 27; *Stage* 1/8/74, 17; *Times* 24/7/74, 10; *Tribune* 9/8/74, 7; *Variety* 31/7/74, 60. Comment: "The evolution of a lower-class English youth from toddler to post-graduate, told in a series of satiric sketches ... a mordant commentary on the class-reinforcing system of British primary education" (*Variety*). *Tribune* said the piece's predictability took the edge off its satire. *New Statesman* discussed the differences between first and second-night performances, the latter yielding very different results in audience responses and in the views of critics (critics for weekly publications usually attended the second night, while the dailies attended the first). *Times* praised both the writing and the acting.

74.279 *The Labyrinth* (P) Fernando Arrabal (trans Barbara Wright of *Le labyrinthe*, 1961). LITTLE THEATRE CLUB 24/7/74.** Cast: *Stage* 18/7/74, 20. Sandra Freeman, Brian Jackson, Iain Reid, Chris Hunter. *Dir* Andrea Morein; *Dgn* Guermo Sanchez. Plot: Fletcher, French/2, Matlaw, 41. Review: *Stage* 8/8/74, 15.

74.280 *A Man and His Mother* (P with mus) Andrew Neil (bk, lyr) and Lionel Thomson (mus). CHANTICLEER 24/7/74.* Cast: *Stage* 11/7/74, 19.

74.281 *Sherlock's Last Case* (P) Matthew Lang. OPEN SPACE 24/7/74.* Cast: WWT/16. *Sherlock Holmes* Julian Glover; *Doctor Watson* Peter Bayliss; *Liza* Kate O'Mara; *Mrs. Hudson* Barbara New; *Mrs. Perivale* Lucy Griffiths. *Dir* Charles Marowitz; *Dgn* Robin Don; *Cost dgn* Sue Thompson. Reviews: *Guardian* 25/7/74, 10; *New Statesman* 2/8/74, 164; *Observer* 28/7/74, 27; *Stage* 1/8/74, 17; *Times* 25/7/74, 13; *Tribune* 9/8/74, 6-7. Comment: Schiele (214) in a footnote indicates that Charles Marowitz was the author. *Guardian* declared this "piece of successfully costumed Victoriana" was completely misplaced at the Open Space; Julian Glover was good as Holmes. "A graceless pastiche" (*Observer*). "All very good-humoured and harmless," but the dialogue needed improvement (*New Statesman*). *Times* noted the point of the play was to portray Holmes as "a nasty piece of work."

74.282 *The Sack Race* (C, 2a) George Ross and Campbell Singer. AMBASSADORS 25/7/74. 19 perf. 1st perfd New, Bromley, 14/4/69, as *The Sacking of Norman Banks*. Cast: *Stage* 11/7/74, 1; *Theatricalia*; *Variety* 14/8/74, 52; WWT/16. *Norman Banks* Michael Denison; *Anne Finch* Anna Dawson; *Enid Lomax* Hazel Douglas; *Grace Bishop* Dulcie Gray; *Peter Farley* Shaun Curry;

Kenneth H. Royston Anthony Nicholls; *Philip Jennings* Kenneth Fortescue; *Robert Milton* Raymond Adamson; *Ralph Seymour* Ewan Roberts; *Charles Straker* Terence Longdon; *Carol Parker* Deborah Watling. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Mgr dir*, *Pres* Ray Cooney; *Dir* Charles Hickman; *Dgn* Pamela Ingram; *Light* Dave Bond; *Wm* Karol Johnstone. Reviews: *Birmingham Post* 26/7/74, 2; *Guardian* 26/7/74, 8; *Illustrated London News* 1/10/74, 107; *New Statesman* 2/8/74, 164; *Observer* 28/7/74, 27; *Stage* 1/8/74, 17; *Times* 26/7/74, 11; *Variety* 14/8/74, 52. Comment *Guardian* panned this piece about "skulduggery and crime" in the City. "Pleasant but flimsy" (*Variety*). *New Statesman* appeared to be slightly offended by the play's lack of fiscal morality. *Observer* noted the flimsiness of the sets, had difficulty following the plot, but conceded it had "a soap-opera fascination." *Times* welcomed the liberation of the Ambassadors from *The Mousetrap* (it had transferred to the St. Martin's on 25/3/74) but not the arrival of this deadly formulaic business thriller.

74.283 *For Two Weeks Only* (Revue) Roy Kendall and Peter Myers and Barry Prior and Frederick Proud. BANKSIDE GLOBE 29/7/74.* Sandra Frieze, Diana Lambert, Peter Attard, David Rowlands. *Dir* Gina Landor, Gregory Dark, David Rowlands. Review: *Stage* 15/8/74, 54. Comment: Public Demand. The "material is mildly satirical; sketches commenting with considerable insight into schools careers guidance, buying a house or flat for the first time, and the social cum sexual relationship between old people in a home are the best items" (*Stage*).

74.283.2 *Next Time I'll Sing to You* (D, 2a) James Saunders (based on Raleigh Trevelyan, *A Hermit Disclosed*, 1960). ORANGE TREE 30/7/74.** *Meff* Tom Wylton; *Dust* Robert McBain; *Lizzie* Stephanie Turner; *Rudge* Geoffrey Beevers; *The Hermit* Peter Wyatt. *Dir* Sam Walters.

74.284 *The Two Noble Kinsmen* (P) John Fletcher and William Shakespeare (adpt Richard Digby Day). OPEN AIR 31/7/74.** Cast: WWT/16. *Theseus* David Dodimead; *Pirithous* Robert Lister; *Palamon* Philip Bowen; *Arcite* Martin Potter; *Valerius* Michael Dickinson; *Jailer* Geoffrey Colville; *Jailer's Daughter* Frances Jean Viner; *Wooer* Charles Rogers; *Doctor* Kenneth Waller; *Herald* David Kitchen; *Hippolyta* Jane Casson; *Emilia* Lea Dregorn; *Queens* Svetlana Berisova, Joanna McCallum, Madlena Nedeva; *Emilia's Maid* Sally Knyvette; *Artesiu*, *1st Knight* Stephen Kemble; *2nd Knight* Charles Nowosielski; *1st Countryman* David Whitworth; *2nd Countryman* Stephen Bill; *3rd Countryman* David Fielder; *4th Countryman*, *Executioner* James Broadbent;

Ladies Marsha Fitzalan, Jennifer Anderson. *Pres* David Conville; *Dir* Mervyn Willis; *Dgn* Charles Dunlop; *Light* Brian Benn. Reviews: *Birmingham Post* 1/8/74, 2; *Guardian* 3/8/74, 8; *Illustrated London News* 1/10/74, 107; *New Statesman* 9/8/74, 197; *Observer* 4/8/74, 27; *Stage* 1/8/74, 19, 8/8/74, 15; *Times* 1/8/74, 7. Comment: *Guardian* approved the staging but said the acting lacked commitment. *Observer* described the production as oscillating between “the raucous and the artlessly conversational.” The performances were “loud and broad” (*New Statesman*). *Illustrated London News* complained that, with “too much racing and chasing round the stage and, unavoidably, the intermittent shriek of the jets overhead, the night had a fever-chart rise and fall.” *Times* welcomed the rarely performed piece but the result turned out to be “a rum evening.”

74.285 *The Count of Monte Cristo* (P with mus) Ken Hill (adpt of Alexandre Dumas, *père*, *Le Comte de Monte Cristo*, 1844–45) and Ian Armit (mus). THEATRE ROYAL, STRATFORD EAST, 1/8/74.* Cast: Theatricalia; *WWT/16*. *Edmund Dantes* William Zappa; *Hermine* Marianne Price; *Heloise* Marcia King; *Morel* Trevor T. Smith; *Villefort* Larry Dann; *Mercedes* Pat Hassell; *Fernand* Bob McIntosh; *Valentine* Melody Kaye; *Danglars* Geoffrey Freshwater; *Eugenie* Sue Mansell; *Caderouse* Eamon Boland; *In the Bar* Toni Palmer, Tony Lecantio; *Extras* Gene Foad, Kent Baker. *Dir* Ken Hill; *Assist dir* Peter Rankin. Reviews: *Guardian* 3/8/74, 8; *Stage* 8/8/74, 15; *Times* 2/8/74, 14. Comment: Theatre Workshop. *Guardian* described the piece as a “pantomime-musical” which introduced “affectionate satire” into Dumas’ story. *Times* thought Ken Hill had intended originally to burlesque Dumas’ tale but the production quickly became a Gothic romance.

74.286 *Table Manners* (C, 2a) Alan Ayckbourn. GLOBE 1/8/74; trfd to APOLLO 1/12/75.** 672 perfs. Cast: Theatricalia; *WWT/16*. *Norman* Tom Courtenay/Ronald Pickup; *Tom* Michael Gambon/Julian Holloway; *Sarah* Penelope Keith/Sheila Ballantyne; *Annie* Felicity Kendal/Brigit Forsyth; *Reg* Mark Kingston/Ivor Danvers; *Ruth* Bridget Turner/Julia McKenzie. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Pres* Michael Codron; *Dir* Eric Thompson; *Dec* Alan Pickford; *Light* Nick Chelton. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 95, Law, Loney, Patterson, Salem, Shipley, Weintraub. Reviews: *Guardian* 3/8/74, 8; *Illustrated London News* 1/7/74, 87; *New Statesman* 16/8/74, 230–31; *Stage* 15/8/74, 43; *Times* 9/8/74, 9; *Tribune* 6/9/74, 9; *Variety* 14/8/74, 52. Comment: MPS 460. Performed under the collective title *The Norman Conquests*. “Ayckbourn follows the rule of maximum craft and minimum pre-

tension ... has salvaged the good name of entertainment theatre” (*Times*). Commenting on all three plays, *Stage* observed Ayckbourn “sees his people firm and clear, from the inside, but shows them in a world of habit, convention, daily talk, workaday triviality, and more or less regular contact, which, even in the midst of rows and family ‘dramas,’ keeps the plays on their airy level.”

74.287 *Ten Nights in a Bar Room* (Melo [5a]) William Pratt (adpt Ron Travis). UNITY 2/8/74. 1st perfd original version National, New York, 23/8/1858; 1st perf this adpt. *Mrs. Morgan* Lenelle Davis; *Goldie Hills* Anne Page; Raymond Cross, Al Fleming, Margot Kenrick, Clive McClelland. *Dir* Ronald Travis; *Sc dgn*, *Effects* John Beeson, Robert Shefford. Plot: Wilmeth. Review: *Stage* 15/8/74, 52. Comment: *Stage* reported there was a large audience for the performance; “unfortunately, Ronald Travis’s direction has not settled firmly between the two stools of sending the whole thing up rotten and overplaying it straight.”

74.288 *Living Together* (P, 2a) Alan Ayckbourn. GLOBE 5/8/74; trfd to APOLLO 2/12/75.** Cast: Theatricalia; *WWT/16*. *Norman* Tom Courtenay/Ronald Pickup; *Tom* Michael Gambon/Julian Holloway; *Sarah* Penelope Keith/Sheila Ballantyne; *Annie* Felicity Kendal/Brigit Forsyth; *Reg* Mark Kingston/Ivor Danvers; *Ruth* Bridget Turner/Julia McKenzie. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Pres* Michael Codron; *Dir* Eric Thompson; *Dec* Alan Pickford; *Light* Nick Chelton. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 95, Law, Loney, Patterson, Salem, Shipley, Weintraub. Reviews: *New Statesman* 16/8/74, 230–31; *Stage* 15/8/74, 43; *Times* 9/8/74, 9; *Tribune* 6/9/74, 9; *Variety* 14/8/74, 52. Comment: MPS 459. Performed under the collective title *The Norman Conquests*.

74.288.2 *The Lodger* (Thriller) Anthony Skene (adpt of Mrs. Marie Belloc Lowndes’ novel, 1914). WIMBLEDON 5/8/74.** Michael Shelley, Daphne Palmer. Dudley Long, Maureen Sullivan, David Carruthers. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr*, *Lic* R. Scott-Dodd; *Pres* Newpalm Productions.

74.289 *Murder at the Vicarage* (Mystery, 2a) Moie Charles and Barbara Toy (drm of Agatha Christie’s novel, 1930). RICHMOND 5/8/74.** *Miss Marple* Barbara Mullen; *Rev. Leonard Clement* Ronald Leigh-Hunt; *Detective Inspector Stack* Brendan Barry; Anne Aubrey, Maureen Beck, Carole Hancock. *Dir* Laurence Payne; *Dgn* Helen Wilkinson. Plot: Fletcher, French/2, Kabatchnik/2. Comment: A one-week engagement.

74.290 *Bullshot Crummond* (P) Low Moan Spectacular [Ron House and Alan Shearman]. HAMPSTEAD 6/8/74. ** Cast: *WWT/16. Captain Hugh Bullshot Crummond* Alan Shearman; *Algy Longwort, Professor Rupert Venton, Inspector Scabbard, Markovitch, Waiter* John Neville-Andrews; *Otto von Brunno* Ron House; *Lenya von Brunno* Louisa Hart; *Rosemary Fenton* Diz White. *Dgn* Mary Moore; *Light* John B. Read. Plot: Hischak/2, 78, Salem. Reviews: *Birmingham Post* 7/8/74, 2; *New Statesman* 16/8/74, 231; *Spectator* 17/8/74, 217; *Stage* 15/8/74, 43; *Times* 7/8/74, 13. Comment: "An extended sketch at the expense of Sapper's hero ... the adventures and the dialogue are ludicrous" but probably so was the original (*New Statesman*). The acting followed "comic strip rules" and there were numerous cardboard props—"a show that hits the barn door with a sure aim" (*Times*).

74.291 *Hells Bells* (P) Tony Perrin. SOHO POLY 6/8/74 (Ln). * Cast: *Stage* 1/8/74, 20. *Eddie Wainwright* Sam Kelly; Paddy Ward, Hilary Labow, Jerome Willis. *Dir* Tim Aspinall. Review: *Stage* 15/8/74, 43. Comment: An inconsequential piece about an electrician, an encounter with a tart in a pub, and his employer (*Stage*).

74.292 *Stallerhof* (D, 3sc) Franz Xaver Kroetz (trans Katherine Hehn of Kroetz's play, 1971). BUSH 6/8/74. 1st British perf. Cast: *Stage* 8/8/74, 17. *Beppi* Celia Quicke; *Sepp* Bill Stewart; *Stallerin* Penelope Lee, Henry Stamper. *Dir* David Mouchtar Samorai; *Dgn* Terry Jacobs. Plot: Hochman, Patterson. Reviews: *New Statesman* 16/8/74, 231; *Observer* 18/8/74, 27; *Spectator* 17/8/74, 217; *Stage* 15/8/74, 44; *Times* 8/8/74, 9. Comment: *Spectator* said Kroetz's deliberate alienation of the audience rendered "what should be profoundly disturbing ... merely alien and prosaically dull." *Observer* conjectured "David Mochtar Samourai's extraordinarily measured production was attempting to hypnotise us into admiration." *Times* was moved deeply by the piece.

74.293 *Round and Round the Garden* (C, 2a) Alan Ayckbourn. GLOBE 8/8/74; trfd to APOLLO 3/12/75. ** Cast: Theatricalia; *WWT/16. Norman* Tom Courtenay/Ronald Pickup; *Tom* Michael Gambon/Julian Holloway; *Sarah* Penelope Keith/Sheila Ballantyne; *Annie* Felicity Kendal/Brigit Forsyth; *Reg* Mark Kingston/Ivor Danvers; *Ruth* Bridget Turner/Julia McKenzie. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Pres* Michael Codron; *Dir* Eric Thompson; *Dec* Alan Pickford; *Light* Nick Chelton. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 95, Law, Loney, Patterson, Salem, Shipley, Weintraub. Reviews: *New Statesman* 16/8/74, 230–31; *Stage* 15/8/74, 43; *Times* 9/8/74, 9; *Tribune* 6/9/74, 9; *Variety* 14/8/74, 52. Comment: MPS 461. Performed under the collective

title *The Norman Conquests*.

74.293.2 *The Creeper* (Thriller, 3a) Pauline Macaulay. WIMBLEDON 12/8/74. ** John Bromley, John Newman, Edward Arthur. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr, Lic* R. Scott-Dodd; *Pres* Newpalm Productions. Plot: Loney.

74.294 5 to 5:30 (Monol) John Anstiss. LITTLE THEATRE CLUB 12/8/74 (Ln). 1st perf? Cast: *Stage* 4/7/74, 20. *Gwen* Pat Lindsay. *Dir* Joan Campbell. Review: *Stage* 22/8/74, 17. Comment: "Gwen, the sole character ... indulges in a long self-pitying exposition of what is wrong with her marriage, boring her audience and reaching no conclusion apart from finishing up on the floor soaked in tea" (*Stage*).

74.295 *The Giraffe* (P, 1a) Tony Howarth. YOUNG VIC c. 12/8/74 (Ln). 1st perfd Stables, Manchester, 25/6/69. Cast: *Stage* 15/8/74, 52. John Gregg, Alice Fraser, Paul Haley. *Dir* Bernard Krichefski. Review: *Observer* 11/8/74, 21. Comment: The play was "about a husband, his wife and an almost forgotten schoolfriend who turns up unexpectedly" (*Observer*).

74.296 *The Turning Point* (C, 2a) Françoise Dorin (adpt David Crosse and Cornelius Conyn of *Le tournant*, 1973). RICHMOND 12/8/74. 1st perf this adpt Ashcroft, Croydon, 15/7/74. Comment: The pre-West End production prior to opening at the Duke of York's in September (74.371).

74.297 *Bingo: Scenes of Money and Death* (D, 2a) Edward Bond. COURT 14/8/74. 54 perf. 1st perfd Northcott, Exeter, 14/11/73. Cast: Findlater; Theatricalia; *Variety* 21/8/74, 58; *WWT/16. Ben Jonson* Arthur Lowe; *Jerome* Derek Fuke; *Joan* Joanna Tope; *Judith* Gillian Martell; *Old Man* John Barrett; *Old Woman* Hilda Barry; *Shakespeare* John Gielgud; *Son* Oliver Cotton; *Wally* Paul Jesson; *William Combe* Ewan Hooper; *Young Woman* Yvonne Edgell. *Dir* John Dove, Jane Howell; *Dgn* Hayden Griffin; *Light* Nick Chelton; *Sm* Juliet Elizabeth Alliston, Annette Roche, Karen Stone. Plot: Demastes/2, Hischak/2, 106–07, Hochman, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 16/8/74, 2; *Christian Science Monitor* 6/9/74, 12; *Daily Mirror* 15/8/74, 16; *Guardian* 15/8/74, 10; *Illustrated London News* 1/10/74, 107; *New Statesman* 23/8/74, 262; *Observer* 11/8/74, 3, 18/8/74, 27; *Spectator* 24/8/74, 248; *Stage* 22/8/74, 17; *Times* 15/8/74, 9; *Tribune* 23/8/74, 7; *Variety* 21/8/74, 58. Comment: MPS 494. English Stage Company. *Variety* said the play was "episodic and overly sketchy, with a tiresome first act that challenges audience patience," while "John Gielgud plays Shakespeare with

... convincing anguish." *Tribune* thought there was a disconnect between the play's intention to present Shakespeare as "the middle-class man-next-door" and Gielgud's performance of him as a tragic hero. *Christian Science Monitor* defended Gielgud: "I'm afraid the poverty of effect lies not in the actor's known powers but in the merely sour spirit of the play." *Guardian* also commended Gielgud, and said the play was "far from being a simplistic condemnation of the property-owning Shakespeare, it is a deeply moving study of the artist's impotence." *Times* had also seen the play at Exeter where "Shakespeare was given a rat-like performance by Bob Peck who left you in no doubt that property had always been his main goal. With Gielgud ... the figure regains heroic proportions." *Illustrated London News* disliked the play thoroughly. The first New York production was at the Abbey 12/10/76.

74.298 *Greasy Spoon* (P) Christopher Langham (bk) and Richard Fegen (bk) and J. Alexander Ryan (lyr) and Pam Obermeyer (mus). BUSH 15/8/74 (Ln). 1st perf thus. Mandy More, Sue Jones Davies, Richard Fegen, Christopher Langham, Shane Briant. *Dgn* Jamie Leonard. Reviews: *Acton Gazette* 29/8/74, 8; *Stage* 12/9/74, 20. Comment: This was a full-length version of the piece performed earlier in 1974 at the Little (74.62). During the run the play was moved to evening performances.

74.299 *John, Paul, George, Ringo . . . and Bert* (Mus, 2a) Willy Russell. LYRIC 15/8/74. 418 perf. 1st perfd Everyman, Liverpool, 21/5/74. Cast: *Variety* 21/8/74, 58; *WWT/16*. *Bert* George Costigan; *John Lennon* Bernard Hill; *Paul McCartney* Trevor Eve; *George Harrison* Phillip Joseph; *Ringo Starr* Antony Sher; *Numerous roles (each performer)* Nick Stringer, Barry Woolgar, Dick Haydon, Ian Jentle, Luan Peters, Elizabeth Estensen, Linda Beckett, Valerie Lilley; *Musicians* Barbara Dickson, Robert Ash, Terry Canning. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* David Pollock; *Gen mgr* David Sutton; *Pres* Robert Stigwood, Michael Codron; *Dir* Alan Dossor; *Dgn* Graham Barkworth; *Light* Mick Hughes; *Sound* David Collison; *Movement* Rufus Collins; *Pd mgr* J. Scott Parkinson; *Sm* Christopher Lloyd Pack; *Dsm* Romey Allison; *Asm* Ian Johnson-Bond, Gabrielle Haynes, Roberta Graham, Timothy Welsh, Timothy Welsh; *Cost supervisor* Patrick Wheatley; *Wm* Ellen Hobart; *Carp* Terry Murphy; *Elect* Neal Schofield; *Press rep* Genista Streeten; *Sc bld* Blackfriars Studio; *Sc* John Campbell Designs; *Pq* Facades. Plot: Bull/1, Demastes/2, OTF. Reviews: *Birmingham Post* 16/8/74, 2; *Gay News* 12/9/74, 17; *Guardian* 14/8/74, 10, 16/8/74, 8; *New Statesman* 23/8/74, 262; *Observer* 18/8/74, 27; *Spectator* 24/8/74, 248; *Stage* 22/8/74, 17; *Times* 16/8/74, 12;

Tribune 6/9/74, 9; *Variety* 21/8/74, 58. Comment: MPS 530. "A crushing disappointment ... a frivolous show about a fascinating subject" (*Guardian* 16/8). *Variety* called it "a cleverly-conceived show" with good prospects even though "the story is old-hat." "A fairly competent life-story" (*Tribune*). *Times* thought the piece did "real justice to the story," and approved of the music and the performances.

74.300 *The Knockabout Punch and Judy Show* (Show for children) Andy Smith. BANKSIDE GLOBE 17/8/74.* Review: *Stage* 29/8/74, 15. Comment: Earlier alternative titles were *The Bush Panto*, and *The Raspberry Spell*.

74.301 *More Tales from Whitechapel*. ROUND HOUSE 17/8/74. Review: *Stage* 29/8/74, 20. Comment: Common Stock Theatre Company.

74.302 *Roman-Photo*. BUSH 19/8/74. Comment: Topaz.

74.303 *There Goes the Bride* (F) Ray Cooney and John Chapman. WIMBLEDON 19/8/74. 1st perfd Alexandra, Birmingham, 22/7/74. Plot: French/2, Loney. Comment: MPS 566. The pre-West End production prior to opening at the Criterion in October (74.387).

74.304 *X* (P) Barry Reckord. THEATRE UPSTAIRS 19/8/74.* Cast: Findlater; *WWT/16*. Libba Davies, Margaret Burnett, Terence Frisby, Roderick Leigh. *Dir* Max Stafford-Clark; *Dgn* Douglas Heap. Plot: Griffiths. Reviews: *Guardian* 20/8/74, 10; *Stage* 29/8/74, 15; *Times* 20/8/74, 8. Comment: Joint Stock. The play was also known as *Let It All Hang Out Daddy*, and was concerned with sexual liberation and freedom. *Guardian* found aspects of the piece implausible. *Times* failed to determine where Reckord stood with regard to his "message-laden" piece.

74.305 *The Athlete* (P) Derek Smith. SOHO POLY 20/8/74 (Ln).* John Lyons, Michael Deacon, Tim Munro. *Dir* Peter Stevenson. Reviews: *Stage* 29/8/74, 21; *Tribune* 6/9/74, 9. Comment: Wakefield Tricycle Company. The piece, "about the nature of art," did so by comparing the work of an artist with that of an athlete, was "an imaginative, extremely well-executed short play"; *Tribune* examined the piece extensively.

74.306 *Magnificence* (Morality P) John Skelton (adpt John Duncan) and Ken Gibson (mus). SHAW 20/8/74. 1st perfd c. 1515–23. 17 perf. *Courtly Abusion* Boris Smith; *Liberty* Robert McNeil; *Goodhope* Robert Jenkins; *Redress* Sara Squires. *Dir* John Duncan; *Assist dir* Michael Ford; *Dgn* Richard Napper; *Light* Brian Croft. Plot: Hochman. Reviews: *Birmingham Post* 21/8/74, 2;

New Statesman 30/8/74, 295–96; *Spectator* 31/8/74, 281; *Stage* 29/8/74, 15; *Times* 21/8/74, 8. Comment: National Youth Theatre. *New Statesman* noted the director was fearful of “letting his actors stand still.” *Spectator* found the production “insistently soporific.” *Times* said John Duncan had failed to provide the play with “an artistic aim.”

74.307 *Men’s Talk*. YOUNG VIC 20/8/74 (Ln). Cast: *Stage* 15/8/74, 52. Review: *Stage* 29/8/74, 21. Comment: The following four plays were performed between 20/8 and 24/8: Terrence McNally, *Botticelli***; Mike Stott, *Hard Slog* (1st perf?), *Fixtures* (1st perf?), and *The Force* (1st perf?). The company comprised Gawn Grainger, Mike Hayward, Stephen Williams. *Dir* Sebastian Graham-Jones.

74.308 *The Longest Journey* (P) C. R. Watters (adpt of E. M. Forster’s novel, 1907). LAMDA 21/8/74. 1st perf? Cast: *Stage* 8/8/74, 17. *Rickie* Robert Benton; *Ansell* Will Tracey; *Pembroke* David Robertson; *Agnes* Hazel McBride; *Mrs. Failing* Penny Stelhi; *Stephen* Kit Jackson. *Dir* James M. Mason; *Sc dgn* Bettina Reeves. Review: *Stage* 5/9/74, 19. Comment: Marlet Theatre Company. Watters knew Forster at Cambridge. “A valid tribute to a fine novelist, but it is not really a stage-worthy episode in its own right” (*Stage*).

74.309 *Kill-de-Sac* (C, 1a) Frank [R.] Long. LITTLE THEATRE CLUB 23/8/74.** Cast: *Stage* 22/8/74, 19. Anne Clune, Sidney Kean. *Dir* Joan Campbell. Review: *Stage* 26/9/74, 17.

74.310 *Taking Stock* (P) Robert Holman. COURT 25/8/74.* 1 perf. Cast: Findlater; *Stage* 22/8/74, 19. Susan Blake, Brian Deacon, Gerald James, Ian Marter, John Normington. *Dir* Chris Parr. Comment: Produced without decor.

74.311 *The Children’s Crusade* (P) Paul Thompson and Robert Campbell (mus). COCKPIT 26/8/74.** Cast: *WWT/16*. *Dir* Ron Daniels; *Light* Mark Jonathan. Review: *Stage* 5/9/74, 19. Comment: National Youth Theatre. A strong revival; *Stage* also noted “The NYT is in financial trouble. If the theatre, and those who attend it, let this venture crumble, there will be a void in Britain’s heritage likely to have far-reaching consequences.”

74.312 *Gas Light* ([Thriller], 3a) Patrick Hamilton. RICHMOND 26/8/74; trfd to WIMBLEDON 2/9/74.** *Mrs. Manningham* Patricia Phoenix; *Mr. Manningham* Alan Browning; *Rough* Norman Wooland; *Nancy* Barbara Halliwell; *Elizabeth* Anna Gymer. *Pp* Richmond Theatre

Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Dir* Alan Browning; *Co. mgr* Rod Coton; *Sm* Denise Newton; *Asm* Nick Redman. Plot: Best/41, 282, Bordman/4, 208, Fletcher, French, Hischak, Kabatchnik/2, Loney, 217, Salem, Shipley.

74.313 *The People Show, No. 57*. KING’S HEAD 26/8/74. Review: *Stage* 12/9/74, 17. Comment: “It is nearer being a theatrical experience and further [sic] away from being a self-indulgent frolic than a lot of the group’s work” (*Stage*).

74.314 *Present Laughter* (P, 3a) Noël Coward. WIMBLEDON 26/8/74.** Peter Wyngarde, Hildegard Neil, Sue Lloyd, Mark Wynter, Joyce Grant, David Killick, Diana Oxford, Michael Danvers-Walker, Eileen Bell, Delia Sainsbury. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr, Lic* R. Scott-Dodd; *Pres* Newpalm Productions; *Dir* Peter Wyngarde. Plot: Best/46, 433, Bordman/4, 261, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Levin, 90–93, Mander/4, Salem. Peter Wyngarde, Hildegard Neil, Sue Lloyd, Mark Wynter, Joyce Grant, David Killick, Diana Oxford, Michael Danvers-Walker, Eileen Bell, Delia Sainsbury. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr, Lic* R. Scott-Dodd; *Pres* Newpalm Productions; *Dir* Peter Wyngarde.

74.315 *Summerfolk* (D, 3a) Maxim Gorky (trans Jeremy Brooks and Kitty Hunter Blair of *Dachniki*, 1904). ALDWYCH 27/8/74.** 1st perf this trans? Cast: RSCA; Theatricalia; *Variety* 4/9/74, 67; *WWT/16*. *Sergei Bassov* Norman Rodway; *Mikhailovna Varvara* Estelle Kohler; *Mikhailich Vlass* Mike Gwilym; *Nikolai Zamislov* David Suchet; *Vassilievna Kaleria* Susan Fleetwood; *Sasha* Annette Badland; *Pyotr Suslov* Tony Church; *Filipovna Yulia* Lynette Davies; *Kirill Dudakov* Patrick Godfrey; *Olga Alekseyevna* Janet Whiteside; *Pavel Ryumin* Robert Ashby; *Maria Lvovna* Margaret Tyzack; *Sonya* Louise Jameson; *Maxim Zimin* Michael Ensign; *Pustobaika* Norman Tyrrell; *Kropilkin* Gavin Campbell; *Woman with bandage* Maroussia Frank; *Yakov Shalimov* Ian Richardson; *Semyon Dvoetochie* Sebastian Shaw; *Beggars* Doyne Byrd, John Labanowski; *Lady in the yellow dress* Jan Chappell; *Man in check suit* Wilfred Grove; *Gentleman in top hat* Roger Bizley; *Semyonov* Albert Welling; *Cadet* Mark Cooper; *Young Lady in pink* Deborah Fairfax. *Dir* David Jones; *Assist dir* Howard Davies; *Dgn* Tazeena Firth, Timothy O’Brien; *Light* Stewart Leviton; *Mus* Carl Davis. Plot: Hischak/2, 85, Patterson. Reviews: *Birmingham Post* 28/8/74, 2; *Guardian* 27/8/74, 10, 28/8/74, 10; *Illustrated London News* 1/11/74, 107; *New Statesman* 13/9/74, 356; *Spectator* 7/9/74, 312–13; *Stage* 5/9/74, 19; *Times* 28/8/74, 10; *Variety* 4/9/74, 67. Comment: MPS

535. Royal Shakespeare Company. The production lasted three hours, and the staging was “deliberately slow” with fine ensemble acting (*Variety*). *Spectator* opined the play was “well deserving of its long neglect,” but the production was “decently done.” *Guardian* (28/8) declared “the play is eminently worth reviving” despite its “occasional longeurs.” *Times* described it as a “company play.” This production was given at the Brooklyn Academy of Music 5/2/75.

74.316 *Twenty-Six Efforts at Pornography* (P) Carey Harrison. YOUNG VIC 27/8/74 (Ln).** Cast: *Stage* 15/8/74, 52. James Beattie, William Relton. *Dir* Hugh Thomas.

74.317 *Romeo and Juliet* (T) William Shakespeare. OLD VIC 28/8/74.** 6 perf. Cast: NTA; Theatricalia; *Stage* 25/7/74, 20; *WWT/16. Abraham, Apothecary* Peter Rocca; *Anthony, First Watch* Ian Mackenzie; *Balthasar* Martin Howells; *Benvolio* Michael Kitchen/Martin Howells; *Capulet* James Mellor; *Escalus* James Smith; *Friar John, Old Capulet* Pitt Wilkinson; *Friar Lawrence* Peter Needham; *Gregory* Glyn Grain; *Juliet* Veronica Quilligan; *Lady Capulet* Patti Love; *Lady Montague* Judith Paris; *Mercutio* David Dixon; *Montague* Daniel Thorndike; *Nurse* Beryl Reid; *Paris* Christopher Guard; *Peter, Clown* Gerard Ryder; *Romeo* Peter Firth/Michael Kitchen; *Sampson, Second Watch* Bryan Brown; *Tybalt* Keith Skinner. *Dir* Bill Bryden; *Dgn* Hayden Griffin; *Light* Leonard Tucker, Hayden Griffin; *Ch* Judith Paris; *Mus* Marc Wilkinson; *Fight arr* William Hobbs. Reviews: *Guardian* 29/8/74, 8; *Observer* 11/8/74, 23. Comment: National Theatre Mobile Production. *Guardian* faulted several aspects of the production and the acting which could not be excused even if this was a production designed “for the road.” The production remained in repertory until 14/9/74.

74.318 *Aggro Disco* (Rock musical) Jackie Skarvellis (bk, lyr) and Geoff Leavy (mus). BANKSIDE GLOBE 29/8/74.* Cast: *Stage* 15/8/74, 44. Tim Devlin, Kathy Mallory, Tricia deSpon, Terry O’Connell, Raynor Bourton, Rod Rawl, Lola Cobra (rock group). *Dir* Mike Fisher, Angela Lanfield; *Pd* Hal Rosenblatt; *Dgn* Steve Hughes. Review: *Stage* 5/9/74, 22. Comment: “No disco surely ever had such a kaleidoscope of weird events” (*Stage*).

74.319 *Let My People Come* (Sexual mus, 2a) Earl Wilson, Jr. (mus, lyr). REGENT 29/8/74. 1,245 perf. 1st perfd Village Gate, New York, 8/1/74; 1st British perf. Cast: *WWT/16. Juliet* Beckett, Jenny Cox, Grahame White, Peter Loury, Jackie Skarvellis. Ann Putt, Donald Torr, Johnny Worthy, Anthony O’Keeffe, Clive Kennard,

Chrissy Roberts. *Mus arr* Billy Cunningham; *Mus dir* Michael Reed; *Light* Howard Eldridge; *Set* Bob Ringwood; *Ch* Ian Naylor; *Pd, Dir* Phil Oesterman. Plot: OTF, OTF/2. Reviews: *Guardian* 23/8/74, 8, 30/8/74, 8; *Spectator* 7/9/74, 313; *Stage* 5/9/74, 19; *Times* 30/8/74, 9. Comment: An explicit celebration of “the mechanics of sex” that *Times* summed up as “an over defiant show; not very shocking, not very important.” *Guardian* (30/8) agreed but said that at least “the cast are not idealised physical specimens.”

74.320a *Twisted Knot* (P) Jamal Ali. DARK AND LIGHT c. 29/8/74.** Cast: *Stage* 29/8/74, 15. Review: *Stage* 26/9/74, 17.

74.320b *Two Pieces of Roots*. DARK AND LIGHT c. 29/8/74. Cast: *Stage* 29/8/74, 15.

74.321 *You Will-What?* Angela Hopkins (deviser). BRITISH THEATRE ASSOCIATION 29/8/74.* Cast: *Stage* 22/8/74, 19. *Caesario* Lynn Dearth; Claire Hopkins, David Gwillim, Clive Chapman. Review: *Stage* 5/9/74, 22. Comment: “Described as ‘an examination of ... *Twelfth Night* ... [the piece] was more a spotlight on Caesario, showing the emotional problems confronting this ambivalent person” (*Stage*).

74.322 *Kit* (P) Charles Napier. LAMDA 2/9/74. 1st perfd Mercury, Colchester, 5/74; 1st prof perf. Cast: *Stage* 15/8/74, 44. *Christopher Marlowe* Ian Kellgren; *Poley* Lionel Wheeler; *Sir Walter Raleigh* Derek Wright; Mark Allington, Frank Barry, Alec Bregonzi, Stewart Preston. Derek Tobias, David Warwick, Kay Zimmerman. *Pres* Strata Productions Ltd., TGP Productions Ltd.; *Dir* Ray Roberts; *Light* Bruce Percival; *Sound* Roger Phillips; *Cost* Charles Alty. Review: *Stage* 5/9/74, 22. Comment: MPS 503. The play was about Christopher Marlowe: “It is appallingly pish-tushery, with not a single character consistently three-dimensional, and with endless liberties taken with history, both in the writing and in the production by Ray Roberts” (*Stage*).

74.323 *Let’s Get Laid* (Sensuous sex C) Sam Cree. WINDMILL 2/9/74.** 1,094 perf. Cast: *WWT/16. Tony* Scott Kevin Sheehan; *Suzie* Lynda Rae; *Nancy* Kate Harper; *Gordon Hardcastle* John Inman; *Fiona* Fiona Richmond; *Harry (Goldie) Locke* Terry Denton; *Judy* Andrea Godfrey; *Lionel Wills* Jack Haig; *Vera Dunwoody* Jenny Kenna; *Britt* Janet Adler. *Pres* Paul Raymond; *Dir* Victor Spinetti; *Dgn* Tod Kingman. Review: *Stage* 5/9/74, 19. Comment: The re-opening of the theatre. This piece was previously produced as *The Bed* (70.193), and featured both female and male full nudity.

74.324 *There Goes the Bride* (F) Ray Cooney and John Chapman. RICHMOND 2/9/74.** Plot: French/2, Loney. Comment: The pre-West End production prior to opening at the Criterion in October (74.387).

74.325 *What If You Died Tomorrow?* (CD, 2a) David Williamson. COMEDY 2/9/74. 40 perf. 1st perfd Drama Theatre (Sydney Opera House), Sydney, Australia, 27/9/73; 1st British perf. Cast: *Variety* 11/9/74, 75; *WWT/16*. Andrew Collins Shane Porteous; *Kirsty* Kirrily Nolan; *Harry Bustle* Max Phipps; *Carmel Scott* Melissa Jaffer; *Gunter* Drew Forsythe; *Irene Collins* Ruth Cracknell; *Ken Collins* Ron Haddrick; *Michael O'Hearn* John Allen. *Pres* H. M. Tennent Ltd., Michael Linnit; *Dir* Robin Lovejoy; *Dgn* Yoshi Tosa; *Light* Joe Davis. Plot: Vinson. Reviews: *Birmingham Post* 3/9/74, 2; *Guardian* 3/9/74, 12; *Illustrated London News* 1/11/74, 107; *New Statesman* 20/9/74, 392; *Observer* 8/9/74, 33; *Spectator* 14/9/74, 342; *Stage* 12/9/74, 17; *Times* 3/9/74, 7; *Tribune* 13/9/74, 6; *Variety* 11/9/74, 75. Comment: MPS 527. Old Tote Theatre Company (Sydney). This "story of a successful young novelist and the conflicts in his life" could have been more original and interesting (*Variety*). "Over-heated domestic drama, too often loose-mouthed, but acted competently" (*Illustrated London News*). *Guardian* described it as "bright, sharp, funny," but lacking an extra resonance. *Observer* found it all too familiar. "A depressingly predictable kind of autobiographical comedy" and a disappointment after Williamson's earlier *The Removalists* (*Tribune*).

74.326 *Who'll Be Next and Who'll Be Lucky?* (P) John Mackendrick. SOHO POLY 2/9/74 (Ln).* Cast: *Stage* 22/8/74, 19. *Tony* John Duttine; *Dixon* Chas Bryer. *Dir* Walter Hall; *Dgn* Jennifer Carroll. Review: *Stage* 12/9/74, 20. Comment: Basement. *Stage* described the piece as a "straightforward look at two odd-job workers in an Australian travelling sideshow," and commended "Jennifer Carroll's setting, an aspect of fringe theatre tending to get overlooked but which is frequently of a high standard."

74.327 *The Bedwinner* (C, 3a) Tony Lesser. ROYALTY 3/9/74. 50 perf. 1st perfd Theatre Royal, Norwich, 29/7/74. Cast: *Variety* 18/9/74, 90; *WWT/16*. *Charles Plummer* Roland Culver; *Hilary Plummer* Lynda Baron; *Pat Plummer* Jon Pertwee; *Bobbie Leon* Greene; *Brutus Griffin* Richard Durden. *Pres* Ray Cooney, William Franklyn; *Dir* William Franklyn; *Dgn* Geoffrey Tozer; *Cost dgn* Olivia Carter; *Light* Michael Saddington. Reviews: *Birmingham Post* 4/9/74, 2; *Daily Mirror* 4/9/74, 16; *Guardian* 4/9/74, 10; *Illustrated London News* 1/11/74, 107; *Observer* 8/9/74, 33; *Spectator* 14/9/74, 342; *Stage* 12/9/74, 17; *Times* 4/9/74, 9; *Variety* 18/9/74,

90. Comment: The play, about a stay-at-home husband, needed more development and a "modern Shaw: what it gets is sub-Neil Simon" (*Guardian*; for Tony Lesser's criticism of the *Guardian* review, see *Guardian* 10/9/74, 14). *Variety* called the play very funny and "a good audience show" with bright prospects. "As close as a play can get to being about nothing at all" but amusing (*Spectator*). "A jolly romp" (*Daily Mirror*).

74.328 *Sam Slade Is Missing* (P) Bill Morrison. ICA 3/9/74. 1st perfd Playhouse Studio, Derby, 23/10/72. Cast: *Stage* 29/8/74, 15. *Sam Slade* Joe Melia; Joanna Van Gyseghem, James Ellis. *Dir* Valerie Hanson; *Dgn* Mary Moore. Reviews: *Stage* 12/9/74, 17; *Times* 6/9/74, 13. Comment: Actors Unlimited. The play was ostensibly a contest "between two men for a woman," with vague political hints to the Irish situation in 1969 (*Times*).

74.329 *Doctor Faustus* (T, 2a) Christopher Marlowe (adpt John Barton). ALDWYCH 5/9/74.** Cast: RSCA; *Theatricalia*; *Variety* 18/9/74, 90; *WWT/16*. *Beelzebub* Richard Mayes; *Benvolio*, 3rd *Scholar* Julian Barnes; *Charles V* Leon Tanner; *Countess* Meriel Brook; *Duchess of Vanholt* Jean Gilpin; *Duke of Saxony*, *Old Man* John Boswall; *Duke of Vanholt*, *Frederick*, 1st *Scholar* Malcolm Armstrong; *Faustus* Ian McKellen; *Horse-Dealer* Denis Holmes; *Lucifer* Clement McCallin; *Mephistopheles* Emrys James; 2nd *Scholar* Leon Tanner; *Wagner* Terence Wilton. John Barton; *Assist dir* Patrick Tucker; *Dgn* Michael Annals; *Light* Michael Murray; *Mus* Guy Woolfenden. Plot: Fletcher, Griffiths, Hochman, Holzknecht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Illustrated London News* 1/11/74, 107; *New Statesman* 13/9/74, 356; *Spectator* 14/9/74, 342; *Stage* 12/9/74, 17; *Times* 6/9/74, 13; *Tribune* 13/9/74, 6-7; *Variety* 18/9/74, 90. Comment: Royal Shakespeare Company. "A parsimonious production," with contemporary interpolations by John Barton and a very good Faustus from Ian McKellen (*New Statesman*). *Spectator* was unimpressed by McKellen. *Variety* said Barton's adaptation worked but McKellen's performance didn't. *Times* called the adaptation "a partial success" although it came closer than other productions to making the play "a complete body." *Illustrated London News* found Barton's adaptation acceptable.

74.330 *The Police* (P) Sławomir Mro ek (Nicholas Bethell trans of *Policja*, 1958). UNITY 6/9/74. 1st British perf Arts, Cambridge, 22/5/61? Cast: *Stage* 5/9/74, 22. Chris Jenkinson, Andy Slimon, Andre Thornton-Grimes, Brendan Ellis, Sherrill Tory, Sue Leach. *Dir* David Sands. Plot: Hochman, Matlaw. Review: *Stage* 3/10/74, 21. Comment: "David Sands's production is not quite brisk enough for the farce, and some of his cast are too

inexperienced to time their lines or poses correctly” (*Stage*).

74.331 *Saxon* (P) Dedwydd Jones. UNITY 6/9/74 (Lt). 1st perfd ADC Theatre, Cambridge, 11/6/73. Cast: *Stage* 5/9/74, 22. Brendan Ellis, Simon Page, Andre Thornton-Grimes, Jean Mercer, Anne Page, Brian Twiddy. *Dir* Ron Travis. Review: *Stage* 3/10/74, 19. Comment: The piece was supposed to be a “searing indictment of the English class structure” but “the only searing indictment is of the sloppy writing, woolly thinking, inadequate acting and general stupidity of the project” (*Stage*).

74.332 *Usher* (P) David Campton (based on Edgar Allan Poe, “The Fall of the House of Usher,” 1839). MERCURY 6/9/74. Library, Scarborough, 28/6/62. Cast: *Stage* 12/9/74, 17. Andrew Hawkins, Barbara Berkery, Philip Caton, Jacqueline Hurst, Vass Anderson, Alan Pope, Don Clifford. *Dir* Hal Rosenblatt. Plot: Bull/2. Review: *Stage* 26/9/74, 17.

74.333 *Five Minutes to Morning* (P for children) Mary Melwood. ARTS 7/9/74. ** Cast: *Stage* 12/9/74, 1. Matyelok Gibbs, Laurence Keane, Douglas Storm, Angela Rookes, Maggie Wilkinson, Clive Polles, Jenny Sprince. *Dir* Ursula Jones; *Dgn* David Reekie. Review: *Stage* 12/9/74, 17. Comment: Unicorn Theatre. *Stage* reported the theatre was full for this piece about an old village school mistress and her problems.

74.334 *Feminine Plural: The Women of Shakespeare and Wilde* (One-woman show) Leila Blake. NEW END 8/9/74. 1st perfd South Yarra, Victoria, Australia, 20/10/71? 2 perf. Comment: Performed by Leila Blake.

74.335 *All for the Nation* (C for three men, 1a) Bob Hoskins. ROEBUCK 9/9/74 (Ln). 1st perf? Review: *Stage* 19/9/74, 20. Comment: John English and Francis Mortimer performed this somewhat unsuccessful attempt at a black comedy about an elderly man with a Frankenstein complex (*Stage*).

74.336 *By Common Consent* (P) Paul Thompson. COCKPIT 9/9/74.* Cast: *WWT/16*. Reviews: *Guardian* 21/9/74, 8; *Stage* 19/9/74, 24; *Times* 10/9/74, 10. Comment: National Youth Theatre. Directed by Ron Daniels, lighting by Mark Jonathan. *Times* commended the cast of fifty on its commitment but noted the irony that the play was “a powerful statement on the negative aspects of group solidarity.” *Guardian* noted, because the production was in the round, the young performers did not have to worry about projecting.

74.337 *Move Along Sideways* (C with mus) Ron Moody.

RICHMOND 9/9/74. 1st perf? Ron Moody and the Ronnie Cass Trio. Review: *Middlesex County Times* 13/9/74, 14. Comment: A two-week engagement.

74.338 *A Game of Chess* (P) Gladys Findlay. VICTORIA 9/9/74 (Ln). * Cast: *Stage* 29/8/74, 15. *Elizabeth I* Lin Lucas; *Philip of Spain* William Mero. *Dir* Gladys Findlay. Review: *Stage* 19/9/74, 20. Comment: *Stage* reported Gladys Findlay “writes and directs the plays, also acts as entrepreneur”; the play was about Philip of Spain “trying to win both Elizabeth’s hand and England through a game of chess.”

74.339 *Henry IV Part I* (Hist P) William Shakespeare. ROUND HOUSE 9/9/74. ** Cast: *Stage* 29/8/74, 15; *WWT/16*. *Henry IV* Edgar Wreford; *Lord John of Lancaster* Andrew McCulloch; *Sir Walter Blunt* Kenneth Gilbert; *Westmoreland* Walter Brown; *Hal Prince of Wales* Timothy Dalton; *Sir John Falstaff* Paul Hardwick; *Poins* Seymour Matthews; *Thomas Percy* Christopher Burgess; *Henry Percy* John Warner; *Harry Hotspur* Tim Hardy; *Bardolph* Colin Prockter; *Peto* Michael Shannon; *Lady Percy* Pauline Munro; *Francis* Patrick Murray; *Mistress Quickly* Sylvia Coleridge; *Edmund Mortimer* William Huw Thomas; *Owen Glendower* Michael Graham Cox; *Lady Mortimer* Helen Cotterill; *Earl of Douglas* Michael Goldie; *Sir Richard Vernon* Peter Penry; *Richard Scroop* George Selway; *Sir Michael* Tim Barlow. *Dir* Kenny McBain; *Dgn* John Fraser; *Light* Keith Edmundson. Reviews: *Birmingham Post* 10/9/74, 2; *Gay News* 10/10/74, 17; *Illustrated London News* 1/11/74, 107; *New Statesman* 20/9/74, 392; *Observer* 15/9/74, 26A; *Stage* 19/9/74, 17; *Times* 11/9/74, 12. Comment: Prospect Theatre Company. “An heroic production” with an emphasis on action (*Observer*). *Times* observed “the evident purpose” this production of the two parts of *Henry IV* (see also 74.341) “is to give the plain text on a bare stage” and so make them suitable for a nine-week tour; however, that decision actually muffled the story. “Here intentions are excellent; a bare stage, the rigour of the game, little ‘business’, the text and nothing but the text, though I did notice some minor cuts” (*Illustrated London News*).

74.339.2 *The Man Most Likely To . . .* (C, 3a) Joyce Rayburn. WIMBLEDON 9/9/74. ** *Victor Cadwallader* Jeremy Hawk; *Shirley Hughes* Sabina Franklyn; *Giles Cadwallader* Anthony Dunstan; Brian Kent, Patricia Temple. *Dir* Jeremy Hawk. Plot: Fletcher, Loney. Review: *Esher News and Mail* 12/9/74, 17. Comment: “Only sparsely attended” on opening night “perhaps due to the high price of a good seat” (*Esher News and Mail*).

74.340 *The Connection* (P with jazz, 2a) Jack Gelber and

Freddie Reed (mus). HAMPSTEAD 10/9/74.** Cast: *WWT/16*. Solly Bill Wallis; *Photographers* John Ratzenberger, Ray Hasset; *Jim Dunn* Harry Ditson; *Jaybird* Mark Russel; *Leach* Richard Moore; *Ernie* Phillip Hinton; *Sam* Mark Heath; *Sister Salvation* Sidney Sturgess; *Harry* Michael Keating; *Cowboy* Raul Meuni. *Dir* Michael Rudman; *Dgn* Sue Plummer; *Cost dgn* Frances Hagggett; *Light* Graham Phoenix. Plot: Bordman, Bronner, Bryer, Fletcher, Law, MacNicholas, Matlaw, Patterson, Vinson, Wilmeth. Reviews: *Guardian* 11/9/74, 12; *Stage* 19/9/74, 17; *Times* 11/9/74, 12. Comment: "Startlingly authentic performances" abetted by the jazz combo (*Guardian*). *Times* "found it extremely tedious."

74.341 *Henry IV Part II* (Hist P) William Shakespeare. ROUND HOUSE 10/9/74.** Cast: *Stage* 29/8/74, 15; *WWT/16*. *Hastings* Peter Penry-Jones; *Henry Percy* John Warner; *Sir John Coleville* Michael Goldie; *Sir John Falstaff* Paul Hardwick; *Francis* Patrick Murray; *Lord Chief Justice* Christopher Burgess; *His Servant* William Huw Thomas; *Richard Scroop* George Selway; *Thomas Mowbray* Michael Shannon; *Mistress Quickly* Sylvia Coleridge; *Fang*, *Bullcalf* Tim Hardy; *Snare*, *Feeble* Russell Dixon; *Bardolph* Colin Prockter; *Gower*, *Wart* Ken Bones; *Poins*, *Ralph Mouldy* Seymour Matthews; *Hal Prince of Wales* Timothy Dalton; *Lady Northumberland* Marion Desmond; *Lady Percy* Pauline Munro; *Doll Tearsheet* Helen Cotterill; *Pistol* Michael Graham Cox; *King Henry IV* Edgar Wreford; *Earl of Warwick* Kenneth Gilbert; *Robert Shallow* John Warner; *Silence* Tim Barlow; *Shadow* Robert Edwards; *Westmoreland* Walter Brown; *Lancaster* Andrew McCulloch. *Dir* Kenny McBain; *Dgn* John Fraser; *Light* Keith Edmundson. Reviews: *Birmingham Post* 11/9/74, 2; *Illustrated London News* 1/11/74, 107; *New Statesman* 20/9/74, 392; *Stage* 19/9/74, 17; *Times* 11/9/74, 12. Comment: Prospect Theatre Company. See also 74.339.

74.342 *Lunatics Take Over the Aldwych* (P) Ronald Graham. NEW END 10/9/74.* Cast: *Stage* 29/8/74, 15. Review: *Stage* 26/9/74, 15. Comment: Paradise Foundry.

74.343 *The Ride Across Lake Constance* (D, 1a) Peter Handke (anon trans of of *Der Ritt über den Bodensee*, 1971). HOWFF 10/9/74.** Cast: *Stage* 5/9/74, 22. Carolyn Cobb, Jennifer Lipman, Sue Wells, Jane Singell, Sara van Beers, Peter Hyams, Andrew Pringle, Chris Lawrence. *Dir* Mike Ashman; *Pd* Mike McDonald, Roger Ackroyd. Plot: Hischak/2, 41, Hochman, Patterson. Review: *Stage* 26/9/74, 17.

74.344 *Sammy Cahn's Songbook* (Revue) Sammy Cahn. NEW LONDON 11/9/74.* 60 perf. Cast: *Variety* 16/10/74, 72; *WWT/16*. Sammy Cahn, Lorna Dallas, Laurel Ford,

Terry Mitchell, Richard Leonard. *Mgr dir* Bernard Delfont; *L* New London Theatre Centre Ltd.; *Admin* George Biggs; *Pres* Bernard Delfont, Richard Mills, Alexander H. Cohen; *Dir* Jerry Adler; *Dgn* Robert Randolph. Plot: OTF/2. Reviews: *Observer* 15/9/74, 27; *Spectator* 21/9/74, 376; *Stage* 19/9/74, 20; *Times* 12/9/74, 17; *Variety* 16/10/74, 72. Comment: Cahn's London stage debut. *Observer* dubbed Cahn "irresistible." "Cahn has acquired the skill of timing, bringing in famous names from the film world, and he cleverly describes and sometimes even mimes their characteristics so that they come alive like unseen actors in a comedy" (*Stage*).

74.345 *The Trip to Florence* (P) Peter Terson. SHAW 11/9/74.* James Hayward, Carolyn Pickles, Charles MacDonald, Sebastian Baker, Sean Mathias, Nichola McAuliffe, Philippa Rickard, Tony Conaboy, Gregory Martin, Nicholas Brummit. *Dir* Michael Croft; *Dgn* Bernard Culshaw. Plot: Weintraub. Reviews: *Birmingham Post* 12/9/74, 2; *Guardian* 12/9/74, 10; *Illustrated London News* 1/11/74, 107; *New Statesman* 20/9/74, 391-92; *Observer* 15/9/74, 26A; *Spectator* 21/9/74, 376; *Stage* 19/9/74, 17; *Times* 12/9/74, 17. Comment: National Youth Theatre. "A muddled essay on the Englishman abroad and its structure reflects the author's undecided attitude to that theme" (*Times*). *Guardian* observed, unlike most Terson pieces for the Youth Theatre, this one had a small cast; however, it still had Terson's attacks on aspects of modern society. *New Statesman* disapproved of both staging a small-cast piece (a reversal of previous practices) and the play itself. *Stage* viewed the production favorably.

74.346 *Asides* (P) Alan Drury. BUSH 12/9/74.* Cast: *Stage* 12/9/74, 17. Mickey Feast, Gillian Rhind, Bruce Robinson. *Dir* John Chapman; *Dgn* John Hallé. Reviews: *Observer* 6/10/74, 28; *Stage* 26/9/74, 17. Comment: Temporary Theatre [Company]. The play involved the triangular sexual relationships between two men and a woman. *Observer* described it as "elegant and witty."

74.347 *A Bit Between the Teeth* (F, 2a) Michael Pertwee (based on Brian Rix's idea). CAMBRIDGE 12/9/74. 1st perfd Yvonne Arnaud, Guildford, 10/4/74. Cast: Theatricalia; *Variety* 18/9/74, 90; *WWT/16*. Fogg Brian Rix; *Ruff* Peter Bland/John Hart Dyke/Stuart Sherwin; *Reaper* Jimmy Logan/Terence Alexander; *Diane Reaper* Donna Reading/Anne Aston/Imogen Hassall; *Mrs. Barker* Vivienne Johnson/Sue Race. *Pres* Brian Rix; *Dir* Wallace Douglas; *Dgn* Brian Currah. Reviews: *Birmingham Post* 14/9/74, 3; *Guardian* 13/9/74, 10; *Illustrated London News* 1/11/74, 107; *New Statesman* 20/9/74, 392; *Spectator* 21/9/74, 376; *Stage* 19/9/74, 17; *Times* 13/9/74, 10; *Variety* 18/9/74, 90. Comment: "It involves diamonds, a

burglar alarm and two peripatetic young women hidden in either a broom cupboard or a bathroom. Thoroughly forgettable" (*Illustrated London News*). *Guardian* said, because of commercial considerations, this was very much a trimmed down version of a typical West End farce. *Variety* said the piece was "more risqué, less funny" than previous Brian Fix farces. *Times* declared Brian Rix "does not understand farce."

74.348 *Here Is the News* (Revue) Anon. NEW END 12/9/74 (Lt).** Cast: *Stage* 5/9/74, 22. Lis Kustow, Francis Fuchs, Gary Kahn, Jane Stonehouse. Review: *Stage* 24/10/74, 17. Comment: Big Lies. "It was all very cosy, under-rehearsed and out-of-date, and all too much of a sameness for any true impact" (*Stage*).

74.349 *Forget-Me-Not Lane* (CD, 2a) Peter Nichols. QUESTORS 14/9/74.** Cast: QTA. Review: *Acton Gazette* 26/9/74, 10.

74.350a *The Conversion of the Anglo Saxons* (C) David Shellan. LITTLE THEATRE CLUB 16/9/74.** Cast: *Stage* 19/9/74, 20. Stephen Bateman, Richard Gardner. *Dir* Margaret Morris. Review: *Stage* 10/10/74, 17.

74.350b *Overruled* (P) Bernard Shaw. LITTLE THEATRE CLUB 16/9/74.** Cast: *Stage* 19/9/74, 20. Richard Gardner, Andrew Knox, Alison Hughes, Juliet Robyns. *Dir* Stephen Bateman. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Review: *Stage* 10/10/74, 17.

74.351 *Wally* (P) Gladys Findlay. VICTORIA 16/9/74 (Ln).* Cast: *Stage* 12/9/74, 17. Adam Massingham, Sheila Clancy, Trevor Freeborn. *Dir* Gladys Findlay.

74.352 *Action* (P, 1a) Sam Shepard. THEATRE UPSTAIRS 17/9/74. 1st British perf Repertory Studio, Birmingham, 10/9/74. Cast: Findlater; *WWT/16*. *Shooter* Stephen Rea; *Jeep* Stephen Moore; *Liza* Jill Richards; *Lupe* Jennie Stoller. *Dir* Nancy Meckler; *Dgn* David Short. Plot: Hischak/2, 88, MacNicholas. Reviews: *Guardian* 18/9/74, 10; *New Statesman* 27/9/74, 439–40; *Stage* 26/9/74, 17; *Times* 18/9/74, 14; *Tribune* 27/9/74, 8–9. Comment: English Stage Company. *Guardian* thought this surrealist play either worked on a playgoer's "subconscious or it doesn't." *New Statesman* said Shepard's meaning was not helped by the play's "arbitrary, impressionistic style." "A surrealist collage which radiates symbolically from a central image" (*Tribune*). Out of several possible meanings *Times* settled on "the idea of a pastoral sanctuary" that is really horrible. The first New York production (American Place 4/4/75) ran for 34 performances.

74.353 *Bar-B-Q* (P) John Anthony West. SOHO POLY

17/9/74 (Ln).* Richard Durden, Gordon Faith, Beth Porter, Brian Davey, Simon MacCorkindale. *Dir* Kenneth Chubb. Review: *Stage* 3/10/74, 21. Comment: "A cleverly written fantasy about an American family—plus the wife's lover who each have their stock formulas and established theories" (*Stage*).

74.354 *The Blood Knot* (D, 7sc) Athol Fugard. KING'S HEAD 17/9/74.** Cast: *Stage* 12/9/74, 17. *Morris Pietersen* Niall Buggy; *Zachariah Pietersen* Alton Kumalo. *Dir* Peter Stevenson; *Dgn* Vivienne Cartwright. Plot: Borman/4, 394, Hischak, Hochman, Patterson, Shipley, Vinson. Review: *Stage* 3/10/74, 19. Comment: "Peter Stevenson brings out all the qualities in the work in his sensitive and authoritative direction, and there are performances which should not be missed by Niall Buggy and Alton Kumalo. Both are rich in feeling and understanding and finely projected" (*Stage*).

74.355 *The Iron Harp* (P) Joseph O'Conor. ICA 17/9/74. 1st perfd Repertory, Guildford, 21/11/55. Cast: *Stage* 12/9/74, 1. John Castle, Maureen O'Brien, Harry Webster, Jeremy Young, David Horovitch, Dick Sullivan, James Hayes, Geoffrey Larder, Clem David, Tim Barker, Raymond Graham. *Dgn* Mary Moore; *Light* Roger Ackroyd. Reviews: *Observer* 22/9/74, A25; *Stage* 26/9/74, 17; *Tribune* 27/9/74, 8–9. Comment: Actors Unlimited. The play, about the IRA and the British army after the 1916 uprising in Ireland, was a melodrama and so its political force was lost (*Tribune*).

74.356 *Jack the Ripper* (Mus, 2a) Ron Pember (bk, lyr, mus) and Denis Demarne (bk, lyr). AMBASSADORS 17/9/74; trfd to CAMBRIDGE. 18/2/75.** 228 perf. Cast: Theatricalia; *Variety* 2/10/74, 68; *WWT/16*. *Marie Kelly* Terese Stevens; *Lizzie Stride* Eleanor McCready; *Annie Chapman* Elaine Holland; *Bertie Self* Alan C. Turvey; *Bibby Beddows* Harry Goodier; *Blue Nose Stack* Derek Connell; *Catherine Eddowes* Sandra Holloway; *Chairman* Peter Spraggon; *Daniel Mendoza* Roy Sone; *Dinky-Nine-Eights* Jonty Miller; *Frances Coles* Helena Shenel; *Liza Pearl* Bernice Adams; *Lord Overcoat* Gerald Taylor; *Martha Tabram* Christine Edmonds; *Montague Druitt* Howard Southern; *Police-Sergeant Coles* Charles West; *Polly Anne Nicholls* Linda Rusby; *Slop Wallace* Jack Chissick; *Wally Kingsnorth* John Denton; *Wilkie Harrington* Graham Richards. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Mgr dir* Ray Cooney; *Pres* Larry Parnes, Brian Rix, Ray Cooney; *Dir, Dgn, Light* Reginald Woolley; *Cost dgn* Reginald Hanson; *Ch* Doreen Hermitage; *Mus arr* Geoffrey Brawn, Charles Blackwell. Plot: Loney, OTF. Reviews: *Birmingham Post* 18/9/74, 2; *Stage* 26/9/74, 15; *Times* 18/9/74, 14; *Variety* 2/10/74, 68, 72. Comment: "A Musical Reconstruction of in-

cidents relating to the East End murders which took place between Friday 31st August, and Friday 9th November, 1888, set in a Music Hall and the surrounding streets” (programme note). “Pember has invented a Music Hall of the period ... and we are given pastiche melodrama, a sob song in the manner of George R. Sims about the unhappy lot of prostitutes, as well as numbers in the Music Hall manner, more or less” (*Times*). *Variety* commended the score but faulted the book.

74.357 *Wide Open Spaces* (C, 1a) René de Obaldia (trans Donald Watson). LITTLE THEATRE CLUB 17/9/74 (Ln).** Cast: *Stage* 12/9/74, 17. *Evelyn* Kate David; *Basil* Shaughan Seymour. *Dir* Graham Schofield. Review: *Stage* 3/10/74, 21. Comment: This revival de-emphasized the play’s humour (*Stage*).

74.358 *Richard II* (T) William Shakespeare. ALDWYCH 18/9/74.** Cast: RSCA; Theatricalia; WWT/16. *Richard II* Richard Pasco/Ian Richardson; *Henry Bolingbroke* Ian Richardson/ Richard Pasco; *Queen Isabel* Jan Chappell; *John of Gaunt, Northumberland* Clement McCallin/Tony Church; *Abbot of Westminster* Leon Tanner; *Bishop of Carlisle* John Boswall; *Duchess of Gloucester* Janet Whiteside; *Duchess of York* Hilda Braid; *Duke of Aumerle* Jonathan Kent; *Duke of York* Sebastian Shaw; *Gardeners* Denis Holmes, Wilfred Grove, Malcolm Armstrong; *Harry Percy* Julian Barnes; *Lord Marshal* Richard Mayes; *Lord Ross* Philip Dunbar; *Lord Willoughby* Gavin Campbell; *Messenger* Albert Welling; *Sir Henry Greene* Ray Armstrong; *Sir John Bushy* Michael Ensign; *Sir Piers of Exton* Robert Ashby; *Thomas Mowbray* Denis Holmes; *Extras* Malcolm Armstrong, Ray Armstrong, Julian Barnes, John Boswall, Doyne Byrd, Jan Chappell, Mark Cooper, Michael Ensign, Deborah Fairfax, Jean Gilpin, Wilfred Grove, Denis Holmes, Jonathan Kent, John Labanowski, Leon Tanner, Albert Welling, Janet Whiteside. *Dir* John Barton; *Dgn* John Napier, Martyn Bainbridge, Ann Curtis; *Light* David Hersey; *Mus* James Walker. Reviews: *Birmingham Post* 19/9/74, 2; *Guardian* 19/9/74, 12, 20/9/74, 10; *Times* 20/9/74, 8; *Tribune* 27/9/74, 9. Comment: Royal Shakespeare Company. Richard Pasco and Ian Richardson alternated the roles of Richard and Bolingbroke. *Guardian* (19/9) praised Richard Pasco (as Richard) for his “sense of the architecture of the verse.” *Guardian* (20/9) said the essence of Ian Richardson’s Richard was “bland control,” Pasco’s Bolingbroke was “completely convincing; however, the production was “insistently stylised,” “the pace over slow.” However, *Times* was dazzled by Richardson’s Richard “with new-found chest notes he makes magnificent vocal music as he proclaims his power away.”

74.359 *Dracula* (P) Neil Cousins. COLLEGIATE 19/9/74. 1st perf? 6 perf. Cast: *Stage* 12/9/74, 17. *Countess Josephine* April Ashley. *Dir* Douglas Blackwell. Comment: Alucard Theatre Company.

74.360 *Edith Evans . . . and Friends* (Ent) Roger Clifford (deviser). PHOENIX 19/9/74.** Review: *Stage* 26/9/74, 17.

74.361 *More Stately Mansions* (P) Eugene O’Neill. GREENWICH 19/9/74. 1st perfd Royal Dramatic Theatre, Stockholm, 9/11/62 (shortened version; in Swedish); 1st American perf Ahmanson, Los Angeles, 12/9/67; 1st British perf. Cast: *Stage* 19/9/74, 20; Theatricalia; WWT/16. *Nicholas Gadsby* John Gill; *Deborah Harford* Dorothy Reynolds; *Joel Harford* Bernard Taylor; *Sarah Harford* Frances Cuka; *Simon Harford* Gary Bond; *Benjamin Tenard* David Dodimead. *Dir* David Giles; *Cost dgn* Jan Wright; *Dgn* Kenneth Mellor; *Light* Nick Chelton. Plot: Bordman/4, 420, Bronner, Hirschak, Hochman, MacNicholas, Matlaw, Salem. Reviews: *Guardian* 20/9/74, 10; *New Statesman* 27/9/74, 439; *Stage* 26/9/74, 15; *Times* 20/9/74, 8. Comment: *Guardian* faulted the production (and the acting to a degree) but acknowledged the difficulties inherent in the play itself. *Times* called the piece “grossly over-complicated, and reported Dorothy Reynolds substituted for Elisabeth Bergner at less than a week’s notice. The first New York production (Broadhurst 31/10/67) ran for 142 performances.

74.362 *Much Ado About Nothing* (C) William Shakespeare. TOWER, CANONBURY, 20/9/74.** Cast: TTC.

74.363 *Beetles and Buckman* (Revue) Chris Beetles and Rob Buckman. HAMPSTEAD 23/9/74 (Lt).* Cast: *Stage* 26/9/74, 16. Chris Beetles, Rob Buckman. Review: *Stage* 3/10/74, 21. Comment *Stage* said the revue was “rather pallid.”

74.364 *The Carnation Gang* (P) Stephen Poliakoff. BUSH 23/9/74 (Lt).* Cast: *Stage* 26/9/74, 16. *Sharon* Celia Quicke; *Mickey* Feast, *Simon* Jones. *Dir* Tim Fywell. Plot: Vinson, Weintraub. Reviews: *Observer* 6/10/74, 28; *Stage* 3/10/74, 28. Comment: Temporary Theatre. The play was about two public schoolboys selling hard drugs and some working-class teenagers who try to muscle in on their operation. *Stage* said some of the drug scenes proved too realistic for some audience members.

74.365 *The Gentle Hook* (Thriller, 2a) Francis Durbridge. WIMBLEDON 23/9/74.* Comment: The pre-West End production prior to opening at the Piccadilly in December (74.510).

74.366 *Kong Lives* (P) George Byatt. SOHO POLY 23/9/74.* Cast: *Stage* 12/9/74, 17. Fiona Cherie Lunghi; Charlie Douglas Heard; Irene Sunters. *Dir* Frederick Proud; *Dgn* Rita Fursey. Review: *Stage* 3/10/74, 28. Comment: For an “old woman living in her Gorbals tenement ... King Kong ... represents the world which oppresses the poor, but which someday will be defeated, not by the clever or the political, but by the natural power of the beast”; a parallel occurs when her son brings home an educated, upper-middle class girl (*Stage*).

74.367 *What Is Love?* (P) Gladys Findlay. VICTORIA 23/9/74.* Cast: *Stage* 12/9/74, 17. Michael Watkins, Deirdre Dee, Liza Allerson, Nicholas Webb, Trevor Freeborn, Susan Lerner, Emma James. *Dir* Gladys Findlay.

74.368 *The Wisest Fool* (Historical D) Norman Ginsbury. RICHMOND 23/9/74. 1st perfd Yvonne Arnaud, Guildford, 30/7/74. Cast: Theatricalia. *Bess Raleigh* Peggy Thorpe-Bates; *Doctor Jacquinto, Count Gondomar* Alkis Kritikos; *Henry Prince of Wales* David Wilkinson; *James I* Marius Goring; *Queen Anne* Valerie Minifie; *Sir Francis Bacon* Brian Oulton; *Sir George Villiers* Barry Quin; *Sir Robert Carr* Henry Hackett; *Sir Robert Cecil* William Bond; *Sir Thomas Overbury* Dennis Nolan; *Sir Walter Raleigh* Michael Napier Brown; *Sir William Wade* Vyvian Hall. *Dir* Tom Hawkes; *Dgn* Graham Brown. Comment: MPS 549. A one-week engagement.

74.369a *Eva Peron* (P) Copi [Raúl Damonte Botana] (trans Anni Lee Taylor of *Eva Perón*, 1970). NEW END 25/9/74. 1st London perf. Cast: *Stage* 19/9/74, 1. Reviews: *Guardian* 3/10/74, 12; *New Statesman* 4/10/1974, 482; *Observer* 29/9/74, 42; *Stage* 10/10/74, 15; *Times* 26/9/74, 11. Comment: Close Company. The company for the double bill comprised Anita Dobson, Murray Salem, Cornelius Garrett, Avril Marsh, Patrick Collingham. *Dir* Steven Dartnell; *Dgn* Geoff Rose. The play was “an utter attack on the myth” of Eva Peron, who here appears as a man (*Guardian*). *New Statesman* criticized the piece for stridently debunking Peron without also providing reasons, explanations, or justifications.

74.369b *The Four Twins* (P) Copi (trans Anni Lee Taylor of *Les quatre jumelles*, 1973). NEW END 25/9/74. 1st London perf. Cast: *Stage* 19/9/74, 1. Reviews: *Observer* 29/9/74, 42; *Stage* 10/10/74, 15; *Times* 26/9/74, 11. Comment: Close Company. The piece numbered *Times* “into indifference,” but it was “a valuable, if tedious, key to *Eva Peron*.” The piece lacked the “spectacular” element present in a Parisian production (*Observer*).

74.370 *John Gould at the May Fair* (One-man revue) Jonathan Lynn. MAY FAIR 25/9/74.* Cast: WWT/16. John Gould. *Pres* David Gordon Productions; *Dir* Jonathan Lynn; *Dgn* Susie Caulcutt. Review: *Stage* 3/10/74, 19. Comment: The revue was “a fluent combination of sketches, rich in irreverent wit, and music,” performed by John Gould who “is extremely versatile and a master of timing, a born comedian whose musical skill, adding an impressive dimension to his talents, makes him a clever and original all-round entertainer” (*Stage*).

74.371 *The Turning Point* (C, 2a) Françoise Dorin (adpt David Crosse and Cornelius Conyn of *Le tournant*, 1973). DUKE OF YORK'S 26/9/74.** 14 perf. Cast: *Variety* 2/10/74, 68; WWT/16. *Gladys* Betty Wolfe; *Imogen* Anne Rogers; *Philip Fitzgerald* David Tomlinson; *Florence* Helen Christie; *Roderick Timms-Taylor* Derek Tansley; *Tom Barker* Maurice Roëves; *Tatiana* Elizabeth Murray. *Pres* Henry Sherwood, Simon Clarke; *Dir* David Tomlinson; *Dgn* Hutchinson Scott; *Cost dgn* Dinah Greet; *Light* Francis Reid. Reviews: *Daily Mirror* 27/9/74, 18; *Guardian* 27/9/74, 12; *New Statesman* 4/10/1974, 480, 482; *Observer* 29/9/74, 42; *Stage* 3/10/74, 19; *Times* 27/9/74, 10; *Variety* 2/10/74, 68. Comment: “The original French play may be witty, profound, flippant and thought provoking. None of these qualities is evident in this depressing version” (*Daily Mirror*). “Sets out to mock conventional stage comedies. The labored humour doesn’t rise above the banalities it spoofs” (*Variety*). “Tricksy, trite and trivial, the play is a real turkey” (*Guardian*). *Observer* “was driven away” by the play from seeing the second act. *Times* reported the first-night audience was poor as was its response to the piece; a front stall cost £3.30.

74.372 *The Freeway* (P) Peter Nichols. OLD VIC 27/9/74.* 32 perf. Cast: NTA; Theatricalia; WWT/16. *Les* Paul Rogers; *May* Irene Handl; *Wally* Lionel Murton; *Evelyn* Joan Hickson; *James* Graham Crowden; *Nancy* Rachel Kempson; *Grant* Pip Miller; *Tracy* Doran Godwin; *Cox* Anthony Brown; *Payne* Sara Van Beers; *Nurse* Veronica Sowerby; *Water Carrier* Albert Moses; *Barry* Mark Dignam; *Extras* Bill Bailey, George Baizley, Wayne Browne, Mel Churcher, Andrew Dunford, Ray Edwards, Alan Hay, Freda Jeffries, Stuart Knee, Robert O’Mahoney, Michael Stroud, Christopher Tranchell, Catherine Harding; *Voices* Joan Bakewell, Gordon Honeycombe, Pete Murray, Carole Mowlam, Catherine Nichols, Louise Nichols. *Dir* Jonathan Miller; *Dgn* John Bury; *Light* Nick Chelton. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Birmingham Post* 2/10/74, 2; *Daily Mirror* 2/10/74, 18; *Guardian* 2/10/74, 12; *Illustrated London News* 1/12/74, 109; *New Statesman* 11/10/74, 515; *Observer* 6/10/74, 28; *Spectator* 12/10/74, 472;

Stage 10/10/74, 15; *Times* 2/10/74, 12; *Tribune* 25/10/74, 6–7. Comment: MPS 561. National Theatre. Press night was 1/10/74. “A dismally facile, predictable affair of easy long-range sneers at both working-class affluence and old-fashioned privilege” (*Guardian*). *Spectator* accidentally missed the first ten minutes of the production and urged everyone else to miss the play altogether “especially if they have admired Nichols’s work in the past.” *New Statesman* was somewhat positive but lamented the “visual poverty of the production.” “The direction by Jonathan Miller is sluggish, uneven and heavy handed” (*Daily Mirror*). *Illustrated London News* commended the performances of Graham Crowden, Irene Handl, Paul Rogers, Joan Hickson, and Lionel Murton. The production remained in repertory until 26/12/74.

74.373 *Male of the Species* (P, 3a) Alun Owen. RICHMOND 30/9/74. 1st perfd ATV 1/2/69; 1st stage perf Theatre Royal, Brighton, 17/9/74. Plot: Vinson. Comment: MPS 589. The pre-West End production prior to opening at the Piccadilly in October (74.416).

74.374 *Away from It All* (C) Peter King. ICA 1/10/74. 1st perfd Library Theatre, Scarborough, 15/7/74. Cast: *WWT/16*. Mike Rodney Bewes; Susan Zena Walker; Bernard Colin Douglas; Ken Peter Jeffrey; Anna Ann Bell. *Dir* Alex Marshall. Reviews: *Guardian* 17/7/74, 10 (Scarborough prod); *Spectator* 12/10/74, 472; *Stage* 10/10/74, 15; *Times* 3/10/74, 10. Comment: MPS 518. Actors Unlimited. “A brittle witty comedy of lower-middle marriage, manners, and morals” (*Guardian*). “Very much a Scarborough play” (*Times*).

74.375 *Much Ado About Nothing* (C) William Shakespeare. YOUNG VIC 1/10/74.** Comment: See 73.454.

74.376 *The Revels of Gargantua in Exile* (Ent) Martin Duncan. THEATRE UPSTAIRS 1/10/74 (Ln). 1st perfd Northcott, Exeter, 1973. Geraldine Wright, Peter Benson, Sam Kelly, Joanna Tope, Margot Leicester, Brian Protheroe, Paul Jesson, David Roper. Review: *Stage* 17/10/74, 13. Comment: The piece spoofed opera among other matters.

74.377 *The Old One-Two* (P, 1a) A. R. Gurney. SOHO POLY 2/10/74 (Ln). 1st perfd Brandeis University, Waltham, Massachusetts, 1972; 1st British perf. Cast: *Stage* 26/9/74, 16. Plot: French/2, Vinson, Walford. Reviews: *Spectator* 12/10/74, 472; *Stage* 10/10/74, 15. Comment: Basement Theatre. “A neatly constructed trifle ... literate and provocative, civilised and amusing” (*Spectator*).

74.378 *After Liverpool* (P) James Saunders. OVAL

HOUSE STUDIO 3/10/74.** Cast: *Stage* 3/10/74, 21. Peter Dawson, Dorothy Baker, Diana Marchmont, Brenda Blethyn, Paul Felber, Mike Harley, John Judd. *Dir* John Judd; *Dgn* Judy Totton. Plot: French/2, Vinson. Review: *Stage* 17/10/74, 9. Comment: Armpit Theatre. The revival played to a packed house (*Stage*).

74.379 *The Land of the Dinosaurs* (Mus) Ken Hill and Ian Armit (mus). THEATRE ROYAL, STRATFORD EAST, 3/10/74 (m).* Cast: Theatricalia; *WWT/16*. Amanda Melody Kaye; Amy Greville-Pilcher Philippa Howell; Anya, *Gorgeousaurus* Lesley Duff; *Chichipupu*, *Chichipapa*, *Docker*, *Voice of Rudee Vallee*, *Indian*, *Gorgeousaurus*, *Tramp*, *Brigadier* Frank Ellis; *Felicity* Marianne Price; *Jungle Goddess*, *Gorgeousaurus* Jane Singer; *Lord Snipe* Geoffrey Freshwater; *Marigold* Sue Mansell; *P.C. Hoover* Eamon Boland; *Professor Matthew* Larry Dann; *Snipe’s Butler* Trevor T. Smith. *Dir* Ken Hill, Peter Rankin; *Dgn* Guy Hodgkinson; *Cost dgn* Maureen Blowman, Sally Cresser; *Light* Mark Pritchard; *Mus dir* Ian Armit. Reviews: *Stage* 10/10/74, 20; *Times* 14/12/74, 9. Comment: MPS 7557. Theatre Workshop. A “Victorian extravaganza ... a very skilful piece of work” (*Times*).

74.380 *The Taming of the Shrew* (C) William Shakespeare. SHAW 4/10/74.** Cast: *Stage* 3/10/74, 21; Theatricalia; *WWT/16*. *Christopher Sly* Peter Bayliss; *Hostess*, *Servant to the Lord*, *The Widow* Geraldine Sherman; *A Great Lord*, *Vincenzio* Trevor Adams; *Baptista* Douglas Milvain; *Bartholomew*, *Tailor* Michael Sadler; *Bianca* Susan Penhaligon; *Biondello* Michael Scholes; *Gremio* John Grillo; *Grumio* Barrie Rutter; *Hortensio* Derek Seaton; *Katharina* Susan Hampshire; *Lucentio* Anthony Corlan [Anthony Higgins]; *Petruchio* Nicky Henson; *Servant* Graham Chinn; *Servant*, *Violinist*, *Spy* John Ratcliff; *The Pedant* Hywel Jones; *Tranio* Richard Howard. *Dir* James Roose-Evans; *Dgn* Bruno Santini; *Light* Mick Hughes; *Mus* Stephen Oliver. Reviews: *New Statesman* 18/10/74, 547; *Stage* 17/10/74, 9; *Times* 12/10/74, 9. Comment: Dolphin Theatre Company. *Times* was infuriated by James Roose-Evans’s production for lacking a “guiding imagination.” Apart from the handling of Christopher Sly, this was “a delightful and fresh production with Susan Hampshire as an admirable Katharina” and “Nicky Henson is a notably good Petruchio” (*Stage*).

74.381 *Momotaro the Peach Boy* (P for children) W. R. Latham and V. Latham. ARTS 5/10/74. 1st perf? Comment: Unicorn Theatre.

74.382 *Old Times* (P, 2a) Harold Pinter. QUESTORS 5/10/74.** Cast: QTA. Plot: Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 39, Hochman, Loney,

Patterson, Salem, Vinson, Weintraub. Review: *Acton Gazette* 10/10/74, 10.

74.383 *Desmonde the Mighty Comic Flea and the Secret of the Universe* (Revue). LITTLE THEATRE CLUB 6/10/74. Angie Williams, Tony Carner, Mike Harper, Colin Wavell, Stefan White. Review: *Stage* 24/10/74, 24. Comment: Exploding Trousers Company. "An excuse to string together a certain number of visual and audible jokes with a certain amount of good humour, a fascinating assortment of props and costumes and a reasonable amount of music" (*Stage*).

74.384 *Big Bad Mouse* (C, 3a) Philip King and Falkland L. Cary (based on an idea by Ivan Butler). RICHMOND 7/10/74.** *Mr. Bloome* Eric Sykes; *Mr. Price-Hargreaves* Jimmy Edwards; *Lady Chesapeake* Joan Young; *Bernadette Gibson* Joyce Irving; Iain Smith, Wendy Lovelock. *Pres* Duncan C. Weldon, Paul Elliott; *Dir* Paul Elliott. Plot: French/2. Review: *Middlesex County Times* 11/10/74, 14. Comment: A two-week engagement.

74.385 *The Silent Majority* (P) Mike Leigh. BUSH 7/10/74. Cast: *Stage* 24/10/74, 11. Yvonne Gilan, Julia North, Stephen Bill. *Dir* Mike Leigh. Reviews: *Stage* 7/11/74, 20; *Times* 25/10/74, 12. Comment: Temporary Theatre. *Stage* review indicates the "Bush lost one of its productions [apparently *Storytellers* by Terry James] just before opening day" and it was replaced thus. Played with *Marbles* later (74.420). *Times* noted this was a group-devised piece that managed to provide secure roles.

74.386 *The Soldiers Are Coming* (P) Georges Astalos (trans Ursula Goodridge of *Vin soldatii* [*Les soldats arrivent*], 1968). ARTS c. 7/10/74 (Ln). 1st British perf. Cast: *Stage* 10/10/74, 16. Review: *Stage* 7/11/74, 20.

74.387 *There Goes the Bride* (F, 2a) Ray Cooney and John Chapman. CRITERION 7/10/74; trfd to AMBASSADORS 14/4/75.** 336 perf. Cast: Theatricalia; *Variety* 16/10/74, 72; WWT/16. *Bill Shorter* Terence Alexander; *Charles Babcock* Bill Pertwee; *Daphne Drimmond* Peggy Mount; *Dr. Gerald Drimmond* Geoffrey Sumner; *Judy Westerby* Marguerite Hardiman; *Polly Perkins* Trudi Van Doorn; *Timothy Westerby* Bernard Cribbins; *Ursula Westerby* Jane Downs. *Chm*, *Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant dir* V. W. Hunter; *L* Wyndham Theatre Ltd.; *Pres* Ray Cooney; *Dir* Jan Butlin; *Dgn* Hutchinson Scott; *Cost dgn* Julie Harris; *Light* Mike White; *Sm* Allan Barnes; *Dsm* Nancy Bourne; *Asm* Elaine Bennett; *Cost supervisor* Patrick Wheatley; *Wm* Jacky Fell; *Carp* Jack Beaumont; *Press rep* Torring-

ton Douglas, Frank Rainbow; *Sc bld*, *Sc* Victor Mara Ltd.; *Gen mgr* A. F. Langridge; *Mgr* Paul Kenna; *Bom* John Wyatt. Plot: French/2, Loney. Reviews: *Daily Mirror* 8/10/74, 18; *Spectator* 19/10/74, 504; *Stage* 17/10/74, 9; *Times* 8/10/74, 13; *Variety* 16/10/74, 72. Comment: "A particularly charmless example of the sort of mechanical comedy that perennially surfaces in the West End and often thrives" (*Variety*). *Spectator* described it as an "inoffensive imbecility" with a hilarious performance from Bernard Cribbins. For *Daily Mirror* the piece had "pace, precision, wit—and not one weak link among the cast of eight." "A wretchedly written piece, cobbled together out of stage stereotypes, and funking its logical conclusion" (*Times*).

74.388 *The Hammers* (Mus) Bill Colvill and Alan Plater and Willy Russell. HALF MOON 8/10/74. Cast: SHM. Mary Sheen, Maurice Colbourne, Anthea Meadows, Philip McGough. *Dir* Pam Brighton; *Cost* Gemma Jackson. Comment: The musical (about West Ham United Football Club, The Hammers) was an adaptation by Colvill of Alan Plater's *The Tigers are Coming—OK?* (74.412) and Willy Russell's revision thereof entitled *When the Reds*.

74.389 *Saturday, Sunday, Monday* (C, 3a) Eduardo de Filippo (English adpt Keith Waterhouse and Willis Hall of *Sabato, domenica e lunedì*, 1959). QUEEN'S 8/10/74.** 274 perf. Cast: Theatricalia; WWT/16. *Rosa* Joan Plowright; *Antonio* Richard Vernon; *Attilio* David Firth; *Aunt Meme* Mary Griffiths; *Catiello* George Howe; *Dr. Cefercola* Allan Mitchell; *Elena* Jennifer Piercey; *Federico* Clive Merrison; *Giulianella* Celia Gregory; *Luigi Ianniello* Stephen Greif; *Maria* Chrissy Iddon; *Michele* Desmond McNamara; *Peppino* Frank Finlay; *Raffaele* David Healy; *Roberto* Jonathan Burn; *Rocco* John Hug; *Virginia* Ann Penfold; *Musicians* Bobby Campbell, Norman Cole, Henry Krein. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Wybert R. Allen; *Pres* Stoll Productions, National Theatre; *Dir*, *Dgn* Franco Zeffirelli; *Cost dgn* Raimonda Gaetani; *Light* Leonard Tucker. Plot: French/2, Griffiths, Hischak, Hischak/2, 80, Loney, Patterson. Reviews: *Birmingham Post* 9/10/74, 2; *Illustrated London News* 1/12/74, 109; *Observer* 13/10/74, 27; *Spectator* 19/10/74, 504; *Stage* 17/10/74, 9; *Times* 9/10/74, 11; *Variety* 6/11/74, 61. Comment: The revival was "a splendidly happy occasion" (*Spectator*). *Variety* commended newcomers to the cast: Stephen Grief, Celia Gregory, and Richard Vernon. *Times* concurred with both opinions.

74.390 *Shelter* (P, 1a) Alun Owen. PRINCE OF WALES (2) 8/10/74.** Cast: *Stage* 3/10/74, 21. Jan Linden, Michael

Robbins. *Dir* Kendall Johns. Plot: Vinson. Comment: Wimbledon Pub Crawlers.

74.391 *The Taming of the Shrew* (C) William Shakespeare. THEATRE ROYAL, STRATFORD EAST, 8/10/74 (m).** Review: *Stage* 7/11/74, 21.

74.392 *The Great Caper* (C, 2a) Ken Campbell. COURT 9/10/74.* 26 perf. Cast: Findlater; *Variety* 16/10/74, 72; *WWT/16*. *Eugene Grimley* Richard O'Callaghan; *Ion Alexis Will* Warren Mitchell; *Stu Lyns* Ken Campbell; *Beata Rutowski* Katie Allan; *Jeffrey* Simon Cody; *Jeremy Bathurst* Mark Jones; *Perfectly Costumed Man* Aharon Ipalé; *Diana* Lisa Harrow; *Nun* Judith Blake; *Disturbed Lapp* Eddie Davies; *Dir* Nicholas Wright; *Dgn* Bob Ringwood; *Light* Nick Chelton. Reviews: *Birmingham Post* 10/10/74, 2; *Illustrated London News* 1/12/74, 109; *New Statesman* 18/10/74, 547; *Observer* 13/10/74, 27; *Spectator* 19/10/74, 504; *Stage* 17/10/74, 9; *Times* 10/10/74, 19; *Variety* 16/10/74, 72. Comment: English Stage Company. *Observer* described the piece as an elaborate wordy, humorless farce about people with "interlocking obsessions." *Variety* said the piece was "frequently funny, but bewildering: "an absurdist, roguish, prankish, a windy ramble full of comic imagery and hijinks to match." *Times* said Campbell was being too self-conscious in his writing and clowning, and found the show "extremely boring."

74.393 *120 Days of Sodom* (Italian delirium) Giuliano Vasilico (based on Marquis de Sade). ROUND HOUSE 9/10/74. Reviews: *New Statesman* 18/10/74, 547; *Stage* 24/10/74, 11; *Times* 12/10/74, 9. Comment: Italian Beat 72 Company. An inept "75-minute guignol show that comes as a belated and bungled aftermath to the theatre of cruelty" (*Times*). "Highly stylised; dead white, green or mauve faces with red-rimmed staring eyes, formal top-knots in the men's hair, a sort of open cassock with knee stockings and lamé briefs as the uniform for all but two of the players ... as credible as the average horror film, and with as little impact" (*Stage*).

74.394 *Comrades* (P) August Strindberg (trans Jeremy Brooks of *Kamraterna*, 1905 [pubd 1888]). THE PLACE 10/10/74. Cast: RSCA; *Theatricalia*; *WWT/16*. *Abel* Rosemary McHale; *Amélie Hall* Janet Chappell; *Axel Alberg* Peter Eyre; *Bertha Alberg* Susan Fleetwood; *Dr. Ostermark* Clement McCallin; *Lieutenant Carl Starck* Philip Dunbar; *Maid* Emma Williams; *Male Model* Doyne Byrd; *Mrs. Hall* Brenda Bruce; *Mrs. Starck* Janet Whiteside; *Thérèse Hall* Annette Badland; *Willmer* David Suchet. *Dir* Barry Kyle; *Dgn* Hayden Griffin. Plot: Hochman, Matlaw, Salem, Shank, Sobel. Reviews: *Illustrated London News* 1/12/74, 109; *New Statesman*

18/10/74, 547; *Observer* 20/10/74, 30; *Spectator* 19/10/74, 503–04; *Stage* 17/10/74, 14; *Times* 21/10/74, 11. Comment: Royal Shakespeare Company. The opinions of *New Statesman* and *Spectator* differed on the casting and performances of Peter Eyre and Susan Fleetwood. *Times* commended Barry Kyle's production for revealing the play as "a mean piece of revenge writing." "It is an odd, raw affair. One passage, performed gallantly by Brenda Bruce and Clement McCallin, must be heard to be disbelieved" (*Illustrated London News*).

74.395 *Holy Bedroc* (Mus) Kevin Sheldon and Adrian Beecham (mus). LAMDA 10/10/74. 1st perf?

74.396 *The Englishman Amused* (Ent) Nina Thompson and Jimmy Thompson. YOUNG VIC 11/10/74. 1st perfd Theatre Royal, York, 13/8/73. Cast: *WWT/16*. *The Englishman* Jimmy Thompson; *He* Michael Menaugh; *She* Lea Dregorn. *Dir* Wendy Toyne; *Dgn* Malcolm Pride; *Light* Marshall Bissett. Review: *Stage* 17/10/74, 9. Comment: The piece comprised "quips, stories, snippets and play extracts reflecting aspects of our national sense of humour" (*Stage*).

74.397 *Footlight Frolics* (Revue) Sara Randall. TOWER, CANONBURY, 11/10/74. 2 perf. 1st London perf.

74.398 *The Visitor* (P) Paul Ableman. THREE HORSESHOES 12/10/74 (Ln).* Comment: Pentameters. Directed by Angela Langfield.

74.399 *In Celebration* (P, 2a) David Storey. COURT 13/10/74.** 1 perf. Cast: Findlater. Alan Bates, James Bolam, Constance Chapman, Brian Cox, Gabrielle Daye, Bill Owen. *Dir* Lindsay Anderson; *Dgn* Jocelyn Herbert. Plot: Demastes/2, Salem, Vinson, Weintraub. Comment: English Stage Company. Produced without decor. A benefit performance for James Culliford "who has been unable to work for the past two years" (*Stage* 10/10/74, 1). Culliford had a stroke in 1972.

74.400 *The Looneys* (P) John Antrobus. HAMPSTEAD 14/10/74. 1st perfd Traverse, Edinburgh, 8/12/71. Cast: *WWT/16*. *Katey* Jane Wymark; *Roger* Simon Rouse; *Mother* Marcella Markham; *Eric* Colin Welland; *Brian* Leonard Rossiter; *Father* John Turner. *Dir* Michael Rudman; *Dgn* John Hallé; *Cost dgn* Frances Hagggett. Reviews: *Birmingham Post* 15/10/74, 2; *Illustrated London News* 1/12/74, 109; *Observer* 20/10/74, 30; *Spectator* 26/10/74, 544; *Stage* 24/10/74, 17; *Times* 15/10/74, 13; *Tribune* 25/10/74, 7. Comment: The play was about madness and sanity as exhibited by two escaped convicts and the family they hold hostage.

Observer said the play and the acting ranged across different styles, with only Colin Welland's performance having any conviction. *Spectator* commended Leonard Rossiter's performance. "It would be nowhere without the acting of Leonard Rossiter and John Turner" (*Illustrated London News*). *Times* detected a "cartoon effect" in the production which hindered "a connected line of revelation."

74.401 *The Importance of Being Neutral* (Charade in 3a) Royce Ryton. ICA 15/10/74.* Cast: *Stage* 3/10/74, 1. Algy Gareth Forwood; *Jack* Madhav Sharma; Derek Fowlds, Eleanor Summerfield, Vivien Heilbron, Marilyn Taylerson, Anthony Sharp, Royce Ryton. *Dir*, *Dgn* Darrol Blake; *Light* Roger Ackroyd. Review: *Stage* 24/10/74, 17. Comment: Actors Unlimited. "The first act was a line-for-line parody of Wilde's *Importance*; the second act was Derek Fowlds trying to be Tom Courtenay; and the third act ... [was] travesties of Shakespeare, Rattigan, and even David Frost" (*Stage*).

74.402 *On a Clear Day You Can See Marlowe* (P) John Spurling. COCKPIT 15/10/74.* Cast: *Stage* 10/10/74, 16. Review *New Statesman* 25/10/74, 594. Comment: Major Road Theatre Company. The play was about Christopher Marlowe the historical figure combined with a Marlowe who is "an actor in a contemporary theatre group: the old play-within-a-play device, used here with unusual aptness" (*New Statesman*).

74.403 *Standards* (P) Chris Allen. SOHO POLY 15/10/74 (Ln). 1st perf? Cast: *Stage* 10/10/74, 16. Jill Dixon, Michael Percival, Katharine Schofield, Ray Armstrong. *Dir* Frederick Proud. Review: *Stage* 24/10/74, 20. Comment: The play contrasted two couples in England with "living conditions reduced to bare essentials through the greedy activities of the great oil powers, the Arabs and the Scots" (*Stage*).

74.404 *The Tragedy of Tragedies; or, the Life and Death of Tom Thumb the Great* (Bsq, 3a) Henry Fielding. YOUNG VIC 15/10/74. 1st perfd Haymarket 25/4/1730. *Doodle* Hayward Morse; *Noodle* Jeremy James Taylor; *Lord Grizzle* Alfred Lynch; *King Arthur* Christopher Timothy; *Queen Dollalolla* Judy Wilson; *Princess Hunacaminca* Zoe Wanamaker; *Tom Thumb* Peter O'Farrell; *Ghost of Gaffer Thumb*, *Merlin* Hugh Hastings. *Dir* Bernard Goss; *Dgn* Carl Toms; *Mus* Anthony Bowles; *Mime* David Toguri. Plot: Hochman, Patterson. Reviews: *Birmingham Post* 17/10/74, 2; *Illustrated London News* 1/12/74, 109; *New Statesman* 1/11/74, 629; *Observer* 20/10/74, 30; *Stage* 24/10/74, 17; *Times* 16/10/74, 8. Comment: A hit and miss production (*Observer*). *New Statesman* said the play was performed

"with a gusto that gives it more than scarcity value." *Times* highlighted the problem that "neither actors nor audience today have a clear idea of the conventions Fielding was sending up."

74.405 *Ubu Roi* (P) Alfred Jarry. KING'S HEAD 15/10/74.** Plot: Fletcher, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shipley. Comment: Listed in Archives Hub (Internet).

74.406 *The Can Opener* (P [8 tab]) Victor Lanoux (trans Charles Wood of *L'ouvre-boîte*). THE PLACE 16/10/74. 1st perfd Théâtre Francine Vasse, Nantes, 8/1/73, as *Le Tourmiquet*. 1st perf this trans. Cast: RSCA; Theatricalia; *WWT/16*. *Ben* Roy Kinnear; *Bill* Joe Melia. *Dir* Walter Donohue; *Dgn* Farrah. Plot: Weintraub. Reviews: *Guardian* 17/10/74, 10; *New Statesman* 25/10/74, 594; *Observer* 20/10/74, 30; *Spectator* 26/10/74, 544; *Stage* 24/10/74, 17; *Times* 17/10/74, 15; *Tribune* 29/11/74, 9. Comment: Royal Shakespeare Company. A bad play and "a waste of everybody's time" (*Observer*). "Contains every single cliché of contemporary avant-garde theatre," and *Guardian* proceeded to list seven such clichés. "Lends support to the sound old principle that 50,000 Frenchmen can't be right" (*Times*).

74.407 *The Little Hut* (Light C, 2a) Nancy Mitford and Kitty Black (adpt of André Roussin, *La petite hutte*, 1947). DUKE OF YORK'S 16/10/74.** 78 perf. Cast: *Variety* 23/10/74, 106; *WWT/16*. *Henry* Gerald Harper; *Susan* Geraldine McEwan; *Philip* James Villiers; *Stranger* Olu Jacobs; *Another Stranger* Mike Elles. *Pres* Henry Sherwood, Simon Clark; *Dir* Hugh Cruttwell; *Dgn* Hutchinson Scott; *Light* Michael Northen. Plot: Best/53, 309, Bordman/4, 316, Fletcher, Hischak, Hochman, Loney, 268. Reviews: *Birmingham Post* 18/10/74, 2; *Illustrated London News* 1/12/74, 109; *New Statesman* 25/10/74, 594-95; *Observer* 20/10/74, 30; *Spectator* 26/10/74, 544; *Stage* 24/10/74, 20; *Times* 17/10/74, 15; *Variety* 23/10/74, 106. Comment: *Observer* saw no reason to stage this "empty tale" at a major theatre; Geraldine McEwan gave a good performance. *Variety* provided economic reasons (small cast, single set) for the revival, but "otherwise, there's not much to be said for this inconsequential French comedy." "Honestly, sharply funny" (*Times*). "Still, as a joke it is pleasantly turned, trying though it might be without such players as Geraldine McEwan and James Villiers" (*Illustrated London News*).

74.408 *Lord Nelson Lives in Liverpool 8* (P) Philip Martin. THEATRE UPSTAIRS 16/10/74. 1st perfd BBC Radio-3 14/7/74; 1st stage perf Playhouse Upstairs, Liverpool, 8/10/74. Cast: Findlater; *Stage* 3/10/74, 21;

Theatricalia. *Nelson Kennard* Brinsley Forde; *Pam* Jane Anthony; Jim Broadbent, Chris Cregan, Richard Forde, Steven Pacey, Gordon Reid, Guy Standeven. *Dir* Joan Mills; *Dgn* John MacFarlane. Comment: English Stage Company. The play was about a sixteen-year-old who believes he is a direct descendant of Nelson and his passive suffering at the hands of others.

74.409 *The Dame of Sark* (D, 6sc) William Douglas Home. WYNDHAM'S 17/10/74; trfd to DUKE OF YORK'S 17/2/75. 1st perfd Playhouse, Oxford, 16/9/74. Cast: Theatricalia; *Variety* 30/10/74, 88; *WWT/16*. *Bob Hathaway* Alan Gifford; *Cecile* Jill Raymond; *Colonel Graham* Nicholas Courtney/John Drake; *Colonel von Schmettau* Tony Britton; *Cowman* Scott Taylor; *Dr. Braun* Nicholas Loukes; *Major Lanz* John Pennington/George Pravda; *Mr. Bishop* Martin Carroll; *Mrs. Bishop* Brenda Duncan; *Robinson* Hugh Wooldridge/Alister Cameron; *Sibyl Hathaway* Celia Johnson/Anna Neagle; *Wilhelm Muller* Peter Settelen/Ian Liston; *Voice of Alvar Lidell*. *Chm*, *Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant dir* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Pres* Ray Cooney, Gyles Brandreth; *Dir* Charles Hickman; *Dgn* Anthony Holland; *Light* Joe Davis; *Co. mgr* Dian Mayne; *Dsm* Tania McDonald; *Asm* Scott Taylor, Stephen Walton; *Wm* Betty Robbins, Dolly Hodges; *Assist light* Steve Kemp; *Press rep* Torrington Douglas, Frank Rainbow; *Gen mgr* A. F. Langridge; *Mgr* Stephen Wischhusen; *Carp* Tim Cove; *Elect* Guy Amedro; *Bom* Marjorie Errington. Plot: Fletcher, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 19/10/74, 3; *Illustrated London News* 1/12/74, 109; *New Statesman* 25/10/74, 594–95; *Observer* 27/10/74, 28; *Spectator* 26/10/74, 543–44; *Stage* 24/10/74, 17; *Variety* 30/10/74, 88. Comment: *New Statesman* said it might be an old-fashioned play about old-fashioned people (here the Dame of Sark during the German occupation), but nevertheless a tender and poignant play. *Variety* described the play as “flat, talky and tiresome, though earnest, humane and fair-minded in an old-fashioned theatrical way”; commendable performances from Celia Johnson and Tony Britton. *Illustrated London News* and the audience were moved by the piece and production.

74.410a *The Picture* (P) Eugène Ionesco (trans Donald Watson of *Le tableau*, 1955). MERCURY 17/10/74.** Cast: *Stage* 10/10/74, 16. Review: *Stage* 14/11/74, 20.

74.410b *Year One* (P) Keith Dorland. MERCURY 17/10/74.* Cast: *Stage* 10/10/74, 16. Review: *Stage* 14/11/74, 20.

74.411 *Schippel* (P) Carl Sternheim (adpt C. P. Taylor; trans from German Ruth Michaelis-Jena of *Bürger*

Schippel, 1913). OPEN SPACE 17/10/74. 1st perfd this adpt Traverse Theatre Club, Edinburgh, 7/6/74. Cast: *WWT/16*. *Thekla Hiketier* Janet Amsden; *Jenny Hiketier* Lesley Joseph; *Tilman Hiketier* Roger Kemp; *Andreas Wolke* James Snell; *Heinrich Krey* David Bedard; *Paul Schippel* Roy Marsden; *Crown Prince Maximilian* Simon Callow. *Dir* Mike Ockrent; *Dgn* Poppy Mitchell; *Light* Cameron Crosby. Plot: Demastes/2, Hochman, Matlaw, 723. Reviews: *Guardian* 18/10/74, 12; *Observer* 20/10/74, 30; *Stage* 24/10/74, 17; *Times* 22/10/74, 11; *Tribune* 1/11/74, 7. Comment: Taylor's adaptation replaced Sternheim's contemporary setting with “Germany as seen with Second World War hindsight by a Marxist Jew” (*Times*). Mike Ockrent's direction was “spry and lucid,” and coupled with “typically sharp Traverse performances” from Roy Marsden, Simon Callow, and Roger Kemp (*Guardian*). Performed later as *The Plumber's Progress* (75.462).

74.412 *The Tigers Are Coming, O. K.?* (P) Alan Plater. UNITY 18/10/74. 1st perfd Arts Centre, Hull, 5/10/72. Cast: *Stage* 10/10/74, 16. Review: *Stage* 7/11/74, 19. Comment: The play was about Hull City football club (see also *The Hammers* 74.388).

74.413 *Two for the Seesaw* (C, 3a) William Gibson. TOWER, CANONBURY, 18/10/74.** Cast: TTC. Plot: Bordman, Bordman/4, 350, Bronner, Fletcher, French, French/2, Hischak, Hochman, Loney, 309, MacNicholas, Mplots, Salem, Vinson.

74.414 *Minyip* (P) David Halliwell. BANKSIDE GLOBE 21/10/74. 1st perf? Cast: *Stage* 10/10/74, 16.

74.415 *Rialto Prom* (P) Angela Wye. ALMOST FREE 21/10/74 (Ln).* Cast: *Stage* 24/10/74, 11. Ann Mitchell, Margie Campi, Jacquie Cook, Elizabeth Estensen, Linda Beckett. *Dir* Sue Todd. Reviews: *Stage* 31/10/74, 9; *Times* 22/10/74, 11. Comment: Ambiance. About four Liverpoolian women and their preparations to trap men at the local dance hall into a one-night stand.

74.416 *Male of the Species* (P, 3a) Alun Owen. PICCADILLY 22/10/74.** Cast: Theatricalia; *Variety* 30/10/74, 88 *WWT/16*. *Cornelius*, *Macneil*, *Sir Emlyn* Edward Woodward; *Mary Macneil* Michele Dotrice; *Miss Saville* Anna Barry; *Barmaids* Sue Holderness, Alexandra Dane; *Toby* Donald Pickering; *Charles* Raymond Bowers; *Fred* Colin Farrell; *Sally* Sue Holderness. *Pres* Leon Gluckman, Roman Getzov; *Dir* Val May; *Dgn* Voytek; *Light* Robert Ornbo; *Mus* Robert Colby. Plot: Vinson. Reviews: *Birmingham Post* 23/10/74, 2; *Guardian* 23/10/74, 10; *Illustrated London News* 1/1/75, 69; *Irish Times* 29/10/74, 10; *New Statesman* 1/11/74,

629; *Observer* 27/10/74, 28; *Spectator* 2/11/74, 576; *Stage* 31/10/74, 9; *Times* 23/10/74, 7; *Tribune* 1/11/74, 7; *Variety* 30/10/74, 88, 90. Comment: *Guardian* urged Owen to write “a full-scale new work rather than this kind of warmed-up theatrical substitute” [three playlets]. *Observer* said only the third playlet was “tolerable.” *Variety* acknowledged the “commanding” performances by Edward Woodward and Michele Dotrice; *Illustrated London News* agreed. “This play comes over like one from the factory. It is full of Owenese exercises” (*Times*).

74.417a *The Education of “Skinny Spew”* (P, 1a) Howard Brenton. PRINCE OF WALES (2) 23/10/74.** Cast: *Stage* 17/10/74, 14. Plot: Vinson, Walford. Comment: Garage. The company for this double bill comprised Noelle Rimmington, Peter Ashley, Alaric Sumner. Dir John Eastman.

74.417b *Gum and Goo* (P, 1a) Howard Brenton. PRINCE OF WALES (2) 23/10/74.** Cast: *Stage* 17/10/74, 14. Plot: Vinson, Walford. Comment: Garage.

74.418 *The Gingerbread Lady* (C, 3a) Neil Simon. PHOENIX 23/10/74. 189 perf. 1st perfd Shubert, New Haven, Connecticut, 3/11/70; 1st British perf Theatre Royal, Windsor, 25/6/74. Cast: Theatricalia; *Variety* 30/10/74, 88; *WWT/16*. Jimmy Perry Kevin Lindsay; *Delivery Boy* Luie Caballero; *Toby Landau* Sarah Marshall; *Evy Meara* Elaine Stritch; *Lou Tanner* Blain Fairman; *Polly Meara* Jenny Quayle. *Lic*, *Mgr dir* Veronica Flint-Shipman; *Pres* H. M. Tennent Ltd.; *Dir* Vivian Matalon; *Dgn* Hans Christiaan; *Light* Joe Davis. Plot: Hischak, Hischak/2, 25, Loney, MacNicholas, Salem. Reviews: *Birmingham Post* 24/10/74, 2; *Daily Mirror* 24/10/74, 18; *Guardian* 24/10/74, 12; *Illustrated London News* 1/1/75, 69; *New Statesman* 1/11/74, 628–29; *Observer* 27/10/74, 28; *Spectator* 2/11/74, 576; *Stage* 31/10/74, 9; *Times* 24/10/74, 15; *Tribune* 1/11/74, 7; *Variety* 30/10/74, 88. Comment: MPS 531. *Guardian* had reservations about Simon’s approach to his plot but none about Elaine Stritch’s “stellar performance.” *Variety* opined Stritch’s performance and her apparent following would be enough to secure the play’s success. *New Statesman* found the play “notably charmless,” predictable, and the characters merely “symptoms of a fraught, hipped-up civilisation.” “Sentimental and slick and totally lacking in credibility” (*Tribune*); *Times* held a diametrically opposing view. The first New York production (Plymouth 13/12/70) ran for 193 performances.

74.419 *King Lear* (T) William Shakespeare (adpt Buzz Goodbody). THE PLACE 23/10/74.** Cast: RSCA; *WWT/16*. *King Lear* Tony Church; *Earl of Kent* Roger Bizley; *Earl of Gloucester* Jeffery Dench; *Edgar* Mike

Gwilym; *Edmund* Charles Keating; *The Fool* David Suchet; *Goneril* Sheila Allen; *Regan* Lynette Davies; *Cordelia* Louise Jameson; *Servant* Anthony Vanden Ende. *Dir* Buzz Goodbody; *Dgn* Anna Steiner; *Light* Brian Harris; *Fight arr* Charles Keating; *Mus* Michael Tubbs. Reviews: *New Statesman* 1/11/74, 629; *Stage* 31/10/74, 9; *Times* 1/11/74, 13. Comment: Royal Shakespeare Company. A shortened version of *King Lear*. Despite the fairly extensive cutting *Times* found some merit in the production. *Stage* said the cuts had been made for school performances and increased the focus on Lear given an “intelligent and often very moving” performance by Tony Church.

74.420 *Marbles* (P) Nigel Williams. BUSH 24/10/74.* Cast: *Stage* 24/10/74, 11. Adrian Shergold, Libba Davies. *Dir* John Chapman, Tim Fywell. Reviews: *Stage* 7/11/74, 20; *Times* 25/10/74, 12. Comment: Temporary Theatre. Played with *The Silent Majority* (74.385). “Has dramatic quality” (*Times*).

74.421 *Marching Song* (P, 3a) John Whiting. GREENWICH 24/10/74. 1st perfd Prince of Wales, Cardiff, 8/2/54. Cast: *WWT/16*. *Harry Lancaster* Gordon Tanner; *Dido Morgan* Cleo Sylvestre; *Matthew Sangosse* Edmond Bennett; *Father Anselm* Lewis Stringer; *Catherine de Troyes* Gwen Watford; *Rupert Forster* Kenneth Haigh; *John Cadmus* John Welsh; *Bruno Hurst* Daniel Gerroll. *Dir* Ewan Hooper; *Dgn* David Ayers; *Light* Nick Chelton, David Adams. Plot: Demastes/2, French/2, Hochman, Loney, 288, Weintraub. Reviews: *Guardian* 29/10/74, 12; *New Statesman* 8/11/74, 669; *Observer* 3/11/74, 30; *Spectator* 9/11/74, 606; *Stage* 7/11/74, 19; *Times* 30/10/74, 11; *Tribune* 15/11/74, 6–7. Comment: Ewan Hooper’s “deliberately low key” production elicited admirable performances from Kenneth Haigh, Gwen Watford, and Cleo Sylvestre (*Guardian*). However, *New Statesman* thought the production and acting were “bland.” *Spectator* called the production “indifferent” and one (unnamed) performance “disastrous.” *Times* said some very poor acting heightened the incredulity” in the production.

74.422 *Little Women* (P) Peter Clapham (adpt of Louisa M. Alcott’s novel, 1868–69). RICHMOND 28/10/74. *Mrs. Mard* Helen Cherry; *Jo* Susan Wooldridge; John Justin, Deborah Watling, Penny Croft, Stacy Dorning, Freda Jackson, Mavis Pugh, Peter Kenton, Hamish Patrick, David Davenport, Philip Blaine. *Dir* Roger Redfarn. Comment: A one-week engagement.

74.423 *Nightpiece* (P) Wolfgang Hildesheimer (anon trans of *Nachtstück*, 1963). LITTLE THEATRE CLUB 28/10/74 (Ln). Review: *Stage* 7/11/74, 20.

74.424 *Kennedy's Children* (D, 1a) Robert Patrick. KING'S HEAD 30/10/74. 1st perfd (final form) Clark Center, New York, 30/5/73; 1st British perf. Cast: *Stage* 17/10/74, 14; *WWT/16*. Wanda Vivien Pickles; *Sparger* Don Parker; *Bartender* Ray Harding; *Mark* Richard Oldfield; *Rona* Deborah Norton; *Carla* Jan Waters. *Dir* Cliver Donner; *Dgn* John Scully; *Light* D. J. Fitzmoran. Plot: Bryer, Eisler, Gunn, Hischak, Hischak/2, 94, Loney, Vinson, Walford, Wilmeth. Reviews: *New Statesman* 15/11/74, 712; *Observer* 27/10/74, 27, 3/11/74, 30; *Spectator* 7/12/74, 742; *Stage* 7/11/74, 19, 23/1/75, 17, 30/1/75, 11; *Times* 31/10/74, 9; *Tribune* 27/12/74, 6–7; *Variety* 11/12/74, 53. Comment: Previews were given from 22/10 onwards. *New Statesman* found monologue after monologue monotonous but still admired the piece. “A set of assorted essays ... no dialogue, no interplay of character and no play” (*Spectator*). “A liberally praised hot ticket” (*Variety*). “The impassioned authenticity of the writing [makes] it an enthralling spiritual graph of the decade [1960s]” (*Times*).

74.425 *Butley* (D, 2a) Simon Gray. STANHOPE 31/10/74.** Plot: Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hischak/2, 50, Loney, Patterson, Salem, Vinson, Weintraub. Comment: Stanhope Theatre Company.

74.426 *The Glass Menagerie* (P, 2a) Tennessee Williams. NEW END 31/10/74.** Cast: *Stage* 24/10/74, 1. David Delve, Sandra Freeman, David Soames, Eliza Ward. *Dir* Misha Williams. Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Review: *Stage* 14/11/74, 17.

74.427 *Hamlet* (T) William Shakespeare. HOXTON MUSIC HALL 1/11/74.** Cast: *Stage* 31/10/74, 1. *Hamlet* Milton Cadman; *Ophelia* Sandie Shaw; Alan Foss, Anne Berry, Peter Russell, Glynn Sweet, Michael Dickinson, Peter Negus, Richard Merson, Noel Maher, Roger Brierley, Allan Walsh, Miles Taylor. *Dir* Roy Hodges.

74.428 *Inherit the Wind* (D, 3a) Jerome Lawrence and Robert E. Lee. TOWER, CANONBURY, 1/11/74.** Cast: TTC. Plot: Bordman, Bordman/4, 339, Bronner, Bryer, Fletcher, Hischak, Loney, Salem, Shipley, Vinson, Wheatley, Wilmeth.

74.429 *The Good Woman of Setzuan* (P, Prol, 10sc) Bertolt Brecht (trans Eric Bentley of *Der gute Mensch von Setzuan*, 1943). QUESTORS 2/11/74.** 1st perf this trans Hamline University, St. Paul, Minnesota, Spring 1948; 1st British perf Progress, Reading, 24/2/53. Cast:

QTA. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Review: *Acton Gazette* 7/11/74, 8.

74.430 *Relatively Speaking* (C, 2a) Alan Ayckbourn. RICHMOND 4/11/74.** Dora Bryan, Moray Watson, Simon Williams, Lucy Fleming. *Dir* Roy Patrick; *Dgn* Karen Mills. Plot: Demastes/2, Fletcher, French/2, Law, Patterson, Vinson, Weintraub. Comment: A one-week engagement.

74.431 *Rose Marie* (R of the Canadian Rockies, 2a) Otto Harbach (bk, lyr) and Oscar Hammerstein, II (bk, lyr) and Rudolf Friml (mus) and Herbert Stothart (mus). WIMBLEDON 4/11/74.** John Hanson, Margaret Williams. Plot: Best/24, 445–46, Bordman, Bordman/5, 391–92, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 125, OTF, Wilmeth.

74.432 *The Valedictorian* (C, 1a) Charles Smiley. GLOBE (2) 4/11/74 (Ln). Cast: *Stage* 31/10/74, 15. Toby Byrne, Susannah Page. Comment: Unity Productions.

74.433 *The Spielstrasse*. ICA 5/11/74. Comment: During a week of street theatre, clowns, mime, and puppets, the Rote Rübe (a Munich theatre collective) presented a “90-minute show on Chilean atrocities” (*Times* 8/11/74, 13).

74.434 *Fourth Day Like Four Long Months of Absence* (P) Colin Bennett. THEATRE UPSTAIRS 6/11/74.* Cast: Findlater; *WWT/16*. William Hoyland, Carole Hayman, Caroline Hutchinson, Malcolm Ingram, Tony Rohr, Toby Salaman, Mike Griggs. *Dir* Max Stafford-Clark; *Dgn* Diana Greenwood; *Light* White Light. Reviews: *New Statesman* 15/11/74, 712; *Stage* 14/11/74, 17; *Times* 7/11/74, 10; *Tribune* 15/11/74, 6–7. Comment: Joint Stock. The play was about “a playwright who .. hasn’t the foggiest what to write about,” and Bennett’s own play failed “to congeal into a comprehensible comment on what he calls our ‘death-culture’” (*New Statesman*). *Times* entertained a similar viewpoint.

74.435 *The Pay-Off* (Thriller, 2a) William Fairchild. COMEDY 7/11/74; trfd to WESTMINSTER 31/3/75. 227 perf. 1st perfd Theatre Royal, Brighton, 21/10/74. Cast: *Variety* 13/11/74, 59; *WWT/16*. Jane Spencer Zulema Dene; *Mrs. Mackay* Diana Van Proosdy; *Bartlett* Brian Wilde; *Sir Max Forrester* Nigel Patrick; *Edwin Palmer* Peter Sallis; *Olivia Cameron* Dulcie Gray; *Johnny Tomorrow* William Lindsay; *Frank Canfield* Peter Vaughan; *Wise* Alan Haines; *Fraser* Geoffrey Greenhill. *Pp* New Watergate Presentations Ltd.; *Lic* R. C. Wingate; *Pres* H. M. Tennent Ltd., Cushingam Stage Productions Ltd.; *Dir* Nigel Patrick; *Dgn* Finlay James; *Light* Joe

Davis. Reviews: *Birmingham Post* 8/11/74, 2; *Daily Mirror* 8/11/74, 16; *Guardian* 8/11/74, 10; *Illustrated London News* 1/1/75, 69; *New Statesman* 15/11/74, 712; *Spectator* 16/11/74, 636; *Stage* 14/11/74, 17; *Times* 8/11/74, 13; *Variety* 13/11/74, 59. Comment: MPS 533. *Guardian* criticized the play's "outrageous premises," confusing plot lines, and the telegraphed acting. *Illustrated London News* was also confused by the plot. "A moderately suspenseful and amusing melodrama about blackmail and murder ... okay with undemanding audiences" (*Variety*). *Times* described the piece as "formula entertainment" with a hint of a story "worthy of Dürrenmatt." "An improbable overacted affair from start to melodramatic finish" (*Daily Mirror*).

74.436 *The Scarlet Blade* (C, 2a) John Kane. MERCURY 8/11/74. Cast: WWT/16. Linda Moreland Juliet Aykroyd; Laurence Moreland John Kane; *The Scarlet Blade* Rayner Bourton. Pres Hal Rosenblatt Productions; Dir Stephen John Mitchell; Dgn Rosalind Heath. Review: *Stage* 28/11/74, 20.

74.437 *How We Held the Square* (P for children) David Cregan. ARTS 9/11/74. 1st perfd Studio Theatre, Cannon Hill, Birmingham, 15/10/71. *Large Pink Bird* Laurence Keane; *Granny Stone* Roger Gartland; *The Mayor* Stephen O'Rourke; Mairhi Russell, Angela Rooks, Abi Gouhad, Douglas Storm, Maggie Wilkinson. Dir Philip Hedley. Plot: Weintraub. Review: *Stage* 21/11/74, 21. Comment: MPS 330. Unicorn Theatre. The "play had a topical theme, showing through many episodes how some old-fashioned residents succeeded in their struggle against would-be developers of their neighbourhood" (*Stage*).

74.438 *The Horticulturist* (P, 1a) Charles Smiley GLOBE (2) 11/11/74 (Ln). Cast: *Stage* 31/10/74, 15. Toby Byrne, Susannah Page, Kevin D'Arcy. Dir André Thornton-Grimes Review: *Stage* 21/11/74, 11. Comment: Unity Productions. "A fantasy, showing a young married man rehearsing, or perhaps delivering, a speech on the coming of a sexual ice age, as evidenced by several wives' preoccupation with buying single beds" (*Stage*).

74.439 *The Knowledge* (P, 2a) Mike Bradwell. BUSH 11/11/74.* Cast: *Stage* 14/11/74, 20. Elaine Linda Bell; Jamie David Ambrose; Jimmy Peter Nicholson; Dooley Mike Bradwell; Maggie Mary East. Reviews: *Acton Gazette* 28/11/74, 8; *Stage* 28/11/74, 17. Comment: Hull Truck. "This production has received critical acclaim in provincial editions of some of the national press and has played to enthusiastic audiences from Newcastle to Plymouth. *The Knowledge*, set in a Northern Provincial city, has the grit and reality in its humorous examination

of the search for truth" (*Acton Gazette* 14/11/74, 7).

74.440 *The City* (Rock mus, 17sc) Yutaka Higashi and Itsuro Shimoda. COURT 12/11/74. Cast: Findlater; *Variety* 11/12/74, 55. Shoichi Saito, Ryusaku Shinsui, Paul Waki, Sansho Shinsui, Fumiko Kuniya, Toshiko Inoue, Mitsko Fukami, Susan Yonaoshi, Hidehiko Okazaki, Tsutomu Hori, Megumi Shimanuki, Koichi Makigami. Dir Yutaka Higashi; Dgn Jun Maeda, Mkoto Hioue; Light Jack Raby, Hideaki Yogo; *Mus dir* Lindsay Cooper; Ch Hajime Ichinomiya, Kayoko Nakura. Reviews: *Birmingham Post* 13/11/74, 2; *Gay News* No. 60 (5/12/74), 16; *Guardian* 13/11/74, 12; *New Statesman* 22/11/74, 750; *Observer* 17/11/74, 30; *Spectator* 30/11/74, 713; *Stage* 21/11/74, 13; *Times* 13/11/74, 13; *Variety* 11/12/74, 55. Comment: Tokyo Kid Brothers Company. The piece was subtitled "a motorcycle musical." *Guardian* identified several cultural influences on the piece which was at its best "when it relies on simple tableaux and Oriental calm." *Observer* noted numerous influences, generally American, along with echoes of *West Side Story* and *Hair*. *Variety* noted the production was performed bilingually and commended "the energetic young cast." *New Statesman* complained "the whole enterprise is rather confusing" as well as "the mawkishness of some episodes [and] the wetness of many lyrics."

74.441 *The Highwaymen* (P) Friedrich von Schiller (trans Gail Rademacher of *Die Räuber*, 1782). ROUND HOUSE 12/11/74. Cast: WWT/16. Karl Derren Nesbitt; Franz, *Old Moor* Alistair Hunter; *Spiegelberg* Kevork Malikyan; *Roller* Martin Chamberlain; *Grimm* Vernon Nurse; *Schwarz* Bruce Lidington; *Schufterle* Roy Montague; *Razmann* Andy Reilly; *Schweitzer* Taylor McAuley; *Hermann* Terence Skelton; *Amelia Von Edelreich* Jenny Runacre; *Daniel* Richard Huggett; *Father Dominic* Michael David. Pres John Harrison; Dir Hovhannes I. Pilikian; Dgn Ralph Koltai; Light David Hersey. Plot: Gassner, Hochman, Patterson, Shipley. Reviews: *Observer* 17/11/74, 30; *Stage* 21/11/74, 13; *Times* 13/11/74, 13. Comment: "A *Sturm und Drang* gloss on the Baader-Meinhoff affair" using Schiller's play (*Times*). *Observer* berated both the actors and the director.

74.442 *Foam* (Ent) Peter Handke and Hans Magnus Enzensberger (trans Michael Hamburger and Jerome Rothenburg). ICA 13/11/74. Cast: *Stage* 14/11/74, 20.

74.443 *In the Bar of a Tokyo Hotel* (P, 2pt) Tennessee Williams. KING'S HEAD 14/11/74 (Ln).** Christine Schofield, David Kinsey, Richard Powell. Dir Peter Lindsay. Plot: Bordman/4, 433, Bronner, Heintzelman, Hochman, MacNicholas. Review: *Stage* 21/11/74, 11.

Comment: Studio '68. The revival received "a steely central performance from Christine Schofield" (*Stage*).

74.444 *The Cock Artist* (P) Rainer Werner Fassbinder (trans Steve Gooch of *Katzelmacher*, 1969) ALMOST FREE 15/11/74 (Ln). Peter Piccolo, Fleur Chandler, Elizabeth Hunter, Alan Hulse, David Thorne. *Dir* Roland Rees. 1st London perf. Plot: Vinson. Reviews: *Stage* 21/11/74, 11; *Times* 14/11/74, 12. Comment: "The impressionist style might work better in film" (*Times*). "Steve Gooch's translation does not establish a well-defined rural location, but sounds earthy enough" (*Stage*).

74.445 *The Hotel in Amsterdam* (D, 2a) John Osborne. TOWER, CANONBURY, 15/11/74.** Cast: TTC. Plot: Demastes/2, Vinson, Weintraub.

74.446a *Perimeter* (P) Gladys Findlay. VICTORIA 17/11/74.* Cast: *Stage* 7/11/74, 20.

74.446b *Statistics Prove* (P) Gladys Findlay. VICTORIA 17/11/74.* Cast: *Stage* 7/11/74, 20.

74.446c *Threat* (P) Gladys Findlay. VICTORIA 17/11/74.* Cast: *Stage* 7/11/74, 20.

74.447 *The Young Don't Laugh* (P) Gladys Findlay. VICTORIA 17/11/74 (Ln).* Cast: *Stage* 7/11/74, 20.

74.448 *The Beast* (P, 2a) Snoo Wilson. THE PLACE 18/11/74.* Cast: RSCA; Theatricalia; *WWT/16*. *Madame Poitier*, *Mrs. Crowley Senior*, *Nora Brenda Bruce*; *Belinda Goose*, *Ann Chapman*, *Maude Gonne*, *Gloria Janet Chappell*; *Diderot*, *Mr. Goose*, *Pedrone* Tony Church; *Belmondo*, *Giles*, *W. B. Yeats*, *Nuttall* Philip Dunbar; *Dusser*, *David*, *Peters*, *Frank Harris* Peter Eyre; *Gendarme*, *Erwin*, *Urff* Patrick Godfrey; *Little Alec*, *Schoolboy*, *Randy Martin Lev*; *Laria* Rosemary McHale; *Aleister Crowley*, *Aleister Crowley Senior* Richard Pasco. *Dir* Howard Davies; *Dgn* Chris Dyer; *Ch* Terry Berman; *Light* Rory Dempster; *Mus* Jeremy Barlow. Plot: Vinson. Reviews: *Illustrated London News* 1/2/75, 75; *New Statesman* 22/11/74, 750; *Observer* 24/11/74, 32; *Spectator* 30/11/74, 713; *Stage* 21/11/74, 22; *Times* 19/11/74, 9; *Tribune* 29/11/74, 9. Comment: Royal Shakespeare Company. Despite good direction and Wilson's flair with language, "a dreary subject makes for a dreary evening" (*New Statesman*). *Observer* described the direction as "portentous." The play was "as aimless and trivial as it is dreary" (*Spectator*). *Times* responded favorably to the production which "owes much of its power to its central performance" by Richard Pascoe. "I am sorry so rare an actor as Richard Pascoe should have been forced to battle with the futilities of *The Beast*" (*Illustrated London*

News). See also Lloyd Evans, 209–10.

74.449 *Travestie aus Liebe* (P) "George Pinkwell" [Georg Rosagut]. BUSH 18/11/74 (Lt). Review: *Times* 22/11/74, 12. Comment: Anglo-German Action Theatre. About four holidaymakers on a beach. *Times* declared the only worthwhile aspect of the production was the outstanding cabaret artist, Ortrud Beginnen.

74.450 *Anna Laub* (P) Jakov Lind (anon trans of his play, 1964?). LITTLE THEATRE CLUB 19/11/74 (Ln). Cast: *Stage* 14/11/74, 20. Review: *Stage* 28/11/74, 17. Comment: Garage Actors Workshop.

74.451a *Homeworker* (P) Franz Xaver Kroetz (trans Elisabeth Bond-Pable of *Heimarbeit*, 1971). HALF MOON 19/11/74. Cast: SHM; *Stage* 14/11/74, 20. Pam Brighton, Maurice Colbourne. *Dir* Estella Schmid; *Dgn* Pete Ling; *Cost dgn* Gemma Jackson. Reviews: *Observer* 1/12/74, 32; *Stage* 5/12/74, 13; *Times* 22/11/74, 12. Comment: The play was about a disabled husband, who lives at home, and his wife who attempt but fail to abort a baby which is later killed. *Observer* criticized the play's structure and the production. *Times* said both plays were "marital duologues for couples whose language has long parted from their feelings," with poor direction from Estella Schmid.

74.451b *Stakeout* (P) Johnnie Quarrell. HALF MOON 19/11/74.* Cast: SHM; *Stage* 14/11/74, 20. Pam Brighton, Maurice Colbourne. *Dir* Estella Schmid; *Dgn* Pete Ling; *Cost dgn* Gemma Jackson. Reviews: *Observer* 1/12/74, 32; *Stage* 5/12/74, 13; *Times* 22/11/74, 12. Comment: A mechanical, unconvincing play about "baby bashing" (*Observer*).

74.452 *The Marquis of Keith* (P, 2a) Frank Wedekind (adpt Ronald Eyre and Alan Best of *Der Marquis von Keith*, 1901). ALDWYCH 19/11/74. 1st perf this adpt. Cast: RSCA; Theatricalia; *Variety* 27/11/74, 80; *WWT/16*. *Marquis of Keith* Ian McKellen; *Bakery Woman* Annette Badland; *Butcher's Boy* Albert Welling; *Chauffeur* Wilfred Grove; *Consul Casimir* Charles Keating; *Countess Werdenfels* Sara Kestelman; *Ernst Scholz* Ian Richardson; *Frau Krenzl* Meriel Brook; *Frau Ostermeier* Maroussia Frank; *Grandauer* John Boswall; *Hermann Casimir* Catherine Kessler; *Krenzl* Roger Bizley; *Molly Griesinger* Louise Jameson; *Ostermeier* Norman Tyrrell; *Photographers* Doyne Byrd, Albert Welling; *Raspe* Mike Gwilym; *Saranieff* Jeffery Dench; *Sasha* Emma Williams; *Simba* Patti Love; *Sommersberg* Malcolm Armstrong; *Baroness von Rosenkron* John Labanowski; *Baroness von Totleben* Mark Cooper; *Zamriaki* Trevor T. Smith; *Extras* Meriel Brook, Doyne

Byrd, Mark Cooper, Maroussia Frank, Wilfred Grove, John Labanowski. *Dir* Ronald Eyre; *Assist dir* Roshan Seth; *Ch* David Toguri; *Dgn* Voytek; *Light* Robert Ornbo; *Mus* Carl Davis. Plot: Hochman, Matlaw. Reviews: *Daily Mirror* 20/11/74, 18; *Guardian* 20/11/74, 12; *Illustrated London News* 1/2/75, 75; *New Statesman* 29/11/74, 798; *Observer* 24/11/74, 32; *Spectator* 30/11/74, 713–14; *Stage* 28/11/74, 17; *Times* 20/11/74, 20; *Tribune* 29/11/74, 9; *Variety* 27/11/74, 80. Comment: MPS 534. Royal Shakespeare Company. *Variety* praised the production generally and noted an emphasis on the cabaret style. *Spectator* praised every aspect of the production apart from the play itself which was essentially outdated foreign minor drama. *New Statesman* indicated Wedekind was overrated, although this was the best recent Wedekind revival in London with Ian McKellen portraying the Marquis with “manic energy.” *Guardian* viewed the play and production favorably. *Times* found McKellen’s conception of Keith was inconsistent with Wedekind’s conception.

74.453 *A Piece of Cake* (P) Richard Klee. PRINCE OF WALES (2) 19/11/74 (Ln). Comment: Wimbledon Pub Crawlers.

74.454 *Rhinoceros* (D, 3a) Eugène Ionesco (trans [Derek Prouse] of *Rhinocéros*, 1959). LITTLE THEATRE CLUB 19/11/74.** Cast: *Stage* 14/11/74, 20. Plot: Best/60, 156, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley. Comment: Independent Group of Actors.

74.455 *Crete and Sergeant Pepper* (C, 3a) John Antrobus. YOUNG VIC 20/11/74.** Cast: Theatricalia; WWT/16. *Cpl. Jones* Alfred Lynch; *Dentist* Hayward Morse; *Gunner Jackson* Paul Nicholas; *Hermit, German N.C.O.* Darien Angadi; *Kommandant, Brigadier S.O.* Hugh Hastings; *Major Crouchley-Smythe* Harold Innocent; *M.P. Officer* John Vine; *Naval Officer* Michael Menaugh; *Pte. Milligan* Jeremy James Taylor; *Sergeant Pepper* Jimmy Thompson; *Sgt. Billings* Raymond Platt; *Spotty Wetherall* Peter O’Farrell. *Dir* Denise Coffey; *Dgn* Hayden Griffin; *Light* Marshall Bissett; *Sound* Mike Henson. Plot: Vinson. Reviews: *Observer* 24/11/74, 32; *Stage* 28/11/74, 17. Comment: “Denis Coffey’s production is the best at this house in ages” (*Observer*).

74.456 *The Bed* (P) Linton Keyne. THREE HORSESHOES 23/11/74 (Ln). Cast: *Stage* 21/11/74, 16. *Nobby* Alan Mason; *Pete* Tony Trackman; *Tom* Kazik Michalski. *Dir* Angela Langfield. Review: *Stage* 5/12/74, 14. Comment: Pentameters. “Not so much a play as an extended situation piece for three tramps living in a cellar, friends of twenty years’ standing who share all

they find, whether it be cigarettes or money” (*Stage*).

74.457 *Clever Soldiers* (P) Stephen Poliakoff. HAMPSTEAD 25/11/74.* Cast: Theatricalia; WWT/16. *Arnold* Roger Davenport; *David* Michael Byrne; *Fag* Sean Bury; *Harold* Michael Feast; *Privates* Bruce Bould, Duncan Preston; *Sarah* Sheila Ruskin; *Teddy* Simon Ward. *Dir* Vivian Matalon; *Assist dir* John Amiel; *Cost dgn* Frances Haggett; *Dgn* Saul Radomsky; *Light* Andrew Bridge. Plot: Demastes/2, Hochman, Vinson, Weintraub. Reviews: *Birmingham Post* 26/11/74, 2; *Guardian* 26/11/74, 12; *New Statesman* 29/11/74, 798; *Observer* 1/12/74, 32; *Spectator* 7/12/74, 742; *Stage* 28/11/74, 20; *Times* 26/11/74, 15. Comment: *Guardian* said the production and acting compensated for the play’s deficiencies, notably its lack of a clear message. *New Statesman* thought the play could be less splenetic. *Times* praised the performances of Simon Ward, Michael Feast, and Michael Byrne.

74.458 *Rattle of a Simple Man* (C, 3a) Charles Dyer. RICHMOND 25/11/74.** Liz Fraser, Hugh Lloyd. *Pres* Malcolm Knight; *Dir* Roger Redfarn. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hischak, Loney, Salem, Vinson, Weintraub. Comment: A one-week engagement.

74.459 *Dracula* (P) Ken Hill and Ian Armit (mus). THEATRE ROYAL, STRATFORD EAST, 26/11/74. 1st perf thus. Cast: WWT/16. *Mr. Dann* Larry Dann; *Jonathan Harker* Eamon Boland; *Decidua* Philippa Howell; *Romana* Melody Kaye; *Dracula* Derek Fuke; *Arthur Holmwood* Tony Scannell; *Lady Seward* Susan Mansell; *Mina Murray* Valerie Walsh; *Lucy Westenra* Marianne Price; *Dr. Van Helsing* Geoffrey Freshwater; *Grave-digger* Paul Felber. *Dir* Ken Hill; *Dgn* Guy Hodgkinson; *Cost dgn* Maureen Blowman; *Light* Mark Pritchard. Reviews: *Birmingham Post* 27/11/74, 2; *Guardian* 28/11/74, 10; *Illustrated London News* 1/2/75, 75; *Stage* 5/12/74, 13; *Times* 27/11/74, 9. Comment: Theatre Workshop. “A robust, amiable, panto-like entertainment of the broad-bottomed kind” and attracts local support (*Guardian*). An uneven production consisting “mainly of gags,” with moments of “real invention” (*Times*). “Tedium is the word for the fooling with *Dracula* ... I wish this theatre would put on something to justify its legend” (*Illustrated London News*).

74.460 *An Evening with Hinge and Bracket* (Ent) Stewart Trotter (deviser) and Steven Thorn and Paul Wolfson and Perri St. Claire and George Logan. THEATRE UPSTAIRS 26/11/74; trfd to MAY FAIR 10/12/74. 1st perfd Cathedral Hall, Edinburgh, 19/8/74. Cast: WWT/16. *Dame Hilda Bracket* Perri St. Claire; *Doctor*

Evadne Hinge George Logan; *Victor Devine* Edward Brayshaw. *Dir* Stewart Trotter; *Light* John Tindale. Reviews: *Birmingham Post* 11/12/74, 2; *Illustrated London News* 1/2/75, 75; *Observer* 1/12/74, 33; *Stage* 12/12/74, 15; *Times* 2/12/74, 8. Comment: "A drag soirée" that parodied Gilbert and Sullivan songs. *Times* said the evening was not particularly camp because "the style of St. Clair and Logan is gentle and half-affectionate." There were 138 performances at the May Fair.

74.461 *The Hollow Crown* (Ent) John Barton (deviser). NEW END 26/11/74.** Cast: *Stage* 28/11/74, 11. Plot: Bordman/4, 386, Hischak, French/2, Loney. Review: *Stage* 12/12/74, 15.

74.462 *Relatively Speaking* (C, 2a) Alan Ayckbourn. WIMBLEDON 26/11/74.** Dora Bryan, Moray Watson, Simon Williams, Lucy Fleming. *Dir* Roy Patrick; *Dgn* Karen Mills. Plot: Demastes/2, Fletcher, French/2, Law, Patterson, Vinson, Weintraub. Comment: A one-week engagement.

74.463 *You've Been a Long Time Alfred* (P) John Loveday. PRINCE OF WALES (2) 26/11/74 (Ln). 1st perfd BBC-2 TV 13/12/72. *Alfred* Michael Burlington; *Benny* Stephen Riddle; *Mrs. Meadows* Pamela Mason. *Dir* Kendall John. Review: *Stage* 5/12/74, 14. Comment: Wimbledon Pub Crawlers. The play was about two young runaways from an institution who visit a foster mother amid memories of the way things were, possibly.

74.464 *Henry V* (Hist P) William Shakespeare. ROUND HOUSE 27/11/74.** Cast: WWT/16. *Chorus* Edgar Wreford; *Archbishop of Canterbury*, *Governor of Harfleur*, *Duke of Burgundy* Kenneth Gilbert; *Bishop of Ely* John Warner; *King Henry V* Timothy Dalton; *Duke of Exeter* Christopher Burgess; *Earl of Westmoreland* Walter Brown; *John of Lancaster* Andrew McCulloch; *Duke of Orleans* William-Huw Thomas; *Lord Rambures* Tim Barlow; *Bardolph* Colin Prockter; *Nym* Michael Goldie; *Pistol* Michael Graham Cox; *Mistress Quickly*, *Queen of France* Sylvia Coleridge; *Francis* Patrick Murray; *Lord Scroop*, *Mountjoy* Peter Penry-Jones; *Earl of Cambridge*, *Bates* Russell Dixon; *Sir Thomas Grey*, *Williams* Seymour Matthews; *King of France* John Warner; *Dauphin* Tim Hardy; *Constable of France* George Selway; *French Officer* Robert Edwards; *Fluellen* Michael Shannon; *Katherine* Pauline Munro; *Alice* Helen Cotterill; *Gower* Ken Bones. *Dir* Kenny McBain; *Assist dir* Gareth Jones; *Dgn* John Fraser; *Light* Keith Edmundson. Reviews: *Birmingham Post* 12/12/74, 2; *Illustrated London News* 1/2/75, 75; *Stage* 5/12/74, 13. Comment: Prospect Theatre Company. "A rousing, well spoken, strongly flowing production which has Timothy Dalton as a

handsome, vigorous, dominating King" (*Stage*). Dalton reminded *Illustrated London News* of a young Olivier.

74.465 *The Entertainer* (P, 15sc) John Osborne and John Addison (mus). GREENWICH 28/11/74.** Cast: *Stage* 28/11/74, 11; WWT/16. *Billy Rice* John Kidd; *Jean Rice* Angela Pleasence; *Phoebe Rice* Constance Chapman; *Archie Rice* Max Wall; *Frank Rice* Kenneth Cranham; *Gorgeous Gladys* Sue Johns; *William Rice* Lewis Stringer; *Graham* James Woolley. *Dir* John Osborne; *Assist dir* Anton Gill; *Dgn* Tony Abbott, Don Taylor; *Light* Nick Chelton. Plot: Best/57, 225, Bordman/4, 351, Demastes/2, Fletcher, Gassner, Hischak, Hochman, Law, Loney, 305, Matlaw, Mplots, Patterson, Salem, Vinson, Weintraub. Reviews: *Guardian* 3/12/74, 10; *New Statesman* 13/12/74, 872; *Observer* 8/12/74, 27; *Spectator* 14/12/74, 770; *Stage* 12/12/74, 15; *Times* 3/12/74, 10. Comment: Press night was 2/12/74. The production ran for three and a half hours. *Guardian* said what appeared to be a very promising production fell considerably short; in particular, Wall made Archie "seem extremely funny," the opposite of Olivier's rendition. *Observer* entertained a more favorable view of Wall's performance. *Times* called Wall "a great clown" and his performance was, in its own way, the equal of Olivier's original creation.

74.466 *The Kid* (P) Robert Coover. LITTLE THEATRE CLUB 28/11/74; trfd to OPEN SPACE 5/12/74. 1st perfd American Place, New York, 17/11/72. 1st British perf. *The Kid* Stephen Davies; *Sheriff* Noble Shropshire; *Deputy* R. D. Lorange; *Belles* Virginia Ness, Candle Baxter, Kay Adshead. *Dir* Chris Hayes; *Mus dir* Andrew Whitfield; *Ch* June Kemp. Review: *Stage* 5/12/74, 19. Comment: "A western anecdote was enacted with suitable outbursts of controlled pandemonium" (*Stage*). The New York production ran for 32 performances.

74.467 *What Every Woman Knows* (C, 2a) J. M. Barrie. ALBERY 28/11/74.** 210 perf. Cast: *Theatricalia*; *Variety* 4/12/74, 67; WWT/16. *Alick Wylie* Andrew Crawford; *James Wylie* Jeremy Bulloch; *David Wylie* Roy Hanlon; *Maggie Wylie* Dorothy Tutin; *John Shand* Peter Egan; *Comtesse de la Briere* Dorothy Reynolds; *Lady Sybil Lazenby* Bridget McConnel; *Mr. Feikie* Vernon Smythe; *Mr. Venables* Clive Morton; *Grace* Irene Richard; *Thomas* Max Harvey; *Other parts* Philip Marchant, Daphne Newton, Judy Pemell, Max Harvey, Irene Richard. *Chm, Mgr dir* Donald Albery; *Assist mgr dir* Ian B. Albery; *Consultant dir* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* Roger Clifford; *Dir* Clifford Williams; *Dgn* Peter Farmer; *Light* Joe Davis. Plot: Best/25, 583, Bordman/2, 643, Demastes/1, Fletcher, French/2, Geduld, 130-37, Hischak, Hochman, Matlaw, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham*

Post 29/11/74, 2; *Guardian* 29/11/74, 12; *Illustrated London News* 1/2/75, 75; *New Statesman* 6/12/74, 841–42; *Observer* 8/12/74, 27; *Spectator* 7/12/74, 742; *Stage* 5/12/74, 13; *Times* 29/11/74, 17, 30/11/74, 11; *Variety* 4/12/74, 67. Comment: “Worth seeing if only for Dorothy Tutin’s magnetic Maggie” (*Guardian*). *Variety* said Clifford Williams’s appealing production “should please most audiences.” “Revives remarkably well” (*Spectator*). A “fastidiously sympathetic revival” (*Times* 29/11).

74.468 *Grand Manoeuvres* (P) A. E. Ellis. OLD VIC 29/11/74.* 27 perf. Cast: *Theatricalia*; *Variety* 11/12/74, 55; *WWT/16*. *Major Henry* Paul Rogers; *Captain Lauth*, *Major de Breon* Malcolm Reid; *Captain Matton*, *Cousin Gustave* Harry Waters; *Major du Patty de Clam* Roland Curram; *Major Picquart* Edward De Souza; *General Mercier* Mark Dignam; *General Saussier*, *Cavaignac* Anthony Brown; *Colonel von Swartzkoppen* Alan Brown; *Aide to von Swartzkoppen* Robert O’Mahoney; *General Gonse* Lionel Murton; *General de Boisdeffre* Edward Jewesbury; *Colonel Maurel* John Bown; *Lt. Col. Echemann* Bill Bailey; *Major Florentin* Philip Trewinard; *Deniel*, *Dupuy*, *Steevens* Alex McCrindle; *Colonel Jouast*, *Great Uncle Jules* Harry Lomax; *Member of 1899 Court Martial* Ray Edwards; *Captain Dreyfus* Alan MacNaughtan; *Lucie Dreyfus* Dona Martyn; *Jeanne Dreyfuss* Nicola Cave; *Pierre Dreyfus* John Relevy; *Bertulus*, *Barres* David Graham; *Demange* James Hayes; *Labori*, *Anti-Dreyfussard Brother* David Bradley; *Juares*, *Major Esterhazy* Peter Whitbread; *Minister*, *Lemercier* Picard Alan Hay; *Madame Bastian* Freda Jeffries; *Aunt Louise* Jennifer Tudor; *Cousin Emile*, *Bertillon* Michael Stroud; *Eugenie* Mel Churcher; *Dreyfusard Brother* Pip Miller; *Jean Paul* Stuart Knee; *Maids* Veronica Sowerby, Sara Van Beers; *M. Lagrange* Michael Mara; *Court Official* Chris Tranchell; *Assassin* Martin Bax; *Gribelin*, *Innkeeper* Peter Schofield; *Innkeeper’s Son* Andrew Dunford; *Innkeeper’s Wife* Catherine Harding. *Dir* Michael Blakemore; *Dgn*, *Light* John Bury; *Cost dgn* Deirdre Clancy; *Mus* Marc Wilkinson; *Ch* Sue Lefton; *Sound* Sylvia Carter. Reviews: *Birmingham Post* 4/12/74, 2; *Gay News* 16/1/75, 17; *Guardian* 4/12/74, 10; *Illustrated London News* 1/2/75, 75; *New Statesman* 13/12/74, 872; *Observer* 8/12/74, 27; *Spectator* 14/12/74, 769–70; *Stage* 12/12/74, 15; *Times* 4/12/74, 15; *Variety* 11/12/74, 55. Comment: MPS 592. National Theatre. Press night was 3/12/74. “A spectacularly pointless retelling of the Dreyfus Affair” that added nothing new and was a costly production” (*Guardian*; A. E. Ellis replied in *Guardian* 11/12/74, 14). *New Statesman* objected to a straightforward story being dressed up much after the fashion of *Oh What a Lovely War!* *Spectator* gave an account of how the production came about and ended up “tricked out with extravagant flapdoodle” that resulted in

“measureless vulgarity.” *Times* indicated Michael Blakemore was wise in choosing to direct the piece as “a highly drilled melodramatic farce.” *Illustrated London News* said the production was “spirited” and the play held the audience’s attention. The production remained in repertory until 13/2/75.

74.469 *Henry IV Part I* (Hist P) William Shakespeare. ROUND HOUSE 29/11/74.** Comment: Prospect Theatre Company. See 74.464 for performers in the current Prospect season.

74.470 *The Late Late Dylan Thomas Show* (Ent) Michael Mundell (deviser). NEW END 29/11/74 (Lt). Cast: *Stage* 28/11/74, 11. Review: *Stage* 12/12/74, 15.

74.471 *The Promise* (P, 2a) Aleksei Arbuzov (trans Ariadne Nicolaeff of *Moy bedny Marat*, 1964). TOWER, CANONBURY, 29/11/74.** Cast: TTC. Plot: Griffiths, Hochman, Loney, Matlaw.

74.472 *Widowers’ Houses* [Didactic Realistic Play, 3a] Bernard Shaw. UNITY 29/11/74.** Cast: *Stage* 21/11/74, 16. Charles Blackmore, Laurence Davies, Jenny Evans, Margot Kenrick, Michael Murray-Magnus. *Dir* Frank Doherty. Plot: Demastes/1, French/2, Hochman, Law, Mander/3, Matlaw, Purdom, Shipley. Review: *Stage* 12/12/74, 20.

74.473 *The Cocktail Party* (P, 3a) T. S. Eliot. QUESTORS 30/11/74.** Cast: QTA. Plot: Best/49, 45, Bordman/4, 287, Demastes/1, Dorney, Fletcher, French/2, Hischak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem. Review: *Acton Gazette* 5/12/74, 8.

74.474 *Henry IV Part II* (Hist P) William Shakespeare. ROUND HOUSE 30/11/74.** Comment: Prospect Theatre Company. See 74.464 for performers in the current Prospect season.

74.475 *Ali Baba; or, The Thirty-Nine Thieves, in Accordance with the Author’s Habit of Taking One Off!* (Panto) H. J. Byron and Maurice Browning (lyr) and Peter Greenwell (mus) and Betty Lawrence (mus). PLAYERS’ 12/74.** Cast: *Stage* 19/12/74, 37. *Cogia Baba* Margaret Burton; *Ali Baba* Michael Darbyshire; *Morgiana* Jenny Wren; *Cassimi* Ian Patterson; *Ganem* Clifford Todd; Josephine Gordon, Clive Harre, Loraine Hart, Robin Hunter, Sheila Mathews, Joan Ryan, George Tarry, Anne Wakefield, Lindy Wiles. *Dir* Reginald Wooley; *Ch* Doreen Hermitage; *Cost dgn* Reginald Hanson; *Sc dgn* Christopher Clark, Reginald Wooley. Review: *Stage* 2/1/75, 13. Comment: “Altogether, this is one of the very best of Players’ pantomimes; and, as

usual, must surely be one of the best in the whole of the land. It is a joy" (*Stage*).

74.476 *The Anniversary* (CD, 3a) Bill MacIlwraith. TOWER, CANONBURY, 1/12/74.** Cast: TTC.

74.477 *Friends Roadshow* (Ent). BUSH 2/12/74. Review: *Stage* 19/12/74, 29. Comment: The show possessed "a strong emphasis on visual comedy—mime, clowning, black theatre, dance—and the music is timeless" (*Stage*).

74.478 *I'll Sleep in the Spare Room* (C) David Lawton. RICHMOND 2/12/74. 1st perfd Theatre Royal Windsor, 7/3/73. Jennifer Wilson, Robin Chadwick, Brian Peck, Lesley Anne Down. Comment: MPS 12526.

74.479 *Old King Cole* (P for children) Ken Campbell. SHAW 4/12/74 (m).** Cast: *Stage* 21/11/74, 1. Robert Putt, Edward Wilson, Chris Crooks, Richard Howard, Jeffery Taylor, Bunny Reed, Hazel Clyne, Susan Littler. *Dir* Barrie Rutter; *Dgn* Diana Greenwood; *Light* Mark Jonathon. Plot: French/2, Griffiths. Reviews: *Observer* 15/12/74, 25; *Stage* 12/12/74, 15. Comment: Dolphin Theatre Company.

74.480 *Give a Dog a Bone* (Panto, 2a) Peter Howard (bk, lyr) and George Fraser (mus). WESTMINSTER 5/12/74.** Cast: *Stage* 28/11/74, 17. Tony Jackson, Richard Warner, Royce Mills, Brian Coleman, Jenny Lyons. Review: *Stage* 16/1/75, 13.

74.481 *You Only Get What You Pay For* (C) John Leyin. LAMB AND FLAG 5/12/74. 1st perf? Cast: *Stage* 5/12/74, 19. Stephen Parkins, Gabor Vernon, Iris Rougier, Ken Lucas, Yvonne Fisher, Jack Dagmar. *Dir* Winifred Robi.

74.482 *The Exception and the Rule* (P, 1a) Bertolt Brecht (anon trans of *Die Ausnahme und die Regel*, 1947 [written 1930]). ROUND HOUSE 6/12/74 (Lt).** Plot: French/2, Hochman, Matlaw, Walford. Comment: Prospect Theatre Company.

74.483 *Blue Skies* (P) Kenneth Sinclair. THREE HORSE-SHOES 7/12/74. Review: *Stage* 12/12/74, 17.

74.484 *Clowns on the Road* (Ent) Grimms. SHAW 9/12/74. Cast: *WWT/16*. Neil Innes, John Gorman, Brian Patten, John Megginson, John Halsey, Andy Roberts, Roger McGough, Zoot Money, Dave Richards. *Pres* John Gledhill Enterprises. Reviews: *Stage* 19/12/74, 29; *Times* 10/12/74, 9. Comment: Performed by Grimms, a collective of poets and musicians. *Times* found the evening an uneven collection of musical and spoken material. "The production is badly lacking in discipline,

which means that often comedy points go for less than they are worth and that the overall effect is weak. The Clowns are a likeable group, and have talent. It would be good, however, to see them rise above varsity rag humour" (*Stage*).

74.485 *Rattle of a Simple Man* (C, 3a) Charles Dyer. WIMBLEDON 9/12/74.** Liz Fraser, John Junkin. *Pres* Malcolm Knight; *Dir* Roger Redfarn. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hischak, Loney, Salem, Vinson, Weintraub. Comment: A one-week engagement.

74.486 *A Robotic Romance* (P for children) Lee Pressman. COCKPIT 9/12/74.* Paul Ratledge, Elizabeth Wootton, Marc Wilkinson, Karen Coulthard, Sallie Lacy. *Cost dgn* Jean Clarke. Review: *Stage* 19/12/74, 29. Comment: Ken O'Meat Kids Kompany. "It's about two rather dotty professors, rivals for over 20 years, who create a perfect, or nearly so, robot, who meet, fall in love and get married—what else?" (*Stage*).

74.487 *The Dumb Waiter* (P, 1a) Harold Pinter. PRINCE OF WALES (2) 10/12/74.** Cast: *Stage* 12/12/74, 17. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub. Comment: Wimbledon Pubcrawlers.

74.488 *Groupings* (Anthology) Cicely Berry (deviser). THE PLACE 11/12/74. 1 perf. Cast: RSCA; *Stage* 5/12/74, 19; Theatricalia. Ray Armstrong, Brenda Bruce, Charles Keating, Catherine Kessler, Richard Mayes, Clement McCallin. *Light* Michael Murray; *Mus* Alastair McLachlan, Charles Keating, Ian Reynolds, Robin Weatherall. Comment: Royal Shakespeare Company.

74.489 *Jack and the Beanstalk* (P for children) Henry Livings. ARTS 11/12/74.* Cast: *Stage* 21/11/74, 16. *Cow* George Bryson and Colin Starkey; *Dame Nellie Melba* Rosemary Leach; *Jack* Geoffrey Larder; *Norton* Roger Gartland; *Ogre* Stephen O'Rourke; Angela Rooks, Abi Gouhard, Maggie Wilkinson. *Dir* Matyelok Gibbs; *Dgn* Amanda Colin; *Mus* Alex Glasgow. Reviews: *Guardian* 13/12/74, 10; *New Statesman* 3/1/75, 22; *Stage* 19/12/74, 44; *Times* 12/12/74, 11. Comment: Unicorn Theatre. *New Statesman* indicated it was an uneven piece and not as good as the previous year's *Cinderella*. A "garbled telling of a fine old tale," but with "some good jokes, and effective audience participation" (*Times*).

74.490 *Trickster* (P) David Gale. OVALHOUSE 12/12/74. 1st London perf? Cast: *Stage* 12/12/74, 17. Jo Bartholomew, Cindy Oswin, David Gale, Eiji Kusuhara. *Dir* Hilary Westlake; *Mus* John Mitchell, George Khan. Review: *Stage* 19/12/74, 45. Comment: Lumiere & Son.

Although based on the “North American Indian mythological character,” this trickster “specialises in removing human limbs and sexual or excretive organs; somewhere along the story line we have echoes of *Frankenstein*, *Porgy and Bess*; the whole was “dull, meaningless and wastefully tasteless” (*Stage*).

74.491 *The Ghost Train* (P, 3a) Arnold Ridley. TOWER, CANONBURY, 13/12/74.** Cast: Theatricalia. Plot: Best/26, 369, Bordman/3, 292, Fletcher, French, French/2, Hischak, Kabatchnik, Law, Loney, 135.

74.492 *Shakespeare’s Women in Love* (One-woman show) Leila Blake. THREE HORSESHOES 14/12/74. Cast: *Stage* 12/12/74, 17.

74.493 *Winnie the Pooh* (P) Julian Slade (mus, bk; adpt of A. A. Milne’s stories) and Harold Fraser-Simson (mus). PHOENIX 14/12/74 (m).** Cast: *Stage* 14/11/74, 1. *Christopher Robin* Susan Thomas; *Pooh Bear* Christopher Biggins; *Eeyore* Bill Bradley; *Piglet* Liz Moscrop; *Tigger* Michael Staniforth; *Rabbit* Ian Judge; *Owl* Leonard Pearce; *Kanga* Ann Windsor; *Roo* Sarah Ross. *Dir*, Ch Veronica Flint-Shipman; *Mus dir* Nicholas McGegan. Review: *Stage* 2/1/75, 8. Comment: *Stage* noted there was not much plot and the attraction was the animal characters themselves.

74.494 *Paradise Lost* (P) Gordon Honeycombe (drm of John Milton’s poem, 1667). OLD VIC 15/12/74. 1 perf. 1st perfd Pusey House Chapel, Oxford, 24/1/61. Cast: *Stage* 5/12/74, 1. John Gielgud, Keith Michell, Hannah Gordon, Keith Drinkel, Martin Jarvis, Peter Jeffrey, Martin Jenkins, Jeremy Kemp, Bryan Marshall, Stephen Murray, Ronald Pickup, Gordon Honeycombe. Review: *Variety* 25/12/74, 45. Comment: Apollo Society. The production was to celebrate the tercentenary of Milton’s death.

74.495 *Dan Dini’s Big Deal* (Panto) Jean Clarke and Peter Emma and Henry Lee and Brian Lipson. COCKPIT 16/12/74.* Cast: *Stage* 5/12/74, 19. James Barclay, Linda Broughton, Chris Chedgey, Russell Denton, Christine Llewellyn, Sue McGoun. *Dgn* Brian Lipson, Jean Clarke, Peter Emma, Henry Lee. Review: *Stage* 19/12/74, 45. Comment: “A sweet-and-sour variation on the Cinderella story ... The title character is a showbiz tycoon” (*Stage*).

74.496 *Seven Keys to Doomsday* (P) Terrance Dicks. ADELPHI 16/12/74.* Cast: *Stage* 5/12/74, 19; Theatricalia; WWT/16. *The Doctor* Trevor Martin; *Garm* Anthony Garner; *Jedak* Ian Ruskin; *Jenny* Wendy Padbury; *Jimmy* James Mathews; *Marco* Robin Browne; *Master of Karn* Simon Jones; *Tara* Patsy Dermott; *The*

Emperor Jacquie Dubin; *Clawrantulars* Peter Jolley, Mo Kiri, Peter Whitting. *Pres* Robert de Wynter, Anthony Pye-Jeary; *Dir* Mick Hughes; *Dalek Creator* Terry Nation; *Dgn* John Napier; *Sound* Philip Clifford. Reviews: *Birmingham Post* 28/12/74, 3; *Daily Mirror* 24/12/74, 21; *Times* 17/12/74, 7. Comment: A Dr. Who and the Daleks piece, which committed only one unfactual indiscretion, and included quite good visual effects (*Times*).

74.497 *Treasure Island* (Mus adventure, 2a) Bernard Miles and Josephine Wilson (adpt of Robert Louis Stevenson’s romance, 1883). MERMAID 16/12/74.** Cast: Theatricalia. *Jim Hawkins* Paul Maurel/Jonathan Scott-Taylor; *Black Dog*, *Jacob* Peter Rutherford; *Billy Bones*, *O’Brien* Glyn Jones; *Blind Pew*, *Zeake*, *Goat* David Bowman; *Anderson*, *Goat* Colin Fay; *Harry* Paul Bentley; *Dr. Livesey* Eric Flynn; *Squire Trelawny* William Rushton; *Ben Gunn* Spike Milligan; *Captain Smollett* Osmund Bullock; *Dick*, *Goat* David Timson; *Excise Man*, *Alan*, *Goat* Brian Ellis; *George Merry* Godfrey Jackman; *Gray* Anthony Bailey; *Israel Hands*, *Goat* John Harwood; *Long John Silver* Bernard Miles; *Luke*, *Goat* Ken Stott; *Mark*, *Goat* Malcolm Thompson; *Matthew*, *Goat* Hugh Portnow; *Redruth* John Church; *Tom* Walter Sparrow; *Tom Morgan* Frank Ellis. *Dir* Josephine Wilson; *Dgn* Patrick Robertson, Rosemary Vercoe; *Ch* Geraldine Stephenson; *Light* Dorian Kelly; *Fight arr* Malcolm Ranson; *Mus* Cyril Orndel; *Lyr* Hal Shaper; *Mus dir*, *Mus arr* John Burrows; *Assist mus dir* Brian Stanborough; *Sm* Peter Stanton; *Dsm* Emma McNulty; *Asm* Jaime Dworin, Anthony Morris.

74.498a *The Dark Lady of the Sonnets* [Interlude, 1a] Bernard Shaw. NEW END 17/12/74.** Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Review: *Stage* 27/12/74, 17.

74.498b *The Music-Cure* [Piece of Utter Nonsense, 1a] Bernard Shaw. NEW END 17/12/74. 1st perfd Little 28/1/14. Plot: French/2, Hochman, Mander/3, Purdom. Review: *Stage* 27/12/74, 17.

74.498c *Passion, Poison and Petrification; or, The Fatal Gazogene* [Brief T for Barns and Booths, 1a] Bernard Shaw. NEW END 17/12/74.** Plot: French/2, Hochman, Mander/3, Purdom, Walford. Review: *Stage* 27/12/74, 17.

74.499 *Hans Andersen* (Mus, 2a) Frank Loesser (mus, lyr) and Beverley Cross (bk; based on film, *Hans Christian Andersen*, 1952). PALLADIUM 17/12/74.* 383 perf. Cast: Theatricalia; WWT/16. *Hans Andersen* Tommy Steele; *Rector Miesling* Bob Todd; *Louise Meisling* Lila Kaye; *Eva* Sarah Bennett; *Otto Pedersen*

Milo O'Shea; *Colonel Guldberg* Willoughby Goddard; *Jenny Lind* Colette Gleeson; *Max Klaus* Geoffrey Toone; *Ballet Master* Paddy McIntyre; *Dressers* Carolyn Gray, Jean Morton; *Midshipman* Christopher Hall/Joshua Le Touzel/Christopher Morris; *Coachman* Geoffrey Saunders; *Warder* Christopher Dyson; *Lucy* Geraldine Long; *King Christian* Wallace Stephenson; *Queen* Janet Nelson; *The Swindler* Gary Downie; *Player King* Albin Pahernik; *Player Queen* Francesca Lucy; *Dancers* Marc Arnall, John Asquith, Maria Baxter, Sarah Bennett, Gary Downie, Terry Etheridge, Miranda Fellows, Karin Gaeng, Garry Ginivan, Rita Henderson, Suzanne Hywel, Geraldine Long, Francesca Lucy, Dawn Macdonald, Paddy McIntyre, Albin Pahernik, Melanie Parr, Graham Tudor Phillips, Trevor Willis, Kay Zimmerman; *Singers* Richard Ashley, Angela Belair, Rosemary Butler, Norma Dunbar, Chris Dyson, Kurt Ganzl, Russell Grant, Carolyn Gray, Patricia Hall, Thomas Kingsley, Shirley Anne Lewis, Jean Morton, Janet Nelson, Geoffrey Saunders, Wallace Stephenson, Geoff Thomas. *Chm* Lew Grade; *Deputy chm, Mgr dir* Louis Benjamin; *Mgr* John Avery; *Pres* Harold Fielding; *Dir* Freddie Carpenter, *Ch* Gillian Lynne; *Dgn* Tim Goodchild; *Mus dir* Alyn Ainsworth; *Light* Nick Chelton. Plot: OTF. Reviews: *Daily Mirror* 19/12/74, 7, 24/12/74, 21; *Guardian* 24/12/74, 9; *Observer* 22/12/74, 21; *Spectator* 28/12/74, 832; *Times* 18/12/74, 9; *Variety* 25/12/74, 40. Comment: "A gushy, sentimental, romanticized pantomime which relies heavily on" Tommy Steele, "looks a winner" (*Variety*). "Follows the formula that has had the coach-parties lining up in Argyle Street immemorally" (*Spectator*). *Times* reported the show ran only 2½ hours (short for a pantomime), five minutes of Tommy Steele smiling was more than enough, and a microphone wire trailed behind Steele's denim trousers. *Daily Mirror* (19/12) reported the show cost £250,000 to mount and the audience wanted only to see Steele, whom the newspaper had interviewed.

74.500 *Ruddigore; or, The Witch's Curse* (CO, 2a) W.S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 17/12/74.** *Mad Margaret* Judi Merri; *Richard Dauntless* Meston Reid; *Rose Maybud* Julia Goss; Kenneth Sandford. *Cond* Royston Nash. Plot: Ayre, Gänzl, Hochman, Shipley. Reviews: *Guardian* 18/12/74, 10; *Spectator* 4/1/75, 17–18; *Times* 18/12/74, 9. Comment: D'Oyly Carte Opera Company. *Guardian* noted the season was "heavily booked." *Times* said the work and this production were in need of a fresh reconsideration, noting "there were many empty seats" on the first night.

74.501 *Cinderella* (Panto, 2a) Frank Hauser. CASINO 18/12/74. 1st perfd Queen's, Hornchurch, 26/12/53? Cast: WWT/16. *Cinderella* Twiggy; *Buttons* Nicky Henson;

Vareria Roy Kinnear; *Cornucopia* Hugh Paddick; *Gumble* John J. Moore; *The Baron* John Rutland; *Ben* Harry H. Corbett; *Badger* Wilfrid Brambell; *The Queen* Betty Benfield; *Prince Charming* Marc Urquhart; *Dandini* Bob Hornery; *Fairy Godmother* Joyce Grant; Lenny the Lion; *Dancers* Jackie Bristow, Barry Cole, Jan Cusion, Bill Drysdale, Roy Durbin, Joanne Franklyn, Michael Garrick, John Harmer, Linda Hillman, Michele-Anne Hunt, Charlotte Job, Ian Kaye, Sandra Leachman, Kathy McAllister, Gail Rolf, Valerie Saundres., Helen Thomas; *Singers* Rosemary Buckmaster, Brian Carroll, Jackie Chappell, Peter Dakin, Chris Melville, Wendy Pollock, John Strange, David Wheldon-Williams. *Mgr dir* R. A. Webster; *Pres* Bernard Delfont, Richard M. Mills; *Dir* Frank Hauser, Dick Hurran; *Dgn* Tod Kingman; *Cost dgn* R. St. John Roper, Cynthia Tingey; *Ch* Irving Davies; *Mus dir* Ray Cook. Reviews: *Birmingham Post* 19/12/74, 2; *Daily Mirror* 24/12/74, 21; *Guardian* 24/12/74, 9; *Observer* 22/12/74, 21; *Spectator* 28/12/74, 832; *Stage* 16/1/75, 13; *Times* 19/12/74, 9. Comment: *Guardian* noted there were some variations to the traditional tale and the opening night performance was "strangely muted" despite the plethora of stars in the cast. *Times* thought some of the stars were unlikely choices for a panto—Twiggy (stage debut), Harry H. Corbett together with Wilfrid Brambell—but Nicky Henson was "a superlative Buttons, who is rapidly becoming the English theatre's belated answer to Ray Bolger."

74.502 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P, 3a) J. M. Barrie and Grant Foster (mus) and John Crook (mus). COLISEUM 18/12/74.** Cast: WWT/16. *Nana, Crocodile* Peter O'Farrell; *Michael* John Weavers; *Mrs. Darling* Marion Grimaldi; *John* Trevor Hosking; *Wendy* Stacy Dorning; *Mr. Darling, Captain Hook* Michael Denison; *Peter Pan* Susan Hampshire; *Tinker Bell* "Iris Glow"; *Liza* Kim Williams; *Slightly* Douglas Rose; *Tootles* Iestyn Mullins; *Nibs* Adam Richens; *Curly* Mark Weavers; *Twins* David Parfitt, Colin Cousins; *Smee* Tony Sympson; *James Starkey* Tim Fearon; *Cecco Petrucci* Barry Wilmore; *Bill Dukes* Barry Rohde; *Alf Mullins* Alan Troy; *Skylights* Ken Robson; *Charlie Turley* Donald McLennon; *Canary Robb* Graham Pattenden; *Alsatian Foggerty* Sean Bartley; *Black Gilmour* Jules Walter; *Tiger Lily, Ostrich* Jilly Coram; *Great Big Little Panther* Robin Sherringham; *Raccoon* Matthew Ryan; *Mother Mermaid* Susan Hannay; *Mermaids* Julia Kerr, Joan Maden, Thorey Mountain; *Braves* Sean Bartley, Oliver Dunbar, Danny Grover, Donald McLennon, Graham Pattenden, Ken Robson. *Pres* Tom Arnold Presentations; *Dgn* Anthony Holland; *Light* Charles Bristow; *Ch* Aubrey Budd; *St dir* Bruce Hay; *Sm* Janet Seager; *Asm* Christabel Alberty, Brian J. Twiddy; *Wm* Annette Sharville; *Press rep* Rosa Heppner; *Sc bld, Sc*

Victor Mara Ltd.; *Cost* L. and H. Nathan, M. Berman; *Pq* Wig Creations, Simon Wigs; *Sound* Preview 2. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 21/12/74, 3; *Guardian* 24/12/74, 9. Comment: *Guardian* observed Susan Hampshire played Pan in breeches instead of the traditional tights.

74.503 *Remember the Truth Dentist* (Revue) Heathcote Williams and Bob Flag (mus). THEATRE UPSTAIRS 18/12/74.* Cast: Findlater; *WWT/16*. Paola Dionisotti, John Forgeham, Roy Martin, Philip Donaghy, David Hill, John Prior. *Dir* Ken Campbell; *Dgn* William Dudley. Plot: Weintraub. Reviews: *New Statesman* 20/12/74, 909–10; *Stage* 27/12/74, 17; *Times* 19/12/74, 9. Comment: English Stage Company. For *Times* the revue was more “like an anarchic prison concert; a string of tolerated insults against the screws delivered from a makeshift stage pathetically festooned with the images of freedom.”

74.504 *The Snob* (C) Carl Sternheim (trans of *Der Snob*, 1914). OPEN SPACE 18/12/74. 1st British perf. Cast: *WWT/16*. *Theobald Maske* Patrick Connor; *Louise Maske* Lucy Griffiths; *Christian Maske* Peter Eyre; *Count Palen* John Arnatt; *Marianne Palen* Madeline Smith; *Sybil Hull* Irene Hamilton. *Dir* Charles Marowitz; *Dgn* Poppy Mitchell. Plot: Hochman, Matlaw. Reviews: *Guardian* 19/12/74, 10; *Observer* 22/12/74, 21; *Times* 19/12/74, 9. Comment: *Guardian* found the production “curiously heavy-handed ... [and] full of humourless stylisation.” *Times* indicated the translation was partially by Eric Bentley and an unknown more recent German translator.

74.505 *Cymbeline* (R, 2a) William Shakespeare. ALDWYCH 19/12/74.** Cast: RSCA; Theatricalia; *Variety* 25/12/74, 40; *WWT/16*. *Cymbeline* Sebastian Shaw; *Queen* Sheila Allen; *Cloten* Charles Keating; *Imogen* Susan Fleetwood; *Posthumus Leonatus* Terence Wilton; *Pisanio* David Suchet; *Arviragus* Julian Barnes; *Belarius* Tony Church; *Caius Lucius* Robert Ashby; *Cornelius* Jeffery Dench; *French Gentleman* Leon Tanner; *Goaler* John Boswall; *Gentleman* Wilfred Grove; *Guiderius* Jonathan Kent; *Iachimo* Ian Richardson; *Ianthe* Jean Gilpin; *Jupiter* Gavin Campbell; *Philario* Malcolm Armstrong; *Sicilius Leonatus* Roger Bizley; *Ladies* Jan Chappell, Lynette Davies, Jean Gilpin; *Lords* Michael Ensign, Ray Armstrong; *Messenger* Mark Cooper; *British Soldiers* John Boswall, Mark Cooper; *Roman Captain* Philip Dunbar; *Roman Soldiers* John Boswall, Doyné Byrd, Wilfred Grove, Leon Tanner. *Dir* John Barton, Barry Kyle, Clifford Williams; *Assist dir* Roshan Seth; *Dgn* John Napier, Martyn Bainbridge, Sue Jenkinson;

Light David Hersey, Brian Harris; *Mus* James Walker. Reviews: *Birmingham Post* 20/12/74, 2; *Guardian* 20/12/74, 10; *Illustrated London News* 1/3/75, 65; *Observer* 29/12/74, 17; *Stage* 27/12/74, 17; *Times* 20/12/74, 7; *Variety* 25/12/74, 40. Comment: Royal Shakespeare Company. The production featured Jeffery Dench as Cornelius who acted as a “moderator” by supplying the audience with linking basic information and reading stage directions (*Times*). *Guardian* noted the appropriateness of the play for Christmas: “the perfect fairy-tale play far outdoing Cinderella in romance.” *Observer* admired Susan Fleetwood’s Imogen while the remainder of the cast exhibited “an unexciting competence.” *Variety* described the production as “an enjoyable fantasy-farce” without any hamming.

74.506 *West Side Story* (Mus, 2a) Arthur Laurents (bk; based on conception by Jerome Robbins) and Stephen Sondheim (lyr) and Leonard Bernstein (mus). SHAFTESBURY 19/12/74.** 252 perf. Cast: Theatricalia; *WWT/16*. *Riff* Roger Finch; *Tony* Lionel Morton; *Action* Lou Zamprogna; *Diesel* John Alisdair; *Baby John* Jon Bryant; *A-Rab* Gerry Hunt; *Snowboy* Peter Loury; *Big Deal* Jeremy Woolston; *Mouthpiece*, *Gladhand* Hugh Janes; *Anybody’s* Mavis Ascott; *Graziella* Lyndsey Williams; *Velma* Stephanie Elliott; *Clarice* Jessica Swift; *Minnie* Vonnie Barnes; *Bernardo* Paul Hart; *Chino* Tony Dunston; *Pepe* Rodney Madden; *Indio* Peter Walker; *Luis* Fred Warden; *Juano* Steve Pritchard; *Maria* Christiana Matthews; *Anita* Petra Siniawski; *Rosalina* Nicci Adrian; *Francisca* Mandy Fox; *Marguerita* Andy Tydeman; *Teresita* Linda Finch; *Consuela* Pauline Chapman; *Shrank* Allen Weston; *Doc* Dennis Hanby; *Officer Krupke* John Spradbery. *Pres* Noel Pearson, Bill Kenwright; *Dir* Bill Kenwright; *Ch* Roger Finch; *Cost dgn* Janet Mills; *Light* John Spradbery. Plot: Bordman, Bordman/5, 604–6, Eisler, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, 304, OTF, Wilmeth. Reviews: *Guardian* 24/12/74, 9; *Stage* 27/12/74, 17; *Variety* 27/11/74, 81. Comment: A midnight benefit performance was given on 23/4/75 in aid of the Save London’s Theatres Campaign. *Guardian* declared the production came close to equaling the original London production. *Times* was reminded of how good the musical itself was even if elements of the production were uneven.

74.507 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 19/12/74.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

74.508 *Sawdust Caesar or the Story of Aladdin D. Twanky* (Panto) Andy Smith. BUSH 20/12/74.** Cast:

Stage 28/11/74, 11. *Aladdin* Mary Sheen; *Dame* Ken Morley; *Lotus Blossom* Yvonne Gila; *Barnacle Bill* Lew Lewis; Tim Albery, Robin Summers, Michael Irving. *Dir* Andy Smith. Reviews: *Acton Gazette* 28/11/74, 18; *Irish Times* 3/1/75, 10; *Stage* 2/1/75, 7. Comment: An updated version of the pantomime with vague pretensions at being "a socialist panto" (*Irish Times*). *Stage* noted "the emphasis, if not overtly political, is certainly on a different sort of moral. Once master of the magic lamp and ring, Aladdin proceeds to a power takeover à la Hitler and it takes the two genii serving notice of a strike to reclaim him."

74.509 *Cinderella* (Panto) Anon. INTIMATE 21/12/74. Review: *Stage* 16/1/75, 14.

74.510 *The Gentle Hook* (Thriller, 2a) Francis Durbridge. PICCADILLY 21/12/74.** 142 perf. Cast: Theatricalia; *Variety* 1/1/75, 40; *WWT/16*. *Alan Kyle* Tony Anholt; *Brad Morris* Raymond Francis; *Charles Venner* Brian Moorehead; *Gerald Waddington* Charles Stapley; *Lennox* John Quentin; *Philip Harrison* Jack Watling; *Stacey Harrison* Dinah Sheridan; *Madge Harrison* Hazel Bainbridge. *Pp* Piccadilly Theatre Ltd.; *Chm, Mgr dir* Donald Albery; *Pres* Bill Freedman, Eddie Kulukundis; *Dir* Basil Coleman; *Dgn* Hutchinson Scott; *Light* Joe Davis; *Cost dgn* Toby Robins. Reviews: *Birmingham Post* 24/12/74, II; *Guardian* 23/12/74, 8; *Stage* 2/1/75, 7; *Times* 23/12/74, 13; *Variety* 1/1/75, 40. Comment: "A routine whodunit ... about an art forgery ring," "apparently designed for undemanding audiences" (*Variety*). "Urbane" but "not rich dramatically" (*Times*).

74.511 *Goldilocks and the Three Bears* (Panto) Paul Elliott. WIMBLEDON 21/12/74.** Dick Emery, Jackie Pallo, Jess Conrad, Sheila White, Brian Marshall, Bill Ryan, Tanger Troupe, Lionel Blair Dancers. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Pres* Paul Elliott, Duncan C. Weldon; *Dir* Lionel Blair; *Mus dir* Paul Jury. Review: *Stage* 16/1/75, 13.

74.512 *The Great Millionaire Kidnap* (P for children) Margaret Mahy (adpt Olwen Wymark). ARTS 21/12/74. Comment: Unicorn Theatre.

74.513 *Mother Goose* (Panto) Anon. RICHMOND 21/12/74. Cast: *Stage* 19/12/74, 37. Terry Scott, Joyce Blair, Desmond Walter-Ellis, Ed Stewart, Gemma Craven, Peter Green, Ian Lindsay, Kay Lyell, Mary Ashton, Robert Alldis, Doreen English Babes. *Dir* Roger Redfarn; *Dgn* Terry Parsons; *Light* Michael Northen; *Ch* Ralph Tobert; *Mus dir* Martin Goldstein; *Co. mgr* John Swain. Reviews: *Middlesex County Times* 3/1/75, 9; *Observer* 8/12/74, 25; *Stage* 16/1/75, 13. Comment:

"Entertaining, amusing and all that a good show should be. The parents seem to enjoy it as much as their children" (*Middlesex County Times*).

74.514 *Autosacramentales: The Divine Vision of Calderón de la Barca* (Mus) Victor Garcia. ROUND HOUSE 23/12/74. Reviews: *Guardian* 27/12/74, 8; *Observer* 29/12/74, 17; *Stage* 2/1/75, 7; *Times* 24/12/74, 7. Comment: Performed entirely in the nude. "Almost totally inaccessible" (*Guardian*). *Observer* found this "60-minute account of the Creation and Fall ... incomprehensible." *Times* declared it was worth seeing "as a tribute to the expressive powers of the human body" and its "joyous vitality." *Stage* said the production was "extremely dull" and there was no point to the nudity; it could have been performed equally in some sort of costume.

74.515 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 23/12/74.** Plot: Ayre, Bordman/5, 74-75, Gänzl, Hochman, Sobel. Review: *Stage* 23/1/75, 11. Comment: D'Oyly Carte Opera Company.

74.516 *Toad of Toad Hall* (MP) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). HAYMARKET 23/12/74 (m).** Cast: *Stage* 7/11/74, 17. *Mole* Richard Goolden.; *Toad* Martin Friend. *Dir* Peter Watson. Plot: French, French/2. Review: *Stage* 16/1/75, 13.

74.517 *Tom Thumb the Great* (Bsq, 3a) Henry Fielding. YOUNG VIC 23/12/74.** Cast: *WWT/16*. *Doodle* Hayward Morse; *Noodle* Jeremy James Taylor; *Cleora* Lea Dregorn; *Mustacha* Alison Mullin; *Fondle* John Vine; *Lord Grizzle* Alfred Lynch; *King Arthur* Christopher Timothy; *Queen Dollalolla* Judy Wilson; *Glumdalca* Jennifer Guy; *Tom Thumb the Great* Peter O'Farrell; *Bailiff* Raymond Platt; *Follower* Darien Angadi; *Prince Huncamunca* Zoe Wanamaker; *Parson* Raymond Platt; *Ghost of Gaffer Thumb*, *Merlin* Hugh Hastings. *Dir* Bernard Goss; *Dgn* Carl Toms; *Light* Marshall Bissett; *Movement* David Toguri; *Mus* Anthony Bowles. Plot: Hochman, Patterson.

74.518 *The Adventures of Paddington Bear* (P) Alfred Bradley (adpt of Michael Bond's books). DUKE OF YORK'S 24/12/74 (m). Cast: *Stage* 19/12/74, 37. James Beattie, Pip Hinton, Prue Clark, Tricia Bourne, Peter Landon, John Gill, Arnold Peters, Pamela Pitchford, Paddy Ward, Michael Mackenzie, Kim Begley, Gay Rose, Rosemary Macvie. *Dir* Christopher Denys; *Dgn* Poppy Mitchell; *Mus* Herbert Chappell. Comment: Royal Lyceum Theatre (Edinburgh) Company.

74.519 *Anansi and the Strawberry Queen* (Mus) Manley Young (bk, lyr) and Ilona Sekacz (mus). DARK AND LIGHT 26/12/74.* Cast: *Stage* 5/12/74, 19. *Anansi* Shango Baku; Eddie Grant, Paul Carter, John John, Grace Hutchinson, Alana Homes, Clare Pegler, Mike Hucks, Janet Wilson. *Dir* Norman Beaton; *Dgn* Jerry Small, Jackie Schoultz; *Ch* Cathy Viner. Reviews: *Stage* 16/1/75, 32; *Times* 7/1/75, 11. Comment: "A story that transports a Jamaican folk-hero into the Strawberry Queen's lily-white territory of Fantasia"; vital plot points were missing, rhyming couplets were leaden, and there was little humour (*Times*).

74.520 *Aspects of Max Wall* (One-man show). GREENWICH 26/12/74 (Lt).* Cast: Max Wall, Monia Liter, Tony Parkinson. Reviews: *Stage* 9/1/75, 17; *Times* 2/1/75, 11. Comment: *Times* provided a detailed account of Wall's performance which it approved lovingly.

74.521 *Harding's Luck* (P) Peter Nichols (adpt of Edith Nesbit's novel, 1909). GREENWICH 26/12/74.* Cast: *WWT/16*. *E. Nesbit* Doreen Mantle; *Dickie Harding* Nicholas Lyndhurst; *His Aunt Jo* Warne; *Neighbour, Doctor, Three Mouldiwarp*s Colin Edwynn; *Beale* Stanley Meadows; *Lady in Street, Eleanor* Doreen Mantle; *Girl in Street, Elfrida* Annabelle Lanyon; *Jim, Parados* Michael Griffiths; *William, Stallkeeper* Aubrey Woods; *Edward* Brian Stirner; *Nurse Gwen* Nelson. *Dir* John Cox; *Dgn* William Dudley; *Light* Nick Chelton. Plot: Vinson. Reviews: *Guardian* 31/12/74, 8; *Stage* 9/1/75, 17; *Times* 31/12/74, 7. Comment: *Guardian* said the original story was "intractable material" and this affected Nichols's play; the first-night performance was also afflicted by technical difficulties. *Times* said the play plodded "painfully through Nesbit's rambling story" and Nichols lacked "dramatic imagination."

74.522 *The Last Straw* (Ecological P) Ed Berman. ALMOST FREE 26/12/74 (m). 1st perf? Review: *Stage* 9/1/75, 24. Comment: Dogg's Troupe. "Audience participation can go no further ... for everyone is roped in at the beginning, and an hour-and-a-half later all end up doing a lively barn dance" (*Stage*).

74.523 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 27/12/74.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

74.524 *The Rag Bag Doll Show* (Ent) The Company (deviser). NEW END 27/12/74. Comment: Sidewalk Theatre Company.

74.525 *Deja Revue* (Review of revues, 2pt) Olav Wyper (deviser) and Alan Melville. NEW LONDON 30/12/74. 135 perf. 1st perfd Playhouse, Bournemouth, 18/11/74. Cast: Theatricalia; *Variety* 22/1/75, 86; *WWT/16*. Josie Ashcroft, Tim Barrett, George Cole, Anna Dawson, Sheila Hancock, Hilary Labow, Leslie Meadows, Nigel Williams. *Mgr dir* Bernard Delfont; *Admin* George Biggs; *Pres* Bill Kenwright, Olav Wyper; *Dir* Victor Spinetti; *Dgn* Derek Cousins; *Cost dgn* Beatrice Dawson *Light* Michael Northen; *Mus dir* Ronnie Cass. Plot: OTF/2. Reviews: *Birmingham Post* 31/12/74, 2; *Daily Mirror* 2/1/75, 16; *Gay News* 16/1/75, 17; *Guardian* 3/1/75, 10; *Illustrated London News* 1/3/75, 65; *New Statesman* 10/1/75, 52; *Observer* 5/1/75, 22; *Spectator* 11/1/75, 42; *Stage* 9/1/75, 17; *Times* 31/12/74, 7; *Variety* 22/1/75, 86. Comment: *Gay News* said most of the sketches stood the test of time. "Most of the items have lasted well; all were worth reviving. The show is entertaining ... only Sheila Hancock is anywhere near the level required for the items to be revealed at their best" (*Stage*). *Spectator* provided a discourse on the revue genre and catalogued its complaints about this selection. *Times* enjoyed the revue because it was all completely new to the reviewer. *Illustrated London News* discoursed extensively on revues past and present.

74.526 *Humbug* (P) Anon (adpt of Charles Dickens, *A Christmas Carol*, 1843). COCKPIT 30/12/74. Comment: Edgware Roadeo Company.

74.527 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 30/12/74.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

74.528 *Son, Son, Get the Gun* (P for children). HAMPSTEAD 30/12/74 (m). Reg Bolton, Annie Stainer. Review: *Stage* 23/1/75, 20. Comment: Long Green Theatre Company. *Stage* said this piece, about a mother's pursuit of her husband, was too long and too slow in pace.

74.529 *Vaudeville* (Ent) Sara Randall and Bill Manley (devisers). TOWER, CANONBURY, 30/12/74. Cast: TTC.

74.530 *Cumulous-Giant of Cloud 9* (Panto) John Carlyle. CURTAIN 31/12/74. Cast: *Stage* 12/12/74, 17. *Auntie Bakalot* Irene Brough; *Jack* Peter Dawson; *Professor Calculus* Philip Kelleher; *Cow* Robert Stafford and Leigh Jackson; *Madam Luna* Juliet Desailly; Lynne Suffolk. *Dir* Donald Walker; *Dgn* Judith Wild; *Mus* David Rowley; *Sm* Robert Stafford, Leigh Jackson. Review: *Stage* 23/1/75, 20. Comment: A reworking of

Jack and the Beanstalk that *Stage* said “manages to be original, contemporary and timeless all at the same time.”

74.531 *Dracula* (P) Hamilton Deane and John L.

Balderstone (adpt of Bram Stoker’s novel, 1897).
QUESTORS 31/12/74.** Cast: QTA. Review: *Acton Gazette* 9/1/75, 4.

Productions

1975

75.1 *And After Nature, Art* (P, 1a) Olwen Wymark. COCKPIT 1975.* Comment: Listed in Bull/1.

75.2 *We Three* (P, 1a) Olwen Wymark. COCKPIT 1975.* Comment: Listed in Bull/1.

75.3 *Cinderella and How She Got Herself a Fella* (Panto) Winifred Robi. LAMB AND FLAG 2/1/75. 1st perf? Cast: *Stage* 6/2/75, 12.

75.4 *Cindy-Ella* (P with mus) Johnnie Clark (bk) and Tim Rice (mus). HALF MOON 2/1/75. 1st perf? Cast: SHM. *Cindy Ella* June Page; *Film Star* Harry Meacher; *Producer* Murray Salem; *Lenny* Sam Dale; *Cindy's Father* Stuart Barren; *The Agent* Jim McManus; Alan Ford, Richard Adams. *Dir* Roland Jaquarello; *Dgn* Gemma Jackson; *Mus* Tim Rice; *Ch* Jo Kelly. Review: *Stage* 23/1/75, 20. Comment: A contemporary version of the Cinderella tale set in East London. "Theatrical in the best sense of the word" (*Stage*).

75.5 *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 2/1/75.** *Rt. Hon. Sir Joseph Porter* John Reed; *Captain Corcoran* Michael Rayner; *Ralph Rackstraw* Meston Reid; *Dick Deadeye* John Ayldon; *Bill Bobstay* John Ellison; *Bob Beckett* John Broad; *Josephine* Pamela Field; *Hebe* Patricia Leonard; *Mrs. Cripps (Little Buttercup)* Lyndsie Holland/Beti Lloyd-Jones. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company.

75.6 *Objections to Sex and Violence* (D, 2a) Caryl Churchill. COURT 2/1/75.* 27 perf. Cast: Findlater; *Variety* 15/1/75, 89; *WWT/16. Annie* Anna Calder-Marshall; *Julie* Rosemary McHale; *Arthur* Ivor Roberts; *Madge* Rose Hill; *Phil* Stephen Moore; *Eric* Paul Seed; *Miss Forbes* Sylvia Coleridge; *Terry* Michael Harrigan. *Dir* John

Tydemans; *Dgn* David Short; *Light* Jack Raby. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Birmingham Post* 3/1/75, 2; *Gay News* 16/1/75, 17; *Guardian* 2/1/75, 9, 3/1/75, 10; *New Statesman* 10/1/75, 52; *Observer* 5/1/75, 22; *Spectator* 11/1/75, 42; *Stage* 9/1/75, 17; *Times* 3/1/75, 7; *Tribune* 17/1/75, 7; *Variety* 15/1/75, 89. Comment: MPS 553. English Stage Company. "The play, for all its talk, is intellectually vacuous and a dreadful trial" (*Spectator*). *Guardian* (3/1), while acknowledging the play's interesting ideas, called it "schematic," and too "rigidly and tightly structured." *Variety* said the play was "a familiar catalog of hangups and personality distortions." *Times* described the play as "flimsy and long-winded ...[with] nothing to say." *Tribune* listed several objections to the play.

75.7 *Stella Superstar and Her Amazing Galactic Adventures* (Show) Bruce Lacey and Jill Bruce. OLD TOWN HALL, FULHAM, 2/1/75; trfd to OVAL HOUSE 23/1/75. Cast: *Stage* 16/1/75, 12. Bruce Lacey, Jill Bruce. Comment: A multi-media show that "charts the adventures of Stella as she battles with cosmic forces in a vain attempt to escape being engulfed by the 'Great Black Hole'" (*Hammersmith and Shepherds Bush Gazette*, 19/12/74, 6).

75.8 *Innocent Bystanders* (P) Gordon Graham. THEATRE UPSTAIRS 5/1/75.* Cast: Findlater; *Stage* 9/1/75, 17. Sam Kelly, Nicholas Loukes, Paul Nicholas, Deborah Norton, Max Phipps. *Dir* Denise Coffey. Reviews: *Guardian* 6/1/75, 8; *Times* 6/1/75, 11. Comment: English Stage Company. In the play two disgruntled airline baggage handlers find themselves confronted by three terrorists who have smuggled themselves by hiding in freight boxes. *Times* faulted the short piece for its attempt to introduce a psychological element into a basically farcical situation. "A spring-heeled and nippy little farce ... worked out with a headlong economy that many West

End farce writers could learn from" (*Guardian*).

75.9 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 6/1/75.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

75.10 *The Peter Pan Man* (P) Jon Plowman. KING'S HEAD 6/1/75 (Ln); 20/2/75 (Ln). 1st perfd St. Mary's Street Hall, Edinburgh, 20/8/74? Cast: *Stage* 9/1/75, 21, 13/2/75, 24. *Barrie* Matthew Francis; *McConnachie* Tim Good. *Dir* Jon Plowman. *Pres* Richard Jackson. Reviews: *Guardian* 8/3/75, 10; *Times* 8/1/75, 12. Comment: Oxford Theatre Group. Because of its success, the piece was brought back on 20/2/75 with a new cast of Scott Antony and Katy Manning. "An evasive voyage round the subject of Barrie's life and plays" (*Guardian*). A brief "impressionist portrait" of Barrie (*Times*).

75.11 *Mr. Poe* (P) Robert Nye (deviser). OPEN SPACE 7/1/75 (Ln). 1st perfd Cranston Street Hall, Canongate, Edinburgh, 19/8/74 as *Edgar Allan's Late Night Horror*. Cast: *Stage* 9/1/75, 21. *Poe* Tim Davies; Martin Coveney, Daryl Webster. *Dir* John Abulafia. Reviews: *Observer* 12/1/75, 25; *Stage* 16/1/75, 12. Comment: "Witty, imaginative and well acted, especially by Timothy Davies" (*Observer*).

75.12 *The Sash* (P) Hector Macmillan. HAMPSTEAD 7/1/75. 1st perfd Pool, Edinburgh, 13/8/73. Cast: *WWT/16*. Cameron Christopher Connor; *Bill MacWilliam* Andrew Keir; *Georgina MacDonald* Doreen Cameron; *Bridget O'Shaughnessy* Peggy Marshall; *Una Shelagh* McMahan. *Dir* Andrew Keir, Hector Macmillan; *Dgn* Peter Ling; *Cost dgn* Sue Smith; *Light* Graham Large. Reviews: *Birmingham Post* 9/1/75, 2; *Guardian* 9/1/75, 10; *New Statesman* 17/1/75, 89; *Spectator* 18/1/75, 72; *Stage* 16/1/75, 9; *Times* 8/1/75, 12; *Tribune* 17/1/75, 7. Comment: The play, "about the need for peaceful Protestant-Catholic coexistence," was "hollow as a drum" (*Guardian*). *Observer* thought the play "works pretty well" as a domestic drama, with a "towering, roaring performance by Andrew Keir." *New Statesman* described Keir's performance as "deliberately stagey and over-inflated." *Tribune* noted the Protestant characters were "colourful," the Catholic "washed out," a tactic designed to influence the audience's view; nevertheless a promising play.

75.13 *The Birthday Party* (D, 3a) Harold Pinter. SHAW 8/1/75.** Cast: *WWT/16*. *Petey* Basil Lord; *Meg* Anna Wing; *Stanley* John Alderton; *Lulu* Paula Wilcox; *Goldberg* Sydney Tafler; *McCann* Tony Doyle. *Dir* Kevin

Billington; *Dgn* John Hallé; *Light* Mick Hughes. Plot: Demastes/2, Fletcher, Hirschak, Hochman, Law, Loney, 310, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 9/1/75, 2; *Guardian* 9/1/75, 10; *New Statesman* 17/1/75, 89; *Observer* 19/1/75, 28; *Spectator* 18/1/75, 72; *Stage* 16/1/75, 9; *Times* 9/1/75, 12. Comment: Dolphin Theatre Company. *New Statesman* thought the revival was better than the original production and the play remained relevant. *Times* agreed. "The victim of an ultra-careful, falsely liturgical production by Kevin Billington that squeezes much of the natural life out of the play" (*Guardian*). *Spectator* persisted in its view "that Pinter is the most overrated dramatist of his time," and this was "the most famous bad play in the annals of English drama."

75.14 *King John* (Hist P, 3pt) William Shakespeare (adpt John Barton). ALDWYCH 9/1/75.** Cast: *RSCA*; *Theatricalia*; *WWT/16*. *Death the Presenter* Mike Gwilym; *King John* Emrys James; *Queen Elinor* Hilda Braid; *Prince Henry* Benedict Taylor; *Blanche of Spain* Louise Jameson; *Philip the Bastard* Ian McKellen; *Robert Faulconbridge* Wilfred Grove; *Lady Faulconbridge* Janet Whiteside; *Salisbury* Denis Holmes; *Pembroke* Richard Mayes; *Essex* Roger Bizley; *Fitzwalter* John Boswall; *Bigot* Philip Dunbar; *Beauchamp* Albert Welling; *Hubert* David Suchet; *Soldiers* John Labanowski, Gavin Campbell; *Arthur of Brittany* Benedict Taylor; *Constance* Sheila Allen; *King Philip of France* Clement McCallin; *Louis the Dauphin* Jonathan Kent; *Duke of Austria* Gavin Campbell; *Melun* Ray Armstrong; *Chatillon* Malcolm Armstrong; *Citizen of Angiers* Leon Tanner; *Boy Attendant* Lloyd Martin; *Cardinal Pandolph* Jeffery Dench; *Abbot* Leon Tanner; *2nd Monk* Michael Ensign; *Other parts* Malcolm Armstrong, Julian Barnes, Roger Bizley, John Boswall, Mark Cooper, Philip Dunbar, Michael Ensign, Jean Gilpin, Wilfred Grove, John Labanowski, Leon Tanner, Albert Welling, Emma Williams. *Dir* John Barton, Barry Kyle; *Dgn* John Napier, Martyn Bainbridge, Ann Curtis; *Light* David Hersey, Paul Van der Heyden; *Mus* James Walker. Reviews: *Birmingham Post* 10/1/75, 2; *Illustrated London News* 1/3/75, 65; *Spectator* 18/1/75, 72; *Stage* 16/1/75, 9; *Times* 10/1/75, 11. Comment: Royal Shakespeare Company. *Times* noted that "catchpenny references to modern English affairs" introduced by Barton for the Stratford production had been eliminated, though some other "inventions" had been retained; however, this production was now better than the Stratford version. "Goes considerably farther in its departures from [the] original" (*Spectator*).

75.15 *The Sorcerer* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 9/1/75.** Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly

Carte Opera Company.

75.16A *Delicate Balance* (D, 3a) Edward Albee. TOWER, CANONBURY, 10/1/75.** Cast: *Stage* 16/1/75, 12; TTC. Plot: Bordman, Bronner, Bryer, Fletcher, French/2, Hirschak, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Vinson, Wilmeth.

75.17 *The Princess and the Plumber* (P) Royce Ryton. THREE HORSESHOES 11/1/75 (Ln). 1st perfd BBC Radio-4 19/4/72. Cast: *Stage* 2/1/75, 8. Morar Kennedy, Alan Bryce. *Dir* Royce Ryton. Comment: "A conventional psychological sketch about a middle-aged aristocratic spinster dragging the plumber into her lonely fantasies of wedding cake" (*Guardian* 15/4/75, 12).

75.18a *Dreams of Mrs. Fraser* (P) Gabriel Josipovici. COCKPIT 13/1/75.** Cast: *Stage* 9/1/75, 21. Review: *Stage* 23/1/75, 17. Comment: Paradise Foundry. The company for this double bill comprised Paul Beech, Leila Blake, Deborah Paige. *Dir* Barry Edwards; *Dgn* Sarah Paulley; *Light* Del Trew. *Stage* found this revival more effective than the original production.

75.18b *Echo* (P, 1a) Gabriel Josipovici. COCKPIT 13/1/75.* Cast: *Stage* 9/1/75, 21. Review: *Stage* 23/1/75, 17. Comment: Paradise Foundry. A curtain-raiser "in which three characters reminisce over shared and separated moments" (*Stage*).

75.19a *Eden and After* (P) Jackie Skarvellis? MERCURY c. 13/1/75. Review: *Stage* 6/2/75, 25.

75.19b *That's Amusing* (Ent). MERCURY c. 13/1/75. Cast: *Stage* 16/1/75, 12. Judith Ellis-Jones, Peter Small, Kelly Robinson, Hal Rosenblatt. *Dir* Peter Layton. Review: *Stage* 6/2/75, 25. Comment: The piece comprised several sketches.

75.20 *Fairy Tales of New York* (P, 4a) J. P. Donleavy. INTERNATIONAL ARTS CENTRE 13/1/75.** Cast: *Stage* 16/1/75, 12. Plot: Vinson.

75.21 *Go to the Devil* (C of the macabre) "Marcus Crippen." GLOBE (2) 13/1/75. Cast: *Stage* 9/1/75, 21. *Baron von Zago* Kenneth Herbert; Susannah Page, Toby Byrne, Cathy Arnold. *Dir* Andre Thornton-Grimes. Review: *Stage* 6/2/75, 11. Comment: Scorpio Productions. The author complained about the director's mutilation of his play, and hence its appearance under a pseudonym (see *Stage* 13/2/75, 23). *Stage* said the play, about a widow visiting an occultist in an effort to determine where her late husband's money is, was nonsensical and poorly performed.

75.22 *Laura* (P) Steven Dartnell (adpt of August Strindberg, *The Father*, 1887). NEW END 14/1/75. 1st perfd thus Close, Glasgow, 23/2/73 as *The Father*. *Alan* Patrick Collingham; *Laura* (1) Julia Blalock; *Laura* (2) Angela Chadfield; *Doctor* Colum Meaney; *John* Andrew Norton. *Dir* Steven Dartnell; *Dgn* Geoff Rose. Reviews: *Observer* 19/1/75, 28; *Spectator* 25/1/75, 96; *Stage* 23/1/75, 17; *Times* 15/1/75, 12. Comment: Close Company (Glasgow). *Observer* said the adaptation "drastically telescoped the action," and "the cast are catastrophically young for their roles." "Abysmally acted" and lacking any sense (*Spectator*). *Times* failed to see what purpose lay behind this 75-minute cut down version.

75.23 *Macbeth* (T, 3a) William Shakespeare. YOUNG VIC 15/1/75.** Cast: *Stage* 9/1/75, 1. James Bolam, Derek Fowlds, Joanna McCallum, Anthony May, Cleo Sylvestre, Darien Angadi, Anthony Daniels, Michael Graham Cox, Hugh Hastings, Alfred Lynch, Michael Menaugh, Peter O'Farrell, John Vine, Judy Wilson. *Dir* Frank Dunlop; *Dgn* Carl Toms; *Mus* Morris Pert; *Fight arr* John Vine. Reviews: *Birmingham Post* 16/1/75, 2; *Guardian* 16/1/75, 12; *Illustrated London News* 1/3/75, 65; *Spectator* 25/1/75, 96; *Stage* 23/1/75, 17; *Times* 16/1/75, 11. Comment: *Spectator* said it was a reworking by Frank Dunlop with three actors (Alfred Lynch, James Bolam, Derek Fowlds) in masks playing Macbeth. "A black-magic version, apparently performed by members of Hecate's Coven," and unsuccessful (*Guardian*), a reaction echoed in *Times*. "Frank Dunlop, a director I admire, has run quite wild with a production that appears to be the ritual of a witches' coven, with three Macbeths, two Ladies, two Macduffs, and a variety of witches, led by Hecate herself" (*Illustrated London News*).

75.24 *The End of Me Old Cigar* (P) John Osborne. GREENWICH 16/1/75.* Cast: *Stage* 16/1/75, 12; *WWT/16*. *Lady Regine Frimley* Rachel Roberts; *Stan* Neil Johnston; *Wain* Toby Salaman; *Stella Shrift* Sheila Ballantine; *Letitia Pangborn* Angela Galbraith; *Mrs. Isobel Sands* Jill Bennett; *Lady Gwen Mitchelson* Jasmina Hilton; *Jog Fienberg* Marty Cruickshank; *Rachel Countess of Bleak* Joanna Lumley; *Leonard Grimthorpe* Keith Barron; *Smash Deel* Roderic Leigh; *Frederick Black* Ian Milton; *Stratford West* Kenneth MacGarvie; *John Stewkes, M.P.* Charles Kinross; *Ashley Withers* John Grillo; *Robert Bigley* Mike Lucas. *Dir* Max Stafford-Clark; *Dgn* Hayden Griffen; *Cost dgn* Ruth Myers; *Light* Rory Dempster. Reviews: *Birmingham Post* 17/1/75, 2; *Gay News* 30/1/75, 17; *Guardian* 17/1/75, 8; *Illustrated London News* 1/3/75, 65; *New Statesman* 24/1/75, 118; *Observer* 19/1/75, 28; *Spectator* 25/1/75, 96; *Stage* 23/1/75, 17; *Times* 17/1/75, 9; *Tribune* 31/1/75, 7. Comment: The play concerned a rich female brothel keeper "full of Women's

Lib aspirations” who aims “to expose various allegedly important people who have been regular visitors ...When the accumulated evidence is revealed, presumably the women take over the government. Or words to that effect” (*Illustrated London News*). “It is alive with the authentic Osborne spirit, penetrating, alert, original” (*Stage*). *New Statesman* said the piece “comes over as a third-rate parody, not even intentional, of a yellow-press smoking concert.” *Spectator* wondered why Osborne would want this “limp frivolity” reviewed. *Times* observed the piece presented “a challenging comic situation, and calls for 16 actors who are simultaneously on stage for much of the time.”

75.25 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 16/1/75.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

75.26 *A Bad Egg* (P) Marion Jenkins King. THEATRO TECHNIS 17/1/75. 1st perf? *May* Kate Kelly; *Bud* Joe Goodman; Marion Jenkins King. *Dir* George Eugeniou; *Dgn* Sophocles Sophocleous. Review: *Stage* 23/1/75, 24. Comment: Teatro Technis was formerly called the Greek Arts Theatre Club. The organization had moved into new premises. See also *Guardian* 8/5/78, 16. This play was about a woman who strives to keep her home together despite adverse circumstances.

75.27a *Moments on Jaffa Beach* (P) Michael Almaz. COURT 19/1/75.* 1 perf. Cast: Findlater, *Stage* 16/1/75, 12. Jack Chissick, Phil Emanuel, Jon Flanagan, Philip Jackson, Patricia Leventon. *Dir* Peter Stevenson; *Dgn* Rita Fuzzey. Reviews: *Stage* 23/1/75, 24; *Times* 21/1/75, 11. Comment: English Stage Company. Performed under the collective title *Sand*. *Times* called the double bill “two good plays by an interesting writer” which was “the original purpose of the Sunday night shows” at the Court. “A farcical look at the visit to Palestine in 1898 by the Zionist Dioneer leader Theodore Herzl” (*Stage*).

75.27b *The Port Said Performance* (P) Michael Almaz. COURT 19/1/75.* 1 perf. Cast: Findlater; *Stage* 16/1/75, 12. David Arthur, Jack Chissick, Richard Crane, Tim Davis, Michael Deacon, Dominic Jepcott, Lesley Joseph, Harry Landis. *Dir* Peter Stevenson; *Dgn* Rita Fuzzey. Reviews: *Stage* 23/1/75, 24; *Times* 21/1/75, 11. Comment: English Stage Company. Performed under the collective title *Sand*. “An adult pantomime about certain events in 1945” (*Stage*).

75.28a *Cox and Box* (Oa, 1a) John Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus).

SADLER’S WELLS 20/1/75.** Plot: Ayre, Gänzl. Comment: D’Oyly Carte Opera Company.

75.28b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 20/1/75.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

75.29 *Ring of Hands* (Revue) Sylvia Read and William Fry. JOHN MARSHALL HALL 20/1/75. 1st perf? Cast: *Stage* 16/1/75, 12. Review: *Stage* 6/2/75, 24. Comment: Theatre Roundabout. “Sylvia Read and William Fry are two very charming players who have dedicated their considerable talents to presenting the Good News in a dramatic form” (*Stage*).

75.30 *I Spy* (P, 1a) John Mortimer. PRINCE OF WALES (2) 21/1/75.** Cast: *Stage* 16/1/75, 12. Plot: Hochman, Vinson, Walford. Comment: Wimbledon Pub Crawlers.

75.31 *John Gabriel Borkman* (D, 2a) Henrik Ibsen (trans Inga-Stina Ewbank and Peter Hall of Ibsen’s play, 1897). OLD VIC 21/1/75.** 54 perf. Cast: NTA; Theatricalia; *Variety* 5/2/75, 88. *Ella Rentheim* Peggy Ashcroft; *Erhart Borkman* Frank Grimes; *Fanny Wilton* Anna Carteret; *Frida Foldal* Cheryl Campbell/Jeananne Crowley; *Gunhild Borkman* Wendy Hiller; *John Gabriel Borkman* Ralph Richardson; *Maid* Barbara Keogh; *William Foldal* Alan Webb/Harry Lomax/Philip Stone. *Dir* Peter Hall. *Dgn* Tazeena Firth, Timothy O’Brien; *Assist dgn* Robert Harris; *Light* David Hersey; *Pd mgr* Martin McCallum; *Sound* Sylvia Carter, Jim Douglas; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Marie Goulding, Anthony Vanden Ende, Lesley Walmsley. Plot: Bryan, Fletcher, French/2, Hochman, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 30/1/75, 2; *Gay News* 13/2/75, 17; *Guardian* 28/1/75, 10, 29/1/75, 8; *Illustrated London News* 1/4/75, 65; *New Statesman* 7/2/75, 184; *Spectator* 8/2/75, 161; *Observer* 2/2/75, 28; *Stage* 6/2/75, 11; *Times* 29/1/75, 14; *Tribune* 14/2/75, 7; *Variety* 5/2/75, 88. Comment: National Theatre. Press night was 28/1/75. *Variety* applauded the “impressive performances” of Ralph Richardson, Wendy Hiller, and Peggy Ashcroft in “a splendid production on all counts.” *Spectator* said the “very excellence” of the production exposed the weaknesses of the play itself. *New Statesman* thought Peter Hall’s stylized production was the correct way to approach the play; *Times* shared that view. The production remained in repertory until 17/6/75.

75.32 *My Mother Says I Never Should* (P). OVALHOUSE 21/1/75.* Reviews: *Gay News* 27/2/75, 6; *Guardian* 21/1/75, 19. Comment: Women’s Theatre Group. “A pro-

voking piece of socio-drama ... about women's lot" (*Guardian*).

75.33 *Zima Junction* (Monol) Yevgeny Yevtushenko (trans Robin Milner-Guland and Peter Levi of the poem, 1956). ST. JOHN'S 23/1/75 (Ln). 1st perf thus? Cast: *Stage* 16/1/75, 12. David Rodigan. *Dir* Christopher Baker. Review: *Stage* 30/1/75, 11. Comment: Dramatised reading of Yevtushenko's poem by David Rodigan who "lived through the changing moods of the poem with remarkable fidelity to the images evoked" (*Stage*).

75.34 *The Heiress* (P) Ruth Goetz and Augustus Goetz (suggested by Henry James's *Washington Square*, 1881). TOWER, CANONBURY, 24/1/75.** Cast: TTC. Plot: Best/47, 165, Bordman, Bordman/4, 267–68, Bronner, Bryer, Fletcher, French, Hischak, Kabatchnik/2, Law, Salem, Shank.

75.35 *Electra* (T, 1a) Sophocles (trans H. D. F. Kitto). QUESTORS 25/1/75.** Cast: QTA. Plot: French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Acton Gazette* 30/1/75, 8.

75.36 *The Hour of the Werewolf* (P for children) Bryan Hayles. ARTS 25/1/75. 1st perf? Cast: *Stage* 16/1/75, 12. Review: *Stage* 20/2/75, 20. Comment: Unicorn Theatre.

75.37 *Panic in Portobello* (P) John Newbiggin. ROUND HOUSE 25/1/75 (m); trfd to COCKPIT 24/3/75. 1st London perf. Rhea Francofinou, William Summers, Julie Hudspeth, David Huscroft, Elaine Paton, Michael Buckland. *Dir* Chattie Salaman. Reviews: *Observer* 23/3/75, 27; *Stage* 6/2/75, 11; *Times* 25/3/75, 20. Comment: Common Stock. *Times* complained the piece, derived from very young children, was no more than "tired recollections of fairy tales." *Stage* said both the dialogue and the production were good.

75.38 *Prey* (P) Leila Blake. THREE HORSESHOES 25/1/75 (Ln). Cast: *Stage* 23/1/75, 19. Michael Sommerville, David Oakley. Comment: Pentameters. This production was advertised in *Stage* but possibly not performed (see 75.191b which was described by *Stage* 10/4/75, 17, as the premiere).

75.39 *Beginning to End* (P) Ernest Hall. GLOBE (2) 27/1/75 (Ln).* Cast: *Stage* 23/1/75, 19. *Sylvie* Tara Soppet; *James* Stephen Bateman; *Liz* Carole Bollard/Margaret Morris. *Pres* Agate Theatre Productions; *Dir* Margaret Morris. Review: *Stage* 6/2/75, 24. Comment: "This open-ended episode about a strange triangular relationship [husband, wife, and wife's friend] shows a promising writing talent at work on a technically tricky

subject" (*Stage*).

75.40 *Theatre Lunchtime* (P) Andrew Dallmeyer. KING'S HEAD 28/1/75 (Ln). 1st perf? *King Charles* Neil Cunningham; *Bishop Juxon* John Nightingale; Desmond Adams, Paul Arlington, Jackie Delhay, Andrew Dallmeyer. Review: *Stage* 13/2/75, 24. Comment: A "neo-Pirandellian spoof" in which "the execution of King Charles the First is a point of controversy among some actors rehearsing a play called—guess what?—"The King's Head"" (*Stage*).

75.41a *Not I* (Monodrama, 1a) Samuel Beckett. COURT 29/1/75.** Cast: Findlater. *WWT/16. Mouth* Billie White-law; *Auditor* Melvyn Hastings. *Dir* Anthony Page; *Dgn* Jocelyn Herbert; *Light* Jack Raby. Plot: Demastes/2, Griffiths, Hischak/2, 51, Patterson, Schrank, Vinson, Weintraub. Reviews: *Birmingham Post* 30/1/75, 2; *New Statesman* 7/2/75, 184; *Observer* 2/2/75, 28; *Stage* 6/2/75, 20; *Times* 30/1/75, 8. Comment: English Stage Company. A welcome opportunity to see "two of the Royal Court's best recent plays" with their original casts (*Times*).

75.41b *Statements after an Arrest under the Immorality Act* (D, 1a) Athol Fugard. COURT 29/1/75.** Cast: Findlater; *WWT/16. Errol Philander* Ben Kingsley; *Frieda Joubert* Yvonne Bryceland; *Det. Sgt. J. Dupreez* Wilson Dunster. *Dir* John Barlow; *Dgn* Douglas Heap. Plot: Hischak/2, 127, Hochman, Patterson. Reviews: *Birmingham Post* 30/1/75, 2; *Guardian* 30/1/75, 10; *New Statesman* 7/2/75, 184; *Observer* 2/2/75, 28; *Stage* 6/2/75, 20; *Times* 30/1/75, 8. Comment: English Stage Company. "Still seems prolix" (*New Statesman*).

75.42 *Phil Teddy's Fun Palace* (P) Ray Hassett and John Ratzenberger. BUSH 29/1/75.** Comment: Sal's Meat Market.

75.43 *Claw* (P, 3a) Howard Barker. OPEN SPACE 30/1/75.* Cast: *WWT/16. Noel Biledew* Billy Hamon; *Old Biledew* Roger Sloman; *Mrs. Biledew* June Brown; *Home Secretary* William Russell; *Angie* Isobel Dean; *Warders* Peter Adair, Rod Beacham. *Dir* Chris Parr. Plot: Hochman, Vinson, Weintraub. Reviews: *Guardian* 5/3/75, 10; *New Statesman* 7/2/75, 184; *Observer* 2/2/75, 28; *Spectator* 8/2/75, 161; *Stage* 6/2/75, 11; *Times* 3/2/75, 10; *Tribune* 14/2/75, 7. Comment: *Observer* said it was a lively play, although the second act was weak; good acting by Billy Harmon, a "tight lucid production by Chris Parr." *New Statesman* thought the writing was "lively, original," but the plot suffered from "second-hand paranoia." Interesting, but "no overall formal structure at all" (*Tribune*). *Times* found the early scenes

fragmented and the final confrontation was prepared insufficiently.

75.44 *The End of the World Show* (Sci-fi mus) Derek Smith and Ian Barnett (mus). BUSH 2/2/75. 1st London perf? Review: *Stage* 20/2/75, 20. Comment: Wakefield Tricycle Company. "What happens when the water on earth runs out? When the air is no longer fit to breathe? When capitalism and socialism are locked in deadly conflict? When our superheroes are sent far into space to save the world and discover Utopia?" The piece provides the answers (*Hammersmith and Shepherds Bush Gazette* 30/1/75, 8).

75.45 *For Sylvia* (P) John Harding and John Burrows. THREE HORSESHOES 2/2/75 (Ln).** Cast: *Stage* 30/1/75, 20. Nigel Bradshaw, Alan Bryce. *Dir* Royce Ryton. Plot: Vinson. Comment: Pentameters.

75.46 *Aspects of Max Wall* (One-man show). GARRICK 3/2/75.** Cast: *Variety* 12/2/75, 80; *WWT/16*. Max Wall, Monia Liter, Tony Parkinson. *Pres* Robert Stigwood. Reviews: *Illustrated London News* 1/4/75, 65; *Observer* 9/2/75, 27; *Spectator* 15/2/75, 185; *Variety* 12/2/75, 80. Comment: *Observer* noted Wall's many talents. *Variety* enjoyed many aspects of Wall's performance but there was a tendency to self-indulgence. *Spectator* thought Wall was best years ago in the music halls doing a twenty minute stint but here faced the challenge of a two-hour solo performance, a point elaborated by *Illustrated London News*.

75.47 *Babies Grow Old* (P) Mike Leigh. ICA 3/2/75. 1st perfd Other Place, Stratford-upon-Avon, 28/8/74. Cast: RSCA; Theatricalia. *Barry* Sidney Livingstone; *Charles* Matthew Guinness; *Elaine* Sheila Kelley; *Geoff* Eric Allan; *Mrs. Wenlock* Anne Dyson. *Dir* Mike Leigh; *Dgn* Judith Bland; *Light* Simon Bowler. Reviews: *Birmingham Post* 6/2/75, 2; *Illustrated London News* 1/4/75, 65; *New Statesman* 21/2/75, 251; *Spectator* 15/2/75, 185; *Times* 5/2/75, 11. Comment: Royal Shakespeare Company. "This wholly fascinating piece of naturalism obviously needs a smaller theatre even than this ... The play, evolved from an improvisation, simply reports passages from a late afternoon and evening's conversation in a Birmingham suburban house" (*Birmingham Post*). *Times*, which had seen the Stratford performance as well, liked the piece less because it was merely "an extremely long series of trivial events."

75.48 *The Hollow Crown* (Ent) John Barton. RICHMOND 3/2/75.** Cast: RSCA; Theatricalia. Roy Dotrice, Ann Firbank, Clifford Rose, Terrence Hardiman, Bill Homewood. *Dir* John Barton. Plot: Bordman/4, 386,

Hischak, French/2, Loney. Comment: Royal Shakespeare Company. A one-week engagement.

75.49 *Marlene Dietrich* (One-woman show). WIMBLEDON 3/2/75.**

75.50 *Emlyn Williams as Charles Dickens* (Solo perf) Emlyn Williams (adpt of Dickens's writings). HAYMARKET 4/2/75.** Cast: Theatricalia; *WWT/16*. Emlyn Williams. *Pres* H. M. Tennent Ltd.; *Light* Joe Davis. Reviews: *Birmingham Post* 1/2/75, 3, 7/2/75, 2; *Guardian* 4/2/75, 10, 5/2/75, 10; *Illustrated London News* 1/4/75, 65; *New Statesman* 14/2/75, 218; *Spectator* 15/2/75, 185; *Stage* 13/2/75, 13; *Times* 5/2/75, 11. Comment: *Spectator* commended Williams's performance but noted he "was doing it nearly a quarter of a century ago." A superlative performance" (*Guardian* 5/2), similarly *Illustrated London News*. *Times* opined Williams's vocal technique was "inspired more by the tradition of Welsh chapel preaching."

75.51 *The Fall of the House of Usher* (P) Steven Berkoff and Terry James (adpt of Edgar Allan Poe, "The Fall of the House of Usher," 1839). HAMPSTEAD 4/2/75 (Lt). 1st perfd Traverse, Edinburgh, 20/8/74. Cast: *Stage* 30/1/75, 20. Steven Berkoff, Shelley Lee, Alfred Michelson. *Mus* David Ellis. Plot: French/2. Reviews: *Stage* 20/2/75, 20; *Times* 5/2/75, 11. Comment: London Theatre Group. A typical Berkoff Gothic production, the features of which *Times* listed (accompanied by a photograph of Berkoff and Lee in performance).

75.52 *Soubrettes* (Two-women show) Julia McLean and Gil Brailey. MERCURY 4/2/75. Cast: *Stage* 30/1/75, 20. Julia McLean, Gil Brailey.

75.53 *Stallerhof* (D, 3sc) Franz Xaver Kroetz (trans Katherina Hehn of Kroetz's play, 1971). HAMPSTEAD 4/2/75.** Cast: *Stage* 30/1/75, 20; *WWT/16*. *Stallerin* Penelope Lee; *Sepp* Bill Stewart; *Beppi* Celia Quicke; *Staller* John Woodvine. *Dir* David Mouchtar Samorai; *Dgn* Terry Jacobs; *Light* Howard Gibbins. Plot: Hochman, Patterson. Reviews: *New Statesman* 14/2/75, 218; *Spectator* 15/2/75, 185; *Times* 5/2/75, 11; *Tribune* 14/2/75, 6-7. Comment: The Bush Theatre production (74.292). A good revival with John Woodvine joining the original cast (*Times*).

75.54 *Wild Animals from Memory* (One-man P) Ray Hassett. BUSH 4/2/75. 1st perf? Cast: *Stage* 23/1/75, 19. Ray Hassett. Reviews: *Acton Gazette* 30/1/75, 8; *Stage* 20/2/75, 21. Comment: Sal's Meat Market. "At the moment John Ratzenburger is busy collecting together their improvised sketches, and leaving Ray Hassett on his

own to play at least 50 parts in *Wild Animals from Memory*" (*Acton Gazette*).

75.55 *The Zoo Story* (D, 1a) Edward Albee. PRINCE OF WALES (2) 4/2/75 (Ln).***Peter* Richard Owens; *Jerry* Kevin Elyot. *Dir* Richard Owens. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth. Review: *Stage* 13/2/75, 24. Comment: The revival was "directed most sensitively by Richard Owens ... and introducing a promising new talent in Kevin Elyot" (*Stage*).

75.56 *Twelfth Night; or, What You Will* (C, 2a) William Shakespeare. ALDWYCH 5/2/75.** Cast: RSCA; Theatricalia; *WWT/16*. *Orsino* John Price; *Curio* Louis Sheldon; *Valentine* Philip York; *Gentleman* George Fenton; *Antonio* Paul Moriarty; *Viola* Jane Lapotaire; *Sebastian* Robert Lloyd; *Olivia* Mary Rutherford; *Fabian* Brian Hall; *Feste* Ron Pember; *Malvolio* Nicol Williamson; *Maria* Patricia Hayes; *Priest, Sea Captain* Mark Dowse; *Sir Andrew Aguecheek* Frank Thornton; *Sir Toby Belch* David Waller; *Ladies* Mary Duddy, Angela Phillips; *Officers* Richard Griffiths, Anthony O'Donnell; *Sailors* Richard Griffiths, Brian Hall, Anthony O'Donnell. *Dir* Peter Gill; *Staged* Colin Cook; *Dgn* William Dudley; *Cost dgn* Deirdre Clancy; *Light* Rory Dempster; *Mus* George Fenton; *Sm* Tim Richards; *Dsm* Susan Griffiths; *Asm* Caroline MacKay; *Sound* Anna Cooke. Reviews: *Guardian* 6/2/75, 10, 12/2/75, 11; *Illustrated London News* 1/4/75, 65; *New Statesman* 14/2/75, 218; *Spectator* 15/2/75, 185; *Stage* 13/2/75, 13; *Times* 6/2/75, 10. Comment: Royal Shakespeare Company. *Guardian* (6/2) said Peter Gill's production made sense for the romantic characters but not for the comic ones. *New Statesman* said the sketch of Narcissus on the set was the controlling image for Gill's production, aspects of which sometimes suffered from "overkill." *Illustrated London News* opined the Narcissus image was unhelpful. *Times* also noted the controlling image of Narcissus, and said the major performance of the production was Nicol Williamson's Malvolio.

75.57 *The Pharmacist's Romance* (P, 1a) Denys Ives. LAMB AND FLAG 6/2/75. 1st perf? Cast: *Stage* 6/2/75, 12. Gabor Vernon, Rosemary Croom-Johnson, Peter Ashley, Yvonne Fisher.

75.58 *Raindog* (P with mus) Stomu Yamash'ta. ROUND HOUSE 6/2/75. Andrew Bradford, David Yip, Akiko Komaki, Kuniyuki Oghari, Asako Akashi. Reviews: *Guardian* 7/2/75, 10, 1/4/75, 10; *Stage* 13/2/75, 22; *Times* 7/2/75, 7. Comment: Red Buddha Theatre. A show of "enormous power and energy" that left *Guardian* (7/2) unmoved because "a battery of sophisticated effects

[were applied] to a story of utter folkloristic naivete." *Times* noted the violence was as graphic as the music was deafening. The latter caused *Stage* to change seats.

75.59 *Hedda Gabler* (P) Henrik Ibsen (adpt Trevor Nunn; trans Kirsten Stenberg Williams of Ibsen's play, 1891). RICHMOND 10/2/75.** Cast: RSCA; Theatricalia. *Bertha* Pam St. Clement; *Eilert Lovborg* Patrick Stewart; *George Tesman* Peter Eyre; *Hedda Tesman* Glenda Jackson; *Judge Brack* Timothy West; *Juliana Tesman* Constance Chapman; *Mrs. Elvsted* Jennie Linden. *Dgn* John Napier, Adriene Neofitou; *Dir* Trevor Nunn; *Light* Andy Phillips. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: Royal Shakespeare Company.

75.60 *Hobson's Choice* (Lancashire C, 4a) Harold Brighouse. STANHOPE 10/2/75.** Plot: Bordman/3, 37, Demastes/1, Fletcher, French, French/2, Hochman, Law, Loney, 79, Patterson, Sobel. Comment: Stanhope Theatre Company.

75.61 *Fish in the Sea* (Rock P) John McGrath and Mark Brown (mus). HALF MOON 11/2/75. 1st perfd Everyman, Liverpool, 26/12/72. Cast: SHM; *Stage* 30/1/75, 20; *WWT/16*. *Mr. Maconochie* Shay Gorman; *Mrs. Maconochie* Patricia Kane; *Mary* Vari Sylvester; *Sandra* Caroline Hutchinson; *Fiona* Sharman Macdonald; *Derek, Vince* Colum Meaney; *Dafydd* Howell Evans; *Yorry* Shane Connaughton; *Andy* Will Knightley; *Willy* John Judd. *Dir* Pam Brighton; *Dgn* William Dudley; *Mus dir* Mark Brown; *Cost dgn* Sue Plummer; *Ch* Sue Lefton; *Light* Mick Campbell; *Sm* Terry Dalzell; *Sets* Nick Redgrave. Plot: Demastes/2, Vinson. Reviews: *Guardian* 12/2/75, 12; *Irish Times* 7/2/75, 10; *New Statesman* 21/2/75, 251; *Observer* 16/2/75, 29, 30/3/75, 23; *Stage* 20/2/75, 21; *Times* 13/2/75, 9. Comment: MPS 415. 7:84 Company. "Brimms over with passion, vitality, humour and music," also very long (3¼ hours), and eventually lapses into "perfunctory melodrama" (*Guardian*). For *New Statesman* the piece and the performances lived, although it did need trimming. *Times* welcomed the opportunity to "attend to a show whose content really matters."

75.62 *Mrs. Grabowski's Academy* (P) John Antrobus. THEATRE UPSTAIRS 11/2/75.* Cast: Findlater; *WWT/16*. *Mrs. Grabowski* voice of Patience Collier; Richard Beckinsale, Ian Charleson, Denis Lawson, Simon Callow, Cheryl Hall, Beth Morris, Philip Stone. *Dir* Jonathan Hales; *Dgn* Sue Plummer. Reviews: *Stage* 20/2/75, 20; *Times* 12/2/75, 21; *Tribune* 28/2/75, 7. Comment: English Stage Company. Young People's Theatre Scheme. The "Academy" offered various lurid and criminal activities that *Tribune* dubbed "horrid,"

which also applied to the play itself. *Times* described the piece as a “garbled fable” about an anarchic future with decent acting from Richard Beckinsale, Ian Charleson, and Simon Callow.

75.63 *An Italian Straw Hat* (F, 3a) Theodore Hoffman (adpt of Eugène Labiche and Marc Michel, *Un chapeau de paille d’Italie*, 1851). THEATRE ROYAL, STRATFORD EAST, 12/2/75. Cast: *Stage* 30/1/75, 1; *Theatricalia*. *Baroness* Toni Palmer; *Fadinard* Sylvester McCoy; Carl Forgione, Nicky Croydon, Robert Davey, Geoffrey Freshwater, Melody Kaye, Stephen McKenna, Tony Scannell, Bill Treacher, Valerie Walsh. *Dir* Maxwell Shaw. Plot: Fletcher, French/2, Hochman, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 14/2/75, 2; *Illustrated London News* 1/4/75, 65; *Observer* 16/2/75, 29; *Stage* 20/2/75, 21; *Times* 13/2/75, 9. Comment: Theatre Workshop. A somewhat ramshackle production (*Observer*). “Maxwell Shaw’s dreadful production” (*Times*). “A light, swift production by Maxwell Shaw that kept the nonsense flowing. The piece has always been irresistible” (*Illustrated London News*).

75.64 *The Only Way Out* (P, 1a) George Thatcher. NEW END 12/2/75.** *Redmond* Michael Elphick, *Dir* David Halliwell. Reviews: *New Statesman* 14/2/75, 198, 21/2/75, 251; *Stage* 27/2/75, 17; *Tribune* 28/2/75, 7. Comment: Quipu. Written by a death-cell inmate, “the piece needs no excuses” (*New Statesman* 21/2). “Simple, straightforward, unsophisticated and low key” (*Tribune*).

75.65 *The Picture of Dorian Gray: A Moral Entertainment* (P) John Osborne (adpt of Oscar Wilde’s novel, 1890). GREENWICH 13/2/75. 1st perf this adpt. Cast: *WWT/16*. *Lord Henry Wotton* Anton Rodgers; *Basil Hallward* John McEnery; *Dorian Gray* Michael Kitchen; *Lord Farmor*, *Francis* Kenneth Benda; *Lady Agatha* Kitty Fitzgerald; *Duchess of Harley* Anne Blake; *Sir Thomas Burdon*, *Mr. Hubbard* Lloyd Lamble; *Sibyl Vane*, *Duchess of Monmouth* Angharad Rees; *Mrs. Vane* Jean Heywood; *James Vane* Paul Kelly; *Victor*, *Alan Campbell* Michael Deacon; *Footmen, Policemen* John Daniell, Iain Roberts. *Dir* Clive Donner; *Assist dir* Anton Gill; *Sc dgn* Bernard Culshaw; *Cost dgn* Vangie Harrison; *Light* Nick Chelton; *Mus* Leslie James Carter. Plot: French/2, Weintraub. Reviews: *Birmingham Post* 15/2/75, 3; *Gay News* 27/2/75, 18; *Guardian* 14/2/75, 12; *Illustrated London News* 1/4/75, 65; *New Statesman* 21/2/75, 251; *Observer* 16/2/75, 29; *Spectator* 22/2/75, 216–17; *Stage* 20/2/75, 19; *Times* 14/2/75, 13. Comment: *Guardian* praised Osborne’s adaptation but not Clive Donner’s “lacklustre” production. *Illustrated London News* wondered why Osborne had decided to adapt the book, noting *The Importance of Being Earnest* was

Wilde’s sole masterpiece. *Observer* also faulted the production, adding that, of the cast, only Anne Blake knew “how to eight an epigram.” *New Statesman* thought “Osborne should have dared to dramatise Wilde more freely;” *Spectator* and *Gay News* agreed. “A fairly workmanlike adaptation ... The treatment sometimes suggests the old-fashioned play-doctor” (*Times*).

75.66 *The World’s Not Ready for You Yet, Sylvester* (Black C) Laurence Marks and Maurice Gran. GLOBE (2) 13/2/75 (Ln). Comment: Scorpio Productions. Directed by Andre Thornton-Grimes.

75.67 *Poor Dad, Mama’s Hung You in the Closet and I’m Feelin’ So Sad* (C, 2a) Arthur Kopit. TOWER, CANONBURY, 14/2/75.** Cast: TTC. Plot: Best/61, 202, Bordman, Bronner, Bryer, French/2, Griffiths, Hischak, MacNicholas, Salem, Vinson, Wilmeth.

75.68 *Number One Rooster* (P) David Throsby. COURT 16/2/75.* 1 perf. Cast: Findlater; *Stage* 13/2/75, 23. Barbara Angell, Michael Balfour, Ed Bishop, Joan Bolken, Bob Hornery, Stephen Moore, Raymond O’Reilly, John Pine, Ken Shorter, Michael Staniforth. *Dir* William Alexander. Reviews: *Stage* 20/2/75, 21; *Times* 17/2/75, 11. Comment: English Stage Company. Produced without decor. A “cheerful tale of corruption in Australian politics” with a “vitality of the language to give constant enjoyment” (*Times*).

75.69 *Comic Pictures* (P) Stephen Wright. PRINCE OF WALES (2) 17/2/75.** Comment: Wimbledon Pub Crawlers.

75.70 *The Dancing Years* (MP, 3a) Ivor Novello (bk, mus) and Christopher Hassall (lyr). WIMBLEDON 17/2/75.** John Hanson, Joyce Mandre, Susan Beagley, Barbara Miller, Joan Newman Price, Martin Collins, John Maguire, Maggie Becket, John Larsen, Freda Moore, Allison Fontaine, Doreen Bartlett, Mandy Robinson, Curtis Dabek, Martin Coveney, Aubrey Budd, Gary Peters, Alistair Home. *Pres* Alexander Bridge, Michael J. Smith; *Dir* Alexander Bridge; *Mus dir* Derek Taverner; *Ch* Aubrey Budd. Plot: Fletcher, Gänzl, Gänzl/3, 498–500, Green, Kennedy, OTF.

75.71 *A Funny Kind of Evening with David Kossoff* (One-man show). RICHMOND 17/2/75. Comment: Performed by David Kossoff. A one-week engagement.

75.72 *Intimacy Takes Place* (Revue) Peter Myers and Ronnie Cass (mus). NEW END 17/2/75 (Lt). Cast: *Stage* 13/2/75, 23. Claire Faulconbridge, Mike Fields, Eunice Gayson, John Green, Stacey Gregg, Mike O’Malley, John

Quayle. *Dir* Peter Myers; *Ch* Josephine Gordon. Reviews: *Stage* 27/2/75, 17; *Times* 18/2/75, 7. Comment: Very much a 1950s revue, "offering nostalgic late-night trips to fun corner" (*Times*).

75.73 *Limitations* (P, 1a) John Roman Baker. ALMOST FREE 17/2/75 (Ln).* Cast: *Stage* 20/2/75, 20. Mark William Hoyland; Stephen Jeremy Arnold; Anya Margaret Ford. Reviews: *Gay News* 27/2/75, 7; *Guardian* 4/2/75, 13; *Stage* 27/2/75, 20; *Times* 19/2/75, 12; *Variety* 12/2/75, 81. Comment: Gay Sweatshop. The play was about one member of a gay partnership wanting to have a child. *Gay News* thought the piece was believable. *Times* was unimpressed by this "lugubrious spectacle" that seemed to rely on "special indulgence" because it was a gay play.

75.74 *Two Gentlemen of Verona* (C) William Shakespeare. YOUNG VIC 19/2/75.** Cast: *Stage* 13/2/75, 13. *Julia* Judy Geeson; *Proteus* Pip Miller; *Valentine* Michael Walker, *Silvia* Joanna McCallum; *Launce* Alfred Lynch; *Speed* Derek Fowlds, *Eglamour* Darien Angadi; *Thurio* Peter O'Farrell; *Lucetta* Judy Wilson; Michael Graham Cox, Hugh Hastings, Michael Menaugh, John Vine. *Dir* Jeremy James Taylor; *Dgn* Cecilia Doidge; *Mus* Michael Lankester. Reviews: *Birmingham Post* 21/2/75, 2; *Guardian* 20/2/75, 8; *Illustrated London News* 1/5/75, 90; *New Statesman* 7/3/75, 317; *Spectator* 1/3/75, 245–46; *Stage* 6/3/75, 21; *Times* 20/2/75, 7. Comment: Played successfully at "great speed," with Crab performed by a real terrier named Flicka (*Guardian*). *Spectator* thought the dog was "unusually forbearing in offering no more unseemly comment [than barking] on the proceedings." *Times* thought it was perverse of the Young Vic to stage the piece in an eighteenth-century setting, more so because it was given a "straight performance" and was heavily cut.

75.75 *Creditors* (TC, 1a) August Strindberg (anon trans of *Fordringsägare*, 1889). OVALHOUSE 20/2/75.** Cast: *Stage* 6/2/75, 12. Frank Moorey, Laura Graham, Richard Cornish. *Dir* David Myles. Plot: Fletcher, Hochman, Law, Matlaw, Sobel, Walford. Review: *Stage* 6/3/75, 21. Comment: Theatre Group.

75.76 *Heartbreak House* (CD, 3a) Bernard Shaw. OLD VIC 20/2/75.** 67 perf. Cast: NTA; Theatricalia; *Variety* 5/3/75, 72; *WWT/16*. *Ariadne* Utterword Anna Massey; *Boss Mangan* Paul Rogers; *Burglar* Harry Lomax; *Captain Shotover* Colin Blakely; *Ellie Dunn* Kate Nelligan; *Hector Hushabye* Graham Crowden; *Hesione Hushabye* Eileen Atkins; *Mazzini Dunn* Alan MacNaughtan; *Nurse Guinness* Patience Collier; *Randall Utterword* Edward De Souza. *Dir* John Schlesinger; *Dgn*

Michael Annals; *Light* Richard Pilbrow; *Sound* Sylvia Carter. Plot: Best/20, 404, Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley, Williams, 221–22. Reviews: *Birmingham Post* 26/2/75, 2; *Guardian* 26/2/75, 10; *Illustrated London News* 1/5/75, 90; *New Statesman* 7/3/75, 317; *Observer* 2/3/75, 25; *Spectator* 8/3/75, 285; *Stage* 6/3/75, 21; *Times* 26/2/75, 11; *Tribune* 14/3/75, 7; *Variety* 5/3/75, 72. Comment: National Theatre. Press night was 25/2/75. "A practically faultless production" (*Observer*). *Guardian* said Schlesinger "emphasizes the mystical, dream-like quality of the proceedings," with outstanding performances from Paul Rogers and Kate Nelligan. *New Statesman* commended the production while noting "the play has little life by Shakespeare's or Chekhov's standards." *Spectator* averred the production convinced it this was Shaw's best play. "An excellent revival ... a lot of fine ensemble playing to admire" (*Variety*). *Times* joined in the chorus of approval. The production remained in repertory until 29/7/75.

75.77 *The Owl and the Pussy Cat Went to See . . .* (MP for children) Sheila Ruskin (bk) and David Wood (bk, lyr, mus; based on Edward Lear's verse and stories, 1871). WESTMINSTER 20/2/75 (m).** 42 perf. Cast: *Stage* 13/2/75, 1. Robert Aldous, Neil France, Caroline Goodman, Gordon Griffin, Chris Harris, Brian Honeyball, Verity-Ann Meldrum, Giorsal Munro, Deryk Parkin, Alan Sterland, Marcia Warren, John Watts. *Dir* John David; *Mus dir* Peter Pontzen; *Dgn* Susie Caulcutt; *Light* Martin Palmer; *Co. mgr* Robert West.

75.78 *The Tempest* (R, 2a) William Shakespeare. WYNDHAM'S 20/2/75.** 163 perf. Cast: Theatricalia; *WWT/16*. *Prospero* Paul Scofield; *Miranda* Nicky Guadagni; *Ariel* Sam Dastor; *Caliban* Peter Gordon; *Alonso* Tony Steedman; *Sebastian* Hugh Ross; *Antonio* Frederick Bartman; *Gonzalo* John Franklyn-Robbins; *Adrian* Ian Barritt; *Francisco* Stuart McGugan; *Ferdinand* John Somerville; *Trinculo* Ronnie Stevens; *Stephano* Paul Brooke; *Master* Chris Auvache; *Bosun* James Duggan; *Mariners and Spirits* Chris Auvache, Robert Cotton, Stuart Cox, James Duggan, Day Murch. *Dir* John Harrison; *Cost dgn* Kitty Burrows; *Dgn* Sean Cavanagh; *Light* Joe Davis; *Mus* Paul Todd. Reviews: *Birmingham Post* 21/2/75, 2; *Illustrated London News* 1/5/75, 90; *New Statesman* 7/3/75, 317; *Spectator* 1/3/75, 245; *Stage* 27/2/75, 17; *Times* 22/2/75, 9. Comment: Leeds Playhouse production. "[Scofield] towers in authority and command. Looking like an Old Testament prophet, he utterly convinces one of his supernatural powers." (*Stage*). *Illustrated London News* was startled by Scofield's delivery and exploration of his speeches. A "tatty little show" dependent on

Scotfield for its box office success (*Spectator*). “The acting around Scotfield has become far less amateurish” than in the production’s staging in Leeds (*New Statesman*). “The details in John Harrison’s production do not add up to a focused whole,” with uneven acting (including Scotfield) (*Times*).

75.79 *The Rag Bag Doll Show*. ROUND HOUSE 22/2/75.** Review: *Stage* 13/3/75, 20. Comment: Sidewalk Theatre Company.

75.80 *The Storms of War—World Wars 1914–1939* Peter Orr (deviser). LAMDA 22/2/75. 1st perfd Purcell Room (South Bank) 7/4/68? Cast: *Stage* 20/2/75, 20. Comment: Apollo Society.

75.81 *The Visitor* (P) Paul Ableman. THREE HORSESHOES 22/2/75 (Ln).** Cast: *Stage* 20/2/75, 20. Comment: Pentameters.

75.82 *Crazy Joan* (Rock mus) Stuart Orme and Charles Dennis. GOLDEN LANE 24/2/75. Cast: *Stage* 20/2/75, 20. Review: *Stage* 13/3/75, 20. Comment: Shushan Players.

75.83 *Murders* (P) Robert Siddons. GLOBE (2) 24/2/75. Cast: *Stage* 20/2/75, 20. Review: *Stage* 13/3/75, 11.

75.84 *Et alors* (One-man show, 14sc) Bernard Haller. FRENCH INSTITUTE 25/2/75. 1st London perf. Review: *Times* 27/2/75, 7. Comment: “Bernard Haller is one of the most exciting entertainers now living ... through two and a half hours and 14 scenes, without interval he lives intensely” (*Times*).

75.85 *Hamlet* (T) William Shakespeare (adpt Steven Rumbelow). NEW END 25/2/75.** Cast: *Stage* 20/2/75, 20. David Walsh, Bjorg Amadottir, Alison Hill, Richard Lea, William McDonnell, Nigel Watson, Inga Bjamason. *Dir* Steven Rumbelow. Reviews: *Observer* 2/3/75, 25; *Stage* 20/3/75, 9. Comment: Triple Action Theatre. The adaptation included only a third of the play: “poor theatre at something like its academic worst” (*Observer*). *Hamlet* was played in repertoire with a play by William Dumas; *Stage* reviewed this piece but failed to name it.

75.86 *Lady Che—A Political Love Story*. BUSH 25/2/75. Reviews: *Acton Gazette* 6/3/75, 6; *Stage* 6/3/75, 21. Comment: Action Theatre. “*Lady Che* is a play within a play. Basically it is the story of how the bourgeoisie Lady Lay becomes a revolutionary. But as you would expect at the Bush Theatre, there is nothing straightforward about this production ... The audience is an integral part of the play. It gets lashed with a piece of rope, thrown plastic cabbages, hugged and even kissed by the actors” (*Acton*

Gazette).

75.87 *Strindberg, or, Pictures in a Bath of Acid* (P, 2a) Colin Wilson. MERCURY 25/2/75. 1st perfd Playhouse, Leeds, 15/9/71 as *Pictures in a Bath of Acid*. Cast: *Stage* 20/2/75, 20. Reviews: *Guardian* 26/2/75, 13; *Stage* 13/3/75, 11; *Times* 27/2/75, 7. Comment: “A wild, self-justifying, autobiographical tirade” on Strindberg that *Times* found it so difficult to listen to that the reviewer did not stay for the second act.

75.88 *Antigone* (T, 1a) Jean Anouilh (trans Louis Galantière of Anouilh’s play, 1944). TOWER, CANON-BURY, 28/2/75.** Cast: TTC. Plot: Fletcher, French/2, Griffiths, Hochman, Law, Matlaw, Patterson, Salem.

75.89a *The Bridge* (P, 1a) Mario Fratti. UNITY 28/2/75. Cast: *Stage* 6/3/75, 23. Don Winstein, Robert E. Shefford. *Dir* Andy Slimon; *Dgn* John Beeson. Plot: Walford. Review: *Stage* 27/3/75, 28. Comment: Performed under the collective title *Right Turn*. *Stage* said the triple-bill was called *Right Turn* “because each of the chief characters in each play is seen to have made such a move, either voluntarily or in spite of himself, by the end of the action.” *The Bridge* “is about a Puerto Rican on the brink of suicide from the Brooklyn Bridge. A cop talks him down” (*Stage*).

75.89b *Dolls No More* (P, 1a) Mario Fratti. UNITY 28/2/75. Cast: *Stage* 6/3/75, 23. Leonora Keogh, Tony Trackman, Stewart Permutt. *Dir* Andy Slimon; *Dgn* John Beeson. Review: *Stage* 27/3/75, 28. Comment: Performed under the collective title *Right Turn*. This piece was “about a couple who meet at a cocktail party again” (*Stage*).

75.89c *A Smell of Burning* (P, 1a) David Campton. UNITY 28/2/75. 1st perfd Mahatma Gandhi Hall 25/11/57 Cast: *Stage* 6/3/75, 23. Leonora Keogh, Tony Trackman, Stewart Permutt. *Dir* Andy Slimon; *Dgn* John Beeson. Plot: Bull/2, Vinson. Review: *Stage* 27/3/75, 28. Comment: Performed under the collective title *Right Turn*. Campton’s piece involved “a suburban couple eating breakfast undisturbed by the arrival of a homicidal and anarchist man from the town hall, who eventually murders the wife and plants a bomb” (*Stage*).

75.90 *Oh, If Ever a Man Suffered* (P) Mary O’Malley. SOHO POLY 28/2/75 (Ln).* Cast: *Stage* 20/2/75, 20. Review: *Stage* 6/3/75, 21.

75.91 *Death of a Salesman* (P) Arthur Miller. HOXTON HALL 3/75.** *Willy Loman* Michael David; *Linda Anne Berry* Elder; *Biff* Robert O’Mahoney; *Charley* Peter

Russell. *Dir* Roy Hodges. Plot: Best/48, 53, Bordman, Bordman/4, 281, Bronner, Bryer, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Loney, 262, Mac-Nicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth. Review: *Stage* 27/3/75, 19. Comment: On Stage. "Michael David gave a bravura performance as Willy Loman, admirably framed by Anne Berry as his wife, Robert O'Mahoney as the elder son and Peter Russell as the neighbour, Charley" (*Stage*).

75.92 *Sherlock of the Sahara* (P for children) Lee Pressman. COCKPIT 1/3/75. 1st perf? *Sherlock* Paul Ratledge; *Watson* Marc Wilkinson; *Mrs. Hudson* Diana Thrower; *Fatima* Elizabeth Wootton; *Professor Pettypenny* John Wright; *Karen* Coulthard, *Stephen* Geere. *Dir* Janet Mokades; *Dgn* Jean Clark. Review: *Stage* 20/3/75, 48. Comment: Ken O'Meat Kids Kompany. "It is a Sherlock-meets-the-curse-of-Frankenstein's-mummy adventure which gave the children ... the chance to be thrilled, to make helpful suggestions and to join in the dancing at the end" (*Stage*).

75.93 *The Battle of Hampstead Heath* (P) Taggart Deike. GLOBE (2) 2/3/75; trfd to LITTLE THEATRE CLUB 18/3/75 (Ln). 1st perf? Cast: *Stage* 20/2/75, 20. Review: *Stage* 20/3/75, 48. Comment: "Intended to be an historical send-up with 1798 Hampstead enjoying a French-inspired revolution, it is too diffuse and muddily to make any truly satiric point" (*Stage*).

75.94 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). WIMBLEDON 3/3/75.** Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth.

75.95 *Hay Fever* (C, 3a) Noël Coward. RICHMOND 3/3/75.** *Sorel Bliss* Meryl Hampton; *Simon Bliss* Charles Rogers; *Clara* Marjorie Sommerville; *Judith Bliss* Phyllis Calvert; *David Bliss* Donald Pelmeur; *Sandy Tyrell* Michael Cadman; *Myra Arundell* Elizabeth Seal; *Richard Greatham* Jimmy Thompson; *Jackie Coryton* Jacqueline Morgan. *Pres* Triumph Theatre Productions Ltd.; *Dir* Richard Digby Day; *Dgn* Pamela Ingram; *Light* Michael J. Odam. *Mgr dir* Melville Gillam, *Enid* Chanelle; *Bm* John Jackson; *Mgr* Peter Todd; *Hse mgr* Joan Yudkin; *Bom* Win Atkinson. Plot: Best/25, 460, Bordman/3, 269–70, Demastes/1, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Levin, 61–64, Loney, 134, Mander/4, Matlaw, Patterson, Salem, Shank, Sobel. Comment: A two-week engagement.

75.96 *Don's Party* (P) David Williamson. COURT 4/3/75. 1st perfd Pram Factory Front, Carlton, Victoria, Australia, 22/7/71; 1st British perf. Cast: Findlater; *WWT/16*.

Don John Gregg; *Kath* Carol Macready; *Simon* Barry Creyton; *Jody* Veronica Lang; *Mal* Max Phipps; *Jenny* Briony Hodge; *Mack* Tony Haygarth; *Evan* Stephen O'Rourke; *Kerry* Barbara Ewing; *Cooley* Ray Barrett; *Susan* Ginette Macdonald. *Pres* Eddie Kulukundis; *Dir* Michael Blakemore; *Dgn* Alan Pickford; *Cost dgn* Janet Mayo; *Light* Leonard Tucker. Plot: Vinson. Reviews: *Birmingham Post* 6/3/75, 2; *Daily Mirror* 5/3/75, 16; *Guardian* 5/3/75, 10; *Illustrated London News* 1/5/75, 90; *New Statesman* 14/3/75, 348; *Observer* 9/3/75, 29; *Stage* 13/3/75, 11; *Times* 5/3/75, 9; *Tribune* 14/3/75, 7. Comment: MPS 552. English Stage Company. *Guardian* commended Williamson for capturing Australian life and for good characterizations. *Daily Mirror* did not believe Australians resembled the characters in the play. *Observer* noted Michael Blakemore's direction kept the play from faltering. *Tribune* said the piece, in addition to its other attributes, was "very, very funny." *Times* indicated that, whatever merits the piece had, Williamson lacked "the capacity to show growth or density of character." "I felt likely to be sick at any minute: not a desirable physical response and caused here by the foolishly uninhibited dialogue" (*Illustrated London News*).

75.97 *Low Marx* (P) Peter Wise. PRINCE OF WALES (2) 4/3/75 (Ln). Cast: *Stage* 27/2/75, 19. Comment: Wimbledon Pub Crawlers.

75.98 *Macbeth* (T, 1a) William Shakespeare. ALDWYCH 5/3/75.** Cast: RSCA; *Theatricalia*; *Variety* 12/3/75, 74; *WWT/16*. *Weird Sisters* Anne Dyson, Patricia Hayes, Sheila Kelley; *Duncan* Frank Thornton; *Malcolm* Eric Allan; *Donalbain* John Price; *Macbeth* Nicol Williamson; *Banquo* Gordon Jackson; *Fleance* Benedict Taylor; *Macduff* Malcolm Tierney; *Ross* Matthew Guinness; *Lennox* Paul Moriarty; *Angus* Colin McCormack; *Lady Macbeth* Helen Mirren; *Lady Macduff* Angela Phillips; *Young Macduff* Michael Parfitt/John Relevy; *Gentlewoman* Mary Duddy; *Sergeant*, *Scottish Doctor* Ian McDiarmid; *Seyton* John Price; *Porter* Ron Pember; *Old Man* Mark Dowse; *Murderer* Mark Dowse; *Murderer*, *English Doctor* Richard Griffiths; *Messenger* Philip York. *Dir* Trevor Nunn; *Dgn* John Napier; *Light* Andy Philips; *Mus* Guy Woolfenden. Reviews: *Birmingham Post* 7/3/75, 2; *Illustrated London News* 1/5/75, 90; *New Statesman* 14/3/75, 348; *Observer* 9/3/75, 29; *Stage* 13/3/75, 11; *Times* 6/3/75, 13; *Variety* 12/3/75, 74. Comment: Royal Shakespeare Company. Performed without an interval. *Observer* faulted the production for failing to bring the characters alive, and for an academic approach to Shakespeare. *Variety* noted the production employed no scenery, few props, and consistently bright lighting; thus, it lacked atmosphere. However, *Times* declared "the puritanical staging comes to the aid of meaning. What

happens, happens inside Macbeth's head; we are not to be taken in by it."

75.99 *Grandson of Oblomov* (C) Ricardo Talesnik (adpt Marriott Dunlop). AMBASSADORS 7/3/75. Cast: Theatricalia; *WWT/16*. *Arnold Burslow* Bernard Bresslaw; *Lord Hall* Hugh Hastings; *Mervyn* Andrew Robertson; *Mr. Elphick-Stamp* Harold Innocent; *Mrs. Burslow Senior* Joan Heal; *Shirley Burslow* Denise Coffey. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Mgr dir* Ray Cooney; *Pres* Eddie Kulukundis; *Dgn* Carl Toms; *Dir* Frank Dunlop; *Light* John B. Read. Comment: Young Vic. "Although scheduled to open on 7 March 1975, this production was withdrawn during its preview performances" (*WWT/16*). The production was still advertised in *Times* 21/3/75, 9, and as ending on 22/3/75.

75.100 *Balloon and Banana*. LITTLE THEATRE CLUB 8/3/75 (Lt). Cast: *Stage* 6/3/75, 23.

75.101 *King Lear* (T, 2pt) William Shakespeare. QUESTORS 8/3/75.** Cast: QTA. Review: *Acton Gazette* 20/3/75, 8; *Middlesex County Times* 14/3/75, 9.

75.102 *Progs* (P) David Halliwell. BRITISH THEATRE ASSOCIATION 8/3/75. Cast: *Stage* 6/3/75, 23. *Charlotte* Elizabeth Handover; *Cathy* Jennifer Lipman. *Dir* David Halliwell. Review: *Stage* 27/3/75, 20. Comment: Quipu. A two-hander developed from improvisation for a female cast.

75.103 *The Case in Question* (D, 3a) Ronald Millar (based on C. P. Snow, *In Their Wisdom*, 1974). HAYMARKET 10/3/75.* 257 perf. Cast: *Stage* 20/2/75, 1; Theatricalia; *Variety* 26/3/75, 72; *WWT/16*. *David March*, Q.C. Brian Hayes; *Dr. Lovell* David McKail; *Elizabeth Fox-Milne* Anna Fox; *Eric Skelding* Peter Cellier; *Jenny Rastall* Zena Walker; *Julian Underwood* Simon Cadell; *Katherine Underwood* Margaret Courtenay; *Leslie Symington* Kenton Moore; *Lord Justice Brayle* John Boxer; *Lord Justice Gimson* Lionel Hamilton; *Lord Justice Shingler* Dennis Barry; *Miss Drake* Lorna Rosslyn; *Mr. Justice Bosanquet* Charles Lloyd Pack; *Mrs. Eady* Elizabeth Bradley; *Nesbitt* David Rose; *R. J. Selby* John Clements; *Sir Miles Lander*, Q.C. Donald Pickering; *Counsel*, *Court Officials*, etc. Angela Godfrey, Louis Haslar, Neville Marten, David Rose. *Lic* Frederick Harrison Trust Ltd.; *Lic*, *Mgr dir* Sylva Stuart Watson; *Pres* Paul Elliott, Duncan C. Weldon, Louis I. Michaels, Brian Rix; *Dir* John Clements; *Dgn* Hutchinson Scott; *Light* Michael Northen; *Co. mgr* Billy Jay; *Sm* Max Chowen; *Dsm* Sally Flemington; *Press rep* Torrington Douglas, Frank Rainbow; *Sc bld*, *Sc* Forum Theatre Billingham workshops; *Pq* Wig Creations Ltd. Reviews:

Birmingham Post 17/3/75, 2; *Gay News* 27/3/75, 19; *Guardian* 11/3/75, 12; *Illustrated London News* 1/5/75, 90; *New Statesman* 14/3/75, 348; *Observer* 16/3/75, 29; *Spectator* 22/3/75, 352; *Stage* 20/3/75, 9; *Times* 11/3/75, 12; *Variety* 26/3/75, 72. Comment: *Guardian* observed the play "panders to Tory prejudices fascinatingly," but eventually "emerges as a work of some political ambivalence and thoughtfulness." *Spectator* agreed, and pointed out the theatricality of the play with "nearly every scene producing its set-piece of theatrical surprise right on cue." *Variety* called it "a slick piece of theatre, often pungent and witty but essentially glib." *Times* noted the play did raise a significant issue, but otherwise the piece "consists of another trudge round the courtroom drama treadmill."

75.104 *Dracula* Anon (adpt of Bram Stoker). WIMBLEDON 10/3/75. *Jonathan Harker* David Killick; *Dracula* Peter Wyngarde; *Professor Van Helsing* Leon Eagles; Sara Coward, Raymond Bowers, Christopher Mitchell, Philip Lowrie, Sally-Jane Spencer. *Dir* Roger Redfarn. Comment: A touring version which began its run at the Billingham Forum in January (see *Stage* 30/1/75, 20).

75.105 *Loud Reports* (P) John Burrows and John Harding and Peter Skellern (mus). THEATRE UPSTAIRS 10/3/75; trfd to BUSH 22/4/75.* Cast: Findlater; *WWT/16*. *Col. Ian Corfe-Prater* John Harding; *Donald*, *Hodge* John Burrows; *Reggie*, *Hargreaves* Peter Skellern. *Dir* Mark Wing-Davey. Plot: OTF/2, Vinson. Reviews: *Acton Gazette* 24/4/75, 8; *Observer* 16/3/75, 29; *Stage* 20/3/75, 12; *Times* 11/3/75, 12. Comment: English Stage Company. Directed "as a sort of illustrated lecture" (*Stage*). "Punctuated with mortar fire, *Loud Reports* is described as the musical biography of a twentieth century soldier. In revue-theatre style the production whisks its audience through 75 years of British history" (*Acton Gazette*). *Times* found the piece delightful but episodic.

75.106 *Men without Shadows* (P, 2a) Jean-Paul Sartre (anon trans of *Morts sans sépulture*, 1946). LITTLE THEATRE CLUB 10/3/75 (Lt). Cast: *Stage* 13/3/75, 17. Plot: Hochman. Review: *Stage* 3/4/75, 24. Comment: Platform.

75.107 *Perfect Happiness* (P) Caryl Churchill. SOHO POLY 10/3/75 (Ln). 1st perfd BBC Radio-3 30/9/73; 1st stage perf. Cast: *Stage* 13/3/75, 17. Eleanor Bron, Catherine Kessler, Jennie Stoller. *Dir* Susanna Capon; *Dgn* Sarah Paulley. Review: *Times* 18/3/75, 12. Comment: "This is the kind of lunchtime theatre that will replace neither lunchtime nor theatre" (*Times*).

75.108 *See the Pretty Lights* (P) Alan Plater. PRINCE OF

WALES (2) 10/3/75.** Cast: *Stage* 6/3/75, 23. Plot: Vinson. Comment: Wimbledon Pub Crawlers.

75.109 *Alphabetical Order* (C, 2a) Michael Frayn. HAMPSTEAD 11/3/75; trfd to MAY FAIR 8/4/75.* Cast: *Stage* 20/2/75, 1; Theatricalia; *Variety* 16/4/75, 90; *WWT/16*. Arnold James Cossins; *Geoffrey* A. J. Brown; *John* Dinsdale Landen; *Leslie* Barbara Ferris; *Lucy* Billie Whitelaw; *Nora* June Ellis; *Wally* Bernard Gallagher. *Dir* Michael Rudman; *Cost dgn* Frances Hagggett; *Dgn* Alan Tagg; *Light* Howard Eldridge. Plot: Demastes/2, Fletcher, Vinson, Weintraub. Reviews: *Country Life* 1/5/75, 1118; *Gay News* 27/3/75, 19; *Guardian* 11/3/75, 12, 12/3/75, 10; *Illustrated London News* 1/5/75, 90; *New Statesman* 14/3/75, 348, 11/4/75, 492; *Observer* 16/3/75, 29; *Spectator* 22/3/75, 352, 19/4/75, 481; *Stage* 20/3/75, 9; *Times* 12/3/75, 15; *Tribune* 28/3/75, 7, 8/4/75, 9; *Variety* 16/4/75, 90. Comment: MPS 569. *Guardian* (12/3) enjoyed Frayn's wit; however, the play lacked a centre, and the characters were not rounded out despite fine performances from Dinsdale Landen and Billie Whitelaw. *New Statesman* (14/3) identified only very slight defects in the play. "A mildly successful situation comedy with unsuccessful pretensions to saying something about Life, as well as life in a provincial newspaper" (*Tribune* 28/3). "A charming, lovable piece worth 20 of the Fringe's more bruited efforts, and expertly performed" by Barbara Ferris, Whitelaw, and Dinsdale Landen" (*Illustrated London News*). "Pleasant, stylishly written and well acted fare for the undemanding, with a fair outlook in the limited-capacity Mayfair" (*Variety*). *Times* commended Frayn for avoiding stereotypical plot developments and thought this was "much the best of Frayn's plays." There were 258 performances at the May Fair.

75.110a *Black and Silver* (P, 1a) Michael Frayn. CARNABY STREET THEATRE c. 11/3/75 (Ln).** Derynne Davis, Geoff Parry. *Dir* Judith Morse. Plot: Demastes/2, Weintraub. Review: *Stage* 20/3/75, 48. Comment: "It needs more style than it gets from Judith Morse's direction, plus a much lighter touch" (*Stage*).

75.110b *Gallows Humour* (P, 1a) Jack Richardson. CARNABY STREET THEATRE c. 11/3/75 (Ln). 1st perfd Gramercy Arts, New York, 18/4/61; 1st British perf Traverse, Edinburgh, 11/8/64. Derynne Davis, Christopher Jones. *Dir* Judith Morse. Plot: Hochman, MacNicholas, Vinson, Walford. Review: *Stage* 20/3/75, 48. Comment: "The black humour in the text failed to reveal itself fully because of the director's too weighty approach" (*Stage*).

75.111 *Kaspar* (D, 2a) Peter Handke (anon trans of Handke's play, 1968). NEW END 11/3/75.** Cast: *Stage* 6/3/75, 23. *Kaspar* Richard Ireson. *Dir* Richard Ireson.

Plot: Hischak/2, 56, Hochman, Patterson. Reviews: *Observer* 23/3/75, 29; *Stage* 3/4/75, 24; *Times* 20/3/75, 9. Comment: "Since the substance of drama is people, my mind refuses to respond to a play that does not stir my feelings" (*Times*). "Handke's ability to give theatrical form to metaphysics is greater than that of any playwright since Samuel Beckett" (*Observer*).

75.112 *Thinking Straight* (P, 1a) Laurence Collinson. ALMOST FREE 11/3/75 (Ln); trfd to ACT INN 21/4/75 (Ln).* Cast: *Stage* 6/3/75, 23. Laurence Anthony Sher, Linda Beckett, Peter Small. Reviews: *Gay News* 27/3/75, 7; *Stage* 20/3/75, 48. Comment: Gay Sweatshop. The play was about a gay television script writer attempting to write for a straight audience; however, his own characters come to life and argue with him. *Gay News* noted the play's gratifying effect "that someone has at last had a damn good laugh at the pompousness that attends any gay lib utterance worthy of the name."

75.113 *Murderer* (D, 2a) Anthony Shaffer. GARRICK 12/3/75. 148 perf. 1st perfd Theatre Royal, Brighton, 11/2/75. Cast: Theatricalia; *Variety* 19/3/75, 80; *WWT/16*. *Elizabeth Bartholomew* Caroline Blakiston; *Millie Sykes* Patricia Quinn; *Norman Cresswell Bartholomew* Robert Stephens; *Sergeant Stenning* Warren Clarke. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Pres* Michael White; *Dir* Clifford Williams; *Dgn* Carl Toms; *Light* John B. Read; *Sm* Monica Brophy; *Dsm* Paul Davis; *Asm* Fiona Davie, Tony Morris. Plot: Loney, Weintraub. Reviews: *Country Life* 17/4/75, 980; *Guardian* 13/3/75, 10; *Illustrated London News* 1/5/75, 90; *New Statesman* 21/3/75, 393-94; *Observer* 16/3/75, 29; *Spectator* 15/3/75, 321, 22/3/75, 352; *Stage* 20/3/75, 9; *Times* 13/3/75, 9; *Tribune* 28/3/75, 7; *Variety* 19/3/75, 80. Comment: *Guardian* noted because Shaffer was "more concerned with deft and breathtaking manipulations the play grips and holds unfairly." "A slack thriller with pretensions, goes beyond ordinary tedium" (*Observer*). "Often ponderously overelaborated thriller, with a surprise or two, blood in excess and a loyally uncompromising performance by Robert Stephens" (*Illustrated London News*). As with other reviewers, *Variety* noted affinities with Shaffer's *Sleuth*: the piece "continues the author's fascination with gamesmanship," but not as successfully as the earlier play. "Without the memory of *Sleuth*, perhaps this show would seem a striking novelty. But it is impossible to banish the comparison" (*Times*).

75.114 *The Trial of Mary Dugan* (Melo, 3a) Bernard Veiller. OPEN SPACE 12/3/75. 1st perfd Mamaroneck, New York, 8/9/27; 1st British perf Hippodrome, Golders Green, 27/2/28; 1st central London perf Queen's 6/3/28. Patrick Romer, Pavla Ustinov. Plot: Best/27, 407-8,

Bordman, Bordman/3, 325, Bronner, Hischak, Kabatchnik/2, Salem, Sobel.

75.115 *Happy Days* (D, 2a) Samuel Beckett. OLD VIC 13/3/75.** 34 perf. Cast: NTA; Theatricalia; *Variety* 19/3/75, 80; *WWT/16*. Winnie Peggy Ashcroft; Willy Alan Webb. *Dir* Peter Hall; *Dgn* John Bury; *Light* David Hersey. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Reviews: *Daily Mirror* 14/3/75, 18; *Guardian* 14/3/75, 10; *Illustrated London News* 1/5/75, 90; *New Statesman* 21/3/75, 394; *Observer* 16/3/75, 29; *Spectator* 22/3/75, 352; *Stage* 20/3/75, 9; *Times* 14/3/75, 9; *Tribune* 28/3/75, 7; *Variety* 19/3/75, 80. Comment: National Theatre. Peggy Ashcroft gave an "excellent" performance (*Variety*). "A memorable performance of someone desperately failing to deceive herself" (*New Statesman*). *Tribune* said Ashcroft "strikes additional terror into the situation by playing Winnie as a very ordinary person." By the final curtain the play "acquired a fearsome new cutting edge" (*Times*). *Daily Mirror* some audience members "were trying to find a laugh in even the saddest dialogue," and concluded the play "remains a masterpiece of theatrical boredom." The production remained in repertory until 19/8/75.

75.116 *A Midsummer Night's Dream* (C) William Shakespeare. STANHOPE c. 13/3/75.** Comment: Stanhope Theatre Company.

75.117 *Uncle Vanya* (P) Anton Chekhov (anon trans of *Dyadya Vanya*, 1899). ISLINGTON THEATRE CLUB 13/3/75.** Cast: *Stage* 13/3/75, 17. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 3/4/75, 24.

75.118 *Toeing It* (P) John Newbiggin and Frank Whitten. ROUNDHOUSE 15/3/75; trfd to COCKPIT 24/3/75 (m). 1st perf? Cast: *Stage* 13/3/75, 17. Julie Hudspeth, Rhea Frangofinou, Bill Summers, David Huscroft. *Sc dgn* Andrew McAlpine, Babette. Reviews: *Stage* 3/4/75, 24; *Times* 25/3/75, 20. Comment: Common Stock. Performed with *Panic in Portobello* (75.37). The inspiration for the piece derived from and was concerned with teenagers. "As a piece of drama it justifies the practice of looking over teenagers' shoulders as they gaze at their navels, by focussing everybody's gaze with precision" (*Times*).

75.119 *A Certain Vincent* (One-man show) Jules Croiset (deviser). SHAW 16/3/75, 12/5/75. Cast: *Stage* 13/3/75, 17. *Van Gogh* Jules Croiset. *Dir* Barrie Keeffe. Reviews: *Observer* 16/3/75, 27; *Stage* 27/3/75, 19; *Times* 17/3/75, 7, 13/5/75, 13. Comment: *Times* (17/3) called Croiset's

performance a "loving evocation of Van Gogh" that presented "the personality of a man at once acute and simple."

75.120 *A Bit between the Teeth* (F, 2a) Michael Pertwee (based on Brian Rix's idea). WIMBLEDON 17/3/75.** *Fogg* Brian Rix; *Reaper* Jimmy Logan; *Ruff* John Hart Dyke; *Mrs. Barker* Vivienne Johnson; *Diane Reaper* Donna Reading. *Dir* Wallace Douglas; *Dgn* Brian Currah. A two-week engagement.

75.121 *Romeo and Jeannette* (P) Miriam John (adpt of Jean Anouilh, *Roméo et Jeannette*, 1946). RICHMOND 17/3/75. 1st perfd this version Playhouse, Oxford, 22/2/65. Susan Hampshire, Gordon Gostelow, Sonia Dresdel. Plot: Hochman, Salem. Comment: A two-week engagement.

75.122 *Events in an Upper Room* (P) Rony Robinson. ICA 18/3/75. 1st perfd Belgrade, Coventry, 13/1/75. Cast: *Stage* 20/2/75, 20. Review: *Observer* 23/3/75, 29. Comment: "A modern-dress version of the Easter story" (*Observer*).

75.123 *Night Must Fall* (P, 3a) Emlyn Williams. SHAW 18/3/75.** *Dan* Hywel Bennett; *Mrs. Bramson* Ruth Dunning; *Mrs. Terence* Fanny Carby; Caroline Mortimer, Sheila Mitchell, Alexander John. *Dir* Nigel Patrick. Plot: Best/36, 410-11, Bordman/4, 140, Fletcher, French/2, Hischak, Hochman, Kabatchnik/2, Law, Matlaw, Mplots, Salem, Sobel. Reviews: *Birmingham Post* 20/3/75, 2; *Country Life* 17/4/75, 980; *Illustrated London News* 1/5/75, 90; *New Statesman* 28/3/75, 426; *Observer* 23/3/75, 29; *Spectator* 29/3/75, 385; *Stage* 27/3/75, 19; *Times* 19/3/75, 14; *Tribune* 28/3/75, 7. Comment: *Observer* said the revival lacked any vitality, with a particularly poor performance from Hywel Bennett, a performance praised by *Illustrated London News*. For *New Statesman* the production seemed like "a glum parody of Thirties' weekly rep. with stock parts stock-acted." *Times* used much the same language to describe its reaction to the play and acting. *Tribune* disliked the play but praised Bennett for his "beautiful attention to detail and great sensitivity."

75.124 *The Private Ear* (C, 1a) Peter Shaffer. PRINCE OF WALES (2) 18/3/75.** Cast: *Stage* 13/3/75, 17. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub. Comment: Wimbledon Pub Crawlers.

75.125 *Simply . . . Beth Porter* (One-woman show). MERCURY 18/3/75. Cast: *Stage* 13/3/75, 17. Review: *Stage* 27/3/75, 20. Comment: "A highly successful enter-

tainment” composed of monologues, play extracts, and songs, and expertly performed by Beth Porter (*Stage*).

75.126 *Celebration* (C, 2a) Keith Waterhouse and Willis Hall. OPEN SPACE 19/3/75.** Plot: Vinson, Weintraub.

75.127 *Paddy* (C) Brian Phelan. HALF MOON 19/3/75.* Cast: SHM; *Stage* 20/3/75, 11. *Paddy* Alan Devlin; *New Recruit* Alan Erasmus; *Superintendent* Leonard Pearce; *Police Sergeant* George Innes; *Sally* Sally Sanders; *Dempster’s Hamster* Nora Connolly; Stewart Harwood. *Dir* Guy Sprung, Brian Phelan; *Dgn* William Dudley. Reviews: *Guardian* 20/3/75, 10; *Stage* 3/4/75, 17; *Tribune* 11/4/75, 9. Comment: The play was “about race and violence which emerges fitfully from the original, fuzzy situation” (*Guardian*). “The play was badly structured—dramatically—and it didn’t work” (*Tribune*).

75.128 *The Importance of Being Earnest* (C) Oscar Wilde. GREENWICH 20/3/75.** Cast: WWT/16. *John Worthing, J.P.* David Horovitch; *Algernon Moncrieff* Robert Swann; *Rev. Canon Chasuble, D.D.* Benjamin Whitrow; *Merriman* Ian Brown; *Lane* Alan Hay; *Lady Bracknell* Irene Handl; *Hon. Gwendolen Fairfax* Angela Down; *Cecily Cardew* Charlotte Cornwell; *Miss Prism* Joan Sanderson. *Dir* Jonathan Miller; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Nick Chelton, Graham Phoenix. Plot: Bordman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Country Life* 17/4/75, 980; *Guardian* 21/3/75, 11; *New Statesman* 28/3/75, 426; *Observer* 23/3/75, 29; *Spectator* 29/3/75, 385; *Stage* 27/3/75, 19; *Times* 21/3/75, 9. Comment: Jonathan Miller’s production broke with traditional representations of the play by ignoring “the slow, stylised [sic] high-comedy speech patterns,” which was a revelation (*Guardian*). *Observer* was bemused by Miller’s approach, did not know what his interpretation was, and found the production lacked humour. *New Statesman* echoed those sentiments and wondered why Miller had chosen to stage the play. *Spectator*, like other reviewers, noted Irene Handl’s portrayal of Lady Bracknell as a Jewish hausfrau, analyzed how Miller had reached such a view, and concluded the production was “deplorable.” *Times* clearly shared the latter opinion.

75.129 *My Mother Says I Never Should* (P). BUSH 20/3/75.** Lyn Ashley, Clair Chapman, Frankie Armstrong, Mica Nova, Anne Engel, Julia Meadows, Sue Eatwell. Reviews: *Stage* 27/3/75, 20; *Tribune* 31/1/75, 7. Comment: Women’s Theatre Group. *Stage* thought the play should have been longer in order to cover its subject matter more thoroughly.

75.130 *Patience; or, Bunthorne’s Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 20/3/75. *Bunthorne* Derek Hammond Stroud; *Lady Jane* Anne Collins; *Patience* Sandra Dugdale; *Grosvenor* Tom McDonnell; *Lady Angela* Ann Hood; *Lady Ella* Anne Conoley. *Cond* Hazel Vivienne; *Dir* John Cox; *Sc dgn* John Stoddart. Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Reviews: *Gay News* 10/4/75, 18; *Spectator* 5/4/75, 417; *Stage* 3/4/75, 18; *Times* 21/3/75, 9. Comment: An “uproarious yet stylish revival ... with the movements, casting and conducting now perfected” (*Times*).

75.131 *Whoops-a-Daisy* (F) Keith Waterhouse and Willis Hall. TOWER, CANONBURY, 21/3/75. 1st perfd Playhouse, Nottingham, 11/12/68. Cast: *Stage* 20/3/75, 11; TTC. Review: *Stage* 24/4/75, 44. Comment: *Stage* described the piece as “a sort of black farce, sending up the lower-middle-class for the benefit of the better-heeled, perhaps,” but did not think it was funny; however, the production itself was “excellent.”

75.132 *Winterthing* (P for children) Joan Aiken. ARTS 22/3/75.** Cast: *Stage* 13/3/75, 17. Matyelok Gibbs, Nicholas Llewellyn, Penny Casdagli, William Relton, Jacqueline Andrews, Stephen Churchett. *Dir* Ursula Jones; *Dgn* David Reekie; *Light* Angus Stewart; *Mus* John Sebastian Brown. Reviews: *Stage* 10/4/75, 20; *Times* 4/4/75, 9. Comment: Unicorn Theatre. “A good new children’s play” about teenagers and their kleptomaniac aunt (*Times*).

75.133 *Andrea Dwarfman Gets By* (P) Mark Milstein. COURT 23/3/75. Comment: Directed by Ann Jellicoe. This Sunday night perf was mentioned in *Times* 25/1/75, 9, but appears to have been canceled.

75.134 *The First Night of Pygmalion* (C for two people) Richard Huggett. BEN URI GALLERY 23/3/75. 1st perfd revised version National Book League 19/5/67. Cast: *Stage* 20/3/75, 11. Patricia Samuels, Richard Huggett.

75.135 *I Rode with Johnny Savage* (P) Mark Milstein. LITTLE THEATRE CLUB 24/3/75 (Ln). Review: *Stage* 3/4/75, 24.

75.136 *Post Mortem* (P) Brian Clark. SOHO POLY 24/3/75 (Ln). 1st perfd BBC-2 TV 6/3/75; 1st stage perfd. Cast: *Stage* 20/3/75, 11. Alison Fiske, Vanessa Furze, Mark Dowse, John Lyons, Clive Morrison. *Dir* Frederick Proud; *Dgn* Irene Whilton. Comment: “Financial wizard L. K. Halpin is very, very dead. But his memory and his money live on” (BBC genome).

75.137 *The Doomducker's Ball* (Revue) Carole Hayman and Neil Johnston and Mary Maddox and Dinah Stabb and Jeff Teare and Free Money (mus). THEATRE UPSTAIRS 25/3/75. 1st London perf. Cast: Findlater; WWT/16. Carole Hayman, Neil Johnston, Mary Maddox, Dinah Stabb, Jeff Teare. *Ch* Sue Lefton; *Light* Andy Taylor. Plot: OTF/2. Reviews: *New Statesman* 4/4/75, 460; *Stage* 10/4/75, 20; *Times* 27/3/75, 15; *Tribune* 11/4/75, 9. Comment: Joint Stock. *New Statesman* found the revue uneven and somewhat self-indulgent, if also somewhat enjoyable. "Cabaret entertainment parodying entertainment" (*Tribune*). The revue provided "the sensation of peering into the farcical jumble of somebody else's dream" (*Times*).

75.138a *The Sorcerer* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 25/3/75.** *John Wellington Wells* John Reed; *Aline* Julia Goss; *Dr. Daly* Kenneth Sandford; *Alexis* Meston Reid. *Cond* Royston Nash. Plot: Ayre, Gänzl, Hochman, Shipley. Reviews: *Birmingham Post* 12/4/75, 4; *Guardian* 25/3/75, 12; *Observer* 30/3/75, 23; *Stage* 3/4/75, 17; *Times* 26/3/75, 11. Comment: D'Oyly Carte Opera Company. This production began a season to mark centenary of the first Gilbert and Sullivan collaboration (on the centenary see *Stage* 27/3/75, 21–25). All of Gilbert and Sullivan's works were performed during 25/3/75–5/4/75; however, individual items not advertised in *Times*. "The D'Oyly Carte have found a style that people enjoy and they have stuck to it. But the routines ... seem awfully hackneyed and weary and genteel" (*Times*).

75.138b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 25/3/75.** *Judge* John Reed; *Usher* John Broad; *Edwin* Colin Wright; *Counsel* Michael Rayner; *Angelina* Julia Goss. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Reviews: *Birmingham Post* 12/4/75, 4; *Guardian* 25/3/75, 12; *Observer* 30/3/75, 23; *Stage* 3/4/75, 17; *Times* 26/3/75, 11

75.139 *The Polynesian Prime Minister* (P) Frank Long. KING'S HEAD 26/3/75 (Ln). 1st perf? Cast: *Stage* 27/3/75, 20. Jonathan Burn, Vikki Richards, Gabor Vernon, Ken Herbert. *Dir* Salvin Stewart. Reviews: *Stage* 17/4/75, 14; *Times* 2/4/75, 12. Comment: The play involved a young female Polynesian prime minister and treaty negotiations between Russia and America. "Not particularly strong on satire ... but entertaining in a simple way" (*Stage*). For its precis of the piece *Times* adopted the pidgin English used in the play: "me savvy pidgin proper lingo for tale that long time tell simple truths without saying nothing."

75.140 *Murder on the Metropolitan Line* (C) Chris

Woods. CACOMB 30/3/75.* Cast: *Stage* 6/3/75, 23. Chris Woods, Rae Coates, Billy Preece, Stephen Stacey, Dermot Wymberly. *Dir* Chris Woods. *Dgn* Richard Elsem, Dermot Wymberly; *Mus dir* Chris Lucas. Review: *Stage* 24/4/75, 44. Comment: "A take-off of the star-studded film *Murder on the Orient Express* and it gives its cast the opportunity to satirise a whole bevy of film and theatre names" (*Stage*).

75.141 *As You Like It* (C) William Shakespeare. WIMBLEDON 31/3/75.** *Adam* John Rogan; *Amiens* Tim Thomas; *Audrey* Veronica Clifford; *Celia* Angela Richards; *Charles* Brian Gilbert; *Corin*, *Jaqes* Hugh Thomas; *Dennis*, *Jacques de Boys* Stephen Rayment; *Duke Frederick* Mark Penfold; *Duke Senior* Arthur Cox; *Hymen* Holly Palance; *Le Beau* John Horsley; *Oliver* Colin Bennett; *Orlando* John Flanagan; *Phebe* Amy Nissen; *Rosalind* Frances de la Tour; *Silvius* Stephen Temperley; *Sir Oliver Martext* Mark Penfold; *Touchstone* Bob Hoskins; *William* John Rogan. *Dir* Gordon McDougall; *Dgn* Saul Radomsky. Reviews: *Stage* 10/4/75, 20; *Times* 2/4/75, 12. Comment: Oxford Playhouse Company. "For the most part lively, fast-paced and comprehensible," but with less than satisfactory performances from Frances de la Tour and John Flanagan (*Stage*). Gordon McDougall "seems to have no commanding reason for passing the piece off as a cheery Edwardian extravaganza" (*Times*).

75.142 *A Bit Between the Teeth* (F, 2a) Michael Pertwee (based on Brian Rix's idea). RICHMOND 31/3/75.** *Fogg* Brian Rix; *Reaper* Jimmy Logan; *Ruff* John Hart Dyke; *Mrs. Barker* Vivienne Johnson; *Diane Reaper* Donna Reading. *Dir* Wallace Douglas; *Dgn* Brian Currah. A two-week engagement.

75.143 *November Night* (P) Stanislaw Wyspianski (adpt Andrezej Wajda of *Noc listopadowa*, 1908) and Zygmunt Konieczny (mus). ALDWYCH 31/3/75. Cast: WWT/16. *Wysocki* Jerzy Stuhr; *Grand Duke*, *Ares* Jan Nowicki; *Joanna Teresa* Budzisz-Krzyaonowska; *Gendre* Stefan Szramel; *Kuruta* Stanislaw Gronkowski; *Makrot*, *Satyr* Boleslaw Smela; *Office on duty* Adam Romanowski; *Cadet I*, *Lelevel* Aleksander Fabisiak; *Goszcynski*, *Gendre Junior*, *Satyr* Maciej Szary; *Nabielak*, *Officer Dabrowski*, *Lieutenant Zaliwski* Leszek Piskorz; *Frieze*, *General Nowicki* Tadeusz Jurasz; *Director of the Rozmaitosci Theatre* Zofia Niwinska; *Faust*, *Student*, *Lieutenant Czechowski* Jerzy Fedorowicz; *Margaret*, *Kore* Anna Dymna; *Student*, *Mefisto-Kudlicz*, *Bronikowski* Mieczyslaw Grabka; *General Chlopicki* Edward Lubaszenko; *Wincenty Krasinski* Andrzej Buszewicz; *General Zymirski* Wladyslaw Olszyn; *Lubowidzki* Jozef Morgala; *Potocki* Edward Dobrzanski; *Lelevel's Sister*,

Nike of Salamis Margita Dukiet; *Pallas Athene* Barbara Bosak; *Napoleon's Nike* Ewa Ciepiela; *Nike of Thermopylae* Elzbieta Willowna; *Nike of Cheroinea* Elzbieta Karkoszka; *Goddesses' Chorus Leader* Wanda Kruszewska; *Demeter* Zofia Jaroszewcka. *Pres* Peter Daubeny; *Dir, Dgn* Andrzej Wajda, Margita Dukiet, Jerzy Stuh; *Cost dgn* Krystyna Zachwatowicz; *Light* Leszek Malik; *Movement* Jacek Tomasik. Plot: Hochman. Reviews: *Guardian* 1/4/75, 10; *New Statesman* 4/4/75, 460; *Observer* 6/4/75, 28; *Stage* 3/4/75, 18; *Times* 1/4/75, 6. Comment: Cracow Stary Theatre (Poland). World Theatre Season. "A Polish equivalent of a Wagnerian Gesamtkunstwerk uniting verse, music, dance, psychological realism and heroic action" (*Guardian*). *New Statesman* seemed somewhat bewildered by the production and described it as "over-blown." *Observer* was frustrated by the fragmentary nature of the production. *Times* defended the lack of coherence because a Polish audience would be familiar with the historical events surrounding the November 1830 insurrection.

75.144a *Hitting Town* (P) Stephen Poliakoff. BUSH 1/4/75.* Cast: *Stage* 20/3/75, 11. *Clare* Judy Monahan; *Ralph* James Aubrey; *Nicola* Lynne Miller. *Dir* Tim Fywell; *Sc dgn* Angela Pascoe. Plot: Demastes/2, Hochman, Vinson, Weintraub. Reviews: *Irish Times* 24/4/75, 10; *New Statesman* 11/4/75, 492; *Observer* 6/4/75, 28; *Shepherds Bush Gazette* 27/3/75, 4; *Stage* 10/4/75, 15. Comment: Sources vary somewhat about the date of opening night, varying from 25/3 to 15/4, with a preponderance indicating 1/4/75. "Poliakoff's psychological build-up is cunning, but with hardly a hint of contrivance" (*Observer*). "Lively, unhackneyed" (*New Statesman*).

75.144b *This Property Is Condemned* (P, 1a) Tennessee Williams. BUSH 1/4/75.** Cast: *Stage* 20/3/75, 11. *Willie* Nicolette Marvin; *Tom* Gavin Asher. *Dir* Gavin Douglas. Plot: Heintzelman, Hochman, MacNicholas, Walford. Reviews: *Irish Times* 24/4/75, 10; *New Statesman* 11/4/75, 492; *Observer* 6/4/75, 28; *Shepherds Bush Gazette* 27/3/75, 4. Comment: "Done slowly" (*Observer*). *Irish Times* reported the "audience sat transfixed with pity" by Nicolette Marvin's portrayal of her character.

75.145 *Ships* (P) Alan Wakeman. ALMOST FREE 1/4/75 (Ln).* Cast: *Stage* 3/4/75, 18. *Andrew* Tourell, *Anthony* Smea, *Elaine* Ives-Cameron, *Jim* Duggan, *Barry* Parman. *Dir* Gerald Chapman; *Dgn* Norman Coates. Reviews: *Gay News* 10/4/75, 7; *Guardian* 4/2/75, 13; *Stage* 10/4/75, 20. Comment: Gay Sweatshop. The plot included several gay encounters in a city with varying results. The play argued for "a greater awareness and acceptance of our spontaneous reactions" (*Gay News*).

75.146 *The Exorcism* (D, 2a) Don Taylor. COMEDY 2/4/75. 37 perf. 1st perfd BBC-2 TV 5/11/72; 1st stage perf. Cast: Theatricalia; *Variety* 16/4/75, 90; *WWT/16*. *Dan* Ronald Hines; *Edmund* Brian Blessed; *Margaret* Honor Blackman; *Rachel* Mary Ure/Margo Mayne/Anna Cropper. *Lic* R. C. Wingate; *Pp* New Watergate Presentations Ltd.; *Pres* Oscar S. Lerman, Frederick Granville; *Dir* Peter Coe; *Sc dgn* Tony Abbott, Donald Taylor; *Light* Michael Northen; *Cost dgn* Ingeborg; *Assoc pd* Simon Reuben. Reviews: *Birmingham Post* 4/4/75, 2, 9; *Guardian* 3/4/75, 10; *Illustrated London News* 1/6/75, 93; *New Statesman* 11/4/75, 491–92; *Observer* 6/4/75, 28; *Spectator* 12/4/75, 450; *Stage* 10/4/75, 15; *Times* 3/4/75, 10; *Variety* 16/4/75, 90. Comment: Mary Ure died (3/4/75) hours after performing in play (*Stage* 10/4/75, 21). The second performance was cancelled; the production resumed 4/4/75 when Margo Mayne took over Ure's role; she was replaced by Anna Cropper (who had performed in the television production) on 10/4/75. *Guardian* (and other reviewers) reported this ghost-story play was being billed as a new play, but, correctly, remembered seeing it previously on television. *New Statesman* described it as "a decent, humane, even disturbing piece." *Variety* said this stage version was "somewhat stretched ... contrived and insubstantial." *Times* described the piece as a mixture of Agatha Christie and David Mercer because the characters were "variations on the theme of socialist guilt." See *Stage* 6/10/83, 24 on the original production being unauthorized.

75.147 *Bloody Mary* (MP) Ken Hill (bk) and Ian Armit (mus, lyr). THEATRE ROYAL, STRATFORD EAST, 3/4/75.* Cast: *Stage* 27/3/75, 1; Theatricalia. *Mary* Read Toni Palmer; *Miquel* Brown, *Nicky* Croydon, *Larry* Dann, *Robert* Davey, *Geoffrey* Freshwater, *Myvanwy* Jenn, *Melody* Kaye, *Sylvester* McCoy, *Stephen* McKenna, *Ursula* Mohan, *Tony* Scannell, *Tim* Stern, *Valerie* Walsh. *Dir* Ken Hill. Reviews: *Irish Times* 22/5/75, 10; *Stage* 10/4/75, 15. Comment: "An outstanding show ... a robust, satirical, comical, political, tuneful version of the story of Mary Read, the seventeenth century pirate" (*Stage*). "It costs only 30 pence, and that's very little for a bit of fun and leaping around the stage and cheerful, skilful dancing" (*Irish Times*).

75.148 *The Two of Me* (C) Stanley Price. JEANNETTA COCHRANE 3/4/75.* Cast: *Stage* 13/3/75, 1. *Robert* Clyde Clive Swift and *David* Swift; *Rosemary* Martin, *Anthony* Pedley, *John* Challis, *Anthony* Bailey. *Dir* Euan Smith. Reviews: *Guardian* 4/4/75, 10, 5/4/75, 8; *New Statesman* 11/4/75, 492; *Observer* 6/4/75, 28; *Spectator* 12/4/75, 450; *Stage* 10/4/75, 20; *Times* 4/4/75, 9. Comment: "A bright, agile, fitfully amusing comedy about the basic problem of being a writer," with very good performances

from brothers Clive Swift and David Swift (*Guardian*, 5/4)."A contribution to that limp genre, the play about not being able to write a play" (*Times*). *Observer* did not like this kind of play involving a divided personality being depicted on stage; *New Statesman* called it "a gimmick." "A tediously artificial contrivance" (*Spectator*).

75.149 *Utopia (Limited); or, The Flowers of Progress* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SAVOY 4/4/75. 1 perf. 1st perfd Savoy 7/10/1893. *Lady Sophy* Lyndsie Holland; *Captain Fitzbattleaxe* Meston Reid; *Princess Zara* Pamela Field; *Mr. Goldbury* Michael Rayner; *King Paramount* Kenneth Sandford; John Reed, John Aylton. *Dir* Michael Heyland; *Cond* Royston Nash. Plot: Ayre, Bordman/5, 128, Gänzl, Gänzl/2, 461, Hochman. Reviews: *Guardian* 25/3/75, 12, 5/4/75, 8; *Times* 5/4/75, 7. Comment: D'Oyly Carte Opera Company. *Times* discussed the reasons for the piece being neglected since 1893, and saw "the nucleus of a typically invigorating, unobtrusive staging" in Michael Heyland's production.

75.150 *The Vandals Are Coming* (P) George Eugeniou. GREEK ARTS 4/4/75.* Darrel David, Anita Probert, Michael Probert. *Sc dgn* Yoram Katz; *Mus* Seldiy Bate, Keith Murphy. Review: *Stage* 8/5/75, 16. Comment: Teatro Technis. The play involved a variety of people in a city area in the process of physical renewal.

75.151 *Agincourt—The Archer's Tale* (One-man show) Esmond Knight. LAMDA 6/4/75. 1 perf. 1st perfd Royal Exchange, Manchester, 23/10/73? Cast: *Stage* 3/4/75, 18. Esmond Knight. Review: *Stage* 24/4/75, 44. Comment: The aim of the show was to present "what it felt like to be one of the nameless who marched in the mud of the Somme 500 years before the war to end all wars" (*Stage*).

75.152 *Desert Island Squares*. LITTLE THEATRE CLUB c. 7/4/75. 1st perf? Cast: *Stage* 10/4/75, 17. Comment: Club Friends Roadshow, Friends Tool Kit.

75.153 *Gnomes* (P) Gordon Porterfield. SOHO POLY 7/4/75 (Ln). Cast: *Stage* 3/4/75, 18. Vicky Ireland, Steve Gardner, Kate Harper, Vincent Marzelle. *Dir* John Tordoff. Review: *Stage* 17/4/75, 14. Comment: "Not so much a play ... as five perceptive and funny sketches on the theme of middle-class Americans' sexual fantasies" (*Stage*).

75.154 *Gustav III* (Hist P, 4a) August Strindberg. ALDWYCH 7/4/75. 1st perfd New Intimate, Stockholm, 25/1/16. Cast: *WWT/16*. *Thorild*, *Kexell* Dan Sjögren; *Papillon*, *Lady Schroderheim* Ebon Sorin; *Halldin*, *Count Ribbing* Ola Lindegran; *Holmberg*, *Elis Schroderheim* Martin Berggren; *Count Horn* Lars Green; *Captain*

Anckarström, *The Chamberlain* Sten Ljunggren; *Munck*, *Baron De Geer* Christian Fiedler; *General Pechlin* Rune Turesson; *Hallman*, *Baron Armfelt* Mans Westfelt; *Fersen*, *Liljensparre* Lars Erik Berenett; *Olof Olsson* Ingemar Carlehed; *Lieutenant Taube* Tomas von Bromssen; *Captain Nordström*, *Gustav III* Sven Wollter; *Badin* Leo Cullberg; *Queen Sofia Magdalena* Brigitta Palme; *Bellman* Sven-Eric Johanson. *Pres* Peter Daubeny; *Dir* Lennart Hjulström, Björn Melander; *Dgn* Olle Montelius; *Light* Jan Holmgren, Ray Jönsson; *Mus* Sven-Eric Johanson; *Movement* Fero Veres. Plot: Hochman, Matlaw. Reviews: *Country Life* 1/5/75, 1118; *Gay News* 8/5/75, 19; *Guardian* 8/4/75, 10; *Observer* 13/4/75, 28; *Stage* 17/4/75, 19; *Times* 8/4/75, 9. Comment: Gothenburg Stadsteater (Sweden). World Theatre Season. This company performed this production at the Royal Lyceum, Edinburgh, 23/8/74, which may have been the first British performance of the play. *Guardian* was impressed solely by the scenes of marital conflict played by Birgitta Palme and Sven Wollter. *Gay News* concluded Gustave was homosexual. *Times* said "those seeking a definition of the word 'camp' will find it" in Sven Wollter's brilliant Gustav.

75.155 *Laughs, etc.* (P) James Leo Herlihy. LITTLE THEATRE CLUB 7/4/75.** Cast: *Stage* 10/4/75, 17. Monica Buford. *Dir* Rodney Cardiff. Plot: Vinson. Review: *Stage* 24/4/75, 45. Comment: A "tour-de-force" for Monica Buford (*Stage*).

75.156 *Love Story* (P) Colin Bennett. ICA c. 7/4/75.** Cast: *Stage* 10/4/75, 17. Comment: Gate Theatre Company.

75.157 *Period of Adjustment* (C, 1a) Tennessee Williams. LITTLE THEATRE CLUB 7/4/75 (Lt).** Cast: *Stage* 3/4/75, 18. *Isabel* Anne Vintner; *Ralph* Kazik Michalski. *Dir* Sally Cassini; *Sc dgn* Kimberley. Plot: Best/60, 115, Bordman/4, 371, Bronner, Heintzelman, Hischak, Hochman, MacNicholas, Salem. Review: *Stage* 24/4/75, 44. Comment: Presented as "a self-sufficient play consisting of Act One only" (*Stage*).

75.158 *Forefathers' Eve [Dziady]* (P) Adam Mickiewicz. SOUTHWARK CATHEDRAL 8/4/75. 1st perfd Krakow 1848. *Konrad* Jerzy Trela; *Beelzebub* Jerzy Stuhr; *Senator* Wiktor Sadecki; *Sorcerer* Roman Stankiewicz. *Pres* Peter Daubeny; *Dir* Konrad Swinarski. Plot: Hochman. Reviews: *Guardian* 9/4/75, 10; *Stage* 17/4/75, 13; *Times* 10/4/75, 15. Comment: Cracow Stary Theatre (Poland). World Theatre Season. *Guardian* was impressed by the production as "the notion of theatre as devotional ritual." *Times* discussed the staging in the cathedral and noted British drama lacked "any work that unites art with

nationalist and spiritual authority as Mickiewicz does for his countrymen.”

75.159 *Harvey* (C, 3a) Mary Chase. PRINCE OF WALES 9/4/75.** 204 perf. Cast: Theatricalia; *Variety* 16/4/75, 90; *WWT/16*. *Betty Chumley* Chili Bouchier; *Elwood P. Dowd* James Stewart; *Judge Omar Gaffney* John Kidd; *Lyman Sanderson, M.D.* Bob Sherman; *Marvin Wilson* Brian Coburn; *Miss Johnson* Margaret Lawley; *Mrs. Ethel Chauvenet* Margot Boyd; *Myrtle Mae Simmons* Sarah Atkinson; *Ruth Kelly* Kathryn Leigh Scott; *S. J. Lofgren* Charles Farrell; *Veta Louise Simmons* Mona Washbourne; *William R. Chumley, M.D.* Geoffrey Lumsden. *Lic* Bernard Delfont; *L* Prime Presentations Ltd.; *Pres* Bernard Delfont, Richard M. Mills, Alexander H. Cohen; *Dir* Anthony Quayle; *Dgn* Paul Staples; *Light* Joe Davis. Plot: Best/44, 176, Bordman, Bordman/4, 241, Bronner, Bryer, Fletcher, Hirschak, Hochman, Loney, 240, Mplots, Patterson, Salem, Shank, Shipley, Vinson, Wheatley. Reviews: *Birmingham Post* 11/4/75, 2; *Country Life* 1/5/75, 1118; *Gay News* 8/5/75, 19; *Guardian* 10/4/75, 8; *Illustrated London News* 1/6/75, 93; *New Statesman* 18/4/75, 521; *Observer* 13/4/75, 28; *Spectator* 19/4/75, 481; *Stage* 17/4/75, 13; *Times* 10/4/75, 15; *Variety* 16/4/75, 90. Comment: The production was notable for the West End debut of James Stewart as Elwood P. Dowd, a role closely associated with him (*Variety*). *Illustrated London News* was equally impressed by Stewart and the comedy “came up with unaltered spirit, and I could have sworn that the white rabbit 6 feet 2 inches tall, the alcoholic Elwood’s unswerving partner, was there at the final call.” *Times* praised Stewart’s comic timing and the supporting work of Mona Washbourne and Geoffrey Lumsden.

75.160 *A Family and a Fortune* (D, 2a) Julian Mitchell (adpt of Ivy Compton-Burnett’s novel, 1939). APOLLO 10/4/75.** 204 perf. Cast: Theatricalia; *Variety* 23/4/75, 64; *WWT/16*. *Blanche Gaveston* Rachel Kempson; *Clement Gaveston* Bruce Bould; *Dudley Gaveston* Alec Guinness; *Edgar Gaveston* Anthony Nicholls; *Jellamy Knight Mantell*; *Justine Gaveston* Nicola Pagett; *Maid Jean Holness*; *Maria Sloane* Jill Balcon; *Mark Gaveston* Graham Swannell; *Matty Seaton* Margaret Leighton; *Miss Griffin* Julia Lang; *Oliver Seaton* Donald Eccles. *Pp* Apollo Theatre Co. Ltd.; *Pres* Michael Codron; *Dir* Alan Strachan; *Dgn* Margaret Harris; *Light* Nick Chelton. Plot: Loney. Reviews: *Country Life* 1/5/75, 1118; *Illustrated London News* 1/6/75, 93; *New Statesman* 18/4/75, 521; *Observer* 13/4/75, 28; *Spectator* 19/4/75, 481; *Stage* 17/4/75, 13; *Times* 9/4/75, 12, 11/4/75, 13; *Variety* 23/4/75, 64. Comment: “A splendid cast, playing at top ability” was the major reason for the success of the production rather than the somewhat inaccessible play

(*Variety*). *Times* (11/4) was rather surprised by the “big salary list” of actors “in the midst of the commercial stage recession.” *Spectator* thought the adaptation was more of a literary exercise since it did not engage the audience’s emotions. *New Statesman* found the play more compelling. The performances of Alec Guinness, Margaret Leighton, Rachel Kempson, and Julia Lang “distinguish a play that pleases like an impeccably-printed edition” (*Illustrated London News*).

75.161a *Friends* (P) Fay Weldon. ORANGE TREE 11/4/75 (Ln).* Cast: *Stage* 3/4/75, 18. Comment: Richmond Fringe.

75.161b *The Ladies* (P) Edna O’Brien. ORANGE TREE 11/4/75 (Ln). Cast: *Stage* 3/4/75, 18. Comment: Richmond Fringe.

75.162 *The Princess Zoubaroff* (Light C) Ronald Firbank. TOWER, CANONBURY, 11/4/75. 1st perfd Watergate 8/6/51. Cast: *Stage* 10/4/75, 17; TTC. Plot: Gunn. Reviews: *Gay News* 8/5/75, 19; *Stage* 24/4/75, 40; *Times* 12/4/75, 9. Comment: *Gay News* urged “lovers of the highest possible camp ... [to] flock” to the production. “Edgar Davies’s semi-professional company more than confirm [the play’s] stage-worthiness” (*Times*).

75.162.2 *The Price* (P, 2a) Arthur Miller. QUESTORS 12/4/75.** Cast: QTA. Plot: Bordman, Bordman/4, 423, Bronner, Bryer, Fletcher, Hochman, Loney, Mac-Nicholas, Matlaw, Patterson, Salem, Shipley, Vinson, Wilmeth. Reviews: *Acton Gazette* 24/4/75, 8; *Middlesex County Times* 18/4/75, 9.

75.163 *A Far Better Husband* (C) Donald Churchill and Peter Yeldham. WIMBLEDON 14/4/75.* Cast: *Stage* 10/4/75, 1. *Colin Hudson* Ronnie Corbett; *Isobel Hudson* Sheila Gish; *Jim Nash* Edward Hardwicke; *Brenda Nash* Judith Bruce; *Richard* Trevor Adams; *Joanna Cooper*, Suzan Cameron. *Pres* Michael Codron; *Dir* Richard Cottrell; *Dgn* Brian Currah; *Co. mgr* Michael Outhwaite. Comment: The plot involved two married couples who try to break out of their boring marriages and complications ensue via various liaisons.

75.164 *Lenny* (P, 2a) Julian Barry. CRITERION 14/4/75. 48 perf. 1st British perf. Cast: Theatricalia; *Variety* 23/4/75, 64; *WWT/16*. *Lenny Bruce* Marty Brill; *Piano* Maurice Cockerill; *Rusty* Carol Cleveland; *Tessa* Bill-Yeald, Geoffrey Collins, Kalman Glass, Mary Henry, Eve Karpf, Harold Kasket, Garry McDermott, Christopher Muncke, Ted Richards, Rosalind Strang, Laurie Webb. *Pres* H. M. Tennent Ltd.; *Dir* Jonathan R. Yates; *Dgn* Hayden Griffin; *Light* Rory Dempster. Plot:

Hischak/2, 33–34, Reviews: *Birmingham Post* 16/4/75, 2; *Gay News* 8/5/75, 19; *Guardian* 15/4/75, 12; *Illustrated London News* 1/6/75, 93; *New Statesman* 25/4/75, 560; *Observer* 20/4/75, 28; *Spectator* 26/4/75, 518; *Stage* 24/4/75, 11; *Times* 15/4/75, 9; *Variety* 23/4/75, 64. Comment: *Guardian* said one virtue of this biographical piece about Lenny Bruce was to present “generous helpings of his night-club act.” *Observer* declared Marty Brill’s rendition of the acts was “a *tour de force*.” *Spectator* expressed various reservations about the piece; however, “as theatre, it is bruisingly good—raw and compassionate and compelling.” *Times* found it easy to get lost in the confusing construction of events. The first New York production (Brooks Atkinson 26/5/71) ran for 453 performances.

75.165 *The Nuns* (P) Eduardo Manet (trans Robert Baldrick of *Les nonnes*, 1969). LITTLE THEATRE CLUB 14/4/75. 1st British perf Gardner Centre, Sussex University, 12/3/70. Cast: *Stage* 10/4/75, 17. *Sister Ines* James Fox-Salaman; *Mother Superior* Michael Blackham; *Sister Angela* Anthony May; Heather Page. *Dir* Paul Vaughan-Teague; *Dgn* Steve Ellis. Review: *Stage* 24/4/75, 11. Comment: The Group. The play, set in Haiti in 1804, was about three men who dress up as nuns in order to rob a noblewoman. “On one level it is the epitome of Grand Guignol, ending with all four characters grisily dead; on another, it is a tirade against religion which is mere superstition and autocratic and despotic power. It could also be simply a nightmare vision, as unreal as the fact that men play all but one of the all-female parts” (*Stage*).

75.166 *Regeneration [La Rigenerazione]* (C, 3a) Italo Svevo. ALDWYCH 14/4/75. Cast: WWT/16. *Giovanni Chierici* Tino Buazzelli; *Anna Laura Carli*; *Emma Ricca* Nicoletta Languasco; *Umbertino* Massimo di Cicco; *Guido Calacci* Gioacchino Maniscalco; *Enrico Biggiono* Massimo de Francovich; *Dr. Raulli* Tino Bianchi; *Signor Boncini* Enrico Poggi; *Rita* Barbara Nay; *Fortunato* Roberto Paoletti; *1st Doctor* Angelo Botti; *2nd Doctor* Claudio Dani; *3rd Doctor* Pio Buscaglione. *Pres* Peter Daubeny; *Dir* Edmo Fenoglio; *Dgn* Sergio D’Osimo; *Light* Andrea Ori. Reviews: *Guardian* 15/4/75, 12; *Observer* 20/4/75, 28; *Times* 15/4/75, 9. Comment: Compagnia di Prosa Tino Buazzelli (Italy). World Theatre Season. *Guardian* praised Edmo Fenoglio’s production because it “superbly accentuates the self centredness of [the] characters,” all of whom need some form of regeneration. “Most stimulating” (*Times*).

75.167 *A Little Night Music* (MC, 2a) Stephen Sondheim (mus, lyr) and Hugh Wheeler (bk; suggested by Ingmar Bergman’s film, *Smiles of a Summer Night*, 1955).

ADELPHI 15/4/75. 406 perf. 1st perfd Colonial, Boston, 23/1/73; 1st British perf. Cast: Theatricalia; *Variety* 23/4/75, 64; WWT/16. *Anne Egerman* Veronica Page; *Bertrand* Christopher Beeching; *Count Carl-Magnus Malcolm* David Kernan; *Countess Charlotte Malcolm* Maria Aitken; *Desiree Armfeldt* Jean Simmons/Virginia McKenna; *Fredericka Armfeldt* Christine McKenna; *Fredrik Egerman* Joss Ackland; *Frid* Michael Harbour; *Henrik Egerman* Terry Mitchell; *Madame Armfeldt* Hermione Gingold/Angela Baddeley; *Mr. Erlanson* David Bexon; *Mr. Lindquist* John J. Moore; *Mrs. Andersson* Liz Robertson; *Mrs. Nordstrom* Chris Melville; *Mrs. Segstrom* Jacquey Chappell; *Osa* Penelope Potter; *Petra* Diane Langton. *L Musical Plays Ltd.*; *Gen mgr* Thomas Porter; *Pres* Ruth Mitchell, Frank Milton, Eddie Kulukundis, Richard Pilbrow, Bernard Delfont; *Dir* Harold Prince; *Ch* Patricia Birch; *Pd supervised* George Martin; *Sc dgn* Boris Aronson; *Cost dgn* Florence Klotz; *Light* Tharon Musser; *Mus dir* Ray Cook; *Assist mus dir* Stuart Pedlar; *Mus arr* Jonathan Tunick; *Sound* David Collison. Plot: Bordman, Bordman/5, 678–79, Gänzl, Green, Loney, Hischak, Kennedy, OTF, Vinson, Wilmeth. Reviews: *Birmingham Post* 17/4/75, 2; *Country Life* 1/5/75, 1118; *Gay News* 8/5/75, 19, 26/2/76, 27; *Guardian* 16/4/75, 10; *Illustrated London News* 1/6/75, 93; *New Statesman* 25/4/75, 560; *Observer* 20/4/75, 28; *Spectator* 26/4/75, 518; *Stage* 24/4/75, 11, 30/10/75, 24; *Times* 16/4/75, 13; *Variety* 23/4/75, 64. Comment: MPS 560. A pre-production matinée for the theatrical profession was given on 11/4/75 in aid of the family of Gareth Davies, music director. “I like it immoderately” (*Observer*). “Okay voices and outstanding scenery, lighting, costumes and acoustics” (*Variety*). “It raises the American musical to new levels of literacy, taste and wit” (*Guardian*). *New Statesman* had reservations, but did like “its relative honesty, its wistful, menopausal mood and the frequent pungency of its dialogue.” “A show that effects a reunion between Broadway and the artistic conscience” (*Times*). The first New York production (Shubert 25/2/73) ran for 601 performances.

75.168 *The People Show*. HAMPSTEAD 15/4/75.* Comment: “The People Show has a season at Hampstead from April 15 to 26 with a production originally commissioned by the club” (*Stage* 10/4/75, 17).

75.169 *Norman, Is That You?* (C, 2a) Ron Clark and Sam Bobrick. PHOENIX 16/4/75. 47 perf. 1st perfd Lyceum, New York, 19/2/70; 1st British perf Theatre Royal, Brighton, 23/10/72. Cast: Theatricalia; *Variety* 30/4/75, 64; WWT/16. *Beatrice Charlton* Avril Angers; *Ben Charlton* Harry Worth; *Mary Lynda* Bellingham; *Norman Charlton* Paul Seed; *Terry Hobart* Freddie Lees. *Pres* John Hower-Mike Hall Ltd., Anthony Chardet

Productions. *Dir* Edgar Metcalf; *Dgn* Hutchinson Scott; *Light* Michael Northen. Plot: Bronner, French/2, Gunn, Hischak, Hischak/2, 12. Reviews: *Daily Mirror* 17/4/75, 16; *Gay News* 24/4/75, 19; *Guardian* 17/4/75, 10; *Illustrated London News* 1/6/75, 93; *Spectator* 26/4/75, 518; *Stage* 24/4/75, 11; *Times* 17/4/75, 15; *Variety* 30/4/75, 64. Comment: MPS 402. *Guardian* objected strongly to the plethora of “grubby, shoddy” anti-gay jokes, and the “caricature image of the homosexual as a limp-wristed mother-lover.” *Gay News* had more than a few objections to the play’s gross misrepresentations and inappropriate “jokes.” *Variety* called it a “sour comic strip,” and predicted failure “on the evidence of a vastly undersold house.” *Daily Mirror* noted “A sophisticated sex comedy that has been produced in twenty-four countries has been adapted as a thick, lumpy farce for British tastes,” and then, unironically, played on those reprehensible tastes. The New York production ran for 12 performances.

75.170 *Entertaining Mr. Sloane* (C, 3a) Joe Orton. COURT 17/4/75; trfd to DUKE OF YORK’S 2/6/75.** 169 perf. Cast: Findlater; Theatricalia; *Variety* 23/4/75, 64; *WWT/16*. *Kath* Beryl Reid; *Sloane* Malcolm McDowell; *Kemp* James Ottaway; *Ed* Ronald Fraser. *Dir* Roger Croucher; *Dgn* John Gunter; *Light* Rory Dempster. Plot: Demastes/2, Fletcher, Gunn, Hischak, Hochman, Law, Loney, Patterson, Weintraub. Reviews: *Gay News* 24/4/75, 19; *Guardian* 18/4/75, 10; *Illustrated London News* 1/6/75, 93; *New Statesman* 25/4/75, 560; *Observer* 20/4/75, 28; *Spectator* 26/4/75, 518; *Stage* 24/4/75, 11; *Times* 18/4/75, 11, 4/9/75, 10; *Variety* 23/4/75, 64. Comment: English Stage Company. The production was part of a five-month retrospective of Orton’s work, which *Guardian* thought was unnecessary since his work had enjoyed “maximum exposure in the West End” and elsewhere. *Variety* said it was a successful revival with a superior cast. *Gay News* confined its praise to Reid’s performance. *New Statesman* agreed Reid’s was “the most memorable performance” in a rather “muted production. *Times* (18/4) placed Orton’s work in the context of Giles Cooper, Edward Bond, Pinter, and other dramatists.

75.171 *Golden Oldies* (Multi-media Mus) Neil Hornick and Joel Cutrara and Cliche Clique (mus). COCKPIT 17/4/75. 1st perfd Manchester Festival. Cast: *Stage* 6/3/75, 23. *Lucifer* Phil Bretherton; Vivian Thonger, Dave Watson, Judy Alien. *Dir* Charlie Hanson; *Dgn* Ann Smart. Review: *Stage* 15/5/75, 18. Comment: Phantom Captain. The story was based loosely on the Faust legend, here updated to concern a composer.

75.172 *The Jumble Street March* (P) T-Bone Wilson.

KESKIDEE CENTRE 17/4/75. Cast: *Stage* 3/4/75, 18. *Netta* Pauline Yanson; *Pilgrim* T-Bone Wilson; *Elsa* Yvette Thomas; *Imrhu* Caesar. *Dir* Howard Johnson. Review: *Stage* 8/5/75, 20. Comment: The play was concerned with the increasing urbanization of the West Indies and the decline of agriculture.

75.173 *Kennedy’s Children* (D, 1a) Robert Patrick. ARTS 17/4/75.** 216 perf. Cast: Theatricalia; *WWT/16*. *Wanda* Pat Starr; *Sparger* Joe Pichette; *Bartender* Jona Jones; *Mark* Richard Oldfield; *Rona* Miriam Margolyes; *Carla* Annie Ross. *Pres* Henry Sherwood Productions Ltd., Simon Clarke Productions Ltd.; *Dir* Clive Donner; *Dgn* Geoff Stephens; *Cost dgn* Maggie Smith; *Light* Andrew Bridge. Plot: Bryer, Eisler, Gunn, Hischak, Hischak/2, 94, Loney, Vinson, Walford, Wilmeth. Reviews: *Guardian* 16/4/75, 11, 23/5/75, 12; *New York Times* 4/5/75, 139. Comment: “Staged by Clive Donner with a minimum of fuss and somewhat too little variety, and is unevenly acted by an English and American cast” (*New York Times*).

75.174 *An Enemy of the People* (P) Henrik Ibsen (anon trans of *En folkefiende*, 1883). ALDWYCH 18/4/75.** Cast: *WWT/16*. *Dr. Thomas Stockman* Tino Buazzelli; *Mrs. Stockmann* Nicoletta Languasco; *Petra* Barbara Nay; *Morten* Massimo di Cecco; *Ejllif* Robertino Paoletti; *Peter Stockman* Tino Bianchi; *Morten Kiil* Enrico Poggi; *Hovstad* Massimo de Francovich; *Horster* Claudio Dani; *Aslaksen* Roberto Paoletti. *Pres* Peter Daubeny; *Dir* Edmo Fenoglio, Nelly Cavallo; *Dgn* Walter Pace; *Light* Andrea Ori; *Mus* Lucia de Laurentis. Plot: Bryan, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 21/4/75, 2; *Illustrated London News* 1/6/75, 93; *Stage* 24/4/75, 40; *Times* 21/4/75, 13. Comment: Compagnia de Prosa Tino Buazzelli (Italy). World Theatre Season. In the production Stockmann was “inflated into a comic *buffo* in the prodigious person of Tino Buazzelli” (*Times*).

75.175 *It’s a Very Common Complaint* (P) Nigel Bellairs. THREE HORSESHOES 19/4/75.* Cast: *Stage* 17/4/75, 19. Nigel Anthony, Corinna Marlowe. *Dir* Nigel Bellairs. Comment: Pentameters.

75.176 *Bach Would’ve Turned in His Grave* (C) Laurence Marks. GLOBE (2) c. 21/4/75. Cast: *Stage* 24/4/75, 40. Martin Ruben, Andre Thornton-Grimes. Comment: Scorpio Productions.

75.177a *The Dark Lady of the Sonnets* (P, 1a) Bernard Shaw. COCKPIT 21/4/75.** Cast: *Stage* 10/4/75, 17. *Shakespeare* Simon MacCorkindale; *Good Queen Bess*

Ellen Pollock. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Review: *Stage* 22/5/74, 29. Comment: Studio '68 of Theatre Arts. *Stage* commended the performances of the cast.

75.177b *The Name Is Oscar Wilde* (P) Norman Holland. COCKPIT 21/4/75.* Cast: *Stage* 10/4/75, 17. *Wilde* Richard Powell; Charles Hunt, Philip Chapped, Miranda Marshall, Julie Somers, Penelope Parry. *Dir* Peter Lindsay. Reviews: *Gay News* 8/5/75, 19; *Stage* 22/5/74, 29. Comment: MPS 598A. Studio '68 of Theatre Arts. "A rather shadowy montage-portrait of the playwright, but with a certain evocative power. [Richard] Powell captured the very essence of Wilde magnificently" (*Stage*). *Gay News* also praised Powell's portrayal and recorded Powell used an Irish accent and "the brogue added considerable charm."

75.177c *To Bobolink, for Her Spirit* (P, 1a) William Inge. COCKPIT 21/4/75. Plot: Hochman. Review: *Stage* 22/5/74, 29. Comment: Studio '68 of Theatre Arts. An "engaging sketch about a bunch of stage-struck teenagers waiting to get autographs outside the New York 21 Club" (*Stage*).

75.178 *The Doctor's Dilemma* (P, 5a) Bernard Shaw. MERMAID 21/4/75.** Cast: *Stage* 17/4/75, 19; *Variety* 30/4/75, 64; *WWT/16*. *Redpenny* Simon Callow; *Emmy* Ruby Head; *Sir Colenso Ridgeon* Derek Godfrey; *Leo Schutzmacher* Tony Jay; *Sir Patrick Cullen* Frank Thornton; *Cutler Walpole* Nigel Hawthorne; *Sir Ralph Bonnington* James Villiers; *Dr. Blenkinsop* James Cairncross; *Jennifer Dubedat* Lynn Farleigh; *Louis Dubedat* Ken Cranham; *Minnie Tinwell* Jenny Cryst; *Waiter* Kenneth MacGarvie; *Newspaperman* Trevor T. Smith; *Mr. Danby* Richard Wardale. *Dir* Robert Chetwyn; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Shank, Shipley. Reviews: *Birmingham Post* 23/4/75, 2; *Guardian* 22/4/75, 12; *Illustrated London News* 1/6/75, 93; *New Statesman* 9/5/75, 636; *Observer* 27/4/75, 32; *Spectator* 3/5/75, 549; *Stage* 1/5/75, 9; *Times* 22/4/75, 13; *Variety* 30/4/75, 64. Comment: *Variety* noted some "engaging playing" by James Villiers, Nigel Hawthorne, Frank Thornton, Tony Jay. *Observer* commended the cast generally. "A production of some originality" (*New Statesman*).

75.179 *Fanshen!* (D, 2a) David Hare (based on William Hinton, *Fanshen*, 1966). ICA 21/4/75. 1st perfd Crucible Studio, Sheffield, 10/3/75. Cast: *Stage* 17/4/75, 19; *WWT/16*. Philip Donaghy, Paul Freeman, Cecily Hobbs, Roderic Leigh, Tony Mathews, Philip McGough, Pauline Melville, David Rintoul, Tony Rohr. *Dir* William

Gaskill, Max Stafford-Clark; *Dgn* Di Seymour; *Light White Light*. Plot: Demastes/2, Griffiths, Hochman, Patterson, Vinson, Weintraub. Reviews: *Guardian* 22/4/75, 12; *New Statesman* 25/4/75, 560; *Observer* 20/4/75, 27, 4/5/75, 26; *Stage* 8/5/75, 15; *Times* 23/4/75, 15; *Tribune* 9/5/75, 6–7. Comment: Joint Stock. "A play without precedent in the history of the British Theatre; one that shows in detail how a revolution actually works" (*Guardian*). *New Statesman* dubbed the piece "a stark Brechtian documentary," and wanted to know where Hare stood on the issues, and needed "more humanising touches." *Tribune* said the play's dialectics were "truly fascinating and the issues are neither over-simplified nor sentimentalised." "An exercise in total objectivity" (*Times*).

75.180a *George Johnson Is a Son of a Bitch* (P, 1a) Charles W. Smiley. CARNABY STREET THEATRE 21/4/75. Cast: *Stage* 1/5/75, 15. Victoria Fenton, Christopher Jones. *Dir* Kenneth Barrow; *Pd* Andre Fox. Comment: Performed at 1:15 and 5:45pm.

75.180b *A New Profession* (P, 1a) [Norris Harvey]. CARNABY STREET THEATRE 21/4/75.** Cast: *Stage* 1/5/75, 15. Simon Molloy, Judith Morse. *Dir* Kenneth Barrow; *Pd* Andre Fox. Comment: Performed at 1:15 and 5:45pm.

75.181 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). RICHMOND 21/4/75.** David McArthur. Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth. Comment: A two-week engagement.

75.182 *Hands Off My War Memorial* (P) Peter Hawkins. CENTRAL LONDON INSTITUTE 21/4/75 (Ln). 1st London perf. John Lyons, Mike Grady. *Dir* Walter Hall; *Dgn* Jenny Carroll. Review: *Stage* 1/5/75, 10. Comment: Basement Theatre. As two soldiers build a wall they discover they are on opposing sides in a civil war.

75.183 *Renga Moi* (Tribal D) Robert Serumaga. ALDWYCH 21/4/75. 1st perfd Kampala, Uganda, 1972; 1st British perf. Cast: *WWT/16*. Jane Majoro, Richard Seruwagi, Jones Kiwanuka, Jane Kobusingye, Marie Kirindi, Paul Mpagi, Robert Serumaga, Sarah Ntambi, Charles Buyondo, Charles Tumwesigye, Dede Majoro. *Pres* Peter Daubeny; *Dir* Robert Serumaga. Reviews: *Guardian* 22/4/75, 12; *Stage* 24/4/75, 40; *Times* 22/4/75, 13. Comment: Abafumi Company (Kampala, Uganda). World Theatre Season. The piece involved a brave warrior having to choose between his tribal duty and his personal happiness, choosing the former. *Guardian* said much of the action involved "intoxicating primal cere-

monies.” “Certainly has exotic interest, but its theatrical signature is very familiar ... Africa has spoken more powerfully through less artful shows” (*Times*).

75.184 *William Shakespeare in Persons* (One-man show) Rob Inglis. BANKSIDE GLOBE 21/4/75. Review: *Stage* 1/5/75, 9. Comment: “Mr. Inglis’s programme is a life-and-times-of job, aimed at university arts centre audiences on the other side of the Atlantic. Wisely, he does not attempt to erect a theoretical Shakespeare in the novelist’s fashion” (*Stage*).

75.185 *The Dumb Waiter* (P, 1a) Harold Pinter. YOUNG VIC 22/4/75 (Ln).** Cast: *Stage* 17/4/75, 19. Ben Neil Dickson; Gus David Stockton. Pres Cameron Mackintosh. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub.

75.186 *Jeeves* (Mus, 2a) Alan Ayckbourn (lyr, bk; based on P. G. Wodehouse’s Jeeves stories) and Andrew Lloyd Webber (mus). HER MAJESTY’S 22/4/75. 48 perf. 1st perfd Hippodrome, Bristol, 22/3/75. Cast: Theatricalia; *Variety* 7/5/75, 346; *WWT/16*. Bertie Wooster David Hemmings; *Jeeves* Michael Aldridge; *Bingo Little* David Wood; *Cropper* Brett Forrest; *Dawkins* Jini Steel; *Drones Club Members* Derek Beard, Bill Boazman, David Cordwell, Sam Cox, John Dicks, Terry Wood; *Gussie Fink-Nottle* Christopher Good; *Harold “Stinker” Pinker* Gordon Clyde; *Honoria Glossop* Angela Easterling; *Madeleine Bassett* Gabrielle Drake; *Ramsay* Elaine Loudon; *Seppings* Graham Hamilton; *Sharkey* Peter Kosta; *Sir Roderick Spode* John Turner; *Sir Watkyn Bassett* Bill Wallis; *Stiffy Byng* Debbie Bowen. Pres Robert Stigwood; Dir Eric Thompson; Dgn Voytek; Ch Christopher Bruce; Light Robert Orno; Sound David Collison; Mus dir Anthony Bowles; Mus arr Keith Amos, David Cullen, Don Walker. Plot: OTF, Weintraub. Reviews: *Birmingham Post* 24/4/75, 2; *Daily Mirror* 23/4/75, 16; *Gay News* 8/5/75, 19; *Guardian* 22/4/75, 12; *Illustrated London News* 1/6/75, 93; *New Statesman* 2/5/75, 601; *Observer* 27/4/75, 32; *Spectator* 3/5/75, 549; *Stage* 1/5/75, 9; *Times* 23/4/75, 15; *Variety* 7/5/75, 346. Comment: MPS 586. *Variety* declared the piece was a waste of the collective talents of all involved, a view shared by *Illustrated London News*. “A British musical falling flat on its face is not a pretty sight ... dreary, un-funny, untuneful and so woefully staged” (*Daily Mirror*). A “disastrous musical” (*Gay News*). A “witless travesty” (*Guardian*). *New Statesman* reported the original script had been cut down from four hours to under three for the actual production. *Times* implied this “modest, well-written, unspectacular piece” was out of place in the cavernous Her Majesty’s.

75.187 *Let’s All Streak Down the Strand* (P) Desmond Maidment. PRINCE OF WALES (2) 22/4/75 (Ln).* Cast: *Stage* 17/4/75, 19. Allan Walsh, Felicity York, Victor Reynolds. Dir Hal Dryer, Review: *Stage* 1/5/75, 10. Comment: Wimbledon Pub Crawlers. This piece, about “a honeymoon couple experiencing the ups-and-downs of the prenuptial hour,” needed a lighter touch (*Stage*).

75.188 *Diaries* (P) Robert Coleman. KING’S HEAD 23/4/75 (Ln).* Cast: *Stage* 17/4/75, 19. Heather Chasen, John Hughes, Jennie Anderson, Keith Skinner, Ned van Zandt. Dir Jon Plowman; Pres Richard Jackson, Torrington Douglas, Frank Rainbow. Review: *Stage* 8/5/75, 20. Comment: The piece was about five people revealing their sexual interconnectedness through diary-like comments.

75.189 *No Man’s Land* (D, 2a) Harold Pinter. OLD VIC 23/4/75; trfd to WYNDHAM’S 15/7/75.* 202 perf. Cast: NTA; Theatricalia; *Variety* 30/4/75, 64; *WWT/16*. Briggs Terence Rigby; Foster Michael Feast; Hirst Ralph Richardson; Spooner John Gielgud. Dir Peter Hall; Dgn, Light John Bury; Assist dgn Timian Alsaker; Sm Jackie Harvey. Plot: Demastes/2, Dorney, Fletcher, Hirschak, Hirschak/2, 108, Hochman, Law, Loney, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 25/4/75, 2; *Guardian* 24/4/75, 10; *Illustrated London News* 1/6/75, 93; *New Statesman* 2/5/75, 601, 1/8/75, 152; *Observer* 27/4/75, 32; *Spectator* 3/5/75, 549; *Stage* 1/5/75, 9; *Times* 24/4/75, 10; *Tribune* 2/5/75, 9; *Variety* 30/4/75, 64, 30/7/75, 64. Comment: MPS 579. National Theatre. “Pinter’s achievement ... is to have treated comically a theme most writers tackle with sententious gravity”; superb performances from the cast (*Guardian*). *Variety* praised all aspects of the production. *Tribune*, praising the play, described it as “Pinter on Pinter, Pinter parodying Pinter, Pinter feeding on himself and his previous work for regeneration.” *New Statesman* (2/5) “felt that the various Pinters on parade had not altogether been reconciled,” but added “Peter Hall’s production is as sensitive as it could be,” the acting superb. See also Lloyd Evans, 215–18. The production remained in repertory at the Old Vic until 28/6/75. The first New York production (Longacre 9/11/76) ran for 47 performances.

75.190 *The Black Mikado* (Mus, 2a) adpt of W. S. Gilbert (lib) and Arthur Sullivan (mus; adpt Eddie Quansah and George Larnyoh and Janos Bajala) *The Mikado*, 1885). CAMBRIDGE 24/4/75. 472 perf. 1st British perf Theatre Royal, Newcastle, 18/3/75. Cast: Theatricalia; *Variety* 7/5/75, 346; *WWT/16*. Nanki-Poo Norman Beaton; Pish-Tush Vernon Nesbeth; Pooh-Bah Michael Denison; Ko-Ko Derek Griffiths; Yum-Yum Patricia

Ebigwei; *Pitti-Sing* Floella Benjamiyn; *Katisha* Anita Tucker; *Peep-Bo* Jennie McGusty; *The Mikado* Val Pringle. *Mgr dir* Larry Parnes; *Gen mgr* David Cole; *Mgr* Guy Kitchenn; *Pres* James Verner; *Dir* Braham Murray; *Dgn* Johanna Bryant; *Sound* Ian Gibson; *Ch* Amadeo; *Light* Michael Williams; *Mus dir* Dave Bloxham; *Pd mgr* Christopher Verner; *Co. mgr* Tony Walters; *Sm* Rosemary Hoare; *Dsm* Anthony Pinhorn; *Asm* Helen Bennett; *Bal mr* Ray Evans; *Bal ms* Rosita Rosita Yarbo; *Wm* Anne Sinclair, Teresa Wilkinson; *Assist dgn* Peter Bennion; *Carp* Bob Williams; *Elect* David Joyce; *Bom* Bill Doyle; *Press rep* Torrington Douglas, Frank Rainbow. Plot: OTF. Reviews: *Birmingham Post* 30/4/75, 2; *Daily Mirror* 9/5/75, 15; *Illustrated London News* 1/7/75, 66; *New Statesman* 16/5/75, 671; *Observer* 27/4/75, 32; *Spectator* 3/5/75, 549; *Stage* 1/5/75, 9; *Times* 26/4/75, 9; *Variety* 7/5/75, 346. Comment: "The recycled G&S score plays back in jazz, pop ballad, soul and rock variations, and the functional libretto is hoked up to suit the new ethnic ambience;" Michael Denison was the only white performer (*Variety*). "Braham Murray's slap-happy production is wildly festive" (*Observer*). *New Statesman* singled out Val Pringle as "the hero of the evening." *Times* approved generally but wondered why the piece was placed in "some palm-wine pleasure spot." Unexpectedly *Illustrated London News* enjoyed the production "probably because it was so swift and exuberant it gave one little time to think." *Daily Mirror* reported the Gilbert and Sullivan Society was upset at this version of the original.

75.191a *Enchanted Night* (P, 1a) Sławomir Mro ek (anon trans of of *Czarowna noc*, 1963). OVAL HOUSE 24/4/75.** Cast: *Stage* 10/4/75, 17. Plot: Matlaw, 546. Comment: Company 5. The company for the double bill comprised David Oakley, Michael Sommerville, Anne Swords-Lindsay. *Dir* Frank Bren; *Mus* Chris Tingley.

75.191b *Prey* (P) Leila Blake. OVAL HOUSE 24/4/75.* Cast: *Stage* 10/4/75, 17. Comment: Company 5.

75.192 *High Bridges* (Two-man show) Andrew Whitfield and Anthony Rowlands. OVAL HOUSE 24/4/75 (Lt). Cast: *Stage* 10/4/75, 17. Andrew Whitfield, Anthony Rowlands. Comment: Antennae Theatre.

75.193 *The Living Room* (P, 2a) Graham Greene. TOWER, CANONBURY, 25/4/75.** Cast: TTC. Plot: Best/54, 92, Bordman/4, 325, Fletcher, Hischak, Loney, 282, Matlaw, Salem, Shank.

75.194 *Starters* (P) Olwen Wymark. ARTS 26/4/75 (m).* Reviews: *Stage* 15/5/75, 18; *Times* 1/5/75, 11. Comment: Unicorn Theatre. The programme consisted of five short

plays for children. The company for all the pieces comprised Penny Casdagli, Stephen Churchett, Paul Dalton, Nicholas Llewellyn, Keren Wilson. *Dir* Olwen Wymark; *Dgn* Jacqueline De Souza; *Light* Angus Stewart; *Sound* Michael Buckland, Paul Dalton, Angus Stewart. "What they have "in common is meticulous plotting and some thunderously effective gags" (*Times*).

75.195 *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) and Ray Galton and Alan Simpson. WIMBLEDON 28/4/75.** Peter Denyer, Richard Fox, David Alder, Lewis Barber, Heidi Cook, Jonathan Evans, Kevin Garty, Avril Gaynor, Michael Gunn, Stephen Leigh, Eden Phillips, Adam Stirling, Ben Tabiner, Mason Taylor, Wendy Taylor, Amanda Waldy, Barry Wilmore. *Dir* Donald Bodley; *Ch* Janet Hall; *Light* David Watson; *Dgn* Fay Barrett; *Mus dir* Chris Hamel-Cooke; *Sm* Christopher Heron. Plot: Bordman/5, 709, Fletcher, Gänzl, Hischak, Kennedy, OFT.

75.196 *Nothing Is Impossible . . . Except!* (Two-man show) Michelle Magorian and Peter Walshe. GLOBE (2) 28/4/75. Cast: *Stage* 24/4/75, 40. Peter Walshe, Michelle Magorian. *Dir* Peter Walshe, Michelle Magorian. Review: *Stage* 5/6/75, 15. Comment: Scorpio Productions. "The show casts a caustically affectionate glance at human foibles and fads" (*Stage*).

75.197 *Paradise* (P) David Lan. THEATRE UPSTAIRS 28/4/75.* Cast: Findlater; *Stage* 17/4/75, 19. Scott Antony, Jonathan Bergman, Jean Boht, Derek Carpenter, Robert Gillespie, Roger Lloyd Pack, Angela Phillips, Roger Rees. *Dir* Nicholas Wright, Tessa Marwick; *Dgn* William Dudley. Plot: Vinson. Reviews: *Guardian* 29/4/75, 12; *Observer* 4/5/75, 26; *Spectator* 10/5/75, 587; *Stage* 8/5/75, 15; *Times* 29/4/75, 9. Comment: English Stage Company. *Guardian* compared Lan's "gun-popping melodrama" unfavorably with David Hare's *Fanshen!* *Observer* thought Lan had run out of ideas. "Half-baked philosophising imposed upon a ludicrous melodrama of the Napoleonic wars" (*Spectator*). *Times* called this a "dreadful sequel" to the successful *Bird Child* in which Lan had written about what he knew, whereas here he didn't.

75.198 *60 Glorious Minutes* (Show) George Logan and Patrick Fyffe. AMBASSADORS 28/4/75 (Lt). Comment: Performed by Hinge and Bracket, i.e. the authors.

75.199 *The Clandestine Marriage* (C, 2a) George Colman the elder and David Garrick. SAVOY 29/4/75.** 73 perf. Cast: Theatricalia; *Variety* 7/5/75, 346; *WWT/16*. *Fanny* Kay Barlow; *Miss Elizabeth* Bridget Armstrong;

Mr. Sterling Ron Moody; *Mrs. Heidelberg* Dandy Nichols; *Betty* Sammie Winmill; *Butler* Ian Burford; *Chambermaid* Adrienne Burgess; *Lovewell* Martin Connor; *Trusty* Pamela Sholto; *Brush* Simon Jones; *Lord Ogleby* Alastair Sim; *M. Canton* Timothy Bateson; *Sir John Melville* Peter Blythe. Pp Savoy Theatre Ltd.; *Lic*, *Chm* Hugh Wontner; *Gen mgr* Frederic Lloyd; *Pres* H. M. Tennent; *Dir* Ian McKellen; *Dgn* Michael Annals; *Light* Joe Davis. *Mus arr* Andrew Collier. Plot: Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Daily Mirror* 30/4/75, 16; *Guardian* 30/4/75, 10; *Illustrated London News* 1/7/75, 66; *New Statesman* 9/5/75, 635–36; *Observer* 4/5/75, 26; *Spectator* 10/5/75, 586; *Stage* 8/5/75, 15; *Times* 30/4/75, 11; *Variety* 7/5/75, 346. Comment: *Spectator* thought it was a pedestrian production and Alastair Sim's talents were wasted. *Guardian* said it was a typical West End classic revival: "a marvellous star performer surrounded by an uncohesive scratch company, pointlessly fussy settings and a wanton sacrifice of meaning for easy laughs." *Times* presented a diametrically opposed judgement. *Illustrated London News* thought any success would derive from Sim's performance; everything else was too exaggerated. *Daily Mirror* said performances by Ron Moody and Dandy Nichols were disappointing.

75.200 *The Collection* (D, 1a) Harold Pinter. PRINCE OF WALES (2) 29/4/75 (Ln).** Cast: *Stage* 24/4/75, 40. Roger Forbes, Patricia Doyle, Lionel Guyett, Patrick Carter. *Dir* Donald Mackechnie. Plot: Best/62, 140, Demastes/2, Fletcher, Hochman, Salem, Weintraub. Comment: Wimbledon Pub Crawlers

75.201 *Company Pot* (P) Patience Addo. AFRICA CENTRE 29/4/75. 1st London perf. Cast: *Stage* 24/4/75, 40. Elizabeth Adare, Yemi Ajibade, Salami Coker, Jeillo Edwards, Gordon Tialobi. *Dir* Kenneth Chubb; *Dgn* Gordon Tialobi. Review: *Tribune* 9/5/75, 7. Comment: Wakefield Tricycle Company. "A mild, amusing look at the proverbial country girl in the big city" (*Tribune*).

75.202 *It's the Other Man's Child* (P). COCKPIT 29/4/75. Comment: I have not been able to identify this play. It might be Vasilii Shkvarkin's *Another Man's Child* (*Chuzhoi rebenok*, 1933).

75.203 *The Bureaucracy Show* (Ent, 2pt) Jack Bingham. UNITY 30/4/75. 1st London perf. Review: *Stage* 22/5/75, 14. Comment: Directed by John Beeson and Chris Jones. "About the way bureaucracy can affect ordinary people and, when those people are themselves servants of the State, indeed corrupt them" (*Stage*).

75.204 *Small and Brassy* (Revue) Neville Phillips and

Robb Stewart (mus). KING'S HEAD 30/4/75 (eve); trfd to WYNDHAM'S 24/7/75 (Lt).* Cast: *Stage* 10/4/75, 17. Mary Millar, Christine Edmonds, Royce Mills, Christopher Benjamin. *Dir* Stewart Trotter; *Dgn* Alistair Livingstone. Plot: OTF/2. Reviews: *Observer* 4/5/75, 26; *Stage* 8/5/75, 15; *Times* 1/5/75, 11. Comment: "A revue of such complacent unoriginality, of such determined untopicality" (*Observer*). "A wan evening ... with many a sodden quip and leaden punch line" (*Times*).

75.205 *A Bit on the Side* (P) Tom Jones and Albert Rhodes and Vic Hutchinson. LAMB AND FLAG 1/5/75. 1st perf? Cast: *Stage* 1/5/75, 15. Joyce Carpenter, Yvonne Fisher, Keith Norrish, Iris Rougier, Peter King, Brigid McKay, Ken Lucas, Jeannette Lane, Evelyn Glen. *Dir* Winifred Robi. Comment: LAMP.

75.206 *A Journey to London* (P, 5a) James Saunders. GREENWICH 1/5/75.* Cast: *Stage* 10/4/75, 1. *Lord Loverule* Robert McBain; *Lady Arabella Loverule* Prunella Scales; *Sir Charles* Geoffrey Beevers; *Miss Betty* Petra Markham; *Colonel Courtly* Barry Foster; *Sir Francis Headpiece* Roger Brierley; *Uncle Richard* David King; *Lady Headpiece* Linda Marlowe; Hazel Clyne. *Dir* Sam Walters; *Sc dgn* Mary Moore. Reviews: *Guardian* 5/5/75, 10; *New Statesman* 9/5/75, 636; *Observer* 11/5/75, 29; *Spectator* 10/5/75, 586–67; *Stage* 15/5/75, 9; *Times* 5/5/75, 13. Comment: James Saunders added a new second half to John Vanbrugh's original *A Journey to London* left uncompleted at his death in 1726. *Guardian* said Saunders's version worked until the final ten minutes of Pirandellian "sophomoric philosophising." *New Statesman* was unhappy with both the ending specifically and Saunders's version generally. *Spectator* thought Saunders should have expressed his ideas in a play completely his own.

75.207 *Love's Labour's Lost* (C) William Shakespeare. ALDWYCH 1/5/75.** Cast: RSCA; Theatricalia; WWT/16. *Berowne* Ian Richardson; *Boyet* Patrick Godfrey; *Costard* Mike Gwilym; *Don Adriano de Armado* Tony Church; *Dull* Denis Holmes; *Dumaine* Michael Ensign; *King of Navarre* David Suchet; *Forester* Gavin Campbell; *French Lord* Wilfred Grove; *Holofernes* Norman Rodway; *Jaquenetta* Louise Jameson; *Katharine* Janet Chappell; *Longaville* Robert Ashby; *Marcade* John Labanowski; *Maria* Lynette Davies; *Moth* Martin Lev; *Princess of France* Susan Fleetwood; *Rosaline* Estelle Kohler; *Sir Nathaniel* Jeffery Dench; *Villagers* Annette Badland, Doyne Byrd, Gavin Campbell, John Labanowski. *Dir* David Jones; *Dgn* Tazeena Firth, Timothy O'Brien; *Light* Stewart Leviton; *Mus* William Southgate. Reviews: *Guardian* 2/5/75, 10; *Illustrated London News* 1/7/75, 66; *New Statesman* 9/5/75, 636; *Observer* 4/5/75, 26; *Spec-*

tator 10/5/75, 5867 *Stage* 8/5/75, 15; *Times* 2/5/75, 11. Comment: Royal Shakespeare Company. An enchanting production by David Jones and a "masterly performance" by Ian Richardson (*Guardian*); *Observer* and *New Statesman* were equally enthusiastic. The production revealed the play was not "the work of an immature poetic dandy" (*Times*).

75.208 *Dear Janet Rosenberg, Dear Mr. Kooning* (RC, 2a) Stanley Eveling. HAMPSTEAD 5/5/75.** Cast: WWT/16. *Janet Rosenberg* Anna Calder-Marshall; *Alec Kooning* Freddie Jones. *Dir* Jon Amiel; *Dgn* John Hallé; *Cost dgn* Frances Haggett; *Light* Nick Chelton. Plot: Hischak/2, 14, Patterson, Vinson. Reviews: *Guardian* 6/5/75, 12; *Illustrated London News* 1/7/75, 66; *New Statesman* 16/5/75, 671; *Observer* 11/5/75, 29; *Spectator* 17/5/75, 617; *Stage* 15/5/75, 9; *Times* 6/5/75, 7. Comment: "A useful revival" (*Guardian*). *Observer* commended the acting, while *Times* did not.

75.209 *Tie Up* (C) Lesley Clive. GLOBE (2) 5/5/75 (Ln). 1st London perf. Cast: *Stage* 24/4/75, 40. *Shirley* Gillie Gratham; *Don* Toby Byrne; *Andre* Thornton-Grimes. *Dir* Andre Thornton-Grimes. Review: *Stage* 22/5/75, 14. Comment: Scorpio Productions. The play involved two people with disparate backgrounds coming together on a ferry journey across the Mersey.

75.210 *A Touch of Spring* (C) Samuel Taylor. RICHMOND 5/5/75. 1st perfd Shubert, New Haven, Connecticut, 10/1/68 as *Avanti!*; 1st British perf Alexandra, Birmingham, 14/4/75. Cast: Theatricalia. Plot: Bordman/4, 423, Bronner, Hischak, Loney. Comment: The pre-West End production prior to opening at the Comedy later in May (75.226). The first New York production, as *Avanti!* (Booth 31/1/68), ran for 21 performances.

75.211 *Walk Out* (Revue). CARNABY STREET THEATRE 5/5/75. 1st perf? Cast: *Stage* 1/5/75, 15. Angela Collins, Victoria Fenton, Christopher Jones, Simon Molloy, Judith Morse, Philip Reader. *Dir* Simon Molloy.

75.212 *Overruled* (P) Bernard Shaw. YOUNG VIC STUDIO 6/5/75 (Ln).** Cast: *Stage* 1/5/75, 15. Elizabeth Hughes, Michael Keating, Dona Martyn, Michael Stroud. *Dir* Sebastian Graham-Jones. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Review: *Times* 7/5/75, 7. Comment: National Theatre. *Times* faulted the cast for "passing off the characters as ordinary instead of allowing them to balloon to proper Shavian proportions."

75.213 *Oh, If Ever a Man Suffered* (P, 1a) Mary O'Malley. HAMPSTEAD 7/5/75 (Lt).** Cast: *Stage* 17/4/75, 1. *Mammy* Mary O'Malley; *Bernadette* Eve

Belton; Ron Cook, Aiden Murphy, Dick Sullivan, Paddy Ward. *Dir* Brian Croucher; *Dgn* Mary Greaves, Pauline Murphy. Reviews: *Irish Times* 22/5/75, 10; *Spectator* 17/5/75, 617; *Times* 9/5/75, 13. Comment: The play involved an Irish family the mother of which returns after a fifteen-year absence. *Spectator* said Mary O'Malley made the "catastrophic mistake of appearing herself in one of its principal roles." *Times* thought the piece was only an anecdote which failed to explain why the family endured "senseless self-torment." *Irish Times* noted it was not easy to get tickets for this hour-long play.

75.214 *The Sunshine Boys* (C, 2a) Neil Simon. PICCADILLY 7/5/75. 77 perf. 1st perfd Shubert, New Haven, Connecticut, 21/11/72; 1st European perf Gaiety, Dublin, 8/10/73. Cast: Theatricalia; *Variety* 14/5/75, 160; WWT/16. *Al Lewis* Alfred Marks; *Ben Silverman* Stuart Damon; *Eddie* Billy J. Mitchell; *Nurse* Isabelle Lucas; *Patient* Eddie Reindeer; *Sketch Nurse* Isabella Rye; *Willie Clark* Jimmy Jewel. *Pp* Piccadilly Theatre Ltd.; *Chm, Mgr dir* Donald Albery; *Pres* Tom Arnold Presentations Ltd., Philip Hindin. *Dir* Danny Simon; *Dgn* Christopher Morley; *Light* Brian Harris. Plot: Bordman, Bronner, Bryer, Fletcher, Hischak, Hischak/2, 53–54, Hochman, Loney, MacNicholas, Salem, Wilmeth. Reviews: *Birmingham Post* 9/5/75, 2; *Daily Mirror* 8/5/75, 18; *Guardian* 8/5/75, 10; *Illustrated London News* 1/7/75, 66; *New Statesman* 16/5/75, 670–71; *Observer* 11/5/75, 29; *Spectator* 17/5/75, 617; *Stage* 15/5/75, 9; *Times* 8/5/75, 9; *Variety* 14/5/75, 160. Comment: *Spectator* said Alfred Marks and Jimmy Jewel succeeded "joyously" as the pair of retired comics. For *Guardian* the only thing missing in the production was "the authentic New York Jewish voice." *Variety* credited the director, Neil Simon's brother Danny, "for the credible way [the show] reproduces the New York show biz tone and tempo." *Times* was amazed at Simon's ability to "write honestly and brilliantly without infringing the Broadway code"; excellent performances from Jewel and Marks. The first New York production (Broadhurst 20/12/72) ran for 538 performances.

75.215 *Not Now, Sweet Desdemona* (P) Murray Carlin. OVAL HOUSE 8/5/75; trfd to ACT INN 13/5/75 (Ln).** Cast: *Stage* 1/5/75, 15. Christopher Asante, Pamela Salem. *Dir* Adrian Rendle. Reviews: *Observer* 25/5/75, 24; *Stage* 5/6/75, 20. Comment: Actors' Studio Theatre. An actress from Johannesburg and a black actor who are lovers are forced to acknowledge their backgrounds before they can continue to rehearse *Othello*. A five week season at Act Inn also included David Henry Wilson, *The Dawn*. and Leonid Zorin, *Vitek and Helya*.

75.216 *A Taste of Honey* (P, 2a) Shelagh Delaney.

TOWER, CANONBURY, 9/5/75.** Cast: TTC. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

75.217 *Doors* (P) Pip Royall. THREE HORSESHOES 10/5/75. 1st perfd 1970? Cast: *Stage* 15/5/75, 15. Paul Jerricho, David Casey. *Dir* Pip Royall.

75.218 *The Recruiting Officer* (C, 2a) George Farquhar. QUESTORS 10/5/75.** Cast: QTA. Plot: Fletcher, Griffiths, Hochman, Law, Patterson, Shipley, Sobel. Review: *Middlesex County Times* 16/5/75, 12.

75.219 *A Far Better Husband* (C) Donald Churchill and Peter Yeldham. RICHMOND 12/5/75.** Cast: *Stage* 10/4/75, 1. *Colin Hudson* Ronnie Corbett; *Isobel Hudson* Sheila Gish; *Jim Nash* Edward Hardwicke; *Brenda Nash* Judith Bruce; *Richard* Trevor Adams; Joanna Cooper, Suzan Cameron. *Pres* Michael Codron; *Dir* Richard Cottrell; *Dgn* Brian Currah; *Co. mgr* Michael Outhwaite. Review: *Middlesex County Times* 16/5/75, 12.

75.220a *Fred and Harold* (P, 1a) Robert Patrick. ALMOST FREE 12/5/75 (Ln). 1st perfd Old Reliable Theatre Tavern, New York, 24/3/69. Cast: *Stage* 15/5/75, 15. Barry McCarthy, Peter Whitman. *Dir* Stewart Trotter. Reviews: *Gay News* 22/5/75, 9; *Observer* 25/5/75, 24; *Stage* 22/5/75, 14. Comment: Ambiance, season of gay plays. A “really funny sketch” involving two gay men who have met at a party (*Times*).

75.220b *One Person* (Monol) Robert Patrick. ALMOST FREE 12/5/75 (Ln). 1st perfd Old Reliable Theatre Tavern, New York, 25/8/69; 1st London perf. Cast: *Stage* 15/5/75, 15. Michael Deacon. *Dir* Stewart Trotter. Reviews: *Gay News* 22/5/75, 9; *Observer* 25/5/75, 24; *Stage* 22/5/75, 14. Comment: Ambiance, season of gay plays. An ineffective monologue despite the best efforts of Michael Deacon (*Times*).

75.221 *Hay Fever* (C, 3a) Noël Coward. WIMBLEDON 12/5/75.** *Sorel Bliss* Meryl Hampton; *Simon Bliss* Charles Rogers; *Clara* Marjorie Sommerville; *Judith Bliss* Phyllis Calvert; *David Bliss* Donald Pelmear; *Sandy Tyrell* Michael Cadman; *Myra Arundell* Elizabeth Seal; *Richard Greatham* Jimmy Thompson; *Jackie Coryton* Jacqueline Morgan. Plot: Best/25, 460, Bordman/3, 269–70, De-mastes/1, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Levin, 61–64, Loney, 134, Mander/4, Matlaw, Patterson, Salem, Shank, Sobel.

75.222 *Snatch '69* (Sex C) Bryan Blackburn. WHITE-HALL 12/5/75.* 111 perf. Cast: *Stage* 8/5/75, 1. *Randy*

O'Toole Bryan Burden; Chubby Oates, Roy Desmond, Carolyn Jones, Nikki Kelly, Pamela Grafton, Denise Reynolds, Delia Flinch, Jackie Skarvellis, Lindy Benson, Helen Baker. *Pres* Paul Raymond; *Dir* Victor Spinetti; *Dgn* Tod Kingman. Reviews: *New Statesman* 30/5/75, 735; *Stage* 19/6/75, 6. Comment: MPS 571. Comment: *New Statesman* reported the audience consisted “mainly of melancholy civil servants and cheerful Orientals.”

75.223 *Soft or a Girl* (Rock C) John McGrath. HALF MOON 12/5/75. 1st perfd Everyman, Liverpool, 24/11/71. Cast: SHM; *Stage* 8/5/75, 17. *Mick* Billy Colvill; *Mr. Hurley* Alan Ford; *Jenny* Kate Gielgud; *Ellas* Jean Gilpin; *Mrs. Hurley*, *Mrs. Sweeney* Arbel Jones; *Captain Rollason* Ian Collier. *Dir* Pam Brighton; *Dgn* Pete Ling. Reviews: *Stage* 22/5/75, 14; *Tribune* 30/5/75, 9. Comment: MPS 414. The piece was also called *My Pal and Me*. *Tribune* dubbed the piece an “uncompromising class-war commentary” and approved the production apart from its title.

75.224 *All Good Men* (P) Trevor Griffiths. YOUNG VIC STUDIO 13/5/75 (Ln). 1st perfd BBC-1 TV 31/1/74; 1st stage perf. Cast: *Stage* 1/5/75, 15. *Edward Waite* John Gill; *Maria* Jennifer Piercey; *Richard Massingham* David Firth; *William Waite* Oliver Cotton. *Dir* Clive Merrison; *Dgn* Timian Alsaker. Review: *Guardian* 14/5/75, 10; *Irish Times* 5/6/75, 10; *Times* 15/5/75, 13. Comment: National Theatre. The play presented arguments about whether the Labour Party should be revolutionary or pragmatic in its approach to capitalism. *Guardian* noted Griffiths’s care to present both sides of the argument and to invest his characters with depth. *Times* said the characters were good but the political aspects of the piece lacked “artistic alchemy.”

75.225 *Death of a Salesman* (P) Arthur Miller. STANHOPE 13/5/75.** Plot: Best/48, 53, Bordman, Bordman/4, 281, Bronner, Bryer, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Loney, 262, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth.

75.226 *A Touch of Spring* (C, 2a) Samuel Taylor. COMEDY 13/5/75.** 300 perf. Cast: *Theatricalia*; *Variety* 21/5/75, 75; *WWT/16*. *Alexander Ben Claiborne* Peter Donat/Francis Matthews; *Alison Ames* Hayley Mills/Amanda Barrie; *Assistant Hotel Manager* Bruce Montague; *Baldassare Pantaleone* Leigh Lawson; *Diana Claiborne* Jill Melford/Jacqueline Lacey; *John Wesley* Julian Fellowes; *Porter* Lawrence Sewell; *Vittorio Spina* Anthony Morton; *Waiter* Ernst Ulman. *Lic* R. C. Wingate; *Pp* New Watergate Presentations Ltd.; *Pres* John Gale, Allan Davis, Alison Boddington, John Boddington; *Dir* Allan Davis; *Dgn* Carmen Dillon; *Light* Michael

Northern. Plot: Bordman/4, 423, Bronner, Hischak, Loney. Reviews: *Birmingham Post* 15/5/75, 2; *Daily Mirror* 14/5/75, 16; *Gay News* 22/5/75, 20; *Illustrated London News* 1/7/75, 66; *New Statesman* 23/5/75, 702; *Observer* 18/5/75, 29; *Spectator* 24/5/75, 642; *Stage* 22/5/75, 11; *Times* 14/5/75, 9; *Variety* 21/5/75, 75. Comment: "A pretty good audience show," but its triteness may disappoint the discriminating (*Variety*), a view *Illustrated London News* shared. *Gay News* objected to the bisexual character Baldassare being treated as the "object of farce," but not the straight characters. "Absurd and fragile though it is, it has charm" (*Spectator*). "As wet an example of Broadway Blytonese as I can remember" (*Times*). *Daily Mirror* noted this was a stage version of the film *Avanti!* (1972).

75.227 *Vitek and Helya* (P) Leonid Zorin. ACT INN 13/5/75. (Ln) 1st London perf. Cast: *Stage* 1/5/75, 15. *Vitek* Mark Dowse; *Helya* Madlena Nedeva. *Dir* Adrian Rendle. Review: *Stage* 29/5/75, 11. Comment: Actors' Studio Theatre. The play involved a Russian man and a Polish woman who love each other but are legally prohibited from marrying; when they meet years later both have become complacent. A five week season at Act Inn also included David Henry Wilson, *The Dawn*.

75.228 *The Borage Pigeon Affair* (P, 2a) James Saunders. GREENWICH 14/5/75.** Cast: *Stage* 10/4/75, 1. Geoffrey Beevers, Roger Brierley, Hazel Clyne, Barry Foster, David King, Robert McBain, Petra Markham, Linda Marlowe, Linda Polan, Gordon Reid, Michael Richmond, Prunella Scales, Peter Wyatt. *Dir* Sam Walters. Plot: Vinson, Weintraub. Reviews: *Guardian* 17/5/75, 8; *Illustrated London News* 1/7/75, 66; *New Statesman* 23/5/75, 702; *Observer* 18/5/75, 29; *Stage* 22/5/75, 11; *Times* 16/5/75, 9; *Tribune* 30/5/75, 9. Comment: *Guardian* reported "gales of appreciative laughter greeted" the production; however, the piece did not "make a play." *New Statesman* said the piece was really a mishmash of two plays, one a "wordy sermon," the other a "farical extravaganza." *Times* described the play as having a "wobbly eccentric structure." *Tribune* was unsure what was the target of Saunders's satire. *Illustrated London News* found the "style so tediously and deliberately chaotic that one hardly knows what the message is."

75.229 *How Like a Woman* (Mus) Aristophanes (adpt of his *Thesmophoriazusae*, 411 B.C.) and Annette Battams (mus) and Maureen Stevens (lyr) and Adrian Love (lyr). MAXIMUS 14/5/75 (Ln). Cast: *Stage* 8/5/75, 17. Vivienne Martin, Mandy More, Jon Parker, Jeffrey Wickham, Ben Cross, Patricia Gerard, Clare Welch, Trevor Griffiths, Pamela Mandell, Michael Dyer-Ball, Katja Kersten. *Dir*

Barry Warren; *Ch* Bob Stevenson. Plot: Gassner, Gunn, Hochman, Patterson, Shipley. Review: *Stage* 22/5/75, 14. Comment: Actors' Arena. "The plot deals with women accusing Euripides of male chavinism, in that he always shows their worst side in his plays, and includes an unsuccessful attempt by his cousin (in drag) to invade the women's stronghold and plead on Euripides' behalf" (*Stage*).

75.230 *The Improbable Puritan* (P) Ruth Spalding and Trafford Whitelock (based on Spalding, *The Improbable Puritan: A Life of Bulstrode Whitelocke*, 1975). MIDDLE TEMPLE 14/5/75. 1st perf? Cast: *Stage* 8/5/75, 17. Alfred Burke, Richard Pasco, Barbara Leigh-Hunt. *Mus* Bulstrode Whitelocke. Comment: Apollo Society.

75.231 *Love Mix'd with Fear* (P) Stephen Hatton (adpt of John Webster, *The Duchess of Malfi*, c. 1614). GLOBE (2) 17/5/75. 1st perf? Cast: *Stage* 15/5/75, 15. Diana Weston, Diana Adderley, Greg Hicks, Simon Scott, Norman McDonald, Steve Gordon, David Jenners. *Dir* Stephen Hatton.

75.232a *Better Days, Better Knights* (C, 1a) Stanley Eveling. CARNABY STREET THEATRE 19/5/75 (Ln).** Cast: *Stage* 22/5/75, 13. Christopher Jones, Victoria Fenton. *Dir* Simon Molloy. Review: *Stage* 5/6/75, 15.

75.232b *Passing Strangers* (P) Christopher Jones. CARNABY STREET THEATRE 19/5/75 (Ln). 1st perf? Cast: *Stage* 22/5/75, 13. Judith Morse, Tom Cockrell, Maria Lindquist, John Yamoah, Janalyn Travis, Adolpho Perez. *Dir* Philip Reader. Review: *Stage* 5/6/75, 15. Comment: "Little more than an anecdote ... is a variant on the old theme of Death taking the Maiden by the hand" (*Stage*).

75.233 *The Haunted Host* (P) Robert Patrick. ALMOST FREE 19/5/75 (Ln). 1st perfd Caffè Cino, New York, 6/12/64; 1st London perf? Cast: *Stage* 15/5/75, 15. Ned Van Zandt, Joe Pichette. *Dir* John Chapman. Plot: Gunn, Hischak/2, 322, Vinson. Reviews: *Guardian* 22/5/75, 10; *Irish Times* 26/6/75, 10; *New Statesman* 30/5/75, 734-35; *Stage* 12/6/75, 8; *Times* 22/5/75, 11. Comment: Ambiance, season of gay plays. *New Statesman* said Patrick was good at bitchy humour but not at serious matters. "A frantic, febrile but often very funny homosexual comedy" (*Guardian*). For *Times* Patrick was weak on plot but good with dialogue, and the two American actors clung to their roles "as if to second skins."

75.234 *Miss Adams Will Be Waiting* (C) Arthur Lovegrove. WIMBLEDON 19/5/75. 1st perfd Theatre Royal, Windsor, 2/2/71. Moira Lister, Richard Todd, Diane Hart, Terence Longdon. *Dir* Jan Butlin. Comment:

MPS 12525. Comment: "Married publisher with taxi leaps to the aid of attractive divorcee with parcels and is invited into her flat for refreshments. We meet them in the springtime as author Arthur Lovegrove proceeds to partition the developing relationship into seasonal scenes. It is a sort of *Brief Encounter* without benefit of British Rail" (*Birmingham Post* 10/6/75, 2).

75.235 *Family Spear* (P, 1a) Elvania Zirimu. AFRICA CENTRE 20/5/75 (Ln). 1st perfd Kampala, Uganda, 1973?; 1st London perf. Jeillo Edwards, Yemi Ajibade. *Dir* Kwesi Kay. Reviews: *Observer* 25/5/75, 24; *Stage* 5/6/75, 15. Comment: Wakefield Tricycle Company. "An account of the trials endured by a couple of newly weds at the hands of their tribal in-laws" (*Observer*). "A distinctive writing talent in its exploration of family resentments over a new daughter-in-law, proving the generation gap to be just as wide in a tribal community as anywhere else" (*Stage*).

75.236 *Hunt the Ripper* (P) Peter Dawson. JACK THE RIPPER 20/5/75.* Cast: *Stage* 15/5/75, 15. Irene Bough, Peter Dawson, Julia Godley, Leigh Jackson, Phillip Kelleher, Lin Merchant, Craig Mollison. Lynne Suffolk, Tony Turner. *Dir* Peter Dawson; *Sc dgn* Judith Wild. Review: *Stage* 17/7/75, 9. Comment: Curtain Theatre Company. About Jack the Ripper. "Peter Dawson's direction is imaginative, vigorous but disciplined, and realises fully the intentions of his writing" (*Stage*).

75.237 *Maybe It's Because I'm a . . .* (Ent) Hal Dyer (deviser). PRINCE OF WALES (2) 20/5/75 (Ln). Teresa Brooke, Michael Robbins, Hal Dyer, Michael Craze. Review: *Stage* 5/6/75, 15. Comment: Wimbledon Pub Crawlers. The final, and apparently fiftieth production, at this pub. "A tribute to London, spanning the reigns of the two Elizabeths" (*Stage*).

75.238 *The Year of Goats* (P) Lari Williams. LITTLE THEATRE CLUB 20/5/75. 1st stage perf. Cast: *Stage* 22/5/75, 13. Teni Gbogboade, Yvonne Gidden, Cherry West, Tony Abolo, Lewis St. Juste. *Dir* Lari Williams. Review: *Stage* 3/7/75, 21. Comment: Calabash Artistes (a group of professional African actors). "The situation is a modern one, but timeless and applicable to any part of the world—the conflict between city illusions and village realities" (*Stage*).

75.239 *Best We've Ever Had* (C) Ben Cross. MAXIMUS 22/5/75 (Ln). 1st perf? Cast: *Stage* 8/5/75, 17. Michael Halsey, James Hunter. *Dir* Barbara Markham. Review: *Observer* 25/5/75, 24. Comment: Actors' Arena. *Observer* called it a "comedy well laced with menace from Pinter ... performed with notable smoothness."

75.240 *No Room for Sex* (F) Anthony Marriott and Bob Grant. RICHMOND 26/5/75. 1st perfd Theatre, Royal Brighton, 19/5/75? Thora Hird, Barry Evans, Hugh Paddick, Sheila Staefel, Kenneth Connor, Desmond Walter Ellis, Hilary Pritchard. Comment: A one-week engagement.

75.241 *Diary of a Madame* (One-woman ent, 2a) Frederick Bradnum (adpt of Maria Kroll, *Letters from Liselotte*, 170). PHOENIX 27/5/75. Cast: *Variety* 11/6/75, 70; WWT/16. Miriam Karlin. *Pres* Cameron Mackintosh, George Borwick; *Dir* Peter Watson; *Dgn, Light Kit* Surrey. Reviews: *Stage* 12/6/75, 8; *Times* 28/5/75, 11; *Variety* 11/6/75, 70. Comment: Miriam Karlin was "excellent and entertaining. She impersonates an irreverently catty member of the court of Louis XIV" (*Variety*).

75.242 *Harry's First Stand* (P) Alister Cameron. LITTLE THEATRE CLUB 27/5/75 (Lt). 1st perf? Cast: *Stage* 22/5/75, 13. Holly Wilson, Simon Castle, Sean Mathias. *Dir* Chris Cameron.

75.243 *White Men Dancing* (P) David Gale. BUSH 27/5/75. Cast: *Stage* 22/5/75, 13. *Speedy Cummings* David Gale; Eiji Kusuhara, Barby Coles, Tessa Potts. *Dir* Hilary Westlake. Review: *Acton Gazette* 12/6/75, 7. Comment: Lumiere & Son. This surreal play involved the Plague giving birth to a creature with rampant sexual urges.

75.244 *Echoes from a Concrete Canyon* (P) Wilson John Haire. THEATRE UPSTAIRS 28/5/75.* Cast: Findlater; *Stage* 15/5/75, 1. Rachel Judy Parfitt; Leslie Sarony, Nicholas Ball, James Grant, Gwynneth Strong. *Dir* Roger Croucher; *Dgn* Anne Marie Schöne. Plot: Vinson. Reviews: *New Statesman* 6/6/75, 761; *Spectator* 7/6/75, 696; *Stage* 5/6/75, 17; *Times* 29/5/75, 11. Comment: English Stage Company. "The thing dies of overstatement about halfway through" (*New Statesman*). "A relentlessly morose item" (*Spectator*). "Depressing," with "pretentious and studied" monologues (*Times*).

75.245 *Measure for Measure* (P) William Shakespeare (adpt Charles Marowitz). OPEN SPACE 28/5/75.** Cast: WWT/16. *Duke* Richard Mayes; *Escalus* Glyn Jones; *Angelo* Nikolas Simmonds; *Provost* Edward Phillips; *Bishop* Geoffrey Staines; *Claudio* Brian Gwaspari; *Lucio* David Schofield; *Isabella* Ciaran Madden. *Dir* Charles Marowitz; *Dgn* Robin Don; *Cost dgn* Susan Thompson. Reviews: *Guardian* 28/5/75, 8, 29/5/75, 10; *New Statesman* 6/6/75, 761; *Observer* 15/6/75, 28; *Stage* 5/6/75, 20; *Times* 29/5/75, 11; *Tribune* 13/6/75, 9. Comment: Marowitz pared the original down to ninety-five minutes, losing some of its complexity, but revealing "how sheer

judicial corruption overwhelms ... Angelo ends in triumph and laughter with the Duke, Isabella is unbelieved, a brother dead" (*Guardian* 29/5). *New Statesman* thought the play provided "good criticism" of Shakespeare's shift in the play "from potential tragedy to soggy, sentimental comedy." *Tribune* said the adaptation was "better than the later Marowitz" ones.

75.246 *What a Crazy World* (Mus, 2a) Alan Klein (bk, lyr, mus). THEATRE ROYAL, STRATFORD EAST, 28/5/75.** Cast: Theatricalia. *Alf Hitchins* Kim Smith; *Herbie* Stephen McKenna; *Joey Hitchins* David Elmon; *Linda Hitchins* Ursula Mohan; *Marilyn* Melody Kaye; *Mr. Hitchins*, *Grandad* Tony Scannell; *Mrs. Hitchins* Jenny Logan. *Dgn* Fay Barratt. Review: *Stage* 12/6/75, 7.

75.247 *Chocolate Cake* (C, 2a) Nicholas Wood. KING'S HEAD 29/5/75.* Cast: *Stage* 29/5/75, 6. *May* Diana Fairfax; *Illona* Linthwaite, *Robert* Morris, *Dervla* Molloy, *John* Warner, *Nicholas* Wood. *Dir* Robert Gillespie. Reviews: *Spectator* 7/6/75, 696; *Stage* 5/6/75, 15; *Times* 5/6/75, 13. Comment: "Aimless facetiousness about a tedious sextet isolated by a car breakdown, with nothing to eat but chocolate cake" (*Spectator*). Even though it found the play episodic *Times* opined Nicholas Wood might well be "a major new talent."

75.248 *Travesties* (C, 2a) Tom Stoppard. ALDWYCH 29/5/75; trfd to ALBERY 13/8/75.** Cast: RSCA; Theatricalia; *Stage* 22/5/75, 1. *Henry Carr* John Wood; *Bennett* John Bott; *Cecily Carruthers* Beth Morris; *Gwendolen Carr* Meg Wynn Owen; *James Joyce* John Quentin; *Lenin* Harry Towb; *Nadezhda Krupskaya (Nadya)* Frances Cuka; *Tristan Tzara* Robert Powell/Tim Curry. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Dir* Peter Wood; *Dgn* Carl Toms; *Light* Robert Orno; *Ch* William Chappell; *Mus*, *Mus arr* Grant Hossack; *Sm* Giles Barnabe; *Dsm* Stanley MacKenzie, *Marjorie* Williams; *Sound* Anna Cooke. Plot: Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 93-94, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Guardian* 30/5/75, 10; *Illustrated London News* 1/8/75, 95; *Observer* 1/6/75, 21; *Spectator* 7/6/75, 696; *Stage* 5/6/75, 17; *Times* 30/5/75, 13. Comment: Royal Shakespeare Company. A largely recast revival but retaining John Wood's great performance as Henry Carr (*Guardian*). *Times* compared some recast performances with the originals.

75.249 *Hobson's Choice* (Lancashire C, 4a) Harold Brighouse. TOWER, CANONBURY, 30/5/75.** Cast: TTC. Plot: Bordman/3, 37, Demastes/1, Fletcher, French, French/2, Hochman, Law, Loney, 79, Patterson, Sobel.

75.250 *The Last Lunch But One* (P, 1a) John Lawrence. HOWFF 6/75. 1st perf? Meryl Hampton, Clifton Johns. *Dir* John Lawrence. Review: *Stage* 3/7/75, 17. Comment: "A two-hander about society [at] the point of disintegration" (*Stage*).

75.251 *The Death of a Black Man* (P) Alfred Fagon. HAMPSTEAD 2/6/75.* Cast: WWT/16. *Sharkie* Gregory Munroe; *Jackie* Mona Hammond; *Stumpie* Anton Phillips. *Dir* Roland Rees; *Dgn* Bernard Culshaw; *Cost dgn* Frances Haggett; *Light* Howard Eldridge. Reviews: *New Statesman* 13/6/75, 784; *Observer* 8/6/75, 24; *Stage* 12/6/75, 7; *Times* 3/6/75, 7; *Tribune* 13/6/75, 9. Comment: Foco Novo. The play involved two black male Londoners who complain about white oppression but who force a black woman into prostitution. "A feeling but unfocused piece" (*New Statesman*). "Badly constructed, boringly written old-school naturalism," but finely acted (*Tribune*). *Times* noted Fagon's ability with "comic ideas" but said he failed to develop them.

75.252 *Miss Adams Will Be Waiting* (C) Arthur Lovegrove. RICHMOND 2/6/75.** Moira Lister, Richard Todd, Diane Hart, Terence Longdon. *Dir* Jan Butlin. Comment: A one-week engagement.

75.253 *Secretians or the Secret Service* (P) Neil Hornick. ICA 2/6/75. Cast: *Stage* 5/6/75, 16. Joel Cutrara, Peter Godfrey, Greg Bright. *Dir* Neil Hornick. Comment: First Church of the Phantom Captain.

75.254 *Venus and Superkid* (Rock mus for children) Richard Crane (bk, lyr) and Milton Reame-James (mus). ARTS 2/6/75; trfd to ROUNDHOUSE 21/8/75.* Cast: *Stage* 22/5/75, 13. *Cupid* William Relton; *Psyche* Tamara Ustinov; *Anteros* Paul Dalton, *Mars* Timothy Davies; *Venus* Binkie Shoebridge; *Voice of the Controller* Richard Crane. *Dir* Chris Parr; *Dgn* Miki Van Zwanenberg; *Light* Hugh Wooldridge. *Mus* Milton Reame-James. Plot: OTF. Reviews: *Stage* 26/6/75, 9, 4/9/75, 17. Comment: Unicorn Theatre. The piece was set in the future when anyone can be a superstar.

75.255 *The Window* (P) "Ellen Gerrarlee" [Ellen Giammarini]. LITTLE THEATRE CLUB 2/6/75 (Ln). 1st European perf. Cast: *Stage* 22/5/75, 13. David Ashley, Mandie Joel, Philip Wolde, Sandra Berkin. *Dir* Ellen Gerrarlee. Review: *Stage* 19/6/75, 9. Comment: *Stage* panned this piece about two brothers (one of whom commits suicide) and a sister.

75.256 *Artists* (P) Keith Dorland. GLOBE (2) 3/6/75 (Ln).* Cast: *Stage* 29/5/75, 6. Kim Horsman, Gary Brooking. *Dir* Don Weinstein.

75.257a *Bach Would Have Turned in His Grave* (P) Laurence Marks. GLOBE (2) 3/6/75.** Cast: *Stage* 29/5/75, 6. Martin Ruben, Andre Thornton-Grimes. Comment: The title also appeared as *Bach Would've Turned in His Grave*.

75.257b *Tie Up* (P) Lesley Clive. GLOBE (2) 3/6/75.** Cast: *Stage* 29/5/75, 6. Gillie Gratham, Andre Thornton-Grimes. *Dir* Cindy Granville.

75.258 *The Dawn* (P) David Henry Wilson. ACT INN 3/6/75.* Review: *Stage* 12/6/75, 7.

75.259 *Loot* (F, 2a) Joe Orton. COURT 3/6/75.** Cast: Findlater; *Variety* 11/6/75, 70; *WWT/16. McLeavy* Arthur O'Sullivan; *Fay* Jill Bennet; *Hal* David Troughton; *Dennis* James Aubrey; *Truscott* Philip Stone; *Meadows* Michael O'Hagan. *Pres* English Stage Company, Michael White, Eddie Kulukundis; *Dir* Albert Finney; *Sc dgn* Douglas Heaps; *Cost dgn* Harriet Geddes; *Light* Jack Raby; *Mus arr* Dennis King. Plot: Bordman/4, 424, Demastes/2, Fletcher, Griffiths, Hischak, Law, Loney, Patterson, Weintraub. Reviews: *Guardian* 3/6/75, 12, 4/6/75, 10; *New Statesman* 13/6/75, 784; *Observer* 8/6/75, 24; *Spectator* 14/6/75, 721; *Stage* 12/6/75, 7; *Times* 4/6/75, 12; *Tribune* 13/6/75, 9; *Variety* 11/6/75, 70. Comment: English Stage Company. *Tribune* said the play managed to survive "Albert Finney's disastrously misconceived" and miscast production. A "curate's egg revival" (*Guardian* 4/6). *Variety* generally approved the revival but thought it needed "more of the play's lunatic spirit." *Times* noted and approved of Finney's decision to anaesthetize the physical violence and the gruesome aspects.

75.260 *The Taming of the Shrew* (C) William Shakespeare. ROUNDHOUSE 3/6/75.** Cast: *Theatricalia*; *WWT/16. Baptista* Larry Noble; *Baptista's Maid* Christine Schofield; *Bianca* Elizabeth Romilly; *Biondello* Andrew Dunford; *Curtis, Waiter* Tony Kilbane; *Gremio* Ray Callaghan; *Grumio* Ian McNeice; *Haberdasher* David Cardy; *Hortensio* Geoffrey Bateman; *Katherina* Zoë Wanamaker; *Lady* Sally Greenwood; *Lucentio* Christopher Guard; *Officer, Servant* Brian Attree; *Pedant* Richard Goolden; *Petruchio* Jeremy Irons; *Priest, Servant* Richard Earthy; *Servant* Gene Foad; *Tailor, Priest* Paul Wagar; *Tranio* Charles Nowosielski; *Vincentio* Desmond Stokes; *Waiter* Clive Carter; *Widow* Jenny Short. *Dir* Mervyn Willis; *Dgn* Bob Ringwood; *Light* Brian Benn. Reviews: *Birmingham Post* 4/6/75, 2; *Illustrated London News* 1/8/75, 95; *Stage* 19/6/75, 21. Comment: New Shakespeare Company. The production was set in the Italian equivalent of the Victorian period. A "totally professional" production with "two remarkable performances

from Jeremy Irons and Zoe Wanamaker" (*Stage*).

75.261 *The Transistor Radio* (P, 1a) Ken Tsaro-Wiwa. AFRICA CENTRE 3/6/75.* Comment: Wakefield Tricycle. Directed by Yemi Ajibade.

75.262 *As You Like It* (C) William Shakespeare. SHAW 4/6/75.** Cast: *Stage* 29/5/75, 6. *Rosalind* Susan Hampshire; *Orlando* Pip Miller; *William* John Bull; *Silvius* Roger Davidson; *Touchstone* Tony Haygarth; *Phoebe* Susan Holderness; *Corin* Raymond Llewellyn; *Audrey* Vivienne Martin; *Jaques* John Shrapnel; Antony Brown, Jonathan Coy, Robert East, Robert Edwards, Peter Howell, Noel Howlett, Leslie Perrin, Jennie Stoller, Francis Wallis. *Dir* John David; *Dgn* Karen Mills; *Light* John B. Read; *Mus* John Bull; *Fight arr* Ian McKay. Reviews: *Birmingham Post* 5/6/75, 2; *Guardian* 5/6/75, 10; *Illustrated London News* 1/8/75, 95; *New Statesman* 13/6/75, 784; *Stage* 12/6/75, 7; *Times* 5/6/75, 13; *Times Educational Supplement* 13/6/75, 118. Comment: Dolphin Theatre Company. A modern dress production that *Guardian* found "thoroughly and reassuringly conventional." *Times* agreed, but observed Susan Hampshire was there merely "to dispense charm" regardless of whether it was appropriate or not. *Times Educational Supplement* found much to like, if not everything. *Illustrated London News* complained about the cast's elocution.

75.263 *High Bridges* (Show) Anthony Rowlands and Andrew Whitfield. LAMDA 4/6/75 (Lt).** Cast: *Stage* 29/5/75, 6. Comment: Antennae Theatre.

75.264 *Homage to Been Soup* (P) David Lan. THEATRE UPSTAIRS 4/6/75 (Ln and Lt). 1st perf? Cast: *Stage* 29/5/75, 6; Findlater. Jean Boht, Emma Williams. *Dir* Tessa Marwick. Plot: Vinson. Comment: English Stage Company.

75.265a *Her* (P) Fred Partridge. LAMB AND FLAG 5/6/75. 1st perf? Cast: *Stage* 5/6/75, 16. Iris Rougier, Keith Norrish, Brigid McKay. Comment: LAMP.

75.265b *The War Flower* (P) Ken Lucas. LAMB AND FLAG 5/6/75. 1st perf? Cast: *Stage* 5/6/75, 16. Ken Lucas, Evelyn Glen, Yvonne Fisher. Comment: LAMP.

75.266 *Oh! Coward* (MC revue, 2a) Roderick Cook (based on Noël Coward's works). CRITERION 5/6/75. 68 perf. 1st perfd Theatre-in-the-Dell, Toronto, 19/5/70 as *A Noel Coward Revue, or To Sir, with Love*; 1st British perf Thorndike, Leatherhead, 6/5/75. Cast: *Variety* 11/6/75, 70; *WWT/16. Geraldine* McEwan, Roderick Cook, Jamie Ross. *L* Wyndham Theatres Ltd.; *Lic, Mgr dir* Donald

Albery; *Pres* H. M. Tennent Ltd.; *Dir* Roderick Cook; *Dec* Helen Pond, Richard Senn; *Light* Stephen Kemp; *Mus dir* Richard Leonard. Plot: Hischak, OTF/2. Reviews: *Birmingham Post* 6/6/75, 2; *Guardian* 6/6/75, 10; *Illustrated London News* 1/8/75, 95; *Irish Times* 13/6/75, 10; *New Statesman* 13/6/75, 784; *Observer* 8/6/75, 24; *Spectator* 14/6/75, 721; *Stage* 12/6/75, 7; *Times* 6/6/75, 12; *Variety* 11/6/75, 70. Comment: A three-hander revue of Coward's words and music performed well (*Guardian*). *Observer* and *Irish Times* said the revue was not appealing nor were the performances. "Stale frolics" with unsatisfactory performances (*Times*). The first New York production (New 4/10/72) ran for 294 performances.

75.267 *Hair* (Tribal love-rock mus, 2a) Gerome Ragni (bk, lyr) and James Rado (bk, lyr) and Galt MacDermot (mus). HER MAJESTY'S 7/6/75.** 128 perf. *Claude* Steve Alder; *Berger* Bruce White; *Hud* Trevor Ward; *Sheila* Miquel Brown; *Jeanie* Marianne Price; *Crissy* Liz White. *Dir* Rufus Collins. Plot: Bordman, Bordman/5, 658–59, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, OTF, Shipley, Wilmeth. Review: *Stage* 10/7/75, 9. Comment: "Still a thoroughly entertaining show ... The music still soars, with tunefulness, character and power. It is extremely well staged. The orchestra is first-class. The dancing is brilliant. The singing is colourful and strong. There is particularly effective lighting" (*Stage*).

75.268 *Rogues and Vagabonds* (Ent) Michael Meyer (deviser). OLD VIC 8/6/75. 1 perf. 1st perf. Tom Courtenay, Edith Evans, Albert Finney, Edward Fox, Wendy Hiller, Polly James, Frank Muir. Comment: 69 Theatre Company. The purpose of this piece about actors and acting throughout history was to raise money for a new 69 Theatre in Manchester.

75.269 *All My Father's Sins* (P) W. B. Lanier. LITTLE THEATRE CLUB 9/6/75 (Ln). 1st perf? Cast: *Stage* 5/6/75, 16. Pamela Merrick, David Baxte. *Dir* John Fletcher; *Dgn* Mark Negin.

75.270 *The Phantom of the Opera* (P) David Giles (adpt of Gaston Leroux, *Le fantôme de l'opéra*, 1910). WIMBLEDON 9/6/75.* Cast: *WWT/16*. Erik Edward Petherbridge; *Christine Daae* Sharon Duce; *Igor Vladinksy*, *Doctor* Edward Halsted; *Raoul Vicomte de Chagny* Keith Drinkel; *Mercier* Gary Raymond; *Maurice Moncharmin* Jonathan Adams; *Firmin Richard* Neil Stacy; *Debienne* Ralph Michael; *Poligny*, *Commissary Mifroid* Tenniel Evans; *Philippe Comte de Cahgny* Charles Kay; *Bernice Sorelli* Helen Cotterill; *Darius the Persian* Juan Moreno; *La Carlotta* Sheila Reid; *Madame Giry* Sheila Burrell; *Cecille* Elaine Strickland; *Carlos Fonta*, *Gendarme* Roger Davenport; *Stagehand* John

Horwood. *Dir* David Giles; *Dgn* Kenneth Mellor; *Cost dgn* Jan Wright; *Light* Mick Hughes. Reviews: *Birmingham Post* 10/6/75, 2; *Guardian* 10/6/75, 10; *Illustrated London News* 1/8/75, 95; *New Statesman* 13/6/75, 784; *Observer* 15/6/75, 28; *Spectator* 21/6/75, 755–56; *Stage* 19/6/75, 9; *Times* 10/6/75, 7. Comment: Actors Company. *Guardian* was bewildered at the company's choice of this "mildewed melodramatic tosh." Lacking in "romantic horror," the piece became "melodramatic panto" (*New Statesman*). No more than an "essentially trivial frisson-maker" (*Times*).

75.271 *Talkshop* (P) Thomas Baptiste. ICA 9/6/75 (Ln).

75.272a *Billy's Last Stand* (P) Barry Hines. LITTLE THEATRE CLUB 10/6/75.** Cast: *Stage* 5/6/75, 16. *Billy* Huw Tyler; *Darkly* Peter McGowan. Review: *Stage* 3/7/75, 17. Comment: *Stage* said the revival had "dramatic force."

75.272b *Goddess Is Dead* (Gothic D) Taggart Deike. LITTLE THEATRE CLUB 10/6/75.* Cast: *Stage* 5/6/75, 16. Review: *Stage* 3/7/75, 17. Paul Arlington, Karen Archer, John Abbott. *Dir* Peter McGowan. Comment: "A sort of grimmer-than-James-Bond allegory, with everyone double-crossing everyone else" which *Stage* found "self-conscious and pretentious."

75.273 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). PHOENIX 10/6/75.** 119 perf. Cast: *Theatricalia*; *WWT/16*. Mary Adams, Sally Bentley, Andrew Frank, Sharon Lyle, David MacArthur, Neil Martin, Su Pollard, Tony Rickell, Dee Robillard, Andrew C. Wadsworth. *Lic*, *Mgr dir* Veronica Flint-Shipman; *Pres* H. M. Tennent Ltd.; *Cost dgn* Susan Tsu; *Dgn* Ian Dow; *Light* Stephen Kemp; *Mus dir* Chris Walker. Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth. Review: *Stage* 19/6/75, 9. Comment: A good revival, produced for a limited season (*Stage*).

75.274 *Kitty Hawk* (P) Leonard Jenkin. BUSH 10/6/75. 1st London perf? *Wilbur Wright* Richardson Morgan; *Orville Wright* Philip Sayer; Ben Benison, Roddy Maude-Roxby. *Dir* Kenneth Chubb; *Dgn* Leonard Jenkins. Reviews: *Observer* 29/6/75, 23; *Stage* 10/7/75, 9; *Tribune* 4/7/75, 9. Comment: Theatre Machine. The play projected a series of fantasies by two crazy men who think they are the Wright brothers and are dominated by an obsession to fly (*Tribune*). See also *New Theatre Quarterly*, 5 (Dec 1975), 164–73.

75.275 *Ashes* (D, 3a) David Rudkin. YOUNG VIC 11/6/75.** Cast: *Stage* 15/5/75, 1; *WWT/16*. *Colin* Ian

McKellen; Anne Gemma Jones; *Doctor, Surgeon, Guru* Paul Shelley; *Jennifer, Receptionist, Valerie* Ann Mitchell. *Pres* Michael Codron; *Dir* Ron Daniels. Plot: Fletcher, Hirschak/2, 111–12, Hochman, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 12/6/75, 2; *Guardian* 12/6/75, 10; *Illustrated London News* 1/8/75, 95; *New Statesman* 20/6/75, 809; *Observer* 15/6/75, 28; *Spectator* 21/6/75, 755; *Stage* 19/6/75, 9; *Times* 12/6/75, 10. Comment: *Guardian* thought this re-cast and re-directed revival was well worth seeing, especially with strong performances from Ian McKellen and Gemma Jones. *New Statesman* still quibbled about the play but commended the revival. *Times* was unhappy with both the play and the performances. *Illustrated London News* thought infertility was a curious theme for the theatre.

75.276 *The James Whiter than White Show* (Ent) Bruce Birchall. COLLEGIATE 11/6/75. 1st perf? Susie Baxter, Vari McLaren, Marilyn Milgrom, Barbara Vaughan. *Dir* Rob Walker. Review: *Stage* 3/7/75, 17. Comment: A series of songs and sketches supporting a woman's right to choose whether to have an abortion.

75.277 *The Knight of the Burning Pestle* (C [5a]) Francis Beaumont and John Fletcher. GREENWICH 11/6/75. 1st perfd 1607. Cast: *Stage* 10/4/75, 1. *Rafe* Gordon Reid; *Mistress Merrythought* Prunella Scales; *Luce* Hazel Clyne; *Prompter, Princess Pompiona* Linda Marlowe; *Petra* Markham, *Linda* Polan, *Robert* McBain, *David* King, *Roger* Brierley. *Dir* Sam Walters; *Dgn* Mary Moore; *Mus* Nola York. Plot: Fletcher, Hochman, Holz-knecht, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 14/6/75, 2; *Guardian* 13/6/75, 10; *Illustrated London News* 1/8/75, 95; *New Statesman* 20/6/75, 809; *Observer* 22/6/75, 25; *Stage* 26/6/75, 9; *Times* 13/6/75, 9. Comment: *Observer* called the production "regrettable," while *Stage* said it was "cheery." *New Statesman* said Sam Walters's production was "genial but unimaginative." "A good, plain, intimate treatment" of the play (*Illustrated London News*). *Times* thought the production by Sam Walters made "light of the technical obstacles" the play possessed and the result was successful.

75.278 *After Liverpool* (P) James Saunders. MAXIMUS 12/6/75 (Ln).** Cast: *Stage* 12/6/75, 8. *Suzanne* Delaney, *Richard* Latham, *Virginia* Balfour, *Edward* Jewsbury. *Dir* Hamilton McLeod. Plot: French/2, Vinson. Review: *Stage* 17/7/75, 20. Comment: The revival "gained much from the swift entrances and exits devised by the director Hamilton McLeod" (*Stage*).

75.279 *The Dance of Death* (P [3a]) August Strindberg (trans Elizabeth Sprigge of *Dödsdansen*, 1905). TOWER,

CANONBURY, 13/6/75.** Cast: *Stage* 12/6/75, 8; TTC. Plot: Fletcher, French/2, Gassner, Hirschak, Hochman, Matlaw, Patterson, Shipley, Sobel.

75.280 *Passing By* (P) Martin Sherman. ALMOST FREE 13/6/75 (Ln). 1st perfd Playwrights Horizons, New York, 5/3/74; 1st British perf. Cast: *Stage* 12/6/75, 8. *Simon* Callow, *Michael* Dickinson. *Dir* Drew Griffiths. Plot: Gunn, Wheatley. Reviews: *Stage* 3/7/75, 20; *Times* 20/6/75, 13. Comment: Gay Sweatshop. *Times* said "every aspect of this production is exemplary."

75.281 *Not Dead Easy* (P) Nigel Bellairs. THREE HORSESHOES 14/6/75 (Ln). Cast: *Stage* 12/6/75, 8.

75.282 *Moving Clocks Go Slow* (P, 2a) Caryl Churchill. THEATRE UPSTAIRS 15/6/75.* 2 perf. Cast: *Findlater*; *WWT/16. Kay* Aviva Goldkorn; *Apollo* David Howey; *Agent Fox* Ronald Fraser; *Luna* Diana Barrett; *Q* Roger Rees; *Voice* Paul Roylance; *Mrs. Provis* Rose Hill; *Rocket* Nicholas Ball; *Stella* Jennie Stoller; *Monster* Nigel Wilson. *Dir* John Ford; *Cost dgn* Chris Bowler. Reviews: *Guardian* 16/6/75, 8; *Stage* 10/7/75, 9; *Tribune* 4/7/75, 9. Comment: English Stage Company. *Guardian* was unable to determine exactly what Churchill's message was in this sci-fi play. *Tribune* noted the play "created some powerful images ... [but] never quite took off."

75.283 *The Gay Lord Quex* (C, 4a) Arthur W. Pinero. ALBERY 16/6/75. 56 perf. 1st perfd Globe 8/4/1899. Cast: *Theatricalia*; *Variety* 25/6/75, 72; *WWT/16. Miss Moon* Jiggy Bhore; *1st Lady Customer* Barbara Graley; *Maid* Joyce Donaldson; *1st Gentleman Customer, Bristow* Alan Haywood; *Miss Claridge* Christina Botros; *2nd Gentleman Customer, Morgan* Neil Dickson; *Miss Huddle* Leslie Goldie; *Valma* Richard Denning; *Sophy Fullgarny* Judi Dench; *Mrs. Arment* Patricia Leslie; *Miss Limbird* Diana Van Proosdy; *Marquess of Quex* Daniel Massey; *Sir Chichester Frayne* Frank Wylie; *Captain Bastling* Robin Sachs; *Muriel Eden* Rosalind Shanks; *Julia Countess of Owbridge* Hilda Barry; *Mrs. Jack Eden* Margaret Ward; *Duchess of Strood* Sian Phillips. *Chm, Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Pres* Eddie Kulukundis, *S. Spencer* Davids; *Dir* John Gielgud; *Cost dgn* Beatrice Dawson; *Dgn* Alan Tagg; *Light* Joe Davis; *Sm* Howard Panter; *Dsm* Michael Cass Jones; *Asm* Keith Oldfield, *Justin* Parsons. Plot: *Bord-man/2*, 470–1, *Demastes/1*, Fletcher, Hirschak, Lazenby, Matlaw, Salem, Shipley. Reviews: *Birmingham Post* 17/6/75, 2; *Guardian* 17/6/75, 10; *Illustrated London News* 1/8/75, 95; *New Statesman* 27/6/75, 834; *Observer* 22/6/75, 25; *Spectator* 28/6/75, 785; *Stage* 26/6/75, 9; *Times* 17/6/75,

11; *Variety* 25/6/75, 72. Comment: "The show is simply a yawn, with all the snap and pace of a stately minuet," but with an excellent cast (*Variety*). *Observer* called John Gielgud's production "immaculate" and attuned to the changing tones in the play and aware that Pinero wrote "very funny dialogue"; commendable performances. *Guardian* regarded the piece as passé and not worth reviving. "The reason for choosing this play to revive is baffling" (*Times*). *Illustrated London News* defended both the play and the production. The first New York production was at the Criterion 12/11/1900.

75.284 *The Last Romantic* (P) Kerry Lee Crabbe. WIMBLEDON 16/6/75.* Cast: *WWT/16*. *Dr. Lister* Jonathan Adams; *Emily* Sheila Reid; *Gantry* Ralph Michael; *James* Charles Kay; *Monica* Sheila Burrell; *Reporter* Juan Moreno; *Toby* Roger Davenport. *Dir* Philip Grout; *Dgn* John MacFarlane; *Light* Mick Hughes. Reviews: *Birmingham Post* 18/6/75, 2; *Guardian* 18/6/75, 10; *Illustrated London News* 1/8/75, 95; *New Statesman* 27/6/75, 834; *Observer* 22/6/75, 25; *Stage* 26/6/75, 9; *Times* 18/6/75, 11; *Tribune* 4/7/75, 9. Comment: Actors Company. *Guardian* described the play as aspiring to be "the *Heartbreak House* of the 70's," but was too cosily theatrical to be compelling. *Times* also invoked *Heartbreak House* though this play was really just an anecdote about a father keeping his adult children at home. "Domestic comedy, oddly shaped but sharply written" (*Observer*). "Sub-Shavian, soporific soap-opera" (*Tribune*).

75.285 *Not in the Book* (C thriller, 3a) Arthur Watkyn. RICHMOND 16/6/75. 1st perfd Theatre Royal, Brighton, 17/2/58 as *No Way to Kill*. Wilfred Hyde-White, Megs Jenkins, Jack Hulbert. Plot: Loney, 310. Comment: A comedy murder thriller involving blackmail. A two-week engagement.

75.286 *Sweet Talk* (P) Michael Abbensetts. ICA 16/6/75.** Plot: Griffiths.

75.287 *Ardèle* (C, 2a) Jean Anouilh (trans Lucienne Hill of Anouilh's play, 1948). QUEEN'S 18/6/75.** 40 perf. 1st perf this trans Repertory, Birmingham, 24/10/50. Cast: *Theatricalia*; *Variety* 25/6/75, 72; *WWT/16*. *The General* Charles Gray; *Emilie* Elizabeth Tyrrell; *The Count* Vincent Price; *The Countess* Coral Browne; *Villardieu* Allan Cuthbertson; *Nicholas* Robin Halstead; *Nathalie* Lalla Ward; *Toto* Arthur Campbell; *Marie-Christine* Julia Bardsley; *Ada* Anita Dobson. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Wybert R. Allen; *Pres* Roger Clifford, Frith Banbury; *Dir* Frith Banbury; *Dgn* Alexander McPherson; *Cost dgn* Robin Fraser-Paye; *Light* Leonard Tucker. Plot: Fazia, 86–90, French/2,

Hischak, Hochman, Loney, 272–73, Matlaw, Shank. Reviews: *Birmingham Post* 19/6/75, 2; *Daily Mirror* 19/6/75, 18; *Guardian* 19/6/75, 12; *Illustrated London News* 1/8/75, 95; *New Statesman* 27/6/75, 834; *Observer* 22/6/75, 25; *Spectator* 28/6/75, 785; *Stage* 26/6/75, 9; *Times* 19/6/75, 11; *Variety* 25/6/75, 72. Comment: Vincent Price's West-End stage debut. *Variety* opined the piece would "please some audiences, but many will shrug it off as old-hat and artificial." *Spectator* declared "it is one of Anouilh's duds," and wondered why Vincent Price and Coral Browne "chose it in which to make their debut as a married couple" [they married in 1974]. *Guardian* thought Frith Banbury's production missed "the work's dark subterranean disgust." The production was "as edifying as a dish of scarecrow in aspic" (*Times*). Better as a radio play (*Daily Mirror*). The first New York production, as an adaptation entitled *Cry of the Peacock* (Mansfield 11/4/50), ran for 2 performances.

75.288 *The First Night of Pygmalion* (P) Richard Huggett. ACT INN 19/6/75.** Cast: *Stage* 1/5/75, 15. *Beerbohm Tree* Richard Huggett; *Mrs. Patrick Campbell* Patricia Samuels. *Dir* David Wylde. Reviews: *Stage* 3/7/75, 17; *Times* 3/7/75, 11. Comment: The relationship between H. B. Tree and Mrs. Patrick Campbell did not "emerge as strongly as it might in Mr Huggett's florid over-emphasis of the ambling text" (*Times*).

75.289 *The Merry Wives of Windsor* (C) William Shakespeare. MERMAID 19/6/75.** Cast: *Stage* 12/6/75, 1, *WWT/16*. *Shallow* Erik Chitty; *Slender* Trevor T. Smith; *Sir Hugh Evans* Frank Marlborough; *Page* Patrick Carter; *Sir John Falstaff* Peter Schofield; *Bardolph* Phillip Manikum; *Pistol* Glenn Williams; *Nym* Jack Chissick; *Simple* Michael Jaimeson; *Anne Page* Henrietta Baynes; *Host of Garter Inn* Godfrey Jackman; *Robin* Mike Elles; *Mistress Quickly* Toni Palmer; *Rugby* Linal Haft; *Doctor Caius* Granville Saxton; *Fenton* Lawrence Douglas; *Mistress Page* Sally Miles; *Mistress Ford* Ann Windsor; *Ford* Maxwell Shaw; *Villagers, Servants* Christopher Lethbridge Baker, William Bond, Fred Bryant, Estelle Collins, Rodney Figaro, Rosemary MacVie. *Dir* Josephine Wilson; *Assist dir* Terry Gilbert; *Dgn* Bernard Culshaw; *Light* Peter Sutton. Reviews: *Birmingham Post* 20/6/75, 2; *Guardian* 20/6/75, 10; *New Statesman* 4/7/75, 32; *Stage* 26/6/75, 9; *Times* 20/6/75, 13. Comment: *New Statesman* confined its remarks to the "charmless," humorless portrayal of Falstaff by Peter Schofield. *Guardian* noted there was far more laughter on stage than from the audience. *Times* said Josephine Wilson's production emphasized "the romp," presenting the piece as "a simple pantomime"; "the audience responded warmly."

75.290 *The National Health, or Nurse Norton's Affair*

(C, 2a) Peter Nichols. STANHOPE 19/6/75.** Cast: *Stage* 12/6/75, 8. Plot: Demastes/2, Fletcher, Hirschak/2, 77, Hochman, Law, Salem, Vinson, Weintraub. Comment: Stanhope Theatre Company.

75.291 *Our Newest Decadence*. COCKPIT 19/6/75.

75.292 *The Island* (P, 6sc) James Saunders. QUESTORS 20/6/75.* Cast: QTA. Reviews: *Middlesex County Times* 4/7/74, 14; *Stage* 3/7/75, 21; *Tribune* 18/7/75, 7. Comment: *Tribune* said the play imagined a future “when women finally overthrow men in favour of a pacifist matriarchal idyll,” but the piece was “basically anti-feminist.”

75.293 *Funland* (P, 2a) Dannie Abse. QUESTORS 21/6/75.* Cast: QTA. Reviews: *Middlesex County Times* 4/7/74, 14; *Stage* 3/7/75, 21; *Tribune* 4/7/75, 9. Comment: *Funland* is the name of an asylum sheltering “A motley crowd from the chaos of the real world”; however, the play “suffers from heavy-handed symbolism” (*Tribune*).

75.294 *Circuses* (P, 2a) James Hepburn. QUESTORS 22/6/75.* Cast: QTA. Reviews: *Middlesex County Times* 4/7/74, 14; *Stage* 3/7/75, 21. Comment: *Stage* noted the piece failed to elicit laughter from the audience.

75.295 *Max* (One-man show) Sheila Ward and Peter Ling. LAMDA 22/6/75. 1st perfd Gardner Centre, Brighton, 17/5/75. Cast: *Stage* 19/6/75, 15. Moray Watson. *Dir* John Gorrie; *Dgn* Tim Goodchild; *Cost dgn* Ray Hughes; *Light* Martin Palmer. Comment: About Max Beerbohm.

75.296a *The Box of Tricks*. LITTLE THEATRE CLUB 23/6/75 (Ln).

75.296b *The Pro* (P, 1a) David Pownall. LITTLE THEATRE CLUB 23/6/75 (Ln).* Comment: Performed by actors from the Duke’s Playhouse, Lancaster: Stephen Boxer, Harriet Walker, Noreen Kershaw, and Will Tacey (also directed) (*Stage* 19/6/75, 16).

75.297 *Tartuffe* (C) Molière (trans Richard Wilbur of Molière’s play, 1664). WIMBLEDON 23/6/75.** Cast: WWT/16. *Madame Pernelle* Sheila Burrell; *Elmire* Sheila Reid; *Mariane* Sharon Duce; *Dorine* Helen Cotterill; *Danis* Juan Moreno; *Cléante* Neil Stacy; *Orgon* Tenniel Evans; *Valère* Gary Raymond; *Tartuffe* Edward Petherbridge; *Monsieur Loyal* Jonathan Adams; *Officer* Keith Drinkel; *Flipote* Elaine Strickland. *Dir* Charles Kay; *Dgn* Geoffrey Scott; *Light* Mick Hughes. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post*

27/6/75, 2; *Illustrated London News* 1/9/75, 81; *New Statesman* 4/7/75, 32; *Observer* 29/6/75, 23; *Stage* 10/7/75, 9; *Times* 24/6/75, 13. Comment: Actors’ Company. *New Statesman* faulted Wilbur’s “ambling translation” but said the cast played it “with energy and humour.” *Times* noted Edward Petherbridge played *Tartuffe* with “meek stillness.” “Petherbridge makes so smug a horror of the hypocrite and confidence man who could have taught Parolles a device or so that we are more than ever delighted when he crumbles at the Officer’s speech. Sheila Reid proves again what a compelling actress she is” (*Illustrated London News*).

75.298 *Thurber* (One-man show, 2a) William Windom. NEW LONDON 23/6/75. 1st British perf. Cast: *Variety* 2/7/75, 68; WWT/16. William Windom. *Mgr dir* Bernard Delfont; *L* New London Theatre Centre Ltd.; *Admin* George Biggs; *Gen mgr* Richard Jack; *Pres* Barbara Productions, Richard Jack, Art Squires; *Dgn* Ian Dow; *Light* Joe Davis; *Press rep* Davidson Dalling Associates; *Theatre mgr* Graham Sykes; *Assist theatre mgr* Richard Seddon; *Bom* Paul Hadley; *Tech dir* Bernard Sandy; *St dir* Stewart Coghill. Reviews: *Daily Mirror* 24/6/75, 14; *Guardian* 24/6/75, 12; *Spectator* 5/7/75, 22–23; *Stage* 3/7/75, 17; *Times* 24/6/75, 13; *Variety* 2/7/75, 68. Comment: Limited season. Windom began performing selections of Thurber’s writing with the television series *My World and Welcome to It* (1969). *Variety* praised Windom’s performance but noted there were empty seats for the first night. “An evening of Thurber magic skilfully served up by” Windom (*Daily Mirror*).

75.299 *The Beggar or the Dead Dog* (P, 1a) [Bertolt Brecht; adpt Michael Hamburger of *Der Bettler, oder Der tote Hund* [written 1919]. LITTLE THEATRE CLUB 24/6/75. Plot: French/2, Hochman, Walford.

75.300 *Pest Cure and Molester* (P) David Gale. ICA 24/6/75. 1st perfd 1972? Barbie Coles, David Gale, Tessa Hatts, Eiji Kusuhara, Megumi Shimanuki. *Dir* Hilary Westlake; *Light* Stephen Whitson; *Sound* Laurie Gane. Review: *Stage* 10/7/75, 9. Comment: Lumiere & Son. *Stage* commended the piece for its brevity and its “wit, both visual and spoken, as David Gale slow-steps his path to Hollywood through a nightmare world.”

75.301 *Prisoner and Escort* (P, 1a) Charles Wood. OPEN SPACE 24/6/75 (Ln).** Cast: *Stage* 19/6/75, 15. *Blake* Leslie Schofield; *Jupp* Richard Kane; Charles Bolton, Brenda Blethyn. *Dir* Nikolas Simmonds; *Dgn* Robin Don. Plot: Hochman, Vinson, Walford, Weintraub. Review: *Stage* 3/7/75, 20. Comment: *Stage* praised Nikolas Simmonds’ direction and the excellent cast.

75.302 *The Saliva Milkshake* (P) Howard Brenton (adpt of Joseph Conrad, *Under Western Eyes*, 1911). SOHO POLY 24/6/75 (Ln).* Cast: *Stage* 19/6/75, 15. *M15 Official* Dudley Sutton; *Joan* Angela Chadfield; *Martin* Terry J. McGinity; *Stuart* Barren. *Dir* Robert Walker; *Dgn* Sue Blane. Plot: Weintraub. Reviews: *Stage* 3/7/75, 20; *Times* 25/6/75, 7. Comment: The main effect of the play on *Times* was to challenge the reviewer's "propensity for political apathy." *Stage* described the play as "a mild anecdote in thriller style."

75.303 *So Help Me*. COCKPIT 26/6/75.

75.304 *Sweet Talk* (P) Michael Abbensetts. KING'S HEAD 26/6/75.** *Tony Fletcher* Stefan Kalipha; *Rita Fletcher* Cleo Sylvestre; *Rosalind* Strang, *Benita* Enwonwu, *Gordon* Case, *T-Bone* Wilson. *Dir* Donald Howarth. Plot: Griffiths. Review: *Stage* 3/7/75, 17. Comment: The revival enjoyed "excellent" direction from Donald Howarth and "a most impressive performance by Stefan Kalipha as the voluble, well-meaning feckless, sincere Tony" (*Stage*).

75.305 *Hair* (Tribal love-rock mus, 2a) Gerome Ragni (bk, lyr) and James Rado (bk, lyr) and Galt MacDermot (mus). RICHMOND 30/6/75.** Plot: Bordman, Bordman/5, 658–59, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, OTF, Shipley, Wilmeth. Comment: A one-week engagement.

75.306 *Heroes* (P) Stephen Poliakoff. THEATRE UPSTAIRS 1/7/75.* Cast: Findlater; *Stage* 19/6/75, 1; *WWT/16*. *The Girl* Lynsey Baxter; *Albert* Peter Bennett; *The Boy* Phil Daniels; *Julius* David Dixon; *Waitress* Christine Noonan; *Rainer* Jonathan Pryce. *Dir* Tim Fywell; *Dgn* John Macfarlane; *Light* Richard Johnson. Plot: Demastes/2, Hochman, Vinson. Reviews: *Guardian* 2/7/75, 10; *New Statesman* 11/7/75, 62–63; *Observer* 6/7/75, 23; *Times* 3/7/75, 11; *Tribune* 18/7/75, 6–7. Comment: English Stage Company. *Tribune* said "politically [the play] stinks," and made the mistake of assuming generality equals universality. Poliakoff "does not write well enough for the subject and his characters do not convince" (*Observer*). Although written with "fire and anger," Poliakoff has buried "his original talent under a dead weight of received ideas" (*Times*).

75.307 *An Die Musik* (Performance) from an original idea by Rudi Engländer; Chris Jordan (mus, and Schubert, Beethoven and Liszt). ICA 2/7/75. 1st perfd Piccolothater, Rotterdam, 23/3/75; 1st British perf. Reviews: *New Statesman* 11/7/75, 62; *Observer* 6/7/75, 23; *Times* 3/7/75, 11; *Tribune* 18/7/75, 6–7. Comment: Pip Simmons Theatre Group. The play involved Jews in

an extermination camp identifying with their captors and being killed. *Observer* declared the production was "unequivocally my most terrifying theatrical experience," but questioned what the real purpose of it all was. *Times* reported a post-performance encounter with the actors who had reverted into typical "luvvies."

75.308 *Black Slaves, White Chains* (P, 1a) Mustapha Matura. THEATRE UPSTAIRS 3/7/75 (Ln and Lt).* Cast: Findlater; *Stage* 29/5/75, 6; *WWT/16*. *Slave A* Olu Jacobs; *Slave B* Mark Heath; *Slave C* Eddy Grant; *White Woman* Jean Warren; *The Priest, The Judge* Saul Reichlin. *Dir* Rufus Collins; *Dgn* Eve Ritscher; *Light* Richard Johnson. Reviews: *Guardian* 8/7/75, 10; *Times* 4/7/75, 13. Comment: English Stage Company. The play involved three black prisoners and the enslaved freedom two of them accept, while the third eats their dead guard. *Guardian* thought the piece "shapely and theatrically alive," but at thirty-five minutes in length too compressed. "A balefully muddled racial indictment" (*Times*).

75.309 *Sailor Beware!* (C, 3a) Philip King and Falkland L. Cary. TOWER, CANONBURY, 4/7/75.** Cast: TTC. Plot: Fletcher, French/2, Loney, 294.

75.310 *The Unknown General* (P) René de Obaldia (anon trans of *Le général inconnu*, 1964) OVAL HOUSE 4/7/75** Cast: *Stage* 3/7/75, 20. *Dorothy* Baker, *Mary D'Arcy* Ryan, *Colin* Phillips. *Dir* John Judd. Plot: Hochman. Comment: Armpit Theatre.

75.311 *Abracadabra* (P) Frank Whitten. HOLLAND PARK COURT THEATRE c. 7/7/75. Cast: *Stage* 10/7/75, 19. *Master Moneyways* David Huscroft; *Abi* Gouhad, *Rhea* Frangofinou, *Julie* Hudspeth, *Chattie* Salaman. *Dir* Frank Whitten; *Dgn* Andrew McAlpine, *Babette* Van Ogtrop; *Mus* Tim Myers. Review: *Stage* 24/7/75, 15. Comment: Common Stock. "It tells a mock medieval morality story of a rich man who tries to escape the plague through a pilgrimage," except that he only pretends to do so and dies anyway (*Stage*).

75.312 *The End* (P) Roger Lloyd Pack. KING'S HEAD 7/7/75 (Ln).* Cast: *Stage* 3/7/75, 20. *Jonathan* Bergman, *William* Hoyland, *Pauline* Munro, *Malcolm* Reynolds. *Pres* Westway Productions Ltd., Beckbest Productions; *Dir* Roger Lloyd Pack.

75.313 *Five Finger Exercise* (D, 2a) Peter Shaffer. RICHMOND 7/7/75.** *Walter Langer* Hywel Bennett; *John* Paul, *Patricia* Lawrence, *Lynn* Smith, *Jeff* Rawle. *Pres* Upstream Productions; *Mgr dir* Richard Everett, *John* Dryden; *Dir* John Dryden. Plot: Best/59, 75, Bordman/4, 365, Demastes/2, Fletcher, French, French/2,

Hischak, Hochman, Law, Loney, 310–11, Matlaw, Salem, Shipley, Vinson, Weintraub. Comment: A one-week engagement.

75.314 *Kor Love Me* (Science fiction C) Michael McDonald. HOWFF 7/7/75. 1st perf? Cast: *Stage* 10/7/75, 1. Charmian Dore, Carl Forgione, Alkis Kritikos, Norman McDonald, Tony Meyer, Terence Nolan, Carintia West. *Dir* Mike Ashman; *Dgn* Frances Haggitt. Review: *Stage* 17/7/75, 9. Comment: Fantastick Productions. A very rough and ready piece involving invading female aliens and a king attempting to protect his kingdom from them.

75.315a *The Bacchae* (T) Euripides (trans William Arrowsmith). WIMBLEDON 8/7/75.** Cast: *WWT/16*. *Dionysus* Gary Raymond; *Chorus Leaders* Helen Cotterill, Sheila Reid; *Chorus* Sharon Duce, John Horwood, Juan Moreno, Elaine Strickland; *Teiresias* Charles Kay; *Cadmus* Ralph Michael; *Pentheus* Keith Drinkel; *Attendants* Roger Davenport, Edward Halsted; *Messengers* Jonathan Adams, Neil Stacy; *Agave* Sheila Burrell. *Dir* Edward Petherbridge; *Dgn* Gordon Aldred; *Light* Brian Harris. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Guardian* 10/7/75, 10; *New Statesman* 18/7/75, 90; *Observer* 17/8/75, 20; *Stage* 24/7/75, 21; *Times* 11/7/75, 8. Comment: Actors' Company. *Times* commended Arrowsmith's "lively translation," and added "Tangerine Dream and Pink Floyd provide absolutely suitable mood music." *Stage* reported the production attracted only "a very thin audience."

75.315b *The Beanstalk* (Panto) Edward Petherbridge. WIMBLEDON 8/7/75. 1st perf? Cast: *WWT/16*. *Jack* Sharon Duce; *Jack's Mother* Keith Drinkel; *Cow* Sheila Reid, Helen Cotterill; *Bailiff's Men* John Horwood, Jonathan Adams; *Fairground Man* Juan Moreno; *Pierrot* Ralph Michael; *Fairy Godmother* Sheila Burrell; *Giant* Gary Raymond; *Shadow Play Puppeteer* Sheila Reid; *Ring Master* Edward Petherbridge. *Dir, Dgn, Light* as for 75.315a; *Cost dgn* Chris Kinman. Reviews: *New Statesman* 18/7/75, 90; *Observer* 17/8/75, 20; *Stage* 24/7/75, 21; *Times* 11/7/75, 8. Comment: Actors' Company. The pantomime was told in mime and connected with the previous item by a reappearance of Dionysus being turned into the Giant.

75.316 *Gem* (P, 1a) Barrie Keeffe. SOHO POLY 8/7/75 (Ln).* Cast: *Stage* 10/7/75, 19. *Kev* Will Knightley; *Bill* Michael Brodie; *Gary* Adrian Shergold; *Sharman* MacDonald. *Dir* Keith Washington. Plot: Bull/2, Walford. Reviews: *Guardian* 9/7/75, 8; *Stage* 17/7/75, 20; *Times* 10/7/75, 9. Comment: *Guardian* said the central character, Kev, was "a totally convincing picture of a

modern malcontent ... played by Will Knightley with a desperate, thin-lipped jauntiness that suggests a mound of sexual frustration and corrosive hatred." *Times* agreed about Knightley's performance but found aspects of the play predictable.

75.317 *The Misanthrope or The Atrabilious Lover* (C, 2a) Molière (trans and adpt Tony Harrison of *Le misanthrope*, 1666). OLD VIC 9/7/75.** Cast: *Theatricalia*. *Acaste* Nicholas Clay; *Alceste* Alec McCowen; *Official of the Académie Française* Stephen Williams; *Arsinoé* Gillian Barge; *Basque* Daniel Thorndike; *Célimène* Diana Rigg; *Clitandre* Albert Roffrano; *Dubois* Peter Needham; *Eliante* Louie Ramsay; *Oronte* Gawn Grainger; *Philinte* Robert Eddison. *Dir* John Dexter; *Dgn* Tanya Moiseiwitsch; *Light* Andy Phillips. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 10/7/75, 10; *Illustrated London News* 1/9/75, 81; *New Statesman* 18/7/75, 90; *Observer* 13/7/75, 22; *Spectator* 19/7/75, 89; *Stage* 17/7/75, 9; *Times* 10/7/75, 9. Comment: National Theatre. *Observer* noted an emphasis on sexual rather than social tension in the production; Harrison's translation was "generally brilliant." *Spectator* welcomed every aspect of the revival. *Guardian* said this third version of the production "seems to have achieved perfect scale and definition." "It demonstrates that Molière can be successfully played in English, and that serious drama can be composed in rhymed couplets without any Christmas pantomime echoes" (*Times*).

75.318 *All's Well That Ends Well* (C) William Shakespeare. GREENWICH 10/7/75.** Cast: *Stage* 12/6/75, 1. *Helena* Penelope Wilton; *Bertram* David Horovitch; *Lafeu* John Arnatt; *Parolles* David Firth; *Diana* Lucinda Gane; *Lavatch* David Kincaid; *King of France* Joseph O'Conor; *Countess* Sylvia Coleridge; Neil Cunningham, Graham Seed. *Dir* Jonathan Miller; *Cost dgn* Rosemary Vercoe; *Light* Nick Chelton, Graham Phoenix. Reviews: *Country Life* 24/7/75, 198; *Guardian* 11/7/75, 8; *Illustrated London News* 1/9/75, 81; *New Statesman* 18/7/75, 90; *Observer* 13/7/75, 22; *Stage* 17/7/75, 9; *Times* 11/7/75, 8. Comment: *Guardian* said Jonathan Miller's "chamber-Shakespeare" production possessed "narrative clarity" but lost the play's "elegiac fairy-tale quality." A "starkly and unsmiling" revival needing "more variety and more zest" (*New Statesman*). "The show is interesting as a piece of Shakespearean criticism; less so as a production" (*Times*). *Illustrated London News* generally approved of the production.

75.319 *The Orchestra* (TC, 1a) Jean Anouilh (anon trans of *L'orchestre*, 1962). MAXIMUS 10/7/75 (Ln). 1st British perf Little, Bristol, 12/9/67. Cast: *Stage* 3/7/75, 20.

Jonathan Cecil, Anna Sharkey, Marcia Warren, Valerie Lush, Gillian McCutcheon, Bronwen Williams, Annabel Leventon, Knight Mantell. *Dir* Christopher Biggins. Plot: French/2, Walford. Review: *Stage* 17/7/75, 20. Comment: Actors' Arena. "Christopher Biggins' direction ... was wonderfully alive, slickly paced and timed, and a splendid achievement for a first production ... could hardly have been better acted" (*Stage*).

75.320 *The Journalists* (P) Arnold Wesker. JACKSONS LANE 13/7/75.* 2 perf (at 4:00, 8:00). Plot: Weintraub. Comment: A rehearsed reading. The first staged performance was at the Criterion, Earlsdon, Coventry, 26/3/77 (amat).

75.321 *A 'Nevolent Society* (P) Mary O'Malley. THEATRE UPSTAIRS 13/7/75.** 1 perf? Cast: Findlater; *WWT/16*. *Morry* Leonard Fenton; *Boy* Henry Woolf; *Israel* Edward Kelsey; *Extra Girl* Mary O'Malley; *Girl* Patricia Franklin. *Dir* Henry Woolf; *Light* Richard Johnson. Comment: English Stage Company.

75.322 *Aspects of Max Wall* (One-man show). SHAW 14/7/75.** Comment: Performed by Wall; a four-week engagement.

75.323 *Ghosts* (P) Wolfgang Bauer (adpt Mike Stott; trans Helen Tuschling of *Gespenster*, 1973). HAMPSTEAD 14/7/75. 1st British perf. Cast: *WWT/16*. *Robert* John McEnery; *Fred* John Shrapnel; *Christa* Lynda Marchal; *Magda* Pamela Moiseiwitsch; *Lore* Carol Drinkwater; *Edi* Toby Salaman; *Fritzi* Liz Edmiston; *Doctor* Anthony Nash. *Dir* Max Stafford-Clark; *Dgn* Sue Plummer; *Cost dgn* Frances Haggett; *Light* Graham Large. Reviews: *Birmingham Post* 15/7/75, 2; *Guardian* 15/7/75, 10; *Illustrated London News* 1/9/75, 81; *New Statesman* 25/7/75, 121; *Observer* 20/7/75, 6; *Stage* 24/7/75, 15; *Times* 15/7/75, 9; *Tribune* 1/8/75, 5. Comment: Originally the play was to be entitled *Around the Bottle*. The play was about "a group of Austrian intellectual drop-outs ... [who] are simply a distorted mirror image of the bourgeois world they ostensibly condemn" (*Guardian*). *Times* thought too much of the dialogue was trivial and did not advance the play. "An over-written and vulgar exercise. I wish dramatists would stop being so defiant about the kind of language they think is fitted to an average audience. It appears to me to be silly bravado" (*Illustrated London News*).

75.324 *Murder on the Metropolitan Line* (Bsq) Chris Woods. LITTLE THEATRE CLUB 14/7/75.** Cast: *Stage* 3/7/75, 20. Rae Coates, Anita Dobson, Hugh Janes, Bill Preece, Steven Stacey, Chris Woods, Dermot Wymberly. *Dir* Roy Pannell; *Light* Richard Elsom, *Cost dgn* Roger

Taylor; *Mus dir* Chris Lucas. Comment: Company Shazan.

75.325 *Nobody Knew They Were There* (P) Terence Greer. BUSH 15/7/75.* Cast: *Stage* 10/7/75, 19. *Fan* Gaye Brown; *Lady* Marion Fiddick; *Piffy* Yvonne Gilan. *Dir* Mel Smith. Reviews: *Observer* 27/7/75, 22; *Times* 22/7/75, 11. Comment: "About three geriatric ladies abandoned in an isolation ward" from "the most interesting new writer to appear in some time" (*Observer*). *Times* opined Greer's characters were "merely fragments" and not realized fully.

75.326 *Clarence Darrow* (One-man D, 2a) David W. Rintels (based on Irving Stone, *Clarence Darrow for the Defense*, 1941). PICCADILLY 16/7/75. 47 perf. 1st perfd Civic, Chicago, 29/1/74. Cast: *Theatricalia*; *WWT/16*. *Clarence Darrow* Henry Fonda. *Pp* Piccadilly Theatre Ltd.; *Mgr dir* Donald Albery; *Pres* Danny O'Donovan, Alan Cluer; *Dir* John Houseman; *Dgn*, *Light* H. R. Poindexter. Plot: Hischak, Hischak/2, 72. Reviews: *Daily Mirror* 9/7/75, 7; *Guardian* 15/7/75, 10, 17/7/75, 10; *New Statesman* 25/7/75, 121; *Spectator* 26/7/75, 130; *Stage* 24/7/75, 15; *Times* 17/7/75, 11; *Variety* 30/7/75, 64. Comment: Henry Fonda's London debut. Fonda's performance was "eminently smooth and honed by time, assured, totally effective and convincing, a bravura job done in thesp's characteristically sotto voce style" (*Variety*). *Times* said the show needed a more intimate theatre than the Piccadilly, John Houseman's direction was fussy, and the "text is undramatic because unrevealing." The first New York production (Helen Hayes 26/3/74) ran for 29 performances.

75.327 *A Midsummer Night's Dream* (C, 2a) William Shakespeare. OPEN AIR 16/7/75.** 62 perf. Cast: *Stage* 10/7/75, 1; *WWT/16*. *Theseus* David Dodimead; *Hippolyta* Zoe Hicks; *Philostrate* Alex Bregonzi; *Egeus* John Gay; *Hermia* Mel Churcher; *Demetrius* Adam Bareham; *Lysander* Philip Bowen; *Helena* Delia Lindsay; *Quince* Anthony Sharp; *Bottom* Ian Talbot; *Flute* Michael Duggan; *Starveling* Kenneth Waller; *Snout* David Whitworth; *Snug* John Green; *1st Fairy* Genevieve Allenbury; *Puck* Trevor Ray; *Titania* Linda Thorson; *Oberon* Norman Eshley; *Peaseblossom* Jane Goddard; *Moth* Candy Sinclair; *Cobweb* Patrick Reilly; *Mustardseed* Louis Hammond; *Attendants*, *Fairies* Elizabeth Hunter, Christine Ling, Barry Bowerman, Murray Salem. *Mgr dir*, *Dir* David Conville; *Artistic dir* Mervyn Willis; *Gen mgr* John Grant; *Admin* Tony Hill; *Pd mgr* Ken Marples; *Hse mgr* Kenneth Davis; *Assist pd* Susan Klugman; *Dgn* Tim Goodchild; *Light* Brian Benn; *Ch* Sally Gilpin; *Mus* Julian Slade; *Mus dir* Kenneth Waller; *Sm* Alisoun Browne; *Tech assist* John Ainslie; *Asm* Jane Goddard,

Christine Ling, Candy Sinclair, Barry Bowerman; *Wm* Angela Burns, June Neville, Prue Peech; *Pq* Robert Gardner; *Carp* Earl Kay; *Bom* Philip Oliver; *Press rep* Frank Rainbow. Reviews: *Birmingham Post* 19/7/75, magazine 1; *Illustrated London News* 1/9/75, 81; *Stage* 24/7/75, 15; *Times* 18/7/75, 9. Comment: New Shakespeare Company. *Times* and *Illustrated London News* discussed and approved of the new auditorium designed by William Howell. "Up-dated to Byronic Greece, although, as far as I could see, for no good reason except the purely visual," with uneven acting (*Stage*).

75.328 *What the Butler Saw* (FC, 2a) Joe Orton. COURT 16/7/75; trfd to WHITEHALL 19/8/75.** 196 perf. Cast: Findlater; Theatricalia; *Variety* 30/7/75, 64; *WWT/16*. *Dr. Prentice* Michael Medwin; *Dr. Rance* Valentine Dyall; *Geraldine Barclay* Jane Carr; *Mrs. Prentice* Betty Marsden; *Nicholas Beckett* Kevin Lloyd; *Sergeant Match* Brian Glover. *Dir* Lindsay Anderson; *Dgn* Jocelyn Herbert; *Light* Nick Chelton; *Mus* Alan Price. Plot: Demastes/2, Dorney, Fletcher, Hischak/2, 16, Hochman, Law, Loney, Patterson, Salem, Weintraub. Reviews: *Guardian* 17/7/75, 10; *New Statesman* 18/7/75, 90; *Observer* 20/7/75, 6; *Spectator* 19/7/75, 89; *Stage* 24/7/75, 15; *Times* 17/7/75, 11; *Variety* 30/7/75, 64. Comment: English Stage Company. *Guardian* thought Lindsay Anderson's production lacked "any real feeling for the mechanics of farce." Judging from a preview performance *New Statesman* opined "it will be some time before the company is fully relaxed and sure of itself." *Variety* thought "the playing is serviceable." *Times* found the production was "most meticulously paced," but had reservations about the play itself.

75.329 *Don't Walk about with Nothing On* (F, 1a) Georges Feydeau (trans Peter Meyer of *Mais n'te promène donc pas toute nue!* 1911). MAXIMUS 17/7/75 (Ln). 10 perf. Cast: *Stage* 17/7/75, 15. *Clarisse* Eliza Ward; *Phartillon* Glyn Jones; Rhys McConnochie, Christopher Beeching, Phillip Reader. *Dir* John Dalby. Plot: French/2, Hochman. Review: *Stage* 24/7/75, 21. Comment: Actors' Arena. "John Dalby's direction overlooks no opportunities for implementing the verbal humour with visual farcical situations, and though needing a little run in, it should soon be rollicking along at a spanking pace" (*Stage*).

75.330 *Hedda Gabler* (D, 4a) Henrik Ibsen (adpt Trevor Nunn; trans Kirsten Stenberg Williams of Ibsen's play, 1891). ALDWYCH 17/7/75.** Cast: Theatricalia; *Variety* 30/7/75, 64; *WWT/16*. *Bertha* Pam St. Clement; *Eilert Lovborg* Patrick Stewart; *George Tesman* Peter Eyre; *Hedda Tesman* Glenda Jackson; *Judge Brack* Timothy West; *Juliana Tesman* Constance Chapman; *Mrs. Elvsted*

Jennie Linden. *Pres* Royal Shakespeare Company, Paul Elliott, Duncan C. Weldon; *Dir* Trevor Nunn; *Dgn* John Napier; *Cost dgn* John Napier, Adriene Neofitou; *Light* Andy Phillips; *Sm* John Wain; *Dsm* Barbara Penney; *Asm* Celia Imrie. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 18/7/75, 10; *Illustrated London News* 1/9/75, 81; *New Statesman* 25/7/75, 121; *Observer* 20/7/75, 6; *Spectator* 26/7/75, 129–30; *Stage* 24/7/75, 15; *Times* 18/7/75, 9; *Variety* 30/7/75, 64. Comment: Royal Shakespeare Company. *Guardian* called Glenda Jackson's Hedda "an astonishing performance," without emotional inhibition, and portraying Hedda as "a cowardly bungler whose few positive acts always misfire." *Spectator* took a diametrically opposed view of Jackson's performance and Trevor Nunn's direction. *New Statesman* thought Hedda could be seen as a "sneering nihilist," but the audience should also "feel that her death is a waste; and this time we don't." *Times* quoted Ibsen's comment "Life for Hedda is a farce which isn't worth seeing through to the end," and the production animated that viewpoint. *Illustrated London News* commended all the cast.

75.331 *Look Out! It's Sir* (P) Stephen Lewis and Alan Klein (mus). THEATRE ROYAL, STRATFORD EAST, 17/7/75.* Stephen Lewis, Myvanwy Jenn, Valerie Walsh, Jenny Logan, Gaby Vargas, Griffith Davies. *Dir* Victor Spinetti. Reviews: *Guardian* 16/7/75, 10, 22/7/75, 10; *Stage* 31/7/75, 15; *Times* 22/7/75, 11; *Tribune* 1/8/75, 5. Comment: "A ramshackle bit of old tosh" about a boys school becoming a comprehensive (*Guardian* 22/7). *Tribune* found the piece as unfunny as *Guardian* did. The production was sloppy (*Times*).

75.332 *Spike Milligan and Musical Friends* (One-man ent). MERMAID 17/7/75. 1st perf? Cast: *WWT/16*. Spike Milligan, Dave Start, Stan Tracy. Review: *Irish Times* 10/7/75, 10. Comment: One audience option was for "full dinner, wine & best theatre seat for £4.95" (adv).

75.333 *Stairway to Paradise (Scenes from an English Marriage in the 1950s)* (P) Christopher Johnston (deviser). LITTLE THEATRE CLUB 17/7/75; trfd to INTERNATIONAL ARTS CENTRE 31/7/75.* Cast: *Stage* 17/7/75, 15. *Roy Cook* Phil Young; *Frank* Michael McClare; *Debbie Black*. *Dir* Christopher Johnston. Review: *Stage* 14/8/75, 15. Comment: Mutable Theatre Company. "There was too much of each member of the cast doing his or her own carefully calculated bit and not enough of Christopher Johnston's direction" (*Stage*).

75.334 *Utopia (Limited); or, The Flowers of Progress* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus).

ROYAL FESTIVAL HALL 17/7/75.** *King Paramount* Kenneth Sandford; *Lady Sophy* Lyndsie Holland; Meston Reid, John Reed, John Ayldon, Pamela Field. *Cond* Royston Nash; *Dir* Michael Heyland; *Sc dgn* Peter Rice. Plot: Ayre, Bordman/5, 128, Gänzl, Gänzl/2, 461, Hochman. Reviews: *Guardian* 18/7/75, 10; *Times* 18/7/75, 9. Comment: D'Oyly Carte Opera Company. *Times* said this concert production fared less well in "the more aseptic and wider spaces of the South Bank." The season ran until 9/8/75.

75.335 *Hello Sailor* (F) Eric Sutton. SOHO POLY 21/7/75 (Ln).* Cast: *Stage* 24/7/75, 17. Peter Attard, Ian Collier, Dennis Lawson, David Sinclair, Dudley Sutton, John Tordoff. *Dir* Rob Walker; *Dgn* Hilary Vernon-Smith. Reviews: *Stage* 7/8/75, 15; *Times* 26/7/75, 9. Comment: A "blissfully funny" farce about life in the Royal Navy (*Times*).

75.336 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). ROYAL FESTIVAL HALL 21/7/75.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

75.337 *Otherwise Engaged* (D, 2a) Simon Gray. RICHMOND 21/7/75. 1st perfd Playhouse, Oxford, 8/7/75. Cast: Theatricalia. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 112, Loney, Salem, Weintraub. Comment: The pre-West End production prior to opening at the Queen's later in July (75.357). The first New York production (Plymouth 2/2/77) ran for 309 performances.

75.338a *The Soldiers* (P, 1a) Robin White. AFRICA CENTRE 21/7/75. 1st London perf? Cast: *Stage* 17/7/75, 15. Jeillo Edwards; Olu Jacobs, Willie Payne, Willie Jonah, Gordon Tialobi. *Dir* Jumoke Debayo. Review: *Stage* 21/8/75, 45. The play was set in bar with drunken soldiers, with a people's revolution in the background, and a politician fleeing for his life.

75.338b *The Trick* (P, 1a) Erisa Kironde. AFRICA CENTRE 21/7/75. 1st London perf? Cast: *Stage* 17/7/75, 15. *Kamuli* Jeillo Edwards; Olu Jacobs, Willie Payne, Willie Jonah. *Dir* Jumoke Debayo. Review: *Stage* 21/8/75, 45. Comment: The play was based on Synge's *In the Shadow of the Glen* with an African setting.

75.339 *The Zoo Story* (D, 1a) Edward Albee. OPEN AIR 21/7/75 (Ln).** Cast: *Stage* 17/7/75, 1. Robert Stephens, Michael Gambon. *Dir* Mervyn Willis. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth. Review: *Stage* 7/8/75, 15.

75.340 *Arfa Loaf* (Children's show). THEATRE ROYAL, STRATFORD EAST, 22/7/75 (m). Cast: *Stage* 10/7/75, 19. Toni Palmer, Trevor Smith. *Dir* Caroline Eves.

75.341 *Iphigenia in Tauris* (P) Johann Wolfgang von Goethe (John Prudhoe trans of Goethe's play, 1779). OPEN SPACE 22/7/75. *Iphigenia* Sarah Long; *Thoas* Edgar Wreford; *Orestes* Jeremy James Taylor. *Pres* Goethe Institute; *Dir* John Prudhoe; *Sc dgn* Alan Barlow. Plot: Hochman, Salem. Reviews: *Stage* 31/7/75, 15; *Times* 23/7/75, 10. Comment: "A lifelessly respectful version" (*Times*).

75.342 *Tarantara! Tarantara!* (P with mus, 2a) Ian Taylor. WESTMINSTER 22/7/75; trfd to PHOENIX 15/10/75. 1st perfd New Vic, Bristol, 20/5/75. Cast: *Variety* 30/7/75, 64; *WWT/16*. *George Grossmith* Mark Buffery; *Jessie Bond* Judith Coke; *Joe* Jonathan Darvill; *Sir Arthur Sullivan* Timothy Kightley; *Geraldine Ulmar* Hazel McBride; *Richard D'Oyly Carte* George Raistrick; *W. S. Gilbert* Christopher Scoular; *Sybil Grey* Sue Withers. *Pres* Henry Sherwood, Simon Clarke; *Dir* David Horlock; *Dgn* John McMurray; *Cost dgn* Jenny Griffin; *Light* David Cohen. Plot: Loney. Reviews: *Gay News* 23/7/75, 25; *Guardian* 25/7/75, 8; *Illustrated London News* 1/10/75, 87; *New Statesman* 1/8/75, 152; *Observer* 27/7/75, 22; *Spectator* 2/8/75, 162; *Stage* 31/7/75, 15; *Variety* 30/7/75, 64. Comment: Bristol Old Vic production. The piece was about Gilbert and Sullivan's relationship as a framework for the performance numerous of their songs. Both *Gay News* and *Guardian* said the piece became more alive in the second half. "The author has worked rather too hard on stoking up the Gilbert and Sullivan quarrels. They are dangerously repetitive" (*Illustrated London News*). "A crisply paced and charmingly satiric divertissement" (*Variety*).

75.343 *Absent Friends* (C, 2a) Alan Ayckbourn. GAR-RICK 23/7/75. 316 perfs. 1st perfd Library, Scarborough, 17/6/74. Cast: Theatricalia; *Variety* 6/8/75, 54; *WWT/16*. *Colin* Richard Briers; *Diana* Pat Heywood; *Evelyn* Cheryl Kennedy; *John* Ray Brooks; *Marg* Phyllida Law; *Paul* Peter Bowles. *L* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Pres* Michael Codron; *Dir* Eric Thompson; *Dgn* Derek Cousins; *Light* Nick Chelton. Plot: Fletcher, French/2, Loney, Weintraub. Reviews: *Birmingham Post* 24/7/75, 2; *Daily Mirror* 24/7/75, 16; *Gay News* 17/7/75, 22; *Guardian* 24/7/75, 8; *Illustrated London News* 1/10/75, 87; *New Statesman* 1/8/75, 151-52; *Observer* 27/7/75, 22; *Spectator* 2/8/75, 162; *Stage* 31/7/75, 15; *Times* 24/7/75, 13; *Variety* 6/8/75, 54. Comment: MPS 519. *Guardian* said this was not better than Ayckbourn's previous plays, but added "his great virtue ... is that he always builds farcical

comedy out of observable truth.” “The characters are solidly upright and British. But out of the boring small talk Mr. Ayckbourn can conjure the most farcical situations. There is none better than Richard Briers when it comes to portraying genial chumps” (*Daily Mirror*). *New Statesman* declared the play was “an unmitigated failure” because of the unfunny dialogue and “inadequate characterisation.” *Variety* also said it was not Ayckbourn’s best work but “is nevertheless first class stuff by general standards.” *Times* described the piece as “limp” with no clear storyline or developed characters. *Illustrated London News* also detected a slacking off by Ayckbourn.

75.344 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). ROYAL FESTIVAL HALL 24/7/75.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

75.345 *Kwa Zulu* (Mus, 2a) Joan Brickhill (bk, lyr) and Louis Burke (lyr, bk; based on Clarence Wilson, *Meropa*) and Victor Ntoni (mus). NEW LONDON 24/7/75; trfd to PICCADILLY 22/9/75. 166 perf. 1st perf this version Johannesburg 3/12/74. Cast: *Variety* 6/8/75, 54; *WWT/16*. *The Girl’s Father–Madolo* Josh Makhene; *The Girl’s Mother–Mamadolo* Betty Mthombeni; *The Second Wife–Mamadolo II* Patricia Nkomo; *Other Wives* Thembi Nkabinde, Dorcas Faku; *The Girl–Nomthini* Felicia Nkomo; *The Boy–Sihluthu* Steve Mofokeng; *The Troublemaker–Zinto* Mara Louw; *Her Suitor–Sipho* Sandy Mokwena; *The Chief Warrior–Zwelimbi* Joseph Morokeng; *His Opponent–Themba* Sechaba Mokoena; *The Witchdoctor–Sangoma* Victor Ntoni. *Pres* Walter Jokel, Jimmy Jacobs; *Dir* Joan Brickhill, Louis Burke; *Dgn* Clarence Wilson; *Ch* Josh Makhene, Joan Brickhill; *Light* Louis Burke. Plot: OTF. Reviews: *Guardian* 28/7/75, 8; *Stage* 31/7/75, 9; *Times* 25/7/75, 7; *Variety* 6/8/75, 54. Comment: MPS 580. *Guardian* reported the piece was spoken and sung “in a totally unknown African dialect”; nevertheless it was “a thoroughly enticing and absorbing evening.” “A joyful, wham-bam-boom affair delivered with zest, earnestness and consummate skill” (*Variety*). *Times* expressed similar approval.

75.346 *Stop Press* (C) Mihail Sebastian (anon trans of *Ultima ora*, 1946). UNITY 25/7/75. 1st British perf. Harry Percy, Jeff Vegoda, Danny Lonergan. Declan Mulholland. *Dir* Declan Mulholland. Plot: Hochman. Review: *Stage* 21/8/75, 54. Comment: *Stage* faulted the translation, the episodic nature of the play, and the poor performances.

75.347 *Murder at the Vicarage* (Mystery, 2a) Moie

Charles and Barbara Toy (drm of Agatha Christie’s novel, 1930). SAVOY 28/7/75; trfd to FORTUNE 5/7/76.** 1,776 perf. Cast: Theatricalia; *Variety* 6/8/75, 54; *WWT/16*. *Anne Protheroe* Rosemary Kingston/Rosanne Wickes/Hal Dyer/Janet Hargreaves/Bridget McConnel; *Dennis* David Cordwell/Neil France/Richard Austin/Adrian Hall/Robert Gray; *Dr. John Haydock* John Rudling/Dan Caulfield; *Griselda Clement* Carole Turner/Sheila Walker/Catherine Chase/Diana Marchment/Diana Martin; *Inspector Slack* Mervyn Pascoe/Bill Treacher/John Hart Dyke; *Lawrence Redding* Derrick Gilbert/Gilbert Wynne/Richard Manuel/Robin Browne/Clive Hornby; *Letitice Protheroe* Fiona Roye/Diana Sowman/Gail Lidstone/Carolyne Hyde; *Mary Carolyn Moody*/Elaine Bennett/Josephine Gordon; *Miss Marple* Barbara Mullen/Avril Angers/Muriel Pavlow/Gabrielle Hamilton; *Mrs. Price Ridley* Carol Raymont/Beryl Cooke/Stacey Gregg/Barbara Miller/Elizabeth Wade; *Rev. Leonard Clement* Derek Bond/Richard Thorp/Hugh Sullivan/Mike Murray; *Ronald Hawes* Monty James/William Greaves/Robert Cotton. *Chm, Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* K. P. J. Strange; *Pres* Ray Cooney, Donald Bodley; *Dir* Donald Bodley; *Dgn* Neville Dewis; *Light* Dave Bond; *Exec dir* Colin McIntyre; *Pd assist* Sonya Wiley; *Sm* Robin R. Taylor; *Dsm* Miki Jones; *Asm* Elaine Bennett, Philip Talbot; *Wm* Philip Burton; *Press rep* Wendy Taylor; *Mgr* George Smith; *Bom* John Reynolds. Plot: Fletcher, French/2, Kabatchnik/2. Reviews: *Daily Mirror* 29/7/75, 14; *Guardian* 30/7/75, 11; *Illustrated London News* 1/10/75, 87; *Observer* 3/8/75, 20; *Spectator* 9/8/75, 193; *Stage* 7/8/75, 15; *Times* 29/7/75, 7; *Variety* 6/8/75, 54. Comment: “The worst thriller imaginable” (*Stage*). “Creaky item, very poorly performed by most cast members, has few redeeming factors” (*Variety*). “The characters are wooden and the actors are even more sadly afflicted that way ... Miss Christie’s characters rarely transfer from the printed page with any credibility” (*Daily Mirror*). “A lamentable evening” (*Times*). *Illustrated London News* wished it had ended when the curtain fell on act one.

75.348 *Pericles* (R) William Shakespeare. BANKSIDE GLOBE 28/7/75.** *Dir* Nicolas Kent; *Dgn* Iona MacLeigh; *Mus* Stephen Oliver.

75.349 *Renga Moi* (Tribal D) Robert Serumaga. ROUND HOUSE 28/7/75.** Comment: Abafumi Company.

75.350 *The Seven Year Itch* (RC, 3a) George Axelrod. RICHMOND 28/7/75.** *Richard Sherman* Paul Daneman; *Helen Sherman* Patricia Shakesby; *Miss Morris* Janet Ellis; *Elaine Lindsay* Garforth; *Marie Whatever-Her-Name-Was* Hilary Craig; *The Girl* Adrienne Posta; *Dr.*

Brubaker Michael Stainton; *Tom MacKenzie* Peter Jollie. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Pres* Mark Furness, Planet Productions, Newpalm Productions; *Dir* Jack Watling. Plot: Best/52, 270–71, Bordman, Bordman/4, 310, Bronner, Bryer, Fletcher, French, Hischak, Loney, 276, Salem, Vinson. Comment: A one-week engagement.

75.351 *Sex and Kinship in a Savage Society* (P) Michael O'Neill and Jeremy Seabrook. THEATRE UPSTAIRS 28/7/75.* Cast: Findlater; *WWT/16*. *Colin* Tom Bell; *Edith* Doreen Mantle; *Beryl* Lynn Farleigh; *Brian* Robert Putt; *Ancillary Worker* Lucita Lijertwood. *Dir* William Alexander; *Dgn* David Short. Plot: Vinson. Reviews: *Guardian* 29/7/75, 10; *New Statesman* 8/8/75, 177; *Stage* 28/8/75, 17; *Times* 29/7/75, 7. Comment: English Stage Company. *Guardian* praised Tom Bell's "quite remarkable performance" as a teacher caught up in a sex scandal. *New Statesman* faulted the play for its "doubtful sociological theorems" and for being "vastly overwritten." The authors "come over as sociologists first and dramatists second" but they evince "care for individual characters" (*Times*).

75.352 *Telephone on the Terrace* (P) Bob Coleman. LITTLE THEATRE CLUB 28/7/75. 1st perf? Cast: *Stage* 24/7/75, 17. Richard Denning, Jiggy Bhoire. *Dir* Richard Denning.

75.353 *Willie Wonder* (P) Robert Eagle. CARNABY STREET THEATRE 28/7/75 (Ln).* Cast: *Stage* 31/7/75, 9. Peter Blake, James Marcus, Kate Gielgud. *Dir* Andrew Fox. Comment: Performed for one week at lunchtime and then early evening thereafter.

75.354 *Down Red Lane* (P) B. S. Johnson. OPEN SPACE 29/7/75 (Ln).* Cast: *Stage* 17/7/75, 1. Timothy West, Simon Callow, Martin Coveney. *Dir* John Abulafia. Reviews: *Guardian* 30/7/75, 10; *New Society* 30/10/75, 275; *New Statesman* 8/8/75, 177; *Stage* 14/8/75, 10; *Times* 30/7/75, 7. Comment: The play was about a gourmet eating beyond excess and dying; essentially an allegory about the flamboyantly rich ignoring the workers (*New Statesman*). *Times* noted "the mastication throughout is real, not simulated."

75.355 *Jason* (P) Joseph Praml. LITTLE THEATRE CLUB 29/7/75 (Lt). 1st British perf? Cast: *Stage* 24/7/75, 17. Diane Bull, Chris Baker, Ian Bamford, Simon Scott, Brendan Donnison, Terry Haigh. *Dir* David Myles.

75.356 *Crossing Niagara* (P) Alonso Alegria (trans Gwenda Pandolfi of *El cruce sobre el Niágara* 1969).

ICA 30/7/75. Cast: *Stage* 31/7/75, 9; *Theatricalia*. *Blondin* Gawn Grainger; *Carlo* Andrew Byatt. *Dir* John Russell Brown; *Dgn* Timian Alsaker; *Light* Stephen Wentworth; *Sound* Julian Beech. Plot: Hischak/2, 193–94. Reviews: *Observer* 17/8/75, 20; *Times* 1/8/75, 9. Comment: National Theatre, which had taken over the ICA for a two-month season of studio productions. The play concerned Charles Blondin (1824–97), a tightrope walker, and a young antagonistic disciple. *Times* said the real interest lay in the growing relationship between the two men which was "vividly projected" by Gawn Grainger and Andrew Byatt. The first New York production was at Stage 73 3/11/81.

75.357 *Otherwise Engaged* (D, 2a) Simon Gray. QUEEN'S 30/7/75; trfd to COMEDY 4/10/76.** 1,029 perf. Cast: *Theatricalia*; *Variety* 13/8/75, 56; *WWT/16*. *Beth* Mary Miller/Rosemary Martin/Caroline Mortimer; *Dave* Ian Charleson/Bruce Bould; *Davina* Jacqueline Pearce/Jane Cussons/Liz Norman; *Jeff* Julian Glover/David Baron; *Simon* Alan Bates/Michael Gambon/Hywel Bennett; *Stephen* Nigel Hawthorne/Edmund Kente/Brian Smith; *Wood* Benjamin Whitrow/Anthony Pedley/Edmund Kente. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Wybert R. Allen; *Dir* Harold Pinter; *Dgn* Eileen Diss; *Light* Leonard Tucker. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 112, Loney, Salem, Weintraub. Reviews: *Birmingham Post* 31/7/75, 2; *Guardian* 31/7/75, 8; *Illustrated London News* 1/10/75, 87; *New Statesman* 8/8/75, 178; *Observer* 3/8/75, 20, 7/9/75, 6; *Spectator* 9/8/75, 193; *Stage* 7/8/75, 15, 26/2/76, 9, 24/2/77, 11; *Times* 31/7/75, 9, 18/2/76, 11; *Tribune* 15/8/75, 4–5; *Variety* 13/8/75, 56. Comment: *Spectator* said Alan Bates gave "One of those imperturbably relaxed performances he gives so well." *Illustrated London News* said it was a good play that owed a lot to Bates's performance. "Harold Pinter's direction keeps the pace chilling and crisp" (*Guardian*). In addition to Bates, *Variety* noted the "classy support" from the remainder of the cast. *Observer* (3/8) pointed to symmetrical elements in the two acts"; for example, a mock suicide in the first act, a genuine one in the second. *Times* (18/2) noted Gambon made "an entirely new sense of the role."

75.358 *Hinge and Bracket at the Ambassadors* (Two-man revue, 2a) George Logan and Patrick Fyffe. AMBASSADORS 31/7/75. 60 perf. Cast: *Variety* 13/8/75, 56; *WWT/16*. *Doctor Evadne Hinge* George Logan; *Dame Hilda Bracket* Patrick Fyffe. *Pres* Ray Cooney. Plot: Loney, OTF/2. Reviews: *Guardian* 1/8/75, 10; *Spectator* 9/8/75, 193; *Variety* 13/8/75, 56. Comment: "Though it may have limited appeal, it's an amusing show that does justice to the drag tradition in the English theatre"

(*Variety*).

75.359 *Mean Time* (P) Richard Crane. THEATRE UPSTAIRS 31/7/75 (Ln). * Cast: Findlater. Amanda Reiss, Margaretta Scott. *Dir* Richard Crane. Review: *Stage* 14/8/75, 10; *Times* 5/8/75, 6. Comment: English Stage Company. "A slender sub-comedy of man against computer" (*Times*).

75.360 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). ROYAL FESTIVAL HALL 31/7/75.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

75.361 *The Lion and the Unicorn Rumpus* (P for children) "Marged Smith" (from an idea by Matyelok Gibbs). ARTS 1/8/75 (m). 1st perf? *Lion* John Curless; *Unicorn* David Neilson; Eric Richard, Chris Hauke. *Dir* Ursula Jones. Review: *Stage* 14/8/75, 15. Comment: Unicorn Theatre. The audience was limited to two-thirds capacity of the theatre to allow for extensive participation by the children.

75.362a *Playmate* (P) Larry Law. COURT 3/8/75.* 1 perf. Cast: *Stage* 31/7/75, 1. Comment: English Stage Company. The casts were drawn from Caroline Burt, Michael Graham Cox, Frank Gatliff, Pat Hartley, Stefan Kalipha, Oscar James, Archie Pool, Ewan Roberts, T-Bone Wilson. *Playmate* directed by Peter Delaunay.

75.362b *Soul of the Nation* (P) Sebastian Clarke. COURT 3/8/75. 1 perf. 1st perf? Cast: Findlater; *Stage* 31/7/75, 1. Comment: English Stage Company. Directed by Donald Howarth,

75.363 *Beyond the Fringe* (Revue) Alan Bennett and Peter Cook and Jonathan Miller and Dudley Moore (mus). GREENWOOD 4/8/75.** Cast: *Stage* 31/7/75, 1. Richard Dennis, Colin Fisher, Jeremy Nicholas, Peter John. *Dir* John David; *Dgn* Karen Mills. Plot: Bull/3, French/2, Law, OTF/2, Salem, Vinson. Comment: The opening of a new theatre. A one-week engagement.

75.364 *Joseph and the Amazing Technicolor Dream Coat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) and Ray Galton and Alan Simpson. RICHMOND 4/8/75.** *Joseph* Barry Evans; *Narrator* Richard Fox; *Jacob, Pharoah* Peter Denyer. Plot: Bordman/5, 709, Fletcher, Gänzl, Hirschak, Kennedy, OFT. Comment: A two-week engagement.

75.365a *The Lady of Larkspur Lotion* (P, 1a) Tennessee Williams. CARNABY STREET THEATRE 4/8/75 (Ln). 1st

perfd Monceau, Paris, 1948; 1st British perf Chepstow Villas 26/9/68? Cast: *Stage* 17/7/75, 15. Jean Holness, Peter Lindsay. Plot: Heintzelman, Hochman, MacNicholas. Comment: Studio '68.

75.365b *A Perfect Analysis Given by a Parrot* (C, 1a) Tennessee Williams. CARNABY STREET THEATRE 4/8/75 (Ln). 1st perfd Waterfront Playhouse, Key West, 5/70; 1st British perf? Cast: *Stage* 17/7/75, 15. Mavis Villiers, Penelope Parry. Plot: Heintzelman, MacNicholas. Comment: Studio '68.

75.366 *The Late Wife* (P) Christopher Wilkins. SOHO POLY 4/8/75 (Ln). 1st perf? Cast: *Stage* 31/7/75, 9. Mark Dowse, Kevin Elyot, Michael Logan, Katharine Schofield. *Dir* Frederick Proud; *Dgn* Irene Whilton. Review: *Times* 6/8/75, 11. Comment: About "a hard-drinking intellectual whose epigrams bounce unheeded off the sensibilities of all whom he tries to insult" (*Times*).

75.367 *Rosencrantz and Guildenstern Are Dead* (C, 3a) Tom Stoppard. CRITERION 4/8/75.** 254 perf. Cast: *WWT/16. Guildenstern* Richard O'Callaghan; *Rosencrantz* Christopher Timothy; *First Player* Philip Locke; *Tragedian, Soldier* Darien Angadi, *Claudius* Michael Graham Cox; *Alfred, English Ambassador* Anthony Daniels; *Hamlet* Pip Miller; *Tragedian, Horatio* John Vine; *Gertrude* Judy Wilson; *Ophelia* Alison Mullin; *Polonius* Arthur Blake. *Chm, Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L Wyndham Theatres Ltd.; Dir* Bernard Goss; *Sc dgn* Brenda Hartill Moores; *Cost dgn* John MacFarlane; *Light* John B. Read; *Mus* Jeremy James Taylor; *Movement* David Toguri; *Sm* Rita Guenigault; *Dsm* John Kesi; *Asm* Michael Troughton. Plot: Demastes/2, Dorney, Fletcher, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *Spectator* 23/8/75, 259; *Times* 12/8/75, 7. Comment: Young Vic. *Spectator* commended the "proper stylishness and bafflement" brought to the title roles by Christopher Timothy and Richard O'Callaghan. *Times* welcomed this successful revival.

75.368 *The World at One-Fifteen* (Revue). LITTLE THEATRE CLUB 4/8/75 (Ln). Cast: *Stage* 7/8/75, 9.

75.369 *Hamlet* (P) Charles Marowitz (adpt of William Shakespeare). BANKSIDE GLOBE 5/8/75; trfd to OPEN SPACE 19/8/75.** *Hamlet* Tony Haygarth; *Laertes* Brian Gwaspard; *Claudius* Richard Mayes. *Dir* Charles Marowitz. Review: *Times* 6/8/75, 11. Comment: A welcome revival with Marowitz directing the play "as outright comedy" (*Times*). There were 12 performances

at the Open Space.

75.370 *All Good Men* (P) Trevor Griffiths. ICA 6/8/75 (Ln).** Cast: *Stage* 31/7/75, 9; *Theatricalia*. *Edward Waite* John Gill; *Maria* Jennifer Piercey; *Richard Massingham* David Firth; *William Waite* Oliver Cotton. *Dir* Clive Merrison; *Dgn* Timian Alsaker; *Light* Laurie Clayton, Brian Ridley; *Sound* Susanna Ayliff, Phil Edward. Comment: National Theatre.

75.371 *Engaged* (C, 3a) W. S. Gilbert. OLD VIC 6/8/75. 1st perfd Haymarket 3/10/1877. Cast: *Theatricalia*; *Variety* 20/8/75, 68; *WWT/16*. *Maggie Macfarlane* Cheryl Campbell; *Angus Macalister* Struan Rodger; *Mrs. Macfarlane* Barbara Keogh; *Belinda Treherne* Polly Adams; *Belvawney* Jonathan Pryce; *Symperson* Reginald Marsh; *Cheviot Hill* Peter Egan; *Major McGillicuddy* Kenneth Mackintosh; *Minnie Symperson* Pauline Collins; *Parker* Jean Warren; *Attendants* Michael Keating, Michael Stroud. *Dir* Michael Blakemore; *Dgn* Michael Annals; *Light* Robert Bryan; *Sound* Susanna Ayliff; *Coda* Benny Green, Marc Wilkinson, Eleanor Fazan. Plot: Demastes/1, Griffiths, Patterson. Reviews: *Birmingham Post* 8/8/75, 2; *Gay News* 17/7/75, 22; *Guardian* 7/8/75, 10; *Illustrated London News* 1/10/75, 87; *Irish Times* 14/8/75, 8; *New Statesman* 15/8/75, 207; *Observer* 17/8/75, 20; *Spectator* 16/8/75, 226; *Stage* 14/8/75, 9; *Times* 7/8/75, 7; *Tribune* 15/8/75, 5; *Variety* 20/8/75, 68. Comment: National Theatre. *Guardian* described the piece as “a rather stolid jape” because the object of Gilbert’s satire had faded long ago. “A very, very funny play ... an absurd situation comedy with a thousand complications” (*Irish Times*). “I suspect it might be less a piece of period curiosity than Michael Blakemore’s production makes it”; uneven acting (*Tribune*), a view echoed by *Times*. The piece was worthy of revival and was performed well (*Illustrated London News*).

75.372 *The Lady or the Tiger* (MC, 2a) Jeremy Paul (bk; based on Frank Stockton’s short story, 1882) and Michael Richmond (bk) and Nola York (mus). ORANGE TREE 6/8/75.* Cast: *Stage* 21/8/75, 45. Plot: OTF. Comment: The premiere proved very popular. The production was also performed at the Baroque, Baden-Baden, 14/9/75.

75.373 *The Party* (P, 1a) Sławomir Mro ek (trans Nicholas Bethell of *Zabawa*, 1963). POLISH CENTRE, HAMMERSMITH, 7/8/75. Plot: Hochman, Matlaw, 546. Review: *Guardian* 11/8/75, 8. Comment: *Guardian* saw connections with Beckett’s *Godot*, and noted the play’s “political resonance.”

75.374 *Summer Sports* (P) David Edgar. BANKSIDE GLOBE 7/8/75 (Ln). 1st perfd Arts Lab, Birmingham,

3/7/75. David Jackson, Peter Attard, Charles Bolton. *Dir* Michael Wearing. Reviews: *Guardian* 21/8/75, 8; *Stage* 14/8/75, 9. Comment: “A trilogy about sport that ranges from banality to tortuous complexity and is only incidentally funny” (*Guardian*).

75.375 *Nicholas Tomalin Reporting* (P) Michael Kustow and Sebastian Graham-Jones. ICA 8/8/75. 1st perf? Cast: *Stage* 31/7/75, 9; *Theatricalia*. Sebastian Graham-Jones, Tom Marshall, Michael Melia. *Dir* Michael Kustow. Reviews: *Guardian* 11/8/75, 8; *New Statesman* 15/8/75, 207; *Observer* 17/8/75, 20; *Stage* 9/10/75, 18. Comment: National Theatre. An anthology of writings by the reporter Nicholas Tomalin which *Guardian* found vivid, perceptive, and entertaining.

75.376 *Hatchet* (P) Heno Magee. HALF MOON c. 11/8/75. 1st perfd Peacock (Abbey), Dublin, 2/5/72. Cast: *Stage* 14/8/75, 17. *Mulally* Niall McCabe; *Ma* Laurie Morton; Vass Anderson, Gabriel Connaughton, Donal Cox, Alan Devlin, Ron Flanagan, Chris Meaney, Bernadette Shorn, Ritchie Stewart, Lester Queripel. *Dir* Roland Jaquarello; *Dgn* Peter Hartwell; *Cost dgn* Pauline Robson; *Light* John Tindale; *Fight arr* Malcolm Ransom. Reviews: *Irish Times* 23/8/75, 9; *New Statesman* 15/8/75, 207; *Times* 14/8/75, 12. Comment: Equinox. The play was about a Dublin man conditioned by his environment and his mother to a life of violence and boredom. “A fine piece of theatrical writing” (*New Statesman*). “A fine company presents an unflinchingly honest piece of work” (*Times*).

75.377 *A Process of Elimination* (P) David Halliwell. HOWFF 11/8/75. 1st perf? Cast: *Stage* 31/7/75, 9. Robin Carr, Steve Halliwell, Heather Page. *Dir* David Halliwell. Comment: Quipu.

75.378 *Measure for Measure* (C) William Shakespeare. GREENWICH 12/8/75.** Cast: *Stage* 12/6/75, 1. *Isabella* Penelope Wilton; *Angelo* Julian Curry; *Lucio* David Firth; *Escalus* John Arnatt; *Duke* Joseph O’Conor; *Pompey* Neil Cunningham; *Claudio* David Horovitch; *Elbow* Peter Rocca; *Executioner* Geoffrey Collins. *Dir* Jonathan Miller; *Sc dgn* Bernard Culshaw; *Mus* Carl Davis. Reviews: *Birmingham Post* 14/8/75, 2; *Guardian* 14/8/75, 10; *Illustrated London News* 1/10/75, 87; *New Statesman* 22/8/75, 230; *Observer* 17/8/75, 20; *Stage* 21/8/75, 45; *Times* 14/8/75, 12. Comment: The production was set in late nineteenth-century Vienna. *Guardian* generally commended Jonathan Miller’s “cool, rationalist approach,” but it did rob “the low-life scenes of their sleazy Dickensian vitality.” *New Statesman* approved the setting since it got rid of many traditional theatrical mannerisms. *Illustrated London News* queried the setting and thought Miller should have used a freer approach to the play.

“Miller evidently sees [the play] as a morality with no moral centre of gravity” (*Times*).

75.379 *A Cure for Freedom* (Ent) Quentin Crisp. KING’S HEAD 14/8/75 (Ln).* Cast: *Stage* 14/8/75, 1. Quentin Crisp. *Pres* Richard Jackson, Richard Gollner. Review: *Stage* 21/8/75, 46. Comment: Crisp’s “impressive personality is the strong and vital background to his fascinating talk” (*Stage*).

75.380 *Fanshen!* (D, 2a) David Hare (based on William Hinton, *Fanshen*, 1966). HAMPSTEAD 14/8/75.** Cast: *Stage* 7/8/75, 1; *WWT/16*. Marty Cruikshank, Paul Freeman, Cecily Hobbs, Paul Kember, Will Knightley, Tony Matthews, Philip McGough, Tony Rohr, Toby Salaman. *Dir* William Gaskill, Max Stafford-Clark; *Dgn* Di Seymour; *Light* White Light. Plot: Demastes/2, Griffiths, Hochman, Patterson, Vinson, Weintraub. Reviews: *Guardian* 15/8/75, 10; *Observer* 17/8/75, 20; *Spectator* 23/8/75, 259. Comment: Joint Stock. For *Spectator* the production failed to meet its “expectations of the theatrical experience.” *Guardian* defended the piece as “a major piece of theatre.”

75.381 *The Girls* (P) David Turner. MAXIMUS 14/8/75 (Ln). 1st London perf. Cast: *Stage* 14/8/75, 17. Reviews: *Irish Times* 5/9/75, 8; *Stage* 28/8/75, 21. Comment: Actors’ Arena. “A very strange little tale a bit like *Arsenic and Old Lace*, but without the laughs ... a gripping 40 minutes, a great 50 pence worth” (*Irish Times*). *Stage* noted the theatre was “setting high lunch-time standards in acting, direction, décor and, not least, comfort.”

75.382 *Hydra*. BANKSIDE GLOBE 14/8/75 (Lt). Comment: Middlesex Polytechnic production.

75.383 *Madame de Sade* (D, 3a) Yukio Mishima. KING’S HEAD 14/8/75. 1st perfd Kinokuniya Hall, Tokyo, 14/11/65, as *Sado K shaku Fujin*; 1st London perf? Cast: *Stage* 14/8/75, 1. *Madame de Saint-Font* Heather Chasen; *Rene* Marilyn Taylerson; *Stacy* Dorning, *Peggy* Marshall, *Penny* Casdagli. *Dir* Andrea Morein; *Dgn* Guillermo Sanchez. *Pres* Richard Jackson, Richard Gollner. Plot Hochman, Matlaw, 530, Patterson. Reviews: *Guardian* 20/8/75, 8; *Observer* 24/8/75, 20; *Stage* 21/8/75, 45; *Times* 15/8/75, 10. Comment: “Preposterous banality ... ornate circumlocutions ... verbose melodramatising terms” (*Guardian*). “A sorry mess ... which I hope will not forestall further acquaintance with Mishima’s plays” (*Times*).

75.384 *The Lesson* (P, 1a) Eugène Ionesco (anon trans of *La leçon*, 1951). LITTLE THEATRE CLUB 18/8/75 (Ln).**

Cast: *Stage* 14/8/75, 17. Marilyn Cutts, Ann Sedgwick, Colin Howells. *Dir* Colin Spaul. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Walford.

75.385 *The Life of Edward the Second of England* (P) Bertolt Brecht (based on Christopher Marlowe, *Edward II*; trans Ralph Manheim and William E. Smith of *Leben Eduards des Zweiten von England*, 1924) and Andy Smith. YOUNG VIC 18/8/75.** Cast: *WWT/16*. *Edward* Donald Sumpter; *Gaveston*, *Lightborn* Paul Bacchus; *Queen Anne* Caroline Blakiston; *Bishop of Winchester* Jeff Chiswick; *Roger Mortimer* David Howey; *Bishop of Coventry*, *Rice ap Howell* Jonathan Coy; *Boy*, *Edward III* Stuart Fox; *Cripple*, *Gurney* Anthony O’Donnell; *Kent*, *Spencer* Oliver Smith; *Lancaster*, *Baldock* Peter Wilson. *Dir* David Mouchtar-Samourai; *Dgn* Terry Jacobs; *Mus* Andy Smith. Plot: French/2, Gunn, Hochman. Reviews: *Stage* 21/8/75, 46; *Times* 27/8/75, 5. Comment: A Bush Theatre production originally given in a tent on Bush Green on 13/8/75. Presented by Young Vic (but not a Young Vic production). *Times* faulted David Mouchtar-Samourai’s production and the “aggressive banality” of the translation.

75.386 *The Lord of Misrule* (P) Allan Swift and Bob Tomson. SHAW 18/8/75.* Simon Shepherd, Simon Butteriss, Tigga Wild. *Dir* Bob Tomson, Allan Swift; *Dgn* Dee Greenwood; *Light* Mark Jonathan. Reviews: *Stage* 28/8/75, 15; *Times* 19/8/75, 5. Comment: National Youth Theatre. The play, about Elizabethan boys kidnapped to become boy actors, also included a large portion of *The Knight of the Burning Pestle*. The complete cast was approximately 50 performers.

75.387 *This Wooden O* (Ent) Douglas Cleverdon. BANKSIDE GLOBE 18/8/75.* Cast: *Stage* 21/8/75, 39. Sinead Cusack, Ron Moody, Marius Goring, Jeremy Clyde, Frank Duncan, Rob Inglis. Reviews: *Stage* 28/8/75, 15; *Times* 21/8/75, 10. Comment: “About staging Shakespeare in London between the 16th and 19th centuries” and about “later theatre managements [bringing] the ‘uncut jewels’ of the Shakespearian canon into line with contemporary taste” (*Stage*).

75.388 *B Movie* (P) Robert Walker. SOHO POLY 19/8/75 (Ln).* Cast: *Stage* 21/8/75, 46. Ron Travis, Pat Quinn, Simon Callow, John Bay, Christopher Ryan, Anthony Scott. *Dir* Robert Walker. Review: *Stage* 28/8/75, 15. Comment: *Stage* said this was a very clever and funny parody of a B movie.

75.389 *Jingo* (C, 2a) Charles Wood. ALDWYCH 19/8/75.* Cast: RSCA; *Theatricalia*; *Variety* 27/8/75, 56; *WWT/16*. *Bernard* Bernard Lee; *British General* Lee Crawford;

British Orderly Robert McBain; *Chai Leng* Andy Ho; *George* John Standing; *Gwendoline* Anna Massey; *Ian* Michael Williams; *Japanese Sentry*, *Roomboy*, *Waiter* David Yip; *Percy* Peter Jeffrey; *Shirley* Yasuko Nagazumi; *Trumpeter* Colin Clague; *Wong Swee* Eric Young. *Dir* Richard Eyre; *Dgn* John Gunter; *Cost dgn* Polly Barlow, Charles Wood; *Light* Nick Chelton; *Ch* Sue Weston. Plot: Hochman, Weintraub. Reviews: *Birmingham Post* 20/8/75, 2; *Daily Mirror* 20/8/75, 16; *Guardian* 20/8/75, 8; *Illustrated London News* 1/10/75, 87; *New Statesman* 29/8/75, 259; *Observer* 24/8/75, 20; *Spectator* 30/8/75, 291; *Stage* 28/8/75, 15; *Times* 20/8/75, 8; *Tribune* 12/9/75, 6–7; *Variety* 27/8/75, 56. Comment: Royal Shakespeare Company. Previews began on 14/8/75. “It’s an episodic affair, and so is the impact . . . most succeeds in establishing character” (*Variety*). “Throughout the night one wavers between irritation at Mr. Wood’s extravagant caricature and admiration at his sense of atmosphere. It is this that conquers us at the last” (*Illustrated London News*). *Tribune* noted the irony of watching the play while “bomb disposal experts had cordoned off Waterloo Bridge,” one consequence of the war in Northern Ireland. *Spectator* was baffled to know what the intent of the production was other than being “an antique parody of colonial army life.” “Despite some neat satire on a British way of life long since gone, *Jingo* fails to be consistently funny. Like the British at Singapore, Mr. Wood seems uncertain of his targets” (*Daily Mirror*). *Guardian* commended “Wood’s wry, puzzled, equivocal attitude to the subject,” and his ability to write “like a poet rather than a moralist.”

75.390 *Rosalind* (C, 1a) J. M. Barrie. OPEN SPACE 20/8/75 (Ln). 1st perfd Duke of York’s 14/10/12. Cast: *Stage* 14/8/75, 17. *Mrs. Page* Penny Stehli; *Charles* Edward Seckerson; *Mrs. Quickly* Richard Carey. *Dir* James Mason; *Dgn* Bettina Reeves. Plot: Demastes/1, Geduld, 85–7. Reviews: *Stage* 28/8/75, 17; *Times* 21/8/75, 10. Comment: An excessively sentimental production (*Times*). The first New York production (Lyceum 2/9/15) ran for 12 performances.

75.391 *A Sight of Glory* (P) Barrie Keeffe. COCKPIT 20/8/75.* Richard Walker, Martin Powell, Bill Buffery, Michael Ford, Alan Turton, Tom Thompson, Tony Gouveia, Luke Taylor, Philip Beckwith. *Dir* Michael Croft, Graham Chinn; *Light* Mark Jonathan. Plot: Bull/2. Reviews: *Guardian* 21/8/75, 8; *Stage* 11/9/75, 20; *Times* 21/8/75, 10. Comment: National Youth Theatre. *Times* was impressed by this play being combined with the NYT’s two other productions this summer (*Lord of Misrule* and *Zigger Zagger*) because all three spoke to a young generation’s social problems. *Guardian* noted the piece was typical of the company’s formulaic pro-

ductions: “the bustling all-male group-show that combines physical expertise with a dash of social criticism.”

75.392 *On the Rocks* (P, 2a) Bernard Shaw. MERMAID 21/8/75. 1st perfd Winter Garden 25/11/33. Cast: *Stage* 21/8/75, 39; *Variety* 3/9/75, 94; *WWT/16*. *Sir Arthur* *Chavender* Stephen Murray; *Hilda Hanways* Gillian Raine; *Sir Broadfoot Basham* Godfrey Jackman; *Flavia* *Chavender* Henrietta Baynes; *Lady Chavender* Elizabeth Tyrrell; *David Chavender* David Timson; *Tony Humphries* Fred Bryant; *Aloysia Brollikins* Janet Chappell; *Viscount Barking* Geoffrey Freshwater; *Alderman Blee* Jim McManus; *Mr. Hipney* Bernard Miles; *The Lady* *Carmen* Silvera; *Sir Dexter Rightside* Tony Jay; *Admiral* *Sir Bemrose Hotspot* Norman Pitt; *Mr. Glenmorison* David Butler; *Sir Jafna Pandranath* Renu Setna; *Duke of Domesday* David Bird. *Dir* Bernard Miles; *Dgn* Bernard Culshaw; *Light* Peter Sutton. Plot: Demastes/1, French/2, Hischak, Hochman, Mander/3, Matlaw, Purdom. Reviews: *Birmingham Post* 25/8/72, 2; *Daily Mirror* 22/8/75, 14; *Guardian* 22/8/75, 8; *New Statesman* 29/8/75, 259; *Observer* 24/8/75, 20; *Spectator* 30/8/75, 291; *Stage* 28/8/75, 15; *Times* 22/8/75, 8; *Variety* 3/9/75, 94. Comment: *New Statesman* said “Bernard Miles’s production does justice to this fascinating, embarrassing piece,” and pointed to cuts in the text that illustrated Shaw “could be a gullible, callous old man.” *Spectator* was somewhat unnerved that Miles had chosen to revive the piece. *Daily Mirror* found the first act “long-winded” but “for its, lively second-half debate it is a revival well worth a visit.” For *Times* the virtue of the production was “that the smaller figures come over as spokesmen first and buffoons second.” *Variety* noticed that the play’s concern with the economic depression of the 1930s was relevant to the current economic distress in Britain. The New York production (Daly’s 63rd Street 15/6/38) ran for 66 performances.

75.393 [*St. Patrick’s Day*; or,] *The Scheming Lieutenant* (P, 1a) Richard Brinsley Sheridan. MAXIMUS 21/8/75 (Ln).** Cast: *Stage* 14/8/75, 17. Michael Shelley, Ian Bartholomew, Phillip Reader, Michael Goldie, James Walsh, Fred Stone, Sally Smith, Nan Munro, Alan Judd, Elisabeth Archer. *Dir* John Michael Phillips; *Sm* Polly March. Plot: Walford. Comment: Actors’ Arena.

75.394 *Aspects of Max Wall* (One-man show). GREENWOOD 25/8/75.** Cast: *Stage* 21/8/75, 39. Max Wall. *Pres* Terry Miller.

75.395 *The Gentle Hook* (Thriller, 2a) Francis Durbridge. RICHMOND 25/8/75.** Honor Blackman, Charles Stanley, Nickolas Grace, Frederic Abbott, Stanley Lloyd, Nancy Seabrooke, Wensley Pithey.

Comment: A one-week engagement.

75.396a *Norm and Ahmed* (P) Alexander Buzo. ORANGE TREE c. 25/8/75 (Ln).** Cast: *Stage* 28/8/75, 17. *Norm* Gregory de Polnay; *Ahmed* Darien Angadi. *Dir* Stephanie Turner. Plot: Vinson. Comment: Richmond Fringe.

75.396b *The Zoo Story* (D, 1a) Edward Albee. ORANGE TREE c. 25/8/75 (Ln).** Cast: *Stage* 28/8/75, 17. Brian Miller, Lloyd McGuire. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth. Comment: Richmond Fringe.

75.397 *Happy End* (MP, 2a) Kurt Weill (mus) and "Dorothy Lane" [Bertolt Brecht and Elizabeth Hauptmann] (bk) and Bertolt Brecht (lyr) and Michael Feingold (trans). LYRIC 26/8/75.** Cast: *Variety* 3/9/75, 94; *WWT/16*. *Johnny Flint* Stephen Temperley; *Jimmy Dexter* John Horsley; *Sam Wurlitzer* Colin Bennett; *Bob Marker* Mark Penfold; *Miriam* Amanda Knott; *Dr. Nakamura* Arthur Cox; *Stool-Pigeons* Desmond Adams, John Rogan; *Bill Cracker* Bob Hoskins; *The Cop* Brian Gilbert; *The Lady in Grey* Veronica Clifford; *Lieutenant Lillian Holliday* Angela Richards; *Captain Hannibal Jackson* John Rogan; *Sister Mary* Amy Nissen; *Sister Jane* Holly Palance; *Brother Ben Owens* Stephen Rayment; *Salvation Army Major* Georgine Anderson; *Members of the Fold* Desmond Adams, Christopher Gray. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* David Pollock; *Pres* Namara Entertainments, Robert Stigwood, S. Spencer Davids; *Dir* Gordon McDougall; *Dgn* Saul Radomsky; *Light* David Colmer; *Ch* Gillian Gregory. Plot: Bordman/5, 690–91, French/2, Gänzl, Hirschak, Hochman, Matlaw, OTF. Reviews: *Birmingham Post* 27/8/72, 2; *Daily Mirror* 27/8/75, 14; *Guardian* 28/8/75, 8; *New Statesman* 19/9/75, 343; *Observer* 31/8/75, 20; *Spectator* 6/9/75, 321–22; *Stage* 4/9/75, 17; *Times* 27/8/75, 5; *Variety* 3/9/75, 94. Comment: MPS 587. Oxford Playhouse Company. *Guardian* opined the production did not deserve a better fate than the original one which was "an unmitigated disaster." *Variety* thought the music and acting were worthwhile, particularly by Bob Hoskins and Angela Richards. *Spectator* was antipathetic. "A fair example of Brecht at his tub-thumping worst" (*Daily Mirror*). A "vivid, well paced production" (*Times*). The New York production with this translation (Martin Beck 7/5/77) ran for 75 performances; and see also 65.49.

75.398 *Smile for Jesus and the Cameraman* (P) Roy Kift. OVAL HOUSE 9/75. 1st perfd Northcott, Exeter, 4/75. *Mary* Frankie Cosgrave; *Anthony* David Sibley; *Jonathan* Christopher Ettridge; *Stella* Tina Marian. *Dir*

Penelope Chrens. Review: *Stage* 18/9/75, 17. Comment: "The central situation involves an ex-public schoolboy dropout and a parson's daughter, acutely inhibited by a vicarage upbringing" (*Stage* 11/7/75, 19). *Stage* (18/9) thought the play deserved wider and more prominent exposure.

75.399 *Big and Bold* (Revue) Michael Mills. PORTCULLIS 1/9/75. 1st perf?

75.400a *Childhood* (P) Thornton Wilder. CARNABY STREET THEATRE 1/9/75 (Ln).** Cast: *Stage* 21/8/75, 46. Plot: Hochman, MacNicholas. Review: *Stage* 25/9/75, 9. Comment: Studio'68. The company for this double-bill comprised Denise Dwyer, George Mayo, Penelope Parry, Jennifer Lautrec, Kim Horsman. *Dir* Peter Lindsay. In the double-bill "Peter Lindsay's production uses a simple setting which is imaginatively lit to bring into prominence characters stepping out of the story frame to make an appeal to the audience or the episodes which happen as a form of play within play" (*Stage*)

75.400b *Infancy* (P) Thornton Wilder. CARNABY STREET THEATRE 1/9/75 (Ln).** Cast: *Stage* 21/8/75, 46. Plot: Hochman, MacNicholas. Review: *Stage* 25/9/75, 9. Comment: Studio'68.

75.401 *Love Thy Neighbour* (P) Vince Powell and Harry Driver. RICHMOND 1/9/75. 1st perf stage version Theatre Royal, Nottingham, 17/6/75. Cast: *Stage* 5/6/75, 1. Jack Smethurst, Rudolph Walker, Nina Baden-Semper, Kate Williams, Nat Jackley, Paul Luty, Anton Darby, Sue Bond, Jeanette Wild. *Pres* Leslie Grade; *Dir* Stuart Allen. Comment: MPS 575. A stage version of the (ITV) television series that ran from 1972–76; many of the television cast members appeared in this production. A one-week engagement.

75.402 *Sweet Mr. Shakespeare* (Anthology) Richard Digby Day. OPEN AIR 1/9/75. 7 perf.** Cast: *Stage* 21/8/75, 39; *WWT/16*. Frank Barrie, Anthony Sharp, John Humphry, Philippa Gail, Penelope Keith, Judi Dench, Bridget Bartlam, Michael Jessett. *Dir* Richard Digby Day; *Light* Bob Richens. Reviews: *Stage* 11/9/75, 20; *Times* 2/9/75, 7. Comment: New Shakespeare Company. An "agreeable hotch-potch" of "prose, verse and music" celebrating Shakespeare (*Times*).

75.403 *Move Along Sideways* (One-man show) Ron Moody. THEATRE ROYAL, STRATFORD EAST, 2/9/75; 20/10/75.** Reviews: *Guardian* 8/9/75, 8, 18/10/75, 8; *Stage* 18/9/75, 17. Comment: Moody's one-man revue revealed his "astonishing versatility which is always intelligent, original and entertaining" (*Stage*).

75.404 *Teeth 'n' Smiles* (MP, 2a) David Hare (bk) and Tony Bicat (lyr) and Nick Bicat (mus). COURT 2/9/75.* 39 perf. Cast: Findlater; *Variety* 10/9/75, 83; *WWT/16*. Arthur Jack Shepherd; *Inch* Karl Howman; *Laura* Cherie Lunghi; *Nash* Rene Augustus; *Wilson* Mich Ford; *Snead* Roger Hume; *Peyote* Hugh Fraser; *Smegs* Andrew Dickson; *Anson* Antony Sher; *Maggie* Helen Mirren; *Saraffian* Dave King; *Randolph* Heinz. *Dir* David Hare; *Dgn* Jocelyn Herbert; *Light* Jack Raby. Plot: Demastes/2, Hochman, OTF, Vinson, Weintraub. Reviews: *Birmingham Post* 5/9/75, 2; *Daily Mirror* 3/9/75, 16; *Guardian* 3/9/75, 8; *Illustrated London News* 1/11/75, 101; *Irish Times* 5/9/75, 8; *New Statesman* 12/9/75, 314–15; *Observer* 7/9/75, 20; *Spectator* 13/9/75, 354–55; *Stage* 11/9/75, 15; *Times* 3/9/75, 10; *Tribune* 12/9/75, 7; *Variety* 10/9/75, 83. Comment: MPS 604. English Stage Company. The beginning of a new season under the direction of new joint artistic directors, Robert Kidd and Nicholas Wright. *Guardian* thought the piece a lively, honest account of a '60s rock band falling apart, with "splendid performances" from Helen Mirren and Dave King. "It's bitter, vulgar, funny and depressing, but ultimately optimistic ... Some of the philosophical passages seem arbitrary and occasionally pretentious" (*Variety*). *New Statesman*, which had disliked Hare's earlier work, found the piece was on "altogether another level of dramatic energy and intelligence ... it has that mysterious x-factor, resonance." *Times* said the piece was comparable to *The Entertainer*. *Spectator* opined the piece was really a very early work: "Let's all just hope that Hare really did write this rubbish in his leveret days." *Daily Mirror* disliked the piece generally and Mirren's performance in particular.

75.405 *Miss Julie* (P, 1a) August Strindberg (anon trans of *Fröken Julie*, 1889). YOUNG VIC STUDIO 3/9/75.** *Julie* Laura Graham; *Kristin* Jennifer Lee; *Jean* Del Henney. *Pres* Foyer Productions; *Dir* Keith Darvill; *Dgn* Valerie Irving. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Review: *Stage* 11/9/75, 20. Comment: "Laura Graham plays with a flaming sincerity which makes her much more an object for pity than some recent interpretations have done" (*Stage*).

75.406 *Zigger Zagger* (P with mus, 1a) Peter Terson and Colin Farrell (mus). SHAW 3/9/75.** *Harry* Philton Patrick Field; *Les* Tony Boncza; *Edna* Janet Titterington; *Zigger Zagger* Nigel Cole; *Mrs. Philton* Nichola McAuliffe; *Sandra* Claire Toeman; David Taggart, Paul Clayton, Sebastian Baker, Graham Hoadley, Andrew Graham. *Dir* Kenneth Macdonald; *Dgn* Dee Greenwood; *Light* Chris Smith. Plot: Fletcher, Griffiths, Vinson, Weintraub. Review: *Stage* 11/9/75, 20. Comment:

National Youth Theatre. "A new production and with an updated script" (*Stage*).

75.407 *Judgement* (One-man P) Barry Collins. ICA 4/9/75. 1st perfd Theatre Royal, Bristol, 1/74. Cast: *Theatricalia*. *Captain Andrei Vukhov* Colin Blakely. *Dir* Peter Hall; *Dgn* John Bury. Plot: Griffiths, Hirschak/2, 177, Vinson. Reviews: *Guardian* 5/9/75, 8; *Illustrated London News* 1/11/75, 101; *Observer* 14/9/75, 24; *Times* 5/9/75, 7. Comment: MPS 3632. National Theatre. "A two-and-a-half-hour one-man play based on an incident of cannibalism in World War Two, it is harrowing in its content and absorbing in its detail" (*Guardian*). "Colin Blakely plays with a fearful relaxed urgency" (*Observer*); *Illustrated London News* described it as "a chilling force." *Times* had difficulty hearing Blakely. The first New York production was at St. Peter's Church 19/11/80.

75.408 *Into the Mouth of Crabs* (P) Ron Daniels. ICA 6/9/75. 1st perf? Cast: *Theatricalia*. *Bess* Dearvla Molloy; *Cecil* Michael Keating; *Elizabeth* Cheryl Campbell; *Essex* Jack McKenzie; *Gondemar* Gareth Hunt; *Peter* Derek Thompson; *Walter Raleigh* Michael Melia. *Dir* Ron Daniels; *Dgn* Timian Alsaker; *Light* Brian Ridley; *Mus* Derek Thompson; *Sound* Julian Beech. Reviews: *Observer* 14/9/75, 24; *Stage* 9/10/75, 18. Comment: National Theatre. This compilation about Sir Walter Raleigh piled "anachronism on inconsequence" and was "pretty well indefensible" (*Observer*).

75.409 *Confessions of a Garden Carry-On* (P) Peter Mantle (based on idea by Harry Duffin). LITTLE THEATRE CLUB c. 8/9/75. 1st perf? Peter Mantle, Jill Stanford, Robert Barnett, Graham Wyles. Review: *Stage* 18/9/75, 11. Comment: The piece "explored the various takeovers of [Covent Garden] from Henry VIII's dissolution of the monasteries" to the present day (*Stage*).

75.410 *The Covent Garden Tragedy* (Bsq) Henry Fielding. LITTLE THEATRE CLUB c. 8/9/75.** Victoria Plum, Angela Shrubsole, Pam Jenkin, Susie Johns, Norman MacDonald, Tony Trackman, Robert Barnett, John Mulcahy, Ted Green, Tony O'Driscoll, Graham Wyles. *Dir* Ann Fenn; *Light* John Beeson. Review: *Stage* 25/9/75, 10. Comment: A satisfactory revival apart from the lighting (*Stage*).

75.411 *A Curate's Egg* (P) Patrick Williams. MAXIMUS 8/9/75 (Ln). 1st perf? Cast: *Stage* 11/9/75, 17. *Punch* Joe Melia; *Judy* Eliza Ward; *Tobias* Nigel Pegram; *Ketch* Michael Goldie; *Devil* Jon Laurimore. *Dir* Julian Glover; *Dgn* David Roos; *Sm* Micki Jones. Reviews: *Stage* 18/9/75, 11; *Times* 11/9/75, 12. Comment: A variation of the Punch and Judy story set in a dentist's waiting room.

Julian Glover made “an impressive directorial debut” in this uneven, not very funny piece (*Stage*).

75.412 *Fist of Frozen Lightning* (P) Andy Smith. BUSH c. 8/9/75.* Cast: *Stage* 11/9/75, 17. *Big Man* Michael Irving; *Horsefall* Nick Edmett; Alex Leppard, Charles Wegner, Gail Macfarlane, Mary Sheen. *Dir* Andy Smith; *Dgn* Elizabeth Dawson. Reviews: *Acton Gazette* 18/9/75, 9; *Stage* 18/9/75, 11. Comment: The play was about the business of boxing but its “overstated, political message [got] woefully in the way of the drama” (*Stage*). *Acton Gazette* found the play confusing and could not decide whether the boxer was crazy or perhaps the son of God. *Acton Gazette* (25/9/75, 8) reported the production was poorly attended and two performances had been canceled.

75.413 *Ipi-Tombi* (Mus, 2a) Bertha Egnos Godfrey (mus) and Gail Lakier (lyr). WIMBLEDON 8/9/75, 10/11/75. 1st perfd Brooke, Johannesburg, 25/3/74; 1st British perf Theatre Royal, Bath, 4/9/75. Plot: Bordman/5, 689, Hischak, OTF. Comment: “*Ipi-Tombi*, the black musical which has been a sensational success in South Africa and is currently at the Paris Olympia, opens at Bath Theatre Royal for three days on September 4 and is at Wimbledon the following week. After further weeks at Norwich, Glasgow, Edinburgh, Leeds and Birmingham, it goes to Canada for a season at the O’Keefe Centre, Toronto before returning for a West End run. The show is produced, written and composed by Bertha Egnos, with lyrics by her daughter Gail Lakier, choreography by Sheila Wartski and designed by Elizabeth MacLeish. It is presented by Ray Cooney, for Ray Cooney Productions Ltd., by arrangement with the Academy Theatre and Brooke Theatre, Johannesburg” (*Stage* 28/8/75, 5) with illustration. *Birmingham Post* (9/9/75, 7) reported one of the Wimbledon’s directors objected to the dancers being topless; his objection was ignored. The first New York production (Harkness 12/1/77) ran for 39 performances.

75.414 *The Rainmaker* (C, 3a) N. Richard Nash. RICHMOND 8/9/75. 1st perfd Walnut Street, Philadelphia, 11/10/54; 1st British perf Theatre Royal, Brighton, 5/3/56. Cast: *Stage* 11/9/75, 1. *Lizzie Curry* Marianne Faithfull; *Starbuck* Peter Gilmore; Jerry Stovin, Larry Cross, Jack Yuens, Brandon Brady, Ramsay Williams. *Pres* David Gordon Productions; *Dir* Robert Arden. Plot: Best/54, 371–72, Bordman, Bordman/4, 324, Bronner, Bryer, Fletcher, Hischak, Hochman, Loney, 288, Salem. Comment: A one-week engagement. The first New York production (Cort 28/10/54) ran for 125 performances.

75.415 *Stairway to Paradise (Scenes from an English Marriage in the 1950s)* (P) Christopher Johnston (deviser). WAREHOUSE (2) c. 8/9/75.** Comment:

Mutable Theatre.

75.416 *The Man Himself* (P) Alan Drury. ICA 9/9/75 (Ln).* Cast: NTA; Theatricalia. *The Man* Michael Feast. *Dir* Sebastian Graham-Jones. Review: *Stage* 9/10/75, 11. Comment: National Theatre. “Michael Feast creates a terrifying spectacle of an ordinary human being disintegrating” (*Stage*).

75.417 *Phaedra Britannica* (D, 2a) Tony Harrison (based on Racine, *Phèdra*, 1677). OLD VIC 9/9/75.* Cast: NTA; Theatricalia; *Variety* 17/9/75, 82; *WWT/16*. *Governor’s Aide* Daniel Thorndike; *Ayah* Alaknanda Samarth; *Burleigh* Robert Eddison; *Chuprassie* Ishaq Bux; *Lilamani* Diana Quick; *Servants* Talat Hussain, Jagdish Kumar, Albert Moses; *Tara* Illona Linthwaite; *Governor* Michael Gough; *Governor’s Wife* Diana Rigg; *Thomas Theophilus* David Yelland. *Dir* John Dexter; *Dgn* Tanya Moiseiwitsch; *Assist dgn* Timian Alsaker; *Light* Andy Phillips; *Sound* Sylvia Carter. Plot: Bull/2, Law. Reviews: *Guardian* 10/9/75, 10; *Illustrated London News* 1/11/75, 101; *New Statesman* 19/9/75, 343; *Observer* 14/9/75, 24; *Spectator* 27/9/75, 417; *Stage* 18/9/75, 11; *Times* 10/9/75, 12; *Tribune* 26/9/75, 9; *Variety* 17/9/75, 82. Comment: National Theatre. Previews 3/9–8/9/75. The play was reset in nineteenth-century India with *Phèdra* as the Memsahib and Theseus as a Governor (*Observer*). “The endless exposition statically presented in John Dexter’s production was so unendurably torturous that even Diana Rigg’s magnificent efforts to convey tragic self-torture were defeated by it—and also by the tedium of the unrelieved rhymed coupleting” (*Tribune*). “An unsatisfactory and at times ponderous melodrama which is not redeemed even by the witty verse and its often eloquent imagery” (*Variety*). *Spectator* expressed reservations about Harrison’s transformation of the original, but was full of praise for “John Dexter’s marvellously atmospheric production” and Diana Rigg’s “superb performance.” The production remained in repertory until 5/2/76.

75.418 *Happy as a Sandbag* (Mus, 2a) Ken Lee (compiler). AMBASSADORS 10/9/75; trfd to WESTMINSTER 18/10/76. 508 perf. 1st perfd Theatre Royal, Lincoln, 29/5/72. Cast: *Stage* 14/10/76, 1; Theatricalia; *Variety* 17/9/75, 82; *WWT/16*. David Ashton, Lesley Duff, Martin Duncan, Yvonne Edgell, Julian Hough, Darlene Johnson, Trevor Jones, Roy Macready, Robert McIntosh, Geraldine Wright. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Mgr dir* Ray Cooney; *Gen mgr* Anne Rawsthorne, George Cross; *Pres* Roger Clifford, Peter Fetterman; *Dir* Philip Hedley; *Dgn* David Fisher; *Light* Michael Northen; *Ch* Patricia Adams; *Mus dir* Nigel Hess; *Mus arr* Ian Kellam; *Sc bld*, *Sc* Vic Mara

Ltd.; *Sm* Griffith James; *Dsm* Richard Andrews. Reviews: *Birmingham Post* 11/9/75, 2; *Daily Mirror* 11/9/75, 18; *Illustrated London News* 1/11/75, 101; *New Statesman* 19/9/75, 343; *Observer* 14/9/75, 24; *Spectator* 11/10/75, 483; *Stage* 18/9/75, 11; *Times* 11/9/75, 12; *Variety* 17/9/75, 82. Comment: "There's an action replay of World War 2 at the Ambassadors Theatre. So if you missed the event, or were in it and want to savour two-and-a-half hours of blissful nostalgia, I suggest you start queuing" (*Daily Mirror*). "An anthology of entertainment, 1939-45," although it was uncertain what Ken Lee's contribution was (*Observer*). "It should prove an irresistible show, and business should be upbeat" (*Variety*). "It is all thoroughly well meant, but—except by its actresses—indifferently performed and with imitations that remain on charade level" (*Illustrated London News*). *Spectator*, reporting the audience was composed largely of "senior citizens," wondered why they were nostalgic about a world war. *Times* reported the show was "greeted with extraordinary enthusiasm."

75.419 *Boum!* (Mus) Barry Dennen (deviser, trans) and Pamela Strong (trans). GREENWOOD 11/9/75.* Mary Preston, Pamela Strong, Richard Owens, Nigel Williams. *Dir* Barry Dennen; *Mus dir* Roy Civil. Reviews: *Stage* 18/9/75, 11; *Times* 12/9/75, 10. Comment: "An arbitrary melange of French cabaret songs in translation" and given a poor production (*Times*).

75.420 *East* (D, 19sc) Steven Berkoff. KING'S HEAD 12/9/75. 1st perfd Traverse, Edinburgh, 26/8/75. *Mum* Robert Longden; *Dad* Barry Stanton; *Sylv* Anna Nygh; Barry Phillips, John Prior, Steven Berkoff. *Dir* Steven Berkoff. Plot: Dorney, French/2, Patterson. Reviews: *New Statesman* 26/9/75, 385; *Observer* 21/9/75, 22; *Stage* 25/9/75, 9; *Times* 17/9/75, 10. Comment: MPS 5187. A shapeless, aimless piece about life in London's East End (*Observer*). "It is positively libellous in its insistence that Cockneys are acquisitive, violent, sex-obsessed and pig-ignorant" (*New Statesman*). For once, *Times* said, it warmed to Berkoff's work because it seemed to be based on his own experience.

75.421 *Wha' Happen* (C) Pauline Yanson. AFRICA CENTRE 12/9/75 (Ln); trfd to LITTLE THEATRE CLUB 15/9/75 (Ln).* *Daphne* Phylis Thomas; Pauline Yanson, Steven Padmore, Samuel Anderson-T. *Dir* Emil Wilson; *Light* Pete Bolton. Review: *Stage* 2/10/75, 11. Comment: Grasshopper Theatre Company. The play, about a young woman and her boyfriend who accepts sex but refuses to marry her, was given a suitable ethnic flavor (*Stage*).

75.422 *All Over* (D, 2a) Edward Albee. QUESTORS 13/9/75.** Cast: QTA. Plot: Bronner, French/2, Hischak,

Hischak/2, 31, MacNicholas, Vinson. Reviews: *Acton Gazette* 25/9/75, 8; *Middlesex County Times* 19/9/75, 18.

75.423a *Can You Smell Gas?* (P) Andrew Davies and Tony Hatch (mus). ORANGE TREE 15/9/75.** Comment: Performed under the collective title *Linda Polan in Two Parts*. Cast: *Stage* 18/9/75, 17.

75.423b *What Are Little Girls Made Of?* (P) Andrew Davies and Rick Jones (mus). ORANGE TREE 15/9/75. 1st perf? Comment: Performed under the collective title *Linda Polan in Two Parts*. Cast: *Stage* 18/9/75, 17.

75.424 *The Dame of Sark* (D, 6sc) William Douglas Home. WIMBLEDON 15/9/75.** Anna Neagle, Alan Gifford, Nicholas Courtney, Hermione Gregory, Brenda Duncan, Michael Ashton, Adrian King, Alister Cameron, Nicholas Loukes, Ian Liston, John Drake, Paul Toothill, the voice of Alvar Lidell. *Pres* Ray Cooney Productions Ltd.; *Dir* Charles Hickman; *Dgn* Anthony Holland; *Light* Dave Bond. Plot: Fletcher, Loney, Vinson, Weintraub.

75.425 *Don't Just Lie There, Say Something!* (F, 2a) Michael Pertwee. RICHMOND 15/9/75.** Jon Pertwee, Jimmy Thompson. Plot: Fletcher. Comment: A one-week engagement.

75.426 *My Girl!* (P, 3a) Barrie Keeffe. SOHO POLY 15/9/75 (Ln). Cast: *Stage* 18/9/75, 17. *Frank* Mark Jones; *Maggie* Alison Groves. *Dgn* Keith Washington; *Dgn* Jane Ripley. Plot: Bull/2. Review: *Stage* 9/10/75, 17. Comment: "Keeffe has a few observations to make about the state of a husband and wife deeply worried about life ... however, the play tails off disappointingly" (*Stage*).

75.427 *The Nuns* (P) Eduardo Manet (adpt Robert Baldrick of *Les nonnes*, 1969). UNITY 15/9/75.** Cast: *Stage* 4/9/75, 1. *Sister Ines* James Fox-Salaman; *Mother Superior* Michael Blackham; *Sister Angela* Anthony May; Heather Page. *Dir* John Fernald. Reviews: *Birmingham Post* 16/9/75, 2; *Guardian* 16/9/75, 10; *Stage* 25/9/75, 10; *Times* 16/9/75, 11; *Tribune* 26/9/75, 8-9. Comment: *Guardian* detected the influences of Genet, Arrabal, and Tournier. *Tribune* thought the production had ignored the play's potential as a farcical black comedy, a point also made by *Times*. "Though there are macabre developments, the piece reaches its real climax too early, and it becomes repetitive. In spite of a certain strength, Mr. Fernald's production, and some sound playing by Michael Blackham, Anthony May, James Fox-Salaman and Heather Page, the night in general has to be obstinately unpersuasive" (*Birmingham Post*).

75.428 *Revue—The Schmaltzy Forties* (Revue). LITTLE

THEATRE CLUB 15/9/75. 1st perf? Review: *Stage* 2/10/75, 14. David Barclay, Katy Sadler, Christina Thornton, Janet Crawford, Michael Greatorex, Bill Craig, Dennis Charlton, Barry Grahame. *Ch* David Barclay. Comment: Bust a Gut Theatre Company. "Another attack of Forties nostalgia on the London of the depressed Seventies," but generally the revue was well done (*Stage*).

75.429 *Henry IV Part I* (Hist P) William Shakespeare. SHAW 17/9/75.** *Falstaff* Graham Hoadly; *Hal* Bill Buffery; *Henry IV* Mark Tandy; *Henry Percy* John Wheeler; *Bardolph* Simon Treves. *Dir* Michael Croft, Graham Chinn; *Dgn* Bernard Culshaw; *Light* Mick Hughes. Reviews: *Stage* 25/9/75, 10; *Times* 18/9/75, 11. Comment: National Youth Theatre. *Times* found Michael Croft's production boring and lamentable, and lambasted Croft for failing to provide the young actors with a "life-enhancing experience." "Scene changes were silent and swift, special effects were good, and the three hour long production was obviously the end product of much hard work and enjoyment" (*Stage*).

75.430 *The Marrying of Ann Leete* (CD, 2a) Harley Granville-Barker. ALDWYCH 18/9/75. 1st perfd Royalty 26/1/02. Cast: RSCA; *Stage* 11/9/75, 1; Theatricalia; *Variety* 24/9/75, 82; *WWT/16*. *Ann Leete* Mia Farrow; *Carnaby Leete* Paul Rogers; *Daniel Tatton* Martin Boddey; *Dimmuck* Norman Tyrrell; *Dolly Leete* Emma Williams; *Dr. Remnant* Denis Holmes; *George Leete* Mike Gwilym; *John Abud* Oliver Cotton; *Lady Leete* Judith Nelmes; *Lord Arthur Carp* Jeffrey Wickham; *Lord John Carp* Richard Pasco; *Mr. Crowe* Richard Mayes; *Mr. Prestige* Wilfred Grove; *Mr. Smallpiece* Doyne Byrd; *Mr. Tetgeen* Patrick Godfrey; *Mr. Tozer* Norman Ettlinger; *Mrs. Opie* Janet Whiteside; *Mrs. Prestige* Annette Badland; *Sarah Lady Cottesham* Estelle Kohler; *Sir George Leete Bt.* John Boswall. *Dir* David Jones; *Dgn* Tazeena Firth, Timothy O'Brien; *Light* David Hersey; *Mus* François Couperin. Plot: Demastes/1, Hochman, Salem, Salenius, 30–6, Sobel. Reviews: *Birmingham Post* 19/9/75, 2; *Guardian* 20/9/75, 8, 3/10/75, 10; *Illustrated London News* 1/11/75, 101; *New Statesman* 26/9/75, 385, 3/10/75, 418; *Observer* 21/9/75, 22; *Spectator* 27/9/75, 417; *Stage* 25/9/75, 9; *Times* 19/9/75, 9; *Tribune* 26/9/75, 9; *Variety* 24/9/75, 82. Comment: Royal Shakespeare Company. Previews 16/9–17/9/75. *Tribune* observed Granville-Barker was happier representing the upper classes rather than the lower. *Variety* thought little of the play, but commended Mia Farrow and Paul Rogers. *New Statesman* reported the audience was restless during the performance. *Spectator* found "splendid things" in the piece, but faulted the characterization of Ann Leete. *Times* praised David Jones's "beautifully articulated production" of this notable play, "the closest work we

have to an English *Cherry Orchard*."

75.431 *The Golden Samurai* (P for children) Geoffrey Case. ARTS 20/9/75 (m). 1st perf? Cast: *Stage* 18/9/75, 17. *Empress Penny Casdagli*; *Kung* Derek Fuke; Duncan Faber, Jim Hayes, Ken Shorter. *Dir* Nicholas Barter; *Sc dgn, Cost dgn* David Reekie; *Light* Angus Stewart; *Mus* Ilona Sekacz. Review: *Stage* 2/10/75, 11. Comment: Unicorn Theatre. A young townsman searches for a mystical sword "accompanied by his Empress in disguise and hindered by her evil councillor and a thief" (*Stage*).

75.432 *Boeing-Boeing* (C, 2a) Beverley Cross (adpt of Marc Camoletti's play, 1960). RICHMOND 22/9/75.** *Robert* Richard O'Sullivan; *Bertha* Yootha Joyce; *Bernard* Doug Fisher; *Jacqueline* Judy Matheson; *Janet* Penelope Nice; *Judith* Sally Thomsett. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Pres* Marilyn Davis, Royce Mills, Al Mitchell; *Dir* Tony Clayton; *Dgn* Royce Mills. Plot: Bordman/4, 401, Fletcher, French/2, Loney. Comment: A one-week engagement.

75.433 *Crocodile* (P, 3a) Steve Bellwood. LITTLE THEATRE CLUB 22/9/75.* *Michael James Watt* Leon Silver; *Sarah* Martine Carruthers; *Bob* Richard Rhimes; *Dentist, Vicar, Psychiatrist* Ian de Garnier. *Dir* Ronis Varlaam. Review: *Stage* 9/10/75, 17. Comment: An hour-long piece about "one young man's attempt to rationalise his progress to some sort of maturity," but poorly written (*Stage*).

75.434 *The Ecstasy of Rita Joe* (D, 3a) George Ryga. HAMPSTEAD 22/9/75. 1st perfd Playhouse, Vancouver, 23/11/67; 1st British perf. Cast: *WWT/16*. *Father David Joe* Donald Burton; *Policeman* Jon Croft; *Priest Father Andrew* Frederick Farley; *Magistrate* Don Fellows; *Mr. Homer* Barry J. Gordon; *Jaimie Paul* Bernard Lloyd; *Teacher Miss Donohue* Clare Richards; *Rita Joe* Toby Robins; *Eileen Joe* Emma Shaw; *Old Indian Woman* Eileen Way; *Indians, Witnesses* Martin Bax, Nicol Gordon, Ray Jewers, Christopher Molloy, Geronimo Sehmi. *Dir* Nicholas Renton; *Dgn* Sue Plummer; *Mus* Julie Felix; *Light* Molly Friedel; *Ch* Christie Dickason. Plot: Hochman, Patterson, Vinson. Reviews: *Guardian* 23/9/75, 12; *New Statesman* 3/10/75, 418; *Observer* 5/10/75, 22; *Stage* 2/10/75, 11; *Times* 23/9/75, 12. Comment: *Guardian* thought behind some "folksy clichés" there was a "fascinating theme, with strong performances from Toby Robins and Donald Burton. *New Statesman* remarked on the numerous empty seats for the second-night performance and on Toby Robins's misreading of her role. "A miserably unauthentic production" (*Observer*). Melodrama predominated for *Times*.

75.435 *The Little Old Lady and the Law* (P) Vivienne Martin and Rose Hill. MAXIMUS 22/9/75 (Ln).* Cast: *Stage* 25/9/75, 10. Michael Hayward, Philip Talbot, Jonathan Bum, Rose Hill, Stephen Temperley, Patricia Perry. *Dir, Dgn* Vivienne Martin. Review: *Irish Times* 3/10/75, 10. Comment: Actors' Arena. The play was about an old lady and her brush with the wrong side of the law. *Irish Times* commended the play for revealing people's ignorance of "any other sections of society than our own."

75.436 *The Wombles of Wimbledon* (P). GREENWOOD 22/9/75. 1st perfd Ashton, St. Annes-on-Sea, 7/7/75? Comment: Presented by Bill Kenwright. The piece derived from Elisabeth Beresford's children's novels about the Wombles (from 1968 onwards) which had been made into a television series (1973–75).

75.437 *At the Sign of the Angel* (Mus) Dudley Stevens (bk, lyr) and Geoffrey Brawn (mus). PLAYERS' 23/9/75.* Cast: *Stage* 4/9/75, 1. *Falstaff* Robin Hunter; *King* John Bailey; *Prince Hal* Clifton Todd; *Poins* Deryk Parkin; *Bardolph* Larry Drew; *Peto* Norman Warwick; *Fang* Michael Boothe; *Mrs. Quickly* Anthony Bateman; *Doll* Alan Rebbeck; *Page* Mike Fields. *Dir, Dgn* Richard Woolley. Reviews: *Birmingham Post* 26/9/75, 2; *Illustrated London News* 1/12/75, 105; *Stage* 2/10/75, 11; *Times* 24/9/75, 11. Comment: Based on both parts of *Henry IV*. "Rather resembles a forties' prisoner of war camp concert" (*Times*). "In effect, it covers the Falstaff-Hal scenes, with some others, roughly pieced, and padded with bits from the *Shrew*, a few speeches from *Henry V*, a phrase from *Troilus and Cressida*, and so on. It is a mixture that even has Prince Hal singing: 'When that I was and a little tiny boy,' Falstaff breaking into 'Crabbed Youth and Age,' and the company joining, after *Henry IV*'s death, in a resonant chorus, 'This happy breed of men.' A strange exercise" (*Birmingham Post*).

75.438 *Bloody Neighbours* (P, 2a) Richard Crane. ICA 23/9/75. Cast: Theatricalia. *Anna Anna* Nicholas; *Audrey* Brenda Blethyn; *Denis* Glyn Grain; *Ron* Chris Allen; *Wilf* David Meyer. *Dir* Kevin Billington; *Dgn* Timian Alsaker; *Light* Derek Watson; *Sound* Julian Beech. Reviews: *Stage* 2/10/75, 11; *Times* 4/10/75, 11. Comment: National Theatre. The title of the play referred to the "noise of [the neighbours'] sado-masochistic love play"; the piece was not well written nor well directed by Kevin Billington (*Times*).

75.439 *Comedians* (CD, 3a) Trevor Griffiths. OLD VIC 24/9/75; trfd to WYNDHAM'S 27/1/76. 1st perfd Playhouse, Nottingham, 20/2/75. Cast: NTA; Theatricalia; *Variety* 1/10/75, 116; *WWT/16*. *Bert Challenor* Ralph

Nossek; *Caretaker* Richard Simpson; *Club Secretary* John Joyce; *Eddie Waters* Jimmy Jewel; *Ged Murray* Dave Hill; *George McBrain* Stephen Rea; *Gethin Price* Jonathan Pryce/Kenneth Cranham; *Mick Connor* Jim Norton; *Mr. Patel* Talat Hussain; *Phil Murray* James Warrior; *Pianist* Arthur Jackson; *Sammie Samuels* Louis Raynes. *Dir* Richard Eyre; *Dgn* John Gunter; *Light* Rory Dempster; *Pd mgr* Marshall Goodhew; *Co. mgr* Jackie Harvey; *Sm* Roger Elliott; *Dsm* Emma B. Lloyd; *Asm* Owen Jones. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hischak/2, 109, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 25/9/75, 2; *Daily Mirror* 25/9/75, 16; *Gay News* 12/2/76, 22; *Guardian* 25/9/75, 10; *Illustrated London News* 1/12/75, 105; *New Statesman* 3/10/75, 417–18; *Observer* 1/2/76, 26; *Spectator* 4/10/75, 449; *Stage* 2/10/75, 11, 7/2/76, 9; *Times* 25/9/75, 12, 29/1/76, 13; *Tribune* 10/10/75, 6–7; *Variety* 1/10/75, 116. Comment: National Theatre. Nottingham Playhouse production. Preview: 23/9/75. "Strong on characterization and human interest, and it's very funny" (*Variety*). *Guardian* was impressed by Griffiths's ability to present many sides to ideas and leave the audience to draw its conclusions, and admired Jimmy Jewel's performance. "An imaginative and provocative play," with Pryce "a real discovery" (*New Statesman*). *Times* (25/9) also commended the acting of Jewel and Pryce together with "the Nottingham company's teamwork." *Spectator* discussed the many aspects of comedy in relation to the play and its intentions, and noted "the performance of the piece is, indeed, impeccable throughout under Richard Eyre's inspired direction." The production remained in repertory at the Old Vic until 18/10/75. The first New York production (Music Box 28/11/76) ran for 145 performances.

75.440 *Who's Afraid of Virginia Woolf?* (D, 3a) Edward Albee. TOWER, CANONBURY, 26/9/75.** Cast: TTC. Plot: Best/62, 74, Bordman, Bordman/4, 383, Bronner, Bryer, Fletcher, Griffiths, Hochman, Law, Loney, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Shipley, Vinson, Wilmeth.

75.441 *Asleep at the Wheel* (P) David Coulter. THEATRE UPSTAIRS 28/9/75. 1 perf? 1st perf? Cast: Findlater. David Charkham, David Cross, Andy Hellerby, Kit Jackson, Raad Rawi, Diana Rowan. *Dir* John Ford; *Dgn* Eve Ritscher. Comment: English Stage Company.

75.442 *Death of a Salesman* (P) Arthur Miller. GREENWOOD 29/9/75.** Cast: Theatricalia. *Willy Loman* Mark Kingston; *Linda Loman* Judy Campbell; *Biff Loman* John Bown; *Harold "Happy" Loman* Richard Durden, Paul Alexander, Gabrielle Lloyd, Clyde Pollitt, Edward Jewesbury, Graham Wickersham, Gerry Pearson, Amy

Nissen, Catriona MacColl. *Dir* Anton Rodger; *Sc dgn* Saul Radomsky. Plot: Best/48, 53, Bordman, Bordman/4, 281, Bronner, Bryer, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Loney, 262, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth. Reviews: *New Statesman* 3/10/75, 418; *Stage* 9/10/75, 11. Comment: Oxford Playhouse production. "A workaday production" (*New Statesman*). "Sensitively as well as strongly directed by Anton Rodgers ... a compelling performance of Loman by Mark Kingston" (*Stage*).

75.443 *Further Aspects of Max Wall*. SHAW 29/9/75.** 42 perf. Reviews: *Guardian* 30/9/75, 10; *Stage* 9/10/75, 11; *Times* 30/9/75, 9; *Tribune* 10/10/75, 6–7. Comment: *Guardian* said it was a mixed performance but Wall was still capable of making an audience eat out of his hands. *Times* described Wall's exceptional comic abilities in detail.

75.444 *The Reluctant Debutante* (C, 2a) William Douglas Home. RICHMOND 29/9/75.** Phyllis Calvert, Richard Vernon, Osmund Bullock, Sally Templer, Michael Menaugh, Estelle Collins, Alice Fraser. *Dir* Nigel Patrick; *Dgn* John Page. Plot: Bordman/4, 338–39, Fletcher, French/2, Hischak, Loney, 294, Vinson, Weintraub. Comment: A one-week engagement.

75.445 *Deathwatch* (D, 1a) Jean Genet (trans Bernard Frechtman of *Haute surveillance*, 1949). LITTLE THEATRE CLUB 30/9/75.** *Green Eyes* Stephen Brayne; *Maurice* Henry Rose; *Lefranc* Walter Zerlin. Plot: French/2, Gunn, Hochman, Law, Matlaw, Patterson, Salem, Walford. Review: *Stage* 16/10/75, 15. Comment: Entertainment Machine. *Stage* was saddened by this production which "played for laughs, with take-offs of musical comedy production numbers and heaven knows what else; pantomime gags with soda water syphons, rubber masks and a bouncing bomb." Also performed later at the Cockpit (date unknown).

75.446 *Le palais des merveilles [Palace of Wonders]* (Burlesque Music Hall C) Jules Cordière. ROUND HOUSE 30/9/75. Reviews: *Stage* 9/10/75, 12; *Times* 2/10/75, 12. Comment: "A slightly sinister mixture of mime, clown, circus and visual arts. There is a strong emphasis on the grotesque" (*Stage*). "The benighted company shuffle about amid the amplified rainstorm as if waiting for a heavenly stage manager to decide the next turn on the bill" (*Times*).

75.447 *The Wedding* (P) Derek Smith. SOHO POLY 30/9/75 (Ln). 1st perf? Cast: *Stage* 2/10/75, 19. *Harry* Peter Gordon; *Penelope* Lee, John Rogan. *Dir* Peter Stevenson; *Dgn* Rita Fursey. Reviews: *Stage* 23/10/75,

20; *Times* 1/10/75, 9; *Tribune* 7/11/75, 6–7. Comment: "A nice, naturalistic short play" (*Tribune*). *Times* saw potential in the piece, but it contained too many possible themes and so lacked a clear focus.

75.448 *Ken Campbell's Road Show*. THEATRE ROYAL, STRATFORD EAST, 1/10/75. Cast: *Stage* 25/9/75, 1. Andy Andrews, Ken Campbell, Bob Flag, Chris Langham, Sylveste McCoy, Jane Wood. Reviews: *Guardian* 2/10/75, 8; *Stage* 9/10/75, 11; *Tribune* 10/10/75, 6–7. Comment: *Guardian* said the show had not changed very much from earlier iterations, but valued how it "preserves styles of humour fast disappearing."

75.449 *Othello* (T) William Shakespeare. YOUNG VIC 1/10/75.** Cast: *WWT/16*. *Cassio* Dallas Adams; *Othello* David Burke; *Officer to the Senate* Glenn Cunningham; *Roderigo* Michael Graham Cox; *Brabantio*, *Gratiano* Hugh Hastings; *Iago* Michael Kitchen; *Brabantio's Servants*, *Gentlemen* Alun Lewis, Gerry Sundquist; *Desdemona* Sally Anne Newton; *Duke of Venice*, *Montano* Job Stewart; *Biana* Cleo Sylvestre; *Ludovico* Chris Tranchell; *Musician*, *Gentleman*, *Messenger* Albert Welling; *Emilia* Judy Wilson. *Dir* Alfred Lynch; *Dgn* Alix Stone; *Light* Richard Caswell. Reviews: *Birmingham Post* 8/10/75, 2; *Illustrated London News* 1/12/75, 105; *New Statesman* 24/10/75, 522; *Stage* 16/10/75, 15; *Times* 8/10/75, 13. Comment: "Shakespeare at the Young Vic means simple staging, energetic performance, and prices teenagers can afford"; unfortunately, it here means an inept "directorial debut by Alfred Lynch" and odd casting (*Times*). "David Burke and Michael Kitchen were content to play Othello and a slippery Iago for uncomplicated drama and without considering the splendour of the language" (*Illustrated London News*).

75.450 *Dad's Army* (Ent, 2a) Jimmy Perry and David Croft (based on their BBC television series). SHAFTESBURY 2/10/75. 175 perf. 1st perfd Forum, Billingham, 4/9/75. Cast: *Theatricalia*; *Variety* 8/10/75, 75; *WWT/16*. *Captain Mainwaring*, *Mr. Lovejoy*, *Robb* Wilton Arthur Lowe; *Sergeant Wilson* John Le Mesurier; *L/Cpl. Jones* Clive Dunn; *Private Fraser* Hamish Roughhead; *Private Godfrey* Arnold Ridley; *Private Maple*, *General Wolsey* Norman Macleod; *Private Meadow*, *Man on the Beach*, *Soldier* Graham Hamilton; *Private Pike*, *Enoch* Ian Lavender; *Private Walker* John Bardon; *Private Woods*, *Town Clerk*, *Happidrome Announcer* Eric Longworth; *Chief ARP Warden Hodges*, *General von Seltz*, *Max Miller* Bill Pertwee; *Rev. Timothy Farthing* Frank Williams; *Mr. Yeatman* Edward Sinclair; *Mrs. Pike* Jan Davies; *Mrs. Holdane Hart*, *WVS* Joan Cooper; *Mrs. Fox* Pamela Cundell; *BBC Announcer*, *General Gordon*, *Ramsbottom* Michael Bevis; *Carmen Caramba* Bernice

Adams; *German Inventor*, Jim Jeffrey Holland; *Hermann Goering* David Wheldon-Williams; *Dervishes* Barrie Stevens, Ronnie Grainge, Kevin Hubbard; *Britannia* Peggy Ann Jones; *Gert and Daisy* Joan Cooper, Pamela Cundell; *Andrews Sisters* Bernice Adams, Debbie Blackett, June Shand; *Flanagan and Allen* Arthur Lowe, John Le Mesurier; *Girls on the Beach* Bernice Adams, Debbie Blackett, June Shand; *Home Front Company* Bernice Adams, Michael Bevis, Debbie Blackett, Ronnie Grainge, Graham Hamilton, Jeffrey Holland, Kevin Hubbard, Peggy Ann Jones, Eric Longworth, Norman Macleod, Vivien Pearman, June Shand, Michele Summers, Barrie Stevens, Jan Todd, David Wheldon Williams, Alan Woodhouse. *Lic* Martin Gibson, Bryan Richmond-Dodd; *Mgr* Richard Schulman; *Pres* Bernard Delfont, Richard M. Mills, Duncan C. Weldon, Louis Michaels; *Dir* David Croft, Jimmy Perry; *Cost dgn* Mary Husband; *Dgn* Terry Parsons; *Light* Robert Ornbø; *Mus dir* Ed Coleman; *Musical staging* Sheila O'Neill; *Staged by* Roger Redfarn; *Sound* David Collison. Plot: Walford. Reviews: *Birmingham Post* 3/10/75, 2; *Daily Mirror* 3/10/75, 18; *Guardian* 3/10/75, 10; *Illustrated London News* 1/12/75, 105; *New Statesman* 10/10/75, 450; *Spectator* 11/10/75, 483; *Stage* 16/10/75, 24; *Times* 3/10/75, 11; *Variety* 8/10/75, 75. Comment: A series of "set-piece routines ... a show that's often funny, corny and full of unabashed and sometimes embarrassing patriotism," and part of the current wave of wartime nostalgia (*Variety*). An attempt "to siphon a pint of telly into a gallon pot of theatre [that] ... must be described as the dramaturgy of desperation" (*Times*). "A sub-standard offering" (*Daily Mirror*).

75.451 *The Vortex* (P, 3a) Noël Coward. GREENWICH 2/10/75. 1st perfd Everyman 25/11/24. Cast: *Stage* 25/9/75, 1; *WWT/16*. *Florence Lancaster* Vivien Merchant; *Nicky Lancaster* Timothy Dalton; *Bunty Mainwearing* Gabrielle Drake; *Clara Hibbert* Joyce Grant; *Helen Saville* Jennifer Hilary; *Bruce Fairlight* Hywel Jones; *David Lancaster* Alan Judd; *Preston Douglas* Milvain; *Tom Veryan* Barry Quin; *Pauncefoot Quentin* David William. *Dir* James Roose-Evans; *Dgn* Peter Rice; *Light* Graham Phoenix; *Mus* Sandy Wilson. Plot: Best/25, 445–46, Bordman/3, 267, Demastes/1, Fletcher, French/2, Gassner, 155, Hischak, Law, Levin, 22–27, Loney, 127, Mander/4, Matlaw, Patterson, Sobel. Reviews: *Birmingham Post* 6/10/75, 2; *Daily Mirror* 3/10/75, 18; *Guardian* 3/10/75, 10; *New Statesman* 10/10/75, 449–50; *Observer* 5/10/75, 22; *Spectator* 11/10/75, 483; *Stage* 9/10/75, 11; *Times* 3/10/75, 11. Comment: *Times* faulted the performances of Vivien Merchant and Timothy Dalton. However, *Stage* appreciated their performances and the direction by James Roose-Evans. *Daily Mirror* commented the play

had "shocked audiences fifty years ago. Now it all seems so tame. Miss Merchant develops the role slowly, but in the final confrontation with her neurotic son (Timothy Dalton) she is majestically in control." The first New York production (Henry Miller's 16/9/25) ran for 157 performances.

75.452 *David Going Out* (P) Jeremy Paul. ORANGE TREE 3/10/75.* *Dick* John Challis; *Alan* Mark Cooper; *David's Mother* Margery Mason; Anna Steele, Fred Radley. *Dir* Keith Washington. Review: *Stage* 16/10/75, 20. Comment: Richmond Fringe. The play involved a director and an actor preparing a television documentary visiting "the aging parents of a young man hanged in the Fifties for an apparently unmotivated murder" (*Stage*).

75.453 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 3/10/75.** *Lady Angela* Ann Hood; *Lady Ella* Margaret Haggart; *Lady Saphir* Shelagh Squires; *Lady Jane* Anne Collins; *Patience* Sandra Dugdale; *Colonel Calverley* Eric Shilling; *Duke of Dunstable* Terry Jenkins; *Major Murgatroyd* Ashton Smith; *Reginald Bunthorne* Derek Hammond Stroud; *Archibald Grosvenor* Tom McDonnell; *Mr. Bunthorne's Solicitor* Gerald Holding. *Cond* Hazel Vivienne; *Pd* John Cox; *Dgn* John Stoddart; *Light* Charles Bristow; *Pd rehearsed* David Ritch. Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Reviews: *Guardian* 4/10/75, 8; *Stage* 9/10/75, 12. Comment: A fresh, unflawed revival, with good singing and improved acting (*Guardian*).

75.454 *Go On . . . Jump* (P) Brian Comport. THREE HORSESHOES 4/10/75.** Cast: *Stage* 18/9/75, 17. Michael Watkins, Ivan Vandor. Comment: Pentameters.

75.455 *Present Laughter* (C, 4sc) Noel Coward. QUESTORS 4/10/75.** Cast: QTA. Plot: Best/46, 433, Bordman/4, 261, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Levin, 90–93, Mander/4, Salem. Reviews: *Acton Gazette* 16/10/75, 10; *Middlesex County Times (Ealing Gazette)* 10/10/75, 20.

75.456 *Cole Porter Revisited* (One-man show) John Heawood (deviser). PINDAR OF WAKEFIELD 5/10/75.**

75.457 *Betzi* (P) William Douglas Home. RICHMOND 6/10/75. 1st perfd Playhouse, Salisbury, 23/3/65. Comment: The pre-West End production prior to opening at the Haymarket later in October (75.486).

75.458 *Beyond Milk Wood* (P) Michael Mundell. GREENWOOD 6/10/75.* Review: *Stage* 16/10/75, 20. Comment: A biographical piece on Dylan Thomas per-

formed by David Ryall, Michael Mundell. *Stage* commended the performances but added "although in theory the stage effects were good, the technical team appeared to be following their cues for a different production."

75.459 *Was That Really Me?* (Charade) Christopher Burgess. MAXIMUS 6/10/75 (Ln). 1st perf? Cast: *Stage* 9/10/75, 17. Robert Lister, Patrick Murray, Patricia Perry. Dir Barry Warren. Review: *Stage* 30/10/75, 20. Comment: "An amusing fantasy showing a sentimental journey into the past of a woman who arrived here from Australia twelve years previously" (*Stage*).

75.460 *Crates on Barrels* (One-man P) David Pownall. ICA 7/10/75 (Ln). 1st perfd 3/75 Cast: *Stage* 2/10/75, 19. Christopher Crooks. Dir Edward Adams. Review: *Stage* 30/10/75, 24. Comment: Paines Plough Company. "Crates is the pupil of the great Cynic, Diogenes, living in a barrel in Athens 320 BC, and experiencing regular beatings from Athenian officials for his lectures on the subject of 'the pursuit of happiness'" (Paines website). *Stage* said this was "a rewarding experience."

75.461a *Gallipoli* (P) Paul Maunder (deviser). ICA 7/10/75. 1st perfd Unity, Wellington, New Zealand 13/9/74? Review: 6/11/75, 9. Comment: Amamus Theatre Group (New Zealand). "An examination of the forces which led to the death of a young New Zealand soldier in one of the fiercest conflicts of the First World War," which *Stage* thought was too contrived and at times inaudible.

75.461b *The Half Dance of Mary M* (P). ICA 7/10/75. Cast: Denise Maunder, Fiona Lindsay, John Anderson. Review: 6/11/75, 9. Comment: Amamus Theatre Group (New Zealand). The piece "has its starting point with the Crucifixion and Mary Magdalene's vigil and is an expression of woman's lot in a male-dominated society" (*Stage*).

75.462 *The Plumber's Progress* (C, 3a) C. P. Taylor (adpt of Carl Sternheim, *Bürger Schippel*, 1913). PRINCE OF WALES 8/10/75.** 114 perf. Cast: *Variety* 15/10/75, 73; *WWT/16*. *Thekla Hiketier* Priscilla Morgan; *Jenny Hiketier* Patricia Heneghan; *Tilman Hiketier* Roger Kemp; *Heinrich Krey* Roy Marsden; *Andreas Wolke* Gordon Clyde; *Paul Schippel* Harry Secombe; *Crown Prince* Simon Callow. *Pres* Bernard Delfont, Richard M. Mills, James Grafton; *Dir* Mike Ockrent; *Dgn* Poppy Mitchell; *Light* Joe Davis. Plot: Demastes/2, Hochman, Matlaw, 723. Reviews: *Birmingham Post* 10/10/75, 2; *Guardian* 9/10/75, 8; *Illustrated London News* 1/12/75, 105; *New Statesman* 17/10/75, 481; *Spectator* 18/10/75,

516; *Stage* 16/10/75, 15; *Times* 9/10/75, 21; *Variety* 15/10/75, 73. Comment: "An amusing audience show, produced with care and played with style and verve," starring Harry Secombe who gets to sing but is "otherwise a model of restrained hamminess" (*Variety*). *Spectator* did not think the piece would "entertain a sharp metropolitan audience" for very long. "The usual story of an ensemble production being invaded by a star" (*Times*). *Illustrated London News* opined most people would go to see Secombe and not even think what the play was about.

75.463 *All Walks of Leg* (Outburp of hysteriffs) Denise Coffey (adpt of John Lennon's *In His Own Write*, 1964, and *A Spaniard in the Works*, 1965) and Jeremy James Taylor (mus). YOUNG VIC 9/10/75. Cast: *WWT/16*. Michael Graham Cox, Hugh Hastings, Alun Lewis, Sally Anne Newton, Job Stewart, Gerry Sundquist, Cleo Sylvestre, Chris Tranchell, Albert Welling, Judy Wilson. *Dir* Jeremy James Taylor; *Dgn* June Cannon; *Light* Peter Moorcroft. Plot: OTF/2. Reviews: *Guardian* 22/10/75, 12; *Observer* 30/11/75, 26; *Stage* 30/10/75, 17; *Times* 22/10/75, 14. Comment: *Observer* found Lennon's "aimless punning is still very wearing; and the show, for all its energy, is shapeless." "An often hilarious pagan panto" (*Times*).

75.464 *City Sugar* (D, 2a) Stephen Poliakoff. BUSH 9/10/75.* Cast: *Stage* 2/10/75, 19; *WWT/16*. *Leonard Brazil* John Shrapnel; *Res* Leon Vitali; *Nicola Davies* Lynne Miller; *Susan* Natasha Pyne; *Big John* James Beattie; *Jane* Hilary Gasson. *Dir* Hugh Thomas; *Dgn* Robert Harris; *Cost* Chrissy Snape; *Light* Rob Harris. Plot: Demastes/2, Fletcher, Hischak/2, 134, Hochman, Loney, Weintraub. Reviews: *New Statesman* 17/10/75, 481-82; *Observer* 19/10/75, 26; *Stage* 16/10/75, 15; *Tribune* 24/10/75, 7. Comment: MPS 617. *Observer* averred the play possessed "life and humour" that prevented it from being just "a plastic attack on a plastic city [Leicester]." *Tribune* said Poliakoff had "not quite yet found his voice." The first New York production (Marymount Manhattan 1/1/78) ran for 22 performances.

75.465a *Hollow in the Sky* (P, 1a) Ahmed Osman. MERCURY 9/10/75.** Cast: *Stage* 2/10/75, 19. *Mother and Wife* Deborah Benzimra; *Son and Husband* Iain Armstrong. *Dir* David Jackson. Review: *Stage* 16/10/75, 20. Comment: Pagad Productions. An unsatisfactory revival (*Stage*).

75.465b *One Way Ticket to Paradise* (P) Patrick Page. MERCURY 9/10/75. 1st perf? Cast: *Stage* 2/10/75, 19. Martha Green, Felicity York, David Jackson. *Dir* Luis Espana. Review: *Stage* 16/10/75, 20. Comment: Pagad Productions. The play involved a theatrical agent whose

“clients are moulded to suit whatever theatrical fashion is currently likely to earn them ten per cent of their fee to the agent” (*Stage*).

75.466 *George Davis Is Innocent, OK!* (P, 2a) Shane Connaughton and David Stoll (mus, lyr). HALF MOON 10/10/75.* Cast: SHM. *Mr. Davis* Alan Devlin; *Mrs. Davis* Mary Sheen; Alan Ford, William Hoyland, Jane Wood, Arbel Jones, Tim Stern. *Dir* Pam Brighton; *Cost dgn* Miranda Melville; *Light* Gean Wilton; *Pd assist* Martin J. Walker. Reviews: *Stage* 27/11/75, 15; *Tribune* 28/11/75, 7. Comment: The play was about George Davis who was convicted of violent crimes but solely on the basis of “identification evidence only,” most of them from the police (*Tribune*).

75.467 *Vivat! Vivat Regina!* (P, 2a) Robert Bolt. TOWER, CANONBURY, 10/10/75.** Cast: *Stage* 2/10/75, 19; TTC. Plot: Fletcher, French/2, Hischak, Hischak/2, 41, Law, Loney, Salem, Vinson, Weintraub. Comment:

75.468 *And They Used to Star in the Movies* (P, 1a) Campbell Black. SOHO POLY 13/10/75 (Ln). 1st perfd Peacock (Abbey), Dublin, 12/1/75. Cast: *Stage* 16/10/75, 19. *Minnie* Little Nell; *Donald* Philip Sayer; *Barman* Christopher Muncke; *Mickey* Richard O’Brien. *Dir* Colin Bucksey; *Dgn* Bill McPherson. Reviews: *Irish Times* 13/11/75, 8; *Stage* 30/10/75, 20; *Times* 15/10/75, 9. Comment: “About Walt Disney characters and how they view the passing of the years since they were in the big time” (*Irish Times*).

75.469 *Roger’s Last Stand* (C) Dimitri Frenkel Frank (trans Albert Maurits of *In de holte van je arm*, 1970; adpt Peter Thwaites). RICHMOND 13/10/75. 1st perfd Theatre Royal, Newcastle, 15/9/75. Cast and plot: *Stage* 14/8/75, 1. Comment: The pre-West End production prior to opening at the Duke of York’s in November (75.513).

75.470 *Tea Stall* (P) Sharon Thie. LITTLE THEATRE CLUB 13/10/75. 1st perf? Cast: *Stage* 16/10/75, 19. Kathy Arnold, Hayward Morse, John Mulcahy. *Dir* Ron Travis.

75.471 *The Good Woman of Setzuan* (P, Prol, 14sc) Bertolt Brecht (trans Eric Bentley of *Der gute Mensch von Setzuan*, 1943). HAMPSTEAD 14/10/75.** Cast: *Stage* 16/10/75, 1; WWT/16. *Carpenter*, *Priest* Eamon Boland; *Niece*, *Carpet Seller’s Wife* Susan Davida Broderick; *Policeman*, *Carpet Seller* Christopher Driscoll; *Mrs. Shin*, *Old Prostitute* Christine Edmonds; *Second God*, *Unemployed Man* Carl Forgione; *Third God*, *Grandfather* Michael Hadley; *Wong* Barrie Houghton; *Mrs. Mi Tzu* Shirley King; *Sister-in-law* Marilyn Le Conte; *Yang Sun* Colin McCormack; *Mrs. Yang*, *Mrs. Ma Fu* Peggy

Mason; *Shen Te*, *Shui Ta* Ursula Mohan; *First God*, *Nephew* Peter Tilbury; *Shu Fu*, *Mr. Ma Fu* Barry Woolgar. *Dir* Ian Watt-Smith; *Dgn* Bernard Culshaw; *Mus* Stephen Oliver; *Light* Paul Chappel; *Mus dir* Clifford Lee. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Reviews: *Illustrated London News* 1/12/75, 105; *New Statesman* 24/10/75, 522; *Stage* 23/10/75, 17. Comment: Welsh Drama Company. A “splendid piece of ensemble work ... The multi-purpose setting ... was magnificent, and worked splendidly on the tiny Hampstead stage” (*Stage*).

75.472 *The National Theatre* (P, 1a) David Edgar. OPEN SPACE 14/10/75 (Ln).* Cast: *Stage* 2/10/75, 19. *Marie* Lynda Marchal; *Katharine* Schofield, *Lindsay* Ingram. *Dir* Peter Stevenson; *Dgn* Vivienne Cartwright. Plot: Walford, Weintraub. Reviews: *Stage* 30/10/75, 20; *Times* 16/10/75, 13. Comment: The piece “uses a tatty strip-club to symbolise the run-down state of our society” (*Stage*). Clever dialogue, “but rather too few laughs” (*Times*).

75.473 *Stripwell* (C, 2a) Howard Barker. COURT 14/10/75.* 33 perf. Cast: Findlater; *Stage* 18/9/75, 1; *Variety* 29/10/75, 71; WWT/16. *Graham* Stripwell Michael Hordern; *Dodie* Stripwell Constance Cummings; *Babs* Patricia Quinn; *Cargill* Peter Attard; *Jarrow* Houghton Alan Foss; *Waitress* Jennifer Piercey; *Pennells* Roger Sloman; *Tim* Stripwell Tim Woodward. *Pres* English Stage Company, Michael Codron; *Dir* Chris Parr; *Dgn* Bob Ringwood; *Light* Jack Raby. Plot: Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 15/10/75, 2; *Guardian* 15/10/75, 10; *Illustrated London News* 1/12/75, 105; *New Statesman* 24/10/75, 521–22; *Observer* 19/10/75, 26; *Spectator* 25/10/75, 546; *Stage* 23/10/75, 17; *Times* 15/10/75, 9; *Tribune* 24/10/75, 7; *Variety* 29/10/75, 71, 75. Comment: MPS 605. English Stage Company. Good in parts but lacking a “sense of inexorable, organic growth that marks out all first-rate drama” (*Guardian*). *Variety* wondered what Barker intended in the play, but commended the performances of Michael Hordern and Constance Cummings. *Spectator* said the play “simmers with intimations of talent” but Barker needed to “conquer his aversion to lucidity.” *Tribune* thought Barker had finally succeeded in achieving his aims with this play. “Barker often seems more interested in the incidental extravagances of his story than in its meaning” (*New Statesman*). *Times* listed several plays from which Barker had borrowed something or other, and said “Chris Parr’s unadventurous direction” failed to reconcile the “comic and dramatic elements.”

75.473.2 *Huckleberry Finn* (P) Organic Theater (adpt of Mark Twain, *The Adventures of Huckleberry Finn*, 1884). OVAL HOUSE 15/10/75. 1st perf this adpt Organic

Theater, Chicago, 2/75. Roberta Custer, Carolyn Gordon, Richard Fire, Brian Hickey, Joe Mantegna, Keith Szarabajka, Bruce Taylor, Ian Williams. *Dir* Stuart Gordon; *Mus* Jonathan Pearlthree. Reviews: *Chicago Tribune* 20/10/75, B14; *Stage* 20/11/75, 16. Comment: Organic Theater (Chicago). The adaptation was presented in two separate two-hour parts and so included much of the novel and was commended by *Stage*.

75.474 *Smiffo!* (P) John Turner and Rick Lloyd (mus). TRAMSHED 15/10/75. Cast: *Stage* 9/10/75, 17. Paul Felber, Tina Jones. *Dir* John Redman. Review: *Stage* 13/11/75, 25. Comment: Previously performed at the Albany Empire, Deptford. "It is a joke variety turn, all about a non-existent magician, his life and his work" (*Stage*).

75.475 *Pilgrim* (Rock mus) Jane McCulloch (lyr, bk; based on John Bunyan, *The Pilgrim's Progress*, 1678) and Carl Davis (mus). ROUND HOUSE 16/10/75. 1st perf. Repertory, Birmingham, 16/7/75. Cast: *Stage* 2/10/75, 1. *Christian* Paul Jones; *Talkative* Paul Nicholas; *Apollyon, Master of Ceremonies* Peter Straker; *Evangelist* John Bowe; *Ena* Cabayo, *Joanna* Carlin, *Kim* Goody, *Ben* Cross, *Geoffrey* Burrige, *Julian* Littman. *Dir* Toby Robertson; *Dgn* Robin Archer; *Ch* Robert North; *Mus dir* Nell Rhoden. Plot: OTF. Reviews: *Spectator* 25/10/75, 546; *Stage* 23/10/75, 17. Comment: MPS 824. Prospect Theatre Company. *Stage* said the piece compared unfavorably with recent similar rock musicals, but with good singing by Paul Jones in the lead.

75.476 *Thomas and the King* (Mus, 2a) Edward Anhalt (bk) and James Herbert (lyr) and John Williams (mus). HER MAJESTY'S 16/10/75.* 27 perf. Cast: *Variety* 29/10/75, 71; *WWT/16*. *Thomas Beckett* Richard Johnson; *Henry II* James Smilie; *Eleanor of Aquitaine* Dilys Hamlett; *Jennie* Caroline Villiers; *Bishop Foliot, Cardinal Monteverdi* Bob Hornery; *Theobald Archbishop of Canterbury* Julian Somers; *Pope Alexander* George Little; *Cardinal Rossini, Knight* Gordon Wilcock; *Cardinal Respighi, Knight* John Aron; *Knights* Kim Begley, Michael Jones, Jacob Witkin; *Village Girls* Raewyn Blade, Adrienne Frank, Maggie Goodwin; *Bishop* Earle Cross; *Serving Girl* Susan Coates; *Baron* Martin McEvoy. L H. M. and S. Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* H. M. Tennent Ltd.; *Dir, Ch* Norman Maen; *Sc dgn, Cost dgn* Tim Goodchild; *Light* John B. Read; *Mus dir* Ian Macpherson; *Mus arr* Herbert Spencer, Gordon Langford; *Pd* Sam Grossman. Plot: OTF. Reviews: *Birmingham Post* 17/10/75, 2; *Daily Mirror* 17/10/75, 18; *Guardian* 17/10/75, 10; *Illustrated London News* 1/12/75, 105; *New Statesman* 24/10/75, 522; *Observer* 19/10/75,

26; *Spectator* 25/10/75, 546; *Stage* 23/10/75, 17; *Times* 17/10/75, 11; *Variety* 29/10/75, 71. Comment: "A misguided effort to bring Henry II and Becket into the context of a musical play by American authors" (*Illustrated London News*). "Desolating tedium ... tasteless, tuneless, witless" (*Spectator*). "It had the smell of death about it" (*New Statesman*). "Untouched by divine or other inspiration" (*Variety*). *Daily Mirror* was reminded of the "burlesque style" of acting in the *Carry On* films. "This [farrago], this omni-futile, pasteboard and plasti-coated bladder of blather is based on no work of art but on the barefaced assumption that, in the theatre, you can get away with any formless, illogical, unconscionable twaddle, provided you do it to music" (*Times*).

75.477 Young Writers' Festival. THEATRE UPSTAIRS 16/10/75. Cast: Findlater. Review: *Guardian* 29/10/75, 10. Comment: These plays were performed: Matilda Hartwell, *Travel Sickness*; James Bradley, *Stepping Stone*; Zoe Tamsyn and Sophia Everest-Hillips, *Watercress Sandwiches*; Tanya Meadows, *St. George and His Dragon*; Jim Irvin and Tim Whelan, *Interval*; West Indian Drama Group, *How Do You Clean a Sunflower?*

75.478 *Relics* (P) James Keller. LAMDA 19/10/75. Cast: *Stage* 16/10/75, 19. Jackie Berton, Claudia Jaine, Gun Svedberg, Maya Woolfe. *Pres* Jeremy Smith; *Dir* James Keller; *Sm* Malcolm Johnson. Review: *Stage* 20/11/75, 32. Comment: Warm Gun Enterprises. "A sequence of four two-handers for an all-female cast spanning the forty years succeeding the first World War" (*Stage*).

75.479a *The Dodo Play* (P) Clive Patton. INTERNATIONAL ARTS CENTRE 20/10/75.* Cast: *Stage* 23/10/75, 20. Marion Gaynor, Nick Wyatt. *Dir* Clive Patton; *Sc dgn* Robin Barns; *Light* Robert Mantle, Martin France; *Sm* David Wicks. Review: *Stage* 20/11/75, 32. Comment: Positive Theatre. "About a man and a woman who are the last of the human species" (*Stage*).

75.479b *Patterns on the Blind* (P) Steve Bellwood. INTERNATIONAL ARTS CENTRE 20/10/75.* Cast: *Stage* 23/10/75, 20. Chloe Salaman, Alaric Sumner, Luis Sanchez, Vivienne Vermes, Anthony Gilbert. *Dir* Ronis Varlaam; *Sc dgn* Robin Barns; *Light* Robert Mantle, Martin France; *Sm* David Wicks. Review: *Stage* 20/11/75, 32. Comment: Positive Theatre.

75.479c *The Time of Breaking* (P) Peter Rodda. INTERNATIONAL ARTS CENTRE 20/10/75.* Cast: *Stage* 23/10/75, 20. Richard Rhimes, Max Arthur, Tom Goddard, Stephen Rizkallah, Ian de Garnier. *Dir* Ann Oosthuizen; *Assist dir* Peter Rodda; *Sc dgn* Robin Barns; *Light* Robert Mantle, Martin France; *Sm* David Wicks.

Review: *Stage* 20/11/75, 32. Comment: Positive Theatre.

75.480 *Double Edge* (Thriller, 2a) Leslie Darbon and Peter Whelan. RICHMOND 20/10/75.* Comment: A try-out for the production at the Vaudeville in November (75.518).

75.481 *Dry Throat* (P) Peter Mantle and Graham Wyles. LITTLE THEATRE CLUB 20/10/75. 1st perf? *Maxine Broad* Shirin Taylor; Carol Leader, Laura Asher, Peter Mantle, Graham Wyles. Review: *Stage* 20/11/75, 16. Comment: The piece was a take-off of the film *Deep Throat* [1972] (*Stage*).

75.482 *Play by Play* (F) Robert Patrick. KING'S HEAD 20/10/75. 1st perfd La MaMa ETC, New York, 28/12/72; 1st London perf. Cast: *Stage* 9/10/75, 1. Sheila Hancock, Hugh Paddick, Robin Askwith, Christopher Bentamin, Frank Thornton. *Dir* Stewart Trotter; *Dgn* Jenni Holland. Reviews: *Guardian* 21/10/75, 10; *New Statesman* 31/10/75, 540; *Observer* 26/10/75, 30; *Spectator* 1/11/75, 579; *Stage* 30/10/75, 17; *Times* 21/10/75, 10; *Tribune* 7/11/75, 7. Comment: "An astonishingly good cast" pumped some life into this stale piece about "back-stage bitchery combined with on-stage poise" (*Guardian*). "A satire on theatrical targets long since defunct" (*Observer*). "A rambling, undeveloped pastiche on theatrical conventions" (*Tribune*). "No dramatic skill here to divert one's attention from Robert Patrick's banal joke" (*Times*).

75.483 *The Rainmaker* (C, 3a) N. Richard Nash. GREENWOOD 20/10/75.** *Bill Starbuck* Peter Gilmore; *Lizzie Curry* Marianne Faithfull; Jack Youens, Larry Cross, Brandon Brady, Ramsay Williams, Jerry Stovin. *Pres* David Gordon Productions; *Dir* Robert Arden. Plot: Best/54, 371–72, Bordman, Bordman/4, 324, Bronner, Bryer, Fletcher, Hischak, Hochman, Loney, 288, Salem. Review: *Times* 21/10/75, 10. Comment: *Times* assumed incorrectly this was the first time this "amiable enough show" had been produced in London (see Wearing 56.109; *Times* 29/10/75, 13 issued a correction, but misstated the London premiere was in 1957).

75.484 *Steer Clear of Kafka* (P) Henry Woolf. ALMOST FREE 20/10/75 (Ln). 1st perf? Cast: *Stage* 23/10/75, 20. Cyd Hayman, John Bardon, John Nettles. *Dir* Jack Emery; *Dgn* Norman Coates. Reviews: *Irish Times* 13/11/75, 8; *Stage* 13/11/75, 24. Comment: The play was about one friend who tried to control another by suggesting what he should read. "A great little play" (*Irish Times*). "Strange how an evidently well-intentioned play can come over in performance as pretentious waffle" (*Stage*).

75.485 *Lies!* (D, 2a) Trevor Baxter. ALBERY 21/10/75. 23 perf. 1st perfd Theatre Royal, Windsor, 29/9/75. Cast: Theatricalia; *Variety* 29/10/75, 75; *WWT/16*. *Sir Richard Jackson* Michael Aldridge; *Justin Jackson* Simon Cadell; *Miss Harrison* Joyce Donaldson; *Gustav Hecht* Sandor Eles; *Edith Grove* Wendy Hiller. *Chm, Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Pres* Eddie Kulukundis. *Dir* David Giles; *Dgn* Kenneth Mellor; *Cost dgn* Ann Curtis; *Light* Mick Hughes; *Sm* David Brown; *Dsm* Brian Kirk; *Asm* Melanie Ackland. Reviews: *Birmingham Post* 22/10/75, 2; *New Statesman* 31/10/75, 552; *Observer* 26/10/75, 30; *Spectator* 1/11/75, 578–79; *Stage* 30/10/75, 17; *Times* 22/10/75, 14; *Variety* 29/10/75, 75. Comment: Set in 1939, this family drama was an over-plotted, confusing, mixed genre work, but with good acting from Michael Aldridge and Wendy Hiller (*Variety*). *New Statesman* expressed similar sentiments. *Spectator* was relieved to report that Trevor Baxter possessed an alternative means of financial support as an actor (appearing in *Betzi*, 75.486). "A vehicle for strong acting" and nothing else (*Times*).

75.486 *Betzi* (D, 2a) William Douglas Home. HAYMARKET 22/10/75.** 61 perf. Cast: Theatricalia; *Variety* 29/10/75, 71; *WWT/16*. *Dr. O'Meara* Peter Baldwin; *Admiral Sir George Cockburn* Trevor Baxter; *General Count Bertrand* Alan Brown; *Jane Sheridan Fitzgerald*; *Emmanuel* Simon Gipps-Kent; *Marchand* David Goodland; *Mrs. Balcombe* Mary Kenton; *Countess Bertrand* Valerie Minifie; *Sarah Peggy Phango*; *Hon. George Carstairs* David Robb; *Count Las Cases* John Tordoff; *William Balcombe* Charles West; *Betzi* Briony McRoberts; *Captain Poppleton* Paul Gregory; *Napoleon Bonaparte* Herbert Lom; *Sir Hudson Lowe* Nigel Stock. *Pres* John Gale, Duncan C. Weldon, Louis I. Michaels; *Dir* Kim Grant; *Dgn* Hutchinson Scott; *Light* Michael Northen. Reviews: *Birmingham Post* 23/10/75, 2; *Guardian* 23/10/75, 12; *Illustrated London News* 1/12/75, 105; *New Statesman* 31/10/75, 552; *Observer* 26/10/75, 30; *Spectator* 1/11/75, 579; *Stage* 30/10/75, 17; *Times* 23/10/75, 11; *Variety* 29/10/75, 71. Comment: *Spectator* described the piece as an "excruciatingly sentimentalised episode" involving "the dreary little flirtation of fourteen-year-old Betzi ... and the exiled Bonaparte." Home had chosen "an intractable subject" for his play (*Illustrated London News*). *Guardian* called it "a competent piece of story-telling." *Variety* noted this period drama had the attraction of Herbert Lom. *Times* wished Home had focused more on the relationship between Napoleon and Betzi.

75.487 *Jade* (P) Jeannine O'Reilly. KING'S HEAD 23/10/75 (Ln).* Cast: *Stage* 23/10/75, 20. *Molly Annie*

Ross; Ned Van Zandt, Jennie Anderson. *Dir* Joe Pichette. Reviews: *Stage* 13/11/75, 24; *Times* 28/10/75, 7. Comment: "A polemical character-study of a slightly old-fashioned fallen woman, but the character could now do with a play" (*Times*).

75.488 *Masoch* (One-woman show, 2a) Michael Almaz. OVAL HOUSE 23/10/75. 1st London perf. Cast: *Stage* 23/10/75, 20. *Wanda* Sally Willis. *Dir* Michael Almaz; *Dgn* Rita Furzey. Review: *Stage* 13/11/75, 25. Comment: Artaud Company. The play was about the life and marriage of "Wanda, the wife of the Austrian novelist Leopold von Sacher-Masoch" (*Stage*).

75.489 *Too True to Be Good* (P, 3a) Bernard Shaw. ALDWYCH 23/10/75; trfd to GLOBE 2/12/75.** Cast: RSCA; *Stage* 9/10/75, 1; *Theatricalia*; *Variety* 5/11/75, 80; *WWT/16. Colonel Tallboys, V.C., D.S.O.* John Phillips; *Private Meek* John McEney; *Sergeant Fielding* Joe Melia; *The Burglar* Ian McKellen; *The Doctor* Patrick Godfrey; *The Elder* John Welsh; *The Elderly Lady* Dorothy Reynolds; *The Monster* Ken Wynne; *The Nurse* Judi Dench; *The Patient* Anna Calder-Marshall. *Dir* Clifford Williams; *Dgn* Ralph Koltai; *Fight arr* B. H. Barry; *Light* David Hersey; *Mus* Marc Wilkinson. Plot: Demastes/1, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom. Reviews: *Birmingham Post* 24/10/75, 2; *Daily Mirror* 24/10/75, 18; *Guardian* 24/10/75, 10; *Illustrated London News* 1/12/75, 105; *New Statesman* 31/10/75, 552; *Observer* 26/10/75, 30; *Spectator* 1/11/75, 578; *Stage* 30/10/75, 17; *Times* 24/10/75, 9, 7/1/76, 8; *Tribune* 7/11/75, 7; *Variety* 5/11/75, 80. Comment: Royal Shakespeare Company. Previews 21/10–22/10/75. *Tribune* called it "an odd play in which Shaw sinks to his silliest ... then tries to switch to a more serious gear, with debatable success." *Variety* said Clifford Williams had "caught the full lunatic spirit of the play," with Ian McKellen, Judi Dench, and Anna Calder-Marshall leading a fine cast. *Spectator* wondered why, given its financial difficulties and with so many plays to chose from, the Royal Shakespeare Company chose to revive it. "Even second-rate Shaw is still something special in wit and wisdom" (*Daily Mirror*). *New Statesman* credited "good acting" for transforming Shaw's ideas into something listenable. *Times* (24/10) credited Clifford Williams's production for revealing the play was "superbly wrought, prophetic and wise"; *Illustrated London News* agreed, adding praise for the cast. There were 96 performances at the Globe.

75.490 *Bell, Book and Candle* (C, 3a) John van Druten. TOWER, CANONBURY, 24/10/75.** Cast: *Stage* 2/10/75, 19; TTC. Plot: Best/50, 155, Bordman, Bordman/4, 293–94, Bronner, Fletcher, French, Hischak, Hochman,

Law, Loney, 267, Matlaw, Salem. Comment:

75.491 *The Cocoa Party* (D, 3a) "Ruth Dunlap Bartlett" [Helena Stevens]. UNITY 24/10/75.* *Laura* Sandy Lanier; *Denny* Dan Morrison; Margot Kenrick, Sidney Thomas, Stephen Knight. Review: *Stage* 27/11/75, 17. Comment: The theatre was destroyed by fire 8/11–9/11/75 which halted the run of this piece (see *Stage* 20/11/75, 1).

75.492 *Tina* (P, 1a) David Cregan. ORANGE TREE 24/10/75.* Cast: *Stage* 23/10/75, 20. *Tina* Stephanie Cole; *Dawn* Sharman Macdonald; Rita Davies, Gilly Fraser, Gordon Reid, Richard Steele, Roger Swaine, Paddy Ward. *Dir* Sam Walters. Plot: Walford, Weintraub. Review: *Stage* 13/11/75, 25. Comment: Richmond Fringe. There was "stylish direction" by Sam Walters, but uneven acting (*Stage*).

75.493 *Under the Clock* (P) Gordon Porterfield. COURT 26/10/75.* 1 perf. Cast: Findlater; *Stage* 23/10/75, 20. Ed Bishop, Frank Dobson, Kate Harper, Pat Hartley, Elaine Ives-Cameron, Eiji Kusuhara, Anthony Morton, Anthony Nash, Stephen O'Rourke, Joe Praml, Gordon Sterne, Ned Van Zandt. *Dir* William Alexander. Comment: English Stage Company. Produced without decor.

75.494 *Farjeon Reviewed* (Revue) J. C. Trewin and David Toguri and Walter Leigh (mus). MERMAID 27/10/75.* 45 perf. Cast: *Stage* 16/10/75, 1; *Theatricalia*; *WWT/16*. David Burt, Tricia George, Jeannie Harris, Bernard Miles, Peter Reeves, Granville Saxton, Elizabeth Seal, Julie Stevens, David Timson. *Dgn* Peter Docherty; *Light* Peter Sutton; *Dir* David Toguri; *Mus arr, Add mus* Ken Moule. Plot: OTF/2. Reviews: *Birmingham Post* 28/10/75, 2; *Daily Mirror* 28/10/75, 18; *Guardian* 28/10/75, 10; *New Statesman* 7/11/75, 588; *Observer* 2/11/75, 29; *Spectator* 8/11/75, 610; *Stage* 6/11/75, 15; *Times* 28/10/75, 7. Comment: A reminder of "when revue was intimate, unbarbed and full of pastel-coloured lyricism ... [possesses] nostalgic charm" (*Guardian*). "Often pleasant, sometimes feeble and containing a number of songs that would be best appreciated by the tone deaf ... offers little more than nostalgia value" (*Daily Mirror*). *Times* declared that Farjeon had "virtually nothing to say."

75.495 *Judas Iscariot* (P) Larry Law LITTLE THEATRE CLUB 27/10/75. 1st perf? *Judas* Keith Hasemore. *Dir* Keith Hasemore. Review: *Stage* 20/11/75, 16. Comment: The play did not "make the archetype of betrayal into anything other than a nasty human being. Very well acted by Keith Hasemore under Peter Delaunay's direction" (*Stage*).

75.496 *See How They Run* (F, 3a) Philip King. WIMBLEDON 27/10/75.** Sylvia Syms, Avril Angers, Dermot Walsh, Richard Murdoch, William Bond, Gareth Gwyn-Jones, Elisabeth Scott, David Crosse. *Pres* Henry Sherwood Productions Ltd., Simon Clarke Productions Ltd.; *Dir* Stephen Barry. Plot: Fletcher, French/2.

75.497 *Stuffing* (C) Caroline Mylon. LITTLE THEATRE CLUB 27/10/75 (Ln).* Cast: *Stage* 23/10/75, 20. Rachel Stuart, William Clancy. *Dir* Caroline Mylon; *Mus* John Gordon-Jones, Emma James. Review: *Stage* 13/11/75, 24. Comment: The piece, which involved a girl stuffing a cushion under her sweater to convince someone she was pregnant, failed to be humorous (*Stage*).

75.498 *The Cornet Lesson* (P) Roy Kendall. SOHO POLY 28/10/75 (Ln). 1st perfd BBC-2 TV 24/12/73; 1st stage perf. Cast: *Stage* 30/10/75, 19. Gerald James, Diana Quick. *Dir* John Link. *Sc dgn* Chris Hewitt. Reviews: *Stage* 13/11/75, 24; *Times* 29/10/75, 13. Comment: "The slight, affecting story of a Salvation Army bandmaster's first lesson with a new student," with good acting from Diana Quick and Gerald James (*Times*).

75.499 *The Sea Gull* (P, 4a) Anton Chekhov (trans and adpt Galina von Meck and Lindsay Anderson of *Chaika*, 1896). LYRIC 28/10/75. Cast: Theatricalia; *Variety* 12/11/75, 62; *WWT/16*. *Semion Medviedenko* Neil Kennedy; *Masha* Patricia Healey; *Petya Sorin* John Moffatt; *Konstantin* Frank Grimes; *Yakov* Paul Arlington; *Nina Zaryechnaia* Helen Mirren; *Paulina Shamrayeva* Patsy Rowlands; *Dorn* Kevin Stoney; *Irena Arkadina* Joan Plowright; *Shamrayev* Leonard Fenton; *Boris Trigorin* Peter McEnery; *A Housemaid* Eileen Waugh; *The Cook* Gabrielle Daye. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy Chm* Louis Benjamin; *Mgr* Kelvin J. Allen; *Pres* H. M. Tennent Ltd., Eddie Kulukundis; *Dir* Lindsay Anderson; *Dgn* Alan Tagg; *Light* Joe Davis. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 31/10/75, 2; *Gay News* 6/11/75, 27; *Guardian* 27/10/75, 8; *Illustrated London News* 1/1/76, 66; *New Statesman* 7/11/75, 588; *Observer* 2/11/75, 29; *Spectator* 8/11/75, 610; *Stage* 6/11/75, 15; *Times* 29/10/75, 13; *Variety* 12/11/75, 62, 67. Comment: *New Statesman* thought Lindsay Anderson's production was somewhat uneven, but Helen Mirren's Nina "reclaims a major character from theatrical tradition." *Times* said the production possessed wit and sometimes moved "into the realm of farce." "As well-conceived as any I can remember" (*Spectator*). "An engrossing production played with sensitivity and finesse" (*Variety*).

75.500 *A Tour in Terpsichoria* (Cabaret) Jean Grantham and Barry Grantham. LITTLE THEATRE CLUB 28/10/75. 1st perf? Jean Grantham, Barry Grantham. Review: *Stage* 13/11/75, 13. Comment: "An extremely light-hearted look at the world of the dance, classic and popular, ethnic and theatrical" (*Stage*).

75.501 *L'illustre ou la folie du printemps* (P) Norbert Lelubre. LITTLE THEATRE CLUB 29/10/75 (Lt), 2/11/75 (m). Review: *Stage* 27/11/75, 15. Comment: Théâtre de l'Apostrophe (Nantes). "This saga of one human journeying in the treadmill cycle of life" also employed mime, music, and dance, as well as the spoke word (*Stage*).

75.502 *The Playboy of the Western World* (P, 3a) J. M. Synge. OLD VIC 29/10/75.** Cast: NTA; Theatricalia; *Variety* 12/11/75, 62; *WWT/16*. *Christopher Mahon* Stephen Rea; *Old Mahon* J. G. Devlin; *Michael James Flaherty* Liam Redmond; *Margaret Flaherty (Pegeen Mike)* Susan Fleetwood; *Sean Keogh* Jim Norton; *Philly O'Cullen* P. G. Stephens; *Jimmy Farrell* Eddie Byrne; *Widow Quin* Margaret Whiting; *Sara Tansey* Jeananne Crowley; *Susan Brady* Rynagh O'Grady; *Honor Blake* Nora Connolly; *Nelly McLaughlin* Terry Donnelly; *Bellman* Harry Webster; *Peasants* Kevin Flood, Michael Keating. *Dir* Bill Bryden; *Sc dgn* Geoffrey Scott; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips; *Mus* The Chieftans; *Staff dir* Sebastian Graham-Jones; *Assist dir* John Caulfield; *Pd mgr* Martin McCallum; *Sm* Jackie Harvey; *Dsm* Jennifer Smith; *Asm* Jeremy Gadd, Elizabeth Markham, Anthony Vanden-Ende; *Sound* Susanna Ayliff. Plot: Fletcher, French/2, Gassner, Gerstenberger, 67–84, Hischak, Hochman, Kabatchnik, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 30/10/75, 2; *Guardian* 30/10/75, 10; *Illustrated London News* 1/1/76, 66; *Irish Times* 30/10/75, 10, 1/11/75, 12; *New Statesman* 7/11/75, 588; *Observer* 2/11/75, 29; *Spectator* 8/11/75, 610; *Stage* 6/11/75, 15; *Times* 30/10/75, 9; *Tribune* 5/12/75, 7; *Variety* 12/11/75, 62. Comment: National Theatre. Previews: 22/10–28/10/75. A careful production, but why did the National bother to revive the play (*Guardian*). *Irish Times* (1/11) provided a synopsis of favorable reviews. *New Statesman* said the production lacked "any strong sense of place, or of community, or even of people." *Spectator* commended Bill Bryden's "beautifully paced production with a marvellously evocative set by Geoffrey Scott." *Times* noted the production both held the audience in "rapt silence" and caused very hearty laughter. *Variety* thought the production lacked "a deeper measure of sadness. Behind all the comic buffonery, there runs a current of loneliness and sexual hunger that doesn't emerge as sufficiently as it might." The production remained in repertory until 23/12/75.

75.503 *Coriolanus* (T, 2a) William Shakespeare. QUESTORS 1/11/75.** Cast: QTA. Review: *Acton Gazette* 6/11/75, 14; *Middlesex County Times* 7/11/75, 12.

75.504 *Do It Yourself* (P) William Humble. THREE HORSESHOES 1/11/75 (Ln). 1st perf? Cast: *Stage* 30/10/75, 19. Vass Anderson, Chris Leaver, Kazik Michalski. *Dir* David Casey. Comment: Pentameters.

75.505 *Orlando the Marmalade Cat Buys a Cottage* (P for children) William Corlett (adpt of Kathleen Hale's book, 1963). ARTS 1/11/75. Cast: *Stage* 23/10/75 Derek Fuke, Penny Casdagli, Anita Dobson, Duncan Faber, Brian Forster, Caroline Hunt, Ken Shorter. *Dir* Ursula Jones; *Dgn* Gemma Jackson; *Light* Angus Stewart; *Mus* Ilona Sekacz., 20. Review: *Stage* 13/11/75, 19. Comment: Unicorn Theatre. "Highly entertaining and ... when I saw it a crowded audience clearly loved it" (*Stage*).

75.506 *Ten Long Years* (P) Roger Hibbitt. OPEN SPACE 2/11/75. 1 perf. Malcolm McDowell, Janet Suzman. Review: *Observer* 2/11/75, 29. Comment: The play was about political prisoners in Indonesia. Roger Hibbitt's father-in-law was one such prisoner.

75.507 *A Bedfull of Foreigners* (F, 2a) Dave Freeman. RICHMOND 3/11/75. 1st perfd Ashcroft, Croydon, 1974. *Stanley Parker* Terry Scott; *Helga Philby* June Whitfield; *Claude Philby* Dennis Ramsden; *Simone* Lynda Baron; *Heinz* Colin Jeavons. *Dir* Roger Redfarn; *Dgn* Terry Parsons. Plot: Fletcher, Loney. Comment: A one-week engagement.

75.508 *The Gods and the Pit* (P) Christopher Burgess. MAXIMUS 3/11/75 (Ln).* Cast: *Stage* 6/11/75, 18. *Tristram* Frank Middlemass; Jennifer Daniel, Jean Holness, Pamela Mandell, Peter Doherty, Leslie Pitt. Review: *Stage* 13/11/75, 24. Comment: The piece involved theatre people indulging in theatrical bitchy small talk, with Frank Middlemass as an "understudy to the knighted leading player, an actor of the old school whose whisky-inspired reminiscences of sadness and lost hopes are terminated abruptly by the call to go on in an emergency" (*Stage*).

75.509 *A Man's a Man* (C, 11sc) Bertolt Brecht (based on Rudyard Kipling, *Barrack-Room Ballads*, 1892; adpt Bernard Pomerance [as *Man Is Man*] of *Mann ist Mann*, 1926) and Hans Brown (mus). HAMPSTEAD 3/11/75. Cast: *Stage* 16/10/75, 1; *WWT/16*. *Widow Begbick* Sheila Reid; *2nd Soldier* Hans Brown, *Jesse Mahoney* Jack Chissick; *Polly Baker* Alan Hulse; *Jeriah Jip*, *1st Soldier* Terry Jackson; *Galy Gay* Stefan Kalipha; *Sgt. Charles Fairchild* Peter Marinker; *Brigadier*, *Wang* Jesty

Phillips; *Uriah Shelley* John Salthouse; *Mrs. Gay, Mah Sing* Tricia Thorns. *Dir* Roland Rees; *Dgn* Di Seymour; *Light* Dai Trew. Plot: Fletcher, French/2, Hochman, Matlaw, Patterson. Reviews: *New Statesman* 14/11/75, 622; *Observer* 9/11/75, 25; *Stage* 13/11/75, 24; *Times* 5/11/75, 11. Comment: Foco Novo. *Observer* noted the production provided the piece with "a happy ending" but failed "to camouflage its elephantine ... development." *New Statesman* wondered at the relative popularity of Brecht's piece, which it disliked, criticized Pomerance's adaptation as being rather free and odd, and found the ending "confused and confusing."

75.510 *Random Harvest* (P) Moie Charles and Barbara Toy (adpt of James Hilton's novel, 1941). GREENWOOD 3/11/75. 1st perfd Theatre Royal, Brighton, 25/10/48. Patricia Phoenix, Alan Browning.

75.511 *Remember Cable Street* (P) The Company. UNITY 3/11/75. Derek Thompson, Stewart Harwood, Alan Igbon. *Dir* Frances Rifkin. Review: *Tribune* 28/11/75, 7. Comment: Recreation Ground. "Full of the folly of generalised labelling and sloganising, trotting out all the old stereotyped good-guy communists and bad-guy fascists" (*Tribune*).

75.512 *Richard II* (T) William Shakespeare. DUTHY HALL c. 3/11/75.** Cast: *Stage* 6/11/75, 18. *Richard II* Michael Dickinson; *Queen* Chris Bradwell; *Bolingbroke* Robin Marchal; *Northumberland* Bill Clancy; *Mowbray* Stephen Kemble; *Duchess of York* Anne Berry; *Duke of York* Kenneth Barrow. Review: *Stage* 20/11/75, 32. Comment: On Stage. The production "gave the play economy of setting and brightness of costume with a judicious doubling of parts ... Michael Dickinson gave a thoughtful interpretation" (*Stage*).

75.513 *Roger's Last Stand* (C, 2a) Dimitri Frenkel Frank (trans Albert Maurits of *In de holte van je arm*, 1970; adpt Peter Thwaites). DUKE OF YORK'S 3/11/75.** 186 perf. Cast: *Theatricalia*; *Variety* 12/11/75, 62; *WWT/16*. *Fred* Roy Kinnear; *Gloria* Anna Dawson; *Lucinda* Elspet Gray; *Richard* Barry Creyton; *Roger* Leslie Phillips. *Pres* Charles Ross, *Dodie* Cushingam; *Dir* Charles Ross; *Dgn* Kay Page; *Cost dgn* Lars Bolander; *Light* Nick Chelton. Reviews: *Birmingham Post* 4/11/75, 2; *Daily Mirror* 27/10/75, 15; *Guardian* 4/11/75, 10; *Illustrated London News* 1/1/76, 66; *Observer* 9/11/75, 9; *Spectator* 8/11/75, 610; *Stage* 13/11/75, 19; *Times* 4/11/75, 11; *Variety* 12/11/75, 62. Comment: "Features Leslie Phillips as a Foreign Office man trying to break out of a wearying marital routine" (*Spectator*). "Little more than a patchwork of randomly amusing wisecracks" (*Variety*). The play had many jokes, lacked a premise, and benefitted

from "Roy Kinnear's cheerful mugging" (*Times*). Predictable and empty (*Illustrated London News*). *Observer* reported "the audience seemed to enjoy it a lot."

75.514 *The Sleeping Quarters of Sophia* (P) David Gale. OVAL HOUSE c. 3/11/75. 1st perf? *Sophia* Gill Brailey, Daina Patrick, Nicole Penn-Simmons, Linda Spurrier; Eiji Kusahara, David Gale. *Dir* Hilary Westlake; *Sc dgn*, *Cost dgn* Rose English. Review: *Stage* 27/11/75, 17. Comment: Lumiere & Son. "Gill Brailey, Daina Patrick, Nicole Penn-Simmons and Linda Spurrier play the four facets of the title character, whose odyssey through life is crippled by the death of her father" (*Stage*).

75.515 *Macbeth* (T) William Shakespeare. YOUNG VIC 4/11/75.** Cast: WWT/16. *Hecate* Cleo Sylvestre; *Ross*, *Young Siward* Dallas Adams; *Macbeth III, 1st Murderer*, *Duncan* Michael Graham Cox; *1st Witch, Doctor, Old Man* Hugh Hastings; *Macbeth II, 3rd Murderer, Porter* Michael Kitchen; *Macduff I, 2nd Murderer, Macduff II* Alun Lewis; *Lady Macbeth I, Gentlewoman* Joanna McCallum; *Banquo* Job Stewart; *Fleance, Messenger* Gerry Sundquist; *2nd Witch, Lennox* Jeremy James Taylor; *3rd Witch, Donalbain* Chris Tranchell; *Malcolm* Albert Welling; *Lady Macbeth II* Judy Wilson. *Dir* Alfred Lynch, Jeremy James Taylor; *Dgn* Carl Toms; *Light* Peter Moorcroft. Reviews: *Stage* 27/11/75, 15; *Times* 19/11/75, 8. Comment: A restaging of Frank Dunlop's production (75.23) by Alfred Lynch. "It is a hopelessly half realized production; yet it contains just enough such images to make me glad that I saw it" (*Times*).

75.516 *Oh, What!* (C with mus) Mike Bradwell. BUSH 4/11/75.* *Tez* Steve Marshall; *Brian* Joseph Peters; *Ray* Mike Bradwell; *Joe* David Hatton; *Celia* Rachel Bell; *Mandy* Cass Paton. Reviews: *Guardian* 5/11/75, 10; *Observer* 16/11/75, 30; *Stage* 20/11/75, 16; *Times* 8/11/75, 9; *Tribune* 28/11/75, 7. Comment: Hull Truck. The objective of the play was "to present characters living in Hull and confused by fashionable ideas" (*Observer*). "Humorous and enlightening" (*Tribune*). Hull Truck's "savage mockery is never without affection" (*Times*).

75.517 *The Time of Your Life* (Revue) Ross Taylor and John Taylor (songs). VICTORIA PALACE 4/11/75. Cast: *Variety* 12/11/75, 60; WWT/16. Mike Yarwood, Lyn Kennington, Syd Francis, Johnny Hart, Black Theatre Group of Prague, Chris Connah, Linda Lawrence, Rossita Yarboy, Jack Gunn, The Palace Girls. *Pres* David Forrester, Louis Benjamin; *Dir* Ross Taylor; *Dgn* Tod Kingman; *Cost dgn* Berkeley Sutcliffe, Cynthia Tingey, R. St. John Roper. Plot: OTF/2. Review: *Daily Mirror* 5/11/75, 18; *Variety* 12/11/75, 60. Comment: A "long-run

family-trade revue ... the big draw is Mike Yarwood" (*Variety*). *Daily Mirror* agreed Yarwood was the main attraction, adding "As a show, the staging is disappointing. The production numbers are dreadfully old-fashioned and the sound-amplification is far too loud. At times it is deafening."

75.518 *Double Edge* (Thriller, 2a) Leslie Darbon and Peter Whelan. VAUDEVILLE 5/11/75.** 252 perf. Cast: *Stage* 4/9/75, 1; *Theatricalia*; *Variety* 12/11/75, 62; WWT/16. *Helen Galt* Margaret Lockwood; *Henry Monk* Paul Daneman/John Stone; *Tony Price* Barrie Ingham/Peter Byrne. *Pp* Peter Saunders Theatres Ltd.; *Lic*, *Pres* Peter Saunders; *Dir* Anthony Sharp; *Dgn* Anthony Holland; *Light* Michael Northen; *Gen mgr* Verity Hudson; *Sm* Peter Fox; *Dsm* Anne Bickerstaff; *Asm* Timothy Welsh; *Wm* Evelyn Ranells; *Press rep* Torrington Douglas, Frank Rainbow; *Sc bld*, *Sc* Vic Mara Ltd.; *Mgr* Desmond J. Maidment; *Elect* K. A. Lidstone; *Carp* Phil Nicklin; *Bom* O. Sansum. Reviews: *Birmingham Post* 6/11/75, 2; *Daily Mirror* 6/11/75, 18; *Guardian* 6/11/75, 8; *Illustrated London News* 1/1/76, 66; *New Statesman* 14/11/75, 622; *Spectator* 15/11/75, 640; *Stage* 13/11/75, 19; *Times* 6/11/75, 11; *Variety* 12/11/75, 62. Comment: A murder mystery with a "far-fetched plot" (*Variety*). "On the score of bafflement it is a cut above most of the genre" (*Spectator*). A "piece of tepid codswallop" (*Times*). *Daily Mirror* could not "recall a more absurdly melodramatic whodunit."

75.519 *The Charles Pierce Show* (One-man/multi woman Ent). FORTUNE 6/11/75. 65 perf. 1st London perf. Cast: WWT/16. Charles Pierce. *Pres* Harold Fielding, Phil Oesterman; *Dgn* Richard Lowe; *Light* Howard Eldridge. Reviews: *Guardian* 7/11/75, 10, 2/1/76, 14; *Irish Times* 13/11/75, 8; *Observer* 9/11/75, 25; *Spectator* 15/11/75, 640; *Stage* 13/11/75, 19; *Times* 7/11/75, 7. Comment: The female impersonator "somewhat palled on me by the time he was into the second hour ... and the dedicated unseemliness of his material may exhaust the patience of the fastidious" (*Spectator*). "Makes Danny La Rue seem like a Clarence House tea party ... a very high-class camp, and a rare experience (if you like drag)" (*Guardian* 7/11). "A male actress of wit and sensitivity" (*Times*). At the time Clarence House was the home of Queen Elizabeth the Queen Mother.

75.520 *Fallen Angels* (C, 3a) Noël Coward. GREENWICH 6/11/75.** Cast: *Spectator* 15/11/75, 640; *Stage* 2/10/75, 1. *Julia* Eileen Atkins; *Jane* Judy Parfitt; *Jasmine* Joyce Grant; *Roger* Booth, *Derek* Seaton, *Mike* Hall. *Dir* James Roose-Evans; *Dec* Peter Rice. Plot: Best/27, 463, *Bordman*/3, 335, *Demastes*/1, *Fletcher*, *French*/2, *Hischak*, *Law*, *Levin*, 77-80, *Loney*, 134, *Mander*/4, *Salem*.

Reviews: *Birmingham Post* 6/11/75, 2; *Illustrated London News* 1/1/76, 66; *New Statesman* 14/11/75, 621–22; *Observer* 23/11/75, 30; *Spectator* 15/11/75, 640; *Stage* 13/11/75, 19; *Times* 7/11/75, 7. Comment: *New Statesman* said Eileen Atkins and Judy Parfitt were unable to project much humour and were easily upstaged by Joyce Grant. *Spectator* agreed, saying neither Atkins nor Parfitt had “quite the knack of timing comedy of this high and difficult order.” *Illustrated London News* said the play was just a curiosity. *Times* did not express reservations about the acting.

75.521 *Madame La Marquise* (P) Gerard Connolly and John Buckmaster (adpt of Heinrich von Kleist, *Die Marquise von O*, 1808). LAMB AND FLAG 6/11/75. 1st perf thus? Cast: *Stage* 6/11/75, 18. Lisa Brionda, Clem David, Marion Desmond, Marian Dundek, Yvonne Fisher, Colin Dunn, Stephen Parkins, Constance Reason, Iris Rougier, Eugene Schlusser, Keith Norrish, John Buckmaster. *Dir* John Buckmaster. Comment: LAMP.

75.522 *The Merry Widow* (MP, 3a) Victor Léon and Leo Stein (English version Christopher Hassall; revised Milton Lazarus [adpt of Victor Léon and Leo Stein, *Die lustige Witwe*, 1905] and Forman Brown (lyr) and Franz Lehár (mus)). COLISEUM 6/11/75.** *Baron Zeta* Denis Dowling; *Valencienne* Ann Hood; *Count Danilo* John Wakefield; *Bogdanowitsch* Peter Tracey; *Sylviane* Rachel Conway; *Kromow* Michael Follis; *Olga* Frances Reid; *Pritschitsch* Roger Begley; *Praskowia* Jean Manning; *Njegus* Keith Bonnington; *Hanna Glawari* Lois McDonall; *Camille de Rosillon* Anthony Roden; *Vicomte Cascada* Richard Jackson; *Cascada* Richard Jackson; *Raoul de St. Brioche* Paul Arden-Griffith; *Lolo Janet Mays*; *Dodo* Gillian Ashby; *Jou Jou* Shelley Cuthbertson; *Frou Frou* Brenda Gale; *Clo Clo* Moira Clark; *Margot* Elaine Howarth. *Cond* Owain Arwel Hughes; *Pd rehearsed* David Ritch; *Light* Robert Bryan; *Ch* Pauline Grant; *Staff pd* Michael Beauchamp. Plot: Bordman, Bordman/5, 236, Gänzl, Green, Hischak, Shipley, Wilmeth. Reviews: *Irish Times* 12/12/75, 10; *Stage* 13/11/75, 13; *Times* 7/11/75, 7. Comment: *Times* described the production as “flat.”

75.523 *So You Think You Feel Haddocky* . . . (Revue) Gail Renard and Douglas Adams and Martin Smith and Will Adams. LITTLE THEATRE CLUB 6/11/75. 1st London perf. Cast: *Stage* 30/10/75, 19. Gail Renard, Douglas Adams, Martin Smith, Will Adams. Review: *Stage* 27/11/75, 17. Comment: The familiar material reminded *Stage* of undergraduate revues.

75.524 *Byd O Amser [A World of Time]* (P) Eigra Lewis Roberts. JEANNETTA COCHRANE 7/11/75. 1st London

perf. Cast: *Stage* 30/10/75, 19. Huw Ceredig, Grey Evans, Menna Gwyn, Stewart K. Jones, Valmai Jones, Lisabeth Miles, Sharon Morgan, Gwyn Parry, Dyfed Thomas, Huw Tudor. Comment: Theatr Cymru. Performed in Welsh.

75.525 *The Interrupted Act* (P) Tadeusz Rozewicz (anon trans of *Akt przerywany*, 1964). POLISH CENTRE, HAMMERSMITH, 7/11/75. 1st British perf. Plot: Hochman. Alison Frazer, Shelagh Stuttle, Noel Collins, James Cormack, Lewis Michael. *Dir* Christopher Speyer. Reviews: *Guardian* 11/11/75, 8; *Stage* 27/11/75, 17. Comment: Polish Social and Cultural Association. Performed in English. “A rum little 50-minute Absurdist comedy ... a bewildering piece of anti-theatre” (*Guardian*).

75.526 *The Taming of the Shrew* (C) William Shakespeare. TOWER, CANONBURY, 7/11/75.** Cast: *Stage* 2/10/75, 19; TTC.

75.527 *All Things Bright and Beautiful* (C, 3a) Keith Waterhouse and Willis Hall. RICHMOND 10/11/75.** Peggy Mount, Colin Douglas, Geoffrey Hughes, Robert Fyfe, Christopher Douglas. Plot: Weintraub. Comment: A one-week engagement.

75.528 *Chris Langham* (One-man show). ROUNDHOUSE DOWNSTAIRS 10/11/75. Chris Langham. Review: *Times* 11/11/75, 9. Comment: A two-and-a-half-hour show of “exquisitely organized ... free associations” (*Times*).

75.529 *L1 and L2* (P) Fred Willetts. ALMOST FREE 10/11/75 (Ln).* Cast: *Stage* 13/11/75, 26. *Voices off* Kate Binchy, Nigel Anthony. *Dir* Prunella Scales. Review: *Stage* 27/11/75, 17. Comment: Almost Free. “Played in Stygian darkness, the only visible action is the effect of two small pools of light emanating from spots L1 and L2. These have disembodied voices which discuss their state of health or what one of them describes as ‘dashes of death,’ and even engage in a row” (*Stage*).

75.530 *One White Day* (P) Jehane Markham. SOHO POLY 10/11/75 (Ln).* Cast: *Stage* 13/11/75, 26. Jill Richards, Jennifer Piercey, Jonathan Darvill. *Dir* Bill Alexander; *Dgn* Paul Kleiman. Review: *Stage* 27/11/75, 17. Comment: The play concerned a woman lying in bed from self-induced inertia.

75.531 *Who'd Be a Vampire* (P) David Soames. LITTLE THEATRE CLUB 10/11/75 (Ln).* Cast: *Stage* 13/11/75, 26. Tony Osoba, Peter Bartle, Camilla Cartwright, David Soames. *Dir* Robin Lefevre.

75.532 *Cranford* (MP) Joan Littlewood and John Wells

(adpt of Elizabeth Gaskell's novel, 1851–53) and Carl Davis (mus). THEATRE ROYAL, STRATFORD EAST, 11/11/75. * *Miss Matty* Penelope Lee; *Betty Barker* Gaby Vargas; *Thomas Holbrook* Ed Devereaux; *Miss Pole* Stephanie Voss; *Mrs. Forrester* Pamela Charles; *Matty's Maid* Carolyn Jones; *Captain Brown* Ian Burford; *Mr. Hoggins* Peter Childs; *Honourable Mrs. Jamieson* Claire Davenport; *Lady Glenmire* Jeanne Watts. *Dir* Joan Kemp-Welch. Reviews: *Birmingham Post* 12/11/75, 2; *Country Life* 27/11/75, 1467; *Daily Mirror* 12/11/75, 18; *Guardian* 11/11/75, 8, 12/11/75, 10; *Illustrated London News* 1/1/76, 66; *New Statesman* 21/11/75, 652; *Spectator* 22/11/75, 675–76; *Stage* 20/11/75, 13; *Times* 12/11/75, 9. Comment: Theatre Workshop. *Guardian* (12/11) noted the adaptation treated the novel “with undisguised respect.” “Authentically and justifiably cosy” (*New Statesman*). *Spectator* complimented this “production populated by players with a professional approach to the art of acting.” *Times* commended the company for its “stylistic reform,” but faulted the piece extensively.

75.533 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. GREENWOOD 12/11/75.** Cast: *Stage* 6/11/75, 1. *Sir Thomas More* Charles Vance; *Common Man* Antony Linford; *Zara Jaber*, *Wendy Brierley*, *Alan Haines*, *Richard Fraser*, *Anthony Dunstan*, *Dennis Spencer*, *Derek Hollis*, *John Bradshaw*, *Andrew McRobb*, *Peter Carlisle*, *Pat Brackenbury*. *Dir* Dennis Spencer; *Dgn* Richard Hammond. Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Review: *Stage* 27/11/75, 17. Comment: *Stage* said the production “is workmanlike in every way but lacks real dramatic excitement and theatrical colouring.”

75.534 *Song of Asia* (Mus). WESTMINSTER 12/11/75. Review: *Stage* 20/11/75, 11. Comment: This Moral Re-Armament show was “generously supplied with large dollops of moral uplift in the form of naive sketches as simple as those cartoon story books for people unwilling to read ... All of it is perfectly well-meant and sincere, of course, but the amateurish technique and endless series of pregnant pauses which turn out to be barren, make these sketches irritating to sit through” (*Stage*).

75.535 *The Car Cemetery* (D, 2a) Fernando Arrabal (anon trans of *Le cimetière des voitures*, 1961). LITTLE THEATRE CLUB 13/11/75.** Cast: *Stage* 13/11/75, 26. *Dila* Jill Aplin; *Policewoman* Jacki Gilbert; *Tope* John Golder; *Emmanou* John Lester; *Glen Farmer*, *Stephen Rayment*. *Dir* Ann Fenn; *Mus dir* Bob Flag. Plot: French/2, Hochman, Patterson, Shipley. Review: *Stage* 27/11/75, 17. Comment: *Stage* thought, incorrectly, this

was the play's English language premiere.

75.536 *Le pavillon au bord de la rivière* (MP) Betsy Jolas (mus) and Bernard Sobel and Han Qing Guan (lib). ROUND HOUSE 13/11/75. 1st perfd Cloître des Célestins, Avignon, 25/7/75. Reviews: *Observer* 9/11/75, 25; *Stage* 20/11/75, 11; *Times* 15/11/75, 10. Comment: Théâtre de Gennevilliers. The piece was based on a 13th century Chinese legend. “An immensely accomplished music-drama combining the basic elements of Chinese staging with a sophisticated Western score” (*Times*).

75.537 *Under Milk Wood* (P, 2a) Dylan Thomas. NEW LONDON 13/11/75.** 5 perf. Cast: *Stage* 30/10/75, 19; *WWT/16*. *Huw Ceredig*, *Grey Evans*, *Menna Gwyn*, *Stewart K. Jones*, *Valmai Jones*, *Sharon Morgan*, *Gwyn Parry*, *Dyfed Thomas*. *Dir* Malcolm Taylor; *Dgn* Martin Morley; *Light* Murray Clark. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hirschak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Comment: Theatr Cymru.

75.538 *The Fantastic Fairground* (Ent) Bernard Goss and Chris Hamel-Cooke (songs, mus) YOUNG VIC 14/11/75.** Comment: Advertised as “for families & children.”

75.539 *Quartet* (P) Paul Schoolman. THREEHORSESHOES 15/11/75 (Ln).* Cast: *Stage* 13/11/75, 26. *Evie Garratt*, *Elizabeth Suggars*, *Paul Schoolman*. *Dir* Bruce Lidington. Comment: Pentameters. Performed for two weekends, with two additional Sunday evening performances.

75.540 *Star Troll, Part II* (Show) Chris Woods. CATACOMB 16/11/75.* Cast: *Stage* 30/10/75, 19. *Dr. Pearly Maclaine* John Bryant. *Bette Davis* (Dr. Spock) *Rae Coates*; *Lieutenant Ohora* Ray Evans; *Earth Control* Tom Jerrams; *Mr. Sulu* Derek Robinson; *Captain Crawford* Stephen Stacey; *Scotty* Roger Taylor; *Captain Marvel* Chris Woods; *Galaxia* Billy Preece. *Light* Richard Elsom, *Cost dgn* Roger Taylor; *Mus dir* Chris Lucas. Review: *Stage* 27/11/75, 17. Comment: Shazam. A drag-show send-up of *Star Trek*.

75.541a *Acceptable Target* (P) Steve Bellwood. INTERNATIONAL ARTS CENTRE 17/11/75.* Cast: *Stage* 20/11/75, 8. Comment: The company for the double bill comprised Janet Hardy, Peter Whitebrook, Lester Queripel, Steve Hughes, Richard Leighton, Cleo Steele, Kenneth Burlton. *Dir* Ronis Varlaam. *Acceptable Target* was not reviewed by *Stage* because the play had been dropped during the run.

75.541b *Punch Lines* (C) Steve Bellwood. INTER-

NATIONAL ARTS CENTRE 17/11/75.* Cast: *Stage* 20/11/75, 8. Review: *Stage* 18/12/75, 39. "A wry little comedy about wry little comedians" which *Stage* found lacking in humour.

75.542 *Death Story* (P) David Edgar. NEW END 17/11/75. 1st perfd Repertory Studio, Birmingham, 14/11/72. Cast: *Stage* 13/11/75, 1. *Romeo* Tom Marshall; *Benvolio* Terry McGinity; *Mercutio*, *Priest* Terry Palmer; *Juliet's Mother* Ellen Sheean; *Tybalt* David Sibley; *Juliet* Carina Wyeth. *Dir* Robert Walker. Reviews: *Guardian* 18/11/75, 10; *New Statesman* 21/11/75, 652; *Observer* 23/11/75, 30; *Stage* 27/11/75, 15. Comment: "A freak of a play—*Romeo* and *Juliet* re-found in some contemporary, though politically anonymous, country" (*Guardian*). *Observer* opined Edgar was trying to draw parallels with the situation in Ulster. "Here is David Edgar attacking *Romeo and Juliet*, of all plays, as a counter-revolutionary tract with 'a finish tragic, comfortable and neat'" (*New Statesman*).

75.543 *Glamorous Night* (Mus, 2a) Ivor Novello (mus) and Christopher Hassall (lyr). NEW LONDON 17/11/75.** Cast: *WWT/16*. 1st *Porter* Peter Barrington; *Spirit of the Forest*, *Gypsy Girl* Maggie Becket; *King Stefan of Krasnia* Keith Bratt; *Baron Lydyeff* Alexander Bridge; *Young Officer* Christopher Brooke; *The Purser*, *Gypsy Chief* Simon Browne; 2nd *Porter* Peter Challis; *Lorenti*, *The Prince* Peter Clare; *Phoebe* Ellen Farrow; *Nico* George Fechter; *Militza Hajos*, *The Princess* Pamela Field; *Anthony Allen* John Hanson; *Foreign Man* David Porter; *Extras* Sheila Dawson, Susan Morris, Peter Barrington, Christopher Brooke, John Charles, Peter Challis, George Fechter, Alistair Horne, Graham Cole, David Porter, Peter Simpson, Fernand Monast, Paul Kerrison, Phillip Anthony Kenyon. *Mgr dir* Bernard Delfont; *L* New London Theatre Centre Ltd.; *Admin* George Biggs; *Pres* Alexander Bridge, Michael J. Smith; *Dir* Alexander Bridge; *Dgn* Saxon Lucas; *Mus arr* Derek Taverner. Plot: French, Gänzl, Gänzl/3, 419–22, Kennedy, OTF.

75.544 *Move Over Mrs. Markham* (FC, 2a) Ray Cooney and John Chapman. WIMBLEDON 17/11/75.** Plot: Fletcher, French/2, Loney.

75.545 *The Twenty-Second Day* (P, 1a) Olwen Wymark. MAXIMUS c. 17/11/75 (Ln).* Jill Dixon, Trevor Martin. *Dir* Michael Hucks. Plot: Bull/1. Review: *Times* 18/11/75, 10. Comment: The play transposed "an interesting situation into the theatrical cliché of an anonymous victim wandering through a Kafka-esque nightmare" (*Times*).

75.546 *The Fool: Scenes of Bread and Love* (D, 8sc)

Edward Bond. COURT 18/11/75.* 39 perf. Cast: Findlater; *Stage* 30/10/75, 1; *Variety* 26/11/75, 56 *WWT/16*. *John Clare* Tom Courtenay; *Dr. Skrinshire* John Boswall; *Admiral Lord Radstock* Bill Fraser; *Hilary, Referee* David Ellison; *Lawrence* Mick Ford; *Porter* Ken Gajadhar; *Hamo, Jackson, Army* Brian Hall; *Wadlow, Michael* Roger Hume; *Mary* Caroline Hutchinson; *Peter* Malcolm Ingram; *Betty* Sheila Kelley; *Charles Lamb* Robert Lloyd; *Mary Lamb* Gillian Martell; *Governor* Peter Myers; *Parson, Napoleon* John Normington, *Hicks, Tommy* Tony Rohr; *Lord Milton* Nicholas Selby; *Bob, Boy* Roderick Smith; *Darkie* Nigel Terry; *Miles* David Troughton; *Patty* Bridget Turner; *Mrs. Emmerson* Isabel Dean. *Dir* Peter Gill; *Dgn* William Dudley; *Light* Andy Phillips. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 19/11/75, 2; *Daily Mirror* 19/11/75, 18; *Guardian* 19/11/75, 10; *Illustrated London News* 1/1/76, 66; *New Statesman* 28/11/75, 689; *Observer* 23/11/75, 30; *Spectator* 29/11/75, 707; *Stage* 27/11/75, 15; *Times* 19/11/75, 8; *Tribune* 5/12/75, 7; *Variety* 26/11/75, 56. Comment: MPS 606. English Stage Company. "A powerful, cheerless play with a great performance by Tom Courtenay as John Clare, the 19th century poet" (*Daily Mirror*). "Fails to develop a dimensionally arresting portrait of the poet, but is more successful in depicting his times" (*Variety*). *Spectator* noted the same dichotomy, adding there were two plays "concurrently in progress." *Illustrated London News* described the two plays: "The first half is less a study of Clare than an incident among the hunger-rioting peasants of the East Midlands during the Regency. The second half, years ahead, is in effect the madness without the vision." *Observer* praised Bond's writing for its "matchless stage presence," but said "the play halts: nothing binds it." "I have no clear impression of what the play is saying" (*Times*).

75.547 *Ipi-Tombi* (Mus, 2a) Bertha Egnos Godfrey (mus) and Gail Lakier (lyr). HER MAJESTY'S 19/11/75; trfd to CAMBRIDGE 16/3/77; trfd to WHITEHALL 6/12/78; trfd to ASTORIA 20/2/80.** 1,879 perf. Cast: *Variety* 26/11/75, 56; *WWT/16*. *Martha Molefe*, *Count Wellington Judge*, *Daniel Pule*, *Gideon Bendile*, *Matthews Bodibe*, *Samuel Hlatshwayo*, *Stephen Khala*, *Andrew Kau*, *Michael Lekau*, *Jabu Mbalo*, *Aaron Ndunge*, *Elliot Ngubane*, *Trusty Ntuli*, *Lawrence Phaedi*, *Busiswe Diamini*, *Zelda Funani*, *Leah Mabuze*, *Lydia Monamodi*, *Phyllis Montoedi*, *Ruby Morare*, *Thandi Qwasha*, *Pinise Saul*, *Agnes Simons*, *Julit Thusi*, *Linda Tashabalala*; *Drummers* *Junior Tashabalala*, *Tefo Hlaele*, *Thebi Lipere*. *Pres* Ray Cooney; *Dir* Bertha Egnos; *Ch* Sheila Wartski, *Neil McKay*; *Dgn* Elizabeth MacLeish; *Light* Timothy Heale. Plot: Bordman/5, 689, Hischak, OTF. Reviews: *Guardian* 20/11/75, 12; *Spectator* 29/11/75, 707; *Stage* 27/11/75,

16, 14/4/77, 9; *Times* 20/11/75, 10; *Variety* 26/11/75, 56. Comment: "Exudes a raucous cheerful gaiety which is infectious enough to keep any audience happy" (*Guardian*). *Variety* noted the emphasis on singing and dancing; the story was very slim, but unlikely "to dampen [the show's] appeal to general audiences." "An evening of exotic escape" (*Times*).

75.548 *A Month in the Country* (C, 2a) Ivan Turgenev (trans Ariadne Nicolaeff of *Mesyats v derevne*, 1872). ALBERY 20/11/75.** 97 perf. Cast: Theatricalia; *Variety* 26/11/75, 56; *WWT/16*. *Anna Semyonovna* Pauline Jameson; *Arkadi Islayev* John Turner; *Aleksei Belyaev* Michael Howarth; *Bolshintsov* John Byron; *Katya* Sara Coward; *Kolya* John Relevy/Gary Russell/Benedict Yeoman; *Lizaveta Bogdonovna* Carol Gillies; *Matvey* Malcolm Gerrard; *Natalya Petrovna* Dorothy Tutin; *Mikhail Rakitin* Derek Jacobi; *Herr Schaaf* Michael Fawkes; *Shpigelsky* Timothy West; *Vera* Jane Lapotaire. *Chm, Mgr dir* Donald Alberly; *Deputy mgr dir* Ian B. Alberly; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* Eddie Kulukundis; *Dir* Toby Robertson; *Assist dir* Hugh Rule; *Mus* Carl Davis; *Dgn* Robin Archer; *Light* Mick Hughes; *Sm* Barbara Penney; *Dsm* Ellen Grech; *Asm* Julie Rutherford, Clare Lindsay; *Sc bld* Ray Addison; *Sc* Harker Studios, John Campbell Designs Ltd.; *Wm* Carolyn Maddock; *Gen mgr* A. F. Langridge; *Bom* Jan Harkett. Plot: Best/29, 511–12, Fletcher, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 21/11/75, 2; *Daily Mirror* 21/11/75, 18; *Illustrated London News* 1/2/76, 67; *New Statesman* 5/12/75, 734; *Observer* 30/11/75, 26; *Spectator* 29/11/75, 707; *Stage* 27/11/75, 15; *Times* 21/11/75, 14; *Variety* 26/11/75, 56. Comment: Prospect Theatre Company. *Spectator* praised the "beautiful interplay" between Dorothy Tutin and Derek Jacobi. "An artful and engaging" revival (*Variety*). *Daily Mirror* described it as a "splendid production" and a must-see performance from Tutin. *New Statesman* reported on the second night a few audience members walked out of "a performance I would call unwalkable-out-upon." "A thoroughbred demonstration of the high-bourgeois comic style" (*Times*).

75.549 *Contradictions* (P) Irving Weinmann. ORANGE TREE 21/11/75 (Ln). 1st perf? Cast: *Stage* 6/11/75, 18. Pat Hope, Diana Payan, Robin Parkinson, Irving Weinmann. *Dir* Patrick O'Connell. Comment: Richmond Fringe.

75.550 *The Man Himself* (P) Alan Drury. YOUNG VIC STUDIO 21/11/75 (Ln).** 3 perf. Cast: *Stage* 30/10/75, 1. *The Man* Michael Feast. *Dir* Sebastian Graham-Jones. Review: *Tribune* 5/12/75, 7. Comment: "A subtle,

humorous, totally convincing portrait in monologue-form of the making of a member of the National Front" (*Tribune*).

75.551 *Judgement* (One-man P) Barry Collins. YOUNG VIC STUDIO 22/11/75. 3 perf; trfd to OLD VIC 18/12/75.** 3 perf. Cast: *Stage* 30/10/75, 1; Cast: Theatricalia. *Captain Andrei Vukhov* Colin Blakely. *Dir* Peter Hall. Plot: Griffiths, Vinson. Review: *Guardian* 10/12/75, 10. Comment: *Guardian* discussed Collins' career and the germination of the play.

75.552 *Cocks and Hens* (P) Ian Taylor. SOHO POLY 24/11/75 (Ln).* Cast: *Stage* 27/11/75, 16. *Jacko* Karl Johnson; Janet Amsden, Annie Hayes, David Sibley, Jeff Chiswick. *Dir* Sue Dunderdale; *Dgn* Olly James. Review: *Stage* 18/12/75, 39. Comment: "Examines the attitudes of male and female opponents on the sexual battlefield, personified in this instance by two girls working as clerical temps in a tatty office on the outskirts of a Midlands town, and a group of three men from a factory opposite" (*Stage*).

75.553 *Oh What a Lovely War!* (Mus ent, 2a) Charles Chilton et. al. GREENWOOD 24/11/75.** Cast: *Stage* 20/11/75, 1. Ann Emery, Antony Linford, Christine Ling, Paul Mead, Alan Haines, Wendy Brierley, Anthony Dunstan, Dennis Spencer, Andrew McRobb, Derek Hollis, Richard Fraser, Pat Brackenbury. *Dir* Charles Vance; *Ch* Paul Mead; *Mus dir* Roger Ward; *Dgn* Richard Hammond. Plot: Bordman/5, 638, Dorney, Fletcher, Law, Loney, OTF, Patterson, Weintraub. Review: *Stage* 11/12/75, 22. Comment: "Sincerity and a superficial sparkle are, alas, no real substitute for the practical theatrical virtues of rehearsal and efficient stage management" (*Stage*).

75.554 *Show Boat* (MP, 2a) Oscar Hammerstein II (lyr, bk; adpt of Edna Ferber's novel, 1926) and Jerome Kern (mus). WIMBLEDON 24/11/75.** Plot: Best/27, 482–83, Bordman, Bordman/5, 434–35, Fletcher, Green, Hischak, Kennedy, Law, Loney, 150, Shipley, Wilmeth.

75.555 *Still Life* (P, 5sc) Noël Coward. CARNABY STREET THEATRE 24/11/75 (Ln). 1st perfd Phoenix 18/5/36. Cast: *Stage* 13/11/75, 26. *Laura* Helen Horton; *Alec* David Powell; *Mrs. Bagot* Penelope Parry; Peter Lindsay, Jennifer Lautrec. *Dir* Robert Henderson. Plot: Best/36, 437, Fletcher, French/2, Hochman, Levin, 46–48, Mander/4, Matlaw, Shipley. Review: *Stage* 18/12/75, 39. Comment: Studio '68. The performances lacked the necessary complete sincerity (*Stage*). Also given a special Sunday matinee at the Questors 30/11/75.

75.556 *Black Explosion*. ROUND HOUSE 25/11/75. Comment: Black Theatre of Brixton. "The Black Theatre of Brixton is presenting a short season at the Round House from November 25 to 29, when programmes of a diverse nature are being staged under the generic title *Black Explosion*. Taking part are the Black Theatre of Brixton, Gloria Cameron Folk Group, Ebony Steel Band, Wall Theatre Group, the Funkees, Major Wiley, Alex Pascall, Assegai, Candidate, Marsha Hunt, Derek Griffiths and Cymande. The sets are by Donald Locke" (*Stage* 13/11/75, 1).

75.557 *Hancock* (C, 1a) Patsy Trench. NEW END 25/11/75 (Lt). * Cast: *Stage* 20/11/75, 8. Tony Hancock Mike Goddard. Dir Nick Young; Mus Derek New. Reviews: *Guardian* 27/11/75, 12; *Stage* 4/12/75, 2, 6. Comment: On the life of Tony Hancock. *Guardian* described the piece as "a cliché portrait of Hancock."

75.558 *The Shallow Depth* (P) Michael Sharp. LITTLE THEATRE CLUB 25/11/75 (Ln). * Cast: *Stage* 27/11/75, 16. Hilda Braid, Steven Pacey. Dir Glyn Dearman. Review: *Stage* 18/12/75, 39. Comment: The plot involved a gay pick-up on Hampstead Heath, a wife apparently approving of her husband's sexual behavior, and the husband's death.

75.559 *Happy as Larry* (P) Donagh MacDonagh. DUKE OF WELLINGTON 27/11/75. 1st perfd Mercury 18/9/47. Plot: Hischak, Hochman, Schrank. Review: *Irish Times* 27/11/75, 6. Comment: Sugawm Theatre Club. The first New York production (Coronet 6/1/50) ran for 3 performances.

75.560 *A Room with a View* (P, 3a) Richard Cottrell and Lance Sieveking (based on E. M. Forster's novel, 1908). ALBERY 27/11/75. 35 perf. 1st perfd Playhouse, Nottingham, 17/8/67. Cast: *Variety* 3/12/75, 68; *WWT/16*. *Lucy Honeychurch* Jane Lapotaire; *Charlotte Bartlett* Lynn Farleigh; *Mr. Emerson* Timothy West; *George Emerson* Michael Howarth; *Miss Lavish* Carol Gillies; *Rev. Beebe* John Turner; *Maria* Sara Coward; *Angelo* Michael Fawkes; *Clergyman* John Byron; *Mrs. Honeychurch* Pauline Jameson; *Freddy Honeychurch* Richard Everett; *Cecil Vyse* Derek Jacobi; *Annie Janis Winters*; *Guests, Visitors* Joan Hart, Malcolm Gerard, Philip Caton. *Chm, Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Pres* Eddie Kulukundis; *Dir* Toby Robertson, Timothy West; *Mus* Donald Fraser; *Dgn* Robin Archer; *Light* Mick Hughes; *Sm* Barbara Penney; *Dsm* Ellen Grech; *Asm* Julie Rutherford, Clare Lindsay; *Sc bld* T. E. Murphy; *Sc* John Campbell Designs Ltd., David Lawes; *Wm* Carolyn Maddock; *Gen mgr* A. F. Langridge; *Bom* Jan Harkett.

Reviews: *Birmingham Post* 28/11/75, 2; *New Statesman* 5/12/75, 734; *Observer* 30/11/75, 26; *Spectator* 6/12/75, 738; *Stage* 4/12/75, 15; *Times* 28/11/75, 12; *Variety* 3/12/75, 68. Comment: MPS 628. Prospect Theatre Company. "Witty, observant, compassionate, cleverly but simply staged, and dazzlingly played (*Variety*). *New Statesman* compared the production less favorably with Prospect's *A Month in the Country*, but noted noone in the audience walked out (75.548). *Spectator* commended the adaptation for capturing "much of the atmosphere of the book." *Times* complained "by eliminating the Fiesole scene ... the adapters have cut the pagan heart out of it."

75.561 *The Dog It Was . . .* (P) Richard Harris. ORANGE TREE 28/11/75. * Cast: *Stage* 4/12/75, 18. Arthur Rod Beacham; *Henry* Peter Hughes; *Beatrice* Pamela Vezey; Geoffrey Beevers, Bernard Holley, Fred Radley, Sharman Macdonald. Dir Sam Walters. Review: *Stage* 11/12/75, 22. Comment: Richmond Fringe. The play tackled the problem of what should happen when someone is too decrepit to cope with life.

75.562 *Three Months Gone* (C, 2a) Donald Howarth. TOWER, CANONBURY, 28/11/75. ** Cast: *Stage* 27/11/75, 16; TTC. Plot: Vinson.

75.563 *Situations Vacant* (P) Richard Austin. THREE HORSESHOES 29/11/75. 1st perf? Cast: *Stage* 27/11/75, Nigel Havers, Ivan Vander, Maria Moustaka. 16. Comment: Pentameters.

75.564 *Staircase* (CD, 3a) Charles Dyer. QUESTORS 29/11/75. ** Cast: QTA. Plot: Fletcher, Griffiths, Gunn, Hischak, Salem, Vinson, Weintraub. Review: *Acton Gazette* 4/12/75, 12; *Middlesex County Times* 5/12/75, 20.

75.565 *B. Brecht/B. Dylan* (One-woman show) Bettina Jonic. COURT 30/11/75. Cast: *Stage* 27/11/75, 16. Bettina Jonic.

75.566 *Electra* (T) Euripides. NEW LONDON 1/12/75. ** Cast: *Stage* 20/11/75, 1. *Electra* Anna Synodinou. Dir Minos Volonakis. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Sobel. Comment: State Theatre of Northern Greece. The company also performed *Women in Power* by Aristophanes sometime between 1/12/75–8/12/75.

75.567 *A Bedfull of Foreigners* (F, 2a) Dave Freeman. WIMBLEDON 1/12/75. ** *Stanley Parker* Terry Scott; *Helga Philby* June Whitfield; *Claude Philby* Dennis Ramsden; *Simone* Lynda Baron; *Heinz* Colin Jeavons. Dir Roger Redfarm; *Dgn* Terry Parsons. Plot: Fletcher, Loney.

75.568 *The Importance of Being Earnest* (C) Oscar Wilde. RICHMOND 1/12/75.** Cast: Theatricalia. *Algeron Montcrieff* Roger Rees; *Cecily Cardew* Judi Bowker; *Hon. Gwendolen Fairfax* Anita Carey; *John Worthing, J.P.* John Nolan; *Lady Bracknell* Barbara Murray; *Lane, Merriman* Roger Michell; *Miss Prism* Gretchen Franklin; *Rev. Canon Chasuble, D.D.* Lennard Pearce. *Dir* Robert Lang; *Dgn* Hugh Durrant; *Light* Michael Outhwaite. Plot: Bordman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: Cambridge Theatre Company. A one-week engagement.

75.569 *The Kid* (Monodrama) Keith Wood. BUSH 1/12/75. 1st perfd Chapter Arts Centre, Cardiff, 1975? *Billy the Kid* John Carter. *Dir* Keith Wood. Reviews: *New Statesman* 5/12/75, 734; *Stage* 18/12/75, 39; *Times* 2/12/75, 10. Comment: The play was about a violent, criminal youth, all projected extremely violently and noisily in the production. *Times* advised the wearing of earplugs.

75.570 *Moby Dick* (F) Keith Johnstone. BUSH 1/12/75 (Lt).** Cast: *Stage* 27/11/75, 16. Derrick O'Connor, Anthony Trent. *Light* Howard Gibbins; *Mus* Steve Marshall. Reviews: *New Statesman* 5/12/75, 734; *Stage* 18/12/75, 41; *Times* 2/12/75, 10. Comment: A Sir and Perkins play. "A mad laird ... thinks that the Great White Whale is an overgrown tadpole escaped from his private sperm-bank (*New Statesman*).

75.571 *Follow the Star* (Nativity-Panto) Wally K. Davy (bk, lyr) and Jim Parker (mus). WESTMINSTER 2/12/75. 1st London perf. *Joseph* Martin Chamberlain; *Mary* Sue Jones-Davies; *Herod* Lewis Fiander; *Angel Gabriel* Mike Fields; *Angel Chicago* Tony Robinson; Frank Barker, Michael Boothe, Cheryl Branker, David Brenchley, Brett Forrest, Michael Howe, Robert Dorning, Lynette McMorrough, Raymond Skipp. *Mgr* Donald Loughman; *Pres* Anthony Chardet Productions Ltd., Simon Clarke Productions Ltd.; *Dir* Wendy Toyne; *Dgn* Peter White-man; *Light* Mick Hughes. Reviews: *Birmingham Post* 3/12/75, 2; *Spectator* 13/12/75, 770; *Stage* 11/12/75, 19. Comment: *Stage* said that this pantomimic approach to the nativity story worked.

75.572 *The Journal of Anais Nin* (Multimedia) Geoff Moore. ROUND HOUSE 2/12/75. 12 perf. 1st perfd Chapter Arts Centre, Cardiff, 4/8/75. Cast: *Stage* 13/11/75, 1. Stephen Barker, Martin Lamb, Ritva Lehtinen, Robin Lyons, Pamela Moore, Belinda Neave, Verena Pottell, Ned Vukovic. *Dir, Sound, Ch* Geoff Moore. Reviews: *Birmingham Post* 4/12/75, 2; *Observer* 7/12/75, 29; *Stage* 11/12/75, 13. Comment: Moving Being. *Stage* found the

three-hour long production inaudible and incomprehensible. "Intensely, often embarrassingly intellectual, the 'literary and artistic life,' as seen in the Journal, now forms the material of a most curious entertainment. It is a prolonged stream-of-consciousness exercise that uses speech, dancing, films, song, music, even a bit of radio and television" (*Birmingham Post*).

75.573 *The Long Night* (P) Iain Blair. ALMOST FREE 2/12/75 (Ln). 1st London perf? Cast: *Stage* 4/12/75, 18. *Ruth* Diana Fairfax. *Dir* Jack Emery; *Dgn* Norman Coates. Reviews: *Irish Times* 11/12/75, 10; *Times* 4/12/75, 13. Comment: This shapeless play was about "the power of the past over a woman's life" (*Times*).

75.574a *In Memory of . . . Carmen Miranda* (Monol) John Hale. GREENWICH 3/12/75.* *George* Ewan Hooper. *Dir* John Hale. Reviews: *Guardian* 4/12/75, 10; *New Statesman* 12/12/75, 764; *Observer* 7/12/75, 29; *Spectator* 13/12/75, 770; *Stage* 11/12/75, 19; *Times* 4/12/75, 13. Comment: "Another solitary author chewing over his memories" and not in Beckett's league (*Guardian*)." "The aimless verbal meanderings of a writer" (*Spectator*).

75.574b *Krapp's Last Tape* (Monol) Samuel Beckett. GREENWICH 3/12/75.** Cast: *Stage* 13/11/75, 1. *Krapp* Max Wall; *Dir* Patrick Magee. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Reviews: *Guardian* 4/12/75, 10; *New Statesman* 12/12/75, 764; *Observer* 7/12/75, 29; *Spectator* 13/12/75, 770; *Stage* 11/12/75, 19, 18/12/75, 29; *Times* 4/12/75, 13. Comment: A successful revival with Max Wall exercising "Keatonesque timing" (*Guardian*).

75.575 *Kidnapped at Christmas* (P for children) Willis Hall (based on his book). SHAW 3/12/75.* Cast: *WWT/16*. *Convict Gilbert* Murray Melvin; *Convict Crosby* Patrick Durkin; *Warder Mullins* Denis Lawson; *Warder MacBain* Johnny Wade; *Detective Constable Grummett* Roger Brierley; *Clara Grummett* Fanny Carby; *Alexander Grummett* Mario Renzullo; *Evadne Docherty* Julia McCarthy; *Headmaster Horace Winston Allardyce* Ivan Beavis. *Dir* Robert Chetwyn; *Dgn* Sue Plummer; *Light* Robert Bryan. Reviews: *Stage* 11/12/75, 19; *Times* 5/12/75, 13. Comment: Dolphin Theatre Company. Premiered simultaneously at Playhouse, Liverpool. A "shoddy piece" involving a policeman who kidnaps his own son so as to have a quiet Christmas. (*Times*).

75.576 *Norm and Ahmed* (P) Alexander Buzo. KING'S HEAD 4/12/75 (Ln).** Cast: *Stage* 4/12/75, 18. *Norm* Gregory de Polnay; *Ahmed* Darien Angadi. *Dir* Stephanie Turner. Plot: Vinson. Reviews: *Guardian* 19/12/75, 10;

Times 22/1/76, 10. Comment: Stephanie Turner's direction provided "a discreet but firm thrust to the apparent ramblings of this chilling view of Sydney [Australia] life" (*Times* 22/1/76, 10.).

75.577 *The Return of A. J. Raffles* (Edwardian C, 3a) Graham Greene. ALDWYCH 4/12/75.* Cast: RSCA; Theatricalia; *Variety* 10/12/75, 82; *WWT/16*. *A. J. Raffles* Denholm Elliott; *Alice* Jane How; *Bunny* Clive Francis; *Captain von Blixen* Michael Bryant; *Inspector Mackenzie* Raymond Westwell; *Lord Alfred Douglas* Peter Blythe; *Mary Jane* Cussons; "Mr. *Portland*" Paul Rogers; *Mr. Smith* Gordon Gostelow; *Marquess of Queensberry* Norman Tyrrell. *Dir* David Jones; *Dgn* Alan Tagg; *Light* Stewart Leviton; *Mus* Guy Woolfenden. Plot: Gunn, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 5/12/75, 2; *Daily Mirror* 5/12/75, 18; *Guardian* 5/12/75, 10; *Illustrated London News* 1/2/76, 67; *New Statesman* 12/12/75, 764; *Observer* 7/12/75, 29; *Spectator* 13/12/75, 770; *Stage* 11/12/75, 19; *Times* 5/12/75, 13; *Variety* 10/12/75, 82. Comment: Royal Shakespeare Company. Previews: 2/12–3/12/75. "A previous pastiche that topples over into camp" that also falls short "as a jolly seasonal send-up" (*Guardian*). *Illustrated London News* remarked on the lack of fun in the piece. "I had expected something rather better from Graham Greene" (*Spectator*). *Variety* said the play was a disappointment but the production "is appealing to the eye and adroitly performed." "Some hesitant playing, slow pace and uneven direction blunt its farcical impact, particularly in the early scenes" (*Daily Mirror*). A "ramshackle piece" lacking a defining style (*Times*).

75.578a *At Home* (P) Conrad Bromberg. ORANGE TREE 5/12/75 (Ln). 1st London perf? Cast: *Stage* 4/12/75, 18. Christian Thorogood, Kate Crutchley. *Dir* Michael Richmond.

75.578b *The Problem* (P, 1a) A. R. Gurney. ORANGE TREE 5/12/75 (Ln).** Cast: *Stage* 4/12/75, 18. Fulton Mackay, Isobil Nisbet. *Dir* Roger Swaine. Plot: French/2, Wheatley/3.

75.579 *Psyche* [(P) Julia McLean]. WAREHOUSE 5/12/75.

75.580 *Beckett*. GREENWICH 8/12/75. Cast: *Stage* 13/11/75, 1. Reviews: *Observer* 14/12/75, 22; *Stage* 18/12/75, 29. Comment: A programme of readings from Beckett's published and unpublished works by Patrick Magee.

75.581 *Brecht-Tucholsky-Frank Wedekind Evening* (P) Eve Meier. OPEN SPACE 8/12/75. 1st London perf.

75.582 *The Factory Lad* (Melo) John Walker. LITTLE THEATRE CLUB 8/12/75. 1st perfd Surrey 15/10/1832. Cast: *Stage* 4/12/75, 18. Elizabeth Bailey, Andrew Cuthbert, Ian de Gamier, Ava de Souza, Howard Lester, Suzanne Leverington, Robin Marchal, Terence Nolan, Tony O'Driscoll, Eugene Schlusser, Farrell Sheridan, Tony Trackman, Mak Wilson. *Dir* Michael Arditti; *Mus* Bob Flag.

75.583 *Frost at Midnight* (P) André Obey (trans Warren Tute of *Les trois coups de minuit*, 1958). SOHO POLY c. 8/12/75 (Ln).** Cast: *Stage* 11/12/75, 10. Peter Craze, Michael Greatorex, Paul Hastings, Desmond Maurer, Harry Meacher, Sarah Stephenson, Ron Travis, Timothy Webster, Stephen Yardley. *Dir* Ian Lindsay. Comment: A shortened version.

75.584 *Hanging On*. SOHO POLY 8/12/75 (Ln).

75.585 *The Maids* (P, 1a) Jean Genet (adpt Sue Wilson of *Les bonnes*, 1947). KING'S HEAD 8/12/75.** Cast: *Stage* 4/12/75, 1. *Claire* John Webb; *Solange* David Bedard; *Madame* Brian Ralph. *Dir* Sue Wilson; *Mus* Simon Lanzon; *Dgn* Anthony Brookin. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Reviews: *Gay News* 6/11/75, 27; *Stage* 18/12/75, 39. Comment: Mirror Theatre. This all-male production lasted nearly two hours and became "monotonous and boring" (*Gay News*). "From start to finish this is a compelling piece of drama, with three separate performances reaching heights of excellence, forming as a whole a poignant, often horrific and always sensitive production" (*Stage*).

75.586 *Xmas Day in the Workhouse*. ROUND HOUSE DOWN STAIRS 8/12/75.

75.587 *Yobbo Nowt* (MC) John McGrath and Mark Brown (mus). SHAW 8/12/75. 12 perf. 1st perfd Arts Centre, York, 1975. Cast: *Stage* 27/11/75, 1; *WWT/16*. Dennis Charles, Chrissie Cotterill, Tony Henderson, Hilton McRae, Chas Ambler, Mike Barton, Colm Meaney, Vari Sylvester, Mike O'Neill, Harriet Walter. *Dir* John McGrath, Mark Brown; *Cost dgn* Pauline Robson; *Light* John Tindale. Plot: Vinson. Reviews: *Guardian* 10/12/75, 10; *Irish Times* 11/12/75, 10; *Observer* 21/12/75, 22; *Stage* 18/12/75, 29; *Times* 9/12/75, 14; *Tribune* 19/12/75, 7. Comment: 7:84 Theatre Company. *Guardian* thought some "dummy-figures" weakened the force of the arguments presented. *Irish Times* declared the play was "marvellous" and noted the heroine's happy ending of escaping from her "loveless, lifeless marriage." *Tribune* noted several weaknesses in the play. *Times* called the play shapeless but noted the three-hour

production flowed well and “the company’s short-circuit style is as attractive and funny as ever.”

75.588 *The Bed Before Yesterday* (C, 2a) Ben Travers. LYRIC 9/12/75.* 497 perf. Cast: Theatricalia; *Variety* 24/12/75, 42; *WWT/16*. *Ella* Susie Blake; *Alma* Joan Plowright/Sheila Hancock; *Aubrey* Frank Grimes/Jonathan Cecil; *Ella* Helen Mirren/Susie Blake; *Felix* Leonard Fenton; *Fred Castle* Royce Mills; *Lolly Tucker* Patsy Rowlands/June Ellis; *Mrs. Holley* Gabrielle Daye; *Taxi Driver* Sebastian Abineri/James Broadbent; *Victor Keene* John Moffatt. *Pres* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Kelvin J. Allen; *Pres* H. M. Tennent Ltd., Eddie Kulukundis; *Dir* Lindsay Anderson; *Dgn* Alan Tagg; *Cost dgn* Beatrice Dawson; *Light* Joe Davis; *Ch* Eleanor Fazan. Plot: Bull/1. Reviews: *Birmingham Post* 10/12/75, 2; *Daily Mirror* 10/12/75, 18; *Guardian* 12/11/75, 5, 10/12/75, 10; *Illustrated London News* 1/2/76, 67; *New Statesman* 19/12/75, 798; *Observer* 14/12/75, 22; *Spectator* 27/12/75, 834; *Stage* 18/12/75, 29, 19/8/76, 41; *Times* 10/12/75, 8, 10/8/76, 9; *Tribune* 19/12/75, 7; *Variety* 24/12/75, 42. Comment: For *Tribune* the play “was a revelation of the secret of farce.” *Illustrated London News* was full of praise for Travers as a master of his craft. *Variety* found it “only moderately amusing,” but with a “standout performance” by Joan Plowright. “A wise and enormously engaging comedy” (*Spectator*). “An extremely funny play written in deadly earnest,” and, although the plot lacked plausibility, the roles were “sharply written” (*Times* 10/12).

75.589 *I’m Not Walkin’* (One-man show) Ray Hassett. BUSH 9/12/75. 1st London perf? Review: *Stage* 8/1/76, 9. Comment: Sal’s Meat Market. Roy Hassett’s perceptive views on his own life and life in general left *Stage* wondering why he was confined to fringe theatre.

75.590 *Marble* (P) Chris Coles. LITTLE THEATRE CLUB 9/12/75 (Ln).* Cast: *Stage* 18/12/75, 41. Michael Burch, Judy Hopton, Edmund Kente. Review: *Stage* 31/12/75, 7. Comment: The play involved a sculptor and his work but *Stage* was unsure what it all meant.

75.591 *Duck Song* (TC, 2a) David Mercer. PORTCULLIS 10/12/75.** Cast: *Stage* 27/11/75, 16. Simon Clayton, Corrina Donegan, Colin Lovelace, Jim Piddock, Mandy Pritchard, Victor Reynolds, John Williams. *Dir* Peter Piddock. Plot: Hochman. Comment: Orpheus Theatre.

75.592 *Hamlet* (T, 2a) William Shakespeare. OLD VIC 10/12/75; trfd to LYTTTELTON 16/3/76.** Cast: NTA; Theatricalia; *Variety* 17/12/75, 63; *WWT/16*. *Barnardo*, *English Ambassador* Daniel Thorndike; *Francisco*,

Lucianus Michael Melia; *Horatio* Philip Locke; *Marcellus* Michael Beint; *Claudius*, *Ghost of Hamlet’s Father* Denis Quilley; *Voltimand* Harry Lomax; *Cornelius*, *Lord* John Gill; *Laertes* Simon Ward; *Polonius* Roland Culver; *Hamlet* Albert Finney; *Gertrude* Angela Lansbury; *Ophelia* Susan Fleetwood; *Reynaldo*, *First Messenger* Peter Needham; *Rosencrantz* Oliver Cotton; *Guildenstern* Gareth Hunt/Glynn Grain; *First Player*, *Player King* Robert Eddison; *Player Queen* Struan Rodger; *Fortinbras* David Yelland/Struan Rodger; *Captain to Fortinbras* Harry Webster; *Gentleman* Michael Keating; *Sailor* Peter Rocca; *Sailor*, *English Ambassador* Glyn Grain/Timothy Block; *Second Messenger* Patrick Monckton; *Grave Digger* J. G. Devlin; *Second Grave Digger* Stephen Rea/Andrew Byatt; *Priest* P. G. Stephens; *Osric* Gawn Grainger; *Courtiers*, *Soldiers*, *Players*, *Servants* Desmond Adams, Kenneth Benda, Ray Edwards, Kevin Flood, Carol Frazer, Andrew Hilton, Brenda Kaye, Ray Roberts, Gladys Spencer, Dennis Tynsley, Don Weinstein. *Dir* Peter Hall; *Assist dir* Elijah Moshinsky; *Dgn* John Bury; *Light* David Hersey; *Mus* Harrison Birtwistle; *Fight arr* William Hobbs; *Staff dir* Kenneth Mackintosh; *Pd mgr* Richard Bullimore; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Magda Taylor, Marie Goulding, Anthony Vanden-Ende, Lesley Walmsley; *Sound* Julian Beech, Sylvia Carter; *Assist dgn* Timian Alsaker. Reviews: *Birmingham Post* 11/12/75, 2; *Daily Mirror* 11/12/75, 18; *Guardian* 11/12/75, 10; *Illustrated London News* 1/2/76, 67; *New Statesman* 19/12/75, 798; *Observer* 14/12/75, 22; *Spectator* 20/12/75, 801–02; *Stage* 18/12/75, 29; *Times* 11/12/75, 10; *Variety* 17/12/75, 63. Comment: National Theatre. Previews 4/12–9/12/75. The Lyttelton opened on 16/3/76, the first of the three National Theatres on the South Bank. The play was performed uncut and ran about four hours including the interval (20 minutes). *Guardian* declared the production was “a totally satisfying blend of actor [Albert Finney] and concept [Peter Hall]”; Finney played Hamlet as Renaissance student “whose passion is constantly at odds with the ‘sovereignty of reason.’” For *Observer* Finney’s “success is one of presence and stagecraft, rather than of acute definition.” *New Statesman* was split between two critical views of Finney’s performance: “that it is exaggeratedly extraverted and monotonously spoken; ... that it has size and passion.” *Illustrated London News* thought Finney was unsuited to Hamlet and the production was uneven. *Spectator* called it “This star-bright but tediously inadequate production,” with only the gravediggers as “the most agreeable personations.” “I can recall few productions less coloured by a directorial viewpoint” (*Times*). The production performed in repertory at the Old Vic until 28/2/76; the Lyttelton transfer remained in repertory until 15/1/77.

75.593 *Away of Living*. ICA 11/12/75. Cast: *Stage* 11/12/75, 10. Gerry Fitzgerald, Lol Coxhill, Kim Solomon, Pete Drummond, Jack Monk, Jutta Neinhaus, Chrissie Williams, Leonard Peet, Julia Russell. *Dir* Ken Ellis; *Dgn* Tina Keane. Comment: Lady June's Linguistic Leprosy, an experimental music and spoken word performance; also recorded on disc in 1974. "Lady June" was June Campbell Cramer (1931–99).

75.594 *Beauty and the Beast* (P for children, 3a) Nicholas Stuart Gray. JEANNETTA COCHRANE 11/12/75.** Cast: *Stage* 4/12/75, 1. *Prince*, *Beast* Ken Shorter; *Beauty* Penny Casdagli; *Mr. Hodge* Derek Fuke; *Mr. Clement* Brian Forster; *Dragon* Ursula Jones; Anita Dobson, Caroline Hunt. *Dir* Kevin Robertson; *Dgn* Pamela Howard; *Light* Robert Ornbø; *Mus* Ilona Sekacz. Review: *Stage* 18/12/75, 39. Comment: Unicorn Theatre. A very good revival (*Stage*).

75.595 *Morecambe* (P) Franz Xaver Kroetz (trans Jane Brenton of *Oberösterreich*, 1972). HAMPSTEAD 11/12/75. 1st British perf Netherbow Theatre, Edinburgh, 23/8/75. Cast: *WWT/16*. Ann Lesley Joseph; Harry Philip Sayer. *Dir* Annabel Leventon; *Dgn*, *Light* Michael Hirst. Plot: Hochman. Reviews: *Birmingham Post* 15/12/75, 2; *New Statesman* 26/12/75, 824; *Observer* 21/12/75, 22; *Stage* 18/12/75, 29; *Times* 12/12/75, 14. Comment: *Observer* said the transplanting of the location to Morecambe worked. *Times* said every aspect of the production created "total authenticity."

75.596 *Wordplay* (P) Roger McGough and Andy Roberts (mus, lyr) and Victoria Wood (mus, lyr). HAMPSTEAD 11/12/75 (Lt). 1st London perf? Cast: *WWT/16*. John Gormon, Lindsay Ingram, Roger McGough, Andy Roberts, Victoria Wood. *Dir* Jim Goddard; *Cost dgn* John Jones. Plot: OTF/2. Reviews: *Birmingham Post* 15/12/75, 2; *Stage* 18/12/75, 29; *Times* 12/12/75, 14. Comment: The piece performed at 9:00 after 75.595 and required a separate ticket. The piece consisted of comic, free association turns designed to demonstrate automatic human speech patterns.

75.597 *Bring Back the Cat* (P) Noël Greig. TRAMSHED 12/12/75.* Cast: *Stage* 4/12/75, 18. *Alice* Tina Jones; Paul Felber. *Dir* John Redman; *Mus* Rick Lloyd. Review: *Stage* 8/1/76, 9. Comment: *Stage* said the piece was "a war of the sexes gloss on a traditional pantomime situation, or rather, as there are only two players, it is a duel of the sexes." *Stage* also complained about the noise from the accompanying pub area.

75.598 *School for Clowns* (P for children) Friedrich Karl Waechter (trans Ken Campbell). ARTS 13/12/75. 1st Lon-

don perf. Cast: *Stage* 4/12/75, 1. *Professor Molereasons* Ken Campbell; *Pimple* Matyelok Gibbs; *Drippens* Andy Andrews; *Puff* Chris Langham; *Weasel* Sylveste McCoy. *Dir* Nicholas Barter; *Dgn* Anna Steiner; *Light* Angus Stewart; *Mus* Ilona Sekacz. Reviews: *Stage* 31/12/75, 7; *Times* 22/12/75, 9. Comment: Unicorn Theatre. The piece involved "four trainee clowns ... enduring a typical day's training" which proved to be entertaining (*Times*).

75.599 *Tale of Three Cities* (P) Gebre Yohanse Asefaw. COURT 14/12/75. 1 perf. 1st London perf. Cast: Findlater; *Stage* 11/12/75, 10. Alun Armstrong, William Alexander, Jeremy Child, Peter Childs, Ian Charleson, Joanna Cooper, Peter-Hugo Daly, Lee Davis, Hugh Hastings, Carole Hayman, Paula Jacobs, Gordon Kaye, Catherine Kessler, Jeffery Kissoon, Gwen Nelson, George Raistrick, Renu Setna, Sally Watts, Linda Goddard, Pauline Quirke, Michael Joyce. Comment: English Stage Company. Produced without decor. A satire on Ethiopia's military leaders (Bolar, 220).

75.600 *Charley's Aunt* (FC, 3a) Brandon Thomas. YOUNG VIC 15/12/75.** Cast: *Stage* 4/12/75, 1; *WWT/16*. *Jack Chesney* Michael Kitchen; *Brassett* Hugh Hastings; *Charles Wykeham* Alun Lewis; *Lord Fancourt Babberley* Andrew Robertson; *Kitty Verdun* Sally Anne Newton; *Amy Spettigue* Joanna McCallum; *Colonel Sir Francis Chesney, Bart.* Job Stewart; *Stephen Spettigue* Michael Graham Cox; *Ela Delahay* Janine Duvitski; *Donna Lucia d'Alvadorez* Judy Wilson. *Dir* Denise Coffey; *Dgn* Bob Ringwood, Robert Dein; *Light* Richard Caswell. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 16/12/75, 2; *Observer* 21/12/75, 22. Comment: *Observer* praised Denise Coffey's direction which resulted in "tight, impeccably timed and inventive farce." The play "succeeds again because the Young Vic cast goes through the racing and chasing with exuberantly communicated enjoyment (*Birmingham Post*).

75.601 *Gulliver's Travels* (Mus) William Rushton (bk; adpt of Jonathan Swift, 1726) and Mike D'Abo (mus, lyr). MERMAID 15/12/75 (m). 1st perf this version. Cast: *WWT/16*. Mike D'Abo, Larry Dann, Jean Gilbert, Robert Longden, Peter O'Farrell, Jeanette Ranger, William Sleigh, Jenny Cryst, Freddie Earle, John Green, Phillip Manikum, Maureen Purkis, William Rushton, Mike Smith. *Dir* David Toguri, William Rushton; *Dgn* David Adams, Sean Kenny; *Light* Peter Sutton. Reviews: *Guardian* 24/12/75, 9; *Irish Times* 18/12/75, 8; *Stage* 15/1/76, 15; *Times* 16/12/75, 9. Comment: A restaging of Sean Kenny's 1968 production but with a new book and music. *Guardian* regretted the original had been turned

into “an updated pantomime full of camperie, topical allusions and off-beat jokes.” Despite mentioning some faults in the production, *Times* still thought it offered very good value.

75.602a *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 15/12/75.** Cast: *Stage* 4/12/75, 1. *Rt. Hon. Sir Joseph Porter, K.C.B.* John Reed; *Captain Corcoran* Michael Rayner; *Ralph Rackstraw* Meston Reid; *Dick Deadeye* John Ayldon; *Bill Bobstay* Jon Ellison; *Bob Beckett* Michael Buchan; *Josephine* Barbara Lilley; *Hebe* Patricia Leonard; *Mrs. Cripps (Little Buttercup)* Lyndsie Holland/Beti Lloyd-Jones. *Pres* Bridget D’Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Review: *Times* 16/12/75, 9. Comment: D’Oyly Carte Opera Company. *Times* said both productions were “brisk and polished,” but the orchestra was rather small.

75.602b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 15/12/75.** Cast: *Stage* 4/12/75, 1. *Judge* Jon Ellison; *Defendant* Barry Clark. *Pres* Bridget D’Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Michael Heyland. Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel. Review: *Times* 16/12/75, 9. Comment: D’Oyly Carte Opera Company.

75.603 *Mr. Batt’s Variety Show* (Ent) Derek Carpenter (deviser). HAMPSTEAD 15/12/75 (m). 1st perf? Review: *Times* 16/12/75, 9. Comment: The first half of the programme consisted of “limp” music-hall sketches, the second of a puppet Punch and Judy show (*Times*).

75.604 *The Revels of Gargantua in Exile—Part 2* (Ent) Martin Duncan. MAXIMUS c. 15/12/75.** Cast: *Stage* 18/12/75, 41. *Narcissus* T. Crawford-Jones; Geraldine Wright, Neil McCaul, Robert McIntosh, Lesley Duff, Susan Jameson, David Ashton, Clive Flint, Darlene Johnson. Review: *Stage* 18/12/75, 39. Comment: Actors’ Arena. “More of a romp” than the original (*Stage*).

75.605 *Tom Thumb* (P with mus) Jo Bale (mus). INTERNATIONAL ARTS CENTRE c. 15/12/75. Cast: *Stage* 18/12/75, 41. Michael Downing, Steve Hughes, Mike Ward, Lilla Jefford, Tom Goddard, Helen Randale, Clare Travers-Deacon, Debbie Arters, George Gabriel, Christina Thornton. Comment: Positive Theatre.

75.606 *The Architect and the Emperor of Assyria* (D, 2a) Fernando Arrabal (anon trans of *L’architecte et l’empereur d’Assyrie*, 1967). YOUNG VIC STUDIO 16/12/75.** Cast: *Stage* 4/12/75, 1. Dallas Adams, Albert

Welling. *Dir* Tim Fywell; *Dgn* David McHenry. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Guardian* 31/12/75, 8; *Times* 31/12/75, 9. Comment: *Guardian* thought this production came “a lot closer to the heart of this bizarre play” than the National’s in 1971 (71.34) because Tim Fywell “makes no attempt to disguise the erotic nature of the relationship between the two men.” *Times* said it was pointless to stage the play “under the puritan conditions of the Vic studio, which belittle a Bosch-like fantasy into a sex-kit romp.”

75.607 *The Dream of the Ridiculous Man* (based on Fyodor M. Dostoyevsky’s short story, 1877). ICA 16/12/75. 1st perfd 1975 (touring). Roderic Leigh, Emil Wolk. *Dir* Pip Simmons; *Mus* Chris Jordan. Reviews: *Observer* 21/12/75, 22; *Stage* 31/12/75, 7. Comment: Pip Simmons Theatre Company. The plot involved the dreams and nightmares of a man intending to commit suicide. “A theatrical experience, but also one which goes deeper, and that depth is what finds me at a loss for the right words” (*Stage*).

75.608 *Les grand sentiments* (Ent, 2pt) Jerome Savary. ROUND HOUSE 16/12/75. 1st London perf. Plot: OTF/2. Review: *Times* 29/12/75, 4. Comment: Le Grand Magic Circus. “Savary’s fable ... is a good deal stronger than usual” (*Times*).

75.609 *Nickleby and Me* (Mus) Caryl Brahms and Ned Sherrin and Ron Grainer (mus). THEATRE ROYAL, STRATFORD EAST, 16/12/75.* Cast: *Stage* 4/12/75, 1. *Mr. Crummles* Peter Bayliss; *Smike* Guy Siner; *Newman Noggs* Trevor T. Smith; Ann Beach, David Firth, Ed Devereaux, Rosemary Williams, Shirlev Dyneover, Sue Elgin, David Elmon, The Loonies, Amanda Neal, John Rogan, Patrick Rycart, Tony Scannell, Gaby Vargas. *Dir* Ned Sherrin; *Mus dir* Michael I. Reeves; *Ch* Bob Howe; *Dgn* Tony Leah. Reviews: *Guardian* 17/12/75, 10; *Observer* 21/12/75, 22; *Times* 17/12/75, 10. Comment: The sub-title of the piece was “The Vincent Crummles Company in an Extraordinary Dress Rehearsal of the Musical Melodrama of Nicholas Nickleby.” “As melodrama it’s unmoving, as comedy it’s unfunny, as a musical it’s painful, and as Pirandello it isn’t” (*Observer*). *Times* agreed.

75.610 *On Approval* (C, 3a) Frederick Lonsdale. HAYMARKET 16/12/75.** 333 perf. Cast: *Stage* 11/12/75, 1; *Variety* 31/12/75, 44; *WWT/16*. *Helen Hayle* Jennie Linden; *Maria Wislack* Geraldine McEwan; *Duke of Bristol* Edward Woodward; *Richard Halton* Edward Hardwicke. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Frank Hauser; *Dgn* Alix Stone; *Light* Nick Chelton. Plot: Best/26, 404–5, Bordman/3, 300, Hirschak, Fletcher,

French/2, Loney, 141, Nicoll/2, 416–17, Salem. Reviews: *Birmingham Post* 17/12/75, 2; *Guardian* 17/12/75, 10. *Illustrated London News* 1/2/76, 67; *New Statesman* 26/12/75, 823–24; *Observer* 21/12/75, 22; *Spectator* 27/12/75, 834; *Times* 17/12/75, 10; *Variety* 31/12/75, 44. Comment: *Variety* commended Frank Hauser's "sharp" direction and the performances of Edward Woodward and Geraldine McEwan; *New Statesman* agreed. *Spectator* thought the play had worn well. *Times* averred Frank Hauser's production more than managed to pass off "an old boulevard piece as a minor masterpiece." *Illustrated London News* welcomed the revival but was unsure about Woodward's performance.

75.611 *Puss in Boots* (Panto) J. R. Planché (adpt, lyr Maurice Browning) and Geoffrey Brawn (mus). PLAYERS' 16/12/75. 1st perfd Olympic 26/12/1837; 1st perf this adpt. Cast: *Stage* 18/12/75, 36. Christina Artemis, Tony Bateman, Sheila Bernette, Anne Clements, Michael Darbyshire, John Denton, Larry Drew, Miles Fothergill, Avril Gaynor, Loraine Hart, Linda Jean-Barry, William Lawford, Eleanor McCready, Clifton Todd, Jacqui Toye, Norman Warwick. *Dir, Sc dgn* Reginald Woolley; *Ch* Doreen Hermitage; *Cost dgn* Reginald Hanson.

75.612 *Winnie the Pooh* (P, 2a) Julian Slade (mus, bk; adpt of A. A. Milne's stories) and Harold Fraser-Simson (mus). PHOENIX 16/12/75 (m).** Cast: *Stage* 11/12/75, 1. Christopher Biggins, David Glover, Liz Moscrop, Michael Staniforth, Peter Durkin, Norma Dunbar, Sarah Ross, Verity-Ann Meldrum, Dominic Le Foe, Alison Fontaine, John Asquith, Melanie Parr, Adrian Barnes. *Pres, Ch* Veronica Flint-Shipman; *Dir* Veronica Flint-Shipman, Christopher Biggins; *Dgn* Derek Cousins; *Cost dgn* Tim Goodchild; *Mus dir* Chris Walker. Review: *Stage* 15/1/76, 15.

75.613 *Artaud at Rodez* (P) Charles Marowitz. OPEN SPACE 17/12/75.* Cast: *Stage* 11/12/75, 1; *WWT/16*. *Jacques Rivière, Van Gogh, Reporter* Brian Gwaspari; *Reporter, Muse, Bobby-soxer* Linda Hayden; *Marie-Ange Malaussena* Thelma Holt; *Louis Jouvet* George Irving; *Dr. Gaston Ferdière* Richard Mayes; *Dullin, Beat Poet, Dr. Dequeker* Robert Oates; *Mrs. Ferdière, Iya Abdy, Roger Blin* Malcolm Tierney; *Antonin Artaud* Clive Merrison. *Dir* Charles Marowitz; *Dgn* Robin Don; *Cost dgn* Susan Thompson; *Light* Jenny Cane; *Press rep* Gabby Twigg. Reviews: *Guardian* 25/8/76, 11 [sic]; *New Statesman* 26/12/75, 824; *Observer* 28/12/75, 17; *Times* 18/12/75, 11. Comment: "A phantasmagoric view" of Antonin Artaud in the asylum at Rodez (*Observer*). *Times* described the piece as "an Artaud revue." "A curious, fascinating play, apt to caricature Artaud's

persecutors, but always questioning and self-questioning where he himself is involved" (*New Statesman*).

75.614 *Carol's Christmas* (P) Frank Marcus. KING'S HEAD 17/12/75 (Ln).* Cast: *Stage* 11/12/75, 10; *WWT/17*. *Santa* Nigel Stock; *Carol* Prunella Gee. *Dir* Stewart Trotter; *Dgn* Barry Parman; *Light* Les Johnson; *Cost dgn* Maggi Smith. Reviews: *Spectator* 17/1/76, 20; *Stage* 31/12/75, 7; *Times* 19/12/75, 12, 10/1/76, 9. Comment: Given evening performances from 8/1/76 onwards and played with *The Browning Version* (76.5). "A tiresome misdemeanour" about "an unlikely Santa Claus figure swapping fantasies with an equally unlikely call-girl" (*Spectator*).

75.615 *Guys and Dolls* (MP, 2a) Jo Swerling (bk) and Abe Burrows (bk; fnd on Damon Runyon's stories) and Frank Loesser (mus, lyr). GREENWOOD 17/12/75. 1st perfd Shubert, Philadelphia, 14/10/50; 1st British perf Hippodrome, Bristol, 19/5/53. *Adelaide* Hedy-Joy Rabin; *Masterson* Raymond Brody; *Nathan Detroit* Sidney Austin. *Dir* Larry Dann; *Ch* Alain Smith; *Mus dir* Geoffrey Burford. Plot: Best/50, 45, Bordman, Bordman/5, 575–76, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, 267, Shipley, Vinson, Wilmeth. Review: *Stage* 31/12/75, 13. Comment: A charity production by the Applause Charity Theatre Workshop. *Stage* commended the endeavor. The first New York production (46th Street 24/11/50) which ran for 1,200 performances.

75.616 *Indications Leading to the Mall*. ICA 17/12/75 (Lt). 1st perf? Diana Patrick, Hilary Westlake, David Gale, Eiji Kusuhara. Review: *Stage* 31/12/75, 7. Comment: Lumiere & Son. *Stage* described the piece as a "farrago of nastiness which is unpleasant for no good reason which I could discover."

75.617 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P) J. M. Barrie. PALLADIUM 17/12/75.** *Nana* Malcolm Dixon; *Michael* Michael Parfitt/Keith Jayne; *Mrs. Darling* Rachel Gurney; *John* David Parfitt; *Wendy* Tessa Wyatt; *Mr. Darling, Captain Hook* Ron Moody; *Peter Pan* Lulu; *Tinker Bell* "Iris Glow"; *Liza* Caroline Ellis; *Slightly* Graham Kenneth Smith/Adam Richens; *Tootles* Darren Hatch; *Nibs* Bobby Collins/Mark Deamer; *Curly* Tracy Plant; *1st Twin* Darren Ross-Dale; *2nd Twin* Mark Ross-Dale; *Robert Smee* Tony Sympson; *James Starkey* Peter Bland; *Cecco Petrucci* Kevin Quarmby; *Bill Jukes* Barry Rohda; *Alf Mullins* Howard Nelson; *Morgan's Skylights* Ken Robson; *Charlie Turlie* Peter Barry; *Canary Robb* Bernard Jamison; *Alsation Foggerty* Sean Bartley; *Cackhanded Noodler* Oliver Dunbar; *Murphy* Jody Hall; *Black Gilmour* Count Prince Miller; *Whibbles*

Danny Grover; *Tiger Lily*, *Ostrich* Jilly Coram; *Great Big Little Panther* Robin Sherringham; *Crocodile* Malcolm Dixon. *Chm* Lew Grade; *Deputy chm*, *Mgr dir* Louis Benjamin; *Mgr* John Avery; *Pres* Tom Arnold Presentations, Howard and Wyndham Ltd.; *Pd* Robert Helpmann; *Dir* Alan Pinniger; *Ch* Aubrey Budd, Pauline Grant; *Mus* Grant Foster, John Crook; *Fight arr* Malcolm Ransom; *Flying effects* Hi-Fli; *Mus dir* Derek Taverner; *Light* Bert Smith. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Daily Mirror* 18/12/75, 18; *Guardian* 24/12/75, 9; *Observer* 21/12/75, 22; *Stage* 15/1/76, 15. Comment: *Observer* lamented that Lulu was playing Peter because she “can neither act, nor move nor sing.” *Guardian* approved, partially, of Lulu “who is credibly boyish.” *Daily Mirror* reported Lulu had performed the role in Manchester three years earlier and so was not a novice; “It was Ron Moody who roused the audience with some calculated ham acting as Captain Hook. How the kids booed his nasty antics—and how Hook loved to get the bird.”

75.618 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908). DUKE OF YORK’S 17/12/75 (m).** Cast: *Stage* 18/12/75, 35. *Toad* Ian Talbot; *Mole* Richard Goolden; *Badger* David King; *Rat* Richard Cornish; *Chief Weasel* Frank Vincent. *Dir* David Conville; *Dgn* Peter Rice; *Ch* Sally Gilpin; *Mus dir* David Firman. Plot: French, French/2. Reviews: *Stage* 15/1/76, 16; *Times* 23/12/75, 11. Comment: *Times* discussed the character and performance of Toad at length, and noted Richard Goolden was still playing Mole.

75.619 *Aladdin* (Panto) John Morley. RICHMOND 18/12/75. Cast: *Stage* 18/12/75, 36. Barbara Windsor, George Lacy, Jack Douglas, Peter Rutherford, Una Stubbs, Jon Pertwee, Paul Ratcliffe, Dan Long, Jason White, David Killick, Michele Hardy, Jayne Blair, Frankie Clary, Julia Franklyn, Gretchen Griffiths, John Patrick, Bronwyn Stanway, Helen Tozer. *Pres* Duncan C. Weldon, Louis I. Michaels; *Light* Nick Chelton; *Ch* Michele Hardy; *Dgn* Terry Parsons; *Mus dir* Bob Stuart; *Dir* Roger Redfarn. Reviews: *Stage* 15/1/76, 18; *Times* 2/1/76, 5. Comment: *Times* compared the pantomimic technique of George Lacy (Dame) with that of Arthur Askey and also observed the script “based nearly every joke on a TV commercial.”

75.620 *The Exciting Adventures of Queen Danniella* (Panto) Bryan Blackburn. CASINO 18/12/75.* 123 perf. Cast: WWT/16. *Joseph* David Ellen; *Mona the Queen Mother* Alan Haynes; *Queen Danniella* Danny La Rue;

Velda Grand Duchess of Vulgaria Moyra Fraser; *Mingey* Fred Evans; *Princess Samantha* Sheila White; *Ballerina* Jenny Layland; *The Dragon* Denise Dove; Paul and Peta Page Puppets, Peggy O’Farrell Children, Casino Dancers and Singers. *Pres* Bernard Delfont, Richard M. Mills; *Dir* Freddie Carpenter; *Dgn* Berkeley Sutcliffe; *Ch* Tommy Shaw; *Light* Michael Northen. Reviews: *Birmingham Post* 19/12/75, 2; *Guardian* 24/12/75, 9; *Observer* 28/12/75, 17; *Spectator* 27/12/75, 834. Comment: *Guardian* found both the piece itself and the production uneven, with an unsuccessful attempt to gear the piece to competing audiences.

75.621 *Fat Harold and the Last 26* (P) Alan Bleasdale. NEW END 18/12/75. 1st London perf. 1st perfd Playhouse Studio, Liverpool, 1/4/75. Cast: *Stage* 11/12/75, 10. *Fat Harold* Don McKillop; *Bignall* Robert Hamilton; *Kavanagh* Paul Angelis; Tony Haygarth. *Dir* Robert Walker. Reviews: *Guardian* 8/1/76, 8; *Stage* 31/12/75, 7. Comment: An overlong play about a group of disgruntled bus drivers in Liverpool, with a “sense of the city and its working men” (*Guardian*).

75.622 *Treasure Island* (Mus) Bernard Miles (bk; adpt of Robert Louis Stevenson’s romance, 1883) and Josephine Wilson (bk) and Hal Shaper (lyr) and Cyril Orndel (mus). NEW LONDON 18/12/75.** Cast: WWT/16. *Jim Hawkins* Paul Maurel; *Black Dog*, *O’Brien* Jim McManus; *Billy Bones*, *Jacob* Peter Gordon; *Blind Pew*, *Zeake* David Bowman; *Anderson* Michael Jones; *Harry* John Livesey; *Morgan* David Oakley; *Merry* Godfrey Jackman; *Dick* David Timson; *Excise Man*, *Alan* Brian Ellis; *Squire Trelawney* Fred Bryant; *Dr. Livesey* Osmond Bullock; *Redruth* Terence Conoley; *Gray* Anthony Bailey; *Israel Hands* Geoffrey Freshwater; *Matthew* Hugh Portnow; *Tom* James Watts; *Luke* Malcolm Thompson; *Mark* Anthony Millan; *Long John Silver* Bernard Miles; *Captain Flint* Jack Spratt; *Captain Smollett* Richard Owens; *Ben Gunn* Spike Milligan. *Pres* Mermaid Theatre Trust; *Dir* Josephine Wilson; *Dgn* Patrick Robertson, Rosemary Vercoe; *Light* Peter Sutton; *Fight arr* Malcolm Ransom. Reviews: *Birmingham Post* 22/12/75, 2; *Guardian* 24/12/75, 9; *Stage* 15/1/76, 15. Comment: *Guardian* said the piece appealed to both children and adults and commended Bernard Miles and Spike Milligan.

75.623 *The Boy Friend* (MC of the 1920s, 3a) Sandy Wilson (bk, lyr, mus). TOWER, CANONBURY, 19/12/75.** Cast: TTC. Plot: Best/54, 71, Bordman/5, 590, Fletcher, French, Gänzl, Gänzl/3, 641–47, Green, Hischak, Kennedy, Law, OTF.

75.624 *Dick Whittington* (Panto). WIMBLEDON 20/12/75.

Cast: *Stage* 18/12/75, 36. Jimmy Tarbuck, Hugh Lloyd, Bill Kerr, Ian Lindsay, Lionel Murton. Review: *Stage* 15/1/76, 16. Comment: *Stage* (6/2/76, 6) reported Hugh Lloyd, playing “an hilarious Dame ... fell off the stage and into the pit orchestra [and] received loud applause for what was thought to be a splendid stunt.” He was injured slightly.

75.625 *Snow White and the Seven Dwarfs* (Panto). INTIMATE 20/12/75. *Queen* Simon Barry; *Nurse Wintergreen* George Williams; *Snow White* Rachel Brenock; *Prince* Bryan Johnson; *Muddles* Vincent Hayes; *Chamberlain*, *Huntsman* Stewart Daniels; *Sadie* Corre, *Molly Tweedie*, *Jenny Set Dancers*. *Dir* Bryan Johnson; *Dgn* A. Gerald Binns; *Ch* June Miller; *Mus dir* Josn Brown; *Pd* John Farrow. Review: *Stage* 22/1/76, 8. Comment: A competent production with a drag Queen (*Stage*).

75.626 *Christmas Carol* (P) Anon (adpt of Charles Dickens’s novel, 1843). PICCADILLY 22/12/75 (morning and mat perfs). Cast: *Stage* 18/12/75, 36. Howell Evans, Lloyd Lamble, Peter Lawrence, Patricia Kane, Ian Armstrong, Warwick Evans. *Pres* Walter Jokel, Jimmy Jacobs; *Dir* Peter Denyer; *Dgn* A. Gerald Binns. Review: *Stage* 15/1/76, 15.

75.627 *Cinderella* (Panto). GREENWOOD 22/12/75. Cast: *Stage* 18/12/75, 35. *Buttons* Tony Maiden; William Lucas, Stacey Dorning, Joan Savage, Monica Dell, Hugh Fatcher, Monty Wells, Terry Dennis. *Pres* David Gordon Productions, Charles Vance; *Dir* Charles Vance. Reviews: *Observer* 21/12/75, 2; *Stage* 15/1/76, 16. Comment: Buttons was played by a highly paid 17-year-old Tony Maiden, a cabaret performer (*Observer*).

75.628 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 22/12/75.** *Lord Chancellor* John Reed; *Private Willis* Kenneth Sandford; *Mountararat* John Ayldon; *Tolloller* Geoffrey Shovelton; *Strephon* Michael Rayner; *Queen of the Fairies* Lyndsie Holland; *Phyllis* Barbara Lilley. *Cond* Royston Nash. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Review: *Times* 23/12/75, 11. Comment: D’Oyly Carte Opera Company. *Times* opined the D’Oyly Carte production could stand comparison with more modern productions.

75.629 *The Shrew* (P) Charles Marowitz (based on William Shakespeare, *The Taming of the Shrew*). OPEN SPACE 23/12/75.** Cast: *Stage* 11/12/75, 1; *WWT/16*. *Bianca*, *The Girl* Linda Hayden; *Katherine* Thelma Holt; *Baptista* Richard Mayes; *Hortensio*, *The Boy* Brian Gwaspari; *Petruchio* Malcolm Tierney; *Grumio* Robert Oates; *Henchman* George Irving. *Dir* Charles Marowitz;

Dgn Robin Don; *Cost dgn* Susan Tompson; *Light* Jenny Cane. Reviews: *Stage* 31/12/75, 7; *Times* 24/12/75, 6. Comment: *Stage* disliked every aspect of Marowitz’s adaptation. *Times* noted this was a revised and more lavishly restaged version, but “the piece still exhibits Marowitz’s best and worst qualities side by side.”

75.630 *Aladdin* (Panto). NEW VICTORIA 24/12/75. Cast: *Stage* 18/12/75, 36. *Aladdin* Adrienne Posta; David Hamilton, Sally James, Diana Kirkwood, Christopher Beeny, Jenny Tomasin, Kenneth Connor, Tommy Vance, George Raymond, Jimmy Jacobs, Burlesque. *Pres* David Gordon Productions, Eddie Tre-Vett. Review: *Stage* 15/1/76, 15.

75.631 *Camelot Pie* (P for children) Brian Wright. GREENWICH 26/12/75. Cast: *Stage* 18/12/75, 35. Sue Lipton, Mike Maynard, Leslie Nicol, Robert Tiplady, Naomi Williams, Howard Dickenson, June Mitchell, Ken Breinberg, Andrew Rivers, Delia Morgan. Review: *Times* 9/12/75, 14 [sic]. Comment: Bowsprit Company. “The play concerns some young people who trek to Cadbury Hill and summon up King Arthur to help England fight inflation” (*Times*).

75.632 *Hinge and Bracket*. GREENWICH 26/12/75 (Lt). Review: *Guardian* 2/1/76, 14. Comment: *Guardian* devoted a full page to the careers of London drag artists including Hinge and Bracket (George Logan and Patrick Fyffe).

75.633 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 29/12/75.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

75.634 *Fragments* (P) Vanessa Drucker. LITTLE THEATRE CLUB 30/12/75.* Review: *Stage* 15/1/76, 11. Comment: MPS 1361.

75.635 *Psyche* (P) Julia McLean. ICA 30/12/75.** Review: *Stage* 15/1/76, 11.

75.636a *The Everest Hotel* (P, 1a) Snoo Wilson. BUSH 31/12/75.* Cast: *Stage* 31/12/75, 13. Emma Williams, Anna Mottram, Janet Chappell. Plot: Demastes/2. Reviews: *Guardian* 2/1/76, 10; *Observer* 4/1/76, 18; *Spectator* 10/1/76, 19–20; *Stage* 15/1/76, 9; *Times* 3/1/76, 9. Comment: Scarab Theatre. This “free-wheeling fanstasy” involved “three ex-Woolworth’s counter girls [who] have become world famous as a trio of singing nuns and are going to broadcast from the top of Everest”; “the final effect is one of random whimsy” (*Guardian*).

“An incoherent mish-mash of half-baked religious and revolutionary satire” (*Spectator*). *Times* averred whatever the play entailed the important thing was that it was “projected through the imagination of three Liverpool girls.”

75.636b *The Sleeping Quarters of Sophia* (P) David Gale. BUSH 31/12/75.** Gil Brailey, Eiji Kusuhara, Diana Patrick, Nicole Penn-Symons, Linda Spurrier, David Gale. *Dir* Hilary Westlake; *Light* Stephen Whitson; *Sound* Mike Figgis; *Cost dgn* Rose English.

Review: *Spectator* 10/1/76, 19–20; *Times* 3/1/76, 9. Comment: Lumiere & Son. *Spectator* wondered whether the piece was “an obscure send-up of psychological drama, or as a parody of something I hadn’t seen.” *Times* was equally clueless about what it had seen.

75.637 *On the Spot* (P, 3a) Edgar Wallace. QUESTORS 31/12/75. 1st perfd Wyndham’s 2/4/30. Reviews: *Acton Gazette* 15/1/76, 15; *Middlesex County Times* 9/1/76, 14.

Productions

1976

76.1 *Soaking up the Heat* (P) Hanif Kureishi. THEATRE UPSTAIRS 1976.* Comment: Apparently a Sunday night performance? Possibly a reading.

76.2a *The Dream of Geronimus Bosch* (T, 1a) Tudor Gates. LITTLE THEATRE CLUB 1/1/76. ** Review: *Stage* 15/1/76, 9.

76.2b *Matrimony Limited* (F) Tudor Gates. LITTLE THEATRE CLUB 1/1/76. 1st perf? Review: *Stage* 15/1/76, 9.

76.3 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 1/1/76.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

76.4 *Barnstable* (P) James Saunders. MAXIMUS 5/1/76 (Ln).** Cast: *Stage* 31/12/75, 13. *Dr. Carboys* William Squire; Lorna Heilbron, Graham Lines, Angela Rooks, Patricia Trueman. *Dir* Tristan de Vera Cole; *Dgn* Tanya McCallin; *Sm* Michael Troughton. Plot: Walford. Reviews: *Stage* 22/1/76, 17; *Times* 6/1/76, 5. Comment: *Times* said the "art-deco environment of the Maximus Arena" was a perfect setting for the piece.

76.5 *The Browning Version* (D, 1a) Terence Rattigan. KING'S HEAD 8/1/76.** Cast: *Stage* 8/1/76, 1; *WWT/17*. *Andrew Crocker-Harris* Nigel Stock; *Millie Crocker-Harris* Barbara Jefford; *John Taplow* Stephen Galloway; *Frank Hunter* Peter Baldwin; *Dr. Frobisher* Lindsay Campbell; *Peter Gilbert* Simon Jones; *Mrs. Gilbert* Briony McRoberts. *Dir* Stewart Trotter; *Dgn* John Scully, Geoff Stevens; *Light* Les Johnson; *Cost dgn* Maggi Smith. Plot: Bordman/4, 284, Demastes/1, Fletcher, Hischak, Hochman, Law, Loney, 258, Matlaw, Patterson, Rusinko, 62–69, Shank, Vinson, Walford, Weintraub.

Reviews: *Spectator* 17/1/76, 20; *Stage* 15/1/76, 9; *Times* 10/1/76, 9. Comment: Played with *Carol's Christmas* (75.614). From 21/2/76 the play was accompanied by Rattigan's adaptation of his television play, *Duologue* (*Rosemary Hodge* Barbara Jefford), which was an adaptation of his *All on Her Own* (1st perfd BBC-2 TV 25/9/68).

76.6 *The Hot L Baltimore* (P) Lanford Wilson. TOWER, CANONBURY, 9/1/76. 1st perfd Circle Repertory, New York, 4/2/73; 1st British perf. Cast: TTC. Plot: Bordman, Bronner, Bryer, Hischak/2, 58–59, Hochman, MacNicholas, Nelson/2, Salem, Vinson. Reviews: *Spectator* 17/1/76, 19–20; *Stage* 22/1/76, 20; *Times* 12/1/76, 15. Comment: "The situation [in the play] is sentimental and synthetic" (*Spectator*). *Times* commended the company for its ability to stage successfully "new, large-cast pieces that the commercial theatre can no longer afford." The New York production ran for 1,166 performances.

76.7a *The Demolition Downtown* (P, 1a) Tennessee Williams. CARNABY STREET THEATRE 12/1/76 (Ln and eve).* Cast: *Stage* 31/12/75, 13. Plot: Heintzelman, MacNicholas. Reviews: *Guardian* 13/1/76, 10; *Times* 13/1/76, 17. Comment: Anglo-American Studio 68. "All the play really expresses is an apolitical horror of social change and a morbid fear of the young" (*Guardian*). *Times* said the production failed to provide the necessary "strong contrast between shadowy squalor and shiny affluence" between the two plays.

76.7b *The Lady of Larkspur Lotion* (P, 1a) Tennessee Williams. CARNABY STREET THEATRE 12/1/76 (Ln and eve).** Plot: Heintzelman, Hochman, MacNicholas. Reviews: *Guardian* 13/1/76, 10; *Times* 13/1/76, 17. Comment: Anglo-American Studio 68. *Guardian* declared "This is the Williams I would like to remember," not *Demolition Downtown*.

76.8 *The Naked Luncheon* (P) Patrick Williams. LITTLE THEATRE CLUB 12/1/76.* Cast: *Stage* 15/1/76, 10. Elliott Cooper, Janis Winters, Ralph Henry. *Dir* Kross Leigh. Review: *Stage* 22/1/76, 17. Comment: "A stale lump of theatrical stodge ... about a young man playing at playing at being a waiter" (*Stage*).

76.9 *The Bite* (P) Alfio Bernabei. ICA 14/1/76 (Ln). 1st perfd Edinburgh 1975. Comment: The Bite Group. The play was about Chile.

76.10 *The Great Ban* (P) Michael Wells. ALMOST FREE 14/1/76 (Ln).* Cast: *Stage* 15/1/76, 10. *Keats* Adam Bareham; Susannah York, Sylvester Morand, Michael Poole, Tom Dupré. *Dir* Jack Emery. Reviews: *Guardian* 16/1/76, 13; *Stage* 22/1/76, 20; *Times* 14/1/76, 9. Comment: The play was about a "show business marriage on the rocks" (*Observer* 11/1/76, 20). *Times* panned this "genuine hand-crafted literary stinker" and noted Susannah York, "frequently left in sole command of the acting area," was Michael Wells's wife.

76.11 *Plunder* (F, 3a) Ben Travers. OLD VIC 14/1/76; trfd to LYTTTELTON 19/3/76. 1st perfd King's, Southsea, 18/6/28. Cast: NTA; *Stage* 18/12/75, 3; Theatricalia; *Variety* 21/1/76, 108; *WWT/17*. *Oswald Veal* Trevor Ray; *Prudence Malone* Diana Quick/Barbara Flynn/Penelope Wilton; *Mrs. Hewlett* Dandy Nichols/Peggy Mount; *Simon Veal* Paul Dawkins/Basil Henson; *Freddy Malone* Frank Finlay/John Standing; *Mabel* Catherine Harding; *Joan Hewlett* Polly Adams/Gil Brailey; *D'Arcy Tuck* Dinsdale Landen; *Sir George Chudleigh* Michael Beint/Anthony Higginson/Glenn Williams; *Lady Chudleigh* Brenda Kaye/Kate Beswick/Shirley Dixon; *Harry Kenward* Michael Keating/Robert Ralph; *Ruth Bennett* Carol Frazer/Patricia Doyle/Kristin Milward; *Footman* Ray Edwards/Tom Durham/Andrew Tourell; *William* Desmond Adams/Andrew Tourell/Timothy Earle; *Buckley* Michael Stroud/Tom Durham; *Mrs. Orlock* Barbara Keogh/Diana Payan; *Chief Constable Grierson* Daniel Thorndike/Robert Howard; *Chief Detective Inspector Sibley* Derek Newark/Terence Rigby; *Police Constable Davis* Andrew Hilton/Andrew Tourell/Timothy Earle; *Detective Sergeant Marchant* Glyn Grain/Steven Crossley; *Detective Sergeant Bryant* Patrick Monckton/Kit Thacker; *Plain Clothes Detective* Peter Rocca; *Cook* Rose Power; *Maids* Brenda Blethyn, Nora Connolly, Jeananne Crowley, Rynagh O Grady. *Dir* Michael Blakemore; *Dgn* Michael Annals; *Light* Leonard Tucker; *Staff dir* Sebastian Graham-Jones; *Pd mgr* Marshall Goodhew; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Angela Bissett, Jeremy Gadd, Ernest Hall; *Sound* Susanna Ayliff. Plot: Bull/1, Loney. Reviews: *Daily Mirror* 15/1/76, 16; *Guardian* 15/1/75, 10;

Illustrated London News 1/3/76, 65; *Observer* 18/1/76, 25, 29; *Spectator* 24/1/76, 26; *Stage* 22/1/76, 17, 18/3/76, 9; *Times* 15/1/76, 8; *Variety* 21/1/76, 108. Comment: National Theatre. Previews 8/1–13/1/76 at the Old Vic; a charity preview was given at the Lyttelton on 15/3/76. *Guardian* thought the cast had not quite captured the farcical style adequately, a view held also by *Observer* and *Variety*. *Daily Mirror* agreed the opening act was very slow despite Dandy Nichols' best efforts; however, it did pick up thereafter. *Times* said this "funny, honest and beautifully constructed" work an object lesson in farce at its very best; *Illustrated London News* agreed, adding praise for the cast. The production remained in repertory at the Old Vic until 10/2/76; the production remained in repertory at the Lyttelton until 20/1/79 (see also 78.327 which was regarded by the Press as a revival and reviewed as such).

76.12 *The Ik* (Documentary D, 1a) Denis Cannan and Colin Higgins (based on Colin Turnbull, *The Mountain People*, 1972). ROUND HOUSE 15/1/76. 52 perf. 1st perfd Bouffes du nord, Paris, 12/1/75 as *Les Iks*; 1st British perf. Cast: RSCA; *Stage* 15/2/76, 1; Theatricalia; *Variety* 28/1/76, 73; *WWT/17*. *The Ik* Malick Bagayogo, Michele Collison, Miriam Goldschmidt, Bruce Myers, Katsuhiko Oida; *Colin Turnbull* Andreas Katsulas; *Young Catechists*, *Children* Philip Calender, Hubert Clarke, Davidson Knight, Kelvin Omarde, Adrian Phillips. *Dir* Peter Brook; *Dgn* George Wakhevitch, Jeanne Wakhevitch; *Tech adviser* Joseph Towles. Plot: Hischak/2, 169, Salem. Reviews: *Birmingham Post* 16/1/76, 2; *Guardian* 16/1/76, 10; *Illustrated London News* 1/3/76, 65; *Observer* 18/1/76, 29; *Spectator* 24/1/76, 26; *Stage* 22/1/76, 17; *Times* 16/1/76, 11; *Tribune* 13/2/76, 8–9; *Variety* 28/1/76, 73. Comment: Royal Shakespeare Company. *Variety* reported that, because Peter Brook was the director, this production was attracting "near-capacity business." "Strikes just the right note of cool, lean objectivity" (*Guardian*). *Observer* said Brook "makes voyeurs of us; as theatre always does." *Spectator* noted the house lights were kept full on during the performance: "It could be that [Brook] wants that contrast between the chic background [audience members] and the stage portrayal of the distressed tribes-people." Moreover, *Spectator* said, "Brook takes an oddly selective view of realism." *Times* summed up the production, and its purpose, as "a study of total human degradation rehearsed in conditions of subsidized security and now imported from Paris as the intellectual treat of the month." The production closed on 28/2/76. The first New York production was at La Mama 1/5/80.

76.13 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS

15/1/76.** Plot: Ayre, Gänzl, Hochman, Shipley.
Comment: D'Oyly Carte Opera Company.

76.14 *Clownmaker* (P) Richard Crane. NEW END 16/1/76. 1st perfd Lauriston Hall, Edinburgh, 21/8/75. Cast: *Stage* 15/1/76, 1; *WWT/17. Diaghilev* Edgar Wreford; *Nijinsky* Tony Meyer. *Dir* Faynia Williams; *Ch* Stuart Hopps. Reviews: *Gay News* 29/1/76, 24; *Observer* 25/1/76, 28; *Stage* 29/1/76, 17; *Times* 17/1/76, 9. Comment: About Diaghilev and Nijinsky. *Gay News* thought the "public events are vivid enough" in the play, "it's the private ones that don't seem to live." "This piece feels like the sketch for something more decisive" (*Observer*). "Much closer to fairy tale than to documentary" (*Times*).

76.15 *A Slight Accident* (P, 1a) James Saunders. ORANGE TREE 16/1/76 (Ln).** Cast: *Stage* 15/1/76, 10. *Penelope* Auriol Smith; *Roger* Robert McBain; *Camilla* Ann Curthoys. *Dir* Robert Gillespie. Plot: Walford. Review: *Times* 19/1/76, 11. Comment: Richmond Fringe. An adequate revival that tended to emphasize the piece's flippancy.

76.16 *Ulysses, A Voyage of the Imagination* (P for children) Rod Lewis. ARTS 18/1/76.* 1 perf. Lizza Aiken, Anita Dobson, Caroline Hunt, Duncan Faber, Alistair Fullerton, Jona Jones, Rod Lewis, Ken Shorter, Tom Vernon, David Wehner. Review: *Stage* 5/2/76, 24. Comment: Unicorn Theatre. "An interesting reworking which takes the dual (if not downright split) personality of the central character and gives it to two actors, one playing the bombastic braggard who deserves the troubles which befall him after the fall of Troy; the other representing the wily priest-king who uses brain to succeed where muscle fails" (*Stage*).

76.17a *Bee Wine* (C) Henry Livings. MAXIMUS 19/1/76 (Ln). 1st perfd Repertory, Birmingham, 1970. Cast: *Stage* 22/1/76, 20. Review: *Stage* 5/2/76, 17. Comment: The company for the double-bill comprised Roger Sloman, Geoffrey Lander, Lesley Duff. *Dir* Philip Hedley. A double-bill of Pongo plays: "They are all set in Victorian times, using the same four North Country characters, and are an English equivalent of those Nyogen comic interludes, which separate the serious Japanese Noh plays in performance" (*Stage*).

76.17b *The Ink Smeared Lady* (P) Henry Livings. MAXIMUS 19/1/76 (Ln).* Cast: *Stage* 22/1/76, 20. Review: *Stage* 5/2/76, 17.

76.18 *Cakewalk* (Revue) Roy Kift and Hans Brown (mus). HAMPSTEAD 19/1/76.* Cast: *Stage* 15/2/76, 1; *WWT/17. Clara* Gaye Brown; *Heinrich* Hugh Fraser;

Uncle Paddy etc. Neil Johnston; *Juanita* Mary Maddox; *Miss Lucy* Dinah Stabb. *Dir* Michael Rudman; *Dgn* Mary Moore; *Cost dgn* Lindy Hemming; *Light* Steve Whitson. Reviews: *Birmingham Post* 20/1/76, 2; *Guardian* 20/1/76, 10; *Illustrated London News* 1/3/76, 65; *Observer* 25/1/76, 28; *Stage* 29/1/76, 17; *Times* 20/1/76, 9. Comment: *Guardian* said the piece comprised "spot-on musical parodies" and poor "woozy verbals." *Times* commended the cast's precise teamwork. *Illustrated London News* said the piece was unmemorable and too loud.

76.19 *Fangs That Go Munch in the Night* (P for children) Lee Pressman. COCKPIT 19/1/76.* *Dracula* David Marquis; *W.P.C. Bigboty* Di Thrower; *Maggie* Karen Coulthard; Paul Ratledge, Liz Wootten, Chris Collett, Neil White, Marina Mizarolli. *Dir* Janet Mokades; *Cost dgn* Jane Baunton. Review: *Stage* 5/2/76, 17. Comment: Ken O'Meat Kids Kompany. "In which Count Dracula meets the Scratchit family" (*Stage*).

76.20 *Judgement* (One-man P) Barry Collins. COURT 19/1/76.** Cast: Findlater. *Captain Andrei Vukhov* Colin Blakely. *Dir* Peter Hall. Plot: Griffiths, Vinson. Reviews: *Irish Times* 6/2/76, 8; *Spectator* 24/1/76, 26; *Stage* 29/1/76, 17; *Tribune* 30/1/76, 7. Comment: English Stage Company. *Spectator* said both the piece and the performance were "impressive."

76.21 *The Hard Stool* (P) Tony Haygarth. BUSH 20/1/76.* *Priest* Terry Palmer; Rob Walker. *Dir* Henry Woolf. Review: *Stage* 29/1/76, 17. Comment: The piece involved a priest and a blasphemous penitent, but failed to fulfill its potential (*Stage*). Preceded by a poorly executed puppet show, *Operation Wordsworth*.

76.22 *Henry V* (Hist P) William Shakespeare. ALDWYCH 20/1/76.** Cast: RSCA; Theatricalia; *WWT/17. Chorus* Emrys James; *Archbishop of Canterbury*, Gower Jeffery Dench; *Bishop of Ely*, Fluellen Trevor Peacock; *Henry V* Alan Howard; *Humphrey Duke of Gloucester* Stephen Jenn; *Thomas Duke of Clarence* Anthony Naylor; *Duke of Exeter* Philip Brack; *Earl of Cambridge*, Macmorris Barrie Rutter; *Lord Scroop*, Williams Dan Meaden; *Sir Thomas Grey*, Bates Arthur Whybrow; *Earl of Westmoreland*, *Sir Thomas Erpingham* Reginald Jessup; *Corporal Bardolph*, *Monsieur le Fer* Tim Wylton; *Corporal Nym*, *Duke of Orleans* Philip Dunbar; *Ancient Pistol* Richard Moore; *Boy* Peter Bourke; *Mistress Quickly* Maureen Pryor; *Jamy* Ken Stott; *Court* Richard Derrington; *Charles VI of France* Clement McCallin; *Dauphin* Geoffrey Hutchings; *Katharine* Carolle Rousseau; *Alice* Yvonne Coulette; *Constable of France* Bernard Brown; *Montjoy* Oliver Ford-Davies. *Dir* Terry Hands; *Dgn* Farrah; *Light* Stewart Leviton; *Mus* Guy Woolfenden.

Reviews: *Birmingham Post* 21/1/76, 2; *Guardian* 21/1/76, 8; *Observer* 25/1/76, 28; *Spectator* 7/2/76, 18–19; *Stage* 29/1/76, 17; *Times* 21/1/76, 19. Comment: Royal Shakespeare Company. Previews 16/1–19/1/74. *Spectator* noted the production was being staged as a trilogy with the two *Henry IV* plays (76.38, 76.39), and wondered why *Henry V* was being staged first. *Guardian* thought Terry Hands's production made the play "a tragicomic pageant rather than a chauvinistic assertion of English valour," with a "memorable" performance by Alan Howard.

76.23 *My Name Is Rosa Luxemburg* (P) Marianne Auricoste (trans Pam Gems). SOHO POLY 20/1/76 (Ln).* Cast: *Stage* 15/1/76, 10. Narrator Mary McCusker; *Rosa Luxemburg* Ann Mitchell; *Singer* Maggie Nicols. *Dir* Sue Todd. Review: *Times* 21/1/76, 19. Comment: The production struck *Times* as a flat lecture based on Luxemburg's letters and pamphlets.

76.24 *Wood Painting* (P) Ingmar Bergman (trans Anna Christie and Meurling Proud and Frederick Proud of *Trämålning*, 1955). YOUNG VIC 20/1/76 (Ln).** Cast: *Stage* 15/1/76, 10. John Turner, Ron Pember, Maureen O'Brien. *Dir* Frederick Proud. Reviews: *Guardian* 21/1/76, 8; *Stage* 5/2/76, 17; *Times* 30/1/76, 13. Comment: In-Sight. *Stage* noted "this is the morality play which formed the basis of the controversial film *The Seventh Seal*, yet in this Insight production ... it has a vivid life of its own in the theatre."

76.25 *I Do! I Do!* (MC, 2a) Tom Jones (bk, lyr; based on Jan de Hartog, *The Fourposter*, 1951) and Harvey Schmidt (mus). PHOENIX 21/1/76.** 61 perf. Cast: *Stage* 15/2/76, 1; Theatricalia; *Variety* 4/2/76, 67; *WWT/17*. *She* (Agnes) Juliet Prowse; *He* (Michael) Rock Hudson. *Lic*, *Mgr dir* Veronica Flint-Shipman; *Pres* Veronica Flint-Shipman, Paul Elliott; *Dir* Lowell Purvis; *Dgn* Oliver Smith; *Cost dgn* Bob Mackie; *Light* Nick Chelton; *Sound* Autograph; *Mus dir* Ian Macpherson; *Pd* Paul Elliott; *Assoc pd* Bernard Jay; *Press rep* Sue Hyman; *Sm* Chris Moreno; *Dsm* Michele Braidman; *Asm* Tim Spring; *Wm* Sue Wain; *Pq* Hugo Byron Wiggins, Simon Wigs. Plot: Bordman/5, 652, Gänzl, Hirschak, Kennedy, Loney, OTF, Salem. Reviews: *Birmingham Post* 22/1/76, 2; *Gay News* 12/2/76, 22; *Guardian* 22/1/76, 10; *Observer* 25/1/76, 28; *Spectator* 31/1/76, 18; *Stage* 29/1/76, 17; *Times* 22/1/76, 10; *Variety* 4/2/76, 67. Comment: *Variety* noted the production was a star vehicle for Rock Hudson and Juliet Prowse and "should have little trouble luring its intended audience." The adaptation was "something mealy-mouthed beyond belief" (*Times*).

76.26 *Funny Peculiar* (C, 2a) Mike Stott. MERMAID

22/1/76; trfd to GARRICK 28/4/76. 618 perf. 1st perfd Bochum Schauspielhaus, Germany, 1973; 1st British perf Everyman, Liverpool, 30/1/75. Cast: Theatricalia; *Variety* 4/2/76, 67; *WWT/17*. *Irene Tinsley* Julie Walters; *Rev. A. J. Thwaite*, *Shane Pritchard* Nicholas Woodeson; *Trevor Tinsley* Richard Beckinsale; *Sgt. Harry Asquith* Nick Stringer; *Stanley Baldry* Matthew Kelly; *Mrs. Baldry* Eileen O'Brien; *Shirley Smith* Suzan Cameron; *Eric Smith* David Casey; *Desmond Ainsley* Peter Postlethwaite. *Pres* Mermaid Theatre Trust, Michael Codron; *Art dir* Bernard Miles, Josephine Wilson; *Dir* Alan Dossor; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Peter Sutton; *Co. mgr*, *Sm* Terry Bird; *Dsm* Jenny Frazer; *Asm* Glenis Burgess, Anthony Morris; *Pd mgr* Forbes Nelson; *Foh* Rose Hutchison; *Bom* Joan Robinson; *Elect* Peter Sutton; *Cost supervisor* Valerie Metheringham; *PR* Jeremy Miller; *Press rep* Alan Ayres, Liz Brown. Plot: Fletcher, Loney, Vinson. Reviews: *Birmingham Post* 23/1/76, 2; *Gay News* 12/2/76, 22; *Guardian* 23/1/76, 12; *Observer* 25/1/76, 28; *Spectator* 31/1/76, 18; *Stage* 29/1/76, 17, 6/5/76, 14; *Times* 23/1/76, 11, 29/4/76, 11; *Tribune* 13/2/76, 9; *Variety* 4/2/76, 67. Comment: "Offers plenty of laughs and ... inspired slapstick ... rise above its basically insipid theme" (*Variety*). "A not entirely successful cross between *Coronation Street* and 'Confessions of a Country Grocer'" (*Tribune*). "All done with great comic style" and with an impeccable performance from Richard Beckinsale (*Times* 29/4).

76.27 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 22/1/76.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

76.28 *The Widowing of Mrs. Holroyd* (P, 3a) D. H. Lawrence. TOWER, CANONBURY, 23/1/76.** Cast: TTC. Plot: Demastes/1, Matlaw, 451, Patterson.

76.29 *Lear* (P, 3a) Edward Bond. QUESTORS 24/1/76.** Cast: QTA. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub.

76.30 *Maria's Dowry* (P) George Eugeniou. THEATRO TECHNIS 24/1/76.* Sharon Goodman, Michael Probart, Kate Kelly, Joe Goodman, Maria Eugeniou, David Rosenberg. *Dir* George Eugeniou; *Dgn* George Paylou. Review: *Stage* 5/2/76, 24. Comment: "About the clash of cultures when the son of a decaying aristocratic British family wants to marry the daughter of a peasant Greek family" (*Stage*).

76.31 *Come into My Bed* (C, 2a) André Launay. WHITEHALL 26/1/76.* 182 perf. Cast: *Variety* 11/2/76,

84; *WWT/17. Derek Armstrong* Barry Britten; *Raquel* Julia Bond; *Abel* Kevan Sheehan; *Liz* Caroline Grenville; *Fiona* Fiona Richmond; *Spirit of Decadence* Wendy Gilmore; *The Ghosts* Michael Walker; *Arthur Armstrong* Neil Phelps; *Stand-in* Charles Douglas. *Pp* Paul Raymond Organisation Ltd.; *Pres* Paul Raymond; *Dir* Victor Spinetti; *Light* Kevin P. Savage; *Sm* Robert Nelson; *Dsm* Charles Douglas; *Wm* Sheila Smith. Plot: Loney. Reviews: *Daily Mirror* 27/1/76, 16; *Guardian* 28/1/76, 10; *Spectator* 31/1/76, 18; *Stage* 5/2/76, 11; *Variety* 11/2/76, 84. Comment: Another Paul Raymond sex farce with nudity that will doubtless attract the usual Paul Raymond audience (*Guardian*). "It has all the eroticism of a bunch of soccer players embracing after a goal" (*Daily Mirror*). *Spectator* discoursed extensively on sex comedies, particularly at the Whitehall and staged by Paul Raymond.

76.32 *The Ginger Man* (P, 3a) J. P. Donleavy (adpt of his novel, 1955). SHAW 26/1/76.** Cast: *Stage* 22/1/76, 1; *WWT/17. Sebastian Balfe Dangerfield* John Shrapnel; *Marion Dangerfield* Louise Purnell; *Lilly Frost* Helen Ryan; *Kenneth O'Keefe* Nigel Terry. *Dir* Philip Wiseman; *Dgn* Bernard Culshaw; *Light* Mick Hughes. Plot: Bronner, Fletcher, Vinson. Reviews: *Birmingham Post* 27/1/76, 2; *Gay News* 12/2/76, 22; *Observer* 1/2/76, 25; *Spectator* 7/2/76, 19; *Stage* 5/2/76, 11; *Times* 27/1/76, 14. Comment: Dolphin Theatre Company. *Observer* thought the revival was "worth the hearing, but not necessarily worth the watching." *Times* was glad of the revival but thought the central role needed a stronger performance than it received from John Shrapnel.

76.33 *Isabel and the Matador* (C) Ian R. Buckley. LITTLE THEATRE CLUB 27/1/76 (Ln).* Cast: *Stage* 22/1/76, 20. *Harold* Clive Flint; *Isabel* Patricia Leach; *Edmund Kente*. Review: *Stage* 26/2/76, 13. Comment: The plot involved a bank manager dressing up as a matador and actually killing muscular young men acting as the bull.

76.34 *Jattehemligt-Top Secret* (P for children) Anon (based on Barbro Lindgren's dramatised diary, 1971). LITTLE THEATRE CLUB 27/1/76. Review: *Stage* 19/2/76, 12. Comment: Sammelsurium Theatre Group (Nacka, Stockholm). This melancholic Swedish piece was performed in Swedish with a running commentary in English to explain the action.

76.35 *Love's Old Sweet Song* (P) John Hale and Robb Stewart (mus). GREENWICH 27/1/76.* Cast: *Stage* 18/12/75, 3; *WWT/17. Ethel* Vivien Merchant; *Nan* Constance Chapman; *Kath* Marion Fiddick; *John* Bernard Holley; *Alfred* Ewan Hooper; *Tom* Esmond Knight; *Val* Marian Diamond; *An Old Contemptible* Robb Stewart;

Beggar Raul Newney; *Chauffeur* Jim Turkington. *Dir* John Hale; *Dgn* Peter Rice; *Light* Nick Chelton. Plot: Vinson. Reviews: *Observer* 1/2/76, 26; *Spectator* 7/2/76, 19; *Stage* 5/2/76, 17; *Times* 28/1/76, 9. Comment: MPS 1061. Comment: "Misogyny run absurdly amok" (*Spectator*). "A piece of revenge writing: obsessive garrulity and venomous indifference to understanding," but strong acting from Merchant, Chapman, Hooper, and Knight (*Times*).

76.36 *Miss* (P) Martin Stellman. COCKPIT 27/1/76. 1st perf? *Liz* Standish Denise Armon; *Julie* Hudspeth, *Abi* Gouhad, *Ian* Bamforth. *Dir* Chattie Salaman; *Dgn* Andrew McAlpine. Review: *Stage* 5/2/76, 24. Comment: Common Stock. The result of interviews with teachers, the play concerned "a young teacher in a large comprehensive school who in one day comes to breaking point between the obstinacy of her colleagues and the obtuseness of her pupils" (*Stage*).

76.37 *England Expects* (P) Gavin Richards. HALFMOON c. 29/1/76. Review: *Times* 30/1/76, 13. Comment: Belt and Braces. The cast was drawn from the following performers: Jeni Barnett, Jim Bywater, Terry Canning, John Fiske, Jan Hardistey, Paul Hellyer, Paul Kessel, Gavin Richards, David Simcock, Derek Thompson A committed left-wing piece that "takes on wage control, inflation and the decline of capitalism," among much else (*Times*).

76.38 *Henry IV Part I* (Hist P) William Shakespeare. ALDWYCH 29/1/76 (m).** Cast: RSCA; *Theatricalia*; *WWT/17. King Henry IV* Emrys James; *Henry Prince of Wales* Alan Howard; *Prince John of Lancaster* Charles Dance; *Humphrey Duke of Gloucester* Stephen Jenn; *Thomas Duke of Clarence* Anthony Naylor; *Westmoreland* Reginald Jessup; *Sir Walter Blunt* Philip Brack; *Earl of Northumberland* Clement McCallin; *Henry Hotspur* Stuart Wilson; *Earl of Worcester* George Baker; *Lady Percy* Ann Hasson; *Servant to Hotspur*, *Sir Michael* Christopher Saul; *Sir Richard Vernon*, *Carrier* Bernard Brown; *Archbishop of York*, *Richard Scroop* André Van Gyseghem; *Edmund Mortimer*, *Earl of March* Terence Wilton; *Owen Glendower* Griffith Jones; *Lady Mortimer* Yvonne Nicholson; *Earl of Douglas* Dan Meaden; *Sir John Falstaff* Brewster Mason; *Poins* Trevor Peacock; *Gadshill* Arthur Whybrow; *Bardolph* Tim Wylton; *Francis* Peter Bourke; *Ralph* Ken Stott; *Drawer* Richard Derrington; *Chamberlain*, *Peto* Barrie Rutter; *Sheriff* Oliver Ford-Davies; *Mistress Quickly* Maureen Pryor; *Wench* Carolle Rousseau; *First Carrier* Richard Derrington. *Dir* Terry Hands; *Dgn* Farrah; *Mus* Guy Woolfenden; *Light* Stewart Leviton. Reviews: *Birmingham Post* 30/1/76, 2; *Illustrated London News* 1/4/76, 67;

Observer 1/2/76, 26; *Spectator* 7/2/76, 18–19; *Stage* 5/2/76, 11; *Times* 30/1/76, 13. Comment: Royal Shakespeare Company. Preview 27/1/74. Terry Hands “has laid the plays out beautifully, in stunningly economical sets by Farrah” (*Observer*). “Part I is all brisk fun and brisk heroism. Part II, both politically and comically, repeats the material in a minor key” (*Times*). *Birmingham Post* singled out “the performances of Hal, graceful in manner, electrically quick in apprehension: and of Falstaff who has developed through the years into the knight himself, no sodden hulk but a man of the most enchanting readiness.”

76.39 *Henry IV Part II* (Hist P) William Shakespeare. ALDWYCH 29/1/76.** Cast: RSCA; Theatricalia; *WWT/17*. *King Henry IV* Emrys James; *Henry Prince of Wales* Alan Howard; *Prince John of Lancaster* Charles Dance; *Humphrey Duke of Gloucester* Stephen Jenn; *Thomas Duke of Clarence* Anthony Naylor; *Westmoreland* Reginald Jessup; *Earl of Northumberland* Clement McCallin; *Travers* Bernard Brown; *Morton*, *Wart* Oliver Ford-Davies; *Archbishop of York*, *Richard Scroop* André Van Gyseghem; *Lord Mowbray* Bob Peck; *Lord Hastings* Dan Meaden; *Lord Bardolph*, *Davy* Philip Brack; *Sir John Coleville*, *Mouldy* Christopher Saul; *Lady Northumberland* Yvonne Coulette; *Lady Percy* Ann Hasson; *Shallow* Sydney Bromley; *Silence*, *Poins* Trevor Peacock; *Sir John Falstaff* Brewster Mason; *Falstaff's Page* Matthew Taylor/Huw Higginson; *Bardolph* Tim Wylton; *Francis* Peter Bourke; *Ralph*, *Gower* Ken Stott; *Pistol* Richard Moore; *Mistress Quickly* Maureen Pryor; *Doll Tearsheet* Mikel Lambert; *Lord Chief Justice* Griffith Jones; *Fang*, *Feeble* Arthur Whybrow; *Bullcalf*, *Snare* Sidney Livingstone; *Shadow* Richard Derrington. *Dir* Terry Hands; *Dgn* Farrah; *Mus* Guy Woolfenden; *Light* Stewart Leviton. Reviews: *Birmingham Post* 30/1/76, 2; *Spectator* 7/2/76, 18–19; *Stage* 5/2/76, 11; *Times* 30/1/76, 13. Comment: Royal Shakespeare Company. Preview 28/1/74.

76.40 *Inopportune Moment, Charlotte* (Two-woman mus). NEW END 29/1/76 (Lt).* Cast: *Stage* 5/2/76, 19. Inno Sorsy, Charlotte Trench. *Dir* Celestino Coronado. Review: *Stage* 19/2/76, 12. Comment: Chaos Productions. “Inno Sorsy and Charlotte Trench totter around the steep set for *Clownmaker* [76.14] in cutaway showgirl costumes and hideously clumsy platform shoes. They sing to taped music from time to time, step out a little, smoke a lot” (*Stage*).

76.41 *The Other Side of the Swamp* (C, 2a) Royce Ryton. THREE HORSESHOES 30/1/76.* Cast: *Stage* 15/1/76, 10. *Terry* Adrian King; *Leslie* Paul Jerricho. *Dir* Royce Ryton. Review: *Stage* 12/2/76, 20. Comment: Pen-

tameters. The comedy explored the uneasy relationship between two gay actors, with very good performances (*Stage*).

76.42 *The Puncture* (P) John Haggerty. MAXIMUS 2/76. 1st perfd Byre, St. Andrews, 20/4/71 (Ln). Sara Coward, Malcolm Edwards. *Dir* John Haggerty. Review: *Stage* 26/2/76, 13. Comment: An entertaining piece about a couple in 1890 eloping on bicycles when a puncture intervenes (*Stage*).

76.43 *Man Is Man* (C, 11sc) Bertolt Brecht (based on Rudyard Kipling, *Barrack-Room Ballads*, 1892; trans Steve Gooch of *Mann ist Mann*, 1926). ROUND HOUSE DOWNSTAIRS 2/2/76.** Cast: RSCA; Theatricalia; *WWT/17*. *Bonze Wang* Ben Kingsley; *Charles Fairchild* Christopher Saul; *Galy Gay* Geoffrey Hutchings; *Galy Gay's Wife* Celia Bannerman; *Jeraiah Jip* Gareth Armstrong; *Jesse Mahoney* Sidney Livingstone; *Polly Baker* Philip Dunbar; *Uria Shelley* Bob Peck; *Widow Begbick* Mikel Lambert. *Dir* Howard Davies; *Dgn* Chris Dyer; *Light* Leo Leibovici; *Mus* Guy Woolfenden; *Sound* John Leonard. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson. Reviews: *Observer* 22/2/76, 25; *Stage* 12/2/76, 19; *Times* 3/2/76, 13. Comment: Royal Shakespeare Company. “A highly entertaining production and superbly acted” (*Times*).

76.44 *The Soul of the White Ant* (P, 1a) Snoo Wilson. SOHO POLY 2/2/76 (Ln).* Cast: *Stage* 5/2/76, 19. *Mabel* Lynda Marchal; *Eugene Marais* Clive Merrison; Janet Amsden, Nicholas Ball, Simon Callow, Patricia Hassall. *Dir* Dusty Hughes; *Dgn* Di Seymour. Plot: Demastes/2, Walford. Reviews: *Stage* 19/2/76, 11; *Times* 4/2/76, 9. Comment: The cast consisted of “a collection of some of the finest performers working in London,” Clive Merrison, Simon Callow, and Lynda Marchal (*Times*). The first New York production was at the New York Theatre Studio 25/1/82.

76.45 *Absurd Person Singular* (C, 3a) Alan Ayckbourn. WIMBLEDON 3/2/76.** Cast: *Stage* 29/1/76, 1. John Thaw, Richard Coleman, Josephine Tewson, Paul Greenwood, Barbara Morton, Brenda Cavendish. *Pres* Michael Codron; *Dir* Paul Eddington; *Dgn* Alan Tagg; *Sm* Jeffrey Campbell. Plot: Demastes/2, Fletcher, French/2, Hirschak, Hirschak/2, 76–77, Law, Loney, Patterson, Shipley, Weintraub.

76.46 *Beetles and Buckman* (Revue) Chris Beetles and Rob Buckman and David Tate and Tina Parry. MAY FAIR 3/2/76.** Cast: *Variety* 11/2/76, 84; *WWT/17*. Chris Beetles, Rob Buckman, David Tate, Tina Parry. *Pres* Stella Richman; *Dir* David Reid. Plot: OTF/2. Reviews:

Birmingham Post 12/2/76, 2; *Gay News* 26/2/76, 27; *Guardian* 4/2/76, 10; *Observer* 28/12/75, 17 [sic], 8/2/76, 26; *Stage* 12/2/76, 20; *Times* 7/2/76, 9; *Variety* 11/2/76, 84. Comment: A “couple of dozen sub-Footlights sketches” (*Gay News*). “Very clever” but need to sing more (*Observer*). *Guardian* reported this was an expanded version of earlier productions but added that compared to American revue it had become “whimsical and enclosed.” Too many of the sketches were “aimless” and uninventive (*Times*).

76.47 *The Lady or the Tiger* (MC, 2a) Jeremy Paul (bk; based on Frank Stockton’s short story, 1882) and Michael Richmond (bk) and Nola York (mus). FORTUNE 3/2/76.** Cast: *Variety* 11/2/76, 84; *WWT/17*. *Princess* Kate Crutchley; *Factotum* Vernon Joyner; *King* Gordon Reid; *Hero* John Morton; *Keyboards* Keith Strachan; *Bass Guitar* Martin Elliott. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Mgr* Paul Velasco-Mills; *Pres* John Gale, David Conville; *Dir* Michael Richmond; *Dgn* Mary Moore; *Cost dgn* Shirley Reid; *Light* Roger Needham; *Ch* Tony Kinnie; *Mus arr* Keith Strachan; *Sm* David Fleming; *Dsm* Nancy Bourne; *Asm* Daryl Webster; *Wm* Pamela Sharp; *Bom* John Cliff; *Carp* Arthur Quinn; *Elect* Fred Haynes. Plot: OTF. Reviews: *Birmingham Post* 4/2/76, 2; *Daily Mirror* 4/2/76, 16; *Gay News* 26/2/76, 27; *Guardian* 4/2/76, 10; *Illustrated London News* 1/4/76, 67; *Observer* 8/2/76, 26; *Stage* 12/2/76, 19; *Times* 4/2/76, 9; *Tribune* 13/2/76, 9; *Variety* 11/2/76, 84. Comment: *Guardian* said this musical’s “only virtue is the music; the rest is over-sweet to the point of distraction.” “A bland fable about moral choice. The book is light hokum and the musical numbers veer to corny simple rhymes” (*Variety*). “In the pubby atmosphere [of the Orange Tree] it must have seemed polished, almost sophisticated entertainment. And after a few drinks, I bet most of the regulars thought it was good as most of that stuff in the West End. I’m afraid it is not. ... I hate to knock it, for it’s as eager to please as a puppy, but I can’t see it catching on” (*Daily Mirror*). *Times* approved of the piece: “It takes you back to the heyday of Julian Slade.”

76.48 *Hamlet* (T) William Shakespeare. ROUND HOUSE DOWNSTAIRS 4/2/76.** 1 perf. Cast: RSCA; Theatricalia. *Claudius* George Baker; *Barnardo*, *Guiltenstern*, *English Ambassador* Christopher Saul; *Reynaldo* *Player*, *Fortinbras* Charles Dance; *Francisco*, *Priest* Gareth Armstrong; *Gertrude* Mikel Lambert; *Ghost* Griffith Jones; *Player*, *Gravedigger*, *Norwegian Captain* Bob Peck; *Marcellus*, *Player*, *Osric*, *Gravedigger* Terence Wilton; *Hamlet* Ben Kingsley; *Horatio* Sidney Livingstone; *Laertes*, *Player* Stuart Wilson; *Ophelia* Yvonne Nicholson; *Polonius* André Van Gyseghem. *Dir* Buzz Goodbody; *Dgn* Chris

Dyer; *Fight arr* Anthony Naylor; *Light* Leo Leibovici. Reviews: *Birmingham Post* 5/2/76, 2; *Illustrated London News* 1/4/76, 67; *Stage* 12/2/76, 20; *Times* 5/2/76, 9. Comment: Royal Shakespeare Company. Buzz Goodbody’s four-hour long modern-dress production, previously performed at the Other Place, Stratford. “Ben Kingsley in the title role invests it with a chilling alternation of rigid control and loose-limbed despair” (*Stage*). *Times* commented favorably and extensively on the effects of the staging at the Round House. *Illustrated London News* remarked on the excessive use of the aisles for entrances and exits.

76.49 *Judge Jeffreys* (C of the macabre) C[hris] G. Bond. THEATRE ROYAL, STRATFORD EAST, 4/2/76. 1st perfd Northcott, Exeter, 12/9/73. Cast: *Stage* 29/1/76, 1; *WWT/17*. *Ron Yates* Simon Williams; *Judge Jeffreys*, *Old Soldier* Howard Southern; *Sgt. Johnny Suggett*, *Duke of Monmouth* Sebastian Breaks; *Father O’Keefe*, *Duke of York (later James II)* Fred Bryant; *Fred*, *Farmer* Peter Childs; *Rupert* Bernadette Windsor; *Stenographer*, *Priest*, *Turner* Patrick Dickson; *Jenny* Shirley Dynevor; *Parson Douche*, *Earl of Shaftesbury* Geoffrey Freshwater; *Peter Dawes*, *Charles II*, *Jack Ketch* Wilfred Grove; *Roger (Wozzie) Duff* Michael Halsey; *Elsie* Carolyn Jones; *Isaac Newton*, *Treasury Official*, *Old Cromwellian* Donald Pelmeare; *Young Soldier*, *Judge* Richard Tonge; *Prologue*, *Louise Duchess of Portsmouth*, *Poet* Gaby Vargas; *Sammy Taylor*, *William* John Lyons; *Peasants* Sheree Folkson, Nina Lawton. *Dir* Maxwell Shaw; *Dgn* Tony Leah; *Light* Ray Duffil; *Press rep* Carolyn Rockman. Reviews: *Guardian* 3/2/76, 8, 5/2/76, 8; *Stage* 12/2/76, 19; *Times* 5/2/76, 9. Comment: Theatre Workshop. “A fragile, occasional chronicle” of the West Country hanging judge (*Guardian*). “A disjointed, ill considered attempt to bring together the diverse elements of early English capitalism in a demonstration of their mutual interaction and effect upon a nascent proletariat” (*Times*).

76.50 *Pleasant Company Excepted* (P) Paul Dorrell. LAMB AND FLAG 5/2/76.* Cast: *Stage* 5/2/76, 19. Ronald Alexander, Terence Nolan, Irving Lycett. *Pd* Cacropia Company *Dir* Stephen Parkins. Comment: LAMP.

76.51 *Treats* (C, 2a) Christopher Hampton. COURT 5/2/76; trfd to MAY FAIR 9/3/76.* Cast: Findlater; Theatricalia; *Variety* 18/2/76, 121; *WWT/17*. *Ann* Jane Asher; *Patrick* Stephen Moore; *Dave* James Bolam; *Pres* English Stage Company, Michael Codron; *Dir* Robert Kidd; *Dgn* Andrew Sanders; *Light* Jack Raby. Plot: Demastes/2, Hochman, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 6/2/76, 2; *Daily Mirror* 6/2/76, 16; *Gay News* 26/2/76, 27; *Guardian* 5/2/76, 8,

6/2/76, 10; *Illustrated London News* 1/4/76, 67; *Irish Times* 26/2/76, 8; *Observer* 8/2/76, 26; *Spectator* 14/2/76, 27, 27/3/76, 9; *Stage* 12/2/76, 19, 18/3/76, 9; *Times* 6/2/76, 11; *Tribune* 27/2/76, 6–7; *Variety* 18/2/76, 121. Comment: MPS 607. English Stage Company. *Guardian* (6/2) was dismayed Hampton had returned “to the world of hermetic middle-class relationships and small civilised ironies.” *Spectator* (14/2) called it a “bleak and vacant torment” in which the cast “do as well as might be expected with their tedious assignments, which on the whole is badly.” “It’s a play with little action and a good deal of barbed, witty dialogue. But it does have moments when nothing at all is said” (*Daily Mirror*). *Variety* described it as “a thin piece” with dim commercial prospects. *Times* was amazed Hampton had chosen such an “insignificant theme and brought so little skill to working it out.” There were 77 performances at the May Fair.

76.52 *Filthy Fryer and the Woman of Maturer Years* (P) Andrew Davies. ORANGE TREE 6/2/76.** Comment: Richmond Fringe.

76.53 *The Oh One Show* (One-man ent) Michael Maynard. WAREHOUSE (2) 6/2/76.* Michael Maynard. Review: *Stage* 26/2/76, 40. Comment: “A bewildering mixture of the serious and the farcical, music and words, stage trickery and utter simplicity” (*Stage*).

76.54 *Catherine* (P) Antoine Vitez (adpt of Louis Aragon, *Les cloches de Bâle*, 1934). INSTITUT FRANÇAIS 9/2/76. Review: *Times* 10/2/76, 13. Comment: Théâtre Ouvert. *Times* described and questioned the staging of the piece which consisted of diners reading out excerpts from Aragon’s novel during the course of eating a meal lasting two hours.

76.55 *A Celebration of Finnegans Wake* (P) John Quinn (deviser). SUGAWN 9/2/76.* Narrator John Quinn; *James Joyce* John Blanchard; Treasa Ni Fhatharta, Peggie McCarthy. Reviews: *Irish Times* 26/2/76, 8; *Stage* 26/2/76, 9. Comment: “John Blanchard achieves a remarkable likeness [as Joyce] that helps to create the atmosphere in which so extraordinary a work had its genesis” (*Stage*). *Irish Times*, which was able only to read to play, said it was “full of sympathy for Joyce and all his torments while writing *Finnegans Wake*, his own near-blindness, his daughter’s madness, the desertion of friends, the loneliness.”

76.56 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). WIMBLEDON 9/2/76.** Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hirschak, Kennedy, OTF, Shipley, Wilmeth.

76.57 *It’s Not Funny* (One-man show) Alex [or A. S.] Robertson. LITTLE THEATRE CLUB 9/2/76.* Adrian James. Dir Alex Robertson. Review: *Stage* 26/2/76, 40. Comment: “He didn’t know what normality was but he spent all his life trying to achieve it” (adv’t); five sketches designed to “show how close are farce and tragedy to each other” (*Stage*).

76.58 *Purity* (P) David Mowat. LITTLE THEATRE CLUB 9/2/76 (Ln). 1st perf’d Stables, Manchester, 4/4/69. Cast: *Stage* 5/2/76, 19. Lorna Rachel Herbert; Richard Gale, Graham Seed, Gay Wilde. Dir Stuart Kerr; Dgn Beth Millward. Review: *Stage* 26/2/76, 13. Comment: The plot involved a sort of censorship office and various sexual relationships, some of which are frustrated or unfulfilled.

76.59 *Sleuth* (Thriller, 2a) Anthony Shaffer. RICHMOND 9/2/76.** Richard Todd, Peter Byrne. Dir Jan Butlin. Plot: Bordman, Fletcher, Hirschak, Hirschak/2, 22–23, Law, Loney, Salem, Shipley, Vinson, Weintraub. Comment: A one-week engagement.

76.60 *As You Like It* (C) William Shakespeare. YOUNG VIC 10/2/76.** Cast: *Stage* 12/2/76, 1. *Rosalind* Joanna McCallum; *Orlando* Alun Lewis; *Touchstone* Andrew Robertson; *Jaques* Michael Graham Cox; *Audrey* Denise Coffey; *Oliver* Dallas Adams; Janine Duvitski, David Burke, Glenn Cunningham, Hugh Hastings, Michael Kitchen, Sally Anne Newton, Job Stewart, Gerry Sundquist, Jeremy James Taylor, Chris Tranchell, Albert Welling. Dir Alfred Lynch; Sc dgn, Cost dgn Alan Barlow; Mus Jeremy James Taylor. Reviews: *Birmingham Post* 11/2/76, 2; *Illustrated London News* 1/4/76, 67; *Stage* 19/2/76, 11; *Times* 11/2/76, 10. Comment: The indeterminate setting and the Victorian costumes together with Alfred Lynch’s “tricked out” but serious direction left *Times* wondering what it was all about. *Stage* declared the only good thing was Denise Coffey’s Audrey; the remainder of the acting was appalling, there was a “mish-mash of styles,” and a lack of direction. *Illustrated London News* noted there were some “odd performances.”

76.61 *Johnny Boxer* (P) Phil Woods. HALF MOON 10/2/76. 1st perf’d Phoenix, Leicester, 30/10/75. Cast: SHM; WWT/17. *Johnny Boxer* Billy Colvill; *Max* Alan Devlin; *Den* John Mulcahy; *Clancy* Gabriel Connaughton; *Dr. Ayreton* Shane Connaughton; *Carter* Graham Gluck; *Teddy* Shay Gorman, *Marie* Carol Harrison; *Manda* Penny Darch. *Gen mgr* Micheline Brina; *Dir* Pam Brighton; *Dgn* Peter Ling; *Cost dgn* Miranda Melville; *Mus dir* Terence Dougherty; *Light* Charles Paton; *Pd mgr* Gean Wilton; *Sm* John Hildrick. Reviews: *Guardian* 11/2/76, 10; *Times* 11/2/76, 10; *Tribune* 27/2/76, 6–7.

Comment: *Tribune* thought the piece was lacking “the East End locale and thirties’ context” to vivify this story about a boxer. *Guardian* described Pam Brighton’s direction as “lumbering,” and some performances as shaky. *Times* said *what* happens was a foregone conclusion; the play failed at explaining *how* it came about.

76.62 *Anatol* (Play cycle) Arthur Schnitzler (adpt Frank Marcus of *Die Frage an das Schicksal*, 1893). OPEN SPACE 11/2/76.** 1st perf this adpt. Cast: WWT/17. *Anatol* Derek Godfrey; *Max* Nicholas Selby; *Six Women* Prunella Scales. *Dir* Charles Marowitz; *Dgn* Robin Don; *Cost dgn* Susan Thompson. Plot: Fletcher, Hochman, Matlaw, Patterson, Salem, Shipley. Reviews: *Country Life* 4/3/76, 530; *Observer* 15/2/76, 26; *Spectator* 21/2/76, 28–29; *Stage* 19/2/76, 11; *Times* 12/2/76, 13. Comment: MPS 833. *Observer* said Frank Marcus’s version was “lively,” and the two main characters were well acted by Prunella Scales and Derek Godfrey. *Times* observed that in the production “*Anatol* is an anachronistic absurdity, paraded simply for fun.”

76.63 *It’s a Clean Well Lighted Place* (P) Joel Shatzky. ICA 11/2/76 (Ln).* Cast: *Stage* 12/2/76, 12. Hessel Saks, Hilary Gasson, Gay Rose, Christopher Muncke, Allan Hendrick, Christopher Whitehouse. *Dir* Antonia Bird; *Dgn* David Scull; *Sm* Michelle Braidman. Review: *Stage* 4/3/76, 17. Comment: A not very observant piece set in a London café occupied by “an assorted half-dozen types, each with some kind of chip on their shoulder” (*Stage*).

76.64 *Never So Good* (C) Kevin Laffan. AFRICA CENTRE 11/2/76.* Cast: *Stage* 29/1/76, 15. *Ally* Mark Heath; *Sweeney* Ritchie Stewart; *Selina* Joan-Ann Maynard; Colin Spaul. *Dir* Roland Jaquarello; *Sc dgn* Andrea Montag. Review: *Stage* 26/2/76, 9. Comment: Drumbeat Productions. In this full-length play an Irish revolutionary and two black people living in a seedy basement are visited by a man who is either a terrorist or a dealer in bombs (*Stage*).

76.65 *Magic Afternoon* (P) Wolfgang Bauer (trans Herb Greer). BUSH 12/2/76. 1st perfd 1967; 1st British perf. Cast: WWT/17. *Charley* Gregory Floy; *Birgit* Katja Kersten; *Joe* Jack Galloway; *Monica* Holly Wilson. *Dir* Barbara Markham. Plot: Hochman. Reviews: *Guardian* 13/2/76, 12; *Observer* 15/2/76, 26; *Spectator* 21/2/76, 29; *Stage* 26/2/76, 9; *Times* 13/2/76, 12. Comment: Cacrophia Company. *Observer* thought this over-long play possessed “a grinding quality.” *Guardian* described that quality as “crucifying detail.” “Ferociously convincing performances from Katja Kersten and Gregory Floy” (*Times*).

76.66 *Le palais d’hiver* (P) Serge Rezvani. INSTITUT FRANÇAIS 12/2/76. 1st perfd Paris 5/2/76. Comment: Théâtre Ouvert.

76.67 *We’ll Meet Again* (Revue) Bill Manley (deviser). TOWER, CANONBURY, 12/2/76. Cast: TTC.

76.68 *Transcending* (C, 1a) David Cregan. ORANGE TREE 13/2/76 (Ln).** Plot: Vinson, Walford, Weintraub.

76.69a *Daft Sam* (P for children) Henry Livings. ARTS 14/2/76. 1st perfd BBC-1 TV 17/11/72; 1st stage perf. Cast: *Stage* 5/2/76, 19. Review: *Stage* 4/3/76, 11. Comment: Unicorn Theatre. The company for these two productions comprised Derek Fuke, Penny Casdagli, Brian Forster, Matyelok Gibbs, Ursula Jones, Colin Kaye, Ilona Sekacz. *Dir* Nicholas Barter; *Dgn* Gemma Jackson; *Light* Angus Stewart. *Daft Sam* was a Pongo play. “With a hey and a nonny, the latest triple-bill from Unicorn puts us all firmly back in the rural folksy tradition, in which British actors never quite succeed in making me believe” (*Stage*).

76.69b *Jelliplays* (P for children) Ann Jellicoe. ARTS 14/2/76. Cast: *Stage* 5/2/76, 19. Review: *Stage* 4/3/76, 11. Comment: Unicorn Theatre. The two plays were *Clever Elsie*, *Smiling John*, *Silent Peter*, and *A Good Thing or a Bad Thing*.

76.70 *The Last Real Thing* (P) Ronald Hayman. THREE HORSESHOES 14/2/76 (Ln & Ev).* Brian Kent, Judy Monahan. *Dir* Ronald Hayman. Review: *Stage* 4/3/76, 17. Comment: Pentameters. A writer is visited by a young woman who may or may not be the daughter of a woman he abandoned years earlier.

76.71 *An Evening with Marcel Proust* (C) Patrick Williams. MAXIMUS 16/2/76 (Ln).** Cast: *Stage* 19/2/76, 19. *John* Philip Reader; *Mary* Liz Moorefield; *Dog* Richard Dennis. *Dir* Andrew Tourell. Review: *Stage* 26/2/76, 13. Comment: A dog proves to be wiser than his owners, a married couple with a broken television set and a failing marriage.

76.72 *Great Expectations* (Mus) Hal Shaper (lyr, bk; based Charles Dickens’s novel, 1861) and Trevor Preston (bk) and Cyril Ornadel (mus). RICHMOND 16/2/76. 1st perf this adpt Yvonne Arnaud, Guildford, 24/12/75. *Joe Gargery* John Mills; *Miss Havisham* Moira Lister; *Estella* Lesley-Anne Down; *Pip* Leonard Whiting; Ronald Radd, Frank Middlemass, George A. Cooper, Ray C. Davis, Janet Mahoney, Colin Douglas, Joy Nichols, Richard Hampton, Martin Connor, Austin Kent. *Dir* Alan Lund; *Sc dgn*, *Cost dgn* Graham Brown; *Light* Robert Bryan; *Ch*

Bob Stevenson. Comment: A two-week engagement.

76.73 *The Importance of Being Earnest* (C) Oscar Wilde. STANHOPE 16/2/76.** Plot: Bordman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: Stanhope Theatre Company.

76.74a *A Phoenix Too Frequent* (P, 1a) Christopher Fry. YOUNG VIC STUDIO 16/2/76.** Cast: *Stage* 19/2/76, 19. Plot: Bordman/4, 290, Demastes/1, Hischak, Hochman, Matlaw, Patterson, Salem, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 19/2/76, 2; *Stage* 4/3/76, 17. Comment: The company for this double-bill comprised Cheryl Campbell, Gabrielle Drake, Christopher Good. Pres Bower Productions; Dir Anthony Bowles; Dgn David McHenry. A satisfactory revival of both pieces (*Stage*).

76.74b *A Slight Accident* (P, 1a) James Saunders. YOUNG VIC STUDIO 16/2/76.** Cast: *Stage* 19/2/76, 19. Plot: Walford. Reviews: *Birmingham Post* 19/2/76, 2; *Stage* 4/3/76, 17.

76.75 *The Rivers and the Forests* (C, 1a) Marguerite Duras (trans Barbara Bray of *Les eaux et forêts*, 1965). SOHO POLY 16/2/76 (Ln). 1st British perf. Cast: *Stage* 19/2/76, 19. Kate Beswick, Jane Briers, James Leith. Dir Janet Henfrey; Dgn Sarah Paulley. Plot: Matlaw, 222. Reviews: *Stage* 26/2/76, 13; *Times* 18/2/76, 11. Comment: *Times* could not determine if the play was saying anything beyond "the fact that most people live lives of quiet desperation."

76.76 *She Won't Lie Down* (C) Peter Yeldham. WIMBLEDON 16/2/76. 1st perfd Key, Peterborough, 2/2/76. Henry McGee, Deborah Watling, Richard Murdoch. Dir Jack Watling.

76.77 *Dialogue between Friends* (P, 1a) Garry O'Connor. OPEN SPACE 17/2/76 (Ln).* Comment: The piece touched on O'Connor's involvement in Arnold Wesker's *The Friends* (1970), which is also detailed in Schiele, 161–63.

76.78 *Sherry and Wine* (C of conflicts) Jimi Rand. NEW END 18/2/76. Cast: WWT/17. *Orlando Huntley* Jimi Rand; *Cynthia Huntley* Isabelle Lucas; *Hilda* Valerie Murray; *Beryl* Sharon Rosita; *Pearl* Nicola Blackman; *David Squires* Christopher Gilbert. Dir Robert Walker; Dgn Jane Ripley. Reviews: *Stage* 4/3/76, 11; *Times* 19/2/76, 13. Comment: Temba. The play was about "a West Indian family's problems of adjusting to English society," a problem *Times* readily admitted but was

forced to note the play's "naïvely hack dialogue" and thin plot.

76.79 *Tsafendas* (P) William Tanner. ALMOST FREE 18/2/76 (Ln).* Cast: *Stage* 19/2/76, 19. *Dimitrios Tsafendas* Bill Flynn; *Chairman* Glyn Jones; *Burger, Psychiatrist* Frank Lazarus; *Ma, Landladies, Mrs. Tsafendas* Evie Garratt; *Sybie* Yana Samson; *Derek, Alex* Alex Mavro; *Pa* Mel Oxley; Robin Hairman, Stefan Bubenzer. Dir Tessa Marwick. Reviews: *Guardian* 19/2/76, 10; *Stage* 11/3/76, 19; *Times* 19/2/76, 13. Comment: Ambiance. "A straight, sober, factually-based study of the man who stabbed [the South African Prime Minister] Dr. Verwoerd in the House of Assembly in 1968" (*Guardian*). *Times* said the story needed developing in order to show why, apart from being mad, Tsafendas acted as he did.

76.80 *Elizabeth the First* (One-woman show) Cavada Humphrey. KING'S HEAD 19/2/76. 1st perf? Cast: *Stage* 19/2/76, 19. Cavada Humphrey. Dir Herbert Machiz. Review: *Stage* 4/3/76, 11. Comment: *Stage* "was conscious of the Elizabeth of historical fiction and of film-scripts rather than of fact, although Miss Humphrey speaks with authority and has some ingenious effects." Also performed as *Henry's Daughter* (76.501).

76.81 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 19/2/76.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

76.82 *Old Flames* (CD, 2a) E. A. Whitehead. ARTS 19/2/76. 1st perfd New Vic, Bristol, 28/10/75. Cast: *Variety* 3/3/76, 89; WWT/17. *Sally* Katharine Fahy; *Edward* Gary Bond; *Julie* Barbara Ewing; *Diana* Judy Cornwell; *Muriel* Anne Dyson. Pres Eddie Kulukundis, Knightsbridge Theatrical Productions. Dir Jonathan Hales; Dgn Sue Palmer; *Light* Robert A. Shakespeare. Plot: Bull/3, Griffiths, Vinson. Reviews: *Birmingham Post* 23/2/76, 2; *Daily Mirror* 20/2/75, 16; *Gay News* 11/3/76, 22; *Guardian* 20/2/76, 10; *Illustrated London News* 1/5/76, 72; *Observer* 22/2/76, 25; *Spectator* 28/2/76, 26; *Stage* 26/2/76, 9; *Times* 20/2/76, 7; *Tribune* 12/3/76, 7; *Variety* 3/3/76, 89. Comment: *Guardian*, unconvinced by the play's chauvinistic stance and lack of real characterization, said it was boring despite good acting. *Daily Mirror* noted the over-use of four letter words. "Generally, and in spite of the playing, it all proved to be as exhilarating as a wet afternoon by a rubbish dump" (*Illustrated London News*). "Ought to go down well with women's lib types" (*Variety*). *Tribune* found the play "a refreshing and amusing antidote to the

typical stage image of women as sycophantic role-objects." A "spellbinding piece ... an electrifying event, with stunning performances from Judy Cornwell and Anne Dyson" (*Times*).

76.83 *How the Other Half Loves* (C, 2a) Alan Ayckbourn. TOWER, CANONBURY, 20/2/76.** Cast: TTC. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hischak/2, 31–32, Law, Loney, Vinson, Weintraub.

76.84 *Stamp and Deliver* (P for children) Bernard Goss YOUNG VIC STUDIO 21/2/76.* *Dir* Bernard Goss; *Dgn* David McHenry.

76.85 *A New Tomorrow* (Mus) David Wood (lyr) and Tony Hatch (mus) and Jackie Trent (mus). WIMBLEDON 23/2/76. 1st perfd University Theatre, Newcastle, 18/12/74 as *Rock Nativity*. *Virgin Mary* Helen Chappelle; *Joseph* Michael Scholes; *Herod* Dicken Ashworth; *Gabriel* Philip Hatton; Carl Andrews, David Sebastian Bach, Jimmy Cassidy, Anni Domingo, Andy Forray, John Newton, Les Saxon, Barbara Sexton, Mike Wade, Mandi Wilson. *Dir* Gareth Morgan; *Sc dgn* Martin Johns; *Sound* David Collison; *Ch* Arlene Phillips; *Light* Andrew Bridge. Reviews: *Stage* 19/2/76, 10, 11/3/76, 17; *Times* 24/2/76, 11. Comment: A "cheerful" resetting of the Nativity story around a teenage couple and their baby (*Times*). "It seems that David Wood ... has aimed his book and lyrics at the eight-to-twelve age range. While perhaps the Tony Hatch and Jackie Trent music is pop with too strong a fizz for the pre-teens. The show is very televisual in appearance" (*Stage*).

76.86 *Sing to Me Through Open Windows* (P, 1a) Arthur Kopit. LITTLE THEATRE CLUB 23/2/76 (Ln). 1st perfd Havard University, Cambridge, Massachusetts, 4/59; 1st British perf Mountview Theatre School c. 12/68–1/69 (amat). Cast: *Stage* 19/2/76, 19. Maurice Blake, Claire Lewis, Raymond Sawyer. *Dir* Tim Stockil. Plot: Hochman, MacNicholas, Walford.

76.87 *You'll Never Be Michael Angelo* (C) Roger Milner. HAMPSTEAD 23/2/76.* Cast: *Stage* 19/2/76, 1; *WWT/17*. *Sir Benjamin Panton* Robin Bailey; *Lady Margery Panton* Sheila Steafel; *Patience* Sharon Duce; *Percy Machin* Nicholas Le Prevost. *Dir* Jon Amiel; *Dgn* Mary Moore. Reviews: *Birmingham Post* 24/2/76, 2; *Observer* 29/2/76, 26; *Stage* 4/3/76, 11; *Times* 24/2/76, 11. The play examined "the brutality of achievement set against the banality of human affection" (*Times*).

76.88 *Mister X* (P) Drew Griffiths and Roger Baker (based on Andrew Hodges and David Hutte, *With Downcast Gays: Aspects of Homosexual Self-Oppression*,

1974). ICA 24/2/76 (Ln). 1st perfd CHE Conference, Sheffield, 23/8/75. *Mister X* Alan Pope; Drew Griffiths, Grant McDonald, Philip Howells. Plot: Griffiths. Reviews: *Gay News* 11/3/76, 22; *Stage* 11/3/76, 19; *Tribune* 12/3/76, 7. Comment: Gay Sweatshop. "Shows, with unflinching eye, the way we are and what we could be if more of us came out" (*Gay News*). "What was curious was that everything shown to be anti-gay seemed also to be anti-feminist" (*Tribune*).

76.89 *Smile for Jesus and the Cameraman* (P) Roy Kift. ICA 24/2/76.** Cast: *WWT/17*. *Anthony* Ian Jentle; *Mary* Frankie Cosgrave; *Jonathan* Christopher Ettridge; *Stella* Paola Dionisotti. *Dir* Penny Cherns. Reviews: *Financial Times* 26/2/76, 3; *Times* 25/2/76, 12; *Tribune* 12/3/76, 7. Comment: Pro Creation Company. *Financial Times* said the play was about "the emotional hang-ups of an unintelligent ex-public school boy and his journey to suicide in an unsympathetic, fantasised world." "Muddled, irredeemably banal and anti-feminist" (*Tribune*). *Times* saw the play as being about "dying capitalism and dying Church," with the working class taking over.

76.90 *Watch It Come Down* (D, 2a) John Osborne. OLD VIC 24/2/76; trfd to LYTELTON 20/3/76.* Cast: NTA; *Theatricalia*; *Variety* 3/3/76, 89; *WWT/17*. *Dr. Ashton* Peter Needham; *Glen* Michael Gough; *Jo* Susan Fleetwood; *Marion* Rowena Cooper; *Raymond* Michael Feast; *Sally Prosser* Jill Bennett; *Shirley* Angela Galbraith. *Dir* Bill Bryden; *Sc dgn* Hayden Griffin; *Cost dgn* Deirdre Clancy; *Assist cost dgn* Tony Jones; *Light* Andy Phillips; *Sound* Julian Beech; *Pd mgr* Richard Bullimore; *Staff dir* Sebastian Graham-Jones; *Sm* Diana Boddington; *Dsm* John Caulfield; *Asm* Kate Salberg, Karen Stone. Plot: Loney, Weintraub. Reviews: *Birmingham Post* 25/2/76, 2; *Christian Science Monitor* 24/3/76, 10; *Daily Mirror* 25/2/76, 16; *Gay News* 11/3/76, 22; *Guardian* 25/2/76, 10; *Illustrated London News* 1/5/76, 72; *Observer* 29/2/76, 26; *Spectator* 28/2/76, 26; *Stage* 4/3/76, 11; *Times* 25/2/76, 12; *Tribune* 2/4/76, 7; *Variety* 3/3/76, 89. Comment: MPS 646. National Theatre. Previews 18/2–23/2/76. *Variety* described the play as "rambling melodramatic symbolism in which teeming ideas and passion somehow got out of the author's control. It doesn't just teeter on the brink of farce but slides over embarrassingly." *Illustrated London News* panned the play but not the cast. *Observer* said the play's faults were "manifest and manifold," yet ultimately "it somehow manages to impose itself as truth." Because of the insubstantial characterization, *Spectator* declared the piece "one long, rampaging metaphor for our doomed civilisation." "Another attempt to re-write *Heartbreak House*" (*Guardian*). *Times* said it was a familiar Osborne piece with the characters all speaking in the same way: "There are two

prevailing idioms: invective and gush.” “The characters carry little conviction and are little more than messengers delivering Osborne’s well-known warnings on the subject of Britain’s short-comings” (*Daily Mirror*). The production closed 26/2/76 at the Old Vic; the transfer at the Lyttelton remained in repertory until 7/9/76 for 29 performances.

76.91 *The Kind Lady of the Harvests* (P for children) Rhea Frangofinou. THEATRO TECHNIS 25/2/76. *Persephone* Rhea Frangofinou; *Demeter* Ruth Buckingham; *Hermes, Rhea* Tessa Smith; *Triptolemus, Zeus* Robert Farrant; *Plutos, Abas* David Huscrott. *Dir* Joanna Frangofinou; *Ch* Eleni Papastilianou; *Sc dgn* Charlie T. Papazoglou. Review: *Stage* 11/3/76, 19. Comment: The piece was based on the story of Demeter and Persophone.

76.92 *The Reformer* (P) Alan O’Kelly. LITTLE THEATRE CLUB 25/2/76.* Peter Mavock, Unity Grimwood, Ray Armstrong, Sidney Golder, David Soames. *Dir* Frank Kenny. Review: *Stage* 11/3/76, 17. Comment: “The central idea is a good one; the titled heir to a large amount of ill-gotten land and riches decides that modern society needs to be made better”; the dialogue was not credible (*Stage*).

76.93a *Call Me Sometime* (P) Kross Leigh. LITTLE THEATRE CLUB 26/2/76.* Michael Chesden, Richard Harris. *Dir, Dgn* Kross Leigh. Review: *Stage* 18/3/76, 15. Comment: The double-bill was performed early evening. About a failed artist turned gay call-boy and someone from his past.

76.93b *Strikers! Strip* (P) Kross Leigh. LITTLE THEATRE CLUB 26/2/76.* Michael Chesden, Gun Svedberg, Yael Stern, Caroline Funnell, Michael Raye. *Dir, Dgn* Kross Leigh. Review: *Stage* 18/3/76, 15. Comment: About striptease artists on strike because of extra work.

76.94 *Tribute to a Lady* (Ent) Val May. OLD VIC 28/2/76.** Cast: *WWT/17. Narrator* Albert Finney; Peggy Ashcroft, Susan Fleetwood, Denis Quilley, Anna Carteret, Polly Adams, Angela Lansbury, Daniel Thorn-dike, Frank Finlay, Gawn Grainger, Robert Eddison, John Gielgud, Ralph Richardson. *Pd* Val May. Reviews: *Illustrated London News* 1/5/76, 72; *Observer* 7/3/76, 25; *Times* 1/3/76, 6. Comment: About Lilian Bayliss. The National Theatre’s last production at the Old Vic and a gala charity performance for the Equity Old Vic Fund.

76.95 *Lorca* (One-woman show) Sinclair Beiles. LITTLE THEATRE CLUB 3/76. Anna Nygh. *Dir* Frank Kenny. Review: *Stage* 1/4/76, 11. Comment: This short piece was about Federico García Lorca’s sister.

76.96a *The Exception and the Rule* (P, 1a) Bertolt Brecht (anon trans of *Die Ausnahme und die Regel*, 1947 [written 1930]). SUGAWN 1/3/76.** Cast: *Stage* 26/2/76, 10. Paul O’Keefe, Geronimo Sehmi, Helena Hague. *Dir* Christopher Johnston, Willy Parente; *Dgn* Phoebe de Gaye. Plot: French/2, Hochman, Matlaw, Walford. Review: *Stage* 11/3/76, 17. Comment: Mutable Theatre Company. A well-performed double bill designed as a touring production. Also performed at the Oval House, Warehouse, and Round House Downstairs.

76.96b *The Measures Taken* (Political Cantata) Bertolt Brecht (anon trans of *Die Massnahme*, 1930). SUGAWN 1/3/76. 1st British perf Transport Hall, Edinburgh, 17/8/73. Cast: *Stage* 26/2/76, 10. Paul O’Keefe, Nick Blake, Helena Paul. *Dir* Christopher Johnston, Willy Parente; *Dgn* Phoebe de Gaye. Plot: French/2, Griffiths, Hischak/76, Hochman, Matlaw, Patterson. Review: *Stage* 11/3/76, 17. Comment: Mutable Theatre Company. Also performed at the Oval House, Warehouse, and Round House Downstairs.

76.97 *Felons* (Two-man show) Nick Edmett and Joe Griffiths. BUSH c. 1/3/76 (Lt).* Review: *Stage* 11/3/76, 17. Comment: The authors performed several sketches, some of a salacious nature.

76.98 *Free Chicken Dinners* (P) Andy Smith. SOHO POLY 1/3/76 (Ln).* Cast: *Stage* 4/3/76, 17. Nigel Gregory, Ken Morley, David Stockton. *Dir* Andy Smith; *Dgn* Jane Ripley. Review: *Times* 3/3/76, 13. Comment: A zany “inter-galactic drama of life among space chickens” (*Times*).

76.99 *Mates* (P) Peter Kenna. MAXIMUS 1/3/76 (Ln). 1st perfd Nimrod, Surry Hills, New South Wales, Australia, 1/8/75; 1st British perf. Cast: *Stage* 4/3/76, 17. *Sylvia, Neil* John Muirhead; *Gary* Chris Cummings; *Bettina* Dickson, Lloyd Lamble. *Dir* William Alexander; *Sm* Jessica Douglas Henry. Plot: Gunn, Vinson. Reviews: *Gay News* 25/3/76, 22; *Spectator* 13/3/76, 28; *Stage* 18/3/76, 9. Comment: “A small gem of a play—wise, honest and low-keyed” (*Gay News*). “Excellently done, especially by Lloyd Lamble as an old-timer from the bush” (*Spectator*).

76.100 *Murder in Mind* (C thriller) Louis Iffe. RICHMOND 1/3/76. 1st perfd Harrogate 4/2/76. *Henry Maunder* Harry H. Corbett; *Maudner’s Wife* Linda Thorson. *Dir* Stephen Barry; *Dgn* Martin Tilley. Comment: A one-week engagement.

76.101 *Our Father* (Family C) Pauline Devaney and Edwin Apps. DUTHY HALL 1/3/76.* Cast: *Stage* 4/3/76,

17. *Joan Anne Berry*; *Edie Anna Welsh*; *Tom Clifford Earl*; *Arthur Peter Russell*. *Dir* Roy Hodges. Review: *Stage* 11/3/76, 17. Comment: On Stage. The play was about a family and their life years after the father's death.

76.102 *The Bells* (D [3a]) Leopold Lewis (adpt of "Erckmann-Chatrion" [Émile Erckmann and Alexandre Chatrion], *Le Juif polonais*, 1869). GREENWICH 2/3/76.** Cast: *Stage* 4/3/76, 24; *Theatricalia*; *WWT/17*. *Villager* Alison Glennie; *Sozel* Sarah Grazebrook; *Annette* Morag Hood; *Dr. Zimmer*, *Mesmerist* Bob Hornery; *Christian* David Horovitch; *Mathias* Freddie Jones; *Hans*, *Clerk of the Court* Colin Procter; *Notary* Adam Richardson; *Catherine* Jeanne Watts; *Waiter*, *President of the Court* John Rogan. *Dir* Eric Thompson; *Dgn* Peter Rice; *Light* Nick Chelton; *Mus* Robert Stewart. Plot: Disher, 140–2, Law, Patterson, Shipley. Reviews: *Birmingham Post* 3/3/76, 2; *Illustrated London News* 1/5/76, 72; *Observer* 7/3/76, 25; *Spectator* 13/3/76, 28; *Stage* 11/3/76, 17; *Times* 3/3/76, 13; *Tribune* 12/3/76, 7. Comment: *Spectator* averred only a Henry Irving "could move an audience in this melodramatic hogwash," and Freddie Jones wasn't Irving. However, *Observer* thought Jones was brilliant in conveying "the tell-tale gnawings of fear." *Illustrated London News* also remarked on the shadow of Irving on the play. Eric Thompson's production "showed an absurd misunderstanding of a genre" (*Tribune*), a sentiment which *Times* shared heartily.

76.103 *Winter Visitors* (P) Andy Smith. BUSH 2/3/76.* Cast: *Stage* 26/2/76, 10; *WWT/17*. *Gill* Gil Brailey; *Simon* Terry Taplin; *Frank* Norman Ettlinger; *Marjorie* Doreen Mantle; *The Man* Terry Palmer. *Dir* Glen Walford; *Dgn* Elaine Garrard; *Light* Simon Stokes. Reviews: *Observer* 7/3/76, 25; *Stage* 11/3/76, 17; *Times* 4/3/76, 13. Comment: *Observer* found the characters' problems were "tedious and rather fanciful." *Times* said the play showed that "affection, like everything else, dies with time," but it lacked a "specific stage situation that is supposed to convey it."

76.104 *Wild Orchids* (P) Frank White. NEW END 3/3/76. 1st perfd Theatre Royal, Lincoln, 23/4/75. Cast: *Stage* 11/3/76, 21; *WWT/17*. *Ben* Carver Godfrey Jackman; *Marge* June Brown; *Bess* Anna Pitt; *Lucy* Sandra Frieze; *Geoff* John Flint; *Ronnie* Nigel Gregory; *Colonel* Anthony Nash; *Jenny* Doremy Vernon. *Dir* Gerald Chapman. Reviews: *Gay News* 25/3/76, 22; *Stage* 18/3/76, 9. Comment: The play was about a farm family in remote Lincolnshire and various sexual matters including incest. *Gay News* found the characters stereotypical and the play too long.

76.105 *City Sugar* (D, 2a) Stephen Poliakoff. COMEDY

4/3/76.** 73 perf. Cast: *Stage* 4/3/76, 24; *Variety* 17/3/76, 98; *WWT/17*. *Leonard* Brazil Adam Faith; *Rex* James Aubrey; *Nicola* Davies Lynne Miller; *Susan* Natasha Pyne; *Big John* Alan Hay; *Jane* Harris Hilary Gasson; *Mick* Michael Tarn. *Lic* R. C. Wingate; *Pp* New Watergate Presentations Ltd.; *Pres* Michael White; *Dir* Hugh Thomas; *Dgn* Robert Harris; *Light* Rory Dempster; *Cost* dgn Sue Blane; *Assoc pd* Robert Fox. Plot: Demastes/2, Fletcher, Hirschak/2, 134, Hochman, Loney, Weintraub. Reviews: *Birmingham Post* 5/3/76, 2; *Guardian* 5/3/76, 10; *Illustrated London News* 1/5/76, 72; *Observer* 7/3/76, 25; *Spectator* 13/3/76, 27–28; *Stage* 11/3/76, 17; *Times* 5/3/76, 10; *Variety* 17/3/76, 98. Comment: Adam Faith was unconvincing as the "disaffected and manipulative disk jockey" (*Variety*); *Spectator* called the performance "uncertain ... probably inhibited by what he knows of the real thing." Faith was not as good as John Shrapnel had been in the earlier Bush production (75.464) (*Guardian*). *Times* described the play as "scathingly brilliant" and commended Faith's performance. *Illustrated London News* enjoyed the latter's performance and the play as a whole.

76.106 *Dream People* (P for children) Denise Coffey. YOUNG VIC STUDIO 4/3/76.* *Queen* Cleo Sylvestre; *Crown Princes* Jeremy James Taylor; *Judy* Wilson. *Dir*, *Mus* Denise Coffey; *Dgn* David McHenry. Review: *Stage* 18/3/76, 9. Comment: "About a tiny Alpine kingdom whose economy (dependant on viniculture) has collapsed, causing the queen to send her sons abroad to seek a solution" (*Stage*).

76.107 *How to Manage a Wife* (P) Denys Ives. LAMB AND FLAG 4/3/76.* Cast: *Stage* 4/3/76, 17. Stephen Parkins, Yvonne Fisher, Iris Rougier, Leon Silver. Comment: LAMP.

76.108 *Arms and the Man* (RC, 3a) Bernard Shaw. TOWER, CANONBURY, 5/3/76.** Cast: TTC. Plot: Demastes/1, Fletcher, French/2, Hirschak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

76.109a *La dernière band [Krapp's Last Tape]* (Monol) Samuel Beckett. GREENWOOD 5/3/76.** *Krapp* Pierre Chabert. *Dir* Samuel Beckett. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Reviews: *Guardian* 8/3/76, 8; *Stage* 11/3/76, 17; *Observer* 14/3/76, 29; *Times* 8/3/76, 7. Comment: *Observer* described Pierre Chabert as notably tall, rangy, and young. "A beautifully matched pair of plays ... [with] powerful virtuoso performances" by Chabert (*Times*).

76.109b *L'hypothese* (P, 1a) Robert Pinget. GREENWOOD 5/3/76. 1st perfd Musée d'Art moderne, Paris, 18/10/65. Pierre Chabert. Reviews: *Guardian* 8/3/76, 8; *Observer* 14/3/76, 29; *Stage* 11/3/76, 17; *Times* 8/3/76, 7. Comment: Pierre Chabert delivered the monologue "in rapid plainsong" (*Observer*).

76.110 *The Nose Play* (P for children). COCKPIT 6/3/76. 1st perf? Sara Boyes, Ken Gregory, Norma Cohen, Guy Groen. *Dgn* Luli Chapman. Review: *Stage* 18/3/76, 9. Comment: Sidewalk Theatre. "The story is about a king whose family is bewitched by an aggrieved cat-magician. His successor is plagued with a Cyrano-type nose" (*Stage*).

76.111 *Sanctuary* (P, 2a) James Keller. QUESTORS 6/3/76.* Cast: QTA.

76.112 *Happy Days* (D, 2a) Samuel Beckett. LYTTTELTON 8/3/76 (m).** *Winnie* Peggy Ashcroft. *Dir* Peter Hall. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Review: *Stage* 18/3/76, 9. Comment: National Theatre. This inaugural matinée performance was given before an invited audience.

76.113 *Motive* (Thriller, 2a) Larry Cohen. RICHMOND 8/3/76. 1st perfd Yvonne Arnaud, Guildford, 3/2/76. *Paula Cramer* Honor Blackman; *Wallace Barrows* Ian Hendry; *Andrew Creed* George Cole. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Val May; *Dgn* Graham Brown. Comment: "An eternal triangle in the psychological thriller genre. All possible permutations are computed for this mechanically-clever, totally-incredible exercise in the aspects of motivation" (*Stage* 12/2/76, 17). A one-week engagement.

76.114 *Verdict* (P, 2a) Agatha Christie. WIMBLEDON 8/3/76.** William Lucas, Zeph Gladstone. Plot: Fletcher, French/2, Vinson, Wagoner, 125–26.

76.115 *On the Game* (P) Glenn Chandler. LITTLE THEATRE CLUB 9/3/76 (Ln).* Cast: *Stage* 11/3/76, 21. *Dougie* Shaun Scott; *Nicholas* Sean Baker; Stuart Blake, Maitland Chandler. *Dir* Ann Fenn. Review: *Stage* 8/4/76, 13. Comment: The play was about "jobless boys who drift into London and slip into male prostitution for an easy pound or two" (*Stage*).

76.116 *Sense of Loss* (P) Alan Drury. OPEN SPACE 9/3/76 (Ln). 1st perf? Cast: *Stage* 4/3/76, 17. *Sarah Diane* Aubrey, *Judy* Jan Harvey; *Peter* Paul Gregory. *Dir*

Timothy West; *Dgn* Robin Don. Review: *Times* 10/3/76, 13. Comment: "A dullish entertainment" about a sexual triangle (*Times*).

76.117 *The Chairman* (C, 2a) Philip Mackie. GLOBE 10/3/76. 76 perf. 1st perfd Thorndike, Leatherhead, 28/10/75. Cast: *Theatricalia*; *Variety* 17/3/76, 98; *WWT/17*. *David Pulman* Tony Britton; *Doctor Ducker* Michael Malnick; *Eve* Jill Melford; *Ken Grist* Reginald Marsh; *Peter Frame* Peter Blythe; *Richard Pershore* David Firth; *Rodney Spurling* Barrie Cookson; *Veronica Sarah* Atkinson. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* S. Bailey; *Pres* Michael White; *Dir* Gareth Davies; *Dgn* Stuart M. Stanley; *Light* Jack Raby; *Sm* Ron Mullenger; *Dsm* Jane Salberg; *Asm* Douglas Macdonald. Plot: Loney. Reviews: *Birmingham Post* 11/3/76, 2; *Daily Mirror* 11/3/76, 18; *Illustrated London News* 1/5/76, 72; *Irish Times* 15/4/76, 10; *Observer* 21/3/76, 29; *Spectator* 27/3/76, 28–29; *Stage* 18/3/76, 9; *Times* 11/3/76, 11; *Variety* 17/3/76, 98. Comment: MPS 618. "Splendidly performed, the play caricatures the convoluted world of corporate p.r. and its deceptions," "but lacks satire and is little more than a series of sketches" (*Variety*). *Observer* thought it an old-fashioned piece, and lacking in characterization. *Daily Mirror* averred the characters were very realistic. *Spectator* said the performances were better than the play itself. *Times* thought the characters and the situation were familiar and some of the material was "tame."

76.118 *Agitator* (P, 2a) John Norman. QUESTORS 12/3/76.* Cast: QTA. Review: *Acton Gazette* 1/4/76, 15.

76.119 *The Land of Palms* (P) David Cregan and Martin Duncan (songs) and Brian Protheroe (songs). ORANGE TREE 12/3/76. 1st perfd Barn, Dartington, 14/11/72. Cast: *Stage* 18/3/76, 17; *WWT/17*. *Paula Christina* Greatorex; *Robert Paul* Jesson; *Jim* Peter Benson; *Moles* Sam Kelly; *Ada* Stephanie Cole; *Bobbie* Sharman Macdonald; *Louie* Roger Swaine; *Kate* Sarah Stephenson. *Dir* Rhys Mcconnochie. Plot: Weintraub. Review: *Times* 26/3/76, 11. Comment: "Cregan's special talent is for dramatizing Anglo-Saxon attitudes by creating fantastic attitudes well removed from daily experience" (*Times*).

76.120 *The Poetry Reading* (C, 1a) Stanley Nelson. THREE HORSESHOES 13/3/76 (Ln and Ev). 1st perfd Cubiculo, New York City, 20/4/73?; 1st British perf. Cast: *Stage* 11/3/76, 21. *Susan* Clare Fischer; *Mrs. Ganch* Finola Keogh; *Kazik* Michalski, *Joan* Blackham, *Davilia* David. *Dir* Ron Travis. Review: *Stage* 18/3/76, 15. Comment: Pentameters. A "delightful example of elitist theatre laughing its head off at its own absurdity"; the

setting was transposed from Greenwich Village to Hampstead (*Stage*).

76.121 *Bed and Sometimes Breakfast* (Mus) Sally Miles and Colin Tarn. LITTLE THEATRE CLUB 15/3/76. 1st perfd Thorndike, Leatherhead, 3/75. Cast: *Stage* 4/3/76, 17. Sally Miles, Colin Tarn. Comment: "An intensely moving study of the life and times of a London prostitute ... the play follows the career of the whore from her early introduction to 'the game,' through wartime encounters to the more exotic life of the call-girl and her sometimes kinky customers to a pathetic lonely old age" (*Stage* 18/9/75, 12).

76.122 *Charlie's Baby* (P) Helen De Wynter. ALMOST FREE 15/3/76 (Ln).* Cast: *Stage* 11/3/76, 21. *Charlie* Yvonne Gilan; *Prue* Maggie Ollerenshaw; Charles McKeown. *Dir* Suresa Galbraith. Reviews: *Gay News* 25/3/76, 22; *Stage* 22/4/76, 10. Comment: Ambiance. The play was about a lesbian having a baby and its effect on her lesbian partner. "The play's idea is good, but the dialogue is often banal" (*Stage*). *Gay News* found some of the characterization weak, but Maggie Ollerenshaw gave a "darling of a performance."

76.123 *Supplement au voyage de Bougainville* (P) Denis Diderot. INSTITUT FRANÇAIS 15/3/76. Review: *Times* 16/3/76, 8. Comment: Théâtre du Double. In this semi-dramatization of Diderot's 1796 work, three actors preserved "continuous separate personalities while incessantly switching characters as natives and explorers" (*Times*).

76.124 *Woe Extremity! Woe Extremity!* (P) Ron Berry. SOHO POLY 15/3/76 (Ln). 1st perf? Cast: *Stage* 18/3/76, 17. Don McKillop, Hessel Saks. *Dir* Antonia Bird; *Dgn* David Scull.

76.125 *Any Woman Can* (P) Jill Posener. ICA 16/3/76 (Ln). 1st perfd Haymarket Studio, Leicester, 3/11/75. Cast: *Stage* 11/3/76, 21. *Ginny* Sandra Freeman; *Patricia* Donovan, Elizabeth Lindsay, Patricia Garwood, Vanessa Kempster. *Dir* Kate Crutchley. Reviews: *Gay News* 25/3/76, 22; *Stage* 22/4/76, 10. Comment: Gay Sweatshop. A semi-autobiographical piece about a woman and the various aspects of her homosexuality and her relationships. *Gay News* commended Sandra Freeman's performance.

76.126 *Housewife-Superstar!!* (One-man show). APOLLO 16/3/76; trfd to GLOBE 19/5/76.* 178 perf. Cast: *Variety* 7/4/76, 86; *WWT/17*. *Dame* Ena Everage, *Les Patterson*, *Sandy Stone* Barry Humphries; *Eleven fingers depressing the keys of the Piano-Forte* Iris Mason. *Pres*

Michael White; *Dir* Ian Davidson; *Dgn* Brian Thomson; *Light* Rory Dempster. Plot: Hischak/2, 121, Loney. Reviews: *Gay News* 8/4/76, 25; *Guardian* 18/3/76, 12; *Observer* 21/3/76, 29; *Spectator* 27/3/76, 29; *Stage* 25/3/76, 11; *Times* 18/3/76, 12; *Variety* 7/4/76, 86. Comment: *Variety* predicted most audiences would enjoy the show "immensely ... Humphreys is very funny." *Spectator* said the show was full of "antique music-hall jokes ... its amusements are thinly sporadic." *Guardian* reported the first night began at 11:00 pm, lasted three hours, and needed trimming by an hour. Subsequent performances began at 8:30. The first New York production (Theater Four 19/10/77) ran for 34 performances.

76.127 *Parcel Post* (C, 2a) Yemi Ajibade. COURT 16/3/76.* 29 perf. Cast: Findlater; *Variety* 24/3/76, 80; *WWT/17*. *Sam Folangunle* Yemi Ajibade *Tola Folagunle* Taiwo Ajai; *Dele Folagunle* Rudolph Walker; *Yomi Joboda* Willie Payne; *Olu* Christopher Asante; *Esther* Glenna Forster-Jones; *Parcel* Muriel Odunton; *Mr. Harry Carter* Ilarrio Bisi Pedro; *Police Sergeant* Johnny Briggs; *Police Constable* Stuart Rayner; *Rogo* Gordon Case. *Dir* Donald Howarth; *Dgn* David Short; *Light* Jack Raby. Reviews: *Birmingham Post* 17/3/76, 2; *Guardian* 17/3/76, 10, 19/3/76, 10; *Illustrated London News* 1/5/76, 72; *Observer* 21/3/76, 29; *Spectator* 27/3/76, 29; *Stage* 25/3/76, 11; *Times* 17/3/76, 17; *Tribune* 2/4/76, 7; *Variety* 24/3/76, 80. Comment: MPS 608. English Stage Company. *Tribune* commended the play's observant depiction of "Nigerian life transplanted to north London." "An enormously agreeable entertainment" (*Spectator*). "Comes over as a small-scale ghetto piece that ignores the requirements of an average English audience" (*Times*). *Illustrated London News* had difficulty understanding the accents used as well as the confusing plot. "The story is really too slight and extended" (*Variety*).

76.128 *Out of Practice* (F, 3a) Georges Feydeau (trans Claudine Henry; adpt Maxwell Shaw of *Tailleur pour dames*, 1887). THEATRE ROYAL, STRATFORD EAST, 17/3/76.* Cast: *Stage* 11/3/76, 1; *WWT/17*. *Sophie* Loveday Oakley; *Etienne* John Lyons; *Yvonne* Shirley Dynevor; *Moulineaux* Maxwell Shaw; *Bassinnet* Geoffrey Freshwater; *Mme. Aigreville* Sylvia Coleridge; *Suzanne* Gaby Vargas; *Aubin* Fred Bryant; *Pomponette*, *Mme. D'Herblay* Liz Hunter; *Rosa* Carolyn Jones. *Dir* Maxwell Shaw; *Dgn* Tony Leah; *Light* Ray Duffill. Plot: Hochman. Reviews: *Guardian* 29/3/76, 8; *Spectator* 27/3/76, 28; *Stage* 25/3/76, 23; *Times* 18/3/76, 12. Comment: Theatre Workshop. "French farce played for mild dither rather than downright panic" (*Guardian*). *Spectator* noted the "lack of stylishness in the playing." Maxwell Shaw's production lacked "a strong pulse," and most of the cast did not know how to play Feydeau; nevertheless, Theatre

Workshop was “in better form than I have seen them in a long time” (*Times*).

76.129 13, *Rue de l'amour; or, Monsieur Goes Hunting* (F, 3a) Mawby Green and Ed Feilbert (adpt, trans of Georges Feydeau, *Monsieur chasse!* 1892). PHOENIX 17/3/76. 61 perf. 1st perfd Theatre Royal, Norwich, 8/3/76. Cast: *Stage* 15/2/76, 1; *Theatricalia*; *Variety* 24/3/76, 80; *WWT/17*. *Moricet* Louis Jourdan; *Leontine* Glynis Johns; *1st Policeman* Robert Vowles; *2nd Policeman* Paul Marks; *Birabeau* David Stoll; *Duchotel* James Grout; *Inspector of Police* John Baddeley; *Jean-Pierre* Michael Cochrane; *Madame Spritzer* Margaret Courtenay; *Marie* Mandy Cuthbert. *Lic*, *Mgr dir* Veronica Flint-Shipman; *Pres* Veronica Flint-Shipman, Paul Elliott, Duncan C. Weldon, Louis I. Michaels; *Dir* Peter Dews; *Pd* Paul Elliott; *Dgn* Finlay James; *Light* Nick Chelton; *Assoc pd* Bernard Jay. Plot: French/2, Hischak, Hochman. Reviews: *Birmingham Post* 18/3/76, 2; *Guardian* 18/3/76, 12; *Observer* 21/3/76, 29; *Spectator* 27/3/76, 28; *Stage* 25/3/76, 11; *Times* 18/3/76, 12; *Variety* 24/3/76, 80. Comment: Both Peter Dews's direction and most of the acting completely eliminated the play's humour (*Guardian*). “All that is missing are the laughs” (*Times*). *Spectator* noted the “lack of stylishness in the playing.” However, *Variety* commended “this stylish revival.” The first New York production (Circle in the Square 16/3/78) ran for 77 performances.

76.130 *Mardi Gras* (Mus, 2a) Melvyn Bragg (bk) and Alan Blaikley (mus, lyr) and Ken Howard (mus, lyr). PRINCE OF WALES 18/3/76.* 212 perf. Cast: *Stage* 4/3/76, 24; *Variety* 24/3/76, 80; *WWT/17*. *Studs* Morgan Sheppard; *Lorne* Nicky Henson; *Cleo* Pepsi Maycock; *Celandine* Dana Gillespie; *Prince* Lon Satton; *Conception* Gaye Brown; *Sister Anna* Miquel Brown; *Sporting Gent* Don Staiton; *Eddie* Gregory Munroe; *M. Le Grand* Aubrey Woods; *Voodoo Woman* Marsha Hunt; *Others* Robert Arditti, Leonard Bickley, Sanra Carrier, Queenie Cavette, Tony Cyrus, Joycea Govern, Maggie Goodwin, Keith Hodiak, Joanna Horlock, Grace Hutchinson, Michael Jaimeson, Jacqui Leatherby, Vince Logan, Robert Narain, Lorna Nathan, Pauline Peters, Wendy Pollock, Felix Rice, Eric Roberts, Jo-Anne Robinson, Gail Rolfe, Ludovico Romano, Barrie Stevens, Betty Winsett, Jeannette Tavernier. *Pres* Bernard Delfont, Richard M. Mills; *Dir* Clifford Williams; *Ch* Paddy Stone; *Dgn* Abd'Elkader Farrah; *Light* Andy Phillips; *Mus dir* Ray Cook; *Mus arr* Kenny Woodman, Dave Lindup, Fred Tomlinson, Peter Knight, Burt Rhodes, Keith Amos, Ted Brennan; *Vocals arr* Fred Tomlinson. Plot: OTF. Reviews: *Birmingham Post* 19/3/76, 2; *Daily Mirror* 19/3/76, 18; *Gay News* 8/4/76, 25; *Guardian* 19/3/76, 10; *Observer* 21/3/76, 11, 29; *Spectator* 27/3/76,

28; *Stage* 25/3/76, 11; *Times* 19/3/76, 12; *Variety* 24/3/76, 80, 84. Comment: The show lasted three hours. *Guardian* concluded the production possessed “conscientious professionalism,” but “what it lacks, on close inspection, is any trace of a heart.” Similarly, for *Variety* the piece possessed “form” but lacked “substance.” *Spectator* thought it might be a parody, or a burlesque, but was neither, only “tinsel” done lavishly. *Gay News* liked the singing and dancing, but not the book. *Times* suspected the piece was just a pretext for presenting a Mardi Gras extravaganza. *Daily Mirror* reviewed the production enthusiastically, complaining only about the Southern (American) accents.

76.131 *Betjemanian* (Ent) John Gould (mus, deviser; based on John Betjeman's poems) and David Benedictus (deviser). ORANGE TREE 19/3/76 (Ln).* Cast: *Stage* 18/3/76, 17. John Gould, David Tate, Gay Soper. *Dir* David Benedictus. Comment: Richmond Fringe. An expanded, full-length version was given evening performances from 14/5/76 onwards.

76.132 *The Good Woman of Wapping* (P) Shane Connaughton (based on Bertolt Brecht, *The Good Woman of Setzuan*). HALFMOON 19/3/76.* Cast: SHM. *Frenchie*, *Councillor Twaddle* John Mulcahy; *Stooge*, *Religious Maniac*, *Dosser* Gabriel Connaughton; *Constable Boot* Stewart Harwood; *Councillor Smith* Alan Ford; *Mr. Brooks*, *Councillor Pratt*, *Sailor*, *Uncle Jack* Howard Bell; *Pam* Carol Harrison; *Rose* Anne Raitt; *Steve* Robert Le Bassiere; *Irish Dosser*, *2nd Dosser*, *Riley* Alan Devlin; *Pam's Husband*, *Indian Man*, *Telephone Engineer* Graham Gluck; *School Girl*, *Rose's Mum* Sarah Anton. *Dir* Shane Connaughton; *Mus dir* Mark Brown; *Dgn* Pete Ling; *Mus* Terrence Dougherty, Brook Hoadley; *Cost dgn* Miranda Melville; *Light* Charles Paton; *Sm* John Hildrick; *Pd mgr* Gean Wilton. Reviews: *Stage* 29/4/76, 9; *Times* 24/3/76, 13; *Tribune* 16/4/76, 6–7. Comment: This Cockney version of Brecht's play was “a talented mess” (*Times*).

76.133 *Absurd Person Singular* (C, 3a) Alan Ayckbourn. RICHMOND 22/3/76.** John Thaw, Richard Coleman, Josephine Tewson, Paul Greenwood, Barbara Morton, Brenda Cavendish. *Pres* Michael Codron; *Dir* Paul Eddington; *Dgn* Alan Tagg; *Sm* Jeffrey Campbell. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 76–77, Law, Loney, Patterson, Shipley, Weintraub. Comment: A one-week engagement.

76.134a *Alas, Poor Fred* (DC, 1a) James Saunders. SUGAWN 22/3/76.** Reviews: *Irish Times* 15/4/76, 10; *Stage* 29/4/76, 10. Comment: Frama Theatre Group. Performed under the collective title *Pictures Through a*

Picture of a Window. Stage reported there was “a genuine social and age mix” in the audience, and the triple bill was playing to packed houses.

76.134b *The Interrogation* (P, 1a) Tim O’Gradh (adpt of “Flann O’Brien” [Brian O’Nolan], *The Third Policeman*, 1967). SUGAWN 22/3/76. 1st perf this adpt? Peter Lyons, John Quinn, Colin Ley. Reviews: *Irish Times* 15/4/76, 10; *Stage* 29/4/76, 10. Comment: Frama Theatre Group. Performed under the collective title *Pictures Through a Picture of a Window*.

76.134c *Purgatory* (P, 1a) W. B. Yeats. SUGAWN 22/3/76.** Colin Ley. *Dir* Timothy O’Grady. Plot: French/2, Hochman, Matlaw, Schrank. Reviews: *Irish Times* 15/4/76, 10; *Stage* 29/4/76, 10. Comment: Frama Theatre Group. Performed under the collective title *Pictures Through a Picture of a Window*.

76.135 *D’Oyly Carte Opera Company*. WIMBLEDON 22/3/76. Comment: A one-week engagement.

76.136 *Fly After Night* (P) Daniel Stokes. LITTLE THEATRE CLUB 22/3/76. 1st London perf. Cast: *Stage* 18/3/76, 17. *Helen* Elizabeth Graham; *Wife* Jane O’Grady; *Shirley* King, *Lucy* Parker, *Tim* Bentinck, *Eric* Corlett, *Hugo* Myatt. *Dir* Michael Arditti; *Dgn* Sue Willmington. Reviews: *Irish Times* 25/3/76, 12; *Stage* 22/4/76, 21; *Times* 25/3/76, 14. Comment: *Times* described the piece as “a quirky, versifying, domestic drama ... portentously subtitled ‘A Musing Evening.’”

76.137 *Sur le fil ou la ballade du train fantôme* (P) Fernando Arrabal. GREENWOOD 22/3/76. 1st perfd Avignon 3/8/74. *Witchita* Daniel Ivernel; *Tharsis* Pierre Constant; *Georges* Chorafas. *Dir* Jorge Lavelli; *Dgn* Max Bignens. Reviews: *Observer* 28/3/76, 29; *Stage* 1/4/76, 11; *Times* 23/3/76, 9; *Tribune* 2/4/76, 7. Comment: *Observer* praised Jorge Lavelli’s direction for making sense of Arrabal’s piece. “What the play does set out to demonstrate is a temporary triumph of poetry, represented by the act of walking the high wire, over the experience of exile and tyranny”; Pierre Constant, the acrobat-actor for whom Arrabal wrote the central role, tightrope walked as part of the production (*Times*).

76.138 *The Tigers Are Coming, O. K.* (P) Alan Plater. HAMPSTEAD 22/3/76.** Cast: *Stage* 25/3/76, 10. *Ray* Brian James; *Neil* Smyth, *Danny* Lonnegan, *Harry* Perscy, *Paul* Ryan, *Robin* Dunn, *Bob* Shefford, *Gary* Brooking, *Mary* Hughes, *Lisa* Freedman, *Penelope* Frankson. *Dir* Michael Kaye; *Dgn* John Beeson; *Mus* Bob Flagg. Review: *Stage* 15/4/76, 14. Comment: Unity Group Theatre. The piece now included a vocal score, but

that did not elevate it, although the acting was satisfactory (*Stage*).

76.139 *Accommodation* (P) Melville Lovatt. LITTLE THEATRE CLUB 23/3/76. 1st perf? Cast: *Stage* 18/3/76, 17. *Derek* Robert Champion; *Don* Alan Cody; *Tony* Stephen Riddle; *Phyllis* Ferguson, *Peter* C. Read. *Dir* Kendall Johns. Reviews: *Stage* 15/4/76, 14; *Tribune* 2/4/76, 7. Comment: Forestage. About three lodgers in a seedy rooming house.

76.140 *A Cure for Freedom* (P) Quentin Crisp. KING’S HEAD 23/3/76 (Ln).** Cast: *Stage* 18/3/76, 17. Reviews: *Gay News* 8/4/76, 25; *Irish Times* 15/4/76, 10. Comment: Performed by Quentin Crisp. “A typical Crisplay of bon mots, thumbnail sketches and a design for living which excludes love and equality, and exults in calculation and self-display” (*Gay News*).

76.141 *Operation Cerberus* (P, 2a) Michael Kittermaster. QUESTORS 23/3/76.*Cast: QTA. Review: *Acton Gazette* 1/4/76, 15.

76.142 *Very Good Eddie* (MC, 2a) Guy Bolton (bk; based on Phillip Bartholomae, *Over Night*, 1911) and Jerome Kern (mus) and Schuyler Green (lyr). PICCADILLY 23/3/76. 411 perf. 1st London perf Palace 18/5/18. Cast: *Stage* 4/3/76, 24; *Variety* 31/3/76, 122; *WWT/17*. *Steward*, *Al* Dallas John Blythe; *Dick* Rivers Robert Swann; *Mme. Matropo* Gita Denise; *Elsie Lilly* Mary Barrett; *M. De Rougemont* Teddy Green; *Georgina Kettle* Cookie Weymouth; *Eddie Kettle* Richard Freeman; *Percy Darling* Nigel Williams; *Elsie Darling* Prue Clarke; *Lily Pond* Vonya Carlton; *Chrystal Poole* Vicky Spencer; *Virginia Spring* Miranda Fellows; *Carrie Closewell* Pam Scott; *Always Innit* Carol Hoffman; *Tayleurs Dumme* Jack Gunn; *Dayr Thurst* Adrian Barnes; *Dustin Stacks* Roy Durbin; *Rollo Munn* Guy Lutman; *Izzy Morrels* Peter Sutherland. *Pp* Piccadilly Theatre Ltd.; *Chm*, *Mgr* *dir* Donald Albery; *Pres* Donald Albery, *Ian* Albery; *Dir* Bill Gile; *Cost dgn* David Toser; *Sc dgn* Fred Voelpel; *Light* Francis Reid; *Mus dir* Derek Taverner; *Mus arr* Russell Warner; *Ch* Dan Siretta, *Wendy* Young; *Sm* Julian Courtenay; *Dsm* Simon Row; *Asm* Lynne Richards; *Wm* Lee Hooppell; *Press rep* Gloria Taylor; *Gen mgr* *Ian* B. Albery; *Mgr* David Lynch; *Carp* Harry Pegg; *Elect* Stanley Coppin; *Bom* John Hulbert. Plot: Bordman, Bordman/5, 310–12, Green, Hischak, OTF, Wilmeth. Reviews: *Birmingham Post* 24/3/76, 2; *Gay News* 8/4/76, 25; *Guardian* 25/3/76, 10, 26/3/76, 10; *Illustrated London News* 1/6/76, 105; *Observer* 28/3/76, 29; *Spectator* 3/4/76, 28; *Stage* 1/4/76, 9, 10/2/77, 17; *Times* 24/3/76, 13; *Variety* 31/3/76, 122. Comment: “A show that combines innocence of spirit with technical

sophistication" (*Guardian* 25/3). "There is a deal of charm around, but it rarely makes any dramatic point" (*Observer*). "There's no substitute for charm" (*Gay News*). A "modest, charming, and very skilful" production by Bill Gile (*Times*). *Variety* reported the production "played to an evidently delighted first-night" audience. The first New York production (Princess 23/12/15) ran for 341 performances.

76.143 *Welcome to Buckhill* (P) Chris Allen. LITTLE THEATRE CLUB 23/3/76 (Ln).* Review: *Stage* 22/4/76, 10. Comment: "It shows a north-country mining village, no longer operative, but still retaining its employees and their wives as 'dressing' for its new function as a tourist attraction" (*Stage*).

76.144 *Gas Light* (D, 3a) Patrick Hamilton. CRITERION 24/3/76.** 68 perf. Cast: Theatricalia; *Variety* 7/4/76, 86; *WWT/17*. *Bella Manningham* Nicola Pagett; *Elizabeth Carolyn Moody*; *Inspector Rough* Peter Vaughan; *Jack Manningham* Anton Rodgers; *Nancy Louise Hall-Taylor*; *Police* Stephen Lester, Trevor Griffiths. *Pres* Danny O'Donovan, Alan Cluer; *Dir* Robert Young; *Dgn* Saul Radomsky; *Light* Joe Davis. Plot: Best/41, 282, Bordman/4, 208, Fletcher, French, Hischak, Kabatchnik/2, Loney, 217, Salem, Shipley. Reviews: *Birmingham Post* 26/3/76, magazine; *Illustrated London News* 1/6/76, 105; *Observer* 28/3/76, 29; *Spectator* 3/4/76, 28–29; *Stage* 1/4/76, 9; *Times* 25/3/76, 14; *Variety* 7/4/76, 86. Comment: *Guardian* opined the revival of this "arthritic old thriller" was a "sign of managerial desperation." "Couldn't have been much of a play even in 1938" (*Variety*). *Times* thought it was dire economic necessity that had forced the revival of this "closet melodrama ... difficult to like and impossible to resist."

76.145 *Kentucky Moon S. E. 8* (Country and western Mus) Rick Lloyd (bk, mus, lyr) and Julian Colbeck (lyr). ALBANY EMPIRE 26/3/76.* *Eve* Pauline Edmett; *Marie* Debbie Arnold; *Jimmy* Mike Khan; *Mr. E.* Martin Watkins; *Joe* Peter Dawson. *Dir* Alan Pearlman. Review: *Stage* 22/4/76, 21. Comment: *Stage* described the piece as a thinly-disguised 'beware the crypto-fascists in your midst' tract rather in the style of *Mayday* or *Red Ladder*."

76.146 *The Merry Wives of Windsor* (C) William Shakespeare. ALDWYCH 26/3/76.** Cast: *Stage* 25/3/76, 1; Theatricalia; *WWT/17*. *Sir John Falstaff* Brewster Mason; *Fenton* Gareth Armstrong; *Robin* David Nunn; *Master George Page* Jeffery Dench; *Mistress Margaret Page* Brenda Bruce; *Anne Page* Ann Hasson; *William Page* Steven Warner; *Master Frank Ford* Richard Moore; *Mistress Alice Ford* Barbara Leigh-Hunt; *Host of the Garter Inn* Dan Meaden; *Sir Hugh Evans* Trevor Pea-

cock; *Doctor Caius* Ken Wynne; *Rugby* Ken Stott; *Robert* Richard Derrington; *John Arthur Whybrow*; *Boys* Jesse Jones/Simon Mowbray, Mark Hamblin/Timothy Bannister, Gethin Stout/Matthew Taylor, Jesse Birdsall, David Elmon, Steve Fletcher; *Justice Robert Shallow* Sydney Bromley; *Master Abraham Slender* Peter Geddis; *Simple* Geoffrey Hutchings; *Mistress Quickly* Janet Henfrey; *Pistol* Christopher Saul; *Nym* Philip Dunbar; *Bardolph* Tim Wylton. *Dir* Terry Hands; *Dgn* Timothy O'Brien, Tazeena Firth; *Light* John Bradley; *Mus* Guy Woolfenden. Reviews: *Birmingham Post* 29/3/76, 2; *Guardian* 27/3/76, 10; *Observer* 4/4/76, 25; *Stage* 1/4/76, 9; *Times* 27/3/76, 9. Comment: Royal Shakespeare Company. Previews 24/3–25/3/74. *Guardian* said the humour derived from characterization rather than "farical mania." The production lacked the "fizzing comic atmosphere" it possessed when staged at Stratford in 1975 (*Times*). The production closed on 17/4/76.

76.147 *Present Laughter* (P, 3a) Noël Coward. TOWER, CANONBURY, 26/3/76.** Cast: TTC. Plot: Best/46, 433, Bordman/4, 261, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Levin, 90–93, Mander/4, Salem.

76.148 *The First Mrs. Fraser* (C, 3a) St. John G. Ervine. RICHMOND 29/3/76.** Anna Neagle, John Clements, Jeremy Hawk, Angela Douglas, Ian Masters, Alasdair Cameron, Sue Holderness. *Pres* Triumph Theatre Productions; *Dir* Charles Hickman; *Dgn* Graham Brown; *Cost dgn* Beatrice Dawson. Plot: Best/29, 204, Bordman/3, 402, Hischak, Loney, 165, Matlaw, Salem, Sobel. Comment: A two-week engagement.

76.149a *Mummy* (P) Nigel Hawthorne. SOHO POLY 29/3/76 (Ln).* Cast: *Stage* 1/4/76, 10. Comment: The company for the double-bill comprised John Arnatt, Joyce Grant, Martin Mowlam, Louise Nelson. *Dir* Andrew Carr; *Dgn* Rita Furzey. Performed under the collective title *Sitting Ducks*. On the double-bill, see Kathleen Riley, *Nigel Hawthorne on Stage* (Hatfield: University of Hertfordshire Press, 2004), 181–82.

76.149b *Prompt!* (P) Nigel Hawthorne. SOHO POLY 29/3/76 (Ln).* Cast: *Stage* 1/4/76, 10. Comment: Performed under the collective title *Sitting Ducks*.

76.150 *Ortrud Beginnen* (One-woman show). HAMPSTEAD 29/3/76. Reviews: *Stage* 8/4/76, 11; *Times* 30/3/76, 14. Comment: Ortrud Beginnen's cabaret act was "nothing more than a send-up of a lieder recital" (*Times*).

76.151 *The Soul of the White Ant* (P, 1a) Snoo Wilson. BUSH 29/3/76.** Cast: *Stage* 25/3/76, 10; *WWT/17*.

Eugene Marais Clive Merrison; *Mabel* Lynda Marchal; *Edith Janet* Amsden; *June* Jenny Cryst; *Pieter de Groot* Simon Callow; *Julius* Nick Ball. *Dir* Dusty Hughes; *Dgn* Di Seymour. Plot: Demastes/2, Walford. Reviews: *Observer* 11/4/76, 31; *Stage* 22/4/76, 9; *Tribune* 16/4/76, 6–7. Comment: A longer version than 76.44. *Observer* said Dusty Hughes's direction of this revival made sense of the play for the first time.

76.152 *The Father and Child Reunion* (Mus) Peggy Pettitt (bk) and Taiwo Jegede (lyr, mus). ROUND HOUSE DOWNSTAIRS 30/3/76. Comment: "Members of Keskiee Centre's Young Gifted and Black theatre workshop" (*Stage* 25/3/76, 10).

76.153 *Judas*. ICA 30/3/76. Comment: R. A. T. Theatre. Part of a "Physical Theatre Season" (advt).

76.154 *Tsafendas* (P) William Tanner. NEW END 30/3/76.** Cast: *Stage* 1/4/76, 10; *WWT/17*. *Dimitrios Tsafendas* Bill Flynn; *Chairman* Glyn Jones; *Burger, Psychiatrist* Frank Lazarus; *Ma, Landladies, Mrs. Tsafendas* Evie Garratt; *Sybie* Yana Samson; *Derek, Alex* Alex Mavro; *Pa, Judge-President* Mel Oxley; *George, Defence Counsel* Martin Turner; *Policeman* Dimitri Champanis. *Dir* Tessa Marwick; *Dgn* Robin Mather, Carol Betera; *Light* Suresa Galbraith. Review: *Stage* 22/4/76, 9. Comment: Inter-Action. The production included a trial scene omitted at the Almost Free production (76.97).

76.155 *Widowers' Houses* [Didactic Realistic Play, 3a] Bernard Shaw. WIMBLEDON 30/3/76.** Cast: *WWT/17*. *William De Burgh Cokane* Gary Raymond; *Dr. Harry Trench* Simon Cadell; *The Waiter* Neil Stacy; *Sartorius* Christopher Benjamin; *Blanche* Ciaran Madden; *The Porter* Moray Watson; *The Parlourmaid* Helen Cotterill; *Lickcheese* Jonathan Adams. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr, Lic* Ronnie Scott-Dodd; *Dir* Philip Grout; *Dgn* Robin Archer; *Light* Brian Harris. Plot: Demastes/1, French/2, Hochman, Law, Mander/3, Matlaw, Purdom, Shipley. Reviews: *Birmingham Post* 31/3/76, 2; *Observer* 4/4/76, 25; *Stage* 8/4/76, 11; *Times* 31/3/76, 12. Comment: Actors' Company. A charity performance was given on 29/3/70 in aid of Shelter (*Daily Mirror* 26/3/76, 3). *Times* thought the play was still entertaining and relevant, but faulted the sets which evoked Victorian farces and well-made plays. *Birmingham Post* described the piece as "compact, wise, and astringent" as well topical.

76.156a *Dark Days Light Nights* (P) Jamal Ali. SOHO POLY 31/3/76. Cast: *Stage* 1/4/76, 10. *Benjamin* George McLeod; *Richard Horne, Edison* Simpson, Barry Noel, Yvonne Agard, Bertram Carnegie, Angela Greenwood,

Ingrid Bower. *Dir* Jamal Ali; *Dgn* Jane Ripley. Review: *Stage* 22/4/76, 9. Comment: Black Theatre of Brixton. "It is about a conflict between those members of the Black community who adjust easily to London life and those who are conscious of their cultural and racial heritage" (*Stage*).

76.156b *The Treatment* (P) Jamal Ali. SOHO POLY 31/3/76. Cast: *Stage* 1/4/76, 10. Imrhu Caesar. *Dir* Jamal Ali; *Dgn* Jane Ripley. Review: *Stage* 22/4/76, 9. Comment: Black Theatre of Brixton. "Virtually a monologue for Imrhu Caesar as an immigrant who fantasises about" how successful his poetry will be (*Stage*).

76.157 *The Journey* (Modern morality, 2a) Philippa Burrell and Rosetta Bursey (mus). ROUND HOUSE 31/3/76. 1st London perf. Cast: *Stage* 11/3/76, 1; *WWT/17*. *Angela Pleasance, Julian* Armstrong, Barbara Bolton, Mark Buffery, Alison Christie-Murray, Mino Golvala, Lucinda Curtis, Rob Edwards, Phillip Gilbert, Corinne Holingworth, Natasha Lewer, Heffie Moraes, Elizabeth Power, Charles Rea, Terence Wright, Tariq Yunus. *Pres* Aphelion Productions Ltd.; *Dir* John Baliol; *Dgn* Anne-Marie Schone; *Light* Rory Dempster. Reviews: *Birmingham Post* 1/4/76, 2; *Stage* 8/4/76, 11; *Times* 1/4/76, 15. Comment: Angela Pleasance played a heroine on an arduous journey comprising various and sundry encounters.

76.158 *Reflexions*. ICA 31/3/76. Comment: R. A. T. Theatre. Part of a "Physical Theatre Season" (advt).

76.159 *Reluctant Heroes* (F, 3a) Colin Morris. GREENWICH 31/3/76. 26 perf. 1st perfd Whiterock Pavilion, Hastings, 27/3/50. Cast: *Stage* 4/3/76, 24; *WWT/17*. *Sergeant Bell* Bernard Bresslaw; *Morgan* Bill Treacher; *Gregory* Andrew Sachs; *Sergeant McKenzie* Stuart Sherwin; *Gloria Dennis* Mary Loughran; *Penny Raymond* Primi Townsend; *Pat Thompson* Vivien Johnson; *Medical Orderly* Ewan Hooper; *Captain Percy* John Clegg; *Tone* Jeremy Child. *Dir* Wallace Douglas; *Dgn* Peter Rice; *Light* Nick Chelton. Plot: Fletcher. Reviews: *Stage* 8/4/76, 11; *Times* 1/4/76, 15; *Tribune* 16/4/76, 6–7. Comment: *Times* found the production "at times a little irksome," largely because of Bernard Bresslaw's inadequate portrayal of Sergeant Bell.

76.160 *The Curse of the Labyrinth* (P for children) Brian Hayles. ARTS 3/4/76.* Cast: *Stage* 1/4/76, 10. *Diana* Gillian Bailey; *Mr. Purwell* Brian Forster; *Paul* Martin John; *Leto* Ursula Jones; *Borontes* Colin Kaye; John Curless, Derek Fuke. *Dir* Matyelok Gibbs; *Dgn* Paul Dart; *Light* Angus Stewart; *Sound, Mus* Ilona Sekacz.

Review: *Stage* 29/4/76, 9. Comment: Unicorn Theatre. The children in the audience were fascinated by this horror tale of a blind girl discovering an ancient shrine (*Stage*).

76.161 *Fifty/50* ICA 3/4/76. Comment: R. A. T. Theatre. Part of a "Physical Theatre Season" (advt).

76.162a *Dirty Linen* (C) Tom Stoppard. ALMOST FREE 5/4/76 (Ln).* Cast: *Stage* 8/4/76, 10. *Cocklebury-Smythe, M.P.* Edward De Souza; *Withenshaw, M.P.* Peter Bowles; *Miss Gotobed (Maddie)* Luan Peters; *Mrs. Ebury, M.P.* Christine Ozanne; *Chamberlain, M.P.* Malcolm Ingram; *Home Secretary* Derek Ensor; Benjamin Whitrow, Richard O'Callaghan. *Dir* Ed Berman; *Dgn* Gabriella Falk. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 110–11, Law, Loney, Weintraub. Reviews: *Gay News* 6/5/76, 21; *Guardian* 13/4/76, 10; *Irish Times* 20/5/76, 8; *Observer* 25/4/76, 26; *Spectator* 24/4/76, 27; *Times* 13/4/76, 11; *Times Educational Supplement* 23/4/76, 102; *Tribune* 30/4/76, 11. Comment: Inter-Action. Performed under the collective title *The American Connection: Part 1*. "The most stimulating lunch hour in London" (*Guardian*). "The most delicious lunchtime entertainment" (*Observer*). Mostly "fertile, literate high farce, played by some of the best actors now working in Shaftesbury Avenue" (*Times*). The first New York production (John Golden 11/1/77) ran for 159 performances.

76.162b *New-Found-Land* (C) Tom Stoppard. ALMOST FREE 5/4/76 (Ln).* Cast: *Stage* 8/4/76, 10. *Arthur* Stephen Moore; *Bernard* Richard Goolden. *Dir* Ed Berman; *Dgn* Gabriella Falk. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 110–11, Law, Loney, Weintraub. Reviews: *Gay News* 6/5/76, 21; *Guardian* 13/4/76, 10; *Irish Times* 20/5/76, 8; *Observer* 25/4/76, 26; *Spectator* 24/4/76, 27; *Times* 13/4/76, 11; *Times Educational Supplement* 23/4/76, 102; *Tribune* 30/4/76, 11. Comment: Inter-Action. Performed under the collective title *The American Connection: Part 1*. "Who but Stoppard would dare to hold up a farce for such a purpose? He almost gets away with it" (*Times Educational Supplement*). The first New York production (John Golden 11/1/77) ran for 159 performances.

76.163 *The Dream Juggler* (P) Jim Leaf. GREENWOOD 5/4/76.* *Enid* Judy MacKenzie; *Iris* Walton. *Dir* Oliver Foot. Review: *Stage* 29/4/76, 9. Comment: "It's about the son of an aggressive market stall owner who takes off for Cornwall with his girlfriend, a vicar's daughter, and experiences strange happenings" (*Stage*).

76.164 *The Fork* (P, 1a) Ian Brown. ICA 5/4/76 (Ln).*

Cast: *Stage* 8/4/76, 10. *Maggie* Linda Beckett; *Sandy* Jim Hooper; *Tom* Antony Sher; *Jeff* Chiswick. *Dir* Gerald Chapman. Plot: Bull/3. Reviews: *Gay News* 22/4/76, 25, 6/5/76, 22; *Stage* 13/5/76, 19; *Tribune* 14/5/76, 7. Comment: MPS 12104. *Gay Sweatshop*. "Attempts to show that liberal hearts and minds can be just as closed as illiberal ones" (*Gay News* 22/4).

76.165 *How the Other Half Loves* (C, 2a) Alan Ayckbourn. WIMBLEDON 5/4/76.** Cast: WWT/17. *Frank Foster* Moray Watson; *Fiona Foster* Barbara Murray; *Bob Phillips* Neil Stacy; *Terry Phillips* Stephanie Turner; *William Featherstone* Simon Cadell; *Mary Featherstone* Helen Cotterill. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr, Lic* Ronnie Scott-Dodd; *Dir* Kim Grant; *Dgn* Robin Archer; *Light* Brian Harris. Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak, Hischak/2, 31–32, Law, Loney, Vinson, Weintraub. Reviews: *Birmingham Post* 6/4/76, 2; *Observer* 11/4/76, 31; *Stage* 15/4/76, 13; *Times* 6/4/76, 19. Comment: Actors' Company. "A small, efficient production; a timid choice" (*Times*).

76.166 *The Night of the Talking Drum* (P) A. M. Kittermaster. LITTLE THEATRE CLUB 5/4/76 (Ln).* Cast: *Stage* 8/4/76, 10. *Eric* Danot, *Rosalind* Wilson, *Doyle* Richard. *Dir* Kross Leigh.

76.167 *The Bells* (D [3a]) Leopold Lewis (adpt of "Erckmann-Chatrian" [Émile Erckmann and Alexandre Chatrian], *Le Juif polonais*, 1869). LITTLE THEATRE CLUB 6/4/76.** Cast: *Stage* 25/3/76, 10. *Mathias* Gabor Vernon; *Doctor, Clerk of the Court* Ruxton Hayward; *Stephen* Brayne, *Sally* Hyams. *Dir* Henry Rose. Plot: Disher, 140–2, Law, Patterson, Shipley. Review: *Stage* 13/5/76, 19. Comment: Entertainment Machine. The play was presented as if performed by "a stock Victorian travelling theatre company" (*Stage*).

76.168 *The Caretaker* (D, 3a) Harold Pinter. SHAW 6/4/76.** Cast: WWT/17. *Davies* Fulton Mackay; *Aston* Roger Lloyd Pack; *Mick* Simon Rouse. *Dir* Kevin Billington; *Dgn* John Hallé; *Light* Mick Hughes. Plot: Best/61, 49, Demastes/2, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 7/4/76, 2; *Observer* 9/5/76, 25; *Spectator* 24/4/76, 27; *Stage* 15/4/76, 13; *Times* 7/4/76, 9. Comment: Dolphin Theatre Company. The revival was "estimably performed" (*Spectator*). An "admirably firm, taut production" by Kevin Billington (*Observer*).

76.169 *Joan* (P) Steven Rumbelow (deviser). ICA 6/4/76.* *Joan* Monica Buford. *Dir* Steven Rumbelow. Review: *Stage* 13/5/76, 19. Comment: Triple Action

Theatre. The piece projected Joan of Arc as “a Hitler in the making,” and also sources for her speeches included Shaw and Anouilh (*Stage*).

76.170 *The Other Side of the Swamp* (C, 2a) Royce Ryton. KING’S HEAD 7/4/76.** Cast: *WWT/17*. *Terry Jenkins* Royce Ryton; *Leslie Brown* Paul Jerrico. *Dir* Joan Kemp-Welch; *Dgn* John Scully, Geoff Stephens; *Cost dgn* Maggi Smith; *Light* D. J. Fitz Moran. Reviews: *Gay News* 22/4/76, 25, 6/5/76, 22; *Guardian* 13/4/76, 10; *Observer* 18/4/76, 22; *Spectator* 24/4/76, 27; *Stage* 15/4/76, 14; *Times* 8/4/76, 14. Comment: The play, involving two male actors picking up each other in a public lavatory, fell apart because of its sentimentality (*Gay News* 22/4). *Guardian* acknowledged the play’s faults but said it still made the relationship “convincing and truthfully touching.” *Times* noted the plot contained hints of “the Orton menage,” and summed up the production as “a splendid double act.”

76.171 *A Bedfull of Foreigners* (C, 2a) Dave Freeman. VICTORIA PALACE 8/4/76; trfd to DUKE OF YORK’S 4/10/76.** 475 perf. Cast: *Stage* 4/3/76, 24; *Theatricalia*; *Variety* 5/5/76, 182 *WWT/17*. *Brenda Parker* Julia Sutton/Anna Dawson/Lynne Furlong; *Claude Philby* Dennis Ramsden; *Heinz* Colin Jeavons/David Morton; *Helga Philby* June Whitfield/Liz Fraser; *Karak* Peter Bland/Anthony Morton; *Simone* Lynda Baron/David Jason; *Stanley Parker* Terry Scott. *Pp* Moss Empires Ltd.; *Chm* Lew Grade; *Deputy chm, Mgr dir* Louis Benjamin; *Mgr* Francis R. Marsh; *Pres* Duncan C. Weldon, Louis I. Michaels, Brian Rix, Pieter Toerien; *Dir* Roger Redfarn; *Dgn* Terry Parsons; *Light* Andrew A. Gardner. Plot: Fletcher, Loney. Reviews: *Stage* 15/4/76, 13; *Times* 9/4/76, 13; *Variety* 5/5/76, 182. Comment: The cast “just about keep this so-called comedy from being a complete yawn” (*Variety*). *Times* noted “the essential sadness of a piece that doggedly extols sexless monogamy.”

76.172 *On the Road* (P, 1a) Anton Chekov (adpt of his story “In the Autumn,” 1883; trans Basil Ashmore of *Na bolshoy doroge* [written 1884]). LITTLE THEATRE CLUB 8/4/76.**

76.173 *Communion* (P, 1a) Alan Drury. SOHO POLY 12/4/76 (Ln).* Cast: *Stage* 15/4/76, 12. Ian Charleson. Alun Lewis, Natasha Pyne. *Dir* Tim Fywell; *Dgn* Tanya McCallin. Review: *Stage* 6/5/76, 14. Comment: The plot involved a brother on his deathbed who is possibly being poisoned by his brother.

76.174 *The Mating Season* (C) Sam Cree. RICHMOND 12/4/76. 1st perfd Arts, Belfast, 8/12/69. *Henry Gillespie* Sidney James; *Audrey Jeans*, Bill Waddington, Dorothy

Dampier, Olga Low. *Dir* Bill Robertson. Comment: A one-week engagement.

76.175 *No Man’s Land* (D, 2a) Harold Pinter. LYTTTELTON 12/4/76.** 12 perf. Cast: NTA. *Briggs* Terence Rigby; *Foster* Michael Feast/Michael Kitchen; *Hirst* Ralph Richardson; *Spooner* John Gielgud. *Dir* Peter Hall; *Dgn, Light* John Bury; *Assist dgn* Timian Alsaker. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hischak/2, 108, Hochman, Law, Loney, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 13/4/76, 2; *Spectator* 24/4/76, 27. Comment: National Theatre. The production remained in repertory until 17/5/76.

76.176 *Sleuth* (Thriller, 2a) Anthony Shaffer. WIMBLEDON 12/4/76.** Richard Todd, Peter Byrne. Plot: Bordman, Fletcher, Hischak, Hischak/2, 22–23, Law, Loney, Salem, Shipley, Vinson, Weintraub.

76.177 *Les entretiens avec le professeur Y* (P) Louis-Ferdinand Céline (adpt Jean Rougerie). GREENWOOD 13/4/76. 1st perfd Firmin Gémier, Antony, France, 26/11/75. *Ferdinand Céline* Jean Rougerie; Jean Saudray. Reviews: *Stage* 29/4/76, 9; *Times* 12/4/76, 11 [sic]. Comment: *Times* described the piece, performed by two seated actors reading their parts, as “megalomaniac venom” that captured “the emotions of the French literary snake-pit.”

76.178 *Lenz* (P) Mike Stott (drm of Georg Büchner’s novel, written 1835). HAMPSTEAD 13/4/76.** Cast: *Stage* 1/4/76, 1; *WWT/17*. *Johann Oberlin* David Bradley; *Magda Schonefeld* Elizabeth Estensen; *Cristoph Kaufman* Nicholas Le Prevost; *Jakob Lenz* Jonathan Pryce; *Sebastien Scheidecker* Derek Smith; *Anna Oberlin* Dinah Stabb. *Dir* Richard Wilson; *Dgn* Sue Plummer; *Light* Charles Bristow. Plot: Vinson. Reviews: *Birmingham Post* 14/4/76, 2; *Observer* 18/4/76, 22; *Spectator* 24/4/76, 27; *Stage* 22/4/76, 9; *Times* 14/4/76, 11. Comment: Jonathan Pryce gave a performance “with stupendous peaks and valleys” (*Times*). *Spectator* described the play as “laborious” and found it induced tedium which Pryce’s performance did not relieve; *Observer* shared that judgment.

76.179 *The Nine Days and Saltley Gates* (P) Jon Chadwick and John Hoyland. ICA 13/4/76. 1st perfd 1976 (touring). Mary Sheen. *Dir* Roland Rees. Reviews: *Guardian* 15/4/76, 10; *Times* 17/4/76, 9; *Tribune* 14/5/76, 7. Comment: Foco Novo. *Guardian* was disheartened that there was only a small audience for this “mature and gutsy attempt to relate the General Strike of 1926 to the miners’ strike of 1872.” “Unilluminating” (*Times*).

76.180 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). DUKE OF YORK'S 14/4/76.** 133 perf. Cast: *Stage* 1/4/76, 1; *Theatricalia*; *Variety* 5/5/76, 182; *WWT/17*. *Teddy Boy* David Alder; *Timothy*, *Limbs of Kali* Adam Bareham; *Fosdyke*, *Nigel Danvers* Osmund Bullock; *Aunt Prue*, *Rowena*, *Slave Girl* Tricia George; *Troppo*, *Slave Boy* Louis Hammond; *Tennis Player* Colette Kelly; *Tramp*, *Bishop*, *Tom Smith* Bill Kerr; *Jane Christina Matthews*; *Timothy's Father*, *Sir Clamsby Williams*, *Ambrose* David Morton; *Fiona* Melanie Parr; *Police Inspector*, *Nightclub Manager*, *Uncle Zed* Malcolm Rennie; *Lady Raeburn*, *Teddy Girl*, *Mlle Kali*, *Anthea* Elizabeth Seal; *Timothy's Mother*, *Heloise*, *Asphynxia*, *Marguerite* Sheila Steafel; *Constable Bond*, *Electrode* Ian Talbot. *Pp*, *Lic* Peter Saunders; *Mgr dir* Ray Cooney, Laurie Marsh; *Pres* David Conville, Gordon Faith, Jeffrey Freilich; *Dir* David Conville; *Ch* Wayne Sleep; *Dgn* Tim Goodchild; *Light* Brian Benn; *Mus dir* Neil Rhoden. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF. Reviews: *Birmingham Post* 15/4/76, 2; *Guardian* 15/4/76, 10; *Illustrated London News* 1/6/76, 105; *Observer* 18/4/76, 22; *Spectator* 1/5/76, 29; *Stage* 22/4/76, 9; *Times* 15/4/76, 13; *Variety* 5/5/76, 182, 188. Comment: "Time has staled its appeal" (*Variety*). *Spectator* confessed it took "irrational pleasure" in the revival. *Guardian* enjoyed the "piling nostalgia on nostalgia." After watching the production for five minutes *Times* experienced "all the old nausea" for the piece.

76.181 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). RICHMOND 19/4/76.** Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth. Comment: A one-week engagement.

76.182 *John, Paul, George, Ringo . . . and Bert* (Mus, 2a) Willy Russell. WIMBLEDON 19/4/76.** Plot: Bull/1, Demastes/2, OTF. *George Harrison* Lloyd Johnston. *Mgr dir* Merton Civic Theatre Trust Ltd.; *Mgr*, L R. Scott-Dodd; *Pres* Cameron Mackintosh, George Bormick; *Dir* Gareth Morgan. Comment: Some audience members walked out complaining about the language in the piece (see *Liverpool Daily Post* 23/4/76, 5).

76.183 *The Return of Jerry Diamond* (P) K. J. Burton. KING'S HEAD 19/4/76 (Ln).* Cast: *Stage* 22/4/76, 10. Bernard Boston, Clio Steele, Peter Whitebrook, Suzanne Fay. Comment: Real Theatre Company.

76.184 *Anne Marie* (West Indian P, 3a) Douglas Archibald. INTERNATIONAL ARTS CENTRE 20/4/76. 1st perfd Port-of-Spain, Trinidad, 1958; 1st London perf. Plot: Vinson. *Anne Marie* Jenny Zobel; *Sylvie* Yvette Harris;

Baba Vialva Forde; *Fanshawe* Kenwyn Crichlow; *Don Pedro* Malcolm Frederick; Basil Otoin, Robert Phillips. *Dir* Milwyn Caules. Review: *Stage* 27/5/76, 21. Comment: L'Ouverture Theatre Players. The play was set in Trinidad at the end of the nineteenth century and involved the daughter of a planter and her romantic intentions.

76.185 *Equus* (D, 2a) Peter Shaffer. ALBERY 20/4/76.** 482 perf. Cast: *Stage* 8/4/76, 1; *Theatricalia*. *Martin Dysart* Colin Blakely/Michael Jayston; *Nurse* Jennifer Pierrey; *Hester Saloman* Louie Ramsay; *Alan Strang* Gerry Sundquist/David Dixon; *Frank Strang* Glyn Owen; *Dora Strang* Jane Wenham; *Horseman* Rupert Frazer; *Harry Dalton* Peter Schofield; *Jill Mason* Petra Markham/Jessica Turner; Philip Compton, Tony Goodall, Marc Harrison, Deborah Makepeace, Robin Marchal, Alasdair Ramsay, Gillian Webb, Jeremy Woolston. *Chm*, *Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Dir* John Dexter; *Dgn* John Napier; *Mus* Marc Wilkinson; *Light* Andy Phillips; *Movement* Sue Lefton; *Pd mgr* Richard Bullimore; *Sound* Freya Edwards; *Sm* Tom Redman; *Dsm* Mark ap Robert; *Asm* Catherine Bailey; *Staff dir* Alan Brown. Plot: Bordman, Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 78, Hochman, Law, Loney, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 21/4/76, 2; *Gay News* 6/5/76, 21; *Guardian* 20/4/76, 10; *Observer* 25/4/76, 26, 31/10/76, 28; *Spectator* 1/5/76, 28–29; *Stage* 29/4/76, 9, 4/11/76, 13; *Times* 21/4/76, 12. Comment: National Theatre. *Observer* (25/4) found the play "ultimately unsatisfying." "The matter of it is dubious; the manner of it, I fear, is splendid" (*Spectator*). With Colin Blakely as Dysart the revival "comes over with considerably more than its original weight" (*Times*).

76.186 *High Rise* (Bizarre C) Martin Village. LITTLE THEATRE CLUB 20/4/76 (Ln). 1st perf? Cast: *Stage* 15/4/76, 12. Sue Aldred, Clive Flint, Edmund Kente, Andrew Tourell. *Dir* Michael Arditti.

76.187 *Ladybird, Ladybird* (P) David Pownall. BUSH 20/4/76. 1st perfd Traverse, Edinburgh, 6/1/76. Cast: *Stage* 15/4/76, 12; *WWT/17*. *Miriam* Mary Ellen Ray; *Kenny* Stephen Boxer; *Duncan* Christopher Crooks; *Lindsey* Judith Blake. *Dir* Edward Adams. Comment: Paines Plough. A war widow returns from America after fifty years to visit Liverpool and meet her grandchildren.

76.188 *Pearls*. LITTLE THEATRE CLUB 20/4/76. 1st perf? Comment: Cloud (presenter).

76.189 *Twelfth Night; or, What You Will* (C) William Shakespeare. ST. GEORGE'S 21/4/76.** Cast: Theatri-

calia; *WWT/17*. *Orsino* Richard Gale; *Antonio* Philip Voss; *Captain* Philip Anthony; *Curio* David Cann; *Fabian* Michael Irving; *Feste* Ronnie Stevens; *Malvolio* Eric Porter; *Maria* Elvi Hale; *Olivia* Sarah Badel; *Sebastian* Roger Davenport; *Sir Andrew Aguecheek* David Collings; *Sir Toby Belch* William Squire; *Valentine* Daniel Davies; *Viola* Lynn Farleigh; *Lords, Ladies* Alex Dalmaine, Roger Martin, Suzie Hardy, Paulina Cairns. *Dir* Frank Hauser; *Dgn* Frank Hauser, C. Walter Hodges; *Cost dgn* Bernard Culshaw. Reviews: *Illustrated London News* 1/7/76, 59; *Observer* 25/4/76, 26; *Stage* 29/4/76, 9; *Times* 22/4/76, 9. Comment: *Times* described the interior of this newly opened space. The production was on the same level as “a superior evening in Regent’s Park [Open Air]” (*Times*). *Illustrated London News* commended the performances of Eric Porter, Lynn Farleigh, and Sarah Badel.

76.190 *Mary Lou* (P, 1a) Lars Forssell (anon trans of his play, 1962). MAXIMUS 22/4/76 (Ln). 1st London perf. Cast: *Stage* 22/4/76, 10. *Mary Lou* Avril Marsh; Vincent Brimble, Philip Coskin, Mathew Kelly. *Dir* Malcolm McKay; *Dgn* Stephen Mellor. Plot: Gassner, 280, Hochman. Review: *Stage* 27/5/76, 21. Comment: Avril Marsh gave a strong performance (*Stage*).

76.191 *Waiting for Godot* (D, 2a) Samuel Beckett. COURT 22/4/76.** Cast: Findlater; *WWT/17*. *Estragon* Horst Bollman; *Vladimir* Stefan Wigger; *Lucky* Klaus Herm; *Pozzo* Carl Radatz; *Boy* Torsten Sense. *Dir* Samuel Beckett; *Dgn* Matias; *Light* Jack Raby. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 26/4/76, 2; *Guardian* 23/4/76, 10; *Observer* 25/4/76, 26; *Stage* 29/4/76, 9; *Times* 23/4/76, 13. Comment: Schiller Theatre (Berlin). Performed in German. *Guardian* said Beckett’s direction was “devoid of either easy pathos or forced fun”; “superbly-acted.” *Observer* declared “this is one of the most authoritative, and certainly the loveliest production.” For *Times* Beckett proved that “he is without question a masterly advocate of his own work.”

76.192 *Electra* (T) Sophocles (trans E. F. Watling). TOWER, CANONBURY, 23/4/76.** Cast: TTC. Plot: French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel.

76.193a *Bar Beach Prelude* (P, 1a) Bode Sowande. COLLEGIATE 24/4/76. 1st stage perf. Cast: *Stage* 22/4/76, 10. Review: *Stage* 20/5/76, 24. Comment: Black Theatre Workshop. The company for this double-bill comprised Elizabeth Adare, Olu Jacobs, Lari Williams, Gordon

Tialobi, Cynthis Powell, Steve Lawrence. *Dir* Martin Thurley; *Sc dgn* Lawrie Kenton; *Light* Bob Morris; *Pd mgr* Louis Mahoney. “Shows us a condemned cell, whose three inmates await execution by firing squad for robbery with violence. The men react in different ways to their present plight” (*Stage*).

76.193b *Transistor Radio* (P, 1a) Ken Tsaro-Wiwa. COLLEGIATE 24/4/76.** Cast: *Stage* 22/4/76, 10. Review: *Stage* 20/5/76, 24. Comment: Black Theatre Workshop. The characters are resigned to “the corruption in politics and employment which attend them, although equally powerless to halt a train of events” (*Stage*).

76.194 *The Hotel in Amsterdam* (D, 2a) John Osborne. QUESTORS 24/4/76. Cast: QTA. Reviews: *Acton Gazette* 29/4/76, 15; *Middlesex County Times* 30/4/76, 3.

76.195a *Chicago* (P, 1a) Sam Shepard. LITTLE THEATRE CLUB 26/4/76.** Review: *Stage* 24/6/76, 20. Comment: The company for this double-bill comprised Deborah Genninger, Kenneth Cranna, Andrew Hawkins, Anne-Marie Davies, Annette Boyes, Tom Tiwald. *Dir* David Amitin. In both plays “the acting was both involved and of a high technical standard” (*Stage*).

76.195b *Red Cross* (P, 1a) Sam Shepard. LITTLE THEATRE CLUB 26/4/76.** Review: *Stage* 24/6/76, 20.

76.196 *Donkeys’ Years* (C, 3a) Michael Frayn. RICHMOND 26/4/76.* *S. Birkett* A. J. Brown; *C. D. P. B. Headlingley* Peter Barkworth; *D. J. Buckle* Peter Jeffrey; *K. Snell* Andrew Robertson; *A. V. Quine* Julian Curry; *Rev. R. D. Sainsbury* John Normington; *N. O. P. Tate* Jeffrey Wickham; *W. R. Taylor* John Harding; *Lady Driver* Penelope Keith. *Dir* Michael Rudman; *Dgn* Alan Tagg; *Light* Ken Miller. Plot: Demastes/2, Fletcher, Law, Weintraub. Review: *Gay News* 20/5/76, 22. Comment: The pre-West End production prior to opening at the Globe in July (76.350). *Gay News* thought the play depended “on stock types”; “at his best, Frayn seems remarkably close to Ayckbourn when humour emerges from a slightly poignant or else cruel piece of observation.”

76.197 *Cycle Sluts* (Transvestite revue). BROADWAY, KILBURN, 26/4/76. 1st British perf. Plot: OTF, OTF/2. Reviews: *Birmingham Post* 27/4/76, 2; *Gay News* 6/5/76, 15–16, 21; *Guardian* 27/4/76, 10; *Observer* 2/5/76, 29; *Spectator* 8/5/76, 28; *Stage* 29/4/76, 15, 6/5/76, 13; *Times* 27/4/76, 9. Comment: The theatre was formerly the Kilburn Empire. The production originated at the Roxy Theatre, Los Angeles. “The Sluts’ initial visual impact is superb but it is not backed up by their performance or

their material" (*Gay News*, 6/5, 21). *Guardian* felt "pummelled by grotesque Hollywood chic," or "concentration camp." "Briefly diverting ... only minimal amusement" (*Spectator*). Parts of the production were "a perverse delight" (*Times*).

76.198 *La grande Eugène* (Transvestite revue) Frantz Salieri and Alain Guiu (mus). ROUND HOUSE 26/4/76. Cast: *WWT/17*. *Erna Von Scratch* Christophe Basso; *Belle De May* Luc Chevalier; *Josepha Badabou* José-Christian Niego; Alain Deshayes, James Cameron, Bruno Tonioli, Ladislav Pergler, Thierry Le Bourgeois, Peter Althoff, Patrick Louis-Sidney, Jean-François Decarufel. *Pres* Bernard Delfont, Toni Azzì; *Dir, Dgn* Frantz Salieri; *Balmr* Alain Deshayes. Plot: OTF, OTF/2. Reviews: *Gay News* 6/5/76, 21; *Guardian* 27/4/76, 10; *Observer* 2/5/76, 29; *Spectator* 8/5/76, 28; *Stage* 6/5/76, 11; *Times* 27/4/76, 9. Comment: *Spectator* reluctantly conceded the "show has a satirical and parodial edge." "A brilliantly executed show that, in terms of production values, outpaces all the other current spectaculars" (*Guardian*). *Times*, approvingly, discussed exactly how the production worked.

76.199 *Move Along Sideways* (One-man show) Ron Moody. THEATRE ROYAL, STRATFORD EAST, 26/4/76.** Cast: *WWT/17*. Ron Moody. *Light* Ray Duffill.

76.200 *Sunbeams* (P) Rose-Marie Mason. SOHO POLY 26/4/76 (Ln). 1st perf? Cast: *Stage* 29/4/76, 8. Sandy Ratcliff, Bridget Brice. *Dir* John Link; *Dgn* Harry Duffin. Comment: *Crossing the Line* (unidentified) was also listed in *Playgoers' Diary* (*Stage* 22/4/76, 8) for this venue, date, and time.

76.201 *Faust Part I* (T) Johann Wolfgang von Goethe (trans John Prudhoe). YOUNG VIC 27/4/76. *Mephistopheles* Christopher Gable; *Faust* William Buffery; *Margarete* Lynette Edwards. *Dir* Paul Marcus. Plot: Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Stage* 6/5/76, 13; *Times* 28/4/76, 13. Comment: Lincoln Players (Oxford University). Paul Marcus provided unfocussed direction, but the principal cast members were good, although only Christopher Gable vivified the poetry (*Times*).

76.202 *Logue for Lunch* (P) Christopher Logue. OPEN SPACE 27/4/76 (Ln). 1st perf? Comment: A reading by Logue of his own poems.

76.203 *Le neveu de Rameau* (Philosophical dialogue) Denis Diderot (drm by Jean-François Balmer and Gerard Hardy and Jacques Weber). GREENWOOD 27/4/76. 1st perf this drm Maison de la Culture et des Loisirs, Saint-Etienne, 12/75. Jacques Weber, Jean-François Balmer.

Dir Jacques Weber; *Cost dgn* Jacques Schmidt. Reviews: *Stage* 6/5/76, 13; *Times* 28/4/76, 13. Comment: Robert Hossein's Théâtre Moderne. The actors lacked the passion to vivify the dialogue (*Times*).

76.204 *The Zykovs* (D, 4a) Maxim Gorky (trans Jeremy Brooks and Kitty Hunter-Blair of *Zvkovy* [written 1913]). ALDWYCH 28/4/76. 1st British perf. Cast: RSCA; *Stage* 22/4/76, 1; *Theatricalia*; *Variety* 5/5/76, 182; *WWT/17*. *Anna Markovna* Janet Whiteside; *Antipa Ivanich Zykov* Paul Rogers; *Hevern* Gary Bond; *Mikhail* Mike Gwilym; *Muratov* Norman Rodway; *Palageya* Valerie Colgan; *Pavla* Mia Farrow; *Shokhin* David Daker; *Sofia Ivanovna* Sheila Allen; *Styopka* Lynsey Baxter; *Tarakanov* Patrick Godfrey. *Dir* David Jones; *Dgn* Timothy O'Brien, Tazeena Firth; *Light* David Hersey; *Mus* Carl Davies. Reviews: *Birmingham Post* 29/4/76, 2; *Guardian* 29/4/76, 10; *Illustrated London News* 1/7/76, 59; *Observer* 2/5/76, 29; *Spectator* 8/5/76, 28; *Stage* 6/5/76, 13; *Times* 29/4/76, 11; *Variety* 5/5/76, 182. Comment: Royal Shakespeare Company. Previews 22/4–27/4/76. The play was a character study of a merchant (Matlaw, 310). "A commonplace family chronicle with little to commend it as social comment and rather less as drama" (*Spectator*). *Observer* said David Jones's "sadly flaccid production" failed to be either "stirring or comic." *Guardian* drew comparisons with Chekhov and pointed to Gorky's cruder writing. "The characters are tedious and repetitious, the story diffuse and sketchy" (*Variety*). "A long evening in which the promise of a controlled study of large issues dwindles into a noisy and rather small personal drama" (*Times*).

76.205 *Miss Julie* (P, 1a) August Strindberg (anon trans of *Fröken Julie*, 1889). GREENWICH 29/4/76.** Cast: *WWT/17*. *Miss Julie* Susan Hampshire; *Jean* Martin Shaw; *Christine* Marjorie Yates. *Dir* John Cox; *Dgn* Peter Rice; *Light* Graham Phoenix. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford. Reviews: *Birmingham Post* 30/4/76, 2; *Spectator* 8/5/76, 28; *Stage* 6/5/76, 13; *Times* 30/4/76, 11. Comment: *Spectator* thought Susan Hampshire's temperament was "disastrously at odds" with the role of Miss Julie. For *Times* Susan Hampshire was also "the unlikeliest Julie one can think of"; indeed, she offered "her usual radiant impersonation of the fairy on the Christmas tree."

76.206 *Out for Nine* (Documentary) Phil Woods and the company. HALF MOON 1/5/76.* Cast: SHM; *WWT/17*. *Jake* John Mulcahy; *Dave* Jim Hayes; *George* Ian Retford; *Vi* Arbel Jones; *Rhys* Phillip Joseph; *Pat* Gabriel Connaughton; *Vic* Chris Ryan; *Annie* Jill Richards. *Dir* Pam Brighton. Reviews: *Irish Times* 16/7/76, 10; *Stage*

13/5/76, 17; *Times* 21/5/76, 13. Comment: *Times* described the piece as “a thoughtful, humane and troubling memorial” to the 1926 General Strike and the formation of a Stepney Council of Action that emphasized the avoidance of violence and disorder.

76.207 *Alice in Plunderland* (P) Gordon Tait. ROUND HOUSE DOWNSTAIRS 3/5/76. 1st perf? Review: *Times* 6/5/76, 14. Comment: Nerve Theatre. “Parody on squatting falls flat,” and the performances were “appalling” (*Times*).

76.208 *Confusions* (P) Alan Ayckbourn. RICHMOND 3/5/76. 1st perfd Library, Scarborough, 30/9/74. Plot: Fletcher, French/2, Loney, Weintraub. Comment: *Confusions* was the collective title for the five plays which formed this pre-West End production prior to opening at the Apollo later in May (76.242a–e).

76.209 *If Five Years Pass* (P, 3a) Federico García Lorca (trans George Leeson of *Asi que pasen cinco anos*, 1945 [written 1931]). LITTLE THEATRE CLUB 3/5/76. 1st British perf. Philip Bloomfield, Elizabeth Bailey, Steven Stacey. *Dir* Ann Fenn; *Ch* Anna Nygh. Plot: Hochman, Matlaw. Review: *Stage* 13/5/76, 17. Comment: *Stage* said for the most part the production rose to the challenge presented by this work.

76.210 *The Real Inspector Hound* (C, 1a) Tom Stoppard. MAXIMUS 3/5/76 (Ln).** Cast: *Stage* 6/5/76, 14. *Simon* Lewis Collins; Timothy Kightley, Albert Welling, Jill Johnson. Christopher Scoular, Shirley Stelfox, Avril Carson, David Goodland. *Dir* Stuart Kerr. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44–45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Review: *Stage* 3/6/76, 18. Comment: The revival was of a high standard (*Stage*).

76.211 *The Servant of Two Masters* (P) Carlo Goldoni (trans Edward J. Dent of *Il servitore di due padroni*, 1745). WIMBLEDON 3/5/76.** Cast: *WWT/17*. *Pantalone* Roger Booth; *Clarice* Judy Riley; *Doctor Lombardi* Arthur Kohn; *Silvio* David Beames; *Beatrice* Celia Foxe; *Florindo* John Price; *Brighella* Malcolm Storry; *Smeraldina* Zoe Wanamaker; *Truffaldino* Sylveste McCoy; *Waiters, Porters* John Dicks, Chris Lillicrap; *Musician* Andrew Dickson. *Dir* David Toguri; *Dgn* David Collis; *Light* Geoffrey Mersereau. Plot: Fletcher, Hochman, Patterson, Shank, Shipley. Comment: Nottingham Playhouse Company production.

76.212 *Ten Lost Years* (D, 2a) Jack Winter and Cedric Smith (based on Barry Broadfoot, *Ten Lost Years 1929–1939: Memories of Canadians Who Survived the*

Depression, 1973). YOUNG VIC 3/5/76. 1st perfd Toronto Workshop, Toronto, 7/2/74; 1st London perf. Judy Crocker, Diana Douglass, Rosemary Dunscore, Heather Ritchie, Sandy Crawley, François-Regis Klanfer, Peter Millard, Rich Payne, Grant Roll, Ross Skene. *Dir* George Luscombe; *Dgn* Astrid Janson. Reviews: *Stage* 13/5/76, 17; *Times* 4/5/76, 9. Comment: Toronto Workshop Company. *Times* reported the show had been successful in Canada but doubted it would be in England because “an element of historical proportion is lacking,” and because the privations of the Canadian depression were “muffled by the relentlessly wholesome performance.”

76.213 *Article Five* (P) Brian Phelan. ICA 4/5/76 (Ln). Reviews: *Times* 5/5/76, 15; *Tribune* 14/5/76, 7. Comment: “In support of Amnesty International, [the] play seeks to show how torture is perpetrated by ordinary men in the name of respectable causes, but [Phelan] chooses to demonstrate this by staging a torture which is so graphic that its image nearly obliterates his argument” (*Times*).

76.214 *Side by Side by Sondheim* (Mus ent, 2a) Stephen Sondheim and Leonard Bernstein and Mary Rodgers and Richard Rodgers and Jule Styne. MERMAID 4/5/76; trfd to WYNDHAM’S 7/7/76; trfd to GARRICK 4/10/77.* 781 perf. Cast: *Stage* 15/4/76, 1; *Theatricalia*; *Variety* 26/5/76, 87; *WWT/17*. Millicent Martin, Julia McKenzie, David Kernan, Ned Sherrin [at Garrick: Maggie Fitzgibbon, Jill Martin, David Firth, Robin Ray]. *Pres* H. M. Tennent Ltd., Cameron Mackintosh; *Dir* Ned Sherrin; *Dgn* Peter Cocherty; *Cost dgn* Gina Fratini; *Light* John Wood; *Mus staging* Bob Howe; *Sm* Robert West; *Dsm* Jaime Dworin; *Asm* Tim Spence-Brown; *Admin* Corinne Rodriguez; *Pd mgr* Forbes Nelson; *Foh* Rosanna Hutchison; *Bom* Joan Robinson; *Elect* Peter Sutton; *Press rep* Alan Ayres, Liz Brown; *Sc bld* John Collins, Ron Burrows, John Smith; *Sc* Susan Ayres. Plot: Bordman/5, 690, Hischak, Loney, OTF, OTF/2. Reviews: *Birmingham Post* 5/5/76, 2; *Gay News* 20/5/76, 22; *Illustrated London News* 1/7/76, 59; *Observer* 9/5/76, 25, 1/8/76, 20; *Spectator* 15/5/76, 27–28; *Stage* 13/5/76, 17, 23/2/78, 11; *Times* 5/5/76, 15, 17/2/78, 7; *Variety* 26/5/76, 87, 91. Comment: “Devised with intelligence and style and should be a commercial success ... performed with charm and histrionic flair” (*Variety*). “One of the great happenings in the musical theatre” (*Gay News*). “A show to make you fall in love with show business” (*Spectator*). *Times* (5/5) reported the opening-night performance was greeted with “the loudest cheers I have yet heard at the Mermaid.” The first New York production (*Music Box* 18/4/77) ran for 384 performances.

76.215 *Gigi* (C, 2a) Anita Loos (adpt of Colette’s novel,

1943). FORTUNE 5/5/76.** 58 perf. Cast: Theatricalia; WWT/17. Alicia de St. Ephlam Lila Kedrova; *Andrée* Anna Sharkey; *Gaston Lachaille (Tonton)* Simon Williams; *Gigi* Veronica Quilligan; *Mme Alvarez* Mary Kerridge; *Victor* Clifford Parrish. Lic Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Pres* Nicholas Newton; *Dir* David Giles; *Dgn* Kenneth Mellor; *Light* Howard Eldridge. Plot: Best/51, 230, Bordman/4, 303, Bronner, Fletcher, French, French/2, Hischak, Salem, Wheatley. Reviews: *Guardian* 6/5/76, 10; *Illustrated London News* 1/7/76, 59; *Spectator* 15/5/76, 28; *Stage* 13/5/76, 17; *Times* 6/5/76, 14. Comment: "To revive it for the stage without those musical trimmings [of *Gentlemen Prefer Blondes*] seems foolhardy" (*Spectator*). "A generally pleasing production," with Veronica Quilligan providing "considerable charm"; nevertheless, it was difficult to understand why the piece had been revived (*Times*).

76.216a *The Cat and the Moon* (P, 1a) W. B. Yeats. ARTS MEETING PLACE 6/5/76 (Ln). 1st perfd Abbey, Dublin, 21/9/31. Comment: Double D.

76.216b *Purgatory* (P, 1a) W. B. Yeats. ARTS MEETING PLACE 6/5/76 (Ln).** Plot: French/2, Hochman, Matlaw, Schrank. Comment: Double D.

76.217 *Endgame* (D, 1a) Samuel Beckett. COURT 6/5/76.** Cast: Findlater; *Variety* 26/5/76, 87 WWT/17. Hamm Patrick Magee; *Clov* Stephen Rea; *Nagg* Leslie Saroni; *Nell* Rose Hill. *Dir* Donald McWhinnie; *Dgn* Andrew Sanders; *Light* Jack Raby; *Assist dir* John Leonard; *Sm* Jane Tamlyn; *Dsm* David Grindrod; *Asm* Jane Hawley; Plot: Demastes/2, Fletcher, French, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Vinson, Walford, Weintraub. Reviews: *Gay News* 20/5/76, 22; *Guardian* 5/5/76, 10, 7/5/76, 10, 8/5/76, 9; *Illustrated London News* 1/7/76, 59; *Observer* 9/5/76, 25; *Spectator* 15/5/76, 28; *Stage* 13/5/76, 17; *Times* 7/5/76, 9; *Tribune* 11/6/76, 7; *Variety* 26/5/76, 87. Comment: The revival was notable for "the way the play's ritual shell is constantly burst asunder by cries of naked agony" (*Guardian* 7/5). *Times* found that, for all its virtues, there was "a ponderously over-emphatic element in the performance which clogs its rhythms and stands between the spectator and the play."

76.218 *Germany Calling* (P) Peter Leabourne and Bryony Lavery. WAREHOUSE (2) 6/5/76.* *William Joyce (Lord Haw Haw)* David Stockton; *Joyce's Wife* Pippa Sparks; Ian Blower, Steve McDonald, Peter Leabourne. *Dir* Peter Leabourne. Review: *Stage* 3/6/76, 18. Comment: Chameleon Productions. About the career of

William Joyce, "Lord Haw Haw," the traitorous British propagandist for the Germans in World War II.

76.219 *Tax and the Forbidden Fruit* (C) Irving Lycett. LAMB AND FLAG 6/5/76.* Cast: *Stage* 6/5/76, 14. Noelle Rimmington, Jack Pearce, Leon Silver, Peter Churchill. Comment: LAMP. Originally scheduled for 1/4/76 but postponed due to cast illness.

76.220 *Chile 11973* (P). ICA 7/5/76. Review: *Tribune* 2/7/76, 7. Comment: Teatro Popular Chileno. The piece, "based on the personal experiences of the members of the company," revolved around events during the upheavals in Chile during the Allende regime and its replacement by the military junta in 1973 (*Tribune*).

76.221 *A View from the Bridge* (P, 2a) Arthur Miller. TOWER, CANONBURY, 7/5/76.** Cast: TTC. Plot: Best/55, 69, Bordman, Bordman/4, 330, Bronner, Bryer, Dorney, Fletcher, Hischak, Hochman, Matlaw, Patterson, Salem, Shank, Wilmeth.

76.222 *When I Grow Too Old to Scream, I Shall Have to Surrender* (P) Stewart Permutt. THREE HORSESHOES c. 8/5/76.* Cast: *Stage* 6/5/76, 14. *Ethel* Evie Garrett; *Tricia* Morar Kennedy; *Kenny* Andrew Quiney; *Duggie* Ivan Vander. *Dir* Royce Ryton; *Mus* Andrew Quiney. Review: *Stage* 3/6/76, 18. Comment: Pentameters. "A wry tale of the last night of a third-rate provincial panto," given a good performance (*Stage*).

76.223a *The Christian Brothers* (Monol) Ron Blair. MERMAID 9/5/76. 1st perfd Nimrod, Surry Hills, New South Wales, Australia, 1/8/75; 1st British perf. Cast: *Stage* 6/5/76, 14. Lloyd Lamble. *Dir* William Alexander. Review: *Stage* 3/6/76, 18. Comment: Association of Australian Artistes. Lloyd Lamble was a quirky school teacher addressing recalcitrant pupils; *Stage* thought the monologue was somewhat too long.

76.223b *Mates* (P) Peter Kenna. MERMAID 9/5/76.** Cast: *Stage* 6/5/76, 14. *Sylvia*, Neil John Muirhead; *Gary* Chris Cummings; Bettina Dickson, Lloyd Lamble. *Dir* William Alexander. Plot: Gunn, Vinson. Review: *Stage* 3/6/76, 18. Comment: Association of Australian Artistes.

76.224 *Olympics '76* (P) Jack Winter. YOUNG VIC 10/5/76. 1st perfd Toronto Workshop, Canada, 18/5/75 as *Summer 76*. Diana Douglass, Judy Crocker, François-Regis Klanfer, Peter Millard, Rich Payne, Grant Roll, Ross Skene, Jim Warburton. *Dir* George Luscombe; *Dgn* Astrid Janson. Review: *Stage* 20/5/76, 24. Comment: Toronto Workshop Productions. The play was about the Olympics generally and the Montreal games in particular.

76.225 *The Shadow of a Gunman* (P) Sean O'Casey. SUGAWN 10/5/76.** *Davoren* Timothy O'Grady; *Mr. Gallogher* Seamus O'Casey; *Shields* John Quinn; *Minnie* Treasa Ni Fhatharta; *Peggie* McCarthy, Dermot O'Sullivan. *Dir* Colin Ley. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Schrank, Scrimgeour, 65–73, Shank. Reviews: *Irish Times* 13/5/76, 10; *Stage* 8/7/76, 18. Comment: A good revival that played to full houses (*Stage*).

76.226 *Shakebag* (P) David Pinner. SOHO POLY 10/6/76 (Ln).* Cast: *Stage* 13/5/76, 18. Jean Fergusson, Ronald Fernee, Catherine Griller, Paul Hastings, Peter Pacey, Clare Richards. *Dir* Ian Lindsay; *Dgn* Harry Duffin.

76.227 *Les diálogos ou autres inventions à deux voix* (P) Roland Dubillard. GREENWOOD 11/5/76. 1st stage perf Michodière, Paris, 10/1/75. Claude Pieplu, Philippe Laudenbach. *Dir* Jean Chouquet; *Dgn* Marcel-Louis Dieulot. Reviews: *Stage* 20/5/76, 20; *Times* 13/5/76, 15. Comment: Théâtre de la Michodière. This series of conversation pieces for two people was originally a radio play which was later given on television.

76.228 *Work to Role* (P). ICA 11/5/76. Review: *Tribune* 28/5/76, 7. Comment: Women's Theatre Group. The piece showed "what women at work can expect today—lously stereotyped jobs like typing or waiting tables ... at low wages, with little union assistance" (*Tribune*).

76.229 *Yesterday's News* (P) Joint Stock and Jeremy Seabrook. THEATRE UPSTAIRS 11/5/76. 1st perfd Alder-shot 1976. Cast: Findlater; *Stage* 29/4/76, 1; *WWT/17*. *Keith Jones* Will Knightley; *Roche* Philip McGough; Gillian Barge, Linda Goddard, Paul Kember, Tony Mathews, David Rintoul. *Dir* William Gaskill, Max Stafford-Clark; *Dgn* Hayden Griffin; *Light* Rory Dempster. Reviews: *Guardian* 12/5/76, 12; *Observer* 16/5/76, 29; *Spectator* 22/5/76, 28; *Stage* 20/5/76, 17; *Times* 12/5/76, 14; *Tribune* 28/5/76, 7. Comment: Joint Stock. The piece was about the recruitment and massacre of British mercenaries in Angola. *Tribune* reported the piece consisted of seven actors "facing the audience delivering interwoven monologues" with no attempt at dramatization.

76.230 *Bus Stop* (CD, 3a) William Inge. PHOENIX 12/5/76.** Cast: *Theatricalia*; *Variety* 26/5/76, 91; *Stage* 15/4/76, 1; *WWT/17*. *Bo Decker* Keir Dullea; *Carl* John Church; *Cherie* Lee Remick; *Dr. Gerald Lyman* Alfred Marks; *Elma Duckworth* Jenny Quayle; *Grace Hoylard* Miriam Karlin; *Virgil Blessing* Don Fellows; *Will Masters* Roy Purcell. *Lic, Mgr dir* Veronica Flint-Shipman; *Pres* Veronica Flint-Shipman, Paul Elliott; *Pd*

Paul Elliott; *Assoc pd* Bernard Jay; *Dir* Vivian Matalon; *Sc dgn* Saul Radomsky; *Cost dgn* Jane Robinson; *Light* Nick Chelton; *Sm* Robin Holmes; *Dsm* Guy Hallifax; *Asm* Anthony Pullen, Mandy Napper; *Wm* Derek Hack-nett; *Pq supervisor* Hugo Byron Wiggins; *Cost* Bermans, Nathans; *Pq* Simon Wigs; *Sc bld, Sc* Royal Lyceum Theatre (Edinburgh) workshops. Plot: Bordman, Bronner, Bryer, Fletcher, Hischak, Matlaw, Salem, Wilmeth. Reviews: *Daily Mirror* 13/5/76, 18; *Guardian* 13/5/76, 10; *Illustrated London News* 1/7/76, 59; *Observer* 16/5/76, 29; *Spectator* 22/5/76, 28; *Stage* 20/5/76, 17; *Times* 13/5/76, 15; *Variety* 26/5/76, 91. Comment: Lee Remick's West End debut. *Variety* said this was "a worthy production" ably headed by Americans Lee Remick and Keir Dullea. *Times* thought the production made "a good case for Inge as a playwright who is content to show people in action and leave others to do the judging." "The play, with its single set and containing little action, is better-suited to film than stage" (*Daily Mirror*).

76.231 *Geisterbahn* (P) Franz Xaver Kroetz (trans Katharina Hehn of his play, 1975). BUSH 13/5/76. 1st London perf. Cast: *Stage* 13/5/76, 18; *WWT/17*. *Stallerin* Penelope Lee; *Staller* Mike Pratt; *Sepp* Peter Sproule; *Beppi* Jenny Twigge. *Dir* David Mouchtar-Samorai; *Dgn* Terry Jacobs; *Light* Buz Williams. Plot: Hochman. Reviews: *Guardian* 14/5/76, 8; *Observer* 16/5/76, 29; *Stage* 20/5/76, 17; *Times* 14/5/76, 8. Comment: David Mouchtar-Samorai's production was "an exercise in extreme slow-motion" that ultimately left *Times* feeling less than sympathetic towards the fate of the child, Beppi. Similarly, *Stage* remarked Mouchtar-Samorai "takes the whole play at such a realistic slow pace that the audience is left thinking of parody."

76.232 *Jump!* (P for children) Ken Whitmore. ARTS 13/5/76. 1st perfd BBC Radio-3 8/4/75; 1st stage perf. Cast: *Stage* 6/5/76, 14. *Minister* John Curless; *Professor Morrisade* Ursula Jones; *Frederick* Jason Watts; *Moles* Colin Kaye, Linda Spurrier; Brian Forster, Derek Fuke, Martin John. *Dir* Nicholas Barter; *Dgn* Laurie Dennett; *Light* Angus Stewart; *Mus* Ilona Sekacz; *Film camera* Jeff Baynes; *Sound* Mike Shoring, Chris Evans. Review: *Stage* 20/5/76, 17. Comment: Unicorn Theatre. "What it is all about is the imminent disintegration of the world. This can only be prevented if all the people on it can be persuaded to jump at exactly the same time, thereby allowing the subterranean armies of moles to relieve the pressure on the molten zone turbulent some 30 miles below the surface" (*Stage*).

76.233a *Campion's Interview* (P) Brian Clark. SOHO POLY 17/5/76.* Cast: *Stage* 20/5/76, 12. *Mr. Campion* Julian Curry; *Director of Education* Noel Howlett; Derek

Seaton, Don Henderson, Polly Hemingway. *Dir* Brian Clark; *Dgn* Jane Ripley. Reviews: *Stage* 27/5/76, 21; *Times* 18/5/76, 9. Comment: The two plays “formed two very different prongs of an intelligent, convincing assault on the failures of comprehensive education” (*Times*).

76.233b *Gotcha* (P) Barrie Keeffe. SOHO POLY 17/5/76.* Cast: *Stage* 20/5/76, 12. *Lynne* Polly Hemingway; *Tom* Derek Seaton; *Philip* Davis. *Dir* Keith Washington; *Dgn* Jane Ripley. Plot: Bull/2, Walford. Reviews: *Stage* 27/5/76, 21; *Times* 18/5/76, 9.

76.234 *Connolly in America* (Hist D) John Arden and Margareta D’Arcy. ALMOST FREE 17/5/76 (Ln). 1st perfd Liberty Hall, Dublin, 29/3/75 as *The Non-Stop Connolly Show*. Plot: Demastes/2, Patterson, Weintraub. Reviews: *Irish Times* 13/5/76, 10; *Times* 4/6/76, 9; *Tribune* 28/5/76, 7. Comment: *Irish Times* reported that the fourteen fifty-minute episodes (one episode per day) would be repeated twice; “it’s hard to see where you will get an audience that will come to 14 plays on the trot.” *Times* managed to see six parts and concluded the authors had attempted too much in trying to “explain the twentieth century and [James] Connolly’s life.” *Times* reported on the six parts it had managed to see.

76.235 *Cracks in a City* (P) Giles Mitchell. ROUND HOUSE DOWNSTAIRS 17/5/76.* Giles Mitchell, Kevin Whately, Anne Franklin-Wjite, Paul Kalli, Carina Wyeth. Review: *Stage* 10/6/76, 11. Comment: Dimension Theatre. “What this piece is saying, I think, is that city life is vile and that wish fulfilment can easily turn vicious; both somewhat self-evident truths” (*Stage*).

76.236 *Dom Juan* (P) Molière (trans Henry Baker and James Miller). HAMPSTEAD 17/5/76.** 1st perfd Palais-Royal, Paris, 15/2/1665 as *Don Juan, ou le festin de Pierre*. Cast: *Stage* 13/5/76, 1; *WWT/17*. *Dom Juan* Tom Conti; *Mathurina*, *Ragotin* Charlotte Alexandra; *Gusman*, *Ramée*, *Statue* Jeremy Arnold; *Dom Louis* John Byron; *Charlotta*, *Violette* Lindsay Duncan; *Sganarelle* Janine Duvitski; *Dimanche* Harry Hankin; *Francisco*, *Pierrot*, *Don Alonzo* Neil Johnston; *Elvira* Mary Larkin; *Sganarel* Roger Sloman; *Dom Carlos* Malcolm Stoddard. *Dir* Robert Cordier; *Dgn*, *Light* Harry Waistnage; *Sound* Eddie Franklin-White, Euan Burnet-Smith. Plot: French/2, Hochman. Reviews: *Illustrated London News* 1/7/76, 59; *Observer* 23/5/76, 30; *Stage* 27/5/76, 11; *Times* 18/5/76, 9. Comment: Only Tom Conti’s performance was worthwhile (*Times*). “A pretentious production that Tom Conti’s cynical libertine could not save” (*Illustrated London News*).

76.237 *A Hackneyed Theme* (P) Andrew Findlay Body.

LITTLE THEATRE CLUB 17/5/76 (Ln). 1st perf? Cast: *Stage* 20/5/76, 12. John Cunningham, Michael Egan. *Dir* John Ashford.

76.238 *My Fat Friend* (C, 2a) Charles Laurence. RICHMOND 17/5/76.** John Inman, Anne Stallybrass, John York, Anthony Homyer; *Dir* Robert Arden. Plot: Hischak, Hischak/2, 72. Comment: A one-week engagement.

76.239 *When Both Ends Meet* (C, 4sc) Ashley Herman. LITTLE THEATRE CLUB 17/5/76.* Cast: *Stage* 20/5/76, 12. *Basil* Ashley Herman; *Gareth* Stirgene Jeff Rawte. *Dir* John Fortune. Review: *Stage* 1/7/76, 15. Comment: Given only lunch-time performances 7/6/76–20/6/76. “About backstage life during the last week of a tatty provincial pantomime” (*Stage*).

76.240 *Randy Robinson’s Unsuitable Relationship* (P) Andrew Davies. ICA 18/5/76 (Ln).* Cast: *Stage* 13/5/76, 18. *Randy Robinson* James Marcus; *Rodney* Andrew Branch; *Headmaster* Martin Friend, *Jill* Sandra Freeman; *Georgina* Melville. *Dir* Kate Crutchley; *Dgn* Mary Moore. Reviews: *Gay News* 3/6/76, 27; *Stage* 24/6/76, 17. Comment: Gay Sweatshop. The play was about two schoolboys in the 1950s and their sexual relationship, with one remaining gay, the other receiving “treatment” that results in him rejecting his friend.

76.241 *Scum–Death, Destruction and Dirty Washing* (Mus celebration) Claire Luckham and C. G. Bond. ICA 18/5/76.* Cast: *WWT/17*. *Marcel* Roger Allam; *Lucie* Chris Bowler; *Josephine* Helen Glavin; *Mole* Gillian Hanna; *Emile* Alan Hulse; *Mme Masson* Mary McCusker; *Eugenie* Susan Todd. *Dir* Susan Todd; *Dgn* Andrea Montag; *Cost dgn* Hilary Lewis; *Mus* Helen Glavin; *Co. mgr* D. Wilson. Review: *Tribune* 28/5/76, 7. Comment: Monstrous Regiment. About women of the 1871 Paris Commune.

76.242a *Between Mouthfuls* (P, 1a) Alan Ayckbourn. APOLLO 19/5/76.** 268 perf. Cast: *Theatricalia*; *Variety* 26/5/76, 87; *WWT/17*. *Waiter* John Alderton; *Pearce* James Cossins; *Mrs. Pearce* Sheila Gish; *Martin* Derek Fowlds; *Polly* Pauline Collins. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Bernard Albrow; *Pres* Michael Codron; *Dir* Alan Strachan; *Dgn* Alan Tagg; *Light* David Colmer; *Cost dgn* Susan Yelland. Plot: Fletcher, French/2, Loney, Walford. Reviews: *Birmingham Post* 21/5/76, 2; *Daily Mirror* 20/5/76, 18; *Gay News* 3/6/76, 28; *Guardian* 20/5/76, 10; *Illustrated London News* 1/7/76, 59; *Observer* 23/5/76, 30; *Spectator* 29/5/76, 36; *Stage* 27/5/76, 11; *Times* 20/5/76, 13; *Variety* 26/5/76, 87.

Comment: Performed under the collective title *Confusions*. "It seems to me that Ayckbourn is doing more for the true theatre with his cheerfully contrived inventions than Beckett is with the apparently hypnotic power of his name" (*Illustrated London News*). "An event to be treasured ... There is little contrived about his comic situations. His characters don't crack gags—they're just ordinary people trying to avoid life's banana skins only to trip over the kerb" (*Daily Mirror*). *Variety* said the five playlets were somewhat uneven but "hilarious," and deserved a long run. "Excellent directed by Alan Strachan and springily played" (*Guardian*). *Observer* said the actors were "immaculate." "Very slight, and only very slightly amusing" (*Tribune*). *Times* praised the cast, Alan Tagg's revolving set, and Ayckbourn's structural abilities but not his persistent "increasingly unsympathetic handling of his characters."

76.242b *Drinking Companion* (P, 1a) Alan Ayckbourn. APOLLO 19/5/76.** 268 perf. Cast: Theatricalia; *Variety* 26/5/76, 87; *WWT/17*. Harry John Alderton; Paula Pauline Collins; Bernice Sheila Gish; Waiter James Cossins. *Pp, Chm, Mgr dir, Deputy chm, Mgr, Pres, Dir, Dgn, Light, Cost dgn* as for 76.242a. Plot: Fletcher, French/2, Loney, Walford. Reviews: *Birmingham Post* 21/5/76, 2; *Daily Mirror* 20/5/76, 18; *Gay News* 3/6/76, 28; *Guardian* 20/5/76, 10; *Illustrated London News* 1/7/76, 59; *Observer* 23/5/76, 30; *Spectator* 29/5/76, 36; *Stage* 27/5/76, 11; *Times* 20/5/76, 13; *Variety* 26/5/76, 87. Comment: Performed under the collective title *Confusions*.

76.242c *Gosforth's Fête* (P, 1a) Alan Ayckbourn. APOLLO 19/5/76.** 268 perf. Cast: Theatricalia; *Variety* 26/5/76, 87; *WWT/17*. Mrs. Pearce Sheila Gish; Milly Pauline Collins; *Gosforth* John Alderton; Vicar James Cossins; Stewart Derek Fowlds. *Pp, Chm, Mgr dir, Deputy chm, Mgr, Pres, Dir, Dgn, Light, Cost dgn* as for 76.242a. Plot: Fletcher, French/2, Loney, Walford. Reviews: *Birmingham Post* 21/5/76, 2; *Daily Mirror* 20/5/76, 18; *Gay News* 3/6/76, 28; *Guardian* 20/5/76, 10; *Illustrated London News* 1/7/76, 59; *Observer* 23/5/76, 30; *Spectator* 29/5/76, 36; *Stage* 27/5/76, 11; *Times* 20/5/76, 13; *Variety* 26/5/76, 87. Comment: Performed under the collective title *Confusions*.

76.242d *Mother Figure* (P, 1a) Alan Ayckbourn. APOLLO 19/5/76.** 268 perf. Cast: Theatricalia; *Variety* 26/5/76, 87; *WWT/17*. Lucy Pauline Collins; Rosemary Sheila Gish; Terry Derek Fowlds. *Pp, Chm, Mgr dir, Deputy chm, Mgr, Pres, Dir, Dgn, Light, Cost dgn* as for 76.242a. Plot: Fletcher, French/2, Loney, Walford. Reviews: *Birmingham Post* 21/5/76, 2; *Daily Mirror* 20/5/76, 18; *Gay News* 3/6/76, 28; *Guardian* 20/5/76, 10;

Illustrated London News 1/7/76, 59; *Observer* 23/5/76, 30; *Spectator* 29/5/76, 36; *Stage* 27/5/76, 11; *Times* 20/5/76, 13; *Variety* 26/5/76, 87. Comment: Performed under the collective title *Confusions*.

76.242e *A Talk in the Park* (P, 1a) Alan Ayckbourn. APOLLO 19/5/76.** 268 perf. Cast: Theatricalia; *Variety* 26/5/76, 87; *WWT/17*. Arthur John Alderton; Beryl Pauline Collins; Charles James Cossins; Doreen Sheila Gish; Ernest Derek Fowlds. *Pp, Chm, Mgr dir, Deputy chm, Mgr, Pres, Dir, Dgn, Light, Cost dgn* as for 76.242a. Plot: Fletcher, French/2, Loney, Walford. Reviews: *Birmingham Post* 21/5/76, 2; *Daily Mirror* 20/5/76, 18; *Gay News* 3/6/76, 28; *Guardian* 20/5/76, 10; *Illustrated London News* 1/7/76, 59; *Observer* 23/5/76, 30; *Spectator* 29/5/76, 36; *Stage* 27/5/76, 11; *Times* 20/5/76, 13; *Variety* 26/5/76, 87. Comment: Performed under the collective title *Confusions*.

76.243 *Fears and Miseries of the Third Reich* (P) Bertolt Brecht (anon trans of *Furcht und Elend des dritten Reiches*, 1938). EDISON COMMUNITY CENTRE 19/5/76.** Graeme Kirk, Tessa Smith, Nick Maloney, Rhea Frangofinou. *Dir* Joanna Frangofinou; *Dgn* Lubaina Himid. Plot: French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Review: *Stage* 1/7/76, 15. Comment: Lighthouse Theatre Company (formerly Actors' Arena). A good revival (*Stage*).

76.244a *Footfalls* (D, 1a) Samuel Beckett. COURT 20/5/76.* Cast: Findlater; *WWT/17*. May Billie Whitelaw; *Mother's Voice* Rose Hill. *Dir* Samuel Beckett; *Dgn* Jocelyn Herbert; *Light* Jack Ruby; *Assist dir* Michael Joyce, John Leonard; *Sm* Robert Hendry; *Dsm* Michael Passmore; *Asm* P. B. Morrison. Plot: French/2, Demastes/2, Hischak/2, 125, Patterson, Schrank. Reviews: *Illustrated London News* 1/7/76, 59; *Irish Times* 21/5/76, 11; *Observer* 23/5/76, 30; *Stage* 27/5/76, 11; *Times* 21/5/76, 13; *Tribune* 11/6/76, 7. Comment: MPS 636, English Stage Company. *Irish Times* opined this triple-bill "might justly earn the alternative title of variations on a theme ... his perennial one—about the human predicament." The first New York production (*Stage* 73 14/12/77) ran for 35 performances.

76.244b *Play* (D, 1a) Samuel Beckett. COURT 20/5/76.** Cast: Findlater; *WWT/17*. *First Woman* Anna Massey; *Second Woman* Penelope Wilton; *Man* Ronald Pickup. *Dir* Donald McWhinnie; *Dgn, Light, Assist dir, Sm, Dsm, Asm* as for 76.244a. Plot: French/2, Demastes/2, Patterson, Vinson, Walford. Reviews: *Illustrated London News* 1/7/76, 59; *Irish Times* 21/5/76, 11; *Observer* 23/5/76, 30; *Stage* 27/5/76, 11; *Times* 21/5/76, 13; *Tribune* 11/6/76, 7. Comment: English Stage Company.

For *Times* Donald McWhinnie's production of this piece served as a reminder that Beckett could be a comic writer.

76.244c *That Time* (P, 1a) Samuel Beckett. COURT 20/5/76.* Cast: Findlater; *WWT/17. Face, Voice* Patrick Magee. *Dir* Donald McWhinnie; *Dgn, Light, Assist dir, Sm, Dsm, Asm* as for 76.244a. Plot: Demastes/2, French/2, Hischak/2, 125, Schrank. Reviews: *Illustrated London News* 1/7/76, 59; *Irish Times* 21/5/76, 11; *Observer* 23/5/76, 30; *Stage* 27/5/76, 11; *Times* 21/5/76, 13; *Tribune* 11/6/76, 7. Comment: MPS 635. English Stage Company. The piece was written for Patrick Magee. The first New York production (Stage 73 14/12/77) ran for 35 performances.

76.245 *Don Juan* (C, 5a) Molière (trans Christopher Hampton). QUESTORS 22/5/76. Cast: QTA. Reviews: *Acton Gazette* 3/6/76, 15; *Middlesex County Times* 28/5/76, 17.

76.246 *Easter at Charing Cross* (P) Mary Allen. CORPUS CHRISTI CHURCH 23/5/76.* Cast: *Stage* 20/5/76, 12. Alan Foss, Brian Hawksley, Peter Noel Cook, Veronica Doran, Marjorie Hogan, Patrick Reilly, Mary Allen, Philip Lewis. *Dir* Mary Allen. Review: *Stage* 15/7/76, 12. Comment: Catholic Stage Guild.

76.247 *Bikers Knoll* (P) Glenn Chandler. SOHO POLY 24/5/76 (Ln).* Cast: *Stage* 27/5/76, 12. Jeremy Blake, Michael Deekes, Lesley Manville, Steve Petcher, Roderick Smith. *Dir* Brian Croucher; *Dgn* Poppy Mitchell.

76.248 *Dimetos* (D, 2a) Athol Fugard. COMEDY 24/5/76. 32 perf. 1st perfd Church Hill Theatre, Edinburgh, 27/8/75. Cast: Theatricalia; *Variety* 9/6/76, 72; *WWT/17. Danilo* Ben Kingsley; *Dimetos* Paul Scofield; *Lydia* Celia Quicke; *Sophia* Yvonne Bryceland. *Dir* Athol Fugard; *Assist dir* Robert Barlow; *Dgn* Douglas Heap; *Light* Brian Thomas; *Sm* Barbara Penney; *Dsm* Julie Rutherford; *Asm* Sarah Cowling. Reviews: *Daily Mirror* 25/5/76, 18; *Guardian* 21/5/76, 12; *Observer* 30/5/76, 23; *Spectator* 5/6/76, 27; *Stage* 3/6/76, 9; *Times* 25/5/76, 11; *Tribune* 11/6/76, 7; *Variety* 9/6/76, 72. Comment: MPS 622. "It presents a man paralysed by guilt over the suicide of his niece, after whom he lusted" (*Observer*). "A talky, often murky and overblown affair about existence and man confronting his nature" (*Variety*). "Embarrassing, banal, irritating and long-winded. I don't know why Paul Scofield agreed to dignify this mess of soggy metaphors with his considerable presence" (*Daily Mirror*). *Tribune* panned the piece. *Times* indicated the text had been revised since the Edinburgh production and said the cast

did its best to vivify the piece.

76.249 *Ride! Ride!* (Mus, 2a) Penelope Thwaites (mus) and Alan Thornhill (bk, lyr) and Joe Griffiths (songs). WESTMINSTER 24/5/76. 1st perfd Theatre Royal, Nottingham, 2/3/76. Cast: *Variety* 9/6/76, 72. Jane Martin, Peter Honri, Sarah Ross, Kim Goody, Raymond Skipp, Gregory Kane, Eileen Lowes, Caroline High, Jeremy Anthony, Richard Warner, Kathy Dunkerley, Jon. C. P. Mattocks, Abby Hadfield, Richard Owens, Robert Lister, Anthony Dunston, Martin Wimbush, Chris Channer, Julia Nelson, Rosemary Jenner, Paul Large, Pauline Menear. *Pres* Aldersgate Productions Ltd., *Dir* Peter Coe; *Sets* Cameron Johnson; *Cost* Ingeborg; *Mus dir* Raymond Bishop; *Light* John Harrison; *Mus arr* Joe Griffiths; *Ch* Larry Oaks. Plot: OTF. Reviews: *Stage* 3/6/76, 9; *Times* 25/5/76, 11; *Variety* 9/6/76, 72. Comment: "Preachy, simpleminded ... more appropriate for the church hall circuit" (*Variety*). *Times* faulted Thornhill's characterization of John Wesley and Thwaites's "turgid" music.

76.250 *There's a Girl in My Soup* (C, 3a) Terence Frisby. RICHMOND 24/5/76.** Gerald Flood, Katy Manning, Janet Edis, Dean Harris, Belinda Lang, Stanley Lloyd, Laurence Payne; *Dir* Terence Frisby. Plot: Bordman/4, 419, Fletcher, Hischak, Loney, Vinson. Comment: A one week engagement.

76.251 *The Iceman Cometh* (D, 4a) Eugene O'Neill. ALDWYCH 25/5/76. 1st perfd Martin Beck, New York, 9/10/46. Cast: RSCA; Theatricalia; *Variety* 7/7/76, 116; *WWT/17. Cecil Lewis* Richard Simpson; *Chuck* David Daker; *Cora* Lynda Marchal; *Don Parritt* Kenneth Cranham; *Ed Mosher* Harry Towb; *Harry Hope* Norman Rodway; *Hickey* Alan Tilvern; *Hugo Kalmar* Patrick Godfrey; *Jimmy Tomorrow* John Warner; *Joe Mott* Cy Grant; *Larry Slade* Patrick Stewart; *Lieb* Karl Held; *Margie* Paola Dionisotti; *Moran* Larry Hoodekoff; *Pat McGloin* Raymond Marlowe; *Pearl* Patti Love; *Piet Wetjoen* Hal Galili; *Rocky* Bob Hoskins; *Willie Oban* Gary Bond. *Dir* Howard Davies; *Dgn* Chris Dyer; *Light* David Hersey. Plot: Best/46, 63, Bordman, Bordman/4, 259–60, Bronner, Bryer, Carpenter, 153–63, Dowling, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 247, MacNicholas, Matlaw, Salem, Shipley, Wilmeth. Reviews: *Birmingham Post* 22/6/76, 2; *Guardian* 24/5/76, 8, 21/6/76, 8; *Illustrated London News* 1/8/76, 57; *Observer* 27/6/76, 22; *Spectator* 26/6/76, 29; *Stage* 24/6/76, 11; *Times* 21/6/76, 13; *Variety* 7/7/76, 116. Comment: Royal Shakespeare Company. Previews 20/5–24/5/76. The production ran four and a half hours. *Variety* reported Ian Holm was to perform Hickey, but, because of illness, was replaced by his understudy Alan Tilvern who gave a "nicely shaded and altogether authoritative" performance

in this "excellent revival." For *Spectator* the production "never successfully negotiates the dichotomy imposed by its realistic setting and O'Neill's expressionist method"; the acting was uneven. "Altogether a rich extension of the Royal Shakespeare repertory, staged somewhat too spaciouly by Chris Dyer" (*Times*).

76.252 *Teeth 'n' Smiles* (MP, 2a) David Hare (bk) and Tony Bicât (lyr) and Nick Bicât (mus). WYNDHAM'S 26/5/76.** Cast: *Stage* 22/4/76, 1; *WWT/17*. *Maggie* Helen Mirren; *Saraffian* Dave King; *Arthur* Martin Shaw; *Semgs* Andrew Dickson; *Wilson* Mick Ford; *Peyote* Hugh Fraser; *Randolph* Heinz; *Inch* Karl Howman; *Anson* Antony Sher; *Laura* Gay Hamilton; *Nash* Charlie Grima; *Snead* Roland MacLeod; David Cross, Kit Thacker. *Chm*, *Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* Michael Codron; *Dir* David Hare; *Dgn* Jocelyn Herbert; *Light* Rory Dempster. Plot: Demastes/2, Hochman, OTF, Vinson, Weintraub. Reviews: *Observer* 30/5/76, 23; *Stage* 3/6/76, 9; *Times* 28/5/76, 11. Comment: An excellent revival (*Times*).

76.253a *After Magritte* (P, 1a) Tom Stoppard. TOWER, CANONBURY, 27/5/76.** Cast: TTC. Plot: Demastes/2, Hirschak/2, 44–45, Walford, Weintraub.

76.253b *It's Called the Sugar Plum* (P, 1a) Israel Horowitz. TOWER, CANONBURY, 27/5/76. 1st perfd Eugene O'Neill Memorial Theater, Waterford, Connecticut, 18/7/67; 1st British perf Palace, Watford, 27/8/68. Cast: TTC. Plot: Bordman/4, 422, Hochman, MacNicholas, Vinson, Walford. Comment: The first New York production (Astor Place 17/1/68) ran for 177 performances.

76.253c *Winners* (T, 2sc) Brian Friel. TOWER, CANONBURY, 27/5/76.** Cast: TTC. Plot: Bordman/4, 426, Hochman, Patterson, Salem, Vinson, Walford, Weintraub. Comment: The first part of Friel's *Lovers*.

76.254 *What's a Nice Country like U.S. Doing in a State like This?* (Revue, 2a) Ira Gasman and Cary Hoffman (mus) and Bernie Travis. MAY FAIR 27/5/76. 77 perf. 1st perfd Theatre at Noon, New York, 10/72? 1st British perf Yvonne Arnaud, Guildford, 10/5/76. Cast: *Variety* 2/6/76, 67; *WWT/17*. Peter Blake, Billy Boyle, Neil McCaul, Jackie Toye, Leueen Willoughby. *Pres* Ray Cooney Productions; *Dir* Michael Quinn McAloney; *Dgn* Deborah Mitchell; *Light* Dave Bond; *Ch* Jane Darling. Plot: OTF/2. Reviews: *Gay News* 17/6/76, 22; *Illustrated London News* 1/8/76, 57; *Observer* 30/5/76, 23; *Stage* 3/6/76, 9; *Times* 28/5/76, 11; *Variety* 2/6/76, 67. Comment: *Observer* thought the revue, a British cast singing songs about America to a British audience, was "a bit

pointless." "So red, white and blue that it practically reeks of toothpaste ads" (*Times*). *Variety* thought the piece was uneven, but "sharp and caustic numbers" helped to compensate.

76.255a *The Fear of Heaven* (C, 1a) John Mortimer. GREENWICH 28/5/76.* Cast: Theatricalia; *WWT/17*. *A Guide* Alan Dudley; *A Nun* Rita Giovanni; *A Patient* Leonardo Pieroni; *Doctor Benjamini* Trevor Baxter; *Lewis Luby* Denholm Elliott; *Tommy Fletcher* Peter Woodthorpe; *Sophie* Hana-Maria Pravda. *Dir* John Tydeman; *Dgn* Peter Rice; *Light* Nick Chelton. Plot: Weintraub. Reviews: *Birmingham Post* 1/6/76, 3; *Guardian* 27/5/76, 10, 29/5/76, 8; *Observer* 13/6/76, 26; *Spectator* 5/6/76, 27; *Stage* 3/6/76, 9; *Times* 31/5/76, 7. Comment: Performed under the collective title *Heaven and Hell*. "They're plays of jokes as much as ideas; but yet they theatrically work" (*Guardian* 29/5). *Spectator* noted the plays were performed as farce. *Times* said the double bill presented very "persuasive arguments for moral hypocrisy" and was well-casted.

76.255b *The Prince of Darkness* (C, 1a) John Mortimer. GREENWICH 28/5/76.* Cast: Theatricalia; *WWT/17*. *Rev. Gavin Faber* Peter Woodthorpe; *Rev. A. K. Bulstrode* Denholm Elliott; *Madge Faber* Eleanor Bron; *Martin Spottiswoode* Trevor Baxter; *Mr. Slocum* Alan Dudley. *Dir*, *Dgn*, *Light* as for 76.255a. Plot: Weintraub. Reviews: *Birmingham Post* 1/6/76, 3; *Guardian* 27/5/76, 10, 29/5/76, 8; *Observer* 13/6/76, 26; *Spectator* 5/6/76, 27; *Stage* 3/6/76, 9; *Times* 31/5/76, 7. Comment: Performed under the collective title *Heaven and Hell*.

76.256 *The Stars That Play with Laughing Sam's Dice* (Duol) Robert Calvert. THREE HORSESHOES 29/5/76 (Ln & Ev).* Cast: *Stage* 27/5/76, 12. *Jimi Hendrix* Anton Phillips; *Air Sergeant* Bernard Taylor. *Dir* David Casey. Review: *Stage* 1/7/76, 15. Comment: Pentameters. The piece was about Jimi Hendrix and his premonition of disaster regarding his parachute jumps.

76.257 *Wit Week Walkabout*. ALBANY EMPIRE 29/5/76. Cast: *Stage* 27/5/76, 12. Bruce Mulga, Mike Khan, Lynne Suffolk, Herman Kowalski, John Collins. Comment: The Combination.

76.258 *As You Like It* (C) William Shakespeare. RIVERSIDE STUDIOS 30/5/76.** Cast: Theatricalia; *WWT/17*. *Duke Senior* Patrick Holt; *Duke Frederick*, *Corin* Anthony Douse; *Amiens* George Fenton; *Dennis*, *Forest* Lord Malcolm Ingram; *Le Beau* Peter Myers; *Charles* Garry McDermott; *Oliver* David Bailie; *Jaques de Boys* John Normington; *Orlando* John Price; *Adam*, *Sir Oliver Martext* Leslie Sarony; *Touchstone* Nigel Hawthorne;

Silvius James Hazeldine; *William* Matthew Scurfield; *Rosalind* Jane Lapotaire; *Celia* Zoë Wanamaker; *Phebe* Caroline Hutchison; *Audrey* Sue Porrett. *Dir* Peter Gill; *Dgn* William Dudley; *Cost dgn* Pippy Bradshaw; *Mus* George Fenton. Review: *Times* 1/6/76, 11. Comment: The opening of a new theatre. The production was part of a festival marking the opening; *Times* approved the revival.

76.259 *The Enfants Terribles* (P) Julia McLean (adpt of Jean Cocteau's novel, 1929). WAREHOUSE (2) 30/5/76. 1st perf this adpt? Cast: *Stage* 27/5/76, 12. Keith Davis, Julia McLean, Maria Moustaka, Francis Pardeilhan. *Dir*, *Dgn* Jonathan Weightman; *Sound, Light* Jonathan Taylor. Comment: Ladies and Gentlemen.

76.260 *Hank's Night* (C, 1a) Paul Ableman. KING'S HEAD 31/5/76 (Ln).** Cast: *Stage* 3/6/76, 21. Giles Phibbs, Susan Edmonstone, William Bryan, Gillie Gratham. *Dir* Tom Dickenson. Plot: Vinson. Review: *Stage* 29/7/76, 19. Comment: Cameo Players. *Stage* thought lunchtime was an odd time to stage this piece about a potential orgy set at dinnertime.

76.261 *The Little Red Hen* (P) John McGrath. SHAW 31/5/76. 24 perf. 1st perfd St. Andrews Festival 2/75. Cast: *WWT/17*. *Composer, Pianist, John Wheatley, Baldwin, William McCashin* Dave Anderson; *James Maxton, Freddie Mulrine* John Bett; *Old Hen* Elizabeth MacClennan; *Singer Caddy, Dachsen Euphemia* Terry Neason; *Charlie Sullivan, Willie Gallacher, Davie Kirkwood, Sir F. Banbury Bart., Hamish Banff* William Riddoch; *George V, Admiral Jelliroll* Allan Ross; *Nora Mulrine, Beatrice Webb, Mrs. Charlotte Square* Jennifer Lee; *Young Hen* Virginia Stark; *Harry Lauder, John Maclean, J. Ramsay MacDonald* Bill Patterson. *Dir* John McGrath; *Dgn* Allan Ross; *Cost dgn* Nadia Arthur; *Ch* Pat Lovell. Plot: Bull/1, Demastes/2. Reviews: *Birmingham Post* 2/6/76, 2; *Guardian* 1/6/76, 8; *Stage* 10/6/76, 9; *Times* 1/6/76, 11; *Tribune* 11/6/76, 7. Comment: 7:84 Company. *Guardian* commended the production for "stressing that socialism is about progress towards pleasure." "McGrath's production leaves one wishing he would get one play properly written before moving on to the next" (*Times*).

76.262 *Miranda* (C, 3a) Peter Blackmore. RICHMOND 31/5/76. 1st perfd Dolphin, Brighton, 26/5/47 as *Ultra-Marine*. Aimi Macdonald, Simon Oates, Eunice Gayson, Brian Ralph, Maggie Wright, Anne Clements, John Larsen, Eileen Bell. *Dir* Tony Clayton. Comment: A one-week engagement.

76.263 *Snow White and the Seven Dwarfs*. WIMBLEDON

31/5/76. Comment: The cast included Charles Hawtrey.

76.264 *Gin Trap* (P) Sarah Anderson and Sheila Kelly. BUSH 1/6/76.* Cast: *Stage* 27/5/76, 12. Ray Ashcroft, Dona Croll, Cecily Hobbs, Sandra Vos. *Dir* Sarah Anderson, Sheila Kelly. Review: *Observer* 6/6/76, 28; *Stage* 15/7/76, 12. Comment: Dockwallopers. *Observer* said this improvised drama really needed a dramatist to pull it all together.

76.265 *The Ha-Ha* (P) Ivan Vince (adpt of Jennifer Dawson's novel, 1961). LITTLE THEATRE CLUB 1/6/76 (Ln). 1st perfd Edinburgh Festival 1975. Cast: *Stage* 3/6/76, 21. Georgina Sibley. Comment: "A study of schizophrenia" (adv).t).

76.266 *Love Us and Leave Us* (C) Peter Terson and Paul Joyce. OPEN SPACE 1/6/76.* Cast: *Stage* 13/5/76, 1; *WWT/17*. *Lovelace* Tim Hardy; *Leavis* Brian Gwaspari; *Browse, 1st Policeman* Richard Mayes; *Mrs. Warbottom, Gladys Irlin* Hall; *Roach, 2nd Policeman* David Webb; *Zoe, Housewife* Sandra Scriven. *Dir* Paul Joyce; *Dgn* Robin Don; *Cost dgn* Susan Thompson. Reviews: *Guardian* 2/6/76, 10; *Stage* 10/6/76, 11; *Times* 2/6/76, 12. Comment: The production was scheduled to open on 26/5/76 but was postponed to 1/6/76. "Lovelace and Leavis (whence the title) are a double act who flourish in an ambiguous zone between petty crime and the fringe of show business" (*Times*). Not a typical Terson play (*Stage*).

76.267 *We Do It for Love* (P) Patrick Galvin. YOUNG VIC 1/6/76. 1st perfd Lyric, Belfast, 14/5/75. Gerard Murphy, Leila Webster, Catherine Gibson, Stella McCusker, Louis Rolston, Peter Templar, Walter McMonagle, Derek Lord, Sharon Smyth. *Dir* Mary O'Malley; *Dgn* Clive Wilson; *Mus arr* John Anderson. Reviews: *Irish Times* 28/5/76, 8; *Stage* 10/6/76, 9; *Times* 3/6/76, 14. Comment: Belfast Lyric Players. The play, about the troubles in Northern Ireland, contained black humour and yet was "an extraordinarily sad play" (*Times*).

76.268 *Leave Him to Heaven* (Mus, 3a) Ken Lee (bk) and Neil McArthur (mus) and Brian Protheroe (mus). NEW LONDON 2/6/76. 1st perfd Theatre Royal, Lincoln, 28/2/73. Cast: *Stage* 6/5/76, 1; *Variety* 16/6/76, 68; *WWT/17*. *Conway Terle* Brian Protheroe; *Morton Larry Dann; Eddie* Ken Shorter; *Johnny* Paul Felber; *Louis* Colin Copperfield; *Joe* Steven Pacey; *Adele* Cindy Wells; *Janee* Sue Bond; *Roxanne* Anita Dobson; *Verona* Nicky Croydon; *Luanne* Liz White. *Pres* Roger Clifford, Bill Wellings; *Dir* Philip Hedley; *Ch* Pat Adams; *Dgn* Ken Lee; *Light* David Lindsey; *Mus dir* Neil MacArthur. Plot: OTF. Reviews: *Gay News* 17/6/76, 22; *Guardian* 3/6/76,

10; *Observer* 13/6/76, 26; *Stage* 10/6/76, 9; *Times* 3/6/76, 14; *Variety* 16/6/76, 68. Comment: MPS 624, 1175. Watford Palace production and cast. "A collage of mainly classless song revivals" from the 1950s (*Variety*). "Naive and unpretentious ... energetic choreography ... highly infectious" (*Gay News*). *Guardian* noted the numbers were arranged thematically to show that "death, sex and religion ... were the overriding obsessions of fifties pop." While *Times* had enjoyed the original Lincoln performance, the piece now seemed to be "a slightly arch, poorly focused satire" on fifties pop songs.

76.269 *Romeo and Juliet* (T) William Shakespeare. ST. GEORGE'S 2/6/76.** Cast: Theatricalia; *WWT/17*. *Escalus*, *Apothecary* Colin Starkey; *Benvolio* Philip Voss; *Balthasar* Alex Dalmaine; *Capulet* Anthony Newlands; *Friar Lawrence* Joseph O'Connor; *Gregory* Michael Irving; *Juliet* Sarah Badel; *Lady Capulet* Margaret Wolfitt; *Lady Montague* Suzie Hardie; *Mercutio* David Collings; *Montague*, *Friar John* Philip Anthony; *Nurse* Rosemary Leach; *Old Man* Daniel Davies; *Page*, *Abram* Roger Martin; *Paris* Roger Davenport; *Peter* Ronnie Stevens; *Romeo* Peter McEnery; *Sampson* David Cann; *Serving Man* Malcolm Ranson; *Tybalt* Richard Gale; *Members of the Watch*, etc. Paulina Cairns, Jenny Short, David Cann, Daniel Davies. *Dir* George Murcell; *Cost dgn* Bernard Culshaw; *Dgn*. C. Walter Hodges. Reviews: *Birmingham Post* 4/6/76, 2; *Illustrated London News* 1/8/76, 57; *Observer* 6/6/76, 28. *Stage* 10/6/76, 9; *Times* 3/6/76, 14. Comment: The production failed "to demonstrate the intrinsic advantages of [the] theatre's house style" because it lacked "the dramatic immediacy that is supposed to derive from the open stage" (*Times*). *Illustrated London News* commended the performances of Peter McEnery, Sarah Badel, and Rosemary Leach.

76.270a *Angel at the Bridge* (P) Bobby Robi. LAMB AND FLAG 3/6/76. 1st perf? Cast: *Stage* 3/6/76, 21.

76.270b *Sixty Years in Show Business* (One-man show) Jack Dagmar. LAMB AND FLAG 3/6/76. 1st perf? Cast: *Stage* 3/6/76, 21.

76.270c *Tea with Mr. Ruskin* (P) Jack Allcock. LAMB AND FLAG 3/6/76. 1st perf? Cast: *Stage* 3/6/76, 21.

76.270d *The Truscan Vase* (P) Edgar Bates. LAMB AND FLAG 3/6/76. 1st perf? Cast: *Stage* 3/6/76, 21.

76.271 *The Playboy of the Western World* (P [3a]) J. M. Synge. LYTTTELTON 3/6/76; trfd to OLIVIER 7/10/76.** Plot: Fletcher, French/2, Gassner, Gerstenberger, 67–84, Hischak, Hochman, Kabatchnik, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Sobel. Reviews:

Guardian 8/10/76, 10; *Stage* 14/10/76, 9; *Times* 15/10/76, 13. Comment: National Theatre. A revival of the Old Vic production with the same cast (75.502). "A splendid show" ... the production released the play from "the box set" (*Times*).

76.272 *Habeas Corpus* (C, 2a) Alan Bennett. TOWER, CANONBURY, 4/6/76.** Cast: TTC. Plot: Bull/3, Fletcher, French/2, Hischak, Hischak/2, 94–95, Loney.

76.273 *The Family Dance* (C, 2a) Felicity Browne. CRITERION 5/6/76.* 168 perf. Cast: *Variety* 23/6/76, 82; *WWT/17*. *Ben Musgrave* Alec McCowen; *Toby Musgrave* Michael Bryant; *Diana Verney* Helen Lindsay; *Sophie Musgrave* Annette Crosbie; *Victoria Musgrave* Judy Parfitt; *Charles Verney* James Warwick; *Michael Verney* Anthony Nash. *Chm*, *Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L Wyndham Theatres Ltd.*; *Pres* H. M. Tennent Ltd.; *Dir* Jonathan Hales; *Dgn* Eileen Diss; *Cost dgn* Robin Fraser-Paye; *Light* Leonard Tucker. Plot: Loney. Reviews: *Birmingham Post* 11/6/76, 2; *Guardian* 10/6/76, 8; *Illustrated London News* 1/8/76, 57; *Observer* 13/6/76, 26; *Spectator* 19/6/76, 28; *Stage* 17/6/76, 9; *Times* 10/6/76, 11; *Variety* 23/6/76, 82. Comment: MPS 621. *Variety* observed the excellent cast could not quite overcome the shortcomings of this play about "middle-class family warfare." "A civilized and surely judged picture of a family in the toils" (*Illustrated London News*). *Guardian* noted echoes of *Uncle Vanya*, did not think the play as good as Giles Cooper's *Happy Family*, and the saving grace was the excellent cast. *Observer* also commented on Alec McCowen's "bravura performance. *Spectator* found the play agreeable and enjoyed the "civilised, grammatically structured sentences." *Times* called the piece "a *Dear Octopus* for the 1970s" with echoes of Chekhov.

76.274 *Equus* (D, 2a) Peter Shaffer. WIMBLEDON 7/6/76.** Michael Jayston, Kevin O'Shea, Norman Wooland, Madeleine Newbury, Elizabeth Crowther, Knight Mantell, Pamela Hardman, Philip Trewinnard, Ann Payot, Peter Casillas, Graham Wyles. *Pres* Travelling Playhouse; *Dir* Lionel Harris; *Dgn* Kenneth Turner; *Admin* Llewellyn Rees; *Sm* Kevin Bishop. Plot: Bordman, Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 78, Hochman, Law, Loney, Patterson, Salem, Shipley, Vinson, Weintraub. Comment: The cast included Michael Jayston.

76.275 *One of the Family* (C) David Pursall and Jack Seddon. RICHMOND 7/6/76. 1st perfd Forum, Billingham, 2/4/76. *Florrie Crump* Liz Fraser; Irene Handl, Stephen Lewis, David McAlister, Georgina Moon, Su Pollard. *Dir* Jan Butlin Comment: "The rather bizarre plot of this

domestic nonsense revolved around a family dispute over an outside lavatory ... an amusing, rather silly—hardly-sidesplitting—comedy” (*Bristol Evening Post* 25/5/76, 6).

76.276 *Sicilian Limes* (P, 1a) Luigi Pirandello (trans of *Lumie di Sicilia*, 1910). KING’S HEAD 7/6/76 (Ln). 1st British perf Playhouse, Liverpool, 29/8/35. *Micuccio* Geoff Lerway; Jackie Skarvellis. *Dir* Andrea Morein. Plot: Hochman, Matlaw. Review: *Stage* 8/7/76, 18. Comment: “Andrea Morein ... burdened the whole thing with Italian mummerset accents and fractured English, rather daft for a play where all the characters are of the same nationality” (*Stage*).

76.277 *Dracula’s Last Dance* (P) Andrew Dickson. SOHO POLY 8/6/76 (Ln). * *Dracula* Robert Hartley; *Lilith* Vanessa Forsyth; Kate Beswick, Judy Monahan. *Dir* Terry Palmer; *Dgn* Jane Ripley. Review: *Stage* 24/6/76, 17. Comment: The piece placed Dracula in London and relying on pets and the blood transfusion service for his blood supply.

76.278 *Liza of Lambeth* (Mus, 2a) William Rushton (lyr, bk; based on W. Somerset Maugham’s novel, 1897) and Berny Stringle (bk, lyr) and Cliff Adams (mus). SHAFESBURY 8/6/76. * 110 perf. Cast: *Stage* 27/5/76, 1; *Theatricalia*; *Variety* 16/6/76, 68; *WWT/17*. *Polly Avery* Maggie Vickers; *Mrs. Dolly Hawkins*, *Constance Carmichael* Peggy Ann Jones; *Mrs. Lil Downes* Pamela Cundell; *Mrs. Violet Hodge* Stella Tanner; *Mrs. Florence Adair* Jean Reeve; *Maudie Metz* Jeannie Harris; *Tommy Pratt* Christopher Neil; *Mrs. Selina Kemp* Patricia Hayes; *Harry Adair* Brian Hall; *Mr. Albert Hodge* Michael Robbins; *Mr. Alfred Downes* Tony Hughes; *Arthur “Gipsy” Smith*, *Nathaniel Novello* Dudley Stevens; *Billy Broadribb*, *Archibald Lupino*, *Dr. Ashendon* Kenneth Caswell; *Liza Kemp* Angela Richards; *Sally Hodge* Tina Martin; *Tilly Bastick* Jan Todd; *Charlie Hawkins* Frank Coda; *Jim Blakeston* Bryan Marshall; *Kate Blakeston* Kate Williams; *Rosie Cohen* Paddy Glynn; *Manny Jacobs* David Rayner; *Fingers Philips* Ron Pember; *Osric Bensoon* Eric Shilling; *Barrington Brown* David Bowman; *Lenny Vosper* Richard Merson. *Lic* Martin Gibson, Bryan Richmond-Dodd; *Mgr* Richard Schulman; *Pres* John Fenston, Ben Arbeid, John French; *Dir* Berny Stringle; *Dgn* Christopher Morley; *Light* Joe Aveline; *Cost dgn* Ann Curtis; *Mus dir* John Burrows; *Mus arr* Harry Roberts; *Ch* Michele Hardy; *Sound* David Collison; *Pd mgr* Robert Nelson; *Pd* Ben Arbeid. Plot: OTF. Reviews: *Birmingham Post* 10/6/76, 2; *Guardian* 9/6/76, 10; *Illustrated London News* 1/8/76, 57; *Observer* 13/6/76, 26; *Spectator* 19/6/76, 28; *Stage* 17/6/76, 9; *Times* 9/6/76, 9; *Variety* 16/6/76, 68, 74. Comment: “Misses by a mile ... a mixture of comic strip, melo-

drama and morality tale—a ponderous bore without style” (*Variety*). “A coarse and unengaging musical” (*Spectator*). *Guardian* averred the piece was virtually dead on arrival, and suggested that, because seven of the thirty-three proposed numbers were not performed, there had been “some frantic last-minute bloodletting.” *Times* observed Maugham’s bleak story had been turned into a “rosy fantasy.”

76.279 *Stone* (P, 1a) Edward Bond and Robert Campbell (mus). ICA 8/6/76 (Ln). * Cast: *WWT/17*. *Man* Kevin Elyot; *The Mason*, *The Judge* Tony Douse; *The Tramp*, *Policeman*, *Boy* Antony Sher; *The Girl*, *Washerwoman* Anna Nygh; *Musicians* Robert Campbell, Tom Robinson. *Dir* Gerald Chapman; *Dgn* Mary Moore; *Light* Steve Whitson. Plot: Walford. Reviews: *Gay News* 17/6/76, 21, 1/7/76, 29; *Stage* 24/6/76, 20; *Times* 9/6/76, 9; *Tribune* 2/7/76, 7. Comment: Gay Sweatshop. *Tribune* and *Gay News* (1/7) found the play to be an effective parable about homosexual repression. However, *Times* commented “Bond has burdened himself with a grandly purposeful morality play which is meant to symbolize all society and all oppression.”

76.280 *The International Nose Show* (Revue) Tim Webster (deviser). LITTLE THEATRE CLUB 9/6/76. 1st London perf. Cast: *Stage* 3/6/76, 21. Tim Webster, R. J. Bell, Kathy Arnold. *Dir* Tim Webster. Review: *Stage* 12/8/76, 20. Comment: A somewhat ragbag revue with a surreal tinge (*Stage*).

76.281 *Othello* (T, 2a) William Shakespeare. OPEN AIR 9/6/76. ** Cast: *Theatricalia*; *WWT/17*. *Othello* Robert Stephens; *Brabantio* Edgar Wreford; *Cassio* Clive Arrindell; *Iago* Edward Fox; *Roderigo* Steven Grives; *Duke of Venice*, *Gratiano* Paddy Ward; *Montano* John Bowe; *Lodovico* Murray Salem; *Desdemona* Lorna Heilbron; *Emilia* Ursula Mohan; *Bianca* Christine Schofield; *1st Senator*, *2nd Gentleman of Cyprus* David Cardy; *1st Gentleman of Cyprus* Jonathan Blake; *3rd Gentleman of Cyprus* Peter Mantle; *Brantio’s Household*, *Cypriots*, etc. Christopher Barritt, Sally Greenwood, Tom Kelly, David McGaw. *Dir* Mervyn Willis; *Dgn* Mark Negin; *Light* Bob Richens. Reviews: *Birmingham Post* 14/6/76, 2; *Illustrated London News* 1/8/76, 57; *Observer* 13/6/76, 26; *Stage* 17/6/76, 9; *Times* 11/6/76, 9. Comment: New Shakespeare Company. *Observer* thought Robert Stephens lacked some “weight” and Edward Fox lacked a fine sense of rhythm. *Times* criticized both performances. *Illustrated London News* said the play was unsuited to Regent’s Park.

76.282 *Orlando’s Camping Holiday* (P for children) William Corlett (adpt of Kathleen Hale, *Orlando the*

Marmalade Cat: A Camping Holiday, 1938). ARTS 12/6/76.* Cast: *Stage* 10/6/76, 10. Orlando Derek Fuke; *Grace* Linda Spurrier; Liz Bagley, Angela Wallbank, Jason Watts, Lizza Aiken, Brian Forster, Colin Kaye. *Dir* Ursula Jones; *Sc dgn* Rita Taylor; *Mus* Ilona Sekacz; *Fight arr* John Curless; *Light* Angus Stewart. Review: *Stage* 1/7/76, 9. Comment: Unicorn Theatre. Orlando the marmalade cat goes on holiday.

76.283 *Pyjama Tops* (F) Mawby Green and Ed Feilbert (based on Jean de Létraz, *Moumou*, 1944). WIMBLEDON 14/6/76.** Plot: French/2. Comment: The cast included Bob Grant.

76.284 *Soul of the Nation* (P) Sebastian Clarke. ROUND HOUSE DOWNSTAIRS 14/6/76.** Review: *Stage* 15/7/76, 12.

76.285 *Would You Like to Be an Angel?* (One-woman show) J. Alexander Ryan and Rick Jones (mus). BUSH 14/6/76.* Cast: *Stage* 10/6/76, 10. Pamela Obermeyer. Reviews: *Stage* 1/7/76, 9; *Times* 15/6/76, 13. Comment: Pamela Obermeyer (singer and quick-change artist) played “an idiot American heiress visiting London to raise funds for her boy friend’s musical” (*Times*).

76.286 *Irene* (MC, 2a) James Montgomery (lib; fnd on his play *Irene O’Dare*, 1916) and Joseph McCarthy (lyr) and Harry Tierney (mus) and Harry Rigby (adpt) and Hugh Wheeler (bk) and Joseph Stein (bk) and Charles Gaynor and Otis Clements and Norman Newell and Michael Reed. ADELPHI 15/6/76. 974 perf. 1st perfd original version Vanderbilt, New York, 18/11/19; 1st London perf Empire 7/4/20. Cast: *Stage* 3/6/76, 1; *Theatricalia*; *Variety* 23/6/76, 82 *WWT/17*. *Mrs. O’Dare* Jessie Evans/Hope Jackman; *Jane* Janet Mahoney/Laurel Ford; *Helen* Jenny Logan/Mary Preston; *Irene O’Dare* Julie Anthony/Patricia Michael; *Emmeline Marshall* Helen Christie; *Clarkson* Chris Dyson; *Donald Marshall* Eric Flynn; *Ozzie Babson* Damon Sanders; *Madame Lucy* Jon Pertwee; *Mrs. McFudd* Madeleine Orr; *Dancers* Josie Ashcroft, Aubrey Budd, Christine Cartwright, Bill Drysdale, Mary Dunne, Debbie Hearnden, Gerry Hunt, Geraldine Long, Francesca Lucy, Jenny Lyons, Peter Pantelic, Anne Pryce, Bruce Scott, Penny Stevenson, Lesley Summers, Trevor Willis; *Singers* Chris Dyson, Mercia Glossop, Kevin Quarmbly, Jacqui Linley, Georgina Rourke, Rex Taylor-Craig, Gerry Tebbutt, David Urwin, Kay Williams. *L Musical Plays Ltd.*; *Gen mgr* Thomas Porter; *Pres* Harold Fielding; *Dir* Freddie Carpenter; *Choral Direction* John McCarthy; *Light* Richard Pilbrow, Howard Eldridge; *Ch* Norman Maen; *Sc dgn*, *Cost dgn* Kenneth Rowell; *Mus dir* Michael Reed. Plot: Best/19, 386–87, Bordman, Bordman/5, 345,

Fletcher, Gänzl, Green, Hischak, Kennedy. Reviews: *Birmingham Post* 17/6/76, 2; *Daily Mirror* 16/6/76, 18; *Guardian* 16/6/76, 10; *Illustrated London News* 1/8/76, 57; *Observer* 20/6/76, 26; *Spectator* 26/6/76, 29; *Stage* 24/6/76, 11; *Times* 16/6/76, 8; *Variety* 23/6/76, 82. Comment: *Variety* discussed variations between American and British productions, noted the addition of a new number, and predicted an uncertain future after the summer tourist trade had faded. Noting there was only a slight plot, *Guardian* said the piece was “a fashion parade with music, a costume show with choreography.” *Daily Mirror* pointed to the five hit tunes in the piece. A “workman-like” production (*Times*). The original New York production ran for 675 performances.

76.287 *Joan Turner Unlimited* (One-woman show) Joan Turner. GREENWICH 15/6/76 (Lt).** Review: *Stage* 24/6/76, 11. Comment: Performed by Joan Turner. “A light-hearted, highly accomplished show” of songs, impersonations, and the like (*Stage*).

76.288a *Dirty Linen* (C) Tom Stoppard. ARTS 16/6/76.** 1,667 perf. Cast: *Theatricalia*; *WWT/17*. *Cocklebury-Smythe, M.P.* Edward De Souza; *Withenshaw, M.P.* Peter Bowles; *Maddie Luan Peters*; *Mrs. Ebury, M.P.* Christine Ozanne; *Chamberlain, M.P.* Malcolm Ingram; *Home Secretary* Derek Ensor; *McTeazle, M.P.* Malcolm Ingram; *French, M.P.* Jonathan Elsom. *Dir* Ed Berman; *Dgn* Gabriella Falk; *Light* Suresa Galbraith. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 110–11, Law, Loney, Weintraub. Reviews: *Birmingham Post* 18/6/76, 2; *Observer* 20/6/76, 26. Comment: On the closing of the play in 1980, see *Stage* 19/6/80, 1. Comment: A midnight charity performance in aid of UNICEF was given 20/12/76.

76.288b *New-Found-Land* (C) Tom Stoppard. ARTS 16/6/76.** Cast: *Theatricalia*; *WWT/17*. *Arthur* Stephen Moore; *Bernard* Richard Goolden. *Dir*, *Dgn*, *Light* as for 76.288a. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 110–11, Law, Loney, Weintraub. Reviews: *Birmingham Post* 18/6/76, 2; *Observer* 20/6/76, 26.

76.289 *The Erik Satie Show* (Ent) John Cumming and Roger Savage. GREENWOOD 16/6/76. 1st perfd Pool, Edinburgh, 1973. Cast: *Stage* 27/5/76, 12. Frank Lazarus, Sylvia Byrne. *Pres* Phil Emanuel, Chris Haigh; *Dir* Michael Wearing; *Dgn* Moshe Mussman; *Ch* Gideon Avrahami. Review: *Stage* 1/7/76, 9. Comment: The commentary element was “derived from a mixture of Satie’s own sayings and writings, comments from other people, newspaper reports and criticisms” (*Stage* 1/7). On the Greenwood’s financial difficulties, see *Stage* 8/7/76, 1.

76.290 *Rashomon* (D, 2a) Fay Kanin and Michael Kanin (adpt of the film, 1950). THEATRE ROYAL, STRATFORD EAST, 16/6/76. 1st perfd Music Box, New York, 27/1/59; 1st British perf BBC TV 3/3/61; 1st British stage perf Repertory, Birmingham, 18/4/61. Cast: *WWT/17*. *Priest* Peter Sproule; *Woodcutter* Robert Hamilton; *Wigmaker* Tony Rohr; *Deputy* Geoffrey Freshwater; *Bandit* Clifton Jones; *Husband* Nigel Terry; *Wife* Angela Scoular; *Mother*, *Medium* Tamara Hinchco. *Dir* David Mouchtar; *Dgn* Tony Leah; *Light* Ray Duffill. Plot: Fletcher, Hishchak, Salem. Reviews: *Stage* 24/6/76, 11; *Times* 17/6/76, 9. Comment: *Times* indicated the piece failed to make the apparent political statement about America. The New York production ran for 159 performances.

76.291 *Baggage* (C, 2a) Lee Langley. VAUDEVILLE 17/6/76. 140 perf. 1st perfd Yvonne Arnaud, Guildford, 30/3/76. Cast: Theatricalia; *Variety* 30/6/76, 64; *WWT/17*. *Ann* Una Stubbs; *Chris* David Warwick; *Helen* Hannah Gordon; *John* Ian Marter; *Kate* Prunella Gee; *Leila* Vikki Richards/Judy Buxton; *Michael* Gerald Harper. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Michael White; *Dir* Val May; *Dgn* Graham Brown; *Light* Andrew A. Gardner; *Add cost* Sue Blane; *Assoc pd* Robert Fox. Reviews: *Birmingham Post* 24/6/76, 2; *Daily Mirror* 18/6/76, 18; *Guardian* 18/6/76, 10, 26/7/76, 6; *Illustrated London News* 1/8/76, 57; *Stage* 24/6/76, 11; *Times* 18/6/76, 9; *Variety* 30/6/76, 64. Comment: Basically “a sad tale about an egotistical man on the make” (*Variety*). *Guardian* wondered how Lee Langley could write such a play and said there was an air of desperation in the acting. *Times* found the tone of the play varied and ultimately its value declined “in direct proportion to its serious content.” *Illustrated London News* described the piece as “merely glib,” a description applied by *Daily Mirror*.

76.292 *Troilus and Cressida* (T) William Shakespeare. YOUNG VIC 17/6/76.** Cast: Theatricalia; *WWT/17*. *Prologue*, *Servant to Troilus*, *Myrmidon* Desmond Adams; *Priam* Norman Claridge; *Hector* Denis Quilley; *Troilus* Simon Ward; *Paris*, *Myrmidon* Glyn Grain; *Deiphobus*, *Myrmidon* Timothy Block; *Helenus* Michael Keating; *Margarelon*, *Servant to Paris*, *Myrmidon* John Gill; *Aeneas* Brian Kent; *Calchas* Paul Dawkins; *Pandarus* Robert Eddison; *Agamemnon* Roland Culver; *Menelaus*, *Myrmidon* Daniel Thorndike; *Achilles* Mark McManus; *Ajax* Gawn Grainger; *Ulysses* Philip Locke; *Nestor* Nicholas Selby; *Diomedes* Andrew Hilton; *Patroclus* Struan Rodger; *Thersites* Philip Stone; *Helen* Polly Adams; *Andromache* Carol Frazer; *Cassandra* Brenda Blethyn; *Cressida* Diana Quick; *Alexander*, *Myrmidon* Patrick Monckton; *Myrmidons* Ray Edwards, Peter Rocca, Dennis Tynsley. *Dir* Elijah Moshinsky; *Dgn*

Tazeena Firth, Timothy O’Brien; *Light* David Hersey, Stephen Wentworth; *Mus* Henry Ward; *Fight arr* William Hobbs; *Pd mgr* Marshall Goodhew; *Sm* Jennifer Smith; *Dsm* Robin Miskimmin; *Asm* Francesca Bailey, Jondon Gourkan. Reviews: *Birmingham Post* 21/6/76, 2; *Guardian* 18/6/76, 10; *Illustrated London News* 1/8/76, 57; *Observer* 20/6/76, 26; *Spectator* 26/6/76, 29; *Stage* 24/6/76, 11; *Times* 18/6/76, 9. Comment: National Theatre. The production lacked “any point of view” (*Guardian*). *Observer* dubbed it a partial success and added it was “usually engrossing.” *Spectator* said the production was boring and failed to come to grips “with the fascinations of the material.” Elijah Moshinsky failed to provide the emphasis the tragedy required (*Times*). The acting was variable (*Illustrated London News*).

76.293 *Viva España* (P) Anne McArthur (adpt of Lope de Vega, *Fuenteovejuna* [written 1611/18]). BANKSIDE GLOBE 17/6/76. 1st perf this adpt? Cast: *Stage* 17/6/76, 9. *Jenny* King, *Anne* McArthur, *Richard* Moras, *Peter* Shorey, *David* Nott, *Natasha* Morgan, *Andee* Cromarty, *Stewart* Permutt, *Ian* Sugar, *Ron* Travis, *Stuart* Barren, *David* Bluestone, *Lee* Beagley, *Emma* Jackson. Plot: Gassner, 895, Griffiths, Hochman, Patterson. Review: *Stage* 1/7/76, 9. Comment: Greatest Show on Earth (company). *Stage* said the adaptation was “jokey” and the production much too slow.

76.294 *Altona* (D, 5a) Jean-Paul Sartre (trans Sylvia Leeson and George Leeson of *Les sequestres d’Altona*, 1959). TOWER, CANONBURY, 18/6/76.** Cast: TTC. Plot: Hochman, Matlaw, Patterson.

76.295 *Blüthe Spirit* (Improbable F, 3a) Noël Coward. LYTTTELTON 18/6/76.** 65 perf. Cast: NTA; Theatricalia; *Variety* 7/7/76, 116; *WWT/17*. *Charles* Condomine Richard Johnson; *Dr. Bradman* Geoffrey Chater; *Edith* Susan Williamson; *Elvira* Maria Aitken; *Madame Arcati* Elizabeth Spriggs; *Mrs. Bradman* Joan Hickson; *Ruth* Condomine Rowena Cooper. *Dir* Harold Pinter; *Sc dgn* Eileen Diss; *Cost dgn* Robin Fraser Paye; *Light* Richard Pilbrow; *Sound* Sylvia Carter; *Pd mgr* Marshall Goodhew; *Sm* Diana Boddington; *Dsm* Karen Stone; *Asm* Ian Buckingham, *Kate* Salberg; *Staff dir* Harry Lomax. Plot: Best/41, 109, Bordman/4, 206–7, Demastes/1, Fletcher, French/2, Hishchak, Hochman, Law, Levin, 64–68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 28/6/76, 2; *Guardian* 7/7/76, 8; *Illustrated London News* 1/9/76, 73; *Observer* 27/6/76, 22; *Spectator* 3/7/76, 28; *Stage* 1/7/76, 9; *Times* 25/6/76, 11; *Variety* 7/7/76, 116. Comment: National Theatre. The first new production at the Lyttelton. *Spectator* wondered why the National had chosen to revive the play especially when previous productions of

the play still lingered in people's minds (such as Margaret Rutherford as Mme Arcati). *Variety* declared it "a stunning production," and lavished praise on the set, lighting, props, and cast. While Coward was being "over-revived" *Illustrated London News* still much preferred this play to Brenton's *Weapons of Happiness* (76.336). The production remained in repertory until 28/5/77.

76.296 *The Mandrake* (C) Niccolò Machiavelli (anon adpt of *La mandragola*, 1520). ORANGE TREE 18/6/76. Cast: *Stage* 10/6/76, 10. *Callimaco* Sean Barrett; *Liguria* Gordon Reid; *Siro* Malcolm Kaye; Robin Parkinson, Robert McBain, Beth Ellia, Marcia King, Sarah Parkin. *Dir* Sam Walters. Plot: Gassner, Hochman, Shipley. Review: *Stage* 12/8/76, 11. Comment: Richmond Fringe. "Sam Walters kept it all on a whirl in a modern, spa-resort setting and a lot of visual jokes to supplement the spoken ones. His cast went to it with a will" (*Stage*).

76.297 *The Three Sisters* (P, 4a) Anton Chekhov (trans Alfred Emmet of *Tri sestry*, 1901). QUESTORS 19/6/76.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Acton Gazette* 1/7/76, 15; *Middlesex County Times* 25/6/76, 8.

76.298 *The Script* (P) Charles Wood. HAMPSTEAD 20/6/76.* Cast: WWT/17. Lee Montague, Warren Mitchell, Robin Bailey, Nigel Hawthorne, Lindsay Duncan, Karl Howman, Ursula Smith, Bill Wallis. *Dir* Michael Rudman. Comment: A rehearsed reading.

76.299 *Green Julia* (C, 2a) Paul Ableman. LITTLE THEATRE CLUB 21/6/76 (Ln).** Cast: *Stage* 24/6/76, 12. Clive Flint, Roger Steel. *Dir* Edmund Kente. Plot: Hischak/2, 51, Salem, Vinson.

76.300 *Myself and Myself Again* (C, 1a) James Scott. KING'S HEAD 21/6/76 (Ln). 1st perfd Edinburgh 1976. Cast: *Stage* 24/6/76, 12. *Madeline* Prudence Drage; Tom Georgeson, Martin Neil, Peter Pacey. *Pres* Drumbeat Productions; *Dir* Martin Campbell. Review: *Stage* 29/7/76, 19. Comment: The play "examines, with wit and humour, the curious situation between an actor and his wife who seems to have spent a large part of her married life living with other men" (*Stage*).

76.301 *Occupations* (D, 7sc) Trevor Griffiths. HAMPSTEAD 21/6/76.** Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Comment: In aid of the Unity Theatre rebuilding fund.

76.302 *Pyjama Tops* (F) Mawby Green and Ed Feilbert (based on Jean de Létraz, *Moumou*, 1944). BROADWAY,

KILBURN, 21/6/76.** Cast: *Stage* 17/6/76, 1. Barry J. Gordon, Kate Harper. *Pres* Mark Furness Company. Plot: French/2.

76.303 *Rip Off* (Erotic experience). WINDMILL 21/6/76.* Cast: WWT/17. Cher Wood. *Pres* Paul Raymond; *Dir* Milovan, Gérard Simi; *Light* Steve Kemp. Reviews: *Stage* 1/7/76, 9; *Times* 24/6/76, 9. Comment: "The eleven episodes run the gamut of sexual fantasy, with here a dash of sado-masochism, there a splash of homosexuality, and a couple of orgy scenes, one involving a giant phallus (with a rather ridiculous plume of smoke rising from it), the other set in a sexual gymnasium, for good measure" (*Stage*). *Times* wondered why reviewers had been invited to this unerotic and undramatic piece.

76.304 *Time and the Conways* (P, 3a) J. B. Priestley. RICHMOND 21/6/76.** *Dulcie* Gray, *Morag* Hood, *Michael* Culver, *Linda* Thorson, *Ian* Collier, *Liz* Edmiston, *Robin* Hawdon, *Susan* Majolier, *Andrew* McCulloch, *Penelope* Horner. *Dir* Michael Dennison. Plot: Best/37, 410, *Bordman*/4, 163, *Demastes*/1, *DeVitis*, 153-60, *Fletcher*, *Hischak*, *Hochman*, *Law*, *Loney*, 206-7, *Matlaw*, *Mplots*, *Salem*, *Shank*, *Vinson*. Comment: A one-week engagement.

76.305 *Alice in the Luxembourg Gardens* (P) Romain Weingarten (trans John Martin of *Alice dans les jardins du Luxembourg*, 1970). FRENCH INSTITUTE 22/6/76; trfd to KING'S HEAD 28/6/76. Cast: WWT/17. *Alice* Lizza Aiken; *The Mother* Christina Beijbom; *Dodu* Michael Cassidy. *Dir* John Martin. Plot: Hochman. Reviews: *Stage* 22/7/76, 15; *Times* 30/6/76, 9. Comment: The play reminded *Times* of Arrabal, Beckett, and Ionesco, but it lacked the power of their work.

76.306a *Bonkers* (P, 1a) Howard Purdie. SOHO POLY 22/6/76. 1st perfd Young People's Theatre, Plumstead, 18/6/76 under the collective title *Double Deal*.

76.306b *Concensus* (P, 1a) Michael Gill. SOHO POLY 22/6/76. 1st perfd Young People's Theatre, Plumstead, 18/6/76 under the collective title *Double Deal*.

76.307 *The Man Himself* (P) Alan Drury. YOUNG VIC 23/6/76.** *The Man* Terence Rigby. *Dir* Sebastian Graham-Jones. Reviews: *Observer* 11/7/76, 22; *Stage* 1/7/76, 9. Comment: National Theatre. Terence Rigby gave a more placid performance than Michael Feast had in previous productions (*Stage*).

76.308 *Signed and Sealed* (F, 3a) Christopher Hampton (adpt of Georges Feydeau and Maurice Desvallières, *Le mariage de Barilion*, 1890). COMEDY 23/6/76.* 21 perfd.

Cast: *Stage* 17/6/76, 1; *Variety* 7/7/76, 116; *WWT/17*. *Mme. Jambert* Peggy Mount; *Emile* Bryan Pringle; *Barillon* Kenneth Williams; *Mayor* Paul Hardwick; *Brigot* Gerald James; *Flameche* Barry Stanton; *Topeau* Peter Glaze; *Virginie* Jane Carr; *Patrice Surcouf* Alun Lewis; *Ursule* Floella Benjamin; *Telegraph Boy* Neil France; *Witnesses, etc.* Sue Aldrew, Matthew Francis, Roy Purliss. *Pres* H. M. Tennent Ltd.; *Dir* Patrick Garland; *Dgn* Stefanos Lazaridis; *Cost dgn* Beatrice Dawson; *Light* David Horsey. Plot: Loney. Reviews: *Birmingham Post* 1/7/76, 2; *Guardian* 24/6/76, 10; *Observer* 27/6/76, 22; *Stage* 1/7/76, 9; *Times* 24/6/76, 9; *Variety* 7/7/76, 116. Comment: *Guardian* said the production fell flat because it made the mistake of deliberately trying to be funny when in farce the characters need to be played straight. Thus, as *Variety* noted, Kenneth Williams giving "his standard campy and nasal performance ... [being] funny as usual" was "inappropriate for Feydeau." *Times* approved the cast and production, dubbing it "thoroughly escapist" entertainment.

76.309 *The Three Sisters* (P [4a]) Anton Chekhov (anon trans of *Tri sestry*, 1901). CAMBRIDGE 23/6/76.** 101 perf. Cast: *Stage* 17/6/76, 1; *Theatricalia*; *WWT/17*. *Andrey* John Shrapnel; *Natasha* June Ritchie; *Olga* Susan Engel; *Anfisa* Jean Taylor-Smith/Madoline Thomas; *Chebutykin* Sebastian Shaw/Esmond Knight; *Fedotik* Geoffrey Collins; *Ferapont* Tony Jay; *Irena* Angela Down; *Koolyghin* Antony Brown; *Masha* Janet Suzman; *Rode* Mike Hayward; *Soliony* Peter Bayliss; *Toozenbach* Peter Eyre; *Vershinin* Nigel Davenport; *Solders, Servants, etc.* Penelope Harris, Rob English, Ian Godfrey, Roger Richardson. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Jonathan Miller; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Nick Chelton. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 25/6/76, 2; *Guardian* 24/6/76, 10; *Illustrated London News* 1/9/76, 73; *Observer* 27/6/76, 22; *Spectator* 3/7/76, 28; *Stage* 1/7/76, 9; *Times* 24/6/76, 9. Comment: *Guardian* remarked Jonathan Miller's production "allows the atmosphere to arise from the interaction of characters and ideas." *Observer* averred this was "by far ... the best performance" of the play it had seen; Janet Suzman's *Masha* was "magnificent." *Spectator* thought the production lost "the poignancy that is [the play's] essence." Miller "has been too astringent, squeezing lemon all over the script" (*Illustrated London News*). *Times* declared it was a great production because Miller "fully acknowledges the objective nature of the piece," and does not present "the action from the sisters' own viewpoint."

76.310 *Oh What a Lovely War!* (Mus ent, 2a) Charles

Chilton et. al. GOLDEN LANE 24/6/75.** Plot: Borden/5, 638, Dorney, Fletcher, Law, Loney, OTF, Patterson, Weintraub. Comment: Strolling Players.

76.311 *The Gardeners of My Youth* (P) Rhys Adrian. ORANGE TREE 25/6/76 (Ln). 1st perfd BBC Radio-3 17/7/70; BBC-2 TV 22/10/71. Barrie Cookson. Comment: Richmond Fringe.

76.312a *Black Comedy* (F, 1a) Peter Shaffer. SHAW 28/6/76.** 48 perf. Cast: *WWT/17*. *Brindsley Miller* Peter Machin; *Carol Melkeit* Gemma Craven; *Miss Furnival* Maggie Fitzgibbon; *Colonel Melkett* Neil McCarthy; *Harold Gorringe* Timothy Dalton; *Clea* Celia Bannerman; *Schuppanzigh* Milo Sperber; *Georg Bamberger* Max Latimer. *Dir* Paul Giovanni; *Dgn* Dee Greenwood; *Light* Steve Kemp. Plot: Demastes/2, Fletcher, Hischak, Patterson, Salem, Walford, Weintraub. Reviews: *Birmingham Post* 30/6/76, 2; *Guardian* 29/6/76, 10; *Observer* 4/7/76, 22; *Spectator* 10/7/76, 28; *Stage* 8/7/76, 15; *Times* 29/6/76, 8. Comment: Dolphin Theatre Company. A not quite perfect revival (*Guardian*). "As entertaining as ever" (*Spectator*), "as irresistible as ever" (*Times*).

76.312b *White Liars* (P, 1a) Peter Shaffer. SHAW 28/6/76.** 48 perf. Cast: *WWT/17*. *Sophie, Baroness Lemberg* Maggie Fitzgibbon; *Frank* Peter Machin; *Tom* Timothy Dalton. *Dir, Dgn, Light* as for 76.312a. Plot: Demastes/2, Gunn, Hischak, Salem, Walford, Weintraub. Reviews: *Birmingham Post* 30/6/76, 2; *Guardian* 29/6/76, 10; *Observer* 4/7/76, 22; *Spectator* 10/7/76, 28; *Stage* 8/7/76, 15; *Times* 29/6/76, 8. Comment: Dolphin Theatre Company. Maggie Fitzgibbon's performance was a redeeming feature of the production (*Guardian*). *Spectator* noted the piece had been partially rewritten but remained unsatisfactory. *Times* discussed aspects of the revision.

76.313 *Blood Sports* (C) David Edgar. BUSH 28/6/76.** Cast: *WWT/17*. *Ralph, Ron, Runner, Rupert* Stephen Bill; *Oliver, Jack, Putter, Rider* Simon Callow; *The Bane of Froth (Mad Malcolm)* Derrick O'Connor; *Dog, Sven* Simon Stokes. *Dir* Dusty Hughes; *Dgn* Gemma Jackson; *Light* Buz Williams. Plot: Walford. Reviews: *Stage* 8/7/76, 15; *Times* 30/6/76, 9. Comment: Performed earlier as *Summer Sports* (75.374). "A series of short episodes designed ... to show that there is a nasty under-current of fascism attached to any spectator sport except the obviously proletarian ones"; *Stage* found each episode was too drawn out.

76.314 *The Breadshop* (P) Bertolt Brecht. HALF MOON 28/6/76. 1st British perf Redlands College, Bristol, 8/6/76. Cast: *Stage* 1/7/76, 10. *Widow Queeck* Theresa Streatfield;

Meyer Tony Guilfoyle; Mike Edwards, Stephen Hoyer, Fiona Mathison, Steve McNeff, Tim Munro, Lynda Rooke. *Dir* Eugene Schlusser; *Dgn* Sarah Paulley; *Mus* Steve McNeff. Reviews: *Guardian* 3/7/76, 8; *Stage* 22/7/76, 9. Comment: Avon Touring Theatre Company (Bristol). "The tale of a fight for food by a bunch of unemployed" during mass unemployment in Germany 1929–30 (*Guardian*). A short "road show" of sketches and songs was also performed separately.

76.315 *Do a Dance for Daddy* (P) Gilly Fraser. SOHO POLY 28/6/76 (Ln).* Cast: *Stage* 1/7/76, 10. Brian Croucher, Carol Hayman, Illona Linthwaite, Anna Nicholas. *Dir* Verity Bargate; *Dgn* Jane Ripley. Review: *Stage* 29/7/76, 19. Comment: MPS 12331. "These three short plays [examine] the role of women who sell their bodies for a living as the result of men's behaviour" (*Stage*).

76.316 *Some of My Best Friends Are Husbands* (C) Hugh Leonard (based on Eugène Labiche, *Célimare le bien-aimé*, 1863). RICHMOND 28/6/76.** Plot: Hochman. Comment: The original title was *The Family Way* (65.44). The pre-West End production prior to opening at the Mermaid in July (see 76.338).

76.317 *Indiscreet: The Revenge of Mister X* (P) Roger Baker and Drew Griffiths. ICA 29/6/76 (Ln).* Reviews: *Educational Theatre Journal*, 29:1 (March 1977), 109; *Stage* 15/7/76, 12. Comment: Gay Sweatshop. *Educational Theatre Journal* described the play as "ambitious and imaginative," and noted its use of "music, dance, and special lighting effects."

76.318 *Amy and the Price of Cotton* (P, 3a) Michael McGrath. THEATRE UPSTAIRS 30/6/76.* Cast: Findlater; *WWT/17*. Douglas Fletcher Ian Cullen; Amy Celia Gregory; Terry Foy James Aubrey; Phoebe Lydia Lisle; Edwin Hicks David Ryall. *Dir* Bill Alexander; *Dgn* Polly Barlow; *Light* Jack Raby. Reviews: *Guardian* 8/7/76, 10; *Spectator* 10/7/76, 28; *Stage* 8/7/76, 15; *Times* 1/7/76, 15. Comment: MPS 640. English Stage Company. The play was set in the 1870s and involved an industrialist and his wife, the latter finding connubial bliss and complications elsewhere. *Stage* detected numerous nineteenth-century influences, adding, "The dialogue kept on jerking me out of a feeling of credulity by sudden anachronisms and stilted, wooden passages." *Spectator* found the reasons for staging the play "inscrutable." *Times* was appalled that the play had won the George Devine award.

76.319 *The Bitter Tears of Petra Von Kant* (P) Robert Walker (adpt of Rainer Werner Fassbinder's film, *Die bitteren Tränen der Petra von Kant*, 1972) and Anthony

Vivis (trans). NEW END 30/6/76. 1st British perf thus. Cast: *WWT/17*. Petra von Kant Delphine Seyrig; Marlene Angela Pleasence; Karin Thomas Mary Tamm; Sidonie von Grasennabb Jenny Runacre; Gabriele von Kant Suzannah Williams; Valerie von Kant Ellen Sheean. *Dir* Robert Walker; *Dgn* Robert Ringwood, Kate Owen; *Light* Joe Aveline. Reviews: *Guardian* 1/7/76, 12; *Observer* 4/7/76, 22; *Spectator* 10/7/76, 28; *Stage* 8/7/76, 15; *Times* 1/7/76, 15. Comment: *Stage* said the piece had not translated well from film to stage, although the performance of Delphine Seyrig was to be welcomed; sentiments *Guardian* echoed. *Spectator* found the piece long and boring. *Times* was pleased the subject of the play had not fallen "into the clutch of Marguerite Duras."

76.320 *East* (P) Steven Berkoff and Neil Hansford (mus). GREENWICH 30/6/76.** Cast: *WWT/17*. Dad Mathew Scurfield; Mum David Delve; Sylv Anna Nygh; Les Barry Philips; Mike Steven Berkoff. *Dir* Steven Berkoff; *Light* John Gorringe. Plot: Dorney, French/2, Patterson. Review: *Stage* 15/7/76, 9. Comment: London Theatre Group. The first performance of this version.

76.321 *Laugh Your Guts Out with Total Strangers* (Revue). COLLEGIATE 30/6/76. 1st London perf. Cathy Jones, Maisie Rillie, Mary Walsh, Andy Jones, Bob Joy, Greg Malone, Dyan Olsen, Tommy Sexton. Review: *Stage* 8/7/76, 15. Comment: Codco (Canadian company from Newfoundland). "This company is like seeing a mass-produced print after a well-painted original. It is all far too slow and the humour is undergraduate ... in the least flattering sense of that phrase" (*Stage*).

76.322a *The Bloody Guarantors* (P) George Eugeniou. THEATRO TECHNIS 7/76.* Cast: *Stage* 15/7/76, 7. Joe Goodman, Miranda Hearn. *Dir* George Eugeniou; *Songs* Judith Leiber. Review: *Stage* 5/8/76, 17. Comment: "A passionate and sincerely felt plea to outsiders to stop interfering in Cypriot affairs and for a socialist revolutionary state of life to take the place of the present murderous turmoil" (*Stage*).

76.322b *Lysistrata* (C) Aristophanes. THEATRO TECHNIS 7/76.** Cast: *Stage* 15/7/76, 7. *Lysistrata* Kate Kelly; *Myrrhine* Miranda Hearn; *Mayor* Joe Goodman; Anne Vinter, Maria Eugeniou. *Dir* George Eugeniou; *Mus* Sakis; *Dgn* George Pavlou; *Light* Achilles Georgiou. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 5/8/76, 17.

76.323 [No entry]

76.324 *Hanratty in Hell* (P) Andrew Carr. OPEN SPACE 1/7/76.* Cast: *WWT/17*. Peter Alphon Ken Colley;

Charles "Dixie" France George Tovey; *James Hanratty* Bill Hamon; *Lord Longfraud, Judge, Police Officer, A Drunk* Ken Parry; *Carol France* Catherine Kessler; *George Nudds* Jim McManus; *Reginald Kray* Ronald Lewis; *Ronald Kray* Robert Russell; *Valerie Storie* Patricia Trueman; *John Kerr, Prime Mover* Peter Greene; *Michael Gregsten* James Griffin. *Dir* Charles Marowitz; *Dgn* Robin Don; *Cost dgn* Susan Thompson. Reviews: *Guardian* 2/7/76, 10; *Observer* 4/7/76, 22; *Spectator* 10/7/76, 28; *Stage* 8/7/76, 15; *Times* 2/7/76, 11. Comment: James Hanratty (1936–62), the A6 murderer, was hanged in 1962. The piece was suggested "by the events of the A6 murder [at Deadman's Hill]. It is part fantasy, part charade, part straight documentary" (*Stage*). Propagandistic, and an "unsavory business" (*Spectator*). *Times* noted the assumption behind this "surreal polemic" was that Hanratty was innocent and had been framed by the police. *Guardian* failed to see the purpose of the production.

76.325 *Emigrés* (D, 2a) Sławomir Mro ek (trans Maciej Wrona and Teresa Wrona and Robert Holman of *Emigranci*, 1975 [written 1974]). YOUNG VIC 5/7/76. 1st perf British perf. Cast NTA; Theatricalia; *Variety* 14/7/76, 66; *WWT/17*. XX Brian Cox; AA Jim Norton. *Dir* Kevin Billington; *Dgn* John Hallé; *Light* Stephen Wentworth; *Sound* Chris Montgomery. Plot: Hirschak/2, 155, Hochman. Reviews: *Guardian* 5/7/76, 8; *Observer* 11/7/76, 22; *Spectator* 17/7/76, 28; *Stage* 15/7/76, 9; *Times* 6/7/76, 13; *Tribune* 27/8/76, 4; *Variety* 14/7/76, 66. Comment: MPS 644. National Theatre. Previews 30/6–3/7/76. *Observer* noted this two-hander took "an unconscionable time to get going." "A compact and absorbing piece of the nature of freedom" (*Variety*). The play developed into an original, thoughtful study (*Tribune*). *Times* commended Mro ek for his ability to transform abstract ideas into "flesh and blood"; the acting could have been stronger. The production remained in repertory until 17/9/76.

76.326a *I Can't Imagine Tomorrow* (P, 1a) Tennessee Williams. ROUND HOUSE DOWNSTAIRS 5/7/76. 1st perfd TV (USA); 1st stage perf Bar Harbor, Maine, 19/8/71; 1st British perf. Cast: *Stage* 24/6/76, 12. Chili Bouchier, Peter Lindsay. *Dir* Robert Henderson. Plot: Heintzelman, MacNicholas. Review: *Stage* 22/7/76, 15. Comment: Studio'68. "Typical Williams, the fading woman facing death as her ultimate lover, the decaying mansion, the misfit younger man" (*Stage*).

76.326b *The Lady of Larkspur Lotion* (P, 1a) Tennessee Williams. ROUND HOUSE DOWNSTAIRS 5/7/76.** Cast: *Stage* 24/6/76, 12. Jennifer Lautrec, Jill Ingham, Peter Lindsay. *Dir* Robert Henderson. Plot: Heintzelman,

Hochman, MacNicholas. Review: *Stage* 22/7/76, 15. Comment: Studio'68. "Needed sharper articulation than it received in [Peter] Lindsay's rather stately direction" (*Stage*).

76.327a *Noah* (Medieval P) Anon. LITTLE THEATRE CLUB 5/7/76 (Ln). Cast: *Stage* 8/7/76, 9. Review: *Stage* 12/8/76, 20. Comment: From the Wakefield cycle. The company for this double-bill comprised Peter Aubrey, Aaron Harris, Penny Lincoln, Francesca Malling, Stephen Woodward. *Dir* Howard Curtis. "The performances had a rough amateurishness which no doubt applied to the original [medieval] productions," but inappropriate today (*Stage*).

76.327b *The Shepherd's Play* (Medieval P) Anon. LITTLE THEATRE CLUB 5/7/76 (Ln). Cast: *Stage* 8/7/76, 9. Comment: From the Wakefield cycle.

76.328 [No entry]

76.329 *Sparrowfall* (P, 2a) Alan Drury and Brian Eno (mus). HAMPSTEAD 5/7/76.* Cast: *WWT/17*. *Howard Needham* Michael Kitchen; *Peter Lord* John Price; *Simon Wilson and C. J.* Mark Wing-Davey; *Giles Edwards and Man* Jeremy Blake; *Sarah Lord and Peggy* Katherine Fahy; *Cathy and Woman*. *Dir* John Chapman; *Dgn* Tanya McCallin; *Light* Gerry Jenkinson; *Cost dgn* Lindy Hemming; *Sm* Tony Lawrence; *Dsm* Gabrielle Vernon. Reviews: *Observer* 11/7/76, 22; *Stage* 15/7/76, 9; *Times* 6/7/76, 13. Comment: The play was a deliberately banal, cliché ridden presentation of "business-world intrigue" that *Times* said was "all rather droll, with passing pleasures, but ultimately aimless."

76.330 *Why Not Stay for Breakfast?* (C, 2a) Gene Stone and Ray Cooney. RICHMOND 5/7/76.** Nicholas Parsons, Primi Townsend. *Dir* Jan Butlin. Comment: A one-week engagement.

76.331 *Zoo Story* (D, 1a) Edward Albee. KING'S HEAD 5/7/76.** Cast: *Stage* 8/7/76, 9. Brian Hewlett, David Sadgrove. *Dir* Makki Marseilles. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth.

76.332 *The Pleasure of His Company* (C, 2a) Samuel Taylor (with Cornelia Otis Skinner). PHOENIX 7/7/76.** 63 perf. Cast: Theatricalia; *Variety* 14/7/76, 66; *WWT/17*. *Biddford Poole* Douglas Fairbanks, Jr.; *Jessica Poole* Belinda Carroll; *Jim Dougherty* David Langton; *Katharine Dougherty* Dinah Sheridan; *Mackenzie Savage* Wilfrid Hyde-White; *Roger Henderson* Michael Howarth; *Toy* John A. Tinn. *Pres* Veronica Flint-Shipman, Paul

Elliott; *Dir* Peter Dews; *Dgn* Terry Parsons; *Light* Nick Chelton; *Assoc pd* Bernard Jay. Plot: Best/58, 78, Bordman, Bordman/4, 355, Bronner, Hirschak, Hochman, Loney, 309, Salem. Reviews: *Guardian* 8/7/76, 10; *Illustrated London News* 1/9/76, 73; *Observer* 11/7/76, 22; *Spectator* 17/7/76, 27–28; *Stage* 15/7/76, 9; *Times* 8/7/76, 13; *Variety* 14/7/76, 66. Comment: Douglas Fairbanks, Jr.'s return to the London stage after a 42-year absence. *Illustrated London News* said the piece “returns only as an amiable contrivance in wax.” *Guardian* found “its charm dubious, its wit precarious and its attitudes snobbish,” and wondered why it had been reset in 1938. *Variety* noted the marquee attraction of Fairbanks, and commended the performance of Wilfrid Hyde-White. *Times* thought the production would appeal to people “who enjoy this kind of mendacious fable, and seeing the art of acting reduced to nice behaviour in elegant surroundings.”

76.333 *Spike Milligan and Musical Friends* (One-man ent). MERMAID 7/7/76 (Lt).** Spike Milligan.

76.334 *Richard III* (T) William Shakespeare. ST. GEORGE'S 8/7/76.** Cast: Theatricalia; WWT/17. *Richard Duke of Gloucester* Alan Badel; *George Duke of Clarence, Cardinal Bouchier* Joseph O'Connor; *Lord Hastings* Philip Voss; *Sir Robert Brackenbury, Lord Mayor of London, Sir James Blunt* Daniel Davies; *Keeper, Tressel, Duke of Norfolk* Alex Dalmaine; *Scrivener, Sir Walter Herbert* Roger Davenport; *Lady Anne Lynn Farleigh, Berkeley, Sir Richard Ratcliffe* Michael Irving; *Earl Rivers* Colin Starkey; *Queen Elizabeth* Rosemary Leach; *Marquess of Dorset* James Rix; *Lord Grey, Messenger* David Cann; *Earl of Derby* Anthony Newlands; *Duke of Buckingham* Richard Gale; *Queen Margaret* Margaret Wolf/Jenny Short; *Edward Prince of Wales* Mavis Shaw; *Richard Duke of York* Victoria Kempton; *Murderer, Lord Lovel* Roger Martin; *Murderer, Sheriff of Wiltshire* Malcolm Ranson; *Edward IV, Archbishop of York, Thomas Rotheram, Earl of Richmond* David Collings; *Sir William Catesby* Philip Anthony; *John Morton, Sir James Tyrrel* Ronnie Stevens; *Duchess of York* Ann Casson; *Earl of Oxford* Tim Charrington. Pres St. George's Elizabethan Trust; *Dir* Douglas Campbell; *Dgn* Bernard Culshaw. Reviews: *Illustrated London News* 1/9/76, 73; *Observer* 11/7/76, 22; *Stage* 15/7/76, 9; *Times* 9/7/76, 9. Comment: *Illustrated London News* hoped “there have been acoustic adjustments. Douglas Campbell's revival is so true in outline, with Alan Badel's bravura as Richard.” *Times* also complained about Badel's audibility, the theatre's acoustics in general, and the lack of a style that complemented “this handsome and pleasant theatre.”

76.335 *Small Change* (D, 2a) Peter Gill. COURT 8/7/76.* 23 perf. Cast: Findlater; *Variety* 21/7/76, 64; WWT/17. *Gerard* James Hazeldine; *Mrs. Harte* June Watson; *Vincent* Philip Joseph; *Mrs. Driscoll* Marjorie Yates. *Dir* Peter Gill; *Dgn* William Dudley; *Light* Gareth Jones. Reviews: *Guardian* 9/7/76, 8; *Observer* 11/7/76, 22; *Stage* 15/7/76, 9; *Times* 9/7/76, 9; *Tribune* 13/8/76, 5; *Variety* 21/7/76, 64. Comment: MPS 637. English Stage Company. *Observer* commented on the piece's affinities with D. H. Lawrence's plays which Gill had directed at the Court. “Mostly the play is about feelings, oedipal and homosexual, and of being trapped in life roles without sufficient motivation” (*Variety*). “Profoundly revealing” (*Tribune*). *Times* said Gill was “interested in the texture of reality” although this did not always translate theatrically; nevertheless, “the beautiful product of an uncompromising puritan imagination.”

76.336 *Weapons of Happiness* (D, 2a) Howard Brenton. LYTTTELTON 8/7/76.* 41 perf. Cast: NTA; Theatricalia; *Variety* 21/7/76, 64; WWT/17. *Josef Frank* Frank Finlay; *Ralph Makepeace, Russian Adviser* Michael Medwin; *Billy* Derek Thompson; *Ken* Billy Colvill; *Stacky* Nick Brimble; *Janice* Julie Covington; *Liz* Annie Hayes; *Alf* Frederick Radley; *Sylvia Makepeace* Thelma Whiteley; *Mr. Stanley* Bernard Gallagher; *Inspector Miller, Doubek* Maurice O'Connell; *Hicks, Kohoutek* Matthew Guinness; *Clementis* William Russell; *NKVD Man* Shaun Scott; *NKVD Men, Constables* Pat Connell, Jeremy Truelove; *NKVD Man, Guard, Constable* Martin Friend; *Stalin, Commentator* Geoffrey Bateman; *Waiter, Guard* Chris Hunter. *Dir* David Hare; *Dgn* Hayden Griffin; *Light* Rory Dempster; *Assist cost dgn* Anthony Jones; *Assist dir* Richard H. Williams; *Pd mgr* Martin McCallum; *Sound* Jim Douglas; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Anthony Godel, Angela Bissett, Jeremy Gadd. Plot: Demastes/2, Patterson, Weintraub. Reviews: *Birmingham Post* 16/7/76, 2; *Daily Mirror* 15/7/76, 16; *Guardian* 15/7/76, 8; *Illustrated London News* 1/9/76, 73; *Observer* 18/7/76, 19; *Spectator* 24/7/76, 28–29; *Stage* 22/7/76, 9; *Times* 10/7/76, 9, 15/7/76, 9; *Tribune* 13/8/76, 5; *Variety* 21/7/76, 64. Comment: MPS 645. National Theatre. Press night was 14/7/76. The performance on 16/7/76 was cancelled because of an unofficial strike by stage staff (*Guardian* 17/8/76, 1). *Guardian* said the play was very passionate and alive, full of ideas, though not all of them were developed. *Variety* found the piece somewhat hazy and confusing, but relieved by Brenton's sense of humour; Frank Finlay was guilty of “a mannered almost monotone delivery.” *Tribune* faulted the second-half of the play for a vein of sentimentality. *Times* thought the play was inoffensive except to those “put off by its sentimentality and faded internationalism.” The production remained in repertory until 23/10/76.

76.337 *The Amazons* (F) Arthur W. Pinero. TOWER, CANONBURY, 9/7/76. 1st perfd Court 7/3/1893. Plot: Bordman/2, 361–2, Lazenby, Salem. Cast: TTC. Reviews: *Stage* 5/8/76, 10; *Times* 20/7/76, 11. Comment: *Times* commended the company for reviving the play and hoped “one of the big subsidized companies” would revive the piece soon. The first New York production was at the Lyceum 19/2/1894.

76.338 *Some of My Best Friends Are Husbands* (C) Hugh Leonard (based on Eugène Labiche, *Célimare le bien-aimé*, 1863). MERMAID 9/7/76.** Cast: WWT/17. *Auguste* Peter Bourke; *Adeline* Vivienne Johnson; *Mme. Colombot* Moira Redmond; *Armand* Granville Saxton; *Célimare* Patrick Cargill; *Vernet* Hugh Paddick; *Bocadon* Dudley Jones; *Colombot* Geoffrey Lumsden; *Emma* Sheila Felvin. *Dir* James Grout; *Dgn* Robin Pidcock; *Light* Peter Sutton. Plot: Hochman. Reviews: *Gay News* 15/7/76, 29; *Guardian* 12/7/76, 8; *Observer* 18/7/76, 19; *Stage* 15/7/76, 12; *Times* 12/7/76, 6. Comment: “For a talented cast this play is sheer suicide” (*Gay News*). “Have the English lost the knack of playing French farce?” queried *Guardian* rhetorically. *Observer* blamed the director and the actors, *Times* the adaptation.

76.339 *It’s Not Funny* (One-man Show) Alex Robertson. THREE HORSESHOES 10/7/76 (Ln and eve).** Comment: Pentameters.

76.340 *Theatre* John Carroll (deviser). COCKPIT 10/7/76. 1st perf? Cast: *Stage* 8/7/76, 9. Darien Angadi, Richard O’Callaghan, Christopher Timothy, Judy Wilson. *Dir* John Carroll.

76.341 *Any Woman Can* (P) Jill Posener. KING’S HEAD 12/7/76 (Ln).** Cast: *Stage* 8/7/76, 9. Penelope Nice, Brendie Addie, Elizabeth Lindsay, Kate Crutchley. *Dir* Kate Crutchley; *Dgn* Mary Moore.

76.342 *Breaker’s Yard* (P) Andy Smith. KING’S HEAD 12/7/76.* Cast: *Stage* 8/7/76, 9. Maggie Ford, Liz Mansfield, Stewart Golland, Ian Milton, Eileen Fairweather. *Dir* Jim Hiley. Reviews: *Stage* 22/7/76, 9; *Times* 13/7/76, 11. Comment: Pirate Jenny. The play was concerned with “education and the way society has taken over the job of shaping children’s minds” (*Times*).

76.343 *Dad’s Army* (Ent, 2a) Jimmy Perry and David Croft (based on their BBC television series). RICHMOND 12/7/76.** Arthur Lowe, John Le Mesurier, Arnold Ridley, Ian Lavender, Bill Pertwee, Frank Williams, Edward Sinclair. Comment: A two-week engagement.

76.344 *The Project* (P) Pam Gems. SOHO POLY 12/7/76

(Ln). Cast: *Stage* 15/7/76, 7. Frank David Schofield; Linda Patti Love; Joanna Jane Wood. *Dir* Nancy Meckler; *Dgn* Bernard Culshaw. Review: *Stage* 29/7/76, 17. Comment: The piece “reveals [Gems] in typically perceptive style when writing about women, but slightly less so where men are concerned” (*Stage*). This triangle play was later reconstructed as *Loving Women* (Arts 1/2/84).

76.345 *The White Devil* (T, 2a) John Webster (adpt Edward Bond). OLD VIC 12/7/76.** 84 perf. 1st perf this adpt. Cast: *Theatricalia*; *Variety* 21/7/76, 64; WWT/17. *Monticelso* Patrick Magee; *Francisco de Medici* John Kane; *Duke of Bracciano* James Villiers; *Giovanni* Jonathan Scott-Taylor; *Count Lodovico* Jonathan Pryce; *Camillo* Colin Campbell; *Flamineo* Jack Shepherd; *Gasparo* Tom Chadbon; *Marcello* Jarlath Conroy; *Arragon*, *Lawyer* Dennis Burgess; *Julio* John Grillo; *Isabella* Frances de la Tour; *Vittoria Corombona* Glenda Jackson; *Cornelia* Madge Ryan; *Zanche* Miriam Margolyes; *Matron* Anna Welsh; *Servant* Sean Scanlan; *Ambassadors* Edward Phillips, Kit Thacker; *Guard* Roger Croucher; *Ladies in Waiting* Patricia Donovan, Fidelis Morgan. *Dir* Michael Lindsay-Hogg; *Dgn* John Gunter; *Cost dgn* Deirdre Clancy; *Light* Andy Phillips. Plot: Fletcher, Gassner, Hochman, Holzknecht, Law, Patterson, Shank, Shipley. Reviews: *Birmingham Post* 13/7/76, 2; *Guardian* 13/7/76, 10; *Illustrated London News* 1/9/76, 73; *Observer* 18/7/76, 19; *Spectator* 24/7/76, 29; *Stage* 22/7/76, 9; *Times* 13/7/76, 11; *Variety* 21/7/76, 64. Comment: Performed in modern dress. *Variety* noted “the production’s confusing tone, an odd and jarring mixture of serious melodrama and farce, with stagey asides.” *Guardian* was equally disappointed. *Spectator* said the potentially splendid cast “gabble and honk their wayward way through Webster’s poetic splendours.” Similarly, *Times* said the cast sacrificed “the main expressive resources of the text.” “What baffles me is the appearance of the cast in various forms of modern dress, and in an ‘acting edition by Edward Bond’” (*Illustrated London News*).

76.346 *The Devil’s Disciple* (P, 3a) Bernard Shaw. ALDWYCH 13/7/76.** Cast: RSCA; *Stage* 8/7/76, 1; *Theatricalia*; *Variety* 21/7/76, 64. *Brudenell* Peter Tilbury; *Brunswick Officer* Manning Redwood; *Christy* Tony Haygarth; *Dick* Tom Conti; *Essie* Zoë Wanamaker; *Executioner* Raymond Marlowe; *General Burgoyne* John Wood; *Girl* Lynsey Baxter; *Judith* Estelle Kohler; *Lawyer Hawkins* Richard Simpson; *Major Swindon* Patrick Godfrey; *Mrs. Dudgeon* Patience Collier; *Titus Dudgeon* Alan Tilver; *Mrs. Titus Dudgeon* Ann Way; *William Dudgeon* Larry Hoodekoff; *Mrs. William Dudgeon* Eve Pearce; *Prussian Officer* Karl Held; *Reverend Anderson* T. P. McKenna; *Sarah Wilkins* Valerie Colgan; *Sergeant*

Bob Hoskins; *Soldiers* Steven Beard, Joe Dunlop, Ian Lowe, Norman Tipton. *Dir* Jack Gold; *Dgn* Roger Butlin; *Light* Stewart Leviton; *Military advisor* Derek Ware; *Movement* Sue Weston; *Mus* Carl Davis. Plot: Demastes/1, Fletcher, French/2, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 14/7/76, 2; *Daily Mirror* 14/7/76, 14; *Guardian* 14/7/76, 8; *Illustrated London News* 1/9/76, 73; *Observer* 18/7/76, 19; *Spectator* 24/7/76, 29; *Stage* 22/7/76, 9; *Times* 14/7/76, 13; *Variety* 21/7/76, 64, 67. Comment: Royal Shakespeare Company. Previews 8/7–12/7/76. *Variety* thought the revival notable for the “sparkling ensemble playing,” with standout performances by Tom Conti and John Wood; *Guardian* and *Daily Mirror* agreed. *Spectator* dubbed the revival “vivacious.” “An old piece of popular theatre cunningly restored to the modern popular audience” (*Times*).

76.347 *A Farewell to Legs* (Revue) Henry Blaxland and Anthony Horowitz and Matthew Marsh and Michael Wall. LITTLE THEATRE CLUB 13/7/76. 1st perfd University of York 1975. Henry Blaxland, Anthony Horowitz, Matthew Marsh, Michael Wall, Liddy Oldroyd, Lucy Wilson, Steve Brady, Carolyn Andrews. Review: *Stage* 5/8/76, 10. Comment: *Stage* noted the material was somewhat fresh if rather undergraduate-like.

76.348 *Twelve Shifts of Gear* (P) Juan Vera (trans John Brookesmith and Mike Baynham). ICA 13/7/76. 1st London perf this trans. *Alfredo Galvez* John Levitt; Paula Tinker, Victoria Plum, Jessica Swift, Chris Adamson, Martin Burrows, Raymond Campbell, Brian Davey. *Dir* Frances Rifkin; *Mus* Ilona Sekacz. Review: *Stage* 22/7/76, 15. Comment: Recreation Ground. *Stage* was unimpressed by this play about “a country mechanic called Alfredo Galvez who is led gradually into embracing a revolutionary philosophy.”

76.349 *Alice* (Mus) Peter Heath (bk; adpt of Lewis Carroll, *Alice's Adventures in Wonderland*, 1865) and Josephine Collins (mus, lyr) and Anthony Filby (mus, lyr). INTIMATE 15/7/76. * *Lewis Carroll* Brian Hanrahan; *Alice* Sharon Tracy; *White Rabbit* Robert Taylor; *Mouse* Nina Curtis; *Cheshire Cat* Mandy Moore; Simon Hills, Keith Pitts, Marion Dawes. Review: *Stage* 12/8/76, 20. Comment: Chicken Shed. *Stage* described the production as a “rock variation” which was performed well.

76.350 *Donkeys' Years* (C, 3a) Michael Frayn. GLOBE 15/7/76. ** 668 perf. Cast: Theatricalia; *Variety* 28/7/76, 62; *WWT/17*. S. Birkett A. J. Brown; C. D. P. B. Headingley Peter Barkworth; D. J. Buckle Peter Jeffrey; K. Snell Andrew Robertson; A. V. Quine Julian Curry; Rev. R. D. Sainsbury Harold Innocent; N. O. P. Tate

Jeffrey Wickham; *W. R. Taylor* John Harding; *Lady Driver* Penelope Keith. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* S. Bailey; *Gen mgr* David Sutton; *Pres* Michael Codron; *Dir* Michael Rudman; *Dgn* Alan Tagg; *Light* Ken Miller; *Pd mgr* J. Scott Parkinson; *Sm* David Kinsey; *Dsm* Roberta Graham; *Asm* Reid Anderson, Joan Blackham, Edward Halsted; *Wm* Bobby Crossman; *Press rep* Genista Streeten; *Sc bld* Brunskill and Kingman Ltd.; *Sc* John Campbell Designs Ltd.; *Carp* Tony Ramsey; *Elect* Ronnie Martin; *Bom* Sean Lennon. Plot: Demastes/2, Fletcher, Law, Weintraub. Reviews: *Daily Mirror* 16/7/76, 16; *Guardian* 16/7/76, 8; *Illustrated London News* 1/9/76, 73; *Irish Times* 5/8/76, 10; *Observer* 18/7/76, 8, 19, 25/7/76, 20; *Spectator* 24/7/76, 29 *Stage* 22/7/76, 9; *Times* 16/7/76, 13; *Variety* 28/7/76, 62. Comment: *Times* commended Frayn's “brilliant observation of university manners and [his] capacity for translating frustrated longings into comic incident.” “Plenty of comic energy but no visible destination,” but with “two cracking performances” from Penelope Keith and Andrew Robertson (*Guardian*). *Daily Mirror* declared the evening belonged to Keith. “Stylistically a curious hybrid” of “high and dry comedy” and “low and raucous farce” (*Spectator*). *Variety* found the play “stylish, funny” but also “parochial, even for domestic audiences, indicating an iffy outlook for the box office.”

76.351 *Way Back in the Farm* (P) Roberto Athayde. ORANGE TREE 16/7/76 (Ln). 1st English perf. Cast: *Stage* 15/7/76, 7. Comment: Richmond Fringe.

76.352 *Banana Ridge* (F, 3a) Ben Travers. SAVOY 19/7/76. 447 perf. 1st perfd Garrick, Southport, 11/4/38. Cast: Theatricalia; *Variety* 28/7/76, 62; *WWT/17*. *Basil Bingley* Michael Malnick; *Cora Pound* Beth Morris/Gabrielle Mowbray; *Digby Pound* Robert Morley; *Eleanor Pound* Jan Holden; *Jean Pink* Joan Sanderson; *Jones* Geoffrey Burrige; *Mason, Boy* Roy Hepworth; *Sir Ramsey Tripp* Anthony Baird; *Staples* Anthony Dawes; *Sue Long* Vivienne Martin; *Willoughby Pink* George Cole/Julian Orchard. *Chm, Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* K. P. J. Strange; *Pres* Ray Cooney, H. M. Tennent Ltd., Eddie Kulukundis, S. Spencer Davids, Yvonne Arnaud Theatre; *Dir* Val May; *Dgn* Robin Archer; *Cost dgn* Michael Stennett; *Light* Joe Davis; *Mgr* George Smith; *Bom* John Reynolds; *Sm* Barry Busbridge; *Dsm* Peter Gregory; *Asm* Alan David-Roberts, Gillie Gratham; *Cost supervisor* Pat Dalton; *Wm* Philip Burton. Plot: Bull/1, Loney, 212, Vinson. Reviews: *Birmingham Post* 20/7/76, 2; *Daily Mirror* 20/7/76, 14; *Guardian* 23/7/76, 10; *Illustrated London News* 1/9/76, 73; *Observer* 25/7/76, 20; *Spectator* 31/7/67, 27; *Stage* 29/7/76, 17, 17/2/77, 19; *Times*

20/7/76, 11; *Variety* 28/7/76, 62, 67. Comment: "Provides [Robert Morley and George Cole] with the funniest roles that have come their way for many years. It is a saucy romp, full of double-meanings, imaginative, idiotic situations and stuffed with splendidly dotty pre-war British types" (*Daily Mirror*). Travers's "construction is flawless ... the play is an extraordinarily comic invention which Robert Morley and George Cole do not minimize" (*Illustrated London News*). *Observer* entertained an opposing opinion. *Variety* said the piece was dated, some of the jokes dull, "but it's still a funny show." "An enjoyable but less than hilarious occasion" (*Times*).

76.353 *A Good Night's Sleep*. NAG'S HEAD (2) 19/7/76 (Ln).

76.354 *John, John* (Tudor interlude) John Haywarde and Marianne Macnaughten. LITTLE THEATRE CLUB 19/7/76 (Ln). Cast: Francis Sargent, Trish Swinney, and Gordon Pitt.

76.355 *Marx and Sparks* (P) Steve Grant. ICA 19/7/76.* Review: *Educational Theatre Journal*, 29:1 (March 1977), 109. Comment: Major Road. Apparently "a warning against the slumbering fascist and sexist in us all;" a poorly written play in every regard (*Educational Theatre Journal*).

76.356 *Planet of the Apes*. THEATRE ROYAL, STRATFORD EAST, 19/7/76 (m). Reviews: *Middlesex County Times*, 16/7/76, 20; *Southall Gazette*, 16/7/76, 20. Comment: Presented by TV Character Promotions.

76.357a *The Proposal* (P, 1a) Anton Chekhov (anon trans of *Predlozheniye*, 1890). LITTLE THEATRE CLUB 19/7/76.** Cast: *Stage* 22/7/76, 10. Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford. Comment: The company for the double-bill comprised David Huscroft, Judith Orbach, David Robson. *Dir* Doreen Cannon.

76.357b *The Tragedian in Spite of Himself* (Joke, 1a) Anton Chekhov (anon trans of *Tragik po nevole* [written 1889]). LITTLE THEATRE CLUB 19/7/76. Cast: *Stage* 22/7/76, 10. Plot: Matlaw.

76.358 *Ten Little Niggers* (Thriller [3a]) Agatha Christie (adpt of her novel, 1939). WIMBLEDON 19/7/76.** Cast: 1/7/76, 16. John Dryden, Denis Huett, John Bromley, Daphne Palmer, Judith Ellis-Jones, John Neal, Trevor Nicholls, Stephen Flynn, Oliver Bradshaw, Richard Burke, Karen Jeffries. Plot: Best/44, 365–66, Bordman/4, 237, Fletcher, Griffiths, Hischak, Kabatchnik/2, Salem, Wagoner, 122, Weintraub. Comment: Newpalm Pro-

ductions.

76.359 *Bobok, Somebody's Notes* (Monol) Fyodor M. Dostoyevsky (trans Boris Isarov and Gail Rademacher). CHRIST CHURCH, HAMPSTEAD, 20/7/76; trfd to LITTLE THEATRE CLUB 24/8/76. 1st British perf thus. Cast: *Stage* 15/7/76, 1; *WWT/17*. *Narrator* Boris Isarov. *Pres* John Gale Productions; *Dir* Hovhanness I. Pilikian. Review: *Stage* 12/8/76, 11. Comment: Russian actor Boris Isarov's British debut: "he has a marvellously expressive face and elegant hands which seem to choose definitive gestures with the certainty of a mime or dancer, though never appearing contrived. For an actor to whom English is very much a second language, he speaks it superbly" (*Stage*).

76.360 *Caliban Lives!* (P) Richard Drain. ICA 20/7/76. 1st perfd Crucible Studio, Sheffield, 12/4/76. *Caliban* Alton Kumalo; *Prospero* Iain Armstrong; *Sarah (Miranda)* Claudia Winston. *Dir* Alton Kumalo. Review: *Stage* 12/8/76, 11. Comment: Temba Theatre Company. This adaptation of *The Tempest* placed different parts of the play in three locations in different historical periods.

76.361 *Christie in Love* (P, 1a) Howard Brenton. OPEN SPACE 20/7/76.** Plot: Hochman, Vinson, Walford, Weintraub.

76.362 *The Father* (P) August Strindberg (trans Michael Meyer of *Fadren*, 1887). THEATRE ROYAL, STRATFORD EAST, 21/7/76.** Cast: *Stage* 15/7/76, 1; *WWT/17*. *The Captain* Lee Montague; *The Pastor* Bill Whympere; *Nöjd* Robert Pugh; *Laura* Rachel Herbert; *Doctor* John Watts; *Nurse* Gwen Nelson; *Bertha* Vicky Williams; *Maid* Nina Lawton. *Dir* Valerie Hanson; *Dgn* Tony Leah; *Light* Ray Duffill. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 29/7/76, 19. Comment: Theatre Workshop. A generally good, well performed revival (*Stage*).

76.363 *Getting Away with Murder* (Thriller, 2a) J. Lee Thompson. COMEDY 21/7/76. 86 perf. 1st perfd Grand, Leeds, 9/6/76. Cast: *Stage* 15/7/76, 1; Theatricalia; *Variety* 28/7/76, 62; *WWT/17*. *Ulick Drummond* Anthony Bate; *Waldo Cunningham* Ernest Clark; *Damien Foxworth* Barry Foster; *Maggie* Hildegard Neil; *Sergeant Todd* Robert Ralph. *Pp* New Watergate Presentations Ltd.; *Lic* R. C. Wingate; *Pres* Knightsbridge Theatrical Productions; *Dir* Robert Chetwyn; *Dgn* Hutchinson Scott; *Light* David Hersey. Reviews: *Birmingham Post* 22/7/76, 2; *Daily Mirror* 22/7/76, 18; *Guardian* 22/7/76, 12; *Illustrated London News* 1/9/76, 73; *Stage* 29/7/76, 17; *Times* 22/7/76, 9; *Variety* 28/7/76, 62. Comment: MPS 627. An intricate thriller, with some first-night problems due to last-minute revisions (*Variety*). *Guardian* detected debts

to *Sleuth*, Pirandello, and Henri-Georges Clouzot, and concluded “there is nothing like a good thriller. And this ... is nothing like a good thriller.” “Mechanical,” “fast-paced hokum” (*Times*).

76.364 *Love's Labour's Lost* (C, 2a) William Shakespeare. OPEN AIR 21/7/76.** Cast: *Stage* 15/7/76, 1; *Theatricalia*; *WWT/17*. *King of Navarre* Steven Grives; *Berowne* Clive Arrindell; *Longaville* Murray Salem; *Dumain* Jonathan Blake; *Dull* John Bowe; *Costard* David Cardy; *Don Adriano de Armado* Anthony Sharp; *Moth* David Wilson; *Jaquenetta* Christine Schofield; *Boyet* Paddy Ward; *Princess of France* Philippa Gail; *Rosaline* Ursula Mohan; *Maria* Marsha Fitzalan; *Katharine* Sally Greenwood; *Marcade*, *Forester* Tony Kilbane; *Sir Nathaniel* Richard Goolden; *Holofernes* David Whitworth; *Heralds, Huntsmen, Villagers* Christopher Barritt, Tom Kelly, David McGaw, Alyson Spiro. *Lic, Pres, Dir* David Conville; *Dgn* Tim Goodchild; *Light* Brian Benn; *Mus dir, Mus* Kenneth Waller; *Ch* Geraldine Stephenson; *Gen mgr* John Grant; *Admin* Tony Hill; *Theatre mgr* Kenneth Davis; *Dsm* Maire McCarthy; *Asm* David Mason, Alyson Spiro, Christopher Barritt, Tom Kelly, David McGaw; *Wm* Robert Gardner, Jill Percy; *Carp, Sc bld* Earl Kay; *Elect* Bob Richens; *Assist dgn* Martin Adams; *Bom* Anne Walcot; *Press rep* Frank Rainow; *Sc* Ray Scott. Reviews: *Birmingham Post* 2/8/76, 3; *Illustrated London News* 1/10/76, 99; *Stage* 29/7/76, 17; *Times* 22/7/76, 9. Comment: New Shakespeare Company. *Times* was pleased when the cast “spoke with swift observation of the rhythms” of the text and by the appearance of Richard Goolden (aged 83). David Conville “invests the production with a strong dramatic line as he engagingly reveals variation of wit and contrasting humours” (*Stage*).

76.365 *A Chorus Line* (Mus, 2a) Michael Bennett (ch) and James Kirkwood (bk) and Nicholas Dante (bk) and Marvin Hamlisch (mus) and Edward Kleban (lyr). DRURY LANE 22/7/76. 903 perf. 1st perfd Public, New York, 15/4/75; 1st British perf. Cast: *Variety* 4/8/76, 59; *WWT/17*. *Paul* Tommy Aguilar; *Jarad* Michael Austin; *Kristine* Christine Barker; *Al* Steve Baumann; *Vicki* Nancy Dafgek; *Greg* Mark Dovey; *Maggie* Nancy Wood; *Frank* Troy Garza; *Val* Mitzi Hamilton; *Zach* Eivind Harum; *Mike* Jeff Hyslop; *Diana* Loida Iglesias; *Bobby* Ron Kurowski; *Connie* Jennifer Ann Lee; *Lois* Wendy Mansfield; *Judy* Yvette Mathews; *Richie* A. William Perkins; *Larry* T. Michael Reed; *Butch* Ken Rogers; *Cassie* Sandy Roveta; *Mark* Timothy Scott; *Roy* Donn Simione; *Tom* Ronald Stafford; *Sheila* Jane Summerhays; *Bebe* Miriam Welch; *Tricia* Gina Paglia; *Don* Ronald Young. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen*

mgr George Hoare; *Pres* Michael White; *Dir, Ch* Michael Bennett; *Co-Ch* Bob Avian; *Sc dgn* Robin Wagner; *Cost dgn* Theoni V. Aldredge; *Light* Tharon Musser; *Sound* Abe Jacob; *Mus arr* Bill Byers, Hershy Kay, Jonathan Tunick; *Mus coordinator* Robert Thomas; *Mus supervisor* Ray Cook; *Vocal arr* Don Pippin; *Mus dir* John Burrows; *Assist cond* John Owen Edwards *Assoc pd* Robert Fox. Plot: Bordman, Bordman/5, 685, Fletcher, Gänzl, Green, Kennedy, Law, Loney, OTF, Wilmeth. Reviews: *Daily Mirror* 23/7/76, 16; *Gay News* 29/7/76, 33; *Guardian* 23/7/76, 10, 20/8/76, 6, 2/2/77, 10; *Illustrated London News* 1/9/76, 73; *Irish Times* 5/8/76, 10; *Observer* 25/7/76, 20, 6/2/77, 30; *Spectator* 31/7/67, 27; *Stage* 29/7/76, 17, 10/2/77, 17; *Times* 23/7/76, 11, 2/2/77, 14; *Variety* 4/8/76, 59. Comment: Performed without an interval. *Variety* reported the cast was “an all-American touring company,” and the production was receiving “hefty advance booking.” *Spectator* was troubled by “the intimidating phoneyess of the set-up.” *Guardian* (23/7) admired the show’s “equivocal fascination with the thing it condemns.” *Observer* called it “an insight into the essence of musical.” *Times* (23/7) praised many aspects of this “great musical” and noted particularly that Bennett had discovered the “most elusive of theatrical ideas: a form that makes the truth interesting to watch.” During the run the American cast was replaced by “some fine British performers” (*Times* 2/2/77). The first Broadway production (Shubert 25/7/75) ran for 6,137 performances.

76.366 *Anastasia* (P, 3a) Guy Bolton (adpt of Marcelle Maurette’s play). RICHMOND 26/7/76. 1st perfd this adpt Theatre Royal, Windsor, 4/5/53. Peter Wyngarde, Nyree Dawn Porter, Elspeth March, David Sinclair, David Griffith, Gareth Forwood. *Dir* Tony Craven. Plot: Best/54, 388–89, Bordman/4, 327, French/2, Hischak, Loney, 283. Comment: A one-week engagement. The first New York production of Bolton’s adaptation (Lyceum 29/12/54) ran for 272 performances.

76.367 *Bridget's House* (P) Mike Bradwell. YOUNG VIC 26/7/76. 1st perfd Humberside, Kingston upon Hull, 1976. Cast: *WWT/17*. *Bridget* Scott Rachel Bell; *Dr. Mathew Jones* David Hatton; *Andrew* Alan Williams; *Jonathan* Joseph Peters; *Mo* Cass Patton; *Benny* Steve Marshall. *Dir* Mike Bradwell; *Mus dir* Steve Marshall. Reviews: *Birmingham Post* 7/8/76, magazine, 1; *Observer* 1/8/76, 20; *Stage* 5/8/76, 17; *Times* 27/7/76, 8; *Tribune* 13/8/76, 5. Comment: Hull Truck Company. The play explored “a Chekhovian kind of alienation and ennui” experienced by “a motley collection of misfits” who tenant Bridget’s house (*Tribune*). “The company is too accurate in its representation of the banal to prevent dullness settling over the whole play” (*Times*).

76.368 *Doors* (P) P. J. Royall. KING'S HEAD 26/7/76.** Cast: *Stage* 22/7/76, 10. Paul Jerricho, David Casey, Philip Kendall, Paul Bentall, Judy Bridgland. *Dir* Paul Jerricho, David Casey; *Dgn* Maggi Smith. Comment: Also performed were two sketches by David Halliwell, *An Amour* and *A Feast*, performed by David Casey and Catherine Terris, director Richard Wilson.

76.369 *The Manly Bit* (P, 1a) John Harding and John Burrows. OPEN AIR 26/7/76 (Ln).* *Phil* John Burrows; *Harry* John Harding; *Janet* Alyson Spiro. *Dir* John Burrows, John Harding, Mervyn Willis. Reviews: *Educational Theatre Journal*, 29:1 (March 1977), 109; *Irish Times* 19/8/76, 8; *Stage* 19/8/76, 44; *Times* 27/7/76, 8. Comment: "A slice of male chauvinism as two colleagues on a camping holiday find their conversation turning mainly on their differing attitudes to women," but lacking a second act when they encounter a woman who has been raped (*Stage*). *Educational Theatre Journal* noted the play's appropriate adaptation to being performed on the set of *Love's Labour's Lost*.

76.370a *The Semi-Detached Cubicles* (P) Anthony Swerling. ROEBUCK 26/7/76 (Ln). 1st perf? Comment: Directed by Kate Crutchley.

76.370b *The Vansittarts and the Bullworkers* (P) Anthony Swerling. 1st perf? ROEBUCK 26/7/76 (Ln). Comment: Directed by Kate Crutchley.

76.371 *And* (P) Alan Passes. LITTLE THEATRE CLUB 27/7/76. *Moshe* Terry Palmer; *Albert* Robert Hamilton; *Frank* Jessel Saks; *Anne* Susan Derrick. *Dir* Antonia Bird; *Dgn* David Scull; *Light* Simon Bond. Review: *Stage* 5/8/76, 10. Comment: The play was presented earlier in 1976 at a Soho Poly Writer's Workshop. The piece involved a wandering Jewish peddler in the 1880s being treated as an outsider in a northern English mining community.

76.372 *The Country Wife* (C) William Wycherley. COCKPIT 27/7/76.** Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Shipley. Comment: Performed by the Tavistock Repertory Company. Cast: TTC.

76.373 *How the Other Half Loves* (C, 2a) Alan Ayckbourn. PHOENIX THEATRE CLUB 27/7/76.** Plot: Demastes/2, Dorney, Fletcher, French/2, Hischak/2, 31-32, Hischak, Law, Loney, Vinson, Weintraub.

76.374 *Juvenalia* (Monol) Juvenal (adpt Richard Quick; trans Peter Green). BUSH 28/7/76.* Cast: *WWT/17*. Simon Callow. Reviews: *Observer* 8/8/76, 21; *Stage* 5/8/76, 17; *Times* 29/7/76, 11. Comment: Simon Callow

gave an excellent hour-long performance of Juvenal's blistering comments on various topics.

76.375 *Canning Town Cowboy* (P) Shane Connaughton. HALF MOON 29/7/76.* Cast: SHM. *Betty Longbottom* Mary Sheen; *P.C. Speed, Wilcox* John Joyce; *Wes, Referee* Alan Devlin; *Buggsy* Derek Deadman; *Eddie Longbottom* Chris Martin; *Musician* Roger Walker; *Angie* Jill Richards; *Bank Manager, Chris Samson* Simon Coady; *Mrs. Foot, Bank Girl* Joolia Cappleman. *Dir* Pam Brighton; *Mus dir* Roger Walker; *Cost dgn* Miranda Melville; *Light* Charles Paton; *Sm* Peter Chadwick; *Pd mgr* Gean Wilton. Reviews: *Irish Times* 23/9/76, 10; *Observer* 1/8/76, 20; *Stage* 12/8/76, 11; *Times* 28/7/76, 13. Comment: The play was about a young man's fantasies as the cowboy of Canning Town, his aversion to work, his mistreatment of his mother and girlfriend, and his eventual job involving asbestos. *Times* noted the "conflict between romantic fantasy and grubby political reality" got lost sometimes.

76.376 *Innocent Bystanders* (P) Gordon Graham. SQUARE ONE 29/7/76.** Cast: *Stage* 29/7/76, 18. *Toohey* Bob Hornery; *Clive* Chris Cummings; *Tony* Osoba, *Peter* Lucas, *Franceen* Brodtkin. *Dir* Stuart Orme; *Dgn* John Markham. Review: *Stage* 5/8/76, 10. Comment: An uneven revival (*Stage*).

76.377 *The Only Way Out* (P, 1a) George Thatcher. THEATRE UPSTAIRS 29/7/76.** Cast: Findlater; *WWT/17*. *1st Prison Officer* Oliver Smith; *2nd Prison Officer* Steve Halliwell; *Redmond* Brian Croucher; *Chief Officer* Noel Collins; *Priest* John Oxley; *Chief Medical Orderly* Hugh McKenzie-Bailey; *3rd Prison Officer* Derek West. *Dir* David Halliwell; *Light* John Allman. Reviews: *Guardian* 14/8/76, 9; *Irish Times* 19/8/76, 8; *Observer* 1/8/76, 20; *Spectator* 7/8/76, 20; *Stage* 5/8/76, 17; *Tribune* 13/8/76, 5. Comment: English Stage Company. *Tribune* reported the play had been smuggled out of the prison holding George Thatcher. *Guardian* reported Thatcher's request to see his play in performance had still not been granted the day before it closed on 15/8/76. *Spectator* commended the direction and performances of Brian Croucher, Steve Halliwell, and Oliver Smith. *Stage* praised the writing: "Thatcher's dialogue is real and telling, he manipulates his situations with skill and economy."

76.378 *The Unknown Saint* (P) David Wiles (adpt of Bertolt Brecht *The Good Woman of Setzuan*, 1943). LITTLE THEATRE CLUB 29/7/76. 1st London perf this adpt. Cast: *Stage* 22/7/76, 10. *Christina* Geraldine Hooper; *Battista* Robert Perry; *Janine* Turkie, *Charo* Ordenez, *Jeff* Blackler, *Chris* Born, *Felicity* Reeves, *Anita* Sullis, *Janet* Ramsaran. *Dir* David Wiles. Review: *Stage* 2/9/76, 9.

Comment: Bipp. This theatre group performed mostly in prisons, borstals, and hospitals, and *Stage* found their production rather amateurish.

76.379 *Squat* (Documentary) James Saunders ORANGE TREE 31/7/76.* Comment: Richmond Fringe. About squatters in Grosvenor Road, Twickenham.

76.380 *Mind Music* (Mus) Shirley Barrie and Eric Twiname and Ian Barnett (mus) and Steve Halliwell (mus). ICA 8/76. 1st perfd 1976. Diane Adderley, Mary East, Ian Barnett, Steve Halliwell. *Dir* Kenneth Chubb. Reviews: *Stage* 26/8/76, 9; *Tribune* 28/5/76, 7 (review of touring perf). Comment: Wakefield Tricycle. The piece was about "what happens when husband and wife find their interests, both professional and private, collide," and employed "words and uses masks to underline some of its points not just white-faced and carved but also false noses and carnival heads" (*Stage*).

76.381 *Fears and Miseries of the Third Reich* (P) Bertolt Brecht (trans Paul Kriwaczek of *Furcht und Elend des dritten Reiches*, 1938). LITTLE THEATRE CLUB 2/8/76.** Cast: *Stage* 29/7/76, 18. Mike Ashman, Alkis Kritikos, Chris Lawrence, Nell Smyth. Plot: French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Review: *Stage* 19/8/76, 41. Comment: Styx. An excellent revival (*Stage*).

76.382 *Katharina and Petruchio*. LITTLE THEATRE CLUB 2/8/76 (Ln). Comment: Listed in Playgoers' Diary, *Stage* 29/7/76, 12.

76.383 *The Late Edwina Black* (P, 3a) William Dinner and William Morum. WIMBLEDON 2/8/76.** Cast: 1/7/76, 16. John Dryden, Denis Huett, John Bromley, Daphne Palmer, Judith Ellis-Jones, John Neal, Trevor Nicholls, Stephen Flynn, Oliver Bradshaw, Richard Burke, Karen Jeffries. Plot: Best/50, 317, Bordman/4, 294, Fletcher, French/2, Hischak, Kabatchnik/2. Comment: Newpalm Productions.

76.384 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. RICHMOND 2/8/76.** Terence Longdon. *Dir* Stephen Barry. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub. Comment: Harrogate Theatre Company. A one-week engagement.

76.385 *Elizabeth I* (Elizabethan romp) Paul Foster. KING'S HEAD 3/8/76.** Cast: *Stage* 8/7/76, 9; WWT/17. David Monico, David Neilson, Don MacIver, Michael Frankenburg, Nona Shepphard, Lyndon Hughes. *Dir* Sue Wilson; *Dgn* Billy Meall; *Cost dgn* Malcolm Edwards; *Mus* Simon Lanzon. Plot: Hischak, Hischak/2,44, Vinson.

Reviews: *Spectator* 7/8/76, 21; *Stage* 5/8/76, 10. Comment: Mirror Theatre. *Spectator* said the performance was terrible, "the actors being totally defeated by the feebleness and facetiousness of their script."

76.386 *I'm Not Walkin' Part II* (One-man show) Ray Hassett. ICA 3/8/76.** Cast: *Stage* 29/7/76, 18. Ray Hassett.

76.387 *Agamemnon* (P, 1a) Aeschylus (adpt Steven Berkoff). GREENWICH 4/8/76.** Cast: *Stage* 22/7/76, 11. *Herald* Barry Phillips; *Agamemnon* Steven Berkoff; *Clytemnestra* Deborah Norton; *Cassandra* Anna Nygh; *Thyestes* Terry McGinty. *Dir* Steven Berkoff; *Light* John Gorringer. Plot: Fletcher, French/2, Gassner, Hochman, Patterson, Salem, Shank, Shipley, Walford. Review: *Stage* 12/8/76, 11; *Times* 5/8/76, 18. Comment: London Theatre Group. The production ran for two hours without an interval. *Times* admired Berkoff for keeping his company together but noted his obsession with this work "seems to lead to elaboration rather than depth."

76.388 *Crocodiles in Cream* (One-man show) Michael Rothwell and David Horlick. MERMAID 4/8/76. 1st perfd New Vic, Bristol, 18/5/76. Cast: Theatricalia; WWT/17. Michael Rothwell. *Dir* David Horlick; *Dgn* John Macmurray; *Sound* John Leonard. Reviews: *Birmingham Post* 6/8/76, 2; *Illustrated London News* 1/10/76, 99; *Observer* 8/8/76, 21; *Spectator* 14/8/76, 19; *Stage* 12/8/76, 11; *Times* 5/8/76, 18. Comment: The piece was about Lewis Carroll. "Inoffensive enough, even has its mild pleasures" (*Spectator*). *Times* said Rothwell's performance was "illuminating and adventurous." Rothwell "gave one of the most quietly absorbing single-handed performances in recollection" (*Illustrated London News*).

76.389 *Four to One* (P) Gawn Grainger. YOUNG VIC 5/8/76.* Cast: Theatricalia; WWT/17. *David* Mark McManus; *Wally* Trevor Ray; *Len* Derek Newark; *John* Pitt Wilkinson; *Harry* Simon Ward. *Dir* Sebastian Graham-Jones; *Dgn* John Hallé; *Light* Laurence Clayton. Reviews: *Birmingham Post* 11/8/76, 2; *Guardian* 10/8/76, 8; *Illustrated London News* 1/10/76, 99; *Observer* 15/8/76, 18; *Stage* 19/8/76, 41; *Times* 10/8/76, 9. Comment: MPS 643. National Theatre Workshop. The play involved four friends playing pool with a backdrop of racial violence. The cast did what it could with this poorly devised play (*Times*).

76.390 *Robinson Cruising* (One-man show) Tom Robinson. LITTLE THEATRE CLUB 5/8/76 (Lt). Comment: Campaign for Homosexual Equality. Performed by Tom Robinson.

76.391 *Better Days . . . Better Knights* (C, 1a) Stanley Eveling. KING'S HEAD 9/8/76 (Ln).** Cast: *Stage* 5/8/76, 11. Angela Pleasence, Tony Haygarth, *Pres* Richard Jackson; *Dir* Max Stafford-Clark; *Dgn* Kate Owen, Bob Ringwood. Review: *Stage* 19/8/76, 41. Comment: The revival featured the first-rate cast of Angela Pleasence and Tony Haygarth (*Stage*).

76.392 *Hughie* (P, 1a) Eugene O'Neill. LITTLE THEATRE CLUB 9/8/76.** Cast: *Stage* 5/8/76, 11. Dennis Pfister, Carl Walsh. *Dir* Geoffrey Bullen. Plot: Best/28, 477, Bordman/3, 55, Bryer, Dowling, Matlaw.

76.393 *Murder with Love* (Thriller) Francis Durbridge. RICHMOND 9/8/76. 1st perfd Theatre Royal, Windsor, 2/3/76. Cast: *Stage* 18/3/76, 1. Peter Byrne, Dermot Walsh, Gaynor Stuart, Patricia Moore, Anthony Verber, Geoffrey Russell, Anthony Higginson, Elisabeth Scott, Nigel Bradshaw; *Dir* Hugh Goldie. Comment: MPS 12518. A one-week engagement.

76.394 *The Picnic Luncheon Party or the Rise and Fall of British Liberalism* (P) Paddy Fletcher. ICA c. 9/8/76 (Ln). 1st London perf? Cast: *Stage* 12/8/76, 12. Kim Durham, Su Elliott, Paddy Fletcher, Jay Franksen, Elaine Loudun, Colen Marsh. Comment: Incubus Theatre Company.

76.395 *Time and Time Again* (C, 2a) Alan Ayckbourn. WIMBLEDON 9/8/76.** Cast: *Stage* 1/7/76, 16. John Dryden, Denis Huett, John Bromley, Daphne Palmer, Judith Ellis-Jones, John Neal, Trevor Nicholls, Stephen Flynn, Oliver Bradshaw, Richard Burke, Karen Jeffries. Plot: Fletcher, French/2, Law, Loney, Vinson, Weintraub. Comment: Newpalm Productions.

76.396 *T. Zee* (Rock show) Richard O'Brien (mus, lyr) and Richard Hartley (mus, lyr). COURT 10/8/76.* Cast: Findlater; WWT/17. *Eugene de Lyle* Richard O'Brien; *Alison Dare* Belinda Sinclair; *T. Zee* Warren Clarke; *Bone Idol* Paul Nicholas; *Princess La* Diane Langton; *The Beast* Arthur Dignam; *Angel* Jim Sweeney; *Jay* Kimi Wong; *Mutants* Gilyan Jones, Julian Littman, Charles Nowosielski, Jim Sweeney, Kimi Wong; *The Band* Richard Hartley, Mike Barton, Paul Cartwright, Roger Rettig, Alyn Ross. *Pres* Michael White, English Stage Company; *Dir* Nicholas Wright; *Dgn* Brian Thomson; *Cost dgn* Sue Blane; *Light* Jack Raby; *Sound* John Del' Nero. Plot: OTF. Reviews: *Birmingham Post* 10/8/76, 4; *Daily Mirror* 11/8/76, 16; *Guardian* 11/8/76, 8; *Illustrated London News* 1/10/76, 99; *Observer* 15/8/76, 18; *Spectator* 17/7/76, 28; *Stage* 19/8/76, 41; *Times* 11/8/76, 11; *Variety* 18/8/76, 70. Comment: MPS 638. Comment: "It is a gaudy, earsplitting rock show studded, according

to the programme, with twenty-one wonderful songs. Mercifully it is short and the heaven versus hell story is told in panto-rhyme fashion" (*Daily Mirror*). *Guardian* opined the show lacked all the qualities of O'Brien's *The Rocky Horror Show* (73.279). "All inoffensive, confused fun ... [that] pokes fun at numerous comic-strip genres" (*Variety*). *Spectator* was left "aghast" by the piece, and noted "the spoken dialogue is in rhyming couplets that seem to compound its witlessness." "Inconclusively constructed" (*Observer*). *Times* opined the piece "may acquire a cult following. But the joke is wearing thin."

76.397 *The Sea Gull* (P) Anton Chekhov (trans Mark Woolgar of *Chaika*, 1896). DUKE OF YORK'S 11/8/76.** Cast: WWT/17. *Simon Medvenko* Richard Denning; *Masha* Gabrielle Lloyd; *Peter Sorin* Robert Flemyng; *Konstantin* Richard O'Callaghan; *Yakov* David Moran; *Workman* Peter Barnes; *Nina* Georgina Hale; *Polina* Doreen Mantle; *Eugene Dorn* Leon Eagles; *Shamrayev* Denis Holmes; *Irina Arkadina* Sheila Ballantine; *Boris Trigorin* Alan Bates; *Maid* Annie Tyson; *Chef* Lionel Taylor. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Mark Woolgar; *Dgn* Joe Vanek; *Light* Nick Chelton. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Gay News* 26/8/76, 25; *Guardian* 12/8/76, 8; *Illustrated London News* 1/10/76, 99; *Observer* 15/8/76, 18; *Stage* 19/8/76, 41; *Times* 12/8/76, 11. Comment: Derby Playhouse. *Spectator* observed that, although a Derby Playhouse production, most of the actors were drawn from the West End. *Gay News* said the production was uneven. "Ploddingly competent" (*Guardian*). *Observer* remarked on "Mark Woolgar's unusually forthright adaptation." *Times* was unmoved by this production which lacked atmosphere.

76.398 *Have You Heard of Percy French?* (One-man show) John English. LITTLE THEATRE CLUB 12/8/76 (Lt).** Cast: *Stage* 12/8/76, 12. John English.

76.399 *Pep* (P) Anthony Swerling. ROEBUCK 12/8/76 (Ln).* Cast: *Stage* 12/8/76, 12. Finola Keogh, Donald Proud, Sandra Berkin, Judith Gubbay, David Beckwith. *Dir*, Pd Zouina Benhalia.

76.400 [No entry]

76.401 *Seven Girls* (P) Carl-Johan Seth (trans G[unilla] M. Anderman of *Om sju flickor*). OPEN SPACE 12/8/76. 1st perfd 1971; 1st perf this trans. Cast: WWT/17. *Monika Hogberg* Shelley Borkum; *Erik Askner* Terence Brook; *Olof Bertilsson* Peter Cartwright; *Algot Stensson* Leslie Glazer; *Sven Palmgren* Linal Haft; *Maj Andersson* Katherine Iddon; *Barbro Nilsson* Judy Monahan; *Marie-*

Louise Tornngren Robin Pappas; *Lisa Lindgren* Linda Regan; *Gunilla Gustavsson* Angela Rooks; *Elsa Andersson* Lilian Rostkowska; *Inga Strid* Kate Saunders. *Dir* Carl-Johan Seth; *Dgn* Vivian Cartwright; *Cost dgn* Susan Thompson. Reviews: *Guardian* 13/8/76, 8; *Observer* 15/8/76, 18; *Stage* 19/8/76, 41; *Times* 13/8/76, 9. Comment: This was the final production at 32 Tottenham Court Road. The play was about fourteen female juvenile offenders and the reasons for their confinement. *Guardian* said the play failed to address key issues. *Observer* thought there were too many characters and the piece "rambles too much." *Times* said the characterization was poor and the play failed to comment on the system in which the girls found themselves.

76.402 *Shoot Up at Elbow Creek* (Rock Western, 2a) Leslie Stewart and Keith Strachan and Roy Truman. ORANGE TREE 13/8/76.* Cast: *Stage* 12/8/76, 12. *Don Quickshott* Tim Hardy; Howard Bell, David Freedman, Scott Martyn, John Morton, Roy Truman, Janet Bartley, Tanith Banbury. *Dir* Michael Richmond; *Ch* Scott Martyn. Review: *Stage* 26/8/76, 15. Comment: Richmond Fringe. A spoof western musical. *Stage* commended every aspect of the production.

76.403 *Arms and the Man* (RC, 3a) Bernard Shaw. RICHMOND 16/8/76.** Comment: John Stride, Barbara Murray, Nigel Stock, Sinead Cusack, Terence Wilton, Timothy Bateson, David Harvey, Jenny Quayle. *Dir* Michael Meacham. Plot: Demastes/1, Fletcher, French/2, Hirschak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. A one-week engagement.

76.404 *Bitch* (Mus) Hereward Brown (bk, lyr, mus) and Ian Senior (bk, lyr, mus; based on Roald Dahl's story, 1974). LITTLE THEATRE CLUB 16/8/76.* Cast: *Stage* 12/8/76, 12. *Mrs. Ponsonby*, *Simone* June Shand; *Oswald Cornelius* Kevin Whately; Leon Head, Jeremy Arnold. *Dir* Roy Russell-Pattison; *Dgn* Stephen Mellor. Reviews: *Stage* 26/8/76, 15; *Times* 19/8/76, 5. Comment: Dahl's brief story, about the power of a perfume to transform an ugly woman into a desirable one, was stretched so that it became "coy, tedious and nasty" (*Times*).

76.405 *Clouds* (C, 2a) Michael Frayn. HAMPSTEAD 16/8/76.* 81 perf. Cast: *WWT/17*. *Owen* Nigel Hawthorne; *Mara* Barbara Ferris; *Ed* James Berwick; *Angel* Paul Chapman; *Hillberto* Olu Jacobs. *Dir* Michael Rudman; *Dgn* Sue Plummer. Plot: Demastes/2, Fletcher, Patterson, Weintraub. Reviews: *Birmingham Post* 18/8/76, 2; *Gay News* 9/9/76, 27; *Guardian* 17/8/76, 8; *Illustrated London News* 1/10/76, 99; *Observer* 22/8/76, 20; *Stage* 26/8/76, 9; *Times* 17/8/76, 9. Comment:

Guardian praised the play for successfully working on several different levels. *Observer* found Frayn's satire particularly accurate. *Times* singled out the performances of Nigel Hawthorne, Barbara Ferris, and James Berwick. *Illustrated London News* said the play, pleasant and civilized, deserved to have a wider public.

76.406 *Come Laughing Home* (C, 3a) Keith Waterhouse and Willis Hall. WIMBLEDON 16/8/76.** Cast: *Stage* 1/7/76, 16. John Dryden, Denis Huett, John Bromley, Daphne Palmer, Judith Ellis-Jones, John Neal, Trevor Nicholls, Stephen Flynn, Oliver Bradshaw, Richard Burke, Karen Jeffries. Plot: Vinson, Weintraub. Comment: Newpalm Productions.

76.407 *Here Comes the Sun* (P, 2a) Barrie Keeffe. JEANNETTA COCHRANE 16/8/76.* Marian Boyes, Rosemary Clayton, Kate Buffery, Anne Millar, Richard Walker, Daniel Peacock. *Dir* Paul Hill; *Dgn* Bruno Santana. Reviews: *Observer* 22/8/76, 20; *Stage* 26/8/76, 9; *Times* 17/8/76, 9; *Times Educational Supplement* 27/8/76, 30. Comment: National Youth Theatre. The play, involving British tourists on the Costa Brava, was "a celebration of baseness, male domination, cruelty, and apathy" (*Times*). The hotel in the play "resembles nothing less than a mixed borstal with the warders gone" (*Observer*). "English working class youngsters on holiday are, it seems, either nasty bovver boys bent on dago bashing or promiscuous office girls who have come along to vie with each other as merchandise in the meat market" (*Times Educational Supplement*).

76.408 *Just Libby* (One-woman mus revue) Libby Morris. MAYFAIR 16/8/76. Cast: *WWT/17*. Libby Morris. *Mus dir* William Blezard. Review: *Stage* 26/8/76, 9. Comment: The show was partly autobiographical, partly nostalgia, and partly commentary on women in society.

76.409 *An Evening with Quentin Crisp* (One-man show). NEW END 17/8/76. Cast: *WWT/17*. Quentin Crisp. Review: *Gay News* 9/9/76, 27. Comment: *Gay News* found this iteration had more form and discipline, and was indeed a work of art.

76.410 *The Bread and Butter Trade* (P) Peter Terson. SHAW 18/8/76.* Patrick Field, Kilian McKenna, Ian Lynch, Simon Treves, Janet Titterington. *Dir* Michael Croft, Graham Chinn; *Dgn* Humphrey Jaeger. Reviews: *Birmingham Post* 20/8/76, 2; *Guardian* 19/8/76, 6; *Illustrated London News* 1/10/76, 99; *Observer* 22/8/76, 20; *Stage* 26/8/76, 9; *Times* 19/8/76, 5. Comment: National Youth Theatre. Something of a companion piece to *Here Comes the Sun* (76.407) but set in a London hotel instead of the Costa Brava (*Times*). *Guardian* described

the play as “an amiable farcical romp” not unlike the *Grand Hotel*. “An unpretentiously enjoyable romp” (*Observer*).

76.411 *Let's Get to Bed* (F) Caryl Brahms and Ned Sherrin (adpt of Georges Feydeau, *Feu la mère de madame*, 1908). NAG'S HEAD (2) 18/8/76 (Ln). 1st perf this adpt? Cast: *Stage* 19/8/76, 42. *Yvonne* Linda Thorson; *Lucien* Moray Watson; *Maid* Tilly Tremayne; *Servant* Patrick Marley. *Dir* Robin Hawdon; *Dgn* Paul Staples. Plot: Hochman. Reviews: *Stage* 26/8/76, 9; *Times* 21/8/76, 9. Comment: “A pleasantly colloquial English text and yet [keeping] the air of French foolishness which is so vital to Feydeau's comedy” (*Times*).

76.412 *Sarah Bernhardt* (One-woman show) Stephanie Rich. THE PLACE 18/8/76. Stephanie Rich. Review: *Stage* 26/8/76, 10. Comment: *Stage* complained Stephanie Rich gave hardly “a hint of what the Divine Sarah must really have been like as a woman.”

76.413 *Bread* (P) Mustapha Matura. YOUNG VIC 20/8/76; trfd to LITTLE THEATRE CLUB 9/76.* Cast: *WWT/17*. *Jan*, *Sergeant* Gordon Case; *Tom*, *Jacko* David Haynes; *Mo*, *Dorothy* Joan Ann Maynard; *Humphrey*, *Father* Flynn Joe Marcell; *Tony*, *Old Man* Witty Vialva Forde; *Don*, *Inspector* Robert Phillips; *Michael*, *Radio Voice* Basil Otoin; *Sue*, *Radio Voice* Yvette Harris. *Dir* Steve Carter, Rufus Collins; *Dgn* Tanya McCallin; *Light* Stephen Wentworth. Reviews: *Guardian* 21/8/76, 9; *Observer* 22/8/76, 20; *Stage* 26/8/76, 9; *Times* 21/8/76, 9. Comment: Drum Workshop. “A play within a play about a black writer degraded for a trifling debt, is interesting if didactic and heavily left piece of theatre” (*Observer*). Despite some weaknesses, *Times* said the script was witty and the theme “far from simplistic.”

76.414 *Double Talk!* (F) Nigel Williams. SQUARE ONE 24/8/76.* *Theo* Roland Oliver; Graham Rowe, Mark Wing-Davey, Anita Carey, Celia Foxe, Ian Barritt, Jonathan David, David Delve, Martin Thurley. *Dir* Richard Stroud; *Dgn* Sarah Paulley. Reviews: *Observer* 12/9/76, 27; *Stage* 16/9/76, 20. Comment: *Stage* described some of the numerous events in the confusing plot, and an equal number of doors in the set.

76.415 *Son of a Gun* (P, 23sc) John Burrows and Ken Gregson (mus) and Rob Goodfellow (mus). ROUND HOUSE DOWNSTAIRS 24/8/76. 1st perfd 1976. *Brenda* Natacha Fairbanks; Rob Goodfellow, Norma Cohen, Ken Gregson, Guy François Groen. Review: *Stage* 16/9/76, 20. Comment: Sidewalk Theatre Company. The play involved a married woman coming to realize she is a

lesbian.

76.416 *Just a Little Bit Less than Normal* (P) Nigel Baldwin. THEATRE UPSTAIRS 25/8/76. 1st perfd Queen's, Hornchurch, 30/1/76. Cast: Findlater; *Stage* 19/8/76, 35; Theatricalia; *WWT/17*. *Dad* David Sinclair; *Danny* Karl Johnson; *Jerv* Steve McDonald; *Lin* Judy Riley; *Mum* June Brown; *Spud* Alun Lewis. *Dir* John Ashford; *Dgn* Mary Moore; *Light* John Tindale; *Pd mgr* John Leonard; *Sound* John Del' Nero; *Mus arr* Tim Williams; *Sm* Mike Fisher; *Dsm* Martin Aubrey; *Asm* Helen Wilding; *Sc bld* Robert Knight Ltd. Reviews: *Guardian* 26/8/76, 8; *Irish Times* 16/9/76, 10; *Spectator* 4/9/76, 21; *Stage* 2/9/76, 9; *Times* 26/8/76, 15; *Tribune* 17/9/76, 7. Comment: MPS 642. English Stage Company. *Spectator* commended Baldwin's “sharp humour” and “compelling irony.” *Tribune* and *Spectator* thought the reason for a character's handicap (a leg lost in a pub bombing) was irrelevant to the play overall. *Times* felt Baldwin had packed his play with too many ingredients and did not really care about them. The first New York production was at the Manhattan Theatre Club 20/5/79.

76.417 *Open to Question* (P) Neil Hornick. BUSH 25/8/76.* Comment: Phantom Captain. Performed later as *Loaded Questions* (76.577).

76.418 *Fringe Benefits* (C, 2a) Peter Yeldham and Donald Churchill. WHITEHALL 26/8/76. 154 perf. 1st perfd Forum, Billingham, 20/2/76. Cast: Theatricalia; *Variety* 15/9/76, 92; *WWT/17*. *Brenda* Hudson Barbara Kinghorn; *Colin* Hudson Brian Rix; *Doreen* Sally Harrison; *Fiona* Jean Perkins; *Isobel* Hudson Jane Downs; *Jim* Hudson Terence Alexander; *Richard* Richard Latham. *Pres* Duncan C. Weldon, Louis I. Michaels, Ray Cooney, Brian Rix; *Dir*, *Light* Wallace Douglas; *Sm* Bryan Sullivan; *Dsm* John Tomlin. Reviews: *Birmingham Post* 30/8/76, 3; *Illustrated London News* 1/11/76, 84; *Spectator* 4/9/76, 21; *Stage* 2/9/76, 9; *Times* 27/8/76, 9; *Variety* 15/9/76, 92. Comment: The presence of Brian Rix always renders a play predictable, as here with numerous stale jokes; “but some of the sight gags are effectively comic thanks to the timing of Rix himself” (*Variety*). “Though mysteriously billed as a comedy, [the piece] is in precisely the tradition of the farces that scampered across this stage” when Rix first occupied it in the 50s and 60s (*Spectator*).

76.419 *The Pleasure of His Company* (C, 2a) Samuel Taylor (with Cornelia Otis Skinner). RICHMOND 30/8/76.** *Biddeford* Poole Douglas Fairbanks, Jr.; *Katharine* Dougherty Dinah Sheridan; *Jim* Dougherty David Langton; *Mackenzie* Savage Wilfred Hyde-White; *Roger* Henderson Michael Howarth; *Toy* John A. Tinn,

Jessica Poole Belinda Carroll. *Dir* Peter Dews. Plot: Best/58, 78, Bordman, Bordman/4, 355, Bronner, Hischak, Hochman, Loney, 309, Salem. Comment: A one-week engagement.

76.420 Rank (MP) Peter Richardson (bk) and Nigel Planer (bk) and Julian Marshall (mus). ROUND HOUSE DOWNSTAIRS c. 30/8/76. Caroline Jay, Peter Richardson, Nigel Planer, Julian Marshall, Gary Twigg, Steve Wilkin, Richard Marcangelo, Pete Richens, Jim Barnard, Miranda Payne, Glyn Reed, Bernie Sharp, Giselle Kubryck. *Dgn* Steve Trower, Jenny Beavan. Reviews: *Stage* 23/9/76, 37; *Times* 31/8/76, 9. Comment: Lovely and Talented Theatre Band. "A string of sketches relating to the 1974 (busted) Windsor Pop Festival" (*Times*).

76.421a The Gospel According to Lenny (P) Keith Wood. NEW END 31/8/76. 1st perfd Lexington Restaurant, Cardiff, 1976. *Lenny Bruce* (mature) John Carter; *Lenny Bruce* (young) Ned Vukoic. *Dir* Keith Wood. Reviews: *Guardian* 3/9/76, 8; *Observer* 5/9/76, 23; *Spectator* 11/9/76, 29. Comment: Highway Shoes. "The point of the play was to reveal the contrast and tragic development of [Lenny] Bruce" (*Guardian*). *Spectator* described the plays, focusing of the bleak lives of Bruce and Kerouac, as candid and tedious.

76.421b On The Road Again (P) Keith Wood (based on Jack Kerouac, *On The Road*, 1957). NEW END 31/8/76. *Jack Lerouac* John Carter; *Neal Cassidy* Ned Vukoic. *Dir* Keith Wood. Reviews: *Guardian* 3/9/76, 8; *Observer* 5/9/76, 23; *Spectator* 11/9/76, 29. Comment: Highway Shoes. *Guardian* averred the piece was "hopelessly infatuated by the aura" of Kerouac.

76.422 Music to Murder By (P) David Pownall and Peter Warlock (mus) and Stephen Boxer (mus). ICA 31/8/76. 1st perfd Gulbenkian, Canterbury, 13/5/76. Cast: *WWT/17*. *Federigo* Edward Adams; *Mrs. Euterpe* Mary Ellen Ray; *Philip Heseltine* Stephen Boxer; *Carlo Gesualdo Prince of Venosa* Eric Richard; *Maria d'Avalos* Fiona Victory. *Dir* Edward Adams; *Dgn* Bettina Reeves. Reviews: *Gay News* 23/9/76, 25; *Guardian* 1/9/76, 8; *Observer* 5/9/76, 22; *Times* 1/9/76, 8. Comment: Paines Plough. The piece examined artists and their motivation: here Gesualdo (a murderer) and Warlock (a diabolist). *Times* described the play as "intriguing," with finely played music. "The play suggests music is an all-devouring force that consumes both the creators and their dependants ... the writing is elegant, spare and sharp" (*Guardian*).

76.423 Saint Joan (Chronicle P, 3pt) Bernard Shaw. DUTHY HALL 31/8/76.** *Joan* Sandie Shaw; *Cauchon*

Gordon Pitt; *Warwick* Colin White; *Dunois* Gordon Fleming; *Inquisitor* Michael Burlington; *Dauphin* Martin Burrows; *De Baudricourt* Madhav Sharma. *Dir* Roy Hodges. Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Review: *Stage* 16/9/76, 11. Comment: On Stage. "A modern dress version which permits Sandie Shaw in the title role to make Joan into something of a guerrilla—if not downright revolutionary leader" (*Stage*).

76.424 Stag Night (P) Willis Hall. JEANNETTA COCHRANE 31/8/76.* *Sandra* Gillian Meeson; Tim Spall, Hilary Jones, Ian Swann, Jason Carter, Alan Turton, *Dir* Barrie Rutter. Reviews: *Guardian* 2/9/76, 8; *Stage* 9/9/76, 17; *Times* 1/9/76, 8. Comment: National Youth Theatre. The piece was about a stag night which goes disastrously wrong, "a situation which evidently does not amuse the author at all" (*Times*). "Not a great play perhaps but very rewarding theatre" (*Stage*).

76.425 Wild Beast of London (Documentary mus) John Wiles and Howard Rees and Peter West. COCKPIT 31/8/76.* *Christopher Beeston* Stephen Reynolds; *Gifford* Adrian Smith; Graham Dearing, Dean Harding, Gill Carter, Stephen Highfield, Mark Shorto. *Dir* John Wiles; *Ch* Darryl Fagan; *Dgn* Roger Glossop, Jean Clarke, Chris Baldwin. Review: *Stage* 16/9/76, 17. Comment: The piece was about Shakespeare's contemporary Christopher Beeston and his family.

76.426a Ladies Bar (Sk) Bobby Robi. LAMB AND FLAG 2/9/76. 1st perf? Cast: *Stage* 2/9/76, 10. Comment: LAMP. The company for this double-bill comprised Joyce Carpenter, Julian Battersby, Brigid Mackay, Iris Rougier.

76.426b Resting Place (Sk, 1a) David Campton. LAMB AND FLAG 2/9/76.** Cast: *Stage* 2/9/76, 10. Plot: Bull/2, Walford. Comment: LAMP.

76.427 The Worst of Kenneth Robinson (One-man ent). MERMAID 2/9/76.* Kenneth Robinson. Reviews: *Guardian* 27/8/76, 11; *Observer* 5/9/76, 23; *Spectator* 11/9/76, 29; *Stage* 9/9/76, 17; *Times* 3/9/76, 7. Comment: A two-hour long expansion of television personality Kenneth Robinson's usual ten-minute pieces. "His catalogue of cultural pretensions is full of intelligent observation and is nearly always funny" (*Times*).

76.428 And the Bride Makes Three (F) Frank Barbara. RICHMOND 6/9/76.** Henry McGee, Jack Watling, Annette Andre, Deborah Watling. *Dir* Victor Kazan. Comment: A one-week entertainment.

76.429 Petherbridge's Peep Show (One-man show) Edward Petherbridge. NAG'S HEAD (2) c. 6/9/76. Cast: *Stage* 9/9/76, 11. Edward Petherbridge.

76.430 Tea with Dick and Jerry (P) Erik A. Brogger. ROUND HOUSE DOWNSTAIRS 6/9/76. *Richard Nixon* Michael Laskin; *Gerald Ford* Bill Shoppert. *Dir* Erik A. Brogger. Review: *Stage* 16/9/76, 11. Comment: "A deep-biting, deliciously funny piece of political satire about the last days of Richard Nixon and the first days of Ford's presidency. It has already established across America the reputations of the two actors, Michael Laskin and Bill Shoppert, respectively, for their superb impersonations of Nixon and Ford" (*Stage*).

76.431 Wax (P) Howard Barker. BUSH 6/9/76. 1st perfd Traverse, Edinburgh, 18/8/76. Cast: *WWT/17*. *Wax* Terence Frisby; *Helen* Anna Mottram; *Truelove* Mark Penfold; *Bannister* Roger Davidson; *Corporal* Nick Edmett; *Somerset* Gordon Stern. *Dir* Peter Lichtenfels; *Dgn* Miki Van Zwanenberg; *Light* Alastair McArthur. Reviews: *Guardian* 10/9/76, 8; *Stage* 23/9/76, 11. Comment: The play involved a British general enjoying a revival of his penile prowess.

76.432 William Shakespeare in Persons (One-man show) Rob Inglis. LITTLE THEATRE CLUB c. 6/9/76 (Ln).** Cast: *Stage* 9/9/76, 11. Rob Inglis.

76.433 Ivanov (P, 4a) Anton Chekhov (trans Jeremy Brooks and Kitty Hunter-Blair). ALDWYCH 7/9/76.** Cast: RSCA; *Stage* 2/9/76, 11; *Theatricalia*; *Variety* 15/9/76, 92; *WWT/17*. *Ivanov* John Wood; *Borkin* Bob Hoskins; *Anna Petrovna* Estelle Kohler; *Shabelsky* Sebastian Shaw; *Pyoitr* Joe Dunlop; *Lebedev* Norman Rodway; *Zinaeeda Savishna* Carol Gillies; *Sasha Pavlovna* Mia Farrow; *Olga Semyonova* Valerie Colgan; *Gavrila* Larry Hoodekoff; *Lvov* Kenneth Cranham; *Babakina* Zoë Wanamaker; *Kosych* Patrick Godfrey; *Avdotya Nazarovna* Patience Collier; *Party Guests*, *Wedding Guests*, etc. Steven Beard, Joe Dunlop, Diana Rowan, Clare Shenstone, Norman Tipton, Richard Simpson, Raymond Marlowe, Doyne Byrd; *Musicians* Jeremy Barlow, Gordon Kember, Henry Krein, Christopher le Bon, Peter Whittaker. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Dir* David Jones; *Dgn* William Dudley; *Mus* Carl Davis; *Light* Stewart Leviton; *Sm* Maggie Whitlum; *Dsm* Titus Grant; *Asm* Caroline Howard; *Sound* Roland Morrow. Plot: Gassner, Hischak, Hochman, Law, Matlaw, Patterson. Reviews: *Daily Mirror* 8/9/76, 18; *Guardian* 8/9/76, 8; *Illustrated London News* 1/11/76, 84; *Observer* 12/9/76, 27; *Spectator* 18/9/76, 37; *Stage* 16/9/76, 11; *Times* 8/9/76, 11; *Tribune* 17/9/76, 7; *Variety* 15/9/76, 92.

Comment: Royal Shakespeare Company. Previews 2/9–6/9/76. *Guardian* said the production was notable for "John Wood's sulphurous, risky and unabashed performance," but faulted the production's "odd blend of stylisation and realism in the group scenes." *Daily Mirror* said the production was "too broadly slapstick at times." *Observer* thought Wood's portrayal was contrary to Chekhov's intention, while *Tribune*'s opinion was exactly the opposite. "Farce is the dominant note, which may upset some audiences" (*Variety*). *Spectator* said despite all Wood's skills, Ivanov still appeared as "a tiresome sorehead." *Times* noted David Jones's direction ensured the changes in mood were effective.

76.434 Coriolanus (T) William Shakespeare. SHAW 8/9/76.** *Coriolanus* Bill Buffery; *Aufidius* Bill Hope; *Volumnia* Kate Buffery; *Virgilia* Clare Toeman; *Menenius* David Taggart; Nigel Cole, Philip Beckwith. *Dir* Michael Croft; *Dgn* Humphrey Jaeger; *Fight arr* Ian McKay; *Movement* Eric Randall. Reviews: *Illustrated London News* 1/11/76, 84; *Stage* 16/9/76, 11; *Times* 9/9/76, 13. Comment: National Youth Theatre. There were over 100 actors in the production. *Times* said the young actors performed "with respectable skill," adding a production of *Coriolanus* "may be overreaching on a grand scale, but it is challenging as nothing has been in its commissioned plays this season."

76.435 They Are Dying Out (P) Peter Handke (trans Michael Roloff and Karl Weber of *Die Unvernünftigen sterben aus*, 1974). YOUNG VIC 10/9/76. 1st British perf this trans? Cast: NTA; *Theatricalia*; *WWT/17*. *Berthold Koerber-Kent* Martin Friend; *Franz Kilb* Matthew Guinness; *Hans* Pat Connell; *Harald von Wullnow* Paul Imbusch; *Herman Quitt* William Russell; *Karl-Heinz Lutz* Geoffrey Bateman; *Paula Tax* Moira Redmond; *Quitt's wife* Marianne Morley. *Dir* John Russell Brown; *Dgn* Tanya McCallin; *Light* Brian Ridley; *Sound* Chris Montgomery. Plot: Hochman. Reviews: *Guardian* 11/9/76, 10; *Observer* 19/9/76, 25; *Stage* 16/9/76, 17; *Times* 13/9/76, 8; *Tribune* 17/9/76, 7. Comment: National Theatre Workshop. Previews 7/9–9/9/76. *Tribune* opined the play failed to convince either as a parable or dramatically. *Observer* said the characters lacked differentiation, particularly in their style of speech.

76.436 The Dead Class: A Dramatic Sequence (Multi-media) Tadeusz Kantor. RIVERSIDE STUDIOS 11/9/76. 7 perf. 1st perfd 1975; 1st London perf. Reviews: *Guardian* 30/8/76, 6, 13/9/76, 8, 29/9/76, 10; *Observer* 17/10/76, 31; *Stage* 23/9/76, 11. Comment: Cricot 2 Company of Cracow, Poland. If "not a masterpiece, then the word has no meaning" (*Guardian* 30/8). "What makes Kantor's theatre remarkable is its combination of what [Peter]

Brook would call the rough and holy" (*Guardian* 13/9). "You don't have to understand Polish, European politics of the beginning of this century or even life itself to be overwhelmed by such a theatrical coup de theatre, simply a receptive human being. *The Dead Class* is not for applauding, but for receiving" (*Stage*).

76.437 *In Celebration* (P, 2a) David Storey. QUESTORS 11/9/76.** Cast: QTA. Plot: Demastes/2, Salem, Vinson, Weintraub. Review: *Acton Gazette* 23/9/76, 13.

76.438 *Lotte's Elektric Opera Film* (Barock mus) Brian Protheroe (mus) and Martin Duncan (lyr). NEW LONDON 12/9/76.* 1 perf. Comment: "The casts of the West End shows *Leave Him To Heaven* and *Happy as a Sandbag* have combined forces to stage a production of *Lotte's Elektric Opera Film* ... In the cast are David Ashton, Vincent Brimble, Colin Copperfield, Larry Dann, Anita Dobson, Lesley Duff, Yvonne Edged, Paul Felber, Darlene Johnson, Trevor Jones, Lucine, Bob Mackintosh, Neil McCaul, Brian Protheroe, Ken Shorter, Barbara Thorne, Cindy Wells, Liz White" (*Stage* 9/9/76, 11).

76.439 *Double Edge* (Thriller, 2a) Leslie Darbon and Peter Whelan. WIMBLEDON 13/9/76.** *Helen Galt* Margaret Lockwood; *Henry Monk* Peter Byrne.

76.440 *Little Brother, Little Sister* (P, 1a) David Camp-ton. KING'S HEAD 13/9/76 (Ln).** Cast: *Stage* 9/9/76, 11. *Cook* Gillian Webb; *Madam* Deborah Makepeace; *Sir* Jeremy Woolston. *Dir* Alasdair Ramsay. Plot: Bull/2, Hochman, Vinson. Review: *Stage* 30/9/76, 24. Comment: An "extremely well acted" revival (*Stage*).

76.441 *While the Sun Shines* (P [3a]) Terence Rattigan. RICHMOND 13/9/76.** Hubert Gregg, Helen Cotterill, Stacy Dorning, John Gregg, John Labanowski, Derek Tansley, Philip Suart; *Dir* Hubert Gregg. Plot: Best/44, 384-85, Bordman/4, 239, Fletcher, French/2, Hischak, Loney, 236, Matlaw, Rusinko, 50-54. Comment: A one-week engagement.

76.442 *History of the Tenth Struggle* (P) Roger Howard. ICA 14/9/76 1st London perf. Cast: *Stage* 16/9/76, 12; WWT/17. *Mao Tse-Tung* Stuart Golland; *Mao Tsui-Yun* Jason Watts; *Liu Ssu-Su* Diana Patrick; *Lin Piao* Colm Meaney; *Yeh Chun* Jill Spurrier; *Lin Li-Heng* Penny Casdagli; *Lin Li-Kuo* Richard Austin. *Dir* Malcolm Griffiths; *Dgn* Jenny Tiramani. Reviews: *Guardian* 20/9/76, 8; *Stage* 7/10/76, 18; *Tribune* 1/10/76, 8-9. Comment: Scarab Theatre. Also known as *The Tragedy of Mao in the Lin Piao Period*. *Guardian* reported the cast had received death threats if the production went ahead. "The play is didactic in the extreme; long speeches pass from

one character to another with very little concession either to the requirements of dramatic movement or to the ignorance of most audience members (other than the downright committed) of the events in question" (*Stage*).

76.443 *Spokesong; or, The Common Wheel* (C, 2a) Stewart Parker. KING'S HEAD 14/9/76; trfd to VAUDEVILLE 16/2/77. 1st perfd John Player, Dublin, 6/10/75. Cast: Theatricalia; *Variety* 2/3/77, 72; WWT/17. *Frank Stock* Niall Buggy; *Daisy Bell* Annabel Leventon; *Francis Stock* Patrick Waldron; *Kitty Carberry* Valerie Hermanni; *Julian Stock* Don MacIver; *The Trick Cyclist* Robert Bridges. *Dir* Robert Gillespie; *Dgn* John Scully; *Mus* Jimmy Kennedy. Plot: Bull/2, Griffiths, Hischak/2, 145, Hochman, Patterson, Schrank. Reviews: *Guardian* 16/9/76, 10; *Illustrated London News* 1/4/77, 61; *Irish Times* 16/9/76, 10; *Observer* 19/9/76, 25; *Spectator* 25/9/76, 29; *Stage* 23/9/76, 11, 3/3/77, 15; *Times* 16/9/76, 13, 17/2/77, 9; *Tribune* 1/10/76, 9; *Variety* 2/3/77, 72, 74. Comment: *Guardian* commended Parker's ability "to write a play about Belfast that has an almost freewheeling lightness and gaiety." *Irish Times* reported the early previews and performances had been sold out. "It's Niall Buggy as Frank the lone bicycle fan, a rubber-faced Pierrot who incarnates rather than plays Parker's witty lines, whose show this is" (*Observer*). "A constant tempering of whims with Northern Irish realities keeps an edge on the action (*Times* 16/9). There were 37 performances at the Vaudeville. The first New York production (*Circle in the Square* 15/3/79) ran for 77 performances.

76.444 *Fishing* (P) Michael Weller. NEW END 15/9/76. 1st British perf? Cast: *Stage* 9/9/76, 11; WWT/17. *Robbie* Simon Rouse; *Bill* Robert Walker; *Shelly* Gwen Taylor; *Mary Ellen* Pamela Moiseiwitsch; *Dane* Philip Sayer; *Rory* Peter Attard; *Reilly* John Barrard. *Dir* Robert Walker; *Light* Joe Aveline. Plot: Hischak/2, 84. Reviews: *Observer* 19/9/76, 25; *Stage* 23/9/76, 11; *Times* 15/9/76, 10. Comment: *Times* declared "Weller is the American theatre's most articulate spokesman for a generation that has turned against words." The first New York production (*Joseph Papp/Newman* 1/2/75) ran for 46 performances.

76.445 *A Good Lie Not a Great Lie* (MP) John Gartland and Charlie Dore (mus) and Julian Littman (mus). SQUARE ONE 16/9/76.* Cast: *Stage* 16/9/76, 12. Keith Varnier, Lloyd McGuire, James Duggan, Peter Maycock, Carol Leader. *Dir* Stuart Orme; *Dgn* John Markham, Mary Markham. Review: *Stage* 7/10/76, 18. Comment: "The story concerns a competition in lying who can fool who for the longest bit of time. Everyone has at least two identities, but both remain cardboard," the music was not really an integral element, although the cast did what it could (*Stage*).

76.446 *The Interview* (P) Alan Sillitoe. ST. MARTIN-IN-THE-FIELDS 16/9/76 (Ln).* 1 perf. Cast: *Stage* 16/9/76, 12. *Ida Nudel* Janet Suzman; Colin Blakely, Gerry Sundquist. Review: *Stage* 23/9/76, 11. Comment: The 35s Groups (Women's Campaign for Soviet Jewry). This short piece was about the plight of Soviet Jews trying to leave Russia for Israel.

76.447 *Urban Gorilla Rock* (Rock mus). ICA c. 16/9/76 (Ln). *Jane* Kate Buddeka; Fraser Cains, Andrew de la Tour, Jimmy Benson, Jon Rust, Martha Gibson, Michael Mowatt, Richard Thorpe. *Dir* Chris Malcolm; *Mus dir* Julian Littmann. Review: *Stage* 9/9/76, 17 [sic]. Comment: Mayday Theatre. The piece, performed at several greater London locations, was set in Britain at some future period "when the unemployment, housing and monetary problems currently lowering on most of our horizons have reached explosion point" (*Stage*).

76.448 *Honey You're Talking Through Your Hat* (P) Helen Kluger and Elizabeth Romilly. NEW END 17/9/76 (Lt).* Cast: *Stage* 9/9/76, 11. *Louella Parsons* Helen Kluger; *Hedda Hopper* Elizabeth Romilly. *Dir* Mervyn Willis; *Dgn* Kate Owen. Reviews: *Guardian* 21/9/76, 10; *Times* 21/9/76, 11. Comment: The play amounted to nothing more than Hollywood gossip columnists "Hedda Hopper and Louella Parsons together at the gates of Heaven" (*Guardian*). "Savagely funny never succumbs to monotonous insult" (*Times*).

76.449 *Anna Russell* (One-woman mus ent). MAY FAIR 20/9/76. 47 perf. Cast: *WWT/17*. *Anna Russell*; *Accompanist* Iain Kerr. Review: *Stage* 30/9/76, 20. Comment: "Others have gone in for ridiculing affectation and nonsense to be found on the concert platform and the opera stage, but few with such a rich sense of fun and stylish wit" (*Stage*).

76.450 *4 by Robert Patrick*. LITTLE THEATRE CLUB c. 20/9/76 (Ln). 1st British perf College of Art Club, 36 West Port, Edinburgh, 23/8/76. Cast: *Stage* 5/8/76, 11. Alan Bruun, Barbara Cullerton, Susan Dudley, Max Hafler, David Haig, Anna Lindup, Mike Maloney, Nicki Pringle; *Dir* Alan Brunn; *Dgn* Emma Aldridge, Diana Mosely; *Mus* Richard Blackford, Paul Schwartz. Comment: Golden Screw Collective. A trilogy of plays which were not identified.

76.451 *Ladies in Retirement* (P, 3a) "Edward Percy" and Reginald Denham. RICHMOND 20/9/76.** Evelyn Laye, Dulcie Gray, Jill Raymond, Hermoine Gregory, Gillian Maude, Lynette Bennett, Gordon Reid; *Dir* Charles Hickman. Plot: Best/39, 449, Bordman/4, 190, Hischak, Kabatchnik/2. Comment: A one-week engagement.

76.452 *Jumpers* (C, 2a) Tom Stoppard. LYTTTELTON 21/9/76.** 110 perf. Cast: NTA; Theatricalia. *Archie* Julian Glover; *Dorothy* Julie Covington; *Secretary* Tel Stevens; *Couch* George Innes; *George* Michael Hordern; *McFee* Hugh James; *Bones* Bernard Gallagher; *Clegthorpe* Michael Stroud; *Musicians* Laurie Morgan, Mike Page, Robert Stewart; *Chaplains, Ushers, Jumpers* Brian Attree, Rae Coates, Richard Gough, James Graham, Terence Matkin, William Parker, Graham Powell, Graham Simpson, Michael Tarn, Frederick Warder, Philip Wilde, John Yost, Dean Harris. *Dir* Peter Wood; *Sc dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Robert Bryan; *Light* Leonard Tucker; *Mus* Marc Wilkinson; *Mus arr* Robert Stewart; *Ch* Peter Walker; *Sm* Jackie Harvey; *Dsm* Ernest Hall; *Asm* Douglad Attrill, Catherine Bird, Paul Greaves. Plot: Best/73, 257, Demastes/2, Fletcher, Hischak, Hischak/2, 73-74, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Guardian* 21/9/76, 10, 22/9/76, 10; *Illustrated London News* 1/11/76, 84; *Observer* 26/9/76, 24; *Spectator* 2/10/76, 28; *Stage* 30/9/76, 20; *Times* 22/9/76, 15. Comment: National Theatre. *Guardian* (22/9) thought the revival possessed "greater force and clarity" than the original production (72.23); *Times* and *Illustrated London News* agreed. "Peter Wood's production has expanded, literally and metaphorically" (*Observer*). *Spectator* said Julie Covington and Julian Glover were miscast replacements for Diana Rigg and Graham Crowden.

76.453 *The Passing Day* (P [3a]) George Shiels. FULHAM ARTS CENTRE 21/9/76. 1st perfd Abbey, Dublin, 13/4/36; 1st British perf Opera House, Belfast, 11/36. *John Fibbs* Allan McClelland; *Peter* David Atkinson; *Nurse* Sandra Clare; *Doctor* Oliver Maguire; Sean Barrett, Gerald McAllister, Nigel Anthony, Shay Gorman. *Dir* Allan McClelland, Finnuala O'Shannon. Plot: Schrank. Review: *Stage* 30/9/76, 20. Comment: Chicken and Egg. The piece, about a miser and his family, was originally a radio play, also first performed in 1936. A generally successful revival with some strong performances (*Stage*).

76.454 *The Thoughts of Chairman Alf (or Where England Went Wrong)* (One-man show, 2a) Johnny Speight. THEATRE ROYAL, STRATFORD EAST, 21/9/76; trfd to CRITERION 11/11/76; trfd to WHITEHALL 17/1/77; trfd to CRITERION 21/3/77.* Cast: *Variety* 1/12/76, 70; *WWT/17*. *Alf Garnet* Warren Mitchell. *Dir* Maxwell Shaw. Reviews: *Daily Mirror* 12/11/76, 18; *Gay News* 2/12/76, 29; *Guardian* 5/10/76, 13; *Illustrated London News* 1/1/77, 49; *New Society* 18/11/76, 370; *Observer* 14/11/76, 28; *Stage* 7/10/76, 17; *Times* 27/9/76, 11; *Variety* 1/12/76, 70. Comment: "A rambling monolog interspersed with a few old music hall ditties" by "Britain's best known bigot," Alf Garnet (*Variety*). "The

plan here is to be as offensive as possible—not simply verbal custard-pies—in a style of street-corer virulence. If it angers the audience, so much the better. Audiences unfortunately can seem pathetically glad to be offended” (*Illustrated London News*). *Times* listed numerous examples of Garnet’s bigotry, and concluded “a great national character has returned.”

76.455 *Anastasia* (D, 3a) Guy Bolton (adpt of Marcelle Maurette’s play). CAMBRIDGE 22/9/76.** 45 perf. Cast: *Stage* 9/9/76, 11; *Theatricalia*; *Variety* 29/9/76, 86; *WWT/17*. *Sergei* Ron Alexander; *Baroness Livenbaum* Jo Anderson; *Counsellor Drivinitz* Ray Gatenby; *Count Plouvitich*, *Dr. Michail Syrensky* Brian Poyser; *Peasant Woman* Jeanette Lewis; *Prince Paul* Edward Arthur; *Sleigh Driver* John Locke; *Boris Adreivich Chernov* David Nettheim; *Piotr Petrovsky* David Griffin; *Prince Bounine* Peter Wyngarde; *Anna Broun Nyree* Dawn Porter; *Dowager Empress Marie* Elspeth March. *Mgr dir* Larry Parnes; *Pres* Mark Furness, Robert Sidaway. *Dir* Tony Craven; *Sc dgn* Pamela Ingram; *Cost dgn* Hugh Durrant; *Light* Howard Eaton. Plot: *Best/54*, 388–89, *Bordman/4*, 327, *French/2*, *Hischak*, *Loney*, 283. Reviews: *Daily Mirror* 23/9/76, 18; *Observer* 3/10/76, 24; *Spectator* 2/10/76, 28; *Stage* 30/9/76, 20; *Times* 24/9/76, 13; *Variety* 29/9/76, 86. Comment: The play was “strangely flat” and Nyree Dawn Porter was unconvincing in the title role (*Variety*). However, *Times* found Porter “effective,” and was ably supported by Elspeth March. “A rather humdrum revival” (*Spectator*).

76.456 *Mother’s Day* (C, 2a) David Storey. COURT 22/9/76.* 39 perf. Cast: Findlater; *Stage* 9/9/76, 1; *Variety* 29/9/76, 86; *WWT/17*. *Mrs. Johnson* Betty Marsden; *Mr. Johnson* Bryan Pringle; *Gordon* Alun Armstrong; *Judy* Jane Carr; *Farrer* Colin Farrell; *Edna* Patricia Healey; *Harold* Gordon Kaye; *Mr. Waterton* Peter Myers; *Mrs. Waterton* Dorothea Phillips; *Lily* Susan Porrett; *Peters* David Ryall. *Dir* Robert Kidd; *Dgn* Harry Waistnage; *Cost dgn* Robert Dein; *Light* Jack Raby. Plot: *Demastes/2*, *Weintraub*. Reviews: *Daily Mirror* 23/9/76, 18; *Illustrated London News* 1/11/76, 84; *Observer* 26/9/76, 24; *Spectator* 2/10/76, 28; *Stage* 30/9/76, 20; *Times* 23/9/76, 13; *Tribune* 1/10/76, 9; *Variety* 29/9/76, 86. Comment: MPS 639. English Stage Company. “In this tedious and grubby exhibit, as apparently aimless as it is witless, Storey has mistaken content for style” (*Spectator*). “The piece after a promising first five minutes reaches us as a night of tedious assault and battery” (*Illustrated London News*). *Tribune* described the play as a “Gothic farce” about the current amoral status of England. “Wholly deficient in farcical talent ... rather a glum evening” (*Times*).

76.457 *Our Land, Our Lives* (P) Steve Gooch. ALBANY EMPIRE 22/9/76. 1st perfd Gulbenkian, Canterbury, 7/9/76. Jim Barclay, Susan Glanville, Ian Milton, Vari Sylvester, Harriet Walter, Gareth Williams. Review: *Stage* 30/9/76, 24. Comment: 7:84 Theatre Company (England). A revised version of the play known as *Landmark* (MPS 1087). “In this play the subject is agriculture and it reflects the group’s deep concern about the system which allows food to be produced for money-making purposes rather than to feed people properly” (*Stage*).

76.458 *Same Time, Next Year* (C, 2a) Bernard Slade. PRINCE OF WALES 23/9/76. 312 perf. 1st perfd Colonial, Boston, 17/2/75; 1st British perf Theatre Royal, Norwich, 6/9/76. Cast: *Theatricalia*; *Variety* 13/10/76, 90; *WWT/17*. *George* Michael Crawford; *Doris* Frances Cuka. *Pres* Michael Linnit; *Dir* Eric Thompson; *Dgn* Alan Tagg; *Cost dgn* Michael Stennett; *Light* Mick Hughes. Plot: *Bordman*, *Fletcher*, *Hischak*, *Hischak/2*, 86–87, *Hochman*, *Loney*, *Salem*. Reviews: *Birmingham Post* 27/9/76, 3; *Daily Mirror* 24/9/76, 18; *Guardian* 24/9/76, 10; *Illustrated London News* 1/12/76, 105; *Observer* 26/9/76, 24; *Spectator* 2/10/76, 28; *Stage* 30/9/76, 20; *Variety* 13/10/76, 90. Comment: *Guardian* thought this “brittle” New York comedy was the wrong choice as a star vehicle for Michael Crawford, and *Daily Mirror* wondered why Crawford accepted his role. *Variety* said the piece had transplanted well and made for “an engagingly acted and nostalgically amusing evening.” “There is no lower form of theatrical life than the commercial two-character play” (*Times*). The first New York production (Brooks Atkinson 14/3/75) ran for 1,453 performances.

76.459 *For King and Country* (D, 3a) John Wilson (adpt of J. L. Hodson, *Return to the Wood*, 1955). MERMAID 24/9/76.** 73 perf. 1st London perf this title. Cast: *Stage* 16/9/76, 1; *Variety* 6/10/76, 76; *WWT/17*. *Major Denham* Stephen Boswell; *Orderly Officer* Michael Cashman; *Private Arthur Hamp* Paul Copley; *Lt. Hammond* Rob Edwards; *Cpt. O’Sullivan* Geoffrey Freshwater; *Cpt. Midgley* David Horovitch; *Lt. Webb* Seymour Matthews; *Padre* Frank Moorey; *Lt. Hargreaves* John Nolan; *Corporal of the Guard* Ron Pember; *Capt. Prescott* Jestyn Phillips; *Court President* Roy Purcell; *Sgt. Major* David Purcell; *Guard Private* Anthony Smee. *Dir* Bernard Miles, Ron Pember; *Dgn* Adrian Vaux; *Light* Peter Sutton. Plot: *Fletcher*, *Salem*. Reviews: *Guardian* 4/10/76, 8; *Illustrated London News* 1/12/76, 105; *Stage* 30/9/76, 20; *Times* 5/10/76, 15; *Variety* 6/10/76, 76. Comment: Performed previously as *Hamp* (66.352). Poorly directed by Bernard Miles and Ron Pember, the play nevertheless brought out the class divisions in the British armed forces (*Guardian*). “A downbeat drama about the court-martial and execution of a World War I

British army deserter" (*Variety*). *Times* said the "complex moral questions" were handled better by Joseph Losey's 1964 film. "Desperately honest ... uncompromising and inevitable ... It should have reached London far earlier ... truthful performances, especially Paul Copley's" (*Illustrated London News*).

76.460 *Tales of the Impecunious Hero* (P for children) Charles Phillips. ARTS 25/9/76. 1st perf? Nicholas Llewellyn, Brian Forster, Catherine Iddon, Polly Taylor. *Dir* Ursula Jones; *Dgn* Leigh Malone. Review: *Stage* 21/10/76, 17. Comment: Unicorn Theatre. The production lasted nearly two hours and involved several stories that kept the children entertained but with occasional restlessness (*Stage*).

76.461 *Darling Mr. London* (C) Anthony Marriott and Bob Grant. WIMBLEDON 27/9/76. 1st perfd Forum, Billingham, 7/3/75. David Jason, Cheryl Hall.

76.462 *Light Shining in Buckinghamshire* (D, 2a) Caryl Churchill. THEATRE UPSTAIRS 27/9/76. 1st perfd Traverse, Edinburgh, 7/9/76. Cast: Findlater; *WWT/17*. Linda Goddard, Carole Hayman, Colin McCormack, Robert Hamilton, Will Knightley, Nigel Terry. *Dir* Max Stafford-Clark; *Dgn* Sue Plummer; *Cost dgn* Lindy Hemming, Sue Thompson; *Light* Steve Whitson. Plot: Demastes/2, Patterson, Weintraub. Reviews: *Guardian* 28/9/76, 10; *Observer* 3/10/76, 24; *Spectator* 2/10/76, 28; *Stage* 7/10/76, 18; *Times* 28/9/76, 20. Comment: Joint Stock Theatre Group. Also performed for an additional three weeks in 11/76. "Digger and Leveller pamphlets, transcripts of sessions and political meetings and original material make up the words of the play, which has music by Colin Sell" (*Stage*). *Guardian* praised the piece for its even-handed presentation of the evidence of how the "revolutionary idealism" underlying the Civil War was betrayed. *Spectator* said it was "rivetingly instructive."

76.463 *Once More with Music* (Mus) Ronald Millar. RICHMOND 27/9/76. 1st perfd Yvonne Arnaud, Guildford, 6/9/76. *As Themselves* Cicely Courtneidge, Jack Hulbert; *Cicely Courtneidge* Polly James; *Jack Hulbert* David Morton; *Don Patterson* Kenneth Nelson; *Robert Courtneidge*, Paul Murray, Arthur Macrae Robin Hunter; *Mrs. Courtneidge*, Landlady Elizabeth Graham; *Principal Boy* Paddy Glynn; *Principal Girl* Lucy Fenwick; *Gym Instructor*, *Official Receiver* Graham James; *1st Theatre Manager*, *Commissionaire* Maurice Lane; *2nd Theatre Manager*, *Film Assistant* Patrick McIntyre. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Channele; *Lic* Melville Gillam; *Pres* Duncan C. Weldon, Louis I. Michaels, Ray Cooney; *Dir*, *Ch* Wendy Toye; *Mus dir* John Burrows; *Dgn* Alan Barrett;

Light Robert Ormbo. Comment: The piece was a homage to Courtneidge and Hulbert and their careers as musical stars. A one-week engagement.

76.464 *Three Flames* (One-woman P) Myrtle L. Stonesifer. ROUND HOUSE DOWNSTAIRS 27/9/76. 1st London perf. Cast: *Stage* 9/9/76, 11. Review: *Stage* 14/10/76, 9. Comment: Ann Noble performed three women (sister, wife, and mistress) who were connected to the industrialist, Jefferson Blake.

76.465a *Abide with Me* (P, 3sc) Barrie Keeffe. SOHO POLY 28/9/76.* Cast: *Stage* 23/9/76, 12. Paul Karl Johnson; Elvis Payne, Philip Davis. *Dir* Keith Washington; *Dgn* Vivienne Cartwright. Plot: Bull/2, Walford. Reviews: *Observer* 3/10/76, 24; *Stage* 7/10/76, 18; *Times* 29/9/76, 12. Comment: Performed under the collective title *Men of War*. "A double bill so well planned as to amount almost to a single play" (*Times*). *Observer* thought the racial aspect in the play was handled "delicately."

76.465b *Soldier Green* (P) George Byatt. SOHO POLY 28/9/76; trfd to ICA c. 11/10/76 (Ln). 1st perf? Cast: *Stage* 23/9/76, 12. Anthony Allen, Stuart Barren. *Dir* Dudley Sutton; *Dgn* Vivienne Cartwright. Reviews: *Observer* 3/10/76, 24; *Stage* 7/10/76, 18; *Times* 29/9/76, 12. Comment: Performed under the collective title *Men of War*. "An elegant, mocking sketch" about an army recruit who signs up because he has no other option (*Observer*).

76.466 *Lover Come Back* (P) James Dawson. LITTLE THEATRE CLUB 28/9/76.* Comment: Company of Three (see *Stage* 2/9/76, 1). About a grass widow and an odd-ball man having an affair.

76.467 *Piccalilly* (P) Yvonne Kalicinski and Sue Gould. CURTAIN 29/9/76. 1st London perf. Cast: *Stage* 16/9/76, 12. Yvonne Kalicinski, Sue Gould. *Dir* Yvonne Kalicinski, Sue Gould; *Technician* Terry Bounds. Review: *Stage* 7/10/76, 11. Comment: Northern Black Light Theatre. Performed at 10:30am and 2:15pm. The piece was "about a clown who is afraid to remove his mask in case he has no face underneath" (*Stage*).

76.468 *Carte Blanche* (Erotic revue, 2a) Kenneth Tynan and Clifford Williams and Robert Cohan and Peter Darrell and Rudy de Luca and Barry Levinson and Alastair Elliot and Robin Hughes and Eugène Ionesco and Pat McCormick and Robert North and Molly Parkin and the Earl of Rochester and Frantz Salieri and Paul Verlaine and Keith Waterhouse and Michael Weller and Alan Coren and Adrian Mitchell and Leonard Bernstein (mus, lyr) and Bob Downes (mus and lyr) and John La Touche

(mus, lyr) and Lieber and Stoller (mus, lyr) and Marc Wilkinson (mus, lyr). PHOENIX 30/9/76.* 320 perf. Cast: *Stage* 19/8/76, 35; *Variety* 6/10/76, 76; *WWT/17*. Sue Aldred, Robin Courbet, Fiona Douglas Stewart, Caroline Grenville, Phillip Hatton, Rodney Madden, Michael Manning, Natasha Morgan, Sue Rittman, Peter van de Wouw, Edwin van Wyk, Jean Warren, Michael Watkins, Josephine Welcome. *Lic* Veronica Flint-Shipman; *Pres* Michael White, Richard Pilbrow; *Dgn* Farrah, Judith Bland; *Light* Andrew Bridge, Richard Pilbrow; *Sound* David Collison; *Mus dir* Nic Rowley; *Dir* Clifford Williams; *Co. mgr.* Sm Rosemary Curr; *Dsm* Anthony Dow; *Asm* David Grindrod, Peter Seyforth, Donna Rolfe; *Assist dir* Nick Renton; *Assist ch* Amanda Knott; *Cost* Phil Greene; *Wm* Suzanna Mills; *Assist wm* Penny Douglas; *Elect* Spike Gaden; *Press rep* Peter Thompson Associates; *Assist mus dir* Peter Lee. Plot: OTF/2. Reviews: *Birmingham Post* 1/10/76, 2; *Daily Mirror* 1/10/76, 3; *Guardian* 29/9/76, 10, 1/10/76, 10; *Observer* 3/10/76, 24; *Spectator* 9/10/76, 25; *Stage* 7/10/76, 17; *Times* 1/10/76, 8; *Variety* 6/10/76, 76, 82. Comment: MPS 633. A collection of predictable, monotonous sketches on the subject of sex (*Observer*). *Variety* opined "prurient interest" would fuel a long run. "The verbal material continues largely to exploit the vein of porn-shop dialogue, furtive fantasy and nervous joking which sabotaged *Oh! Calcutta!*" (*Times*). *Daily Mirror* was baffled why the piece qualified as entertainment.

76.469 *Butley* (D, 2a) Simon Gray. TOWER, CANON-BURY, 1/10/76.** Cast: *Stage* 30/9/76, 21; TTC. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hischak/2, 50, Loney, Patterson, Salem, Vinson, Weintraub.

76.470 *The Maintenance Man* (P) Richard Harris. ORANGE TREE 1/10/76.* Cast: *Stage* 23/9/76, 12; *WWT/17*. *Bob* David Bradley; *Chris* Auriol Smith; *Diana* Stephanie Turner; *Des* Michael Wynne. *Dir* Christie Dickason. Plot: French/2. Review: *Stage* 28/10/76, 11. Comment: Richmond Fringe. The play involved a man who is happier at handyman work than in his marriage or affair.

76.471 *A Flea in Her Ear* (F, 3a) Georges Feydeau (trans John Mortimer of *La puce à l'oreille*, 1907). QUESTORS 2/10/76.** Cast: QTA. Plot: Fletcher, French/2, Hochman, Law, Patterson. Reviews: *Acton Gazette* 7/10/76, 10; *Middlesex County Times* 8/10/76, 14.

76.472 *The Duke over the Water* (One-man P) Royce Ryton. BRITISH COUNCIL THEATRE 3/10/76; trfd to KING'S HEAD 17/10/76. 1st perfd Theatre at the Park, Bracknell, Berkshire, 19/10/75. Cast: *Stage* 30/9/76, 21.

Owen Holder. Review: *Stage* 28/10/76, 11. Comment: The piece was about the life of the Duke of Windsor.

76.473 *Free Milk and Orange Juice* (P) John Miles and Tony Allen. ICA c. 4/10/76 (Ln). 1st perfd 1976. Comment: Rough Theatre.

76.474 *Lucy Crown* (P) Peter Coe (adpt of Irwin Shaw's novel, 1956). RICHMOND 4/10/76. 1st British perf this adpt Forum, Billingham, 20/9/76. Cast: *Stage* 23/9/76, 1. Carroll Baker, Roy Dotrice, Ralph Kossek, Gene Foad, Russell Glead, Ralph Ball, Shane Briant, Romana Kaye. *Pp* Richmond Theatres Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Channele; *Lic* Melville Gillam; *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Peter Coe; *Dgn* Saul Radomsky; *Cost dgn* Ingeborg; *Light* Stephen Kemp. Comment: Carroll Baker's British stage debut. A one-week engagement.

76.475 *Miss Margaret* (P) Roberto Athayde. LITTLE THEATRE CLUB c. 4/10/76. 1st British perf Edinburgh Festival 1976 (Ln). Cast: *Stage* 7/10/76, 11. *Miss Margaret* Jeannie Fisher; Tony Trackman. *Dir* Daniel Villarreal. Plot: French/2.

76.476 *No Entry* (P) Peter Sheridan. ICA c. 4/10/76. 1st perfd Project Arts Centre, Dublin, 16/3/76. *Tess* Anne Kilmartin; *Robert* John O'Toole; Don Foley, Chris Falls, Pat Gibson, Garet Keogh, Frank Macken, Dave McKenna, Louise Phelan. *Dir* Jim Sheridan; *Dgn* John Olohan; *Light* Don Foley. Review: *Stage* 28/10/76, 32. Comment: Project Arts Centre, Dublin. "This is a bitter but understanding account by a journalist of a facet of Dublin life to which the usual English preoccupation with the politics or the history or the culture of that city pays very little attention—the plight of the homeless" (*Stage*).

76.477 *Parking* (P) Leigh Jackson. KING'S HEAD 4/10/76.* Cast: *Stage* 30/9/76, 21. Mollie Guilfoyle, Frank Lazarus. *Dir* Philip Kendall.

76.478 *Tamburlaine the Great Parts I and II* (D, 2pt) Christopher Marlowe. OLIVIER 4/10/76.** 16 perf. Cast: NTA; *Stage* 16/9/76, 1; *Theatricalia*; *Variety* 13/10/76, 86; *WWT/17*. **Part I:** *Prologue* Robert Eddison; *Mycetes* Philip Locke; *Cosroe* Philip Stone; *Meander* Nicholas Selby; *Theridamas* Brian Cox; *Menaphon* Michael Beint; *Ortygius* Kenneth Mackintosh; *Ceneus* Harry Lomax; *Tamburlaine* Albert Finney; *Zenocrate* Susan Fleetwood; *Magnetes* Harry Webster; *Techelles* Oliver Cotton; *Usumcasane* Gawn Grainger; *Agydas* John Nettleton; *Soldier* Glyn Grain; *Spy*, *Governor of Damascus* Peter Needham; *Bajazeth* Denis Quilley; *King of Fez* Norman Claridge; *Basso* John Gill; *King of Argier* Michael Melia;

King of Morocco Daniel Thorndike; *Zabina* Barbara Jefford; *Ebea* Brenda Blethyn; *Anippe* Angela Galbraith; *Soldan of Egypt* Michael Gough; *Messenger* Timothy Block; *Capolin* Michael Keating; *King of Arabia* Andrew Hilton; *Virgins* Carol Frazer, Jeanne Crowley; *Philemus* Pitt Wilkinson; *Extras* Desmond Adams, Jonathan Battersby, Ray Edwards, Brian Kent, Stanley Lloyd, Patrick Monckton, Virginia Moore, Jeffrey Morgan, Liam O'Callaghan, Catherine Riding, Ray Roberts, Sarah Simmons, Dennis Tynsley. **Part II: Prologue, Orcanes** Robert Eddison; *Tamburlaine* Albert Finney; *Zenocrate* Susan Fleetwood; *Celebinus* Struan Rodger; *Amyras* Mark McManus; *Calyphas* Jim Norton; *Theridamas* Brian Cox; *Usumcasane* Gawn Grainger; *Techelles* Oliver Cotton; *Gazellus* Harry Lomax; *Uribassa, Maximus* Peter Needham; *Sigismund* John Nettleton; *Frederick* Norman Claridge; *Callapine* Denis Quilley; *Almeda* Derek Newark; *Physician* Nicholas Selby; *Baldwin, King of Soria* Daniel Thorndike; *Messengers* Desmond Adams, Ray Roberts, Michael Keating; *Captain of Balsera* Michael Melia; *Olympia* Diana Quick; *Olympia's Son* Gerard Salih; *King of Jerusalem* Brian Kent; *King of Trebizon* Michael Beint; *Perdicus* Patrick Monckton; *Governor of Babylon* John Gill; *Citizens* Norman Claridge, Andrew Hilton; *King of Amasia* Glyn Grain; *Captain* Pitt Wilkinson. *Dir* Peter Hall; *Dgn* John Bury; *Light* David Hersey; *Mus* Harrison Birtwhistle; *Assist dir* John Heilpern; *Assist dgn* Timian Alsaker; *Mus dir* Dominic Muldowney; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* David Edelstein, Marie Goulding, Lesley Walmsley. Plot: Fletcher, Hochman, Holz knecht, Law, Patterson, Salem, Shipley. Reviews: *Birmingham Post* 6/10/76, 2; *Daily Mirror* 6/10/76, 18; *Guardian* 2/10/76, 10, 4/10/76, 8, 5/10/76, 6, 10; *Illustrated London News* 1/12/76, 105; *Observer* 10/10/75, 26; *Spectator* 9/10/76, 25; *Stage* 7/10/76, 17; *Times* 5/10/76, 15; *Variety* 13/10/76, 86, 90. Comment: National Theatre. The opening of a new theatre. The performance began at 5:00pm and lasted "close on five hours, played virtually uncut" (*Times*). "*Tamburlaine* in the theatre is an astonishing experience, and it is fortified by Peter Hall's production, by the speed with which he thrusts along the double play on the circular stage of the Olivier, and by the comparably urgent speaking of all concerned. Marlowe's verse needs an unremitting drive" (*Illustrated London News*). "If ever there were a case for editing, it is in a play like this," despite Peter Hall's fine production (*Guardian* 5/10). "A spectacle ... impressively played as such," although also a "stunt to show off the new theatre" (*Variety*). The production remained in repertory until 13/1/77.

76.479 Whoops a-Daisy (C) Keith Waterhouse and Willis Hall. WIMBLEDON 4/10/76. 1st perfd Playhouse,

Nottingham, 11/12/68. Brian Murphy, George Sewell. Comment: The play "shows what it feels like to have a neighbour who is the original life and soul of the party" (*Stage* 19/12/68, 14).

76.480 Princess and the Plumber (P) Royce Ryton. LAMB AND FLAG 5/10/76 (Ln). ** Cast: *Stage* 7/10/76, 11. Morar Kennedy, Paul Jerricho. *Dir* Royce Ryton. Review: *Stage* 14/10/76, 9. Comment: A lonely woman fantasizes about marriage as she talks to a young plumber.

76.481 Romeo and Juliet (T) William Shakespeare. SHAW 5/10/76. ** Cast: *Stage* 30/9/76, 1; *WWT/17*. *Romeo* Brian Stirner; *Benvolio* Jonathan Coy; *Montague* Douglas Milvain; *Lady Montague* Pippa Markham; *Juliet* Angela Pleasence; *Capulet* John Tordoff; *Lady Capulet* Svetlana Beriosova; *Nurse* Lila Kaye; *Servant to Lady Capulet* Gilda Cohen; *Tybalt* Robert Ashby; *Cousin to Capulet*, *Apothecary* Leslie Pitt; *Prince of Verona* Hywel Jones; *Mercutio* Michael Feast; *County Paris* David Meyer; *Friar Lawrence* Laurance Rudic; *Balthasar* Gordon Fleming; *Page to Paris* Helen Cooper; *Sampson, Servant*, *Friar John, Night Watchman* Francis Sargent; *Gregory, Servant, Night Watchman* Alan Palmer; *Peter, Servant, Night Watchman* Stephen Wright; *Servants, Attendants* Gordon Stewart, Richard Hope; *Chorus* James Roose-Evans. *Dir* James Roose-Evans; *Dgn* Bruno Santini; *Light* Mick Hughes; *Fight arr* John Curlless. Reviews: *Birmingham Post* 21/10/76, 2; *Guardian* 6/10/76, 10; *Illustrated London News* 1/12/76, 105; *Observer* 10/10/75, 26; *Stage* 14/10/76, 9; *Times* 6/10/76, 11. Comment: Dolphin Theatre Company. An unconventional interpretation of the play that removes the impetuosity of the young lovers (*Guardian*). "Unusually bad" (*Observer*). "A production to be respected for the imaginative zest of its director, James Roose-Evans, rather than the merits of its cast" (*Illustrated London News*). *Times* noted this was the Shaw's third venture of "casting a television star [Angela Pleasance] in an economical production of a popular text"; stalls seats cost 80 pence each.

76.482 Soon (P) Colin Bennett. BUSH 5/10/76. * Cast: *Stage* 7/10/76, 11. *Rumford* Nick Edmett; Roger Davidson, Deborah Fairfax, Joanna Kirby, Anna Mottram, Mark Penfold, Joe Praml. *Dir* John Ashford; *Dgn* Mary Moore. Reviews: *Guardian* 7/10/76, 8; *Observer* 17/10/76, 32; *Stage* 14/10/76, 9; *Times* 7/10/76, 16. Comment: The play was as anarchical as its theme (*Guardian*). "An array of 20 or so scenes prophesying triumph or apocalypse, depending which side you are on" (*Observer*). "None of the ideas develop, many are belaboured ... It still seemed to please most of the audience" (*Times*).

76.483 Indiscreet: the Revenge of Mr. X. (P) Drew

Griffiths and Roger Baker. OVALHOUSE 6/10/76.** Cast: Alan Pope, Phillip Howells, Gordon McDonald. Review: *Stage* 21/10/76, 17. Comment: Gay Sweatshop. A revised version of the play. *Stage* found the autobiographical/documentary nature of the play lacked a true sense of reality.

76.484 *The Showman* (Mus) Herbert Shield (bk, lyr; based on Leopold Lewis, *The Bells*, 1871) and Roland Hase (mus). THEATRE ROYAL, STRATFORD EAST, 6/10/76.* Cast: WWT/17. *Claudette* Cristina Avery; *Juliette* Myra Sands; *Lili* June Shand; *The Showman* Ron Moody; *Karl* Michael Buchanan; *Fritz* David Machin; *Franz* Patrick Reilly; *Mathias* John Gower; *Katherine* Judith Bruce; *Annette* Melanie Munro; *Christian* Richard Denning; *Hans*, *Judge* Fred Bryant. *Dir* Tommy Shaw; *Dgn* Tony Leah; *Light* Garry Boast. Reviews: *Guardian* 19/10/76, 10; *Observer* 24/10/76, 29; *Stage* 28/10/76, 11; *Times* 19/10/76, 9. Comment: Theatre Workshop. *Guardian* declared this musical version of *The Bells* should not have been attempted. *Observer* left the performance at the interval. Herbert Shield “certainly killed Lewis’s play” (*Times*).

76.485 *Yahoo* (Ent, 2a) Alec Guinness and Alan Strachan (based on Jonathan Swift’s life and writings). QUEEN’S 6/10/76. 211 perf. 1st perfd Arts, Cambridge, 7/9/76. Cast: *Stage* 30/9/76, 1; *Variety* 13/10/76, 90; WWT/17. Alec Guinness, Nicola Pagett, Mark Kingston, Angela Thorne. L Globe and Queen’s Theatres (London) Ltd.; *Pres* Michael Codron; *Dir* Alan Strachan; *Dgn* Bernard Culshaw; *Light* Nick Chelton; *Mus* Stephen Oliver. Plot: Loney. Reviews: *Daily Mirror* 8/10/76, 18; *Guardian* 6/10/76, 10, 7/10/76, 8; *Illustrated London News* 1/2/77, 68; *Observer* 10/10/75, 26; *Spectator* 16/10/76, 28; *Stage* 14/10/76, 9; *Times* 7/10/76, 16; *Variety* 13/10/76, 90. Comment: “A tasteful, two-hour biography [of Swift] enlivened by the magnetic present of Guinness himself” (*Guardian*). Rather than a biography, “all that is on show are a few lightning sketches with faintly dramatised Who’s Who footnotes” (*Daily Mirror*). *Variety* predicted the piece might be successful because of Guinness in the cast. “A portrait so greatly at odds with the common view of Swift” (*Spectator*). *Times* said it was difficult to determine exactly what the piece tried to accomplish.

76.486a *No Time for Jokes* (P) Edgar Bates. LAMB AND FLAG 7/10/76. Given a rehearsal reading at the Lamb and Flag 1/10/70. Cast: *Stage* 7/10/76, 11. Comment: LAMP. The company for this double bill comprised Chubby Oates, Jules Mannheim, Brigid Mackay, Iris Rougier, Yvonne Fisher. *Dir* Winifred Robi.

76.486b *Running Tide* (P) Alisdair Grant. LAMB AND

FLAG 7/10/76. 1st perf? Cast: *Stage* 7/10/76, 11. Comment: LAMP.

76.487 *Scribes* (P) Barrie Keeffe. GREENWICH 7/10/76. 1st perfd University Theatre, Newcastle, 16/10/75. Cast: *Stage* 30/9/76, 1; WWT/17. *Dan* Leslie Sarony; *Janet* Lynne Miller; *Roy* Donald Sumpter; *Hunt* Terrence Hardiman; *Arnold* Richard Kane; *David* Jonathan Kent; *Charlie* Edward Judd; *Reg* Ewan Hooper; *Spub* Billy Harmon; *Lorraine* Lynda Marchal; *Dick* Don Hawkins. *Dir* Keith Hack; *Dgn* Peter Rice; *Light* Graham Phoenix. Plot: Weintraub. Reviews: *Guardian* 8/10/76, 10; *Observer* 10/10/75, 26; *Spectator* 16/10/76, 28; *Stage* 14/10/76, 9; *Times* 8/10/76, 11. Comment: *Guardian* commended the “naturalistic detail” in this piece about a newspaper office. *Spectator* thought the play was not as good as Michael Frayn’s *Alphabetical Order* which made the same point as this play. “Belongs more to the rattling good yarn category than to that of naturalistic accuracy” (*Times*).

76.488 *So Who Needs Men?* (C, 2a) John Briley. NEW LONDON 7/10/76. 19 perf. 1st perfd Theatre Royal, Northampton, 26/5/76. Cast: *Stage* 30/9/76, 1; *Theatricalia*; *Variety* 20/10/76, 201; WWT/17. *Brian* Malcolm Bullivant; *Gerry* Peter Denyer; *Mrs. Taylor* Daphne Goddard; *Mr. Lewis* Harold Kasket; *Jim* Grahame Mallard; *Nick* Jeff Rawle; *Mrs. Lewis* Thelma Ruby; *Marsha* Katy Manning; *Meryl* Primi Townsend. *Pres* Grosvenor Entertainments; *Dir* John Briley; *Dgn* Pamela Ingram; *Light* Christopher Norman. Reviews: *Spectator* 16/10/76, 28; *Stage* 14/10/76, 9; *Times* 8/10/76, 11; *Variety* 20/10/76, 201–02. Comment: A predictable, hackneyed play about undergraduates living in “a gruesome flat in Leeds” (*Spectator*). “A feeble script and poor direction” (*Variety*). “Just an old fashioned sentimental Yiddish comedy” (*Times*).

76.489 *Dear Daddy* (CD, 2a) Denis Cannan. WIMBLEDON 11/10/76. 1st perfd Playhouse, Oxford, 1/9/76. The pre-West End production prior to opening at the Ambassadors later in October (see 76.507).

76.490 *Guinevere* (P, 1a) Pam Gems. SOHO POLY c. 11/10/76 (Ln). 1st perfd Edinburgh Festival 8/76. Cast: *Stage* 14/10/76, 10. *Guinevere* Ann Mitchell; *King Arthur* Tony Scannell. *Dir* Caroline Eves; *Dgn* Dee Underwood. Reviews: *Guardian* 14/10/76, 10; *Stage* 28/10/76, 32. Comment: Good on a woman’s view of the Arthurian myth, bad on attempting to make contemporary political connections (*Guardian*). “Gems slips in a few sly comments about our nation of shopkeepers, showing slight parallels with its present plight, but her main point is the way in which women are misunderstood by men”

(Stage). Produced at the 78th Street Theatre Lab, New York, 19/5/2000.

76.491 Honey (P) Meir Z[vi] Ribalow. SQUARE ONE 11/10/76. 1st British perf. Robyn Goodman, Jane Hallaren, Paul Geir, Jack Gilpin. *Dir* Jack Sholder. Reviews: *Irish Times* 28/10/76, 10; *Stage* 28/10/76, 32. Comment: American Repertory Company. *Stage* indicated this play, about a man obsessed by honey and the life of the beehive, had been performed previously at the Ensemble Studio Theatre, New York.

76.492 Metamorphosis [(P, 1a) Steven Berkoff? (adpt of Franz Kafka's short story, 1915). LITTLE THEATRE CLUB 11/10/76.**

76.493a The Purging (P, 1a) Georges Feydeau (Peter Barnes trans/adpt of *On purge Bébé*, 1910). OLD VIC 11/10/76; trfd to CRITERION 8/2/77. Cast: Theatricalia; *Variety* 20/10/76, 196; *WWT/17*. *Follovoine* Leonard Rossiter; *Rose* Joan Morrow; *Julie* Dilys Laye; *Chouilloux* John Phillips; *Toto* Adam Armstrong; *Madame Chouilloux* Penny Ryder; *Truchet* William Sleigh. *Pres* James Verner; *Dir* Peter Barnes; *Dgn* Michael Annals; *Light* Leonard Tucker. Plot: Hochman. Reviews: *Birmingham Post* 12/10/76, 2; *Daily Mirror* 13/10/76, 18; *Guardian* 12/10/76, 10; *Illustrated London News* 1/12/76, 105; *Observer* 17/10/76, 32; *Spectator* 23/10/76, 32, 19/2/77, 27; *Stage* 21/10/76, 11, 17/2/77, 19; *Times* 12/10/76, 11; *Variety* 20/10/76, 196. Comment: Performed under the collective title *The Frontiers of Farce*. *Guardian* reported Barnes said he combined the two plays because "they both push farce to extremes of pain and cruelty. *Variety* said *The Purging* was "second-rate Feydeau," and *The Singer* was "more substantial and satisfying." *Spectator* (23/10) described both pieces as "in the backwoods of farce" and the evening as "woeful." *Times* could not remember "having seen a funnier play" than *The Purging*.

76.493b The Singer (C, 1a) Frank Wedekind (adpt Peter Barnes of *Der Kammersänger*, 1899). OLD VIC 11/10/76; trfd to CRITERION 8/2/77. Cast: *Variety* 20/10/76, 196; *WWT/17*. *Page Boy* Ashley Knight; *Valet* Earl Robinson; *Gerardo* John Stride; *Isabel* Joan Morrow; *Dhuring* Leonard Rossiter; *Young Woman* Allyson Rees; *Helen* Dilys Laye; *Muller* John Phillips. *Pres*, *Dir*, *Dgn*, *Light* as for 76.493a. Plot: Hochman, Walford. Reviews: *Birmingham Post* 12/10/76, 2; *Daily Mirror* 13/10/76, 18; *Guardian* 12/10/76, 10; *Illustrated London News* 1/12/76, 105; *Observer* 17/10/76, 32; *Spectator* 23/10/76, 32, 19/2/77, 27; *Stage* 21/10/76, 11, 17/2/77, 19; *Times* 12/10/76, 11; *Variety* 20/10/76, 196. Comment: Performed under the collective title *The Frontiers of Farce*."

Times thought this piece was on the frontier of farce.

76.494 Old World (C, 2a) Aleksei Arbuzov (trans Ariadne Nikolaeff of *Staromodnaya komediya* [written 1975]). ALDWYCH 12/10/76. 1st British perf. Cast: RSCA; Theatricalia; *Variety* 20/10/76, 196; *WWT/17*. *Lidya Vasilyevna* Peggy Ashcroft; *Rodion Nikolayevich* Anthony Quayle. *Dir* Terry Hands; *Dgn* Ralph Koltai; *Light* Stewart Leviton; *Mus* Ian Kellam. Plot: Hischak, Hischak/2, 126, Loney. Reviews: *Birmingham Post* 23/10/76, magazine, 1; *Daily Mirror* 15/10/76, 18; *Guardian* 13/10/76, 10; *Illustrated London News* 1/12/76, 105; *Observer* 17/10/76, 32; *Spectator* 23/10/76, 32; *Stage* 21/10/76, 11; *Times* 13/10/76, 13; *Variety* 20/10/76, 196. Comment: Royal Shakespeare Company. The piece is also known as *Old-fashioned Comedy*. Previews 7/10–11/10/76. "One of the nicest plays ... Anthony Quayle and Peggy Ashcroft are superb as opposite and lonely personalities who find romance together in middle age" (*Variety*). Terry Hands did "his best to disguise its banality" (*Spectator*), a view shared by *Observer*. *Times* faulted the translation "which runs to a vein of banal understatements." The first New York performance, with the same cast, as *Do You Turn Somersaults* (46th Street 9/1/78), ran for 16 performances

76.495 The Circle (Modern C, 3a) W. Somerset Maugham. HAYMARKET 13/10/76.** 418 perf. Cast: Theatricalia; *Variety* 20/10/76, 196; *WWT/17*. *Anna Shenstone* Lee Hudson; *Arnold Champion-Cheney, M.P.* Martin Jarvis; *Butler* Alan Haywood; *Clive Champion-Cheney* John McCallum; *Edward Luton* Clive Francis; *Elizabeth Champion-Cheney* Susan Hampshire/Jenny Quayle; *Footman* Martin Chamberlain; *Lady Catherine Champion-Cheney* Googie Withers; *Lord Porteous* Bill Fraser. *L* Frederick Harrison Trust Ltd.; *Lic, Mgr dir* Sylva Stuart Watson; *Pres* Duncan C. Weldon, Louis I. Michaels, Anthony Chardet Productions Ltd.; *Dir* Peter Dews; *Dgn* Finlay James; *Light* Mick Hughes; *Co. mgr* Billy Jay; *Sm* Caroline Hughes; *Dsm* Anthony Morris; *Asm* Candida Julian-Jones; *Wm* Virginia Stephens; *Pq mistress* Jennifer Barnett; *Sc bld* Ray Addison Ltd.; *Sc* Harkers' Studios; *Cost* Bermans, Nathans; *Pq* Wig Creations; *Props* Anna Sims, William Bradford; *Bom* David Smith; *Eng* Alf Rawlings; *Carp* Dick Tavener. Plot: Best/21, 311, Bordman/3, 158, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 107, Mander/5, Matlaw, Mplots, Nicoll/2, 378, Patterson, Rogal, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 15/10/76, 2; *Daily Mirror* 15/10/76, 18; *Illustrated London News* 1/12/76, 105; *Observer* 17/10/76, 32; *Spectator* 23/10/76, 32; *Stage* 21/10/76, 11; *Times* 14/10/76, 17; *Variety* 20/10/76, 196. Comment: The play "is like a cheerful, old-fashioned print. It's no work of art,

but I'll wager that it will give the majority of the theatregoers a great deal of pleasure" (*Daily Mirror*). "A superior example of the art of concealing artfulness ... the players are admirable" (*Spectator*); *Times* agreed on both counts, and added "a most welcome revival." "The acting is among the best in the West End" (*Observer*). *Variety* rated the production's nostalgic appeal.

76.496 *And Miss Reardon Drinks a Little* (P, 2a) Paul Zindel. TOWER, CANONBURY, 15/10/76. 1st perfd Mark Taper Forum, Los Angeles, 1967; 1st British perf. Cast: *Stage* 14/10/76, 10; TTC. Plot: Bronner, Hirschak/2, 29–30, MacNicholas, Salem, Vinson, Wilmeth. Review: *Stage* 4/11/76, 19. Comment: "Tower gave it a briskly realistic production by Ron Brooker, well designed by David Cannell and greatly helped by having two Americans—Maxine Howe and Ninette Mordaunt—to cast as Catherine and Anna" (*Stage*). The first New York production (Morosco 25/2/71) ran for 108 performances.

76.497 *Antony and Cleopatra* (T) William Shakespeare. YOUNG VIC 15/10/76.** *Cleopatra* Delphine Seyrig; *Antony* Michael Graham Cox; *Enobarbus* Alfred Lynch; *Octavius Caesar* Anthony May; *Charmian* Natasha Pyne; *Iras* Cleo Sylvestre; *Lepidus* Geoffrey Hutchings. *Dir* Frank Dunlop; *Dgn* Carl Toms. Reviews: *Birmingham Post* 19/10/76, 2; *Guardian* 18/10/76, 8; *Illustrated London News* 1/12/76, 105; *Observer* 24/10/76, 29; *Spectator* 6/11/76, 43–44; *Stage* 21/10/76, 11; *Times* 16/10/76, 9; *Times Educational Supplement* 29/10/76, 62. Comment: *Guardian* commended Frank Dunlop's production for its "pace and clarity," found the set vague and unsuitable, while Delphine Seyrig was good only visually. *Spectator* was equally disappointed with Seyrig, and also Michael Graham Cox. *Times* noted the speedy production lasted well under three hours and was "a robustly efficient piece of story-telling ... The bare sense of the words is clear enough, but only in the most functional sense." *Illustrated London News* criticized the cast for "under-speaking Shakespeare—with, it follows, an inevitable flattening of the pictorial and rhetorical passages."

76.498 *A Little Night Exposure* (Revue) John Vine and Tony Smee and Martin Read. ROUND HOUSE DOWNSTAIRS 17/10/76. 2 perf. 1st perfd Queen's, Hornchurch, 4/6/76. Cast: *Stage* 7/10/76, 11. John Vine, Tony Smee, Martin Read. Review: *Stage* 4/11/76, 19. Comment: *Stage* praised the revue for its wide range of subject matter and for its subtlety.

76.499 *Albert's Bridge* (P, 1a) Tom Stoppard. KING'S HEAD 18/10/76 (Ln).** Cast: *Stage* 14/10/76, 10. *Albert* Martin Chamberlain; *Julian* Somers, *Adam* Kurakin, *Alan*

Haywood, *Charles* Baillie, *Amanda* Back, *Lynette* McMorrough, *Rob* Edwards. *Dir* Christopher Selbie. Reviews: *Irish Times* 28/10/76, 10; *Stage* 11/11/76, 9. Plot: Hochman, Vinson, Walford, Weintraub. Comment: New Ventures. A very good revival (*Stage*).

76.500 *The Earl and the Pussycat* (P) Kay Bannerman and Harold Brooke. RICHMOND 18/10/76. 1st perfd Theatre Royal, Windsor, 28/9/76. Michael Denison, Gwen Watford, Michael Darbyshire, Adam Richardson, Peter Cartwright, Miranda Messenger, Vikki Richards; *Dir* Joan Riley. Comment: MPS 12546. A one-week engagement.

76.501 *Henry's Daughter* (One-woman show) Cavada Humphrey. LITTLE THEATRE CLUB 18/10/76. ** Cast: *Stage* 14/10/76, 10. Cavada Humphrey. Comment: Also performed as *Elizabeth the First* (76.80).

76.502 *Rumpelstiltskin* (Mus) Barrie Stacey. WIMBLEDON 18/10/76. 1st perfd Playhouse, Buxton, 5/76. *Wizard* Russell Grant; *Millermaid* Kay Barwick; *King Crispian* J. J. King.

76.503 *Son of a Gun* (P, 23sc) John Burrows. ICA 19/10/76.** *Brenda Stanton* Natacha Fairbanks. Review: *Times* 20/10/76, 11. Comment: Sidewalk Theatre. The piece "charts the adventures of an East End girl from a mutinous nine-year-old girl to her emergence as a liberated lesbian squatter" (*Times*).

76.504 *The Trials of Brother Jero* (P, 1a) Wole Soyinka. AFRICA CENTRE 19/10/76 (Ln).** Cast: *Stage* 14/10/76, 10. *Brother Jero* Keith Hodiak; *Christine* Fox, *Christopher* Lethbridge-Baker, *Geronimo* Sehmi, *Jeilolo* Edwards, *Lesley* Hayward. *Dir* Mark Heath; *Sc dgn*, *Cost dgn* Penny Saunders. Plot: Bordman/4, 420, Hochman, Matlaw. Review: *Times* 20/10/76, 11. Comment: Centre Stage. The play had been rearranged in such a way that it had "precious little to do with Africa or Wole Soyinka" (*Times*).

76.505 *An' Me Wi' a Bad Leg, Tae* (P) Billy Connolly. THEATRE UPSTAIRS 20/10/76. 1st perfd Harbour Arts Centre, Irving, Ayrshire, 9/3/76. Cast: *Findlater*; *Stage* 14/10/76, 1; *WWT/17*. *Bob* Bill Paterson; *John* Alex Norton; *Agnes* Sarah Ballantyne; *Jean* Margot Gillies; *Tam* James Kennedy; *Peter* David Sands; *Mr. McCallum* Carey Wilson. *Dir* Stuart Mungall; *Light* Simon Tutchener. Reviews: *Guardian* 22/10/76, 10; *Observer* 24/10/76, 29; *Stage* 28/10/76, 11; *Times* 21/10/76, 13. Comment: Borderline Company (community theatre company from Ayrshire). "Performed in broad Glaswegian. It is a family comedy with serious undertones,

emphasised by Stuart Mungall's production, and takes place in a ramshackle flat during one afternoon, when the younger son of the family comes home on his first Army leave" (*Stage*). *Times* said the piece possessed "honesty and wit," with "exemplary performances" by David Sands, Alex Norton and Margot Gillies.

76.506 *Il campiello* (C, 2a) Carlo Goldoni (adpt Susanna Graham-Jones and Bill Bryden of Goldoni's play, 1756) and Michael Nyman (mus). OLIVIER 20/10/76. 1st this adpt. Cast: NTA; *Stage* 21/10/76, 1; *Theatricalia*; *Variety* 3/11/76, 72; *WWT/17*. *Anzoletto* Stephen Rea; *Donna Katherina Panchiana* Beryl Reid; *Donna Pasqua* Peggy Mount; *Fabrizio* Derek Newark; *Gasparina* Morag Hood; *Gnese* Jeananne Crowley; *Lucietta* Patti Love; *Orsola* June Watson; *Sansuga* Trevor Ray; *Simon* John Gill; *The Count* Michael Gough; *Zorretto* Andrew Byatt; *Extras* Jonathan Battersby, Peter Needham, Liam O'Callaghan, Rose Power, Pitt Wilkinson. *Dir* Bill Bryden; *Dgn* Hayden Griffin; *Cost dgn* Deirdre Clancy; *Light* Rory Dempster; *Ch* Romayne Grigorova; *Mus* Michael Nyman; *Assist dgn* Peter Hartwell; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sally Blake, Moira Hunter; *Pd mgr* Richard Bullimore; *Staff dir* Sebastian Graham-Jones; *Sound* Freya Edwards. Plot: Hochman. Reviews: *Birmingham Post* 28/10/76, 2; *Gay News* 18/11/76, 31; *Illustrated London News* 1/1/77, 49; *Irish Times* 3/11/76, 8; *Observer* 31/10/76, 28; *Spectator* 6/11/76, 43; *Stage* 4/11/76, 13; *Times* 27/10/76, 19; *Variety* 3/11/76, 72. Comment: National Theatre. Press night was 25/10/76. "Over 130 excellent £1 seats on sale day of perf from 8:30am" (advt). "A moderately amusing antique piece" (*Variety*). "Opens promisingly enough with musicians, clowns and cast cluttering onto the stage via the aisles: but this air of genial gallimaufry quickly evaporates" (*Irish Times*). *Gay News* praised the production and noted the audience was "having a good time." A quiet absorbing piece, acted simply (*Illustrated London News*). *Times* described the production as a "lethal" tribute to Italian comedy.

76.507 *Dear Daddy* (CD, 2a) Denis Cannan. AMBASSADORS 20/10/76.** 267 perf. Cast: *Theatricalia*; *Variety* 27/10/76, 87; *WWT/17*. *Bernard* Nigel Patrick; *Billy* Joseph Blatchley; *Charles* Patrick Drury; *Delia* Phyllis Calvert; *Frank* David Crosse; *Gillian* Jennifer Hilary; *Gwen* Rosalind March; *Mary* Isabel Dean. *Pres* Simon Clarke Productions, Ray Cooney Productions; *Dir* David William; *Dgn* Hutchinson Scott; *Light* Joe Davis. Reviews: *Daily Mirror* 22/10/76, 18; *Guardian* 21/10/76, 10; *Illustrated London News* 1/12/76, 105; *Observer* 24/10/76, 29; *Spectator* 30/10/76, 26; *Stage* 28/10/76, 11; *Times* 21/10/76, 13; *Variety* 27/10/76, 87. Comment: *Guardian* described the play as "a lament for the passing of a bookish neo-Edwardian English liberalism and ... an

exposure of [its] personal cruelty." *Variety* saw it as yet another example of "the decline and fall of the family as an institution." *Observer* noted affinities with John Osborne and said "the middle-class literati ... are the target aimed for." *Spectator* criticized the play's "rather casual construction" but found it thought provoking. *Times* thought the "pathetic moments" were better than the jokes, and thought this "menopausal romp offers few insights."

76.508 *Folks Bawdy* (C) Eric Paice (adpt of three comedies by Hans Sachs). KING'S COLLEGE 20/10/76, 22/10/76. 1st London perf. Comment: Guild Company.

76.509 *Kennedy's Children* (D, 1a) Robert Patrick. PHOENIX THEATRE CLUB 20/10/76.** Plot: Bryer, Eisler, Gunn, Hischak, Hischak/2, 94, Loney, Vinson, Walford, Wilmeth.

76.510 *The Speakers* (P) Heathcote Williams (adpt William Gaskill and Max Stafford-Clark). CONWAY HALL 20/10/76.** Cast: *Stage* 14/10/76, 10. Simon Callow, Philip Donaghy, Cecily Hobbs, Paul Kember, Tony Mathews, Philip McGough, David Rintoul, Tony Rohr. *Dir* William Gaskill, Max Stafford-Clark. Reviews: *Guardian* 23/10/76, 8 *Tribune* 12/11/76, 6-7. Comment: Joint Stock. *Tribune* praised the revival and said Conway Hall was "the perfect open-space for simulating open space. Audience mixed with actors just as they would at Marble Arch."

76.511 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. YOUNG VIC 21/10/76.** Cast: *WWT/17*. *The Common Man* Michael Graham Cox; *Sir Thomas More* Alfred Lych; *Richard Rich* Ian Oliver; *Duke of Norfolk* Tony Osoba; *Lady Alice More* Judy Wilson; *Lady Margaret More* Natasha Pyne; *Cardinal Wolsey* Alan Foss; *Thomas Cromwell* Richard Howard; *Signor Chapuys* Ian Taylor; *William Roper* Simon Chandler; *King Henry VIII* Chris Tranchell; *Woman* Sally Anne Newton; *Thomas Cranmer* Melville Jones. *Dir* Stewart Trotter; *Dgn* Alix Stone. Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Review: *Stage* 4/11/76, 13. Comment: A "sound revival" with good performances from Alfred Lynch, Michael Graham Cox, Anthony May, and Ian Gelder (*Stage*).

76.512 *Out on a Limb* (C, 2a) Joyce Rayburn. VAUDEVILLE 21/10/76. 90 perf. 1st perfd Alexandra, Birmingham, 13/9/76. Cast: *Stage* 14/10/76, 1; *Theatricalia*; *Variety* 3/11/76, 72; *WWT/17*. *Bradley* Michael Fleming; *Tessa's Mother* Jacqueline Lacey; *Tessa* Phyllida Law; *Ellie* Julia Lockwood; *Clifford* Hugh Paddick; *Graham*

Ian Carmichael. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Gen mgr* Verity Hudson; *Mgr* Harold Claber; *Pres* John Gale, Cameron Mackintosh; *Dir* James Grout; *Dgn* Hutchinson Scott; *Cost dgn* Penny Lowe; *Light* Andrew Bridge; *Pd mgr* David Fleming; *Sm* David K. Grant; *Dsm* Nancy Bourne; *Asm* Matthew Gale; *Carp* Jack Beaumont; *Wm* Merope Mills; *Assist dgn* John Duke; *Press rep* Torrington Douglas; *Sc bld*, *Sc* Victor Mara Ltd. Plot: Loney. Reviews: *Daily Mirror* 22/10/76, 18; *Illustrated London News* 1/12/76, 105; *Spectator* 30/10/76, 26; *Stage* 28/10/76, 11; *Times* 22/10/76, 15; *Variety* 3/11/76, 72. Comment: This comedy about adultery was “one of those sexually antiseptic affairs in which nothing and nobody is credible” (*Variety*). “Limp and laboured drivel” (*Spectator*). “An uncomfortable mixture of glib flippancy and feminist vengeance” (*Times*). “Has as silly a plot as I remember, even in farcical comedy” (*Illustrated London News*).

76.513 *Underarm Bowling* (Spiritual thriller) Henry Woolf. NEW END 21/10/76.* Cast: *Stage* 21/10/76, 1; *WWT/17*. *Brother Jasper* Ewen Solon; *Frank Offing* Robert Walker; *Brother Peter* Simon Rouse; *Sister Dorothy* Ellen Sheean; *Sister Patricia* Pamela Moiseiwitsch. *Dir* Robert Walker, Henry Woolf; *Light* Joe Aveline. Reviews: *Observer* 31/10/76, 28; *Stage* 4/11/76, 13; *Times* 26/10/76, 12. Comment: This clumsily written “opaque play” was “about people genuinely in search of tranquility and indifferent to material possessions” (*Times*).

76.514 *Grandma Faust* (P, 1a) Edward Bond. ALMOST FREE 25/10/76 (Ln).* Cast: *Stage* 21/10/76, 17. *Uncle Sam* Chris Malcolm; *Grandma Faust* Henry Woolf; *Paul Don* Warrington; *Geraldine* James, Glen Walford. *Dir* Jack Emery; *Dgn* Norman Coates. Plot: Walford. Reviews: *Guardian* 28/10/76, 10; *Stage* 4/11/76, 13; *Times* 28/10/76, 11. Comment: Ambiance Theatre. Performed under the collective title *A-A-America!* (see also *The Swing* 76.548). “Suffers from classic, white liberal naivety” (*Guardian*). *Times* said Bond’s play was heavy-handed and the serious intent was emphasized too much.

76.515 *The Manly Bit* (P, 1a) John Harding and John Burrows. ICA 25/10/76 (Ln).**

76.516 *Mystic of the Western World* (P) Alan Passes. SOHO POLY c. 25/10/76 (Ln).* Cast: *Stage* 28/10/76, 29. *Vincent Van Gogh* Paul Bacchus; *St. Simeon Stylites* Lew Lewis; *St. Teresa of Avila* Maureen O’Donnell; *Storm Saxon* Robin Summers. *Dir* Andy Smith; *Dgn* Terry Jacobs. Reviews: *Financial Times* 28/10/67, 3; *Times* 27/10/76, 19. Comment: An under-rehearsed play about various figures waiting in God’s green room boasting

about their fame (*Times*).

76.517 *Spider’s Web* (P, 3a) Agatha Christie. RICHMOND 25/10/76.** Elizabeth Lerner, Richard Burnett, Stephanie Colburn, Brian Colishaw, Arnold Fry, Michael Mara, Peggy Page, Brian Ralph, Allen Weston, Anthony Woodruff, Derek Wright. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, 124–25, Weintraub. Comment: A one-week engagement.

76.518 *Sundance* (C, 1a) Meir Z[vi] Ribalow. SQUARE ONE c. 25/10/76. *Hickock* Paul Geier; Tom Kleh. Review: *Guardian* 26/10/76, 12. Comment: American Repertory Company. A “short, witty and unusually well-written” play about “American attitudes to violence as exemplified by characters from Western myth” (*Guardian*).

76.519 *Coming of Age* (P, 2a) Wilfred Harrison. ST. JAMES’S c. 26/10/76. *Auctioneer*, *John Livesey* Antony Carrick. *Dir* John Fernald. Review: *Times* 28/10/76, 11. Comment: Bolton Octagon Company. The play was a mixture of the life and thought of Dietrich Bonhoeffer and ideas about using churches for drama therapy, among other issues (*Times*). Possibly also performed at St. Michael’s, Chester Square, SW1 (see *Stage* 21/10/76, 18).

76.520 *My Fat Friend* (C, 2a) Charles Laurence. TOWER, CANONBURY, 29/10/76.** Cast: *Stage* 28/10/76, 29; TTC. Plot: Hischak, Hischak/2, 72.

76.521 *Poor Tom* (C, 1a) David Cregan and Rodney Natkiel (mus). ORANGE TREE 29/10/76. 1st perfd Contact Theatre, Manchester, 5/4/76. Cast: *Stage* 21/10/76, 17; *WWT/17*. *Tom* Peter Benson; *Mr. Roskell*, *Len*, *The Judge* Geoffrey Beevers; *Harry* Colin Farrell; *Arnold*, *Choughy* Tim Pigott-Smith; *Sue* Eve Shickle; *Linsey* Sharman Macdonald; *Miss Meres* Auriol Smith; *Jane Bascombe*, *Mother* Stephanie Cole; *Pianist* Robert Southam. *Dir* Sam Walters. Plot: Walford. Reviews: *Guardian* 1/11/76, 8; *Stage* 2/12/76, 23; *Times* 1/11/76, 10. Comment: Richmond Fringe. *Guardian* commended the play for creating “sympathy for the underdog without patting him to death.” The characters struck *Times* as “a troupe of bright impersonal dolls,” and so the piece did not evoke an emotional response.

76.522 *Love’s Labour’s Lost* (C, 2pt) William Shakespeare. QUESTORS 30/10/76.** Cast: QTA. Reviews: *Acton Gazette* 4/11/76, 16; *Marylebone Mercury* 5/11/76, 2.

76.523 *Lucifer’s Fair* (P for children) David Pinner and Ilona Sekacz (mus). ARTS 30/10/76 (m).* Cast: *Stage* 21/10/76, 17; *WWT/17*. *Sir Lucifer Tombs* Brian Forster;

Honor Penny Casdagli; Policeman Derek Fuke; *Winnie* Meryl Hampton; *Fangs* Nick Llewellyn; *Miss Blyton* Polly Taylor; *Clive* Herbert Norville. *Dir* Nicholas Barter; *Dgn* Paul Dart; *Mus* Ilona Sekacz; *Light* Angus Stewart. Review: *Stage* 11/11/76, 7. Comment: Unicorn Theatre. A "Hallowe'en romp" that engaged the children fully (*Stage*).

76.524 *London's Poor* (One-man P?) John Joyce. ROUND HOUSE DOWNSTAIRS 31/10/76, 7/11/76. 2 perf. Cast: *Stage* 14/10/76, 10. John Joyce.

76.525 *Bridget's House* (P) Mike Bradwell. BUSH 1/11/76.** Cast: *Stage* 4/11/76, 14. *Bridget Scott* Rachel Bell; *Dr. Mathew Jones* David Hatton; *Andrew Alan Williams; Jonathan Joseph Peters; Mo* Cass Patton; *Benny Steve Marshall. Dir* Mike Bradwell. Reviews: *Observer* 31/10/76, 28; *Times* 3/11/76, 14; *Tribune* 12/11/76, 7. Comment: Hull Truck. *Times* averred this was a uniquely good example of successful collective play creating.

76.526 *Flux* (P) Susan Miller. SQUARE ONE 1/11/76. 1st London perf. *Jess* Robyn Goodman; *Dina* Jane Hallaren; *Saul* Dennis Pfister; *Dr. Fanelli* Paul Geir; *Susan* Dudley, *Tom* Kleh, *Robert* Longdon. *Dir* Annabel Leventon. Reviews: *Guardian* 26/10/76, 12, 2/11/76, 8; *Observer* 7/11/76, 26; *Stage* 11/11/76, 9; *Times* 2/11/76, 9. Comment: American Repertory Company. The play was about a freewheeling, extrovert American high school teacher. "Written in an elliptical style and with complexly arranged language where sense and sentences are allusive and oblique" (*Guardian* 2/11). *Times* praised Miller's "sharp and highly literary verbal skills."

76.527 *Kino Tata* (Ent) Martin Duncan. ROCK GARDEN 1/11/76 (Ln).* Cast: *Stage* 4/11/76, 14. *Brian* Protheroe, *Philip* Sayer, *Lesley* Duff, *Jonina* Scott, *Geraldine* Wright, *Anita* Dobson. Review: *Stage* 11/11/76, 7. Comment: "A zany collection of songs, dances and tableaux performed by a talented, thoroughly rehearsed and hard working group" (*Stage*).

76.528 *The Ride Across Lake Constance* (D, 1a) Peter Handke (anon trans of of *Der Ritt über den Bodensee*, 1971). LITTLE THEATRE CLUB 1/11/76.** Plot: *Hischak*/2, 41, *Hochman*, *Patterson*. Comment: Birmingham Arts Lab and Sour Grapes.

76.529 *To Dorothy, a Son* (FC, 2a) Roger MacDougall. RICHMOND 1/11/76. 1st perfd Theatre Royal, Nottingham, 11/9/50. *Toni Rigi* Leslie Phillips; *Nurse* Fran O'Linn; *Dorothy Rigi* Vicki Luke. *Dir* Leslie Phillips. Plot: *Best*/51, 293, *Bordman*/4, 302-3, *Fletcher*, *Hischak*,

Loney, 268, *Vinson*. Comment: A one-week engagement. The first New York production (John Golden 19/11/51) ran for 8 performances.

76.530 *Whatever You Like*. LITTLE THEATRE CLUB 1/11/76 (Ln). 1st perf? Cast: *Stage* 4/11/76, 14. Comment: The cast featured "B. A. Loon" and "B. A. Nana."

76.531 *Rum an' Coca-Cola* (P, 2a) Mustapha Matura. COURT 3/11/76.* 34 perf. Cast: *Findlater; Variety* 17/11/76, 70; *WWT/17. Creator* Norman Beaton; *Bird* Trevor Thomas. *Dir* Donald Howarth; *Dgn* Jocelyn Herbert; *Light* Jack Raby. Plot: *Hischak*/2, 121. Reviews: *Guardian* 4/11/76, 10; *Illustrated London News* 1/1/77, 49; *Observer* 7/11/76, 26; *Spectator* 13/11/76, 29; *Stage* 11/11/76, 7; *Times* 4/11/76, 11; *Tribune* 12/11/76, 6-7; *Variety* 17/11/76, 70. Comment: MPS 649. English Stage Company. This "parochial two-character play about a has-been calypso star seems too sketchy and abrupt to satisfy general audiences" (*Variety*). The piece lacked a plot (*Illustrated London News*). *Tribune* thought the writing was sufficiently good enough to convey Matura's symbolic intentions. *Spectator* enjoyed the first act but did not find the play's climax credible; *Times* shared the same experience. The first New York production was at the Brooklyn Academy of Music 18/10/77.

76.532 *The Artful Widow* (C, 3a) Carlo Goldoni (adpt *Richard* Sparks; trans *Frederick H. Davies* of *La vedova scaltra*, 1748). GREENWICH 4/11/76. Cast: *Stage* 21/10/76, 1; *WWT/17. Conte di Bosco Nero* Frank Barrie; *Monsieur Lebleu* Richard Kane; *Hon. Charles St. George* Timothy Carlton; *Franklin L. Muldoon, Jr.* Michael Deacon; *Arlecchino* John Kane; *Rosario* Diane Cilento; *Marionette* Ursula Mohan; *Eleonora* Lynne Miller; *Pantalone dei Bisognosi* Richard Mayes; *Dr. Lombardi* Denis Carey; *Foletto* Patrick Hannaway; *Birif* Dicken Ashworth. *Dir* Ian Watt Smith; *Dgn* Bernard Culshaw; *Light* Graham Phoenix. Reviews: *Guardian* 5/11/76, 10; *Illustrated London News* 1/1/77, 49; *Observer* 7/11/76, 26; *Spectator* 13/11/76, 29; *Stage* 11/11/76, 7; *Times* 5/11/76, 9. Comment: *Spectator* was unimpressed by this updated, modern-dress version of the play about a widow choosing one of four suitors; "tired parodies abound." "Theatrical gagland," mostly dross, with a few good bits (*Guardian*). "There is not much left of Goldoni's original, and little of Mr. Sparks's rewrite is original on its own" (*Times*); *Illustrated London News* concurred. The main virtue of the production was John Kane's performance (*Observer*).

76.533 *Force of Habit* (CD, 3sc) Thomas Bernhard (trans *Neville* Plaice and *Stephen* Plaice of *Die Macht der Gewohnheit*, 1974). LYTTTELTON 4/11/76. 12 perf. 1st

British perf. Cast: NTA; *Stage* 4/11/76, 1; *Theatricalia*; *Variety* 24/11/76, 120; *WWT/17*. *Caribaldi* Philip Locke; *Clown* Oliver Cotton; *Grand-daughter* Brenda Blethyn; *Juggler* Gawn Grainger; *Lion-tamer* Warren Clarke. *Dir* Elijah Moshinsky; *Dgn* Tazeena Firth, Timothy O'Brien; *Light* David Hersey; *Sm* Jennifer Smith; *Dsm* Elizabeth Markham, Robin Miskimmin; *Asm* Douglas Attrill, Francesca Bailey, Jondon Gourkan. Plot: Hochman, Patterson. Reviews: *Birmingham Post* 11/11/76, 2; *Daily Mirror* 12/11/76, 18; *Illustrated London News* 1/1/77, 49; *Observer* 14/11/76, 28; *Stage* 18/11/76, 9; *Times* 10/11/76, 12; *Variety* 24/11/76, 120. Comment: MPS 652. National Theatre. Press night was 9/11/74. *Variety* declared Bernhard was "scarcely less obscure and bleak" than Samuel Beckett. *Observer* said "surface entertainment" was missing, and philosophical content was meagre. "This lamentable production" was "a waste of talent, and everybody's time, and at what expense?" (*Times*). "Two hours of refined, calculated boredom. People who did not bother to return after the interval were wise" (*Daily Mirror*). The production remained in repertory until 12/1/77.

76.534 *Moths Among the Ermine* (C) Glyn Partos and James Anderson. LAMB AND FLAG 4/11/76. 1st perf? Cast: *Stage* 4/11/76, 14. Stephen Parkins, Brigid Mackay, Keith Norrish, Iris Rougier, Peter Churchill, Irving Lycett. *Dir* Winifred Robi. Comment: LAMP.

76.535 *The Many Loves of Madame Desiree* (P) Paddy Fletcher. JACKSONS LANE 5/11/76. Comment: The first performance by the new Incubus Theatre Company.

76.536 *Murder in Memoriam* (P) Allan Berrie. THREE HORSESHOES 6/11/76.* *Evie* Evie Garratt; *Wally* Malcolm Hayes. *Dir* Nigel Bellairs. Review: *Stage* 18/11/76, 9. Comment: Pentameters. *Stage* praised this two-hander involving a dominant dead mother who "has left a spinster son and daughter to bicker, fantasise and commemorate her in ritual dinners and leaving untouched the drab room in which she spent most of her wheel-chaired life."

76.537 *Ripped Dreams* (P) Timothy Webster. SQUARE ONE 7/11/76. 1st perf? 1 perf. Cast: *Stage* 4/11/76, 14. Kathy Arnold, R. J. Bell. Comment: International Nose Troop.

76.538 *Separate Tables* (P) Terence Rattigan. RICHMOND 8/11/76.** John Mills, Jill Bennett, Margaret Courtenay, Rose Hill, Raymond Huntley, Ambrosine Phillpotts, Zena Walker. *Dir* Michael Blakemore. Plot: Best/56, 77, Bordman/4, 339, Demastes/1, Fletcher, Griffiths, Hischak, Hochman, Law, Matlaw, Rusinko, 87-90, Salem,

Shank, Vinson, Walford. Comment: The plays were entitled *Table Number One* and *Table Number Two* rather than the original titles, *Table by the Window* and *Table Number Seven*. A one-week engagement.

76.539 *A Seventh Man* (P) Adrian Mitchell (adpt of John Berger's and Jean Mohr's book, 1975). HAMPSTEAD 8/11/76. 1st London perf. Cast: *WWT/17*. *Mother*, *Singer* Joan-Ann Maynard; *Georgiou* Stefan Kalipha; *Minos*, *Stefan* Stafford Gordon; *Father*, *Carlos* Stewart Preston; *1st Sleeper*, *Receptionist*, *Doctor*, *Whore* Aviva Goldkorn; *2nd Sleeper*, *Juan* Alan Hulse; *Osker*, *Customs Official*, *Young Cousin* Terry Jackson; *Musician*, *Doctor*, *Customs Official* Paddy O'Hagon; *Musician* Dave Brown. *Dir* Roland Rees; *Dgn* Ralph Steadman; *Mus* Dave Brown. Reviews: *Birmingham Post* 10/11/76, 2; *Guardian* 9/11/76, 8; *Illustrated London News* 1/1/77, 49; *Observer* 14/11/76, 28; *Stage* 18/11/76, 9; *Times* 9/11/76, 9. Comment: Foco Novo. "About migrant workers who, in search of gold at the foot of the rainbow, found only a dehumanizing factory routine. Economical, well-intentioned but glum" (*Illustrated London News*). *Guardian* commended the play for presenting a truthful picture of a migrant worker in a non-preachy manner. *Observer* offered a diametrically opposed viewpoint. "A remarkable adaptation of a remarkable book" (*Times*).

76.540 *Turtle Island* (Black C, 1a) Richard Huggett. NAG'S HEAD (2) 8/11/76 (Ln).** Cast: *Stage* 4/11/76, 14. *Mr. Trumpington* Richard Huggett; Barry McGinn, Mollie Guilfoyle. *Dir* Royce Mills. Review: *Stage* 18/11/76, 9. Comment: A publisher receives an interesting offer of how to get rid of his wife without murdering her by sending her to Turtle Island; however, eventually all is not as it seems.

76.541 *The Window Game* (C of sexual manners) John Halkin. KING'S HEAD 8/11/76 (Ln). Cast: *Stage* 4/11/76, 14. Mary Clare, Sean Barrett, Louisa Martin. *Dir* John Link. Review: *Times* 15/11/76, 12. "A triangular sex comedy with a neat solution" (*Times*).

76.542 *A Bit in Between* (P, 1a) Ian Taylor. SOHO POLY 9/11/76 (Ln).* Cast: *Stage* 4/11/76, 14. *Cindy* Annie Hayes; *Alan* Richard Albrecht; *Larry* Ken Robertson. *Dir* Sue Dunderdale. Reviews: *Stage* 18/11/76, 9; *Times* 10/11/76, 12. Comment: *Times* thought this triangle piece was meant to be satiric but the production dragged it down.

76.543a *Calling for Help* (P) Peter Handke. LITTLE THEATRE CLUB 9/11/76 (Ln); trfd to ICA c. 22/11/76 (Ln).** Review: *Stage* 25/11/76, 17. Comment: Birmingham Arts Lab and Sour Grapes. "A purely verbal piece,

with four female characters taking it in turn to utter phrases, after which one of three males responds with a differently inflected 'No.'" (*Stage*).

76.543b *Self-Accusation* (P) Peter Handke (anon trans of *Selbstbeichtigung*, 1966). LITTLE THEATRE CLUB 9/11/76 (Ln); trfd to ICA c. 22/11/76 (Ln).** Plot: Hochman. Review: *Stage* 25/11/76, 17. Comment: Birmingham Arts Lab and Sour Grapes. "Christine Peacock and Nick Jeune stood at microphones, using them like public confessionals as they took turns to voice words and phrases that, virtually meaningless at first, gradually acquired importance as a kind of declaration of life and the complications of living" (*Stage*).

76.544 *Kaspar* (D, 1a) Peter Handke (anon trans of Handke's play, 1968). LITTLE THEATRE CLUB 9/11/76.** Plot: Hischak/2, 56, Hochman, Patterson. Comment: Birmingham Arts Lab and Sour Grapes.

76.545 *Antony and Cleopatra* (T) William Shakespeare. TOWER, CANONBURY, 12/11/76.** Cast: TTC.

76.546 *Mr. Laurel and Mr. Hardy* (MP, 2a) Tom McGrath. MAY FAIR 15/11/76. 40 perf. 1st perfd Traverse, Edinburgh, 18/3/76. Cast: *Variety* 24/11/76, 120; *WWT/17*. *Stan Laurel* John Shedden; *Oliver Hardy* Ian Ireland; *Pianoman* Michael Wild. *Pres* Jack Hockett, Oakley Entertainments Ltd.; *Dir* Robert Walker; *Dgn* Miki Van Zwanenberg; *Ch* Pat Lovett; *Light* Alastair McArthur. Reviews: *Birmingham Post* 17/11/76, 2; *Illustrated London News* 1/1/77, 49; *Observer* 21/11/76, 30; *Spectator* 27/11/76, 34; *Stage* 25/11/76, 11; *Times* 16/11/76, 14; *Variety* 24/11/76, 120. Comment: A sketchy, "bluntly affectionate," and "corny" salute to the two comics (*Variety*). *Times* viewed the production much more positively. Despite several virtues, the show fell flat, and the audience was "distinctly frosty" (*Spectator*). *Illustrated London News* noted the impossibility of recreating comic genius.

76.547 *The Student Prince* (Mus, 2a) Dorothy Donnelly (bk, lyr) and Sigmund Romberg (mus). WIMBLEDON 15/11/76.** John Hanson, Pamela Field, Brian Kemp, Olwen Hughes, Virginia Courtney, Nicola Kimber, Patrick MacCarthy, David Eynon, Eddie Molloy, John Howard, Jonathan Courage, Bruce Green, Eric Leroy, Paul Farla. *Dir* John Hanson. Plot: Best/24, 500, Bordman, Bordman/5, 397-98, Gänzl, Green, Hischak, Law, Loney, 126, OTF, Shipley, Wilmeth.

76.548 *The Swing* (P, 1a) Edward Bond. ALMOST FREE 15/11/76 (Ln).* Cast: *Stage* 21/10/76, 17. Kevin Elyot, Illona Linthwaite, Kenneth Ryan, Liz Smith, Roddie

Smith, William Stuart, Harry Towb, Ron Travis, Garry Whelan, Henry Woolf, Don Warrington. *Dir* Jack Emery; *Dgn* Norman Coates. Plot: Walford. Reviews: *Guardian* 26/11/76, 12; *Times* 25/11/76, 15; *Tribune* 10/12/76, 6-7. Comment: Ambiance Theatre. Performed under the collective title *A-A-America!* (see also *Grandma Faust* 76.514). The play was concerned with "racial intolerance, bigotry and economical thuggery" in the American Deep South (*Guardian*). This and some other recent work "suggest that more than taking himself seriously [Bond] is taking himself oracularly" (*Times*).

76.549 *Tartuffe* (C, 5a) Molière. LYTTTELTON 17/11/76.** Cast: *WWT/17*. *Mme Pernelle* Lucienne le Marchand; *Orgon* Guy Trejan; *Elmire* Nelly Borgeaud; *Damis* Patrick Messe; *Mariane* Colette Dompietrini; *Valère* Luc Ponette; *Cléante* Gerard Guillaumat; *Tartuffe* Roger Planchon; *Dorine* Arlette Gilbert; *Monsieur Loyal* Jean Bouise; *Officer* Claude Lochy; *Flipote* Isabelle Sadoyan; *Laurent* Michel Raskine; *Guards* Marc Dufour, Francisco Pereira, Olivier Roberty, Sylvain Solustri, Jean-Pierre Vivian. *Dir* Roger Planchon; *Dgn* Hubert Monloup; *Cost dgn* Jacques Schmidt; *Light* André Diot; *Sound* André Serre; *Assist dir* Simone Amouyal, Michel Raskine; *Sm* René Beaubois *Elect* Louis Faure, Marc Biollay; *Props* François Amblard; *Wm* Antoinette Guijon; *Stage crew* Gerard Jossierand, Benoit Poivre, Gerard Rocher, Christian Thomas. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 19/11/76, 2; *Guardian* 18/11/76, 10; *Observer* 21/11/76, 30; *Stage* 25/11/76, 11; *Times* 18/11/76, 20. Comment: Théâtre National Populaire, Villeurbanne, France. Critic Catherine Itzin questioned why her newspaper had not received tickets to review this piece (*Tribune* 10/12/76, 7). Roger Planchon's "breathtaking" production treated the play "as a cosmic tragi-comedy" (*Guardian*). *Observer* reported the production ran for three-and-a-half hours, was "riddled with pauses," and possessed "almost an infinity." *Times* felt the performances were overpowered by the monumental setting.

76.550 *D. H. L.* (P) Ronald Draper and Richard Hoggart. THREE HORSESHOES 18/11/76. 1st perf? Cast: *Stage* 4/11/76, 14. *Narrator* Christopher Prior, *Mother*, *Frieda Lawrence* Clare Welch; *Lawrence* Michael Greatorex, Adrian King; Clare Fischer. *Dir* Michael Greatorex; *Dgn* Timothy Webster. Review: *Stage* 9/12/76, 19. Comment: Pentameters. A dramatized portrait of D. H. Lawrence.

76.551 *The Ghost Train* (P, 3a) Arnold Ridley. OLD VIC 18/11/76; trfd to VAUDEVILLE 12/1/77.** Cast: *Stage* 18/11/76, 1; *Theatricalia*; *Variety* 1/12/76, 70; *WWT/17*. *Charles Murdoch* Martin C. Thurley; *Elsie Winthrop*

Veronica Strong; *Herbert Price* Patrick Newell; *Jackson Carl Davies*; *John Sterling* Allan Cuthbertson; *Julia Price* Louise Purnell; *Miss Bourne* Gwen Nelson; *Peggy Murdoch* Judy Buxton; *Richard Winthrop* James Villiers; *Saul Hodgkin* Wilfrid Brambell; *Smith* Chris Morton; *Teddie Deakin* Geoffrey Davies. *Pres* James Verner, Hermes Productions Ltd.; *Dir* Bill Hays; *Dgn* Michael Annals; *Light* Leonard Tucker. Plot: Best/26, 369, Bordman/3, 292, Fletcher, French, French/2, Hischak, Kabatchnik, Law, Loney, 135. Reviews: *Daily Mirror* 19/11/76, 18; *Guardian* 19/11/76, 10; *Illustrated London News* 1/2/77, 68; *Observer* 21/11/76, 30; *Spectator* 27/11/76, 34; *Stage* 25/11/76, 11; *Times* 19/11/76, 15; *Variety* 1/12/76, 70. Comment: A charity preview in aid of the National Playing Fields Association was given on 16/11/76. *Daily Mirror* noted the play "has been running non-stop in some country or other for the past fifty-one years. The old vehicle certainly creaks a bit in the first act. But once it gets up a head of steam it carries its audience along on a journey of thrills and much laughter." "This twenties thriller is pitilessly, not to say, cravenly, gayed ... [the audience is] dared not to laugh" (*Observer*). *Guardian* thought Bill Hays lacked the courage "to guy the piece fully until its Monty Pythonesque climax." Treated as a "camp comedy ... and played to the hilt" (*Variety*). The audience applauded the set and "Ridley's melodrama is high hokum played at full tilt" (*Times*).

76.552 *Stringgames* (One-woman P) Martin Duncan. ROCK GARDEN 18/11/76 (Ln). 1st perf? Cast: *Stage* 18/11/76, 7. Darlene Johnson.

76.553 *Camp* (P) Steven Rumbelow. ROUND HOUSE 22/11/76. 1st London perf. Cast: *Stage* 14/10/76, 10. Monica Buford, Howard Lester, Tim Jones, Alex Mavro. *Dir* Steven Rumbelow. Reviews: *Spectator* 4/12/76, 32–33; *Stage* 2/12/76, 13; *Times* 23/11/76, 11. Comment: Triple Action. Also known as *Kamp*. *Spectator* said this eighty-minute, non-verbal "piece had created an unforgettable impression of the brutality and inhumanity of [prison] camp life." For *Times* the production lacked "the vital aspect of communication which language provides."

76.554 *Crumbs between the Sheets* (P) John Wicksteed. KING'S HEAD 22/11/76 (Ln).* Cast: *Stage* 18/11/76, 7. Vivienne McKee, Archie Tew. *Dir* Jerry Boyd.

76.555 *God Is Dead on Balls Pond Road* (P) J. M. O'Neill. DUKE OF WELLINGTON 22/11/76.* Cast: *Stage* 11/11/76, 8. *Macmanus* Colin Ley; *Powderley* Peter Dawson; John Blanchard, Patricia Leventon, John Quinn, Liam Doogue, Daniel Flavin. *Dir* Colin Ley; *Dgn* Jim Daly. Reviews: *Irish Times* 12/11/76, 8; *Stage* 6/1/77, 15.

Comment: The author, Jeremiah Michael O'Neill, was the landlord of the Duke of Wellington and creator of Sugawm Theatre. "An extremely interesting piece of observation" concerning several events in a pub during twenty-four hours (*Stage*).

76.556 *The Human Voice* (Monol) Jean Cocteau (anon trans of *La voix humaine*, 1930). LITTLE THEATRE CLUB 22/11/76 (Ln).** Jennifer Lipman Plot: Hochman, Patterson. Review: *Stage* 9/12/76, 19. Comment: *Stage* said Jennifer Lipman was not up to the task of creating both sides of the telephone conversation.

76.557 *In the Boom Boom Room* (P) David Rabe. SQUARE ONE 22/11/76. 1st perfd Vivian Beaumont, New York, 8/11/73 as *Boom Boom Room*; 1st British perf. *Susan* Robyn Goodman; *Chrissy* Jane Halleren; Manning Redwood, Jill Ingham. *Dir* Stuart Orme; *Dgn* Odeile Dicks Mireaux. Plot: Bronner, Hischak, Hischak/2, 64–65, Hochman, MacNicholas. Reviews: *Gay News* 16/12/76, 34; *Guardian* 26/10/76, 12, 1/12/76, 10; *Observer* 5/12/76, 28; *Spectator* 11/12/76, 28; *Stage* 16/12/76, 29; *Times* 1/12/76, 12. Comment: American Repertory Company. The play ran over three hours. Banal material, naive characters (*Spectator*). *Gay News* found the piece repetitious. *Guardian* (1/12) was charitable in its assessment of the first half of the play. The New York production ran for 37 performances.

76.558 *Perfect Pitch* (C) Samuel Taylor. RICHMOND 22/11/76. 1st perfd Forum, Billingham, 1/11/76. *Pamela Fox* Moira Lister; *Nicholas Astrov* Michael Aldridge; *Emily Astrov* June Jago. Comment: A flimsy but amusing comedy involving an affair, mistaken identity, and similar lightweight details (*Stage* 11/11/76, 7). A one-week engagement.

76.559 *A Treat* (P) Glenn Chandler. SOHO POLY c. 22/11/76 (Ln).* Cast: *Stage* 18/11/76, 7. *David* Chris Sullivan; *Uncle Stanley* Lawrence James; *Father* Tony Steedman. *Dir* Brian Croucher; *Dgn* Poppy Mitchell. Reviews: *Gay News* 16/12/76, 34; *Times* 23/11/76, 11. Comment: *Gay News* objected to the play's portrayal of "homosexuals firstly as filled with utter self-disgust for their own condition, secondly as child molesters, and thirdly as pitifully defenceless old codgers."

76.560 *La dispute* (C, 1a) Pierre de Marivaux. LYTTLETON 23/11/76. 1st perfd Comédie-Française, Paris, 19/10/1744. Cast: *WWT/17*. *The Prince* Roland Bertin; *Princesse Hermiane* Veronique Silver; *Her Companions* Micheline Kahn, Madeleine Marie, Lubov Nusser; *Eglé* Laurence Bourdil; *Azor* Gerard Desarthe; *Adine* Jany Gastaldi; *Mesrin* Alain Libolt; *Carise* Theresa Merritt;

Mesrou Thomas Anderson; *Dina* Christine Moro; *Meslis* Patrice Finet. *Dir* Patrice Chéreau; *Sc dgn* Richard Peduzzi; *Cost dgn* Jacques Schmidt; *Light* André Diot; *Sound* André Serre; *Assist dir* Pascal Ortega, Claudia Pesaro, Michel Bernardy; *Sm* Yves Bernard; *Props* Danka Semenowicz; *Assist cost* Patrick Aubligine; *Wm* Flora Garcia; *Elect* Gerard Boucher; *Stage crew* Julien Bordier, Rodolfo Grifoni, Yves Lacroix, François Perez. Bernard Steffenino; *Sc* Marius Faucher, Christian Lureau, Carlo Maggi, Farouk Ratib, Danka Semenowicz, Claudia Zampolini. Plot: Hochman. Reviews: *Guardian* 24/11/76, 10; *Observer* 28/11/76, 29; *Spectator* 4/12/76, 33; *Stage* 2/12/76, 13; *Times* 24/11/76, 13. Comment: Théâtre National Populaire, Villeurbanne, France. Patrice Chéreau's production updated the play and sacrificed meaning for "pictorial illusion" (*Guardian*). *Observer* also noted the production's "visual splendour" and that Chéreau went further than Marivaux intended. "Chéreau has taken a forty-five-minute play and inflated it into a deadly example of director's theatre running for two and three-quarter hours without interval" (*Spectator*). "Director's theatre run mad" that left *Times* with "a splitting headache."

76.561a *If You're Glad, I'll Be Frank* (P, 1a) Tom Stoppard. YOUNG VIC 23/11/76. 1st perfd BBC Network Three 8/2/66; 1st stage perf St. Mary's Hall, Edinburgh, 29/8/69. Cast: *WWT/17*. *Frank* Roy Hudd; *Gladys* Natasha Pyne; *Ist Porter* Ian Gelder; *Myrtle Trelawney* Elizabeth Bennett; *Mortimer* Ian Taylor; *Courtenay-Smith* Richard Howard; *Sir John* Chris Tranchell; *Lord Coote* Alan Foss; *Beryl Blight* Joan Heal; *Ivy* Cleo Sylvestre; *2nd Porter* Melville Jones. *Dir* Jeremy James Taylor; *Dgn* Carl Toms; *Light* John B. Read; *Sound* Malcolm Blackmoor. Plot: Hochman, Vinson, Walford, Weintraub. Reviews: *Birmingham Post* 25/11/76, 2; *Guardian* 24/11/76, 10; *Illustrated London News* 1/2/77, 68; *Observer* 5/12/76, 28; *Stage* 2/12/76, 13. Comment: Of this adaptation from radio to stage, "the least said, the best" (*Guardian*). "The script stands around waiting for the production to catch up with it" (*Observer*). "Fails to ignite" (*Times*).

76.561b *The Real Inspector Hound* (C, 1a) Tom Stoppard. YOUNG VIC 23/11/76.** Cast: *WWT/17*. *Birdboot* Roy Hudd; *Moon* Geoffrey Hutchings; *Mrs. Drudge* Joan Heal; *Simon Gascoyne* Anthony May; *Felicity Cunningham* Natasha Pyne; *Lady Cynthia Muldoon* Elizabeth Bennett; *Major Magnus Muldoon* Neil Johnston; *Inspector Hound* Chris Tanchell; *Body* Andrew Visnevski. *Dir, Dgn, Light, Sound* as for 76.561a. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44–45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Reviews: *Birmingham Post* 25/11/76, 2; *Guardian* 24/11/76, 10;

Illustrated London News 1/2/77, 68; *Observer* 5/12/76, 28; *Stage* 2/12/76, 13; *Times* 24/11/76, 13. Comment: A feeble revival (*Guardian*). The production needed "a little more energy" (*Times*).

76.562 *The Jolly Green Soldier* (P) Steve Wilmer. ICA 23/11/76; trfd to SQUARE ONE 7/12/76.* Cast: *Stage* 11/11/76, 8. Rufus Collins, Chris Jagger. *Dir* Jamal Ali, Chris Jagger. Review: *Tribune* 10/12/76, 7. Comment: Black Theatre of Brixton. The play, about African and European mercenaries in Angola, "loses its impact in its generality" (*Tribune*).

76.563 *It's a Lovely Day Tomorrow* (P) Bernard Kops. CURTAIN 25/11/76. 1st perfd ATV 8/10/75; 1st perf this stage version. Comment: Lansbury Players. "A dramatisation of the Bethnal Green tube disaster in 1943 in which 173 people died because one woman tripped on the escalator" (*Stage* 18/11/76, 17).

76.564 *Karagiosis in London* (P) Christos Kitiazis. THEATRO TECHNIS 25/11/76.

76.565 *Skungpoomery* (Ent) Ken Campbell. ORANGE TREE 26/11/76. 1st perfd Emperimenta Funf Festival, Frankfurt, 1975; 1st British perf Playhouse, Nottingham, 24/6/75. Cast: *Stage* 18/11/76, 7; *WWT/17*. *Miss Hanlon* Marsha Hanlon; *Mr. Roberts* Trevor Roberts; *P.C. Wibble* Peter Benson/Roger Swaine; *Twoo* Sam Walters; *Faz* Geoffrey Beevers; *Miss Blackham*, *Inspector Snatchem* Joan Blackham; *Sgt. Stuff* Colin Farrell; *Special P.C. Bunkett*; *Sharman* Macdonald; *Mrs. Wibble* Diana Payan; *Mr. Chas Humbottom* Derek Seaton; *Mrs. Doris Humbottom* Eve Shickle. *Dir* Clare R. Venables. Review: *Stage* 23/12/76, 13. Comment: Richmond Fringe. An anarchic comic piece that played with words and involved lots of visual action centering around a supposed school play.

76.566 *Suzanna Andler* (P, 4a) Marguerite Duras (trans Barbara Bray). QUESTORS 27/11/76.** Cast: QTA. Plot: Matlaw, 222. Reviews: *Acton Gazette* 9/12/76, 28; *Middlesex County Times* 3/12/76, 11.

76.567a *Annajanska* (P, 1a) Bernard Shaw. LITTLE THEATRE CLUB 29/11/76 (Ln). 1st perfd Coliseum 21/1/18. Cast: *Stage* 25/11/76, 12. Plot: French/2, Hochman, Mander/3, Nicholson, 53–55, Purdom, Walford. Comment: Rose Coloured Spectacles.

76.567b *Then . . .* (P, 1a) David Campton. LITTLE THEATRE CLUB 29/11/76 (Ln). 1st perfd Mahatma Gandhi Hall 25/11/57 as part of *The Lunatic View*. Cast: *Stage* 25/11/76, 12. Plot: Bull/2. Comment: Rose Coloured

Spectacles.

76.568 *Macbeth* (T) William Shakespeare. RICHMOND 29/11/76.** *Three Weird Sisters* Vivienne Ross, Caroline High, Chris Channer; *Duncan* Paul Curran; *Malcolm* James Leith; *Donaldbain* Charles Rogers; *Captain* Robert Lister; *Lennox* Peter Davidson; *Ross* Richard Owens; *Angus* Anthony Dunston; *Macbeth* Paul Daneman; *Banquo* Edgar Wreford; *Lady Macbeth* Dorothy Tutin; *Porter* Robin Wentworth; *Fleance* Paul Large; *Macduff* Malcolm Stoddard; *1st Murderer* Michael Fawkes; *2nd Murderer* James Rowe; *Lady Macduff* Annette Lynton; *Young Macduff* Sarah Ross; *Doctor* Robert Lister; *Gentlewoman* Ellen Cullen; *Menteth* Jon Iles. Pp Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Pres* Duncan C. Weldon, Louis I. Michaels, Yvonne Arnaud Theatre Guildford; *Dir* Peter Coe; *Dgn* Michael Knight; *Light* Mick Hughes; *Fight arr* William Hobbs; *Sound* Malcolm Blackmooor; *Pd mgr* Billy Jay; *Sm* Vyvian Hall, Jon Swain; *Asm* John Iles, Paul Large, Pauline Menir; *Wm* Anne Hoey; *Sc bld*, *Sc* Yvonne Arnaud Theatre Workshop; *Cost* Yvonne Arnaud Theatre Wardrobe. Comment: A one-week engagement.

76.569 *Oh Dad, Poor Dad, Mama's Hung You in the Closet, and I'm Feelin' Sad: A Pseudoclassical Tragi-farce in a Bastard French Tradition* (C, 2a) Arthur Kopit. LITTLE THEATRE CLUB 29/11/76.** Cast: *Stage* 25/11/76, 12. Plot: Best/61, 202, Bordman, Bordman/4, 381, Bronner, Bryer, French/2, Griffiths, Hischak, MacNicholas, Salem, Vinson, Wilmeth. Comment: Rose Coloured Spectacles.

76.570 *The Fosdyke Saga* (P) Bill Tidy and Alan Plater and Bernard Wrigley (mus). BUSH 30/11/76; trfd to ICA c. 3/1/77.* Cast: *Stage* 25/11/76, 1; *WWT/17*. *Tom Fosdyke, An M.C., Policeman* Kevin Elyot; *Albert Fosdyke, Reporter* Malcolm Ranson; *Ben Ditchley, Roger Ditchley, Another Reporter, King George V* Philip Jackson; *Vicky Fosdyke* Penelope Nice; *Josiah Fosdyke, Officer* Roger Sloman; *Becky Fosdyke, Mrs. Pankhurst* Jane Wood. *Dir* Mike Bradwell; *Dgn* Di Seymour; *Cost dgn* Elizabeth Dawson; *Light* Buz Williams. Reviews: *Observer* 12/12/76, 25; *Spectator* 11/12/76, 27; 27–28; *Stage* 16/12/76, 29; *Times* 4/12/76, 7; *Tribune* 10/12/76, 7. Comment: A dramatization of the cartoon strip in the *Daily Mirror*. “It’s a knees-up show with enough bad puns, blue jokes and banana skins to keep any gutter humourist happy” (*Tribune*). *Spectator* agreed, adding “one of the funniest show around this Christmas.” The production reminded *Times* of “the good old days of Theatre Workshop.”

76.571 *Christmas Crackers* (P for children) Willis Hall. SHAW 1/12/76.* Cast: *Stage* 25/11/76, 1. *Grummett* Michael Robbins; *Gilbert* Murray Melvin; *Crosby* John Rhys-Davies; *Policemen* Johnny Wade, David Weston; *Miss Camden Town* Sue Bond; *Dracula* Anthony Howard; *Mrs. Grummett* Fanny Carby; *Graham* Kennedy Smith. *Dir* Brian Rawlinson; *Dgn* Dee Greenwood; *Light* Mick Hughes. Reviews: *Observer* 19/12/76, 21; *Stage* 16/12/76, 38. Comment: Dolphin Theatre Company. *Stage* described the play as the sequel to *Kidnapped at Christmas*, the previous Christmas piece written by Hall for the Shaw.

76.572 *A Christmas Carol* (P) Chris Martin (adpt of Charles Dickens’s novel, 1843). HALF MOON 2/12/76. Cast: SHM; *Stage* 2/12/76, 19. *Scrooge* Stewart Harling; *Marley's Ghost* Bill Thomas; *Christmas Future* Jill Richards; *Christmas Present* Alan Devlin; *Christmas Past* Maureen O'Donnell; *Scooge's Nephew* Simon Coady. *Dir* Chris Martin; *Dgn* Phoebe De Gaye. Review: *Stage* 16/12/76, 38. Comment: The adaptation was “aimed at the 6 to 12 age range, but it is faithful to its original and some of the Dickensian English and Mayhew-type commentary may well go over the heads of such a juvenile audience” (*Stage*).

76.573 *Counting the Ways* (Vaud, 1a) Edward Albee. OLIVIER 2/12/76.* Cast: NTA; *Stage* 11/11/76, 1; *Theatricalia*; *Variety* 15/12/76, 76; *WWT/17*. *He* Michael Gough; *She* Beryl Reid. *Dir* Bill Bryden; *Dgn* John Bury. Plot: MacNicholas. Reviews: *Birmingham Post* 8/12/76, 2; *Guardian* 7/12/76, 10; *Illustrated London News* 1/2/77, 68; *Observer* 12/12/76, 25; *Spectator* 1/1/77, 45; *Stage* 16/12/76, 29; *Times* 7/12/76, 11; *Tribune* 31/12/76, 9; *Variety* 15/12/76, 76. Comment: MPS 686. National Theatre. Given “at mid-week mat. prices” (advt). Press night was 6/12/76. This two-hander for ran one hour. *Guardian* described it as “a series of New Yorkerish cartoons deprived of their pungency and bite.” “A smoothly uninvolved catalogue of understated marital discontents” (*Observer*). “Diffuse and fragmentary, with spotty and only moderately engaging humour and sentiment” (*Variety*). *Times* could not think of a reason for staging the piece apart from Peter Hall’s predilection for Albee’s works. *Illustrated London News* declared the piece was not right for the Olivier. The production was retained in repertory until 6/1/77. The first USA production was by the Hartford Stage Company, Hartford, Connecticut, 28/1/77; the first New York production (*Signature* 5/11/93) ran for 23 performances.

76.574 *Follow the Star* (Nativity-Panto) Wally K. Davy (bk, lyr) and Jim Parker (mus). WESTMINSTER 2/12/76.** *Olly* Robert Dorning; *Gabby* Mike Fields; *Wise Man*,

Shepherd, Soldier Michael Boothe; *Angel Chicago* Neil Fitzwilliam; *Herod* Aubrey Woods; *Mary* Tina Martin; *Joseph* Colin Etherington; Warwick Evans, Nicola Blackman, Felicity Steel. *Dir* Max Howard; *Dgn* Peter White-man. Review: *Stage* 9/12/76, 13. Comment: *Stage* averred this revival indicated the piece might become a regular Christmas offering because "it is an original version of the Nativity story that steers clear of a conventionally pious approach, yet manages to retain the simple wonder of Christmas."

76.575 *Denys Ives*. LAMB AND FLAG 2/12/76. Cast: *Stage* 2/12/76, 19. Rosemarie Croom-Johnson, Leon Silver, Yvonne Fisher, Keith Norrish. Comment: LAMP. A production of four short comedies by Ives; not identified by *Stage*.

76.576 *The Golden Pathway Annual* (D, 2a) John Harding and John Burrows. TOWER, CANONBURY, 2/12/76.** Cast: TTC. Plot: Fletcher, Vinson.

76.577 *Loaded Questions* (P) Neil Hornick (deviser). DRILL HALL 3/12/76; trfd to KING'S HEAD 3/1/77.** Louise Jones, Joel Cutrara, Peter Deman. *Dir* Neil Hornick. Reviews: *New Statesman* 14/1/77, 66; *Observer* 9/1/77, 18; *Stage* 23/12/76, 13; *Times* 5/1/77, 9. Comment: Phantom Captain School of Thought. The original title was *Open to Question* (76.417). The piece was composed entirely of questions posed by three performers. *Observer* provided an overall description of the questions, some of which were actually statements. *Times* did likewise.

76.578 *Changing Roles* (One-man show) Kieran Montague. LITTLE THEATRE CLUB 6/12/76 (Lt). Cast: *Stage* 25/11/76, 12. Kieran Montague. Review: *Stage* 30/12/76, 15. Comment: "A revised version of one created for festivals in Nancy and Munich," in which a lonely young man recreates various women's roles, though why is not exactly clear (*Stage*).

76.579a *The Engine of Fraud* (P) Anthony Swerling. GREEN MAN c. 6/12/76 (Ln).* Cast: *Stage* 13/1/77, 9. Peter Joyce, Sue Blake, Christopher Fortune. *Dir* Michael Ames. Comment: Molecule Stage Company.

76.579b *Henry's Telephone Call* (P) Anthony Swerling. GREEN MAN c. 6/12/76 (Ln).* Cast: *Stage* 13/1/77, 9. Peter Joyce, Sue Blake, Christopher Fortune. *Dir* Michael Ames. Comment: Molecule Stage Company.

76.580 *Exit Enterprise* (P) David Sigerson and Hugo Kondratiuk. ROCK GARDEN 6/12/76 (Ln). 1st London perf. Review: *Stage* 30/12/76, 15. Comment: This *Star*

Ship: Enterprise parody was intended as a satiric jab at the Nixon Administration (*Stage*).

76.581 *Happy Christmas, Miss Figgis* (P) Eric Sutton. SOHO POLY 6/12/76 (Ln).* Cast: *Stage* 2/12/76, 19. Peter Attard, Simon Rouse, Barrie Houghton, Denis Lawson. *Dir* Robert Walker; *Dgn* Jane Crawford. Review: *Stage* 30/12/76, 15. Comment: "A messy play, with people who are caricatures rather than characters," the purpose of which was far from clear (*Stage*).

76.582 *I Remember Nat King Cole* (Mus) Frank Dodson (bk) and Dennis Lanning (bk). WIMBLEDON 6/12/76. Cast: *Stage* 25/11/76, 12. Sol Raye, Robert Rietty. *Pres* Buffalo Leisure Ltd.; *Dir* Dennis Lanning, Cy Endfield; *Mus dir* George Larnyoh. Review: *Stage* 9/12/76, 12. Comment: "It's a collection of several of Cole's best known songs linked together by a trite and schmaltzy script which, sadly, does little to arouse any interest in his life story" (*Stage*). A one-week engagement.

76.583 *Jingleball* (Gay panto) Roger Baker (deviser) and Tom Robinson (mus). ICA c. 6/12/76 (Lt); trfd to ROUND HOUSE DOWNSTAIRS 28/12/76 (Lt).* Cast: *Stage* 16/12/76, 30. Helen Barnaby, Kate Crutchley, Nancy Duguid, Julie Gretton, Drew Griffiths, Sarah Hardy, Gordon McDonald, Mary Moore, Bob Stratton. *Dgn* Mary Moore, James Helps; *Light* Tim Terrys. Reviews: *Gay News* 16/12/76, 35; *Stage* 13/1/77, 11. Comment: Gay Sweatshop. "A loosely-strung collection of songs and duologues" (*Gay News*).

76.584 *The Pelican* (P) August Strindberg (anon trans of *Pelikanen*, 1907). ROUND HOUSE DOWNSTAIRS 6/12/76. 1st British perf *Questors* 24/9/63 (amat)? Cast: *Stage* 25/11/76, 1; *WWT/17*. *Elsie* Prunella Scales; *Frederick* John Turnbill; *Gerda* Kate Kitovitz; *Axel* Paul Blake; *Servant* Margaret Lawley. *Dir* Michael Joyce; *Dgn* Pippy Bradshaw; *Sm* Stephen Brown. Plot: Hochman, Matlaw. Reviews: *Guardian* 7/12/76, 10; *Observer* 12/12/76, 25; *Stage* 16/12/76, 29. Comment: *Guardian* wondered why this "dreadful piece of dramatic junk" had been exhumed. Uneven direction and performances (*Observer*).

76.585 *A Bad Egg* (P) Marion Jenkins King. THEATRO TECHNIS 7/12/76.**

76.586 *Dracula* (Mus, 2a) Pip Simmons (adpt of Bram Stoker's novel, 1897) and Chris Jordan (mus). COURT 7/12/76. 1st perfd Piccolo, Rotterdam, 14/11/74. Cast: Findlater; *Variety* 29/12/76, 54; *WWT/17*. *Jonathan Harker* Peter Oliver; *Count Dracula* Rod Beddall; *Lucy Westernra* Sheila Burnett; *Mina Harker (née Murray)* Meirav Gary; *Arthur Quincey-Morris-Godalming* Ben

Bazell; *Dr. Jack Seward* Emil Wolk; *Renfield* Peter Jonfield; *Dr. Van Helsing* Roderick Leigh; *Voice of God* Chris Jordan. *Dir* Pip Simmons; *Cost dgn* Laura Crowe; *Light* Dick Johnson. Reviews: *Birmingham Post* 9/12/76, 2; *Guardian* 22/12/76, 8; *Illustrated London News* 1/2/77, 68; *Observer* 12/12/76, 25; *Spectator* 18/12/76, 27; *Stage* 16/12/76, 29; *Times* 8/12/76, 11; *Tribune* 31/12/76, 9; *Variety* 29/12/76, 54. Comment: Pip Simmons Theatre Group. "The basic Bram Stoker story remained unadulteratedly dull and the Simmons' sado-sexual images were laboured and over-long" (*Tribune*). "The company flails from one extreme reaction to the next without relaxation" (*Times*). "A bogus offering ... [with] sexual overtones in abundance" (*Variety*). "Almost entirely vacuous" (*Illustrated London News*).

76.587 *Vinegar Tom* (Hist D, 21sc) Caryl Churchill. ICA 7/12/76. 1st perfd Humberside, Hull, 12/10/76. *Man, Doctor, Bellringer, Packer* Roger Allam; *Jack* Ian Blower; *Ellen, Kramer* Chris Bowler; *Margery* Linda Broughton; *Betty* Josefina Cupido; *Alice* Gillian Hanna; *Goody* Helen Glavin; *Joan, Sprenger* Mary McCusker. *Dir* Pam Brighton; *Dgn* Andrea Montag; *Mus, Mus dir* Helen Glavin; *Cost dgn* Gemma Jackson; *Co. mgr* D. Wilson. Plot: Demastes/2, Patterson, Weintraub. Reviews: *Times* 8/12/76, 11; *Tribune* 31/12/76, 8–9. Comment: Monstrous Regiment. The company "performed this beautiful play beautifully" (*Tribune*). *Times* averred Monstrous Regiment had "found a style which demands serious attention."

76.588 *Betjeman* (Mus) David Benedictus and John Gould (adpt of John Betjeman's works). SHAW 8/12/76.* Cast: *Stage* 11/11/76, 1; *WWT/17*. Rowland Davies, Gay Soper, John Gould, Barry Stokes. *Dir* David Benedictus; *Dgn* Miki Van Zwaneberg; *Light* John Wood. Reviews: *Birmingham Post* 13/12/76, 3; *Guardian* 10/12/76, 10; *Illustrated London News* 1/2/77, 68; *Stage* 16/12/76, 29; *Times* 9/12/76, 10. Comment: Enodoc Productions (an actors' co-operative). An "accomplished musical entertainment" (*Guardian*). *Times* noted how well Betjeman's poems could be set to music and some of them were actually miniature plays.

76.589 *Dusa, Fish, Stas and Vi* (T, 2a) Pam Gems. HAMPSTEAD 8/12/76; trfd to MAY FAIR 10/2/77. 267 perf. 1st perfd Kundry's, Edinburgh, 8/76 as *Dead Fish*. Cast: *Stage* 11/11/76, 1; *Theatricalia*; *WWT/17*. *Fish* Alison Fiske; *Dusa* Brigit Forsyth; *Stas* Diane Fletcher; *Violet* Mary Maddox; *Dir* Mary Meckler; *Dgn* Tanya McCallin; *Cost dgn* Lindy Hemming; *Light* Gerry Jenkinson. Plot: Demastes/2, Griffiths, Patterson, Weintraub. Reviews: *Guardian* 9/12/76, 12; *Illustrated London News* 1/3/77, 61; *Observer* 2/1/77, 24, 13/2/77, 34; *Spectator* 18/12/76,

27; *Stage* 16/12/76, 29, 17/2/77, 19; *Times* 10/12/76, 11, 11/2/77, 9; *Tribune* 14/1/77, 7. Comment: *Guardian* was convinced and overwhelmed by the play even though it needed some revision. "In general the production was acutely sensitive to the emotional risks inherent in such high-coloured material" (*Spectator*). "Well-made stereotyped feminism" (*Tribune*). *Times* (10/12) lavished praise on "Nancy Meckler's superb production" and the acting of Diane Fletcher and Mary Maddox. On the play's transfer to the May Fair *Times* (11/2) added: "by far the best written and most penetrating new feminist piece that has come my way." See also Lloyd Evans, 221–22.

76.590 *Given Time* (P) John Martin. LITTLE THEATRE CLUB 9/12/76. 1st perf? Cast: *Stage* 9/12/76, 14. Jessica Shaw, Deborah Makepeace, William Clancy. *Dir* Hazel Sharples.

76.591 *Tartuffe* (C) Molière (trans David Thompson of Molière's play, 1664). GREENWICH 9/12/76.** Cast: *Stage* 9/12/76, 1; *WWT/17*. *Orgon* Ewan Hooper; *Valère* Scott Antony; *Damis* Neil Daglish; *Dorine* Freda Dowie; *Loyal* Patrick Hannaway; *Mme Pernelle* Betty Hardy; *Tartuffe* Leonard Rossiter; *Cléante* Denys Hawthorne; *Inspector* Richard Mayes, *Mariane* Lynne Miller; *Elmire* Ursula Mohan. *Dir* David Thompson; *Dgn* Peter Rice; *Light* Nick Chelton. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 8/12/76, 10, 10/12/76, 10; *Observer* 19/12/76, 21; *Stage* 16/12/76, 29; *Times* 10/12/76, 11. Comment: The production was set in the late-nineteenth century and was careful and intelligent; Leonard Rossiter was "a master-technician in action" (*Guardian* 10/12). *Observer* praised both the production and the translation. *Times* said the translation "maintains an effortless run of idiomatic formality, anchors the play in late Victorian reality."

76.592 *The Actress and the Bishop* (C) Stewart Parker. KING'S HEAD 13/12/76 (Ln).* Cast: *Stage* 16/12/76, 30. Annabel Leventon, Niall Buggy. *Dir* Stewart Parker; *Mus* Mike Khan. Reviews: *Guardian* 6/12/76, 8, 11/12/76, 8; *Irish Times* 8/12/76, 7, 15/12/76, 10. Comment: A reworking of the well-worn actress/bishop joke with a real actress and an actor as cleric both performing in a salacious quasi-religious rock musical.

76.593 *The Chairs* (P, 1a) Eugène Ionesco (anon trans of *Les chaises*, 1952). LITTLE THEATRE CLUB 13/12/76 (Ln).** Cast: *Stage* 9/12/76, 14. *Old Man* Griff Rhys Jones; *Orator* Jon James; *Old Woman* Dawn Ellis. *Dir* Nigel Hands. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Shank, Walford. Review: *Stage* 30/12/76, 15. Comment: Cambridge Connection.

An unevenly performed revival (*Stage*).

76.594 *Old King Cole* (Ent) Ken Campbell. THEATRE ROYAL, STRATFORD EAST, 13/12/76.** Cast: Theatricalia; *WWT/17. M. C.*, Vicar Bruce Alexander; *Brenda Cole* Jane Briers; *Cyril* Vincent Brimble; *Twoo* Geoffrey Freshwater; *Baron Wadd* John Halstead; *Old King Cole* Robert Pugh; *Daphne* Janet Spencer Turner; *Faz* Robert Whelan. *Dir* Clare Venables; *Dgn* Alison Chitty. Plot: French/2, Griffiths. Reviews: *Guardian* 24/12/76, 9; *Observer* 19/12/76, 21; *Stage* 13/1/77, 23. *Observer* commended Alison Chitty's "very clever" sets; the production itself needed more cleverness. "All good natured nonsense, but terribly slow and a less than rivetting script" (*Stage*).

76.595 *Wheelchair Willie* (P, 1a) Alan Brown. ROCK GARDEN 13/12/76. 1st perfd St. Mary's Street Hall, Edinburgh, 21/8/76. *Willie* Greg Childs; Alan Halliday. Review: *Stage* 30/12/76, 15. Comment: The play featured a dysfunctional family at the centre of which is the wheelchair confined Willie whose tongue is eventually cut out. *Stage* wondered what this "distasteful mixture of horror, violence and sickness" meant.

76.596 *Babes in the Wood and the Good Little Fairy Birds* (Panto) H. J. Byron (adpt Maurice Browning and Denis Martin). PLAYERS' 14/12/76. 1st perfd Adelphi 8/7/1859; 1st perf this adpt. *Sir Rowland Macassar* James Bree; *Lady Beth Macassar* Eleanor McCreedy; *Ruffians* Deryk Parkin, Clifton Todd; *Babes* Josephine Gordon, Jan Hunt; *Witches* Liz Moscrop, Norma Dunbar, Annie Tyson; *Queen of the Fairy Birds* Joan Ryan. *Dir* Reginald Woolley; *Sc dgn* Mary Greaves; *Cost dgn* Reginald Hanson; *Ch* Doreen Hermitage; *Mus arr*, *Mus dir* Geoffrey Brawn. Reviews: *Stage* 13/1/77, 23; *Times* 24/12/76, 9. Comment: "For full appreciation of this splendid work, it is necessary not only to know the story of *Babes in the Wood* and the historical background to that fable, but to have a good working acquaintance with *Macbeth* as well" (*Stage*). "A literate feast of pun-punctuated allusions to Shakespeare (with more recent musical thefts from such as Verdi)" (*Times*).

76.597 *The Magic of Young Houdini* (Show with mus) Barbara D'Amato (bk, lyr) and Anthony D'Amato (mus). PHOENIX 14/12/76 (m). 1st British perf. Cast: *Stage* 25/11/76, 1. *Professor Manchu Foo* Paul Bacon; *Mr. Pompinstance* Gerald James Houdini Martin Connor; *Victoria* Christine McKenna. *Pres* Michelangelo Presentations Ltd., Lionel Dorsay, Anthony D'Amato; *Dir* Robin Hawdon; *Mus dir* Richard Burgess-Ellis; *Dgn* Steven Gregory; *Ch* Larry Oaks. Reviews: *New Statesman* 7/1/77, 26; *Observer* 19/12/76, 21; *Stage* 6/1/77, 9.

Comment: "Offers illusionism as well as foolishness, and gets my gold star" (*Observer*). "Successfully integrates a good deal of conjuring and escapology with a plot of sorts" (*New Statesman*).

76.598 *Play Away* (Children's show) Ann Reay and Peter Charlton. OLD VIC 14/12/76. Cast: *Stage* 18/11/76, 1. Brian Cant, Toni Arthur, Carol Chell, Jonathan Cohen, Alan Rushton, Spike Heatley. *Dir* Cynthia Felgate; *Pd* James Verner. Reviews: *Guardian* 23/12/76, 6; *Stage* 30/12/76, 15. Comment: Based on the BBC TV series which ran from 1971–84. *Guardian*'s two accompanying children declared "isn't it lovely?" *Stage* was impressed by the production which also included audience participation by the children.

76.599 *Spectrum on Christmas*. LITTLE THEATRE CLUB 14/12/76 (Ln). 1st perf? Cast: *Stage* 16/12/76, 30. John Locke, Margaret-Dawn Ashton.

76.600 *Wild Oats* (C, 2a) John O'Keeffe. ALDWYCH 14/12/76; trfd to PICCADILLY 18/4/77. 1st perfd Covent Garden 16/4/1791. Cast: RSCA; *Stage* 9/12/76, 1; Theatricalia; *Variety* 29/12/76, 54; *WWT/17. Amelia* Eve Pearce; *Banks* John Bott; *Ephraim Smooth* Patrick Godfrey; *Farmer Gammon* Raymond Westwell; *Harry Thunder* Jeremy Irons; *Jane Zoë* Wanamaker; *John Dory* Joe Melia; *Lady Amaranth* Lisa Harrow; *Lamp* Richard Simpson; *Landlord* Raymond Marlowe; *Midge* Doyne Byrd; *Rover* Alan Howard/Lewis Fiander; *Sim* Tim Wylton; *Sir George Thunder* Norman Rodway; *Trap* Joe Dunlop; *Twitch* Tim Barlow; *Zachariah* Simon Jones; *Ruffians* Bille Brown, Ben Cross, Doyne Byrd; *Waiters* Bille Brown, James Cormack; *Maid* Diana Rowan, Emma Williams. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Dir* Clifford Williams; *Dgn* Ralph Koltai; *Cost dgn* Judith Bland; *Light* Robert Ornbø; *Mus* Marc Wilkinson; *Assist dir* Amanda Knott; *Sm* Ruth Atkinson; *Dsm* Titus Grant; *Asm* Jill Wellington; *Sound* Sanoy Bratchell, Roland Morrow. Plot: Fletcher, Patterson. Reviews: *Birmingham Post* 16/12/76, 2; *Daily Mirror* 17/12/76, 14; *Gay News* 27/1/77, 25; *Guardian* 15/12/76, 8; *Illustrated London News* 1/3/77, 61; *Observer* 19/12/76, 21; *Spectator* 8/1/77, 27; *Stage* 23/12/76, 13, 21/7/77, 11; *Times* 15/12/76, 12, 4/11/77, 13; *Variety* 29/12/76, 54, 58. Comment: Royal Shakespeare Company. Previews 9/12–13/12/76. The RSC's "happiest comic discovery since *London Assurance* (*Guardian*); echoed exactly by *Illustrated London News*. "Produced with style and imagination, and the ensemble performance is excellent. The undeniable star is Alan Howard (*Variety*). *Spectator* reported the audience looked as if they had had a quite unexpected treat" from "this splendid revival." *Daily*

Mirror said the piece was tedious. The production ran for 324 performances at Piccadilly.

76.601 *I Gotta Shoe* (Mus, 2a) Caryl Brahms (bk, lyr; based on *Cinderella*) and Ned Sherrin (bk, lyr) and Peter Knight (mus). CRITERION 15/12/76.** Cast: *Stage* 9/12/76, 1; *Theatricalia*; *Variety* 29/12/76, 54; *WWT/17*. *Narrator*, Cindy-Ella Linda Lewis; *Narrator*, *Mother*, *Miss Loveable Lucas*, *Fairy Godmother*, *Major Domo* Elisabeth Welch; *Narrator*, *Peanuts*, *Regent*, *Uncle-donothin* Clarke Peters; *Narrator*, *Prince Charmin* Jones, *Sister Esmee*, *Herald* Felix Rice; *Narrator*, *Uncle-donothin*, *Ella's Father*, *Sister Pigmee*, *Coachman* Eric Roberts. *Chm*, *Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* H. M. Tennent Ltd., D. and J. Arlon; *Dir* Ned Sherrin, David Toguri; *Ch* David Toguri; *Mus dir* Fiachra Trench; *Light* John Wood; *Dgn* Berkeley Sutcliffe; *Add mus* John Cameron, Ron Grainer; *Gen mgr* Bernard Gordon, A. F. Langridge; *Co. mgr* Paul Lamont; *Sm* Brian Kirk; *Asm* Darinka Nenadovic; *Bal mr* Noel Sheldon; *Cost supervisor* Patrick Wheatley; *Wm* Joy Bullen; *Sc bld*, *Sc* Brunskill and Kingman Ltd.; *Cost* Vidrobes Ltd.; *Bom* Karin Lyons. Reviews: *Birmingham Post* 17/12/76, 2; *Daily Mirror* 17/12/76, 14; *Guardian* 17/12/76, 12; *Observer* 19/12/76, 21; *Spectator* 15/1/77, 27; *Stage* 23/12/76, 13; *Times* 16/12/76, 11; *Variety* 29/12/76, 54. Comment: A revised version of *Cindy-Ella* (62.397). *Guardian* commended "the music's uncomplicated gaiety and the company's professional verve." "A slight evening, but agreeably performed and moderately entertaining for those with nothing better to do" (*Variety*). *Times* noted a change in the casting, which dispensed with the original "West Indian show" atmosphere, resulted "the pounding drive and gymnastic precision of urban America."

76.602 *The Point* (Mus, 2a) Harry Nilsson (mus, lyr) and Ron Pember (adpt) and Bernard Miles (adpt). MERMAID 16/12/76.* Cast: *Stage* 9/12/76, 1; *Variety* 19/1/77, 88; *WWT/17*. *Oblio* Wayne Sleep; *King* Bernard Miles; *Count's Lady* Cristina Avery; *Arrow* Paul Aylett; *Count* Colin Bennett; *Union Jack Kid* Alan Bodenham; *Count's Son* Kenneth Caswell; *Oblio's Dad*, *Leafman* David Delve; *General*, *Rockman* Oscar James; *Opera Singer*, *Balloon Lady* Peggy Ann Jones; *Painter*, *New Bird* Richard Merson; *Civil Servant* Raymond Skipp; *Oblio's Mum*, *Balloon Lady* Jo Warne. *Pres* Mermaid Theatre Trust; *Dir* Ron Pember; *Sc dgn*, *Cost dgn* Peter White-man; *Light* Mick Hughes; *Ch* Wayne Sleep, Graham Powell. Plot: OTF. Reviews: *Gay News* 16/12/76, 39; *New Statesman* 14/1/77, 66; *Observer* 9/1/77, 18; *Spectator* 22/1/77, 26; *Stage* 13/1/77, 11; *Times* 7/1/77, 6; *Variety* 19/1/77, 88. Comment: "A softsell on the theme

of discrimination" (*Variety*). *Observer* noted the piece had evolved from a television cartoon and the stage production was lacking "an equivalent visual style." *Times* described the technical difficulties the production experienced in transforming the original film to the stage; however, the result was "a fable of surpassingly winsome spinelessness."

76.603 *Dick Whittington* (Panto) Alan Brown. TOWER, CANONBURY, 17/12/76. Cast: *Stage* 9/12/76, 14; TCC.

76.604 *Exiliad* (Epic show) Bruce Lacey and Jill Bruce. DRILL HALL 17/12/76. 1st perfd Chapter Arts Centre, Cardiff, 1976. Cast: *Stage* 16/12/76, 30. Comment: Galatic Theatre. A multi-media show performed by the authors that "traces the evolution of Earth and Man right up to the totalitarian state where an Orwell type court convicts Mr. and Mrs. Lacey of doing their own thing, wanting to be individuals and refusing to conform. They are exiled to the Moon" (*Stage* 6/11/76, 19).

76.605 *Cinderella* (panto) John Morley. RICHMOND 18/12/76. 1st perf? Cast: *Stage* 16/12/76, 36. *Prince Charming* Aimi Macdonald; *Buttons* Roy Kinnear; *Baron Stoneybroke* Bill Pertwee; *Ophelia* Julian Orchard; *Cinderella* Sheila White; *Gloria* Melvyn Hayes; *Fairy Godmother* Liz Fraser; *Dandini* Linda Thorson; *Dancers* Astrid Clifford, Amanda Jane Komlosy. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Roger Redfarn; *Dgn* Terry Parsons; *Mus dir* Ed Coleman; *Ch* Nita Howard. Reviews: *Guardian* 28/12/76, 6; *Observer* 19/12/76, 8; *Stage* 13/1/77, 24. Comment: *Guardian* said the production "tried to revamp a hoary old story without throwing tradition completely overboard"; thus, for example, Dandini becomes mutinous.

76.606 *Emu in Pantoland* (Panto, 15sc) Rod Hull. SHAFTESBURY 18/12/76. 88 perf. 1st perfd Empire, Liverpool, 20/12/75. Cast: *WWT/17*. *Wizard*, *Sheriff of Nottingham* Victor Spinetti; *Good Fairy* Barbara New; *Prince Jack (of Jack and the Beanstalk Land)* Carl Wayne; *Herald* Edmund Harris; *King of Sleeping Beautyland* Tom Chatto; *Dame Dotty Trott* Bob Todd; *Rod Hull & Emu* Rod Hull & Emu; *Sleeping Beauty* Susan Maughan; *Madame Purvis* Irene Handl; *Nola* Pat Coombs; *1st Guard* Stephen Payne; *2nd Guard* Peter Mead; *Citizens of Pantoland* New Edition; Children of the Barbara Speake Stage School. *Lic* Martin Gibson, Bryan Richmond-Dodd; *Theatre mgr* Richard Schulman; *Pres* Bill Kenwright; *Dir* Brian Rawlinson; *Ch* Geoffrey Richer; *Mus dir* Danny Sandige; *Sc dgn* Saxon Lucas; *Cost dgn* Kay Gallwey; *Sound* Dick Lock. Reviews: *Daily Mirror* 18/12/76, 22; *Guardian* 24/12/76, 9; *New Statesman* 7/1/77, 26; *Observer* 2/1/77, 24; *Stage* 13/1/77, 23; *Times* 24/12/76,

9. Comment: MPS 602. A hackneyed pantomime (*New Statesman*). "A likeably unpretentious bit of tomfoolery" (*Observer*).

76.607 *Elidor* (Rock mus, 2a) Kevin Williams (adpt of Alan Garner's novel, 1965). JEANNETTA COCHRANE 20/12/76.* Cast: *Stage* 16/12/76, 3. *Malebron* Bogdan Kominowski; *Edwina Lawrie*, Ian Bartholomew, Philip Davis, Richard Edmunds, Barbara Grant, Nigel Hughes, George Little, Stuart Wilde, Gordon Salkild. *Dir* David Kins-Gordon; *Ch* Kevin Williams. Reviews: *Birmingham Post* 22/12/76, 2; *New Statesman* 7/1/77, 26; *Stage* 30/12/76, 15; *Times* 24/12/76, 9. Comment: Pentagon Plus One. *New Statesman* learned little about the magic land of *Elidor*; the piece was "as tedious as worthy." *Stage* was completely bewildered by this science fiction fantasy.

76.608 *Jack and the Beanstalk* (Panto) John Farrow. INTIMATE 20/12/76. 1st perf? Cast: *Stage* 16/12/76, 36. *Cuddles* Tony Blackburn; *Roberta Trott* Vic Ford; *Penelope Trott* Chris Sheen; *King John Marquand*; *Queen Mary Mitchell*; *Witch Claire Ruane*; *Giant Blunderbore* Tom Hardy; *Fairy Moonbeam* Jane Revere; *Dancers* Finola Hughes, Valerie Pinn; *Shirley Greenwood*, Jackie Baker, The Jenny Set. *Pres*, *Dir* John Farrow; *Ch* Jennifer Haley; *Mus dir* Jean Lear; *Cost dgn* Ian Dawes Review: *Stage* 13/1/77, 24. Comment: "It is good to see this neglected North London theatre building up a real reputation as a pantomime house, and this is certainly the best show John Farrow has put on there" (*Stage*).

76.609 *Tip-Top Condition* (P) Hilary Westlake. ICA 20/12/76. Cast: *Stage* 23/12/76, 13. 1st perfd Die Lantaren Theatre, Rotterdam Science Fiction Festival, 1974. Comment: Lumiere & Son.

76.610 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and H. Fraser Simson (mus). HER MAJESTY'S 20/12/76.** Cast: WWT/17. *Marigold* Annabelle Lanyon; *Nurse, Bargewoman* Tricia George; *Dougal* Himself; *Mole* Richard Goolden; *Water Rat* John Warner; *Badger* David King; *Toad* Ian Talbot; *Alfred, Usher* Jonathan Blake; *Back Legs of Alfred* Clive Carter; *Chief Stoat, Policeman* Robert Bridges; *Chief Ferret, Mr. Turkey* Albin Pahernik; *Chief Weasel* Frank Vincent; *Judge, Washerwoman* Paddy Ward; *Mrs. Duck* Zoe Bright; *Phoebe* Rita Henderson; *Mama Rabbit* Babs McMillan; *Extras* Fiona Clare, Colin Copperfield, Rita Henderson, Tom Kelly, Myra Sands, Sally Templer. *Pres* David Conville, Ray Cooney, Charles Ross; *Dir* Charles Ross; *Dgn* Peter Rice; *Light* Brian Benn; *Ch* Sally Gilpin. Plot: French, French/2. Reviews: *Guardian* 23/12/76, 6; *Stage* 13/1/77,

23; *Times* 24/12/76, 9. Comment: Richard Goolden (aged 81) was playing Mole for the seventeenth time. *Guardian's* accompanying child liked the entire production.

76.611 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 20/12/76.** *Jack Point* John Reed; *Wilfred Shadbolt* Kenneth Sandford; *Elsie Maynard* Glynis Prendergast; *Sergeant Meryll* John Ayldon; *Dame Carruthers* Lyndsie Holland; *Phoebe Meryll* Jane Metcalfe; *Fairfax* Geoffrey Shovelton. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Guardian* 21/12/76, 8; *Stage* 6/1/77, 10; *Times* 21/12/76, 9. Comment: D'Oyly Carte Opera Company. The season ran 20/12/76–26/2/77. *Times* described the production as "a ritual jogging of the memory, an occasion for the audience to be reminded of treasured lines, treasured tunes, even treasured facial expressions."

76.612 *Cinderella* (Panto) Albert J. Knight (deviser) and Brian Blackburn (bk). PALLADIUM 21/12/76.* 159 perf. Cast: WWT/17. *Buttons* Richard O'Sullivan; *Mildred Hardup* Yootha Joyce; *Georgina Hardup* Brian Murphy; *Baron Hardup* Richard (Mr. Pastry) Hearne; *The Prince* Robert Young; *Dandini* Roger de Courcey; *Nookie the Bear* Himself; *Cinderella* Fiona Fullerton; *Broker's Men* Gordon & Bunny Jay; *Fairy Godmother* Mary Laine; *Town Crier, Major Domo* Bill Boazman; *Mistress Maybelle* Erica Yorke; Eric Corlett; *Townspeople* Palladium Dancers; *Courtiers* Palladium Singers; *Sprites and Pages* Perry O'Farrell Children. *Pres* Louis Benjamin, Leslie Grade; *Dir* Albert J Knight; *Dgn* Tod Kingman; *Cost dgn* Cynthia Tingey; *Ch* Pamela Devis. Reviews: *Daily Mirror* 22/12/76, 14; *Guardian* 24/12/76, 9; *Observer* 2/1/77, 24; *Stage* 13/1/77, 23; *Times* 24/12/76, 9. Comment: *Stage* (23/12/76, 3) reported a record demand for tickets which resulted in the run being extended. "Relentless in mixing media: some stars from television; some jokes from the movies; and some songs from the radio" (*Observer*). "A panto best seen in the company of small children" (*Daily Mirror*).

76.613 *Mr. Punch's Pantomime* (Ent) Lindsay Kemp and David Haughton. ROUND HOUSE 21/12/76.* Cast: WWT/17. *Judy, Blackbird of Time* The Incredible Orlando; *Harlequin* Maurice Faime; *Fairy Fluff* Annie Balfour; *Dog Toby* Robin Martin; *Clown Joey, Ghost* Neil Caplan; *Doctor Duck, Wizard of Bong* David Haughton; *Butterfly* Douglas McNicol; *Policeman* John Spradbery; *Policewoman* Roderick Melvin; *Jack Ketch* Michael Matou. *Dir, Dgn, Ch* Lindsay Kemp. Reviews: *Birmingham Post* 23/12/76, 2; *Gay News* 16/12/76, 39; *Guardian* 24/12/76, 9; *Observer* 2/1/77, 24; *Stage* 6/1/77, 9; *Times* 24/12/76, 9. Comment: "A very gay show, sometimes

lewdly gay" (*Observer*). "Adult admirers of Lindsay Kemp's work and company will find plenty of amusing Gay allusions in the rhyming couplets. It's the sort of knockabout show children will enjoy (the vocal interruptions were vociferous the night I was there), yet the older members of the audience may be entertained on a quite different level" (*Stage*). *Gay News* previewed the show and included Kemp's report of his company's fourteen-month tour of Australia.

76.614 *Tintin's Great American Adventure* (Mus for children) Geoffrey Case (adpt of Hergé, *Tintin in America*, 1931) and Ilona Sekacz (mus). ARTS 22/12/77.* Cast: *Stage* 9/12/76, 14. *Tintin* Allan Hendrick; *Bobby* Brian Forster; *The Chief* Derek Fuke; *Lola* Meryl Hampton; *Mac* James Hayes; *Proprietress* Ursula Jones; Geoffrey Larder, Nicholas Llewellyn, Desmond Stokes. *Dir* Nicholas Barter; *Dgn* Leigh Malone; *Light* Angus Stewart. Reviews: *New Statesman* 7/1/77, 26; *Stage* 6/1/77, 9; *Times* 24/12/76, 9. Comment: Unicorn Theatre. *New Statesman* noted *Tintin* was "currently a great favourite in the upper echelons of our primary schools."

76.615 *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 23/12/76.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company.

76.616 *Big Me and the Wilting Witch* (P for children) Susan Kodicek. GREENWICH 27/12/76. 1st perfd Stage Centre, Plumstead, November or December 1976. *Big Me* Orde Browne; *Witch* Delia Morgan; Jan Koene. *Dir* June Mitchell; *Dgn* Fay Barratt; *Light* John Daniell; *Mus* Robin Marsden. Review: *Stage* 30/12/76, 15. Comment: Bowsprit Company. *Staged* noted the production, which included puppets, used "black theatre techniques a good deal more skilfully than do most of the groups which have latched on to this extra dimension of illusion of late."

76.617 *An Evening of Memories* (Ent) Hinge and Bracket. INTIMATE 27/12/76. Comment: See Bowden (143) for an account of this drag show.

76.618 *Freddie the Super Flea* (P) Anon. TRAMSHED 27/12/76. *Jack Frost* Mark Steeves; Sylvia Carson, Joe Griffiths, Sherry Alexander, John Cooper, Bill Turner. *Dir* John Cooper; *Mus dir* Joe Griffiths; *Projections* John Varney. Review: *Stage* 20/1/77, 21. Comment: "It is a genuinely original show for children, strongly built around a quest plot, that allows for genuine audience participation (by which is not meant the 'oh no he didn't,' 'he's behind you' variety) and even a moral!" (*Stage*).

76.619 *The Great Wall* (Revue). GREENWICH 27/12/76 (Lt). 1st perf? Cast: *Stage* 23/12/76, 1; *WWT/17*. Max Wall, Dicken Ashworth, Frank Barrie, Petra Markham, Sally Mates. *Dir* John Link; *Dgn* Peter Rice; *Light* Nick Chelton. Plot: OTF/2. Reviews: *Guardian* 11/1/77, 8; *Times* 11/1/77, 11. Comment: Although described as a new revue, in fact the production consisted of Max Wall's well-worn sketches together with his own commentary on them (*Guardian*). The supporting cast were quite good but the evening belonged to Wall: "there is no argument with the show title" (*Times*).

76.620 *Mother Goose* (Panto) Anon. WIMBLEDON 27/12/76. Cast: *Stage* 16/12/76, 38. *Mother Goose* John Inman; *Squire* Arthur English; *Mike and Albie* Hope and Keen; *Sammy* Ken Wood; Gillian Humphreys, Jacquey Chappell, Paul and Peta Page Puppets, Barbara Newman, The Stewart Stagers, The Rita King Dancers. *Pd* Ronnie Scott-Dodd; *Dir* Bill Robertson; *Ch* Rita King. Review: *Stage* 13/1/77, 23. Comment: "An episodic show, thin in story line, not especially well constructed and relying for success on the skill and personal popularity of the star-laden cast and a not unusual plethora of television slogans and advertising jingles" (*Stage*).

76.621 *Good King Lucifer* (MP for children) Mark Heath (bk; adpt of Obotunde Ijimere's radio play, *The Fall*) and Ben Gooding (mus). AFRICA CENTRE 28/12/76.* Cast: *Stage* 23/12/76, 13. *Tempter* Ben Gooding; *Hadam* Keith Hodiak; *Eve* Joanna Lloyd; *Lion* Ivan Frazer; *Gabriel* Geronimo Sehmi; *Monkeys* Elisabeth Madams, Fiona Reid; *Zebra* Lesley Hayward; *Elephant* Jenni Jubb; *Unicorn* Hugh Mennie. *Dir* Mark Heath; *Sc dgn*, *Cost dgn* Penny Saunders; *Pd dgn* Carlotta Barrow. *Ch*, *Mus* Ben Gooding. Review: *Stage* 6/1/77, 15. Comment: The piece told the biblical story of the creation from an African viewpoint and setting.

76.622 *King Grunt's Cake* (Mus for children) Julia Donaldson. ROUNDHOUSE DOWNSTAIRS 28/12/76.* Cast: *Stage* 2/12/76, 19. Tony Allen, Graham Ward, Daphne Elston, Julia Donaldson, Heather Allen, Malcolm Donaldson. *Mus dir* Tim Holden; *Dgn* Jerome Abbo; *Cost dgn* Cecilia Ware. Review: *Stage* 6/1/77, 15. Comment: Brighton Gallery Theatre. "A fantasy adventure involving a good and a bad cook who work for an elderly king and his irascible wife" (*Stage*).

76.623 *Charley's Aunt* (FC, 3a) Brandon Thomas. YOUNG VIC 30/12/76.** Cast: *WWT/17*. *Jack Chesney* Ian Gelder; *Brassett* Hugh Hastings; *Charles Wykeham* Simon Chandler; *Lord Fancourt Babberley* Nicky Henson; *Kitty Verdun* Sally Ann Newton; *Amy Spettigue* Natasha Pyne; *Col. Sir Francis Chesney* Job Stewart;

Stephen Spettigue Ian Taylor; *Ela Delahay* Janine Duvitski; *Donna Lucia D'Alvadorez* Judy Wilson. *Dir* Denise Coffey; *Dgn* Bob Ringwood, Robert Dein; *Light* Mike Alvey. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 31/12/76, 10; *New Statesman* 7/1/77, 26; *Stage* 13/1/77, 11; *Times* 31/12/76, 24. Comment: *Guardian*, *Times*, and *New Statesman* all observed the production was notable for Nicky Henson's very masculine portrayal of Fancourt Babberley.

76.624 *The Colleen Bawn; or, The Brides of Garryowen* (DD, 3a) Dion Boucicault. QUESTORS 30/12/76. 1st perfd Laura Keene's New York, 28/3/1860; 1st British perf Adelphi 10/9/1860. Cast: QTA.

76.625 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 30/12/76.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

76.626 *Mrs. Scour and the Future of Western Civilisation* (P) James Saunders. ORANGE TREE 31/12/76 (Ln).* Cast: *Stage* 23/12/76, 13. Rita Davies, James Greene, Adrienne Johns, Maureen Morris, Gordon Reid. *Dir* Michael Richmond. Comment: Richmond Fringe.

Productions

1977

77.1a *Have Another Cake* (P) John Horder. KING'S HEAD 3/1/77 (Ln).* Cast: *Stage* 13/1/77, 9. Sandra Freeman, Peter Tilbury. Dir Anthony Matheson. Reviews: *Gay News* 27/1/77, 25; *Guardian* 10/1/77, 8; *Stage* 20/1/77, 21. Comment: Performed under the collective title *Cakes and Carrots*. The play involved a couple eating cakes as a substitute for sex. *Gay News* described the piece as "a very lopsided caricature." *Guardian* declared both plays "lack any drive towards a visible destination."

77.1b *Sing a Song of Carrots* (P) John Horder. KING'S HEAD 3/1/77 (Ln).* Cast: *Stage* 13/1/77, 9. Peter Tilbury, Martin Burrows. Dir Anthony Matheson. Reviews: *Gay News* 27/1/77, 25; *Guardian* 10/1/77, 8; *Stage* 20/1/77, 21. Comment: Performed under the collective title *Cakes and Carrots*. In the play one half of a gay couple finds scraping carrots "life enhancing." *Gay News* found the play "unresolved."

77.2 *Charlie and Buck* (P) Ray Hassett and John Ratzenberger. BUSH 4/1/77. 1st perf? Cast: *Stage* 6/1/77, 1. Ray Hassett, John Ratzenberger. Reviews: *Guardian* 6/1/77, 8; *Observer* 16/1/77, 20; *Stage* 13/1/77, 11; *Times* 10/1/77, 8. Comment: Sal's Meat Market. The piece, involving two men traveling across America by bus and relating their experiences, did not add up to much (*Guardian*). "By the end of the journey I was rather wanting to be let out" (*Observer*). *Times* appeared to be suitably entertained within the limits of this two-man show.

77.3 *The Story of Aladdin and His Wonderful Lamp* (Panto) Ronald Parr and Arthur Sullivan (mus). PHOENIX THEATRE CLUB 5/1/77.*

77.4 *uHlanga (The Reed)* (One-man show) James Mthoba and Mshengu. THEATRE UPSTAIRS 5/1/77. 1st

perfd Johannesburg 1975; 1st British perf. Cast: Findlater; WWT/17. James Mthoba. Dir Mshengu; Light Jack Raby. Reviews: *Guardian* 6/1/77, 8; *New Statesman* 14/1/77, 65–66; *Observer* 9/1/77, 18; *Spectator* 15/1/77, 27; *Stage* 13/1/77, 11; *Times* 6/1/77, 11. Comment: Workshop '71 Theatre Company (Johannesburg). "The play attempts to give an insight into Zulu history, or experience, in the course of two and a half hours," but it lacks coherence (*Spectator*). With reluctance, *New Statesman* described this "concatenation of tribal lore, black sociology and national rage" as being "rather amateurish," but conceded it was originally directed towards an entirely different audience. *Times* refused to be patronizing and declared "the theatrical side of Mshengu and James Mthoba's production ... [was] abysmal."

77.5 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 6/1/77.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

77.6 *The Pie-Eyed Piper of Wots It* (Panto) Winifred Robi. LAMB AND FLAG 6/1/77.* Cast: *Stage* 6/1/77, 10. Keith Norrish, Iris Rougier, Yvonne Fisher, Bobby Robi, Brigid MacKay. Comment: LAMP.

77.7 *Mandy, the Actor's Cat* (Mus ent) Sandor Eles and Richard Austin (mus). ROUND HOUSE DOWNSTAIRS 7/1/77. 1st London perf? Cast: *Stage* 23/12/76, 13. Sandor Eles. Pianist Angela Brownridge. Review: *Stage* 27/1/77, 17. Comment: A "thoroughly delightful and sophisticated" piece about the travels of a cat that evoked a parallel with T. S. Eliot for *Stage*.

77.8 *Old Times* (D, 2a) Harold Pinter. TOWER, CANON-BURY, 7/1/77.** Cast: TTC. Plot: Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 39, Hochman, Loney,

Patterson, Salem, Vinson, Weintraub.

77.9 *Krapp's Last Tape* (Monol) Samuel Beckett. GREENWICH 8/1/77 (Lt).** Cast: *WWT/17*. Max Wall. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Comment: Performed with *The Great Wall* (76.619).

77.10 *Small Change* (D, 2a) Peter Gill. RIVERSIDE STUDIOS 8/1/77.** *Gerard* James Hazeldine; *Mrs. Harte* June Watson; *Vincent* Philip Joseph; *Mrs. Driscoll* Marjorie Yates. *Dir* Peter Gill; *Light* William Dudley. Reviews: *Guardian* 13/1/77, 10; *Spectator* 15/1/77, 27. Comment: "An extraordinary dramatic reverie. Its four characters are wandering in a no man's land, drifting as if by compulsion, through the wastes of their lives" (*Guardian*). "Peter Gill draws superb performances from all four in the cast" (*Spectator*).

77.11 *Out! On the Costa del Trico* (Mus show) Anon. BUSH 12/1/77.* *Lyn* Ashley, *Clair* Chapman, *Sue* Eatwell, *Anne* Engle, *Marion* Fudger, *Jean* Hart, *Jane* Meadows. Reviews: *Observer* 16/1/77, 20; *Stage* 20/1/77, 21; *Tribune* 28/1/77, 7. Comment: Women's Theatre Group. The play was based on a strike for equal pay by the female workers at the Trico factory in the summer of 1976. *Stage* declared the show reached an "extremely high musical standard with a nice line of tongue-in-cheek both in its songs and in its dialogue." "A witty and informative entertainment" (*Observer*).

77.12 *Patty Hearst* (P) William Tanner. ALMOST FREE 12/1/77 (Ln).* Cast: *Stage* 13/1/77, 9. *Patty Hearst* Robyn Goodman; *Defreeze* Joseph Charles; *Stephen* Weed, *Gordon* Sterne, *Jean* Boht, *Joseph* Charles, *Vincent* Ebrahim, *Jimi* Rand, *Sherrie* Berk. *Dir* Tessa Marwick. Reviews: *Observer* 16/1/77, 20; *Stage* 20/1/77, 21; *Times* 14/1/77, 13. Comment: Ambiance. An uninteresting play about Patty Hearst and her kidnapping (*Observer*). *Times* commended the cast for their handling of the stereotyped characters.

77.13 *Sizwe Bansi Is Dead* (D, 1a) Athol Fugard and John Kani and Winston Ntshona. COURT 13/1/77.** Cast: *Findlater*; *WWT/17*. *Styles*, *Buntu* John Kani; *Sizwe Bansi* Winston Ntshona. *Dir* Athol Fugard. Plot: *Hischak*, *Hischak/2*, 79, *Hochman*, *Patterson*, *Vinson*. Reviews: *Guardian* 14/1/77, 8; *New Statesman* 21/1/77, 98; *Spectator* 22/1/77, 26; *Stage* 20/1/77, 21. Comment: English Stage Company. A successful revival with the original cast.

77.14 *Separate Tables* (P) Terence Rattigan. APOLLO

17/1/77.** 247 perf. Cast: *Stage* 30/12/76, 1; *Theatricalia*; *WWT/17*. *Table Number One* (3sc): *Mabel* Sheila Mitchell; *Lady Matheson* Ambrosine Phillpotts; *Mrs. Railton-Bell* Margaret Courtenay; *Miss Meacham* Rose Hill; *Doreen* Jean Perkins; *Mr. Fowler* Raymond Huntley; *Mrs. Shankland* Jill Bennett; *Miss Cooper* Zena Walker; *Mr. Malcolm* John Mills; *Mr. Stratton* Paul Gregory; *Miss Tanner* Delia Lindsay. *Table Number Two* (2sc): *Mrs. Stratton* Delia Lindsay; *Mr. Stratton* Paul Gregory; *Major Pollock* John Mills; *Mr. Fowler* Raymond Huntley; *Miss Cooper* Zena Walker; *Mrs. Railton-Bell* Margaret Courtenay; *Miss Railton-Bell* Jill Bennett; *Lady Matheson* Ambrosine Phillpotts; *Miss Meacham* Rose Hill; *Mabel* Sheila Mitchell; *Doreen* Jean Perkins. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Bernard Albrow; *Pres* Duncan C. Weldon, *Louis* I. Michaels, *John* Gale; *Dir* Michael Blakemore; *Dgn* Annena Stubbs; *Light* Robert Bryan; *Mus* Marc Wilkinson; *Sm* Tom Redman; *Dsm* Sally Flemington; *Asm* Claudia Richards, *Stephen* Ward, *John* Haden; *Wm* Pam Sharp; *Pq maintenance* Derek Easton; *Sc bld*, *Sc* Forum Theatre (Billingham); *Pq* Ken Lintott, *Simon* Wigs, *Wig* Creations; *Carp* Tom Clifford; *Elect* William Vigar; *Bom* Jim Bettley. Plot: *Best/56*, 77, *Bordman/4*, 339, *Demastes/1*, *Fletcher*, *Griffiths*, *Hischak*, *Hochman*, *Law*, *Matlaw*, *Rusinko*, 87-90, *Salem*, *Shank*, *Vinson*, *Walford*. Reviews: *Birmingham Post* 19/1/77, 2; *Daily Mirror* 18/1/77, 16; *Guardian* 18/1/77, 8; *Illustrated London News* 1/3/77, 61; *New Statesman* 21/1/77, 97-98; *Observer* 23/1/77, 26; *Spectator* 29/1/77, 36; *Stage* 20/1/77, 21; *Times* 18/1/77, 10. Comment: The original titles were *Table by the Window* and *Table Number Seven*. Forum Theatre (Billingham) production. A "careful, detailed, and loving" production by Michael Blakemore, the mood of which was spoiled by "a clap-happy audience" (*Guardian*). *New Statesman* thought the time had come to give Rattigan a careful reappraisal. *Times* found *Table Number One* had not stood the test of time, while *Table Number Two* possessed "many strokes of fine craftsmanship"; *Illustrated London News* shared that view.

77.15a *Shelter* (P, 1a) Alun Owen. KING'S HEAD 17/1/77 (Ln).** Plot: *Vinson*. Review: *Gay News* 10/2/77, 29. Comment: Advertised originally for performance at the Little Theatre Club (*Stage* 20/1/77, 15). "Both [plays] are intelligently performed and produced" (*Gay News*).

77.15b *The Waiting Room* (P, 1a) John Bowen. KING'S HEAD 17/1/77 (Ln).** Plot: *Walford*. Review: *Gay News* 10/2/77, 29. Comment: Advertised originally for performance at the Little Theatre Club (*Stage* 20/1/77, 15).

77.16 *Vinegar Tom* (Hist D, 21sc) Caryl Churchill. HALF

MOON 17/1/77.** *Man, Doctor, Bellringer, Packer* Roger Allam; *Jack* Ian Blower; *Ellen, Kramer* Chris Bowler; *Margery* Linda Broughton; *Betty* Josefina Cupido; *Alice* Gillian Hanna; *Goody* Helen Glavin; *Joan, Sprenger* Mary McCusker. *Dir* Pam Brighton; *Dgn* Andrea Montag; *Mus, Mus dir* Helen Glavin; *Cost dgn* Gemma Jackson; *Co. mgr* Meri Jenkins. Plot: Demastes/2, Patterson, Weintraub. Review: *Guardian* 3/2/77, 9. Comment: Monstrous Regiment. The *Guardian* article is a general piece on Churchill.

77.17 *Troilus and Cressida* (T) William Shakespeare. ROUND HOUSE DOWNSTAIRS 19/1/77.** Cast: *Stage* 13/1/77, 9. *Paris* Meriel Brook; *Nestor* Margaret Diamond; *Troilus* Judy Monahan; *Cressida* Rupert Frazer; *Helenus* Margo Reid; *Aeneas* Jennifer Lipman; *Ulysses* Margaret Wedlake; *Agamemnon* Pam St. Clement; *Diomedes* Kristin Milward; Penny Stehli, Janet Amsden, Candida Fawsitt, Petronella Ford, Ida Goldapple, Irene Hamilton, Katharine Iddon, Pauline Kelly, Adrian King. *Dir* Ronald Hayman. Reviews: *Spectator* 29/1/77, 35–36; *Stage* 3/2/77, 11; *Times* 20/1/77, 13. Comment: The male roles were played by women, the female roles by men. *Times* said the production was partially successful so far as the characters of Troilus, Helen, Cressida, and Thersites were concerned. “The venture does not really add to our understanding of the play, which is surely a prime aim for any production of any play” (*Stage*).

77.18 *No Man's Land* (D, 2a) Harold Pinter. LYTTTELTON 20/1/77.** Cast: *WWT/17*. *Hirst* Ralph Richardson; *Spooner* John Gielgud; *Foster* Michael Kitchen; *Briggs* Terence Rigby. *Dir* Peter Hall; *Dgn* John Bury. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hischak/2, 108, Hochman, Law, Loney, Patterson, Vinson, Weintraub. Reviews: *Guardian* 21/1/77, 10; *Spectator* 29/1/77, 36; *Stage* 27/1/77, 17. Comment: National Theatre. A successful revival of the National's production (75.189).

77.19 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 20/1/77.** Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

77.20 *The Island* (P, 6sc) James Saunders. ORANGE TREE 21/1/77.** 1st prof perf. Cast: *Stage* 20/1/77, 15; *WWT/17*. *Lorna* Patricia Brake; *Caroline* Julie Neesam; *Jo* Ruth Goring; *Helen* Helen Blatch; *Sheila* Isobil Nisbet; *Tony* Geoffrey Beevers; *David* Mark Jones. *Dir* Roger Swaine. Reviews: *Guardian* 24/1/77, 8; *Stage* 10/2/77, 17; *Times* 25/1/77, 13. Comment: MPS 581. Richmond Fringe. “An odd mixture of nonsensical comedy and philosophising, a sexy variation on *Robinson Crusoe* and *The Admirable Crichton*, with a dash or two

of Huxley and Orwell for good measure” (*Stage*). *Guardian* said Roger Swaine's production failed “to create the dreamy, paradisaal atmosphere” of the island, but there was good acting from Helen Blatch and Julie Neesam. *Times* commended the cast for its good performances and for coping with Saunders's “writing problems.”

77.21 *Tales from the Vienna Woods* (TC, 2a) Ödön von Horváth (trans Christopher Hampton of *Geschichten aus dem Wiener Wald*, 1931). OLIVIER 21/1/77. 57 perf. 1st perf this adpt. Cast: NTA; *Stage* 20/1/77, 1; Theatricalia; *Variety* 2/2/77, 88; *WWT/17*. *Alfred's Mother* Susan Williamson; *Alfred* Stephen Rea; *Alfred's Grandmother* Madoline Thomas; *Ferdinand von Hierlinger* Oliver Cotton; *Valerie* Elizabeth Spriggs; *Havlitschek* Pitt Wilkinson; *Oskar* Warren Clarke; *The Captain* Nicholas Selby; *The Lady* Vivienne Burgess; *Marianne* Kate Nelligan/Brenda Blethyn; *The Zauberkonig* Paul Rogers; *First Aunt* Rosamund Greenwood; *Second Aunt* Ann Way; *Erich* Struan Rodger; *Ida* Rowena Shah; *Emma* Toyah Willcox; *Helene* Sylvia Coleridge; *The Maid* Anne Leon; *The American* Peter Carlisle; *The Baroness* Ellen Pollock; *The Boyfriend* Timothy Block; *The Compere* Trevor Ray; *The Confessor* John Gill; *The Girlfriend* Brenda Blethyn; *Cabaret Girls* Shulie Bannister, Imogen Claire, Irene Gorst, Maya Kemp, Lucinda MacDonald, Brenda Blethyn; *Children* Diane Bates, Nicholas Frith, Trevor Goodall; *Extras* Jonathan Battersby, Michael Beint, Edna Doré, Ray Edwards, Martin Friend, Glyn Grain, Brian Kent, Marianne Morley, Peter Needham, Rose Power, Daniel Thorndike. *Dir* Maximilian Schell; *Dgn* Timothy O'Brien, Tazeena Firth; *Light* David Hersey; *Mus arr, Mus dir* Robert Stewart; *Ch* Peter Walker; *Assist light* Alan Jacobi; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Anthony Godel, Angela Bissett, Jeremy Gadd. Plot: Gassner, 432, Hochman, Matlaw, 364, Patterson. Reviews: *Daily Mirror* 27/1/77, 16; *Guardian* 27/1/77, 12, 3/2/77, 8; *Illustrated London News* 1/3/77, 61; *New Statesman* 4/2/77, 165, 19/8/77, 253–54; *Observer* 30/1/77, 29, 6/2/77, 30, 14/8/77, 29; *Spectator* 5/2/77, 28–29; *Stage* 3/2/77, 11, 18/8/77, 43; *Times* 27/1/77, 10; *Tribune* 25/2/77, 7; *Variety* 2/2/77, 88. Comment: MPS 685. National Theatre. Press night was 26/1/77. *Guardian* (27/1) averred this was the sort of play the National should do: “a standard part of the European repertory never before seen in Britain.” *Times* agreed and noted the production carried off “the task with a grand-scale conviction befitting the occasion.” “Maximilian Schell's production sets the actors and the stage itself whirling in sympathy” with the play (*Observer* 30/1). *Variety* thought the English company had quite captured the mood of the play. “Christopher Hampton's English translation ... preserves the melodrama but is not all that successful in conveying the sour satire” (*Daily Mirror*). The produc-

tion remained in repertory until 25/8/77.

77.22 *Prometheus Bound* (P, 1a) Aeschylus (adpt Robert Lowell). QUESTORS 22/1/77.** Cast: QTA. Plot: Gassner, Hochman, Law, Patterson, Salem, Shipley, Vinson. Review: *Acton Gazette* 3/2/77, 8.

77.23 *Flowers—A Pantomime for Jean Genet* (Panto) Lindsay Kemp (an interpretation of Jean Genet, *Our Lady of the Flowers* [*Notre-Dame-des-Fleurs*], 1942). ROUND HOUSE 24/1/77.** Cast: WWT/17. *The Abbé* Douglas McNicol; *Ernestine* Annie Balfour; *Darling* Neil Caplan; *Divine* Lindsay Kemp; *Mimosa* The Incredible Orlando; *Tap-Dancer* Michael Matou; *Our Lady of the Flowers* Douglas McNicol; *Café Proprietor* Robin Martin; *1st Sailor* Pierre Althoff; *Archangle Gabriel* David Haughton. *Dir*, *Dgn* Lindsay Kemp; *Assist dir* Celestino Coronado; *Mus* Andrew Wilson; *Light* Lindsay Kemp, John Spradbery. Plot: Hischak, Hischak/2, 76, OTF/2. Reviews: *Stage* 3/2/77, 11; *Times* 26/1/77, 9. Comment: Lindsay Kemp Company. Previews from 20/1/77. *Times* approved of the show now that it was “purged of all the self-conscious naughtiness that formerly restricted it to a homosexual cult show.”

77.24 *Madame Truesoul* (One-woman show) Jane Wibberley. FULHAM ARTS CENTRE c. 24/1/77. 1st perfd Edinburgh Festival 1976? Comment: Black White and Red. Jane Wibberley also performed her show at the Battersea Arts Centre 4/77.

77.25 *Nemesis on 234* (P) Anthony Swerling. GREEN MAN 24/1/77.* *Dudley Jones* Graham Lines; *Jeanne Carole* Boyd; *Joe Praml*; *Debbie Arnold*, *Miss Boyd* Paul Bentall, *Kenneth Shanley*. *Dir* Francis Harvey; *Dgn* Marian Berry-Hart. Review: *Stage* 17/2/77, 19. Comment: Mole Stage Company. A somewhat static play about a call-in radio programme and its host and his female replacement (*Stage*).

77.26 *German Skerries* (P) Robert Holman. BUSH 25/1/77.* Cast: *Stage* 27/1/77, 1; WWT/17. *Jack Williams* Paul Copley; *Martin Jones* John Normington; *Michael Haddaway* Mark Penfold; *Carol Williams* Caroline Hutchison. *Dir* Chris Parr; *Dgn* Miki Van Zwanenberg; *Light* Buz Williams. Reviews: *Guardian* 26/1/77, 8; *New Statesman* 4/2/77, 165; *Observer* 6/2/77, 30; *Spectator* 12/2/77, 29; *Stage* 10/2/77, 17; *Times* 26/1/77, 9. Comment: “A nice, sensitive, open-minded piece” about two birdwatchers exchanging thoughts about thwarted human potential (*New Statesman*). *Guardian* commended the play’s “quiet indictment of an unjust world.” *Times* called the “two beautiful performances” by John Normington and Paul Copley “an acting experience of a high order.”

77.27 *No Sheep on the Bush* (P) Alan Passes. HALF MOON 25/1/77.* Cast: *Stage* 20/1/77, 15; WWT/17. *Denise Armon*, *Matthew Kuipers*, *Matthew Guinness*, *Robin Samson*, *Ruth Seglow*, *Frank Whitten*. *Dir* Chattie Salaman; *Dgn* Andrew McAlpine; *Assist dgn* Anna Mackenzie; *Mus* Robin Samson. Reviews: *Stage* 3/2/77, 11; *Times* 28/1/77, 9; *Tribune* 18/2/77, 7. Comment: Common Stock Company. *Times* reported the piece, about old age, was based on interviews and discussion with various classes of people. *Tribune* commended the production’s use of “splendid surreal imagery”: “old people in masks shuffling about ba-baaing like sheep, and a woman ‘shadowed’ by the shadow of her former self, linked by an umbilical chain.”

77.28 *Scum—Death, Destruction and Dirty Washing* (Mus celebration) Claire Luckham and C. G. Bond. DRILL HALL 25/1/77.** Comment: Monstrous Regiment. The cast was probably the same as for 76.241.

77.29 *Hay Fever* (C, 3a) Noël Coward. TOWER, CANON-BURY, 26/1/77.** Cast: TTC. Plot: *Best/25*, 460, *Bordman/3*, 269–70, *Demastes/1*, *Fletcher*, *French/2*, *Gassner*, *Griffiths*, *Hischak*, *Hochman*, *Law*, *Levin*, 61–64, *Loney*, 134, *Mander/4*, *Matlaw*, *Patterson*, *Salem*, *Shank*, *Sobel*. Comment: Performed in repertory with *A Moon for the Misbegotten* (77.37) and *The Duchess of Malfi* (77.45).

77.30 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADDLER’S WELLS 27/1/77.** Plot: *Ayre*, *Fletcher*, *Gänzl*, *Hochman*, *Law*, *Salem*, *Shipley*, *Sobel*. Comment: D’Oyly Carte Opera Company.

77.31 *Traps* (P) Caryl Churchill. THEATRE UPSTAIRS 27/1/77.* Cast: *Findlater*; WWT/17. *Jack* Nigel Terry; *Syl* Catherine Kessler; *Albert* Anthony Milner; *Reg* Tim Pigott-Smith; *Christie* Catherine Neilson; *Del* Hugh Fraser. *Dir* John Ashford; *Dgn* Terry Jacobs; *Light* Duncan M. Scott. Plot: *Demastes/2*, *Weintraub*. Reviews: *Guardian* 28/1/77, 10; *New Statesman* 4/2/77, 165; *Observer* 30/1/77, 29; *Spectator* 5/2/77, 29; *Stage* 3/2/77, 11; *Times* 28/1/77, 9; *Tribune* 18/2/77, 7. Comment: MPS 655. English Stage Company. “Unsatisfying ambiguity and arbitrary conclusions apart, John Ashford’s sympathetic production was spellbinding” (*Tribune*). *Spectator* found the ambiguities “tiresomely modish” and the play lacked the “clarity and directness” of Churchill’s earlier works. *New Statesman* commended the muddiness of “this clever, arcane play.” The characters in this “mysterious” play failed to arouse the interest of *Times* despite the efforts of the cast.

77.32 *Mixed Economy* (P) Jenny Laird. KING’S HEAD

31/1/77 (Ln).* Cast: *Stage* 27/1/77, 20. *Guinevere* Margaret Rawlings; *Alyson* Karin Fernald; *Harry* David Gooderson; *Aubrey* Woods. *Dir* Douglas Storm. Reviews: *Guardian* 4/2/77, 10; *Times* 2/2/77, 14. Comment: London Contemporary Productions. This play, composed of “silly vignettes of unbelievably eccentric middle-class Londoners,” was worth seeing only for the rare appearance of Margaret Rawlings (*Guardian*). The play lacked “robust construction” (*Times*).

77.33 *Black Slaves, White Chains* (P, 1a) Mustapha Matura. COCKPIT 2/77.** Comment: L’Ouverture Theatre Trust.

77.34 *Gimme Shelter* (P) Barrie Keeffe. SOHO POLY 1/2/77; trfd to COURT 22/3/77. 1st perf thus. Cast: *Stage* 27/1/77, 20; *Variety* 20/4/77, 120; *WWT/17*. *Kev* Phillip Joseph; *Gary* Ian Sharp; *Janet*, *Lynne* Sharman MacDonald; *Bill*, *Tom* Roger Leach; *Kid* Phillip Davis; *Head* Peter Hughes. *Dir* Keith Washington; *Dgn* Mary Moore. Plot: Bull/2, Fletcher, Hirschak/2, 140–41, Salem, Walford, Weintraub. Reviews: *Guardian* 2/2/77, 10, 26/2/77, 8, 24/3/77, 8; *New Statesman* 1/4/77, 440; *Observer* 6/2/77, 30; *Spectator* 12/2/77, 28–29, 2/4/77, 32–33; *Stage* 10/2/77, 17, 31/3/77, 9; *Times* 2/2/77, 14; *Tribune* 1/4/77, 7; *Variety* 20/4/77, 120. Comment: The Network. The production comprised three one-act plays, *Gem*, *Gotcha!* and *Getaway*. *Variety* said Keeffe had managed to concentrate “a huge chunk of writhing, virulent, social amoeba into these pertinent, sometimes amusing playlets.” “Lovely naturalistic vignettes on the hopelessness of the young on the boot end of the system” (*Tribune*). *New Statesman* declared itself a convert to Keeffe but still found the achievement here uneven. “Keeffe’s “great talent is to create characters with whom he sympathizes, whose cause he supports” (*Times*). The first New York production was at the Brooklyn Academy of Music 10/12/78.

77.35a *The Bald Man and the Computer* (P). HOLYROOD 2/2/77. Comment: Mole Stage Company.

77.35b *The Canonization of Solly Cohen* (P). HOLYROOD 2/2/77. Comment: Mole Stage Company.

77.35c *Mustang and Euphoria* (P). HOLYROOD 2/2/77. Comment: Mole Stage Company.

77.36 *Kemp’s Jig* (One-man show) Chris Harris and John David. COCKPIT 2/2/77.* Cast: *Stage* 20/1/77, 15. Chris Harris. *Dir* John David; *Dgn* Louise Belson. Review: *Stage* 17/2/77, 21. Comment: “Half of this traces Will Kemp’s famous dance from London to Norwich in 1599; the other part is his stormy relationship with the other

shareholder-players in the theatre company headed by Shakespeare and Burbage” (*Stage*).

77.37 *A Moon for the Misbegotten* (D, 4a) Eugene O’Neill. TOWER, CANONBURY, 2/2/77.** Cast: TTC. Plot: Bordman, Bryer, Fletcher, French/2, Hirschak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Wilmeth. Comment: Performed in repertory with *Hay Fever* (77.28) and *The Duchess of Malfi* (77.45).

77.38 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 3/2/77.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D’Oyly Carte Opera Company.

77.39 *The Sons of Oedipus* (P) Euripides (adpt David Thompson of *The Phoenician Women*, c. 411 B.C.). GREENWICH 3/2/77. 1st this adpt. Cast: *Stage* 20/1/77, 1. *WWT/17*. *Jocasta* Siobhan McKenna; *Polyneices* Scott Antony; *1st Messenger* David Brierley; *2nd Messenger* Frank Barrie; *Eteocles* Michael Deacon; *1st Narrator* Freda Dowie; *Tutor* Patrick Hannaway; *Oedipus* Denys Hawthorne; *Creon* Ewan Hooper; *Tiresias* Richard Mayes; *Antigone* Ursula Mohan; *Menoceus* Jonathan Warren. *Dir* David Thompson; *Dgn* Bruna Santini; *Light* Nick Chelton. Plot: Gassner, Hochman. Reviews: *Guardian* 4/2/77, 10; *New Statesman* 11/2/77, 198–99; *Observer* 13/2/77, 34; *Stage* 10/2/77, 17; *Times* 4/2/77, 11. Comment: *Observer* commended David Thompson’s translation and direction, but disapproved of “some fumbling bits of naturalism” and some of the acting. *Times* found the production interesting but not revelatory. *Stage* concluded “Perhaps it would all sound better as a radio play, for on this showing I fail to see what advantage there is in watching it.”

77.40 *A Quick Slash in Brick Lane* (P) Peter Dawson. TRAMSHED 4/2/77.* Cast: *Stage* 3/2/77, 20. Pauline Edmett, Nicky Edmett, Rick Lloyd, Peter Dawson. *Dir* Peter Dawson. Comment: About Jack the Ripper.

77.41 *Alice in Wonderland* (Mus) Malcolm Sircom (adpt of Lewis Carroll, *Alice’s Adventures in Wonderland*, 1865). ROUND HOUSE 7/2/77 (m). 1st perfd Georgian, Richmond, Yorkshire, 12/73. *Duchess* Beau Daniells. *Dir* Roy Skelton. Reviews: *Guardian* 5/2/77, 13; *Stage* 24/2/77, 16; *Times* 8/2/77, 13. Comment: Yorkshire Theatre Company. *Times* complained the “text is fragile and foolishly updated” and pandered to children’s “simplest responses.”

77.42 *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice

(bk, lyr) and Ray Galton and Alan Simpson. RICHMOND 7/2/77.** Jess Conrad, Kim McCarthy, Caroline Angus, Jean Heard, Sheila McLeod, Moira Leslie. Plot: Bordman/5, 709, Fletcher, Gänzl, Hischak, Kennedy, OFT. Comment: A one-week engagement.

77.43 *The Last Meeting of the Knights of the White Magnolia* (P) Preston Jones. HAMPSTEAD 7/2/77. 60 perf. 1st perfd Dallas Theatre Center, Dallas, 4/12/73; 1st British perf. Cast: *Stage* 3/2/77, 24; *WWT/17*. L. D. Alexander Ian Hogg; *Milo Crawford* Michael J. Jackson; *Lonnie Roy McNeil* Ronnie Letham; *Skip Hampton* Richard Moore; *Red Grover* Glyn Owen; *Rufe Phelps* Leslie Schofield; *Ramsey-Eyes Blakeship* Frank Singuineau; *Colonel J. C. Kinkaid* Ramsay Williams; *Olin Potts* Thick Wilson. *Dir* Michael Rudman; *Dgn* Philip Parsons; *Cost dgn* Lindy Hemming; *Light* Howard Eldridge. Plot: Bryer, Hischak, Hischak/2, 106, Mac-Nicholas, Salem. Reviews: *Birmingham Post* 9/2/77, 2; *Guardian* 8/2/77, 8; *Illustrated London News* 1/4/77, 61; *New Statesman* 11/2/77, 198; *Observer* 13/2/77, 34; *Spectator* 19/2/77, 27; *Stage* 17/2/77, 19; *Times* 8/2/77, 13. Comment: The play was the first part of Jones's *A Texas Trilogy*. *Guardian* found the play somewhat thin and too narrowly focused. *New Statesman* agreed the events in the play needed a broader context. "I found it too predictable and was easily bored by the exposure of male childishness" (*Spectator*). "Both satirically amusing and curiously affectionate; it is presented, accents and all, by a sturdy all-male cast" (*Illustrated London News*). The first New York production (Broadhurst 22/9/76) ran for 22 performances.

77.44 *Penthesilea* (P) Micheline Wandor (adpt of Heinrich von Kleist's play, 1876). ROUND HOUSE DOWNSTAIRS 8/2/77.** *Penthesilea* Sandy Maberley; *Priestess* Jill Greenhalgh; *Prothoe* Maria Moustaka; *Achilles* Chris Ferris; *Odysseus* John Rawlinson; *Antilochus* Brian Jennings. *Dir* Cindy Owen; *Dgn* Odile Dicks-Mireaux. Plot: Gassner, Hochman. Reviews: *Guardian* 9/2/77, 8; *Stage* 17/2/77, 19; *Times* 9/2/77, 9. Comment: Salt Theatre. *Guardian* noted the original play had been "boiled down to a 60-minute version" that minimized many aspects. "Compressed into little over one hour's playing time, this is all-effective theatre with the new emphasis on woman's role in society not so hammered home as to distract from balance of the story" (*Stage*). *Times* opined the staging made it look as though the play was located in a gymnasium: "any nonsense about classical heroes is further set aside by a stage consisting of scaffolding and mobile walls, which fit in all to well with the tracksuits, fencing masks and bamboo swords."

77.45 *The Duchess of Malfi* (T) John Webster. TOWER,

CANONBURY, 9/2/77.** Cast: *Stage* 10/2/77, 20; TTC. Plot: Best/46, 426–27, Fletcher, Gassner, Griffiths, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley, Sobel. Comment: Performed in repertory with *Hay Fever* (77.28) and *A Moon for the Misbegotten* (77.37).

77.46 *The Silver Tassie* (TC, 4a) Sean O'Casey. THEATRE ROYAL, STRATFORD EAST, 9/2/77.** Cast: *Stage* 3/2/77, 24; *Theatricalia*; *WWT/17*. *Sylvester Heegan*, *The Staff Wallah* Robert Whelan; *Simon Norton*, *The Croucher* John Halstead; *Mrs. Heegan* Yvonne D'Alpra; *Susie Monican* Kathy Meryck; *Mrs. Foran* Jane Briers; *Teddy Foran* Robert Pugh; *Harry Heegan*, *D.C.M.* Vincent Brimble; *Jessie Taite* Janet Spencer-Turner; *Barney Bagnal* Bruce Alexander; *1st Soldier* Raymond Collins; *2nd Soldier* Ben Thomas; *The Corporal*, *Surgeon Forby Maxwell* Geoffrey Freshwater; *The Visitor* Rhys McConnochie; Robert Whelan; *1st Stretcher Bearer* Patrick Moore. *Dir* Clare Venables; *Dgn* David Fisher. Plot: Best/29, 429, Fletcher, Gassner, Hochman, Law, Loney, 166, Matlaw, Mplots, Patterson, Schrank, Scrimgeour, 111–28, Shank. Reviews: *Birmingham Post* 19/2/77, magazine, 1; *Guardian* 10/2/77, 8; *Illustrated London News* 1/4/77, 61; *New Statesman* 25/2/77, 264; *Observer* 13/2/77, 34; *Stage* 17/2/77, 19; *Times* 10/2/77, 13. Comment: Theatre Workshop. A successful revival by the new director Clare Venables (*Guardian*). "Miss Venables's direction is timid and her players accordingly desperate" (*Observer*). "Shambling acting" (*New Statesman*). The production was unlikely to alter anybody's opinion of the play "as it swings between the usual poles of anti-militarism and comic relief" (*Times*). The revival was acted inadequately (*Illustrated London News*).

77.47a *Cox and Box* (Oa, 1a) [J.] Maddison Morton (lib) and F. C. Burnand (lib) and Arthur Sullivan (mus). SADLER'S WELLS 10/2/77.** Plot: Ayre, Gänzl. Comment: D'Oyly Carte Opera Company.

77.47b *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 10/2/77.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

77.48 *Regina versus Stephens* (P) David Illingworth. HALF MOON 10/2/77. 1st perfd Arts Centre, Bristol, 7/10/76. Cast: *Stage* 17/2/77, 23. Tony Guilfoyle, Tim Munro, Theresa Streatfield, Lynda Rooke, Steve Hoye, Maggie Wilkinson. *Dir* John Caird; *Dgn* Sarah Paulley; *Mus* Pauline Green, Mike Edwards; *Sm* Steve Greatorex. Reviews: *Guardian* 16/2/77, 8; *Stage* 24/2/77, 16; *Tribune* 25/2/77, 7. Comment: Avon Touring Company. The play, about the workings of the judicial system, was

“curiously terse,” and removed from reality (*Guardian*). “A much too sparse, one-dimensional moralising account of the bad-guy establishment versus the good-guy social misfit” (*Tribune*).

77.49 *Salome* (T, 1a) Oscar Wilde. AFRICA CENTRE 10/2/77. 1st perfd Théâtre de L’Athénée, Paris, 12/2/1896; 1st London perf (private) Bijou 10/5/05. Cast: *Stage* 10/2/77, 20. *Salome* Ellen Thomas; Ivan Frazer, Gigi Gurpinar, Geronimo Sehmi, Jenni Jubb. *Dir* Mark Heath; *Sc dgn* Carlotta Barrow; *Cost dgn* Tessa Wickham; *Sound* Roylyn Cohen. Plot: Demastes/1, Hischak, Law, Matlaw, Patterson, Sobel. Review: *Stage* 24/2/77, 11. Comment: Centre Stage. The first New York production (Comedy 20/12/13) ran for eight performances (Hischak).

77.50a *Landscape* (P, 1a) Harold Pinter. QUESTORS 12/2/77.** Cast: QTA. Plot: Demastes/2, Hischak/2, 14, Weintraub.

77.50b *Silence* (P, 1a) Harold Pinter. QUESTORS 12/2/77.** Cast: QTA. Plot: Hischak/2, 14, Weintraub.

77.51 *Come Jubilee* (P) T-Bone Wilson. BUSH 15/2/77.* Cast: *Stage* 17/2/77, 23. Lloyd Anderson, Allister Bain, Glenna Forster-Jones. *Dir* Roland Rees; *Dgn* Bernard Culshaw. Reviews: *Guardian* 16/2/77, 8; *Stage* 24/2/77, 11; *Times* 16/2/77, 13. Comment: The production consisted of *On Your Mark* and *The Accident*, and concerned the adjustment of Caribbean immigrants to British life. “My reservation about both plays ... is that, as so often in black writing, they seek the comic route into painful situations by simplifying their characters into children” (*Times*).

77.52 *The Dumb Waiter* (P, 1a) Harold Pinter. YOUNG VIC STUDIO 15/2/77 (Ln).** Cast: *Stage* 10/2/77, 20. Brian Attree, Alasdair Ramsay. *Dir* Howard Curtis. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub.

77.53 *Stevie* (D, 2a) Hugh Whitmore. RICHMOND 15/2/77.* Plot: Demastes/2, Fletcher, Hischak/2, 143, Loney. Comment: The pre-West End production prior to opening at the Vaudeville in March (77.112). The first New York production was at the Manhattan Theatre Club 6/2/79.

77.54 *Rise and Fall of the City of Mahagonny* (Epic O) Bertolt Brecht (lib; trans Michael Geliot and David Drew of *Aufstieg und Fall der Stadt Mahagonny*, 1930) and Kurt Weill (mus). ROCK GARDEN c. 16/2/77 (Ln).** Jenny Logan, Anita Dobson, Simon Drake. *Dir* Paul

Marcus; *Mus dir* John Owen Edwards. Plot: Hochman, Matlaw. Reviews: *Guardian* 17/2/77, 10; *Stage* 24/2/77, 16; *Times* 16/2/77, 13. Comment: “This is the best lunch-time show I’ve ever seen” (*Guardian*). The production needed stronger singers (*Times*).

77.55 *Edith Piaf, je vous aime* (Mus tribute) Libby Morris and Fran Landesman (trans) and Ronnie Bridges (trans) and Peter Reeves (trans). KING’S HEAD 17/2/77, 9/5/77; trfd to SHAFESBURY 21/6/77.* Cast: *Stage* 10/2/77, 1; *Theatricalia*; *Variety* 13/7/77, 66; *WWT/17*. Libby Morris, Maureen Scott, Tony Bateman, John Muirhead. *Dir* Brian Rawlinson. Plot: OTF/2. Reviews: *Gay News* 14/7/77, 28; *Guardian* 19/2/77, 8; *Illustrated London News* 1/8/77, 59; *Observer* 27/2/77, 26; *Stage* 24/2/77, 11, 30/6/77, 11; *Times* 19/2/77, 11, 22/6/77, 9; *Variety* 13/7/77, 66. Comment: *Guardian* said the show needed more words and “Libby Morris herself is far more Ethel Merman than Edith Piaf.” “The production as a whole, including snatches of narration, seem contrived and self-conscious” (*Variety*). *Times* (22/6) noted the piece lost its “intimate charm” at the Shaftesbury.

77.56 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 17/2/77.** Plot: Ayre, Bordman/5, 74–75, Gänzl, Hochman, Sobel. Review: *Stage* 24/2/77, 13. Comment: D’Oyly Carte Opera Company.

77.57a *Audience* (P, 1a) Václav Havel (trans Vera Blackwell of his play, 1976). ORANGE TREE 18/2/77. 1st perf this trans. Cast: *WWT/17*. *Head Malster* Bill Wallis; *Ferdinand Vanek* Gordon Reid. *Dir* Anthony Cornish. Plot: Chambers, 347, Hischak/2, 310–11, Hochman, Walford. Reviews: *Guardian* 21/2/77, 8; *New Statesman* 25/2/77, 264; *Observer* 6/3/77, 26; *Stage* 3/3/77, 18; *Times* 21/2/77, 9. Comment: Richmond Fringe. Havel “is that rare thing, a social satirist with a heart” (*Guardian*). The plays give “a much clearer idea of what it’s like to be a dissident in Czechoslovakia” (*New Statesman*). *Observer* said Havel “makes most, not all, of our political plays look shabby ... [because of] his ability to see a situation, humanely and ironically, in the round.” “Cool moral satire, beautifully constructed and brilliantly funny” (*Times*). The first New York production was at the John Houseman 20/11/83.

77.57b *Private View* (P, 1a) Václav Havel (trans Vera Blackwell of *Vernisáž*, 1976). ORANGE TREE 18/2/77. 1st perf this trans. Cast: *WWT/17*. *Michael* Bill Wallis; *Vera* Philippa Gail; *Ferdinand Vanek* Gordon Reid. *Dir* Anthony Reid. Plot: Chambers, 347, French/2, Hischak/2, 227, Hochman, Walford. Reviews: *Guardian* 21/2/77, 8; *New Statesman* 25/2/77, 264; *Observer* 6/3/77, 26; *Stage*

3/3/77, 18; *Times* 21/2/77, 9. Comment: Richmond Fringe. The first New York production (Papp/Martinson 20/11/83) ran for 95 performances.

77.58 *I Made It, Ma—Top of the World* (P) [Tim Fywell and John Chapman]. RIVERSIDE STUDIOS 19/2/77.* Cast: *Stage* 10/2/77, 20. Alan Butler, David Atkins, Caroline Embling, Brian Flail, Joanna Kirby, Albert Welling. *Dir* Tim Fywell, John Chapman. Comment: The piece was developed through improvisation.

77.59 *Ludlow Fair* (P, 1a) Lanford Wilson. KING'S HEAD 21/2/77 (Ln). 1st perfd Caffe Cino, New York, 1/2/65; 1st British perf Traverse, Edinburgh, 1/12/67. Cast: *Stage* 10/2/77, 20. Rachel Robyn Evans; Agnes Mollie Guilfoyle. *Pres* Drumbeat Productions; *Dir* Royce Mills. Plot: MacNicholas. Review: *Times* 22/2/77, 13. Comment: Royce Mills's direction did nothing for this "aging apprentice piece" (*Times*).

77.60 *Romany* (Mus) Leonard Zimmer (bk; based on George Borrow, *Lavengro*, 1851, and *The Romany Rye*, 1857). BROADWAY, KILBURN, 21/2/77. 1st perf? Cast: *Stage* 10/2/77, 20. Jill Thomas, John Walker, R. J. Bell. *Dir* Tim Reynolds. Review: *Stage* 3/3/77, 15. Comment: Mushroom Theatre Company.

77.61 *Salome* (P) David Haughton (adpt of Oscar Wilde's play, 1896). ROUND HOUSE 21/2/77; trfd to BROADWAY, KILBURN, 3/5/77. 1st perf thus. Cast: *WWT/17*. *Salome* Lindsay Kemp; *Herod* Vladek Sheybal; *Herodias* The Incredible Orlando; *Jokanaan* David Haughton; *Narraboth* Neil Caplan; *Attendant to Herodias* Michael Matou; *Extras* Robin Martin, Douglas McNicol, Luc Chevalier, Bruno Tonioli, Stevie Hughes, James Cameron. *Dir, Dgn* Lindsay Kemp; *Mus dir* John Riley; *Cost dgn* Gill Hebden; *Light* Lindsay Kemp, John Spradbery. Plot: Griffiths. Reviews: *Birmingham Post* 23/2/77, 2; *Gay News* 24/2/77, 27, 10/3/77, 31; *Guardian* 3/5/77, 10, 4/5/77, 10; *Illustrated London News* 1/4/77, 61; *New Statesman* 13/5/77, 651; *Observer* 27/2/77, 26; *Spectator* 5/3/77, 27; *Stage* 3/3/77, 15, 19/5/77, 12; *Times* 22/2/77, 13. Comment: Lindsay Kemp Company. "Wilde's tragedy was always trivial; it can rarely have appeared more bizarre than in a transvestite version undecided whether to be a play or an extravagant sub-Beardsleyesque dance-drama" (*Illustrated London News*). "Flawed as drama ... unforgettable as theatre" (*Spectator*). "There seems a genuine idea here—Salome as the dream of a paranoiac homosexual—but it is trapped in a kind of ornate banality" (*Observer*). This was "surely the *Salome* of Wilde's dreams ... puts out of one's mind any idea that Salome should appear as a beautiful woman" (*Times*). The Broadway became Kemp's base (*Stage* 5/5/77, 1).

77.62 *Shakespeare's People* (Ent) Alan Strachan (deviser). RICHMOND 21/2/77. 1st perfd Planet, Slough, 31/1/77. Michael Redgrave, Elizabeth Counsell, Philip Bowen, David Dodimead, Rod Willmott. *Pres* Paul Elliott, Bernard Jay; *Dir* Alan Strachan. Comment: A one-week engagement.

77.63 *Elijah Disappearing* (P) Snoo Wilson. SOHO POLY 22/2/77 (Ln).* Cast: *Stage* 17/2/77, 23. Hugh Fraser, Paddy Godfrey, Carole Hayman, Megumi Shimanuki, John Shrapnel. *Dir* Snoo Wilson; *Dgn* Gemma Jackson.

77.64 *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of Macbeth* (P) David McGillivray and Walter Zerlin. ROUND HOUSE 22/2/77. Cast: *Stage* 10/2/77, 20. Comment: Entertainment Machine.

77.65 *Privates on Parade* (P with songs, 2a) Peter Nichols. ALDWYCH 22/2/77.* 36 perf. Cast: RSCA; *Stage* 17/2/77, 1; *Theatricalia*; *Variety* 2/3/77, 72; *WWT/17*. *Mjr. Giles Flack* Nigel Hawthorne; *Acting Cpt. Terri Dennis* Denis Quilley; *Sgt.-Mjr. Reg Drummond* David Daker; *Sylvia Morgan* Emma Williams; *Flight-Sgt. Kevin Cartwright* Ben Cross; *Cpl. Len Bonny* Joe Melia; *Lance-Cpl. Charles Bishop* Tim Wylton; *Leading Aircraftman Eric Young-Love* Simon Jones; *Pvt. Steven Flowers* Ian Gelder; *Lee* John Venning; *Cheng* Richard Rees. *Dir* Michael Blakemore; *Dgn* Michael Annals; *Light* Robert Bryan; *Mus* Denis King; *Ch* Eleanor Fazan; *Military Adviser* Tim Barlow; *Sm* Philip Hoare; *Dsm* Andrew Lortan; *Asm* Diana Durant, Jill Wellington; *Sound* Sandy Bratchell. Plot: Demastes/2, Fletcher, Gunn, Law, Loney, Weintraub. Reviews: *Daily Mirror* 25/2/77, 16; *Guardian* 22/2/77, 8, 23/2/77, 8; *Illustrated London News* 1/4/77, 61; *New Statesman* 4/3/77, 296; *Observer* 27/2/77, 26; *Spectator* 5/3/77, 27; *Stage* 3/3/77, 15; *Times* 23/2/77, 12; *Tribune* 11/3/77, 7; *Variety* 2/3/77, 72. Comment: Royal Shakespeare Company. The production ran three hours. "A captivating surprise ... with this comedy mixture, bittersweet reminiscence and stylish lampoon ... should prove a smash" (*Variety*). Excellent performances from Denis Quilley ("has a field-night as the star-queen") and Nigel Hawthorne "as the bible-belt major" (*Guardian* 23/2). "Michael Blakemore's production conveys the idea of a spotlight centre of precarious gaiety surrounded by moral bigotries, class barriers, and sudden death" (*Times*). "The play falters whenever it aims more than a centimetre beneath the skin" (*New Statesman*).

77.66 *Find Your Way Home* (P, 2a) John Hopkins. JACKSONS LANE 23/2/77.** Plot: Best/73, 192, Gunn, Hischak, Hischak/2, 68, Salem, Vinson. Comment: Ariel Theatre Company.

77.67 *Romeo and Juliet* (T) William Shakespeare. YOUNG VIC 23/2/77.** *Romeo* Simon Chandler; *Juliet* Natasha Pyne; *Friar Laurence* Chris Tranchell; *Capulet* Job Stewart; *Tybalt*, *Apothecary* Richard Howard; *Mercutio* David Henry; *Nurse* Helen Lindsay. *Dir* Denise Coffey. Reviews: *Birmingham Post* 25/2/77, 2; *Illustrated London News* 1/4/77, 61; *Stage* 3/3/77, 15; *Times* 24/2/77, 9. Comment: A modern-dress production that suggested “nothing so much as a Mafia poetry reading,” with Denise Coffey drawing too insistent “relevant” parallels (*Times*). “The sound of the verse, or a good deal of it, disappears ... but the narrative comes through strongly, and audiences respond to it as if they were hearing it for the first time, which indeed is probable” (*Illustrated London News*).

77.68 *Short Sleeves in the Summer* (P, 2a) Tunde Ikoli. THEATRE UPSTAIRS 23/2/77.* Cast: Findlater; *Stage* 24/2/77, 1; *WWT/17*. *Merlyn* Sharon Rosita; *Trevor* Gregory Munroe; *Kevin* David Howe; *Miss Reynolds* Anna Nygh; *Mr. Smith* Charles Cork; *Mr. Ingrams* Barry Reckord; *Tony* Joseph Childs. *Dir* Michael Joyce; *Dgn* Douglas Heap; *Light* Stefan Adderton. Reviews: *Guardian* 24/2/77, 8; *Observer* 27/2/77, 26; *Stage* 3/3/77, 15; *Times* 24/2/77, 9. Comment: MPS 661. English Stage Company. Young People’s Theatre Scheme. “A prolonged marital row ... obstinately simple” (*Observer*). “Too often falls into soap-opera cliché when it faces the central dilemma” (*Guardian*). The play consisted of “prolonged sessions of mindless bickering” by the central couple, while the marginal characters were potentially much more interesting (*Times*).

77.69 *Devil’s Island* (D, 1a) Tony Bicat. COURT 24/2/77. 26 perf. 1st perfd Sherman, Cardiff, 11/1/77. Cast: Findlater; *Stage* 24/2/77, 1; *Variety* 2/3/77, 72; *WWT/17*. *Betty* Gillian Barge; *Jill* Suzanne Bertish; *Kutcheski* Simon Callow; *Hugh* Philip Donaghy; *Bill* David Rintoul; *Sue* Jane Wood. *Dir* David Hare; *Dgn* Hayden Griffin; *Light* Rory Dempster. Reviews: *Birmingham Post* 28/2/77, 3; *Guardian* 25/2/77, 12; *New Statesman* 4/3/77, 296; *Observer* 27/2/77, 26; *Spectator* 12/3/77, 31; *Stage* 3/3/77, 15; *Times* 25/2/77, 11; *Tribune* 11/3/77, 7; *Variety* 2/3/77, 72. Comment: Joint Stock and English Stage Company. The piece consisted of three episodes set in 1937, 1977, and 1997 respectively, and presenting “a tripartite view of the sinking British middle class” (*Observer*). *Variety* described it as “a talky bore” with unoriginal material. *Tribune* said it was an uneven play “but with some memorable images and some fine pieces of writing.” Despite the good performances of Philip Donaghy, Jane Wood, and Simon Callow, *Times* disliked the play’s “lack of focus,” and objected to its “disdainful long-distance attitude to the people involved.”

77.70 *Henry Irving—The Knight from Nowhere* (Anthology) Knight Mantell (deviser). 1 perf. LAMDA 27/2/77. 1st perfd Playhouse, Salisbury, 9/3/69 as *The Life and Times of Henry Irving*. Cast: *Stage* 17/2/77, 23. Knight Mantell, Brian Poysler, Sonia Woolley. *Pres* Philip Ormond. Review: *Stage* 3/3/77, 18.

77.71 *In the Red* (C) William Douglas Home. RICHMOND 28/2/77. 1st perfd Boston, Lincolnshire, 1972. Comment: MPS 12537. The pre-West End production prior to opening at the Whitehall in March (77.114).

77.72 *The Nuns* (P) Eduardo Manet [adpt Robert Baldick of *Les nonnes*, 1969]. ROUND HOUSE DOWNSTAIRS 28/2/77.** Cast: *Stage* 10/2/77, 20. Michael Blackman, Gail Robertson-Brown, James Preston, Paul Vaughan Teague. *Dir* Anthony May. Comment: Box Theatre.

77.73 *The Problem* (P, 1a) A. R. Gurney. NIBBLETT HALL, INNER TEMPLE 28/2/77.** Plot: French/2, Wheatley/3.

77.74 *Talk to Me Like the Rain and Let Me Listen* (P, 1a) Tennessee Williams. NIBBLETT HALL, INNER TEMPLE, 28/2/77. 1st perfd White Barn, Westport, Connecticut, 26/7/58; 1st British perf Close, Glasgow, 15/5/68? Plot: Heintzelman, MacNicholas, Walford.

77.75 *A Thought in Three Parts* (P) Wallace Shawn. ICA 28/2/77.* Cast: *Stage* 24/2/77, 1; *WWT/17*. *David*, *Tom* Philip Sayer; *Sarah*, *Judy* Robyn Goodman; *Dick* Jack Klaff; *Helen* Stephanie Fayerman; *Bob* Paul-John Geoffrey; *Mr. Frivolous* Tony Rohr. *Dir* Max Stafford-Clark; *Dgn* Sue Plummer; *Light* Steve Whitson. Plot: Wheatley/3. Reviews: *Guardian* 1/3/77, 10; *New Statesman* 11/3/77, 330; *Observer* 6/3/77, 26; *Spectator* 12/3/77, 31; *Stage* 10/3/77, 13; *Times* 1/3/77, 9; *Tribune* 11/3/77, 7. Comment: Joint Stock. *Guardian* noted the piece lacked any attempt to analyze its solitary subject matter. *Spectator* called Shawn’s viewpoint on the futility of sex “ambivalent.” “It is ironically a very moral, untillating exposé of human frustration and failure to communicate” (*Tribune*). *Times* noted this was the “second unsatisfactory text the Joint Stock Theatre Group have presented within a week.”

77.76 *Henry IV Part I* (Hist P) William Shakespeare. SHAW 2/3/77.** Cast: *Stage* 24/2/77, 1; *WWT/17*. *Henry IV* Michael Croft; *Henry Prince of Wales* Michael Hadley; *Prince John of Lancaster*, *Poins*, *Messenger* David Moran; *Earl of Westmorland*, *Edmund Mortimer* *Earl of March*, *1st Carrier*, *1st Traveller* Richard Derrington; *Sir Walter Blunt*, *2nd Carrier*, *2nd Traveller*, *Messenger* Christopher Ellison; *Thomas Percy Earl of*

Worcester Terry Wale; *Henry Percy Earl of Northumberland* Tom Adams; *Henry Percy (Hospur)* David Weston; *Archibald Earl of Douglas, Owen Glendower* Tom Adams; *Sir Richard Vernon, Gadshill* Richard Hope; *Sir John Falstaff* Barrie Rutter; *Bardolph, Chamberlain, Messenger* Graham Chinn; *Lady Percy* Jill Baker; *Lady Mortimer, Mistress Quickly, 3rd Traveller* Gwyneth Powell. *Dir* Michael Croft; *Assist dir* David Weston; *Light* Mark Jonathan; *Fight arr* Ian McKay. Reviews: *Stage* 17/3/77, 9; *Times* 3/3/77, 13. Comment: Dolphin Theatre Company. A workshop production designed for students otherwise unable to see this exam syllabus work.

77.77 *It's All Right if I Do It* (C, 2a) Terence Frisby. MERMAID 2/3/77. 34 perf. 1st perfd Haymarket, Leicester, 19/1/77. Cast: *Stage* 24/2/77, 1; *Variety* 9/3/77, 80; *WWT/17. Tony Barnett* John Stride; *Henrietta Barnett* Prunella Scales; *Howard* Tony Haygarth; *Babs* Toni Palmer; *Young Tony* Jonathan Coy; *Young Henrietta* Jennie Anderson; *Marigold's Husband* John J. Carney; *Marigold* Primula Cotton. *Pres* Bernard Delfont, Richard M. Mills; *Dir* Robert Chetwyn; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Robert Bryan. Reviews: *Daily Mirror* 4/3/77, 18; *Observer* 6/3/77, 26; *Spectator* 19/3/77, 27–28; *Stage* 10/3/77, 13; *Times* 3/3/77, 13; *Variety* 9/3/77, 80. Comment: The comedy, “about a warring couple who cheat on each other, is one of those slick joke-a-minute jobs ... for undiscriminating audiences” (*Variety*). *Spectator* discerned a possible deeper purpose in the play, but it was unrealized because Frisby was “too determined to make us laugh.” *Times* faulted most aspects of the play and production. *Daily Mirror* said the piece was “ghastly” and no more than “a long, drawn-out dirty joke.”

77.78 *The Birds and the Bees* (P) Robert Colwyn. LAMB AND FLAG 3/3/77. 1st perf? Cast: *Stage* 3/3/77, 18.

77.79 *Summerfolk* (D, 4a) Maxim Gorky (adpt Peter Stein and Botho Straus of *Dachniki*, 1904). LYTTTELTON 3/3/77.** 9 perf. Cast: *WWT/17. Bassov* Wolf Redl; *Varvara* Edith Clever; *Kaleria* Ilse Ritter; *Vlass* Michael König; *Suslov* Otto Sander; *Yulia* Elke Petri; *Dudakov* Werner Rehm; *Olga* Sabine Andreas; *Shalimov* Peter Fritz; *Ryumin* Rudiger Hacker; *Maria Lvovna* Jutta Lampe; *Dvoetochie (Doppelpunkt)* Gunter Lampe; *Zamislov* Gerd Wameling; *Pustobaika* Otto Machtlinger; *Kropikin* Eberhard Feik; *Sasha* Christine Oesterlein. *Pres* National Theatre; *Dir* Peter Stein; *Dgn* Karl-Ernst Herrmann; *Cost dgn* Susanne Raschig; *Mus* Peter Fischer. Plot: *Hischak*/2, 85, Patterson. Reviews: *Guardian* 7/3/77, 8; *New Statesman* 11/3/77, 330; *Observer* 6/3/77, 26; *Stage* 10/3/77, 13; *Times* 11/3/77, 13. Comment: Schaubühne am Halleschen Ufer. A “lopped and

reconstructed version” that “dawdled along” (*New Statesman*). *Times* discussed aspects of the adaptation in some detail and complained the performers were “often barely audible.”

77.80 *Illuminatus!* (Science fiction epic) Ken Campbell and Chris Langham (adpt of Robert Shea and Robert Anton Wilson’s book, 1975). COTTESLOE 4/3/77. 1st perfd Liverpool School of Language, Music, Dream and Pun, 28/11/76. Cast: NTA; Theatricalia. *Aides* Paul Mackay; *Aum Salesman* Larry Sidorczuk; *Barney Muldoon* Gabriel Connaughton; *Carmel* Chris Taynton; *George Malik* Bill Nighy; *H. P. Lovecraft's Aunt* Barbra Warden; *Hagbard Celine* Neil Cunningham; *Harry Coin* Christopher Fairbank; *Howard the Dolphin* Allen Williams; *Inspector Saul Goodman* John Joyce; *Markoff Chaney* David Rappaport; *Mavis* Prunella Gee; *Patrolman James Patrick Hennessy* Jim Broadbent; *Professor Filiaris* Andrew Dallmeyer; *Sherri Brandi* Janice Murray; *The Voice* Wayne Bell; *Voice of F.U.C.K.U.P.* John Gielgud. *Dir* Ken Campbell, Chris Langham; *Dgn* Bill Drummond, Thirzie Robinson; *Cost dgn* Sue Foster; *Light* Mike Hirst, Paul Fahey; *Mus* Terry Canning, Camilla Saunders; *Mus dir* Terry Canning; *Puppets* Richard Robinson, Thirzie Robinson; *Sound* Mick Trim; *St dir* Chris Bernard. Reviews: *Guardian* 7/3/77, 8; *New Statesman* 11/3/77, 330; *Observer* 13/3/77, 30; *Stage* 10/3/77, 13; *Times* 11/3/77, 13; *Tribune* 11/3/77, 7. Comment: The opening of a new theatre. National Theatre. Science Fiction Theatre of Liverpool. *Guardian* managed to watch only four-and-a-half hours of “this eight-hour sci-fi block-buster.” *Times* said it watched for nine hours and the piece “was still going strong.” “With its metaphysical wit and physical ingenuities, it is a monumental mammoth marathon, not to be missed” (*Tribune*).

77.81 *I'm Not Walkin'* (One-man show) Ray Hassett. JACKSONS LANE 4/3/77.** Comment: Performed by Ray Hassett.

77.82 *Tobias and the Angel* (C, 3a) James Bridie. YOUNG VIC 4/3/77.** Cast: *WWT/17. Tobit* Alan Foss; *Tobias* David Yip; *Toby (a dog)* Flicka; *Archangel Raphael* Tony Osoba; *Anna* Helen Lindsay; *Mirza Khan, Sam, Voice of the Aporchrypha* Walter McMonagle; *Sherah* Laura Graham; *Azorah* Andrew Visnevski; *Sara* Sally Anne Newton; *Raguel* Job Stewart; *Asmonday* Alan Foss and Bill McColl. *Dir* Denise Coffey; *Light, Sound* Jenny Cane; *Mus* Michael Lankester. Plot: *Best*/36, 493, *Bordman*/4, 154, *Demastes*/1, *French*/2, *Hochman, Matlaw, Salem, Tobin*, 94–99. Reviews: *Birmingham Post* 10/3/77, 2; *Guardian* 10/3/77, 10; *Illustrated London News* 1/5/77, 89; *New Statesman* 18/3/77, 372; *Observer* 20/3/77, 30; *Stage* 17/3/77, 9; *Times* 12/3/77, 11. Com-

ment: *Guardian* said this “grossly dated play” was the most boring thing he had seen at the Young Vic. A “ramshackle revival” (*New Statesman*). An “amateurish,” “half-hearted” production (*Stage*).

77.83 *The Ballad of C33* (P) Francis Sargent and Knight Mantell. LAMDA 6/3/77.* Cast: *Stage* 24/2/77, 13. *Oscar Wilde* Knight Mantell; *Frank Harris* Francis Sargent; Jill Baker, Bruce Bould. Review: *Stage* 7/4/77, 20. Comment: The play was about the last three years of Oscar Wilde’s life after his release from prison and particularly his relationship with Frank Harris.

77.84 *Paradise Garden* (One-man ent) George Little. ARTS 6/3/77. 1st perfd Alhambra, Bradford, 18/11/76.

77.85 *Back Street Romeo* (P) Steve Gooch. HALF MOON 7/3/77.* Cast: SHM. *Romeo* Billy Colvill; *Juliet* Chloe Salaman; *Larry*, *Princey* Stuart Barren; *Capulist*, *Kindly* Stafford Gordon; *Tybalt* James Marcus; *Capulist strong-arm men* Peter Attard, Brian Hoskin. *Dir* Rob Walker; *Dgn* Jane Clement, John Asbridge. Reviews: *Guardian* 8/3/77, 8; *Observer* 13/3/77, 30; *Stage* 17/3/77, 9. Comment: MPS 5362. An East End version of *Romeo and Juliet*. *Observer* said the play could have been “a lively, even penetrating study of factional strife in the East End” if it had not been tied to Shakespeare’s story. *Guardian* agreed.

77.86 *Blind Date: An Anecdote* (P, 1a) Frank Marcus. KING’S HEAD 7/3/77 (Ln).* Cast: *Stage* 3/3/77, 18; WWT/17. *Angie* *Julia Foster*; *Brian* *Nigel Hawthorne*. *Dir* David Sullivan Proudfoot; *Dgn* Parry Parman. Reviews: *Guardian* 9/3/77, 10; *New Statesman* 25/3/77, 408; *Stage* 17/3/77, 9. Comment: *Guardian* said this “wry, dry fable” about a blind date revealed “a strong sympathy for the tenacious quirkiness of human behaviour.” Performed with “remarkable perception” (*Stage*).

77.87 *The Monkey Walk* (C) John Murray. RICHMOND 7/3/77.** *Lionel Blair*, *Diane Keen*; *Dir* *Brian Peck*. Comment: A one-week engagement.

77.88 *Philadelphia, Here I Come!* (C, 3a) Brian Friel. SUGAWN c. 7/3/77** Plot: Best/65, 301, Hirschak, Hochman, Patterson, Salem, Schrank, Vinson, Weintraub.

77.89a *Seen and Not Heard* (P) Jeff Rawle and John Amiry. ROCK GARDEN 7/3/77. 1st perf? Cast: *Stage* 3/3/77, 18. Paul Greenwood, Veronica Doran. *Dir* Eric Deacon. Review: *Stage* 31/3/77, 14. Comment: A childless couple decide they are happier with their practice dummy baby rather than a real adoptable baby.

77.89b *Twinkle, Twinkle Little Star* (P) Jeff Rawle and John Amiry. ROCK GARDEN 7/3/77. 1st perf? Cast: *Stage* 3/3/77, 18. Paul Greenwood, Veronica Doran, John Bay. *Dir* Eric Deacon. Review: *Stage* 7/4/77, 20. Comment: A couple win a prize of a weekend with a famous star but, when he arrives, they do not know who he is and endeavor to find out by devious means.

77.90 *Fire* (P) Hugh Steadman Williams. WESTMINSTER 8/3/77.* Cast: *Stage* 3/3/77, 1; WWT/17. *Bruce* John Justin; *Monica* Annie Ross; *Sammy* Shirley Anne Field; *Max* Robert Grange. *Pres* Aldersgate Productions; *Dir* Tony Craven; *Dgn* Cameron Johnson; *Cost dgn* Nancy Ruthven, Jill Robins; *Light* David Tate. Review: *Stage* 17/3/77, 9. Comment: *Stage* described the play as an unusual attempt to apply Christianity to a thoroughly modern situation.

77.91 *Forgive Me Delilah* (P) James Robson. SOHO POLY 8/3/77 (Ln).* Cast: *Stage* 3/3/77, 18. Roger Kemp, Paul Humpoletz. *Dir* Jon Amiel. Review: *Guardian* 10/3/77, 10. Comment: *Guardian* called the piece “preposterous,” with its various elements making no sense whatsoever.

77.92 *Gunslinger* (P) Richard Crane and Joss Buckley (songs). THEATRE ROYAL, STRATFORD EAST, 9/3/77. 1st perfd Phoenix, Leicester, 10/6/76. Cast: *Stage* 3/3/77, 1; Theatricalia; WWT/17. *Little Thunder*, *Chief Black Moon* Bruce Alexander; *Hardiman Crabbe*, *Preacher* Raymond Collins; *Huckleberry Smith* Brian Protheroe; *Wild Willie Fifty Fingers*, *Mr. Wells* Martin Duncan; *John Milton Speed* Vincent Brimble; *Banker* Patrick Moore; *Angel Kid McGrew* Ben Thomas; *Colonel Conquest* John Halstead; *Belle Tenderloin*, *Liberty Lou* Kathy Meryck; *Longhorn Hank*, *Rancher* Robert Pugh; *Dungaree Lil*, *Tart* Janet Spencer-Turner. *Mgr* Clare Venables, Maxwell Shaw; *Dir* Rhys McConnochie; *Dgn* David Fisher; *Cost dgn* Sheila Nash; *Light* John Munday; *Mus dir* Martin Duncan, Brian Protheroe. Review: *Stage* 17/3/77, 9. Comment: Theatre Workshop. A “bland, jokey ... essentially camp” production “which makes one or two minuscule points, mainly about the treatment of American Indians” (*Stage*).

77.93 *The Last Belch for the Great Auk* (P, 1a) David Halliwell. ROUND HOUSE 9/3/77 (Lt).** Cast: *Stage* 3/3/77, 18. *Reginald Armitage* Kevin Lloyd; *Dymphne Pugh-Gooch* Mary Rutherford. *Dir* János Bruck. Plot: Vinson. Review: *Stage* 17/3/77, 16. Comment: A good revival, spoken very quickly so that the audience could catch the last bus or train (*Stage*).

77.94 *Alpha Beta* (P, 3a) E. A. Whitehead. TOWER,

CANONBURY, 10/3/77.** Cast: TTC. Plot: Bull/3, Vinson.

77.95 *Vampire* (P, 3a) Snoo Wilson. BUSH 10/3/77.** Cast: *Stage* 3/3/77, 18; *WWT/17*. Patti Love, Diana Patrick, Neil Johnson, Linda Marlowe, Clive Merrison, Nick Edmett. *Dir* Dusty Hughes; *Dgn* Caroline Beaver, Doreen Watkinson; *Light, Sound* Buz Williams. Plot: Demastes/2, Vinson. Reviews: *Guardian* 16/3/77, 8; *New Statesman* 25/3/77, 408; *Observer* 20/3/77, 30; *Spectator* 26/3/77, 26; *Stage* 31/3/77, 9; *Times* 16/3/77, 11; *Tribune* 1/4/77, 6–7. Comment: A rewritten version of 1973 play (73.186). *Spectator* “admired the formal adventurousness and the sardonic cut of the writing.” *Guardian* was unable to discern “in what ... does [Wilson] believe?”

77.96 *Not So Green as It's Cabbage* (Rock mus) Eileen Pollock and John Fiske. JACKSONS LANE 11/3/77. Comment: Belt and Braces. About Ulster. Also given as a benefit performance at the Arts 17/4/77 to support the “Fight Against Cuts in Theatre.”

77.97 *The Taming of the Shrew* (C) William Shakespeare. RICHMOND 14/3/77.** Wendy Craig, Bob Grant, Joss Ackland. *Dir* Frank Hauser; *Dgn* Peter Rice; *Light* Nick Chelton. Comment: A one-week engagement.

77.98 *Bedroom Farce* (F, 2a) Alan Ayckbourn. LYTTLETON 15/3/77. 1st perfd Library, Scarborough, 16/6/75. Cast: *Variety* 23/3/77, 90; *WWT/17*. *Delia* Joan Hickson; *Ernest* Michael Gough; *Jan* Polly Adams/Janet Key; *Kate* Susan Littler/Brenda Blethyn; *Malcolm* Derek Newark; *Nick* Michael Kitchen/Michael Stroud; *Susannah* Maria Aitken/Sara Kestelman; *Trevor* Stephen Moore. *Dir* Alan Ayckbourn, Peter Hall; *Dgn* Tazeena Firth, Timothy O'Brien; *Light* Peter Radmore; *Assist light* Laurence Clayton; *Sound* Freya Edwards; *Pd mgr* Martin McCullum; *Staff dir* Harry Lomax; *Sm* Diana Boddington; *Dsm* Karen Stone; *Asm* Douglas Attrill, Kate Salberg. Plot: Demastes/2, Fletcher, French/2, Griffiths, Hischak, Hischak/2, 146, Law, Loney, Salem, Weintraub. Reviews: *Gay News* 7/4/77, 33; *Guardian* 17/3/77, 8; *Illustrated London News* 1/5/77, 89; *New Statesman* 25/3/77, 408; *Observer* 20/3/77, 30; *Spectator* 26/3/77, 26; *Stage* 3/3/77, 17, 20/10/77, 11; *Times* 17/3/77, 23; *Tribune* 1/4/77, 7; *Variety* 23/3/77, 90. Comment: MPS 664. National Theatre. Press night was 16/3/77. “One of the funniest and best sustained” of Ayckbourn’s plays, “cleverly staged and immaculately and hilariously performed” (*Variety*). *Guardian* saluted the entire cast, as did *New Statesman* with the exception of Maria Aitken. “I hope no one is going to undervalue this dramatist’s inventive genius and his tireless and honest observation” (*Illustrated London News*). *Spectator* detected some banality in the piece and ended up “suffering from

claustrophobia.” *Gay News* said it contained “most of [Ayckbourn’s] favourite jokes.” “The play marks the return of Ayckbourn the virtuoso technician and comic gymnast ... as funny as anything he has written” (*Times*). The production remained in repertory until 17/1/78. The first New York production (Brooks Atkinson 29/3/79) ran for 276 performances.

77.99 *Twelfth Night; or, What You Will* (C) William Shakespeare. GREENWICH 15/3/77.** Cast: *Stage* 3/3/77, 1; *WWT/17*. *Orsino* Frank Barrie; *Curio* Ian Senior; *Valentine, 1st Officer* Patrick Hannaway; *Viola* Gayle Hunnicutt; *Sea Captain, Priest* Carl Oatley; *Sir Toby Belch* Richard Mayes; *Maria* Ursula Mohan; *Sir Andrew Aguecheek* Michael Deacon; *Feste* Denis Carey; *Olivia* Anna Carteret; *Malvolio* Max Wall; *Antonio* Dicken Ashworth; *Sebastian* Brian Stirner; *Fabian* Neil Boorman; *2nd Officer* Malcolm Bullivant. *Dir* John Cox; *Dgn* Peter Rice; *Light* Graham Phoenix. Reviews: *Guardian* 16/3/77, 8; *Illustrated London News* 1/5/77, 89; *New Statesman* 18/3/77, 372; *Observer* 20/3/77, 30; *Spectator* 26/3/77, 26; *Stage* 3/3/77, 17; *Times* 16/3/77, 11. Comment: Previews 10/3–14/3/77. The production ran more than three hours. A bizarre revival, with the “consolation of Max Wall’s Malvolio—a brave try for a comedian attempting his first Shakespeare when nearly 70” (*Guardian*). “An uncomfortable evening” (*New Statesman*). “A relentlessly decorative production” and little else (*Spectator*); *Times* agreed, and said, while the show was nearly sold out because of Max Wall, Wall’s performance was unsuccessful. *Illustrated London News* said there was little of the production worth remembering.

77.100 *Julius Caesar* (T, 2a) William Shakespeare. OLIVIER 17/3/77.** 52 perf. Cast: NTA; Theatricalia; *Variety* 30/3/77, 70; *WWT/17*. *Julius Caesar* John Gielgud; *Marcus Brutus* Brian Cox; *Caius Cassius* Ronald Pickup; *Casca* Gawn Grainger; *Decius Brutus, Messala* Oliver Cotton; *Cinna, Strato* Pitt Wilkinson; *Metellus Cimber, Clito* Peter Needham; *Trebonius, Poet* Michael Beint; *Caius Ligarius* Norman Claridge; *Mark Antony* Mark McManus; *Octavius Caesar* Ian Charleson; *Lepidus* Liam O’Callaghan; *Flavius, Lucilius* Glyn Grain; *Marullus, Titinius* Tom Wilkinson; *Cicero* Martin Friend; *Publius* Peter Carlisle; *Popilius Lena* John Gill; *Portia* Rowena Cooper; *Calpurnia* Ann Firbank; *Soothsayer* Keith Skinner; *Companion to Soothsayer* Edna Doré; *Lucius* Paul Henley; *Artemidorus* Daniel Thorndike; *Cinna the Poet, Volumnius* Andrew Hilton; *Cobbler* Trevor Ray; *Carpenter, Dardanius* Timothy Block; *Young Cato* Chris Hunter; *Varro* Jonathan Battersby; *Pindarus* Olu Jacobs; *Claudius* Stanley Lloyd; *Officer to Antony* Shane Connaughton; *Officer to Caesar* Ray

Edwards; *Officer to Octavius* Brian Kent; *Augurers* Dennis Tynsley, Stanley Lloyd, Olu Jacobs; *Extras* Shulie Bannister, Vivienne Burgess, Imogen Claire, Irene Gorst, Marianne Morley, Peter Rocca. *Dir* John Schlesinger; *Dgn* John Bury; *Assist dgn* Sue Jenkinson; *Light* David Hersey; *Mus* Harrison Birtwistle; *Mus dir* Dominic Muldowney; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Anthony Godel, Angela Bissett, Jeremy Gadd. Reviews: *Birmingham Post* 2/4/77, magazine, 4; *Guardian* 23/3/77, 10; *Illustrated London News* 1/5/77, 89; *New Statesman* 1/4/77, 440; *Observer* 20/3/77, 33, 27/3/77, 30; *Stage* 31/3/77, 9; *Times* 23/3/77, 15; *Variety* 30/3/77, 70. Comment: National Theatre. Press night was 22/3/77. The play was performed in Edwardian dress. *Variety* was disappointed by the production but "Gielgud's personal draw" would attract "healthy business." *Times* declared "Gielgud eclipses every other actor in sight." *Observer* blamed John Schlesinger's direction for failing to give point to the play. *Guardian* said it was "certainly handsomely mounted" but the "overall effect [is] so dreary," and also laid the blame on Schlesinger. *Illustrated London News* singled out the performances of Gielgud and Ronald Pickup. The production remained in repertory until 3/9/77.

77.101 Young Writers' Festival. THEATRE UPSTAIRS 17/3/77. Cast: Findlater. Plays performed: Lenka Janiurek, *Walking*; Liz Bellamy, *To Err Is Human*; Shirley McKay and Christina Martin, *West Side Bover*; Alexander Matthews, *Fishing*. Reviews: *Observer* 20/3/77, 30; *Stage* 31/3/77, 14.

77.102 The Memorandum (C, 12sc) Václav Havel (trans Vera Blackwell of *Vyrozum ni*, 1965). ORANGE TREE 18/3/77.** Cast: WWT/17. *Joseph Gross* Roger Swaine; *John Ballas* John Challis; *Peregrine Pillar*, *Carl Column* Paddy Ward; *Hana* Cindy O'Callaghan; *Mr. Lear* John Baddeley; *Mr. Thumb*, *George* Tony Aitken; *Otto Stroll* Peter Wyatt; *Dr. Alex Savant* Derek Seaton; *Helena* Hilary Crane; *Maria* Liz Crowther. *Dir* Sam Walters. Plot: French/2, Hochman, Patterson. Reviews: *Gay News* 7/4/77, 33; *Stage* 7/4/77, 9; *Times* 21/3/77, 12. Comment: Richmond Fringe. *Gay News* found this production, which strongly emphasized the political, "chillingly effective," but said the play could be envisioned as "a deceptively comical piece of entertainment." This "masterpiece" was "Kafka plus marvellous jokes, plus mastery of mathematical design. A satire on mechanistic thinking" (*Times*).

77.103 The Wild Duck (P) Henrik Ibsen (trans William Archer of *Vildanden*, 1885). TOWER, CANONBURY, 18/3/77.** Cast: TTC. Plot: Bryan, Fletcher, French/2,

Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

77.104 Seagull Rising (C, 3a) A. E. Ellis. QUESTORS 19/3/77.* Cast: QTA. Reviews: *Acton Gazette* 24/3/77, 15; *Stage* 7/4/77, 20. Comment: "Bemused me to the extent of boredom with its plays within plays within" (*Stage*).

77.105 Early Shakespeare and the Late Marlowe (P, 1a) Michael Moriarty. QUESTORS 20/3/77.* Reviews: *Acton Gazette* 24/3/77, 15; *Stage* 7/4/77, 20. Comment: A fictional account of Shakespeare in London, together with the dead Marlowe mending Shakespeare's plays.

77.106 The Amazons (F, 3a) Arthur W. Pinero. WIMBLEDON 21/3/77.** Cast: *Stage* 27/1/77, 1, 3/3/77, 24; WWT/17. *Galfred Earl of Tweenwayes* Hugh Walters; *Barrington Viscount Litterly* Ralph Lawford; *André Count de Grival* Simon Cadell; *Rev. Roger Minchin* Roger Hammond; *Fitton* Allan Corduner; *Youatt* Basil Lord; *Orts* Ronald Lewis; *Miriam Marchioness of Castle Jordan* Margery Mason; *Lady Noline Belturbet* Susan Edmonstone; *Lady Wilhelmina Belturbet* Cheryl Campbell; *Lady Thomasin Belturbet* Hele Cotterill; "Sergeant" *Shuter* Emily Richard. *Dir* John David; *Dgn* Gordon Aldred; *Light* Mick Hughes. Plot: Bordman/2, 361–2, Lazenby, Salem. Reviews: *Gay News* 7/4/77, 33; *Illustrated London News* 1/5/77, 89; *New Statesman* 25/3/77, 408; *Observer* 27/3/77, 30; *Stage* 31/3/77, 9; *Times* 22/3/77, 13. Comment: Actors' Company. The revival did "well by Pinero," although *New Statesman* thought the effort was not worthwhile; *Observer* agreed, and called the production "bright." *Gay News* thought this revival was not as good as that given at Canonbury (76.337). *Stage* criticized the slow pace of the first two acts and found the performances somewhat uneven. *Illustrated London News* found the revival unsatisfactory.

77.107 Big Bad Mouse (C, 3a) Philip King and Falkland L. Cary (based on an idea by Ivan Butler). RICHMOND 21/3/77.** *Mr. Price-Hargreaves* Jimmy Edwards; *Mr. Bloome* Eric Sykes; *Lady Chesapeake* Joan Young; *Harold Hopkins* Iain Smith; *Fiona Irvine* Joyce Irvine; *Doris Povey* Wendy Lovelock; Bessie Finney. Plot: French/2. Comment: A one-week engagement.

77.108 A Cure for Freedom (P) Quentin Crisp. KING'S HEAD 21/3/77 (Ln).** Cast: *Stage* 3/3/77, 19.

77.109 Lykos: The Danger in the Maze (P, 1a) Paul Ramsey. QUESTORS 21/3/77.* Review: *Acton Gazette* 31/3/77, 4. Comment: "It is a deliberately mystifying play, written in an abstract, bloodless and irritating way.

The billing claims it is a mixture of mystery thriller and supernatural psychological drama. But the performance gave no indication that it was anything more than self-indulgent and pretentious" (*Acton Gazette*).

77.110 *The Token Two* (P) A. S. [or Alex] Robertson. ROUND HOUSE 21/3/77.* Cast: *Stage* 3/3/77, 18. *Vic* Adrian James; *Ken* David Robson. *Dir* Doreen Cannon. Review: *Stage* 21/4/77, 15. Comment: One Man Theatre Company. Two men in a watchtower discover they are as useless as a dummy that is in the tower with them. *Stage* felt the piece was contrived.

77.111 *Old Wives Tale* (P) Micheline Wandor. SOHO POLY 22/3/77.* Cast: *Stage* 17/3/77, 10. Judith Fellows, Valery Lush, Maureen Pryor, Sally Watts. *Dir* Caroline Eves; *Dgn* Dee Greenwood. Plot: Bull/3. Review: *Tribune* 22/4/77, 7. Comment: MPS 846. "A beautifully characterised, gentle, naturalistic piece" (*Tribune*).

77.112 *Stevie* (D, 2a) Hugh Whitmore. VAUDEVILLE 23/3/77.** Cast: *Variety* 30/3/77, 70; *WWT/17*. *Stevie* Glenda Jackson; *Aunt Mona* Washbourne; *Friend* Peter Eyre. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Duncan C. Weldon, Louis I. Michaels, Bullfinch Productions; *Dir* Clifford Williams; *Dgn* John Gunter; *Light* Andy Phillips. Plot: Demastes/2, Fletcher, Hirschak/2, 143, Loney. Reviews: *Gay News* 7/4/77, 32–33; *Guardian* 17/3/77, 9, 24/3/77, 8; *New Statesman* 1/4/77, 440; *Observer* 27/3/77, 30; *Stage* 31/3/77, 9; *Times* 24/3/77, 16; *Variety* 30/3/77, 70. Comment: Glenda Jackson "dominates the modest show with a performance of expressive sensitivity" (*Variety*). "The bulk of the evening is heavy and monotonous going" (*Observer*). "A very moving account" of Stevie's life (*Guardian* 24/3). *Times* commended both Jackson and Mona Washbourne for their performances.

77.113 *Fire Angel* (Mus, 2a) Paul Bentley (bk, lyr; based on William Shakespeare, *The Merchant of Venice*) and Roger Haines (mus). HER MAJESTY'S 24/3/77. 42 perf. 1st perfd St. Columba-by-the-Castle, Edinburgh, 1974 as *Shylock*. Cast: *Variety* 30/3/77, 70; *WWT/17*. *Don Piranha* Ian Burford; *Lucy* Helen Chappelle; *Angelo Sacramona* Anthony Wood; *Bobby Sacraona* Julian Littman; *Mamma Doc* Gaye Brown; *Ricci the Hit* Ludovico Romano; *Diarrhoea* Dave Larrington Walker; *Deborah* Linda Kendrick; *Joe Diamonds* Derek Smith; *Barach* C. T. Wilkinson; *Singers, Dancers* Helen Baker, Joshua Bancel, Paulette Crawford, Jeni Evans, Colin Fay, Stanley Fleet, Paulette Hegney, Terence Hillyer, Keith Hodiak, Peter Karrie, Belinda Nash, Megg Nicol, Wanda Rokicki, Richard Roman, Libby Rose, Myra Sands, Mark Tyme, David Wheldon-Williams. L. H. M. and S. Ltd.;

Chm Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* Ray Cooney; *Dir* Braham Murray; *Ch* Arlene Phillips; *Dgn* Johanna Bryant; *Light* Robert Bryan; *Sound* Ian Gibson; *Mus arr* Anthony Bowles; *Cond* David Firman; *Assoc ch* Alain Dehay; *Assist dir* Christie Dickason. Plot: OTF. Reviews: *Gay News* 7/4/77, 33; *Guardian* 25/3/77, 10; *New Statesman* 8/4/77, 473; *Observer* 27/3/77, 30; *Stage* 31/3/77, 9; *Times* 25/3/77, 13; *Variety* 30/3/77, 70. Comment: This was a much revised version of the original. "The Merchant of Venice as a Mafia musical" that was amateurish and unfortunately consuming financial resources (*Observer*). "A ponderous, misbegotten mixture of corny melodrama and dreary caricature" (*Variety*). *Times* thought the piece had "no more than an opening bright idea"; the remainder was "rubbish."

77.114 *In the Red* (C, 2a) William Douglas Home. WHITEHALL 25/3/77.** Cast: *Stage* 3/3/77, 24; *Variety* 20/4/77, 120; *WWT/17*. *Susan Clifton* Dinah Sheridan; *David Clifton* Gerald Harper; *Primo* Bruce Montague; *Charles Bentworth* Norman Rossington; *Rosemary Clifton* Fiona Mollison; *Jonathan Clifton* Adam Richardson; *Leslie Richards* M. J. Hemingway. *Pres, Dir* Allan Davis; *Dgn* Carmen Dillon; *Cost dgn* John Cavanagh; *Light* Andrew Bridge. Reviews: *Birmingham Post* 29/3/77, 2; *Guardian* 29/3/77, 8; *New Statesman* 8/4/77, 472–73; *Observer* 3/4/77, 28; *Spectator* 9/4/77, 27; *Stage* 31/3/77, 9; *Times* 28/3/77, 11; *Variety* 20/4/77, 120. Comment: "A witless farce about a playwright who tries to blackmail his bank manager" (*Spectator*). "A load of crap" (*Guardian*). *Times* commented on "the gross improbabilities of the plot" in this typical Home piece.

77.115 *The Entertainer* (P, 15sc) John Osborne and John Addison (mus). WIMBLEDON 28/3/77.** Cast: *Stage* 27/1/77, 1; *WWT/17*. *Billy Rice* Basil Lord; *Jean Rice* Emily Richard; *Phoebe Rice* Margery Mason; *Archie Rice* Ronald Lewis; *Frank Rice* Allan Corduner; *Gorgeous Gladys* Helen Cotterill; *William (Brother Bill) Rice* Roger Hammond; *Graham Dodd* Ralph Lawford. *Dir* Nicholas Renton; *Dgn* Gordon Aldred; *Light* Mick Hughes. Plot: Best/57, 225, Bordman/4, 351, Demastes/2, Fletcher, Gassner, Hirschak, Hochman, Law, Loney, 305, Matlaw, Mplots, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 30/3/77, 2; *Guardian* 29/3/77, 8; *Observer* 3/4/77, 28; *Stage* 7/4/77, 9. Comment: Actors' Company. *Observer* thought the play "benefits to some extent from performance in a half-empty barn" like the Wimbledon. *Guardian* commended the performances and found the play "perennially absorbing."

77.116a *Huis clos* (D, 1a) Jean-Paul Sartre. ROUND

HOUSE DOWNSTAIRS c. 28/3/77.** Cast: *Stage* 31/3/77, 10. *Garcin* Alain Huguin; *Estelle* Beatrice Foschia; Marie Claire Trespeuch. *Dir* Alain Huguin; *Dgn* James Scott; *Sound* Jon Keliehor. Plot: Best/46, 443, Fletcher, French/2, Gassner, Hochman, Kabatchnik/2, Matlaw, Patterson, Salem, Shank, Walford. Review: *Stage* 28/4/77, 20. Comment: The Other French Company. The production "never quite conveys the claustrophobic feel which should be implicit. The bite of real pain never quite comes through" (*Stage*).

77.116b *Sand George et le dragon* (P) Alain Huguin (based on correspondence between George Sand and Alfred de Musset). ROUND HOUSE DOWNSTAIRS c. 28/3/77. 1st London perf 70 New Bond Street 12/76? Cast: *Stage* 31/3/77, 10. Alain Huguin, Marie Claire Trespeuch, Alain Moser. *Dir* Alain Huguin; *Dgn* James Scott; *Sound* Jon Keliehor. Review: *Stage* 21/4/77, 15. Comment: The Other French Company. About the brief affair between Sand and Alfred de Musset.

77.117 *Sextet* (C, 2a) Michael Pertwee. RICHMOND 28/3/77. 1st perfd Theatre Royal, Brighton, 14/3/77. Comment: The pre-West End production prior to opening at the Criterion in April (77.141).

77.118 *Who Saw him Die?* (Melo, 2a) Tudor Gates. PHOENIX THEATRE CLUB 28/3/77.** Cast: *Stage* 3/3/77, 19.

77.119 *After Liverpool* (P) James Saunders. MERMAID 29/3/77 (Ln).** Plot: French/2, Vinson. Review: *Stage* 7/4/77, 20. Comment: Actors' Company. A very good revival by actors possessing an affinity with Saunders's style (*Stage*).

77.120 *The Magic Drum* (P for children) James Kirkup (adpt Michael Bogdanov). LYTTTELTON 29/3/77 (m). 1st perfd University Theatre, Newcastle, 13/12/72. *Narrator* Derek Hollis; *Tenko* Jim Hooper; Jill Hand, Oz Clarke, Geoffrey McGivern, Nicholas Owen. *Dir* Michael Bogdanov. Reviews: *Guardian* 30/3/77, 10; *New Statesman* 8/4/77, 473; *Observer* 3/4/77, 28; *Stage* 14/4/77, 9; *Times* 30/3/77, 12. Comment: Phoenix Theatre Company, Leicester. "About a Chinese boy with a talking drum that only he can play" (*Observer*). "The most imaginatively staged production I have yet seen in this house" (*Times*). "Immensely visual in its presentation with some stunning use of colour (black, gold, red) in the costumes and some marvellous symbolism with the sweeping flags which swirled across the stage" (*Stage*).

77.121 *One Friday* (P) Edmund Banyard. WESTMINSTER 29/3/77. 1st perfd BBC-1 TV 28/3/75; 1st stage perf.

Cast: *Stage* 10/3/77, 1. *Judas, Simon of Cyrene* Carl Campbell; *Messenger's Wife* Marilyn Cutts; *Pontius Pilate, Guard* Anthony Dunston; *Mary Magdalene* Ruth Madoc; *Thomas, Messenger* Richard Manuel; *Simon Peter* Richard Piper; *Virgin Mary* Jill Shakespeare; *Warder, Roman Soldier* Mason Taylor. Pres Aldersgate Productions; *Dir* John Dryden; *Mus* Edmund Banyard, Philip Banyard, Kathleen Johnson; *Dgn* W. Cameron-Johnson; *Sm* Max Howard. Reviews: *Guardian* 2/4/77, 8; *Stage* 7/4/77, 9; *Times* 30/3/77, 12. Comment: A dramatic interpretation of Good Friday. *Times* opined the piece was more suited for the radio.

77.122 *Say Hallelujah* (P) Jimi Rand. KESKIDEE CENTRE 29/3/77.* Cast: *Stage* 3/3/77, 19. *Mrs. De Coursey* Nadia Cattouse; *Mr. De Coursey* Allister Bain; *Preacher* Imruh Caesar; Merdelle Jordine, Queenie Cavette, Anton Phillips. *Dir* Jimi Rand, Rufus Collins; *Sc dgn* Eve Ritscher. Review: *Stage* 19/5/77, 17. A "remarkably good play" about a "second generation West Indian family living in Britain today" (*Stage*).

77.123 *Son of Man* (P) Dennis Potter. ST. PAUL'S CHURCH 30/3/77.** Cast: *Stage* 3/3/77, 19. Plot: Bull/1, Vinson. Review: *Stage* 14/4/77, 9. Comment: Given the perspective on Christ in the piece, *Stage* found the venue somewhat strange; moreover, the acoustics were poor.

77.124 *Strawberry Fields* (P) Stephen Poliakoff. COTTESLOE 31/3/77.* 35 perf. Cast: NTA; Theatricalia; *WWT/17*. *Charlotte* Jane Asher; *Cleaner* Maya Kemp; *Kevin* Stephen Rea; *Kid* Peter-Hugo Daly; *McNeil* Frederick Warder; *Mrs. Roberts* Anne Leon; *Nick* Kenneth Cranham. *Dir* Michael Apted; *Dgn* Di Seymour; *Light* Stephen Wentworth; *Sound* Derrick Zieba; *Pd mgr* Jason Barnes; *Sm* John Caulfield; *Dsm* Frank Nealon; Sally Blake, Jondon Gourkan, Moira Hunter. Plot: Neastes/2, Griffiths, Hischak/2, 132, Weintraub. Reviews: *Birmingham Post* 7/4/77, 2; *Guardian* 4/4/77, 6/4/77, 12; *New Statesman* 15/4/77, 505-06; *Observer* 10/4/77, 22; *Spectator* 16/4/77, 32; *Stage* 14/4/77, 9; *Times* 6/4/77, 11; *Tribune* 22/4/77, 7. Comment: MPS 666. National Theatre. Press night was 5/4/77. "Leans far too heavily on lurking menace and unspecified attitudes to be satisfying" (*Guardian* 6/4). *Observer* thought Poliakoff could write better, and faulted the characterization and some "forced" big speeches, but acknowledged his "feeling for detritus." *Times* said Poliakoff might be correct in his dire predictions but had failed "to establish a credible action for the three characters." *Spectator* thought the piece could be the "basis for a short film," but it didn't work as a play. The production remained in repertory until 23/6/77. The first New York production (*Stage* 73 24/5/78) ran for 28 performances.

77.125 *One for the Road* (P) Derek Smith and Ian Macpherson. STAGE ONE 4/77. Ian Macpherson, Terry Alchin. Review: *Tribune* 6/5/77, 7. Comment: Soapbox Theatre. The piece was about “the plight of the single homeless” (*Tribune*).

77.126 *For All Those Who Get Despondent* (Cabaret) Frank Wedekind and Bertolt Brecht and Estella Schmid (deviser) and Peter Barnes (trans) and Robin Marsden (mus) and Hanns Eisler (mus) and Kurt Weill (mus). THEATRE UPSTAIRS 4/4/77.* Cast: Findlater; *WWT/17*. Anna Calder-Marshall, Maurice Colbourne, Myra Love, Terry Dougherty, Dilys Laye. *Dir* Peter Barnes. Reviews: *Guardian* 5/4/77, 10; *Observer* 10/4/77, 22; *Stage* 21/4/77, 13; *Times* 5/4/77, 11. Comment: English Stage Company. *Guardian* found this political cabaret, composed of forty-eight numbers, “rather refreshing.” *Times* said “cabaret” was a misnomer, but found the material new and interesting.

77.127 *Just Between Ourselves* (C, 2a) Alan Ayckbourn. RICHMOND 4/4/77. 1st perfd Library, Scarborough, 28/1/76. Cast: *Stage* 3/3/77, 24. Plot: Fletcher, French/2, Law, Loney, Weintraub. Comment: The pre-West End production prior to opening at the Queen’s in April (77.156).

77.128 *Our Kid* (Monol) Brian Clemens. ROCK GARDEN 4/4/77.* Sue Holderness. Review: *Stage* 14/4/77, 15. Comment: A forty-five minute monologue by a young woman whose sexual fantasies become progressively more sadistic and murderous; given an excellent performance by Sue Holderness.

77.129 *Bank Siege* (P, 1a) John Petherbridge. SOHO POLY 5/4/77 (Ln).* Cast: *Stage* 31/3/77, 10. *Sally* Lydia Lisle; *Billy* Myles Reithermann. *Dir* Brian Croucher; *Dgn* Jane Ripley. Reviews: *Guardian* 9/4/77, 6; *Stage* 14/4/77, 9; *Times* 6/4/77, 11. Comment: A simplified piece about a bank robber and his hostage (*Guardian*). “No more than a brutal little anecdote” (*Times*).

77.130 *Woe! Babylon* (Rock Mus, 3a) Jim Cuomo and Michael Hanks and Sandy Spencer. ROUND HOUSE DOWNSTAIRS 6/4/77. 1st London perf. Cast: *Stage* 3/3/77, 19; *WWT/17*. *Jeremy* Kit Rogers; *Zeke* Paul Nygaard; *Wise* Cathy Tontoh; *Foolish* Michael Hanks; *Celia* Mandi Wilson; *Harry* Tim Wellard; *The Indian* Sandy Spencer. *Dir* Jim Cuomo; *Cost dgn* Mandi Wilson; *Light* John Kersley. Review: *Stage* 28/4/77, 20. Comment: Chops. The piece was based on the Lamentations of Jeremiah, was set in modern New York, and was far too long and not memorable (*Stage*).

77.131 *It’s Better than a Kick in the Groin*. OVAL HOUSE 8/4/77. 1st perf? Cast: *Stage* 31/3/77, 10. Jim Sweeney, Pippa Sparks, Steven Steen, Nicholas Fry. Comment: The Wee Wees.

77.132a *Bobby* (Monol) John Halkin. CHARLIE’S WINE BAR 10/4/77; trfd to ICA 26/4/77. 1st perf? Cast: *Stage* 7/4/77, 10. Rudolph Walker. *Pres* Rainstorm Productions; *Dir* Anthony Matheson. Review: *Stage* 5/5/77, 17.

77.132b *Nice* (Monol) Mustapha Matura. CHARLIE’S WINE BAR 10/4/77; trfd to ICA 26/4/77.** Cast: *Stage* 7/4/77, 10. Rudolph Walker. *Pres* Rainstorm Productions; *Dir* Anthony Matheson. Review: *Stage* 5/5/77, 17. Comment: “About a young immigrant whose basic good nature leads him almost inevitably to a prison cell” (*Stage*).

77.133 *Some Animals Are More Equal* (Ent) Shirley Barrie and Diane Brook and John Burrows and John Harding and Pam Gems and Fay Weldon and Olwen Wymark and Glenn Young and Roger Howard and Bryony Lavery and Derek Smith and Michelene Wandor and John Prior (mus). DRILL HALL c. 11/4/77. 1st perfd 1977. Review: *Tribune* 6/5/77, 7. Comment: Wakefield Tricycle Company. “A delightfully amusing series of satiric sketches interspersed with some acid songs,” suggested by George Orwell’s work (*Tribune*).

77.134 *The Wonderful Wizard of Oz* (Mus) Barrie Stacey (bk) and David Aman (mus, lyr). WIMBLEDON 11/4/77. Cast: *Stage* 21/4/77, 1. *Dorothy* Elaine Gibbs; *Scarecrow*, *Uncle Henry* Adrian Truscott; *Wizard* Russell Grant; *Tinman*, *Hank* David Alder; *Good Witch*, *Aunt Em* Audrey Leybourne; *Wicked Witch*, *Schoolmistress* Mary Dee; *Lion* Michael Fraser; *Shayne* Guinness, *Sherry* Adalaide, *Dennis* Hewson. *Pres* Barrie Stacey; *Mus dir* David Carter; *Ch* Tony Harris; *Dir* Ronnie Parnell; *Cost dgn* Ray Alexander, Keith Hopkins, Gay Hall. Review: *Stage* 21/4/77, 13. Comment: This new version retained the American storyline but added British references; only two of the original songs (“Over the Rainbow” and “Follow the Yellow Brick Road”) were kept (*Stage*).

77.135 *The Ballad of Salomon Pavey* (Ballad O) Jeremy James Taylor and David Drew-Smythe. YOUNG VIC 12/4/77. 1st perfd Belmont School, Mill Hill, London, 1976. *William Hunnis* Jasper Britton; *Porter* Neill Lillywhite; *Salomon Pavey* Michael Petter; *Kit* David Glynne-Percy; *John* Holmes, *Nathan* Ariss, *Robert* Harkavy, *Jeremy* Godwin. *Dir* Jeremy James Taylor. Reviews: *Guardian* 13/4/77, 10; *Observer* 10/4/77, 24; *Stage* 21/4/77, 13; *Times* 13/4/77, 11. Comment: *Guardian* thought “the interest of the evening lies in the

exceedingly variable talents of the boys, all around 12 years old." "A quite extraordinary entertainment" (*Times*).

77.136 *Blisters* (P, 2a) Sarah Pia Anderson and Sheila Kelley. BUSH 12/4/77.* Cast: *Stage* 7/4/77, 1; *WWT/17*. *Simon Sibley* Stephen Bill; *Harry Shaw* David Ellison; *Ivory Jane Watt* Polly Hemingway; *Emmy Watt* Sandra Voe. *Dir* Sarah Pia Anderson, Sheila Kelly; *Dgn* Gemma Jackson; *Light* Buzz Williams. Reviews: *Observer* 17/4/77, 26; *Spectator* 23/4/77, 28; *Stage* 21/4/77, 13; *Times* 14/4/77, 9. Comment: The play was about "the shame daughters always feel for mothers," but it failed to explore the idea (*Observer*). "About ballroom dancing, about aspirations and resignation" (*Times*).

77.137 *The Friend* (P) Michael Almaz (based on lives of George Sand and Marie Dorval). ICA 12/4/77. 1st London perf. Cast: *Stage* 14/4/77, 10; *WWT/17*. *George Cynthia Grenville*; *Marie* Sally Willis; *Young Actress* Suzie Jenkinson. *Dir* Michael Almaz; *Dgn* Pam Martell. Review: *Stage* 21/4/77, 15. Comment: Artaud Company. *Stage* faulted the play's construction and the heavy use of monologues.

77.138 *Out of Our Heads* (P) John McGrath. COURT 12/4/77. 6 perf. 1st perfd Repertory, Dundee, 1/9/76. Cast: Findlater; *WWT/17*. *McCloy* Dave Anderson; *Davey* James Grant; *June* Elizabeth MacLennan; *Janice* Terry Neason; *Harry* Bill Riddoch; Neil Gammack, Kris Misselbrook, Allan Ross. *Dir* John McGrath; *Light*, *Sound* Marek Obtulowicz. Plot: Demastes/2. Reviews: *Guardian* 13/4/77, 10; *New Statesman* 22/4/77, 541; *Observer* 17/4/77, 26; *Spectator* 23/4/77, 28; *Stage* 21/4/77, 13; *Times* 13/4/77, 11. Comment: 7:84 (Scotland). *Guardian* found this play, about "what it is that drives the Scottish man to drink," beguiling, and admirably performed. While *New Statesman* described the piece as a relentless "dramatic sermon," it noted "the dialogue is often less stark and unyielding than the message." *Times* was impressed by "this company's deft stage management and resourcefulness within limited means."

77.139 *Recitals of Mystery, Violence and Desire*. KING'S HEAD 12/4/77. Cast: *Stage* 7/4/77, 1. Celia Booth, Christian Burgess, Pam Ferris, Bob Goody, Raad Rawi. *Dir* Mike Alfreds. Reviews: *Guardian* 19/4/77, 10; *Observer* 17/4/77, 26; *Stage* 21/4/77, 13; *Times* 18/4/77, 6. Comment: Shared Experience. A trilogy consisting of *The City of Brass*, *The Rogueries of Dalilah the Wily*, and *The Loves of Kamar and Budar*, performed on different nights. The performers relied solely on story-telling, "without props, scenery, music or costume" (*Guardian*). *Times* reported *The Loves of Kamar and Budar* had been

performed "a couple of months ago at the Battersea Arts Centre." "*The City of Brass* did little to alleviate the discomfort [of the theatre] ... [and] a less lengthy production would better sustain more concentrated interest" (*Stage*).

77.140a *Rasta's Gallery* (P) Pauline Yanson. ROUND HOUSE DOWNSTAIRS 13/4/77.* Cast: *Stage* 31/3/77, 10. Review: *Stage* 21/4/77, 13. Comment: Grasshopper Theatre. The company for this double bill comprised Claudia Winston, Grace James, Sam Taylor, Conrad Peters, Barry Noel, Aubrie Legal-Miller, Emile Wilson. *Dir* Emile Wilson. "About a bus driver who decides to be his own boss for a change but finds, as does his day-dreaming friend, that good intentions are not enough" (*Stage*)

77.140b *Sad Wife* (P) Pauline Yanson. ROUND HOUSE DOWNSTAIRS 13/4/77.* Cast: *Stage* 31/3/77, 10. Review: *Stage* 21/4/77, 13. Comment: Grasshopper Theatre. "About a young woman whose fear that her husband is straying leads to murder, not once but twice" (*Stage*).

77.141 *Sextet* (C, 2a) Michael Pertwee. CRITERION 13/4/77.** 652 perf. Cast: Theatricalia; *Variety* 20/4/77, 120; *WWT/17*. *Denys* Julian Fellowes; *Juan* Gareth Gwyn-Jones; *Lisa* Angela Scoular; *Mercy* Carol Hawkins/Linda Hayden; *Philip* Leslie Phillips; *Roger* Peter Blythe/Derek Waring; *Valerie* Julia Lockwood/Wanda Ventham. *Chm*, *Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* John Gale, Valery Productions Ltd.; *Dir* Robin Midgley; *Dgn* Hutchinson Scott; *Light* Chris Ellis; *Cost dgn* Clive Lavagna; *Pd mgr* David Fleming, David K. Grant; *Sm* Julian Courtenay; *Dsm* Nancy Bourne; *Asm* Allyson Rees, Liam Prendergast; *Tech assist* Matthew Gale; *Wm* Merope Mills; *Carp* Jack Beaumont; *Assist dgn* John Duke; *Sc dgn*, *Sc* Victor Mara Ltd; *Gen mgr* A. F. Langridge; *Mgr* Christopher Blackburn; *Bom* Karin Lyons. Reviews: *Birmingham Post* 15/4/77, 2; *Daily Mirror* 15/4/77, 16; *Gay News* 5/5/77, 31; *Guardian* 14/4/77, 10; *Illustrated London News* 1/6/77, 99; *New Statesman* 29/4/77, 577; *Stage* 21/4/77, 13; *Times* 14/4/77, 9; *Variety* 20/4/77, 120. Comment: "A mechanical comedy in which the dependable Leslie Phillips does his familiar philanderer routine, this time aboard a yacht cruising the Mediterranean ... funny enough to satisfy escapist audiences ... figures to do okay" (*Variety*). "A standard West End package ... will attract the Leslie Phillips public" (*Times*). "Strictly end-of-any-British-pier variety" (*Daily Mirror*).

77.142 *The Admirable Crichton* (Fantasy, 4a) J. M. Barrie. GREENWICH 14/4/77. 1st perfd Duke of York's

4/11/02. Cast: *Stage* 7/4/77, 1; *WWT/17. Earl of Loam* Trevor Baxter; *Hon. Ernest Woolley* Timothy Carlton; *Rev. John Treherne* Brian Gwaspari; *Lord Brocklehurst* Jeremy Nicholas; *Lady Mary Lasenby* Gayle Hunnicutt; *Lady Catherine Lasenby* Diana Weston; *Lady Agatha Lasenby* Susan Carpenter; *Countess of Brocklehurst* Betty Hardy; *Naval Officer, Monsieur Fleury* Patrick Hannaway; *Crichton* Frank Barrie; *Eliza (Tweeny)* Ursula Mohan; *Mr. Thompsett* Dicken Ashworth; *Miss Fisher* Judy Preece; *Servants* Anne Taylor, Judy Preece, Charlotte Garge, Rosie Weston, Graham Perry, Keith Gordon, Michael Lippman, Edward Bye, Dawn Cooper. *Dir* Mike Ockrent; *Dgn* Peter Rice; *Light* David Adams. Plot: Best/30, 501–2, Demastes/1, Fletcher, French/2, Geduld, 113–20, Hischak, Hochman, Law, Loney, 12, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Gay News* 5/5/77, 31; *Guardian* 16/4/77, 8; *New Statesman* 22/4/77, 541; *Stage* 21/4/77, 13; *Times* 15/4/77, 7. Comment: “Mike Ockrent’s production is as satisfactory as straitened circumstances will allow” (*New Statesman*). An “abysmal production ... cluttered and awkward sets ... The acting is caricature upper class” (*Guardian*). *Times* was “struck by [the play’s] resemblance to *Peter Pan*.” The first New York production (Lyceum 17/11/03) ran for 144 performances.

77.143 *I Made It, Ma—Top of the World!* (P) Tim Fywell and John Chapman. THEATRE UPSTAIRS 14/4/77.** Cast: Findlater; *WWT/17. Doyle* Brian Hall; *George* Albert Welling; *Tommy* Alan Butler; *Joyce* Johanna Kirby; *Christine* Caroline Embling; *Harry* Mike Kemp. *Dir* Tim Fywell, John Chapman; *Dgn* Robert Harris; *Cost dgn* Odile Dicks-Mireaux; *Light* Steve Whitson. Reviews: *Guardian* 15/4/77, 12; *New Statesman* 22/4/77, 541; *Stage* 21/4/77, 15. Comment: English Stage Company. “The play defines quite a new social problem, that of the successful gangster’s wife, going neurotic from boredom in suburban Wanstead” (*New Statesman*). *Times* observed there was “an authenticity to the characterizations that is rare in the under-rehearsed production.”

77.144 *Grandmother’s Steps* (P) Bryony Lavery. STAGE ONE 15/4/77; trfd to ACTION SPACE 22/4/77; trfd to KING’S HEAD 30/5/77. 1st perfd 1977. Cast: *Stage* 7/4/77, 10. Su Elliott, Pippa Sparkes. *Dir* Bryony Lavery; *Mus* Jessica Higgs. Reviews: *Stage* 21/4/77, 13; *Times* 1/6/77, 14. Comment: Les Oeufs Malades. “Not a wholly realized play and more a sequence of gradually revealing songs and routines” (*Times*). *Stage* said there was no plot as such, merely the atmosphere created by two women talking.

77.145 *Letter from a Soldier* (P) Wilson John Haire. ORANGE TREE 15/4/77 (Ln). 1st perfd BBC-2 TV

27/2/75; 1st stage perf. Cast: *Stage* 14/4/77, 10. Maggie Dean, Andrew Hawkins, Neil Robertson, Mela White. *Dir* David Ashton. Comment: Richmond Fringe. The play was about a soldier who had been wounded in Ulster and who could not adapt to life in London (*Acton Gazette* 14/4/77, 21).

77.146 *Illuminatus!* (Science fiction epic) Ken Campbell and Chris Langham (adpt of Robert Shea and Robert Anton Wilson’s book, 1975). ROUND HOUSE 16/4/77.** *George Dorn* Chris Langham; *Hagbard Celine* Neil Cunningham; *Mavis* Prunella Gee; *Inspector Saul Goodman* John Joyce; *Sheriff Jim Cartwright* Jim Broadbent. Reviews: *Gay News* 5/5/77, 31; *Guardian* 20/4/77, 10; *Stage* 28/4/77, 9. Comment: National Theatre. The epic had been reduced from eight and a half to four hours in length.

77.147 *The Old Familiar Juice* (P) Jim McNeil. ROUND HOUSE DOWNSTAIRS 17/4/77. 1st perfd Russell Street Theatre, Melbourne, Australia, 7/8/72; 1st London perf. Cast: *Stage* 7/4/77, 10. *Bulla* Bob Hornery; *Dadda* Lloyd Lamble; *Stanley* Jeremy Chance. *Dir* Tom Rothfield; *Dgn* Richard Bullwinkle. Reviews: *Gay News* 5/5/77, 31; *Stage* 28/4/77, 9; *Times* 19/4/77, 13. Comment: The play, written by a former prison inmate, was about two older prisoners offering advice to a young one. *Gay News* said it made “an immediate impact.” *Times* remarked on the honesty of prison plays, and this one “shows the amazing way in which craftsmanship develops in answer to an expressive need.”

77.148 *Abigail’s Party* (C, 2a) Mike Leigh. HAMPSTEAD 18/4/77.* 34 perf. Cast: *Stage* 14/4/77, 1; *WWT/17. Angie* Janine Duvitski; *Tony* John Salthouse; *Beverley* Alison Steadman; *Lawrence* Tim Stern; *Su* Thelma Whiteley. *Dir* Mike Leigh; *Dgn* McCallin; *Cost dgn* Lindy Hemming; *Light* Alan O’Toole; *Co. mgr* Jo Edmunds. Plot: Dorney, Fletcher; Griffiths, Patterson. Reviews: *Birmingham Post* 25/4/77, 6; *Guardian* 23/4/77, 8; *Illustrated London News* 1/6/77, 99; *Irish Times* 12/5/77, 8; *New Statesman* 29/4/77, 577; *Observer* 1/5/77, 26; *Spectator* 7/5/77, 31; *Stage* 28/4/77, 9; *Times* 22/4/77, 11. Comment: “An unsparing and extremely funny look at one form of suburban society, its fashions and its idioms” (*Illustrated London News*). *Observer* opined the play was “stuck on a grim plateau of social mannerism that completely neglects the heart of the matter.” *Spectator* declared the cast of five were “excellent without exception.” “Within its canvas [the play] is a triumph” (*Guardian*). See also Lloyd Evans, 224–25.

77.149 *The Bystander* (P) Robert Williams. SOHO POLY c. 18/4/77 (Ln). 1st perf? Cast: *Stage* 21/4/77, 14. *Harold*

Grant Bob Hoskins. *Dir* Jonathan Hales; *Dgn* Rita Furzey. Reviews: *Stage* 28/4/77, 9; *Times* 20/4/77, 9. Comment: Bob Hoskins was a man preoccupied with his plants and living a contactless existence with his next-door neighbor.

77.150 *Hancock's Last Half Hour* (One-man show) Heathcote Williams. ALMOST FREE 18/4/77.* Cast: *Stage* 14/4/77, 10. *Tony Hancock* Henry Woolf. Plot: Weintraub. Reviews: *Guardian* 22/4/77, 10; *Irish Times* 12/5/77, 8; *Observer* 24/4/77, 26; *Times* 22/4/77, 11. Comment: Henry Woolf "found his own route to the character's blend of inner desolation and comic attack" (*Times*). "Seems little more than a public image, an actor portraying himself" (*Guardian*). *Irish Times* described the piece as "desperately sad," very moving, and never sentimental.

77.151 *Rebecca* (P, 3a) Daphne du Maurier (adpt of her novel, 1938). RICHMOND 18/4/77.** *Mrs. de Winter* Hayley Mills; *Maxim de Winter* Paul Daneman; *Mrs. Danvers* Pauline Jameson. Plot: Bordman/4, 244, Fletcher, French, Hischak, Kabatchnik/2. Comment: A one-week engagement.

77.152 *Tippity, Flip-Flop, Gum Drops and Boots* (MP for children) John Cooper and Stephen Wyatt. TRAMSHED 18/4/77.* Cast: *Stage* 3/3/77, 19. *Dr. Jolly* John Cooper; Joe Griffiths, Roy Kean, Gaynor Macauley, Sheila Irwin, Doyle Richmond, Stirling Rodger, Marion Fiddick. Review: *Stage* 28/4/77, 20. Comment: A very good work about dolls that come to life (*Stage*).

77.153 *Brother Francis* (P, 2a) Peter Albery and William Fry and Sydney Carter (songs). WESTMINSTER 19/4/77. 1st perfd St. Paul's Church, Covent Garden, 2/77? Cast: *Stage* 21/4/77, 1; *WWT/17*. *Francis Bernadone*, Christopher Barritt; *Pica Bernadone*, *Old Woman*, *Clare* Sylvia Read; *Peter Bernadone*, *Poor Knight*, *Pope Innocent III*, *Giles*, *Cardinal John of St. Paul*, *Angelo* William Fry; *Friar*, *Beggar*, *1st Reveller*, *Sylvester*, *Servant*, *Bishop of Quintavalle*, *Elias*, *Masseo* John Kelland; *Count Gentile*, *Leper*, *2nd Reveller*, *Cardinal John of St. Paul*, *Novice* John Locke. *Pres* Aldersgate Productions; *Dir* William Fry; *Dgn* Michael Hamer; *Pd consultant* E. Martin Browne. Review: *Birmingham Post* 21/2/77, 3; *Stage* 10/3/77, 24 (reviews of St. Paul's perf). Comment: Theatre Roundabout. A fairly straightforward, if long, account of the life in which four actors performed twenty-five parts.

77.154 *Fat Harold* (P) Alan Bleasdale. SHAW 19/4/77.** 26 perf. Cast: *WWT/17*. *Fat Harold* Rex Robinson; *Bignall* Nicholas McArdle; *Kavanagh* Kevin Lloyd;

Uncle Edward Arthur; *Alcock* Thomas Henry. *Pres* Lupton Theatre Company; *Dir* Sue Wilson; *Dgn* Alison Waugh; *Cost dgn* Lynn Clarke; *Light* Derek Jones. Reviews: *Guardian* 20/4/77, 10; *Illustrated London News* 1/6/77, 99; *Observer* 24/4/77, 26; *Stage* 28/4/77, 9; *Times* 20/4/77, 9. Comment: A rewritten version of the earlier play, *Fat Harold and the Last 26*. *Guardian* noted that for various productions the play had been set in varying geographical locations, that it looked out of place at the Shaw, and that it was "a work of bone-cracking obviousness." "See this play of five men—I think—in a bus depot only if you're crazy about buses" (*Observer*). The production combined "slack timing and garbled dialects with the failure to cast a fat actor in the title part" (*Times*).

77.155 *Wreckers* (P with mus, 2a) David Edgar and Gareth Williams (mus) and Mike Barton (mus). HALF MOON 19/4/77. 1st perfd Barnfield Theatre, Exeter, 10/2/77. Chrissie Cotterill, Vari Sylvester, Jim Barclay, Gareth Williams. *Dir* Penny Cherns; *Dgn* Di Seymour. Plot: Weintraub. Reviews: *Observer* 8/5/77, 30; *Stage* 5/5/77, 17; *Times* 21/4/77, 12; *Tribune* 22/4/77, 7, 6/5/77, 7. Comment: 7:84 Theatre Company (England). *Stage* noted both sides of the political arguments were presented equally. For *Tribune* (6/5) the play's "virtue seemed to be precisely its demonstration that 'no worker is an island.'" "Despite the blatancy of its form, the play has subtleties and is richly entertaining" (*Times*).

77.156 *Just Between Ourselves* (C, 2a) Alan Ayckbourn. QUEEN'S 20/4/77.** 156 perf. Cast: *Stage* 3/3/77, 24; *Theatricalia*; *Variety* 27/4/77, 82; *WWT/17*. *Dennis* Colin Blakely; *Marjorie* Constance Chapman; *Neil* Michael Gambon; *Pam* Stephanie Turner; *Vera* Rosemary Leach. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Wybert R. Allen; *Pres* Michael Codron; *Dir* Alan Strachan; *Dgn* Patrick Robertson; *Light* Nick Chelton. Plot: Fletcher, French/2, Law, Loney, Weintraub. Reviews: *Birmingham Post* 22/4/77, 2; *Christian Science Monitor* 3/6/77, 23; *Daily Mirror* 22/4/77, 18; *Guardian* 21/4/77, 10; *Illustrated London News* 1/6/77, 99; *Irish Times* 27/5/77, 10; *New Statesman* 29/4/77, 577; *Observer* 24/4/77, 26; *Spectator* 30/4/77, 27–28; *Stage* 28/4/77, 9; *Times* 21/4/77, 12; *Variety* 27/4/77, 82. Comment: "I recommend this as an acute, civilized, and finally haunting piece, with much of Ayckbourn's special brand of domestic comedy" (*Illustrated London News*). *Variety* predicted the play would be a failure because it was not a typical Ayckbourn "rollicking comedy and satire." *Christian Science Monitor* commended the cast of five. *Guardian* indicated the play was not a change of direction for Ayckbourn: "I have long maintained ... that [his] plays amount to one of the most bilious documents

on suburbia any Englishman has compiled." A new "Ayckbourn comedy these days is not so much a matter of meeting new characters as of discovering old friends in altered circumstances" (*Times*).

77.157 *Curse of the Starving Class* (D, 3a) Sam Shepard. COURT 21/4/77.* 39 perf. Cast: Findlater; *Variety* 27/4/77, 82; *WWT/17*. *Ella* Annette Crosbie; *Wesley* Brian Deacon; *Emma* Patti Love; *Taylor* John Ratzenberger; *Weston* Dudley Sutton; *Ellis* Ray Hassett; *Sergeant Malcolm* Michael Ensign; *Emerson* Michael Walker; *Slater* Tony Sibbald. *Dir* Nancy Meckler; *Dgn* Sue Plummer; *Light* Jack Raby. Plot: Bryer, *Hischak/2*, 128, Hochman, MacNicholas, Patterson, Wilmeth. Reviews: *Birmingham Post* 25/4/77, 6; *Daily Mirror* 22/4/77, 18; *Guardian* 21/4/77, 11, 22/4/77, 10; *Illustrated London News* 1/6/77, 99; *New Statesman* 29/4/77, 577; *Observer* 24/4/77, 26; *Spectator* 30/4/77, 28; *Stage* 28/4/77, 9; *Times* 22/4/77, 11; *Tribune* 20/5/77, 7; *Variety* 27/4/77, 82. Comment: MPS 662. English Stage Company. *Guardian* was surprised by the play's "old-fashioned linear structure," but concluded "it is the work of a genuine poetic imagination." *Observer* commended Shepard for creating characters "with a rich interior life which we can experience with them." "An unfocussed effort in which the symbolism challenges the audience" (*Variety*). *Times* said everything in this "verbally trigger-happy" show was arbitrary and the characters "progressively alienate one's sympathy." *Daily Mirror* pointed out there was urination in the opening minutes and later a live lamb, but little else worthwhile. The first New York production (Public 14/2/78) ran for 64 performances (apparently the official opening night was 2/3/78).

77.158 *The Passion* (Mystery P) Tony Harrison (adpt). COTTESLOE 21/4/77.* 65 perf. Cast: NTA; Theatricalia; *WWT/17*. *Jesus* Mark McManus; *Andrew* Timothy Block; *Angel* Keith Skinner; *Annas* Pitt Wilkinson/Dave Hill; *Cayphas* Brian Glover; *John Baptist* Michael Gough; *Judas* Oliver Cotton; *Malchus* Peter Carlisle; *Mary Magdalene* Ann Firbank; *Mary Mother* Edna Doré; *Mary Salome* Maya Kemp; *Peter* Kenneth Cranham; *Philip* Glyn Grain; *Pontius Pilate* Richard Johnson; *Simon* of Cyrene Olu Jacobs; *Soldiers* Trevor Ray, Derek Newark, Gawn Grainger, Tom Wilkinson. *Dir* Bill Bryden, Sebastian Graham-Jones; *Dgn* William Dudley; *Mus* Albion Dance Band; *Mus dir* Ashley Hutchins; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sally Blake, Fiona Davie, Jondon Gourkan, Moira Hunter. Plot: Bull/2. Reviews: *Birmingham Post* 27/4/77, 2; *Guardian* 26/4/77, 10; *Illustrated London News* 1/6/77, 99; *New Statesman* 6/5/77, 616–17; *Observer* 1/5/77, 26; *Stage* 5/5/77, 17, 6/10/77, 11; *Times* 26/4/77, 9. Comment: National Theatre. Press night was 25/4/77. A selection

from the York mystery plays. "If a successful theatrical event is one that reminds an audience of its common humanity, then this demystified *Passion* certainly does the trick" (*Guardian*). "Here, under flickering oil lamps, the people of *The Passion* weave in and out of a standing audience. The best vantage point is in the first circle; below, in mid-crowd, one can lose touch with the players who are performing the Easter sequence" (*Illustrated London News*). A special performance in memory of Pitt Wilkinson was given on 26/10/77 at 11:00 pm (*Stage* 20/10/77, 38). The production remained in repertory until 26/10/77.

77.159 *Volpone* (C, 2a) Ben Jonson. OLIVIER 21/4/77.** 103 perf. Cast: NTA; *Stage* 21/4/77, 1; Theatricalia; *Variety* 11/5/77, 484; *WWT/17*. *Volpone* Paul Scofield; *Mosca* Ben Kingsley; *Androgyno* Imogen Claire; *Bonario* Warren Clarke; *Castrone* John-Angelo Messana; *Celia* Morag Hood; *Corbaccio* Hugh Paddick; *Corvino* Michael Medwin; *Corvino's Servant* Ray Edwards; *Avocatori* Nicholas Selby, Peter Needham, Brian Kent, Daniel Thorndike; *Merchants* Michael Beint, Martin Friend, Stanley Lloyd; *Lady Wouldbe* Elizabeth Spriggs; *Lady Wouldbe's Women* Brenda Blethyn, Lucinda MacDonald; *Nano* David Rappaport; *Notario* Norman Claridge; *Peregrine* Ian Charleson; *Sir Politick Wouldbe* John Gielgud/Robin Bailey; *Voltore* Paul Rogers; *Extras* Irene Gorst, Chris Hunter, Liam O'Callaghan, Peter Rocca, Dennis Tynsley, Jonathan Battersby. *Dir* Peter Hall; *Dgn* John Bury; *Cost dgn* Deirdre Clancy; *Mus* Harrison Birtwistle; *Light* David Hersey; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* David Edelstein, Marie Goulding, Lesley Walmsley. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 27/4/77, 2; *Guardian* 27/4/77, 10; *Illustrated London News* 1/6/77, 99; *Irish Times* 12/5/77, 8; *New Statesman* 6/5/77, 616; *Observer* 1/5/77, 26; *Spectator* 7/5/77, 30–31; *Stage* 5/5/77, 17; *Times* 27/4/77, 14; *Variety* 11/5/77, 484. Comment: National Theatre. Press night was 26/4/77. "Superbly staged by Peter Hall ... performed with verve and comic charm by a spirited ensemble," with excellent performances by Paul Scofield and Ben Kingsley (*Variety*). "Radiates the joyous confidence of a magnificent team working with a master director" (*Times*); *Illustrated London News* was equally laudatory of the entire production. *Spectator* praised the production for "its imagination and intelligence," but was unimpressed by Kingsley's puritan *Mosca*. *New Statesman* expressed more extensive reservations about this somewhat meritorious production. The production remained in repertory until 29/12/77.

77.160 *Mother Courage and Her Children* (P, 12sc)

Bertolt Brecht (trans Eric Bentley of *Mutter Courage und ihre Kinder*, 1941; and Paul Dessau (mus). TOWER, CANONBURY, 22/4/77.** Cast: *Stage* 21/4/77, 14; TTC. Plot: Best/62, 190, Bordman/4, 388, Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Comment:

77.161 *The Family Reunion* (P, 2a) T. S. Eliot. QUESTORS 23/4/77. 1st perfd Westminster 21/3/39. Cast: QTA. Plot: Bordman/4, 354, Fletcher, French/2, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Shank, Sobel. Review: *Acton Gazette* 5/5/77, 6.

77.162 *Antigone* (T) Sophocles (trans Dudley Fitts and Robert Fitzgerald). THEATRO TECHNIS 25/4/77.** Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shipley. Review: *Gay News* 5/5/77, 31. Comment: "An eloquent cast in this entirely gripping version" directed by Alan Orenstein (*Gay News*).

77.163 *Expecting Jane* (P) James Scott. KING'S HEAD 25/4/77 (Ln).* Cast: *Stage* 21/4/77, 14. Derek Bond, Kathleen Byron, Joanna Monroe, Peter Pacey. *Pres* Drumbeat Productions; *Dir* Martin Campbell.

77.164 *Hedda Gabler* (P) Henrik Ibsen (anon trans of Ibsen's play, 1891). RICHMOND 25/4/77.** Janet Suzman, Ian Bannen, Renee Goddard, Jonathan Kent, Rosemary McHale, Gwen Nelson, John Shrapnel. *Dir* Keith Hack. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

77.165a *The Jolly Green Soldier* (P) Steve Wilmer. OVAL HOUSE c. 25/4/77.** Cast: *Stage* 28/4/77, 10. Rufus Collins, Chris Jagger. *Dir* Rufus Collins. Review: *Tribune* 6/5/77, 7.

77.165b *Mzilikazi; Trail of Blood* (P) Steve Wilmer. OVAL HOUSE c. 25/4/77. 1st perf? Cast: *Stage* 28/4/77, Rufus Collins, Chris Jagger. *Dir* Rufus Collins. 10. Review: *Tribune* 6/5/77, 7. Comment: The play was about white missionaries in Rhodesia failing to convert the African tribes (*Tribune*). Another Wilmer play, *Line of Fire*, was announced in *Stage* 28/4/77, 10, but apparently not performed.

77.166 *Lamppost Reunion* (P) Louis LaRusso II. ROCK GARDEN 25/4/77. 1st British perf. Cast: *Stage* 21/4/77, 14. *Jerry* Terence Bayler; *Biggie* Blain Fairman; *Tommy* William Simons; *Mac* Harry Ditson; *John* Bay. *Dir* Paul Marcus, *John* Bay. Plot: Hischak/2, 92. Review: *Stage* 2/6/77, 20. Comment: Hischak/2 makes it clear the piece was a thinly disguised tale about Frank Sinatra; *Stage*

was unaware of the connection. The first New York production was at the Little 16/10/75.

77.167 *Corgi and Bess; or, Palace through the Looking Glass* (P) Joe Lang. THE PEACOCK 26/4/77.* Cast: *Stage* 21/4/77, 14. *Lord Knatchett Bruisbury* David Brett; *Tom* Goddard, *Richard* Robinson, *Marie* Green. *Dir* Richard Robinson. Reviews: *Stage* 19/5/77, 17; *Times* 30/4/77, 9. Comment: MPS 1180. Covent Garden Community Theatre. A gentle satire on the monarchy in which a replacement for the abdicated monarch discovers how tiresome the job is.

77.168 *Oh! Mr. Porter* (Mus, 2a) Benny Green (bk) and Cole Porter (mus, lyr). MERMAID 27/4/77.* 142 perf. Cast: *Stage* 28/4/77, 1; *Variety* 11/5/77, 484; *WWT/17*. *Jacqueline* Clarke, *Tudor* Davies, *Richard* Denning, *Graham* James, *Don* Fellows, *Eleanor* MaCready, *Kenneth* Nelson, *Sue* Pollard, *Jeanette* Ranger, *Una* Stubbs. *Dir*, *Ch* Wendy Toye; *Dgn* Alan Barrett; *Light* Andrew A. Gardner; *Mus dir* Ken Moule; *Vocal arr* John Burrows. Plot: OTF, OTF/2. Reviews: *Guardian* 28/4/77, 10; *Illustrated London News* 1/7/77, 111; *New Statesman* 6/5/77, 617; *Observer* 1/5/77, 26; *Stage* 5/5/77, 17; *Times* 28/4/77, 9; *Variety* 11/5/77, 484. Comment: *Guardian* described the piece as "a rather cumbersome three-hour pop Pirandello show." *Times* condemned Green's book. "The quality of [the cast's] singing is spotty and some of the interpretations are simply embarrassing" (*Variety*).

77.169 *Caravaggio, Buddy* (P) Stanley Eveling. COCKPIT 28/4/77. 1st perfd Traverse, Edinburgh, 10/8/72. *Clarence* Gerald Johnson; *Benedict* Sedat Kahya; *Claris* Liz Beint. *Dir* Peter Fozzard. Plot: Vinson. Review: *Stage* 2/6/77, 20. Comment: Holland Park Link Group. A befuddled *Stage* described the play as a "singularly incoherent work."

77.170 *Metamorphosis* (P, 1a) Steven Berkoff (adpt of Franz Kafka's short story, 1915). COLLEGIATE 28/4/77.** Cast: *Stage* 28/4/77, 1. *Gregor* Terry J. McGinity; *Greta* Mary Rutherford; *Chief Clerk* Barry Philips; *Lodger* Matthew Scurfield; *Steven* Berkoff, *Maggie* Jordan. *Dir* Steven Berkoff; *Mus* Paul Burwell. Plot: French/2, Griffiths, Walford. Review: *Stage* 5/5/77, 17. Comment: An "expertly presented" revival (*Stage*).

77.171 *Bodies* (CD, 2a) James Saunders. ORANGE TREE 29/4/77.* Cast: *Stage* 14/4/77, 10; *Theatricalia*; *WWT/17*. *Anne* Ruth Goring; *David* Geoffrey Beevers; *Helen* Isobil Nisbet; *Mervyn* Rio Fanning. *Dir* Sam Walters. Plot: Fletcher, Weintraub. Review: *Stage* 26/5/77, 18. Comment: Richmond Fringe. "A thought-provoking evening of real theatrical intensity" (*Stage*).

77.172a *Strangers Don't Drink Coffee* (P, 1a) Mahmoud Diyab (trans Ken Whittingham). AFRICA CENTRE 29/4/77. 1st British perf. Review: *Stage* 2/6/77, 20. Comment: Contemporary Arabic Theatre. *Stage* quoted the programme note which declared the piece was “a logical sequence of symbols and images through what appears to be a rambling disjointed discourse.” Also performed at the Iraqi Cultural Centre 21/6/77.

77.172b *The Trap* (P) Alfred Farag. AFRICA CENTRE 29/4/77. 1st British perf. Derek San-Sellus, Rupert Downing. Review: *Stage* 2/6/77, 20. Comment: Contemporary Arabic Theatre. This work concerned a “principled man of crime, slow to be won over to his colleague’s less honourable ways” (*Stage*).

77.173 *The Devil Is an Ass* (C) Ben Jonson (adpt Peter Barnes). LYTTTELTON 30/4/77. 1st perf this adpt Playhouse, Nottingham, 14/3/73. Cast: *Stage* 28/4/77, 1; Theatricalia; WWT/17. *Ambler* Earl Robinson; *Covetousness The Vice* Michael Menaugh; *Engine* David Burke; *Eustace Manly* William Lindsay; *Everill* Roger Kemp; *Fabian Fitzdotterel* Peter Vaughan; *Iniquity The Vice* Richard Butler; *Lady Eitherside* Ursula Smith; *Lady Tailbush* Elizabeth Power; *Lady Vanity The Vice* David Gant; *Meercraft* Derek Godfrey; *Mrs. Frances Fitzdotterel* Anna Calder-Marshall; *Pitfall* Janet Maw; *Plutarchus* Allan Corduner; *Pug* Christopher Ryan; *Satan* Bernard Lloyd; *Shackles* Danny Schiller; *Sir Paul Eitherside* Roger Sloman; *Sledge* Michael Hughes; *Thomas Gilthead* David Suchet; *Trains* David Foxxe; *Whore* Sheila Ferris; *Wittipol* Alan Rickman; *Wrath The Vice* Roy Finn; *Attendant* James Saxon; *Musicians* Anthea Cox, George Fenton, John Leach, Graeme Scott. *Dir* Stuart Burge; *Assoc dir* Peter Barnes; *Dgn* Robin Archer; *Light* Robert Orno; *Mus* John Leach. Plot: Brock, Gassner, 495, Hochman. Reviews: *Guardian* 3/5/77, 10; *Observer* 8/5/77, 28; *Times* 3/5/77, 9. Comment: Birmingham Repertory Company. Press night was 2/5/77. The play was “beautifully rescued from the academic oblivion in which it has rested for three centuries” (*Guardian*). *Times* commended the adaptation, Stuart Burge’s direction, and the performances, particularly of Anna Calder-Marshall, Alan Rickman, and Peter Vaughan.

77.174 *Oh, Camille!* (Mus) David Aman (mus, lyr) and Barrie Stacey (bk). ARTS 1/5/77, 8/5/77.* Cast: *Stage* 21/4/77, 14. *Camille* Ruth Madoc; *Armand* David Farrow; Audrey Leybourne, Russell Grant, Adrian Truscott, Mary Dee, Maitland Chandler, Richard Franklin, Keith Hopkins, Jini Steel, Margo Wain, Allan Deakin, Eileen Bell. *Pres* Barrie Stacey Productions; *Dir* Terry O’Sullivan; *Mus dir* David Carter. Review: *Stage* 12/5/77, 20.

Comment: This “spoof musical based on Garbo’s film *Camille* ... doesn’t work because book, score and performances all seemed to be whizzing off in different directions” (*Stage*).

77.175 *A Mad World, My Masters* (C, 2a) Barrie Keeffe. YOUNG VIC 1/5/77.* Cast: WWT/17. *Vi Sprightly* Gillian Barge; *Superintendent Sayers* Simon Callow; *Robertson, Charlie Paul Freeman*; *Bill Sprightly* Robert Hamilton; *Janet Claughton* Cecily Hobbs; *Mr. Fox* Will Knightley; *Horace Claughton* David Rintoul; *Dr. O’Flaherty, Guard* Tony Rohr; *Grandma, Elizabeth* Jane Wood. *Dir* William Gaskell, Max Stafford-Clark; *Dgn* Hayden Griffin; *Light* Rory Dempster; *Sound* Bill Cadman. Plot: Bull/2, Patterson, Weintraub. Reviews: *Guardian* 2/5/77, 10; *New Statesman* 13/5/77, 651; *Observer* 1/5/77, 28, 8/5/77, 28; *Stage* 12/5/77, 20; *Times* 2/5/77, 11. Comment: Joint Stock. *Observer* (8/5) detected various influences in the piece and commended “the ceaseless energy of Keeffe’s plotting.” “Lacks crispness and bite, but it’s always raucous and ebullient” (*New Statesman*). *Guardian* said the link with Thomas Middleton’s play of the same name was the “notion of character as something ruled by ungovernable obsession.” *Times* commended the production generally and the use of “old-fashioned theatricality” and “absolutely splendidly playing” specifically.

77.176 *Fears and Miseries of the Third Reich* (P) Bertolt Brecht (anon trans of *Furcht und Elend des dritten Reiches*, 1938). ROUND HOUSE DOWNSTAIRS 2/5/77.** Plot: French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Comment: Lighthouse Theatre Company.

77.177 *King Lear* (T) William Shakespeare. ALDWYCH 2/5/77.** Cast: RSCA; Theatricalia; WWT/17. *King Lear* Donald Sinden; *Goneril* Barbara Leigh-Hunt; *Regan* Meg Davies; *Cordelia* Cherie Lunghi; *Curan* Dev Sagoo; *Old Man, Doctor* Dennis Clinton; *Duke of Albany* John Nettles; *Duke of Burgundy, Cornwall’s Steward, Herald* Greg Hicks; *Duke of Cornwall* Paul Moriarty; *Earl of Gloucester* Tony Church; *Earl of Kent* Bob Peck; *Edgar* Michael Pennington; *Edmund* Paul Shelley; *Fool* Michael Williams; *Gentleman* David Lyon; *Gloucester’s Steward* Clyde Pollitt; *King of France* Marc Zuber; *Oswald* David Howey; *Messengers, Knights, Soldiers, Servants* Michael Cashman, Jack Galloway, Greg Hicks, Alfred Molina, Clyde Pollitt, Dev Sagoo, Marc Zuber. *Dir* Trevor Nunn; *Dgn* John Napier; *Fight arr* Peter Woodward; *Mus* Guy Woolfenden. Reviews: *Guardian* 6/5/77, 10; *Observer* 8/5/77, 28; *Spectator* 14/5/77, 28; *Stage* 12/5/77, 11; *Times* 6/5/77, 15. Comment: Royal Shakespeare Company. The production was set in the early twentieth century. *Guardian* commended Donald Sinden for getting to Lear’s “true heart.” “As soon as Donald Sinden enters

you know you are in the presence of greatness” (*Spectator*).

77.178 *September Tide* (P) Daphne du Maurier. WIMBLEDON 2/5/77. 1st perfd New, Oxford, 8/11/48. Jennifer Wilson, MacDonald Hobley, Lynne Carroll. Comment: A one-week engagement.

77.179 *The Pokey* (D, 1a) Stephen Black. SOHO POLY 3/5/77 (Ln). 1st British perf. Cast: *Stage* 28/4/77, 10. Beth Porter, David Baxt. *Dir* Derek Lister; *Dgn* Frances Tempest. Reviews: *Stage* 26/5/77, 18; *Times* 4/5/77, 11. Comment: The play was about a drunk rock star, suggestive of Janis Joplin, waking up in jail and her encounter with the small-town sheriff (*Times*).

77.180 *A Taste of Honey* (P, 2a) Shelagh Delaney. TRAMSHED 3/5/77 (m).** Cast: *Stage* 5/5/77, 18. Gaynor Macauley, Sheila Irwin, Stirling Rodger, Doyle Richmond, Roy Kean. *Dir* John Cooper. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Comment: A daytime production for schools.

77.181 *The Kingfisher* (C, 2a) William Douglas Home. LYRIC 4/5/77. 205 perf. 1st perfd Playhouse, Nottingham, 4/4/77. Cast: Theatricalia; *Variety* 25/5/77, 86; *WWT/17*. *Hawkins* Alan Webb/Frederick Farley; *Cecil* Ralph Richardson; *Evelyn* Celia Johnson. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Kelvin J. Allen; *Pres* John Gale; *Dir* Lindsay Anderson; *Dgn* Alan Tagg; *Light* Joe Davis; *Mus* Alan Price. Plot: Fletcher, Hirschak, Hirschak/2, 140, Loney, Weintraub. Reviews: *Guardian* 4/5/77, 10, 6/5/77, 10; *New Statesman* 13/5/77, 651; *Observer* 8/5/77, 28; *Spectator* 21/5/77, 28; *Stage* 12/5/77, 11; *Times* 5/5/77, 11; *Variety* 25/5/77, 86. Comment: Home was accused of plagiarism in this play by Basil Ashmore (see *Stage* 13/3/80, 1). This “geriatric triangle” comedy resulted in “an unexcitingly pleasant evening,” with adept performances (*Variety*). *Spectator* noted the “deceptively casual elegance” of Home’s writing: “he is saying fairly serious things about his characters ... but saying them lightly, in a soothing tone.” *New Statesman* said the language was “stony and arid.” More a celebration of the actors; what happens in the play hardly seems to matter (*Times*). The first New York production Biltmore (6/12/78) ran for 181 performances.

77.182 *Measure for Measure* (C) William Shakespeare. LYTTTELTON 4/5/77.** Cast: *Stage* 28/4/77, 1; Theatricalia; *WWT/17*. *Abhorson* Christopher Ryan; *Angelo* David Burke; *Angelo’s Servant* Michael Menaugh; *Barnardine*

David Foxxe; *Claudio* William Lindsay; *Duke’s Servant* Danny Schiller; *Elbow* Roger Kemp; *Escalus* Peter Vaughan; *First Gentleman* Roy Finn; *Francisca* Sheila Ferris; *Friar Peter* Alan Rickman; *Froth* Allan Corduner; *Isabella* Anna Calder-Marshall; *Juliet, A Boy* Janet Maw; *Justice* Earl Robinson; *Lucio* David Suchet; *Mariana* Elizabeth Power; *Mistress Overdone* Ursula Smith; *Musician* John Leach; *Officers* Michael Hughes, James Saxon; *Pompey* Roger Sloman; *Provost* Richard Butler; *Second Gentleman* David Gant; *Vincentio* Bernard Lloyd. *Dir* Stuart Burge; *Assoc dir* Michael Wearing; *Dgn* Robin Archer; *Light* John Ornbø; *Mus* John Leach. Reviews: *Guardian* 6/5/77, 10; *Observer* 8/5/77, 28; *Times* 6/5/77, 15. Comment: Birmingham Repertory Company. There was a matinée preview 4/5/77, with the opening on 4/5/77 evening; press night was 5/5/77. *Guardian* was disappointed by the production which lacked directorial complexity.” *Observer* approved the production which treated the play as a straightforward comedy. *Times* agreed and observed “‘Seeming’ dominates the action.”

77.183 *Saint Joan* (Chronicle P, 3pt) Bernard Shaw. OLD VIC 4/5/77.** Cast: Theatricalia; *WWT/17*. *Baudricourt* Frederick Treves; *Steward* William Lawford; *Joan* Eileen Atkins; *Poulengy, D’Estivet* Peter Miles; *Archbishop of Rheims* Robert McBain; *La Tremouille* Anthony Langdon; *Court Page* Nigel Pratt; *Bluebeard, De Courcelles* Paul Jesson; *La Hire* Nick Stringer; *The Dauphin* Charles Kay; *Duchess de la Tremouille* Janis Winters; *Dunois* John Bowe; *Dunois’ Page* Paul Sherman; *Earl of Warwick* Geoffrey Palmer; *De Stogumber* Ronald Lacey; *Cauchon* Emrys James; *Warwick’s Page* Robert Schofield; *The Inquisitor* Robert Eddison; *Brother Martin* Terry Scully; *English Soldier* Dave Atkins; *Mr. 1920* William Lawford. *Dir* John Dove; *Dgn* Robin Archer; *Light* Mick Hughes; *Mus* Carl Davis. Plot: Demastes/1, Fletcher, French/2, Gassner, Hirschak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Illustrated London News* 1/7/77, 111; *New Statesman* 13/5/77, 650–51; *Observer* 8/5/77, 28; *Spectator* 14/5/77, 28; *Stage* 12/5/77, 11; *Times* 5/5/77, 11. Comment: Prospect Theatre Company. *New Statesman* observed Eileen Atkins’s Joan had “a peasant canniness about her, a knowing slant of the eyes, a knack of seeing through urban nonsense.” *Observer* acknowledged those attributes and added “radiant.” *Illustrated London News* was unimpressed by Atkins’s performance. *Times* noted John Dove’s direction injected “much amusement and humour” into the production. “A sparkling boulevard play masquerading as an intellectual dramatisation of history” (*Spectator*).

77.184a *Milady’s Silver Musick* (Royal machine-play, 7sc) Martin Duncan. THEATRE ROYAL, STRATFORD

EAST, 5/5/77.* Cast: WWT/17. Comment: Performed under the collective title *Silver Collection*. Theatre Workshop.

77.184b *25 Years in Three Rooms* (P) Theatre Workshop. THEATRE ROYAL, STRATFORD EAST, 5/5/77.* Cast: WWT/17. Jean Yvonne D'Alpra; Michael John Halstead; *Their Daughter* Lisa Ross; Fiona Jane Briers; Jeremy Bruce Alexander; Brenda Kathy Meryck; Keith Brian Protheroe; Eric Robert Pugh; Peter Raymond Collins; Danny Ben Thomas; Steven Vincent Brimble; Janice Janet Spencer-Turner. *Dir* Clare Venables; *Dgn* David Fisher; *Light* Brian Wigney; *Sound* Clare Venables, Simon Garrett. Comment: Performed under the collective title *Silver Collection*. Theatre Workshop.

77.185 *The Cocktail Party* (P, 2a) T. S. Eliot. TOWER, CANONBURY, 6/5/77.** Cast: *Stage* 5/5/77, 18. Edgar Davies, Gwen Grounds, Betty Reading, Kenneth Vincent, Kathleen Kennedy, Kenneth Pearson, Christopher Atherton, Jackie Ray. *Dir* Colin Smith. Plot: Best/49, 45, Bordman/4, 287, Demastes/1, Dorney, Fletcher, French/2, Hirschak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem.

77.186 *Madame Truesoul* (One-woman show) Jane Wibberley. DRILL HALL 6/5/77; trfd to KING'S HEAD 20/6/77.** Cast: *Stage* 12/5/77, 12. Jane Wibberley. Review: *Stage* 19/5/77, 17. Comment: Black White and Red. "Words, dance, mime, puppetry and taped music are used to strip layers away from the feminine condition and to reveal, if not we ourselves, then at least something about some aspect of our natures" (*Stage*).

77.187 *The Man Himself* (P) Alan Drury. ORANGE TREE 6/5/77 (Ln).** Cast: *Stage* 14/4/77, 10. *The Man* Brian Miller. Comment: Richmond Fringe.

77.188 *Karagiozis* (P) George Skourtis. ROUND HOUSE DOWNSTAIRS 7/5/77. Plot: Hochman. Comment: Performed in modern Greek.

77.189 *Laburnum Grove* (C, 3a) J. B. Priestley. RICHMOND 9/5/77. 1st perfd Palace, Manchester, 13/11/33. *George Radfern* Arthur Lowe; *Bernard Baxley* Harry H. Corbett; *Mrs. (Lucy) Baxley* Gwen Cherrell; *Inspector Stack* Dermot Walsh; *Elsie Radfern* Deborah Watling; *Mrs. (Dorothy) Radfern* Joan Cooper; *Joe Fletten* Sam Kydd; *Harold Russ* Rob Edwards; *Sergeant Morris* Peter Clapham. *Dir* Hugh Goldie; *Dgn* Hutchinson Scott. Plot: Best/34, 438, Bordman/4, 112, DeVitis, 185–89, Fletcher, Hirschak, Hochman, Kabatchnik/2, Loney, 188, Matlaw, Salem. Comment: A one week engagement. The first New York production (Booth 14/1/35) ran for 131

performances.

77.190 *The Merchant of Venice* (C, 3pt) William Shakespeare. ST. GEORGE'S 9/5/77.** Cast: Theatricalia; WWT/17. *Antonio* Ronnie Stevens; *Balthazar, Magnifico* Alex Dalmaine; *Bassanio* David Horovitch; *Duke of Venice, Old Gobbo* Kevin Stoney; *Gratiano* James Hayes; *Jessica* Lynn Dearth; *Ladies-in-Waiting* Angela Brinkworth, Paulina Cairns; *Launcelot Gobbo* Steven Beard; *Leonardo, Magnifico, Gaoler* Barrie Stevens; *Lorenzo* Geoffrey Collins; *Nerissa* Elvi Hale; *Officer Of the Court of Justice, Servant to Antonio* Andrew Branch; *Portia* Anna Carteret; *Prince of Arragon* John Tordoff; *Prince of Morocco* Drewe Henley; *Salanio* Lawrence Douglas; *Salerio* Michael Sadler; *Servant* Piers Halliwell; *Shylock* George Murcell; *Stephano* Ian Flintoff; *Tubal* Daniel Davies. *Dir* Joseph O'Connor; *Dgn* Paul Staples; *Cost dgn* John Bloomfield; *Mus dir* Philip Thorby. Reviews: *Observer* 15/5/77, 30; *Stage* 19/5/77, 11; *Times* 10/5/77, 12; *Tribune* 20/5/77, 7. Comment: *Observer* said the characters had been turned into "racial caricature." "A beautiful production ... pure, straightforward, unadulterated pleasure" (*Tribune*). An "unadorned" production that stressed the antisemitic element in the play (*Times*).

77.191 *Sell-Out* (Mus) Tom Kempinski (bk) and Roger Smith (bk) and Liza Martin (mus). COTTESLOE 9/5/77. 1st perfd Library, Manchester, 16/2/77. Cast: WWT/17. Lavinia Bertram, Keith Clifford, Paul Duncan, Margot Leicester, Lawrence Mullin, Graham Pountney, Rowena Roberts, Brian Southwood, Peter Theedom, Virginia Clarke, Russell Dixon, Christopher Leaver, Howard Lloyd-Lewis, Carolyn Pickles, Stephen Rayment, Corrina Seddon, James Stephens. *Dir* David Scase; *Ch* Annabel Scase; *Dgn* David Cockayne; *Light, Sound* Michael Williams; *Mus dir* Liza Martin; *Pd mgr* Michael Robinson; *Sm* Sean O'Neill; *Dsm* Michael Chorley; *Asm* Julia Sims; *Assist tech* Kim Nichols; *Carp* Derek Jones; *Wm* Cathy Algar; *Pm* Robert Smith. Plot: Bull/3, OTF. Reviews: *Stage* 19/5/77, 17; *Times* 11/5/77, 13. Comment: Manchester Library Theatre production. The plot was confused and cliché-ridden, the songs too long, and all done in "cartoon style" (*Times*).

77.192 *The Sport of My Mad Mother* (P, 2a) Ann Jellicoe. ROUND HOUSE DOWNSTAIRS 9/5/77.** *Patty* Alyson Spiro; *Dean* Derek Beard; Nichola McAuliffe, Dan Shor, Nigel Planer, Julian Evans, Diana Morris. *Dir* Helena Kaut-Howson. Plot: Demastes/2, Dorney, French/2, Hochman, Vinson, Weintraub. Review: *Stage* 2/6/77, 20. Comment: Actors Soup Kitchen. This partially updated version "still makes its point, but far too much is woefully overstated, and this both the direction and the style of performance failed to correct" (*Stage*).

77.193 Suez (P) Royce Ryton. WIMBLEDON 9/5/77. 1st perfd Harrogate 19/4/77. Roy Dotrice, Jennifer Daniel, Ed Bishop. Review: *Observer* 15/5/77, 32. Comment: The play was about "Nasser's seizure of the [Suez] canal and culminating in the resignation of Sir Anthony Eden ... is entirely sympathetic to Eden" (*Observer*). A one-week engagement.

77.194 Godspell (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). HER MAJESTY'S 10/5/77; trfd to PRINCE OF WALES 28/6/77.** 88 perf. Cast: *Stage* 5/5/77, 1; *WWT/17*. Susan Beagley, Paul Burton, Anna Daventry, Tricia Deighton, Paul Kerryson, Allan Love, Edward Newborn, Valerie Minifie, Andrew Secombe, Janet Shaw. *L. H. M. and S. Ltd.*; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* H. M. Tennent Ltd., Cameron Mackintosh; *Dir* Robert Cheeseman; *Sc dgn* Ian Dow; *Cost dgn* Susan Tsu; *Mus dir* Chris Walker; *Ch* Rowan Stuart. *Mus supervisor* Chris Walker; *Pd supervisor* Robert West. Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth.

77.195 One for the Road (P) Derek Smith and Ian Macpherson. HALF MOON 10/5/77.** Comment: Soapbox Theatre.

77.196 For the West (P, 2a) Michael Hastings. THEATRE UPSTAIRS 11/5/77.* Cast: Findlater; *Stage* 5/5/77, 1; Theatricalia; *WWT/17*. *Greville William Allnutt* Roger Milner; *Isaid Dem Ala-Messid Jalli* Renu Setna; *Major George "Amos" Todd* Basil Henson; *President Field Marshal Idi Amin "Dada"* Rudolph Walker; *Voice of Receptionist* Fumi Layo. *Dir* Nicholas Wright; *Dgn* Anne-Marie Schöne; *Light* Steve Whitson; *Sm* Vandra Edwards; *Dsm* Jill Maclaren. Plot: Bull/1. Reviews: *Guardian* 17/5/77, 10, 19/5/77, 10; *New Statesman* 27/5/77, 721; *Observer* 22/5/77, 30; *Stage* 26/5/77, 13; *Times* 19/5/77, 15. Comment: English Stage Company. "Portrays Idi Amin as a self-vindicating fantastist who finally meets the assassin's bullet he has long anticipated" (*Guardian* 19/5). *New Statesman* recognized the play's factual aims but said it failed to provide a psychological answer to Amin. Amin "was given a bulky performance with hidden depths of menace by Rudolph Walker. Basil Henson, Roger Milner and Renu Setna tread the tricky tightrope of their relationships with him with a compelling uncertainty: excellent performances" (*Stage*). *Times* commended the performances of Walker and Henson.

77.197 Inside Kid (P) Martin Stellman. OVAL HOUSE 11/5/77. 1st perf? *Christine* Ruth Seglow; *Cheryl* Julie

Hudspeth; *Tibbs* David Gillies; *Price* Michael Cassidy; *Pollard* Michael Garner. Review: *Stage* 10/6/77, 9. Comment: Common Stock. The play involved male teenagers destined for a life of crime and prison, and female teenagers determined not to be involved with them.

77.198 Rolls Hyphen Royce (C, 2a) William Douglas Home. SHAFTESBURY 11/5/77.* 30 perf. Cast: *Stage* 28/4/77, 1; Theatricalia; *Variety* 1/6/77, 70; *WWT/17*. *Magistrate, Derwent Wood* Derek Wright; *Reporter, Pilot* John Atterbury; *Mess Sergeant, Mechanic* Paul Toothill; *Edouard Audemare* David Bedard; *Nurse* Shelly Power; *Schoolboy, Jim* Simon Barry; *James Radley* Charles Rogers; *Secretary* Natalie Caron; *Hon. John Scott-Montaguson* Alister Cameron; *Ethel Subin* Jane Downs; *Sir David Salomons, Specialist, Hotel Proprietor* Leon Eagles; *Charles Rolls* Peter Egan; *Lady Llangattock, Matron* Jean Holness; *Claude Johnson* Wilfrid Hyde White; *Lord Herbert Scott* Barry Justice; *Dr. Campbell Thompson* Richard Leech; *Henry Royce* Alfred Marks; *Ernie Wooler, Charles Sykes* David Masterman; *Ernest Claremont* John Paul; *Minnie Royce* Maggie Petersen; *Long Llangattock* Hilary Wontner; *Voice of Alvar Liddell. Lic* Martin Gibson, *Bryan Richmond-Dodd; Admin, Gen mgr* Richard Schulman; *Pres* Martin Gibson, *Clement Scott Gilbert, Richard Schulman, David Prole; Dir* Allan Davis; *Dgn* Martin Johns; *Cost dgn* Anthony Mendleson; *Light* Andrew Bridge; *Sound* John Dalby. Reviews: *Daily Mirror* 12/5/77, 18; *Guardian* 12/5/77, 10; *Irish Times* 27/5/77, 10; *New Statesman* 27/5/77, 722; *Observer* 15/5/77, 30; *Stage* 19/5/77, 11; *Times* 12/5/77, 15; *Variety* 1/6/77, 70. Comment: MPS 671. "A shallow, sentimentalized docudrama about the two opposite personalities who founded the car firm ... an undistinguished bore" (*Variety*). "If money can be found for 23 actors and a fleet of vintage cars in a piece as feeble as this, then the commercial theatre is not yet on its uppers" (*Times*). "A highly entertaining potted biography" (*Daily Mirror*).

77.199 Destiny (P, 3a) David Edgar. ALDWYCH 12/5/77. 1st perfd Other Place, Stratford-upon-Avon, 28/9/76. Cast: RSCA; *Stage* 5/5/77, 1; Theatricalia; *WWT/17*. *Bob Clifton* Paul Moriarty; *Colonel Ward, Attwood, Drumont* David Lyon; *David Maxwell* John Nettles; *Diana Wilcox* Denyse Alexander; *Emma Crosby* Judy Monahan; *Gurjeet Singh Khera* Marc Zuber; *Inspector* Hubert Rees; *Kershaw* Dennis Clinton; *Liz, Carol* Cherie Lunghi; *Major Rolfe* Michael Pennington; *Mrs. Howard, Mrs. Ward, Mayoress* Judith Harte; *Patel* Dev Sagoo; *Paul* Greg Hicks; *Peter Crosby, Montague Goodman* Paul Shelley; *Platt* Clyde Pollitt; *Richard Cleaver* Bob Peck; *Sandy Clifton* Frances Viner; *Tony* Leonard Preston; *Turner* Ian McDiarmid; *Partygoers, Members of the*

Patriotic League, Police Denyse Alexander, Michael Cashman, Jack Galloway, Alfred Molina, Judy Monahan, Martin Read. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Dir* Ron Daniels; *Dgn* Di Seymour; *Light* Leo Leibovici; *Mus* Leonard Preston; *Sm* Sandy Bratchell; *Dsm* Andrew Lorant; *Asm* David Grindrod; *Sound* Roland Morrow. Plot: Demastes/2, Dorney, Griffiths, Weintraub. Reviews: *Gay News* 30/6/77, 31; *Guardian* 11/5/77, 10, 13/5/77, 10, 1/6/77, 12; *New Statesman* 20/5/77, 688; *Observer* 8/5/77, 30, 15/5/77, 30, 22/5/77, 30; *Spectator* 21/5/77, 28; *Stage* 19/5/77, 11; *Times* 13/5/77, 15; *Tribune* 22/4/77, 7, 20/5/77, 7. Comment: Royal Shakespeare Company. Previews 10/5–11/5/77. A “rackingly eloquent and vitally important play” about the National Front (*Guardian* 13/5). “A hate-filled work; but its target is worthy of hatred ... sets a new standard in stage documentaries” (*Times*). *Tribune* (20/5) thought Edgar’s aims were defeated “by matters of sympathy.” *Spectator* described the play as a “familiar spectacle: the English left-wing intellectual barking up the wrong tree.”

77.200 *Son of a Gun* (P, 23sc) John Burrows. BATTERSEA ARTS CENTRE 12/5/77.** Comment: Sidewalk Theatre.

77.201 *Care and Control* (P) Helen Barnaby and Kate Crutchley and Nancy Duguid and Natasha Fairbanks and Michael Kellan and Kate Phelps and Michelene Wandor and Terri Quaye (mus). DRILL HALL 13/5/77.* Cast: *Stage* 12/5/77, 12. Helen Barnaby, Kate Crutchley, Nancy Duguid, Natasha Fairbanks, Michael Kellan, Kate Phelps, *Dir* Kate Crutchley; *Dgn* Mary Moore. Plot: Bull/3. Reviews: *Gay News* 2/6/77, 28; *Stage* 10/6/77, 9. Comment: Gay Sweatshop. *Gay News* generally commended this docudrama about lesbians and child custody, but said it needed some revision. “It is one of the best things this company has done, greatly helped by having a mixed sex cast and with three strong story lines interacting” (*Stage*).

77.202 *Lionel!* (Mus, 2a) Allan Warren (bk) and John Wells (bk) and Lionel Bart (mus, lyr). NEW LONDON 16/5/77.* 40 perf. Cast: *Variety* 25/5/77, 86; *WWT/17*. *Li* Todd Carty; *Rick* Clarke Peters; *Ma* Avis Bunnage; *Dawn* Adrienne Posta; *Bernard* Hugh Futchler; *Darling* Marian Montgomery; *Cock* Aubrey Woods; *Valerie* Bader, David Brenchlay, Peter Durkin, Elaine Holland, Richard Merson, Chris Nietto, Pamela Scott, Carole Ball. *L* New London Theatre Centre Ltd.; *Admin* George Biggs; *Mgr dir* Hanover Grand (London) Ltd.; *Pres* David L. Shaw; *Dir*, *Ch* Gillian Gregory; *Dgn* Brian Thomson; *Cost dgn* Sue Blane; *Light* Steve Kemp; *Mus dir* Roy Moore. Plot: Loney, OTF. Reviews: *Daily Mirror* 19/5/77, 18;

Guardian 17/5/77, 10; *New Statesman* 27/5/77, 722; *Observer* 5/6/77, 30; *Stage* 26/5/77, 13; *Times* 18/5/77, 11; *Variety* 25/5/77, 86, 90. Comment: Based on Lionel Bart’s life and works. “It is sketchy, tepid, revealing little about the man or the people who slapped his back on the way up and ignored him on the way down” (*Daily Mirror*). “A venture that should have been scrapped before it opened” (*Variety*). “A desperate concoction ... fatuous to the point of incomprehensibility” (*Guardian*). “John Wells’s book is woefully at variance with the gusto of the music, most of which was written for one particular context and fits uncomfortably into any other” (*Stage*). The songs were familiar, but it was difficult to know what the show really intended to do (*Times*).

77.203 *Our Kid* (P) Brian Clemens. KING’S HEAD 16/5/77 (Ln).** Cast: *Stage* 12/5/77, 12. Sue Holderness. *Pres* Richard Jackson. Review: *Times* 17/5/77, 11. Comment: “For cut-price sensationalism it would be hard to match Brian Clemens’ lunchtime re-hash of the Moors Murder case, played by a solo actress [Sue Holderness] in black tights” (*Times*).

77.204 *Paradise Garden* (One-man ent) George Little. GREENWICH 16/5/77.** Cast: *WWT/17*. Review: *Stage* 10/6/77, 15. Comment: “Little the author having created this unpleasant character, Little the actor rose impeccably to the challenge and portrayed him most expertly, down to the last annoying wart” (*Stage*).

77.205 *Salad Days* (MP, 2pt) Dorothy Reynolds (bk, lyr) and Julian Slade (bk, lyr, mus). WIMBLEDON 16/5/77.** Katie Sadler, Richard Fraser. Plot: Fletcher, Gänzl, Gänzl/3, 658–61, Green, Kennedy, Loney, 289, OTF. Comment: A one-week engagement.

77.206 *Exiliad* (Epic science fiction show) Bruce Lacey and Jill Bruce. ROUND HOUSE DOWNSTAIRS 17/5/77.**

77.207 *Variations on the Merchant of Venice* (P) Charles Marowitz (adpt of Shakespeare’s comedy). OPEN SPACE 17/5/77. Cast: *WWT/17*. *Shylock* Vladek Sheybal; *Tubal* Jeffrey Chiswick; *Chus* Robert Oates; *Jessica* Jenny Lipman; *Antonio* Barry Stanton; *Bassanio* Ian Collier; *Lorenzo* Milton Cadman; *Gratiano* David Schofield; *Salerio* Alan Granville; *Salanio* Robert Cotton; *Duke* Basil Clarke; *Balthazar* Robert Ashby; *Gaoler, Messenger, Clerk* Andrew Wilde; *Porta* Thelma Holt; *Nerissa* Joan-Ann Maynard. *Dir* Charles Marowitz; *Dgn* Robin Don; *Cost dgn* Glynn Kelly; *Light* Adam Massingham. Reviews: *Guardian* 18/5/77, 10; *New Statesman* 27/5/77, 721; *Observer* 22/5/77, 30; *Spectator* 28/5/77, 27–28; *Stage* 26/5/77, 13; *Times* 18/5/77, 11. Comment: The opening of a new Open Space theatre (in

a converted post office in Euston Road). The piece, set in Jerusalem in 1946 “when Zionist resistance groups were attacking the British forces,” offered “a more acceptable moral than its murky original” (*Spectator*). *Observer* said that, with some exceptions, Marowitz’s version retained much of the original “with no very clear purpose, other than the familiar one of making everybody seem as ludicrous and disreputable as possible.” “True in many respects to Shakespeare’s play but only so far as the original ideas serve Mr. Marowitz’s purpose. The characters may talk of Venice but they are unmistakably in Jerusalem” (*Stage*). *Times* expressed its disappointment that “too little has been done to transform the text.”

77.208 *Four to One* (P) Gawn Grainger. COTTESLOE 18/5/77.** Cast: Theatricalia; *WWT/17*. *David* Mark McManus; *Wally* Trevor Ray; *Len* Derek Newark; *John* Tony Haygarth; *Harry* Warren Clarke. *Dir* Sebastian Graham-Jones; *Dgn* John Hallé; *Light* Laurence Clayton. Reviews: *Guardian* 18/5/77, 10; *Observer* 22/5/77, 30; *Spectator* 28/5/77, 28; *Stage* 26/5/77, 13. Comment: “The violence and the despair of *Four to One* frightened the author himself the first time he saw it in the flesh” (*Guardian*). “It is a hard, disturbing and, one hopes, not-too-truthful little play which provokes some fears, acted with precision ... and directed with a sure command” (*Stage*). *Guardian* found “the characters’ violent reaction to the intruder was clearly absurd.”

77.209 *Owners* (P) Caryl Churchill. THEATRE ROYAL, STRATFORD EAST, 18/5/77.** *Marion* Jane Briers; *Clegg* Bruce Alexander; *Lisa* Janet Spencer Turner; *Worsley* Raymond Collins; *Alec* Robert Pugh; *Yvonne* d’Alpra, *Kathy* Meryck. *Dir* Rhys McConnochie; *Cost dgn* Pat McNamara; *Sc dgn* David Fisher; *Light* Brian Wigney. Plot: *Demastes*/2, *Hischak*/2, 60–61, *Vinson*, *Weintraub*. Review: *Stage* 26/5/77, 13. Comment: “Rhys McConnochie’s staging used a revolve to good effect ... Pat McNamara’s costumes and the furniture of David Fisher gave a properly slight flavour of the Rachman era—this is, after all, already a period piece” (*Stage*).

77.210 *State of Revolution* (D, 2a) Robert Bolt. LYTTLETON 18/5/77. 1st perfd Repertory, Birmingham, 3/5/77. Cast: NTA; Theatricalia; *Variety* 1/6/77, 70; *WWT/17*. *An Anarchist*, *Captain Draganov* Michael Stroud; *Dzherzhinsky* John Normington; *Fanya Kaplan* Sarah Simmons; *General Hoffman* Edwin Brown; *Gorky* Brian Blessed; *Kollontai* Sara Kestelman; *Krupskaya* June Watson; *Lenin* Michael Bryant; *Lunacharsky* Stephen Moore; *Martov*, *Count Czernin*, *Dr. Geutier* Anthony Douse; *Minister* Trevor Martin; *Officials* Anthony Higginson, John Pollendine; *Old Soldier* Louis Haslar; *Policeman* Peter Tilbury; *Russian General*, *Mdvani* Godfrey James;

Soviet Soldier, *Pratkov* James Leith; *Spiridonovna* Catherine Harding; *Stalin* Terence Rigby; *Trotsky* Michael Kitchen; *Von Kuhlmann* Peter Gordon; *Zhelnik* John Labanowski; *Extras* Roger Gartland, Julia Pascal, Diana Payan, Andrew Tourell, Drew Wood. *Dir* Christopher Morahan; *Dgn* Ralph Koltai; *Light* David Hersey. Plot: *French*/2, *Loney*, *Weintraub*. Reviews: *Guardian* 27/5/77, 12; *New Statesman* 17/6/77, 829; *Observer* 5/6/77, 30; *Spectator* 18/6/77, 27; *Stage* 2/6/77, 17; *Times* 28/5/77, 9; *Tribune* 8/7/77, 7, 9/9/77, 14, 16/9/77, 7; *Variety* 1/6/77, 70. Comment: MPS 684. National Theatre. *Variety* opined this “cool, detached study of the 1917 Bolshevik uprising in Russia” would have only moderate interest. *Guardian* said the piece lacked “much sense of personal passion. It is restrained to the point of excess.” *New Statesman* expressed similar reservations. *Times* pointed out the original title of the piece was *Lenin’s Testament* which “refers specifically to the one episode where Mr. Bolt comes boldly into the open to exercise his independent dramatic judgment.” Bolt’s reply to the *Tribune* review (8/7) was published in *Tribune* 9/9/77, 14. The production remained in repertory until 21/1/78.

77.211 *Arsenic and Old Lace* (C, 3a) Joseph Kesselring. WHITEHALL 19/5/77; trfd to WESTMINSTER 20/6/77.** 188 perf. Cast: *Stage* 12/5/77, 1; Theatricalia; *Variety* 15/6/77, 80; *WWT/17*. *Abby Brewster* Barbara Mullen; *Dr. Einstein* Derek Royle; *Elaine Harper* Toria Fuller; *Jonathan Brewster* Jonathan Adams; *Lieutenant Rooney* Stan Pretty; *Martha Brewster* Joyce Heron; *Mortimer Brewster* Julian Holloway; *Officer Brophy* Grahame Mallard; *Officer Klein* Alan Leith; *Mr. Gibbs*, *Officer O’Hara* Barry J. Gordon; *Teddy Brewster* Brian Poyser; *Rev. Dr. Harper*, *Mr. Witherspoon* Lennard Pearce. *Pres* Walter Jokel; *Dir* Hugh Goldie; *Dgn* John Page; *Light* Trevor Mitchell. Plot: *Best*/40, 165, *Bordman*, *Bordman*/4, 198–99, *Bronner*, *Bryer*, *Fletcher*, *Hischak*, *Hochman*, *Kabatchnik*/2, *Law*, *Loney*, 226, *Patterson*, *Salem*, *Shiple*, *Wilmeth*. Reviews: *Illustrated London News* 1/7/77, 111; *Stage* 26/5/77, 13; *Times* 20/5/77, 13; *Variety* 15/6/77, 80. Comment: “Seems dated and misused by the limp pace and uncertain acting” (*Variety*). The American accents of the cast were poor and “the brisk dialogue and abundant plot is poured out like molasses, slowly and very stickily” (*Times*).

77.212 *Happy Yellow* (C) Tina Brown. BUSH 19/5/77.* Cast: *Stage* 12/5/77, 12; *WWT/17*. *Jackie Page* Patricia Hodge; *Betty Anne* Robin Pappas; *Arlene* Jennifer Watts; *Sherwin Delmar* Peter Whitman; *Various roles* J. F. Parker. *Dir* Claude Whatham; *Dgn* Susie Caulcutt; *Light* Simon Stokes. Reviews: *Guardian* 20/5/77, 12; *New Statesman* 27/5/77, 721–22; *Observer* 22/5/77, 30; *Stage* 26/5/77, 18; *Times* 20/5/77, 13. Comment: “An English

girl's view of New York flat-sharing, which has a nice crisp style but very little of substance" (*Guardian*). "A slick comedy with no apparent goal than to entertain" (*Observer*). "Very funny and entirely un pitying" towards the characters (*Times*).

77.213 *An Inspector Calls* (P) J. B. Priestley. TOWER, CANONBURY, 20/5/77.** Cast: TTC. Plot: Best/47, 286, Bordman/4, 269, Demastes/1, DeVitis, 200–4, Dorney, Fletcher, Griffiths, Hischak, Hochman, Kabatchnik/2, Law, Loney, 248, Matlaw, Mplots, Patterson, Salem, Shank.

77.214 *Through the Garden Wall* (C, 3a) Peter Howard. WESTMINSTER 21/5/77.** Cast: *Stage* 16/6/77, 1; *WWT/17*. *Fred Always* Donald Scott; *Mrs. Always* Chris Channer; *Samovar Stone* Harry Howlett; *Fernanda Stone* Vendela Lofgren; *Silas Stone* Tony Jackson; *Uncle Easy* Walter Farmer; *Rod Always* Philip Tyndale-Biscoe; *Maid* Beatrice Howlett; *Dr. Gold* William Cameron-Johnson. *Pres* Westminster Productions, Moral Re-Armament; *Dir* Hugh Steadman Williams; *Dgn* Susie Caulcutt; *Cost dgn* Dorothy Phillips; *Light* Colin May.

77.215 *What the Butler Saw* (FC, 2a) Joe Orton. QUESTORS 21/5/77.** Cast: QTA. Plot: Demastes/2, Dorney, Fletcher, Hischak/2, 16, Hochman, Law, Loney, Patterson, Salem, Weintraub. Review: *Marylebone Mercury* 27/5/77, 6.

77.216 *The Acharnians* (C) Aristophanes (trans Leonidas Zenakos). SADLER'S WELLS 23/5/77. 1st perf'd 425 B.C., 1st British perf thus. Cast: *WWT/17*. *Lamachos* Kostas Tsapekos; *Dikaiopolis* Giorgos Lazanis; *Chorus Leaders* Mimis Koyoumtzis, Giorgos Armenis; Stefanos Kotsikos, Antonis Theodorakopoulos, Yannis Degaitis, Vassilis Papavassiliou, Yannis Karatzoyannis, Leandros Panayotidis, Periklis Moustakis, Panos Zacharopoulos, Stathis Voutos, Dimitris Koutsogeorgopoulos, Kostas Chalkias, Charis Sozos, Christos Ninis, Yannis Rigas, Ilias Christopoulos. *Dir* Karolos Koun. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Shipley. Reviews: *Guardian* 23/5/77, 8; *Illustrated London News* 1/7/77, 111; *Observer* 29/5/77, 30; *Stage* 2/6/77, 17. Comment: Greek Art Theatre Company. Performed in modern Greek. *Observer* noted the production was a mix of various styles and influences. "Forced, noisy and self-conscious" (*Illustrated London News*).

77.217 *The Good Person of Setzuan* (P) Bertolt Brecht (trans John Willett of *Der Gute Mensch von Setzuan*) and Freda Dowie (songs). GREENWICH 23/5/77. Cast: *WWT/17*. *Wang* Michael Deacon; *1st God* Ewan Hooper; *2nd God* Richard Mayes; *3rd God* Arnold Yarrow; *Shen-*

Teh Paul Alexander; *Mrs. Shin* Neil Boorman; *The Wife, Mr. Shu Fu* Brian Gwaspari; *The Husband* Dicken Ashworth; *The Nephew, Young Prostitute* Patrick Hannaway; *Unemployed Man, Policeman* Arthur Nightingale; *Lin To, Mrs. Mi Tzu* Peter Craze; *The Sister-in-law* Peter Guinness; *The Grandfather* Paul Satvendar; *Yang Sun* Frank Barrie; *Ni Tzu* Emlyn Chesleigh; *Townspeople* Robert Lee, Martin Suker, Colin Mackintosh. *Dir* David Thompson; *Dgn* Bruno Santini; *Light* David Adams. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Reviews: *Guardian* 24/5/77, 8; *Observer* 29/5/77, 30; *Stage* 2/6/77, 17; *Times* 26/5/77, 14. Comment: The production used a version adapted by Brecht in 1943. *Observer* saw no need for the use of an all-male cast, which *Times* thought clouded "an appreciation of Brecht's revision."

77.218 *Happy as a Sandbag* (Mus, 2a) Ken Lee (compiler). RICHMOND 23/5/77.** *Dir* Philip Hedley; *Ch* Patricia Adams. Comment: A one-week engagement.

77.219 *The Slave Camp* (P) Dave Marson. HALF MOON 23/5/77. Cast: SHM; *Stage* 26/5/77, 1. *Young Girl* Chloe Salaman; *Tramp* Peter Attard; *Ganger* Stuart Barren; *Sid Harley* Colm Meaney; *Sid's Wife* Mary Sheen; *Camp Manager* Howard Lew Lewis; Barrie Houghton. *Dir* Rob Walker; *Dgn* Jenny Beaven. Reviews: *Guardian* 25/5/77, 12; *Stage* 2/6/77, 17. Comment: A camp for the retraining of the unemployed turns out to be nothing more than a place of violent slavery. "Marston has not really decided whether to make his play a sober detailed documentary or a piece of posthumous propaganda" (*Guardian*).

77.220 *At Swim-Two-Birds* (P) Audrey Welsh (adpt of Flann O'Brien's novel, 1939). SUGAWN 24/5/77. 1st perf'd Peacock (Abbey), Dublin, 12/2/70; 1st London perf. Cast: *Stage* 19/5/77, 12. Michael Loughman, J. M. O'Neill, Charles Turner, Tom McCabe, David Flanagan, Seamus Crowe, Treasa Ni Fhatharta, Ray Carty, Gerry McAlister, Anita Elias, Michael Spittal. *Dir* Peter Lyons, Timothy O'Grady. Review: *Stage* 16/6/77, 15. Comment: "The story of an Irish college student who, half to amuse himself and half to avoid work, writes an irreverent novel about the figures of Irish myth and legend in which characters come to life and riot against their author" (Playography Ireland website).

77.221 *The Las Vegas Folies '77* (Revue, 14sc) Jerry Jackson. VICTORIA PALACE 24/5/77. 120 perf. Cast: *Variety* 1/6/77, 69. Carl Wallace, Barbara Lauren, Stephanie Ptak, Tropicana Acrobats, Ray Fell, Paul Vernon and Glen, Bob Clarke Ensemble, Paul Hillyer, Roger Blais, Candy Blaber; *Dancers* Lori Allison, Dorothy Barsham, Janet Date, Heather Garcia, Patricia Lockart, Connie

Paull, Clare Piers, Elaine Payne, Annette Pretty, Tina Roberts, Elaine Somers, Chrissy Webb, Julie Kirk, Michele Nunn, Peppi Borza, Paul Hart, Christopher Robinson. *Pres* Joseph V. Agosto; *Cost dgn* Nolan Miller; *Dir, Ch* Jerry Jackson; *Mus arr* Greg Bosler; *Mus dir* Russell Wright. Plot: OTF/2. Reviews: *Daily Mirror* 26/5/77, 18; *Gay News* 30/6/77, 29; *Guardian* 26/5/77, 12; *Stage* 2/6/77, 9; *Variety* 1/6/77, 69. Comment: "Mediocre, lack-lustre entertainment" (*Variety*). Notable for "the girls" in the show (*Guardian*). "Relentlessly old-fashioned. It is the sort of revue that Blackpool and Great Yarmouth were staging in 1957" (*Daily Mirror*).

77.222 *Tim Thomas' One Man Show*. SOHO POLY 24/5/77 (Ln). 1st perf? Review: *Stage* 10/6/77, 9. Comment: *Stage* noted the audience for this one-man show of fifteen items was completely unresponsive until the very end, despite Tim Thomas's hard work.

77.223 *The Funny Old Man* (P) Tadeusz Rozewicz [trans Adam Czerniawski of *miejszny Staruszek*, 1965]. BATTERSEA ARTS CENTRE 25/5/77.** Cast: *Stage* 19/5/77, 12. John Martin, Christina Beijbom, Robert Gepner, Zoanna Novani. *Dir* Helmut Kajzar. Plot: Matlaw, 661. Review: *Stage* 16/6/77, 9. Comment: Eclipse Theatre. A satisfactory revival.

77.224 *War Music* (P) Christopher Logue (based on Homer, *The Iliad*) and Donald Fraser (mus). OLD VIC 25/5/77.* Cast: Theatricalia; WWT/17. *Talthybius* Philip Bloomfield; *Antiokhos* Jeffrey Daunton; *Achilles* Rupert Frazer; *Briseis* Rosamond Freeman-Attwood; *Odysseus* Kenneth Gilbert; *Patroclus* Michael Howarth; *Thetis* Barbara Jefford; *Thestor* William Loucher; *Zeus, Hera* Neil McCaul; *Glaucus* Andrew Seear; *Agamemnon* John Turner; *Storyteller* Timothy West; *Sarpedon* Terence Wilton; *Hector* Philip York; *Greeks, Trojans, Salt Water Women* Graeme Elder, Clive Gilbertson, John Rowe, David Shaughnessy, Paul Vaughan Teague, Karen Bowen, Rosamund Freeman-Attwood, Alice Stopczynski; *Musicians* Lawrence Joyce, Alan Laurence, Stephen Jenner, Paul Cartwright, Donald Fraser. *Dir* Toby Robertson; *Dgn* Pamela Howard; *Ch* William Loucher; *Light* Nick Chelton; *Armour* Peter Eugene-Ball. Reviews: *Gay News* 16/6/77, 28; *Guardian* 26/5/77, 12; *New Statesman* 3/6/77, 756; *Observer* 29/5/77, 30; *Spectator* 4/6/77, 26; *Stage* 2/6/77, 17; *Times* 26/5/77, 14. Comment: Prospect Theatre Company. Previews 23/5–24/5. *Guardian* called Logue's adaptation "strong, muscular, colloquial," and the production "an extremely spectacular piece of thong-and-dance." A "factitious ritual, simulated myth, and a romantic attitude to fighting and killing" (*New Statesman*). *Spectator* declared the show was not Homer's *Iliad*. "A flash, attention-grabbing pseudo-experiment to

be ranked with" past Prospect mistakes (*Times*).

77.225 *The Sacred and the Profane*. ROUND HOUSE DOWNSTAIRS 26/5/77. Comment: Moving Visions.

77.226 *Seven Against Thebes* (T) Aeschylus (trans Leondias Zenakos). SADLER'S WELLS 26/5/77. 1st British perf thus. Cast: WWT/17. *Eteocles* Giorgos Lazanis; *Antigone* Reni Pittaki; Mimis Kouyoumtzis, Yannis Degaitis, Kostas Tsapekos, Andreas Galanopoulos, Periklis Moustakis, Leandros Panayotidis, Christos Ninis, Periklis Karakonstantoglou, Giorgos Armenis, Antonis Theodorakopoulos. *Dir* Karolos Koun. Plot: Gassner, Hochman, Law. Reviews: *Guardian* 27/5/77, 12; *Stage* 10/6/77, 9. Comment: Greek Art Theatre Company. Performed in Modern Greek. *Guardian* questioned why this minor piece had been produced, although the production itself "works very well" but the translation was "appalling."

77.227 *The Dancers* (C, 2a) David Cregan. ORANGE TREE 27/5/77 (Ln).** Cast: *Stage* 26/5/77, 14. Stephanie Cole, Christina Greatrex, Paddy Ward, Ben Aris, Greg de Polnay. *Dir* Sam Walters, Auriol Smith. Plot: Weintraub. Comment: Richmond Fringe.

77.228 *Hamlet* (T) William Shakespeare. OLD VIC 27/5/77.** Cast: Theatricalia; WWT/17. *Bernardo, Osrice* Neil McCaul; *Claudius* Timothy West; *First Sailor* Philip Bloomfield; *Fortinbras, Lucianus in dumbshow* Rupert Frazer; *Cornelius, Francisco* Jeffrey Daunton; *Gertrude* Barbara Jefford; *Ghost of Hamlet's Father, First Player, Lucianus in the play* John Turner; *Guildenstern* Philip York; *Hamlet* Derek Jacobi; *Horatio* John Rowe; *Laertes* Terence Wilton; *Marcellus, Norwegian Captain, Priest* Kenneth Gilbert; *Ophelia* Suzanne Bertish; *Player King in dumbshow* Graeme Edler; *Player Queen in dumbshow* Alice Stopczynski; *Player Queen in the play, Second Sailor* Andrew Seear; *Player King in the play, Second Gravedigger* Paul Vaughan Teague; *Polonius, First Gravedigger* John Nettleton; *Rosencrantz* Michael Howarth; *Voltemand* David Shaughnessy; *Extras* Graeme Edler, Karen Bowen, Rosamund Freeman-Attwood, Oliver Gilbertson, Bernice Stegers, Alice Stopczynski. *Dir* Toby Robertson; *Dgn* Robin Archer; *Light* Nick Chelton; *Fight arr* Ian McKay; *Mus* Donald Fraser. Reviews: *Birmingham Post* 2/6/77, 2, 11/6/77, magazine, 6; *Gay News* 16/6/77, 28; *Guardian* 31/5/77, 10; *Illustrated London News* 1/8/77, 59; *New Statesman* 3/6/77, 756; *Observer* 5/6/77, 30; *Spectator* 11/6/77, 28; *Stage* 10/6/77, 9; *Times* 31/5/77, 7, 23/11/77, 13. Comment: Prospect Theatre Company. "I'm not sure Jacobi has the internal gunpowder for Hamlet, but West is primed and ready to play Macbeth" (*New Statesman*). *Observer* noted

unfortunate cuts in the text, but admired the intelligent performances. *Guardian* commended the production for conveying the diseased, corrupt state of Denmark, while individual performances had yet to mature. "A thoroughly orthodox production" with some novelties and amendments which *Times* (31/5) described. On the production's return in the autumn *Times* (23/11) declared Jacobi's Hamlet was "believable and powerful" and "memorable."

77.229 *Drums Along the Ginnel* (C) Alan Plater. ALMOST FREE 30/5/77 (Ln). 1st perf? Cast: *Stage* 2/6/77, 11. Bryan Pringle, Leonard Kavanagh, Voice of Gilbert Vernon. *Dir* Suresa Galbraith. Reviews: *Observer* 12/6/77, 26; *Spectator* 11/6/77, 28; *Times* 2/6/77, 8. Comment: "An anti-Jubilee duologue ... pleasingly funny" (*Observer*). The targets of the piece were the monarchy, "the spread of plastic goods, meddlesome officials" together with an expression that the North was a poor relation (*Times*).

77.230 *An Evening of Memories* (Ent). RICHMOND 30/5/77. Comment: Hinge and Bracket. A one-week engagement.

77.231 *Love's Labour's Lost* (C) William Shakespeare. OPEN AIR 30/5/77.** Cast: Theatricalia; *WWT/17*. *Berowne* Clive Arrindell; *Boyet* Patrick Marley; *Costard* Frank Baker; *Don Adriano de Armado* Granville Saxton; *Dull* Ian Talbot; *Dumain* Graham Callan; *King of Navarre* Christopher Good; *Forester* Alexander John; *Holofernes* David Whitworth; *Jaquenetta* Celia Imrie; *Katharine* Sally Greenwood; *Longaville* Stephen Hoyer; *Marcade* Mike Hayward; *Maria* Sue Woodley; *Moth* Louis Hammond; *Princess of France* Philippa Gail; *Rosaline* Louise Purnell; *Sir Nathaniel* Richard Goolden; *Heralds, Huntsmen, Villagers* Peter Acre, Ian Bartholomew, Max Hafler, Anne Watt. *Dir* David Conville; *Dgn* Tim Goodchild; *Light* Bob Richens. Reviews: *Birmingham Post* 2/6/77, 2; *Guardian* 1/6/77, 10; *New Statesman* 10/6/77, 790; *Stage* 10/6/77, 9; *Times* 1/6/77, 14. Comment: New Shakespeare Company. *Guardian* said David Conville's production was "humorous rather than satirical, physical rather than verbal." The Open Air "isn't the best place for the delicate arpeggios of Shakespeare's most musical play" (*New Statesman*). *Times* agreed this theatre was ill-suited to the pastoral works; nevertheless, "the show brings unusual clarity to the narrative and seizes on the main comic point of each passing situation."

77.232 *Rosencrantz and Guildenstern Are Dead* (C, 3) Tom Stoppard. YOUNG VIC 31/5/77.** Cast: *WWT/17*. *Rosencrantz* Paul Kelly; *Guildenstern* Robert East; *Player* David Henry; *Tragedian, Soldier* Michael Fitz-

gerald; *Tragedian, Horatio* Ken Robertson; *Tragedian, English Ambassador* David Yip; *Ophelia* Natasha Pyne; *Hamlet* Malcolm Reynolds; *Claudius* Ian Taylor; *Gertrude* Elizabeth Bennett; *Polonius* Hugh Hastings. *Dir* Jeremy James Taylor; *Dgn* Russell Craig; *Light* Mike Alvey. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Review: *Times* 3/6/77, 7. Comment: *Times* noted the revival was designed for touring.

77.233 *To Those Born Later* (Ent) Bertolt Brecht (arr Michael Kustow and John Willett). COTTESLOE 1/6/77. 9 perf. 1st perf thus. Cast: NTA; Theatricalia; *WWT/17*. Robyn Archer, Jane Asher, Shane Connaughton, Glyn Grain, Gawn Grainger. *Dir* Michael Kustow. Reviews: *Guardian* 10/6/77, 8; *Stage* 16/6/77, 9; *Times* 10/6/77, 15. Comment: National Theatre. A programme of poetry and songs by Brecht which *Times* declared was "dazzling." The title of the production is a 1939 Brecht poem. The production remained in repertory until 2/7/77.

77.234 *Sailing Down Everest* (Rock show) Ricky Rocket (bk, mus) and Robert Lic (bk, mus). ROUND HOUSE DOWNSTAIRS 2/6/77.* Cast: *Stage* 7/4/77, 10. Paul Felber, Shirly Rhoden, Kitsch Lorraine, Larrington Walker. *Dgn* Paul Dart. Reviews: *Guardian* 3/6/77, 10; *Stage* 16/6/77, 15. Comment: *Stage* called the show "static, relying on slide projections and both live and animated film to supply movement while the costumed singers tell their cautionary tale about the perils of popular music with the aid of microphones, props and some coming and going."

77.235 *Return to My Native Land* (One-man show) Aimé Césaire (trans John Berger and Anna Bostock of *Cahier d'un retour au pays natal*, 1939). LYTTTELTON 3/6/77. 1st perf thus Phoenix, Leicester, 5/77. Cast: *Stage* 2/6/77, 11. Comment: Performed at 6:00 pm. by Cy Grant.

77.236a *If You're Glad, I'll Be Frank* (P, 1a) Tom Stoppard. YOUNG VIC 4/6/77.** Cast: *WWT/17*. *Frank* Teddy Green; *Gladys* Sheila Reid; *First Porter* Paul Kelly; *Myrtle Trelawney* Elizabeth Bennett; *Mortimer* Ian Taylor; *Courtenay-Smith* Ken Robertson; *Sir John* Robert East; *Lord Coote* Hugh Hastings; *Beryl Bligh* Natasha Pyne; *Ivy* Denise Coffey; *Second Porter* Michael Fitzgerald. *Dir* Jeremy James Taylor; *Dgn* Carl Toms; *Light* John B. Read. Plot: Hochman, Vinson, Walford, Weintraub.

77.236b *The Real Inspector Hound* (C, 1a) Tom Stoppard. YOUNG VIC 4/6/77.** Cast: *WWT/17*. *Birdboot* Terence Frisby; *Moon* Teddy Green; *Mrs. Drudge* Sheila

Reid; *Simon Gascoyne* Malcolm Reynolds; *Felicity Cunningham* Natasha Pyne; *Lady Cynthia Muldoon* Elizabeth Bennett; *Major Magnus Mildoon* Ian Taylor; *Inspector Hound* Robert East; *Body* Michael Fitzgerald. *Dir*, *Dgn*, *Light* as for 77.236a. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44–45, Hochman, Loney, Patterson, Salem, Walford, Weintraub.

77.237 *The Cleaning Lady* (P) Donna Franceschild. SOHOPOLY c. 6/6/77 (Ln). * Cast: *Stage* 10/6/77, 10. Bob French, Stephanie Fayerman, Darlene Johnson. *Dir* Ron Travis; *Dgn* John Beeson

77.238 *Double Edge* (Thriller, 2a) Leslie Darbon and Peter Whelan. WIMBLEDON 6/6/77.** Kate O'Mara, Nicholas Courtney, Peter Byrne.

77.239 *Quadrille* (RC, 3a) Noël Coward. RICHMOND 6/6/77. 1st perfd Opera House, Manchester, 15/7/52. Plot: Best/54, 372–73, Bordman/4, 325, French/2, Hischak, Levin, 93–6, Loney, 277, Mander/4. Comment: The cast included Margaret Lockwood, Anne Rogers, John Stone, Richard Todd, Nan Munro, Margaret Inglis; *Dir* Charles Hickman. A one-week engagement. The New York production (Coronet 3/11/54) ran for 150 performances.

77.240 *Rosie* (One-woman P) Harald Mueller (trans Steve Gooch). HALF MOON 6/6/77 (Ln). 1st British perf. Cast: *Stage* 10/6/77, 10. Mary Sheen. *Dir* Steve Gooch. Reviews: *Irish Times* 1/7/77, 8; *Stage* 16/6/77, 9; *Times* 9/6/77, 13. Comment: An hour-long monologue, performed with passion by Mary Sheen, relating a prostitute's life as "an unhappy haul from man to man [being] simply a search for her father's love" (*Times*).

77.241 *Worm's Eye Review* (Revue) Rod Dungate and William Flemming and Rogert Turner (mus). TOWER, CANONBURY, 6/6/77.* Cast: TTC.

77.242 *Are You Now or Have You Ever Been . . . ?* (P) Eric Bentley. BUSH 7/6/77; trfd to NEW END 11/7/77; trfd to ICA 22/8/77; trfd to MAY FAIR 26/9/77. 1st perfd Yale Repertory Theatre, New Haven, Connecticut, 10/11/72; 1st British perf Brum Studio, Birmingham, 12/5/76. Cast: *Stage* 10/6/77, 22; *WWT/17*. Thomas Baptiste, Hal Galili, Weston Gavin, Jerry Harte, Marcella Markham, Christopher Muncke, Bob Sherman, Bob Sheedy, Ramsay Williams, Robert Whelan, Peter Whitman. *Dir* Anton Rodgers; *Dgn* Saul Radomsky. Plot: French/2, Hischak/2, 137, Vinson. Reviews: *Guardian* 13/6/77, 8, 3/10/77, 8; *New Statesman* 15/7/77, 92; *Observer* 12/6/77, 26; *Spectator* 5/11/77, 27; *Stage* 23/6/77, 11, 20/10/77, 13; *Times* 11/6/77, 9, 30/9/77, 12; *Tribune* 8/7/77, 7. Comment: "Entirely documentary, unadulterated by conventional

dramatisation or characterisation. It is extremely theatrical, nevertheless" (*Tribune*). "A documentary which justifies itself as theatre and as a moving comment on those witch-hunt, cold war years" (*Guardian* 13/6). *Times* praised the all-American cast. There were 74 performances at the May Fair. The first New York production (Promenade 15/10/78) ran for 129 performances.

77.243 *Cripple Play* (One-woman P) Max B. Richards. ARTS 7/6/77.** Cast: *Stage* 19/5/77, 12. Barbara Angell Review: *Stage* 16/6/77, 15. Comment: The play says nothing new about the problems of handicapped living, and I found its fundamentally negative attitude most dispiriting and lacking dramatic validity. Barbara Angell was an impressive actress" (*Stage*).

77.244 *Measure for Measure* (C) William Shakespeare. ST. GEORGE'S 8/6/77.** Cast: *WWT/17*. *Flavius*, *Froth* Steven Beard; *Mistress Overdone* Angela Brinkworth; *Francisca* Paulina Cairns; *Isabella* Anna Carteret; *Abhorson* Geoffrey Collins; *Varrius*, *Froth* Alex Dalmaine; *Elbow* Daniel Davies; *Juliet* Lynn Dearth; *Mariana* Bridget de Courcy; *Angelo* Alan Dobie; *Provost* James Hayes; *Barnadine* Drewe Henley; *Claudio* David Horovitch; *Gentleman* Ian Flintoff; *Serving Wench* Elizabeth Madams; *Vicentio* Joseph O'Connor; *Friar Peter*, *Singer* Michael Sadler; *Pompey* Ronnie Stevens; *Escalus* Kevin Stoney; *Lucio* John Tordoff; *Soldiers* Barrie Stevens, Andrew Branch, Lawrence Douglas, Piers Halliwell. *Pres* St. George's Elizabethan Trust; *Dir* Don Taylor; *Dgn* John Bloomfield. Reviews: *Birmingham Post* 10/6/77, 2; *Illustrated London News* 1/8/77, 59; *Stage* 16/6/77, 9; *Times* 9/6/77, 13. Comment: The production was an improvement on previous productions at the St. George's (*Times*). "St George's ... continues to prove that Shakespeare's face belongs to his friends, and that such work as *Measure for Measure* gains from a production ... which avoids the vapouring of some recent revivals and allows Joseph O'Connor, Anna Carteret and Alan Dobie to speak, unblurred, for their dramatist. Since last year the St George's acoustics have greatly improved" (*Illustrated London News*).

77.245 *The Red Devil Battery Sign* (P, 3a) Tennessee Williams. ROUND HOUSE 8/6/77; trfd to PHOENIX 7/7/77. 1st perfd Schubert, Boston, 18/6/75; 1st British perf. Cast: Theatricalia; *WWT/17*. *Perla* Maria Britnieva; *Hooker* Deborah Benzimra; *Crewcut* Peter Lukas; *King Del Rey* Keith Baxter; *McCabe* Pierce Brosnan; *Griffin* Michael Ensign; *Judge Collister* Robert Henderson; *Woman Downtown* Estelle Kohler; *Charlie* Garry McDermott; *Drummer* Raad Rawi; *La Nina* Nitza Saul; *Wolf* Ken Shorter; *Drunks* Don Staiton, Glenn Williams; *Mariachis* Mario Ramos, Alejandro Vasquez, Alfonso

Salazar; *Hotel Guest* Simon Walsh; *Boys of the Wasteland* Tony Garner, Tony London, Kelvin Omard, Elvis Payne, Mario Renzullo. *Pres* Gene Persson; *Dir* Keith Baxter, David Leland; *Dgn* Bob Ringwood, Kate Owen; *Light* David Hersey. Plot: Heintzelman, MacNicholas. Reviews: *Gay News* 30/6/77, 31; *New Statesman* 17/6/77, 829; *Observer* 12/6/77, 26; *Spectator* 18/6/77, 27; *Stage* 16/6/77, 9, 28/7/77, 1; *Times* 9/6/77, 13. Comment: "Three hours of confusion" (*Observer*). *Spectator* admired the cast for "their talent and courage but think they would have been wiser to distance themselves." "Reworks a good deal of vintage Williams material," although aspects of the plot were not always clear (*Times*).

77.246 *The Ascent of Mount Fuji* (P) Chingiz Aitmatov and Kaltai Mukhamedzhanov (trans Nicholas Bethell of *Voskhozhdenie na Fudzhiamu*, 1973). HAMPSTEAD 9/6/77. 1st British perf. Cast: *Stage* 26/5/77, 1; *WWT/17*. *Issabek Mergyenov* John Bennett; *Ossip Bei Tataiev* Antony Brown; *Dossbergen Mustafaev* Donald Douglas; *Gulschan* Susan Engel; *Anwar Lynn Farleigh*; *Mambet* Harold Innocent; *Almagul* Doreen Mantle; *Aisha-Apa* Phillada Sewell; *Forestry Worker, Driver* Nick Ellsworth. *Dir* Michael Rudman; *Dgn* Douglas Heap; *Cost dgn* Carol Pearson; *Light* Gerry Jenkinson. Plot: French/2. Reviews: *Guardian* 10/6/77, 8; *Illustrated London News* 1/8/77, 59; *New Statesman* 17/6/77, 829; *Observer* 12/6/77, 26; *Spectator* 18/6/77, 27; *Stage* 16/6/77, 9; *Times* 10/6/77, 15. Comment: The play, "about a reunion of old class-mates and their wives," suggested the Russian "middle class is remarkably like ours," with "an excellent ensemble performance" (*Spectator*). *Observer* echoed that judgement. *Times* was pleasantly surprised the play "presents a social dilemma without ideological distortion, and sustains unbroken interest from its first to its last line."

77.247 *In the Shadow of the Guillotine* (MP) Andy Smith (words, mus) and Paul Abrahams (mus). ALBANY EMPIRE c. 10/6/77.* *Mimi* Pauline Siddle; *Daryl Webster*, *Marcel Steiner*, *John Turner*, *Tim Webb*. *Ch* Mike St. Leger; *Dgn* Terry Stuart, Terry Scott; *Cost dgn* Annette Sumption, Dean Blunkell. Review: *Stage* 7/7/77, 11. Comment: The Combination. "A spoof Napoleonic adventure with a werewolf, an abandoned heroine retrieved, an execution faked and the merest hint of political comment just to remind us that this sort of show is a good deal older than the Brecht-Weill collaborations" (*Stage*).

77.248 *Loyal Tribute* (Show) Hinge and Bracket. GREENWICH 10/6/77 (Lt).* Hinge and Bracket. Reviews: *Gay News* 30/6/77, 31; *Stage* 16/6/77, 9. Comment: The focus of the sketches was patriotism and a running gag

about the expected arrival of a royal person.

77.249 *Story* (One-woman P) Michael Almaz. DRILL HALL 10/6/77. 1st perfd Cranston Street Hall, Edinburgh, 1974? Cast: *Stage* 10/6/77, 10. *Sandra Freeman*. *Dir* Michael Almaz. Comment: Artaud Company.

77.250 *Exploration* (based on Wallace Stevens's writing). THREE HORSESHOES 11/6/77. 1st perf? Cast: *Stage* 10/6/77, 10. *Kate Beswick*, *John MacLeod*, *Mark York*. Comment: Pentameters.

77.251 *The Cabinet Minister* (F, 4a) Arthur W. Pinero (adpt Michael Denison). RICHMOND 13/6/77. 1st perfd Court 23/4/1890. *Evelyn Laye*, *Michael Denison*, *Dulcie Gray*, *Pat Kirkwood*, *Susie Blake*, *Martin Potter*, *Harry Landis*. *Dir* Roger Redfarn; *Sc dgn* John Page; *Cost dgn* Berkeley Sutcliffe. Plot: Demastes/1, Lazenby. Comment: A one-week engagement.

77.252 *Divinas Palabras* (TC) Don Ramón Maria del Valle-Inclán. LYTTTELTON 13/6/77. 1st perfd Teatro Español, Madrid, 16/11/33; 1st British perf. Cast: *WWT/17*. *Pedro Gailo* Walter Vidarte; *Lucero (sometimes called Friend Miau, Septimo Miau, or Buck)* Antonio Canal; *Poca Pena* Ma. Jesús Andany; *Juana La Reina* Ma. José Valiente; *The Little Cripple Laureano* José Jaime Espinosa; *Rosa "La Tatula"* Margarita Calahorra; *Migurlin "El Padronés"* José Camacho; *Maria Gaila* Nuria Espert; *Simoniña* Maite Brik; *Marica del Reino* Ana Frau; *The Blind Man of Gondar* Vicente Lluch; *Ludovina* Oliva Cuesta; *Quintín Pintado* Galo Soler; *Milón de Arnoya* Manuel Maciá; *Two Men* Jorge Murano, Carlos Lucini. *Dir*, *Cost dgn* Victor Garcia; *Dgn* Enrique Alarcon, Victor Garcia; *Light* Manuel Piñero. Plot: Matlaw, 211. Reviews: *Birmingham Post* 16/6/77, 2; *Guardian* 13/6/77, 8, 15/6/77, 10; *New Statesman* 24/6/77, 864; *Observer* 12/6/77, 28, 19/6/77, 30; *Spectator* 25/6/77, 27; *Stage* 23/6/77, 11; *Times* 15/6/77, 11. Comment: Nuria Espert Company. Performed in Spanish. *Guardian* described the piece as "this weird village tragic-comedy ... packed with grotesque Goya-like characters and interflowing scenes." "A production for the Spanish sophisticate, who knows author and play well" (*New Statesman*). As an introduction to the work, this production was "about as helpful as Charles Marowitz's *Hamlet* collage would be to an audience of Eskimos" (*Times*).

77.253 *Fair Slaughter* (D, 2a) Howard Barker. COURT 13/6/77.* 38 perf. Cast: *Findlater*; *Stage* 26/5/77, 1; *Variety* 22/6/77, 102; *WWT/17*. *Old Gocher* Max Wall; *Leary* John Thaw; *Young Gocher* Nick Edmett; *Stavely* Tony Mathews; *Tovarish* David Jackson; *Moira* Judith

Liebert; *Doctor* Robert Gary; *Melanie* Jan Chappell; *Porter* Tony Halfpenny; *Fireman* Robin Meredith. *Dir* Stuart Burge; *Dgn* Patrick Robertson, Rosemary Vercoe; *Light* Jack Raby. Plot: Weintraub. Reviews: *Daily Mirror* 16/6/77, 18; *Gay News* 30/6/77, 31; *Guardian* 14/6/77, 10; *Illustrated London News* 1/8/77, 59; *New Statesman* 24/6/77, 864; *Observer* 19/6/77, 30; *Spectator* 25/6/77, 27; *Stage* 23/6/77, 11; *Times* 14/6/77, 13; *Tribune* 22/7/77, 7; *Variety* 22/6/77, 102. Comment: MPS 669. English Stage Company. "A feeling of harangue and melodrama hangs heavily over the symbolic proceedings" (*Variety*). "A clever, arid series of jigsaw pieces which I have conscientiously tried and failed to construct into a meaningful pattern" (*Observer*). *Tribune* said the play was "extremely funny ... a bit too thin on analysis, but rich in humour and imagination." "A bitterly funny piece on what we were and what we become"; however, "the fault of the play is its failure to dramatize why people do things" (*Times*). For *Daily Mirror* Max Wall could not save this "monumental bore."

77.254 *The Glass Menagerie* (P, 2a) Tennessee Williams. SHAW 13/6/77.** 71 perf. Cast: *Stage* 10/6/77, 22; *WWT/17*. *Amanda Wingfield* Maxine Audley; *Laura* Connie Booth; *Tom* James Aubrey; *Gentleman Caller* Angus McInnes. *Dir* Jonathan Lynn; *Dgn* Saul Radomsky; *Light* Michael Outhwaite. Plot: Best/44, 140, Bordman, Bordman/4, 247-48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Reviews: *Gay News* 30/6/77, 31; *Guardian* 14/6/77, 10; *New Statesman* 17/6/77, 829; *Stage* 23/6/77, 11. Comment: Cambridge Theatre Company. Of the cast, James Aubrey stood out (*Guardian*). *Stage* praised the production.

77.255 *It's All in Our Heads* (Rock MF) Derek Connell and Neville Ware. COLLEGIATE c. 13/6/77.* Cast: *Stage* 16/6/77, 10. Derek Connell, Janice Halsey, Michael Dalton, Liz White, Sharon Lyle, Dean Harris, Michael Huxley, Michael Claughton. Review: *Stage* 23/6/77, 13. Comment: A futile attempt at writing about trying to write a show, of which this piece was the dismal result (*Stage*).

77.256 *Jubilarity* (Revue) Peter Robert Scott and David Wykes (mus) and John Gould (mus). KING'S HEAD 13/6/77.* Cast: *Stage* 16/6/77, 1. Peter Spraggon, Annabelle Lee, Christine Edmonds, Peter Robert Scott. *Dir* Aline Waites.

77.257 *Ludwig* (P) Jo Anderson. ROUND HOUSE DOWNSTAIRS 13/6/77.* Cast: *Stage* 12/5/77, 12. *Beethoven* Colin Kaye; Sara Coward, Jonathan Moore, Nona Shep-

pard, Gabor Vernon, David Killick, John Eastham. *Dir* Tony Craven. Review: *Stage* 30/6/77, 17. Comment: Newgate Company. About Beethoven's "professional and personal struggles of the years of deafness, such a cliché to us nowadays but here made real and as terrible as it must have been to its victim" (*Stage*).

77.258 *Passionate Positions* (P) David Gale. OVAL HOUSE c. 13/6/77; trfd to ICA June or July/77. 1st perfd Brighton 1977. Barbie Coles, David Gale, Diana Patrick, Megumi Shimanuki, Trevor Stuart. *Dir* Hilary Westlake; *Cost dgn* Rose English. Review: *Stage* 7/7/77, 11. Comment: Lumiere & Son. "This fairly crude, totally obscure piece of nonsense had very little to recommend it" (*Stage*).

77.259 *Rupert and the Outlaws* (Children's mus) Harvey Ellison and David Cullen (mus). WIMBLEDON 13/6/77. 1st perfd Opera House, Manchester, 17/5/77.

77.260a *Jelly Baby* (P) Glenn Young. YOUNG VIC STUDIO 14/6/77. Cast: *Stage* 10/6/77, 10. Review: *Stage* 23/6/77, 13. Comment: Maggot Theatre. The company for this double bill comprised Mary Rutherford, Kevin Lloyd, Sally Faulkner, David Halliwell, Derek Sallsallus. *Dir* David Halliwell. *Stage* reported there were only five in the audience (the theatre held 50). The piece was an exercise in "the difference between what people say to themselves and aloud and how they act either in fantasy or in reality" (*Stage*).

77.260b *A Last Belch for the Great Auk* (P, 1a) David Halliwell. YOUNG VIC STUDIO 14/6/77.** Cast: *Stage* 10/6/77, 10. Review: *Stage* 23/6/77, 13. Comment: Maggot Theatre. A good revival (*Stage*).

77.261 *Hedda Gabler* (P, 4a) Henrik Ibsen (trans Vicky Carlstrand; adpt David Essinger of Ibsen's play, 1891). DUKE OF YORK'S 15/6/77.** 94 perf. Cast: *Stage* 10/6/77, 22; *Theatricalia*; *Variety* 22/6/77, 102; *WWT/17*. *Bertha* Renee Goddard; *Eilert Loevborg* Jonathan Kent; *Hedda Tesman* Janet Suzman; *Jorgen Tesman* John Shrapnel; *Judge Brack* Ian Bannen; *Miss Juliana Tesman* Gwen Nelson; *Mrs. Thea Elvsted* Rosemary McHale. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Keith Hack; *Dgn* Maria Bjornson; *Light* Vic Lockwood. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 17/6/77, 2; *Daily Mirror* 17/6/77, 18; *Guardian* 15/6/77, 10, 16/6/77, 10; *Illustrated London News* 1/8/77, 59; *Irish Times* 20/7/77, 8; *New Statesman* 24/6/77, 864; *Observer* 19/6/77, 30; *Stage* 23/6/77, 11; *Times* 16/6/77, 12; *Variety* 22/6/77, 102. Comment: Billingham Forum Theatre. *Guardian*

(16/6) described Janet Suzman's Hedda as "bathed in uncertainty" and ultimately unsatisfactory; *Daily Mirror* disagreed completely. Hedda appeared as "a modern masochist ... It is as if she had been rewritten by Sylvia Plath" (*Observer*). "The production lacks style, tension or cohesion" (*Variety*). Hedda failed to be interesting because she was presented purely and simply as a coward (*Times*).

77.262 Henry V (Hist P) William Shakespeare. OPEN AIR 15/6/77.** Cast: Theatricalia; *WWT/17*. *King Henry V* Clive Arrindell; *Chorus* Esmond Knight; *Duke of Gloucester* Stephen Hoye; *Duke of Bedford* Ian Bartholomew; *Duke of Exeter* John Saunders; *Earl of Westmoreland* Mel Oxley; *Archbishop of Canterbury*, *Fluellen* Ian Talbot; *Bishop of Ely*, *Lord Scroop*, *Gower* Alexander John; *Pistol* David Whitworth; *Nym*, *Rambures* Patrick Marley; *Bardolph*, *Montjoy* Mike Hayward; *Boy* Louis Hammond; *Mistress Quickly*, *Alice* Celia Imrie; *Earl of Cambridge*, *Macmorris*, *Williams* Frank Baker; *Sir Thomas Grey*, *Jamy*, *Duke of Orleans* Graham Callan; *Bates* Peter Acre; *Court*, *Herald* Max Hafler; *Drummers* Anne Watt, Sue Woodley; *Constable of France*, *Ambassador* Granville Saxton; *King Charles VI* Richard Gooden; *Dauphin* Christopher Good; *Duke of Burgundy*, *Governor of Harfleur* Nigel Jeffcoat; *Princess Katherine* Louise Purnell; *Queen Isabel* Sally Greenwood. *Dir* David Conville; *Dgn* Tim Goodchild; *Light* Bob Richens. Reviews: *Guardian* 16/6/77, 10; *Stage* 23/6/77, 11; *Times* 16/6/77, 12. Comment: New Shakespeare Company. A "clear and unpretentious production" (*Guardian*).

77.263 Lie Back, My Dear, and Think of England. TRAMSHED 15/6/77.

77.264 The Miser (C) Henry Fielding (adpt of Molière, *L'avare*, 1668). THEATRE ROYAL, STRATFORD EAST, 15/6/77. 1st perfd Drury Lane 17/2/1733. Cast: *Stage* 10/6/77, 22; *WWT/17*. *Lovegold* Shay Gorman; *Ramilie* Brian Protheroe; *Charles Bubbleboy* Martin Duncan; *Clermont* Vincent Brimble; *Frederick* Bruce Alexander; *James* Raymond Collins; *Lawyer*, *Mr. Sparkle* Patrick Moore; *Mr. Decoy*, *Mr. Furnish* Robert Pugh; *Thomas* Ben Thomas; *Mrs. Lappet* Margot Leicester; *Mrs. Wisely* Darlene Johnson; *Mariana* Janet Spencer-Turner; *Harriet* Kathy Meryck. *Dir* Rhys McConnochie; *Dgn* David Fisher, Jenny Tiramani; *Light* Joyce Brooks-Wiley. Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank. Review: *Times* 20/6/77, 7. Comment: Theatre Workshop. *Times* pointed out Fielding's piece was a true adaptation; what the production lacked was "a constant focus on Fielding's vision, a celebration of the very Englishness which makes it so interesting."

77.265 Old Movies (C, 2a) Bill Bryden. COTTESLOE 15/6/77.* 22 perf. Cast: NTA; Theatricalia; *Variety* 6/7/77, 72; *WWT/17*. *Agneta* Deborah Fallender; *Charlie* Trevor Ray; *Christopher West* Kenneth Cranham; *Gendarmes* Chris Hunter, Olu Jacobs; *Ralph Rinzler* Glyn Grain; *Walter F. Bickmore* E. G. Marshall; *Wendy* Rowena Cooper; *William Ford* Fulton Mackay. *Dir* Bill Bryden; *Dgn* Geoffrey Scott; *Light* Peter Radmore; *Sound* Derrick Zieba; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sally Blake, Fiona Davie, Jondon Gourkan. Plot: Bull/1. Reviews: *Birmingham Post* 20/6/77, 3; *Gay News* 30/6/77, 31; *Guardian* 17/6/77, 10; *Illustrated London News* 1/8/77, 59; *New Statesman* 24/6/77, 864; *Observer* 19/6/77, 30; *Stage* 23/6/77, 11; *Times* 17/6/77, 11; *Variety* 6/7/77, 72. Comment: MPS 690. National Theatre. Press night was 16/6/77. E. G. Marshall's London debut. The production ran for more than two and a half hours. "Atmospheric and often funny, but it's also glib, diffuse and overlong"; Marshall gave a "strong and steady performance" (*Variety*). A "weak, sentimental, cliché-ridden ... second-rate play" (*Gay News*). "Dreadfully lacking in dramatic momentum" (*New Statesman*). *Times* found the piece about movie making all too obvious and self-indulgent. The production remained in repertory until 31/8/77.

77.266 Rise and Fall of the City of Mahagonny (Epic O) Bertolt Brecht (lib; trans Michael Geliot and David Drew of *Aufstieg und Fall der Stadt Mahagonny*, 1930) and Kurt Weill (mus). MERMAID 15/6/77 (Lt).** Cast: *Stage* 10/6/77, 22. *M.C.* Simon Drake; *Jimmy* Geoffrey Burridge; *Jenny* Jenny Logan; *John* Venning, Omar Ebrahim, Robin Merrill, Anita Dobson. *Dir* Paul Marcus; *Mus dir* John Owen Edwards; *Cost dgn* Miki van Zwanenburg; *Light* Alistair Smith. Plot: Hochman, Matlaw. Review: *Stage* 30/6/77, 11. Comment: A selection of Berlin cabaret songs from the 1930s was also performed.

77.267 The Winter Dancers (P) David Lan. THEATRE UPSTAIRS 15/6/77.* Cast: Findlater; *Stage* 26/5/77, 1; *WWT/17*. *Carver* Jack Shepherd; *Betsy* Betty Hardy; *Kettle* Mary Larkin; *Mountain Peak*, *Forest*, *Life Owner* Alex McCrindle; *Fool* John McEnery; *Blood Lip*, *Whale* Fred Pearson; *Well Washed Stone*, *Dancer* Sean Scanlan; *One Foot*, *Mouse*, *Sky* Stassia Stakis. *Dir* Ian Kellgren; *Dgn* Gillian Daniell; *Light* Steve Whitson. Plot: Hishchak/2, 155. Reviews: *Guardian* 21/6/77, 10, 22/6/77, 10; *Observer* 26/6/77, 30; *Stage* 30/6/77, 11; *Times* 22/6/77, 9. Comment: MPS 670. English Stage Company. The play was about "the last stand of the Kuwaiti Indians, a small Vancouver tribe, against the changes inflicted by the white man" (*Observer*). "Banal normality is the keynote of Ian Kellgren's production" (*Times*). The first New York production (Marymount Manhattan 18/10/79)

ran for 22 performances.

77.268 *Something's Afoot* (Mus, 2a) James McDonald (mus, lyr, bk) and David Vos (mus, bk, lyr) and Robert Gerlach (mus, bk, lyr) and Ed Linderman (mus). AMBASSADORS 16/6/77. 232 perf. 1st perfd Alliance, Atlanta, 1972, Goodspeed Opera House, East Haddam, Connecticut, 20/8/73; 1st British perf. Cast: *Stage* 10/6/77, 22; *Variety* 22/6/77, 102; *WWT/17*. *Lettie* Ruth Madoc; *Flint* Peter Rutherford; *Clive* Michael Bevis; *Hope Langdon* Sally Smith; *Dr. Grayburn* Robert Dorning; *Nigel Rancour* Dudley Stevens; *Lady Grace Manley-Prowe* Joyce Grant; *Col. Gillweather* Peter Bayliss; *Miss Tweed* Sheila Bernette; *Geoffrey* Martin Smith. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Mgr dir* Brian Rix; *Pres* Danny O'Donovan, Alan Cluer; *Dir*, *Ch* Tony Tanner; *Mus dir* Ian Macpherson; *Sc dgn* Richard Seger; *Light* Robert Bryan. Plot: Bordman/5, 688, Gänzl, Hischak, OTF. Reviews: *Daily Mirror* 17/6/77, 18; *Gay News* 30/6/77, 31; *Guardian* 17/6/77, 10; *Stage* 23/6/77, 11; *Times* 17/6/77, 11; *Variety* 22/6/77, 102. Comment: Preview 15/6/77. A musical whodunit that spoofed Agatha Christie's *Ten Little Niggers* [*And Then There Were None*; *Ten Little Indians*]. "Most London audiences should find it agreeable fun in the spirit of broad caricature" (*Variety*). "Whacky, satirical, good-natured nonsense" (*Daily Mirror*). *Gay News* loved the production, but opined others might loathe it. The first New York production (Lyceum 27/5/76) ran for 61 performances.

77.269 *Guardian Angel* (P) Václav Havel (trans [Vera Blackwell] of *And I strážný*, 1968). ORANGE TREE 17/6/77 (Ln). Comment: Originally a radio play.

77.270 *Zack* (Character C, 3a) Harold Brighouse. TOWER, CANONBURY, 17/6/77. 1st perfd Syracuse, New York, 30/10/16; 1st London perf Comedy 23/4/22. Cast: *Stage* 23/6/77, 9; TTC. Plot: Demastes/1, French. Review: *Gay News* 14/7/77, 28. Comment: *Gay News* said Roger Baker's production was "highly professional."

77.271 *The Madras House* (P, 4a) Harley Granville-Barker. OLIVIER 18/6/77. 67 perf. 1st perfd Duke of York's 9/30. Cast: NTA; Theatricalia; *Variety* 6/7/77, 76; *WWT/17*. *Clara Huxtable* Jane Evers; *Constantine Madras* Paul Scofield; *Emma Huxtable* Tel Stevens; *Eustace Perrin State* Joss Ackland; *Henry Huxtable* Paul Rogers; *Jane Huxtable* Brenda Blethyn/Clare Travers-Deacon; *Jessica Madras* Helen Ryan; *Julia Huxtable* Tamara Hinchco; *Laura Huxtable* Janet Whiteside; *Maids* Maya Kemp, Irene Gorst; *Major Hippisly Thomas* Oliver Cotton; *Mannequins* Shulie Bannister, Imogen Claire, Lucinda MacDonald; *Minnie Huxtable* Margaret Ford;

Miss Chancellor Barbara Hicks; *Miss Yates* Dinah Stabb; *Mr. Belhaven* Paul Henley; *Mr. Brigstock* Mark McManus/Kenneth Cranham; *Mr. Windlesham* Michael Medwin; *Mrs. Brigstock* Marianne Morley; *Mrs. Huxtable* Elspeth March; *Mrs. Madras* Jane Hylton; *Philip Madras* Ronald Pickup. *Dir* William Gaskill; *Dgn* Hayden Griffin; *Assist dgn* Peter Hartwell; *Cost dgn* Deirdre Clancy; *Light* Rory Dempster; *Assist light* Ian Williams; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* David Edelstein, Marie Goulding, Lesley Walmsley. Plot: Best/21, 450-1, Bordman/3, 163-4, Demastes/1, Gunn, Hochman, Matlaw, Patterson, Salem, Salenius, 58-68, Shipley, Sobel. Reviews: *Birmingham Post* 24/6/77, 2; *Gay News* 14/7/77, 28; *Guardian* 24/6/77, 10; *Illustrated London News* 1/8/77, 59; *New Statesman* 1/7/77, 28-29; *Observer* 26/6/77, 30; *Spectator* 2/7/77, 23; *Stage* 30/6/77, 11; *Times* 24/6/77, 9; *Tribune* 22/7/77, 7; *Variety* 6/7/77, 76. Comment: National Theatre. Press night was 22/6/77. "One of the great productions of the decade" (*Times*). The production benefitted from William Gaskill's "sharp clarity of outline with intricacy of detail" (*Guardian*). Paul Scofield gave a "compelling performance," but "the show is studded with excellent playing in both cameos and major parts" (*Variety*). An important revival that could not have better interpreters (*Illustrated London News*). *Spectator* held a negative view of the production. The production remained in repertory until 16/1/78. The first New York production (Neighborhood Playhouse 29/10/21) ran for 80 performances.

77.272 *Saint Joan* (P) Bernard Shaw. QUESTORS 18/6/77.** Cast: QTA. Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Review: *Acton Gazette* 23/6/77, 8.

77.273 *A Little Night Exposure* (Revue) John Vine and Tony Smee and Martin Read. ARTS 19/6/77.** Cast: *Stage* 16/6/77, 10. Martin Read, Anthony Smee, John Vine, Janie Atcheson, Steve Dawson, David Smith. *Dir* Christopher Pilkington; *Ch* Barrie Stevens. Review: *Stage* 30/6/77, 17. Comment: A good revival with some updating of the material (*Stage*).

77.274a *The Bespoke Overcoat* (P, 1a) Wolf Mankowitz (fnd on Nikolai Gogol's story, "The Overcoat," 1842). UPSTREAM c. 20/6/77.** Plot: Vinson, Walford. Reviews: *Stage* 30/6/77, 11; *Times* 22/6/77, 9. Comment: The company for the triple bill comprised Alfredo Michelsen, Roy Poole. *Dir* Una Trimming. A triple bill of Mankowitz plays, although reviews failed to identify the third one. The play was "given a dire, gloomy interpretation in Una Trimming's production" (*Times*).

77.274b *The Mighty Hunter* (P, 1a) Wolf Mankowitz. UPSTREAM c. 20/6/77. 1st perfd New Lindsey 25/7/56. Review: *Stage* 30/6/77, 11. Comment: "This parable about Nimrod, given a hunting outfit by Old Adam (former owners of the garb include Napoleon and Alexander the Great) which makes him Emperor of the World, is well-written" (*Stage*).

77.275 *The Friday Murder* (P) Benjamin Kuras. SOHO POLY c. 20/6/77 (Ln).* Cast: *Stage* 23/6/77, 9. George Pravda, Wolfe Morris. *Dir* Michael Almaz; *Dgn* Rita Furzey. Review: *Times* 2/7/77, 7. Comment: The play involved an Orthodox Jew who asks to be arrested for murdering his neighbour. In fact he was originally a Nazi leader at Belsen and was his superior officer.

77.276 *George and Mildred* (C) Johnnie Mortimer and Brian Cooke. RICHMOND 20/6/77. 1st perfd Alexandra, Birmingham, 13/6/77. *Mildred* Yootha Joyce; *George* Brian Murphy, Peter Hughes, Rosanne Wickes, Sue Bond, Vanda Godsell. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Pres* Kimbrell-Stepham Associates, Mark Furness; *Dir* Tony Clayton; *Dgn* Terry Parsons; *Light* Stuart Anderson. Comment: Based on the television series. A one-week engagement.

77.277 *The Comedy of Errors* (C, 2a) William Shakespeare. ALDWYCH 22/6/77.** Cast: RSCA; Theatricalia; *WWT/17*. *Adriana* Judi Dench; *Aegeon* Griffith Jones; *Aemelia* Marie Kean; *Angelo* Paul Brooke; *Antipholus of Ephesus* Mike Gwilym; *Antipholus of Syracuse* Roger Rees; *Balthazar* Norman Tyrrell; *Courtesan* Carmen Du Sautoy; *Dr. Pinch* John Woodvine; *Dromio of Ephesus* Nickolas Grace; *Dromio of Syracuse* Michael Williams; *Girls at The Porpentine* Marjorie Bland, Bobbie Brown, Avril Carson; *Luce* Susan Dury; *Luciana* Pippa Guard; *Merchants* Keith Taylor, Jacob Witkin; *Nell* Meg Davies; *Officer* Richard Griffiths; *Pimp* Alan Cody; *Solinus* Brian Coburn; *Waiters* Kim Begley, Peter Woodward, Paul Whitworth. *Dir* Trevor Nunn; *Dgn* Dermot Hayes, John Napier; *Light* Clive Morris; *Mus* Guy Woolfenden; *Ch* Gillian Lynne. Reviews: *Gay News* 12/1/78, 35; *Illustrated London News* 1/1/78, 58; *Observer* 20/11/77, 30; *Stage* 24/11/77, 13; *Times* 15/11/77, 17. Comment: Royal Shakespeare Company. RSCA notes the production played in repertory from 22/6/77, but that the press night was 14/12/77.

77.278 *Women Behind Bars* (C, 1a) Tom Eyen. WHITE-HALL 22/6/77. 135 perf. 1st British perf. Cast: *Variety* 6/7/77, 76; *WWT/17*. *Matron* Divine; *Louise* Sweet William; *Blanche* Jennifer Granville; *Jo-Jo* Sally Sagoe; *Granny* Ruby Buchanan; *Cheri* Debbie Arnold; *Gloria*

Zoe Gonord; *Zcz* Annie Lambert; *Guadalope* Mavourneen Bryceland; *Mary-Eleanor* Fiona Richmond; *The Man* Andy Pantelidou. *Pres* Debbie Raymond, Fiona Richmond; *Dir* Ron Link; *Dgn* Stanley Moore; *Light* Steve Kemp. Plot: Hischak/2, 89, Loney. Reviews: *Daily Mirror* 24/6/77, 18; *Gay News* 30/6/77, 24; *Guardian* 23/6/77, 10; *Stage* 30/6/77, 11; *Times* 23/6/77, 20; *Variety* 6/7/77, 76. Comment: "Eyen's would-be satirical comedy of life in a women's prison runs for approximately one hour and twenty-five minutes. I reckon it is about one hour and twenty-four minutes too long" (*Daily Mirror*). "Doesn't work with the British audience ... many of the intended punch lines fall flat" (*Variety*). "American/New York trash theatre ... junk" (*Guardian*). *Times* observed Eyen's humour was "wickedly blatant." The first New York production (Astor Place 1/5/75) ran for 54 performances.

77.279 *Candida* (C, 3a) Bernard Shaw. ALBERY 23/6/77.** 205 perf. Cast: *Stage* 16/6/77, 1; Theatricalia; *Variety* 6/7/77, 72; *WWT/17*. *Candida* Deborah Kerr; *Eugene Marchbanks* Patrick Ryecart; *Miss Proserpine Garnett* Maureen Lipman; *Mr. Burgess* Leslie Sands; *Rev. Alexander "Lexie" Mill* Simon Jones; *Rev. James Mavor Morell* Denis Quilley. *Chm*, *Mgr dir* Donald Albery; *Deputy mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theares Ltd.; *Gen mgr* A. F. Langridge, John Wallbank; *Mgr* Christopher Agee; *Pres* Eddie Kulukundis, Bill Freedman, S. R. O. Productions Ltd.; *Dir* Michael Blakemore; *Dgn* Alan Tagg; *Light* Leonard Tucker; *Sm* Griffith James; *Dsm* Alison Redgrave; *Asm* Rory Edwards; *Sc bld*, *Sc* Victor Mara Ltd.; *Pq* Simon Wigs; *Bom* Jan Harkett. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 27/6/77, 3; *Daily Mirror* 24/6/77, 18; *Guardian* 24/6/77, 10; *Illustrated London News* 1/8/77, 59; *New Statesman* 1/7/77, 29; *Observer* 26/6/77, 30; *Spectator* 23/7/77, 32; *Stage* 30/6/77, 11; *Times* 24/6/77, 9; *Variety* 6/7/77, 72, 76. Comment: "An arresting performance" by Patrick Ryecart and a miscast Deborah Kerr (*Guardian*). *New Statesman* agreed. *Observer* described Kerr's *Candida* as being an "elderly Barbi Doll ... a hollow-voiced icon who performs her functions: no more." However, *Variety* found Kerr "appealing," and thought her name would be a big audience draw. *Illustrated London News* said the production was flat. *Times* raised questions about numerous improbabilities in the play while noting "Michael Blakemore's well-cast and workmanlike revival contents itself with the usual all-embracing cosiness."

77.280 *Singles* (P) John Bowen. GREENWICH 23/6/77.* Cast: *Stage* 26/5/77, 1; *WWT/17*. *Sophie Baines* Frances

de la Tour; *Brian Protheroe* Ray Brooks; *Mrs. Baines* Gwen Watford; *Harold* Peter Howell; *Ginger* Russell Dixon. *Dir* Eric Thompson; *Dgn* Peter Rice; *Light* Nick Chelton. Reviews: *Guardian* 25/6/77, 10; *New Statesman* 1/7/77, 29; *Spectator* 9/7/77, 26–27; *Stage* 30/6/77, 11; *Times* 25/6/77, 11. Comment: The play was about a single woman advertising for a man to father her child and the man's desire to be an actual father. *Guardian* thought the play unremarkable. *Times* said the play was thoughtfully constructed, but the characters seemed to be "manipulated to fit events"; commendable performances from the cast.

77.281 *A Midsummer Night's Dream* (C) William Shakespeare. ALDWYCH 25/6/77.** Cast: RSCA; Theatricalia; *WWT/17*. *Cobweb* Dexter Fletcher; *Demetrius* Peter Woodward; *Egeus* Griffith Jones; *Francis Flute* Duncan Preston; *Helena* Marilyn Galsworthy; *Hermia* Pippa Guard; *Hippolyta* Carmen Du Sautoy; *Lysander* Paul Whitworth; *Moth* James Coghill; *Mustardseed* Mark Luxford; *Nick Bottom* Richard Griffiths; *Oberon* Patrick Stewart; *Peaseblossom* Dan Bethell; *Peter Quince* Norman Tyrrell; *Puck (Robin Goodfellow)* Leonard Preston; *Robin Starveling* Leon Tanner; *Snug* David Lyon; *Theseus* Richard Durden; *Titania* Marjorie Bland; *Tom Snout* Keith Taylor; *Fairies* Kim Begley, Avril Carson, Rod Culbertson, Carmen Du Sautoy, Kevin O'Shea, Paul Wagar, Christopher Whitehouse. *Dir* John Barton, Gillian Lynne; *Dgn* John Napier; *Light* John Watts; *Mus* Guy Woolfenden. Review: *Birmingham Post* 16/8/77, 6. Comment: Royal Shakespeare Company. Griffith Jones performed Egeus and Duncan in the concurrent *Macbeth* (77.332) at the Warehouse. It took him ten minutes to walk between the two theatres (*Birmingham Post*).

77.282 *The Performing Dogs Show* (P) Gaye Brown and Alain Dehay. THEATRE ROYAL, STRATFORD EAST, 26/6/77. 1st perf? Cast: *Stage* 16/6/77, 10. Gaye Brown, Dave Brown and Free Money, The Gay Blades (Brian Protheroe, Martin Duncan, Keith Mansell, Ian Kelly), Alain Dehay, James Cameron, Luc Chevalier, Bruno Tonioli. *Dir* Bob Howe; *Dgn* Robin Don; *Cost dgn* Lindy Hemmings; *Co. mgr* Bill Cadman.

77.283 *Antony and Cleopatra* (T) William Shakespeare. OLD VIC 27/6/77.** Cast: Theatricalia. *Agrippa* Philip York; *Antony* Alec McCowen; *Canidius, Demetrius, Scarus* John Rowe; *Charmian* Zoe Hicks; *Cleopatra* Dorothy Tutin; *Decretas* David Shaughnessy; *Diomedes* Terence Wilton; *Enobarbus* Kenneth Gilbert; *Eros* Paul Vaughan Teague; *Euphronius, Soothsayer, Clown* Robert Eddison; *Iras* Suzanne Bertish; *Lepidus* John Nettleton; *Maecenas* Jeffrey Daunton; *Mardian* Andrew Seear;

Menas Michael Howarth; *Octavia* Bernice Stegers; *Octavius Caesar* Derek Jacobi; *Pompey* Rupert Frazer; *Proculeius, Alexas* Neil McCaul; *Varrius* Philip Bloomfield. *Dir* Toby Robertson; *Dgn* Nicholas Georgiadis; *Mus* Donald Fraser. Comment: Prospect Theatre Company. The production was advertised in *Times* for 27/6–30/6/77, and presented at the Edinburgh Festival (Assembly Hall 22/8/77) when Timothy West played Enobarbus.

77.284 *Ball Boys* (P, 1a) David Edgar. BATTERSEA ARTS CENTRE 27/6/77 (Ln). 1st perfd Arts Lab, Birmingham, 3/7/75. Cast: *Stage* 23/6/77, 9. Alan Hulse, Kevin Costello. *Dir* Noel Grieg. Plot: Walford.

77.285a *Henry's Telephone Call* (P) Anthony Swerling. THREE HORSESHOES 27/6/77.** Philip Perry, Helen Kluger. *Dir* Knight Mantell. Review: *Stage* 14/7/77, 15. Comment: Mole Stage Company. "A young man is being left by his girl-friend who is stripping his flat as she goes" (*Stage*).

77.285b *Snowy and the Spider Lady* (Monol) Anthony Swerling. THREE HORSESHOES 27/6/77.* Cast: *Stage* 23/6/77, 9. Helen Kluger, Philip Perry. *Dir* Knight Mantell. Review: *Stage* 14/7/77, 15. Comment: Mole Stage Company. "A monologue for a frustrated and frustrating middle-aged wife who has persistently denied her husband all home comforts and is wondering why she is being deserted" (*Stage*).

77.286 *They Shall Not Pass*. HALF MOON 27/6/77.

77.287 *Happy Birthday, Wanda June* (P) Kurt Vonnegut, Jr. BUSH 28/6/77. 1st perfd Orleans Arena, Cape Cod, Massachusetts, as *Penelope*, 1960; 1st perfd revised version De Lys, New York, 7/10/70; 1st British perf. Cast: *WWT/17*. *Penelope* Ryan Kate Harper; *Paul* Ryan Graham Fletcher; *Harold* Ryan Bill Bailey; *Colonel Looseleaf Harper* Manning Redwood; *Herb Shuttle* Richard Parmentier; *Dr. Norbert Woodly* Peter Whitman; *Wanda June* Emma Blake; *Major Siegfried von Konigswald* Paul McDowell; *Mildred* Elaine Ives-Cameron. *Dir* Dusty Hughes; *Dgn* Tanya McCallin; *Cost dgn* Sue Thompson. Plot: Bronner, Hischak, Hischak/2, 20, Salem, Vinson. Reviews: *Guardian* 30/6/77, 10; *Irish Times* 20/7/77, 8; *New Statesman* 8/7/77, 63; *Observer* 3/7/77, 26; *Stage* 7/7/77, 11; *Times* 30/6/77, 9. Comment: "Entertaining, well written, but ... too simple for the complexities with which it toys" (*Guardian*). "Weak on action and on character" (*Observer*). "Lacks development, not to say depth; but it is packed with swaggering caricature and flaunting repartee" (*New Statesman*). *Times* welcomed the play enthusiastically praising Vonnegut's "warm, witty and wise manner," and hoping he

would write more plays. The New York production ran for 190 performances.

77.288 *On Approval* (F, 3a) Frederick Lonsdale. VAUDEVILLE 28/6/77.**94 perf. Cast: *Variety* 6/7/77, 72; *WWT/17*. *Helen Hayle* Carolyn Seymour; *Maria Wislack* Patricia Routledge; *Duke of Bristol* Kenneth More; *Richard Halton* Moray Watson. Pp Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Duncan C. Weldon, Louis I. Michaels, Birmingham Repertory Theatre Ltd.; *Dir* Frith Banbury; *Dgn* Anthony Holland; *Light* Charles Peyton. Plot: *Best* 26, 404–5, *Bordman* 3, 300, *Hischak*, *Fletcher*, *French* 2, *Loney*, 141, *Nicoll* 2, 416–17, *Salem*. Reviews: *Birmingham Post* 30/6/77, 2; *Daily Mirror* 30/6/77, 16; *Gay News* 14/7/77, 28; *Guardian* 29/6/77, 10; *Observer* 10/7/77, 26; *Spectator* 9/7/77, 27; *Stage* 7/7/77, 11; *Times* 29/6/77, 11; *Variety* 6/7/77, 72. Comment: “Some popular West End casting that includes Kenneth More figures to assure a profitable run for the limited engagement” (*Variety*). “Patricia Routledge goes way over the top ... but [the production] seemed to amuse a matinée audience” (*Spectator*). It was the acting that made the production worthwhile (*Times*).

77.289a *Substitutes* (P) James Norman. ARTS 28/6/77. 1st perf? Cast: *Stage* 19/5/77, 12. Comment: The company for this double bill comprised Penny Stehli, Charles Pemberton, John Turnbull. *Dir* Barbara Angell.

77.289b *There’s a Meeting Here Tonight* (P) James Norman. ARTS 28/6/77. 1st perf? Cast: *Stage* 19/5/77, 12.

77.290 *Much Ado about Nothing* (C) William Shakespeare. ALDWYCH 29/6/77.** Cast: RSCA; *Theatricalia*; *WWT/17*. *Antonio* Dennis Clinton; *Balthazar* Jacob Witkin; *Beatrice* Judi Dench; *Benedick* Donald Sinden; *Borachio* Bob Peck; *Claudio* Richard Durden; *Conrade* Brian Coburn; *Dogberry* John Woodvine; *Don John* Ian McDiarmid; *Don Pedro* John Bown; *Friar Francis* Keith Taylor; *Hero* Cherie Lunghi; *Leader of the Watch*, *Servant* Greg Hicks; *Leonato* Ivan Beavis; *Margaret* Eliza Ward; *Sexton* David Lyon; *Ursula* Pippa Guard; *Verges* Norman Tyrrell; *Maids* Bobbie Brown, Avril Carson, Carmen Du Sautoy, Marilyn Galsworthy; *Watch* Kevin O’Shea, Clyde Pollitt, Leon Tanner, Paul Whitworth; *Officers* Kim Begley, Paul Whitworth, Peter Woodward. *Dir* John Barton; *Restaged* Peter Stevenson; *Dgn* John Napier; *Light* Clive Morris; *Ch* Laverne Mayer; *Mus* James Walker. Reviews: *Guardian* 30/6/77, 10, 1/7/77, 10; *Illustrated London News* 1/9/77, 76; *New Statesman* 15/7/77, 92; *Observer* 3/7/77, 26; *Spectator* 9/7/77, 27; *Stage* 7/7/77, 11; *Times* 1/7/77, 15. Comment: Royal Shakespeare Company. The production was set in nineteenth-century India and was “one of the truest and

most touching accounts of this play I can remember” (*Guardian* 30/6). “Succeeds grandly in its transference of Messina to a late 19th-century cantonment in India under the British Raj. Judi Dench and Donald Sinden are in the wittiest partnership as Beatrice and Benedick, and John Woodvine even allows us to accept Dogberry as a Sikh” (*Illustrated London News*). *Spectator* thought there was too much “playing to the audience ... [and] funny business ... but the audience revelled in it.” Judi Dench and Donald Sinden were emblematic of the “balance between serious and comic” the production achieved “with absolute certainty” (*Times*).

77.291 *One in Seven* (P). THEATRO TECHNIS 30/6/77. Cast: *Stage* 30/6/77, 12. Comment: About Thalassaemia, a common blood disease in the Mediterranean. The piece was written by people suffering from the disease.

77.292 *A Day in the Life of the World* (Global rock panto) Gavin Richards and John Fiske. COLLEGIATE 7/77. 1st London perf. *Nancy J* Jeni Barnett; *Stanley* Jim Bywater; *Lord Formantle-Ross* Paul Hellyer; *Jeannie Crowther*, *Maggie Steed*. *Taped effects* Ian Goodall. Review: *Stage* 28/7/77, 20. Comment: Belt and Braces Roadshow Company. An articulate work espousing socialism and criticizing global, multi-national corporations.

77.293 *The Camilla Ringbinder Show* (Show) Trevor Ray and Richard Mangan and Fran Landesman (lyr) and Sebastian Graham-Jones (mus) and Duncan Browne (mus). COTTESLOE 1/7/77 (Lt).* 7 perf. Cast: NTA; *Theatricalia*. *Shulie Bannister*, *Brenda Blethyn*, *Warren Clarke*, *Deborah Fallender*, *Derek Newark*. *Dir* Sebastian Graham-Jones; *Dgn* Sue Jenkinson; *Light* Stephen Wentworth. Comment National Theatre. The production closed 20/8/77.

77.294 *Every Good Boy Deserves Favour* (CD, 1a) Tom Stoppard. ROYAL FESTIVAL HALL 1/7/77.* 1 perf. Cast: RSCA; *Theatricalia*; *WWT/17*. *Alex* Ian McKellen; *Colonel Philip Locke*; *Doctor Patrick Stewart*; *Ivanov* John Wood; *Sacha* Andrew Sheldon; *Teacher* Barbara Leigh-Hunt. *Dir* Trevor Nunn; *Dgn* Ralph Koltai; *Cond* André Previn. Plot: *Demastes* 2, *Fletcher*, *Hischak* 2, 153, *OTF*, *Weintraub*. Reviews: *Birmingham Post* 6/7/77, 2; *Guardian* 2/7/77, 10; *New Statesman* 8/7/77, 62–63; *Observer* 3/7/77, 26; *Times* 2/7/77, 7. Comment: Royal Shakespeare Company. *Guardian* commended the piece on many levels including “combining a tonic verbal playfulness with a palpable social conscience.” *Times* agreed and hoped the production would not disappear after just one performance. *Observer* thought the use of a live orchestra was really “incidental” and recorded music

could have been used instead. The first New York production was at the Metropolitan Opera House 30/7/79

77.295 *Getting On* (C, 2a) Alan Bennett. TOWER, CANONBURY, 1/7/77.** Cast: TTC. Plot: Bull/3, Fletcher, French/2, Loney, Vinson.

77.296 *All for Love* (T, 5a) John Dryden. OLD VIC 4/7/77. 1st perfd Drury Lane 12/12/1677. Cast: *WWT/17. Serapion (Priest of Isis)* John Nettleton; *Myris* Oz Clarke; *Alexas* Robert Eddison; *Ventidius* Kenneth Gilbert; *1st Gentleman* Andrew Seear; *2nd Gentleman* Michael Thomas; *Marc Antony* John Turner; *Cleopatra* Barbara Jefford; *Charmion* Bernice Stegers; *Iras* Zoe Hicks; *Dollabella* Michael Howarth; *Octavia* Daphne Rogers; *Agrippina* Sasha Robertson; *Antonia* Joshua Robertson; *Dancers* Karen Bowen, Oz Clarke, Rosamond Freeman-Attwood, Alice Stopczynski, Clive Gilbertson, Rob Middleton; *Soldiers, Priests* Oz Clarke, Clive Gilbertson, Rob Middleton, Andrew Seear, Michael Thomas. *Dir* Frank Hauser; *Dgn* Nicholas Georgiadis; *Mus* Donald Fraser; *Light* Keith Edmundson; *Ch* Belinda Quirey. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shipley, Sobel. Comment: Prospect Theatre Company.

77.297a *Another Chance* (P, 1a) Edward Lewis Gold. KING'S HEAD 4/7/77 (Ln). 1st London perf? Cast: *Stage 7/7/77*, 12. David Graham. *Pres* Don Parker; *Dir* Robert Brink. Review: *Stage 21/7/77*, 17. Comment: Performed under the collective title *Gold Dust*. "These two short plays do not come over as theatrical drama; they are introspective studies of people with problems and would, I feel sure, have come to life with more certainty on the printed page, despite committed acting from the three players involved" (*Stage*).

77.297b *Attempted Conversation between Two People* (P, 1a) Edward Lewis Gold. KING'S HEAD 4/7/77 (Ln). 1st London perf? Cast: *Stage 7/7/77*, 12. Don Parker, Alexandra Berlin. *Pres* Don Parker; *Dir* Robert Brink. Review: *Stage 21/7/77*, 17. Comment: Performed under the collective title *Gold Dust*.

77.298 *Bow Down* (Mus piece) Tony Harrison (text) and Harrison Birtwistle (mus). COTTESLOE 4/7/77.* 9 perf. Judith Paris, Morag Hood, Brian Cox, Anthony Milner. *Dir* Walter Donohue; *Ch* Judith Paris. Plot: Bull/2. Reviews: *Guardian* 6/7/77, 10; *Observer* 10/7/77, 26; *Times* 6/7/77, 9. Comment: *Guardian* thought the piece "fails to move or inform its audience." *Observer* discussed in detail how the piece was put together and then performed. *Times* averred the work could not be pigeon-holed into any one genre. The production closed on 13/7/77.

77.299 *Caught on the Hop* (C) Derek Benfield. RICHMOND 4/7/77. 1st perfd Gateway, Chester, 1/2/77. Richard Easton, Derek Benfield, Margaret Ashcroft, Clifford Earl, Trevor Griffith, Annie Page; *Dir* Jan Butlin. Comment: A one-week engagement.

77.300 *Cause Célèbre* (D, 2a) Terence Rattigan. HER MAJESTY'S 4/7/77. 277 perf. 1st perfd BBC Radio-4 27/10/75; 1st stage Haymarket, Leicester, 18/5/77. Cast: *Variety* 13/7/77, 66; *WWT/17. Alma Rattenbury* Glynis Johns; *Francis Rattenbury* Anthony Pedley; *Christopher* Matthew Ryan/Douglas Melbourne; *Irene Riggs* Sheila Grant; *George Wood* Neil Daglish; *Edith Davenport* Helen Lindsay; *John Davenport* Jeremy Hawk; *Tony Davenport* Adam Richardson; *Stella Morrison* Angela Browne; *Randolph Brown* Kevin Hart; *Judge Patrick Barr*; *O'Connor* Kenneth Griffith; *Croom-Johnson* Bernard Archard; *Casswell* Darryl Forbes-Dawson; *Montagu* Philip Bowen; *Clerk of the Court, Coroner* David Glover; *Joan Webster* Peggy Aitchison; *Porter* Anthony Howard; *Warder* David Masterman. L H. M. and S. Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* John Gale; *Dir* Robin Midgeley; *Dgn* Adrian Vaux; *Light* Joe Davis; *Cost dgn* Brian Castle. Plot: Fletcher, Loney, Weintraub. Reviews: *Daily Mirror* 6/7/77, 16; *Guardian* 5/7/77, 10; *Illustrated London News* 1/9/77, 76; *Irish Times* 20/7/77, 8; *New Statesman* 15/7/77, 92; *Observer* 10/7/77, 26; *Stage* 14/7/77, 9; *Times* 5/7/77, 13; *Variety* 13/7/77, 66. Comment: The play was inspired by the Rattenbury and Stoner murder trial of 1935. *Guardian* said the piece had transferred "rather patchily" to the stage, and lacked "the fluent inevitable rhythm of stage drama." *Variety* agreed, but added it was "staged with imagination and impeccably played," notably by Glynis Johns. Rattigan "has combined an acute psychological study—Glynis Johns has never been surer—with his sharpest sense of theatre: it is a powerful night" (*Illustrated London News*). *Irish Times* noted the original radio version had caused people to turn off their televisions to listen to it. *Times* commended Rattigan for revivifying "the despised genre of courtroom drama," and for his successful handling of flashbacks.

77.301 *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 4/7/77.** *Frederic* Meston Reid; *Pirate King* John Ayldon; *Ruth* Lyndsie Holland; *Major General Stanley* James Conroy-Ward; *Sergeant of Police* Michael Rayner; *Mabel* Julia Goss; *Samuel* Jon Ellison. *Mus dir* Royston Nash. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Reviews: *Stage* 14/7/77, 10; *Times* 5/7/77, 13. Comment: D'Oyly Carte Opera Company. *Times* repeated the criticisms

often levelled against the company, namely, that “the production is not so much a performance as a repetition.” A three-week season 4/7–23/7/77.

77.302 Mr. Warren’s Profession (Revue) Benny Green. COUNTY COUSIN c. 5/7/77.** Cast: *Stage* 7/7/77, 12. Lynda Bellingham, Christopher Biggins, Jacquie-Ann Carr, Tudor Davies, Lynda Marchal. *Pres* Bob Howe, John Kelly, Brynn Lloyd; *Dir* Bob Howe; *Mus dir* Chris Tingley.

77.303 Romeo and Juliet (T) William Shakespeare. ALD-WYCH 5/7/77.** Cast: RSCA; *Stage* 30/6/77, 1; Theatricalia. *Chorus* John Bown; *Abraham* Duncan Preston; *Apothecary* Clyde Pollitt; *Balthazar* Greg Hicks; *Benvolio* Roger Rees; *Capulet* John Woodvine; *Count Paris* Richard Durden; *Escalus* Griffith Jones; *Friar John* Dennis Clinton; *Friar Lawrence* David Waller; *Gregory*, *Mercutio’s Page* Leonard Preston; *Juliet* Francesca Annis; *Lady Capulet* Barbara Shelley; *Lady Montague* Judith Harte; *Mercutio* Michael Pennington; *Montague* Ivan Beavis; *Nurse* Marie Kean; *Old Capulet* Norman Tyrrell; *Page* Peter Woodward; *Paris’ Page* Paul Whitworth; *Peter* Richard Griffiths; *Romeo* Ian McKellen; *Sampson* David Howey; *Tybalt* Paul Shelley; *Ladies, Musicians, Watch, Servants* Bobbie Brown, Avril Carson, Pippa Guard, Judith Harte, David Howey, Keith Taylor, Jacob Witkin, Dennis Clinton, Clyde Pollitt, Leonard Preston, Duncan Preston. *Dir* Trevor Nunn; *Dgn* Chris Dyer; *Light* Clive Morris; *Mus* Stephen Oliver; *Fight arr* Robert Anderson, Peter Woodward; *Ch* Laverne Mayer. Reviews: *Birmingham Post* 8/7/77, 2; *Guardian* 7/7/77, 10; *Illustrated London News* 1/9/77, 76; *Observer* 10/7/77, 26; *Stage* 14/7/77, 9; *Times* 7/7/77, 14. Comment: Royal Shakespeare Company. *Guardian* was persuaded by Trevor Nunn’s production that “the intensity of Romeo and Juliet’s passion can only lead to death”; convincing performances by Ian McKellen and Francesca Annis. “Trevor Nunn’s treatment of *Romeo and Juliet* is a practically straight rendering in which Francesca Annis, her Juliet beautifully true, is more at ease in Verona than Ian McKellen, who cuts up the verse in his resolve to express a young man’s passion” (*Illustrated London News*). *Times* thought the first half of the production, with its comic effects, was quite successful.

77.304 A Cool Million (MP) Robert Walker (adpt of Nathanael West’s novel, 1934) and Andy Smith (mus, lyr). HALF MOON 6/7/77. 1st perfd Close, Glasgow, 20/5/70? Cast: SHM; *Stage* 30/6/77, 1. *Tom Baxter* Michael Harrigan; *Red Indian* Denis Lawson; *Lemuel P. Pitkin* Peter Attard; *Nathan Shagpoke Whipple* Barrie Houghton; *Lewis Mad Dog* Howard Lew Lewis;

Shagpoke Whipple Ian Ireland; *Governor Purdy* Michael Irving; *Betty Prail* Nicola McAuliffe; *Gloria Gates* Mary Sheen; *Comrade Z* Andy Smith. *Dir* Rob Walker; *Dgn* Iona McLeish; *Sm* Dave Hill. Reviews: *Stage* 14/7/77, 9; *Times* 9/7/77, 9. Comment: *Stage* noted it was the production’s “devastating comic pyrotechnics” that rendered this piece, about a man’s multifarious misfortunes, extremely funny.” “A crackling vaudeville of the American dream ... There is rich comedy in the situation, wit in the lines, and a sharp, near-Brechtian humour in the songs” (*Times*). Also given a special benefit performance at Theatre Royal, Stratford East, 4/7/77.

77.305 Hamlet (T) William Shakespeare. ST. GEORGE’S 6/7/77.** Cast: Theatricalia; *WWT/17. A Priest, Marcellus* Daniel Davies; *Bernardo, Soldier* Ian Flintoff; *Claudius* George Murcell; *Cornelius, A Sailor, Soldier* Lawrence Douglas; *First Player* Drewe Henley; *Fourth Player, Soldier* Andrew Branch; *Francisco, Soldier* Barrie Stevens; *Gertrude* Elvi Hale; *Ghost of Hamlet’s Father, First Gravedigger* Kevin Stoney; *Guildenstern* Geoffrey David Collins; *Hamlet* Alan Dobie; *Horatio* James Hayes; *Ladies-in-Waiting* Angela Brinkworth, Paulina Cairns; *Laertes* David Horovitch; *Ophelia* Lynn Dearth; *Osrice* Ronnie Stevens; *Player King, Fortinbras* Michael Sadler; *Player Queen* Bridget De Courcy; *Polonius* Joseph O’Connor; *Reynaldo* Alex Dalmaine; *Rosencrantz* John Tordoff; *Voltimand, Second Gravedigger* Steven Beard. *Pres* St. George’s Elizabethan Trust; *Dir* John David; *Dgn* Paul Staples; *Cost dgn* Jane Bond; *Mus dir* Philip Thorby; *Sm* Chris Morley; *Dsm* Kevin Hubbard; *Asm* Piers Halliwell. Reviews: *Birmingham Post* 12/7/77, 6; *Guardian* 7/7/77, 10; *Illustrated London News* 1/9/77, 76; *Stage* 14/7/77, 9; *Times* 8/7/77, 7. Comment: “School text recitations are not good theatre. A dramatic vision is desperately missing” (*Times*). *Illustrated London News* was greatly disappointed with the production which lacked atmosphere.

77.306 The Castaway (One-man show) David Gooderson. LEIGHTON HOUSE 7/7/77. 1st perfd Memorial Hall, Worple Road, London, SW 19, 16/5/74 [Merton Festival]. Cast: *Stage* 7/7/77, 12. David Gooderson.

77.307 Mecca (P, 2a) E. A. Whitehead. OPEN SPACE 7/7/77.* Cast: *Stage* 30/6/77, 1; *WWT/17. Martin* David Bailie; *Eunice* Jean Boht; *Sandy* Brenda Cavendish; *Jill* Judy Cornwell; *Ahmed* Stefan Kalipha; *Andrew* Glyn Owen; *Ian* David Schofield; *Boy* Patrick Murray. *Dir* Jonathan Hales; *Dgn* Robin Don; *Cost dgn* Karyn McCallum; *Light* Adam Massingham. Plot: Bull/3. Reviews: *Guardian* 8/7/77, 10; *New Statesman* 15/7/77, 92; *Observer* 10/7/77, 26; *Spectator* 16/7/77, 27; *Stage* 21/7/77, 11; *Times* 8/7/77, 7; *Tribune* 22/7/77, 7. Com-

ment: *Tribune* listed several defects in the piece but still concluded it was “a very good play, strong on ... wry, witty dialogue, with excellent performances from a very high-quality cast.” *Spectator*, while commending the play, noted its plot weaknesses. *Times* indicated the real interest of the play was in the second act and how the English characters react to the local Arab population.

77.308 *Whistling at Milestones* (P) Alex Glasgow. UNIVERSITY OF LONDON UNION 7/7/77; trfd to HALF MOON 15/8/77.* Cast: *Stage* 7/7/77, 12. Malcolm Raeburn, Sue Glanville, Victoria Plum, Huw Tyler, John Miles, Kevin Whately, Stephen Davis, David Riley, John Gillett. *Dgn* Sarah Pauley; *Sm*, *Light* Eddie Heron. Reviews: *Stage* 21/7/77, 11; *Tribune* 16/9/77, 7. Comment: Pirate Jenny. This history play, about the Jarrow March of 1936, failed “to make the history contemporarily meaningful” (*Tribune*).

77.309 *Hegel and Bagel* (Revue) Richard Sparks and Peter Wilson. ORANGE TREE 8/7/77 (Ln). 1st perfd Edinburgh Festival 1976. Cast: *Stage* 30/6/77, 12. Richard Sparks, Peter Wilson. Comment: The “deliriously funny” revue was about two young Englishmen stuck in Entebbe Airport and who “put on a little show to divert the sweltering captives and guards” (*Times* 30/8/76, 5).

77.310a *Orison* (P, 1a) Fernando Arrabal (anon trans of *Oraison*, 1965). THREE HORSESHOES 9/7/77.** Anne Payot, Edward Tudor-Pole. *Dir* Clive Webster. Plot: Matlaw, 40. Review: *Stage* 28/7/77, 11. Comment: Pentameters, Cue Theatre.

77.310b *The Stronger* (P, 1a) August Strindberg (anon trans of *Den starkare*, 1889). THREE HORSESHOES 9/7/77.** Cast: *Stage* 7/7/77, 12. Sandra Freeman. *Dir* Clive Webster. Plot: Gassner, Hochman, Matlaw, Patterson, Walford. Review: *Stage* 28/7/77, 11. Comment: Pentameters, Cue Theatre.

77.310c *Yeast* (P) Richard Wall. THREE HORSESHOES 9/7/77.* Cast: *Stage* 7/7/77, 12. Morar Kennedy, John Flint. *Dir* Paul Caister. Review: *Stage* 28/7/77, 11. Comment: Pentameters, Cue Theatre. About the problems of a woman trying to run a liberated woman’s magazine and coping with her personal life.

77.311 *Subulubu* (Rock theatre show) John Ottman (mus). ROCK GARDEN 9/7/77. Cast: *Stage* 7/7/77, 12. Sharon Campbell, John Rust, Hugh Portnow. Comment: Mayday Theatre.

77.312 *Some Animals Are More Equal* (Ent) Shirley Barrie and Diane Brook and John Burrows and John

Harding and Pam Gems and Fay Weldon and Olwen Wymark and Glenn Young and Roger Howard and Bryony Lavery and Derek Smith and Michelene Wandor and John Prior (mus). HALF MOON 10/7/77.** Cast: *Stage* 7/7/77, 12. Pauline Abnar, Sharon Bower, Peter Dawson, Ian Milton, John Prior, Rob Spendlove. *Dir* Kenneth Chubb; *Dgn* Tessa Hayes. Comment: Wakefield Tricycle Company.

77.313 *Fallen Angels* (C [3a]) Noël Coward. RICHMOND 11/7/77.** Dora Bryan, Dawn Addams; *Dir* Donald MacKechnie. Plot: Best/27, 463, Bordman/3, 335, Demastes/1, Fletcher, French/2, Hischak, Law, Levin, 77–80, Loney, 134, Mander/4, Salem. Comment: A one-week engagement.

77.314 *Happy and Glorious* (P) Austin Knight. ALMOST FREE c. 11/7/77 (Ln). 1st perf? Review: *Stage* 4/8/77, 11. Comment: Ambiance. *Stage* found the humour in this two-hander, about suburbia and patriotism, “a little too heavy-handed and nudge-nudge, wink-wink.”

77.315 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 11/7/77.** *Lord Chancellor* John Reed; *Earl of Mountarat* John Ayldon; *Earl Tolloller* Geoffrey Shovelton; *Private Willis* Kenneth Sandford; *Strephon* Gareth Jones; *Queen of the Fairies* Patricia Leonard; *Iolanthe* Jane Metcalfe; *Celia* Suzanne O’Keeffe; *Leila* Lorraine Daniels; *Fleta* Patricia Ann Bennett; *Phyllis* Barbata Lilley. *Pres* Bridget D’Oyly Carte; *Mus dir* Royston Nash; *Pd* Michael Heyland. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Stage* 28/7/77, 20; *Times* 12/7/77, 2, 14/7/77, 12. Comment: D’Oyly Carte Opera Company. A fresh but “delicate” new production by Michael Heyland that avoided being radical because “half the charm of the plays is in their evocation of Victorian England” (*Times* 14/7).

77.316 *Kemp’s Jig* (One-man ent) Chris Harris. COTTESLOE 11/7/77.** Cast: Theatricalia; *WWT/17.Kemp* Chris Harris. Reviews: *Observer* 24/7/77, 24; *Times* 12/7/77, 13. Comment: *Times* commended Harris for maintaining the balance between “the clowning and the shadow of Shakespeare’s art.”

77.317 *Sex Change in Siberia* (P) Copi (trans Anni Lee Taylor of *L’homosexuel, ou la difficulté de s’exprimer*, 1971). ROCK GARDEN c. 11/7/77 (Ln). Cast: *Stage* 14/7/77, 15. *Mrs. Simpson* Rob Inglis, *Mme Garbo* Jackie Skarvellis; *Captain Garbenko* Maralyn Sarrington; Barry Parman. *Dir* Martin Jones. Review: *Stage* 4/8/77, 11. Comment: *Stage* noted the piece’s “heavily sexual surrealism” and concluded “the whole thing is rather a

waste of talent and not what lunchtime theatre should be all about.” Also performed as *The Homosexual or the Difficulty of Expressing Oneself* (79.63).

77.318 *Umabatha* (Zulu D) Welcome Msomi (based on William Shakespeare, *Macbeth*). OLD VIC 11/7/77.** Reviews: *Guardian* 13/7/77, 10; *Times* 13/7/77, 11. Comment: Natal Theatre Workshop Company. Equity provided financial assistance to the company when it became stranded at the end of the season due to the financial collapse of the agency organizing its tour (*Birmingham Post* 27/7/77, 7; *Irish Times* 27/7/77, 11).

77.319 *Inside Kid* (P) Martin Stellman. COCKPIT 14/7/77.** Cast: *Stage* 14/7/77, 15. Comment: Common Stock.

77.320 *Abigail's Party* (C, 2a) Mike Leigh. HAMPSTEAD 18/7/77.** Cast: WWT/17. *Angie* Janine Duvitski; *Tony* John Salthouse; *Beverley* Alison Steadman; *Lawrence* Tim Stern; *Su* Thelma Whiteley. *Dir* Mike Leigh; *Dgn* McCallin; *Cost dgn* Lindy Hemming; *Light* Alan O'Toole. Plot: Dorney, Fletcher; Griffiths, Patterson. Reviews: *Birmingham Post* 20/7/77, 4; *Guardian* 19/7/77, 10; *Spectator* 23/7/77, 31–32; *Stage* 28/7/77, 11; *Times* 19/7/77, 15. Comment: *Guardian* said it was a successful revival; *Times* agreed and remarked the play “looks at the English in the way the English look at Australians.”

77.321 *Ball Boys* (P, 1a) David Edgar. ICA 18/7/77 (Ln).** Cast: *Stage* 21/7/77, 12. Alan Hulse, Kevin Costello, Phillip Timmins. *Dir* Noel Greig. Plot: Walford.

77.322 *The Bells of Hell: A Divine Comedy* (C) John Mortimer. RICHMOND 18/7/77.* Comment: The pre-West End production prior to opening at the Garrick in July (77.341). A full length version of *The Prince of Darkness* (76.255b)

77.323 *The Commuters* (P, 1a) Beryl Beare. MERMAID 18/7/77 (Ln).** Cast: *Stage* 14/7/77, 15. Christopher Banks, Michael Malnick, Kenneth McClellan. *Dir* Valery Hovenden.

77.324 *East* (D, 19sc) Steven Berkoff. COTTESLOE 18/7/77; trfd to REGENT 17/8/77.** Cast: *Stage* 4/8/77, 1; Theatricalia. *Dad* Matthew Scurfield; *Les* Barry Philips; *Mike* Steven Berkoff; *Mum* Trevor Jones; *Sylv* Anna Nygh. *Dir* Steven Berkoff; *Light* John Gorringer; *Mus* Neil Hansford. Plot: Dorney, French/2, Patterson. Reviews: *Gay News* 8/9/77, 31; *Guardian* 21/7/77, 8; *Observer* 24/7/77, 24; *Spectator* 30/7/77, 27, 27/8/77, 23; *Stage* 28/7/77, 11, 25/8/77, 11; *Times* 18/8/77, 11.

Comment: London Theatre Group. *Spectator* (30/7) called this revival “superb theatre.” *Gay News* said “the profusion of foul-mouthed expletives” tended to pall, but the piece did provide an unconventional evening. *Times* was impressed by the language, “the energy of each performance,” and the evocation of the East End. There were 83 performances at the Regent.

77.325 *Missing Links* (P) John Antrobus. HALF MOON 18/7/77 (Ln).**

77.326 *Sherry and Wine* (P) Jimi Rand. ICA 18/7/77.** Cast: *Stage* 14/7/77, 1. *Orlando Huntley* Jimi Rand; *Pearl* Donna Crull; *Beryl* Ellen Thomas; *Hilda* Sherry Reid; *Corrine* Skinner-Carter, *Trevor* Butler. *Dir* Alton Kumalo; *Dgn* Jane Ripley. Review: *Stage* 28/7/77, 11. Comment: Temba Theatre Company. A good revival of a revised version of the play (*Stage*).

77.327 *Split* (P, 1a) Mike Weller. OPEN SPACE 18/7/77 (Ln). Cast: *Stage* 21/7/77, 1. *Bob* Vincent Marzello; *Margie* Pamela Merrick; *John* Cassady, *Diana* von Fossen, *Zhivila* Roche, *John* Hector, *Ted* de Camilla. *Dir* David Freeman; *Dgn* Chris Harris. Reviews: *Stage* 11/8/77, 17; *Times* 20/7/77, 13. Comment: The play was about marital breakdowns. *Times* found it witty in places, but underdeveloped, and the production was undercast.

77.328 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 18/7/77.** *Sir Richard Cholmondeley* Michael Rayner; *Colonel Fairfax* Geoffrey Shovelton; *Sergeant Meryll* John Ayldon; *Leonard Meryll* Meston Reid; *Jack Point* John Reed; *Wilfred Shadbolt* Kenneth Sandford; *1st Yeoman* Barry Clark; *2nd Yeoman* Gareth Jones; *1st Citizen* Malcolm Coy; *2nd Citizen* Jon Ellison; *Elsie Maynard* Barbara Lilley; *Phoebe Meryll* Jane Metcalfe; *Dame Carruthers* Lyndsie Holland; *Kate* Anne Egglestone. *Pres* Bridget D'Oyly Carte; *Mus dir* Royston Nash; *Pd dir* Leonard Osborn. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

77.329 *Da* (C, 2a) Hugh Leonard. KING'S HEAD 19/7/77. 1st perfd Olney, Maryland, 7/8/73; 1st Irish perf Olympia, Dublin, 8/10/73. Cast: *Stage* 14/7/77, 1; WWT/17. *Charlie Now* Tony Doyle; *Oliver* Kevin Moore; *Da* Eamonn Kelly; *Mother* Mary Chester; *Charlie Then* Mike McCabe; *Drumm* Vass Anderson; *The Yellow Peril* Erin Geraghty; *Mrs. Prynne* Anne Robson. *Dir* Robert Gillespie. Plot: Best/77, 298, Fletcher, French/2, Griffiths, Hischak, Hischak/2, 132, Hochman, Patterson, Salem, Schrank, Weintraub. Reviews: *Guardian* 20/7/77, 10; *New Statesman* 29/7/77, 159; *Observer* 24/7/77, 24;

Spectator 30/7/77, 27; *Stage* 28/7/77, 11; *Times* 20/7/77, 13. Comment: The play was "exceedingly neat ... well acted, notably by Eamon Kelly, Tony Doyle and Mike McCabe" (*New Statesman*). *Spectator* also praised the acting but found "nothing very new in this study of the father-son relationship." *Times* thought *Da* was more "truthful and technically accomplished" than Peter Nichols's *Forget-Me-Not Lane* and John Mortimer's *A Voyage Round My Father*. The first New York production (Morosco 1/5/78) ran for 697 performances.

77.330 *Rallying Point* (P) Gordon Graham. ARTS 19/7/77 (Ln). Cast: *Stage* 21/7/77, 12. *Jenks* John Smythe; *Camel* John Turnbull; *Kerwin* Lindsay Nance. *Dir* Barbara Angell. Review: *Stage* 4/8/77, 11. Comment: The play was about a paranoid young man and his two flat mates.

77.331a *The Actress and the Bishop* (C) Stewart Parker and Mike Kahn (mus). YOUNG VIC STUDIO 20/7/77.** Cast: *Stage* 14/7/77, 15. Reviews: *Birmingham Post* 22/7/77, 6; *Guardian* 21/7/77, 8; *Stage* 28/7/77, 20; *Times* 21/7/77, 13. Comment: Performed under the collective title *Crossfire*. The company for this double bill comprised Sheila Reid, Richard Kay. *Dir* Michael Attenborough. A bishop and an actress share a common interest in bird-watching, with obvious results.

77.331b *Gross Prophet* (P) Alan McMurrie. YOUNG VIC STUDIO 20/7/77. 1st perfd Playhouse, Oxford, 17/7/77. Cast: *Stage* 14/7/77, 15. Reviews: *Birmingham Post* 22/7/77, 6; *Guardian* 21/7/77, 8; *Stage* 28/7/77, 20; *Times* 21/7/77, 13. Comment: Performed under the collective title *Crossfire*. A young cleric laments "the spiritual state of the nation" (*Times*).

77.332 *Macbeth* (T) William Shakespeare. WAREHOUSE 20/7/77.** Cast: RSCA; *Stage* 8/9/77, 1; *Theatricalia*; *WWT/17*. *Weird Sisters* Susan Dury, Judith Harte, Marie Kean; *Angus Duncan* Preston/Alan Cody; *Banquo* John Woodvine; *Donalbain, Seyton* Greg Hicks; *Duncan* Griffith Jones; *Fleance, Messenger Boy* Matthew Taylor; *Gentlewoman* Judith Harte; *Lady Macbeth* Judi Dench; *Lady Macduff* Susan Dury; *Lennox* John Bown; *Macbeth* Ian McKellen; *Macduff* Bob Peck; *Malcolm* Roger Rees; *Porter, Ross* Ian McDiarmid; *Sergeant, Old Man, Doctor* David Howey; *Young Macduff* Ben Broadbent/Steven J. Warner. *Dir* Trevor Nunn; *Dgn* John Napier; *Fight arr* Peter Woodward; *Light* Leo Leibovici; *Mus* Guy Woolfenden. Reviews: *Birmingham Post* 15/9/77, 8; *Guardian* 12/9/77, 8, 14/9/77, 10; *Illustrated London News* 1/11/77, 107; *New Statesman* 23/9/77, 420; *Observer* 18/9/77, 26; *Stage* 22/9/77, 11; *Times* 14/9/77, 12; *Tribune* 30/9/77, 12. Comment: Royal Shakespeare Company. The production (a transfer from Stratford) did run in repertory at

the Warehouse from 20/7/77 onwards. For reasons unknown, reviewers apparently reviewed the performance on 13/9/77. "In spite of fashion, I cannot really believe that it helps to stage a production, meagrely equipped, in the barebones intimacy of a converted rehearsal room" (*Illustrated London News*). *Times* praised Trevor Nunn's production for compelling the audience "to reimagine the events steps by step" and for showing that "the test of great acting is not impersonation but revelation." *Guardian* lauded virtually every aspect of the production including the performances of Ian McKellen and Judi Dench, all adding to the felt experiencing of "pity and terror." "The best Shakespeare production I have ever seen, combining minute textual scrutiny with throat-seizing emotional power" (*Observer*).

77.333 *Sleak!* (P with mus, 2a) C. P. Lee (mus, lyr) and Alberto y los Paranoias (bk). COURT 20/7/77; trfd to ROUNDHOUSE 4/10/77. Cast: Findlater; *Stage* 14/7/77, 1, 22/9/77, 11; *Variety* 21/9/77, 106; *WWT/17*. *Norman Sleak* Jimmy Hibbert; *Sandra Goodwright* Judy Lloyd; *Eric Strange* Michael Deeks; *Dave Cunning* Bob Harding; *Mike Plugge* Gordon Kaye; *Jack Sockitt* Arthur Kelly; *Sammy Sphincter* C. P. Lee; *Barmaid* Bruce Mitchell; *D. J. Les Prior*. *Pres* Sammy Sphincter, Harami League, Blackhill Enterprises; *Dir* Charlie Hanson; *Light* Jack Raby; *Sound* John Del' Nero. Plot: OTF. Reviews: *Guardian* 22/7/77, 10, 15/9/77, 10, 5/10/77, 10; *Observer* 4/9/77, 28; *Spectator* 24/9/77, 28; *Stage* 22/9/77, 11; *Times* 22/7/77, 11, 6/10/77, 19; *Variety* 21/9/77, 106. Comment: Alberto y Los Trios Paranoias (satirical rock group). "The funniest show I've seen in years" in which the group invents "a new form, snuff-rock, in which the lead singer is killed on stage" (*Guardian* 22/7). *Variety* called it "an amusing spoof ... It is less than shocking, and at times even smacks of an updated old-time vaude show with gags to match." *Times* (22/7) thought the piece offered "a more authentic new direction for musicals."

77.334a *Do It Yourself* (P) William Humble. PRINTER'S DEVIL 21/7/77.** Cast: *Stage* 21/7/77, 12. John Hughes, Crawford Logan, Stephen Reynolds. *Dir* Hilary Wood. Review: *Stage* 28/7/77, 11. Comment: Coquelin. The piece poked fun at the fringe theatre as two actors and a director get together in response to an advertisement.

77.334b *Stormtroopers* (P) Larry Law. PRINTER'S DEVIL 21/7/77. Cast: *Stage* 21/7/77, 12. *Terry* Alan Bennion; *Michael* Bernard Douglas. *Dir* Hilary Wood. Review: *Stage* 28/7/77, 11. Comment: Coquelin. "Yet another look at the people who join the National Front" (*Stage*).

77.335 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus).

SADLER'S WELLS 21/7/77.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

77.336 *Rosie* (One-woman P) Harald Mueller (trans Steve Gooch). BUSH c. 23/7/77.** Mary Sheen. Reviews: *Guardian* 26/7/77, 10; *Stage* 11/8/77, 11; *Times* 26/7/77, 9. Comment: "An alcoholic monologue delivered by a German woman who has gone from bed to worse ... valiantly performed by Mary Sheen" (*Guardian*). For *Times* this "hard-luck story" had not been given "dramatic form."

77.337 *Don Quixote* (P). COURT 25/7/77. Review: *Times* 26/7/77, 9. Comment: Theatre Marcinek, Poland. The production involved both actors and puppets. "The one-hour performance is ingenious, at times splendid in its invention" (*Times*).

77.338 *One for the Pot* (F, 3a) Ray Cooney and Tony Hilton. RICHMOND 25/7/77.** Bill Maynard, Melvyn Hayes, John Clegg, Joe Black, Mavis Pugh, Len Howe. Dir Jimmy Thompson. Plot: Fletcher, French/2, Loney. Comment: A one-week engagement.

77.339 *The Police* (P) Stawomir Mro ek (trans Nicholas Bethell of *Policja*, 1958). ROUND HOUSE DOWNSTAIRS 25/7/77.** Stuart Fox, Gordon Sterne, Allan Corduner, Larry Hoodekoff. Dir Andrea Morein. Plot: Hochman, Matlaw. Review: *Stage* 4/8/77, 11. Comment: The revival stressed more universal aspects of the theme (*Stage*).

77.340 *That Good Between Us* (P) Howard Barker. WAREHOUSE 26/7/77.* Cast: RSCA; *Stage* 21/7/77, 1; Theatricalia; WWT/17. *Abjabs*, *Cyclist*, *Private Rice* Christopher Whitehouse; *Billy McPhee* Ian McDiarmid; *Bleach* David Lyon; *Cabbage Thrower*, *Gravedigger*, *Man with Broom*, *Military Policeman* Martin Read; *Clergyman*, *Man in Car*, *Riot Soldier* Paul Wagar; *Corporal Telling* David Howey; *Cyclist*, *Policeman*, *Private Eden* Rod Culbertson; *Simone*, *Go-go Dancer*, *Woman in Car* Judy Monahan; *Godber* John Nettles; *Gravedigger's Mate*, *Military Policeman*, *Private Mick Hayman* Kevin O'Shea; *Jumbo*, *Private Hart*, *Riot Soldier* Alfred Molina; *Knatchbull* Patrick Stewart; *Major Cadbury* Hubert Rees; *Murphy* Clyde Pollitt; *Nadine* Judith Harte; *Orbison* Barbara Leigh-Hunt; *Rhoda* Cherie Lunghi; *Verity* Sarah Eyton. Dir Barry Kyle; Dgn William Dudley; Light David Boshell. Plot: Weintraub. Reviews: *Birmingham Post* 1/8/77, 6; *Guardian* 29/7/77, 10; *Illustrated London News* 1/10/77, 93; *New Statesman* 5/8/77, 188; *Observer* 31/7/77, 24; *Spectator* 6/8/77, 34-35; *Stage* 4/8/77, 11; *Times* 29/7/77, 13; *Tribune* 5/8/77, 4-5, 23/9/77, 10. Comment: Royal Shakespeare Company. "A

poorly constructed, expletive-ridden affair about an England of the near future in the toils of conspiracy" (*Illustrated London News*). *Observer* thought the play was composed of "headlines," the characters were thin, but excellent acting from John Nettles, Patrick Stewart, and Ian McDiarmid. "Another example of that increasingly popular genre, the Theatre of Cataclysm, its merits and shortcomings by now almost predictable" (*New Statesman*). *Tribune* worried Barker's plays "communicate unqualified unadulterated nihilism."

77.341 *The Bells of Hell: A Divine Comedy* (C, 2a) John Mortimer. GARRICK 27/7/77.** 77 perf. Cast: *Variety* 3/8/77, 72; WWT/17. *Madge Faber* Phyllida Law; *Gavin Faber* Peter Woodthorpe; *A. K. Bulstrode* Tony Britton; *Harry Dunkley* Derek Thompson; *Vanessa Friggins* Lesley Duff; *Martin Spottiswoode* Trevor Baxter. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett, David Sutton; *Gen mgr* James Lytton; *Pres* Michael Codron; *Dir* John Tydeman; *Dgn* Peter Rice; *Light* Nick Chelton; *Pd mgr* J. Scott Parkinson; *Sm* Gareth Johnson; *Dsm* Pauline Gaunt; *Asm* Peter Roper; *Wm* Eve Barnes; *Press rep* Genista Streeten; *Sc bld* Frank Milman; *Sc* Liz Reid; *Bom* John Cliff; *Carp* John Whewell; *Elect* Colin Whillier. Reviews: *Birmingham Post* 29/7/77, 6; *Guardian* 28/7/77, 10; *Illustrated London News* 1/10/77, 93; *New Statesman* 5/8/77, 188; *Observer* 31/7/77, 24; *Spectator* 13/8/77, 26; *Stage* 4/8/77, 11; *Times* 28/7/77, 9; *Variety* 3/8/77, 72. Comment: A full length version of *The Prince of Darkness* (76.225b). *Variety* commended the expansion of the piece and Tony Britton's "outstanding" performance. *Observer* thought the plot was now coarsened and attenuated, and the performances overworked. *Times* and *Illustrated London News* agreed this stretched version was not an improvement.

77.342 *Dean* (Mus) John Howlett (bk) and Robert Campbell (songs). WIMBLEDON 27/7/77.* Cast: WWT/17. Plot: OTF. Comment: The pre-West End production prior to opening at the London Casino in August (77.387). On 26/7/77 there was a performance for the Save the Wimbledon Theatre charity (*Stage* 26/5/77, 1).

77.343a *Double Glazing* (P) Anthony Swerling. THREE HORSESHOES 27/7/77 (Ln and Ev). Cast: *Stage* 21/7/77, 12. Peter Yapp, Anthony Talbot, Janet Brill. Dir Philippe Perrottet. Reviews: *Stage* 4/8/77, 11; *Times* 29/7/77, 13. Comment: Mole Stage Company. The *Times* reviewer and his companion were outnumbered by the cast of three performers who "gave convincing and handsome performances while working with the cumbersome and allegorical dialogue" of the play.

77.343b *My Snows of Yesteryear* (Monol) Anthony Swerling. THREE HORSESHOES 27/7/77 (Ln and Ev). Cast: *Stage* 21/7/77, 12. Peter Yapp. *Dir* Philippe Perrotet. Review: *Stage* 4/8/77, 11. Comment: Mole Stage Company. "A monologue for a murderer in Harlequin white-face attended by shop-window dummies representing the girls with whom he has unsatisfactory relationships each culminating in the woman's death" (*Stage*).

77.344 *Late Heroics* (P with mus) Terry James (based on Homer, *The Odyssey*). COLLEGIATE 27/7/77. *Odysseus* Ed Shelnut; Helen Brindle. *Dir* Karin Bossick. Reviews: *Stage* 11/8/77, 11; *Times* 28/7/77, 9. Comment: "Both play and production depend on unwieldy whimsy inflicted at merciless length on the public" (*Times*). The play had 57 speaking parts.

77.345a *Alone at Last* (P) John R. Moore. ORANGE TREE 29/7/77 (Ln). Cast: *Stage* 28/7/77, 17. Review: *Times* 4/8/77, 10. Comment: Richmond Fringe. The company for this triple bill comprised Stephanie Turner, Mark Kingston, Gillian Martell, Eileen Nicholas, Eve Shickle. *Dir* Stephanie Turner. The three items were "set mainly in the mind of their characters" with their thoughts being projected through loud speakers (*Times*).

77.345b *Countdown* (P, 1a) Alan Ayckbourn. ORANGE TREE 29/7/77 (Ln).** Cast: *Stage* 28/7/77, 17. Plot: Fletcher, Walford, Weintraub. Review: *Times* 4/8/77, 10. Comment: Richmond Fringe.

77.345c *M Is for Moon Among Other Things* (P) Tom Stoppard. ORANGE TREE 29/7/77 (Ln). Cast: *Stage* 28/7/77, 17. Review: *Times* 4/8/77, 10. Comment: Richmond Fringe.

77.346 *Metamorphosis* (P, 1a) Steven Berkoff (adpt of Franz Kafka's short story, 1915). COTTESLOE 29/7/77; trfd to NEW LONDON 10/11/77.** Plot: French/2, Griffiths, Walford. Review: *Observer* 7/8/77, 24, 9/10/77, 29A; *Spectator* 29/10/77, 27; *Stage* 24/11/77, 13; *Times* 30/7/77, 7. Comment: London Theatre Group. "An extraordinary example of total theatre, a fusion of speech and movement with special sound effects by Paul Burwell" (*Spectator*). *Times* commended the performances of Terry McGinty, Steven Berkoff, Maggie Jordan, and Mary Rutherford.

77.347 *The Blood Knot* (D, 7sc) Athol Fugard. ICA 1/8/77.** Cast: *Stage* 14/7/77, 1. *Morris Pietersen* Ian Armstrong; *Zachariah Pietersen* Alton Kumalo. *Dir* Alton Kumalo. Plot: Bordman/4, 394, Hischak, Hochman, Patterson, Shipley, Vinson. Review: *Guardian* 3/8/77, 8. Comment: Temba Theatre Company. *Guardian*

praised the "fine acting" in this revival.

77.348 *Diary of a Madman* (One-man show) Alan Drury (adpt of Nikolai Gogol's story, 1835). ROUND HOUSE DOWNSTAIRS 1/8/77. 1st perfd this adpt Theatre Royal, York, 1977. Cast: *Stage* 21/7/77, 12. Jack Elliott. *Dir* Alan Drury. Review: *Stage* 11/8/77, 11. Comment: Temporary Theatre Company. Jack Elliott made "his subject at once funny, pitiable and slightly sinister" (*Stage*).

77.349 *I Am a Camera* (P, 3a) John van Druten (adpt of Christopher Isherwood's stories). RICHMOND 1/8/77.** Simon Williams, Deborah Grant, Pam St. Clement, Richard Owens, Eric Carte, Hazel Bainbridge, Hilary Labow. *Dir* Roger Redfarn; *Dgn* Terry Parsons. Plot: Best/51, 83, Bordman, Bordman/4, 303, Bronner, Fletcher, Hischak, Hochman, Loney, 272, Matlaw, Patterson, Salem, Wilmeth. Comment: A one-week engagement.

77.350 *Pillars of the Community* (D, 4a) Henrik Ibsen (trans Inga-Stina Ewbank of *Samfundets støtter*, 1877). ALDWYCH 1/8/77. Cast: RSCA; *Stage* 28/7/77, 1; Theatricalia; *Variety* 10/8/77, 68; *WWT/17*. *Aune* David Waller; *Dina Dorf* Marjorie Bland; *Hilmar Tønnesen* Paul Brooke; *Johann Tønnesen* Mike Gwilym; *Karsten Bernick* Ian McKellen; *Krap* Duncan Preston; *Lona Hessel* Judi Dench; *Miss Hilda Rummel* Avril Carson; *Miss Martha Bernick* Paola Dionisotti; *Miss Netta Holt* Bobbie Brown; *Mrs. Betty Bernick* Eliza Ward; *Mrs. Holt* Denyse Alexander; *Mrs. Lynge* Carmen Du Sautoy; *Mrs. Rummel* Marie Kean; *Olaf* Howard Taylor; *Rørhund* Tony Church; *Rummel* Ivan Beavis; *Sandstad* Leon Tanner; *Servants* Kim Begley, Alan Cody; *Vigeland* Griffith Jones. *Dir* John Barton; *Dgn* Michael Annals; *Mus* James Walker. Plot: Bryan, Fletcher, Hochman, Law, Matlaw, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 3/8/77, 6, 8; *Guardian* 2/8/77, 8, 3/8/77, 8; *Illustrated London News* 1/10/77, 93; *New Statesman* 5/8/77, 188; *Observer* 7/8/77, 24; *Spectator* 13/8/77, 26; *Stage* 11/8/77, 11; *Times* 2/8/77, 9; *Tribune* 26/8/77, 7; *Variety* 10/8/77, 68. Comment: Royal Shakespeare Company. *Guardian* thought John Barton's production had blown the cobwebs off a masterpiece. *Variety* was unimpressed by the play but commended the acting: "While McKellen's performance is knockout, Judi Dench and Mike Gwilym bring the required fresh air to the stuffy community." An "efficient revival" (*New Statesman*). *Times* pointed out Ibsen's play "supplied the basic model for the drama of social criticism" taken up by so many subsequent dramatists.

77.351 *The Merry Wives of Windsor* (C) William Shakespeare. ST. GEORGE'S 2/8/77.** Cast: *WWT/17*. *Sir John Falstaff* George Murcell; *Fenton* Michael Sadler; *Shallow*

Joseph O'Connor; *Slender* David Horovitch; *Ford* John Tordoff; *Page* Kevin Stoney; *William Page* Elizabeth Madams; *Sir Hugh Evans* Geoffrey Collins; *Doctor Caius* Ronnie Stevens; *Host of the Garter Inn* Ian Flintoff; *Bardolph* Alex Dalmaine; *Pistol* Drewe Henley; *Nym* James Hayes; *Robin* Steven Beard; *John* Daniel Davies; *Robert* Barrie Stevens; *Simple* Andrew Branch; *Rugby* Lawrence Douglas; *Townspeople* Cathy Devenish, Rachel Witteridge; *Mistress Ford* Bridget de Courcy; *Mistress Page* Anna Carteret; *Anne Page* Paulina Cairns; *Mistress Quickly* Elvi Hale. *Pres* St. George's Elizabethan Trust; *Dir* Alan Dobie; *Dgn* Jane Bond, Paul Staples; *Mus* Philip Thorby; *Ch* Barrie Stevens. Reviews: *Birmingham Post* 4/8/77, 6; *Guardian* 3/8/77, 8; *Illustrated London News* 1/10/77, 93; *Observer* 7/8/77, 24; *Stage* 11/8/77, 11; *Times* 3/8/77, 13. Comment: *Guardian* disliked Alan Dobie's imposed "system of generalised caricature upon character and action alike." "The production, though full of bustle, is dour" (*Observer*). The performances were uneven (*Illustrated London News*).

77.352 *Bandits* (P) C. P. Taylor. WAREHOUSE 3/8/77. 1st perfd Northern Counties College, Newcastle-upon-Tyne, 20/5/76 (amat); 1st London perf. Cast: RSCA; *Stage* 28/7/77, 1; *Theatricalia*; *WWT/17*. *Angela* Frances Viner; *Carol*, *Janet*, *Maureen*, *Penny* Marilyn Galsworthy; *Derek Stephens* Hilton McRae; *Gerry Cooper* Paul Shelley; *Irene* Meg Davies; *Joyce* Judy Monahan; *Madelaine*, *Pat* Cherie Lunghi; *Malcolm Hynes* Paul Moriarty; *Mike Reid* David Howey; *Monahan*, *Superintendent* Hubert Rees; *Mrs. Peterson*, *Liz*, *Mrs. Cooper* Judith Harte; *P. C. Boyd*, *Pathologist* Alfred Molina; *Peterson*, *Inspector* Clyde Pollitt; *Ray Purvis* Bob Peck; *Wilcox* David Lyon; *Roy*, *Phil* Greg Hicks. *Dir* Howard Davies; *Dgn* Andrea Montag; *Light* David Boshell. Plot: Demastes/2. Reviews: *Birmingham Post* 5/8/77, 6; *Guardian* 2/8/77, 8, 4/8/77, 8; *New Statesman* 12/8/77, 222–23; *Observer* 7/8/77, 24; *Stage* 11/8/77, 11; *Times* 4/8/77, 10. Comment: Royal Shakespeare Company. "Like a lot of leftish puritans, [Taylor is] strong on disgust but low on moral positives ... [nevertheless] an entertaining piece" (*Guardian* 4/8). *Observer* commended the characterizations. *Times* said Taylor was wrong to present his piece in the form of a detective thriller when his interest lay in the "social material" involved.

77.353 *Men Only*. ROUND HOUSE DOWNSTAIRS 4/8/77. Cast: *Stage* 28/7/77, 17. Comment: Forkbeard Fantasy (the Britton Brothers [Chris and Tim]). About two brothers competing for their mother's attention.

77.354 *Schweyk in the Second World War* (P, 8sc) Bertolt Brecht (trans Susan Davies of *Schweyk im Zweiten Weltkrieg*, 1957 [written 1941/43]) and Guy

Woolfenden (mus). WAREHOUSE 4/8/77.** Cast: RSCA; *Stage* 4/8/77, 1; *Theatricalia*; *WWT/17*. *Anna*, *Young Woman* Frances Viner; *Baloun* Paul Brooke; *Bent Man*, *Young Prochazska* Hilton McRae; *Brettschneider*, *Goebbels*, *Short-sighted Man* Ian McDiarmid; *Bullinger*, *Drunk Chaplain*, *Goering*, *Man On Crutches* Paul Moriarty; *Customer*, *Doctor*, *Soldier* Nickolas Grace; *Guard*, *Himmler*, *Soldier*, *SS Man Muller* Bob Peck; *Kati*, *Peasant Woman*, *Woman* Meg Davies; *Mrs. Kopecka* Eliza Ward; *Schweyk* Michael Williams. *Dir* Howard Davies; *Dgn* Di Seymour; *Ch* Laverne Mayer; *Light* Leo Leibovici. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Birmingham Post* 16/8/77, 4; *Guardian* 15/8/77, 8; *Illustrated London News* 1/10/77, 93; *Observer* 21/8/77, 24; *Stage* 18/8/77, 43; *Times* 13/8/77, 7. Comment: Royal Shakespeare Company. The production was advertised (as sold out) in *Times* (4/8/77, 10) for 4/8/77. Press night was 19/7/77. "Michael Williams's Schweyk is much influenced ... by north-country comics" (*Observer*). *Times* was critical of some of the performances and noted the odd assortment of accents used by the Nazis. *Guardian* described the translation as "awkwardly modish," but praised some performances: "Williams's Schweyk is an ideal example of wry and jaunty durability while Bob Peck and Ian McDiarmid fulfil a positive portrait gallery of opportunities deftly and comically."

77.355 *Epsom Downs* (P) Howard Brenton. ROUND HOUSE 7/8/77.* Cast: *Stage* 28/7/77, 1; *WWT/17*. Gillian Barge, Simon Callow, Paul Freeman, Robert Hamilton, Cecily Hobbs, Will Knightly, David Rintoul, Tony Rohr, Jane Wood. *Dir* Max Stafford-Clark; *Dgn* Peter Hartwell; *Light* Gareth Jones; *Sm* Alison Ritchie. Plot: Weintraub. Reviews: *Birmingham Post* 9/8/77, 8; *Guardian* 8/8/77, 8; *New Statesman* 12/8/77, 222–23; *Observer* 14/8/77, 29; *Stage* 18/8/77, 43; *Times* 8/8/77, 13; *Tribune* 26/8/77, 7. Comment: Joint Stock Theatre Group. *Tribune* was disappointed: "up-market 'political' theatre, a sort of Simon and Garfunkel treatment of Derby Day." "The play is afflicted by a monotony of rhythm and by the surprisingly low pressure of the writing" (*Observer*). For *Times* the piece evoked *Bartholomew Fair* although Brenton also managed to inject his social criticism.

77.356 *Comedians* (CD, 3a) Trevor Griffiths. OLD VIC 8/8/77.** Cast: *Stage* 4/8/77, 1; *Theatricalia*; *Variety* 17/8/77, 60; *WWT/17*. *Mick Connor* Alan Barry; *Gethin Price* David Beames; *George McBrain* Sam Dale; *Caretaker* Bill Dean; *Ged Murray* Philip Jackson; *Eddie Waters* Jimmy Jewel; *Sammy Samuels* Arthur Kohn; *Mr. Patel* Moti Makan; *Club Secretary* William Maxwell; *Bert Chancellor* Ralph Nossek; *Club Pianist* A. James Smith; *Phil Murray* Bill Stewart. *Dir* Richard Eyre; *Dgn*

John Gunter; *Light* Steffan Adderton. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hischak/2, 109, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Guardian* 10/8/77, 10; *Stage* 18/8/77, 43; *Times* 9/8/77, 9; *Variety* 17/8/77, 60. Comment: Nottingham Playhouse production, presented by Prospect Theatre Company. *Guardian* praised Jimmy Jewel's performance in the lead and the acting generally. *Times* welcomed the revival.

77.357 *King Dog* (One-man show) Jonathan Kay. ROUND HOUSE DOWNSTAIRS 8/8/77. Cast: *Stage* 28/7/77, 17. Jonathan Kay. Comment: Attic Theatre.

77.358 *Man and Superman* (C, 3a) Bernard Shaw. RICHMOND 8/8/77.** Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: The Royal Shakespeare Company production headed for the Savoy later in August (see 77.373).

77.359 *Miss Jubilee* (C) Ian Talbot and David Whitworth. OPEN AIR 8/8/77 (Ln). Ian Talbot, David Whitworth, Philippa Gail, Christopher Good. *Dir* Jane Glassey. Review: *Stage* 8/9/77, 17. Comment: "One of the few comedies about actors and playwrights which is something wider than a mere showbiz in-joke" (*Stage*).

77.360 *Bingo: Scenes of Money and Death* (D, 2a) Edward Bond. WAREHOUSE 9/8/77.** Cast: RSCA; *Stage* 4/8/77, 1; *Theatricalia*; *WWT/17*. *Ben Jonson* David Waller; *Jerome* Duncan Preston; *Joan, 2nd Old Woman* Susan Dury; *Judith* Meg Davies; *Old Man* Paul Shelley; *Old Woman* Judith Harte; *Shakespeare* Patrick Stewart; *Son* Paul Moriarty; *Wally* Leonard Preston; *William Coombe* Paul Brooke; *Young Woman* Frances Viner. *Dir* Howard Davies; *Dgn* Chris Dyer; *Light* Leo Leibovici. Plot: Demastes/2, Hochman, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 11/8/77, 6; *Guardian* 10/8/77, 10; *Illustrated London News* 1/10/77, 93; *Observer* 14/8/77, 29; *Stage* 18/8/77, 43; *Times* 10/8/77, 8. Comment: Royal Shakespeare Company. Performed in modern dress; "as a result, one loses the particularity of Bond's central image ... that [of] Shakespeare ... asking time and again 'Was anything done?'" (*Guardian*). *Times* disagreed saying the modern dress did not diminish the play's "evocative power."

77.361 *The Final Announcement* (P) Barbara Angell. ARTS 9/8/77 (Ln). Cast: *Stage* 4/8/77, 12. Damon Sanders, Bob Hornery. *Dir* Barbara Angell. Review: *Stage* 18/8/77, 49. Comment: The play contrasted two views of Britain held by a father and son as the father returns to his adopted Australia.

77.362 *Judgement* (One-man P) Barry Collins. COTTESLOE 9/8/77.** 15 perf. Cast: NTA; *Theatricalia*; *WWT/17*. *Vukhov* Ben Kingsley. *Dir* John Russell Brown; *Dgn* John Bury; *Light* Brian Ridley. Plot: Griffiths, Vinson. Reviews: *Observer* 14/8/77, 29; *Stage* 18/8/77, 43; *Times* 20/8/77, 7. Comment: National Theatre. Ben Kingsley's performance in this two-and-a-half hour one-man piece left nothing to be desired (*Times*). The closing performance was on 20/10/77.

77.363 *Gay . . . ?* (MC). OVAL HOUSE 10/8/77. Cast: *Stage* 4/8/77, 12. Jim Centola. Ian McKay, Peggy Shaw, Jan Robjins. Review: *Stage* 1/9/77, 11. Comment: Hot Peaches (New York group). "Tells in fictionalised— and thereby simplified—musical autobiographical form of a gay theatre group coming to Europe from New York and not really surviving the experience" (*Stage*).

77.364 *Once a Catholic* (C, 2a) Mary O'Malley. COURT 10/8/77; trfd to WYNDHAM'S 4/10/77.* 851 perf. Cast: Findlater; *Stage* 28/7/77, 1; *Theatricalia*; *Variety* 17/8/77, 60; *WWT/17*. *Mother Peter* Pat Heywood/Angela Vale; *Mother Basil* Jeanne Watts/Patricia Heneghan; *Mother Thomas Aquinas* Doreen Keogh/Clare Richards; *Mr. Emanuelli* John Boswall/Frank Shelley; *Father Mullarkey* John Rogan/James Ellis; *Mary Mooney* Jane Carr/Clare Travers-Deacon; *Mary McGinty* June Page/Jo-Anne Good; *Mary Gallagher* Anna Keaveney/Janette Foggo; *Mary O'Grady* Kim Clifford/Anne Rosenfeld; *Mary Hennesy* Lilian Rostkowska/Anne Mannion; *Mary Murphy* Sally Watkins/Caroline Weller; *Mary Flanagan* Rowena Roberts/Lynette McMorrough; *Derek* Daniel Gerroll/Christopher Ellison; *Cuthbert* Mike Grady/Kevin Elyot. *Dir* Michael Ockrent; *Dgn* Poppy Mitchell; *Light* Jack Raby; *Sound* John Del' Nero. Plot: Fletcher, Hischak, Hischak/2, 154–55, Loney. Reviews: *Birmingham Post* 12/8/77, 6; *Gay News* 8/9/77, 31; *Illustrated London News* 1/10/77, 93; *New Statesman* 19/8/77, 253–54; *Observer* 14/8/77, 29; *Stage* 18/8/77, 43; *Times* 11/8/77, 11, 5/10/77, 11; *Tribune* 26/8/77, 7; *Variety* 17/8/77, 60. Comment: MPS 673. English Stage Company. *Variety* said the "comedy is beautifully done," and "one Protestant viewpoint" in the play might increase its otherwise limited Catholic appeal. *Spectator* thought Mike Ockrent's production "glides over the darker scenes," but otherwise "a remarkable debut" play. The *Tribune* critic, a lapsed Catholic, said the play would make Catholics "relive every ghastly glorious moment and will remind you—with side-splitting hilarity—why you gave it all up." "Affectionately about something important, produced with skill and irreverently funny" (*Times* 11/8). The first New York production (Helen Hayes 10/10/79) ran for 6 performances.

77.365 *For the West* (P, 2a) Michael Hastings. COTTESLOE 13/8/77. ** Cast: Theatricalia. *Greville William Allnutt* Roger Milner; *Isaid Dem Ala-Messid Jalli* Renu Setna; *Major George "Amos" Todd* Basil Henson; *President Field Marshal Idi Amin "Dada"* Rudolph Walker; *Voice of Receptionist* Fumi Layo. *Dir* Nicholas Wright; *Dgn* Anne-Marie Schöne; *Light* Steve Whitson; *Sm* Vandra Edwards; *Dsm* Jill Maclaren. Plot: Bull/1. Reviews: *Guardian* 15/8/77, 8, 16/8/77, 8; *Observer* 21/8/77, 24; *Stage* 25/8/77, 11; *Tribune* 16/9/77, 7. Comment: Nicholas Wright's revival did not "sustain enough tension or differentiation between the worlds of the two acts" (*Guardian*). Rudolph Walker gave a "remarkable performance" (*Stage*).

77.366 *Candy Rock Goes to America* (Mus) The cast (bk) and Adrian Cook (mus) and Sharon Campbell (mus). BATTERSEA ARTS CENTRE 15/8/77 (m). Cast: *Stage* 11/8/77, 12. *Kim, Milly Media* Martha Gibson; *Jim Dim* Fraser Cains; *Uncle Sam P.*, Gary James Benson; Sharon Campbell, Jon Rust, Bob Biddiscombe, Julian Littman, Adrian Cook. *Dir* Christine Eccles. Review: *Stage* 6/10/77, 9. Comment: Mayday Theatre. The musical was about a young rock group who, after being exploited, finally make it big.

77.367 *It Happened in Harrods* (C) John Chapman. RICHMOND 15/8/77. 1st perfd Yvonne Arnaud, Guildford, 28/6/77. Jennifer Wilson, Frances Bennett, Jack Watling, Brian McDermott, Eric Dodson; *Dir* Joan Kemp-Welch. Plot: French/2. Comment: A one-week engagement.

77.368 *Jericho* (Mus) Jamal Ali. ICA 15/8/77. 1st perfd Town Hall, Battersea, 1977. Comment: Black Theatre of Brixton. It was also performed at the Young Vic (date unknown; *Stage* 18/8/77, 49), and reviewed there by *Observer* 28/8/77, 27; *Stage* 1/9/77, 11; *Tribune* 16/9/77, 7. *Stage* (1/9) noted the work had "now been completely overhauled, edited and directed by Peter Coe," and while it was still good, it had lost "some of its original charm and with certain parts cut out, does not hang together so well."

77.369a *Kurozuka*. SADLER'S WELLS 15/8/77. Reviews: *Birmingham Post* 17/8/77, 8; *Guardian* 2/8/77, 8; *Stage* 25/8/77, 11. Comment: Kabuki Theatre, Tokyo. "Kabuki is a form in which sophistication and simplicity exist side by side, for the staging is extremely complicated, involving the use of trapdoors and shutters, subtleties of vocal nuance and gesture, elaborate and precise make-up, to aid in the telling of stories which are strange and primitive" (*Stage*).

77.369b *The Mansion of Kawazura Hogen*. SADLER'S

WELLS 15/8/77. Reviews: *Birmingham Post* 17/8/77, 8; *Guardian* 2/8/77, 8; *Stage* 25/8/77, 11. Comment: Kabuki Theatre, Tokyo.

77.370 *The Princess and the Plumber* (P) Royce Ryton. KING'S HEAD 15/8/77 (Ln). ** Cast: *Stage* 18/8/77, 49. Morar Kennedy, Paul Jerricho.

77.371 *The Waiting Room* (P) John Bowen. LAMB AND FLAG 15/8/77 (Ln). ** Comment: Also performed were excerpts from James Saunders, *After Liverpool*.

77.372 *England, England* (Rock O) Snoo Wilson and Kevin Coyne (mus). JEANNETTA COCHRANE 16/8/77. * Cast: *WWT/17*. *Father O'Grady* Patrick Waldron; *Fat Lady*, Mum Pamela Cundell; *Falcon* Charlie Grima; *Jim* Brian Hall; *Jake* Bob Hoskins; *Marian* Marianne Price; *Earl of Hainault* Hugh Fraser; *Laura* Carole Hayman; *Gilbert* Tim Hain. *Dir* Dusty Hughes; *Dgn* CSDA Theatre Department; *Ch* Sue Lefton; *Light* Rob Harris. Reviews: *Daily Mirror* 25/8/77, 16; *Guardian* 23/8/77, 10; *Observer* 28/8/77, 28; *Stage* 8/9/77, 11; *Times* 23/8/77, 7. Comment: Presented by the Bush Theatre. The piece treated the villainous criminal Kray Twins sympathetically, and *Guardian* disapproved. "A variety show of crime" (*Times*) that lacked a "professional gloss" (*Daily Mirror*).

77.373 *Man and Superman* (C, 3a) Bernard Shaw. SAVOY 16/8/77. ** 207 perf. Cast: RSCA; *Stage* 21/7/77, 1; Theatricalia; *Variety* 31/8/77, 74; *WWT/17*. *Mrs. Whitefield* Renée Asherson/Georgine Anderson; *Hector Malone* Mark Capri; *Parlourmaid* Ginnette Clarke/Pamela Sholto; *Roebuck Ramsden* James Cossins; *Ann Whitefield* Susan Hampshire; *Octavius Robinson* Nigel Havers; *Miss Ramsden* Janet Henfrey; *Henry Straker* Nicky Henson; *Violet Robinson* Beth Morris; *John Tanner* Richard Pasco; *Mr. Malone* Harry Towb. *Chm*, *Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* K. P. J. Strange; *Dir* Clifford Williams; *Dgn* Carl Toms; *Mus* Marc Wilkinson; *Light* John B. Read; *Assist dir* Patrick Tucker; *Sm* Michael Friend; *Dsm* Peter Gregory; *Asm* Christine Grant, Keith Oldfield. Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 23/8/77, 6; *Daily Mirror* 23/8/77, 14; *Gay News* 8/9/77, 31; *Guardian* 22/8/77, 8; *Illustrated London News* 1/10/77, 93; *New Statesman* 26/8/77, 282-83; *Stage* 1/9/77, 11; *Times* 22/8/77, 6; *Variety* 31/8/77, 74. Comment: Royal Shakespeare Company. The original third act was dropped, the cast performed well, and the revival deserved a long run (*Variety*). *Times* noted it was a sparse traveling production with uneven acting, Nicky Henson

being an exception. *Daily Mirror* praised Susan Hampshire and Richard Pacoe.

77.374 *Shoot Up at Elbow Creek* (Rock Western, 2a) Leslie Stewart and Keith Strachan and Roy Truman. GREENWICH 16/8/77.* Cast: *Stage* 11/8/77, 1; *WWT/17*. *Lucille "Sugar" Diamond* Linda Kendrick; *Sheriff Don Quickshott* Christopher Malcolm; *Mary Warner* Susie Blake; *Eddie Coquane* David Haughton; *Judge Wesson* Thick Wilson; *Cyrus Smith* John Barrard; *Sam* Geoffrey Leesley; *Belle* Gay Rose; *Roach* Peter Jonfield; *Rissler* James Saxon; *Bennie* Andy Forray. *Pres* Edward Burrell, *Shineline Ltd.*; *Dir*, *Ch* Christie Dickson; *Dgn* Jenny Beavan; *Light* Mick Hughes; *Mus dir* Keith Strachan; *Sm* Tricia Martin. Reviews: *Birmingham Post* 18/8/77, 2; *Gay News* 8/9/77, 31; *Guardian* 17/8/77, 8; *Observer* 21/8/77, 24; *Spectator* 10/9/77, 23; *Stage* 25/8/77, 11; *Times* 17/8/77, 8. Comment: *Guardian* liked the idea of spoofing second-rate westerns, but this dull piece did not work. "The play is slight, aimless and wandering in search of a fix" (*Times*).

77.375 *Sudlow's Dawn* (P) Nigel Baldwin. THEATRE UPSTAIRS 17/8/77.* Cast: Findlater; *WWT/17*. *Dawn* Caroline Hutchison; *Skin* Peter Wight; *Sudlow* Karl Johnson; *Doreen* Irene Sutcliffe; *Reg* Roger Booth; *Tess* Merdelle Jordine. *Dir* Tim Fywell; *Dgn* Caroline Beaver; *Light* Charlie Paton. Reviews: *Guardian* 18/8/77, 8; *Observer* 21/8/77, 24; *Stage* 25/8/77, 11. Comment: MPS 674. English Stage Company. A sprawling, unfocused play about "a young, nearly subnormal life-loser mentally disturbed since the death of his parents" (*Guardian*). *Stage* dubbed Baldwin a "promising writer," and admired the creation of *Sudlow*, the "mentally-retarded waiter."

77.376 *Up the Truncheon* (Rock F, 2a) Barrie Keeffe. SHAW 17/8/77.* Alex Jennings, David Robinson, Rosy Clayton, Clare Toeman, Hazel Ellerby, Peter Lennon, Clive Mantle, Stephen Jacobs. *Dir* Graham Chinn. Plot: Weintraub. Reviews: *Birmingham Post* 19/8/77, 6; *Guardian* 17/8/77, 8, 18/8/77, 8; *Observer* 21/8/77, 24; *Spectator* 27/8/77, 22; *Stage* 25/8/77, 11; *Times* 19/8/77, 7. Comment: National Youth Theatre. A light-hearted piece using music by the Rolling Stones, the Kinks, and The Who, that became "laboured as invention flags and the jokes become thin" (*Spectator*). *Times* thought the piece possessed a "patronizing tone," and the production lacked pace and polish.

77.377a *Never Right, Yet Again* (P, 1a) Peter Terson. ROUND HOUSE DOWNSTAIRS 18/8/77.* Cast: *WWT/17*. *Mr. Duncan Stoner* Paul Clayton; *Mrs. Doreen Stoner* Nina Mitchell; *Wendy* Anne Miller; *Kirby* Simon Morris; *Ian* Nick Collett; *Katie* Kate Buffery; *Judy* Catherine

Grey. *Dir* Derek Seaton; *Dgn* Gerald Kitching; *Light* Mark Jonathan. Reviews: *Birmingham Post* 22/8/77, 6; *Guardian* 17/8/77, 8, 19/8/77, 8; *Observer* 21/8/77, 24; *Spectator* 27/8/77, 22–23; *Stage* 8/9/77, 11; *Times* 19/8/77, 7. Comment: Performed under the collective title *Family Ties*. National Youth Theatre. *Guardian* said both pieces were about "all put-upon daddies" rather like Terson himself, with good "versatile performances." *Times* noted in both plays Terson's good use of colloquial language often became inflated and arch; the young actors performed well.

77.377b *Wrong First Time* (P, 1a) Peter Terson. ROUND HOUSE DOWNSTAIRS 18/8/77.* Cast: *WWT/17*. *Dad* Tim Spall; *Mum* Hilary Jones; *Penny* Vanessa Knox Mawer; *Barry* David Balcombe; *Barry's Father* Ian Kearney; *Barry's Mother* Belinda Cowdy; *Sandra* Anne Miller; *Emily* Kate Buffery; *Claude* Lee Galpin; *Smudge* Mike Robinson. *Dir* Derek Seaton; *Dgn* Gerald Kitching; *Light* Mark Jonathan. Reviews: *Birmingham Post* 22/8/77, 6; *Guardian* 17/8/77, 8, 19/8/77, 8; *Observer* 21/8/77, 24; *Spectator* 27/8/77, 22–23; *Stage* 8/9/77, 11; *Times* 19/8/77, 7. Comment: Performed under the collective title *Family Ties*. National Youth Theatre.

77.378 *Jubulubu* (Rock mus) Christine Eccles (lyr, bk; adpt of Alfred Jarry, *Ubu roi*, 1896) and Tim Webb (lyr) and Julian Campbell (mus). BATTERSEA ARTS CENTRE 19/8/77.* Cast: *Stage* 11/8/77, 12. *Ma Ubu* Martha Gibson; *Pa Ubu* Fraser Cains; *Prince* James Benson, Sharon Campbell, Jon Rust, Bob Biddiscombe, Julian Littman, Adrian Cook. *Dgn* Paul Dart. Plot: Fletcher, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shipley. Review: *Stage* 8/9/77, 11. Comment: Mayday Theatre. Regardless of its source material, *Stage* described this as "yet another anti-silver jubilee tract though the volume of the amplified sound makes it difficult to catch many of the words."

77.379 *Eva Peron* (P) Copi. ROCK GARDEN 22/8/77 (Ln).** Cast: *Stage* 25/8/77, 20. *Evita* Sandra Payne; *Mother* Jackie Skarvellis; *Nurse* Elena Secota; *Ibiza* Raad Rawi; Brian Gregson. *Dir* Alan Orenstein. Reviews: *Gay News* 8/9/77, 31; *Stage* 8/9/77, 17. Comment: The work "turns the legend topsy-turvey, giving a different meaning to the belief that *Evita* did not die" but ended up alive in Switzerland (*Stage*). *Gay News* declared the play was "fascinating"; moreover, "those critics who don't appreciate Copi have lost touch with the theatre somewhere in the wasteland of the modern British fringe, and those who have not seen him will find it is their loss."

77.380 *Killing Time* (P, 1a) Barrie Keeffe. SOHO POLY 22/8/77 (Ln).* Albert Booth, Michael Kelly, Robert Glenister, Dotun Adebayo. *Dir* Bill Buffery. Plot: Bull/2,

Walford. Reviews: *Guardian* 17/8/77, 8, 25/8/77, 10; *Observer* 28/8/77, 27; *Stage* 1/9/77, 11; *Times* 24/8/77, 12. Comment: National Youth Theatre. "Keeffe writes with angry sympathy and a perfect ear for South London speech" (*Observer*), a sentiment repeated by *Guardian*. *Times* said the play possessed authenticity and the young actors understood the material even if their acting lacked complete skill.

77.381 *The Old Country* (C, 2a) Alan Bennett. RICHMOND 22/8/77. 1st perfd Playhouse, Oxford, 16/8/77. Plot: Bull/3; Fletcher. Comment: The pre-West End production prior to opening at the Queen's in September (77.395).

77.382 *Powder* (P) Anthony Swerling. THREE HORSESHOES 23/8/77.* Cast: *Stage* 11/8/77, 12. Peter Kenvyn, Joy Rilman, Dennis Egan. *Dir* Sam Snape. Comment: Mole Stage Company.

77.383 *After Shave* (Mus revue, 2a) Stephen Wyatt (bk, lyr) and Nic Rowley (mus). APOLLO 24/8/77. 22 perf. 1st perfd Haymarket Studio, Leicester, 6/77. Cast: Theatricalia; *Variety* 31/8/77, 74; *WWT/17*. Sue Aldred, Nicolette Marvin, Linda Dobell, Caroline Noh, Belinda Sinclair. *Dir, Ch* Christie Dickason; *Dgn* Clive Lavagna; *Light* Brian Harris; *Mus dir* Nic Rowley. Plot: OTF, OTF/2. Reviews: *Daily Mirror* 26/8/77, 16; *Gay News* 8/9/77, 31, 22/9/77, 25; *Guardian* 25/8/77, 10; *Observer* 28/8/77, 28; *Spectator* 3/9/77, 22–23; *Stage* 1/9/77, 11; *Times* 25/8/77, 15; *Variety* 31/8/77, 74. Comment: MPS 12366. "Appallingly old-hat, recycling topics and premises that someone presumably thought were chic" (*Variety*). "Just too predictable. It lacks bite and wit" (*Spectator*). *Times* thought this all-female show really belonged in a fringe theatre. *Gay News* (8/9) endorsed the production heartily and told readers to ignore "jaundiced and discomfited straight male critics."

77.384 *Sir Is Winning* (P) Shane Connaughton. COTTESLOE 25/8/77.* 17 perf. Cast: NTA; Theatricalia; *WWT/17*. Edwin Brown, Margaret Ford, Roger Gartland, Peter Gordon, Louis Haslar, Godfrey James, John Labanowski, Anne Leon, Julia Pascal, Diana Payan, Andrew Tourell, June Watson, Janet Whiteside. *Dir* Christopher Morahan; *Dgn* Sue Jenkinson; *Light* Brian Ridley; *Sound* Derrick Zieba; *Pd mgr* Peter Kidd; *Dsm* Ernest Hall; *Asm* Cathy Bird, Paul Greaves. Reviews: *Birmingham Post* 29/8/77, 6; *Guardian* 26/8/77, 8; *Irish Times* 16/9/77, 10; *Observer* 28/8/77, 27; *Stage* 8/9/77, 11; *Times* 5/9/77, 6. Comment: MPS 693. National Theatre. The controversial play was about the control of the "William Tyndale School in Islington" and "even before the first night there were those who tried to stop in being performed at all"

(*Irish Times*). The production was "proof that local documentary can flourish in London as well as on regional stages" (*Times*). The production remained in repertory until 29/10/77.

77.385 *Academy of the Arts* (One-woman show) Barbara Perry. KING'S HEAD 28/8/77. 2 perf. Barbara Perry. *Dir* Edmund Balin. Review: *Stage* 29/9/77, 13. Comment: "Explores with affection as well as with humour the half-world of the has-been and the never-quite-made-it" (*Stage*).

77.386 *Sweeney Agonistes* (P) T. S. Eliot. KING'S HEAD 29/8/77 (Ln).** Cast: *Stage* 25/8/77, 20. Susan Baker, Paula Bent, Hywel David, Robert Karas, Philip Kendall, Stephen McNeff, Charlie Peacock, Jacqueline Pearce, Renee Smithens. Plot: Demastes/1, MacNicholas, Matlaw, Patterson, Shipley. Comment: Ex Act Music. Also performed earlier in the foyer of the National Theatre.

77.387 *Dean* (Mus) John Howlett (bk) and Robert Campbell (songs). CASINO 30/8/77.** 45 perf. Cast: *WWT/17*. *James Dean* Glenn Conway; *Pier Angeli, Natalie Wood, Elizabeth Taylor* Anna Nicholas; *Elia Kazan, Nicholas Ray, George Stevens* Murray Kash; *Hedda Hopper* Betty Benfield; *Marc Anthony, John Blythe, Robert Booth, Ken Caswell, Jane Egan, Beverley Elman, Lesley Hand, Oscar James, Jill Jarress, Peter Karrie, Alastair Kerr, Marlene MacKay, Anthony O'Keeffe, Dudley Rodgers, Matt Zimmerman.* *Pres* Steven Bentinck; *Dir* Robert H. Livingstone; *Dgn* Terry Parsons; *Light* Nick Chelton; *Ch* Noel Tovey; *Mus dir* Clive Chaplin. Plot: OTF. Reviews: *Birmingham Post* 1/9/77, 6; *Daily Mirror* 31/8/77, 14; *Gay News* 8/9/77, 31; *Guardian* 31/8/77, 8, 20/9/77, 2; *Spectator* 10/9/77, 22–23; *Stage* 8/9/77, 11; *Times* 31/8/77, 10. Comment: The musical cost £130,000 to mount (*Stage* 22/9/77, 1) and closed after a month, playing to only 40% capacity. The theatre reverted to a cinema on 16/10/77. "A painstakingly compiled portrait of the hero [James Dean] set within a standard showbiz framework" (*Times*). *Gay News* noted Glenn Conway's "chilling physical resemblance to Dean," but ultimately his performance was lost "in a slush of show biz stardust and snow flakes." *Daily Mirror* indicated Conway's performance was the one worthwhile aspect of the production.

77.388 *The Private Ear* (C, 1a) Peter Shaffer. LAMB AND FLAG 30/8/77 (Ln).** Cast: *Stage* 25/8/77, 20. Philip Kelleher, Christine Richmond. *Dir* Leon Head. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub. Comment: Ram Theatre Group.

77.389 *Stan Bolovan and the Stupid Dragon* (P for children). ORANGE TREE 1/9/77 (m). Comment: Performed at 11:00 am and 1:15 pm.

77.390 *A Murder Is Announced* (Mystery, 3a) Leslie Darbon (adpt of Agatha Christie's novel, 1950) RICHMOND 5/9/77. 1st perfd Theatre Royal, Brighton, 29/8/77. Plot: Fletcher, Loney. Comment: The pre-West End production prior to opening at the Vaudeville later in September (77.422).

77.391 *Parachute* (One-man show) Harry Jones. KING'S HEAD 5/9/77 (Ln). * Cast: Stage 25/8/77, 20. Harry Jones. Dir John Bruce; Light David Gibbons.

77.392 *Good Lads at Heart* (D, 2a) Peter Terson. ROUND HOUSE DOWNSTAIRS 6/9/77. ** Paul Blackman, Robert Addie, Kilian McKenna, Patrick Field, Richard Burge, Kate Buffery, Peter Lennon, David Taggart. Dir Michael Croft, Graham Chinn; Dgn Gerald Kitching. Plot: Hishchak/2, 145–46, Vinson, Weintraub. Reviews: *Gay News* 22/9/77, 29; *Stage* 15/9/77, 11; *Times* 7/9/77, 10. Comment: National Youth Theatre. The revival showed “the playwright and company in their top form” (*Times*).

77.393 *Psychosis: Unclassified* (P) Ken Campbell (adpt of Theodore Sturgeon, *Some of Your Blood*, 1961). BUSH 6/9/77. 1st London perf. Cast: Stage 8/9/77, 12. George Chris Fairbank; John Joyce. Dir Ken Campbell; Dgn David McHenry. Reviews: *Stage* 29/9/77, 13; *Times* 12/9/77, 11; *Tribune* 30/9/77, 12. Comment: Science Fiction Theatre of Liverpool. “A spine-chilling dissection of a disordered personality ... in an amazing psychological SF whodunit, and why” (*Tribune*). *Times* described the show as “a piece of psychiatric Grand Guignol” that failed to “arouse shivers.”

77.394 *A Singular Sensation* (Mus ent). DUKE OF YORK'S 6/9/77. Anita Harris, Ali Bongo, George Giles, Bernard Jamieson, Danny Moss, Ronnie Moss. Dir Mike Margolis; Mus dir Dave Hancock. Reviews: *Daily Mirror* 9/9/77, 16; *Stage* 15/9/77, 9. Comment: Essentially a one-woman show performed by Anita Harris. *Daily Mirror* said the show exposed her limited talents. However, *Stage* thought Harris “shows that she has been quietly absorbing the techniques of the theatre to such effect that she is a remarkably satisfying artist.”

77.395 *The Old Country* (C, 2a) Alan Bennett. QUEEN'S 7/9/77. ** 371 perf. Cast: Stage 25/8/77, 1; Theatricalia; *Variety* 21/9/77, 106; *WWT/17*. Bron Rachel Kempson; Duff John Phillips/Michael Aldridge; Eric Bruce Bould/John Lester; Hilary Alec Guinness/Anthony Quayle; Olga Heather Canning/Joan Hemingway; Veronica Faith

Brook. Pp A. T. P. (London) Ltd.; Chm Lew Grade; Mgr dir Toby Rowland; Deputy chm Louis Benjamin; Mgr Wybert R. Allen; Pres Michael Codron; Dir Clifford Williams; Dgn John Gunter; Light Leonard Tucker; Gen mgr David Sutton; Pd mgr J. Scott Parkinson; Sm Nicholas Bromley; Dsm Joan Hemingway; Asm John Lester, Jean Cheesman; Wm Pat Hutchison; Press rep Genista Streeten; Assist dir Philip Hass; Sc bld Terry Murphy; Sc David Laws; Carp Nicholas F. Van Wijk; Elect Peter Evans; Bom Philip Orr. Plot: Bull/3; Fletcher. Reviews: *Birmingham Post* 9/9/77, 4; *Daily Mirror* 9/9/77, 16; *Gay News* 22/9/77, 29; *Guardian* 8/9/77, 8; *Illustrated London News* 1/11/77, 107; *New Statesman* 16/9/77, 376; *Observer* 11/9/77, 26; *Spectator* 17/9/77, 23; *Stage* 15/9/77, 11, 1/6/78, 13; *Times* 8/9/77, 11, 24/5/78, 9; *Variety* 21/9/77, 106–07. Comment: *Guardian* admired the play's “style but question[ed] its limited historical vision.” *Gay News* agreed that absent style, there was little else to the play. Alec “Guinness's performance pointedly conveys the play's dominant mood of spiritual homesickness and melancholy” (*Variety*). “Guinness is brilliant as Hilary and he is well supported” by the cast (*Daily Mirror*). The play swung “between moments of atmospheric incandescence and prolonged evocations of Ruislip on a dull afternoon” (*Times* 8/9). See also Lloyd Evans, 225–26.

77.396 *Twelfth Night; or, What You Will* (C) William Shakespeare. OPEN SPACE 7/9/77. ** Viola Harriet Keevil; Olivia Amanda Boxer; Sir Toby Belch Alan Halliday; Sir Andrew Aguecheek George Peck; Maria Lynette Edwards; Feste Jim Hooper; Malvolio James Hayward; Orsino Simon Carr; Mike Elles. Dir Michael Gearin-Tosh; Dgn Robin Don. Reviews: *Guardian* 15/9/77, 10; *Stage* 29/9/77, 11. Comment: *Stage* described this production, which used a complete text, as “a thinking production, not a perverse one, and it rings true.” “Much of the evening is dull and lifeless” in this production performed by professionals and students (*Guardian*). Iris Murdoch apparently declared the production “Absolutely Magical” (advt. *Observer* 25/9/77, 30).

77.397a *Any Other Business* (P) Gordon McKerrow. PRINTER'S DEVIL 8/9/77. * Cast: Stage 1/9/77, 12. Comment: Coquelin. The company for this double bill comprised Guy Graham, Gavin Harding, Linda Clifford, Phyllis McMahon, Bernard Douglas. Dir Hilary Wood.

77.397b *The Waiting Room* (P, 1a) John Bowen. PRINTER'S DEVIL 8/9/77. ** Plot: Walford. Cast: Stage 1/9/77, 12. Comment: Coquelin.

77.398 *Julius Caesar* (T) William Shakespeare. SHAW 8/9/77. ** Antony Bill Buffery; *Julius Caesar* Martin

Ward; *Cassius* James Simmons; *Brutus* Simon Templeman; *Octavius* Mark Payton; *Casca* Alan Turton. *Dir* Michael Croft; *Dgn* Humphrey Jaeger. Reviews: *Stage* 29/9/77, 13; *Times* 14/9/77, 12. Comment: National Youth Theatre. The production was “modern dress with a vengeance—this is the world of guerilla fighting and punk rock hooliganism with nobility of purpose fading a good way into the shadows behind political expediency,” and good performances as well (*Stage*). *Times* thought Michael Croft’s handling of the crowds raised intrusive questions.

77.399 *A Mad World, My Masters* (C, 2a) Barrie Keeffe. ROUND HOUSE 8/9/77.** Cast: *Stage* 25/8/77, 1; *WWT/17*. *Vi Sprightly* Gillian Barge; *Superintendent Sayers* Simon Callow; *Robertson*, *Charlie* Paul Freeman; *Bill Sprightly* Robert Hamilton; *Janet Claughton* Cecily Hobbs; *Mr. Fox* Will Knightley; *Horace Claughton* David Rintoul; *Dr. O’Flaherty*, *Guard* Tony Rohr; *Grandma*, *Elizabeth* Jane Wood. *Dir* William Gaskell, Max Stafford-Clark; *Dgn* Hayden Griffin. Plot: Bull/2, Patterson, Weintraub. Reviews: *Gay News* 22/9/77, 29; *Guardian* 9/9/77, 10; *Spectator* 17/9/77, 23; *Stage* 15/9/77, 11; *Tribune* 21/10/77, 7. Comment: Joint Stock. “The whole pantomime is breathtakingly played by Joint Stock” (*Gay News*). *Stage* cautioned readers about the nature of the piece; nevertheless, the production “affords an opportunity to see some quite extraordinary acting.”

77.400a *It’s All Balls* (P, 1a) Royce Ryton. THREE HORSESHOES c. 10/9/77. 1st perf? Cast: *Stage* 8/9/77, 12. Jenny Cryst, Paul Jerricho. *Dir* Royce Ryton. Review: *Stage* 20/10/77, 13. Comment: Pentameters. “About a young ex-footballer who conceives a mission in life to rescue such oval and spherical objects from ill usage by the sporting fraternity” (*Stage*).

77.400b *Rape* (P, 1a) Royce Ryton. THREE HORSESHOES c. 10/9/77. 1st perfd 1975? Cast: *Stage* 8/9/77, 12. Jenny Cryst, Paul Jerricho, Paddy Ward, Nicholas Day, Patricia Leslie, Pamela Buchner. *Dir* Royce Ryton. Review: *Stage* 20/10/77, 13. Comment: Pentameters. The search for a wealthy sponsor of a dramatic production goes awry.

77.401 *Small Craft Warnings* (P, 2a) Tennessee Williams. QUESTORS 10/9/77.** Cast: QTA. Plot: Bronner, Gunn, Heintzelman, Hischak/2, 43, MacNicholas. Review: *Acton Gazette* 15/9/77, 2.

77.402 *Breezblock Park* (D, 2a) Willy Russell. MERMAID 12/9/77; trfd to WHITEHALL 3/11/77. 107 perf. 1st perfd Everyman, Liverpool, 8/5/75. Cast: *Stage* 25/8/77, 1; *Variety* 21/9/77, 106; *WWT/17*. *Betty* Wendy Craig; *Syd* Ken Jones; *Sandra* Emma Jean Richards; *Vera* Julie

Walters; *Tommy* Peter Postlethwaite; *Reeny* Eileen Kennally; *Ted* Norman Rossington; *John* David Neilson; *Tim* Ian Redford. *Pres* Michael Codron; *Dir* Alan Dossor; *Dgn* Adrian Vaux; *Light* Joe Davis. Plot: Bull/1, Demastes/2, Fletcher. Reviews: *Birmingham Post* 14/9/77, 6; *Daily Mirror* 14/9/77, 18; *Gay News* 6/10/77, 30; *Guardian* 13/9/77, 10; *New Statesman* 23/9/77, 420–21; *Observer* 25/9/77, 26; *Spectator* 24/9/77, 28; *Stage* 22/9/77, 11, 17/11/77, 11; *Times* 13/9/77, 12; *Variety* 21/9/77, 106. Comment: Russell’s main attributes are he does not patronize or despise people, and he “can entertain contradictory points of view.” (*Guardian*). *Daily Mirror* disliked Russell’s contemptuous and insulting attitude towards his characters. Russell “presents various arguments in this trenchantly observed comedy-drama, but neglects to develop them. For that reason, the play remains disturbing” (*Variety*). For *Times* the characterizations were too predictable and the incidents were set up for an endless series of gags. For *Spectator* the play needed more focus; Wendy Craig was “appallingly good.”

77.403 *The Funny Old Man* (P) Tadeusz Rozewicz (trans Adam Czerniawski of *mieszny Staruszek*, 1965). ICA 12/9/77.** [John Martin, Christina Beijbom, Robert Gepner, Zoanna Novani. *Dir* Helmut Kajzar.] Review: *Guardian* 13/9/77, 10. Comment: Eclipse Theatre Company. *Guardian* found its attention wandering during this revival.

77.404 *In My Father’s Time* (One-man show) Eamon Kelly. KING’S HEAD 12/9/77. 1st perfd Peacock (Abbey), Dublin, 23/6/75. Cast: *Stage* 15/9/77, 1. Eamon Kelly. *Dir* Michael Colgan. Plot: Hischak/2, 109. Review: *Stage* 22/9/77, 17. Comment: “A delightfully humorous and illuminating evening, full of anecdote and repartee. ...[A] feast of the blarney” (*Stage*). The New York production (Brooklyn Academy of Music 30/11/76) ran for one week.

77.405 *Kurt Weill in Berlin and New York* (Peep show) David Raphael (deviser). HALFMOON c. 12/9/77.* Lizzie Ayers, Deidre Dee, Morgan Deare, Sally Raymond. *Dir* David Raphael; *Mus dir* Roger Ward. Review: *Stage* 29/9/77, 13. Comment: The show covered Weill’s “output from pre-Hitler Germany, heavily marked by the traumas of the 1914–18 war, through to his final 15 years in exile in America” (*Stage*).

77.406 *Medea* (T) Euripides (trans Minos Volanakis). OLD VIC 12/9/77.** 1 perf? Plot: Bordman, Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Comment: State Theatre of Northern Greece.

77.407a *Caramba* (C, 1a) Ali Salim. LAMDA 13/9/77; trfd to KING'S HEAD 11/10/77. 1st London perf. Ian Boulton, Phillip Williams. *Dir* Adel Darwich. Reviews: *Stage* 13/10/77, 17; *Tribune* 30/9/77, 12. Comment: Theatre of Contemporary Arabic Drama [TOCAD]. "About a young dramatist who has had his play accepted by a National Theatre but learns as soon as he is received into the Director's office that he must rewrite it or else!" (*Stage*). "About a socialist playwright who sells out to the bourgeois system" (*Tribune*).

77.407b *The Evening Visitor* (P, 1a) Ali Ahmed Fakih. LAMDA 13/9/77. 1st London perf. *Donald* Stephen Horton; *Lynda* Dagley, *Irene* Marot. Review: *Stage* 13/10/77, 17. Comment: TOCAD. "A surreal exercise in Agatha Christie land-devious doings in a seaside mansion where a widow and her maid await the arrival of a young murderer escaped from gaol" (*Stage*).

77.407c *The Paper* (P, 1a) Ali Salim. LAMDA 13/9/77. 1st London perf. Comment: TOCAD. This piece was announced for performance but is not mentioned in either *Stage* or *Tribune*.

77.408 *News* (P) Brian Phelan. SOHO POLY 13/9/77 (Ln). * Cast: *Stage* 8/9/77, 12. *Philip* Peter Eyre; *Mary* Larkin, *Patrick* Godfrey, *Maurice* Kaufmann, *Philip* Franks. *Dir* Brian Phelan; *Dgn* Andrew McAlpine. Reviews: *Stage* 6/10/77, 11; *Times* 14/9/77, 12. Comment: The play dealt with a man's obsession with the news in all its forms while his personal life collapses.

77.409 *Pictorial Smash* (One-man show) Mark Long. HAMPSTEAD 13/9/77. * Cast: *WWT/17*. Mark Long. *Light* Alan O'Toole; *Sound* Michael Figgis. Reviews: *Guardian* 17/9/77, 10; *Stage* 29/9/77, 11. Comment: The first twenty minutes of this ninety-minute piece consisted of numerous stage effects; thereafter, Mark Long tackled various tasks before concluding by "meandering on about prams and the M1" (*Stage*).

77.410 *The Belle of Amherst* (One-woman show, 2a) William Luce and Timothy Helgeson (based on Emily Dickinson's poems and letters). PHOENIX 14/9/77. 57 perf. 1st perfd Moore Egyptian Theatre Seattle, Washington, 21/2/76; 1st British perf Royal Lyceum, Edinburgh, 5/9/77. Cast: *Theatricalia*; *Variety* 21/9/77, 107; *WWT/17*. *Julie* Harris. *Lic*, *Mgr dir* Veronica Flint-Shipman; *Pres* Peter Witt; *Dir* Charles Nelson Reilly; *Dgn*, *Light* H. R. Poindexter; *Cost dgn* Theoni V. Aldredge. Plot: *Hischak*, *Hischak/2*, 102. Reviews: *Birmingham Post* 16/9/77, 6; *Gay News* 6/10/77, 30; *Guardian* 15/9/77, 10; *Illustrated London News* 1/11/77, 107; *New Statesman* 23/9/77, 421; *Observer* 18/9/77, 26; *Stage* 22/9/77, 11; *Times* 16/9/77,

7; *Variety* 21/9/77, 107. Comment: MPS 689. "Although staggering in its technical range, Harris's performance often falls into the play's dulling rhythm" (*Variety*). *Observer* noted the disparity of achievement between Harris and the play. *Times* said Harris failed to create the other numerous on-stage characters whom she addresses during the course of the piece. *Illustrated London News* praised Harris's achievement. The first New York performance (Longacre 28/4/76) ran for 116 performances.

77.411 *Buster* (Revue) Jane McCulloch and Donald Fraser. OLD VIC 14/9/77. * Cast: *Theatricalia*; *Variety* 21/9/77, 107; *WWT/17*. Max Wall, Jan Waters. *Dir* Toby Robertson; *Dgn* Hugh Durrant; *Light* Keith Edmundson. Reviews: *Guardian* 15/9/77, 10; *Stage* 29/9/77, 13; *Times* 16/9/77, 7; *Variety* 21/9/77, 107. Comment: MPS 826. Prospect Theatre Company. The production was intended originally as a late-night presentation, so it was unsurprising that this two-hander did not work as a full-scale musical (*Times*).

77.412 *The Plough and the Stars* (D, 2a) Sean O'Casey. OLIVIER 15/9/77. ** 48 perf. Cast: *NTA*; *Stage* 15/9/77, 1; *Theatricalia*; *Variety* 19/10/77, 235; *WWT/17*. *Barman* Harry Webster; *Bessie Burgess* Anna Manahan; *Captain Brennan* Oliver Maguire; *Corporal Stoddart* Gawn Grainger; *Fluther Good* Cyril Cusack; *Jack Clitheroe* Tony Doyle; *Lieutenant Langon* Dermot Crowley; *Mollser* Nora Connolly; *Mrs. Gogan* Carmel McSharry; *Nora Clitheroe* Susan Fleetwood; *Peter Flynn* J. G. Devlin; *Rosie Redmond* Brenda Fricker; *Sergeant Tinley* Glyn Grain; *The Figure in the Window* James Greene; *The Young Covey* Bryan Murray; *Woman Peggy Marshall*; *Extras* Keith Clifford, Valerie Hermanni, Tony Scannell, Clare Travers-Deacon, James Vallon. *Dir* Bill Bryden; *Dgn* Geoffrey Scott; *Cost dgn* Deirdre Clancy; *Assist dgn* Bob Crowley; *Light* Leonard Tucker; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Pauline Asper, Sally Blake, Fiona Davie; *Assist light* Alan Jacobi; *Mus dir* Dominic Muldowney. Plot: *Best/27*, 350, *French/2*, *Gassner*, *Griffiths*, *Hischak*, *Hochman*, *Law*, *Matlaw*, *Patterson*, *Salem*, *Schrank*, *Scrimgeour*, 87-110, *Shank*. Reviews: *Guardian* 20/9/77, 10, 21/9/77, 10; *Illustrated London News* 1/11/77, 107; *Irish Times* 23/9/77, 8; *New Statesman* 30/9/77, 456; *Observer* 25/9/77, 26; *Spectator* 1/10/77, 27; *Stage* 29/9/77, 11; *Times* 21/9/77, 10; *Variety* 19/10/77, 235. Comment: National Theatre. Press night was 20/9/77. *Guardian* (21/9) described Bill Bryden's production as "a model of urban realism," and Cyril Cusack's performance as "Irish comic acting at its meridian." *Illustrated London News* said the play and the production were masterpieces. For *Irish Times* the one defect in the production was the mix of northern and southern Irish accents. *Spectator* commended only the

performances of Cusack and J. G. Devlin. *Times* said the production lacked "any fresh relish." The production remained in repertory until 29/3/78.

77.413 *Troilus and Cressida* (T) William Shakespeare. ALDWYCH 15/9/77.** Cast: RSCA; Theatricalia; *Stage* 15/9/77, 1; *WWT/17. Prologue, Thersites* John Nettles; *Achilles* Paul Shelley; *Aeneas* Nickolas Grace; *Agamemnon* Ivan Beavis; *Ajax* Brian Coburn; *Alexander* Alan Cody; *Andromache* Avril Carson; *Antenor* Rod Culbertson; *Calchas* Clyde Pollitt; *Cassandra* Carmen Du Sautoy; *Cressida* Francesca Annis; *Deiphobus* Kevin O'Shea; *Diomedes* Hilton McRae; *Diomedes' Servant, Paris' Servant* Kim Begley; *Hector* Michael Pennington; *Helen* Barbara Leigh-Hunt; *Helenus* Paul Wagar; *Margarelon* Alfred Molina; *Menelaus* Martin Read; *Nestor* Norman Tyrrell; *Pandarus* David Waller; *Paris* Richard Durden; *Patroclus* Paul Moriarty; *Priam* Dennis Clinton; *Troilus* Mike Gwilym; *Ulysses* Tony Church; *Extras* Kim Begley, Alan Cody, Rod Culbertson, Alfred Molina, Kevin O'Shea, Clyde Pollitt, Paul Wagar, Christopher Whitehouse. *Dir* Barry Kyle; *Dgn* Chris Dyer; *Light* Clive Morris; *Mus* Guy Woolfenden. Reviews: *Guardian* 16/9/77, 10; *Illustrated London News* 1/11/77, 107; *Observer* 25/9/77, 26; *Stage* 22/9/77, 11. Comment: Royal Shakespeare Company. The revival lacked momentum (*Guardian*). *Stage* commended Barry Kyle for emphasizing the play's "bleakness and cynicism." Note-worthy for Tony Church's Ulysses (*Illustrated London News*).

77.414 *Lizzie Dripping and the Witch* (P for children) Helen Cresswell. ARTS 17/9/77.* Cast: *Stage* 15/9/77, 12; Theatricalia. *Lizzie* Christine Absalom; *Witch* Matyelok Gibbs; *Aunt Blodwen* Gabrielle Hamilton; *Mother* Celia Hewitt; *Father* Roland Oliver. *Dir* Ursula Jones; *Dgn* Ralph Adron; *Mus* Iona Sekacz. Review: *Stage* 20/10/77, 13. Comment: Unicorn Theatre. "This spin-off from popular television stories kept its audience quieter than I would have thought possible for six and seven year-olds" (*Stage*).

77.415 *Look After Yourself* (P) John Livesey. ROUND HOUSE DOWNSTAIRS 18/9/77. 1st London perf? Comment: Commedia dell' Arte Theatre, directed by Maria Sentivany.

77.416 *Happy Days* (D, 2a) Samuel Beckett. LYTTTELTON 19/9/77.** Cast: *WWT/17. Winnie* Peggy Ashcroft; *Willie* Harry Lomax. *Dir* Peter Hall; *Dgn* John Bury; *Light* David Hersey. Plot: *Demastes*/2, *Dorney*, *Fletcher*, *French*/2, *Hischak*, *Hochman*, *Law*, *Matlaw*, *Patterson*, *Salem*, *Schrank*, *Vinson*, *Weintraub*. Reviews: *Guardian* 20/9/77, 10; *Times* 20/9/77, 10. Comment: National

Theatre. *Times* commended Peter Hall's production for being the best version of the play because it "tilts the piece away from monologue into a two-character play." "Even after this, my third exposure to Peter Hall's production ... with Peggy Ashcroft, it has not lost its chilling force" (*Guardian*).

77.417 *Marathon* (P) Gabriel Josipovici. ICA c. 19/9/77 (Ln). 1st perfd Brighton 10/5/77. Comment: Brighton Actors Workshop.

77.418 *Othello* (T) William Shakespeare. COLLEGIATE 19/9/77.** Cast: *Stage* 25/8/77, 20. William Eedle, Michael Tudor-Barnes, Diana Bishop, Jeremy Gagan, Michael Goldie, Nigel Graham, Malcolm Hayes, Jane Knowles, Malcolm Reid. *Dir* William Barton. Comment: English Theatre Company.

77.419 *The Sacred Flame* (P, 3a) W. Somerset Maugham. RICHMOND 19/9/77.** *Mrs. Tabret* Jean Anderson; *Stella Tabret* Alexandra Bastedo; *Major Liconda* Macdonald Hobley; *Nurse Wayland* Adrienne Corri. *Dir* Brian Peck. Plot: *Best*/28, 418, *Bordman*/3, 367, *Hischak*, *Kabatchnik*/2, *Loney*, 157, *Mander*/5, *Matlaw*, *Rogal*, *Sobel*. Comment: A one-week engagement.

77.420 *White Suit Blues* (Mus, 2a) Adrian Mitchell (bk, adpt) and Mike Westbrook (mus) and Mark Twain (lyr). OLD VIC 19/9/77. 1st perfd Playhouse, Nottingham, 4/8/77. Cast: Theatricalia; *Variety* 28/9/77, 74; *WWT/17. Mark Twain* Trevor Peacock; *Kay* Adthead, *David* Beames, *Helen* Brammer, *Duncan* Faber, *Annie* Hayes, *Robert* Hickson, *Arthur* Kohn, *Sylveste* McCoy, *Malcolm* Storry, *Larry* Walker, *Polly* Warren, *Lola* Young. *Dir* Richard Eyre; *Dgn* Pamela Howard; *Light* Geoffrey Mersereau. Plot: OTF. Reviews: *Stage* 29/9/77, 11; *Times* 22/9/77, 9; *Variety* 28/9/77, 74. Comment: Nottingham Playhouse Company. The planned six-week season by the Nottingham company (which included *Touched* 77.452) was terminated early because of poor attendance. Paid attendance was only 25% of capacity (*Guardian* 1/10/77, 2). This musical "might "conceivably cause [Twain] to roll over in his grave" (*Variety*). Twain's words were "a poor match for a determinedly perverse *mis-en-scène*" (*Times*).

77.421 *Don't Bother to Dress* (Sex C, 2a) Neville Siggs. VICTORIA PALACE 20/9/77.* Cast: *Variety* 28/9/77, 74; *WWT/17. Helen Browne* Ingrid Pitt; *Victor Browne* Nick Tate; *Eric Hodges* Tim Barrett; *Cynthia Hodges* Eunice Gayson; *Henrietta Mann* Sabina Franklyn; *Donald Macpherson* Stewart Permutt. *Pres* Robin A. Ellis, *Trip* Productions; *Dir* Victor Spinetti; *Assoc dir* Anthony Collin; *Dgn* Brigitte Trace. Reviews: *Daily Mirror*

22/9/77, 18; *Guardian* 21/9/77, 10; *Stage* 29/9/77, 11; *Variety* 28/9/77, 74. Comment: "Typical of the dated pants-shedding farce which still pops up from time to time in the West End" (*Variety*). Clichéd, boring, creaky, and predictable (*Daily Mirror*).

77.422 *A Murder Is Announced* (Mystery, 2a) Leslie Darbon (adpt of Agatha Christie's novel, 1950). VAUDEVILLE 21/9/77.** 432 perf. Cast: *Stage* 15/9/77, 1; Theatricalia; *Variety* 19/10/77, 230; *WWT/17*. *Dora Bunner* Eleanor Summerfield; *Edmund Swettenham* Gareth Armstrong; *Inspector Craddock* James Grout; *Julia Simmons* Patricia Brake; *Letitia Blacklock* Dinah Sheridan; *Miss Marple* Dulcie Gray; *Mitzi* Mia Nadasi; *Mrs. Swettenham* Nancy Nevinson; *Patrick Simmons* Christopher Scoular; *Philippa Haymes* Barbara Flynn; *Rudi Scherz* Michael Dyerball; *Sergeant Mellors* Michael Fleming. *Pp* Peter Saunders Theatres Ltd.; *Lic, Pres* Peter Saunders; *Dir* Robert Chetwyn; *Dgn* Anthony Holland; *Light* Robert Bryan; *Gen mgr* Verity Hudson; *Sm* Peter Fox; *Dsm* Roger Bruce; *Asm* Alexandra Sebastian, Hilary Peek; *Wm* Evelyn Ranells; *Press rep* Torrington Douglas; *Sc bld, Sc Vic* Mara Ltd; *Mgr* Harold Claber; *Elect* K. A. Lidstone; *Carp* Phil Nicklin; *Bom* O. Sansum. Plot: Fletcher. Loney. Reviews: *Guardian* 22/9/77, 10; *Illustrated London News* 1/11/77, 107; *New Statesman* 30/9/77, 456; *Stage* 29/9/77, 11; *Times* 23/9/77, 9; *Variety* 19/10/77, 230. Comment: *Variety* reported the first-night audience was "hushed, appreciative," and predicted a long run. "Cheerfully perplexing" (*Illustrated London News*). "Astonishingly gauche Christie" (*New Statesman*). Stiff dialogue, "almost no mood of mystery" (*Times*).

77.423 *Emlyn Williams as Saki* (One-man show, 15sc) Emlyn Williams. APOLLO 22/9/77. 25 perf. 1st perf'd Playhouse, Oxford, 12/9/77? Cast: *Variety* 19/10/77, 235; *WWT/17*. Emlyn Williams. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Bernard Albrow; *Pres* John de Lannoy; *Dir* Peter Woodthorpe; *Light* Joe Davis; *Sm* Martin Beckwith; *Asm* Ian Drake; *Press rep* Carolyn Rockman. Reviews: *Birmingham Post* 26/9/77, 6; *Gay News* 6/10/77, 30; *Guardian* 23/9/77, 10; *Illustrated London News* 1/11/77, 107; *New Statesman* 30/9/77, 456; *Observer* 25/9/77, 26; *Spectator* 1/10/77, 26-27; *Stage* 29/9/77, 11; *Times* 23/9/77, 9; *Variety* 19/10/77, 235. Comment: *Spectator* was "swept along with Saki's malevolent wit and Williams's masterly impersonation." *Guardian* expatiated on Williams's excellent talents. "The programme, in retrospect, does strike me as an oddly insecure trellis for this actor's immense professionalism" (*Illustrated London News*). *Times* indicated it was a somewhat uneven performance.

77.424 *Light Me a Lucifer* (FC) Greg Branson. BROADWAY, KILBURN, 22/9/77.* Cast: *Stage* 15/9/77, 12. *Sherie* Janette Foggo; *Felicity* Harrison, *Maggie* Flint, *Charles* Pemberton, *John F.* Parker, *Paul* Waterhouse, *Derek* Wright. *Dir* Barbara Angell; *Dgn* John Woodland. Review: *Stage* 6/10/77, 9. Comment: Showcase Productions. "A strong candidate for the role of the worst stage work ever to peep from under the cross-classification of 'a farcical comedy'" (*Stage*).

77.425 *Teachers Gone Mad* (P) Andrew Davies. ORANGETREE 23/9/77.* Cast: *Stage* 15/9/77, 12. *Elliford* Peter Guinness; *Priestly* Michael Wynne; *Dung* Phillip Joseph; *Miss Nettles* Sharman Macdonald; *Andrew* Crawford, *Elsbeth* Macnaughton, *Bill* Wallis, *Hugo* Ellis, *Ross* Nairn. *Dir* Anthony Cornish. Reviews: *Gay News* 6/10/77, 30; *Stage* 13/10/77, 11. Comment: Richmond Fringe. After a headmaster drops dead, the remaining teachers, with their differing ideologies, compete to fill his position. *Gay News* averred the play "needed tying up a lot tighter."

77.426 *The Changeling Congress* (P) Joel Cutrara. KING'S HEAD 26/9/77.* Cast: *Stage* 29/9/77, 12. Joel Cutrara, Louise Jones, Peter Deman, Judy Lawrence. *Dir* Neil Hornick. Review: *Stage* 13/10/77, 11. Comment: Phantom Captain Scientific Community. "The evening vaguely resembles an unsuccessful attempt at scientific satire. Overlong, repetitive and undeveloped, the ideas were a bit thin for the length" (*Stage*).

77.427 *Oedipus at the Crossroads* (P) Jeremy Kingston. KING'S HEAD 26/9/77 (Ln).* Cast: *Stage* 29/9/77, 12. *Oedipus* Nicky Henson; *King Laius* Raymond Westwell; *Tiresias* John Bott; *Shepherd* David Oakley; *Attendants* Peter Joyce, Roger Martin. *Pres* Richard Jackson; *Dir* Robert Gillespie; *Dgn* Barry Parman. Reviews: *Stage* 6/10/77, 11; *Times* 28/9/77, 9. Comment: MPS 10438. "This version is also a story about power politics and a church-state struggle. Rather superiorly, we may think we know the story backwards but there is a twist to this prophecy" (*Stage*). *Times* said Oedipus was presented as an atheist who sees the priests deliberately plotting against him.

77.428 *A Perfect Gentleman* (C) Herbert Appleman. RICHMOND 26/9/77. 1st British perf Repertory, Birmingham, 25/8/77. *Lord Chesterfield* Wilfrid Hyde-White; *Peter* Egan, *Wensley* Pithey, *Judth* Arthy, *Alan* Brown, *Elizabeth* Power, *Fred* Bryant, *Lorna* Heilbron, *Martyn* Wyldeck, *Barbara* Lott; *Dir* Clive Perry. Comment: The play was based on Chesterfield's life and letters. A one-week engagement.

77.429 *As Time Goes By* (P) Noël Greig and Drew Griffiths and Alex Harding (mus). ICA 27/9/77. 1st perfd Campaign for Homosexual Equality conference, Nottingham, 26/8/77. Cast: *Stage* 22/9/77, 12; *WWT/17*. *Uranian*, Arthur, Edward Carpenter, Karl, Cop, Singer Philip Osment; *Reginald*, Dass, *Leather Guy* George McDonald; *Utopian Trevelyan*, Magnus Hirschfield, Paul Bruce Bayley; *Hammond*, Priest, Kurt, Gene Drew Griffiths; *Sydney*, George, *Sailor*, Hans, Michael Philip Timmins; *William*, Lenny, *Barman* Alan Pope; *Policeman* Pete Charles. *Dir* Noël Grieg; *Dgn* Paul Dart; *Cost dgn* Billy Pierce. Plot: Bull/2, Dorney, Gunn. Reviews: *Gay News* 6/10/77, 27; *Guardian* 28/9/77, 10. Comment: *Gay Sweatshop*. "Mainly a propaganda exercise for homosexuality ... on 'weren't they beastly to us in those days' lines" (*Gay News*). Also performed at the Oval House 23/11/77, and Jacksons Lane (reviewed *Gay News* 1/12/77, 35).

77.430 *Tuff* (P) Bille Brown. THEATRE UPSTAIRS 27/9/77. 1st perfd Australia 1976; 1st London perf. Cast: Findlater; *Stage* 15/9/77, 1. *Rosebury* Jeremy Chance; *Blackburn* John Mangan; *Springle* Raphael West. *Dir* Diane Cilento; *Dgn* Jim Clay; *Light* Charlie Paton; *Sound* John Lewis. Reviews: *Guardian* 27/8/77, 10, 28/9/77, 10; *New Statesman* 7/10/77, 487; *Spectator* 8/10/77, 27; *Stage* 6/10/77, 11; *Times* 28/9/77, 9. Comment: English Stage Company. An attractive piece about what constitutes Australian male toughness (*New Statesman*). The production was "all rather ravishing and reduce[d] the sense of danger of the piece" (*Spectator*). "Where I went to school all these boys would have been counted pussycats" (*Times*).

77.431 *Bubbling Brown Sugar* (Mus, 2a) Lofton Mitchell (bk; based on idea by Rosetta Lenoire). ROYALTY 28/9/77. 784 perf. 1st perfd Church of St. Paul and St. Andrew, New York, 15/2/75; 1st British perf. Cast: *Stage* 22/9/77, 1; *Theatricalia*; *Variety* 19/10/77, 232; *WWT/17*. Elaine Delmar, Billy Daniels, Lon Satton, Clarke Peters, Aimi Stewart, Helen Gelzer, Charles Augins, Stephanie Lawrence, Miquel Brown, Bernard Sharpe, Beverley Butler, David Cameron, Ray Collins, Alan Harding, Keith Hodiak, Dawn Hope, Pepsi Maycock, Pinke Steede, Mel Taylor, Liz White, Newton Winters, Rosita Yarbo. *Mgr dir* Robert Dick; *Theatre dir* Billy Kennedy; *Pres* Jack Levin; *Pd* Jack Levin, David A. Barber, Dan Wright, Ken Myers; *Exec pd* C. Robert Allen; *Dir* Charles Augins; *Pd supervisor* Robert M. Cooper; *Sc dgn* Clarke Dunham; *Light* Francis Reid; *Cost dgn* Bernard Johnson; *Sound* Autograph; *Add mus* Danny Holgate, Emme Kemp, Lillian Lopez; *Choral arr* Chapman Roberts; *Mus arr* Danny Holgate; *Mus dir* Richard Leonard; *Ch* Bill Wilson; *Assist ch* Amii

Stewart; *Assoc pd* Aaron Brody, Lon Satton, Spencer A. Tandy; *Gen mgr* Judith Craig; *Sm* Brian Kirk; *Dsm* Darinka Nenadovic; *Asm* Angus Reid, Veronica Pettifer, Kevin Grant, Stephen Eyre; *Wm* Joy Bullen, Steven Knight; *Pq master* Stephen Francis; *Carp* Robert Knight; *Press rep* Laurie Bellew; *Bom* Walter Chitoriski; *Hse mgr* Gavin Dawson; *Tech mgr* Tim Whittington. Plot: Bordman/5, 687, Hischak, Loney, Nelson, OTF, Peterson/2. Reviews: *Birmingham Post* 30/9/77, 6; *Daily Mirror* 30/9/77, 18; *Guardian* 29/9/77, 10; *Illustrated London News* 1/12/77, 111; *New Statesman* 7/10/77, 487; *Stage* 6/10/77, 11, 12/10/78, 17; *Times* 29/9/77, 11; *Variety* 19/10/77, 232. Comment: Six in the large cast were American, the remainder British. "Performed with a precision, vitality and choreographic panache that is the envy of the English" (*Variety*). "A superb combination of nostalgia and frenzy" with little plot (*Guardian*). *New Statesman* said it was a good show; unfortunately, "what was presumably conceived as an expression of black pride in black culture has become a sort of glossy tourist brochure." *Times* praised the show's "burnished professionalism ... Altogether a joyous noise, and for sheer glamour there is nothing in London to touch it." The first Broadway production (ANTA Playhouse 2/3/76) ran for 766 performances.

77.432 *Touched* (P, 2a) Stephen Lowe. OLD VIC 28/9/77. 1st perfd Playhouse, Nottingham, 9/6/77. Cast: *Theatricalia*; *Variety* 19/10/77, 230; *WWT/17*. *Johnny* David Beames; *Harry* Dave Hill; *Betty* Kay Adshead; *Bridie* Annie Hayes; *Joan* Susan Tracy; *Keith* Malcolm Storry; *Mary* Lorraine Peters; *Mother* Kristine Howarth; *Pauline* Donna Owen/Natasha Lewer; *Sandra* Marjorie Yates. *Dir* Richard Eyre; *Dgn* William Dudley; *Cost dgn* Pippy Bradshaw; *Light* Malcolm Gelsthorpe. Reviews: *Spectator* 22/10/77, 28; *Stage* 6/10/77, 11; *Variety* 19/10/77, 230, 232. Comment: Nottingham Playhouse production. The play was about three English women awaiting the return of their husbands at the end of World War II. "An adroitly written drama" (*Variety*). See also comment to 77.440.

77.433 *Barbarians* (3 plays) Barrie Keeffe. GREENWICH 29/9/77. 1st perf thus (i.e. all 3 plays). Cast: *WWT/17*. *Paul* Nick Edmett; *Jan* Karl Johnson; *Louis* Jeffrey Kissoon. *Dir* Keith Hack; *Dgn* Voytek; *Light* David Adams. Plot: Bull/2, Walford. Reviews: *Guardian* 30/9/77, 12; *New Statesman* 7/10/77, 486-87; *Observer* 9/10/77, 28; *Spectator* 8/10/77, 27; *Stage* 6/10/77, 11; *Times* 30/9/77, 12; *Tribune* 21/10/77, 7. Comment: The three plays (*Killing Time*,** *Abide with Me*,** and *In the City**) were about the deprived lives of working-class boys and showed them "on the attack" (*Times*). "Like a living demonstration of Wilhelm Reich's analysis of the

conditions that breed fascism" (*Spectator*). *Tribune* said what the characters in the plays lacked was "a sense of belonging." "Keeffe's heart is in the right place but his sociology is suspect" (*Guardian*).

77.434 *The Curse of the Werewolf* (P) Ken Hill. THEATRE ROYAL, STRATFORD EAST, 29/9/77. 1st perfd University Theatre, Manchester, 6/10/76. Cast: *WWT/17*. *Dr. Hugo Bancroft* Christopher Owen; *Mrs. Bancroft* Carolyn Pickles; *Kitty* Pauline Siddle; *D'Arcy* Martin Duncan; *Professor Konrad Steiner* Trevor T. Smith; *Inspector Otto Krueger* Geoffrey Freshwater; *Baron Martin von Heilmann* Vincent Brimble; *Ingeborg*, *Lotty*, *Frau Gessler* Darlene Johnson; *Ramsey*, *Hans*, *Ernst*, *Police Sergeant* Geoffrey Drew. *Dir* Rhys Mcconnochie; *Dgn* David Fisher; *Ch* Sue Lefton; *Light* Stephen T. Mead. Review: *Stage* 13/10/77, 11. Comment: Theatre Workshop. *Stage* described this pantomime-like piece as "a delightfully melodramatic horror spoof. It involves a multitude of farcical sub-plots which centre around the main theme of the dastardly monster who he is and how to catch him."

77.435 *Cavalcade* (P, 22sc) Noël Coward. TOWER, CANONBURY, 30/9/77. 1st perfd Drury Lane 13/10/31. Cast: *Stage* 29/9/77, 11; *TTC*. Plot: Demastes/1, Fletcher, Law, Levin, 38–42, Loney, 178, Mander/4, Matlaw. Review: *Stage* 17/11/77, 17. Comment: *Stage* said this spectacular piece worked at this small theatre by use of "imagination and the substitution of film and slides for the scenes of national spectacle which interleave the family story."

77.436 *Harry Outside* (P, 2a) Corinne Jacker. NEW END 30/9/77. 1st perfd Circle Repertory, New York, 7/5/75; 1st British perfd. Cast: *Stage* 15/9/77, 1; *WWT/17*. *George* Kevin Costello; *Lois* Lesley Manville; *Gaby* Pippa Rowe; *Susan* Katharine Schofield; *Fred* Crosley Gordon Sterne; *Irene* Pauline Yates; "Harry" *Harrison* Richard Kay. *Pres* Lawrence Taubman Productions; *Dir* Lawrence Taubman; *Dgn* Eldon Elder; *Light* David Middleton. Reviews: *Gay News* 20/10/77, 34; *Guardian* 1/10/77, 10; *New Statesman* 7/10/77, 487; *Stage* 6/10/77, 11; *Times* 6/10/77, 19. Comment: A "vague and airy play" attempting to be Chekhovian (*Guardian*). "A dense, portentous piece about a crazed genius" (*New Statesman*). *Times* found the symbolism too heavy at times; however, there were "finely turned jokes on sexual subjects from male pride to lesbianism and women's liberation."

77.437 *Henry Pilk's Awesome Worlds* (P) Ken Campbell. YOUNG VIC 30/9/77.* Cast: *WWT/17*. C. J. Allen, Chris Langham, Peter O'Farrell, Maynard Williams. *Dir* Ken Campbell; *Dgn* Mario Tardito; *Light* Derek Watson.

Review: *Stage* 13/10/77, 11. Comment: "A series of sketches that play havoc with our well-ordered world. The company handles the material with ease, good humour, and a naturalness which allows the ideas to tickle your fancy without the usual sledge-hammer approach" (*Stage*).

77.438 *Absurd Person Singular* (C, 3a) Alan Ayckbourn. QUESTORS 1/10/77. Cast: QTA. Plot: Demastes/2, Fletcher, French/2, Hischak, Hischak/2, 76–77, Law, Loney, Patterson, Shipley, Weintraub. Review: *Acton Gazette* 6/10/77, 16.

77.439 *Coward's Corner* (Ent) James Horne (deviser). TOWER, CANONBURY, 1/10/77. Cast: *TTC*. Review: *Stage* 24/11/77, 15. Comment: A carefully chosen anthology of Coward's musical works to celebrate the theatre's 25th anniversary (*Stage*).

77.440 *Death Raise* (P) Alan Passes. SOHO POLY 3/10/77 (Ln).* Cast: *Stage* 6/10/77, 12. Terry Palmer, Pamela Obermeyer, Bob Goody. *Dir* Alan Passes; *Dgn* Oscar Grillo.

77.441 *The Deep Blue Sea* (D, 3a) Terence Rattigan. RICHMOND 3/10/77.** Honor Blackman, Derek Bond, Mark Wing-Davey, Kirsten Hiern-Cooke, Howard Goorney, Richard Cordery, David Killick. *Dir* Clive Perry. Plot: Best/52, 266–67, Bordman/4, 309–10, Demastes/1, Dorney, Fletcher, Hischak, Law, Loney, 276–77, Matlaw, Patterson, Rusinko, 79–84, Salem, Vinson. Comment: A one-week engagement.

77.442 *The Dog Ran Away* (P) Brother Jonathan, O.S.F. HAMPSTEAD 3/10/77. 1st London perfd. Cast: *Stage* 29/9/77, 1; *WWT/17*. *Brother David* Denis Lawson; *Brother William* Manning Redwood; *Brother Joseph* Robert Flemyng. *Dir* Michael Rudman; *Dgn* Sue Plummer; *Cost dgn* Lindy Hemming; *Light* Gerry Jenkinson. Reviews: *Gay News* 20/10/77, 34; *Guardian* 4/10/77, 10; *Stage* 13/10/77, 11; *Times* 4/10/77, 17. Comment: The play was about "the uneasy coexistence between the spiritual and the worldly lives of 20th century American Franciscans" (*Gay News*). "Instead of dialectic and doubt, we get a hyped-up monk-opera" (*Guardian*). "A nakedly honest and well written theatrical document, played with impressive dedication" (*Times*).

77.443 *Care and Control* (P) Helen Barnaby and Kate Crutchley and Nancy Duguid and Natasha Fairbanks and Michael Kellan and Kate Phelps and Michelene Wandor and Terri Quaye (mus). HALF MOON 4/10/77.** Plot: Bull/3. Review: *Tribune* 21/10/77, 7. Comment: Gay Sweatshop. "Based on actual cases of women who have

lost custody of their children ... a little long-winded, but the show left little doubt about society's deep-rooted resentment of independent non-conforming women" (*Tribune*).

77.444 *The Dragon Variation* (D, 2a) Robert King. DUKE OF YORK'S 4/10/77.** 28 perf. Cast: *Variety* 26/10/77, 80; *WWT/17*. *Ellen Blake* Nyree Dawn Porter; *Stranger* Roy Dotrice; *Douglas Blake* Anthony Andrews. *Pres* Paul Elliott, Bernard Jay; *Dir* Marc Miller; *Dgn* Hutchinson Scott; *Cost dgn* Brian Castle; *Light* Nick Chelton. Reviews: *Daily Mirror* 7/10/77, 18; *Gay News* 20/10/77, 34; *Guardian* 5/10/77, 10; *New Statesman* 21/10/77, 562; *Spectator* 22/10/77, 28; *Stage* 13/10/77, 17; *Times* 5/10/77, 11; *Variety* 26/10/77, 80. Comment: *Stage* found the play a little confusing: it "has a hint of murder mystery, a faint suggestion of thriller, a little comedy and ... owes a debt to both *Sleuth* and Pinter's *The Lover*. As in ... *Sleuth*, [the] play has a man specialising in disguises and changed identities." "A contrived and exasperating piece of hokum about a young widow's retreat into a small world of fantasy" (*Variety*). The piece was more about games-playing than being a thriller (*Times*).

77.445 *Lament for Rastafari* (P, 30sc) Edgar White. KESKIDEE CENTRE c. 4/10/77. Review: *Guardian* 5/10/77, 10. Comment: Directed by Rufus Collins. "A requiem with Rastafarian music for the passing of Jamaican kinship, for the loss of national identity and Jamaican culture in the mass migrations away from home" (*Guardian*).

77.446 *Up for Grabs* (P) Joe Lang. CROSS KEYS 4/10/78.* Cast: *Stage* 29/9/77, 12. Dave Brett, Tom Goddard, Keith Allen, Sandy Maberley. *Dir* Richard Robinson; *Puppets* Thirzie Robinson. Review: *Stage* 17/11/77, 17. Comment: MPS 1179. Covent Garden Community Theatre. The play was concerned with the evils of the gentrification of the inner city.

77.447 *Romeo and Juliet* (T) William Shakespeare. YOUNG VIC 4/10/77.** Cast: *WWT/17*. *Montague* Alan Foss; *Lady Montague* Vicky Ogden; *Romeo* Paul Jones; *Benvolio* David Yip; *Balthasar* Ken Robertson; *Escalus* Tony Osoba; *Mercutio* David Henry; *Paris* Ian Oliver; *ADC to Paris* Andrew Visnevski; *Capulet* Job Stewart; *Lady Capulet* Judy Wilson; *Juliet* Natasha Pyne; *Tybal* Malcolm Reynolds; *Nurse* Rosalind Boxall; *Peter* Ian Taylor; *Old Cousin Capulet*, *Friar John* Alan Ross; *Friar Laurence* Chris Tranchell. *Dir* Denis Coffey; *Cost dgn* Alix Stone; *Light* Mike Alvey. Comment: The production had toured several provincial theatres; for example, Arts, Cambridge, 5/9, Key, Peterborough, 26/9.

77.448 *Fanshen!* (D, 2a) David Hare (based on William Hinton, *Fanshen*, 1966). OVAL HOUSE 5/10/77.** Cast: *Stage* 22/9/77, 12. Bruce Alexander, Gillian Barge, Simon Callow, Paul Freeman, Robert Hamilton, Cecily Hobbs, Will Knightley, David Rintoul, Tony Rohr. *Dir* Max Stafford-Clark, William Gaskill; *Dgn* Di Seymour. Plot: Demastes/2, Griffiths, Hochman, Patterson, Vinson, Weintraub. Comment: Joint Stock.

77.449a *The Lover* (C, 1a) Harold Pinter. NEW INN 5/10/77.** Cast: Katie Butler, Chris Lee. Plot: Demastes/2, Fletcher, Hochman, Patterson, Weintraub. Review: *Stage* 3/11/77, 24. Comment: The opening production of this new fringe theatre. Good revivals to an audience crowded into a room holding 40; admission fifty pence (*Stage*).

77.449b *Lunch Hour* (P, 1a) John Mortimer. NEW INN 5/10/77.** Jacqueline Berton, Glynn Caren, Rosemary Purkis. Plot: French/2, Walford. Review: *Stage* 3/11/77, 24.

77.450 *Pillion* (P, 2a) Paul Copley. BUSH 5/10/77.* Cast: *Stage* 6/10/77, 1; *WWT/17*. *Fenton Marshall* Edward Peel; *Roderick* Niall Padden; *Vincent* Billy McColl; *Chips* Kevin Moreton; *Mary Waite* Caroline Embling; *Celia Marshall* Lynne Miller. *Dir* Chris Parr; *Dgn* Grant Hicks; *Light* Simon Stokes. Reviews: *Guardian* 6/10/77, 10; *Observer* 16/10/77, 32; *Spectator* 22/10/77, 28; *Stage* 20/10/77, 11; *Times* 8/10/77, 9. Comment: "A lament against progress and growing-up" (*Stage*). "A sense of relationship between people and scenes is quite absent ... any articulate dramatic purpose is lacking" (*Guardian*); *Times* thought exactly the opposite.

77.451 *I Love My Wife* (Mus, 2a) Michael Stewart (bk, lyr; adpt of Luis Régo, *Viens chez moi, j'habite chez une copine*, 1975) and Cy Coleman (mus). PRINCE OF WALES 6/10/77. 415 perf. 1st perfd Forrest, Philadelphia, 21/3/77; 1st British perf. Cast: *Theatricalia*; *Variety* 19/10/77, 230; *WWT/17*. *Alvin* Richard Beckinsale/Robin Askwith; *Cleo* Deborah Fallender/Belinda Sinclair; *Harvey* Simon Woolf/Nick Bankes; *Monica* Liz Robertson; *Norman* David Brown; *Quentin* Bob Emmine; *Stanley* Adrian Brown; *Wally* Ben Cross. *Lic* Bernard Delfont; *L Prime Presentations Ltd.*; *Pres* Harold Fielding; *Dir* Gene Saks; *Sc dgn* David Mitchell; *Sound* Edward Fardell; *Light* Eric Delzenne; *Ch* Onna White Plot: Bordman/5, 690, Fletcher, French/2, Gänzl, Hischak, Kennedy, OTF. Reviews: *Daily Mirror* 7/10/77, 18; *New Statesman* 4/11/77, 632; *Observer* 9/10/77, 29; *Stage* 13/10/77, 11; *Times* 7/10/77, 11; *Variety* 19/10/77, 230. Comment: "Though no dazzler ... has charm and style enough to please most London audiences" (*Variety*).

“Maiden aunts can be safely taken to this multiple sex experience. Only the beds are disturbed. not the customers’ morals. This is about as near as you can get to portraying an orgy in good taste” (*Daily Mirror*). The first New York production (Ethel Barrymore 17/4/77) ran for 857 performances.

77.452 *Windsor All-Sorts* (F) Paul Ableman. THREE HORSESHOES 8/10/77 (Ln and Ev).* Cast: *Stage* 6/10/77, 12. *Fred* John Flint; Andrew Knox, Caroline Holdaway, Peter Walmsley. *Dir* Sam Snape; *Dgn* Sarah Newman. Review: *Stage* 3/11/77, 24. Comment: Pentameters. “About a young man who takes a temporary job and finds himself hilariously involved in setting up a waxwork display of the Royal Family” (*Stage*).

77.453 *The Good Woman of Setzuan* (P, 2a) Bertolt Brecht (anon trans of *Der gute Mensch von Setzuan*, 1943). COURT 10/10/77.** Cast: Findlater; *Variety* 26/10/77, 80; *WWT/17*. *Shen Te, Shui Ta* Janet Suzman; *Wang* Richard Ireson; *Yang Sun* Jonathan Kent; *Mrs. Yang, Mrs. Mitsu* Mary Sheen; *Mrs. Shin* Gillian Martell; *First God, Husband* Frank Vincent; *Second God, Grandfather* Philip McGough; *Third God, Mr. Shu Fu* Constantin de Goguel; *The Wife, Old Woman* Renee Goddard; *Policeman, Old Man, Unemployed Man* Fred Pearson; *Children* Karen Pidgeon, Perry Benson, Mark Burdis. *Pres* Royal Court Theatre, Duncan C. Weldon, Louis I. Michaels; *Dir* Keith Hack; *Dgn* Sally Gardner; *Light* Phil Rowe; *Mus* Stephen Oliver. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Reviews: *Guardian* 11/10/77, 8; *New Statesman* 21/10/77, 562; *Observer* 16/10/77, 32; *Stage* 20/10/77, 11; *Times* 11/10/77, 12; *Variety* 26/10/77, 80. Comment: Newcastle Tyneside Theatre Company production. *Guardian* thought the production paid too little attention to the play’s “moral content,” but Janet Suzman was “magnificent” as both Shen Te and Shui Ta. *Variety* praised the production generally, adding “it’s far from being a purely didactic event.” *Times* disapproved of Keith Hack’s production in which “the relaxed, thought-inviting manner and the Oriental stage conventions give way to feverish expressionist distortion.”

77.454 *Hitting Town* (P) Stephen Poliakoff. PRINTER’S DEVIL c. 10/10/77.** Cast: *Stage* 13/10/77, 12. Hilary Wood, Bernard Douglas, Paula Kent. *Dir* Gavin Harding. Plot: Demastes/2, Hochman, Vinson, Weintraub. Comment: Coquelin.

77.455 *Off the Cut* (Revue) John Antrobus and Philip Glassborow and Richard Everett. UPSTREAM 10/10/77.* Una Trimming, Michael Haughey. *Dir* Richard Everett;

Mus dir Jonathan Cohen. Review: *Stage* 20/10/77, 13. Comment: The sketches were uneven, and the production as a whole rather amateurish (*Stage*).

77.456 *Robert Morley Talks to Everybody* (One-man show) Robert Morley. RICHMOND 10/10/77. 1st perfd Theatre Royal, Brighton, 3/1077? Robert Morley. Review: *Gay News* 20/10/77, 19–20, 3/11/77, 32. Comment: A charming, personal, anecdotal evening (*Gay News* 3/11). A one-week engagement.

77.457 *Son of a Gun* (P, 23sc) John Burrows. HALF MOON c. 10/10/77.** Review: *Gay News* 20/10/77, 34. Comment: Sidewalk Theatre. “A very funny and frequently very moving” revival (*Gay News*).

77.458 *The White Man’s Mission* (P) Albert Hunt. ROUND HOUSE DOWNSTAIRS 10/10/77. 1st perfd Footscray Institute of Technology, Footscray, Victoria, Australia, 8/10/75; 1st British perf. Janet Mahoney, Kathryn Porrill, Duncan Campbell, Nick Hughes, Micko. *Dir* Albert Hunt. Reviews: *Guardian* 11/10/77, 8; *Stage* 27/10/77, 11; *Times* 11/10/77, 12; *Tribune* 18/11/77, 7. Comment: Australian Popular Theatre Company (Queensland). This piece, about white exploitation, was pedestrian, repetitive, and “sadly old hat” (*Tribune*). *Times* said the production proved “that theatrical didacticism can be fun.” “An evening saved only by its climax, but vivid, vital and endearingly performed by the company. Duncan Campbell is outstanding” (*Guardian*).

77.459 *The Lady from Maxim’s* (C, 3a) Georges Feydeau (trans John Mortimer of *La dame de chez Maxim*, 1899). LYTTTELTON 12/10/77. 70 perf. 1st perf this trans. Cast: NTA; Theatricalia; *Variety* 2/11/77, 82; *WWT/17*. *Dr. Petypon* Stephen Moore; *Madame Petypon* Sara Kestelman; *Emile* Harry Lomax; *Etienne* John Normington; *General Petypon du Grêlé* Michael Bryant; *Lieutenant Chamerot* Michael Stroud; *Lieutenant Corignon* Christopher Good; *Lieutenant Guerissac* Robert Ralph; *Lieutenant Varlin* Peter Tilbury; *Madame Claud* Yvonne d’Alpra; *Madame Hautignol* Diana Payan; *Madame Ponant* Barbara Ogilvie; *Madame Sauvarel* Anne Leon; *Madame Vidauban* Ruth Kettlewell; *Madame Virette* Rose Power; *Monsieur Tournay* Louis Haslar; *Madame Tournay* Elizabeth Benson; *Monsieur Vidauban* Brian Kent; *Abbé* Martin Friend; *Duchesse de Valmonté* Rosamund Greenwood; *Duke de Valmonté* Timothy Davies; *Prefect* Antony Higginson; *The Dustman* Michael Beint; *The Shrimp* Morag Hood; *Extras* Liz Bagley, Sheila Beckett, Brenda Dowsett, Robert Howard, Andrew Tourell. *Dir* Christopher Morahan; *Dgn* Michael Annals; *Light* Michael Annals, Leonard Tucker; *Ch* Sue Lefton; *Mus dir* Dominic Muldowney; *Sm* Diana Boddington;

Dsm Karen Stone; *Asm* Douglas Attrill, Kate Salberg. Plot: French/2, Hochman. Reviews: *Birmingham Post* 20/10/77, 6; *Daily Mirror* 29/10/77, 14; *Gay News* 3/11/77, 32; *Guardian* 19/10/77, 10; *Illustrated London News* 1/12/77, 111; *Observer* 23/10/77, 30; *Spectator* 29/10/77, 27; *Stage* 27/10/77, 11; *Times* 19/10/77, 11; *Tribune* 4/11/77, 7; *Variety* 2/11/77, 82. Comment: MPS 683. National Theatre. Press night was 18/10/77. "A typical National Theatre production—nothing wrong with it, nothing special about it" (*Tribune*). "A delightfully racy and idiomatic translation ... one of the funniest shows" (*Spectator*). "Opulently produced, stylishly performed and delightfully entertaining" (*Variety*). Although the piece was "a wonderful farce" given an expert translation by John Mortimer, *Times* opined the Lyttelton could pursue "a more pathfinding role" than staging Feydeau. The production remained in repertory until 29/3/78.

77.460 *Maggie* (Mus, 2a) Michael Wild (bk, mus, lyr; adpt of J. M. Barrie, *What Every Woman Knows*, 1908). SHAFTESBURY 12/10/77. 48 perf. 1st perfd Forum, Billingham, 2/9/77. Cast: *Stage* 6/10/77, 1; *Theatricalia*; *Variety* 19/10/77, 230; *WWT/17*. *Comtesse de la Briere* Anna Neagle; *Maggie* Anna Sharkey; *John Shand* Peter Gale; *Mr. Venables* Barry Sinclair; *James Wylie* Clifton Todd; *David Wylie* Mark Brackenbury; *Alick Wylie* Leonard Fenton; *Lady Sybil Tenterden* Briony McRoberts; *Mr. Grace* David Hitchin; *Thomas* Brian Pulman; *Ladies* Joan Lawrence, Jeanna L'Esty, Tabina Mahon Brown, Gill Offord; *Gentlemen* David Hitchin, James McClure, Brian Pulman, Alan Woodhouse, John Haden, Stephen Ward. *Pp* H. Dale Securities Ltd.; *Admin*, *Gen mgr* Richard Schulman; *Pres* Cushington Ltd., Neville Meyer; *Dir* Tom Hawkes; *Dgn* Malcolm Pride; *Light* Nick Chelton; *Mus staging* Sally Gilpin; *Mus dir* John White; *Assoc pd* Mark Lynford; *Pd mgr*, *Sm* Kenneth Grant; *Dsm* Dee Rogers; *Asm* Sarah Whiting, John Haden, Stephen Ward; *Wm* Sheila Smith; *Press rep* Torrington Douglas, Frank Rainbow; *Hse mgr* Robin Alexander; *Carp* Jim Bragginton; *Eng* Stewart Grey. Plot: Loney, OTF. Reviews: *Birmingham Post* 13/10/77, 6; *Guardian* 13/10/77, 10; *New Statesman* 21/10/77, 562; *Stage* 20/10/77, 11; *Times* 13/10/77, 11; *Variety* 19/10/77, 230. Comment: *Variety* described the piece as a "treacly contrivance" and "ponderous going," and questioned whether Anna Neagle was "still a profitable draw in her own right." *Guardian* reported Neagle's admirers greeted her appearances "with a religious enthusiasm." "Another burnt offering on the primitive altar of the British musical" (*Times*).

77.461 *The Fire That Consumes* (P, 3a) Henry de Montherlant (trans Vivian Cox and Bernard Miles of *La*

ville dont le prince est un enfant, 1967). MERMAID 13/10/77. 1st British perf this trans. Cast: *Stage* 29/9/77, 1; *Variety* 2/11/77, 82; *WWT/17*. *M. L'Abbé de Pradis* Nigel Hawthorne; *Serge Souplier* Dai Bradley; *André Sevrans* Adam Bareham; *M. L'Abbé Pradeau de la Halle* David William; *M. Habert* George Tarry; *Henriet* David Woodcock. *Dir* Bernard Miles; *Dgn* Adrian Vaux; *Light* Peter Sutton. Plot: Gassner, 584, Gunn, Hochman, Matlaw, 538. Reviews: *Gay News* 3/11/77, 32; *Guardian* 14/10/77, 10; *New Statesman* 21/10/77, 562; *Observer* 16/10/77, 32; *Spectator* 22/10/77, 28; *Stage* 20/10/77, 11; *Times* 14/10/77, 11; *Variety* 2/11/77, 82. Comment: *Observer* faulted the direction and the performances. However, *Spectator* found the piece "gripping" and some of the acting "superb." "It's puzzling that anyone should want to produce such a social and dramatic dinosaur" (*Variety*). *Times* disapproved of the formal "solemnity" of the piece, but still thought the production was "a work of manifest integrity."

77.462 *Scapino* (P) Frank Dunlop and Jim Dale (adpt of Molière, *Les fourberies de Scapin*, 1671). YOUNG VIC 13/10/77.** Cast: *WWT/17*. *Waitress* Rosalind Boxall; *Waiter* Michael Fitzgerald; *Headwaiter* Hugh Hastings; *Carlo* C. J. Allen; *Sylvestro* Terence Frisby; *Ottavio* David Henry; *Scapino* Derek Griffiths; *Giacinta* Natasha Pyne; *Argante* Teddy Green; *Geronte* Job Stewart; *Leandro* Malcolm Reynolds; *Nurse* Lotti Taylor; *Zerbina* Joanna McCallum. *Dir* Frank Dunlop; *Dgn* Carl Toms; *Mus* Jim Dale; *Light* Mike Alvey. Plot: Fletcher, French/2, Hochman, Salem. Reviews: *Stage* 27/10/77, 11; *Times* 18/10/77, 14. Comment: The revival was again "a very happy romp" that played to "a cheerful and rowdy young audience" (*Times*).

77.463 *An Anatomy of Keats* (P) Hugh Hayes. DRILL HALL c. 17/10/77 (Ln).* *Keats* Hugh Hayes; *Charles Brown* Alasdair Ramsey; *Fanny Brawne* Kiki Gale. *Dir* Kate Dove. Review: *Stage* 24/11/77, 15. Comment: Action Space. The play used excerpts from Keats's play and poems to convey an impression of the last months of his life.

77.464 *'Ave You 'Eard the One About Joey Baker?* (P) Mel Smith and Bob Goody. OVALHOUSE c. 17/10/77. 1st perfd Edinburgh Festival 1977. Cast: *Stage* 20/10/77, 12. *Joey Baker* Mel Smith; Bob Goody, Tony Britten. *Mus* David Learner. Review: *Stage* 3/11/77, 24. Comment: An "unsentimental exploration of the mind and motives of a third rate stand up comic" (*Stage*). Also performed as a late-night show.

77.465 *Flare Path* (P, 3a) Terence Rattigan. RICHMOND 17/10/77. 1st perfd New, Oxford, 13/7/42. Diana

Coupland, Rula Lenska, Christopher Strauli, David Ashford, Alan Bennion, Barbara Bolton, Yvonne Edgell, James Galloway, Bunny May, Anthony McEvoy, Anthony Woodruff. *Pres* Roger Clifford; *Dir* Kim Grant; *Dgn* Richard Brown; *Light* Geoffrey Hillier. Plot: Best/42, 453–54, Bordman/4, 219, Fletcher, Hischak, Law, Loney, 231, Rusinko, 47–50, Vinson. Comment: A one-week engagement. The first New York production (Henry Miller's 23/12/42) ran for 14 performances.

77.466 *It's Better than a Kick in the Groin*. OVAL HOUSE c. 17/10/77 (Lt).** Cast: *Stage* 20/10/77, 12. Jim Sweeney, Steven Steen, Pippa Sparks, Geraldine Pilgrim, Frick Nye. Review: *Stage* 3/11/77, 24. Comment: The Wee Wees. "The good idea of using video together with live actors to explore the effects of television was wasted on rather obvious humour" (*Stage*).

77.467 *No Pasaran* (P) David Holman. THEATRE UPSTAIRS 17/10/77. 1st perfd 1976. Cast: Findlater. Liz Brailsford, Rod Brookes, Graham Downes, John Martin, Karen Merkel, John Say. *Dir* Sean Cunningham. Comment: English Stage Company. Young People's Theatre Scheme. Free Form Roadshow'77.

77.468 *Scenes from Soweto* (Documentary D) Steve Wilmer. ROUND HOUSE DOWNSTAIRS 17/10/77.* Cast: *Stage* 20/10/77, 12. Nigel Gregory, Rufus Collins. *Dir* Brian Croucher. Plot: Hischak/2, 127. Reviews: *Guardian* 15/10/77, 10, 20/10/77, 10; *Observer* 23/10/77, 30; *Stage* 27/10/77, 11; *Tribune* 4/11/77, 6–7. Comment: Group 3. "Wilmer's play is based on fact, on the life of a black friend of his from Oxford who returned to Soweto and died mysteriously while in police custody for questioning" (*Guardian* 20/10). "Burning sincerity flashes out of every moment" (*Stage*). The first New York production (*Stage* 73 1/2/78) ran for 35 performances.

77.469 *Suicide in B Flat* (P, 1a) Sam Shepard. OPEN SPACE 17/10/77. 1st perfd Yale Repertory Theater, New Haven, Connecticut, 15/10/76; 1st British perf. Cast: *Stage* 13/10/77, 12; *WWT/17*. *Musician* Pat Smythe; *Pablo* Christopher Benjamin; *Pauvette* Carol Cleveland; *Louis* Barry Martin; *Laureen* Deborah Norton; *Petrone* Anton Phillips; *Niles* Dudley Sutton. *Dir* Kenneth Chubb; *Dgn* Stephen Ormrod; *Light* Jon A. Adams. Plot: Fletcher, Hochman. Reviews: *Guardian* 18/10/77, 8; *New Statesman* 4/11/77, 632; *Observer* 23/10/77, 30; *Stage* 27/10/77, 11; *Times* 18/10/77, 14; *Tribune* 4/11/77, 7. Comment: Wakefield Tricycle Theatre. "One or two of the verbal riffs have a marvellous energy but by the end the Niagara-like flow of language had me reeling with exhaustion" (*Guardian*). "A low-key production of high-key material" (*Tribune*). *Times* posited the piece might be

a satire on detective thrillers, or something else; regardless, "there is something wrong with any play when 80 minutes seems a long time."

77.470 *Emigrés* (D, 2a) Sławomir Mroček (trans Gabriel Mérétić of *Emigranci*, 1975). FRENCH INSTITUTE 19/10/77.** Cast: *Stage* 13/10/77, 12. Raymond Avenièrè, Jean-Claude Frison. *Dir* Raymond Avenièrè; *Dgn* Robert Clement. Plot: Hischak/2, 155, Hochman. Review: *Stage* 17/11/77, 17. Comment: Théâtre National de Belgique. A "fine" revival performed in French (*Stage*).

77.471 *Rosmersholm* (D, 2a) Henrik Ibsen (trans Jeremy Brooks of Ibsen's play, 1887). HAYMARKET 19/10/77.** 109 perf. Cast: *Stage* 13/10/77, 1; *Theatricalia*; *Variety* 26/10/77, 80; *WWT/17*. *Rebecca West* Claire Bloom; *Mrs. Helseth* Constance Chapman; *Doctor Kroll* Michael Aldridge; *John Rosmer* Daniel Massey; *Peter Mortensgard* Terrence Hardiman; *Ulrik Brendel* Frank Middlemass. *L* Frederick Harrison Trust Ltd.; *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Clifford Williams; *Dgn* Ralph Koltai; *Light* James Baird. Plot: Bryan, Fletcher, French/2, Hochman, Matlaw, Patterson, Shank, Shipley. Reviews: *Birmingham Post* 20/10/77, 6; *Gay News* 3/11/77, 32; *Guardian* 20/10/77, 10; *Illustrated London News* 1/12/77, 111; *Observer* 23/10/77, 30; *Spectator* 5/11/77, 27; *Stage* 27/10/77, 11; *Times* 21/10/77, 17; *Variety* 26/10/77, 80. Comment: Claire Bloom gave a "pleasing" performance, but Clifford Williams's direction was "stodgy" (*Variety*). *Observer* reported Williams was the "director of five current productions" in the West End and Frank Middlemass gave a "striking portrayal" of Ulrik Brendel. Williams did not "so much revive the play as embalm it" (*Guardian*); Williams did not have "any dazzling new light to cast on it" (*Times*). *Illustrated London News* averred Williams's direction "possessed absolute honesty."

77.472 *The Caretaker* (D, 3a) Harold Pinter. GREENWICH 20/10/77.** Cast: *WWT/17*. *Mick* Anthony Higgins; *Aston* Peter Guinness; *Davies* Max Wall. *Dir* Paul Joyce; *Dgn* Voytek; *Light* Nick Chelton. Plot: Best/61, 49, Demastes/2, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 25/10/77, 6; *Gay News* 17/11/77, 33; *Guardian* 25/10/77, 12; *New Statesman* 4/11/77, 632; *Stage* 3/11/77, 13; *Times* 25/10/77, 15. Comment: *Times* was unable to disassociate Max Wall's performance from his standup comedy routines, though someone who had never seen him before might. *Guardian* reported Paul Joyce's production ran "a funereal three hours plus"; moreover, "Pinter's tramp constantly veers between a forelock-tugging ingratiating and a surly aggressiveness and the latter is a quality outside Wall's natural range."

77.473 *The Catering Service* (P) Bryony Lavery. ACTION SPACE 20/10/77. 1st perfd Edinburgh Festival 1976. Cast: *Stage* 20/10/77, 12. Gerard Bell, Steph Bramwell, Su Elliott, Diana Goodhand, Colin Marsh, John Rawlinson. *Dir* Bryony Lavery. Reviews: *Stage* 24/11/77, 15; *Times* 22/10/77, 7. Comment: Les Oeufs Malades. The piece was about unspecified forces preparing to “make social and sexual trouble in the world” (*Times*).

77.474 *John Barrymore: Confessions of an Actor* (One-man show) David M. Kwiat. KING’S HEAD 20/10/77 (Ln). 1st perfd Heriot Watt Theatre, Edinburgh, 21/8/77. Cast: *Stage* 27/10/77, 12. David M. Kwiat. *Pres* Richard Jackson. Review: *Times* 25/10/77, 15. Comment: Kwiat’s performance about Barrymore’s life concentrated too much on Barrymore’s drinking at the expense of more interesting aspects of the man (*Times*).

77.475 *Find Me* (Documentary P) Olwen Wymark. ORANGE TREE 21/10/77.* Cast: *Stage* 20/10/77, 12. Liz Crowther, Sharman Macdonald, Cherith Mellor, Cindy O’Callaghan, Auriol Smith, Andrew Branch, Robert East, Rio Fanning. *Dir* Sam Walters. Plot: Bull/1. Reviews: *Guardian* 26/10/77, 10; *Stage* 3/11/77, 13; *Times* 26/10/77, 9. Comment: Richmond Fringe. “About a disturbed 22-year-old girl now in a maximum security hospital and likely to be there for life” (*Guardian*). The doubling of roles reinforced the effectiveness of the play (*Times*).

77.476 *Skoolplay* (P) Alan Brown. THEATRE UPSTAIRS 21/10/77.* Cast: Findlater; *Stage* 20/10/77, 12. *Grandad* Leslie Pitt; *Mother* Joan Geary; *Father* Richard Henry; *Gilbert* Dave Hill; *Flower* Chloe Salaman; Peter Sproule, Susan Porrett. *Dir* Ian Kellgren; *Dgn* Roger Parker; *Sm* Bobby Comber. Reviews: *Guardian* 21/10/77, 10, 22/10/77, 10; *Spectator* 29/10/77, 26–27; *Stage* 27/10/77, 11. Comment: English Stage Company. Performed without decor. Also presented was Brown’s film, *Brown Ale with Gertie*. “For Alan Bown, *Skoolplay* is an unusually restrained and gentle study of family life” (*Spectator*).

77.477 *Aphasia* (P, 1a) Andrew Hislop. SOHO POLY 22/10/77 (Ln).* Cast: *Stage* 3/11/77, 19. Terence Edmond, Ian Mackenzie, Anthony Dutton, Edmund Pegge. *Dir* John Link; *Dgn* Susanna Beswick. Review: *Stage* 8/12/77, 13. Comment: “Whatever it is Mr Hislop wants to say, he has obscured it in an over-wordy text which may read well, but is often cumbersome to act” (*Stage*).

77.478 *Romeo and Juliet* (T) William Shakespeare. RICHMOND 24/10/77.** Michele Dotrice, Clive Francis, Doris Hare, John Stone, Edgar Wreford, Mark Wynter, Robin Wentworth, Frank Barrie. *Dir* Peter Coe.

77.479 *Silver Lining* (C) Jacek Laskowski. ALMOST FREE c. 24/10/77 (Ln). 1st perf? Cast: *Stage* 27/10/77, 12. *Ramona Ming* Linda Beckett; *Jarvis* Roderick Smith; Frank Lazarus. *Dir* Peter Southcott. Review: *Stage* 24/11/77, 15. Comment: Ambiance. Another Jubilee Year play, this about a woman who wants to christen her baby daughter Jubilee.

77.480 *Antony and Cleopatra* (T) William Shakespeare. SHAW 26/10/77.** Cast: *Stage* 27/10/77, 1. *Antony* David Weston; *Cleopatra* June Ritchie; *Charmian* Ann Penfold; *Pompey* David Moran; *Octavius* Michael Hadley; *Eros* Bill Buffery; *Agrippa* Tom Karol; *Enobarbus* Michael Croft; Matthew Francis, Donald MacIver. *Dir* Michael Croft. Reviews: *Birmingham Post* 27/10/77, 13; *Stage* 3/11/77, 13; *Times* 27/10/77, 11. Comment: Dolphin Theatre Company. A workshop production because the company was short of money. A “substandard company” consisting of seventeen performers most of whom had performed formerly in the National Youth Theatre (*Times*).

77.481 *Laburnum Grove* (C, 3a) J. B. Priestley. DUKE OF YORK’S 27/10/77.** 76 perf. Cast: *Stage* 27/10/77, 1; *Variety* 2/11/77, 82; *WWT/17*. *Elsie Radfern* Deborah Watling; *George Radfern* Arthur Lowe; *Joe Fletten* Sam Kydd; *Bernard Baxley* Simon Merrick; *Mrs. (Lucy) Baxley* Honor Shepherd; *Mrs. (Dorothy) Radfern* Joan Cooper; *Inspector Stack* Dermot Walsh; *Sergeant Morris* Eric Longworth; *Harold Russ* Rob Edwards. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Hugh Goldie; *Dgn* Hutchinson Scott; *Light* James Baird. Plot: Best/34, 438, Bordman/4, 112, DeVitis, 185–89, Fletcher, Hischak, Hochman, Kabatchnik/2, Loney, 188, Matlaw, Salem. Reviews: *Birmingham Post* 28/10/77, 6; *Daily Mirror* 29/10/77, 14; *Gay News* 17/11/77, 33; *Guardian* 25/10/77, 26, 28/10/77, 10; *New Statesman* 4/11/77, 632; *Stage* 3/11/77, 13; *Times* 28/10/77, 10; *Variety* 2/11/77, 82, 84. Comment: Yvonne Arnaud Theatre production. *Daily Mirror* reported Priestley attended opening-night. “Clearly dated but still moderately amusing” (*Variety*). “It is not the play that seems dated, but [Hugh] Goldie’s constant symmetrical staging” (*Times*). The piece needed “a more consistently expert production,” but Arthur Lowe gave an excellent performance (*New Statesman*). “A very pleasant experience in well made theatre” (*Gay News*).

77.482 *The Merchant of Venice* (C, 5a) William Shakespeare. QUESTORS 29/10/77.** Cast: QTA.

77.483 *The Loudest Tears in Town* (P) John Muir. RICHMOND 31/10/77. 1st perfd Forum, Billingham, 26/9/77? Gemma Craven, Rodney Bewes, Adrienne Posta, Mark Kingston.

77.484 *The Promise* (P, 2a) Aleksei Arbutov (trans Ariadne Nicolaeff of *Moy bedny Marat*, 1964). UPSTREAM c. 31/10/77.** Cast: *Stage* 3/11/77, 19. Stephen Lyons, Polly March, Alfredo Michelsen. *Dir* Madhav Sharma; *Dgn* Jane Smith, Stephen Ormrod. Plot: Griffiths, Hochman, Loney, Matlaw.

77.485 *Return to My Native Land* (Monol) Aimé Césaire (trans John Berger and Anna Bostock of *Cahier d'un retour au pays natal*, 1939). THEATRE UPSTAIRS 31/10/77.** Cast: Findlater; *Stage* 20/10/77, 1; *WWT/17*. Cy Grant. *Dir* John Russell Brown; *Dgn* Jim Clay. Reviews: *Guardian* 1/11/77, 8; *Stage* 17/11/77, 11; *Times* 1/11/77, 17. Comment: English Stage Company. "Cy Grant delivers the work splendidly," although the background effects were irritating (*Guardian*). Although a very good poem, it is not "a dramatic poem ... and the production proves it" (*Times*).

77.486 *Speaking Hands*. ROCK GARDEN 31/10/77 (Ln). Michael Brojer, Herbert Marvin. *Dir* Martin Jones. Review: *Stage* 17/11/77, 17. Comment: "Uses speech mime rather than deaf and dumb sign language most successfully to communicate verse, situation comedy and drama to its lunchtime audience" (*Stage*).

77.487 *Street* (P for children) Joan Aiken. ARTS c. 31/10/77. 1st perf? Cast: *Stage* 3/11/77, 19. Ursula Jones, Gabrielle Hamilton, Penny Casdagli, Roland Oliver, Hugh Trethowan. *Dir* Nicholas Barter; *Dgn* Russell Craig; *Light* Angus Stewart; *Mus* John Brown; *Mus dir* Ilona Sekacz. Review: *Stage* 17/11/77, 11. Comment: Unicorn Theatre. The play was about a village street which separates the inhabitants on either side because of the heavy traffic.

77.488 *Factory Birds* (P) James Robson. WAREHOUSE 1/11/77.* Cast: RSCA; *Stage* 3/11/77, 1; *Theatricalia*; *WWT/17*. *Buyer* Keith Clarke; *Constable* Paul Wagar; *Detective Sergeant Hoy* John Nettles; *Evie Turner* Pippa Guard; *Gerald* Norman Tyrrell; *Hobnail* Peter Woodward; *Judy* Avril Carson; *Marjorie* Meg Davies; *Max Austin* Martin Read; *Mick* Hilton McRae; *Mr. Springer* Dennis Clinton; *Nazzer* Roger Rees; *Peggy* Ruby Head; *Rosalie* Marilyn Galsworthy; *Shank* Allan Hendrick; *Tojo* Rod Culbertson; *Tom* Hubert Rees; *Wilf* Clyde Pollitt. *Dir* Bill Alexander; *Dgn* Mary Moore; *Light* David Boshell. Reviews: *Birmingham Post* 4/11/77, 6; *Guardian* 4/11/77, 10; *New Statesman* 11/11/77, 665; *Observer* 6/11/77, 35; *Stage* 10/11/77, 11; *Times* 4/11/77, 13. Comment: Royal Shakespeare Company. Both *Guardian* and *New Statesman* thought the piece, about factory life, possessed a fresh honesty in its subject matter. *Times* agreed, adding "in the hands of Bill Alexander's

company [the play] takes off like a rocket."

77.489 *The Fall of the House of Usher* (P) Steven Berkoff and Terry James (adpt of Edgar Allan Poe, "The Fall of the House of Usher," 1839). COTTESLOE 1/11/77.** Cast: *Stage* 27/10/77, 1. *Roderick Usher* Steven Berkoff; *Sister* Shelley Lee; *Edgar* Terry McGinty. *Dir* Steven Berkoff; *Mus* David Ellis; *Light* John Gorringe. Plot: French/2. Reviews: *Observer* 6/11/77, 35; *Stage* 10/11/77, 11; *Times* 2/11/77, 12. Comment: London Theatre Group. A "powerfully effective" revival (*Times*). *Observer* approved generally but noted there were abrupt descents to the conversational for the odd camp laugh."

77.490 *Medal of Honor Rag* (P) Tom Cole. NEW END 1/11/77. 1st perfd New, Cambridge, Massachusetts, 14/4/75; 1st British perf. Cast: *Stage* 27/10/77, 1; *WWT/17*. *Doctor* David Markham; *Dale* Jackson ("D.J.") Don Warrington; *Military Guard* David Sterne. *Pres* Lawrence Taubman Productions; *Dir* Lawrence Taubman; *Dgn* Robin Don. Plot: Hischak/2, 100-01. Reviews: *Guardian* 3/11/77, 10; *Stage* 10/11/77, 11; *Times* 3/11/77, 17. Comment: The play concerned the rehabilitation of American soldiers caught up in the Viet Nam war. *Guardian* lamented the cast's poor American accents. "All talk ... no real drama or necessity to the action" (*Times*). The first New York production (De Lys 28/3/76) ran for 41 performances.

77.491 *Writer's Cramp* (C) John Byrne. BUSH 1/11/77. 1st perfd Calton Studios, Edinburgh, 1/8/77. Cast: *WWT/17*. *F. S. McDade* Bill Paterson; *Narrator, Dr. Arthur Quigley, Mrs. Thelma McDade* John Bett; *Double-Davis, Reader, Trusty, Mrs. Ripper, Malcolm, Father Mannion* Alex Norton. *Dir* Robin Lefevre; *Cost dgn* Ally Byrne; *Light* Marek. Reviews: *Guardian* 3/11/77, 10; *Stage* 10/11/77, 13; *Times* 2/11/77, 12. Comment: The play, which spoofed the literary aspirations of the fictional Francis Seneca McDade, got "funnier and funnier throughout the evening" (*Times*).

77.492 *Filumena* (C, 3a) Eduardo de Filippo (adpt Keith Waterhouse and Willis Hall of *Filumena Marturano*, 1946). LYRIC 2/11/77. 711 perf. 1st perfd this adpt Theatre Royal, Norwich, 5/10/77. Cast: *Stage* 27/10/77, 1; *Theatricalia*; *Variety* 16/11/77, 92; *WWT/17*. *Alfredo Amoro* Larry Noble/Sydney Bromley; *Diana* Sharon Mughan/Bobbie Brown; *Domenico Soriano* Colin Blakely/Frank Finlay; *Filumena Marturano* Joan Plowright; *Lucia* Jane Gurnett/Felicity Steel; *Michele* Larry Lamb/Pierce Brosnan; *Nocella* David Graham/Hugh Fraser; *Riccardo* Trevor Eve/Robert O'Mahoney; *Rosalia Solimene* Patricia Hayes/Susan Richards; *Teresina* Linda

Polan/Carol Sandy; *Umberto* Christopher Guard/Stuart Fox; *Walters* Edward Duke, Trevor Griffiths. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Jolyon Jackley; *Pres* Danny O'Donovan, Alan Cluer, Helen Montagy, Backstage Productions Ltd., Mecca Productions; *Dir* Franco Zeffirelli; *Dgn* Raimonda Gaetani; *Light* Joe Davis; *Pd exec* Sheila Pickles; *Assist dir* Guiseppe Pisciotto. Plot: French/2, Gassner, Griffiths, Hochman, Hischak, Hischak/2, 162–63, Matlaw, Shipley. Reviews: *Birmingham Post* 3/11/77, 6; *Daily Mirror* 5/11/77, 14; *Gay News* 17/11/77, 33; *Guardian* 3/11/77, 10; *Illustrated London News* 1/1/78, 58; *New Statesman* 11/11/77, 664–65; *Observer* 6/11/77, 35; *Spectator* 12/11/77, 26; *Stage* 10/11/77, 11; *Times* 3/11/77, 17; *Variety* 16/11/77, 92. Comment: “Staged by Franco Zeffirelli, the show isn't much more than soap opera, Italian style, but it has enough touching and funny moments to please most audiences” (*Variety*). *Observer* found the characters “refreshingly exotic.” *Times* declared this play was better than *Saturday*, *Sunday*, *Monday* and it possessed “prodigious craftsmanship.” *Spectator* was embarrassed by the play's melodramatic elements and “tawdry emotion,” and by “self-conscious acting conspiring with contrived writing.” “A first-rate cast is on hand to support the magnificent Plowright” (*Daily Mirror*).

77.493 *Untitled*: 5 plays by Denys Ives. LAMB AND FLAG 3/11/77. Cast: *Stage* 3/11/77, 19. Jules Mannheim, Rosemarie Croom-Johnson, Keith Norrish, Iris Rougier. Comment: Source does not mention the five plays involved.

77.494 *The Taming of the Shrew* (C) William Shakespeare. YOUNG VIC 3/11/77.** Cast: *WWT/17*. *Lucentio* Malcolm Reynolds; *Tranio* Teddy Green; *Baptista* Hugh Hastings; *Bianca* Natasha Pyne; *Katherina* Joanna McCallum; *Hortensio* Job Stewart; *Gremio* Ian Taylor; *Biondello* Maynard Williams; *Petruchio* David Henry; *Grumio* Peter O'Farrell; *Widow* Vicky Ogden; *Curtis* Judy Wilson; *Pedant* C. J. Allen; *Vincentio* Max Latimer; *Policeman* Michael Fitzgerald. *Dir* Frank Dunlop; *Dgn* Carl Toms; *Light* Mike Alvey. Reviews: *Birmingham Post* 14/11/77, 6; *Guardian* 5/12/77, 8; *Illustrated London News* 1/1/78, 58, 77; *Stage* 24/11/77, 13; *Times* 12/11/77, 11. Comment: Frank Dunlop made “a clown show of the play, as though Shakespeare had written the script for a roomful of jesting Will Kemps” (*Times*). “Frank Dunlop's reliance on bawdy humour may not be to some people's taste, but there's no denying its inventiveness and great good fun, all of it geared to the type of audience that packs out the Young Vic, most of them observant youngsters who don't miss a trick” (*Stage*).

77.495 *Bloomsday* (P) Allan McClelland (adpt of James

Joyce, *Ulysses*, 1922). TOWER, CANONBURY, 4/11/77.** Cast: *Stage* 3/11/77, 19; TTC. Comment: A co-production with the Sugawm Theatre.

77.496 *The Days of the Commune* (D, 2a) Bertolt Brecht (trans Clive Barker and Arno Reinfrank of *Die Tage der Commune*, 1956) and Douglas Jarman (mus) and David Keefe (mus). ALDWYCH 4/11/77.** Cast: RSCA; *Stage* 3/11/77, 1; *Theatricalia*; *Variety* 23/11/77, 120; *WWT/17*. *Prologue 1*, Varlin Paul Moriarty; *Prologue 2*, *Governor of the Bank of France* David Lyon; *Babette* Frances Viner; *Baker's Wife* Lynda Rooke; *Beslay* Paul Shelley; *Boys* Jesse Birdsall, Steve Fletcher, Bryan Keenan; *Coco* Nickolas Grace; *Delescluze* Keith Taylor; *Fat Gentleman*, *Bismarck*, *Priest* Alfred Molina; *Favre* Leon Tanner; *François* Mike Gwilym; *Fritz*, *Avrial* Christopher Whitehouse; *Genevieve* Cherie Lunghi; *Hippolyte*, *Sergeant* Kim Begley; *Jean* Greg Hicks; *Langevin* Ian McKellen; *Mayors* Alfred Molina, David Lyon, Leon Tanner, Keith Taylor; *Mme Cabet* Marie Kean; *Officer* John Bown; *Papa* Bob Peck; *Philippe* David Howey; *Ranvier* John Bown; *Rigault* Ian McDiarmid; *Sentries* Kim Begley, Alan Cody; *Soldiers* Kim Begley, Alan Cody, Christopher Whitehouse, Paul Whitworth; *Thiers* Richard Griffiths; *Vermorel*, *Gendarme* Paul Whitworth; *Waiter* Alan Cody; *Women* Paola Dionisotti, Margaret Ashcroft, Lyndaa Rooke; *Woman of the People* Paola Dionisotti. *Dir* Howard Davies; *Dgn* Chris Dyer; *Light* Brian Harris; *Sound* John Leonard. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Birmingham Post* 7/11/77, 6; *Guardian* 7/11/77, 6; *Illustrated London News* 1/1/78, 58; *New Statesman* 11/11/77, 665; *Observer* 13/11/77, 29; *Stage* 10/11/77, 11; *Times* 7/11/77, 10; *Tribune* 18/11/77, 7; *Variety* 23/11/77, 120. Comment: Royal Shakespeare Company. Previews 1/11–3/11/77. *Tribune* said “Howard Davies' production of Clive Barker's colloquial translation is a cut above the usual British standard Brecht,” but well below Berliner Ensemble standards. *New Statesman* faulted the production entirely. The production looked like “a workshop version unceremoniously dumped on a large stage” (*Times*).

77.497 *Stretch* (P) Tudor Gates (adpt Mark Heath). OVAL HOUSE 4/11/77 (Lt).** Cast: *Stage* 3/11/77, 19. Mark Heath, Jenni Jubb, Sonia Benjamin. Review: *Stage* 17/11/77, 17. Comment: Centre Stage. A strong revival (*Stage*).

77.498 *The Sly Cormorant* (P) Brian Patten. ROUND HOUSE DOWNSTAIRS 6/11/77. 1st perf? Cast: *Stage* 3/11/77, 19. Brian Patten Angie Gilligan, Brian Gascoigne, Comment: “A live performance of [Patten's] latest book” (*Stage*). The book was published in 1977.

77.499 *The Apple Cart* (Political ext, 2a) Bernard Shaw. PHOENIX 7/11/77. ** 100 perf. Cast: Theatricalia; *Variety* 16/11/77, 92; *WWT/17*. *Balbus* Philip Anthony; *Lysistrata* June Jago; *Boanerges* Paul Hardwick; *Pamplulius* Jerry Harte; *Princess Royal* Brigitte Kahn; *Orinthia* Penelope Keith; *Crassus* Charles Lloyd Pack; *Vanhattan* Paul Maxwell; *King Magnus* Keith Michell; *Sempronius* John Newton; *Nicobar* Tony Robinson; *Queen Jemima* Jeannette Sterke; *Proteus* Nigel Stock; *Pliny* Peter Sugden; *Amanda* Jo Warne; *Footmen* Michael Boothe, Michael Cogan. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Patrick Garland; *Dgn* Eileen Diss; *Cost dgn* Raymond Hughes; *Light* Bill Bray. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Loney, 165, Mander/3, Matlaw, Purdom, Salem, Shipley. Reviews: *Gay News* 1/12/77, 35; *Guardian* 8/11/77, 10; *Stage* 17/11/77, 11; *Times* 9/11/77, 11; *Variety* 16/11/77, 92. Comment: Keith Michell and Penelope Keith were "standouts in a sparkling ensemble performance directed with grace and flair by Patrick Garland" (*Variety*). *Gay News* approved only of Michell's performance. "More effective where the political aspect is concerned, less so with the central frolic between King Magnus and his delectable mistress Orinthia" (*Stage*).

77.500 *By Courtesy of the System* (P, 1a) Ian Croxton. HALF MOON 7/11/77 (Ln). 1st perf? Cast: *Stage* 3/11/77, 19. Jim Barclay, Terry Palmer. *Dir* Sue Parrish; *Dgn* Mick Bearwish; *Sm* Sabena Downing. Review: *Stage* 17/11/77, 11. Comment: "Examines the motives of a British mercenary fighting in Angola, caught there and sentenced to death" (*Stage*).

77.501 *Come On England* (Revue) Peter Robert Scott and John Gould (mus). HOLLYWOOD ARMS c. 7/11/77. Cast: *Stage* 10/11/77, 12.

77.502 *The Elephant Man* (D, 21sc) Bernard Pomerance. HAMPSTEAD 7/11/77.* Cast: *Stage* 3/11/77, 1; Theatricalia; *WWT/17*. *John Merrick* David Schofield; *Belgian Policeman, Dr. Treves* David Allister; *Bishop How, Ross* Arthur Blake; *Carr-Gomm* William Hoyland; *Cellist* Pat Arrowsmith; *Countess, Mrs. Kendal, Pinhead* Jennie Stoller; *Duchess, Jelly Willow, Nurse Sandwich, Pinhead, Princess Alexandra* Judy Bridgland; *English Policeman, Lord John Manager of Pinheads, Porter, Willow* Ken Drury. *Dir* Roland Rees; *Dgn* Tanya McCallin; *Cost* Lindy Hemming; *Light* Alan O'Toole; *Sm* Neil Barnett, Diana Goodman, Clive Thacker. Plot: Bordman, Bryer, Fletcher, Griffiths, Hischak, Hischak/2, 142, Mac-Nicholas, Salem, Wilmeth. Reviews: *Birmingham Post* 8/11/77, 6; *Gay News* 1/12/77, 35; *Guardian* 8/11/77, 10; *New Statesman* 18/11/77, 706; *Observer* 13/11/77, 29; *Spectator* 19/11/27, 27; *Stage* 17/11/77, 11; *Times*

8/11/77, 11; *Tribune* 18/11/77, 7. Comment: Foco Novo. *Guardian* said the play was flawed in its attempt to "make Merrick represent both the certainties and uncertainties of the same era"; David Schofield gave "a tremendous performance." *New Statesman* was also critical of the play. *Observer* called the play "a superb act of imagination." The play, "spare and poetic," in a "stunning and powerful" production by Roland Rees, "so far transcends its horrific images that it becomes compulsive and beautiful to watch" (*Times*). The first New York production (Theatre of St. Peter's Church 14/1/79) ran for 73 performances; it transferred to the Booth 19/4/79 and ran for 916 performances.

77.503 *Lavender Blue* (P) John MacKendrick. COTTESLOE 7/11/77.* 18 perf. Cast: NTA; Theatricalia; *WWT/17*. *Alan Glyn Grain*; *Arthur Timothy Block*; *Child* Louisa Livingstone; *Claire* Susan Fleetwood; *Jimmo* Oliver Maguire; *Margaret* Brenda Fricker; *Mary* Tamara Hinchco; *Peter* Derek Thompson; *Roy* Tony Doyle. *Dir* Sebastian Graham-Jones; *Dgn* William Dudley; *Light* William Dudley, Brian Ridley; *Pd mgr* Peter Kidd; *Sm* John Rothenberg; *Dsm* Angela Bissett; *Asm* Sally Blake, Edwin Walters; *Sound* Derrick Zieba. Reviews: *Birmingham Post* 11/11/77, 4; *Guardian* 11/11/77, 12; *Illustrated London News* 1/1/78, 58; *New Statesman* 18/11/77, 706; *Observer* 20/11/77, 30; *Spectator* 19/11/27, 27; *Stage* 24/11/77, 13; *Times* 11/11/77, 10. Comment: MPS 692. National Theatre. Press night was 10/11/77. This "spurious and self-indulgent" piece involved social workers and their hopeless cases (*Spectator*). The play "immerses itself in lyric squalor," evades real issues, and is at times ludicrous (*Observer*). "A turgid, offensive and humourless indulgence cloaked in the guise of social relevance" (*Times*). The production remained in repertory until 25/1/78.

77.504 *Misconceptions* (Anthology). LAMB AND FLAG c. 7/11/77. Cast: *Stage* 10/11/77, 12.

77.505 *The Red Dog Saloon* (P) Keith Wood. ROUND HOUSE DOWNSTAIRS 7/11/77. 1st perfd Chapter Arts Centre, Cardiff, 3/5/77. Cast: Jane Atkinson, Graeme Malcolm, Pieter Stuyck. Review: *Stage* 17/11/77, 17. Comment: Highway Shoes (Cardiff). "Yet another of this author's Wild West hang ups ... [the cast had] the unpleasant experience of seeing their audience walk out on them—not a surprising phenomenon given the puerility of concept and dialogue and the inability of the players to make themselves audible except at full bawl!" (*Stage*).

77.506 *Shut Your Eyes and Think of England* (F, 2a) Anthony Marriott and John Chapman. RICHMOND 7/11/77. 1st perfd Alexandra, Birmingham, 17/10/77.

Plot: Fletcher, French/2, Loney. Comment: The pre-West End production prior to opening at the Apollo later in November (see 77.522).

77.507 *Sonny Wesley* (P) Clive Duncan. OVAL HOUSE c. 7/11/77. Cast: *Stage* 10/11/77, 12. *Bill* Olu Jacobs; *Marcia* Liz Adaire; *Monica* Elaine White; *Sonny Wesley* Trevor Ward; *Lucas* Shango Baku; *Hassan* Ojah Maharaj. Review: *Stage* 17/11/77, 17. Comment: The play was about the pop music scene and its hangers-on.

77.508 *This Living Hand* (One-man show) Mark Stevenson. NEW END 7/11/77 (Lt). 1st London perf. Cast: *Stage* 3/11/77, 19. Comment: Based on Keats's poems and performed by Mark Stevenson.

77.509 *The Funniest Man in the World* (P) Daniel Farson (based on work of Dan Leno). THEATRE ROYAL, STRATFORD EAST, 8/11/77.* Cast: *Stage* 3/11/77, 1; *Theatricalia*; *WWT/17*. *Dan Leno* Sam Kelly; Vincent Brimble, Martin Duncan, Deborah Findlay, Geoffrey Freshwater, John Halstead, Darlene Johnson, Kathy Meryck, Robert Pugh, Stephen Wood. *Dir* John Ashford, Clare Venables; *Dgn* David Fisher, Jenny Tiramani; *Light* Stephen T. Mead; *Mus dir* Neil McArthur. Reviews: *Birmingham Post* 9/11/77, 6; *Guardian* 9/11/77, 10; *New Statesman* 18/11/77, 706; *Stage* 17/11/77, 11; *Times* 9/11/77, 11; *Tribune* 2/12/77, 7. Comment: Theatre Workshop. This biography of Dan Leno needed Leno himself to bring it to life; Leno's talent was unique and so beyond the capabilities of "the valiant Sam Kelly" (*Guardian*). "Short on biography and long on music hall routines—and it should have been the other way round" (*Tribune*). *Times* disagreed with both of those assessments.

77.510 *The Country Wife* (C, 2a) William Wycherley. OLIVIER 9/11/77.** 70 perf. Cast: NTA; *Theatricalia*; *Variety* 7/12/77, 82; *WWT/17*. *Mr. Horner* Albert Finney; *Quack* Nicholas Selby; *A Boy* Paul Henley; *Alithea* Polly Adams; *Lady Fidget* Elizabeth Spriggs; *Lucy* Tel Stevens; *Margery Pinchwife* Susan Littler; *Mistress Dainty Fidget* Ann Beach; *Mistress Squeamish* Helen Ryan; *Mr. Dorilant* Gawn Grainger; *Mr. Harcourt* Kenneth Cranham; *Mr. Pinchwife* Richard Johnson; *Mr. Sparkish* Ben Kingsley; *Old Lady Squeamish* Madoline Thomas; *Sir Jasper Fidget* Robin Bailey; *Extras* Edna Doré, Ray Edwards, Jane Evers, Irene Gorst, Peter Jolley, Stanley Lloyd, Peggy Marshall, Marianne Morley, Peter Pacey, Richard Perkins, Peter Rocca, Keith Skinner, Daniel Thorndike, Dennis Tynsley, Janet Whiteside. *Dir* Peter Hall, Stewart Trotter; *Dgn* John Bury; *Light* Leonard Tucker; *Assist light* Peter Radmore; *Assist dgn* Sue Jenkinson; *Ch* Sally Gilpin; *Mus* Harrison Birtwistle; *Pd mgr*

Richard Bullimore; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* David Edelstein, Jill Macfarlane, Lesley Walmsley. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Shank, Shipley. Reviews: *Birmingham Post* 30/11/77, 8; *Gay News* 12/1/78, 35; *Guardian* 1/12/77, 10; *Illustrated London News* 1/2/78, 59; *Irish Times* 12/12/77, 8; *New Statesman* 9/12/77, 823; *Observer* 27/11/77, 31, 11/12/77, 37; *Spectator* 10/12/77, 26; *Stage* 8/12/77, 11; *Times* 1/12/77, 11; *Variety* 7/12/77, 82. Comment: National Theatre. Press night was 29/11/77. *Variety* suggested this uncut version should have been cut in order to maintain the momentum of the production. *Guardian* thought a major drawback was John Bury's "solid, pillared ... set that makes few concessions to realism." *Times* agreed, noting Bury's design was based on Christopher Wren's Drury Lane stage; this, *Times* declared, was "historical pedantry" and was partly to blame for "a ponderous evening." *Spectator* drew attention to the same defect. "An unaffected but rather loud and extrovert version of the play" (*New Statesman*). The production remained in repertory until 25/7/78.

77.511 *La jeune fille Violaine* (P) Paul Claudel. INSTITUT FRANÇAIS 9/11/77. Cast: *Stage* 3/11/77, 19. *Violane* Catherine Gandols; Chantal Bronner, Marcel Dossogne, Marcel Imhoff, Gerald Robard, Hélène Vallier. *Dir* Jean-Pierre Dusseaux. Plot: Best/22, 510–11, Bordman/3, 198, Gassner, Hirschak, Hochman, Matlaw, Mplots, Salem, Shank, Shipley. Review: *Times* 10/11/77, 11. Comment: Biothéâtre Opéra. The piece was an early version of *L'annonce faite à Marie*. *Times* noted "many of the religious speeches" had been cut and commended the acting.

77.512 *Rock-a-Bye Beckett* (Rock Mus) Rupert Gavin and Jeremy Jones and Bill McGillivray (mus). COCKPIT 9/11/77. 1st perf? Cast: *Stage* 20/10/77, 12. *Tom Beckett* Colin Anthony; Eugene Geasley, Jon Glover, Sol Raye, Linda Finch, David McArthur, Nicky Moore, Les Walker, Paul Woods, Magee Macnamara, Sue and Sunny. *Dir* Rupert Gavin, Jeremy Jones; *Mus, Mus dir* Bill McGillivray. Reviews: *Spectator* 19/11/27, 27; *Stage* 17/11/77, 11. Comment: Loosely based on T. S. Eliot's *Murder in the Cathedral*, this musically cliché-ridden piece was given "a highly professional showcase production" (*Stage*). "A nonsense plot about a disillusioned rock star" (*Spectator*).

77.513 *Grand Larceny* (Mus) Andy Smith (lyr) and Paul Abrahams (mus). HALF MOON 10/11/77.* Cast: SHM. Howard Lew Lewis, Ken Morley, Linda Marlowe, Pauline Siddle, Robin Summers, Anthony Trent. *Dir* Rob Walker; *Mus dir* Paul Abrahams; *Dgn* Mick Bearwisch; *Cost dgn* Iona McLeish; *Sm* Serena Thirkell, Vic Jarvis.

Review: *Stage* 10/11/77, 13. Comment: Sketches and songs about rape, pillage, and plunder, and the destruction of the East End. After an opening run at the Half Moon the production toured various East End venues including Mayfield Music Hall 21/11/77, Stage One 2/12/77, and Hoxton Hall 4/12/77.

77.514 *Medieval Romp*. NEW INN 10/11/77. Comment: A collection of plays of bawdy humour.

77.515a *Looking at Love*. NEW END 13/11/77. Cast: *Stage* 10/11/77, 12.

77.515b *Songs from Solitude* (P) Judyth Knight (deviser). NEW END 13/11/77. Cast: *Stage* 10/11/77, 12. Comment: Passages from Franz Kafka's diaries.

77.516 *Silver Reflections* (P) Susan Goldstein. ROUND HOUSE DOWNSTAIRS 13/11/77. 1st perf? Comment: Contra Drama Group.

77.517 *The Candid Case Affair* (P) Justin Case. KING'S HEAD 14/11/77 (Ln). Cast: *Stage* 10/11/77, 12. Review: *Tribune* 2/12/77, 7. Comment: Catherine Itzin related her personal connection with this play (*Tribune*).

77.518 *Sovereignty under Elizabeth* (P, 1a) David Rudkin. ALMOST FREE c. 14/11/77 (Ln).* Cast: *Stage* 17/11/77, 17. *Elizabeth* Lynn Farleigh; Ian Charleson, Julia McCarthy, Alan Barker. *Dir* Jack Emery. Reviews: *Guardian* 17/11/77, 12; *Stage* 8/12/77, 13; *Times* 17/11/77, 8. The piece was an unfettered attack on Elizabeth II and "her moral responsibility for the acts committed in her name" (*Guardian*). The play's major fault was its "sheer clumsy, pretentious writing" (*Times*).

77.519 *Ten Little Indians* (Thriller [3a]) Agatha Christie (adpt of her novel, 1939). RICHMOND 14/11/77.** Stratford Johns, Angela Douglas, Ewen Solon, Owen Holder, Roger Ostone, Catherine Brandon, David McAlister, Malcolm Bullivant, Peter Whitting, Nanette Ryder. *Dir* Jan Butlin; *Sc dgn* Paul Wright; *Light* James Law, Jerry Godden. Plot: Best/44, 365–66, Bordman/4, 237, Fletcher, Griffiths, Hischak, Kabatchnik/2, Salem, Wagoner, 122, Weintraub. Comment: A one-week engagement.

77.520 *Half-Life* (D, 3a) Julian Mitchell. COTTESLOE 15/11/77; trfd to DUKE OF YORK'S 2/3/78.* Cast: NTA; Theatricalia; *Variety* 29/3/78, 88; *WWT/17*. *Barbara Burney* Isabel Dean; *Francis Mallock* Richard Pearson; *Helen Mallock* Avril Elgar; *Jones* Paul Rogers/Lockwood West; *Mike Clayton* Oliver Cotton; *Prue Hoggart* Dinah Stabb/Diane Fletcher; *Rupert Carter* Hugh Paddick; *Sir*

Noel Cunliffe John Gielgud. *Dir* Waris Hussein; *Sc dgn* Jane Martin; *Cost dgn* Judy Moorcroft; *Light* Stephen Wentworth; *Sound* Julian Beech; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Sm* Anthony Godel. Reviews: *Birmingham Post* 18/11/77, 6; *Gay News* 1/12/77, 35, 23/3/78, 33; *Guardian* 18/11/77, 12, 2/3/78, 12; *Illustrated London News* 1/1/78, 58; *New Statesman* 25/11/77, 748; *Observer* 20/11/77, 30, 5/3/78, 35; *Spectator* 11/3/78, 25; *Stage* 1/12/77, 13, 9/3/78, 13; *Times* 18/11/77, 12, 3/3/78, 15; *Variety* 29/3/78, 88. Comment: MPS 691. National Theatre. Press night was 17/11/77. The play was about a retired Oxford archaeologist bewailing his life and career with a good part for John Gielgud who had not mastered his script on opening night (*Guardian* 18/11). "Witty, sometimes funny and occasionally stimulating. But it's also a static affair in which the plot becomes strained" (*Variety*). *Gay News* (23/3) predicted audiences would have mixed reactions to the piece. *Times* (18/11) said this was very much a West End play and so was somewhat unexpected at the experimental Cottesloe. When the piece transferred, *Times* (3/3) said it was "the work of an intelligent writer strenuously belabouring an irreclaimably trivial story into wider meaning." There were 206 performances at the Duke of York's.

77.521 *International*. COCKPIT 15/11/77. Cast: *Stage* 10/11/77, 12. Comment: Funhouse (A Dutch theatre group).

77.522 *Shut Your Eyes and Think of England* (F, 2a) Anthony Marriott and John Chapman. APOLLO 15/11/77.** 525 perf. Cast: *Stage* 13/10/77, 1; *Variety* 23/11/77, 120; *WWT/17*. *Sir Justin Holbrook* Frank Thornton; *Stella Richards* Madeleine Smith; *Arthur Pullen* Donald Sinden; *Lady Holbrook* Jan Holden; *Right Hon. Sir Frederick Goudhurst* Willoughby Goddard; *His Highness Sheik Marami* Peter Bland; *Mrs. Joyce Pullen* Patsy Rowlands; *Mr. Rubinstein* Ken Wynne; *Dr. Cornish* Robin Parkinson. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Bernard Albrow; *Pres* John Gale; *Dir* Patrick Garland; *Dgn* Peter Rice; *Light* Joe Davis; *Pdmgr* David Fleming, David K. Grant; *Sm* David Fleming; *Dsm* Peter Roper; *Asm* Amanda Holmes; *Wm* Liz Kerrey; *Carp* Robert Knight; *Assist light* Howard Eaton; *Press rep* Sally Whatley; *Sc nld*, *Sc* Victor Mara Ltd; *Bom* James Bettley. Plot: Fletcher, French/2, Loney. Reviews: *Birmingham Post* 21/11/77, 6; *Gay News* 1/12/77, 35; *Guardian* 16/11/77, 12; *Illustrated London News* 1/1/78, 58; *New Statesman* 25/11/77, 748; *Observer* 20/11/77, 30; *Stage* 24/11/77, 13; *Times* 16/11/77, 23; *Variety* 23/11/77, 120. Comment: *Variety* objected to the piece's racial, sexual, "contrived jokes," although the less dis-

criminating” might find them entertaining; Donald Sinden hamming up his role “outrageously” was the sole major attribute. “This ‘comedy’ wriggled under a compost heap of prejudices so stale that not even the dimmest member of the Festival of Light or the National Front could possibly be entertained” (*Gay News*). *Times* commended Donald Sinden’s “marvellous, deft comic playing,” and appeared to enjoy the piece as a whole, as did *Illustrated London News*.

77.523 *Antony and Cleopatra* (T, 2a) William Shakespeare. OLD VIC 16/11/77.** Cast: Theatricalia; *Variety* 7/12/77, 82; *WWT/17*. *Agrippa* Philip York; *Antony* Alec McCowen; *Canidius/Demetrius/Scarus* John Rowe; *Charmian* Zoe Hicks; *Cleopatra* Dorothy Tutin; *Decretas* David Shaughnessy; *Diomedes* Terence Wilton; *Domitius Enobarbus* Kenneth Gilbert; *Eros* Paul Vaughan Teague; *Euphronius/Soothsayer/Rustic* Robert Eddison; *Iras* Rosamond Freeman-Atterwood; *Lepidus* John Nettleton; *Maecenas/Thidias* Jeffrey Daunton; *Mardian* Andrew Seear; *Menas* Michael Howarth; *Octavia* Bernice Stegers; *Octavius Caesar* Derek Jacobi; *Sextus Pompeius* Rupert Frazer; *Proculeius/Alexas* Neil McCaul; *Varrius* Philip Bloomfield; *Extras* Graeme Elder, Clive Gilbertson. *Dir* Toby Robertson; *Mus* Donald Fraser; *Dgn* Nicholas Georgiadis; *Light* Keith Edmundson; *Ch* William Louthier. Reviews: *Birmingham Post* 17/11/77, 6; *Guardian* 17/11/77, 12; *Illustrated London News* 1/1/78, 58; *Spectator* 26/11/77, 31; *Stage* 24/11/77, 13; *Times* 16/11/77, 23; *Variety* 7/12/77, 82, 88. Comment: Prospect Theatre Company. Very much a blemished production (*Guardian*). “Hard going” (*Spectator*). “Impressive but finally unsatisfactory” (*Variety*). *Times* decided the production had not “passed through a living brain.” However, *Illustrated London News* declared: “Toby Robertson, who thinks his way through every production without seeking to confute his dramatist, has directed here one of the most lucid revivals of our period.”

77.524 *Claw* (P) Howard Barker. OVAL HOUSE 16/11/77.** Cast: *Stage* 10/11/77, 12. Norman Henry, Margo Reid, Kevin Hughes, Dicken Ashworth. *Dir* Keith Washington; *Dgn* Marise Rose. Plot: Hochman, Vinson, Weintraub. Review: *Stage* 17/11/77, 11. Comment: Major Road. Keith Washington’s production “was crisply professional with a striking but simple set from Marise Rose and one or two biting satirical portraits from the actors” (*Stage*).

77.525 *Adam’s Evensong*. NEW END 17/11/77 (Lt).

77.526 *Cunning Stunts* (Ent). OVAL HOUSE 17/11/77 (Lt). Cast: *Stage* 27/10/77, 12. Rix Pyke, Simon Prager, Jan Dungey, Iris Walton. Comment: *Cunning Stunts*.

77.527 *A Dowry with Two White Doves* (P) Nick McCarty. THEATRO TECHNIS 17/11/77. 1st perf BBC Radio-4 15/6/77; 1st stage perf. *Maria* Anna Savva; Joe Goodman, Alkis Kritikos, Angelique Rockas, Stavros Varnavites, Kate Kelly. *Dir* George Eugeniou; *Mus* Soterios Vassiliou. Review: *Stage* 5/1/78, 15. Comment: “A social tragedy stemming from the Turkish takeover of northern Cyprus although the plot is rather about generation and culture gaps” (*Stage*).

77.528 *The Father* (P) August Strindberg (trans Eivor Martinus; adpt David Essinger of *Fadren*, 1887). GREENWICH 17/11/77.** Cast: *Stage* 10/11/77, 1; *WWT/17*. *The Captain* Patrick Allen; *Laura* Vivien Merchant; *Bertha* Johanna Kirby; *Dr. Östermark* Bill Wallis; *The Pastor* Fred Pearson; *The Nurse* Anne Dyson; *Nöjd* Cornelius Garret. *Dir* Keith Hack; *Dgn* Voytek; *Light* David Adams. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 18/11/77, 12; *Spectator* 26/11/77, 31; *Stage* 24/11/77, 13; *Times* 18/11/77, 12. Comment: Neither Patrick Allen nor Vivien Merchant provided the necessary “passionate and profoundly emotional acting” (*Guardian*). *Times* indicated the first-night performance was under-rehearsed.

77.529 *Rogues and Vagabonds* (Ent) Michael Meyer. TOWER, CANONBURY, 17/11/77.** Cast: *Stage* 17/11/77, 17; TTC. Comment: The piece was about actors and acting (TTC).

77.530 *Mr. Whatnot* (C, 2a) Alan Ayckbourn. ORANGE TREE 18/11/77.** Cast: *Stage* 10/11/77, 12; *WWT/17*. Andrew Branch, Liz Crowther, Sharman Macdonald, Paddy Ward, Stephanie Cole, Vilma Hollingbery, Richard O’Callaghan, Peter Wyatt. *Dir* Patrick Lau; *Sm* Tegfryn Davies. Plot: Vinson, Weintraub. Review: *Stage* 1/12/77, 19. Comment: Richmond Fringe. “A delightful pre-Christmas fribble” playing to full houses (*Stage*).

77.531 *Censored Scenes from King Kong* (P, 2a) Howard Schuman and Andy Roberts (mus). OPEN SPACE 21/11/77. 1st London perf. Cast: *Stage* 17/11/77, 1; *WWT/17*. *Walter Wilma* Guy Gregory; *Stephen* Denis Lawson; *Iris* Little Nell; *Deborah* Mary Maddox; *Benchgelter* Clive Merrison; *Vogel, Sauvage, Chiarugi* Philip Sayer. *Dir* Colin Bucksey; *Dgn* Mike Porter; *Cost* Tayt and Lisle; *Light* Graham Large; *Ch* David Toguri. Plot: Hischak, Hischak/2, 165. Reviews: *Gay News* 1/12/77, 35; *Guardian* 22/11/77, 12; *New Statesman* 25/11/77, 748; *Observer* 20/11/77, 31; *Spectator* 24/12/77, 34; *Stage* 1/12/77, 13; *Times* 22/11/77, 13. Comment: Originally intended as a play for BBC Television but was never transmitted. “A raucous fantasy

... that too often tends to teeter" (*New Statesman*). *Guardian* opined "the piece might become a cult-play." "A camp spoof" which lacked "any consistent view" together with a "prolix plot" that became wearying (*Gay News*). "The play comes near to bursting with ideas," but it was "monstrously enjoyable" (*Times*). "The play becomes a healthy and refreshing attack on the kind of gullibility, the appetite for conspiracy theory, that has swept America" (*Spectator*). The first New York production (Princess 6/3/80) ran for 5 performances.

77.532 *The Immortal Haydon* (One-man P) John Wells and Julius Gellner. MERMAID 21/11/77; trfd to GREENWICH 17/1/78.* Cast: WWT/17. Benjamin Robert Haydon Leonard Rossiter. *Dir* Alan Strachan; *Dgn* Bernard Culshaw; *Light* Nick Chelton. Reviews: *Birmingham Post* 22/11/77, 6; *Guardian* 23/11/77, 12; *Illustrated London News* 1/1/78, 58; *Stage* 1/12/77, 13; *Times* 18/1/78, 13. Comment: The show was "based on the diaries of the painter Benjamin Robert Haydon" (*Stage* 10/11/77, 1). Rossiter gave a "witty and impassioned" performance (*Times*). "Rossiter is an effective character actor whose idiosyncrasies of manner and speech, familiar in other parts, hardly seem now to compose a portrait of 'the immortal' Haydon" (*Illustrated London News*).

77.533 *The Kyan Story* (P, 1a) Paul Smith and Terry Kyan. PINDAR OF WAKEFIELD c. 21/11/77 (Ln).* Cast: *Stage* 24/11/77, 14. Mark Knight, Rob Quirk, Duncan Robertson, Yvonne Collins, Graham Fielder. *Dir* Mark Knight. Review: *Stage* 8/12/77, 13. Comment: Shirk Productions. "A surreal little story about role reversal between a doctor and his patient ... the diverse elements of farce, horror film and 59th minute of the eleventh hour thriller do not quite coalesce" (*Stage*).

77.534 *The Adventures of Pinocchio* (MP, 3a) Barrie Stacey (bk) and David Aman (mus). WIMBLEDON 21/11/77. Cast: *Stage* 24/11/77, 14. *Pinocchio* Susan Hodge; *Fox* Malcolm Terrey; *Jimmy Cricket* Adrian Truscott; *Sea Witch, Mrs. Stromboli* Mary Dee; *Blue Fairy* Elaine Gibbs; Russell Grant, Vernon Morris, Mak Wilson, Susan Shrand, Peter Robbins, Star Puppets. *Pres* Barrie Stacey; *Dir, Ch* Henry Metcalfe; *Mus dir* David Carter, Chris Edwards; *Cost dgn* Ray Alexander. Review: *Stage* 1/12/77, 19. Comment: *Stage* recorded the piece had already proved to be popular in the provinces.

77.535 *The Second Monday* (Monol) A. S. Robertson. ROUND HOUSE DOWNSTAIRS 21/11/77. 1st perf? Cast: *Stage* 10/11/77, 12. Adrian James. Review: *Stage* 22/12/77, 16. Comment: One Man Theatre Company. This was "an effective monologue for a man of indeterminate age in that decaying state which is not quite tramp

nor yet quite acceptable humanity" (*Stage*).

77.536 *Virgins, Vultures and Love* (P) Michael Sharp. SOHO POLY 21/11/77 (Ln).* Cast: *Stage* 24/11/77, 14. John F. Parker, Anni Lee Taylor, Robert Schofield, Elisabeth Day. *Dir* Jeremy Gagan. Review: *Stage* 1/12/77, 13. Comment: The play involved an American couple imposing themselves on a young English honeymoon couple; however, all is not well sexually with both couples.

77.537 *The Zoo Story* (D, 1a) Edward Albee. HOLLYWOOD ARMS c. 21/11/77 (Ln).** Cast: *Stage* 24/11/77, 14. Bryan Moseley Bill Kenwright. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth.

77.538 *Babel's Dancer* (Collage) Geoff Moore. COTTESLOE 22/11/77. 1st perfd Chapter Arts Centre, Cardiff, 31/1/77. Cast: *Stage* 6/10/77, 1. Christine Bradwell, Burt Caesar, Belinda Neave, Susan Pready, Francis Rozelaar-Green, Charles Wegner. *Dir* Geoff Moore; *Dgn* Peter Mumford. Reviews: *Stage* 15/12/77, 30; *Times* 23/11/77, 13. Comment: Moving Being. Comment: A "synthesis of a gymnastics display and a colour supplement" (*Times*). "Its busy 2½ hours of life are occupied with serious verbal quotations both live and on TV screens from many contemporary writers, music from varied sources, bits of film, acting, mime, dancing and much else, yet without leaving a firm impression on the mind of something positive having been achieved" (*Stage*).

77.539 *Do Not Go Gentle* (P) Gavin Richards. ROUND HOUSE DOWNSTAIRS 22/11/77. 1st perfd 1977. Comment: Belt and Braces.

77.540 *Playpen* (P) Heathcote Williams and Chuck Mallett (mus). THEATRE UPSTAIRS 22/11/77.* Cast: Findlater; *Stage* 20/10/77, 12; WWT/17. Ben Benison, Roddy Maude-Roxby, John Muirhead, Ric Morgan. *Dir* Gerald Chapman; *Dec* Jennifer Carey, Ariane Gastambide; *Light* Charlie Paton. Plot: Weintraub. Reviews: *Guardian* 23/11/77, 12; *New Statesman* 2/12/77, 793; *Spectator* 3/12/77, 35; *Stage* 1/12/77, 19; *Times* 23/11/77, 13; *Tribune* 2/12/77, 7. Comment: Theatre Machine. "Obvious, banal, shallow" (*Tribune*). "Just a string of sketches, mostly about a couple of morons and their monster child" (*Guardian*). "Williams has plenty to say about our sex mythology and obsolescent institutions," but becomes distracted by personal "predictable pet hates" (*Spectator*). *Times* said the play lacked "points of reference which an audience could hang on to," although it did possess other attributes.

77.541 *Talbot's Box* (P, 2a) Thomas Kilroy. COURT 22/11/77. 27 perf. 1st perfd Peacock (Abbey), Dublin, 13/10/77. Cast: Findlater; *Variety* 30/11/77, 75; *WWT/17*. *Matt Talbot* John Molloy; *1st Man* Stephen Brennan; *2nd Man* Clive Geraghty; *Woman* Ingrid Craigie; *Priest* Figure Eileen Colgan. *Dir* Patrick Mason; *Dgn* Wendy Shea; *Light* Tony Wakefield. Plot: Bull/1. Reviews: *Birmingham Post* 24/11/77, 6; *Guardian* 22/11/77, 12, 24/11/77, 10; *Irish Times* 25/11/77, 4; *New Statesman* 2/12/77, 792–93; *Spectator* 3/12/77, 34–35; *Stage* 1/12/77, 13; *Times* 24/11/77, 9; *Variety* 30/11/77, 75. Comment: Abbey Theatre production. The play was about Matthew Talbot (1856–1925) an Irish Catholic mystic. *Spectator* thought the play became too entertaining in an attempt to avoid a real, earnest debate arising from issues presented in the play. *Times* observed John Molloy made Talbot sympathetic. “Short, witty and clever ... reserving its irreverent satire for the church” (*Variety*). *Irish Times* provided a synopsis of first-night reviews.

77.542 *Soon Maybe Boogie* (Mus) Paddy Fletcher. WATERSIDE 24/11/77; trfd to OVAL HOUSE 30/11/77. 1st perf? Cast: *Stage* 24/11/77, 14. Diana Goodhand, Geoffrey Glendower, Philip Lewis, John McKenna, Lee Partis, Paddy Fletcher. *Dir* Paddy Fletcher; *Dgn* Tessa Hayes. Review: *Stage* 5/1/78, 15. Comment: Incubus Theatre Company. “About two generations of Brown-shirts, Black-shirts or whatever the colour may be”; *Stage* could not discern the lyrics because the sound amplification was too loud.

77.543 *A Woman of No Importance* (C, 3a) Oscar Wilde (adpt Paul Dehn). TOWER, CANONBURY, 25/11/77.** Cast: TTC. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel.

77.544 *Home* (P, 2a) David Storey. QUESTORS 26/11/77.** Cast: QTA. Plot: Demastes/2, Fletcher, Griffiths, Hischak/2, 23–24, Hochman, Loney, Patterson, Salem, Vinson, Weintraub.

77.545a *After Lydia* (C, 1a) Terence Rattigan. WIMBLEDON 28/11/77.** Richard Todd, Virginia Stride, Brian Jackson. Plot: Fletcher Hischak, Hischak/2, 81, Loney, Walford, Weintraub. Comment: Performed under the collective title *In Praise of Love*.

77.545b *Before Dawn* (D, 1a) Terence Rattigan. WIMBLEDON 28/11/77.** Richard Todd, Virginia Stride, Brian Jackson. Plot: Fletcher Hischak, Hischak/2, 81, Loney, Walford, Weintraub. Comment: Performed under the collective title *In Praise of Love*.

77.546 *Confession Fever* (P) Terry James. KING'S HEAD 28/11/77.* Cast: *Stage* 24/11/77, 1; *Theatricalia*; *WWT/17*. *Hal* John Castle; *Jackie* Julie Dawn Cole; *Martin* Douglas Fielding; *Andrea* Julia Goodman; *Beth* Maureen O'Brien. *Dir* Madhav Sharma; *Dgn* Peter Ling. Reviews: *Guardian* 29/11/77, 12; *Observer* 11/12/77, 37; *Stage* 8/12/77, 11. Comment: Wakefield Tricycle Company. The play, about a weekend of confessions by various friends, “is all dressed up with nowhere special to go” (*Guardian*). “A truth-game with some witty lines but too heavily contrived for the slender facts it reveals” (*Observer*).

77.547 *Elvis* (Mus, 2pt) Jack Good and Ray Cooney. ASTORIA 28/11/77.* 614 perf. Cast: *Theatricalia*; *Variety* 21/12/77, 76; *WWT/17*. *Young Elvis* Timothy Whitnall; *Elvis (in his 20s)* Shakin' Stevens; *Older Elvis* P. J. Proby; Richard Ashley, Helen Baker, Tanith Banbury, Paul Felber, Stephen Leigh, Anna Macleod, Yael O'Dwyer, Richard Piper, Shaun Simon. *Lic* Brian Rix, Peter Todd; *Pres* Ray Cooney, Miriam Bienstock, Martin J. Machat; *Dir* Jack Good; *Dgn* Patrick Robertson; *Light* David Hersey; *Cost dgn* Rosemary Vercoe; *Mus supervision* Harry Robinson; *Mus dir* Keith Strachan; *Assist dir* Annabel Levenson; *Ch* Carole Todd; *Sound* Autograph; *Film adviser* Ray Millichope; *Photography* Eric Strange; *Visuals pd* Malcolm Davies; *Research* Annie Macdonald; *Assist dgn* Richard Pickett. Plot: OTF. Reviews: *Birmingham Post* 9/12/77, 6; *Daily Mirror* 8/12/77, 18; *Guardian* 7/12/77, 10; *Illustrated London News* 1/2/78, 59; *New Statesman* 16/12/77, 857–58; *Spectator* 18/3/78, 26; *Stage* 15/12/77, 29; *Times* 7/12/77, 16; *Variety* 21/12/77, 76. Comment: The Astoria was formerly a cinema (see *Stage* 6/10/77, 1). The piece won the *Evening Standard* Award for best musical of 1978. Seats cost £1.50–£5.50 and the theatre also offered “Dinner & Top price seat £8.50” (advt.). A charity performance was given on 5/12/77 in aid of the Save London's Theatres Campaign. *Variety* reported the house lights were accidentally left on “robbing the show of much of its atmosphere; nevertheless, there were good performances from the three actors portraying Elvis at different stages in his life. “Simply a seamless flow of 70 numbers backed by film and still projections and celebrating Elvis rather than exploring him” (*Guardian*); *Times* agreed.

77.548 *Fosdyke II* (P) Bill Tidy and Alan Plater and Bernard Wrigley (mus). BUSH 28/11/77.* *Rebecca Fosdyke*, *Lu Fu* Marie Green; *Victoria Fosdyke* Hazel Clyne; *Sir Josiah Fosdyke*, *Tripenstein* Micky O'Donoghue; *Albert Fosdyke*, Malcolm Ranson; *Roger Ditchley* Jim Broadbent; Steve Halliwell, Charlie Grima. *Dir* Mike Bradwell; *Dgn* Di Seymour. Reviews: *Guardian* 3/12/77, 12; *New Statesman* 16/12/77, 858;

Observer 18/12/77, 26; *Spectator* 31/12/77, 21; *Stage* 8/12/77, 11; *Times* 5/12/77, 9. Comment: A second helping of "old music hall jokes and communal sing-songs dragged kicking and screaming into a loony parody of one of those Crowthers of Bankdam family sagas" (*Guardian*). "Exuberant, primitive theatre ... with funny lines and boisterous performances" (*Times*).

77.549a *The Real Inspector Hound* (C, 1a) Tom Stoppard. YOUNG VIC 28/11/77.** *Moon* Teddy Green; Terence Frisby, Joanna McCallum, Natasha Pyne, Malcolm Reynolds, Judy Wilson, Peter O'Farrell. *Dir* Jeremy James Taylor; *Dgn* Carl Toms. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44–45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Reviews: *Guardian* 29/11/77, 12; *Irish Times* 1/12/77, 10; *Stage* 15/12/77, 29. Comment: A very good revival.

77.549b *Seaside Postcard* (C, 1a) Terence Frisby. YOUNG VIC 28/11/77.* Vicky Ogden, C. J. Allen, Judy Wilson, Ian Taylor, Peter O'Farrell, Rosalind Boxall. *Dir* Terence Frisby; *Dgn* Mark Wheeler. Reviews: *Guardian* 29/11/77, 12; *Irish Times* 1/12/77, 10; *Stage* 15/12/77, 29. Comment: About a British family spending a day at the seaside.

77.550 *Time to Kill* (Thriller) Leslie Darbon. RICHMOND 28/11/77. Paula Wilcox, Simon Oates, Ros Drinkwater, Lisa Daniely, Donald Burton. *Dir* Malcolm Farquhar.

77.551 *The Hardman* (P) Tom McGrath and Jimmy Boyle. ICA 29/11/77. 1st perfd Traverse, Edinburgh, 19/5/77. Cast: *Stage* 1/12/77, 10; *WWT/17*. *Sluggie*, *Renfrew* Martin Black; *Big Danny*, *Policeman*, *Commando*, *Paisley* Ian Ireland; *John Byrne* Peter Kelly; *Deadeye*, *Archie*, *Kelly*, *Policeman*, *Mochan* Jimmy Kennedy; *Maggie*, *Carol* Frances Low; *Lizzie*, *Mother*, *Didi* Eileen Nicholas; *Bandit*, *Johnstone* Benny Young. *Dir* Peter Lichtenfels, Ian Ireland, Tom McGrath; *Dgn* Grant Hicks; *Light* Alistair McArthur. Reviews: *Guardian* 30/11/77, 10; *Stage* 15/12/77, 29; *Times* 30/11/77, 19; *Tribune* 13/1/78, 7. Comment: Offshore Productions; Traverse Theatre Club. Based on the life of Jimmy Boyle, a murderer, his time in prison, and who eventually became an artist. The things the play lacked were "plot development or any sort of tension" (*Times*). "A superb performance by Peter Kelly" (*Stage*).

77.552 *Monsieur Artaud* (P) Michael Almaz. JACKSONS LANE 29/11/77.** Cast: *Stage* 24/11/77, 14. John Ioannou, Liz Brailsford. Comment: Artaud Company.

77.553 *Do You Love Me?* (Ent) Edward Petherbridge (adpt of R. D. Laing's *Knots*, 1970) and Martin Duncan

(mus). ROUNDHOUSE 30/11/77. Cast: *Stage* 17/11/77, 1; *WWT/17*. *Inelegant Man* Tenniel Evans; *Young Man* Martin Connor; *Elegant Woman* Ann Firbank; *Elegant Man* John Harding; *Young Woman* Ann Hasson; *Inelegant Woman* Brenda Peters; *Compere*, *Attendant* Edward Petherbridge. *Dir* Edward Petherbridge; *Dgn* Stephanie Howard; *Light* Brian Harris; *Ch* Sean Bartley. Reviews: *Guardian* 1/12/77, 10; *New Statesman* 9/12/77, 823; *Observer* 11/12/77, 37; *Stage* 8/12/77, 11; *Times* 1/12/77, 11. Comment: Actors' Company. "A whimsical revue almost entirely lacking the intellectual intricacy and bite of the psychiatrist-seer's well-known *Knots*" (*New Statesman*). *Guardian* "learned little about life" and was "only thinly entertained."

77.554 *Kennedy's Children* (D, 1a) Robert Patrick. NEW INN 30/11/77.** Plot: Bryer, Eisler, Gunn, Hischak, Hischak/2, 94, Loney, Vinson, Walford, Wilmeth.

77.555 *Our Own People* (P, 2a) David Edgar. HALF MOON 30/11/77; trfd to THEATRE UPSTAIRS 9/1/78.* Cast: Findlater; *WWT/17*. Sue Glanville, Victoria Plum, Tariq Yunus, Reggie Ranjha, Indira Joshi, John Gillett, Chrissie Cotteril, Malcolm Raeburn. *Dir* Walter Donohue; *Dgn* Di Seymour; *Light* Eddie Heron. Reviews: *Guardian* 2/12/77, 12; *Stage* 22/12/77, 16; *Times* 30/11/77, 19; *Tribune* 27/1/78, 7. Comment: Pirate Jenny. Based partially on facts, the play was about discrimination of various kinds in a factory. *Tribune* praised Edgar as "one of the most politically intelligent and committed of contemporary playwrights." *Times* said that generally Edgar handled the courtroom thriller format well, although perhaps some hints were buried "too deep to create much tension."

77.556 *A Right Christmas Caper* (P for children) Willis Hall. SHAW 30/11/77.* Cast: *Stage* 24/11/77, 1; *WWT/17*. *Detective Constable Grummett* Stephen Lewis; *Convict Gilbert* Tom Owen; *Convict Crosby* Mike Savage; *Mr. McBain* Johnny Wade; *Mr. Mullins* David Weston; *Clara Grummett* Jo Kendall; *Prison Governor* Bunny Reed; *Ice Cream Girl* Sue Bond; *Alexander Grummett* Russell Glead. *Dir* Brian Rawlinson; *Dgn* Dee Greenwood; *Light* Mark Jonathan. Reviews: *Guardian* 3/12/77, 12; *Observer* 18/12/77, 27; *Stage* 8/12/77, 11; *Times* 22/12/77, 9. Comment: Dolphin Theatre Company. "The adventures of two Porridge-style convicts ... and the arch-enemy" a detective (*Observer*). *Times* reported that Hall's Pirandello approach worked with the children: "the open theatricality of his approach is met with eager participation."

77.557 *Voices* (P) Susan Griffin. ACTION SPACE 30/11/77. 1st perfd as radio version in 1975 (USA); 1st

British perf. Cast: *Stage* 17/11/77, 17. Francesca Waters, Matyelok Gibbs. Deborah Fairfax, Nancy Duguid, Faith Gillespie. *Dir* Kate Crutchley; *Dgn* Mary Moore. Reviews: *Gay News* 1/12/77, 21, 15/12/77, 38; *Guardian* 29/11/77, 13, 25/1/78, 10; *Stage* 5/1/78, 15. Comment: "About five women reaching feminist consciousness" (*Guardian*). "The writing was of the highest quality, strongly lyrical without sentimentality" (*Gay News* 15/12). *Guardian* (25/1) said the piece, if it was a play, should have been produced on the radio, not staged.

77.558 *All for Love* (T, 5a) John Dryden. OLD VIC 1/12/77. ** Cast: Theatricalia. *Marc Antony* John Turner; *Cleopatra* Barbara Jefford; *Octavia* Suzanne Bertish; *Alexas* Robert Eddison; *Ventidius* Kenneth Gilbert; *Dollabella* Michael Howarth; Philip Bloomfield, Zoe Hicks, Neil McCaul, John Nettleton, David Shaughnessy, Bernice Stegers. *Dir* Frank Hauser; *Dgn* Nicholas Georgiadis; *Mus* Donald Fraser; *Ch* Belinda Quirey. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shipley, Sobel. Reviews: *Guardian* 3/12/77, 12; *Illustrated London News* 1/2/78, 59; *Stage* 8/12/77, 11; *Times* 2/12/77, 9. Comment: Prospect Theatre Company. *Times* noted the performance was poorly attended which was a pity because "Frank Hauser's production is a major act of rehabilitation, which triumphs in putting historical accuracy to expressive use." "The actors breathe unexpected life into Dryden's verse, making the play stand up strongly as powerful tragedy," with strong performances by John Turner and Barbara Jefford (*Stage*).

77.559a *Duck Variations* (P, 1a) David Mamet. REGENT 1/12/77. 1st perfd Goddard College, Plainfield, Vermont, 1972; 1st London perf. Cast: *Stage* 1/12/77, 1; *WWT/17*. *Emil* Bernard Spear; *George* Gordon Sterne. *Pres* Danny O'Donovan, Alan Cluer, Helen Montagu, Backstage Productions Ltd.; *Dir* Albert Takazaukas; *Dgn* Saul Radomsky; *Light* Joe Davis; *Gen mgr* Robert Burns, Philip St. Pride; *Co. mgr* Mollie Kirkland; *Sm* Robin Pritchard; *Asm* David Beckford; *Wm* Marina Drecker; *Press rep* Arlene Gould; *Mus* Dave Hunt; *Sc bld*, *Sc* Philip Parsons; *Bom* Gareth Cullum; *Elect* Jim Thomson; *Carp* Philip Parker. Plot: Hischak/2, 92, Hochman, MacNicholas, Walford. Reviews: *Gay News* 15/12/77, 38; *Guardian* 2/12/77, 12; *New Statesman* 9/12/77, 823; *Observer* 11/12/77, 37; *Stage* 8/12/77, 11; *Times* 2/12/77, 9. Comment: Backstage Productions. *Gay News* found the dialogue "portentous" but Albert Takazaukas's direction "thankfully unpompous." "Springy, humorous" (*Guardian*). Bernard Spear gave "a superbly studied comic performance" (*Times*). The first New York production was at St. Clements 29/9/75.

77.559b *Sexual Perversity in Chicago* (P, 1a) David

Mamet. REGENT 1/12/77. 1st perfd complete version Organic Theatre Company, Chicago, 19/6/74; 1st London perf. Cast: *Stage* 1/12/77, 1; *WWT/17*. *Danny Shapiro* Stephen Hoye; *Bernard Litko* Kenneth Nelson; *Joan Webber* Anna Palk; *Deborah Solomon* Glory Annen. *Pres*, *Dir*, *Dgn*, *Light*, *Gen mgr*, *Co. mgr*, *Sm*, *Asm*, *Wm*, *Press rep*, *Mus Sc bld*, *Sc*, *Bom*, *Elect*, *Carp* as for 77.559a. Plot: Bordman, Hischak/2, 92, Hochman, MacNicholas, Walford, Wilmeth. Reviews: *Gay News* 15/12/77, 38; *Guardian* 2/12/77, 12; *New Statesman* 9/12/77, 823; *Observer* 11/12/77, 37; *Stage* 8/12/77, 11; *Times* 2/12/77, 9. Comment: Backstage Productions. *Gay News* was galvanized by the play. "Both plays are hip, fast, funny, and slightly sad" (*Guardian*). *Times* found Mamet's intentions in the play "obscure." The first New York production was at St. Clements 29/9/75.

77.560 *Lysistrata* (C) Aristophanes THEATRO TECHNIS 1/12/77. ** Plot: Fletcher, French/2, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel.

77.561 *The Groucho Letters* (P) Michael Kustow (deviser) and Derek Newark (adpt). COTTESLOE 2/12/77. 6 perf. Cast: NTA. *Groucho Marx* Derek Newark. Review: *Times* 2/11/77, 12 [sic]. Comment: National Theatre. The production remained in repertory until 26/1/78.

77.562 *Auditions* (P, 1a) Mark Knight and Rob Quirk. PINDAR OF WAKEFIELD c. 5/12/77 (Ln). 1st perf? Cast: *Stage* 8/12/77, 12. Bjorg Arnadottir, Philip Raymond, Mark Knight, Gilda Waugh, Peter Buirski. *Dir* Mark Knight; *Pd* Leigh Shine, Rob Quirk. Review: *Stage* 5/1/78, 15. Comment: Shirk Productions. "In this slightly too abbreviated piece we are at an audition for vacancies in a regional theatre company" (*Stage*).

77.563 *A Bit of Rough* (P) Gilly Fraser. SOHO POLY 5/12/77 (Ln). * Cast: *Stage* 8/12/77, 12. *Julie* Carole Hayman; *Ray* Trevor Eve. *Dir* Max Stafford-Clark; *Dgn* Peter Hartwell. Reviews: *Guardian* 20/12/77, 8; *Times* 7/12/77, 16; *Tribune* 13/1/78, 7. Comment: "A fine piece of feminist theatre ... a stunning study of female sexuality" (*Tribune*). *Times* commended the play but thought the conflict in the piece was "too schematic."

77.564 *Franz into April* (P) Pam Gems. ICA 5/12/77 (Ln). * Cast: *Stage* 1/12/77, 10. *Franz* Warren Mitchell; *April* Patricia Franklin; Lise Hilboldt, Chris Monk, Alan Cullen. *Pd* Pam Gems, Frank Hatherley; *Dir* Frank Hatherley; *Dgn* Sally Gardner. Reviews: *Guardian* 8/12/77, 12; *Spectator* 24/12/77, 34; *Stage* 22/12/77, 16; *Times* 6/12/77, 7. Comment: The play, based on "the work and character of Fritz Perls," a Californian Freudian

therapist, was unusual for a lunchtime piece because it was “actually about something interesting” (*Guardian*). “Leaves you with a powerfully comic idea of Gesalt as a living process” (*Times*).

77.565 *Kiss and Kill* (P) Ann Mitchell and Susan Todd. ROUND HOUSE DOWNSTAIRS 5/12/77. 1st perfd 1977. Josefina Cupido, Clive Russell, Gillian Hanna, Chris Bowler, Mary McCusker, Roger Allam, Helen Glavin, Susan Todd. *Dir* Susan Todd; *Dgn* Stephanie Howard. Reviews: *Gay News* 12/1/78, 35; *Stage* 15/12/77, 29; *Times* 6/12/77, 7; *Tribune* 27/1/78, 7. Comment: Monstrous Regiment. “It seemed all to be out of a sociology textbook, a rambling and contrived piece built around woman as a victim of physical and emotional violence” (*Gay News*). “Too loosely structured to work overall” (*Tribune*). *Times* generally approved the piece, though the text could have been trimmed.

77.566 *The Late Edwina Black* (P, 3a) William Dinner and William Morum. WIMBLEDON 5/12/77.** Stephen Yardley, Carole Mowlam, John Bentley. Plot: Best/50, 317, Bordman/4, 294, Fletcher, French/2, Hischak, Kabatchnik/2.

77.567a *Motocar* (P) David Pownall. COTTESLOE 5/12/77. 1st perfd Traverse, Edinburgh, 1/2/77. Cast: Theatricalia; *WWT/17*. *Doctor Lewis* Stephen Boxer; *Inspector Pickerrill* Eric Richard; *Motocar* Joe Marcell; *Nurse Symonds* Diana Kyle; *Sister Donahue* Fiona Victory. *Dir* Edward Adams; *Dgn* Tot Brill. Reviews: *Guardian* 9/12/77, 10; *Observer* 11/12/77, 37; *Stage* 15/12/77, 31; *Times* 7/12/77, 16. Comment: Paines Plough. A “powerful assessment of relative values” in Rhodesia (*Observer*). *Times* described the writing as a “mystical web ... [that] suggests an excursion into the brain ... which, seen from the left, resembles Africa.”

77.567b *Richard III, Part Two* (P) David Pownall. COTTESLOE 5/12/77. 1st perfd Traverse, Edinburgh, 24/8/77. Cast: Theatricalia; *WWT/17*. *Chrysostom* Joe Marcell; *Edward*, *Cicely Neville* Harriet Walter; *Elizabeth Woodville* Fiona Victory; *Francis Lovell* Eric Richard; *George McMasters* Robert McIntosh; *George Orwell*, *Richard III* Stephen Boxer; *Richard Duke of York*, *Louise* Diana Kyle. *Dir* Edward Adams; *Dgn* Bettina Reeves; *Cost* Jane Price; *Mus* Stephen Boxer. Reviews: *Guardian* 9/12/77, 10; *Observer* 11/12/77, 37; *Stage* 15/12/77, 31. Comment: Paines Plough. “Juxtaposes the maligned Crookback with a nervous George Orwell wondering what the world will make of 1984” (*Observer*).

77.568 *Sir Gawain and the Green Knight* (P for

children) Michael Bogdanov (deviser) and Peter Stevens (adpt of Brian Stone’s trans of poem, 14th century) and Iwan Williams (songs, mus). LYTELTON 5/12/77 (m).* 26 perf. Cast: NTA; Theatricalia; *WWT/17*. *Arthur* James Leith; *Bertilak* John Labanowski; *Gawain* Frederick Warder; *Gay Lady* Caroline Harrington; *Guinevere* Julia Pascal; *Merlin*, *Storyteller* Warren Clarke; *Morgan Le Fay* Liz Bagley; *Courtiers*, etc. Chris Hunter, Philip Wilde, Drew Wood, Robert Ralph. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Chris Ellis; *Fight arr* William Hobbs; *Movement* Frederick Warder; *Sound* David Foister; *Ch* Roland Dixon, Eric Newsham; *Mus dir* Ashley Hutchings; *Sm* Diana Boddington; *Dsm* Karen Stone; *Asm* Douglas Attrill, Kate Salberg. Reviews: *Guardian* 10/12/77, 12; *New Statesman* 23/12/77, 908; *Observer* 11/12/77, 37; *Stage* 22/12/77, 16; *Times* 9/12/77, 15. Comment: MPS 696. National Theatre. Press night was 8/12/78. “Combines a fascinating myth with an innocent physical exuberance” (*Guardian*). *Observer* thought the piece a little long but reported the children “seemed gripped.” *Times* commended the piece for leaving the poem intact. The production remained in repertory until 23/2/78.

77.569 *And Things That Go Bump in the Night* (P) Terrence McNally. NEW END 6/12/77. 1st perfd Guthrie, Minneapolis, 4/2/64; 1st British perf. Cast: *Stage* 1/12/77, 1; *WWT/17*. *Lakme* Lindsay-Jane Bartlett; *Sigfrid* Michael Dickinson; *Clarence* Peter Duncan; *Grandfa* Jimmy Gardner; *Ruby* Briony Hodge; *Fa* Hugh Martin. *Pres* Lawrence Taubman Productions; *Dir* Lawrence Taubman; *Dgn* Robin Don; *Light* Stephen H. Watson. Plot: Bordman/4, 402, Bronner, Hischak, Hochman, MacNicholas, Nelson/2. Reviews: *Gay News* 12/1/78, 35; *Guardian* 9/12/77, 10; *New Statesman* 16/12/77, 858; *Stage* 15/12/77, 29. Comment: Also known as *There Is Something Out There*. *Guardian* questioned the reason for reviving “this piece of juvenilia” when McNally’s *The Ritz* had yet to be staged in London. *New Statesman* agreed and called the piece “dated and callow.” The first New York production (Royale 26/4/65) ran for 16 performances.

77.570 *Don Juan* (P) George Gordon Byron. UPSTREAM 6/12/77; trfd to THREE HORSESHOES 12/12/77. Cast: *Stage* 1/12/77, 10. *Julia*, *Haidee* Julie Neubert; *Byron* Terence Seward; *Juan* Stephen Oxley, Pam McKernan, Tim Stewart-Horton. *Dir* John Retallack. Review: *Stage* 30/12/77, 15. Comment: Attic Theatre Company. “A dramatised version of cantos II and IV ... Terence Seward as a rather too Victorian Byron is the linkman. Julie Neubert is a charming Julia and Haidee with Stephen Oxley very much the wide-eyed innocent adrift as Juan” (*Stage*).

77.571 *A Pinprick of History* (Surrealist paradox) Margaretta D'Arcy. ALMOST FREE 6/12/77 (Ln). * Cast: *Stage* 8/12/77, 12. John Arden, George Byatt, Terry McGinity, Paul O'Keefe, Dudley Sutton, Ian Stern, Linda Sheridan, Finn Arden. *Dgn* Norman Coates. Reviews: *Guardian* 8/12/77, 12; *Stage* 22/12/77, 16; *Times* 8/12/77, 11; *Tribune* 13/1/78, 7, 20/1/78, 10, 27/1/78, 10. Comment: "A dose of ranting republican agitation" (*Guardian*). The problem with the rant was its overpowering rage (*Tribune* 13/1). "Too intentionally amateurish and cluttered to convey any information" (*Times*). "After an hour of these 'brief chronicles of our time,' the audience was given the choice of leaving or staying behind for questions. I left" (*Stage*).

77.572a *Cheek* (C) Howard Barker. OVAL HOUSE 7/12/77.** Plot: Weintraub. Comment: Bloodlips.

77.572b *The Ugly Duckling*. OVAL HOUSE 7/12/77. Comment: Bloodlips. The classic children's story.

77.573 *Drake's Dream* (Mus, 2a) Simon Brett (bk; based on idea by Martin Gates) and Lynne Riley (mus, lyr) and Richard Riley (lyr, mus). SHAFTESBURY 7/12/77; trfd to WESTMINSTER 1/2/78. 82 perf. 1st perfd Connaught, Worthing, 26/10/77. Cast: *Stage* 20/10/77, 1; Theatricalia; *Variety* 25/1/78, 86; *WWT/17*. *Burleigh* Donald Scott; *Courier* Anne Sedgwick; *Francis Drake* Paul Jones; *Francis Fletcher* Stanley Fleet; *Jack* Bill Pearson; *Mary Drake* Janet Shaw; *Nunez da Silva* Richard Tate; *Philip of Spain* Bill Bradley; *Queen Elizabeth* Caro Gurney; *Rose* Tricia Deighton; *The Indian Chief* Nicholas Denney; *The King of Ternate* Earl Jordan; *Thomas Doughty* David Burt. *Theatre controller* Brian Rix; *Pres* Sue Gates, Martin Gates; *Dir* Nicolas Young; *Dgn* Angela Muhl; *Light* Terence Caughell; *Mus dir* Peter Martin; *Assoc pd* Ian Liston. Plot: OTF. Reviews: *Illustrated London News* 1/2/78, 59; *New Statesman* 23/12/77, 908; *Stage* 15/12/77, 29; *Times* 8/12/77, 11; *Variety* 25/1/78, 86. Comment: Connaught Theatre (Worthing) Production. For the Westminster transfer the production was rewritten to accommodate the smaller auditorium. "Too much of a wreck to get very far ... resembles a series of TV variety show skits tied together by 23 songs and a common but inconsistently delineated theme" (*Variety*). "A bewildering affair, now primed with comic anachronisms, now developing into cloak-and-sword, and never sure of itself in either vein" (*Illustrated London News*). *Times*' description of the piece implied strong disapproval.

77.574a *A Bit of Bronze* (P) Charlotte Hunt. LAMB AND FLAG 8/12/77. 1st perf? Cast: *Stage* 8/12/77, 12. The company for this double bill comprised Charles Rey-

nolds, Iris Rougier, Allen Sykes, Peter Moore, Jack Allcock, David Lynton. *Dir* Bobby Robi.

77.574b *Let's Play Murders* (P) Jack Allcock. LAMB AND FLAG 8/12/77. 1st perf? Cast: *Stage* 8/12/77, 12.

77.575 *One in Seven* (P). THEATRO TECHNIS 8/12/77.**

77.576 *Like Dolls or Angels* (P) Stephen Jeffreys. KING'S HEAD 12/12/77 (Ln). 1st perfd St. Andrews 4/77 (amat); 1st prof perf. Cast: *Stage* 15/12/77, 30. *Zuki* Prunella Gee; *Hannigan* Rupert Frazer. *Dir* Diane Cilento. Reviews: *Guardian* 13/12/77, 12; *Stage* 22/12/77, 9; *Times* 13/12/77, 7. Comment: MPS 3582. A well-written "off-beat" piece about fairground stuntmen (*Guardian*). "It carries total conviction as a backstage study of the stunt game" with Prunella Gee as an "ex-Roedean girl" turned into "the ill-used showgirl" (*Times*).

77.577 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 12/12/77.** *Ko-Ko* John Reed; *Mikado* John Ayldon; *Pooh-Bah* Kenneth Sandford; *Katisha* Patricia Leonard; *Nanki-Pooh* Geoffrey Shovelton. *Cond* Royston Nash. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Stage* 22/12/77, 15. Comment: D'Oyly Carte Opera Company. A ten-week season 12/12/77-18/2/78. "Still retains its remarkable musical vitality and freshness, and one can only marvel at the way the company goes through its very familiar routines with clockwork precision and an air of spontaneity. The devotees still applaud every number and go into raptures over the simple fooleries of the 'Here's a how-de-do' encores" (*Stage*).

77.578 *Underground* (Thriller) Michael Sloan. WIMBLEDON 12/12/77. 1st perfd Billingham Forum 25/11/74. *Carl Howard* George Sewell; *Graham Graig* Colin Baker; *Tony Porter* Peter Byrne; *Jim Maclain* Dave King.

77.579 *The Bundle* (P) Edward Bond. WAREHOUSE 13/12/77.* Cast: RSCA; *Stage* 15/12/77, 1; Theatricalia; *WWT/17*. *Basho* Patrick Stewart; *Cracker Man*, *Tor-quo* Martin Read; *Ferryman* Bob Peck; *Ferryman's Wife* Margaret Ashcroft; *Husband*, *Soldier 3*, *To-si* Christopher Whitehouse; *Kaka*, *Water-Seller 2* Greg Hicks; *Keeper 1*, *Soldier 1*, *Gow* Rod Culbertson; *Keeper 2*, *Soldier 2*, *San-ko* Alfred Molina; *Kung-Tu* John Nettles; *Lu* Lynda Rooke; *Old Man* Clyde Pollitt; *Old Woman* Judith Hart; *Pu-Toi*, *Water-Seller 1* Kevin O'Shea; *Sheoul* Frances Viner; *Tiger* Paul Moriarty; *Tuan (Corpse)* Michael Townsend; *Wang* Mike Gwilym; *Woman* Meg Davies. *Dir* Howard Davies; *Dgn* Chris Dyer; *Light* David Boshell; *Fight arr* Peter Woodward. Plot: Weintraub.

Reviews: *Birmingham Post* 16/1/78, 6; *Gay News* 26/1/78, 33; *Guardian* 16/1/78, 8; *Illustrated London News* 1/3/78, 60; *New Statesman* 20/1/78, 90; *Observer* 15/1/78, 31, 22/1/78, 25; *Stage* 19/1/78, 13; *Times* 16/1/78, 9; *Tribune* 24/2/78, 11. Comment: Royal Shakespeare Company. Press night was 13/1/78. The play's sub-title was *New Narrow Road to the Deep North*. The production lasted nearly three hours. "The play contrasts the Eastern way of rule by oppression with the Western one of tyranny by guilt" (*Observer*). "An unsentimental parable: one that assumes man can, through collective action, change his environment" (*Guardian*). *Times* found the narrative somewhat unclear but called the play "complex and marvellously written." *Gay News* commended Mike Gwilym's "powerful performance" and Patrick Stewart.

77.580 *The Gingerbread Man* (P for children) David Wood. OLD VIC 13/12/77 (m). 1st perfd Towergate, Basildon, 13/12/76. Cast: *Stage* 8/12/77, 1. *Cuckoo* Ronnie Stevens; *Old Bag* Vivienne Martin; *Master Mouse* Keith Varnier; Andrew Secombe, Cheryl Branker, Tim Barker. *Dir* Jonathan Lynn; *Dgn* Susie Caulcutt; *Mus dir* Peter Pontzen. Plot: Fletcher. Reviews: *Guardian* 24/12/77, 10; *New Statesman* 23/12/77, 908; *Observer* 18/12/77, 26; *Stage* 5/1/78, 9; *Times* 17/12/77, 9. Comment: Cambridge Theatre Company. *Guardian* reported Wood's "simple and imaginative" play was receiving six productions nationwide. *Times* commended the play, noting the cast succeeded "in stirring the loudest audience participation I have ever heard, and, much more remarkable, commanding the most absolute breath-holding silences."

77.581 *Humbug!* (Mus) John Cooper (adpt of Charles Dickens, *A Christmas Carol*, 1843). TRAMSHED 13/12/77. Cast: *Stage* 15/12/77, 38. *Scrooge* Andrew Knox; *Marley, Mr. Fezziwig* Edmund Dehn; *Mrs. Fezziwig, Mrs. Cratchit* Jane Lee; *Spirit of Christmas Present* Tony McEwan; *Tiny Tim* Stuart Wilks; Antoinetta Evans, Bruce Webb, Peter Jagger, Ben Tabiner. *Dir* John Cooper; *Dgn* Tony Leah; *Ch* Octavia Whitmore. Review: *Stage* 12/1/78, 39. Comment: *Stage* commended the adaptation, the lyrics, and the performances.

77.582 *King Charming; or, The Blue Bird of Paradise* (Fairy ext) J. R. Planché (adpt Gordon Snell and Maurice Browning (lyr). PLAYERS' 13/12/77. 1st perfd orig ver Lyceum 26/12/1850. Cast: *Stage* 8/12/77, 1. *Princess Fiorina* Rosemary Ashe; *Troutina* Sheila Steafel; *King Charming* Jenny Till; *Soussio* Shirley Lee; Val Boothman, James Bree, Roger Bryson, Michael Derbyshire, John Denton, Edward Hibbert, Trevor Littledale, Eleanor McCready, Shirley Rayner, Libby Ritchie, Joan Ryan,

Clifton Todd. *Dir* Reginald Woolley; *Dgn* Mary Greaves, Reginald Woolley; *Cost dgn* Reginald Hanson; *Ch* Doreen Hermitage; *Mus dir* Geoffrey Brawn. Reviews: *Observer* 18/12/77, 27; *Stage* 15/12/77, 39, 12/1/78, 19; *Times* 17/12/77, 9. Comment: "Delicate glitter, wit and pun, richly wrought story and rhyming couplets" (*Stage*). *Observer* noted Planché's original "was the first-ever pantomime to feature a girl as principal boy." "Ingenious work, well-directed by Reginald Woolley, with fine Victorian scenery 'and supernatural phenomena' by Mary Greaves" (*Times*).

77.583 *The Magic Man* (P) Barbara D'Amato and Anthony D'Amato and Ray Holder (mus). MAY FAIR 13/12/77. 29 perf. Cast: *Stage* 1/12/77, 1; *WWT/17*. *Pinchem* Paul Bacon; *Victoria* Gretta Gouriet; *Braithwaite* Brian Haines; *Madame Telli-Verdi* Madeleine Newbury; *Cindy Lou* Suzette St. Claire; *Lindy Sue* Trudie Styler, *John Smith* John Wade. *Pres* Peter Cotes, Lionel A. Dorsay; *Dir* Peter Cotes; *Mus dir* Ray Holder; *Cost dgn* Tricia Rowland Clark; *Ch* Cherril White, Linda McGill; *Light* Stuart Anderson. Reviews: *Guardian* 14/12/77, 10; *New Statesman* 23/12/77, 908; *Stage* 22/12/77, 9; *Times* 14/12/77, 11. Comment: A "Christmas turkey ... a wretchedly inept attempt to combine mortgage melodrama, musical comedy, and music-hall gags" (*Guardian*). "Abysmal" (*Times*).

77.584 *Vamp* (Horror MC) Tudor Gates (bk) and Christopher Neil (mus). ROUND HOUSE DOWNSTAIRS 13/12/77. 1st perfd Royal Arch Halls 22/8/77. *Count Karnstein* Nick Clews; Peter Polycarpou. *Dir* David Owen Bell; *Mus dir* Jeremy Davies; *Ch* Alison Hughes. Review: *Stage* 30/12/77, 15. Comment: Phoenix Festival Company. "An absolute wallow in 1950s nostalgia, not to mention the whole cult of the horror story, especially on film," but *Stage* did not know if it would be successful.

77.585 *The Alchemist* (C) Ben Jonson (ed Peter Barnes). ALDWYCH 14/12/77.** 1st perfd this revised edn Other Place, Stratford-upon-Avon, 23/5/77. Cast: RSCA; *Stage* 8/12/77, 1; *Theatricalia*; *WWT/17*. *Abel Drugger* Nickolas Grace; *Ananias* Roger Rees; *Dame Pliant* Bobbie Brown; *Dapper* Alan Cody; *Doll Common* Susan Dury; *Epicure Mammon* Paul Brooke; *Face* Ian McKellen; *Kastril* Hilton McRae; *Lovewit* Ivan Beavis; *Officer, First Neighbour* Leon Tanner; *Parson* Paul Wagar; *Subtle* John Woodvine; *Surly* Richard Durden; *Tribulation* Jacob Witkin; *Neighbours* Denyse Alexander, Kim Begley, Ruby Head, Paul Wagar, Ruby Wax. *Dir* Trevor Nunn; *Dgn* Chris Dyer; *Light* Leo Leibovici. Plot: Brock, Fletcher, Gassner, Griffiths, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham*

Post 7/1/78, magazine, 6; *Gay News* 12/1/78, 35; *Guardian* 14/12/77, 10, 15/12/77, 10; *Illustrated London News* 1/2/78, 59; *New Statesman* 23/12/77, 908; *Observer* 18/12/77, 26; *Spectator* 31/12/77, 21; *Stage* 22/12/77, 9. Comment: Royal Shakespeare Company. *Spectator* appreciated Barnes's efforts to render the text comprehensible without losing any of its "freshness and bite." *New Statesman* commended Trevor Nunn's production for its emphasis on "nuance and detail, precision of characterisation and a plausible sense of place." *Illustrated London News* was impressed by the performances of John Woodvine, Susan Dury, and above all Ian McKellen.

77.586 *The Coming of the Twilight Circus* (Christmas show) Oval House members, staff, friends. OVAL HOUSE 14/12/77.* Cast: *Stage* 15/12/77, 30. *Mr. Midnight* Jim Sweeney; Steve Steen, John Rawlinson, John Melville, Frank Bren, Steve Lewis, Lee Begley, John Wells, Jenny Cane, Carole Dooley, Jane Nash, Andy McDonald, Ross Foley, Noel O'Leary, Seeta Indrani, John Rawlinson, Michelle Lamb, Reggie and Nick Fry, Sue Little, Ross McKim, Sally Cranfield, Hesitate and Demonstrate, Moving Visions, Matchbox Purveyor, Omoro Productions, Cunning Stunts, Jail Warehouse Company. Review: *Stage* 5/1/78, 9. Comment: "A gorgeous bit of chilling hokum ... another exercise in proving that anything Hammer and Amicus could do fringe theatre can do (if not better), just as well—or as nastily" (*Stage*).

77.587 *Pinch-Me-Not* (P) Richard O'Keefe. GREENWICH 14/12/77.* 30 perf. Cast: *Stage* 8/12/77, 1; *WWT/17*. *Murphy* Patrick Drury; *Celia* Stephanie Turner; *Henry* Donald Churchill; *Douglas* Nigel Anthony; *Helen* Di Trevis. *Dir* John Tydeman; *Dgn* Peter Rice; *Light* Nick Chelton; *Sm* Jane Denholm. Reviews: *Irish Times* 13/1/78, 10; *New Statesman* 23/12/77, 908; *Stage* 22/12/77, 9; *Tribune* 13/1/78, 7. Comment: "A very harsh look at how so many people compromise, and so many others run a futile race because they are afraid to enter any relationship which will not be perfect" (*Irish Times*). *New Statesman* averred O'Keefe had been blessed by the theatrical gods.

77.588 *The Amusing Spectacle of Cinderella and her Naughty-Naughty Sisters* (Christmas show) Martin Duncan (bk, mus). THEATRE ROYAL, STRATFORD EAST, 15/12/77.* Cast: *Stage* 15/12/77, 3; *WWT/17*. *Tifacio (the Maestro)* Martin Duncan; *Cinderella* Pauline Siddle; *Little Johnny Buttons* Brian Protheroe; *Prince Fritz Fitz-Pince* Susan Jameson; *Pearl (a Naughty Sister)* Peter Benson; *Deidre (the other Naughty Sister)* Rhys McConnochie; *Dandy-Knee* Felicity Harrison; *Needle* Vincent Brimble; *Giuseppe* Bob Critchley; *Donna Rita*

Deborah Findlay; *Baron Poorasachurchmouse* Geoffrey Freshwater; *Goody Biddy Bean (a Fairy)* Darlene Johnson; *Widow Peahen* Margot Leicester; *Proscenium Servants* Sebastian Born, Stephen Ormrod; *Fred* Robert Pugh; *Isapristi* Stephen Warbeck. *Dir* Martin Duncan; *Assist dir* John Ashford; *Dgn* David Fisher, Jenny Teramani; *Light* Stephen T. Mead. Reviews: *Guardian* 21/12/77, 8; *Observer* 18/12/77, 27; *Stage* 30/12/77, 9. Comment: "Succeeded admirably well on all counts. The kids in their scores adored it, and everyone, irrespective of age, hissed and sang with the commitment of any five year old" (*Stage*).

77.589 *Dick Whittington; or, The City of Fear* (Panto) Andy Smith (bk, mus). HALF MOON 15/12/77. Cast: *SHM*. *Alderman Fitzwarren* Robin Summers; *Ugly Brothers* Antony Trent, Rob Walker; *Alice, Fairy* Linda Marlowe; *Dick Whittington* Anna Mottram; *Charlie* Howard Lew Lewis; Michael Irving. *Dir* Rob Walker; *Dgn* Mick Bearwish. Review: *Stage* 30/12/77, 15. Comment: "I disentangled at least three stories—those of Cinderella and Aladdin—as this updated youngster jangled with London's underworld to end up with an Alice Fitzwarren who is not quite the nice young lady earlier versions have suggested" (*Stage*).

77.590 *The Idol Business* (Rock mus) Arnold Shaw (mus, lyr) and Simone Bloom (mus, lyr). GOLDEN LANE 15/12/77.* *Abie* Leon Ferguson; Gavin Clare, Suzanne Sofair. Review: *Stage* 19/1/78, 14. Comment: Shaw Bloom Players. This short piece, "based on a piece of Jewish apocrypha concerning Abraham," was performed with a dance version of *Savitri*.

77.591 *The Importance of Being Earnest* (C, 4a) Oscar Wilde. ROUND HOUSE 15/12/77.** Cast: *WWT/17*. *Lane*, *Merriman* Tenniel Evans; *Algernon Moncrieffe* Martin Connor; *John Worthing, M.P.* John Harding; *Lady Bracknell* Ann Firbank; *Hon. Gwendolen Fairfax* Rosie Kerslake; *Miss Prism* Brenda Peters; *Cecily Cardew* Ann Hasson; *Rev. Canon Chasuble, D.D.* Edward Petherbridge. *Dir* Tenniel Evans; *Dgn* Stephanie Howard; *Light* Brian Harris. Plot: *Bordman/2*, 380, *Demastes/1*, *Fletcher*, *Gassner*, *Griffiths*, *Hischak*, *Hochman*, *Law*, *Matlaw*, *Patterson*, *Salem*, *Shank*, *Shiple*, *Sobel*. Reviews: *Gay News* 12/1/78, 35; *Guardian* 21/12/77, 8; *Observer* 18/12/77, 26; *Stage* 22/12/77, 9; *Times* 16/12/77, 15. Comment: Actors' Company. *Observer* reported the Round House was "two-thirds empty." *Gay News* noted the original four-act version was used. Stephanie Howard's "impoverished" set amounted to "theatrical suicide" as did most of the casting, apart from Edward Petherbridge (*Times*).

77.592 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 15/12/77.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

77.593 *A Bob of Cherries* (Christmas ent) Peter Gale (deviser). ST. MARTIN-IN-THE-FIELDS 16/12/77 (Ln).* Cast: *Stage* 1/12/77, 10. Judi Dench, Alec McCowen, Julia McKenzie, Michael Williams, Jenny Wren, Peter Gale, Clifton Todd.

77.594 *Cinderella* (Music Hall Panto) Alan Brown. TOWER, CANONBURY, 16/12/77. Cast: TTC.

77.595 *Jack and the Beanstalk* (Panto) John Morley. RICHMOND 16/12/77. *Simple Simon* Leslie Crowther; *Dame* Arthur Askey; *Jack* Maynard Williams; *Princess* Penny Croft; *Henchman* Robert Aldous; *Daisy (cow)* Simon Masterton-Smith and Roy Miles; Dennis Ramsden, Johnny Vyvyan, Avril Angers. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Lic* Melville Gillam; *Mgr dir* Melville Gillam, Enid Chanelle; *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Roger Redfarn; *Dgn* Terry Parsons; *Light* Lambert Cox; *Ch* Margaret Pollen. *Mus dir* Tony Stenson. Reviews: *Guardian* 23/12/77, 6; *Stage* 12/1/78, 19. Comment: The production demonstrated "that pantomime, the one art form invented in England according to Max Beerbohm, is a great gallimaufry in which cruelty, doggerel, transvestism, puns and pop are mysteriously licensed"; Leslie Crowther and Arthur Askey were the star attractions, and the Principal Boy was male rather than the traditional female (*Guardian*).

77.596 *Rupert and the Outlaws* (Children's mus) Harvey Ellison and David Cullen (mus). WESTMINSTER 16/12/77.** Cast: *Stage* 15/12/77, 37. *Rupert* Zelah Clarke; *Conjurer* Derek Pollitt; *Pup* Bernadette Windsor; David Hitchen, Ray Armstrong, Ron Welling, Barbara Grant, Paul O'Keefe, Gavin Brown, Jane Goddard, Caroline Weller, Dennie Bayliss, Nicola Kimber, Ysanne Usherwood. *Pres* Grosvenor Entertainments; *Dir* Timothy Combe; *Dgn* Pamela Ingram; *Ch* Angela Hardcastle; *Mus dir* Ray Moore. Review: *Stage* 12/1/78, 19. Comment: *Stage* reported the actors wore animal heads and their voices came from loudspeakers at the sides of the stage.

77.597 *Cinderella—The Truth!* (Panto) Joe Lang. FREEMASONS ARMS c. 17/12/77. *News Men*, *Ugly Step-sisters* Keith Allen, Dave Brett; *Cinderella* Sandy Maberley. *Dir* Richard Robinson. Review: *Times* 19/12/77, 11. Comment: Covent Garden Community Theatre. An itinerant

production which was given in several locations. The piece featured a Cinderella who is "a punk in Peckham who lives by snatching handbags from old ladies" (*Times*).

77.598 *The Incredible Johnny Banger* (P for children) Chris Langham. ARTS 17/12/77.* Cast: *Stage* 15/12/77, 30. *Johnny Banger* Eugene Geasley; *Vanilla* Norma Cohen; Geoffrey Drew, Jonathan Hyde, Ray Roberts, Christine Absalom, Penny Casdagli, Roland Oliver. *Dir* Nicholas Barter; *Dgn* Laurie Dennett; *Light* Angus Stewart; *Mus* Ilona Sekacz. Reviews: *Guardian* 21/12/77, 8; *Observer* 18/12/77, 26; *Stage* 30/12/77, 9; *Times* 21/12/77, 7. Comment: Unicorn Theatre. "Heath Robinson whimsy alone doesn't make a show and this one gradually sinks under the sheer confusion of its plot" (*Guardian*). *Times* generally approved but said the production lacked the necessary "constant bounce and involvement" required for a successful children's show.

77.599 *Gawain and the Queen Knight* (Panto) Action Space staff. ACTION SPACE c. 19/12/77.* *Morgan le Fay* Kate Dove; *Gawain* Alan Palmer; *Horse* Dave Golden and Dick Beckett; *Guinevere* Andée Cromarty; *Green Knight* Simon Cassel; *King Arthur* Alasdair Ramsey. Reviews: *Observer* 18/12/77, 27; *Stage* 19/1/78, 20. Comment: The story of Gawain and the Green Knight from the *Morte d'Arthur* was turned into a traditional fairy pantomime.

77.600 *Hans Andersen* (Mus, 2pt) Beverley Cross (bk; based on the film, *Hans Christian Andersen*, 1952) and Frank Loesser (mus, lyr). PALLADIUM 19/12/77.** Cast: *Variety* 28/12/77, 59; *WWT/17*. *Hans Andersen* Tommy Steele; *Jenny Lind* Sally Ann Howes; *Otto Pedersen* Anthony Valentine; *Louise Meisling* Lila Kaye; *Max Klaus* Geoffrey Toone; *Midshipman* Simon Adams; *Col. Guldberg* John Baskcomb; *Dressers* Patricia Hall, Valerie Bader; *Player Queen* Michele Anne Hunt; *Swindler* Graham Tudor Phillips; *Major Domo* Geoffey Saunders; *Queen* Sandra Snook; *Player King* Hugh Spight; *King Christian* Wallace Stephenson; *Schoolmaster* Bob Todd; *Coachman* David Vickers. *Pres* Harold Fielding; *Dir* Tommy Steele; *Dgn* Tim Goodchild; *Ch* Irving Davies; *Light* Eric Delzenne, Molly Friedel; *Mus dir* Alyn Ainsworth. Reviews: *Guardian* 19/12/77, 8; *Stage* 30/12/77, 9; *Times* 20/12/77, 9; *Variety* 28/12/77, 59. Comment: "An awful lot of Tommy Steele and lamentably little Hans Andersen" in the show (*Guardian*). *Variety* noted Steele was on stage throughout the show. *Times* noted the story "leans on Cinderella, with Hans as Buttons."

77.601 *Heroes* (Comic cabaret) Noël Greig and John

Turner. ALBANY EMPIRE c. 19/12/77.* Cast: *Stage* 22/12/77, 15. *George Orwell* Mike Fitzgerald; Tina Jones, Noel Greig, Aviva Goldkorn, Marcel Steiner, John Turner, John White, Tim Webb, Debbie Bishop. *Dir* Mike St. Leger; *Dgn* Paul Dart; *Mus dir* Paul Abrahams. Review: *Stage* 19/1/78, 13. Comment: The Combination. "Celebrates, if that is the right word, the characters, adventures and attitudes of the villains and heroes of comic cartoons, satirising as it goes their political naiveté" (*Stage*).

77.602 *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 19/12/77.** *Major-General Stanley* James Conroy-Ward; *Pirate King* John Ayldon; *Samuel* Jon Ellison; *Frederic Meston Reid*; *Sergeant of Police* Patrick Wilkes; *Mabel* Julia Goss; *Edith* Lorraine Daniels; *Kate* Roberta Morrell; *Isabel* Patricia Ann Bennett; *Ruth* Patricia Leonard. *Mus dir* Royston Nash; *Pd dir* Leonard Osborn. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

77.603 *The Story of Hiawatha* (P). UPSTREAM 19/12/77.

77.604 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). CAMBRIDGE 19/12/77.** Cast: *WWT/17*. *Marigold* Mandy Woodward; *Nurse* Tina Parry; *Dougal* Himself; *Mole* Richard Goolden; *Water Rat* John Warner; *Badger* David King; *Toad* Ian Talbot; *Alfred Renny* Krupinski; *Back Legs of Alfred* Clive Carter; *Chief Weasel* Frank Vincent; *Chief Stoat, Policeman* John Bowe; *Chief Ferret* Albin Pahernik; *1st Fieldmouse* Myra Sands; *Judge* Shaun Curry; *Mrs. Duck* Gilda Waugh; *Phoebe* Rita Henderson; *Mama Rabbit* Leone Cosman; *Harold Rabbit* Colin Copperfield; *Weasels, Ferrets, Stoats* Jeni Evans, Pauline Menear, Mike Worsley. *Pres* David Conville, Ray Cooney, Charles Ross; *Dir* Charles Ross; *Dgn* Peter Rice; *Light* Brian Benn; *Ch* Albin Pahernik. Plot: French, French/2. Review: *Stage* 5/1/78, 9. Comment: Ian Talbot was an impressive Toad, John Warner and Richard Goolden were "inimitable" (with most of the cast less so), and the whole more like pantomime (*Stage*).

77.605 *Frozen Assets* (P, 2a) Barrie Keeffe. WAREHOUSE 20/12/77.* Cast: RSCA; Theatricalia; *WWT/17*. *Al* Alfred Molina; *Auntie Connie* Ruby Head; *Buddy* Allan Hendrick; *Dave* Kevin O'Shea; *Edna* Denyse Alexander; *Frank*, *Henry* Martin Read; *Joan* Marilyn Galsworthy; *Pam* Marjorie Bland; *Peter*, *Priest* John Nettles; *Ronnie* David Howey; *Sammy* Clyde Pollitt; *Screw*, *Lord Plaistow* David Waller. *Dir* Barry Kyle; *Dgn* Sally

Gardner; *Light* David Boshell. Plot: Bull/2. Reviews: *Gay News* 26/1/78, 33; *Guardian* 10/1/78, 8; *Illustrated London News* 1/3/78, 60; *New Statesman* 13/1/78, 59; *Observer* 15/1/78, 29; *Spectator* 21/1/78, 26–27; *Stage* 19/1/78, 13; *Times* 10/1/78, 19. Comment: Royal Shakespeare Company. Sometimes Keeffe's "social indignation, not his ear and eye, are in control of character and plot" (*New Statesman*). "Episodic, entertaining, slangy and as sentimental as a Capra movie" (*Guardian*). *Spectator* agreed with both assessments. For *Times* Keeffe was at his best when he wasn't writing propaganda.

77.606 *The Importance of Being Earnest* (C) Oscar Wilde. YOUNG VIC 20/12/77.** Cast: *WWT/17*. *Lane* Ian Taylor; *Algernon Moncrieffe* Simon Chandler; *John Worthing, M.P.* David Henry; *Lady Bracknell* Teddy Green; *Hon. Gwendolen Fairfax* Amanda Boxer; *Cecily Cardew* Natasha Pyne; *Miss Prism* Rosalind Boxall; *Merriman* Hugh Hastings; *Rev. Canon Chasuble, D.D.* Job Stewart. *Dir* Denise Coffey; *Dgn* Robert Dein; *Cost dgn* Alix Stone; *Light* Michael Alvey. Plot: Bordman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 30/12/77, 9. Comment: The play "gets quite a shaking-up, for Denise Coffey's production gives it a touch of the Charley's Aunts. This classic drag-act farce is also in repertory at the Young Vic and the same setting and cast are used for both plays. This means that Aunt Augusta—the formidable dragon, Lady Bracknell—is played by Teddy Green, a likeable performer in other shows but inflicted with a totally unsuitable role in this instance" (*Stage*).

77.607 *The Trembling Giant* (Fairy tale) John McGrath. COURT 20/12/77. 24 perf. 1st perfd Repertory, Dundee, 30/5/77? Cast: Findlater; *Stage* 15/12/77, 3; *WWT/17*. *George the Giant* Sean McCarthy; *Storyteller* Elizabeth MacLennan; David Anderson, James Grant, David McNiven, Terry Neason, Jackie Farrell, Angela Rew, Ann Louise Ross. *Dir* John McGrath; *Dgn* Allan Ross; *Cost dgn* Nadia Arthur; *Light* David MacLennan; *Ch* Pat Lovett. Reviews: *Guardian* 21/12/77, 8; *New Statesman* 6/1/78, 25; *Observer* 18/12/77, 27, 1/1/78, 26; *Spectator* 31/12/77, 21; *Stage* 30/12/77, 9; *Times* 21/12/77, 7; *Tribune* 30/12/77, 12. Comment: 7:84 Company (Scotland). "The idea is to present the rise and fall of capitalist Britain through the tale of Jack the Giant-Killer" (*Times*). *Spectator* added a particular concern was the question raised by "the Scottish people facing the historic opportunity offered by North Sea oil."

77.608 *Aladdin* (Panto) Peter John (bk) and Tony Locantro (mus). PINDAR OF WAKEFIELD 21/12/77. 1st

perf? Cast: *Stage* 15/12/77, 37. Comment: Aba Daba. Directed by Aline Waites.

77.609 *Cinderella* (Panto) John Farrow. INTIMATE 21/12/77; trfd to VICTORIA PALACE 8/2/78. *Buttons* Tony Blackburn; *Belladonna* Terri Dennis; *Pandemonia* Phil Starr; *Cinderella* Michelle Summers; *Prince Charming* Shirley Greenwood; *Dandini* Julie Fisher; *Baron Hardup* John Marquand; *Fairy Godmother* Mary Mitchell. *Dir* John Farrow; *Sc dgn* Alan Miller Bunford; *Ch* Geoffrey Ferris; *Mus dir* Paul Horner. Review: *Stage* 12/1/78, 21, 2/2/78, 3.

77.610 *Dick Whittington* (Panto) Martin Cort. JEANNETTA COCHRANE 21/12/77.* Cast: *Stage* 15/12/77, 37. Anthony Collin, Angela Vale, Frank Copperstone, Bruce Montague, Maggie Stride, Robin Winbow's Dance Demos. *Dir* Martin Cort; *Dgn* Imogen Magnus; *Ch* Robin Winbow; *Mus dir* Peter Civil.

77.611 *The Hunchback of Notre Dame* (P) Ken Hill (adpt of Victor Hugo's novel, *Notre-Dame de Paris*, 1831). COTTESLOE 21/12/77.* 16 perf. Cast: NTA; Theatricalia. *Djali* Sanny; *Esmeralda* Morag Hood; *Fleur* Sarah Simmons; *Frollo* Jim Carter; *Gringoire* Joss Buckley; *Jean, Prosecutor* Derek Thompson; *King of the Beggars* David Rappaport; *Madame LaFalourdel* Yvonne D'Alpra; *Mignon, Mathias* Peter Tilbury; *Phoebus* Ian Charleson; *Quasimodo* Bill Wallis; *Sergeant, Judge* Martin Friend; *Sister Gudule* Edna Doré; *Torturer, Executioner, Piker Dubois* Timothy Davies. *Dir* Michael Bogdanov, Giles Block; *Dgn* Paul Bannister; *Ch* Geraldine Stephenson; *Light* Peter Radmore; *Sound* Ric Green; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Angela Bissett, Sally Blake, Edwin Walters. Reviews: *Guardian* 31/12/77, 12; *New Statesman* 6/1/78, 25; *Observer* 8/1/78, 26; *Stage* 12/1/78, 15; *Times* 31/12/77, 7. Comment: MPS 697. National Theatre. Preview 20/12/77. "A galumphing version" that veered between plot and parody (*Guardian*). *New Statesman* felt the tone was "always jocular, bantering, happy-go-lucky." *Observer* described the piece as "a right knees-up." A "boisterous massacre of Victor Hugo ... It is better to look at the show as a Follies of 1482" (*Times*). The production remained in repertory until 14/1/78.

77.612 *Oliver!* (Mus) Lionel Bart (mus, lyr, bk; adpt of Charles Dickens, *Oliver Twist*, 1838). ALBERY 21/12/77.** 1,139 perf. Cast: *Stage* 15/12/77, 3; *Variety* 25/1/78, 86; *WWT/17*. *Oliver* Paul Ainsworth/Paul Ryan/Graham Hutchins/Richard Lowdell/Paul Jansen/Nicky Stoter; *Mr. Bumble* Robert Bridges/Thick Wilson/Mostyn Evans; *Mrs. Corney* Joan Turner/Margaret Burton; *Mr. Sowerberry, Long Songseller* Graham Hamilton/John

Fleming; *Mrs. Sowerberry* Jill Fletcher/Mary Dee; *Noah Claypole* Kim Smith; *Charlotte, Milkmaid* Marilyn Cutts; *Artful Dodger* Stephen Kebell/Jonathan Ellis/Ian Turnbull; *Fagin* Roy Hudd/Roy Dotrice/George Layton; *Nancy* Gillian Burns/Helen Shapiro; *Bet* Annabelle Lanyon; *Bill Sykes* Michael Attwell/Linal Haft/Chris Ellison; *Mr. Brownlow* Jack Allen; *Dr. Grimwig* Leslie Glazer; *Mrs. Bedwin* Elaine Garreau; *Old Sally* Eileen Bell; *Workhouse Woman* Maggie Ryder; *Paupers* Paul Peters, Richard Drabble; *Rose Seller* Carol Brook; *Strawberry Seller* Bronwen Stanway; *Knife Grinder* Simon Clark; *Innkeeper* Richard Merson; *Blind Man* Will Howard; *Bow Street Runner* Geoffrey Ferris; *Hussars* Neil France, Richard Drabble; *Pot Boy* Robert McCulley; *Tart* Jessica Higgs. *Pres* Cameron Mackintosh; *Dir* Robin Midgley, Larry Oaks; *Dgn* Sean Kenny; *Light* Chris Ellis; *Sound* Rod Mead; *Ch* David Phethean; *Mus dir* Chris Walker. Plot: Bordman, Bordman/5, 629, Fletcher, Gänzl, Hischak, Kennedy, Law, Loney, OTF. Reviews: *Daily Mirror* 30/12/77, 16; *Guardian* 29/12/77, 8; *Illustrated London News* 1/3/78, 60; *New Statesman* 6/1/78, 25; *Observer* 1/1/78, 26; *Stage* 30/12/77, 9, 10/5/79, 13, 25/10/79, 17; *Times* 29/12/77, 5; *Variety* 25/1/78, 86. Comment: *Stage* (30/12) praised the revival thoroughly, particularly Bart's adaptation, Sean Kenny's innovative setting, and Roy Hudd's performance. *Times* noted the production was not merely a "carbon-copy" of the original. *Daily Mirror* called the revival "enchanting."

77.613 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P, 3a) J. M. Barrie and Grant Foster (mus) and John Crook (mus). CASINO 21/12/77.** Cast: *WWT/17*. *Nana* Fran Peppard; *Michael* Michael Parfitt; *Mrs. Darling* Sheila Mathews; *John* Jeremy Ewing; *Wendy* Astrid Clifford; *Mr. Darling, Captain Hook* Ron Moody; *Peter Pan* Susannah York; *Tinker Bell* "Iris Glow"; *Slightly* Paul Hillman; *Tootles* Jon Addison; *Nibs* Adam Armstrong; *Curly* Jonathan Willmott; *Twins* Paul Erangey, Kevin Foskitt; *Smee* Tony Sympon; *Gentleman Starkey* Paul Mills; *Cecco Petrucci* Kenneth Caswell; *Bill Jukes* Rodney James; *Alf Mullins* Terry Etheridge; *Morgan's Skylights* Adrian Le Peltier; *Charlie Turlie* Nicholas Carroll; *Canary Robb* Bernard Jamison; *Alsation Foggarty* Barry Rohde; *Cackhanded Noodler* David Calderwell; *Murphy* Terry Dane; *Black Gilmour* Trevor Ward; *Cabin Boy* Roger Pope; *Tiger Lily, Ostrich* Suzanne Hywel; *Great Big Little Panther* Robin Sherringham; *Crocodile* Sammy Snapper; *Raccoon* William Smoker; *Mermaids* Susan Hannay, Jackie Bristow, Nikki Heard, Sue Nye, Christine Parkinson; *Braves* Bernard Jamison, Terry Etheridge, Rodney James, Adrian Le Peltier, Nicholas Carroll, Terry Dane. *Mgr dir* R. A. Webster; *Pres* Tom Arnold Presentations, Howard and Wyndham Ltd.; *Dir* Alan Pinniger; *Ch* Aubrey Budd;

Light Brian Harris; *Fight arr* Malcolm Ranson; *Flying effects* Hi-Fli; *Mus dir* Derek Taverner. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Guardian* 23/12/77, 6; *New Statesman* 6/1/78, 25; *Stage* 5/1/78, 9; *Times* 23/12/77, 7. Comment: *Guardian* remarked how much removed productions of *Pan* were from “the mysteriously small-scale work” Barrie wrote; Susannah York was “an unusually sexy Peter.” *Times* lamented the huge venue and the television references, but thought the production still recalled the “wonderful things” the stage can do.

77.614 *Charley's Aunt* (FC, 3a) Brandon Thomas. YOUNG VIC 22/12/77. ** *Lord Fancourt Babberley* Teddy Green; *Charles Wykeham* Simon Chandler; *Jack Chesney* David Henry; *Kitty Verdun* Amanda Boxer; *Amy Spettigue* Natasha Pyne; *Sir Francis Chesney* Job Stewart; *Stephen Spettigue* Ian Taylor; *Brassett* Hugh Hastings; *Donna Lucia d'Alvadorez* Rosalind Boxall; *Miss Delahay* Suzannah Williams. *Dir* Denise Coffey. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Review: *Stage* 5/1/78, 9. Comment: *Stage* pointed to the parallels made in the Young Vic's *The Importance of Being Earnest* (77.616), and concluded “this revival lacks the zest and exuberance of last year's production, when almost constant laughter was unavoidable.”

77.615 *Iolanthe; or, The Peer and the Peri* (Fairly O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 22/12/77. ** *Lord Chancellor* John Reed; *Earl of Mounterarat* John Ayldon; *Earl Tolloller* Geoffrey Shovelton; *Private Willis* Kenneth Sandford; *Strephon* Gareth Jones; *Queen of the Fairies* Patricia Leonard; *Iolanthe* Jane Metcalfe; *Celia* Suzanne O'Keeffe; *Leila* Lorraine Daniels; *Fleta* Patricia Ann Bennett; *Phyllis* Barbara Lilley. *Mus dir* Royston Nash; *Pd* Michael Heyland; *Dgn* Bruno Santini; *Cost* David Garrett, Ralph Deyer; *Sc bld* Ganedon Ltd.; *Pq* Simon Wigs; *Light* Joe Davis, Howard Eaton; *Ch* Virginia Mason. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

77.616 *The Point* (Ext) Harry Nilsson (mus, lyr; based on Norman Lenzer's TV programme) and Ron Pember (adpt) and Bernard Miles (adpt). MERMAID 22/12/77. ** Cast: *Stage* 15/12/77, 3; *WWT/17. The Count* Colin Bennett; *Arrow* David Claridge; *Oblio's Mum, Balloon Lady* Veronica Clifford; *The King* Noel Howlett; *Oblio's Girlfriend* Julia Lewis; *Count's Lady* Clovissa Newcombe; *The Pointed Man* Mark Penfold; *The Rockman* Felix Rice; *Balloon Lady* Chrissy Roberts; *The Pointed Man* Denny Ryder; *Oblio's Dad* Roy Sampson; *Balloon*

Man, New Bird Gary Taylor; *Count's Kid, Leafman* Micky Dolenz; *Oblio* Davy Jones. Pres Nilsson House Music Inc., Murakami-Wolf Productions; *Dir* Colin Bennett; *Dgn* Peter Whiteman; *Light* Peter Sutton; *Ch* Gillian Gregory; *Mus dir* Mike McNaught. Reviews: *Daily Mirror* 13/1/78, 16; *Observer* 18/12/77, 27; *Stage* 5/1/78, 9; *Times* 29/12/77, 5. Comment: *Times* thought the piece possessed an insufficient narrative element and the amplified singing by Davy Jones and Micky Dolenz had “an alienating effect.” “But if it's all very obvious it's all very pleasant. The mode is tuneful, the costumes colourful and the settings have a picture-book appeal. It's entertaining that's the main point” (*Daily Mirror*).

77.617 *Scraps* (Mus) Jeremy Paul (based on Hans Christian Andersen, “The Little Match Girl,” 1845) and Leslie Stewart and Keith Strachan (mus). ORANGE TREE 23/12/77. * *Jenny Lind* Eva Griffith; *Arthur* Alan Parnaby; *Debbie Farrington, Liz Crowther, Peter Wyatt, Sharman Macdonald, Dedicie Davies, Paddy Ward, Perry Benson, Geoffrey Leesley, Margery Mason.* *Dir* Jeremy Paul; *Dgn* Jenny Beavan. Review: *Stage* 12/1/78, 15. Comment: Andersen's story was reset in the London of Jenny Lind, and “14-year-old Eva Griffith in the title role should melt any heart” (*Stage*).

77.618 *Tippity, Flip-Flop, Gum Drops and Boots* (MP for children) John Cooper and Stephen Wyatt GREENWICH 24/12/77. ** *Boots* Stirling Rogers; *Spordmug* John Cooper; *Gaynor Macauley, Sheila Irwin, Mark Steeves, Sherry Alexander, Don Dryden, Joe Griffiths.* *Dec* Tony Leah, Bill Butler. Review: *Stage* 12/1/78, 39. Comment: “Unfortunately, the transfer from the spaces of the Tramshed to a corner of the *Pinch-Me-Not* set, backed appallingly by black drapes, confines it far too much” (*Stage*).

77.619 *Babes in the Wood* (Panto) Bill Robertson? WIMBLEDON 26/12/77. *Jennifer* Susan Grosvenor; *Robin Hood* Stuart Gasston; *Maid Marion* Hillie; *Nurse* Don Smoothey; *Sheriff of Nottingham* Geoffrey Russell; *Simon* Jim Davidson; *Robbers* Windsor Davies, Don Estelle; *Rita King Dancers.* *Dir* Bill Robertson; *Mus dir* David Cullen. Reviews: *Stage* 12/1/78, 19; *Times* 28/12/77, 5. Comment: “A modest spectacular” that would have been much better as “a modestly pleasing pantomime” (*Times*).

77.620 *Cast Four, Knit Two* (Revue). GREENWICH 26/12/77 (Lt). * Cast: *Stage* 15/12/77, 30. *Linda Dobell, Nick Edmett, Joe Griffiths, Anna Nicholas, Sherry Alexander, Peter Jagger, Jane Lee, Lizzie Queen, Stirling Rodgers, Bruce Webb.* *Dir* John Cooper; *Dgn* Tony Leah. Review: *Stage* 12/1/78, 15. Comment: A combination of

two revues entitled *Pattern One* and *Pattern Two*. “Both shows commuted over the period between the main theatre and the Woolwich Tramshed, a pleasant exercise in keeping the borough together” (*Stage*).

77.621 *The Tree That Woke Up* (P) Murray Watts. UPSTREAM 26/12/77. 1st perfd Roses, Tewkesbury, 12/75. Cast: *Stage* 22/12/77, 15. *Mary* Alison Christie-Murray; *Joseph* Steve Ubels; *Ivy* Polly March; *Robin* Alfredo Michelsen; *Archangel* Una Trimming; *Mr. Thorn, Inn Keeper, Herod* Matthew Francis; Roy Poole, Grahame Wickersham. *Dir* Jeremy James Taylor; *Mus* Dave Cook; *Dgn* Deirdre Ducker; *Ch* Alfredo Michelsen, Jo Jelly. Reviews: *Stage* 19/1/78, 9; *Times* 28/12/77, 5. Comment: *Times* was unable to explain the play’s Christian allegory which was based on a combination of the book of Genesis and the Christmas story.

77.622 *Toad of Toad Hall* (P, 2a) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser-Simson (mus). QUESTORS 28/12/77.** Cast: QTA. Plot: French, French/2. Review: *Middlesex County Times* 6/1/78, 15.

77.623 *A Christmas Carol* (P) Denise Coffey (adpt of

Charles Dickens’s novel, 1843). YOUNG VIC 29/12/77. 1st perf this adpt? *Scrooge* Terence Frisby; *Bob Cratchit* Ian Taylor; Amanda Boxer, C. J. Allen, Max Latimer, Judy Wilson, Malcolm Reynolds. *Dir* Paul Marcus. Reviews: *Guardian* 30/12/77, 6; *Observer* 1/1/78, 26; *Stage* 12/1/78, 15; *Times* 30/12/77, 9. Comment: Paul Marcus’s production cast “Scrooge in a mellower light than is perhaps customary” (*Guardian*). *Times* thought the production was “one of half-hearted burlesque.”

77.624 *Hello Earthlings* (Christmas show) Christopher Speyer and Diarmaid Hynes (mus). ROUND HOUSE DOWNSTAIRS 29/12/77. 1st perf? Cast: *Stage* 15/12/77, 30. Michael Champion, Veronica Collins, Peter Elliott, Diarmaid Hynes. *Dir* Christopher Speyer; *Dgn* Roman Ukleja. Review: *Stage* 19/1/78, 13. Comment: Theatre Kit. “Cashes in on the current revival at all age levels of sci-fi adventure” (*Stage*).

77.625 *Princess Ida; or, Castle Adamant* (CO, 3a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER’S WELLS 29/12/77.** Plot: Ayre, Bordman/5, 74–75, Gänzl, Hochman, Sobel. Comment: D’Oyly Carte Opera Company.

Productions

1978

78.1 *The Kreutzer Sonata* (One-man show) Peter Farago (adpt of Leo Tolstoy's story, 1889). THEATRE UPSTAIRS 2/1/78. 1st perfd Brum Studio, Birmingham, 16/3/77. Cast: Findlater; *Stage* 22/12/77, 1; *Theatricalia*; *WWT/17*. *Pozdnyshev* David Suchet. *Dir* Peter Farago. Reviews: *Guardian* 3/1/78, 8; *New Statesman* 6/1/78, 24–25; *Spectator* 14/1/78, 23–24; *Stage* 12/1/78, 13; *Times* 4/1/78, 11. Comment: "A work of such unremitting power and savage modernity" (*Guardian*). *New Statesman* discussed how the adaptation omitted trenchant aspects of Tolstoy's piece. *Spectator* confessed to not having read the original, but found the adaptation "an astonishingly modern piece of self-revelation." David "Suchet's is a sulphurously obsessive performance, with the kind of deliberate timing that signals a complete involvement in the character's emotions" (*Times*).

78.2 *Creepy Crawlies* (Ent) Joe Lang and David McGillivray and Walter Zerlin, Jr. ROUND HOUSE DOWNSTAIRS 3/1/78. 1st perfd Tollcross Primary School, Edinburgh, 22/8/77. Pippa Sparkes, Clare Booth, Peter Dawson, Peter Harding, David McGillivray, Sandra Manning, Walter Zerlin, Jr., Henry Rose. *Dir* Mike Sparrow. Review: *Stage* 19/1/78, 13. Comment: Entertainment Machine. A satire on B-films that transformed the Round House Downstairs "into a 1950s picture palace, and sets before us the whole of a film bill—trailers, advertisements, newsreel and travelogue as well as the main feature" (*Stage*).

78.3 *The Guardsman* (C, 3a) Ferenc Molnár (trans Frank Marcus of *A test r*, 1910). LYTTTELTON 3/1/78. 1st perf this adpt. Cast: NTA; *Theatricalia*; *Variety* 1/3/78, 138; *WWT/17*. *Bela* Philip Stone; *Cook* Diana Payan; *Creditor* David Schofield; *Ilona* Diana Rigg; *Lisa* Brenda Blethyn; *Mother* Madoline Thomas; *Nandor* Richard Johnson; *Usherette* Anne Leon; *Extras* Tom Durham, Peter Jolley, Robert Ralph, Andrew Tourell. *Dir* Peter Wood; *Dgn*

Ralph Koltai; *Cost dgn* David Walker; *Light* David Hersey; *Assist light* Brian Ridley; *Sound* Derrick Zieba; *Sm* Jackie Harvey; *Dsm* Ernest Hall; *Asm* Catherine Bird, Paul Greaves. Plot: Györgyey, 93–6, Hochman, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 4/1/78, 6; *Gay News* 26/1/78, 33; *Guardian* 4/1/78, 8; *Illustrated London News* 1/3/78, 60; *New Statesman* 13/1/78, 59; *Observer* 8/1/78, 26; *Spectator* 14/1/78, 24; *Stage* 12/1/78, 13; *Times* 4/1/78, 11; *Variety* 1/3/78, 138. Comment: MPS 698. National Theatre. Previews 21/12/77–22/12, 26/12–31/12/77. "Peter Woods directs the play as if it were a parable about role-playing" (*Spectator*). However, *Times* declared "this flamboyant artificiality seems absolutely right for a piece that equates marriage with a theatrical performance." "Glossy agreeable entertainment ... an eye-ravishing production ... appealing performances by Diana Rigg and Richard Johnson" (*Variety*). *Illustrated London News* praised Marcus's "subtle and witty" translation.

78.4 *Penny Whistle* (P) Lawrence Dobie. HAMPSTEAD 4/1/78.* Cast: *Stage* 30/12/77, 1; *WWT/17*. *Peacock* Veronique Choolhun; *Barry* Phil Daniels; *Chris* Peter-Hugo Daly; *Jim* Herbert Norville; *Sandra* Kim Taylforth; *Rose* Sarah Lam. *Art dir* Michael Rudman; *Admin, Lic* David Aukin; *Dir* Nancy Meckler; *Sc dgn* Grant Hicks; *Cost dgn* Lindy Hemming; *Light* Alan O'Toole; *Sm* Roberta Graham, Michael Manuell. Reviews: *Birmingham Post* 5/1/78, 6; *Guardian* 5/1/78, 8; *Observer* 8/1/78, 26; *Spectator* 14/1/78, 24; *Stage* 12/1/78, 13; *Times* 5/1/78, 7. Comment: MPS 532. "A 60-minute tone-poem for six teenagers set in a deserted hotel lounge" that *Guardian* found whimsical and uninstrucive. *Observer* also found the piece unsubstantial. "Incident, and revelation, but not drama" (*Spectator*). *Times* said the piece presented an "unbelievable situation" that lacked justification.

78.5 *A Bed of Roses* (P) Mike Bradwell and Hull Truck Theatre Company. BUSH 5/1/78. 1st perfd Traverse, Edinburgh, 6/9/77. Cast: *Stage* 30/12/77, 1; *WWT/17*. Wayne Colin Goddard; *Meg* Kathy Iddon; *Alex* Robin Soans; *Mel* Mia Soteriou; *Philip* David Threlfall; *Julie* Heather Tobias; *Trev* Alan Williams. *Dir* Mike Bradwell; *Dgn* Gemma Jackson. Reviews: *Guardian* 6/1/78, 10; *Observer* 15/1/78, 29; *Spectator* 21/1/78, 27; *Stage* 12/1/78, 13; *Times* 7/1/78, 7; *Tribune* 27/1/78, 7. Comment: Hull Truck. "What the play does most effectively is juxtapose ordinary normal people with a genuinely crazy person and show them to be even crazier" (*Tribune*). *Times* did not find the piece particularly coherent. *Observer* approved Mike Bradwell's direction and performances by Robin Soans and Alan Williams.

78.6 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 5/1/78.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

78.7 *Spine Chiller* (Melo, 2a) George Baxt. DUKE OF YORK'S 5/1/78. 25 perf. 1st perfd Theatre Royal, Norwich, 14/11/77. Cast: *Stage* 30/12/77, 1; *Variety* 1/2/78, 104; *WWT/17*. *Myra Evans* Sian Phillips; *Det. Inspector Robert Millard* Paul Daneman; *Gerald Corbett* Samuel E. Wright; *Evelyn Locke* Liz Gebhardt; *Elsie Brogan* Gretchen Franklin; *Pierce Withers* Gerard Hely; *Maureen Dimsdale* Christine Shaw; *Grover Perkins* Michael Malnick; *Mason Haycroft* Harry Ditson; *Vera Hastings* Thomasine Heiner; *Blanche Watts* Caroline Wilkins; *Lewis Forsythe* Peter Small; *Evers* Nigel Mc-Lauchlan; *Watkins* Joshua Bancel. *Pres* Robert S. Fishko, Stockton Briggie, Charles J. Davis, Dennis Zorn, Ray Cooney; *Dir* Stockton Briggie; *Dgn* Hugh Durrant; *Light* Robert Ornbo. Reviews: *Birmingham Post* 6/1/78, 6; *Gay News* 26/1/78, 33; *Guardian* 6/1/78, 10; *New Statesman* 13/1/78, 59; *Observer* 8/1/78, 26; *Stage* 12/1/78, 13; *Times* 6/1/78, 8; *Variety* 1/2/78, 104. Comment: MPS 678. "A Broadway theatrical setting and a moderately interesting premise, but the plotting and dialog are contrived and old-hat, as are the characters" (*Variety*). "If there is a worse play in 1978 ... I hope I don't see it" (*Gay News*). Only suitable for "connoisseurs of catastrophes" (*Times*).

78.8 *St. Mark's Gospel* (One-man ent) Alec McCowen (deviser). RIVERSIDE STUDIOS 8/1/78.* Cast: *WWT/17*. Alec McCowen. *Dir* Alec McCowen. Plot: Hischak/2, 135. Review: *Guardian* 28/1/78, 12. Comment: McCowen narrated the gospel from memory. The first New York production (Marymount Manhattan 7/9/78) ran for 16 performances.

78.9 *Icing* (Show) Hilary Westlake (deviser). OVAL HOUSE c. 9/1/78. Barbara Coles, Tamara Killer, Colette Laffont, Julianne Mason, Helena Paul. *Dir* Hilary Westlake; *Dgn* Rose English; *Light* Richard Johnson. Review: *Stage* 2/2/78, 21. Comment: Lumiere & Son. "A pentad which you would need a better attuned brain than mine to trace out fully, though it certainly has some effective moments" (*Stage*).

78.10 *Private Dick* (P) Richard Maher and Roger Michell. NEW END 9/1/78. 1st perfd Church Hill Hall, Edinburgh, 29/8/77. Cast: *Stage* 12/1/78, 14. *Marlowe* John Hudson; *Chandler* Alan Barker; Roy Weskin, Susanna Bishop, Roger Michell. *Dir* Roger Michell. Reviews: *Guardian* 10/1/78, 8; *Stage* 12/1/78, 15; *Times* 11/1/78, 11. Comment: An "endearing 90-minute pastiche of Raymond Chandler," and in a theatre worth preserving (*Guardian*). *Times* commended the "expertly judged performances of Alan Barker and John Hudson."

78.11 *Memoir* (P, 2a) John Murrell. AMBASSADORS 11/1/78. 1st perfd Guelph Spring Festival, Canada, 2/5/77. Cast: *Stage* 5/1/78, 1; *Theatricalia*; *Variety* 25/1/78, 86; *WWT/17*. *Sarah Bernhardt* Siobhan McKenna; *Georges Pitou* Niall Buggy. *Pres* Quest Productions; *Dir* William Chappell; *Dgn* Mervyn Rowe; *Light* Leslie Scott. Reviews: *Birmingham Post* 12/1/78, 6; *Daily Mirror* 13/1/78, 16; *Gay News* 26/1/78, 33; *Guardian* 12/1/78, 8; *Illustrated London News* 1/3/78, 60; *New Statesman* 20/1/78, 90; *Observer* 8/1/78, 9, 15/1/78, 29; *Stage* 19/1/78, 13; *Times* 12/1/78, 12; *Variety* 25/1/78, 86. Comment: MPS 682. Siobhan McKenna was the chief attraction in this modest two-hander dealing with Sarah Bernhardt at the close of her career (*Variety*). "A quiet and fastidious portrait" of Bernhardt" given "a beautiful performance" by McKenna (*Times*). "McKenna's technique is matched to the dramatist's civilized text. Right through her temperamental splendours Sarah remains true, affecting, recognizable" (*Illustrated London News*).

78.12 *The Cherry Orchard* (C, 4a) Anton Chekhov (anon trans of *Vishnyovy sad*, 1904). RIVERSIDE STUDIOS 12/1/78.** Cast: *Stage* 22/12/77, 1; *WWT/17*. *Charlotta* Eleanor Bron; *Varya* Julie Covington; *Lopakhin* Michael Elphick; *Dunyasha* Elizabeth Estensen; *Firs* George Howe; *Anya* Caroline Langrishe; *Yasha* Leigh Lawson; *Gaev* Philip Locke; *Ranevskaya* Judy Parfitt; *Simenov-Pischchik* Wensley Pithey; *Yepihodov* David Pugh; *Trofimov* Stephen Rea; *Passerby* Ron Pember; *Guests, Servants* Shirley King, Shaun Lawton, Stephen Petcher. *Dir* Peter Gill; *Dgn* William Dudley; *Cost dgn* Pamela Howard; *Light* Rory Dempster. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson,

Salem, Shank, Shipley. Reviews: *Birmingham Post* 13/1/78, 6; *Illustrated London News* 1/3/78, 60; *New Statesman* 20/1/78, 90, 27/1/78, 128; *Observer* 15/1/78, 29; *Stage* 19/1/78, 12–13; *Times* 13/1/78, 9; *Tribune* 27/1/78, 7. Comment: *Guardian* approved Peter Gill's production that gave "a sense of a dozen individual tragedies passing in front of you." *Times* noted that none of the performances overshadowed the others. *Illustrated London News*, *Observer*, and *New Statesman* discussed the advantages and limitations of the Riverside space.

78.13 *Dangerous Corner* (P, 3a) J. B. Priestley. TOWER, CANONBURY, 13/1/78.** Cast: *Stage* 19/1/78, 19; TTC. Plot: Best/32, 410, Bordman/4, 64–65, Demastes/1, DeVitis, 128–35, Fletcher, Gunn, Hischak, Hochman, Kabatchnik/2, Law, Loney, 182, Matlaw, Patterson, Salem, Shipley, Vinson.

78.14a *The Chairs* (P, 1a) Eugène Ionesco (anon trans of *Les chaises*, 1952). NEW INN 15/1/78.** Rosemary Purkis, Ted Scrivener. *Dir* Jean Ford. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Shank, Walford. Review: *Ealing Gazette* 20/1/78, 10.

78.14b *The Lesson* (P, 1a) Eugène Ionesco (anon trans of *La leçon*, 1951). NEW INN 15/1/78.** Gerry Geenty, Julia Cooke, Rosemary Purkiss. *Dir* Jean Ford. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Walford. Review: *Ealing Gazette* 20/1/78, 10.

78.15 [No entry]

78.16 *Edgar Allan Poe* (One-man show) Tony Parkin. NEW END 15/1/78.** 1 perf. Cast: *Stage* 5/1/78, 10. Tony Parkin. Review: *Stage* 2/2/78, 21. Comment: A revised version. "That a great deal of research and loving care has gone into this compilation is not in dispute but it needs an outside director ... to stand back from it and give some literally cutting advice" (*Stage*).

78.17 *The Bride and the Butterfly Hunter* (P, 1a) Nisim Aloni. NEW END c. 16/1/78; trfd to HOLLYWOOD ARMS 3/2/78. 1st perfd 1967. Cast: *Stage* 19/1/78, 19. Peter Richards, Lynda Dagley, Roman Stefansky. *Dir* Raphael Nathan; *Dgn* Moshe Mussman. Reviews: *Guardian* 19/1/78, 10; *Stage* 26/1/78, 17. Comment: Theatre Junction. *Guardian* described this Israeli play as whimsical, ridiculous, and a "confused confection," that should not have been allowed into the country. "As a later evening entertainment, it makes a most pleasant experience, even if I am still not quite sure what it was all about" (*Stage*).

78.18 *Hamlet* (T) William Shakespeare. OLD VIC

16/1/78.** Cast: WWT/17. *Hamlet* Derek Jacobi; *Ophelia* Jane Wymark; *Claudius* John Turner; *Gertrude* Barbara Jefford; *Polonius* John Nettleton; *Laertes* Terence Wilton; *Horatio* John Rowe; *Rosencrantz* Michael Howarth; *Guildenstern* Philip York; *Ghost, 1st Player* Robert Eddison. *Dir* Toby Robertson; *Dgn* Robin Archer; *Light* Nick Chelton; *Fight arr* Ian McKay; *Mus* Donald Fraser. Reviews: *Guardian* 26/1/78, 8; *Stage* 2/2/78, 11; *Times* 24/1/78, 7. Comment: Prospect Theatre Company. A welcome revival of Derek Jacobi's performance (*Guardian*). *Times* noted this was a full version of the play.

78.19 *An Inspector Calls* (P) J. B. Priestley. SHAW 16/1/78.** 56 perf. Cast: *Stage* 12/1/78, 1; WWT/17. *Inspector Goole* Richard Moore; *Eric Birling* Peter Bourke; *Sheila Birling* Sarah Craze; *Sybil Birling* Judith Fellows; *Arthur Birling* Douglas Milvain; *Edna* Phillada Sewell; *Gerald Croft* Shaughan Seymour. *Dir* James Roose-Evans; *Dgn* Bernard Culshaw; *Light* Andy Phillips. Plot: Best/47, 286, Bordman/4, 269, Demastes/1, DeVitis, 200–04, Dorney, Fletcher, Griffiths, Hischak, Hochman, Kabatchnik/2, Law, Loney, 248, Matlaw, Mplots, Patterson, Salem, Shank. Reviews: *Birmingham Post* 17/1/78, 6; *Stage* 26/1/78, 11; *Times* 17/1/78, 9. Comment: Dolphin Theatre Company. *Times* complained the cast members failed to pay attention to each other. "Built like a well-engineered detective story, the plot ... holds together this somewhat mystical moral tale and makes it all seem credible (*Stage*).

78.20 *We All Fall Up* (P) Robin Whiteman. ROUND HOUSE DOWNSTAIRS 16/1/78. 1st perf? Cast: *Stage* 30/12/77, 10. Michael Blackham, James Preston, Karin Scott. *Dir* Christopher Wenner; *Pd* Ray Hancock. Reviews: *Stage* 26/1/78, 11; *Times* 17/1/78, 9. Comment: Box Theatre. *Times* panned this more than confusing version of what the programme dubbed a "modern *Pilgrim's Progress*" in which the "hero sets off in pursuit of his runaway father."

78.21 *Kingdom Come* (Irish-Caribbean MC) Stewart Parker and Shaun Davey (mus). KING'S HEAD 17/1/78.* Plot: Schrank. Cast: *Stage* 12/1/78, 1; WWT/17. *Huey Lynch* Carl Andrews; *Teresa* Janet Hartley; *Rosita Flanagan* Glenna Forster-Jones; *Miss Dunwoody* Sonia Graham; *Wesley Goway* Cy Grant; *Father O'Prey* Des Keogh; *Pyecraft* John Rutland; *Kilroy* Walter Plinge. *Dir* Tony Tanner; *Dgn* Martin Tilley; *Mus dir* David Wykes. Reviews: *Guardian* 18/1/78, 10; *Irish Times* 13/1/78, 10, 20/1/78, 16; *New Statesman* 27/1/78, 128; *Observer* 22/1/78, 25, 29/1/78, 28; *Stage* 26/1/78, 11; *Times* 18/1/78, 13. Comment: *Guardian* said the "whole concept is fundamentally flawed" because "an Irish political allegory in the context of a Caribbean island's quest for

identity” became impenetrably confusing. The two *Observer* reviews presented opposing views on the merit of the piece. *Times* commended the songs but had difficulty deciphering the plot.

78.22 *Floorshow* (Cabaret) Caryl Churchill and Michelene Wandor and Bryony Lavery and David Bradford and Helen Glavin (mus) and Josefina Cupido (mus) and Roger Allam (mus). THEATRE ROYAL, STRATFORD EAST, 18/1/78. 1st perfd Polytechnic of North London 10/77. Cast: *WWT/17*. Roger Allam, Josefina Cupido, Mary McCusker, Chris Bowler, Gillian Hanna, Clive Russell, Helen Glavin. *Dir* David Bradford; *Dgn* Stephanie Howard. Plot: Bull/3, OTF/2. Reviews: *Stage* 26/1/78, 11; *Tribune* 27/1/78, 7. Comment: Monstrous Regiment. The cabaret exposed sex discrimination (*Tribune*). “It left no male dominated stone unturned, but projected anxious messages of grim protest with such humorous candour, and tongue in cheekness that one could not but find it totally acceptable and even enjoyable” (*Stage*).

78.23 *Says I, Says He* (P) Ron Hutchinson. THEATRE UPSTAIRS 18/1/78. 1st perfd St. Mary’s Street Hall, Edinburgh, 19/8/76. Cast: Findlater; *Stage* 12/1/78, 1; *WWT/17*. *Mick Phelan* Raymond Campbell; *Pete Hannafin* James Duggan; *Bella* Stephanie Fayerman; *Jigger Hannafin* Christopher Hancock; *Carradine* Andrew Norton; *Hughes* Sean Scanlan; *Maeve Macpherson* Maggie Shevlin; *Jimmo* Ken Shorter; *Fran, May* Ann Windsor. *The Band* Silver Spear. *Dir* David Leland; *Dgn* Roger Glossop; *Light* Hugh Laver. Plot: Hischak/2, 144. Reviews: *Belfast Telegraph* 16/1/78, 3; *Guardian* 19/1/78, 10; *Irish Times* 13/1/78, 10; *New Statesman* 27/1/78, 128; *Observer* 22/1/78, 25; *Spectator* 28/1/78, 25–26; *Stage* 26/1/78, 11; *Times* 19/1/78, 13. Comment: Sheffield Crucible Company. “Bawdy, pugnacious, tuneful ... makes a serious point about the Ulster situation” (*Guardian*). *New Statesman* called Hutchinson a sensitive, imaginative dramatist, influenced by Behan, Synge, and O’Casey. “Skilfully exposes Irish braggadocio and the addiction to destructive myth-making; but ... skips the political or cultural analysis” (*Spectator*). *Times* was disappointed Hutchinson, despite skills in the matters of “dialogue and scenic invention,” was “still immured in the same old prison of the Irish imagination.” The first New York production (Marymount Manhattan 15/2/79) ran for 22 performances.

78.24 *Spellbound* (P) Alan Passes. OVALHOUSE 18/1/78; trfd to HALF MOON 30/1/78. 1st perf? Cast: *Stage* 19/1/78, 19. *Jack* Michael Garner; *Vincent* Ebrahim, *Judy* Elrington, *Sue* Rogerson, *Robin* Samson. *Dir* Chattie Salaman; *Dgn* Andrew McAlpine. Review: *Stage*

26/1/78, 17. Comment: Common Stock. The play attempted to deal with adult illiteracy but its point was blurred by a needless fantasy adventure (*Stage*).

78.25 *Eden* (P) Steve Carter. KESKIDEE CENTRE 19/1/78. 1st London perf. Cast: *Stage* 19/1/78, 19. *Mrs. Barton* Isabelle Lucas; *Joseph Barton* T-Bone Wilson; *Annette* Millie Kiarie; *Agnes* Yvonne Gidden; *Mrs. Harris* Stacey Hughes; *David* Haynes, *Imruh* Caesar, *André* Green. *Dir* Rufus Collins. Plot: Hischak/2, 99–100. Reviews: *Guardian* 18/1/78, 10, 20/1/78, 8; *Stage* 26/1/78, 17. Comment: Negro Ensemble Company (New York). Set in New York, the play explored the divisions between a black Caribbean family and a black family from the Deep South. *Stage* commended the set, costumes, and the acting. The first New York production (St. Marks Playhouse 3/3/76) ran for 95 performances.

78.26 *Peter Panhandle and the Tin Lids* (Panto) Bobby Robi. LAMB AND FLAG 19/1/78.* Cast: *Stage* 19/1/78, 19. *Iris* Rougier, *David* Lynton, *Don* Clifford, *Peter* Moore, *Yvonne* Fisher, *Keith* Norrish. Comment: LAMP.

78.27a *Norm and Ahmed* (P) Alexander Buzo. AUSTRALIA HOUSE THEATRE 20/1/78.** *Lloyd* Lamble, *Ali* Refaie. *Dir* Jeremy Chance. Plot: Vinson. Review: *Stage* 2/2/78, 21. Comment: Association of Australian Artistes. A satisfactory revival, dominated by *Lloyd* Lamble (*Stage*).

78.27b *Wendlebury Day* (One-man P) *David* Henry Wilson. AUSTRALIA HOUSE THEATRE 20/1/78. *Lloyd* Lamble. *Dir* William Alexander. Review: *Stage* 2/2/78, 21. Comment: Association of Australian Artistes. “A solo virtuoso piece for one player a man on the verge of dissolution” performed by *Lloyd* Lamble (*Stage*). *David* Henry Wilson also appears as *Henry* David Wilson.

78.28 *The Weird Woman* (P) Anon. OVAL HOUSE 20/1/78 (Lt). 1st perfd Tower Arts Centre, Winchester, 1977. Comment: Forkbeard Fantasy.

78.29 *Les Burgraves* (Hist P) *Victor* Hugo (adpt *Antoine* Vitez). ROUND HOUSE 23/1/78. 1st perfd Comédie-Française, Paris, 7/3/1843. Cast: *Stage* 19/1/78, 1; *WWT/17*. *Bertrand* Bonvoisin, *Rudy* Laurent, *François* Clavier, *Pierre* Vial, *Claire* Wauthion. *Dir* *Antoine* Vitez; *Dgn* *Erik* Desmazieres; *Light* *Gerald* Karlikow. Plot: *Hochman*. Reviews: *Guardian* 24/1/78, 8; *Stage* 2/2/78, 11; *Times* 24/1/78, 7. Comment: Théâtre des Quartiers d’Ivry. “An almost perversely ingenious attempt to bring an intractable text to life” (*Guardian*). *Times* faulted the entire production.

78.30 *Café Debris* (Mus) Michael Matou and Martin Raphael (mus). ROUND HOUSE DOWNSTAIRS 23/1/78.* Cast: *Stage* 30/12/77, 10. Incredible Orlando, Eugene Ragghianti, Annie Balfour, Nina Edwards, Ursula Maierl, Tony Maples, Douglas Stuart, Steven Hughes. *Dir*, *Dgn* Michael Matou; *Ch* Bob Smith; *Ch* Lenny Westerdyk. Reviews: *Gay News* 26/1/78, 32; *Stage* 9/2/78, 13. Comment: Surprizes Enterprizes. "The story tells of an innocent swept into the octosexual garbage-strewn world of the Café Debris" (*Gay News*).

78.31a *Charlie* (P) Slawomir Mro ek (trans Nicholas Bethell of *Karol*, 1961). PRINTER'S DEVIL c. 23/1/78. 1st British perf Traverse, Edinburgh, 20/4/65. John Biggerstaff, Edward Arthur, Johnathan Battersby. *Dir* Hilary Wood. Plot: Matlaw, 546. Review: *Stage* 16/2/78, 11. Comment: Coquelin. "John Biggerstaff as the patriarch, Edward Arthur as the eyeman and Johnathan Battersby as the grandson played it all stops out to good effect." (*Stage*).

78.31b *Support Your Local Tattooist* (F) Gordon McKerrow. PRINTER'S DEVIL c. 23/1/78.* Bernard Douglas, Edward Arthur, Yvette Byrne, Johnathan Battersby, Linda Clifford, David Ashley, Olivia Munday, Helen Kluger, Tony Samson. *Dir* Hilary Wood. Review: *Stage* 16/2/78, 11. Comment: Coquelin. The plot involved numerous "off-beats" turning up at a tattooist's new shop.

78.32 *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 23/1/78.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company.

78.33 *The Typists* (P, 1a) Murray Schisgal. HALF MOON c. 23/1/78 (Ln).** Plot: Bordman/4, 386, Hochman, Vinson, Walford.

78.34 *Dingo* (D, 3a) Charles Wood. WAREHOUSE 24/1/78.** Cast: RSCA; *Stage* 26/1/78, 1; Theatricalia; WWT/17. *Comic* Ian McDiarmid; *Commandant* Martin Read; *Dingo* Paul Shelley; *Hero Aussie*, *Willie* Alfred Molina; *Hero Colonel*, *Third Blonde*, *Officer* Keith Taylor; *Hero Frog*, *First Blonde (Harold)* Allan Hendrick; *Hero Scot*, *Doctor*, *Second Blonde*, *ADC* Greg Hicks; *Hero Sikh*, *Fourth Blonde*, *Officer* Paul Whitworth; *Mogg* Paul Moriarty; *Navigating Officer* John Bown; *Tanky* Richard Griffiths. *Dir* Barry Kyle; *Dgn* Kit Surrey; *Light* Julien French. Plot: Hochman, Patterson, Vinson, Weintraub. Reviews: *Guardian* 27/1/78, 10; *New Statesman* 3/2/78, 161; *Observer* 29/1/78, 28; *Spectator* 4/2/78, 26–27; *Stage* 2/2/78, 11; *Times* 27/1/78, 8. Comment: Royal Shakespeare Company. Press night was 26/1/78.

Guardian said the play possessed "an important seminal influence" even though its message was no longer original. *Spectator* entertained similar thoughts. *Times* opined the revival needed a "more boisterous audience than it had on opening night."

78.35 *The Irish Hebrew Lesson* (P, 1a) Wolf Mankowitz. ALMOST FREE 24/1/78 (Ln); trfd to SHAW 18/2/78.* Cast: *Stage* 26/1/78, 12. Leonard Kenton, Patrick Drury, Michael Low, Patrick Connor. *Dir* Ed Berman; *Assist dir* Stuart Owen; *Cost dgn* Sarah Newman. Plot: Hirschak/2, 163, Walford. Reviews: *Guardian* 26/1/78, 8; *Irish Times* 25/1/78, 9; *Stage* 2/2/78, 11. Comment: Inter-Action. Sunday perfs only at the Shaw. The play's "'dialogue' between an elderly Jewish street-trader in 1921 Ireland and a boy on the run from the Black and Tan soldiers, contrasts human violence with the kindness and understanding of which humanity is also capable" (*Stage*). "A tender and witty ... play about loyalty, faith and ignorance" (*Irish Times*). The first New York production (Colonnades 22/2/80) ran for 88 performances.

78.36 *Laughter!* (D, 2a) Peter Barnes. COURT 24/1/78.* 24 perf. Cast: Findlater; *Stage* 22/12/77, 1; *Variety* 1/2/78, 104; WWT/17. *Ivan*, *Hans Gottleb*, *Hyme Bieberstein* Timothy West; *Nail*, *Sanitation Man* Neil Boorman; *Samael*, *Victor Cranach*, *Abe Bimko* Derek Francis; *Vaska Shibanov*, *Heinz Stroop*, *Author* Roger Kemp; *Prince Nikita Odovvsky* Paul Bentall; *Hammer*, *Sanitation Man* Stuart Rayner; *Semeon Bekbulatovitch* Barry Stanton; *Tsarevitch*, *Georg Wochner* David Suchet; *Axe* Patrick Connor; *Tree*, *Gottlieb's Mother* Patricia Leach; *Else Jost* Frances de la Tour. *Dir* Charles Marowitz; *Dgn* Patrick Robertson; *Cost dgn* Rosemary Vercoe; *Light* Leonard Tucker; *Sound* John John Del' Nero; *Ch* Stuart Hopps; *Assist dir* Les Waters; *Pd mgr* David Jones; *Sm* Marje Williams; *Dsm* Timothy Welsh; *Asm* Marje Nalty; *Sc bld* Robert Knight, Steve Elms-Lester; *Props* Ray Scott, Charles Paton; *Cost* Richard Cattermole. Plot: Demastes/2, Loney, Weintraub. Reviews: *Birmingham Post* 25/1/78, 6; *Daily Mirror* 27/1/78, 16; *Guardian* 25/1/78, 10; *Illustrated London News* 1/3/78, 60; *New Statesman* 3/2/78, 160–61; *Observer* 29/1/78, 28; *Spectator* 4/2/78, 27; *Stage* 2/2/78, 11; *Times* 25/1/78, 13; *Tribune* 10/2/78, 7; *Variety* 1/2/78, 104. Comment: MPS 687. English Stage Company. *Spectator* detected "a sense of strain, in both the writing and the production." *Variety* noted the changes of mood and paradoxical material were confusing, and the final scene was so stunning that on the first night the audience "could only muster a perfunctory and very hesitant hand for the single curtain call." "Charles Marowitz directed in a Hammer horror style, leaden with symbolism, a play which delights in showing the delights of horror, but doesn't deal with its dialectics"

(*Tribune*). “If [Barnes] is out to display the impotence of comedy, he is also striving to extract whatever comic effects he can from the most impossible material” (*Times*).

78.37 *Split Ends* (Duol) Philip Morgan. SOHO POLY 24/1/78 (Ln).* Cast: *Stage* 26/1/78, 12. John Flanagan, Jeremy Blake. *Dir* Peter Stevenson; *Dgn* Vivienne Cartwright. Reviews: *Stage* 2/2/78, 11; *Times* 26/1/78, 9. Comment: This “deft” duologue was about a loutish young man being transformed into flattering hairdresser (*Times*).

78.38 *Voices* (P) Susan Griffin. ICA 24/1/78.** Cast: *Stage* 19/1/78, 19; *WWT/17*. *Rosalinde* Nancy Duguid; *Grace* Faith Gillespie; *Maya* Jean Hart; *Erin* Kate Phelps; *Kate* Angela Wyndham Lewis. *Dir* Kate Crutchley; *Dgn* Mary Moore. Reviews: *Guardian* 25/1/77, 10; *Observer* 29/1/78, 28; *Times* 25/1/78, 13. Comment: *Times* thought the piece was “only barely theatrical.”

78.39 *The Shithouse of the Autumn Moon* (P) Jonathan Gems. KING’S HEAD 25/1/78 (Ln).* Cast: *Stage* 26/1/78, 12. Max Wilson, Mark Drewry, Bill Moody. *Dir* Jeff Burnett.

78.40 *Waters of the Moon* (P, 2a) N. C. Hunter. HAYMARKET 26/1/78. 180 perf. 1st perfd Theatre Royal, Brighton, 26/3/51. Cast: *Stage* 19/1/78, 1; *Theatricalia*; *Variety* 15/2/78, 82; *WWT/17*. *Colonel Selby* Charles Lloyd Pack; *Evelyn Daly* Frances Cuka; *Helen Lancaster* Ingrid Bergman; *John Daly* Paul Geoffrey; *Julius Winterhalter* Derek Godfrey; *Mrs. Ashworth* Doris Hare; *Mrs. Daly* Carmen Silvera; *Mrs. Whyte* Wendy Hiller; *Robert Lancaster* Paul Hardwick; *Tonetta Landi* Brigitte Kahn. *L* Frederick Harrison Trust Ltd.; *Chm*, *Mgr* *dir* Louis I. Michaels; *Deputy chm* Ronald Millar; *Deputy mgr* *dir* Anthony Peek; *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Patrick Garland; *Dgn* Alan Tagg; *Cost dgn* Finlay James; *Light* Joe Davis; *Mus arr* Richard Kayne; *Sm* Griffith James; *Dsm* Iain McAvoy; *Asm* John Hadon, Rees Williams, Janice Halsey; *Wm* Lynette Cummin; *Sc bld* Ray Addison Ltd.; *Sc* Harkers Studios; *Cost* Bermans, Nathans; *Ch* Larry Oaks. Plot: Fletcher, Loney, 272. Reviews: *Birmingham Post* 4/2/78, magazine, 6; *Christian Science Monitor* 3/3/78, 26; *Daily Mirror* 27/1/78, 16; *Guardian* 25/1/78, 10; *Illustrated London News* 1/3/78, 60; *Irish Times* 22/2/78, 8; *Stage* 2/2/78, 11; *Times* 27/1/78, 8; *Variety* 15/2/78, 82. Comment: “Only as a vehicle does [the play] seem worth reviving” (*Variety*). “An enchanting revival of a modest, well-mannered play pairs Ingrid Bergman with Wendy Hiller in one of the notable performances of the current London season” (*Christian Science Monitor*). *Times* thought the

play was worth reviving and added Derek Godfrey and Frances Cuka to the list of worthy performers.

78.41 *You Might as Well Live* (C) Reggie Oliver. HALF MOON 26/1/78; trfd to THREE HORSESHOES 28/1/78.* Comment: North Bank Theatre Company.

78.42 *Cast Off* (P, 2a) David Cregan. ORANGE TREE 27/1/78. 1st perfd Crucible Studio, Sheffield, 7/2/73. Cast: *Stage* 26/1/78, 12. *Sarah* Liz Crowther; *Steep* Paddy Ward; *Mildrum* Peter Wyatt; Geoffrey Beevers, Deddie Davies. *Dir* Sam Walters. Plot: Weintraub. Reviews: *Stage* 9/2/78, 14; *Times* 30/1/78, 6. Comment: Richmond Fringe. The five actors played 14 characters; thus all not named in above reviews. “A tragic farce—farcical because it sends up rotten bureaucracy, big business, do-gooding and any number of sacred cows of formula existence; tragic because all these second-rate people haven’t a hope for anything but third-best to look forward to in what remains of their lives” (*Stage*). The play’s serious intent was overwhelmed by its “overall triviality” (*Times*).

78.43 *Under Milk Wood* (P, 2a) Dylan Thomas. TOWER, CANONBURY, 27/1/78.** Cast: *Stage* 26/1/78, 12; TTC. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub.

78.44 *The Way of the World* (C) William Congreve. ALDWYCH 27/1/78.** Cast: RSCA; *Stage* 26/1/78, 1; *Theatricalia*; *WWT/17*. *Betty* Ruby Wax; *Coachman*, *John the Footman* Kim Begley; *Fainall* John Woodvine; *Foible* Eliza Ward; *Lady Wishfort* Beryl Reid; *Messengers* Kevin O’Shea, Christopher Whitehouse; *Mincing* Avril Carson; *Mirabell* Michael Pennington; *Mrs. Fainall* Carmen Du Sautoy; *Mrs. Marwood* Marjorie Bland; *Mrs. Millamant* Judi Dench; *Peg* Bobbie Brown; *Petulant* Roger Rees; *Sir Wilfull Witwoud* Bob Peck; *Waitwell* David Lyon; *Witwoud* Nickolas Grace. *Dir* John Barton; *Dgn* Maria Bjornson; *Ch* Gillian Lynne; *Light* Nick Chelton; *Mus* Guy Woolfenden. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 30/1/78, 6; *Guardian* 28/1/78, 12; *Illustrated London News* 1/4/78, 77; *New Statesman* 3/2/78, 161; *Observer* 5/2/78, 26; *Stage* 2/2/78, 11; *Times* 28/1/78, 11. Comment: Royal Shakespeare Company. “John Barton’s production ... is like the play itself: a thing of shreds and patches” (*Guardian*). Instead of “gratuitous style and show” the production offered “a group of plausible worldlings in plausibly domestic surroundings” (*New Statesman*). “What we get is a superlative treatment of the individual scenes, linked rather better than usual,” and with fine performances

from Michael Pennington, and Judi Dench, and Beryl Reid (*Times*). The latter performances also impressed *Illustrated London News*, especially Judi Dench's.

78.45 *Rosmersholm* (P, 4a) Henrik Ibsen (trans Michael Meyer of Ibsen's play, 1887). QUESTORS 28/1/78.** Cast: QTA. Plot: Bryan, Fletcher, French/2, Hochman, Matlaw, Patterson, Shank, Shipley. Review: *Middlesex County Times* 3/2/78, 10.

78.46 *Brian and Viv Have Never Had Sex* (MP) Liz Goodall and Steve McCabe and Alison Stewart-Richardson. ROUND HOUSE DOWNSTAIRS 29/1/78.* *Viv* Liz Goodall; *Brian* Steve McCabe; *Auroraborealice* Alison Stewart-Richardson; *Stellar* Clare Hirst; Elaine Loudon, Dave Watts, Basil K., Willie Smax, Jon Astrop. Review: *Stage* 9/2/78, 14. Comment: "A sort of rock opera around the fifties into sixties novelettish boy-and-girl story" (*Stage*).

78.47 *The Grand Tour or The Postillion Has Been Struck by Lightning* (Ent) Jane McCulloch and Donald Fraser (mus). OLD VIC 29/1/78.** Cast: *Stage* 26/1/78, 12. Isla Blair, Julian Glover, Derek Jacobi, Timothy West. Comment: Prospect Theatre Company.

78.48 *An Evening with Quentin Crisp and His Cure for Freedom* (One-man show, 2a). DUKE OF YORK'S 30/1/78; trfd to AMBASSADORS 27/2/78.** 45 perf. Cast: Theatricalia; WWT/17. Quentin Crisp. Pres Richard Jackson. Plot: Hischak/2, 141. Reviews: *Birmingham Post* 31/1/78, 4; *Daily Mirror* 2/2/78, 16; *Gay News* 23/3/78, 17; *Guardian* 31/1/78, 6; *New Statesman* 17/2/78, 228; *Stage* 9/2/78, 13; *Times* 31/1/78, 10; *Variety* 8/2/78, 66. Comment: "A marvelously sustained one man blast" (*Variety*). Crisp was truly *sui generis* and enjoying being the "flavour of the month" (*Times*). The first New York production (Players 20/12/78) ran for 81 performances.

78.49 *Taxi* (C thriller) Roger Stennett. HALF MOON 30/1/78 (Ln).*

78.50 *Gone in January* (Sad C, 3a) Dannie Abse. YOUNG VIC STUDIO 31/1/78. 1st perf thus. Cast: *Stage* 2/2/78, 1. *Connie* Amanda Boxer; *Aubrey* Roy Holder; *Tony* Willie Jonah; *Peter* Neil Johnston. *Dir* Denise Coffey; *Dgn* Phoebe de Gaye. Plot: Bull/2. Reviews: *Birmingham Post* 2/2/78, 6; *Guardian* 31/1/78, 6, 1/2/78, 8; *Stage* 9/2/78, 13; *Tribune* 10/2/78, 7. Comment: A three-act revision of the one-acter, *Gone*. "A wry and well-observed comedy of husband-and-wife *mores*" (*Tribune*).

78.51 *One Is One* (P) Ronald Forfar. RIVERSIDE STUDIOS 31/1/78. 1st perf? 1 perf. Cast: *Stage* 26/1/78, 12. Paul Austin, Lois Daine, John Rees, Di Trevis. *Dir* John Burgess; *Dgn* Doreen Watkinson.

78.52 *Only Men Shave* (C) John Dowie. BUSH 31/1/78.* John Dowie, Jeannie Warren. Review: *Stage* 9/2/78, 14. Comment: A series of sketches ranging "from the slapstick to the subtle, the lavatorial to the sexual, the harmless to the sick, the sidesplitting to the downright boring" (*Stage*).

78.53 *Sticks and Bones* (P) David Rabe. NEW END 31/1/78. 1st perfd Varsey Theatre, Villanova University, Villanova, Pennsylvania, 10/2/69; 1st British perf. Cast: *Stage* 2/2/78, 1; WWT/17. *David* Peter Weller; *Ozzie* Don Fellows; *Harriet* Pat Starr; *Rick* Michael Tarn; *The Priest* Bill Reimbold; *The Sergeant Major* Guy Gregory; *The Girl* Megumi Shimanuki. Pres Lawrence Taubman Productions; *Dir* Lawrence Taubman; *Dgn* Christopher Morley; *Light* Brian Harris. Plot: Bordman, Bronner, Bryer, Hischak, Hischak/2, 37, Hochman, MacNicholas, Vinson, Wilmeth. Reviews: *Guardian* 1/2/78, 8; *New Statesman* 10/2/78, 197; *Observer* 5/2/78, 26; *Stage* 9/2/78, 13; *Times* 1/2/78, 9; *Tribune* 10/3/78, 7. Comment: "The piece makes great demands on a British audience" and "the strain is intensified" by the intimacy of the New End (*Observer*). *Times* had reservations about the play now being old-fashioned, but recommended the production and the performances of Don Fellows, Pat Starr, and Peter Weller ("a superbly macabre performance"). The first New York production (Public/Anspacher 7/11/71) ran for 121 performances.

78.54 *A Day Forever* (C, 2a) Michael Sharp. OPEN SPACE 1/2/78.* Cast: *Stage* 26/1/78, 1; WWT/17. *Carol* Lynne Miller; *Mabel* June Brown; *Ted* Keith Barron; *Uncle George* Royston Tickner; *Mr. Timms* Harold Goodwin; *Edith* Stella Tanner; *Susan* Jill Dixon; *Aunt Ethel*, *Cousin Dora* Marion Fiddick; *Ronald* Geoffrey Larder. *Dir* Madhav Sharma; *Dgn* Jane Smith; *Light* Tim Ball. Reviews: *Guardian* 2/2/78, 8; *New Statesman* 10/2/78, 197; *Spectator* 11/2/78, 26; *Stage* 9/2/78, 13; *Times* 2/2/78, 11; *Tribune* 10/2/78, 7. Comment: Wakefield Tricycle Company. Preview 31/1/78. A "slightly old-fashioned" piece about "incest, adultery, and one or two other goodies [during] a North-country funeral" (*Guardian*). "Unfortunately, directed at a funeral pace, with six-foot pauses between speeches" (*Tribune*). *Times* described the piece as "a traditional black comedy" influenced by Joe Orton and Arthur Kopit.

78.55 *An Ideal Husband* (C) Oscar Wilde. GREENWICH 2/2/78.** Cast: *Stage* 26/1/78, 1; WWT/17. *Mrs. Cheveley*

Anna Carteret; *Viscount Goring* Frank Barrie; *Lady Markby* Barbara Atkinson; *Lady Chiltern* Lucinda Gane; *Earl of Caversham* Arthur Howard; *Mason* Ewan Hooper; *Mr. Montford*, *Phipps* Robin Meredith; *Mabel Chiltern* Michelle Newell; *Countess of Basildon* Susan Porrett; *Sir Robert Chiltern* Robert Swann; *Vicomte de Nanjac*, *Harold* Michael Tudor Barnes; *Mrs. Marchmont* Beverley Walding. *Dir* Robert Kidd; *Dgn* Bernard Culshaw; *Light* Nick Chelton. Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 3/2/78, 6; *Guardian* 27/1/78, 10, 3/2/78, 8; *Illustrated London News* 1/4/78, 77; *Irish Times* 22/2/78, 8; *Observer* 5/2/78, 26; *Stage* 9/2/78, 13; *Times* 3/2/78, 11. Comment: *Irish Times* reported the production began at 7:00 pm and “never really sparkled.” *Times* detected opening night “not-quite-suppressed hisses” directed at some anti-feminine lines in the play. *Illustrated London News* said there were better 1890s plays that deserved revival before Wilde’s.

78.56 *The Lover* (C, 1a) Harold Pinter. NEW INN 2/2/78.** Plot: Demastes/2, Fletcher, Hochman, Patterson, Weintraub.

78.57 *Spyglass Island* (P) Richard Wall. THREE HORSE-SHOES 3/2/78.* Cast: *Stage* 2/2/78, 12. Christine Bishop, Ronald Fernee, Louis Mahoney, Dick Sullivan. Terry Wright. *Dir* Paul Caister. Review: *Stage* 16/2/78, 17. Comment: Pentameters. The plot “is about [the BBC Radio programme] *Desert Island Discs*. Some bright BBC job-getter has the not-so-brilliant idea of breathing fresh life into the old warhorse by making his celebrities live out their marooned fantasies—Bible, Shakespeare and luxury object included” (*Stage*).

78.58 *New Portuguese Letters* (P) Three Marias (Maria Isabel Barreno, Maria Teresa Horta, and Maria Velho da Costa) [trans Faith Gillespie and Gilda Grillo]. RIVERSIDE STUDIOS 4/2/78. 1st perfd ITV (Granada) 25/10/75. Cast: *Stage* 2/2/78, 12. Cecily Hobbs, Caroline Hutchison, Natasha Morgan.

78.59 *A Miserable and Lonely Death* (Documentary P) Jon Blair and Norman Fenton. WAREHOUSE 5/2/78. 3 perf. Cast: RSCA; *Stage* 2/1/78, 1; Theatricalia. *Colonel Goosen* Patrick Stewart; *Dr. Gordon* Richard Griffiths; *Hersch* David Lyon; *Kentridge* Ian McKellen; *Lang* Ian McDiarmid; *Loubser* David Howey; *Major Snyman* Alfred Molina; *Prins* Nigel Hawthorne; *Proctor* Bob Peck; *Tucker* Clyde Pollitt; *Van Rooyen* Hubert Rees; *Van Vuuren* Peter Woodward; *Von Lieres* John Nettles; *Wilken* Paul Moriarty. *Dir* Walter Donohue; *Dgn* Di Seymour; *Light* David Boshell. Plot: Hischak/2, 132. Reviews: *Guardian* 6/2/78, 8; *Tribune* 24/2/78, 11.

Comment: Royal Shakespeare Company. A dramatised reading of a script about the inquest into Stephen Biko’s death. “A piece of life made theatre” with notable performances from Ian McKellen, Patrick Stewart, and Clyde Pollit (*Guardian*). The production remained in repertory until 19/2/78. The first New York production, as *The Biko Inquest* (Theatre Four 17/5/78), ran for 31 performances.

78.60 *Birdbath* (P, 1a) Leonard Melfi. KING’S HEAD 6/2/78 (Ln).** Cast: *Stage* 9/2/78, 11. Michael Dickinson, Jennie Anderson. *Dir* Paul Jerricho. Plot: Eisler Vinson, Walford.

78.61 *David and Jonathan and the Time Inbetween* (P) Paul Schoolman. UPSTREAM 6/2/78. 1st perfd Edinburgh Festival 1977. Cast: *Stage* 2/2/78, 12. *Jonathan Saul* Bruce Lidington; *David Jesse* Paul Schoolman; Ginnette Clarke. *Dir* Paul Schoolman. Reviews: *Guardian* 7/2/78, 8; *Stage* 16/2/78, 11; *Times* 7/2/78, 7. Comment: Blind Summit. “All extravagant and mystic gesture, pastiche and borrowing, with aspirations to virtuoso performance” with no apparent purpose (*Guardian*). The piece lacked even a rudimentary story (*Times*).

78.62 *The Elocution of Benjamin Franklin* (Solo C, 2a) Steve J. Spears. MAY FAIR 7/2/78. 131 perf. 1st perfd Nimrod Downstairs, Surry Hills, New South Wales, Australia, 25/8/76. Cast: *Variety* 15/3/78, 104; *WWT/17*. *Robert O’Brien* Gordon Chater. *Pres* Mrs. Oscar Hammerstein, Frank Milton, Backstage Productions; *Dir* Richard Wherrett; *Dgn* Larry Eastwood; *Light* Joe Davis. Plot: Hischak/2, 145, Loney. Reviews: *Birmingham Post* 8/2/78, 8; *Daily Mirror* 10/2/78, 16; *Gay News* 23/3/78, 16–19; *Guardian* 3/2/78, 8, 8/2/78, 10; *Illustrated London News* 1/4/78, 77; *New Statesman* 17/2/78, 228; *Observer* 12/2/78, 28; *Spectator* 18/2/78, 25; *Stage* 16/2/78, 11; *Times* 8/2/78, 9; *Tribune* 24/2/78, 11; *Variety* 15/3/78, 104, 108. Comment: “About the social and moral persecution of a middle-aged transvestite who runs a speech and drama school,” “painstakingly performed by Gordon Chater” (*Variety*). Chater’s performance was “both furiously funny and extremely sad” (*Spectator*). “A blissfully happy marriage between a performer and his material” (*Times*). The first New York production, as *The Elocution of Benjamin* (Theatre Four 20/3/79), ran for 31 performances.

78.63 *Funny Relations* (MP) Janet Crawford (bk) and Martin Kennedy (mus). BROADWAY, KILBURN, 7/2/78.* Cast: *Stage* 19/1/78, 19. Clive Petersen, Kathy Meryck, Clem Davis, Redmond Roche, Francesca Waters, Patrick Home, Nicola Blackman, Una Brandon-Jones, Jan Wiltshire, Michael Dickinson. *Dir* Peter Lilley; *Ch* Barry

Grantham. Review: *Stage* 23/2/78, 11. Comment: Chameleon Theatre Projects. The characters—"gran left over from the Battle of Britain, dad a NF [National Front] stalwart, mum just plain on the turn, daughter in love with an Irish boy and son (recently appointed a deputy head master) engaged to a Pakistani beauty"—offered plenty of potential that was unrealized (*Stage*).

78.64 *Media Hack—or, The Frustrated Revenge of Derek the Eighth* (F) Steve Grant. SOHO POLY 7/2/78 (Ln).* Cast: *Stage* 9/2/78, 11. Ken Morley, Georgina Melville, Michael Harrigan, Berwick Kaler. *Dir* Stuart Kerr; *Dgn* Terry Jacobs. Reviews: *Guardian* 9/2/78, 8; *Observer* 19/2/78, 33; *Stage* 16/2/78, 11. Comment: Steve Grant was theatre editor of *Time Out*. The plot involved minor terrorists and a husband and wife fighting, but it lost its point because it did not observe the rule that "farce requires an internal logic and consistency" (*Guardian*). "The piece is compact of pleasing jokes if uncertain how to deploy them" (*Observer*).

78.65 *The Rear Column* (D, 3a) Simon Gray. RICHMOND 7/2/78.* Plot: Hischak/2, 138, Loney, Weintraub. Comment: The pre-West End production prior to opening at the Globe later in February (78.103). The first New York production (*Stage* 73 7/11/78) ran for 40 performances.

78.66a *Home Free* (P, 1a) Lanford Wilson. NEW INN 8/2/78.** Plot: MacNicholas, Walford.

78.66b *A Phoenix Too Frequent* (P, 1a) Christopher Fry. NEW INN 8/2/78.** Plot: Bordman/4, 290, Demastes/1, Hischak, Hochman, Matlaw, Patterson, Salem, Vinson, Walford, Weintraub.

78.67 *Privates on Parade* (P, 2a) Peter Nichols. PICCADILLY 8/2/78.** 208 perf. Cast: RSCA; *Stage* 2/2/78, 1; *Theatricalia*; *WWT/17. Mjr. Giles Flack* Nigel Hawthorne; *Acting Cpt. Terri Dennis* Denis Quilley; *Sgt.-Mjr. Reg Drummond* Shaun Curry; *Sylvia Morgan* Emma Williams; *Flight-Sgt. Kevin Cartwright* Neil McCaul; *Cpl. Len Bonny* Joe Melia; *Lance-Cpl. Charles Bishop* Tim Wylton; *Leading Aircraftman Eric Young-Love* Simon Jones; *Pvt. Steven Flowers* Ian Gelder; *Lee Cecil* Cheng; *Cheng Eiji* Kusahara. *Gen mgr* Ian B, Albery; *Mgr* David Leach; *Dir* Michael Blakemore; *Dgn* Michael Annals; *Light* Robert Bryan; *Mus* Denis King; *Ch* Eleanor Fazan, Malcolm Goddard; *Co. mgr* Trevor Bentham; *Sm* Alison Redgrave; *Dsm* Ken Grant, Gabrielle Haynes; *Asm* Keith Oldfield, Stephen Ward; *Carp* Harry Pegg; *Elect* Stanley Coppin; *Bom* Kevin Chapple; *Sc bld.* Sc Bert Richmond Ltd.; *Cost* Bermans, Nathans. Plot: Demastes/2, Fletcher, Gunn, Law, Loney, Weintraub. Reviews: *Birmingham Post* 9/2/78, 8; *Daily Mirror*

10/2/78, 16; *Gay News* 6/4/78, 32; *Guardian* 9/2/78, 8; *Illustrated London News* 1/4/78, 77; *New Statesman* 17/2/78, 228; *Observer* 12/2/78, 28; *Spectator* 25/2/78, 25; *Stage* 16/2/78, 11; *Times* 9/2/78, 13. Comment: Royal Shakespeare Company. A successful revival of an enjoyable, though not profound play that needed shortening slightly (*Guardian*). *Observer* discussed some revisions to the original production. *Times* was pleased that only minor changes had been made to the original cast.

78.68a *Black Comedy* (F, 1a) Peter Shaffer. TOWER, CANONBURY, 9/2/78.** Cast: TTC. Plot: Demastes/2, Fletcher, Hischak, Patterson, Salem, Walford, Weintraub.

78.68b *Hitting Town* (P) Stephen Poliakoff. TOWER, CANONBURY, 9/2/78.** Cast: TTC. Plot: Demastes/2, Hochman, Vinson, Weintraub.

78.69 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 9/2/78.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

78.70 *The Hottest Bet in Town* (C) Andrew Angus Dalrymple. THEATRE ROYAL, STRATFORD EAST, 9/2/78.* Cast: *Stage* 2/2/78, 1; *WWT/17. Slattery* John Halstead; *Taffy* Richard Albrecht; *Natty* Peter Dawson; *Charlie McLarnon, Fiddler McGuinn* Patrick Dickson; *Mrs. McDuatt* Deborah Findlay; *Father O'Dea, Goodman* Roger Gartland; *Thelma Darlene Johnson; O'Lurgan, Martin, Sergeant Hayter* Teddy Kempner; *Mavis Margot* Leicester; *Tim Horgan* Paul McLeary; *Nigel Godfrey* Peter Robert Scott; *Jim Fleming, Dr. O'Toole* Tim Stern; *Duchess of Limerick* Flashfire. *Dir* Sebastian Born; *Dgn* Di Seymour; *Light* Stephen T. Mead. Reviews: *Globe and Mail* (Toronto) 14/2/78, 13; *Guardian* 10/2/78, 9; *Observer* 12/2/78, 20; *Stage* 16/2/78, 11. Comment: Theatre Workshop. Dalrymple had run a large betting shop in London. The plot involved "a bookmaker's shop in a part of Catholic Belfast where a march is to be staged in the afternoon" (*Guardian*). *Stage* provided a much enlarged account of the plot.

78.71 *Saint Joan* (Chronicle P, 3pt) Bernard Shaw. OLD VIC 9/2/78.** Cast: *WWT/17. Joan* Eileen Atkins; *Inquisitor* Robert Eddison; *Earl of Warwick* Geoffrey Palmer; *Dunois* Patrick Mower; *Dauphin* Ronnie Stevens; *Baudricourt* Trevor Martin; *Cauchon* Bernard Lloyd, Rhys McConnochie, John Rowe. *Dir* John Dove; *Dgn* Robin Archer. Plot: Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 10/2/78, 6; *Illustrated London News*

1/4/78, 77; *Observer* 12/2/78, 28; *Spectator* 18/2/78, 25; *Stage* 16/2/78, 11; *Times* 10/2/78, 13. Comment: Prospect Theatre Company. Eileen Atkins succeeded "in recreating the most hackneyed speech anywhere in Shaw ... and turning its stale rhetoric into concrete tragic emotion. A great performance" (*Times*). *Spectator* enjoyed the production but pointed out Shaw's flawed travesties of history in the play and their consequences.

78.72 *Love Letters on Blue Paper* (P) Arnold Wesker (adpt of his story, 1974). COTTESLOE 11/2/78. 21 perf. 1st perfd BBC-1 TV 2/3/76; 1st stage perf Syracuse Stage, Syracuse, New York, 14/10/77; 1st British stage perf. Cast: NTA; *Stage* 9/2/78, 1; *Theatricalia*; *WWT/17*. *Professor Maurice Stapleton* Kenneth Cranham; *Sonia Marsden* Elizabeth Spriggs; *Trade Union Official* Timothy Block; *Victor Marsden* Michael Gough. *Dir* Arnold Wesker; *Dgn* Bernard Culshaw; *Light* Stephen Wentworth; *Sound* Chris Montgomery; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Pauline Asper, Jessica Barry, Fiona Davie. Plot: Demastes/2, Weintraub. Reviews: *Birmingham Post* 16/2/78, 8; *Guardian* 16/2/78, 10; *Illustrated London News* 1/4/78, 77; *New Statesman* 24/2/78, 266; *Observer* 19/2/78, 33; *Spectator* 25/2/78, 25; *Stage* 23/2/78, 11; *Times* 16/2/78, 9; *Tribune* 10/3/78, 7. Comment: MPS 704. National Theatre. Press night was 15/2/78. *Tribune* said the piece had "translated badly from short story via television to the stage ... On stage all subtlety was lost." *Spectator* pointed to the "clumsy device of having the wife send a series of passionate love letters to her husband," a weakness also discussed by *Times*. "Its construction suggests that it would be best consigned to radio" (*Guardian*). The production remained in repertory until 3/4/78.

78.73 *The Monstrous Regiment* (Anthology) Robert Spencer and Jill Nott-Bower. OLD VIC 12/2/78.* 1 perf. Cast: *Stage* 26/1/78, 12. Review: *Stage* 23/2/78, 11. Comment: "Co-starring Judi Dench and Michael Williams, is a delightfully light-hearted retrospect of man's relations with the superior sex (*Stage* 23/2/78, 11). Given in aid of the Catholic Stage Guild.

78.74 *Brag* (P) Carolyn Lincoln. PRINTER'S DEVIL c. 13/2/78.* *John* Mark Drewry; *Captain* James Brennan; *Nancy* Madie Joel; *Jake* Crawford Logan. *Dir* Hilary Wood. Reviews: *Stage* 16/3/78, 13; *Times* 18/2/78, 11. Comment: Coquelin. "A tamed Wild West fable, about a man who has gone away to make his fortune and returns to collect the woman he left behind" (*Times*).

78.75 *Deep Throat* (Sex Revue) Gérard Simi. WHITEHALL 13/2/78. 336 perf. Review: *Guardian* 14/2/78, 8. Comment: A stage version of the movie with an unnamed

cast. "Erotic enough" to satisfy the Whitehall's patrons (*Guardian*).

78.76 *Ideas Are Animals*. ICA c. 13/2/78. Cast: John Schofield, Paul Davis. Reviews: *Guardian* 14/2/78, 8; *Times* 17/2/78, 7. Comment: Crystal Theatre of the Saint (Bristol). *Times* reported the company specialized in "the collective unconscious," and the piece was most successful when it concentrated on "dream logic."

78.77 *In the Blood* (P, 2a) Lenka Janiurek. THEATRE UPSTAIRS 13/2/78.* Cast: Findlater; *WWT/17*. *Mrs. Moore* Jean Boht; *Paul* Sean Scanlan; *Stella* Gwyneth Strong; *Mr. Grey* Anthony Douse; *Lily* Shirley King; *Julia* Carol Frazer; *Dr. Selby* Toby Salaman. *Dir* Tim Fywell; *Dgn* David McHenry; *Light* Mark Jonathan. Reviews: *Guardian* 14/2/78, 8; *Irish Times* 24/2/78, 10; *New Statesman* 24/2/78, 266; *Observer* 12/2/78, 29, 19/2/78, 33; *Spectator* 25/2/78, 25; *Stage* 23/2/78, 11; *Times* 14/2/78, 12. Comment: MPS 688. English Stage Company. Young People's Theatre Scheme. The play was set in a psychiatric home and involved four residents in a mechanically developed piece (*Guardian*). *New Statesman* saw potential in the nineteen-year-old author's work, as did *Times*.

78.78 *Lilac Time* (MP, 3a) Franz Schubert (mus; arr Heinrich Berté and G. H. Clutsam) and "Adrian Ross" (lyr, bk; fnd on A. M. Willner and Heinz Reichert, *Das Dreimäderlhaus* [1916], which was an adaptation of Rudolph Hans Bartsch's novel, *Schwammerl* [1912]). WIMBLEDON 13/2/78.** *John* Hanson, *Pamela* Field, *David* Bexon. Plot: Gänzl, Green.

78.79 *Mrs. Colly Pepper* (P) Gavin Richards. HALF MOON 13/2/78. 1st perfd 1977. *Mrs. Colly Pepper* Jeannie Crowther; *Kevin* Andrew de la Tour; *Maggie* Steed, *Noreen* Kershaw, *Paul* Hellyer. Reviews: *Guardian* 15/2/78, 10; *Irish Times* 24/2/78, 10; *Stage* 9/3/78, 13. Comment: Belt and Braces. "An absorbing and morose description of institutionalised old age," but one that does not provide any answers (*Guardian*).

78.80 *Taking Our Time* (P) The cast. JACKSONS LANE 13/2/78. Reviews: *Stage* 23/2/78, 21; *Times* 14/2/78, 12. Comment: Red Ladder. This touring piece was about the great strike of 1842. *Times* admired the capacity of the cast "to make the social point while never sacrificing individual perspective." "First-class entertainment and moving drama by any standards and shows a company in full bloom, assertive in its aims, slick and professional in its presentation, highly talented in its component parts" (*Stage*). The piece was also performed at Hammersmith Town Hall on 14/2/78.

78.81 *Ashes* (D, 2a) David Rudkin. QUESTORS 14/2/78. ** Cast: QTA. Plot: Fletcher, Hischak/2, 111–12, Hochman, Patterson, Salem, Vinson, Weintraub. Review: *Middlesex County Times* 24/2/78, 7.

78.82 *Bathroom* (P) Robert Walker. HALF MOON 14/2/78 (Ln).*

78.83 *The Cherry Orchard* (C, 4a) Anton Chekhov (trans Michael Frayn of *Vishnyovy sad*, 1904). OLIVIER 14/2/78. ** 1st perf this trans. Cast: NTA; *Stage* 9/2/78, 1; *Theatricalia*; *Variety* 29/3/78, 84; *WWT/17*. *Any* Judi Bowker; *Charlotta Ivanovna* Helen Ryan; *Dunyasha* Susan Litter; *Firs* Ralph Richardson; *Gayev* Robert Stephens; *Lopakhin* Albert Finney; *Ranyevskaya* Dorothy Tutin; *Simeonov-Pischik* Terence Rigby; *Passerby* Peter Needham; *The Postmaster* Brian Kent; *The Stationmaster* Daniel Thorndike; *Trofimov* Ben Kingsley; *Varya* Susan Fleetwood; *Yasha* Derek Thompson; *Yepikhodov* Nicky Henson; *Extras* Norman Claridge, Edna Doré, Irene Gorst, Tamara Hinchco, Martin Howells, Marianne Morley, Richard Perkins, Peter Rocca, Keith Skinner, Dennis Tynsley, Janet Whiteside. *Dir* Peter Hall; *Dgn* John Bury; *Light* David Hersey; *Mus* Harrison Birtwistle, Dominic Muldowney; *Sound* Julian Beech, Ric Green; *Ch* Sally Gilpin; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* David Edelstein, Jill Macfarlane, Lesley Walmsley. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Birmingham Post* 15/2/78, 6; *Guardian* 15/2/78, 10; *Illustrated London News* 1/4/78, 77; *New Statesman* 17/2/78, 228; *Observer* 19/2/78, 33; *Spectator* 18/2/78, 25; *Stage* 23/2/78, 11; *Times* 15/2/78, 19; *Variety* 29/3/78, 84, 86. Comment: MPS 703. National Theatre. Previews 2/2–13/2/78. *Variety* thought the revival was noteworthy for individual performances by Tutin, Stephens, Richardson, and Kingsley. Like *Variety*, *Spectator* observed the production emphasized the play's comedy. *Times* noted the dominance of Chekhov's specified nursery setting in Peter Hall's production which helped emphasize the piece as a comedy. *Observer* thought the revival only partially successful, but praised Frayn's "nippy" translation. The production remained in repertory until 18/11/78.

78.84 *We Love You* (P with mus) Doug Lucie. ROUND HOUSE DOWNSTAIRS 14/2/78.* *Flick Knife* Tim McInnerny; Carolyn Colquhoun, Doug Lucie. *Dir* Doug Lucie, Just Gregson. Reviews: *Stage* 2/3/78, 15; *Times* 15/2/78, 19. Comment: A still evolving piece about the disintegration of a punk rock band (*Times*). *Stage* said the plot was familiar and the performances unremarkable.

78.85 *Brainstorming with the Boys* (P) Andrew Davies. ORANGE TREE 16/2/78.* Cast: *Stage* 16/2/78, 12.

Dorothea Marian Diamond; *Max* Anthony Higgins; *Geoffrey* Geoffrey Leesley; *Elwyn* Zia Mohyeddin. *Dir* Anthony Cornish. Review: *Stage* 9/3/78, 13. Comment: Richmond Fringe. A weekend meeting of television script-writers and a producer resulted in numerous sexual encounters.

78.86 *Wet Maps Dry Seas* (Epic MD). OVAL HOUSE 16/2/78. Cast: *Stage* 9/3/78, 15. Colin Wood, David Humpage, Lou Gladfield, Lizzie Lockhart, Dagmar Krause, Di Davies, Steve Gumbley, Louise Oliver, Dave Wheeler. Review: *Stage* 30/3/78, 11. Comment: I. O. U. *Stage* declared the piece "is atmosphere, imagination and theatre of the absurd, mime and design, demanding and relaxing all at the same time. In short, it is theatre. Superlatively good theatre"; however, *Stage* did not indicate there was any specific meaning.

78.87 *The Merchant of Venice* (C) William Shakespeare. TOWER, CANONBURY, 17/2/78. ** Cast: TTC.

78.88 *The Very Last Telly Show* (P) Bernard Dunleavy (deviser). LAMB AND FLAG 17/2/78. 1st perf? Cast: *Stage* 16/2/78, 12. Gilda Waugh, Pamela Mandell, Christopher Prior, David English, John Carter. *Dir* Bernard Dunleavy. Comment: New Hope Theatre Company.

78.89 *Procreation* (P) Anthony Trent. THEATRE UPSTAIRS 19/2/78. 1 perf. Cast: Findlater. Geoffrey Freshwater, Julie Newbert. *Dir* David Halliwell. Comment: English Stage Company.

78.90 *Airs and Disgraces* (One-man show) Des Keogh. KING'S HEAD 20/2/78 (Ln). 1st perf? Cast: *Stage* 23/2/78, 12. Des Keogh. *Dir* Robert Gillespie; *Mus dir* David Wykes. Review: *Irish Times* 24/2/78, 10. Comment: Des Keogh was also appearing in the evenings in *Kingdom Come* (78.21) at the King's Head.

78.91 *Antony and Cleopatra* (T) William Shakespeare. OLD VIC 20/2/78. ** Cast: *WWT/17*. *Antony* John Turner; *Caesar* Terence Wilton; *Cleopatra* Barbara Jefford; *Charmian* Zoe Hicks; *Iras* Rosamond Truman-Attwood; *Enobarbus* Kenneth Gilbert; *Decretas* Trevor Martin. *Dir* Toby Robertson; *Dgn* Nicholas Georgiadis; *Mus* Donald Fraser. Reviews: *Birmingham Post* 20/3/78, 6; *New Statesman* 3/3/78, 298; *Stage* 2/3/78, 15; *Times* 23/2/78, 15. Comment: Prospect Theatre Company. Many of the performers were the same as for 77.523. Barbara Jefford and John Turner were not successful in their roles; there was "certainly no strong sexual bond" between them (*New Statesman*). *Times* noted Jefford and Turner were also performing the same characters in *All for Love* (77.558), but much less successfully in Shakespeare.

78.92 *Bodies* (CD, 2a) James Saunders. HAMPSTEAD 20/2/78.** 73 perf. Cast: Theatricalia; *WWT/17*. *David* David Burke; *Mervyn* Dinsdale Landen; *Helen* Anne Stallybrass; *Anne* Gwen Watford. *Dir* Robin Lefevre; *Dgn* Tanya McCallin; *Cost dgn* Lindy Hemming; *Light* Alan O'Toole. Plot: Fletcher, Weintraub. Reviews: *Birmingham Post* 21/2/78, 8; *Guardian* 21/2/78, 8; *Illustrated London News* 1/4/78, 77; *New Statesman* 24/2/78, 266; *Observer* 26/2/78, 37; *Stage* 2/3/78, 15; *Times* 21/2/78, 8. Comment: "For all its dogged intelligence, the play boils down to nothing more than a series of words" (*Guardian*). Only Dinsdale Landen's performance was worthwhile (*New Statesman*). "Some painfully impressive writing here, but its argument is characteristically blurred" (*Times*).

78.93 *The Fall of the House of Usher* (P) Steven Berkoff (adpt of Edgar Allan Poe, "The Fall of the House of Usher," 1839). NEW LONDON 20/2/78.** Cast: *Stage* 23/2/78, 1. *Roderick Usher* Steven Berkoff; *Sister* Shelley Lee; *Edgar* Terry J. McGinity. *Dir* Steven Berkoff. Plot: French/2.

78.94 *Pardon Me Prime Minister* (F) John Graham and Edward Taylor. WIMBLEDON 20/2/78. 1st perfd Adam Smith Centre, Kirkcaldy, 4/8/76. Gerald Flood, Heather Chasen, Paul Curran.

78.95 *The Rocky Ricketts Show* (Ent). ICA 20/2/78. 1st London perf? Review: *Stage* 9/3/78, 15. Comment: Natural Theatre Company (Bath). Anonymous cast. The piece poked fun at the rock and roll business and consisted mostly of music with little dialogue.

78.96a *The Bear* (P, 1a) Anton Chekhov (adpt N. F. Simpson of *Medved*, 1888). COURT 21/2/78.** Cast: Findlater; *Stage* 16/2/78, 1; *WWT/17*. *Yeliena Ivanovana Popova* Pauline Collins; *Grigory Stephanovich Smirnov* David Suchet; *Luka* Leslie Sarony. *Dir* Stuart Burge; *Dgn* Pippy Bradshaw. Plot: French, Hochman, Matlaw, Walford. Reviews: *Guardian* 22/2/78, 12; *Observer* 26/2/78, 37; *Spectator* 4/3/78, 26; *Stage* 2/3/78, 15. Comment: English Stage Company. "A rather clumsy revival" (*Observer*).

78.96b *The Kreutzer Sonata* (P) Peter Farago (adpt of Leo Tolstoy's story, 1889). COURT 21/2/78.** Cast: Findlater; *Stage* 16/2/78, 1; Theatricalia; *WWT/17*. *Posdnyshev* David Suchet. *Dir* Peter Farago; *Dgn* Geoffrey Scott; *Cost dgn* Jennifer Adey. Reviews: *Guardian* 22/2/78, 12; *Observer* 26/2/78, 37; *Spectator* 4/3/78, 26; *Stage* 2/3/78, 15. Comment: English Stage Company. A revival of "David Suchet's justly-praised solo rendition" (*Observer*).

78.97 *The Cambridge Revue* (Revue) John Cormack and Phil Gould and Tim Fox. ROUND HOUSE DOWNSTAIRS 21/2/78. 1st perfd Cambridge 1977. Cast: *Stage* 25/8/77, 20. Helen Cartwright, Sue Hazelton, Ruth Jamieson, Lindsay Jones, Charlotte Pembry, John Cormack, Graham Craddock, Tim Fox, Phil Gould, David Harrod, David Laundy. Review: *Stage* 16/3/78, 11. Comment: Irreversible Brain Damage. "As slick, as funny and as competent as anything in its genre around at the moment" (*Stage*).

78.98 *Most Gracious Lady* (Ent) Peter Clapham (deviser). RICHMOND 21/2/78. 1st perfd Ashcroft, Croydon, 2/2/78? Cast: *Stage* 26/1/78, 1. Anna Neagle, Timothy Carlton, Mary Kerridge, John Stone, Jacqueline Clifton, Jennifer Wilson. *Dir* Peter Clapham. Comment: About English queens from Elizabeth I to Elizabeth II. A one-week engagement.

78.99 *Murder Among Friends* (C thriller, 2a) Bob Barry. COMEDY 21/2/78. 134 perf. 1st perfd Shubert, New Haven, Connecticut, 29/11/75; 1st British perf Churchill, Bromley, 30/1/78. Cast: *Stage* 16/2/78, 1; *Variety* 1/3/78, 138; *WWT/17*. *Angela Forrester* Moira Lister; *Ted Cotton* Barry Stokes; *Palmer Forrester* Tony Britton; *Gertrude Saidenberg* Margaret Courtenay; *Marshall Saidenberg* Dermot Walsh; *Larry Prosciutto* Robert Swales. *Lic* R. C. Wingate; *Pp* G. C. T. (Management) Ltd.; *Pres* John Gale, Pieter Toerien; *Dir* Roger Redfarn; *Dgn* Peter Rice; *Light* Joe Davis; *Pd mgr* David Fleming, David K. Grant; *Sm* Tom Redman; *Dsm* Nancy Bourne; *Asm* George McLaren, Leon Head; *Wm* Anne Ritchie; *Carp* Robert Knight; *Press rep* Sally Whatley. Plot: French/2, Hirschak, Hirschak/2, 96. Reviews: *Birmingham Post* 22/2/78, 6; *Gay News* 23/3/78, 16-19; *Guardian* 22/2/78, 12; *Illustrated London News* 1/5/78, 63; *Irish Times* 28/2/78, 8; *Observer* 26/2/78, 37; *Stage* 2/3/78, 15; *Times* 22/2/78, 9; *Variety* 1/3/78, 138. Comment: "Give or take a couple of jokes, the humour is leaden, and the suspense is non-existent. The combination is fatal"; however, West End audiences are more tolerant than American ones, and so the piece might survive (*Variety*). "If this is a show, murder might be preferable" (*Observer*). Roger Redfarn's production reinforced *Times*'s "prejudices against this kind of show." The first New York production (Biltmore 28/12/75) ran for 17 performances.

78.100 *One Penny for Israel* (P) Laurence Collinson. ALMOST FREE 21/2/78. 1st perfd BBC-2 TV 25/11/68 as *Loving Israel*; 1st stage perf thus. Cast: *Stage* 23/2/78, 12. *Marcus* Richard Kates; *Sam* Barry McCarthy; *Ben* Bernard Stone, Pamela Manson, Elizabeth Bailey. *Dir* Peter Southcott; *Dgn* Mark Smith. Plot: Vinson. Review: *Stage* 2/3/78, 15. Comment: "Dramatically, the play is on

the thin side, strengthened by the confrontation between the two men [Marcus and Sam], but with little to support it apart from the mother's enriching observations" (*Stage*).

78.101 *The Snob* (P) Carl Sternheim (anon trans of *Der Snob*, 1914). OVAL HOUSE 21/2/78.** Plot: Hochman, Matlaw. Comment: Bubble Theatre.

78.102 *Next Door Neighbours* (Ext) Ian Hinchliffe. OVAL HOUSE 22/2/78. 1st perf? Cast: *Stage* 16/2/78, 12. Lol Coxhill, Laura Gilbert, Derek Wilson, Ian Hinchliffe, Jeff Nuttall.

78.103 *The Rear Column* (D, 3a) Simon Gray. GLOBE 22/2/78.** 44 perf. Cast: *Stage* 16/2/78, 1; *Variety* 1/3/78, 138; *WWT/17. Barttelot* Barry Foster; *Troup* Clive Francis; *Bonny* Donald Gee; *Jameson* Jeremy Irons; *Ward* Simon Ward; *Stanley* Michael Forrest; *John Henry* Riba Akabusi; *Native Woman* Dorrett Thompson. L Globe and Queen's Theatres (London) Ltd.; *Pres* Michael Codron; *Dir* Harold Pinter; *Dgn* Eileen Diss; *Light* Nick Chelton. Plot: *Hischak/2*, 138, Loney, Weintraub. Reviews: *Birmingham Post* 23/2/78, 6; *Gay News* 23/3/78, 16–19; *Guardian* 23/2/78, 12; *Illustrated London News* 1/5/78, 63; *New Statesman* 3/3/78, 297–98; *Observer* 26/2/78, 37; *Spectator* 4/3/78, 25–26; *Stage* 2/3/78, 15; *Times* 23/2/78, 15; *Variety* 1/3/78, 138, 142. Comment: *Guardian* wondered why Simon Gray had written the piece. "A survival test for audiences, since it's long, talky, downbeat and generally baffling" (*Variety*). *Illustrated London News* found the play effective until the final explanatory third portion. *New Statesman* provided a lengthy analysis of the play and its intent, and urged readers to ignore other critics' "stingy reviews." *Times* sided with *New Statesman*: a "fine, scrupulously considered play ... Rarely have I seen a show as perfectly cast."

78.104 *Lady Harry* (P, 2a) Norman Krasna. SAVOY 23/2/78.* 6 perf. Cast: *Stage* 23/2/78, 1; *Variety* 29/3/78, 86; *WWT/17. Lady Phoebe Morgan* Linda Galbraith; *James* Terence Budd; *Harry Carmichael* John Fraser; *Emma* Eileen Erskine; *Charles* Roy Hepworth; *Delilah* Delia Lindsay; *Hastings* Anthony Woodruff; *David* Jeremy Sinden; *Inspector Kilburn* Frank Gatliff; *Willis* Paul Foulds. *Pres* Ray Cooney; *Dir* Alexander Doré; *Dgn* Peter Williams; *Light* Chris Ellis. Reviews: *Birmingham Post* 24/2/78, 6; *Gay News* 23/3/78, 16–19; *Guardian* 17/2/78, 8, 24/2/78, 10; *Observer* 26/2/78, 37; *Stage* 2/3/78, 15; *Variety* 29/3/78, 86, 88. Comment: Essentially "a straight melodrama, with a plot about two men who knock off a titled old lady for her money. The twist ... is that the pair are homosexual lovers"; should have a prosperous run (*Variety*). Fails "to satisfy even one's

meagre curiosity about all those loaded twists and turns" (*Observer*).

78.105 *Streamers* (P) David Rabe. ROUND HOUSE 23/2/78. 1st perfd Long Wharf, New Haven, Connecticut, 30/1/76; 1st British perf Playhouse, Liverpool, 1/2/78. Cast: *WWT/17. Martin* Paul Prescott; *Richie* James Aubrey; *Carlyle* Don Warrington; *Billy* Trevor Jones *Roger* Jeffery Kissoon; *Sgt. Rooney* Don McKillop; *Sgt. Stokes* Glyn Jones; *M. P. Officer* David Browning; *Hinson* Doyle Richmond; *Clark* Michael Graves; *Fourth M. P.* Charles Page. *Dir* Leslie Lawton; *Dgn* Claire Lyth. Plot: Bryer, Gunn, Hischak/2, 101–02, Hochman, Mac-Nicholas, Wilmeth. Reviews: *Guardian* 24/2/78, 10; *New Statesman* 3/3/78, 298; *Observer* 26/2/78, 37; *Spectator* 4/3/78, 26; *Stage* 2/3/78, 15; *Times* 1/3/78, 9; *Tribune* 10/3/78, 7. Comment: Liverpool Playhouse production. "A piece of real theatre that has the impact of a fist" (*Guardian*). "Hardly flawless ... [but] one of the three best plays in London, and its awesome strength is preserved in Leslie Lawton's production" (*Observer*). *Times* also commended Lawton's production. *Spectator* found the play predictable and was unimpressed. The first New York production (Mitzi E. Newhouse 21/4/76) ran for 478 performances.

78.106a *Caramba* (P) Ali Salim. THREE HORSESHOES 24/2/78.** Comment: TOCAD. Also performed at the New Inn 8/3/78, 15/4/78.

78.106b *The Wheat Well* (P, 1a) Ali Salim. THREE HORSESHOES 24/2/78. Comment: TOCAD. Also performed at the New Inn 8/3/78, 15/4/78. The play, written in 1967, was about a worker in a café being robbed of the credit for discovering an ancient wheat well.

78.107 *Outside the Whale* (P) Robert Holman. BUSH 24/2/78. 1st perfd Traverse, Edinburgh, 13/5/76. Cast: *Stage* 23/2/78, 1; *WWT/17. Bazz Whitby* Godfrey Jackman; *Richard Wakely* Ronnie Letham; *Eric Blair* Mark Penfold; *Lilly Wakely* Tammy Ustinov; *Michael Griffin* Mathew Vosburgh. *Dir* Chris Parr; *Dgn* Miki van Zwanenberg. Reviews: *Guardian* 27/2/78, 8; *New Statesman* 10/3/78, 333; *Observer* 5/3/78, 35; *Stage* 2/3/78, 15. The piece was about George Orwell, accompanied by a tramp, living among the deprived.

78.108 *The Magic Cabbage* (P for children) Stephen Wyatt and Nic Rowley (mus). ARTS 25/2/78.* Cast: *Stage* 16/2/78, 12. *Storyteller* Frank Lazarus; *McTwingle* Roland Oliver; *Zoe* Bright, *Keren* Wilson, *Geoffrey* Drew, *Ray* Roberts. *Dir* Ursula Jones; *Dgn* Quentin Thomas; *Cost dgn* Jo Staples; *Magic adviser* Kovari. Review: *Stage* 9/3/78, 15. Comment: Unicorn Theatre.

“About a girl who lives in a high-rise block, meets an eccentric Scots gardener, is given the titular vegetable for a birthday present and goes on some very strange adventures in the countryside” (*Stage*).

78.109a *The Sandbox* (P, 1a) Edward Albee. NEW INN 25/2/78.** Plot: MacNicholas, Matlaw, Nelson/2, Wilmeth.

78.109b *The Zoo Story* (D, 1a) Edward Albee. NEW INN 25/2/78.** Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth.

78.110 *Bad Dream in an Old Hotel* (P) James Pettifer. THEATRE UPSTAIRS 26/2/78.* 1 perf. Cast: Findlater. Patrick Duggan, Nick Gecks, Roland Macleod, Bryan Murray, John Say, Christine Schofield, Frank Vincent. *Dir* Jonathan Holloway. Comment: English Stage Company.

78.111 *The Lunatic, the Lover and the Poet* (Anthology) Jane McCulloch (adpt of Lord Byron’s works) and Donald Fraser (mus). OLD VIC 26/2/78.* Cast: *Stage* 26/1/78, 12. Isla Blair, Derek Jacobi. Review: *Stage* 9/3/78, 13. Comment: MPS 814. *Stage* commended the music in its own right, in addition to the piece and the cast.

78.112 *Colour Fairy Tale* (P) Jiri Srnec. WIMBLEDON 27/2/78. 1st British perf. Review: *Stage* 9/3/78, 13. Comment: Black Theatre of Prague. “A charming allegory on happiness for children of all ages. If nothing else, it reminds one how skilful Jiri Srnec’s company is how numerous and what a lot many of our puppet and black cabinet technique operators have still to learn” (*Stage*).

78.113 *Hinge and Bracket* (Ent). RICHMOND 27/2/78. George Logan and Patrick Fyffe. Comment: A one-week engagement.

78.114 *Penny Whistles* (Ent). ROUND HOUSE DOWNSTAIRS 27/2/78. 1st perfd 24 George Square, Edinburgh, 5/9/77. *Robert Louis Stevenson* Mike Maran; *Thomas Stevenson* David Sheppard. Review: *Stage* 9/3/78, 15. Comment: About Robert Louis Stevenson and his father. “It would have been tolerable if it had been about half the length and a good deal slicker” (*Stage*).

78.115 *The Prodigal Father* (C) Jim Hiley. SOHO POLY 27/2/78 (Ln).* Cast: *Stage* 2/3/78, 16. Christopher Ettredge, Angela Rooks, Paul Williamson, Susan Wooldridge. *Dir* Penny Chearns; *Dgn* Terry Jacobs. Review: *Guardian* 28/2/78, 8. Comment: A father returns to his

family after spending two years in the African desert; the play was “intended to be a ruthless exposé of family hypocrisy” (*Guardian*).

78.116a *Rattling the Railings* (P) Peter Terson. SOHO POLY 27/2/78.* Cast: *Stage* 2/3/78, 16; *WWT/17*. *Pauline* Elizabeth Proud; *Brenda* Ann Firbank; *Dad* Eric Francis; *Alec* Barry Lowe; *Robert* Terry Cowling. *Dir* Graham Chinn; *Dgn* Terry Jacobs. Reviews: *Guardian* 2/3/78, 12; *Stage* 9/3/78, 13. Comment: The theme of both plays was that “families stick together not for love or money but from a morbid fear of loneliness in old age” (*Guardian*).

78.116b *Twilight Joker* (P) Peter Terson. SOHO POLY 27/2/78. 1st Brighton 1977. Cast: *Stage* 2/3/78, 16; *WWT/17*. *Cynthe* Ann Firbank; *Basil* Barry Lowe. *Dir* Graham Chinn; *Dgn* Terry Jacobs. Reviews: *Guardian* 2/3/78, 12; *Stage* 9/3/78, 13.

78.117 *What About Borneo?* (C) Tom Kempinski. HALF MOON 27/2/78 (Ln).*

78.118 *East* (D, 19sc) Steven Berkoff. NEW LONDON 28/2/78.** 6 perf. Cast: *Stage* 23/2/78, 1. Steven Berkoff, Matthew Scurfield, Roy Mc Arthur, Sara Mason, Barry Philips, *Dir* Steven Berkoff. Plot: Dorney, French/2, Patterson.

78.119 *Hello and Goodbye* (P) Athol Fugard. RIVERSIDE STUDIOS 28/2/78.** Cast: *Stage* 23/2/78, 1; *WWT/17*. *Johnny* Bill Flynn; *Hester* Yvonne Bryceland. *Dir* Athol Fugard; *Dgn* Douglas Heap. Plot: Hischak/2, 3–4, Hochman. Reviews: *Gay News* 23/3/78, 33; *Guardian* 1/3/78, 10; *Spectator* 11/3/78, 25; *Stage* 9/3/78, 13. Comment: Space Theatre (Cape Town) production. The revival began sluggishly, but eventually conveyed the play’s “frontal emotional attack” (*Guardian*).

78.120 *The Killing of Sister George* (D, 3a) Frank Marcus. MUSHROOM 28/2/78.** Cast: *Stage* 23/2/78, 12. Anne Clune, Lisa Fairgrieve, Dione Livingstone, Chrissie Cumming. Plot: Fletcher, French/2, Hischak, Loney, Patterson, Salem, Vinson, Weintraub.

78.121 *Mozzle and His Wage Packet* (P) Bill Colvill. HALF MOON 28/2/78. 1st perf? Cast: SHM; *Stage* 23/2/78, 12. *Mozzle* Antony Sher; *Liam* Liam O’Callaghan; *Frank* Barrie Houghton; *Johnny* John Hartley; *Naylor* Trevor Butler; *Mrs. Kyorski* Mary Henry. *Dir* John Adams; *Dgn* Mick Bearwish. Reviews: *Guardian* 4/3/78, 11; *Stage* 9/3/78, 13. Comment: “A straightforward, anecdotal tale of an immigrant building worker” who is murdered for his wage packet (*Guardian*). “It is an old-fashioned play in that on one level it is a morality about

drink; indeed almost as much so as any Victorian tract” (*Stage*).

78.122 [No entry]

78.123 *Oh, Democracy!* Keith Murphy and George Eugeniou (adpt of Aristophanes, *Hippes* [*The Knights*], 424 B.C.). THEATRO TECHNIS 28/2/78.** *Demos* Chris Johnston; Angelique Rockas, René Rice, Anna Savva, Alkis Kritikos. *Dir* George Evgeniou; *Mus* Duncan Brown. Plot: Gassner, Hochman, Law, Patterson. Review: *Stage* 18/5/78, 13. Comment: “A somewhat uneven muddle,” with some characters turned into punk rockers, others into clowns; “but as a subsidised piece of touring theatre it is just not good enough” (*Stage*). *Stage* also reported the piece had been staged during the first three months of 1978, and was now being toured nationally.

78.124a *Scared to Death* (Improvised P). ICA c. 28/2/78; trfd to OVAL HOUSE 3/78. Review: *Stage* 9/3/78, 15. Yolande Bertsch, Cas Enklaar, Hans Man in't Veld, Shireen Strooker, Gerard Thoolen, Ivan Wolffers. Comment: Het Werkteater (Amsterdam). “They eschew such theatricality as the use of costumes and the obvious use of a woman to play a woman’s part, a man for a man’s. They insist on keeping the house lights full on throughout the hour and a half’s playing time” (*Stage*).

78.124b *You’ve Got to Live with It* (Improvised P). ICA c. 28/2/78; trfd to OVAL HOUSE 3/78. Marja Kok, Joop Admiraal, Frank Groothoff, Herman Vinck, Helmert Woudenberg. Reviews: *Stage* 9/3/78, 15; *Times* 1/3/78, 9. Comment: Het Werkteater (Amsterdam). This improvised piece was about hospital life and death which *Times* praised fully as it did the “playing of its five fine actors.”

78.125 *Diary of a Rat* (P) Michael Almaz (based on Alain Harte’s novel). OVAL HOUSE 1/3/78. 1st perfd Traverse, Edinburgh, 10/1/77. Cast: *Stage* 23/2/78, 12. Jenny Cryst, John Ioannou, John Wyman, Alexa Povah, Pam Martell, Michael Almaz. *Dir* Michael Almaz. Comment: Artaud Company. The play was about the German occupation of Paris during World War II.

78.126 *Kings and Clowns* (Mus, 2a) Leslie Bricusse (bk, mus, lyr). PHOENIX 1/3/78. 34 perf. 1st perfd Repertory, Birmingham, 19/1/78. Cast: *Stage* 23/2/78, 1; *Theatricalia*; *Variety* 29/3/78, 88; *WWT/17*. *Anne Boleyn* Dilys Watling; *Anne of Cleves* Anna Quayle; *Catherine Howard* Colette Gleeson; *Catherine of Aragon* Elizabeth Counsell; *Catherine Parr* Sally Mates; *Henry VIII* Frank Finlay; *Jane Seymour* Maureen Scott; *Mark Smeaton*, *Claude of Lorraine*, *Thomas Culpepper* Michael Heath; *Duke of Norfolk* Charles West; *Thomas Cromwell*,

Cardinal Wolsey Michael Napier-Brown; *Will Somers* Ray C. Davies; *Chorus* Philip Griffiths, Dorcas Jones, Jeanna L’Esty, Richard Ratcliffe, June Shand, Richard Walsh. *Lic, Mgr dir* Veronica Flint-Shipman; *Pres* Duncan C. Weldon, Louis I. Michaels, Marthill E. Ltd., S. Spencer Davids; *Dir* Mel Shapiro; *Dgn* John Napier; *Cost dgn* John Napier, Ann Curtis; *Light* Richard Pilbrow, Graham Large; *Ch* Gillian Gregory; *Mus dir* Ed Coleman; *Sound* David Collison; *Assoc pd* Marcelle Garfield. Plot: OTF. Reviews: *Birmingham Post* 2/3/78, 6; *Guardian* 22/2/78, 12, 2/3/78, 12; *New Statesman* 10/3/78, 333; *Observer* 5/3/78, 35; *Spectator* 11/3/78, 25; *Stage* 9/3/78, 13; *Times* 2/3/78, 8; *Variety* 29/3/78, 88. Comment: MPS 711. Birmingham Repertory Theatre Production. A “vulgar, witless charade” (*Guardian*). “Visually pleasant, cleverly staged and sometimes funny, but lacks impact ... a chancy bet” (*Variety*). Finlay “looks wrong, sings worse, and is altogether an embarrassment” (*Spectator*). “Another ghastly British musical” (*Times*).

78.127 *Twelfth Night; or, What You Will* (C) William Shakespeare. YOUNG VIC 1/3/78.** Cast: *Stage* 2/3/78, 1; *WWT/17*. *Maria* Rosalind Boxall; *Olivia* Amanda Boxer; *Viola* Marty Cruickshank; *Fabian* Michael Fitzgerald; *Orsino* Stafford Gordon; *Sea Captain* Hugh Hastings; *Valentine* Dick Haydon; *Sir Toby Belch* Bernard Hill; *Sir Andrew Aguecheek* Martin Connor; *Antonio* Roy Holder; *Malvolio* Neil Johnston; *Serving Girl* Vicky Ogden; *Sebastian* Malcolm Reynolds; *Sailor*, *Sea Captain* Ivan Steward; *Curio* Andrew Visnevski; *Feste* Maynard Williams; *Musician* Jonathan Morgan. *Dir* Nancy Meckler; *Dgn* Poppy Mitchell; *Light* Mike Alvey. Reviews: *Birmingham Post* 8/3/78, 4; *Guardian* 8/3/78, 10; *Illustrated London News* 1/5/78, 63; *New Statesman* 17/3/78, 378; *Observer* 12/3/78, 34; *Stage* 16/3/78, 11; *Times* 8/3/78, 9. Comment: *Guardian* approved of this version played with “a Scottish accent and dress,” but *New Statesman* did not. *Observer* called it “a living, vital production,” but noted there were “a few serious cuts.” “I cannot see the point of this Highland Illyria” (*Times*).

78.128 *Lighting the Lamp* (Revue) Jack Allcock. LAMB AND FLAG 2/3/78.* Cast: *Stage* 2/3/78, 16. Jack Allcock, Bobby Robi. Comment: LAMP.

78.129 *Dead Generations* (P) Geoff Rayner and Christine Eccles. BATTERSEA ARTS CENTRE 3/3/78. 1st perf? Cast: *Stage* 2/3/78, 16. *Mrs. John Burns* Martha Gibson; *Ada Barnett* Ishia Bennison; *Wilf Barnett* Andy Pantelidou; *John Burns* Lewis Cohen; Penny O’Connor, Cliff Bennett, Les Davidov, Christine Eccles, Mickey Beerwush. *Sc dgn* Mickey Beerwush. Review: *Stage* 4/5/78, 15. Comment: Mayday Theatre. “About Batter-

sea's first socialist MP, one John Burns, who is seen by Mayday's lights to have been something of a cause/class traitor" (*Stage*).

78.130 'Ave You 'Eard the One About Joey Baker? (P) Mel Smith and Bob Goody. KING'S HEAD 6/3/78.** Cast: WWT/17. Mel Smith, Bob Goody. *Mus* David Learner, Tony Britten. Reviews: *Guardian* 9/3/78, 12; *Observer* 19/3/78, 38; *Stage* 16/3/78, 11. Comment: *Guardian* described this piece, about a "third-rate comedian going down and out," as "original, touching and funny in its bleak fashion." *Observer* found the piece was "not as infinitely fascinating" as the authors did.

78.131 Game of Kings (P) Thomas Muschamp. WIMBLEDON 6/3/78. Barbara Ferris, John Clements, Edward Petherbridge, Robert Grange, Bernard Hepton. *Dir* Donald MacKechnie. *Dgn* Pamela Ingram. Review: *Stage* 20/4/78, 13. Comment: The play, about the grim aspects of war, was a considerably revised version of *The Brass Hat*. "There is, however, a peculiar datedness which keeps on pulling the involved listener up short" (*Stage*).

78.132 My Cousin Rachel (P) Diana Morgan and Gerald Frow (adpt of Daphne Du Maurier's novel, 1951). RICHMOND 6/3/78. 1st perfd Repertory, Birmingham, 9/6/76. Zeph Gladstone, McDonald Hobley, Charles Rogers, Alastair Hunter, Rodney Dick, Sheila Felvin. *Dir* Tony Clayton. Comment: A one-week engagement.

78.133 The Overcoat (MP) Jack Hibberd (adpt of Nikolai Gogol's story, 1842) and Ray Gurney (mus). AUSTRALIA HOUSE THEATRE 6/3/78. 1st perfd Pram Factory Front Theatre, Carlton, Victoria, Australia, 9/9/76?; 1st British perf. Cast: *Stage* 2/3/78, 16. *Kak* John Turnbull; Robyn Gurney, Penny Stehli, Don Chapman, Matthew Green. *Dir* John Turnbull, Holly de Jong; *Mus* Martin Friedel; *Dgn* Penny Brown; *Ch* Kate Kitovitz. Review: *Stage* 30/3/78, 13. Comment: Association of Australian Artists. *Stage* commended this "very good musical play in the Brechtian manner."

78.134 The Privacy of the Patients (P) Michael Heath. ICA c. 6/3/78 (Ln). 1st perfd Heriot-Watt Theatres, Edinburgh, 3/9/77. Cast: *Stage* 9/3/78, 15. *Roger* Malcolm Edwards; *David* Edward Seekerson. *Dir* John Steer. Review: *Stage* 30/3/78, 11. Comment: The play was about two homosexual brothers, one suffering from a lobotomy, the other out, proud, and camp; but both are suffering painfully.

78.135 Rat (P) Clive Walker. PINDAR OF WAKEFIELD 6/3/78 (Ln). 1st perf? Pamela Wendy Ellis, Sidney Thomas, Derek Broome, David Greenaway, Joe Leeway.

Dir Mark Knight; *Dgn* Anne Morrison. Review: *Stage* 6/4/78, 17. Comment: Shirk Productions. About "human waste-drop-out students, practically teenage tramp, secretary bird after her boss worm"; it suffered from "insufficiently created characters and dialogue" (*Stage*).

78.136 The Typists (TC, 1a) Murray Schisgal. UPSTREAM c. 6/3/78.** Cast: *Stage* 9/3/78, 15. *Paul* Andrew Lawler; *Sylvia* Annabel Petrie. *Dir* Peter Murphy. Plot: Bordenman/4, 386, Hochman, Vinson, Walford. Review: *Stage* 16/3/78, 11. Comment: "Good theatre and well worth the staging" (*Stage*).

78.137 Whose Life Is It, Anyway? (D, 2a) Brian Clark. MERMAID 6/3/78; trfd to SAVOY 13/6/78. 672 perf. 1st perfd Granada TV 12/3/72; 1st stage perf. Cast: *Stage* 2/3/78, 1; Theatricalia; *Variety* 5/4/78, 86; WWT/17. *Ken Harrison* Tom Conti/Bill Paterson; *Sister Anderson* Jennie Goossens; *Kay Sadler* Phoebe Nicholls/Louisa Rix; *John Trevor Thomas*/Hugh Quarshie; *Andrew Eden* Ian Lowe/Robert Gary; *Dr. Barr* Peter Honri; *Dr. Emerson* Richard Leech; *Dr. Paul Travers* Edward Lyon; *Dr. Scott* Jane Asher/Hilary Dwyer/Carole Nimmons; *Mr. Justice Millhouse* Sebastian Shaw/Llewellyn Rees; *Mrs. Boyle* Rona Anderson/Monica Grey; *Peter Kershaw* Alan Brown/Alan Barry; *Philip Hill* Richard Ireson. *Pres* Mermaid Theatre, Ray Cooney; *Dir* Michael Lindsay-Hogg; *Dgn* Alan Tagg; *Light* Andy Phillips; *Sm* Jeffrey Cambell; *Dsm* Robert Hendry; *Asm* Polly Miller, Shaun Harris; *Pd mgr* Forbes Nelson; *Cost supervisor* Valerie Metheringham; *Sc bld* John Collins Scenery Ltd.; *Sc* Susan Ayers; *Cost* Morris Angel and Son Ltd. Plot: Fletcher, Hirschak, Hirschak/2, 147, Loney, Salem. Reviews: *Birmingham Post* 7/3/78, 6; *Gay News* 23/3/78, 33; *Guardian* 7/3/78, 10; *Illustrated London News* 1/5/78, 63; *Irish Times* 10/3/78, 10; *New Statesman* 10/3/78, 333; *Observer* 12/3/78, 34; *Stage* 16/3/78, 11; *Times* 8/3/78, 9, 14/6/78, 9; *Variety* 5/4/78, 86. Comment: Tom Conti's performance, "the comically tart and snappish hero, with periodic lapses into depression, is expressive, sustained and credible" (*Variety*). *Gay News* was ambivalent about some of the moral and ethical issues raised in the play. *New Statesman* thought Brian Clark's "indignation is measured, judicious and, in the end, persuasive." *Times* (8/3) welcomed the return to the stage of a play dealing with "non-political social issues." The first New York production (Trafalgar 17/4/79) ran for 223 performances.

78.138 The Boston Strangler (P) Mike Stott. ROUND HOUSE DOWNSTAIRS 7/3/78.* Cast: *Stage* 2/3/78, 16. *Albert DeSalvo* John Cunningham; Jackie Skarvellis. *Dir* Anthony Matheson. Reviews: *New Statesman* 17/3/78, 378; *Observer* 19/3/78, 38; *Stage* 23/3/78, 21; *Times* 9/3/78, 13; *Tribune* 31/3/78, 7. Comment: Performed

without an interval. "Stott's treatment was an insult to the subject matter" (*Tribune*). *Observer*, indicating the piece was largely documentary, said "it grapples with some kind of truth, not contemptible." *Times* reported that as the number of murders increased the audience began to leave gradually during the blackouts.

78.139 *Sleuth* (Thriller, 2a) Anthony Shaffer. SAVOY 7/3/78; trfd to AMBASSADORS 9/5/78.** Cast: Theatricalia; *Variety* 5/4/78, 86; *WWT/17*. Andrew Wyke Patrick Cargill/Patrick Macnee; *Milo Tindle* Tony Anholt. *Pres* Ray Cooney, Michael White; *Dir* Hugh Goldie; *Dgn* John Page; *Light* Neil Goodwill. Plot: Bordman, Fletcher, Hirschak, Hirschak/2, 22–23, Law, Loney, Salem, Shipley, Vinson, Weintraub. Reviews: *Gay News* 23/3/78, 33; *Guardian* 10/3/78, 10; *Times* 8/3/78, 9; *Variety* 5/4/78, 86, 92. Comment: *Guardian* thought Patrick Cargill was miscast. "Both Patrick Cargill and Tony Anholt give competent but uninspired performances" (*Variety*). "Still more robust than its progeny, though creakingly old-fashioned in its first act" (*Times*).

78.140 *Sanctuary* (P) Elfyn Jenkins. CAMBRIDGE 8/3/78 (Ln). 3 perf. 1st perfd in Wales (in Welsh) 1977. Cast: *Stage* 2/3/78, 16. Allan Deakin, Michael Fleming, Richard Gordon, Kevin Grant, Jacqueline Lacey, Patrick Marley, Beverley Walding, Timothy Welsh, Peter Kosta. *Dir* Roger Bruce; *Light* Peter Davies; *Sound* Pinaki Dutt-Roy; *Dgn* Alan J. Osman. Review: *Stage* 30/3/78, 13. Comment: English language version. By means of a play-within-a-play, the piece explored the question of giving sanctuary to a criminal.

78.141 *Class Enemy* (D, 2a) Nigel Williams. THEATRE UPSTAIRS 9/3/78; trfd to COURT 4/4/78.* Cast: Findlater; *Stage* 2/3/78, 1; *WWT/17*. *Sweetheart* Michael Deeks; *Racks* Perry Benson; *Nipper* Tony London; *Sky-light* Peter-Hugo Daly; *Iron* Phil Daniels; *Snatch* Herbert Norville; *Master* Brian Croucher. *Dir* Bill Alexander; *Dgn* Mary Moore; *Light* Mark Jonathan. Plot: Fletcher, Hirschak/2, 156–57, Loney. Reviews: *Guardian* 10/3/78, 10, 7/4/78, 10; *New Statesman* 24/3/78, 410–11; *Observer* 19/3/78, 38; *Spectator* 18/3/78, 26, 1/4/78, 29; *Stage* 16/3/78, 11; *Times* 13/3/78, 11, 5/4/78, 19; *Tribune* 14/4/78, 7. Comment: MPS 695. English Stage Company. "A scathing study of one of the dark corners of our social system written with what one can only call a blazing promise" (*Guardian* 7/4). "Frightening, frequently funny, and compassionate" (*Times* 13/3). *Stage* conceded the play packed "a powerful wallop," but thought Williams had "heavily loaded" his viewpoint. The first New York production (Players 19/11/79) ran for 184 performances.

78.142 *Don Juan* (C [5a]) Molière (trans David

Thompson of Molière's play, 1665). GREENWICH 9/3/78.** Cast: *Stage* 2/3/78, 1; *WWT/17*. *Don Juan Tenorio* Frank Barrie; *Dona Elvira* Anna Carteret; *Snarelle* Peter O'Farrell; *Francisco*, *Don Luiz* John Arnatt; *Gusman, Mr. Sabbath* Neil Boorman; *Charlotte* Briony Hodge; *Peter* Ewan Hooper; *La Ramee* Tony McEwan; *Mathurine* Susan Porrett; *Don Carlos* Michael Tudor Barnes. *Dir* David Thompson; *Dgn* Peter Rice; *Light* David Adams. Plot: Fletcher, French/2, Hochman, Sobel. Reviews: *Birmingham Post* 10/3/78, 6; *Guardian* 11/3/78, 12; *Observer* 12/3/78, 34; *Stage* 16/3/78, 11; *Times* 10/3/78, 19. Comment: The one commendable aspect of the production was Peter O'Farrell (*Guardian*). David Thompson's production de-emphasized the humour considerably (*Times*). *Observer* entertained a much more favorable opinion.

78.143 *The Last Night* (P) Howard Wakeling. THREE HORSESHOES 10/3/78.* Cast: *Stage* 9/3/78, 15. *Geraldine* Gilly McIver; *Steven* Peter Barnes; *Terry* Julian Armstrong. *Dir* Diane Ashton. Review: *Stage* 30/3/78, 11. Comment: Hodie at Pentameters. An actress attempts to escape the tyranny of her marriage only to discover another tyranny by being part of "a transvestite sex act on the continental night-club circuit" (*Stage*).

78.144 *Oh What a Lovely War* (Mus ent, 2a) Charles Cilton, Gerry Raffles, and Theatre Workshop cast. QUESTORS 10/3/78.** Cast: QTA. Plot: Bordman/5, 638, Dorney, Fletcher, Law, Loney, OTF, Patterson, Weintraub. Review: *Middlesex County Times* 17/3/78, 19.

78.145 *Preserving Mr. Panmure* (C) Arthur W. Pinero. TOWER, CANONBURY, 10/3/78. 1st perfd Comedy 19/1/11. Cast: *Stage* 9/3/78, 15; TCC. Plot: Bordman/2, 705, Lazenby. Comment: The first New York production (Lyceum 27/2/12) ran for 31 performances.

78.146 *Grunwicks* (P) Alfio Bernabei. ICA 11/3/78. 1st British perf Old College of Art Clubroom, West Port, Edinburgh, 22/8/77. Review: *Tribune* 31/3/78, 7. Comment: Bite Theatre Group. *Tribune* reported an after-performance discussion with audience members who complained the piece was really a lecture and not a play, and, moreover, not about the Grunwicks strike.

78.147a *Black Slaves, White Chains* (P, 1a) Mustapha Matura. THEATRE UPSTAIRS 12/3/78.** 1 perf. Cast: Findlater. Iain Armstrong, Malcolm Fredericks, Mark Heath, Hugh Quarshie, Carrie Seagrave. *Dir* Charles Hanson. Comment: English Stage Company.

78.147b *More, More* (P) Mustapha Matura. THEATRE UPSTAIRS 12/3/78. 1 perf. 1st perfd 30/1/78. Cast: Find-

later. Malcolm Fredericks, Mark Heath. *Dir* Charles Hanson. Comment: English Stage Company.

78.148 *Alienation* (P) Michael Dickinson. ROXY CLUB 13/3/78 (Ln). 1st perf? Cast: *Stage* 9/3/78, 15. Glory Annen, Pamela Mandell, Angus McInnes, Michael Dickinson. *Dir* Michael Dickinson. Review: *Stage* 23/3/78, 21. Comment: Paranoid Productions. A housewife, recovering from mental problems, discovers people around her are being controlled by built-in transmitters.

78.149 *The Boy Friend* (MC of the 1920s, 3a) Sandy Wilson (bk, lyr, mus). RICHMOND 13/3/78.** *Hortense* Leonie Cosman; *Maisie* Melanie Parr; *Dulcie* Amanda Leigh; *Fay* Wendy Murray; *Nancy*, *Pepe* Jillian Mack; *Polly Browne* Gill Offord; *Marcel* Malcolm Bullivant; *Pierre*, *Gendarme* Michael Remick; *Alphonse* David Gann; *Mme Dubonnet* Pip Hinton; *Bobby van Husen* Clive Wood; *Percival Browne* Philip Blaine; *Tony* Robin Halstead; *Lord Brockhurst* Richard Murdoch; *Lady Brockhurst* Gregory Martin; *Lolita* Dorothea Phillips. *Dir* David Carson; *Ch* Michele Hardy; *Sc dgn* Fiona Mathers; *Light* Robert J. Clutterham; *Mus dir* Colin Sell. Plot: Best/54, 71, Bordman/5, 590, Fletcher, French, Gänzl, Gänzl/3, 641–47, Green, Hischak, Kennedy, Law, OTF. Review: *Stage* 23/3/78, 21. Comment: An excellent revival that reveals the piece stands the test of time (*Stage*). A one-week engagement.

78.150 *Dead or in Bournemouth* (C) James Scott. KING'S HEAD 13/3/78 (Ln).* Cast: *Stage* 16/3/78, 13. Noel Howlett, Peter Pacey, Mike Khan. *Pres* Sturdyman Ltd.; *Dir* Martin Campbell. Review: *Times* 14/3/78, 12. Comment: A nonsensical medical consultation involving a doctor about to become a politician and a patient about to die; “too much time ... squandered on whimsical vanity for it to matter” (*Times*).

78.151a *The Examination* (P) Harold Pinter. ALMOST FREE c. 13/3/78 (Ln). Cast: *Stage* 16/3/78, 13. Derek Godfrey. *Dir* Jack Emery. Reviews: *Guardian* 15/3/78, 12; *Spectator* 25/3/78, 26; *Times* 15/3/78, 7. Comment: A short story written in 1954 and published in 1960. “Well spoken by Derek Godfrey” (*Guardian*, *Times*).

78.151b *The Interview* (P) Alan Sillitoe. ALMOST FREE c. 13/3/78 (Ln).** Cast: *Stage* 16/3/78, 13. Diana Fairfax, Glyn Owen, John Rees. *Dir* Jack Emery. *Dgn* Norman Coates. Reviews: *Guardian* 15/3/78, 12; *Spectator* 25/3/78, 25–26; *Times* 15/3/78, 7. Comment: A “chilling evocation of the Russian persecution of Jews” (*Guardian*). *Spectator* noted differences between the production and the script.

78.152 *The Great Jam Tart Robbery* (MP for children) John A. Cooper and Tony McEwan. TRAMSHED c. 13/3/78. 1st perf? *Bo-Peep* Judy Parkin; *Knave*, *Grand Old Duke of York*, *Simon*, *Dr. Foster* Tony McEwan. Review: *Stage* 4/5/78, 15. Comment: Bo-Peep Productions. “A neat blending of several nursery rhymes and traditional stories,” and all done with negligible resources (*Stage*).

78.153 *Kino Tata* (Mus) Martin Duncan. ROCK GARDEN 13/3/78 (Ln).** Cast: *Stage* 9/3/78, 15. Primula Cotton, Lesley Duff, David Fisher, Julian Hough, Trevor Jones, Robert Longden, Martin Duncan, Neil McCaul, Penelope Nice, Jonina Scott, Geraldine Wright; *The Tata Band* Bob Critchley, Neil McArthur, Brian Protheroe. *Dir* Martin Duncan, David Fisher; *Ch* Geoffrey Ferris. Reviews: *Guardian* 15/3/78, 12; *Times* 14/3/78, 12. Comment: An anarchic, irreverent show full of jokes (*Guardian*). “Frivolous ... funny, and in spite of its incoherence, it shows very clearly a really creative musical intelligence” (*Times*).

78.154 *My Old Man* (P) Michael Gill. HALF MOON 13/3/78 (Ln). 1st perf?

78.155 *A Bed of Roses* (P) Mike Bradwell. COURT 14/3/78.** 12 perf. Cast: Findlater. *Wayne* Colin Goddard; *Meg* Kathy Iddon; *Alex* Robin Soans; *Mel* Mia Soteriou; *Philip* David Threlfall; *Trev* Alan Williams. *Dir* Mike Bradwell; *Dgn* Gemma Jackson. Reviews: *Guardian* 15/3/78, 12; *Times* 16/3/78, 13. Comment: Hull Truck. A worthwhile revival (*Guardian*). *Times* said the piece worked better in more intimate venues than the Court.

78.156 *In Our Way* (MP). BATTERSEA ARTS CENTRE 15/3/78; trfd to FLEET COMMUNITY CENTRE 16/3/78; trfd to CHAT'S PALACE 18/3/78; trfd to ALBANY EMPIRE 21/3/78; trfd to OVAL HOUSE 24/5/78. 1st perfd 1977. Diane Adderley, Clair Chapman, Stacey Charlesworth, Sue Leader, Julia Meadows, Ellen Phethean, Maggie Wilkinson. *Dir* Sue Dunderdale; *Dgn* Sarah Paulley. Reviews: *Stage* 4/5/78, 15; *Tribune* 31/3/78, 7. Comment: Women's Theatre Group. “All embarrassingly banal and trotted out the obvious sexism with stereotyped characters and little theatrical originality” (*Tribune*). *Stage* was much more favorably disposed towards this group-composed play “set in a small factory, employing both men and women (although naturally enough we meet the former only by hearsay), managed by a woman and visited for a couple of days by a woman journalist.”

78.157 *The Theatre Royal Follies* (Ent) Clare Venables. THEATRE ROYAL, STRATFORD EAST, 15/3/78.* Cast:

Stage 9/3/78, 1; *WWT/17*. Richard Albrecht, Peter Dawson, Patrick Dickson, Yvonne Edgell, Christine Edmonds, Deborah Findlay, John Halstead, Teddy Kempner, Margot Leicester, Paul McCleary, Peter Robert Scott. *Dir* Clare Venables; *Ch* Bill Drysdale; *Mus dir* Don Shearman; *Dgn* Stevie Ormrod; *Light* Stephen T. Mead. Plot: OTF/2. Review: *Stage* 23/3/78, 21. Comment: The audience “lapped up two-and-a-half hours of a song and dance anthology, depicting that heady, romantic era of brilliantine, tux’s, aspidistras and great material of the thirties” (*Stage*).

78.158 *Withdrawal Symptoms* (P) C. P. Taylor. ICA 15/3/78. 1st perfd Traverse, Edinburgh, 28/2/78. Cast: *WWT/17*. *Pam* Anne Godley; *Mike T.* Chris Hallam; *Carol* Mary Maddox; *Peter* Anthony May; *Malcolm* Antony Milner; *Kevin* Anthony O’Donnell; *Max* Gordon Reid; *Liz* Rowena Roberts. *Dir* Roland Rees; *Dgn* Adrian Vaux. Reviews: *Guardian* 16/3/78, 10; *New Statesman* 24/3/78, 410; *Observer* 12/3/78, 37, 19/3/78, 38; *Spectator* 25/3/78, 25; *Stage* 23/3/78, 21; *Times* 16/3/78, 13; *Tribune* 31/3/78, 7. Comment: Foco Novo. “About a poor little rich girl hooked on heroin and her working-class husband” (*Tribune*). “A play of patently sincere intentions but somewhat muffled effect ... raises lots of interesting issues without really exploring them” (*Guardian*); *Times* concurred. For *Observer* (19/3) the play exhibited Taylor’s “fatal habit” of making “his characters endlessly but opaquely talkative.”

78.159 *Incident One: A Crowded Time*. OVAL HOUSE STUDIO 17/3/78. 1st perf? Review: *Stage* 6/4/78, 17. Comment: Theatre of Coincidence. This performance art piece was “inept, trivial and totally amateurish” (*Stage*).

78.160 *Maria Marten and the Murder in the Red Barn* (Melo) Anon. NEW INN 18/3/78. *William Corder* Chris Taylor; *Maria* Paul Ryan. *Dir* Jean Ford; *Mus, Lyr* Christopher H. Lee. Review: *Ealing Gazette* 24/3/78, 19. Comment: The production introduced some modern twists, “but it was questionable whether the story benefitted theatrically from the heroine being played by a man in drag and the murderer by a woman in sexy rig” (*Ealing Gazette*).

78.161 *Big Sin City* (Rock Mus) Neil Heather (mus, lyr) and Lea Heather (mus, lyr) and John Heather (mus, lyr) [The Heather Brothers]. WIMBLEDON 20/3/78. 1st perfd Ashcroft, Croydon, 13/2/78. *Slic* Jack Wild; *Al* Michael Price; *Su* Pollard, *Nicolas* Chagrin, *Tim* Myers, *Myra* Sands, *Linda* Dobell, *Lea* Heather. *Dir* Bill Kenwright, *Brian* Peck; *Ch* Paul Hart. Review: *Stage* 6/4/78, 11. Comment: “A send-up, not just of its own genre but of most of the clichés of popular entertainment from the rise

of the talkies onward ... but whether it is quite good enough for the West End as it stands is rather more problematical” (*Stage*).

78.162 *Miss Spincock and Bootle* (P) Tony Chapman. PINDAR OF WAKEFIELD 20/3/78 (Ln). 1st perf? Comment: Shirk Productions.

78.163 *Moonlight across the Heather* (P) Glenn Chandler. SOHO POLY 20/3/78 (Ln). * Cast: *Stage* 23/3/78, 22. *Pitkethly* Sean Scanlan; *George MacFarlane* Joseph Greig, *Janice* Frances Lowe. *Dir* Brian Croucher; *Dgn* Poppy Mitchell. Review: *Times* 22/3/78, 11. Comment: Something of a thriller, set in Scotland, helped by a comedic element (*Times*).

78.164 *Orpheus* (P) Steven Rumbelow. OPEN SPACE 20/3/78. * Reviews: *Observer* 26/3/78, 26; *Stage* 6/4/78, 17; *Times* 21/3/78, 11. Comment: Triple Action. While *Times* found potential in this radical reworking of the Orpheus and Eurydice story, it took exception to Rumbelow’s and the Company’s “ironic disdain for the public.” Rumbelow’s “story-telling technique ... is unnecessarily obscure, with side-show performers acting out their kinky version of the myth of Orpheus and Eurydice” (*Stage*).

78.165 *Ten Times Table* (C, 2a) Alan Ayckbourn. RICHMOND 20/3/78. 1st perfd Stephen Joseph, Scarborough, 18/1/77. Plot: Fletcher, French/2, Law, Weintraub. Comment: The pre-West End production prior to opening at the Globe later in April (78.200).

78.166 *Kismet* (MP, 2a) Charles Lederer (bk) and Luther Davis (bk; adpt of Edward Knoblock’s play, 1911) and Robert Wright (lyr, mus) and George Forrest (lyr, mus; mus from themes by Alexander Borodin). SHAFESBURY 21/3/78. 140 perf. 1st perfd Philharmonic Auditorium, Los Angeles, 17/8/53; 1st British perf New, Oxford, 29/3/55. Cast: *Theatricalia*; *Variety* 29/3/78, 84; *WWT/17*. *Hajj* John Reardon; *Marsinah* Lorna Dallas; *Lalume* Joan Diener; *Caliph* Clifton Todd; *The Wazir* Christopher Hewitt; *Princess of Ababu* Sheila O’Neill; *Omar Khayyam* Paul Bacon; *Jawan* Denis Carey; *Chief of Police* Frank Olegario; *Ensemble* Carolyn Allen, Rosemary Ashe, David Bacon, Lynda Bainbridge, Lynne Brotchie, Kenneth Caswell, Alan Charles-Thomas, Jane Darling, Franca Maria De’Arth, Mino Golvana, David Hampshire, Kevin A. J. Hanson, Margo Harris, Jan Hartley, Michael Hartley, Angie Harwood, Antoinette Howlett, Michael Jones, Shirley Lee, Marie Lorraine, Joe MacKlaine, Barnaby Noel-Hiles, Anita Pashley, Steve Payne, Shaine Powell, Sue Rittman, Roy Stewart, Walter Stephenson, Elizabeth Suggars, Mason Taylor, Alison Temple Savage,

Didi Watts, David Wheldon-Williams, Roland A. Wollens. *Mgr dir* Brian Rix; *Pres* Stanley Picker, Bathurst Theatrical Productions Ltd., Richard Pilbrow, Theatre Projects Associates Ltd.; *Dir* Albert Marre; *Sc dgn* Oliver Smith; *Light* Robert Bryan; *Cost dgn* Frank Thompson; *Sound* David Collison; *Mus arr* Arthur Kay, Alexander Farris; *Mus dir* Peter Murray; *Ch* Bonnie Evans; *Standby cond* Denys Rawson. Plot: Bordman, Bordman/5, 587, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 282, Wilmeth. Reviews: *Birmingham Post* 22/3/78, 8; *Daily Mirror* 23/3/78, 10; *Gay News* 6/4/78, 36; *Guardian* 22/3/78, 10; *Illustrated London News* 1/6/78, 71; *Observer* 26/3/78, 26; *Stage* 30/3/78, 11; *Times* 22/3/78, 11; *Variety* 29/3/78, 84. Comment: "The first-night audience gave it an ecstatic reception" (*Daily Mirror*). "Still a satisfying show," this revival was essentially "the production mounted last year by Edwin Lester for the Los Angeles and San Francisco Civic Light Operas" (*Variety*). A "full-blooded" revival (*Times*). The first New York production (Ziegfeld 3/12/53) ran for 583 performances.

78.167 *Mad Micks and Englishmen* (Revue) Eamonn McCann. HALF MOON 21/3/78; trfd to SUGAWN 3/4/78. 1st London perf. *Kate* Patsy Noone; *Mike* John Quinn; Siobhan Lennon, John O'Toole, Alek Walker, Thomas Walshe. *Dir* Paddy Scully. Reviews: *Irish Times* 5/4/78, 8; *Stage* 18/5/78, 13. Comment: Pirate Jenny Team II. "A series of symbolic political events from Derry's recent history ... as a piece of agitprop, the play fails" (*Irish Times*).

78.168 *No Pasaran* (P) David Holman. YOUNG VIC 21/3/78. ** Will Tacey, Sue Johnston. *Dir* Simon Molloy. Review: *Guardian* 22/3/78, 10. Comment: M6 Theatre Company. *Guardian* found this revival, about "the rise of fascism in Germany and England during the 1930s," disturbing and exhilarating.

78.169 *Somebody's Hero* (P) John Gartland. PRINTER'S DEVIL 21/3/78. 1st perf? Cast: *Stage* 16/3/78, 13. *John Deakin* Reginald Jessup; *Arthur Blinston* Geoffrey Greenhill; *Sprigley* Anthony Donovan; *Mack* David Riley; *Lindy Conyngham*, David English, Mathew Green. *Dir* Bernard Douglas. Review: *Stage* 27/4/78, 17. Comment: Coquelin. "About strike-breaking, for once and most welcomingly not from the strikers' viewpoint ... often uneven but always compelling" (*Stage*).

78.170 *Zigomania* (P) Tony Bicat. BUSH 21/3/78.* Cast: *Stage* 23/3/78, 1; *WWT/17*. *Pierre* Stuart Fox; *Lotte* Janet Henfry; *Marianne* Pamela Moiseiwitsch; *Marcel* Ric Morgan; *Sylvie* Veronica Quilligan; *Brian* Antony Sher. *Dir* Dusty Hughes; *Dgn* Andrea Montag; *Light* Rik Car-

michael. Reviews: *Guardian* 25/3/78, 11; *New Statesman* 31/3/78, 443; *Spectator* 1/4/78, 28; *Stage* 6/4/78, 11. Comment: Set in a Parisian jazz club in 1968, the play examined the varying attitudes of a disparate group of characters thrown together during that turbulent period. *Guardian* found the play uneven but interesting, with good performances from Antony Sher, Janet Henrey, and Pamela Moiseiwitsch. "Less a political drama than an anecdote on the lines of there was an Englishman, a Frenchman and a German ... sparky dialogue and sharply defined characters" (*Spectator*).

78.171 *The Gods Are Not to Blame* (T, 3a) Ola Rotimi (adpt of *Oedipus Rex*). JACKSONS LANE 22/3/78; trfd to GREENWOOD 28/3/78. 1st perfd Ife Festival, Nigeria, 1968; 1st London perf. Plot: Patterson.

78.172 *The Hunch* (Ent) Hauser Orkater. ROUND HOUSE 22/3/78. Reviews: *Birmingham Post* 23/3/78, 6; *Gay News* 6/4/78, 32; *Observer* 26/3/78, 26; *Stage* 30/3/78, 11; *Times* 23/3/78, 11. Comment: Hauser Orkater (a musical theatre group). *Observer* was unable to explain the production but thought it might please "those who like primary colours, aural and visual." Amidst the chaos, *Times* regretted it had forgotten to bring ear plugs.

78.173a *Candido* (One-woman show) Franki Anderson. OVAL HOUSE 23/3/78. Franki Anderson.

78.173b *The Restaurant* (P). OVALHOUSE 23/3/78. Cast: *Stage* 23/3/78, 22. Lee Beagley. Comment: Theatre of Atrocity.

78.174 *Lark Rise* (D) Keith Dewhurst (adpt of Flora Thompson, *Lark Rise to Candleford*, 1945). COTTESLOE 23/3/78.* 21 perf. Cast: NTA; *Stage* 23/3/78, 1; *Theatricalia*; *WWT/17*. *Albert Timms* James Grant; *Bishie*, *Postie* Trevor Ray; *Boamer*, *Cheapjack* Warren Clarke; *Cockie*, *Singer* John Tams; *Edmund* Laurence Hardiman; *Emma Timms* Mary Miller; *Fisher*, *John Price*, *Carrier* Glyn Grain; *Laura* Caroline Embling; *Martha Beamish*, *Polly* Louisa Livingstone; *Mr. Morris*, *Jerry Parrish*, *Gardner*, *Landlord* Brian Glover; *Mr. Pridham*, *Sam*, *Singer* Martin Carthy; *Mrs. Blaby*, *Mrs. Beamish*, *Garibaldi Jacket* Dinah Stabb; *Mrs. Peveril*, *Queenie*, *Macey* Edna Doré; *Mrs. Spicer*, *Old Sally*, *Mrs. Miller*, *Miss Ellison*, *Mrs. Andrews* June Watson; *Old David*, *Major Sharman*, *Rector* Michael Gough; *Old Price*, *Dick*, *Grandfather* John Barrett; *Pumpkin*, *Doctor*, *Squire*, *Bracewell* Derek Newark; *Singer* Shirley Collins; *Stut*, *Twister*, *Algy*, *Tramp* Howard Goorney. *Dir* Bill Bryden. Sebastian Graham-Jones; *Dgn* William Dudley; *Light* Laurence Clayton, William Dudley; *Mus dir* Ashley Hutchings; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Pauline Asper,

Jessica Barry, Angela Fairclough, Teresa Joselyn; *Sound* Derrick Zieba. Plot: Fletcher. Reviews: *Birmingham Post* 30/3/78, 6; *Guardian* 29/3/78, 10, 31/3/78, 10; *Illustrated London News* 1/6/78, 71; *New Statesman* 7/4/78, 475; *Observer* 2/4/78, 26; *Stage* 13/4/78, 13; *Times* 3/4/78, 10. Comment: MPS 712. National Theatre. Press night was 29/3/78. The play lasted slightly more than two hours and was performed without an interval. *Guardian* (31/3) noted Dewhurst had “shrewdly concentrated events into a single, Under Milk Woodish day.” *Observer* and *Times* reported the same effect. *Illustrated London News* described the piece as “a true pastoral” that was not “sentimentally idyllic.” Both *Observer* and *New Statesman* commented on the use of audience members as part of the production. The production remained in repertory until 27/4/78.

78.175 *Mr. Director* (P) Fay Weldon. ORANGE TREE 24/3/78.* Cast: *Stage* 23/3/78, 22. Debbie Gwyneth Strong; Joan Blackham, Laura Graham, Clyde Pollitt, Paul Shelley, Matthew Walters. *Dir* Sam Walters, Auriol Smith. Reviews: *Gay News* 6/4/78, 32; *Guardian* 27/3/78, 8; *New Statesman* 31/3/78, 443; *Observer* 12/3/78, 30; *Stage* 6/4/78, 17. Comment: Richmond Fringe. The play “examines the case of a 14-year old girl at an approved school—she has had a couple of abortions after the council took her into care and turned down her mother’s sterilisation request; she runs away persistently and has to be retrieved from casual motorway prostitution and now she is a guinea pig [in] an isolation unit” (*Stage*). “A cry of rage against the horrors of solitary confinement” (*Guardian*). *New Statesman* questioned the plausibility of aspects of the piece.

78.176 *The Spring Term Project* (P) Paul Bream. HOLLYWOOD ARMS 24/3/78 (Ln). 1st perfd 2/76? Ken Gregson, Andy Davis, Peg Sweeney. *Dir* Spencer Butler. Reviews: *Spectator* 1/4/78, 28–29; *Stage* 13/4/78, 15. The play presented two versions of a schoolmaster questioning a student about his relationship with the master’s daughter.

78.177 *Donkeys’ Years* (C, 3a) Michael Frayn. WIMBLEDON 27/3/78.** Cast: *Stage* 16/3/78, 1. Liz Eraser, Nicholas Courtney, George Layton, George Moon, Roger Booth, Michael Burlington, Kenneth Fortescue, Geoffrey Frederick, Ian Lindsay. *Mgr* Walter Jokel; *Dir* James Roose-Evans. Plot: Demastes/2, Fletcher, Law, Weintraub. Comment: The production was beginning a sixteen-week provincial tour.

78.178 *Little Malcolm and His Struggle Against the Eunuchs* (CD, 3a) David Halliwell. HOLLYWOOD ARMS 27/3/78.** Plot: Bordman/4, 413, Hischak, Vinson.

Comment: Ensemble Theatre.

78.179 *Numbers* (One-man show) Richard Quick. ROUND HOUSE DOWNSTAIRS 27/3/78. 1st perfd Newcastle Festival 2/10/72? Cast: *Stage* 16/3/78, 13. Richard Quick. *Pres* Robin Fairfield.

78.180 *Samson and Delilah* (TC) Wolf Mankowitz. ALMOST FREE c. 27/3/78. 1st perf? Cast: *Stage* 30/3/78, 12. *Samson* Patrick Drury; *Delilah* Ann Lynn; Leonard Fenton, Paula Tinker, Roger Llewellyn, Kenneth Garner, Arne Gordon, John Barrard, Stella Tanner, Ian Bamforth. *Dir* Ed Berman; *Dgn* Norman Coates. Reviews: *Guardian* 7/4/78, 10; *Stage* 13/4/78, 13; *Times* 11/4/78, 9. Comment: The play was originally entitled *Samson’s Riddle* (Dublin 1972). *Guardian* questioned the style of the piece, indicating it was either “a sort of sitcom .. or an organic fable.” *Times* noted the dialogue switched between the biblical and the modern in style, and there were additional anachronisms.

78.181 *Angst for the Memory* (P) Geoff Nicholson. LAMB AND FLAG 28/3/78 (Ln). 1st London perf. *Esther* Lindy Scholey; *Jimmy* Richard Stewart. *Dir* Geoff Nicholson. Review: *Stage* 4/5/78, 15. Comment: Misfit Theatre. “It is their minds, their inhibitions and their desires which are stripped naked for our titillation during the playing time—we are never quite sure if they are in truth remembering, or imagining, or whatever” (*Stage*).

78.182 *The Travelling Music Show* (Mus, 2a) Leslie Bricusse (mus, lyr) and Anthony Newley (mus, lyr). HER MAJESTY’S 28/3/78. 115 perf. 1st perfd Forum, Billingham, 16/2/78? Cast: *Stage* 9/3/78, 1; *Variety* 5/4/78, 86; *WWT/17*. *Fred Limelight* Bruce Forsyth; *Reg* Derek Griffiths; *Evie Limelight* Valerie Walsh; *Sam Limelight* Katie Budd; *Kim* Tony Maiden. L.H.M. and S. Ltd; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pd* Hillard Elkins; *Pres* Duncan C. Weldon, Louis I. Michaels, Marthill E. Ltd., S. Spencer Davids; *Dir* Burt Shevelove; *Ch* Norman Maen; *Light* Richard Pilbrow, Molly Friedel; *Sc dgn* Terry Parsons; *Cost dgn* Ann Curtis; *Mus dir* Don Hunt; *Mus arr* David Lindup; *Sound* David Collison; *Assoc pd* Marcelle Garfield; *Mus associate* Phil Phillips; *Sm* Paul Lamont; *Pd mgr* Robin Carr; *Dsm* Kim Robinson, Martin Newcombe; *Asm* Elaine White, Dino di Libero. Plot: Loney, OTF. Reviews: *Birmingham Post* 29/3/78, 4; *Daily Mirror* 30/3/78, 17; *Guardian* 30/3/78, 10; *Illustrated London News* 1/6/78, 71; *New Statesman* 7/4/78, 475–76; *Observer* 2/4/78, 26; *Stage* 6/4/78, 11; *Times* 3/4/78, 10; *Variety* 5/4/78, 86. Comment: “Little more than an excuse for parading the talents of Bruce Forsyth ... essentially a one-man variety display” (*Variety*).

“Short of selling ices during the interval or conducting the orchestra, there’s not much more Bruce Forsyth can do in this show ... Without Forsyth, I doubt if the show would get a booking in a village hall” (*Daily Mirror*). The show proved Bruce Forsyth was “an all-round entertainer,” bursting with “personality and sheer energy” (*Times*).

78.183a *After Magritte* (P, 1a) Tom Stoppard. NEW INN 29/3/78.** Plot: Demastes/2, Hischak/2, 44–45, Walford, Weintraub.

78.183b *Breath* (P) Samuel Beckett. NEW INN 29/3/78. 1st perfd Eden, New York, 16/6/69; 1st British perf Close, Glasgow, 16/10/69.

78.184 *Let the Good Stones Roll* (Mus, 2a) Rayner Bourton and Mick Jagger (songs) and Keith Richard (songs) and Steve Dawson (mus). AMBASSADORS 29/3/78. 31 perf. 1st perfd St. Anne’s, Cowgate, 8/77. Cast: *Stage* 23/3/78, 1; *Theatricalia*; *Variety* 19/4/78, 134; *WWT/17*. Mick Louis Selwyn; *Girl* Sara Coward; *Keith* Colin Copperfield; *Charlie* James Bate; *Brian* David Gretton; *Bill* Joss Buckley; *Boy* Martin Smith. *Pp* Ambassadors Theatres Ltd.; *Lic* J. F. Herbert Jay; *Theatre controller* Brian Rix; *Pres* Charles Ross, Steven Craven Productions Ltd.; *Dir* Tony Craven; *Dgn* Martin Johns; *Ch* Albin Pahernik; *Light* David Tate. Plot: Loney, OTF. Reviews: *Daily Mirror* 31/3/78, 17; *Guardian* 31/3/78, 10; *New Statesman* 7/4/78, 475; *Observer* 2/4/78, 26; *Spectator* 8/4/78, 26–27; *Stage* 6/4/78, 11; *Times* 3/4/78, 10; *Variety* 19/4/78, 134. Comment: “A tame, unexceptional rock review” ill-suited to the Ambassadors (*Variety*). “A desperately inadequate tribute to their satanic majesties” (*Spectator*); *Times* concurred. *Daily Mirror* said the point of the musical seemed to be that the Stones were “sadly misunderstood.”

78.185a *In Exile with an African Head* (P) Mark Heath. OVALHOUSE 4/78. Cast: *Stage* 13/4/78, 14. Claudia Winstone, Allyson Reed, Jenni Jubb. Review: *Stage* 4/5/78, 15. Comment: Centre Stage. A pan-Africa “poetry, dance and song anthology ... both literate and extremely moving” (*Stage*).

78.185b *Jam* (P) Mark Heath. OVAL HOUSE 4/78. Cast: *Stage* 13/4/78, 14. Mark Heath, Stephen Hayes, Jenni Jubb, Gigi Gurpinar. Review: *Stage* 4/5/78, 15. Comment: Centre Stage. “It tells the story, rather confusingly through a sort of uneven flash-back formula, of two couples longing for artistic success in Walsall—of all places” (*Stage*).

78.186 *More, More* (P) Mustapha Matura. ACTIONSPACE 4/78.** Mark Heath, Malcolm Frederick. *Dir* Charlie

Hanson. Review: *Stage* 27/4/78, 17. Comment: A good revival. Also given a platform performance at the Lyttelton in July (*Times* 15/7/78, 7).

78.187 *Scissors* (P) Michelene Wandor. ALMOST FREE 2/4/78 (Ln).* Cast: *Stage* 6/4/78, 12. Allan Corduner, Neil Gibson, Lesley Joseph, Barbara Lott, Jack Lynn. *Dir* Nicholas Barter; *Dgn* Norman Coates. Plot: Bull/3. Review: *Spectator* 8/4/78, 27. Comment: MPS 848. “An exploration of Jewish identity. It is a beautifully detached piece of writing” (*Spectator*).

78.188 *Spellbound* (P) Alan Passes. THEATRE ROYAL, STRATFORD EAST, 2/4/78; trfd to COCKPIT 10/4/78.** Cast: *Stage* 30/3/78, 12. Vincent Ebrahim, Judy Elrington, Michael Garner, Sue Rogerson, Robin Samson. *Dir* Chattie Salaman; *Dgn* Andrew McAlpine. Comment: Common Stock.

78.189a *Bedtime Story* (P, 1a) Sean O’Casey. LAMB AND FLAG c. 3/4/78.** Plot: French/2, Schrank.

78.189b *Hello, Out There!* (P, 1a) William Saroyan. LAMB AND FLAG c. 3/4/78.** Plot: Bordman/4, 216, French/2, MacNicholas, Matlaw, Walford.

78.190 *The Borribles* (P for children) Michael de Larrabeiti. BATTERSEA ARTS CENTRE 3/4/78.* Carol Been, Karin Bossick, Chris Barnes, Fraser Cains, Ray Campbell, Patrick Hayes, Steve MacDonald. *Dir* Christine Eccles; *Dgn* Paul Dart; *Songs* Julian Littman. Review: *Stage* 18/5/78, 13. Comment: Mayday Theatre. This fantasy adventure action piece involved the down-market gang (the Borribles) attacking the up-market gang (the Rumbles).

78.191 *Chicken Soup with Barley* (D, 3a) Arnold Wesker. SHAW 3/4/78.** Cast: *Stage* 30/3/78, 1; *WWT/17*. *Ada Kahn* Adrienne Posta; *Ronnie Kahn* Frank Baker; *Harry Kahn* Martin Friend; *Sarah Kahn* Barbara Young; *Dave Simmonds* Jonathan Blake; *Cissie* Liz Myers; *Bessie Blatt* Linda Roberts; *Monty Blatt* Jack Chissick; *Prince Silver* Raymond Brody; *Hymie Kossof* Barry Martin. *Dir* Anthony Cornish; *Dgn* Bernard Culshaw; *Light* Mick Hughes. Plot: Demastes/2, Fletcher, French/2, Griffiths, Hochman, Law, Matlaw, Mplots, Shipley, Vinson, Weintraub. Reviews: *Guardian* 4/4/78, 8; *New Statesman* 7/4/78, 475; *Observer* 9/4/78, 33; *Stage* 13/4/78, 13; *Times* 4/4/78, 13. Comment: Dolphin Theatre Company. “A needed revival” (*Guardian*). Good performances from Barbara Young and Martin Friend reveal the play’s enduring strength, its people (*Observer*). “It survives re-examination astonishingly well” (*New Statesman*). “A long overdue revival” (*Times*).

78.192 *Garments* (C) Ian Burford. KING'S HEAD 3/4/78 (Ln).** Cast: *Stage* 30/3/78, 12. *Eve* Madeleine Howard; *Adam* Barry Copping. *Dir* Ian Burford. Review: *Stage* 18/5/78, 13. Comment: A comic two-hander about Adam and Eve and their sexual relationship, with Eve having the upper hand.

78.193 *The Homecoming* (D, 2a) Harold Pinter. RICHMOND 3/4/78.** Timothy West, Gemma Jones, Charles Kay, Roger Lloyd Pack, Oliver Cotton, Michael Kitchen. *Dir* Kevin Billington. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Comment: A one-week engagement, prior to opening at the Garrick in May.

78.194 *It's Called the Sugar Plum* (P, 1a) Israel Horowitz. ROCK GARDEN 3/4/78 (Ln).** Cast: *Stage* 30/3/78, 12. Roger Alborough, Lynne Suffolk. *Pres* Blanche Marvin; *Dir* Adrian Reynolds. Plot: Bordman/4, 422, Hochman, MacNicholas, Vinson, Walford. Review: *Stage* 13/4/78, 13.

78.195 *The Party* (P) Paul Smith and Terry Kyan and Rob Quirk. PINDAR OF WAKEFIELD 3/4/78 (Ln).* *David* Richard Duployen; *Terry* Raymond Boothe; *Kate* Franklin, *Laudia* Leaf. Review: *Stage* 25/5/78, 18. Comment: Shirk. About "the social and sexual naiveté [of] three friends whose attempts to have a swinging time are frustrated by their own ineptitude and an overlay of fantasising" (*Stage*).

78.196 *Sounds of Soweto* (P). GREENWOOD 3/4/78. Cast: *Stage* 23/3/78, 22. Azanian Singers and Dancers. *Ch* Josh Makhene; *Dir* Louis Mahoney. Reviews: *Guardian* 6/4/78, 10; *Stage* 13/4/78, 15. Comment: Black Theatre Workshop. The piece was given by performers formerly in *Ipi Tombi* and dissatisfied with the portrayal of African culture in that work.

78.197 *Bleak House* (P) Shared Experience Theatre (adpt of Charles Dickens' novel, 1852–53). THEATRE UPSTAIRS 4/4/78. 1st perfd Brum Studio, Birmingham, 19/9/77. Cast: Findlater; Theatricalia; WWT/17. *Conversation Kenge*, *Trooper George*, etc. Christopher Ryan; *Esther Summerson*, *Mrs. Smallweed*, etc. Eliza Hunt; *Lady Dedlock*, *Mrs. Jellaby*, etc. Pam Ferris; *Miss Flite*, *Mrs. Snagsby*, etc. Holly Wilson; *Mr. Guppy*, *Harold Skimpole*, etc. Jonathan Hackett; *Sir Leicester Dedlock*, *Mr. Snagsby*, etc. John Dicks; *Tulkinghorn*, *Rev. Chadband*, etc. James Smith. *Dir* Mike Alfreds. Reviews: *Guardian* 5/4/78, 10; *New Statesman* 14/4/78, 502; *Observer* 9/4/78, 33; *Stage* 13/4/78, 13, 20/4/78, 13; *Times* 7/4/78, 13; *Tribune* 14/4/78, 7. Comment: Shared Experience.

The adaptation consisted of four parts, performed on different nights. "Done with great skill," but adds nothing to just reading the novel itself (*Guardian*). *Observer* said the performance passed on the pleasure derived from the novel. *Tribune* declared enthusiastically: "the nearest to pure magic I've ever seen in a theatre." *Times* reviewed only Part 2 and opined the complete adaptation needed to be seen before making a final judgment.

78.198 *Macbeth* (T) William Shakespeare. YOUNG VIC 4/4/78.** Cast: RSCA; *Stage* 30/3/78, 1; Theatricalia; WWT/17. *Weird Sisters* Judith Harte, Ann Holloway, Marie Kean; *Macbeth* Ian McKellen; *Angus* Duncan Preston; *Banquo* John Woodvine; *Donalbain*, *Seyton* Greg Hicks; *Duncan* Griffith Jones; *Fleance*, *Messenger* Matthew Taylor; *Gentlewoman* Judith Harte; *Lady Macbeth* Judi Dench; *Lady Macduff* Ann Holloway; *Lennox* John Bown; *Macduff* Bob Peck; *Malcolm* Roger Rees; *Doctor*, *Old Man*, *Sergeant* David Howey; *Porter*, *Ross* Ian McDiarmid; *Young Macduff* Steven J Warner. *Dir* Trevor Nunn; *Dgn* John Napier; *Fight arr* Peter Woodward; *Light* Leo Leibovici; *Mus* Guy Woolfenden. Comment: Royal Shakespeare Company. Closing night was 3/6/78.

78.199 *Raindance* (C, 2a) Meir Z. Ribalow. ROUND HOUSE DOWNSTAIRS 4/4/78; trfd to ICA c. 15/5/78.* Cast: *Stage* 30/3/78, 1; WWT/17. *Jim Crow* Guy Gregory; *Falina* Jeananne Crowley; *John Wesley Hardin* Manning Redwood; *J. P. Standard* Bill Bailey; *George* Tom Kleh; *Sitting Bull* Frank Lazarus. *Dir* Meir Z. Ribalow; *Dgn* Robin Don; *Cost dgn* Sarah-Jane McClelland; *Light* Sid Ellen; *Ch* John Wright. Reviews: *Guardian* 5/4/78, 10; *Observer* 9/4/78, 33; *Spectator* 15/4/78, 26; *Stage* 13/4/78, 15; *Times* 5/4/78, 19. Comment: American Repertory Company. "Into a jaded saloon somewhere in the Wild West saunter a succession of American archetypes, all too clearly borrowed from the plays of Sam Shepard, each concerned by a drought that threatens the future of the world ... never achieves much beyond a juggling with archetypes, symbols and apocalyptic fantasy" (*Guardian*). "As with most exercises in mythopoeia, the politics of the piece are profoundly conservative but too flimsy to bear examination" (*Spectator*).

78.200 *Ten Times Table* (C, 2a) Alan Ayckbourn. GLOBE 5/4/78.** 389 perf. Cast: *Stage* 6/4/78, 1; *Variety* 12/4/78, 101; WWT/17. *Ray* Paul Eddington; *Helen* Julia McKenzie; *Donald* Benjamin Whitrow; *Lawrence* Tenniel Evans; *Tim* Christopher Godwin; *Eric* John Salt-house; *Audrey* Matyelok Gibbs; *Sophie* Stephanie Fayerman; *Philippa* Diane Bull; *Max Kirov* Rob Stuart. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* S. Bailey;

Pres Michael Codron; *Dir* Alan Ayckbourn; *Dgn* Patrick Robertson; *Light* Leonard Tucker; *Sm* David Kinsey. Plot: Fletcher, French/2, Law, Weintraub. Reviews: *Birmingham Post* 6/4/78, 6; *Daily Mirror* 6/4/78, 19; *Guardian* 6/4/78, 10; *Illustrated London News* 1/6/78, 71; *New Statesman* 14/4/78, 502; *Observer* 9/4/78, 33; *Spectator* 15/4/78, 25–26; *Stage* 13/4/78, 13; *Times* 7/4/78, 13; *Variety* 12/4/78, 101. Comment: *Variety* was mildly disappointed by the piece, but noted Ayckbourn had added a political dimension to the play and praised the “strong characterizations, precision casting and a splendid physical production.” “By his own formidable standards ... a meagre piece of work” (*New Statesman*). *Spectator* said it was not Ayckbourn’s funniest play whilst declaring it an “often hilarious cartoon of a society going through an identity crisis.” *Times* described the play as “a fine and unusual piece of work,” and noted this was the first time Ayckbourn had directed his work in the West End.

78.201 *The Long, Long Road* (P) Janine de Bara. LAMB AND FLAG 6/4/78.* Cast: *Stage* 6/4/78, 12. Iris Rougier, Roy Lansford, Keith Norrish, David Brown, Irving Lycett. Comment: LAMP.

78.202 *Running fast Thru’ Paradise* (P) Calua Dundy. KESKIDEE CENTRE 6/4/78. 1st perfd LaMaMa E.T.C., New York, 27/2/76; 1st British perf? Cast: *Stage* 6/4/78, 12. Stacey Hughes, Andre Green. *Dir* Rufus Collins. Review: *Stage* 13/4/78, 15.

78.203 *Romeo and Juliet* (T) William Shakespeare. TOWER, CANONBURY, 7/4/78.** Cast: TTC.

78.204a *The Bear* (F, 1a) Anton Chekhov (anon trans of *Medved*, 1888). NEW INN 8/4/78.** Plot: French, Hochman, Matlaw, Walford.

78.204b *The Proposal* (P, 1a) Anton Chekhov (anon trans of *Predlozheniye*, 1890). NEW INN 8/4/78.** Plot: Fletcher, French, French/2, Hochman, Matlaw, Walford.

78.205 *The Ride across Lake Constance* (D, 1a) Peter Handke (trans Michael Roloff of *Der Ritt über den Bodensee*, 1971.). QUESTORS 8/4/78. Cast: QTA. Plot: Hischak/2, 41, Hochman, Patterson. Review: *Middlesex County Times* 14/4/78, 21.

77.206 *Bondage* (P, 1a) John Bowen. SOHO POLY 10/4/78 (Ln).* Cast: *Stage* 13/4/78, 14. Susan Engel, Mark Dignam. *Dir* Frank Hatherley. Review: *Guardian* 17/4/78, 8. Comment: The play involved a bondage routine between a father and a daughter that reveals their relationship.

78.207 *The Castaway* (One-man show) David Gooderson. UPSTREAM 10/4/78.** Cast: *Stage* 6/4/78, 12. David Gooderson. Reviews: *Stage* 20/4/78, 13; *Times* 11/4/78, 9. Comment: The story of William Cowper, “but [Gooderson] never inhabits the character he is playing” (*Times*).

78.208 *Circles of the Mind* (P) Rex Doyle. ROCK GARDEN 10/4/78 (Ln). 1st perfd Crucible Studio, Sheffield, 25/3/76 as *Nijinsky*. Cast: *Stage* 6/4/78, 12. *Igor Ivanov* David Goudge; *Rogozhetsyn* Graham Sinclair; Eve Shickle, Vicky Spencer. *Dir* Adrian Reynolds. Review: *Stage* 11/5/78, 21. Comment: The play explored the nature of Nijinsky’s mental breakdown, although he was given a fictitious name [*Igor Ivanov*; *Rogozhetsyn* represented Diaghilev].

78.209 *The Lorenzaccio Story* (P) Paul Thompson (adpt of Alfred de Musset, *Lorenzaccio*, 1896 [written 1834]). WAREHOUSE 10/4/78. 1st perf this adpt Other Place, Stratford-upon-Avon, 21/7/77. Cast: RSCA; *Stage* 6/4/78, 1; Theatricalia; WWT/17. *A Goldsmith* John Burgess; *Baptista Bellini* Alan David; *Bindo Altoviti*, *Francesco Vettori* Desmond Stokes; *Captain Vitelli* John Rhys-Davies; *Cardinal Cibo* Morris Perry; *Duke Alessandro de Medici* James Laurenson; *Filippo Strozzi* Graham Crowden; *Francesco Alamanni*, *Emperor Charles V* Dominic Jephcott; *Laudomia* Charlotte Cornwell; *Lorenzo* Peter McEnery; *Luisa Strozzi* Roberta Taylor; *Piero Strozzi* Simon Rouse; *Poor Man*, *Servant* Ian McNeice; *Silk Merchant* Alan David; *Tebaldo* Peter Clough. *Dir* Ron Daniels; *Dgn* Jenny Beavan, Chris Dyer; *Fight arr* Ian McKay; *Light* Leo Leibovici; *Mus* Stephen Oliver. Plot: French/2, Hochman, Law. Reviews: *Guardian* 14/4/78, 10; *Stage* 20/4/78, 11; *Times* 14/4/78, 15; *Tribune* 5/5/78, 9. Comment: Royal Shakespeare Company. Advertised in both *Guardian* and *Times* for 10/4/78. Press night was 13/4/78. *Guardian* found much to like but said the impact of the piece was diminished by explanatory monologues and extraneous songs, a view shared by *Tribune* and *Times*.

78.210 *Nasty Corners* (P) Christopher Jones. ROXY CLUB 10/4/78 (Ln). 1st perf? Cast: *Stage* 6/4/78, 12. Victoria Fenton, Pamela Mandell. *Dir* Christopher Jones; *Sm* Lindy Berman.

78.211 *The Dance of Death* (P, 2a) August Strindberg (adpt Michael Meyer of *Dödsdansen*, 1905). WAREHOUSE 11/4/78; trfd to ALDWYCH 15/6/78.** Cast: RSCA; *Stage* 13/4/78, 1; Theatricalia; *Variety* 28/6/78, 90; WWT/17. *Alice* Sheila Allen; *Allan* Anton Lesser/ Richard Derrington; *Christine*, *Old Woman* Myrtle Moss; *Edgar* Emrys James; *Jenny* Fleur Chandler/Deirdra Morris; *Judith* Lynsey Baxter; *Kurt* Alan David;

Lieutenant Michael Bertenshaw. *Dir* John Caird; *Dgn* Mary Moore; *Light* Leo Leibovici. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Matlaw, Patterson, Shipley, Sobel. Reviews: *Guardian* 16/6/78, 10; *Illustrated London News* 1/8/78, 53; *New Statesman* 30/6/78, 893–94; *Observer* 18/6/78, 26; *Spectator* 24/6/78, 23–24; *Stage* 22/6/78, 13; *Times* 16/6/78, 9; *Variety* 28/6/78, 90. Comment: Royal Shakespeare Company. *Guardian* did not think the play was worth reviving, but said Emrys James's portrayal of Edgar was remarkably similar to Olivier's in 1967 (67.48). *Observer* thought James's performance "suggests an inadvertent parody of Olivier's," while *Spectator* said it was "splendid ... touchingly repellent." For *Variety* the production was "often explosively funny." *Times* reported some audience members were uncertain whether they should laugh or not.

78.212 *Directions to Servants* (P, 19sc) Shuji Terayama (adpt of Jonathan Swift, "Directions to Servants" [written c. 1731]) and J. A. Seaver (mus). RIVERSIDE STUDIOS 11/4/78. 1st British perf? Cast: WWT/17. *Dahlia* Keiko Nitaka; *Chambermaid* Yoko Ran; *Butler* Salvador Tari; *Sleeping Man* Takeshi Wakamatsu; *Coachman* Yutaka Nemoto; *Housemaid* Momo Yaguchi; *Housekeeper* Hajime Hirai; *Groom* Tadashi Shinozaki; *Porter* Hitoshi Aoyama; *Cook* Toshihiko Hino; *Dairymaid* Akiko Suetsugo; *Children's Maid* Takako Makayama; *Footman* Yosichika Kato; *Laundress* Mikiko Hirusawa; *Nurse* Catherine Muller. *Dir* Shuji Terayama, J. A. Seaver; *Dgn* Nobutaka Kotake; *Light* Michi Tanaka; *Sound* Henriki Moriski. Reviews: *Gay News* 4/5/78, 32; *Guardian* 12/4/78, 10; *New Statesman* 21/4/78, 538; *Observer* 16/4/78, 27; *Stage* 20/4/78, 11; *Times* 12/4/78, 11. Comment: Tenjosajiki (Japanese company). The piece explored master-servant relationships which came "theatrically alive" in this production (*Guardian*). In addition to Swift, *New Statesman* noted these "sado-masochistic frolics" were indebted to the Sadists and surrealists, Artaud, Genet, and Pilobolus. "Comes over as a sumptuous sado-masochistic dream" performed by a "most accomplished" troupe (*Times*).

78.213 *Plenty* (Hist P, 2a) David Hare and Nick Bicat (mus). LYTTTELTON 12/4/78.* Cast: NTA; *Stage* 6/4/78, 1; Theatricalia; *Variety* 19/4/78, 134; WWT/17. *Alice Park* Julie Covington; *Codename Lazar* Paul Freeman; *Dorcas Frey* Lindsay Duncan; *John Begley* Tom Durham; *Louise Gil Brailey*; *Mick* David Schofield; *Mr. Aung* Kristopher Kum; *Mrs. Aung Me Me Lai*; *Raymond Brock* Stephen Moore; *Sir Andrew Charleson* Frederick Treves; *Sir Leonard Darwin* Basil Henson; *Susan Traherne* Kate Nelligan; *A Frenchman* Robert Ralph; *Another Frenchman* Timothy Davies. *Dir* David Hare; *Dgn* Hayden

Griffin; *Cost dgn* Deirdre Clancy; *Assist dgn* Peter Hartwell; *Light* Rory Dempster; *Assist light* Ronald Cox; *Sound* Julian Beech; *Sm* Jackie Harvey; *Dsm* Ernest Hall; *Asm* Catherine Bird, Paul Greaves, Trevor Ritchie. Plot: Demastes/2, Fletcher, Griffiths, Hischak/2, 211, Hochman, Patterson, Salem, Weintraub. Reviews: *Gay News* 4/5/78, 32; *Guardian* 14/4/78, 10; *Illustrated London News* 1/6/78, 71; *Observer* 16/4/78, 27; *Spectator* 22/4/78, 26–27; *Stage* 20/4/78, 11; *Times* 13/4/78, 7; *Tribune* 5/5/78, 9; *Variety* 19/4/78, 134, 136. Comment: MPS 713. National Theatre. Previews 7/4–11/4/78. *Variety* faulted the play's structure of twelve "scenes or sketches, many in confusing flashback. The effect is disjointed, and works against sustained mood and character development. Declamatory and self-conscious style is also a handicap." *Observer* expressed similar reservations, but commended the acting. *Times* found much to admire in the piece but the plotting raised unanswered questions. *Spectator* thought Hare was becoming more like John Osborne, an old radical who dislikes progress. See also Lloyd Evans, 229–31. The production remained in repertory until 4/11/78. The first New York production (Papp Public/Newman 21/10/82) ran for 45 performances.

78.214 *'Tis Pity She's a Whore* (T) John Ford. WAREHOUSE 12/4/78.** Cast: RSCA; *Stage* 13/4/78, 1; Theatricalia; WWT/17. *Annabella* Barbara Kellermann; *Bergetto* Peter Clough; *Bonaventura* Matthew Guinness; *Cardinal* Roy Purcell; *Donado* Paul Imbusch; *Florio* Bernard Brown; *Giovanni* Simon Rouse; *Grimaldi* Dominic Jephcott; *Hippolita* Anne Raitt; *Philotis* Fleur Chandler; *Poggio* Ron Cook; *Putana* Valerie Lush; *Richardetto* Alan David; *Soranzo* Nigel Terry; *Vasques* Geoffrey Hutchings. *Dir* Ron Daniels; *Dgn* Chris Dyer, Jenny Beavan; *Fight arr* Ian McKay; *Light* Leo Leibovici; *Mus* Stephen Oliver. Plot: Fletcher, Gassner, Hochman, Holzknecht, Law, Patterson, Shipley, Sobel. Reviews: *Guardian* 18/4/78, 8; *Illustrated London News* 1/6/78, 71; *Stage* 27/4/78, 15; *Times* 18/4/78, 9. Comment: Royal Shakespeare Company. Press night was 17/4/78. A modern dress production with Mafia suggestions. "A vigorous production, with performances that occasionally curdle the blood" (*Stage*). *Guardian* saw no reason for this modern dress version; moreover, "to stage it in the round may provide dividends in terms of space for violence and fighting but it leaves intimacy shielded by actors' backs."

78.215 *Arms and the Man* (RC, 3a) Bernard Shaw. GREENWICH 13/4/78.** Cast: *Stage* 6/4/78, 1; WWT/17. *Raina* Felicity Kendal; *Catherine Petkoff* Patricia Lawrence; *Louka* Ursula Mohan; *Bluntschli* Lewis Fiander; *Russian Officer* Mark Steeves; *Nicola* Michael Wynne;

Major Petkoff Frank Middlemass; *Sergius* Norman Eshley. *Mgr dir* Ewan Hooper; *Mgr, Light* David Adams; *Dir* Robert Chetwyn; *Dgn* Peter Rice. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Reviews: *Guardian* 18/4/78, 8; *Observer* 23/4/78, 29; *Stage* 20/4/78, 11; *Times* 18/4/78, 9. Comment: "I have rarely seen so resolutely unShavian a revival," and with Bluntschli and Sergius badly cast (*Times*). *Stage* commended Frank Middlemass and Felicity Kendal, and thought "Peter Rice's setting is so unmistakably Balkan that it almost diminishes the satirical aspects."

78.216 [No entry]

78.217 *The Unvarnished Truth* (FC, 2a) Royce Ryton. PHOENIX 13/4/78. 236 perf. 1st perfd Civic, Darlington, 31/1/78. Cast: Theatricalia; *Variety* 19/4/78, 136; *WWT/17*. *Tom Bryce* Tim Brooke-Taylor; *Annabel Bryce* Jo Kendall; *Bert Hopkins* Graeme Garden; *Bill Carlisle* Royce Ryton; *Dr. Sarah Hedley* Joyce Donaldson; *Inspector Ivor Roberts*; *Isabel Morar Kennedy*; *Mrs. Cartwright* Gabrielle Hamilton; *Mrs. Stewart-Dubonnet* Gwyneth Owen. *Lic, Mgr dir* Veronica Flint-Shipman; *Pres* Michael Codron; *Dir* Jonathan Lynn; *Dgn* Robin Archer; *Light* Michael J. Ryan. Plot: Loney. Reviews: *Gay News* 4/5/78, 32; *Guardian* 14/4/78, 10; *Illustrated London News* 1/6/78, 71; *Observer* 16/4/78, 27; *Stage* 20/4/78, 11; *Times* 14/4/78, 15; *Variety* 19/4/78, 136. Comment: MPS 714. "An unadulterated farce with enough funny business to make it a winner" (*Variety*). An incredible plot and incredible characters (*Observer*). "A glorious bad-taste joke, carried off by a writer who can start at the top and build from there" (*Times*). *Illustrated London News* found it impossible to engage with Ryton's piece.

78.218 *The Television Set* (P) Allan Berrie. THREE HORSESHOES 14/4/78. 1st perf? Cast: *Stage* 13/4/78, 14.

78.219 *The Tragi-Comedy of the Wandering Jew* (P) "A City Gentleman." PRINTER'S DEVIL 14/4/78. 1st perf? *Aha* Anthony Bekenn; *Tansy* Paula Kent; *Quicky* Bernard Douglas. *Dir* Hilary Wood. Reviews: *Stage* 4/5/78, 9; *Times* 15/4/78, 11. Comment: Coquelin. "The whole is a melange of unconnected and improperly pursued trains of thought which are in no way given shape by the central theme ... of the Jew condemned by Christ to the monotonous routine of dying and rising again from the dead at the end of every 70-year span" (*Stage*).

78.220 *Henry VI Part I* (Hist P) William Shakespeare. ALDWYCH 15/4/78.** Cast: RSCA; *Stage* 13/4/78, 1; Theatricalia; *WWT/17*. *King Henry VI* Alan Howard;

Basset David Hobbs; *Bastard of Orleans* Jack Klaff; *Charles the Dauphin* James Laurenson; *Countess of Auvergne* Yvonne Coulette; *Duke of Alencon* Philip Dunbar; *Duke of Bedford, Edmund Mortimer, Sir William Lucy* Jeffery Dench; *Duke of Exeter* Edwin Richfield; *Humphrey Duke of Gloucester* Graham Crowden; *Duke of Somerset* Oliver Ford-Davies; *Earl of Salisbury, Duke of Burgundy* Morris Perry; *Earl of Suffolk* Peter McEnery; *Earl of Warwick* Julian Glover; *General of Bordeaux, Master Gunner, Old Shepherd* Desmond Stokes; *Master Gunner's Son* Richard Derrington; *Henry Beaufort* John Rhys-Davies; *Joan la Pucelle* Charlotte Cornwell; *Lord Talbot* David Swift; *His Captain* Barrie Rutter; *John Talbot* Iain Mitchell; *Lawyer, Mayor of London* Arthur Whybrow; *Margaret* Helen Mirren; *Mayor's Servant, Messenger, Soldier* Ian McNeice; *Messenger, Soldier* David Shaw-Parker; *Reignier* John Burgess; *Richard Plantagenet* Emrys James; *Sentry* Anton Lesser; *Sergeant* Pat Connell; *Sir John Fastolfe, Richard Woodville* Dan Meaden; *Sir Thomas Gargrave, Soldier* Bille Brown; *Vernon* Stephen Jenn; *Sir William Glansdale, Messenger, Soldier* Michael Bertenshaw. *Dir* Terry Hands; *Dgn* Farrah; *Light* Terry Hands, Michael Taylor; *Mus* Guy Woolfenden. Reviews: *Guardian* 17/4/78, 8; *Illustrated London News* 1/6/78, 71; *Observer* 23/4/78, 29; *Stage* 20/4/78, 15; *Times* 17/4/78, 7. Comment: Royal Shakespeare Company. Previews 6/4, 12/4/78 (m). Press day was 15/4/78. The three parts were given in turn on 15/4/78, morning, afternoon, evening. "Alan Howard gives a wonderfully modulated performance as Henry: remote in his bouts of wonderment, suddenly plunging into the awful fray around him: a man with an inner life, steadfast to be rightful King yet also tortured and unsure. The entire company seems totally integrated into time and place, movement and flow of character" (*Stage*).

78.221 *Henry VI Part II* (Hist P) William Shakespeare. ALDWYCH 15/4/78.** Cast: RSCA; *Stage* 13/4/78, 1; Theatricalia; *WWT/17*. *King Henry VI* Alan Howard; *Queen Margaret* Helen Mirren; *Apprentice, Mate* Ian McNeice; *Beadle, John Hume, Ship Master* Iain Mitchell; *Cardinal Beaufort* John Rhys-Davies; *Clerk of Chatham* David Shaw-Parker; *Dick the Butcher, Lieutenant* Barrie Rutter; *Eleanor Cobham Duchess of Gloucester* Yvonne Coulette; *Duke of Buckingham* Charles Dance; *Humphrey Duke of Gloucester* Graham Crowden; *Duke of Somerset* Oliver Ford-Davies; *Duke of Suffolk* Peter McEnery; *Earl of Warwick* Julian Glover; *Edward* Alfred Lynch; *George Bevis* Desmond Stokes; *Horner, Sir Humphrey Stafford, Sergeant* Edwin Richfield; *Jack Cade* James Laurenson; *John Holland* Philip Dunbar; *Lord Clifford* Jeffery Dench; *Young Clifford* Anthony Naylor; *Lord Say, Earl of Salisbury* Morris Perry; *Margery Jordain* Myrtle Moss; *Mayor of St Albans, Sheriff, Walter Whitmore,*

Alexander Iden Dan Meaden; *Peter* Richard Derrington; *Richard* Anton Lesser; *Richard Plantagenet* Emrys James; *Sawyer* Bille Brown; *Simpcox* John Burgess; *Simpcox's Wife* Roberta Taylor; *Sir John Stanley*, *Bolingbroke*, *Gentleman* Stephen Jenn; *Sir William Stafford*, *John Southwell*, *Gentleman* Michael Bertenshaw; *Smith the Weaver* Arthur Whybrow. *Dir*, *Dgn*, *Light*, *Mus* as for 78.220. Reviews: *Guardian* 17/4/78, 8; *Illustrated London News* 1/6/78, 71; *Observer* 23/4/78, 29; *Stage* 20/4/78, 13; *Times* 17/4/78, 7. Comment: Royal Shakespeare Company. Previews 8/4, 12/4/78. Press day was 15/4/78. The three parts given in turn on 15/4/78, morning, afternoon, evening.

78.222 *Henry VI Part III* (Hist P) William Shakespeare. ALDWYCH 15/4/78.** Cast: RSCA; *Stage* 13/4/78, 1; *Theatricalia*; *WWT/17*. *King Henry VI* Alan Howard; *Queen Margaret* Helen Mirren; *Prince Edward* Ron Cook; *Duke of Somerset* Geoffrey Hutchings; *Duke of Exeter* Nigel Terry; *Earl of Oxford* Bernard Brown; *Earl of Northumberland* Iain Mitchell; *Lord Clifford* Anthony Naylor; *Sir John Somerville*, *Watch*, *A Son* David Shaw-Parker; *Earl of Richmond*, *Earl of Rutland* Paul Chambers; *Earl of Warwick* Julian Glover; *Marquess of Montague* Matthew Guinness; *Lord Hastings* Dan Meaden; *Richard Plantagenet* Emrys James; *Edward IV* Alfred Lynch; *George Duke of Clarence* Jack Klaff; *Richard Duke of Gloucester* Anton Lesser; *Edmund's Tutor*, *Lord Rivers*, *Mayor of York* Michael Bertenshaw; *Sir William Stanley*, *A Father*, *Sir Hugh Mortimer* Roy Purcell; *Sir John Mortimer*, *Watch*, *Huntsman* Pat Connell; *Duke of Norfolk* Philip Dunbar; *Lady Elizabeth Grey* Anne Raitt; *Watch*, *Keeper* Bille Brown; *Lewis XI* Paul Imbusch; *Lady Bona Fleur* Chandler. *Dir*, *Dgn*, *Light*, *Mus* as for 78.220. Reviews: *Guardian* 17/4/78, 8; *Illustrated London News* 1/6/78, 71; *Observer* 23/4/78, 29; *Stage* 20/4/78, 13; *Times* 17/4/78, 7. Comment: Royal Shakespeare Company. Previews 10/4, 13/4/78. Press day was 15/4/78. The three parts given in turn on 15/4/78, morning, afternoon, evening. A theatrically vital production by Terry Hands with fine performances, notably from Alan Howard and Helen Mirren (*Times*).

78.223 *St. Mark's Gospel* (One-man ent) Alec McCowen (deviser). MERMAID 16/4/78.** Alec McCowen. *Dir* Alec McCowen. Plot: Hischak/2, 135. Review: *Observer* 23/4/78, 29; *Stage* 27/4/78, 15; *Times* 20/4/78, 15. Comment: Also performed at the Trident Hall Theatre, Greenwich (see *Stage* 11/5/78, 8). Alec McCowen's reading of the gospel was not just a herculean feat in itself: "His real achievement ... is to discover a just relationship between himself, his text and his audience" (*Times*).

78.224 *The Sleeping Prince* (Fairy Tale, 3a) Terence Rattigan. RICHMOND 17/4/78.** Gerald Harper, Judy Geeson, Jean Kent, Derek Bond, Mark Colleano, Margaret Diamond, Daphne Goddard, Diana Sowman, Robert Tunstall, David Wilkinson, Geoffrey Wright. *Dir* Val May; *Dgn* Terry Parsons; *Light* James Baird. Plot: Bordman/4, 340, Hischak, Loney, 283, Matlaw, Rusinko, 84–86. Comment: A one-week engagement.

78.225 *Don Juan Comes Back from the War* (P, 3a) Ödön von Horváth (Christopher Hampton trans of *Don Juan kommt aus dem Krieg*, 1952 [written 1935]). COTTESLOE 18/4/78. Cast: NTA; *Stage* 13/4/78, 1; *Theatricalia*; *WWT/17*. *Don Juan* Daniel Massey; Polly Adams, Sheraton Blount, Judi Bowker, Edna Doré, Susan Fleetwood, Irene Gorst, Susan Littler, Louisa Livingstone, Elspeth March, Helen Ryan, Tel Stevens, Janet Whiteside. *Dir* Stewart Trotter; *Dgn* Tanya McCallin; *Cost dgn* Lindy Hemming; *Light* Briand Ridley; *Sound* Ric Green; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Pauline Asper, Jessica Barry, Angela Fairclough, Teresa Joselyn. Plot: Hischak/2, 146. Reviews: *Birmingham Post* 19/4/78, 4; *Guardian* 18/4/78, 8, 19/4/78, 10; *Illustrated London News* 1/6/78, 71; *New Statesman* 28/4/78, 576; *Observer* 23/4/78, 29; *Spectator* 29/4/78, 27; *Stage* 27/4/78, 15; *Times* 19/4/78, 9. Comment: National Theatre. Previews 14/4–17/4/78. This "pointilliste play" built up Don Juan's character "like some elliptical puzzle" from twenty-four scenes; a very good performance from Daniel Massey (*Guardian* 19/4). *New Statesman* described Hampton's translation as "insistently actable." *Times* commended Massey, Hampton, and Stewart Trotter. The production remained in repertory until 10/6/78. The first New York production was at the Manhattan Theatre Club 3/4/79.

78.226 *Whores d'Oeuvres* (P) Michelene Wandor. ICA 18/4/78 (Ln). 1st perfd Midland Theatre, Nottingham, 8/2/78. Cast: *Stage* 13/4/78, 14. Plot: Bull/3. Comment: MPS 847. Omoro Theatre Company.

78.227 *Henry V* (Hist P) William Shakespeare. ALDWYCH 19/4/78.** Cast: RSCA; *Stage* 6/4/78, 1; *Theatricalia*; *WWT/17*. *Chorus* Alfred Lynch; *Archbishop of Canterbury* Paul Imbusch; *Bishop of Ely* Geoffrey Hutchings; *King Henry V* Alan Howard; *Duke of Gloucester* Iain Mitchell; *Duke of Clarence* Anthony Naylor; *Duke of Exeter* Edwin Richfield; *Earl of Cambridge*, *Macmorris* Barrie Rutter; *Lord Scroop*, *Williams* Charles Dance; *Sir Thomas Grey*, *Bates* Arthur Whybrow; *Earl of Westmoreland*, *Sir Thomas Erpingham* Morris Perry; *Corporal Bardolph* Desmond Stokes; *Auncient Pistol* Jeffery Dench; *Boy* Richard Derrington; *Mistress Quickly* Valerie Lush; *Gower* Matthew Guin-

ness; *Fluellen* Geoffrey Hutchings; *Jamy* David Shaw-Parker; *Court* Pat Connell; *King Charles VI of France* Roy Purcell; *Dauphin* Stephen Jenn; *Katherine* Barbara Kellermann; *Duke of Orleans* Philip Dunbar; *Constable of France* Bernard Brown; *Montjoy* Oliver Ford-Davies; *Alice* Yvonne Coulette; *Monsieur le Fer* Desmond Stokes; *Nym* Philip Dunbar. *Dir* Terry Hands; *Dgn* Farrah; *Light* Terry Hands, Michael Taylor; *Mus* Guy Woolfenden. Review: *Christian Science Monitor* 12/5/78, 27. Comment: Royal Shakespeare Company. Previews on 4/4, 11/4/78.

78.228 *Monkey* (P) Anon (based on story by Win Chang Eu). OVAL HOUSE 19/4/77. Brian Moran, Eva Olsen, Lee Begley. *Dir* John Melville; *Mus* Doug Balfour. Review: *Stage* 4/5/78, 9. Comment: Kaboodle. "A fable of man's quest for spirituality and a number of other things as well" (*Stage*).

78.229 *On the Out* (P) Tunde Ikoli. BUSH 19/4/78. 1st London perf. Cast: *WWT/17*. *Zoltan* Ade Ikoli; *Paul, Detective, Barman* Billy Murray; *Dave* Michael Feast; *Barry* Roderick Smith; *Jimmy, Dealer* Hugh Quarshie; *Joey, Young Zoltan* William Vanderpuye; *Jane* Lynne Pearson; *Horace* Alan Igbon. *Dir* John Chapman; *Dgn* Caroline Beaver; *Light* Alan O'Toole. Reviews: *Guardian* 20/4/78, 10; *Observer* 23/4/78, 29; *Spectator* 29/4/78, 27; *Stage* 27/4/78, 15; *Times* 20/4/78, 15; *Tribune* 12/5/78, 7. Comment: Foco Novo. The play concerned a mixed-race man after he has left prison but raised unanswered questions (*Observer*). *Spectator* said the construction of the piece was cinematic and did not work well on stage. *Times* thought the characters were devoid of feeling and the production itself was fragmented.

78.230 *Restless Natives* (Revue) John Burrows. ALBANY EMPIRE c. 19/4/78. Aviva Goldkorn, Steve Gilbert, Graham Titch Gluck, David Rodigan, Marcel Steiner, Tim Webb, Debbie Bishop. *Dir* John Turner; *Dgn* 3A Design Group, Penelope Cooke; *Ch* Charlotte Walmsley. Reviews: *Guardian* 20/4/78, 10; *Stage* 25/5/78, 18; *Tribune* 5/5/78, 9. Comment: The Combination. The Albany Empire was damaged by fire on 13/7/78 (see *Tribune* 18/8/78, 4). "An hilariously serious response to racism in the area" (*Tribune*). "The writing is consistently cutting and funny" (*Guardian*).

78.231 *Keep Me Busy* (P) Jim O'Connor. NEW INN 20/4/78.* *Danny Carroll* Jim O'Connor; *Davey* Gerry Geenty; *Sandra* Christine Taylor; *Maggie* Mercer. *Dir* Jean Ford. Reviews: *Ealing Gazette* 28/4/78, 19; *Stage* 15/6/78, 12. Comment: "A short play about a family of street-traders with generation gap problems" (*Stage*).

78.232 *One Hand Shuffle* (One-man show) Tim Thomas. OVAL HOUSE STUDIO 20/4/78. 1st perf? Review: *Stage* 1/6/78, 21. Comment: Tim Thomas "proceeded to perforate every possible cliché of television, pop music, politics and the colour supplement industry using his own charm and wit, a finger puppet booth, a guitar and a very clever derangement of costume" (*Stage*).

78.233 *Stag at Bay* (C) Matthew Brady. SUGAWN 20/4/78. 1st perf? Alexandra Spencer, Jean Carlton, Colin Ley, James Edser, Alexander Catto. *Dir* Rod Dungate; *Light* Stephen Ley. Review: *Stage* 1/6/78, 21. Comment: *Stage* enjoyed this farcical romp about the sex war, but opined it really belonged in the commercial theatre.

78.234 *The Chairs* (P, 1a) Eugène Ionesco (anon trans of *Les chaises*, 1952). HOLLYWOOD ARMS 21/4/78.** Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Shank, Walford.

78.235 *I Got Gershwin* (Revue) Kitty Grime (deviser). COCKPIT 21/4/78. 1st perfd Adeline Genée, East Grinstead, 7/11/77. Cast: *Stage* 13/4/78, 14. Miranda Davies, Mari Evans, Tammy Pritchard, Angela Nash, Marc Boisselle, Steve Cress. *Dir* Kitty Grime; *Dgn* Marc Boisselle; *Mus* arr Anthony Ingle. Review: *Stage* 1/6/78, 21. Comment: Spectrum Theatre Group. The revue included fifty Gershwin pieces as well as some biographical detail.

78.236 *A Cool Million* (MP) Robert Walker (adpt of Nathanael West's novel, 1934) and Andy Smith (mus, lyr). OPEN SPACE 22/4/78.** Cast: *Stage* 20/4/78, 1. *Gloria Gates* Mary Sheen; *Shagpoke Whipple* Ian Ireland; *Governor Purdy* Michael Irving; *Lewis Mad Dog* Howard Lew Lewis; *Tom Baxter* Michael Harrigan; *Betty Prail* Nichola McAuliffe; *Lemuel P. Pitkin* Benny Young. *Dir* Robert Walker; *Dgn* Fiona McLeish. Reviews: *Guardian* 28/4/78, 12; *Observer* 30/4/78, 28; *Stage* 4/5/78, 9. Comment: "Engagingly performed" (*Observer*). A slick revival (*Stage*).

78.237 *Alice's Boys* (C thriller, 2a) Felicity Browne and Jonathan Hales. RICHMOND 24/4/78. 1st perfd Playhouse, Oxford, 10/4/78. Comment: The pre-West End production prior to opening at the Savoy in May (78.273).

78.238 *Twelfth Night; or, What You Will* (C) William Shakespeare. OLD VIC 24/4/78.** Cast: *Theatricalia; WWT/17*. *Duke Orsino of Illyria* John Rowe; *Curio* Rob Middleton; *Valentine, Priest* Oz Clarke; *Viola* Eileen Atkins/Jane Wymark; *Sea Captain* Brian Attree; *Antonio* Andrew Seear; *Fabian* John Cording; *Feste* Robert Eddison; *First Officer* Malcolm Hughes; *Malvolio* Michael

Denison; *Maria* Penny Ryder; *Olivia* Louise Purnell; *Sebastian* Jeffrey Daunton/Michael Thomas; *Servant to Olivia* Nini Pitt; *Sir Andrew Aguecheek* Ronnie Stevens; *Sir Toby Belch* John Savident; *Extras* Brian Attree, Richard Clifford, Malcolm Hughes, Nini Pitt, Penny Ryder, Michael Thomas. *Dir* Toby Robertson; *Dgn* Bernard Culshaw; *Light* Keith Edmundson; *Mus* Donald Fraser; *Cost* Janey Mayo; *Fight arr* Ian McKay. Reviews: *Gay News* 18/5/78, 30; *Guardian* 25/4/78, 8; *Illustrated London News* 1/7/78, 67; *New Statesman* 28/4/78, 576–77; *Observer* 30/4/78, 28; *Spectator* 13/5/78, 27–28; *Stage* 4/5/78, 9; *Times* 25/4/78, 19. Comment: Prospect Theatre Company. Given a gala performance in June or July (see *Stage* 13/7/78, 11). A modern dress production. “Bizarre and vivid ... its effects are patchwork and haphazard” (*Guardian*). *New Statesman* listed the international geography of some of the props. *Spectator* called the production “New Camp” and approved. *Times* saluted the “great performance” of Robert Eddison while acknowledging fine performances from Michael Denison and Eileen Atkins.

78.239 *Brand* (D, 2a) Henrik Ibsen (trans Geoffrey Hill of Ibsen’s play, 1885). OLIVIER 25/4/78.** 1st perf this trans? Cast: NTA; *Stage* 20/4/78, 1; *Theatricalia*; *Variety* 3/5/78, 90; *WWT/17*. *Brand* Michael Bryant; *Peasant, A Cleric* Anthony Douse; *Peasant’s Son* Jeremy Ewing; *Einar* Dermot Crowley; *Agnes* Lynn Farleigh; *Gerd* Tamara Hinchco; *Starving Man* Timothy Block; *Mayor* Robert Stephens; *Scrivener*; *Man who brings warning* Stanley Lloyd; *Nils Snemyr* Dennis Tynsley; *Villagers* Jane Evers, Brenda Dowsett, Richard Perkins, Keith Skinner, Peggy Marshall, Marianne Morley; *Messengers, Villagers* Brian Kent, Martin Howells; *Woman from over the fjord* Margaret Ford; *Peasant’s Spokesman* Roger Gartland; *Brand’s Mother* Patience Collier; *Doctor* Daniel Thorndike; *Gypsy Woman* Anna Manahan; *Schoolmaster* Gawn Grainger; *Sexton* Peter Needham; *Dean* Nicholas Selby; *Villager, An Official* Peter Rocca. *Dir* Christopher Morahan; *Dgn* Ralph Koltai; *Cost dgn* Ralph Koltai, Gaele Allen; *Light* David Hersey; *Mus* Harrison Birtwistle; *Sound* Sue Ayliff; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Anthony Godel, Fiona Davie. Plot: Bryan, Fletcher, Law, Hochman, Matlaw, Patterson, Shank, Shipley. Reviews: *Guardian* 27/4/78, 12; *Illustrated London News* 1/7/78, 67; *New Statesman* 5/5/78, 616; *Observer* 30/4/78, 28; *Stage* 4/5/78, 9; *Times* 27/4/78, 16; *Variety* 3/5/78, 90. Comment: MPS 738. National Theatre. Previews 14/4–15/4, 17/4–18/4, 21/4–22/4, 24/4/78. The production lasted nearly four hours. “The physical production is the show’s most impressive aspect” (*Variety*). *Guardian* attributed the failure of the production to the miscasting of Michael Bryant. *New Statesman* made the same point

and also reported the first-night audience was restless. *Times* commended Geoffrey Hill’s translation, but little else. The production remained in repertory until 11/7/78.

78.240a *Double Double* (P, 1a) James Saunders. CENTRE THEATRE CLUB 26/4/78.** Cast: *Stage* 20/4/78, 12. Plot: Walford. Comment: The company for this double bill comprised Peter Porteous, Hilary Gilman, Judith Morse, Lindsay Walker; *Dir* Brian Gregson.

78.240b *See the Pretty Lights* (P) Alan Plater. CENTRE THEATRE CLUB 26/4/78.** Cast: *Stage* 20/4/78, 12. Plot: Vinson.

78.241a *The Lysistrata Numbah!* (P) (adpt of Aristophanes, *Lysistrata*). OVAL HOUSE 26/4/78. 1st perfd LaMama E.T.C. 1977; 1st London perf. Cast: *Stage* 20/4/78, 12. Reviews: *Gay News* 18/5/78, 30; *Stage* 1/6/78, 21. Comment: Spiderwoman. “Liberties by the ladder-load are taken with the sentiments and the situations of the original” (*Stage*).

78.241b *Women in Violence* (P). OVAL HOUSE 26/4/78. 1st perfd Washington Square Methodist Church, New York, 1976; 1st London perf. Cast: *Stage* 20/4/78, 12. Lisa Mayo, Gloria Mojica, Pam Verge, Lois Weaver, Najamah Bey, Muriel Miguel. *Dir* Muriel Miguel. Review: *Stage* 1/6/78, 21. Comment: Spiderwoman. “Devised through improvisation, jokes (sick and healthy), songs, knockabout and splashes of violence alternate through the playing time to create a mirror image of modern society” (*Stage*).

78.242 *Sisters* (P) Tom McGrath. THEATRE ROYAL, STRATFORD EAST, 26/4/78.* Cast: *Stage* 20/4/78, 1; *WWT/17*. *Trudy* Deborah Findlay; *Marcia* Marsha Millar; *Najendra* Josephine Welcome; *Psycho* Richard Albrecht; *Weasel* Peter Dawson; *Softie* Teddy Kempner; *Ms. Breen*, *Careers Officer*, *Madame Marinetti* Margot Leicester; *Freddie* Paul McCleary; *Specs* Tim Stern. *Dir* Clare Venables, Jonathan Chadwick; *Dgn* Jenny Tiramani; *Light* Dave Horn. Reviews: *Guardian* 27/4/78, 12; *Stage* 11/5/78, 19; *Times* 27/4/78, 16; *Tribune* 12/5/78, 7. Comment: Theatre Workshop. The play was about three East End schoolgirls and their loss of virginity, characters that *Tribune* deemed credible. *Guardian* called it “a lively piece of reportage ... [that] a packed, youthful house listened to ... with attention.” *Times* faulted the play generally.

78.243 *Under the Deodar* (P) James Dawson. WHITE HART 26/4/78.* Cast: *Stage* 27/4/78, 16. *Oliver* Anthony Homyer; *Joy* Roston and *Chekka* Campanella. Review: *Stage* 4/5/78, 9. Comment: Company of Three. “Explores

with vigour and imagination the deterioration of a marriage. That none of the three characters is at all likeable gives the work an odd fascination" (*Stage*).

78.244 *Fools Paradise* (P) Tony Howard and Les Davidoff. FREEMASONS ARMS 27/4/78.* Cast: *Stage* 20/4/78, 12. *Turnip* Andy Cunningham; Dave Brett, Martha Gibson, Tom Goddard. *Dgn* Thirzie Richardson, Richard Richardson, Carole Phillips. Review: *Stage* 1/6/78, 21. Comment: MPS 1178. Covent Garden Community Theatre. Apparently, the piece had something to do with the mental health profession, but *Stage* review is not entirely clear.

78.245 *Period of Adjustment* (C, 3a) Tennessee Williams. KING'S HEAD 27/4/78.** Cast: *Stage* 27/4/78, 1; *WWT/17*. *Ralph* Tony Doyle; *Isabel* Holly Palance; *George* George Roubicek; *Susie* Camelia Nicol; *Dorothea* Anne Robson; *Mr. McGillicuddy* Peter Carlisle; *Mrs. McGillicuddy* Jean Hilton; *Policeman* Michael S. Borghi. *Dir* Robert Gillespie; *Dgn* Martin Tilley; *Cost dgn* Maggi Smith. Plot: Best/60, 115, Bordman/4, 371, Bronner, Heintzelman, Hischak, Hochman, MacNicholas, Salem. Reviews: *Gay News* 18/5/78, 30; *Guardian* 28/4/78, 12; *Stage* 4/5/78, 9. Comment: *Guardian* called Robert Gillespie's production "inefficient" and the set "crowded."

78.246 *To Die Among Friends* (P) Michelene Wandor. THEATRO TECHNIS 27/4/78. 1st perfd Paradise Foundry 1973. Cast: *Stage* 27/4/78, 16. Phillippa Finnis, Olivia Page, Christine Richmond, Richard Aisbitt, Bruce Bayley, Patricia Haddon. *Dir* Ingrid Smith; *Dgn* Jaime Mason. Plot: Bull/3. Review: *Stage* 8/6/78, 20. Comment: Witch Theatre Company. Also performed at the Womens Arts Alliance 5/5/78 and the New Inn 3/6/78.

78.247 *Opening Time* (F) David Cockshott. ORANGE TREE 28/4/78 (Ln).* Cast: *Stage* 27/4/78, 16. *Mother Potts* Gillian Martell; *Liz Crowther*, Peter Hughes, David Threlfall. *Dir* Paul Shelley, Auriol Smith. Review: *Stage* 1/6/78, 21. Comment: Richmond Fringe. The play was about a family running a moorland pub.

78.248 *Croquet on the Lawn* (P) David Scott-Simpson-Maine. KING'S ROOM THEATRE 30/4/78. 1st public perf. Cast: *Stage* 20/4/78, 12. David Scott-Simpson-Maine. *Dir* Salvos Doritas. Review: *Stage* 15/6/78, 12. Comment: Sord Cooper Organisation. The piece had been given a private performance in January 1978. "It has the naiveté of a mission sermon and is, quite frankly, more than a little embarrassing to sit through" (*Stage*).

78.249 *A Miserable and Lonely Death* (Documentary P)

Jon Blair and Norman Fenton. ALDWYCH 30/4/78.** 1 perf. Cast: RSCA; *Stage* 20/4/78, 12; Theatricalia. *Colonel Goosen* Patrick Stewart; *Dr. Gordon* Richard Griffiths; *Hersch* John Woodvine; *Kentridge* Ian McKellen; *Lang* Ian McDiarmid; *Loubser* David Howey; *Major Snyman* Alfred Molina; *Prins* Nigel Hawthorne; *Proctor* Bob Peck; *Tucker* Clyde Pollitt; *Van Rooyen* Hubert Rees; *Van Vuuren* Peter Woodward; *Von Lieres* John Nettles; *Wilken* Paul Moriarty. *Dir* Walter Donohue; *Dgn* Di Seymour; *Light* Gary Sproget. Review: *Guardian* 28/4/78, 12. Comment: Royal Shakespeare Company. A dramatised reading of script of inquest into Stephen Biko's death.

78.250 *The Man-Tree* (P) Andrew Glaze. ICA 5/78. 1st British perf. *Dan Dudley* Don Fellows; Tom Kleh, Donna Todd, Edward Masterson; *Dir* Meir Z. Ribalow. Review: *Stage* 25/5/78, 18. Comment: American Repertory Company. Given a staged reading at Joseph Papp Public, New York, in 1974. "Scientific pride and professional rivalry within a group of esteemed anthropologists degenerates into the ritual savagery of the primitive tribe they are investigating" (*Stage*).

78.251 *The Short-Sighted Bear* (P) Andrew Davies. SOHO POLY 5/78. 1st perfd BBC Radio-4 30/8/72; 1st stage perf Belgrade 2, Coventry, 29/3/78. *William* Paul Alexander; *Sandra* Catherine Terriss; *Ray* David Goodland; *Lila* Angela Barlow; *Dir* Antony Tuckey. Review: *Stage* 8/6/78, 20. Comment: "An exercise in modern matrimonial drama" *Stage* found quite effective.

78.252 *The Childhood of Sebastian Trigor* (P) Darien Takle. CENTRE THEATRE CLUB 1/5/78 (Ln?); trfd to KING'S HEAD 29/5/78 (Ln).* Cast: *Stage* 4/5/78, 10. *Sebastian Trigor* Michael Greatorex; *Gayle* Colman, Chrissie Cummings, Roberta Durrant, Suzanne Johnson, Julie Neubert, Darien Takle. *Dir* Timothy Webster. Review: *Stage* 15/6/78, 12. Comment: An interesting treatment of the notion that "bad, possessive, undisciplined parents make for worse offspring" (*Stage*).

78.253 *The Corpse Candle* (P) Mike Dorrell. ROCK GARDEN 1/5/78 (Ln). 1st perf? Cast: *Stage* 11/5/78, 20. *Meg* Vivienne Moore; *Ewen* Norman Comer; *Elsie* Shirley King; *Dave* David Shaughnessy. *Dir* Adrian Reynolds. Review: *Stage* 15/6/78, 12. Comment: This production of a "grisly little slice of Welsh rural life" suffered from Welsh accents which *Stage* had difficulty understanding.

78.254 *The Homecoming* (D, 2a) Harold Pinter. GARRICK 1/5/78.** 200 perf. Cast: *Variety* 10/5/78, 208; *WWT/17*. *Max* Timothy West; *Lenny* Michael Kitchen;

Sam Charles Kay; *Joey* Roger Lloyd Pack; *Teddy* Oliver Cotton; *Ruth* Gemma Jones. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Pres* Michael Codron; *Dir* Kevin Billington; *Dgn* Eileen Diss; *Light* Mick Hughes; *Cost dgn* Lindy Hemming. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 3/5/78, 8; *Gay News* 18/5/78, 30; *Guardian* 2/5/78, 8; *New Statesman* 5/5/78, 616; *Observer* 7/5/78, 32; *Spectator* 13/5/78, 28; *Stage* 11/5/78, 19; *Times* 2/5/78, 11; *Variety* 10/5/78, 208. Comment: A good revival but lacking the “all-round acting strength” of Peter Hall’s 1965 production (65.151) (*Guardian*). “A splendid production” with excellent performances by Timothy West and Gemma Jones (*Variety*). *Spectator* opined Pinter’s plays are made enduring only by good performances, as here.

78.255 *Faustus’ Last Supper* (P) Antony Tuckey (adpt of Christopher Marlowe, *Doctor Faustus*). UPSTREAM 2/5/78. 1st perfd Belgrade 2, Coventry, 1/3/78. Cast: *Stage* 27/4/78, 16. *Mephistopheles*, *Wagner* David Goodland; *Faustus* Paul Alexander; Angela Barlow, Catherine Terriss. *Dir* Antony Tuckey; *Dgn* Andy Greenfield. Review: *Stage* 18/5/78, 19. Comment: *Stage* declared this adaptation was “wonderfully good theatre.”

78.256 *Songs of Solitude* (One-woman show) Judyth Knight. ARTS 2/5/78 (Ln). 1st perf? Cast: *Stage* 27/4/78, 16. Judyth Knight, Catherine Christie, Mandy More, Pamela Obermeyer, Malcolm Hayes, Sean Barrett. *Dir* Karen Bell-Kanner. Review: *Stage* 15/6/78, 12. Comment: A compilation of passages drawn from Franz Kafka’s diaries with the addition of songs.

78.257 *Star Encounters* (Revue) Hugh Janes and Rae Coates. ROUND HOUSE DOWNSTAIRS 2/5/78.* *AC/DC* Rae Coates; *Bette Davis* Rae Coates; *Joan Crawford* George Giles; *Ray Evans* John Levitt; Colin Copperfield, Patsy Tilley. *Dir* Doug Fisher; *Ch* Terry Ashley. Reviews: *Gay News* 18/5/78, 30; *Guardian* 5/5/78, 10; *Stage* 11/5/78, 21; *Times* 4/5/78, 10. Comment: Janco. “A ramble with a plotless punning, drag, camp tribute to a vanished Hollywood and its stars” (*Guardian*). *Times* described this “tiresome evening” as an “abuse of critics.” Too long and “falls awkwardly between musical satire and pantomime. Cut and presented as late night cabaret it would be first-rate” (*Gay News*).

78.258 *Annie* (MC, 2a) Thomas Meehan (bk; based on Harold Gray’s comic strip, *Little Orphan Annie*) and Charles Strouse (mus) and Martin Charnin (lyr). VICTORIA PALACE 3/5/78. 1,485 perf. 1st perfd Goodspeed Opera House, East Haddam, Connecticut, 10/8/76; 1st

British perf. Cast: *Variety* 10/5/78, 208; *WWT/17*. *Molly* Claire Hood/Gail McLean; *Pepper* Jane Collins, Jo-Anna Lee/Jill McCullough; *Duffy* Annette Mason/Dawn Woodhead/Sally Stairs; *July* Helene Stephenson/Theresa Ratcliff/Catherine Monte; *Tessie* Jackie Ekers/Kacey Ainsworth/Debbis Norris; *Kate* Linda Brewis/Katie Beckett/Tracy Dettmer; *Annie* Andrea McArdle/Ann-Marie Gwatkin/Helen Thorne; *Miss Hannigan* Sheila Hancock; *Sandy* Himself; *Grace Farrell* Judith Paris; *Oliver Warbucks* Stratford Johns; *Rooster Hannigan* Kenneth Nelson; *Lily* Clovissa Newcombe; *FDR* Damon Sanders; *Ickes*, *Justice Brandeis* Harry Ditson; *Hooverville-ites*, *Policemen*, *Warbuck’s Servants*, *New Yorkers* Sue Aldred, Beatrice Aston, Jay Denyer, Harry Ditson, Brian Ellis, Edward Harbour, Colette Hille, Richard Manuel, Andy Mulligan, Gerry Tebbutt, Lynne Williamson, Matt Zimmerman. *Pp* Moss Empires Ltd.; *Chm* Lew Grade; *Deputy chm*, *Mgr dir* Louis Benjamin; *Mgr* Robert Radcliffe; *Pres* Mike Nichols, Michael White; *Dir* Martin Charnin; *Ch* Peter Gennaro; *Dgn* David Mitchell; *Cost dgn* Theoni V. Aldredge; *Light* Richard Pilbrow; *Sound* Autograph. Plot: Bordman, Bordman/5, 680, Fletcher, Gänzl, Hischak, Kennedy, Law, Loney, OTF, Wilmeth. Reviews: *Birmingham Post* 4/5/78, 6; *Daily Mirror* 5/5/78, 18; *Gay News* 18/5/78, 30; *Guardian* 4/5/78, 10; *Illustrated London News* 1/7/78, 67; *New Statesman* 12/5/78, 649; *Observer* 7/5/78, 32; *Spectator* 13/5/78, 26, 30/12/78, 40; *Stage* 11/5/78, 19; *Times* 4/5/78, 10; *Variety* 10/5/78, 208. Comment: MPS 722. “Appealingly performed in a clockwork physical production ... Ingratiating corn mixed with some tart humor ... An investment reportedly in excess of \$700,000, which is steep for London” (*Variety*). “I found the show engaging, amusing, and for most of the time interesting” (*Spectator*). “It chucks in every known trick for nailing down the family audience ... A great night out” (*Times*). “Here is the Broadway musical at its most beguiling and most professional. It has practically everything, including a lost dog but omitting, I am sorry to say, a kitten, to woo us into a state of uncritical bliss” (*Illustrated London News*). “What a notably soppy first-night audience found irresistible [was] a three-foot tot with a singing voice like an ill-oiled peppermill and a shambling, stupid dog of uncertain pedigree” (*New Statesman*). The first New York production (Alvin 21/4/77) ran for 2,377 performances.

78.259a *Coward’s Corner* (Ent) James Horne (deviser). TOWER, CANONBURY, 3/5/78.** Cast: TTC. Comment: An anthology of Noël Coward’s musical works.

78.259b *Fumed Oak* (Unpleasant C, 2sc) Noël Coward. TOWER, CANONBURY, 3/5/78.**Cast: TTC. Plot: Best/36, 436, Fletcher, Hischak, Hochman, Levin, 97–98,

Mander/4, Matlaw, Shipley.

78.260a *The Dumb Waiter* (P, 1a) Harold Pinter. NEW INN 3/5/78.** Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub.

78.260b *The Hole* (P, 1a) N. F. Simpson. NEW INN 3/5/78. 1st perfd Court 2/4/58.

78.261 *What the Hell Is She Doing Here?* (P, 1a) Anon. OVAL HOUSE 3/5/78. Kate Jasonsmith, Sara Hardy. Review: *Gay News* 18/5/78, 30. Comment: Gay Sweatshop Women's Company. "A bird's eye view of several of the commonest problems, natural and self-imposed ones, facing lesbians" (*Gay News*).

78.262 *Remaurian Styx* (P). OVAL HOUSE 5/5/78 (Ln).* Colin Gallagher, Michael Hanks, Jackie Howley, Elizabeth Bruce, Chris Adamson. *Dir* Malcolm Hunter. Review: *Stage* 1/6/78, 21. Comment: Roam Off Rat. About a future Utopia, although there remains one problem when exploitation occurs (*Stage*).

78.263 *Hay Fever* (C, 3a) Noel Coward. QUESTORS 6/5/78.** Cast: QTA. Plot: Best/25, 460, Bordman/3, 269–70, Demastes/1, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Levin, 61–64, Loney, 134, Mander/4, Matlaw, Patterson, Salem, Shank, Sobel. Review: *Middlesex County Times* 12/5/78, 19.

78.264 *Splendour and Death of Joaquin Murieta* (P) Pablo Neruda. THEATRO TECHNIS 7/5/78. 1st perfd 1967; 1st British perf. Plot: French/2. Comment: TOCAD.

78.265 *Next Time I'll Sing to You* (D, 2a) James Saunders (based on Raleigh Trevelyan, *A Hermit Disclosed*, 1960). HOLLYWOOD ARMS 8/5/78.** Cast: *Stage* 18/5/78, 20. Malcolm Kaye, Stan McGowan, Patrick Monckton, Peg Sweeney, Ben Thomas. *Dir* Spencer Butler. Plot: Best/63, 142, Hochman, Loney, Patterson, Salem, Vinson, Weintraub. Comment: Ensemble Theatre.

78.266 *The Overcoat* (MP) Jack Hibberd (adpt of Nikolai Gogol's story, 1842) and Ray Gurney (mus). WATERSIDE c. 8/5/78.** Cast: *Stage* 11/5/78, 20. John Turnbull, Robyn Gurney, Don Chapman, Penny Stehli, Ray Gurney. Comment: Association of Australian Artistes.

78.267 *Rise and Fall of the City of Mahagonny* (Epic O) Bertolt Brecht (lib; trans W. H. Auden and Chester Kallman of *Aufstieg und Fall der Stadt Mahagonny*, 1930) and Kurt Weill (mus). THEATRO TECHNIS 8/5/78; trfd to JACKSONS LANE 29/5/78.** Cast: *Stage* 4/5/78, 10. Dagma Krauser, Jennifer Mock, Clive Petersen, James

Windsor, Patrick Horne, Peter Glancy, Charles Smith, Stephen Adams. *Dgn* Doreen Watkinson. Plot: Hochman, Matlaw. Comment: Peoples Music Theatre. The first time this translation was used in Britain.

78.268 *Roots* (P, 3a) Arnold Wesker. SHAW 8/5/78.** Cast: *Stage* 4/5/78, 1; WWT/17. *Frankie Bryant* Jonathan Blake; *Mr. Bryant* Martin Friend; *Stan Mann* Thomas Heathcote; *Jimmy Beales* Robin Hooper; *Pearl Bryant* Carol Leader; *Mr. Healey* Geoffrey Leesley; *Mrs. Bryant* Maggie Riley; *Jenny Beales* Linda Roberts; *Beatie Bryant* Frances Viner. *Dir* Anthony Cornish; *Dgn* Bernard Culshaw; *Light* Mick Hughes. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 9/5/78, 6; *Gay News* 1/6/78, 35; *Guardian* 9/5/78, 8; *Observer* 21/5/78, 15; *Stage* 18/5/78, 19; *Times* 9/5/78, 16. Comment: Dolphin Theatre Company. An uneven revival with a slow first act (*Guardian*). The play made more sense as part of this revival of Wesker's trilogy at the Shaw (*Observer*). Anthony Cornish's production reawakened *Times*'s admiration for Wesker's play.

78.269 *The Secret Garden*. DRILL HALL c. 8/5/78. Comment: Forkbeard Fantasy, Crystal Theatre.

78.270 *What About Borneo?* (C) Tom Kempinski. KING'S HEAD c. 8/5/78 (Ln).** Cast: *Stage* 11/5/78, 20. Fidelis Morgan, Matthew Robertson. *Dir* Sue Parrish. Review: *Stage* 22/6/78, 15. Comment: An "extremely funny and deliciously acted" revival (*Stage*).

78.271 *Massage Parlour* (P) Vince Foxall. ACTION SPACE 9/5/78 (Ln); trfd to BATTERSEA ARTS CENTRE 11/5/78. 1st perfd Hexagon, Midlands Arts Centre, Cannon Hill Park, Birmingham, 24/4/78. Michael Cassidy, Kevin Costello, Elisabeth Revill, Nancy Diuguid. *Dir* Kate Crutchley. Review: *Stage* 11/5/78, 21. Comment: Writers Theatre Company (Birmingham Arts Lab). About the owner of a massage parlor who is adept at manipulating and exploiting her clients; written "in a deliberately brash, almost cartoon style of writing" (*Stage*).

78.272 *The Tempest* (P) Pip Simmons Theatre Group (adpt of William Shakespeare) and Rod Beddall (mus). RIVERSIDE STUDIOS 9/5/78.** Cast: *Stage* 4/5/78, 1; WWT/17. *Prospero* Chris Jordan; *Gonzalo* Peter Oliver; *Antonio* Roderic Leigh; *Ferdinand* Jessie Gordon; *Miranda* Poppy Hands; *Stephano* Steve Johnston; *Caliban* Rod Beddall; *Ariel* Sheila Burnett. *Dir* Pip Simmons; *Light* Steve Whitson, Dick Johnson; *Maggie Jones*. Reviews: *Guardian* 7/5/78, 31, 11/5/78, 10; *New Statesman* 26/5/78, 717; *Observer* 21/5/78, 15; *Spectator* 20/5/78, 25; *Stage* 18/5/78, 19; *Times* 10/5/78, 14. Comment: A

whimsical production but “not nearly experimental enough” (*Guardian*). *Spectator* described in detail the gallimaufry of bizarre aspects of the production. *Times* noted disapprovingly that the Group was still firmly rooted in the 1960s and compared its 90-minute rock Shakespeare collage unfavorably with Charles Marowitz’s Shakespeare collages; moreover, the cast had “a fixed loathing of Shakesperian verse.”

78.273 *Alice’s Boys* (C thriller, 2a) Felicity Browne and Jonathan Hales. SAVOY 10/5/78.** 21 perf. Cast: *Stage* 4/5/78, 1; *Theatricalia*; *Variety* 24/5/78, 98; *WWT/17*. *Bertie* Michael Gambon; *Colonel White* Ralph Richardson; *Dan* Michael Jayston; *Henry* Sam Davies; *Mr. Pym* Geoffrey Keen; *Sally* Joanna van Gyseghem; *Toby* Gary Bond. *Pres* Michael Codron; *Dir* Lindsay Anderson; *Dgn* Alan Tagg; *Cost dgn* Lindy Hemming; *Light* David Colmer. Reviews: *Birmingham Post* 11/5/78, 6; *Daily Mirror* 12/5/78, 17; *Gay News* 1/6/78, 35; *Guardian* 11/5/78, 10; *New Statesman* 19/5/78, 686; *Stage* 18/5/78, 19; *Times* 11/5/78, 15; *Variety* 24/5/78, 98. Comment: “A listless and inept melodrama about a cell of super-secret agents and a traitor in their ranks” (*Variety*). “Contains one good joke and no surprises” (*Daily Mirror*). “It is extremely interesting. Its originality lies in one never knowing what has really happened ... Lindsay Anderson’s direction is brilliant” (*Stage*).

78.274 *Laura Gilbert* (One-woman show). OVALHOUSE 10/5/78.

78.275 *Distant Encounters* (P) Brian Aldiss (adpt Anthony Matheson). ALMOST FREE 11/5/78 (Ln).* Cast: *Stage* 11/5/78, 20. Nicholas Day, Michael Sanderson, Lolly Cockerell. *Dir* Anthony Matheson; *Dgn* Barbara Shaw. Reviews: *Stage* 1/6/78, 20; *Tribune* 16/6/78, 7. Comment: Inter-Action. Three “playlets ... Each one in its different way offers a warning and also leaves a distinct feeling of unease, in spite of the humour which runs through them.” The playlets were *Swastika*, *Working in the Spaceship Yards*, and *Last Orders* (*Stage*). “Tight, tense and satiric, particularly *Swastika* in which Hitler is discovered alive and well and living in Ostend, unofficially advising Henry Kissinger, Idi Amin and their ilk” (*Tribune*).

78.276 *The Glad Hand* (P, 2a) Snoo Wilson. COURT 11/5/78.* 27 perf. Cast: Findlater; *Stage* 4/5/78, 1; *Variety* 24/5/78, 98; *WWT/17*. *Mrs. Hooley* Rachel Bell; *Umberto* Thomas Baptiste; *Brian Hooley* Alan Devlin; *Carson* Julian Hough; *Wishbone* Will Knightley; *Marks* Nicholas Le Provost; *Sylvia* Di Patrick; *Lazarus* Olivier Pierre; *Clements* Manning Redwood; *Bill Hooley* Tony Rohr; *Ritsaat* Antony Sher; *Willya* Gwyneth Strong;

Marilyn Julie Walters. *Dir* Max Stafford-Clark; *Dgn* Peter Hartwell; *Light* Jack Raby; *Sound* John Del’ Nero; *Assist dir* Les Waters; *Pd mgr* David Jones; *Sm* Alison Ritchie; *Dsm* Marc Ashley; *Asm* Tim Welsh. Plot: Demastes/2. Reviews: *Birmingham Post* 12/5/78, 6; *Gay News* 1/6/78, 35; *Guardian* 12/5/78, 12; *New Statesman* 19/5/78, 686; *Observer* 21/5/78, 15; *Stage* 18/5/78, 19; *Times* 12/5/78, 9; *Tribune* 26/5/78, 10; *Variety* 24/5/78, 98. Comment: MPS 710. English Stage Company. *Guardian* confessed to being unable to analyze Wilson’s piece which it described as a “whirling paranoia fantas[y] of the Illuminatus kind.” “A weird, freewheeling affair ... Way off-Broadway type stuff” (*Variety*). *Tribune* declared the play emerged “as a near-perfect achievement of Wilson’s anarchic vision.” “Intellectually, the piece occupies a border zone where crank religion and dubious science intersect. Theatrically, it deals in unrelated stock types” (*Times*).

78.277 *Scum–Death, Destruction and Dirty Washing* (Mus celebration) Claire Luckham and C. G. Bond. JACKSONS LANE 11/5/78; trfd to OVALHOUSE 17/5/78.** Comment: Monstrous Regiment.

78.278 *Children’s Day* (C, 2a) Keith Waterhouse and Willis Hall. TOWER, CANONBURY, 12/5/78.** Cast: TTC. Plot: French/2, Weintraub.

78.279a *Newsflash* (P, 1a) Wilson John Haire. COTTESLOE 12/5/78.* 26 perf. Cast: NTA; *Theatricalia*; *WWT/17*. *Bella* Anna Manahan; *Dot* Brenda Fricker; *Frances* Philomena McDonagh; *Minna* Rynagh O’Grady. *Dir* Robert Kidd; *Dgn* William Dudley; *Light* William Dudley, Laurence Clayton. Reviews: *Birmingham Post* 26/5/78, 2; *Guardian* 26/5/78, 12; *Illustrated London News* 1/8/78, 53; *New Statesman* 2/6/78, 749; *Observer* 28/5/78, 28; *Stage* 1/6/78, 13; *Times* 26/5/78, 11; *Tribune* 16/6/78, 7. Comment: MPS 743. National Theatre. Press night was 25/5/78. Performed under the collective title *Lost Worlds*. *Times* reported the three pieces were performed without an interval as though constituting one play, and provided examples of more than idiosyncratic language. *Tribune* found all three plays disappointing. “About a family of women bombed in the present while locked in the past in a remote Armagh farmhouse” (*Tribune*). The play remained in repertory until 17/6/78.

78.279b *Roost* (Monol, 1a) Wilson John Haire. COTTESLOE 12/5/78.* 26 perf. Cast: NTA; *Theatricalia*; *WWT/17*. *Angkor* Sarah Lam; *Barbara* Brenda Fricker. *Dir*, *Dgn*, *Light* as for 78.279a. Reviews: *Birmingham Post* 26/5/78, 2; *Guardian* 26/5/78, 12; *Illustrated London News* 1/8/78, 53; *New Statesman* 2/6/78, 749; *Observer* 28/5/78, 28; *Stage* 1/6/78, 13; *Times* 26/5/78,

11; *Tribune* 16/6/78, 7. Comment: MPS 743. National Theatre. Press night was 25/5/78. Performed under the collective title *Lost Worlds*. About a "Vietnamese orphan who shot her trendy, liberal NW3 adoptive parent" (*Tribune*). The play remained in repertory until 17/6/78.

78.279c *Wedding Breakfast* (P, 1a) Wilson John Haire. COTTESLOE 12/5/78.* 26 perf. Cast: NTA; Theatricalia; *WWT/17*. Tom Jon Morrison; Eina Veronica Duffy; Rosy Anna Manahan. *Dir, Dgn, Light* as for 78.279a. Reviews: *Birmingham Post* 26/5/78, 2; *Guardian* 26/5/78, 12; *Illustrated London News* 1/8/78, 53; *New Statesman* 2/6/78, 749; *Observer* 28/5/78, 28; *Stage* 1/6/78, 13; *Times* 26/5/78, 11; *Tribune* 16/6/78, 7. Comment: MPS 743. National Theatre. Press night was 25/5/78. Performed under the collective title *Lost Worlds*. About "a couple celebrating their wedding on the run in a boarded-up Belfast slum" (*Tribune*). The play remained in repertory until 17/6/78.

78.280a *Whores d'Oeuvres* (P) Michelene Wandor. OVAL HOUSE 12/5/78.** Cast: *Stage* 4/5/78, 10. Mo Holden, Rose Waddington. Plot: Bull/3. Comment: Omoro.

78.280b *Women's Army* (P) Roger Howard. OVAL HOUSE 12/5/78. 1st London perf. Cast: *Stage* 4/5/78, 10. Mo Holden, Rose Waddington. Comment: Omoro.

78.281 *All in the Mind* (P, 1a) Lee Torrance. ROXY CLUB c. 15/5/78 (Ln).* Cast: *Stage* 18/5/78, 20. Dawn Keeler, Unity Grimwood, Brian Vaughan, Carl Davies. *Dir* Bernard Dunleavy. Comment: MPS 542. New Hope Theatre. The setting for the play was a sitting room.

78.282 *The Club* (Ent) Eve Merriam. REGENT 15/5/78. 48 perf. Cast: *Stage* 4/5/78, 1; *WWT/17*. Freddie Linda Thorson; Bertie Marcella Markham; Algy Joyce Grant; *Maestro* Milli Kosoy Gervasi; *Bobby* Marlene Mackey; *Henry* Shirley Allan; *Johnny* Robin Kovac. *Pres* Simon Caplan; *Dir, Ch* Tony Tanner; *Dgn* Saul Radomsky; *Light* Francis Reid; *Mus arr* Alexandra Ivanoff, David Wykes; *Mus dir* David Wykes. Reviews: *Birmingham Post* 16/5/78, 6; *Gay News* 1/6/78, 35; *Guardian* 16/5/78, 8; *Observer* 7/5/78, 35, 21/5/78, 15; *Stage* 25/5/78, 13; *Times* 16/5/78, 13. Comment: Also known as *Gentlemen Only*. The production lacked "the great spirit" of the New York version (*Observer* 21/5). "The simple image of women singing songs of male supremacy does not make the singing ironic"; only Linda Thorson "found a stance for her bachelor character" (*Times*). *Gay News* recommended the production enthusiastically. "Singularly well performed" (*Guardian*). The first New York production (Circle in the Square Downtown 14/10/76) ran for 674

performances.

78.283 *The Domino Theory* (P) Meir Z. Ribalow. ICA c. 15/5/78. 1st perfd Ensemble Studio, New York, 10/8/77; 1st British perf. Bill Hootkins, Meir Z. Ribalow, Tom Kleh Comment: American Repertory Company.

78.284 *La faena* (P) Martha Gavensky. SOHO POLY 15/5/78. 1st British perf. Cast: *Stage* 18/5/78, 20. Aurora Laura Kait; *Maid* Edda Valle; *Conrado* Lorenzo Quinteros. *Dir* Camilo Racana. Review: *Stage* 1/6/78, 21. Comment: Teatrocirco Company (Buenos Aires). Performed in Spanish. *Stage* thought the Spanish audience members grasped the political message of the play.

78.285 *Girl Talk* (One-woman P) Stephen Bill. SOHO POLY 15/5/78 (Ln). 1st perfd Crucible, Sheffield, 22/11/77. Cast: *Stage* 18/5/78, 20. Sue Wallace. *Dir* Andrew Norton. Comment: A young woman talks about aspects of her life eventually revealing she has killed an old woman during a robbery (*Stage* 22/12/77, 16).

78.286 *Man in a Bottle* (P) Frank Long. LAMB AND FLAG c. 15/5/78.* Cast: *Stage* 18/5/78, 20. John English.

78.287 *New Portuguese Letters* (P) Three Marias (Maria Isabel Barreno, Maria Teresa Horta, and Maria Velho da Costa; trans Faith Gillespie and Gilda Grillo). SOHO POLY c. 15/5/78 (Lt).** Cast: *Stage* 18/5/78, 20. Cecily Hobbs, Caroline Hutchison, Natasha Morgan. Review: *Stage* 22/6/78, 15. Comment: A committed revival (*Stage*).

78.288 *The Ramayana* (Sanskrit epic) Attributed to Valmiki. SADLER'S WELLS 15/5/78.** Reviews: *Birmingham Post* 16/5/78, 6; *Guardian* 13/5/78, 11, 16/5/78, 8. Comment: Kathakali Drama Company. The piece itself was impressive but the stage management was weak (*Guardian* 16/5).

78.289 *Suicidal Illusionists of Huddersfield*. ROCK GARDEN 15/5/78 (Ln).

78.290 *This Is No Place for Tallulah Bankhead* (P) Timberlake Wertenbaker. KING'S HEAD 15/5/78 (Ln).* Cast: *Stage* 11/5/78, 20. Jamie Alexander Blum; *Judith* Lynette Edwards; *Janet* Nina Edwards; *Michael* Rob Meteyard. *Dir* Justin Gregson. Review: *Stage* 1/6/78, 21. Comment: A visit to a medium provides the reason for an attractive, intelligent young woman's suicide.

78.291 *The Unexpected Guest* (Thriller, 2a) Agatha Christie. RICHMOND 15/5/78.** *Richard Warwick* Robin Vasey; *Laura Warwick* Judith Arthy; *Michael Stark-wedder* Peter Byrne; *Miss Bennett* Elisabeth Wade; *Jan*

Warwick Jonathan Moore; *Mrs. Warwick* Peggy Ashby; *Henry Angell* Derek Wright; *Sergeant Cadwallader* Melvyn Bedford; *Inspector Thomas* Allen Weston; *Julian Farrar* Dennis Spencer. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Channele; *Lic* Melville Gillam; *Pres* Newpalm Productions; *Dir* Simon Oates; *Dgn* Christopher Richardson. Plot: Fletcher, French/2, Salem, Vinson, Wagoner, Weintraub. Comment: A one-week engagement.

78.292 *After Chauvin* (P) Tony Chapman. PINDAR OF WAKEFIELD 16/5/78 (Ln). 1st perf? *James* Joe Leeway; *Judi* Tessa Wood. *Dir* Ray Booth. Review: *Stage* 29/6/78, 19. Comment: Shirik. The play "has more to do with sex and the race relations industry and class attitudes than it has to do with pure, simple nationality" (*Stage*).

78.293 *Eejits* (P) Ron Hutchinson. BUSH 16/5/78. 1st perfd Crucible, Sheffield, 8/3/78. Cast: *WWT/17*. *Gribben* Rio Fanning; *Daly* Shay Gorman; *Danny* Eric Richard; *Conner* Michael Carter. *Dir* David Leland; *Dgn* Lynda M. Harris; *Light* Hugh Laver. Reviews: *Birmingham Post* 17/5/78, 6; *Guardian* 19/5/78, 10; *New Statesman* 26/5/78, 716; *Stage* 1/6/78, 13; *Tribune* 16/6/78, 7. Comment: "A disappointing piece about the English, the Irish and the English Irish set in a Kilburn pub on somebody's wedding day" (*Tribune*).

78.294 *The End Is Nigh* (P) Joseph Martindale. NEW END 16/5/78. Reviews: *Guardian* 16/5/78, 8, 17/5/78, 12. Comment: Science Fiction Theatre of Liverpool. This apparent satire on religion featured monks, nuns, live pigs, and much sexual activity (*Guardian* 17/5).

78.295 *The Tribades* (P) Per Olof Enquist (trans G[unilla] M. Anderman of *Tribadernas natt*, 1975). HAMPSTEAD 16/5/78. 49 perf. 1st British perf. Cast: *Stage* 11/5/78, 1; *WWT/17*. *Marie Caroline* David Georgina Hale; *Siri von Essen-Strindberg* Susan Hampshire; *August Strindberg* Peter Woodthorpe; *Viggo Schiwe* Richard Moore; *The Photographer* Edward Halsted. *Dir* Michael Rudman; *Dgn* Sue Plummer; *Cost dgn* Lindy Hemming; *Light* Gerry Jenkinson. Plot: Hischak, Hischak/2, 120, Hochman. Reviews: *Gay News* 1/6/78, 35; *Guardian* 17/5/78, 12; *Illustrated London News* 1/7/78, 67; *Observer* 21/5/78, 15; *Spectator* 3/6/78, 26; *Stage* 25/5/78, 13; *Times* 17/5/78, 9. Comment: *Gay News* criticized the stodgy translation and said the actors did their best with the material. *Guardian's* view was diametrically opposed. *Spectator* thought the play worked on the biographical level but was less significant in "the context of current feminist debate." *Times* found the "psychodrama ... convincing," with strong performances from Peter Woodthorpe and Georgina Hale. The first

New York production, as *The Night of the Tribades* (Helen Hayes 13/10/77), ran for 12 performances.

78.296 *The Flying Bedstead* (C) John Petherbridge. KING'S HEAD (2) 17/5/78 (Ln). * Cast: *Stage* 18/5/78, 20. *Corinne* Jennie Curtis; *Hugh Peck* John Darrell; *Sheila* Julianne Evans. *Dir* Antonia Bird. Review: *Stage* 1/6/78, 21. Comment: A visit to a young married couple by a women's lib friend generates discord.

78.297 *More Bawdy Medieval Tales*. NEW INN 17/5/78.

78.298 *Sentenced to Life* (Parable, 2a) Malcolm Muggerridge and Alan Thornhill. WESTMINSTER 17/5/78. * 76 perf. Cast: *Variety* 24/5/78, 98; *WWT/17*. *Fergus Snow* Denys Hawthorne; *Eileen Vickory* Ruth Goring; *Gerald Vickory* John Byron; *Anna Wolfer* Susan Colverd; *Dr. Derek Winter* Robin Wentworth; *Lady Bassett* Mary Wimbush. *Pres* Aldersgate Productions; *Dir* David William; *Dgn* Alan Barlow; *Light* Basil Soper. Reviews: *Guardian* 18/5/78, 12; *Illustrated London News* 1/7/78, 67; *New Statesman* 26/5/78, 716; *Stage* 25/5/78, 13; *Variety* 24/5/78, 98. Comment: The play involved "a college professor and the mercy killing of his paralysed wife" (*Variety*). "If the play fails to grip as much as it deserves, it is because ... it presents a moral problem and answers it with a form of sermon, beseeching instead of illustrating or persuading" (*Stage*).

78.299 *The Achurch Letters* (P) Don Taylor. GREENWICH 18/5/78. 1st perfd BBC-2 TV 12/1/77; 1st stage perf. Cast: *Stage* 11/5/78, 1; *WWT/17*. *Bernard Shaw* Julian Curry; *Janet Achurch* Sara Kestelman; *Charles Charrington* Gary Watson; *Mrs. Jenny Patterson* Doreen Mantle; *Florence Farr* Moira Redmond; *Charlotte Payne Townsend* Margaret Anderson; *Blanche Alison Dowling*; *Playgoer* Victor Lucas. *Dir* Don Taylor; *Dgn* Christopher Morley, Miki Van Zwanenberg; *Cost dgn* Ann Curtis; *Light* Brian Harris. Reviews: *Guardian* 19/5/78, 10; *New Statesman* 2/6/78, 749-50; *Stage* 25/5/78, 13; *Times* 19/5/78, 9. Comment: MPS 734. On the relationships of Bernard Shaw with Janet Achurch, Mrs. Patterson, and Florence Farr. *Guardian* questioned what the play's intent was, while *Times* commended the piece as "illuminating."

78.300a *Artificial Living* (P) Stephen Rowe. THEATRE UPSTAIRS 18/5/78. * Cast: Findlater. *Mum* Jane Wood; *Dad* David Ellison; *Desmond* Stephen Petcher; *Youths* Trevor Laird, John Fowler, Mustafa Djemal. *Dir* Gerald Chapman, Tim Fywell; *Dgn* David Fielding, Kate Owen. Reviews: *Guardian* 19/5/78, 10; *Stage* 25/5/78, 13; *Times* 19/5/78, 9. Comment: Young Writers' Festival. "Has two well-rounded portraits of middle age in a

curiously surreal naturalistic setting and script" (*Stage*).

78.300b *Covehith* (P) Anna Wheatley. THEATRE UPSTAIRS 18/5/78.* Cast: Findlater. *Leon* Stephen Petcher; *Alda* Veronica Quilligan; *Emily* Jane Wood. *Dir* Tim Fywell. Reviews: *Guardian* 19/5/78, 10; *Stage* 25/5/78, 13; *Times* 19/5/78, 9. Comment: Young Writers' Festival. "Lays bare a 15-year-old girl's first encounter with sex, love (the two not being synonymous) and social irresponsibility" (*Stage*).

78.300c *From Cockney to Toffs* (P) Joanne Caffell. THEATRE UPSTAIRS 18/5/78.* Cast: Findlater. *Gertie Fuzzypoppers* Jane Wood; *Farmer Brown* David Ellison; *Lizzy Fuzzypoppers* Isabelle Lucas; *Woodpecker Jim*, *Postman* Herbert Norville, *Director Joe*, *Voice* Stephen Petcher; *Flossie Fuzzypoppers* Veronica Quilligan. *Dir* John Dale; *Dgn* David Fielding, Kate Owen. Reviews: *Guardian* 19/5/78, 10; *Stage* 25/5/78, 13; *Times* 19/5/78, 9. Comment: Young Writers' Festival. "One of the funniest plays of the year so far ... all about feminine vanity but I was laughing so much I'm not quite sure" (*Stage*).

78.300d *The School Leaver* (P) Michael McMillan. THEATRE UPSTAIRS 18/5/78.* Cast: Findlater. *Errol's Stepfather*, *Lester's Father* Alister Bain; *Williams* Mustafa Djemal; *Teacher*, *Political Activist* David Ellison; *Dean* John Fowler; *Errol Chambers* Trevor Laird; *Errol's Mother*, *Lester's Mother* Isabelle Lucas; *Lester's Sister* Beverley Michaels; *Stall-Holder* Stephen Petcher; *Marcia* Veronica Quilligan; *Miss Pocrisy* Jane Wood; *Lester Johnson* Herbert Norville; *Voices Over Miles* Landesman, Paul Daly, Barry Neill. *Dir* Gerald Chapman. Reviews: *Guardian* 19/5/78, 10; *Stage* 25/5/78, 13; *Times* 19/5/78, 9. Comment: Young Writers' Festival. "Indicts, with a clarity of observation which is frightening in its logic, the mess of education, job opportunity (or the lack of it) and parental unrest in which so many black teenagers find themselves" (*Stage*).

78.301 *The Mahabharata* (Sanskrit epic) attributed to Vyasa. SADLER'S WELLS 18/5/78.** Reviews: *Guardian* 13/5/78, 11, 19/5/78, 10; *Stage* 25/5/78, 14. Comment: Kathakali Drama Company. "It is not difficult to follow. Emotions are emotions the world over; terror, anger, supplication, fear and lust are easily recognisable no matter what convention of language gesture is used" (*Guardian*).

78.302a *The Picnic* (FC, 1a) Malcolm T. Mather. STANHOPE 18/5/78.* *Dir* Malcolm T. Mather, Wilfred Sharp; *Dgn* Andy Rudnai. Review: *Stage* 29/6/78, 19. Comment: Stanhope Theatre Company. An historically-minded father's dreams are interrupted by his family

reincarnated as various historical figures.

78.302b *The Scarecrow General* (P, 1a) Malcolm T. Mather. STANHOPE 18/5/78.* *Dir* Malcolm T. Mather, Wilfred Sharp; *Dgn* Andy Rudnai. Review: *Stage* 29/6/78, 19. Comment: Stanhope Theatre Company. "A Christian allegory contrasting good with evil on the path to redemption" (*Stage*).

78.303 *American Margins*. ORANGE TREE 19/5/78 (Ln). Reviews: *Stage* 29/6/78, 19; *Times* 22/5/78, 10. Comment: Louisiana Playwright's Theatre. *American Margins* was the collective title for six one-act American plays: *A Texas Romance* by Edelma DeLeon; *Deano Rides Again* by Owen J. Reamer; *The Surgeon General Has Determined* by Paul T. Nolan; *Bondage* by J. E. Rishl; *Pawn's Gambit* by John Fiero; *Games Old Men Play* by Jim Wilson. Individual performance dates not determined. Performers included Richard Cusimano, Wendy Edmundson, Lisa Cusimano, Melody Faul, Jackie Wilson, Jim Wilson, Randy Holmes, Ernesto Edmundson, Owen Reamer, J. E. Riehl, Paul Nolan, John Fiero. "A thoroughly worthwhile exercise in cultural exchange" (*Stage*). *Times* described the plays as "pleasant. It is carefully crafted to fit the actors and even makes teasing comparisons from play to play and playwright to playwright."

78.304 *Minutes* (P) Geraldine Pilgrim and Janet Goddard and Sally Cranfield (devisers). OVAL HOUSE 19/5/78. Cast: *Stage* 11/5/78, 20. Geraldine Pilgrim, Janet Goddard, Sally Cranfield, John Darling. *Light*, *Sound* John Darling. Comment: Hesitate and Demonstrate. See A. Henry, "Hesitate and Demonstrate: A photographic Portrait and Script," *P.S. Primary Sources on the International Performing Arts*, 1 (June-July 1979), 8-13.

78.305 *The Lion and the Unicorn Hullabaloo* (P for children) "Marged Smith." ARTS 21/5/78.* Cast: *Stage* 18/5/78, 20. *Lion* Elyot Marshall; *Unicorn* Jeremy Condon; *MC* Ken Gregson; Roger Lane, Marianne Delahaye, Steven Law. *Dir* Nicholas Barter; *Dgn* Ralph Adron; *Mus* Ilona Sekacz. Review: *Stage* 15/6/78, 9. Comment: Unicorn Theatre. The piece involved a great deal of interaction and participation by the children.

78.306a *Cut* (P, 1a) Michael Almaz. SOHO POLY 22/5/78.** Cast: *Stage* 25/5/78, 14. *Posterkrantz* Simon Callow. *Dir* Robert Walker; *Dgn* Iona McLeish, Antony McDonald. Review: *Stage* 1/6/78, 20. Comment: "Simon Callow as the outrageously funny director Posterkrantz, who wants to reshoot the whole of his latest screen epic because someone in the Babylonian orgy is wearing Y-fronts" (*Stage*).

78.306b *Letters from K* (One-woman P) Michael Almaz. SOHO POLY 22/5/78. 1st perfd 1974. Cast: *Stage* 25/5/78, 14. *Felice Bauber* Caroline Harrington. Review: *Stage* 1/6/78, 20. The piece derived from Franz Kafka's letters to his fiancée Felice.

78.307 *Les parents terribles* (P, 3a) Jean Cocteau. OLD VIC 22/5/78.** Cast: *Stage* 18/5/78, 1; *WWT/17*. *Georges* Jean Marais; *Yvonne* Lila Kedrova; *Leo* France Delahalle; *Madeleine* Anne Ludovik; *Michel* Pierre Malet. *Dir* Jean Marais; *Dgn* Pace; *Cost dgn* Gerard Pipart. Plot: Hochman, Matlaw. Reviews: *Birmingham Post* 23/5/78, 4; *Gay News* 15/6/78, 31; *Guardian* 23/5/78, 8; *Stage* 1/6/78, 13; *Times* 23/5/78, 9. Comment: Les Galas Karsenty-Herbert. Performed in French and directed by Cocteau's lover, Jean Marais, who also made his British debut as the husband. *Guardian* noted the production tended to become too melodramatic. "A dire example of the traditional French incapacity for tragic-comedy" (*Times*).

78.308 *The Poet and the Women* (C) Andy Smith and Ken Morley (adpt of Aristophanes, *Thesmophoriazusa*, 411 B.C.). SOHO POLY 22/5/78 (Lt).* Cast: *Stage* 25/5/78, 14. Ian Collier, Berwick Kaler, Ken Morley, Phil Brether-ton, Susan Majolier, Elisabeth Day, Rita Furzey. *Dir* Ken Morley. Plot: Gassner, Gunn, Hochman, Patterson, Ship-ley. Review: *Stage* 1/6/78, 20. Comment: "A contemporary romp, and a busy cast lost no time in turning the whole thing into a sort of X-certificate *Up Pompeii*—a highly-enjoyable slapstick comedy complete with giant phalluses, naked policemen and much high camp" (*Stage*).

78.309 *The Sons of Pandu*. SADLER'S WELLS 22/5/78.** Review: *Guardian* 13/5/78, 11. Comment: Kathakali Drama Company.

78.310 *We Can't Pay? We Won't Pay!* (Political F, 2a) Dario Fo (trans Lino Pertile; adpt Bill Colvill and Robert Walker of *Non si paga? No si paga!* 1974). HALF MOON 22/5/78. 1st British perf. Cast: SHM; *Stage* 18/5/78, 1; *WWT/17*. *Antonia* Frances de la Tour; *Luigi* Denis Lawson; *Margherita* Patti Love; *Giovanni* Christopher Malcolm; *Policeman* Matthew Roberton. *Dir* Robert Walker; *Dgn* Lolly Hahn, Mary Lawson. Plot: Fletcher, Hischak/2, 178–79, Patterson. Reviews: *Guardian* 27/5/78, 11; *Observer* 28/5/78, 28; *Stage* 1/6/78, 13; *Times* 23/5/78, 9; *Tribune* 16/6/78, 7. Comment: *Guardian* remarked on the "rapid-fire delivery" of the production. *Observer* thought the adaptation had reduced the more blatantly polemical aspects of the original. *Times* reported there was "communal laughter" during the performance, although "much of the general comedy was

obvious." The first American production (Westside Theatre/ Downstairs 16/12/80) ran for 120 performances.

78.311 *The Zoo Story* (D, 1a) Edward Albee. SOHO POLY 22/5/78 (Ln).** Cast: *Stage* 25/5/78, 14. *Jerry* Douglas Lambert; *Peter* Harry Towb. *Dir* Joost Hunningher. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth. Reviews: *Gay News* 1/6/78, 35; *Stage* 1/6/78, 13. Comment: A good revival (*Stage*).

78.312 *The Charlie Chaplin Show* (P) Sue Dunderdale and Jonathan Cross and Trevor T. Smith (mus) and Mervyn Stutter (mus). THEATRE ROYAL, STRATFORD EAST, 24/5/78. 1st perfd Harper Adams Agricultural College, Edgmond, Shropshire, 28/4/75. Cast: *Stage* 18/5/78, 1; *WWT/17*. *Charlie Chaplin* Ken Robertson; Richard Albrecht, Hedy Gradalla, Alfred Molina, Pauline Siddle. *Dir* Sue Dunderdale; *Dgn* Di Seymour; *Light* Peter Sutton. Reviews: *Guardian* 25/5/78, 10; *New Statesman* 2/6/78, 750; *Stage* 1/6/78, 13; *Times* 25/5/78, 14. Comment: MPS 596. Pentabus Theatre Company. A touring production and "not surprisingly, the result is breathless and confusing"; but Dunderdale's production was "affectionate" (*Times*). "Sketchy, hurried, a bit amateurish," and rescued somewhat by Ken Robertson's performance (*New Statesman*).

78.313 *Dial "M" for Murder* (Thriller, 3a) Frederick Knott. TOWER, CANONBURY, 26/5/78.** Cast: TTC. Plot: Best/52, 90, Bordman/4, 309, Fletcher, French, Hischak, Loney, 277, Salem.

78.314 *Puttin' on the Style* (P). OVAL HOUSE 26/5/78. Comment: Major Road. "A light-hearted look at popular music over the past 25 years" (*Stage* 26/6/80, 27).

78.315 *She Asked for It* (P). JACKSONS LANE. 26/5/78. Cast: *Stage* 25/5/78, 14. Kate Rutter, Philippa Williams, Ray Meredith. Review: *Tribune* 5/5/78, 9. Comment: Counteract/Grapevine. *Tribune* saw this play about rape at a hall in Whitechapel where it sparked "a heated discussion on the psychology of rape for victim and rapist."

78.316 *Oscar Remembered* (One-man P, 2a) Maxim Mazumdar. MAY FAIR 28/5/78, 4/6/78. 1st perfd Phoenix, Montreal, 1974; 1st British perf. Cast: *Stage* 25/5/78, 14. *Bosie* Maxim Mazumdar. Plot: Hischak/2, 190. Reviews: *Gay News* 15/6/78, 31; *Guardian* 26/5/78, 15; *Stage* 1/6/78, 20. Comment: "In the character of Bosie (Lord Alfred Douglas), Mazumdar makes his audience recreate the intensest moments of the two men's friendship and affair" (*Gay News*). The first New York production (Provincetown Playhouse 23/6/81) ran for 23

performances.

78.317 *Angel* (P) Lee Torrance. ROXY CLUB 29/5/78 (Ln). 1st perfd Village Hall, Horsmonden, 4/11/77. *Dir* Timothy Webster.

78.318 *The Balcony* (D, 2a) Jean Genet (trans Terry Hands and Barbara Wright of *Le balcon*, 1960), CENTRE THEATRE CLUB c. 29/5/78.** *Plot*: Bordman/4, 369, Fletcher, Griffiths, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank, Shipley. *Comment*: Yellow Brick Roadhouse Company.

78.319 *Cain* (Mystery) George Gordon Byron. WHITE HART c. 29/5/78. *Cast*: *Stage* 1/6/78, 14. *Cain* Anthony Homyer; *Fallen Angel, Adam, Abel* Peter Walmsley; *Adah* Jane Holstead. *Dir* James Gillhouley. *Reviews*: *Observer* 11/6/78, 26; *Stage* 15/6/78, 12. *Comment*: Company of Three. *Stage* found this cut-down version for three performers a “rewarding experience.”

78.320 *Cockney Journey* (P). KING’S HEAD (2) c. 29/5/78 (Ln). *Cast*: *Stage* 1/6/78, 14. Sam Hall.

78.321 *Ipi-Tombi* (Mus, 2a) Bertha Egnos Godfrey (mus) and Gail Lakier (lyr). RICHMOND 29/5/78.** *Plot*: Bordman/5, 689, Hischak, OTF.

78.322 *The Turkish Clogs* (MC) Necati Cumali (trans Nuvit Ozdogru of *Nalinlar*, 1962) and Kerem Yilmazer (mus). OLD VIC 29/5/78. 1st British perf. *Cast*: *Stage* 25/5/78, 1. *Osman* Kerem Yilmazer; *Ali* Haldun Dormen; *Yildiz Kenter, Nevra Serezli, Goksel Kortray, Yuksel Gozen, Nuvit Ozdogru. Dir* Haldun Dormen; *Dgn* Osman Sengezer. *Plot*: Hochman. *Reviews*: *Stage* 8/6/78, 17; *Times* 31/5/78, 9. *Comment*: International Turkish Players. *Times* faulted this attempt at “internationalism,” noting it was “an authentic version of how Turkish-born Americans might perform in a Turkish musical translated into English”; moreover, the piece was poorly chosen.

78.323 *The Ball Game* (C) Tom Thomas. OPEN SPACE 30/5/78. 1st British perf. *Cast*: *Stage* 25/5/78, 1; *WWT/17. Barry* John Bird; *Janis* Maureen Lipman; *Phyllis* Deborah Norton; *Henry* Don Parker; *Skipper* Nigel Greaves; *Amelia* Ann Way. *Pres* Merithart Ltd.; *Dir* John Fortune; *Dgn* Sue Plummer; *Light* Ross Murray; *Asm* Diana Maxwell; *Pd assist* Karyn McCallum, Janus Purins; *Sc bld, Sc* Bert Richman Ltd. *Reviews*: *Guardian* 31/5/78, 8; *New Statesman* 9/6/78, 792; *Observer* 4/6/78, 29; *Stage* 8/6/78, 17; *Times* 31/5/78, 9. *Comment*: The piece was about Pittsburgh residents during the night the Pittsburgh Pirates baseball team won the World Series. “A genuine piece of rubbish” (*Observer*). A “grubby little

farce” (*Guardian*). “Desperately unoriginal” (*New Statesman*).

78.324 *Big Sin City* (Rock mus) Neil Heather (mus, lyr) and Lea Heather (mus, lyr) and John Heather (mus, lyr) [The Heather Brothers]. ROUND HOUSE 30/5/78.** *Cast*: *WWT/17. Slic* Jack Wild; *Al* Michael Price; *Ponzie, Flasher* Nicholas Chagrin; *Victoria Grope, Mafioso* Linda Dobell; *Mike Spanner* Lea Heather; *Doc, Mort Cadavos* Tim Myers; *Dolores* Deena Payne; *Bella, Big Louie* Su Pollard; *Alice Grope, Heavy Leather* Ellie Smith; *Krutch, Starstruck, Motion, Disco Kid, Grunt* Peter Styles; *Nobodys* Jane West; *Musicians* Robin Blakeman, Steve Boorer, Barry Gibbon, Keith Hayman, John Heather, Mac Norman. *Pres, Dir* Bill Kenwright; *Dgn, Light* Graham Walne; *Ch* Henry Metcalf; *Mus dir* John Heather. *Plot*: OTF. *Reviews*: *Guardian* 2/6/78, 10; *New Statesman* 9/6/78, 792–93; *Stage* 8/6/78, 17; *Times* 1/6/78, 13. *Comment*: A “shambles” (*Guardian*). *Times* reported the venue was “fairly empty.”

78.325 *The Sons of Light* (D, 5a) David Rudkin. WAREHOUSE 30/5/78. 1st perfd University Theatre, Newcastle, 11/3/76. *Cast*: RSCA; Theatricalia; *WWT/17. Bengry* Edwin Richfield; *Blackie* David Threlfall; *Child Manatond* Charlotte Cornwell; *Elder Manatond* John Rhys-Davies; *Elder Yescanab* Roy Purcell; *Gower* Jack Klaff; *Holst* Dominic Jephcott; *John* Nigel Terry; *Michael* Anton Lesser; *Neand* Morris Perry; *Nebewohl* Alan David; *Samuel* Ron Cook; *Sister Croy* Lesley Manville; *Sister Duinhead* Anne Raitt; *Wemwood* Sheila Allen; *Yagg, Chuck* Ian McNeice; *Yescanab* Geoffrey Hutchings. *Dir* Ron Daniels; *Dgn* Ralph Koltai; *Light* Leo Leibovici. *Plot*: Chambers, 663, Griffiths, Loney. *Reviews*: *Guardian* 9/6/78, 8; *Illustrated London News* 1/8/78, 53; *Observer* 11/6/78, 26; *Stage* 15/6/78, 9; *Tribune* 16/6/78, 7. *Comment*: Royal Shakespeare Company. *Press* night was 7/6/78. “Like wallowing in someone else’s darkest fantasies of sexuality and neurosis” (*Guardian*). “A complex parable of power politics with an original psycho-sexual subtext, laying bare dark corners” (*Tribune*).

78.326 *Vera’s Last Stand* (P) Tony Chapman. PINDAR OF WAKEFIELD 30/5/78 (Ln).* *Cast*: *Stage* 25/5/78, 14. *Vera* Joanna Doubleday; *Maggie* Lynne McQuaker; *Mykell* Mills, *Tessa* Woods. *Dir* Tony Chapman. *Review*: *Stage* 29/6/78, 19. *Comment*: Shirk. The play involved a widow faced with debt and battling the forces of bureaucracy.

78.327 *Plunder* (F, 3a) Ben Travers. LYTTTELTON 31/5/78.** *Cast*: *WWT/17. Oswald* Veal Trevor Ray; *Prudence* Malone Penelope Wilton; *Mrs. Hewlett* Peggy Mount; *Simon* Veal Basil Henson; *Freddy* Malone John

Standing; *Mabel* Catherine Harding; *Joan Hewlett* Polly Adams; *D'Arcy Tuck* Dinsdale Landen; *Sir George Chudleigh* Antony Higginson; *Lady Chudleigh* Shirley Dixon; *Harry Kenward* Robert Ralph; *Ruth Bennett* Kristin Milward; *Footman* Tom Durham; *William, Police Constable Davis* Andrew Tourell; *Buckley* Michael Stroud; *Mrs. Orlock* Diana Payan; *Chief Constable Grierson* Robert Howard; *Chief Detective Inspector Sibley* Derek Newark; *Detective Sergeant Marchant* Steven Crossley; *Detective Sergeant Bryant* Kit Thacker; *Cook* Rose Power; *Maids* Kate Lee, Anne Leon, Patricia Napier. *Dir* Michael Blakemore; *Dgn* Michael Annals; *Light* Leonard Tucker. Plot: Bull/1, Loney. Reviews: *Gay News* 15/6/78, 31; *Illustrated London News* 1/8/78, 53; *Observer* 4/6/78, 29; *Stage* 8/6/78, 17; *Times* 1/6/78, 13. Comment: National Theatre. A solid revival of a piece in the National's repertoire. "Again Ben Travers, greatest of English farce-writers, leaves us with new-formed admiration for the craft" (*Illustrated London News*).

78.328 *Coriolanus* (T) William Shakespeare. ALDWYCH 2/6/78.** Cast: RSCA; Theatricalia; WWT/17. *Aedile* Pat Connell; *Cominius* Jeffery Dench; *Coriolanus* Alan Howard; *Gentlewoman* Deirdra Morris; *Junius Brutus* Oliver Ford-Davies; *Menenius* Graham Crowden; *Nicanor* Paul Imbusch; *Roman Citizen 1* Barrie Rutter; *Roman Citizen 2* Philip Dunbar; *Roman Citizen 3* Arthur Whybrow; *Roman Citizen 4* Richard Derrington; *Roman Citizen 5* David Shaw-Parker; *Roman Citizen 6* Matthew Guinness; *Roman Citizen 7* Iain Mitchell; *Roman Senator 2* John Biggerstaff; *Sicinius Velutus* John Burgess; *Titus Lartius* Bernard Brown; *Tullus Aufidius* Julian Glover; *Valeria* Yvonne Coulette; *Virgilia* Jill Baker; *Volscian Citizen 1* David Hobbs; *Volscian Citizen 2* Bille Brown; *Volscian Citizen 3* Michael Bertenshaw; *Volscian Lieutenant* Charles Dance; *Volscian Senator 1* Desmond Stokes; *Volscian Senator 2* Stephen Jenn; *Volumnia* Maxine Audley; *Young Martius* Jamie Glover/Adam Rhodes. *Dir* Terry Hands; *Dgn* Farrah; *Light* Terry Hands, Clive Morris; *Fight arr* Ian McKay; *Mus* Ian Kellam. Reviews: *Birmingham Post* 1/6/78, 6; *Gay News* 15/6/78, 31; *Guardian* 5/6/78, 8; *Illustrated London News* 1/8/78, 53; *Observer* 11/6/78, 26; *Spectator* 17/6/78, 28; *Stage* 8/6/78, 17; *Times* 5/6/78, 14. Comment: Royal Shakespeare Company. Previews 31/5–1/6/78. With "Alan Howard's wonderful performance in the title role" the play "comes vibrantly alive, tense with nervous and physical energy" (*Spectator*). *Observer* said Howard was "ideally cast" and delivered "the performance of his career." *Illustrated London News* praised Howard and Terry Hands's production. *Times* said Hands's formalistic production, while good in itself, ignored "a world of dramatic action in the play."

78.329 *Gumba Gumba* (P) John Matshikiza. ORANGE TREE 2/6/78 (Ln). 1st British perf? Moira Downie, John Challis. *Dir* Jeremy Paul. Review: *Stage* 29/6/78, 19. Comment: Richmond Fringe. "Shows us some South African residents and visitors, Black and White and relates this sum total to an emigré and an outsider" (*Stage*).

78.330 *A Miserable and Lonely Death* (Documentary P) Jon Blair and Norman Fenton. ORANGE TREE 2/6/78.** James Saunders, Jeremy Paul, Matthew Walters, Vernon Joyner, Sam Walters, Brian Miller, Brian Cox, Keith Washington, David Ashton, Jame Greene, Geoffrey Beevers. Review: *Stage* 15/6/78, 12. Comment: Richmond Fringe. "Read flatly with only the occasional move to lectern or table it chills and it moves almost to tears" (*Stage*).

78.331 *Alphabetical Order* (P, 2a) Michael Frayn. QUESTORS 3/6/78.** Cast: QTA. Review: *Middlesex County Times* 16/6/78, 19.

78.332 *Donkeys' Years* (C, 3a) Michael Frayn. RICHMOND 5/6/78.** Liz Eraser, Nicholas Courtney, George Layton, George Moon, Roger Booth, Michael Burlington, Kenneth Fortescue, Geoffrey Frederick, Ian Lindsay. *Dir* James Roose-Evans. Plot: Demastes/2, Fletcher, Law, Weintraub. Review: *Daily Mirror* 6/6/78, 27. Comment: A one-week engagement.

78.333 *Gaun Ta Ra Gemme* (P) Geoffrey Case. SOHO POLY 5/6/78 (Ln).* Cast: *Stage* 8/6/78, 11. *Andy* Alec McAvoy; *Sol* Tony Roper; *Alick* Martin Black; *Terry* Joseph Greig; *Captain* Robert MacLeod. *Dir* Brian Croucher; *Dgn* Poppy Mitchell. Review: *Stage* 22/6/78, 15. Comment: Arguments break out as four Scotsmen make "their way to Argentina for the World Cup series, their chosen mode of transport a small submarine, for they also hope to win the prize for the most eccentric way of getting to the game" (*Stage*).

78.334 *I Was Sitting on My Patio This Guy Appeared I Thought I Was Hallucinating* (P, 1a) Robert Wilson and Alan Lloyd (mus). COURT 5/6/78. 9 perfs. 1st perfd Quirk Auditorium, Eastern Michigan University, Ypsilanti, Michigan, 2/4/77; 1st British perf. Cast: Findlater; WWT/17. Lucinda Childs, Robert Wilson. *Pres* Richard Barr, Michael White; *Dir* Lucinda Childs, Robert Wilson; *Dgn* Robert Wilson, Christina Giannini; *Cost dgn* Scaasi; *Light* Beverly Emmons. Plot: Hischak/2, 117. Reviews: *New Statesman* 9/6/78, 792; *Observer* 11/6/78, 26; *Stage* 15/6/78, 9; *Times* 6/6/78, 19. Comment: English Stage Company. The London stage debuts of Robert Wilson and Lucinda Childs. "An evening spent swimming not

once but twice round someone's pool of free-associations isn't my idea of stimulation" (*New Statesman*). *Times* reported some audience members walked out, while others kept looking at their watches; the reviewer, however, experienced "the soothing, intelligent theatricality" of the play. The first New York production (Cherry Lane 22/5/77) ran for 14 performances.

78.335 *A Midsummer Night's Dream* (C, 2a) William Shakespeare. OPEN AIR 5/6/78.** Cast: *Stage* 1/6/78, 1; *Theatricalia*; *WWT/17*. *Theseus* David Weston; *Hippolyta* Helen Weir; *Philostrate* Edward Hibbert; *Egeus* Bruce Bennett; *Hermia* Zelah Clarke; *Demetrius* Clive Carter; *Lysander* Cecil Humphreys; *Helena* Elizabeth Estensen; *Quince* Anthony Sharp; *Bottom* Ian Talbot; *Flute* Michael Duggan; *Starveling* Kenneth Waller; *Snout* David Whitworth; *Snug* Keith Varnier; *First Fairy* Linda Gillard; *Robin Goodfellow (Puck)* David Cardy; *Titania* Rula Lenska; *Oberon* Granville Saxton; *Peaseblossom* Julia Tobin; *Moth* Kate West; *Cobweb* Anthony Best; *Mustardseed* Martin Garfield; *Fairies, Attendants* Christopher Baines, Leda Hodgson, Nigel Nobes. *Lic, Pres, Dir* David Conville; *Dgn* Tim Goodchild; *Light* Brian Benn; *Ch* Miranda Fellows; *Assist dir* David Weston; *Mus* Julian Slade; *Mus dir* Kenneth Waller. Reviews: *Illustrated London News* 1/8/78, 53; *Stage* 15/6/78, 9; *Times* 6/6/78, 19. Comment: New Shakespeare Company. *Times* rehearsed the traditional objections to Open Air productions, and noted "of its kind it is a lively enough reading, with good individual performances."

78.336 *One Off* (P) Bob Wilson. ALMOST FREE 5/6/78.* Cast: *Stage* 8/6/78, 11. *Dave Costello* Norwich Duff; *Nurse* Polly Hemmingway; *Doctors* Carmel McSharry, Roger Llewellyn. *Dir* Stuart Owen; *Dgn* Robert Dein. Review: *Stage* 22/6/78, 13. Comment: The play was about a mental patient who believes he is an astronaut and who may actually be in an alternative universe.

78.337 *On the Out* (P) Tunde Ikoli. JACKSONS LANE 5/6/78.** Comment: Foco Novo.

78.338 *Macbeth* (T) William Shakespeare. OLIVIER 6/6/78.** Cast: NTA; *Theatricalia*; *Variety* 14/6/78, 72; *WWT/17*. *Witches* Elizabeth Spriggs, Rosamund Greenwood, Yvonne Bryceland; *Duncan* Nicholas Selby; *A Captain, Porter* Terence Rigby; *Malcolm* Nicky Henson; *Lennox* Glyn Grain; *Ross* James Grant; *Macbeth* Albert Finney; *Banquo* Robin Bailey; *Angus* Michael Beint; *Lady Macbeth* Dorothy Tutin; *Fleance* Paul Henley; *Macduff* Daniel Massey; *Donalbain, Messenger, Young Seward* Martin Howells; *Hecate* Judi Bowker; *Menteith* Brian Kent; *Lady Macduff* Dinah Stabb; *Macduff's Son* Jeremy Dimmick/Craig Warnock; *English Doctor*

Alexander Allenby; *Scottish Doctor* Daniel Thorndike; *An Old Man* Norman Claridge; *Caitheess* Stanley Lloyd; *First Murderer, Messenger* Dermot Crowley; *Gentlewoman Attendant on Lady Macbeth* Janet Whiteside; *Messenger* Richard Perkins; *Murderer* Chris Hallam; *Apparitions* Peter Jolley, Louisa Livingstone, Sheraton Blount; *Second Murderer* Timothy Block; *Servant* Keith Skinner; *Servant to Lady Macbeth* Ray Edwards; *Servant to Macbeth* Peter Jolley; *Seyton* Roger Gartland; *Seyward* Anthony Douse; *Extras* Harry Meacher, Adam Norton, David Pugh, Dennis Tynsley. *Dir* Peter Hall, John Russell Brown; *Dgn, Light* John Bury; *Mus* Dominic Muldowney; *Fight arr* William Hobbs; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Jill Macfarlane, Peter Morison, Lesley Walmsley. Reviews: *Daily Mirror* 9/6/78, 23; *Guardian* 6/6/78, 8, 7/6/78, 10; *Illustrated London News* 1/8/78, 53; *New Statesman* 16/6/78, 827; *Observer* 11/6/78, 26; *Spectator* 17/6/78, 28; *Stage* 15/6/78, 9; *Times* 7/6/78, 13; *Variety* 14/6/78, 72. Comment: National Theatre. Previews 27/5–5/6/78. The production used the full 1623 folio version, including the Hecate scenes, and was performed without an interval. "A spare, almost stylized production ... seeming more like a pageant than a compelling drama of murderous ambition" (*Variety*). *Guardian* thought the production "totally misguided," and Albert Finney struck the wrong note as Macbeth. "Albert Finney is the Macbeth, a simple-minded man not over-endowed with intelligence and, to judge from his general behaviour, as nutty as a fruit-cake. How he could ever have inspired others to have confidence in his leadership qualities is a mystery, for he appears unreliable from the outset" (*Stage*). *Illustrated London News* expressed reservations, while commending Dorothy Tutin, but judging the production overall as "capable." "The bare stage is used only to make the text pedantically plain, not to illuminate its drama" (*Times*). The production remained in repertory until 31/1/79.

78.339 *The Featherstone Flyer* (Ent). KING'S HEAD 7/6/78. Cast: *Stage* 1/6/78, 27. Robin Driscoll, Martin McNicholas, Peter Robinson, Becky Stevens. Review: *Times* 8/6/78, 11. Comment: Dr. Kack's Infamous Freakshow. Their "undergraduate crudity ... suggests the company have been untimely plucked from the bar room floor" (*Times*).

78.340 *Slipstream*. OVAL HOUSE 7/6/78. 1st London perf? Cast: *Stage* 8/6/78, 11. Jonathan Kay. Comment: Attic Theatre (Winchester).

78.341a *Coming Round* (P) Roy Apps. NEW INN 8/6/78.* *Shirley* Christine Taylor; *Arthur* Gerry Geenty; *Judith* Gale, Peter Blake. *Dir* Jean Ford. Review: *Southall*

Gazette 23/6/78, 23. Comment: "Humorously spotlights not only the isolation of the bedsitter but also the human element in computer dating" (*Southall Gazette*).

78.341b *Get Away* (P) Roy Apps (adpt of Bob Kolbe's story). NEW INN 8/6/78. 1st perf? Vass Anderson, Gerry Geenty, Perry Lovelock. *Dir* Jean Ford. Review: *Southall Gazette* 23/6/78, 23. Comment: "Highlights the ridiculous but frightening events which could happen to anyone in a case of mistaken identity" (*Southall Gazette*).

78.342 *The Silver Box* (P, 3a) John Galsworthy. TOWER, CANONBURY, 9/6/78. 1st perfd Court 25/9/06 (m). Cast: TTC. Plot: Best/27, 493, Bordman/2, 607-8, Hischak, Hochman, Matlaw, Salem, Sobel, Sternlicht, 102-3.

78.343a *The Happy Journey to Trenton and Camden* (P, 1a) Thornton Wilder. ESSEX UNITARIAN CHURCH HALL 11/6/78. 1st perfd Yale University Theatre, New Haven, Connecticut, 25/11/31. Plot: Bordman/4, 274, French, Hischak, Hochman, Matlaw. Comment: Studio'68. The first New York (Broadway) production (Cort 16/3/48) ran for 318 performances.

78.343b *The Real Inspector Hound* (C, 1a) Tom Stoppard. ESSEX UNITARIAN CHURCH HALL 11/6/78.** Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44-45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Comment: Studio'68.

78.344 *The Importance of Being Irish* (One-man show) Thom Delaney (deviser). ROUND HOUSE DOWNSTAIRS 11/6/78. 1st perfd Edinburgh Festival 1977; 1st London perf. Thom Delaney. Review: *Irish Times* 28/9/78, 8. Comment: *Irish Times* reported that Delaney performed to a full house.

78.345 *Smith of Smiths* (Ent) Jane McCulloch and Donald Fraser (mus). OLD VIC 11/6/78. 1st perfd Ilkley 2/77; 1st London perf. Cast: *Stage* 8/6/78, 1; Theatricalia; *WWT/17*. Timothy West, Prunella Scales, John Rowe. *Dir* Toby Robertson. Review: *Stage* 22/6/78, 15. Comment: MPS 815. Prospect Theatre Company. Performed under the collective title *A Week of Sundays*.

78.346 *A Gentleman's Game* (P) Jack Bingham. ROXY CLUB 12/6/78 (Ln). 1st perf? Cast: *Stage* 8/6/78, 11. *Dir* Bernard Dunleavy.

78.347 *I'm Talking about Jerusalem* (P, 2a) Arnold Wesker. SHAW 12/6/78.** Cast: *WWT/17*. *Ronnie Kahn* Frank Baker; *Ada Simmonds* Adrienne Posta; *Sarah Kahn* Barbara Young; *Dave Simmonds* Jonathan Blake; *1st Removal Man* Bill Moody; *2nd Removal Man* Robin

Hooper; *Libby Dobson* Geoffrey Lesley; *Colonel Dewhurst* Anthony Woodruff; *Sammy* Daniel Webb; *Esther Kahn* Paula Jacobs; *Cissie Kahn* Liz Myers. *Dir* Anthony Cornish; *Dgn* Bernard Culshaw; *Light* Mick Hughes. Plot: Demastes/2, Fletcher, French/2, Hochman, Shipley, Vinson, Weintraub. Reviews: *Guardian* 13/6/78, 8; *New Statesman* 16/6/78, 827; *Observer* 18/6/78, 26; *Stage* 22/6/78, 13; *Times* 13/6/78, 9. Comment: Dolphin Theatre Company. *New Statesman* acknowledged the Wesker trilogy possessed faults, "but when the sprawling saga lives, it really lives." *Times* agreed the play "gains enormously when seen in context, completely the pattern of the cycle."

78.348 *In Camera* (D, 1a) Jean-Paul Sartre (trans Stuart Gilbert of *Huis clos*, 1944). UPSTREAM c. 12/6/78.** Cast: *Stage* 15/6/78, 7. *Estelle* Alison Christie-Murray; *Garcin* Michael Haughey; *Ines* Polly March; *Waiter* Roy Poole. *Dir* Paul Alexander; *Light* Timothy Ball. Plot: Best/46, 443, Fletcher, Gassner, Hochman, Kabatchnik/2, Matlaw, Patterson, Salem, Shank, Walford. Review: *Stage* 29/6/78, 19. Comment: "There was a packed house on Sartre's birthday; it was also an attentive and enthusiastic one" (*Stage*). Also performed in August 1978.

78.349 *The Lunatic, the Lover and the Poet* (Ent) Jane McCulloch and Donald Fraser (mus). OLD VIC 12/6/78.** Cast: *Stage* 8/6/78, 1; *WWT/17*. Derek Jacobi, Isla Blair, Julian Glover, Harold Innocent. *Dir* Toby Robertson. Review: *Stage* 22/6/78, 15. Comment: Prospect Theatre Company. Performed under the collective title *A Week of Sundays*.

78.350 *The Phil Barry Show* (P) Mike English. ROCK GARDEN 12/6/78 (Ln). Cast: *Stage* 8/6/78, 11. *Sheila* Vivienne Moore; *Phil* Paul Meier; *Diane* Kirstie Pooley; *Maggie* Frankie Cosgrave. *Dir* Neville Jason. Review: *Stage* 29/6/78, 19. Comment: A shortened version of this play: "a sad little story of a local radio compère who finds his marriage on the rocks contributing factors (besides his own obtuseness) being his wife's school-mistress neighbour and a photographic model she knew from university" (*Stage*).

78.351 *The Grand Tour* (Ent) Jane McCulloch and Donald Fraser (mus). OLD VIC 13/6/78.** Cast: *Stage* 8/6/78, 1; *WWT/17*. Derek Jacobi, Isla Blair, Julian Glover, Harold Innocent. *Dir* Toby Robertson. Review: *Stage* 22/6/78, 15. Comment: Prospect Theatre Company. Performed under the collective title *A Week of Sundays*.

78.352 *An Honest Man* (P, 3sc) Peter Simpkin. KING'S HEAD 13/6/78 (Ln).* Cast: *Stage* 15/6/78, 7. *Chris* Michael Walker; *Nicole* Janet Key. *Dir* Robin Scobey.

Review: *Stage* 29/6/78, 19. Comment: About two lonely people in a post-coital discovery that they are not made for each other.

78.353 *The Jail Diary of Albie Sachs* (D, 2a) David Edgar. WAREHOUSE 13/6/78.* Cast: RSCA; *Stage* 15/6/78, 1; Theatricalia; WWT/17. *Albie Sachs* Peter McEnery; *Cameraman, Constable, Dr. Samols, McIntyre, Sergeant* Peter Clough; *Constable, 3rd Sergeant, Vlok* John Burgess; *Dr. Kraal, Wagenaar* Philip Dunbar; *Danny, Coloured Constable* Jeffery Kissoon; *Freeman, 2nd Sergeant* Charles Dance; *Rossouw* Ian McNeice; *Snyman, Swanepoel* Edwin Richfield. *Dir* Howard Davies; *Dgn* Chris Dyer; *Light* Brian Wigney. Plot: Demastes/2, Hischak/2, 155–56, Patterson. Reviews: *Guardian* 19/6/78, 8; *Illustrated London News* 1/8/78, 53; *New Statesman* 23/6/78, 857–58; *Observer* 25/6/78, 24; *Spectator* 24/6/78, 23; *Stage* 22/6/78, 13; *Times* 19/6/78, 6; *Tribune* 7/7/78, 12. Comment: Royal Shakespeare Company. Press night was 16/6/78. This documentary “play—and particularly Peter McEnery’s virtuoso Sachs—is a moving tribute to a courageous man” (*Tribune*). *New Statesman* and *Times* thought the play needed additional factual details. *Spectator* commended Edgar for telling Sachs’s story “with an honesty of theatrical purpose which makes it ... memorable” and moving. The first New York production (*Stage* 73 6/11/79) ran for 48 performances.

78.354 *Treetops* (P) Nicholas Wright. RIVERSIDE STUDIOS 13/6/78.* Cast: *Stage* 15/6/78, 1; WWT/17. *Rusty Walker* Bill Paterson; *Edith Walker* Gillian Barge; *Rupert Walker* Joff Wild; *Leo Skiba* John Bluthal; *May Skiba* Lila Kaye; *Mark Skiba* David Sassieni; *Annie* Judith Harte; *Mrs. Mattala* Jumoke Debayo. *Dir* John Burgess; *Dgn* Pamela Howard; *Light* Andy Phillips. Reviews: *Gay News* 1/6/78, 35; *Guardian* 16/6/78, 10; *Observer* 25/6/78, 24; *Stage* 22/6/78, 13; *Times* 22/6/78, 9. Comment: The play, set in South Africa in 1952, was about the “reactions of parents and children to the growing power of the Nationalist movement” (*Guardian*). *Times* commended “the quality of the writing [and] the performances of the entire company.”

78.355 *What the Hell Is She Doing Here?* (P, 1a) Anon. ACTION SPACE 13/6/78.** Eileen Dixon, Sara Hardy, Kate Jasonsmith, Maureen Sullivan, Francia White, Ella Wilder. *Dir* Angela Langfield; *Dgn* Mary Moore; *Mus* Eileen Dixon; *Ch* Silvy Panet-Raymond. Review: *Stage* 6/7/78, 26. Comment: Gay Sweatshop Women’s Company. A good revival for committed lesbians (*Stage*). The production toured 6/78 through 10/78.

78.356 *Young Guy Seeks Part Time Work* (P) John

Bowen. ACTION SPACE 13/6/78 (Ln). 1st perfd ITV (Yorkshire) 16/9/73; 1st stage perf. Cast: *Stage* 22/6/78, 14. *Jane* Rita Davies; *Philip* Michael Browning; *Steve* Adrian Hall; *David* Rose. *Pres* Michael Browning; *Dir* Alaric Cotter. Reviews: *Gay News* 15/6/78, 28; *Stage* 29/6/78, 19. Comment: Two middle-class parents discover that their teenage son, who is giving massages, is gay. John Bowen provided an account of the genesis of the play and its plot in *Gay News*.

78.357a *The Cat and the Moon* (P, 1a) W. B. Yeats. GREENWICH 14/6/78.** 11 perf. Cast: WWT/17. *Musician* Patrick Waldron; *Blind Beggar* T. P. McKenna; *Lame Beggar* Nial Buggy. *Dir* Siobhan McKenna; *Cost dgn* Bill Butler; *Light* Nick Chelton. Reviews: *Observer* 25/6/78, 24; *Stage* 22/6/78, 13; *Times* 15/6/78, 15. Comment: Performed under the collective title *The Golden Cradle*. The company represented “the Irish stage at its best” (*Times*).

78.357b *The Pot of Broth* (P, 1a) W. B. Yeats. GREENWICH 14/6/78. 11 perf.** Cast: WWT/17. *Tramp* Kevin Flood; *John Coneely* T. P. McKenna; *Sibby Coneely* Kate Binchy. *Dir, Cost dgn, Light* as for 78.357a. Plot: Bordman/2, 625, Peterson, 72–3, Schrank. Reviews: *Observer* 25/6/78, 24; *Stage* 22/6/78, 13; *Times* 15/6/78, 15. Comment: Performed under the collective title *The Golden Cradle*.

78.357c *Purgatory* (P, 1a) W. B. Yeats. GREENWICH 14/6/78.** 11 perf. Cast: WWT/17. *Old Man* Kevin Flood; *His Son* James Healey. *Dir, Cost dgn, Light* as for 78.357a. Plot: French/2, Hochman, Matlaw, Schrank. Reviews: *Observer* 25/6/78, 24; *Stage* 22/6/78, 13; *Times* 15/6/78, 15. Comment: Performed under the collective title *The Golden Cradle*.

78.357d *Riders to the Sea* (T, 1a) J. M. Synge. GREENWICH 14/6/78. 11 perf. 1st perfd Molesworth Hall, Dublin, 25/1/04. Cast: WWT/17. *Cathleen* Kate Binchy; *Nora* Roisin Donaghy; *Maurya* Siobhan McKenna; *Bartley* Nial Buggy; *Colum* Patrick Waldron; *Boy* James Healey; *Neighbours* Kevin Flood, Patrick Waldron, T. P. McKenna. *Dir, Cost dgn, Light* as for 78.357a. Plot: French/2, Gassner, Gerstenberger, 35–44, Hochman, Law, Matlaw, Patterson, Schrank, Sobel, Walford. Reviews: *Observer* 25/6/78, 24; *Stage* 22/6/78, 13; *Times* 15/6/78, 15. Comment: Performed under the collective title *The Golden Cradle*.

78.357e *The Rising of the Moon* (P, 1a) Augusta Gregory. GREENWICH 14/6/78. 11 perf. 1st perfd Abbey, Dublin, 9/3/07. Cast: WWT/17. *Sergeant* Kevin Flood; *Policeman B* T. P. McKenna; *Policeman X* Patrick

Waldron; *Ballad Singer* Niall Buggy. *Dir, Cost dgn, Light* as for 78.357a. Plot: Matlaw, Patterson, Schrank, Sobel, Walford. Reviews: *Observer* 25/6/78, 24; *Stage* 22/6/78, 13; *Times* 15/6/78, 15. Comment: Performed under the collective title *The Golden Cradle*.

78.358 *Every Good Boy Deserves Favour* (CD, 1a) Tom Stoppard (bk) and Andre Previn (mus). MERMAID 14/6/78.** 189 perf. Cast: *Stage* 8/6/78, 1; *WWT/17*. *Ivanov* Ian McDiarmid/John Carlisle; *Doctor Frank Windsor/Rhys McConnochie*; *Alexander* John Woodvine/John Carlisle; *Sacha* Sam Monck/Ben Broadbent/James Harris/Daniel Murray/Anthony Robb/Andrew Sheldon; *Teacher* Rowena Cooper/Thelma Whiteley; *Colonel* John Carlisle/Tony Mathews. *Dir* Trevor Nunn; *Dgn* Ralph Koltai; *Light* Peter Sutton; *Mus dir* Michael Lankester; *Sm* Jaime Dworin; *Dsm* Tim Spence-Brown; *Asm* Christine Grant; *Pd mgr* Forbes Nelson; *Cost supervisor* Valerie Metheringham; *Assist cond* Godfrey Salmon. Plot: Demastes/2, Fletcher, Hischak/2, 153, OTF, Weintraub. Reviews: *Daily Mirror* 17/6/78, 9; *Guardian* 28/6/78, 10; *Illustrated London News* 1/8/78, 53; *New Statesman* 23/6/78, 858; *Observer* 18/6/78, 26; *Spectator* 24/6/78, 23; *Stage* 22/6/78, 13; *Times* 15/6/78, 15. Comment: *Observer* thought more of the piece than it did at the premiere, though with the qualifying "Stoppard at his second-best surpasses most playwrights at their first." *Spectator* said the piece revealed a "new, concerned" Stoppard and a more memorable play. "It works as entertainment and as a salutary reminder of grim, political truths" (*Times*).

78.359 *Player Piano* (P) James Saunders (based on Kurt Vonnegut's novel, 1952). ALMOST FREE 14/6/78.* Cast: *Stage* 8/6/78, 11. *Ed Finnerty* Richard Parmentier; Bill Bailey, David Baxt, Carol Cleveland, Christopher Muncke, John F. Parker, Tony Sibbald. *Dir* Peter Southcott; *Dgn* Norman Coates. Reviews: *Guardian* 23/6/78, 10; *Stage* 29/6/78, 13. Comment: *Guardian* objected to the novel being adapted for the stage, and thought the "satiric and serious pessimism" of the piece had been lost in "Peter Southcott's heavy-handed production."

78.360 *Runners* (P) Ian Brown. BUSH 14/6/78.* Cast: *Stage* 22/6/78, 26. *Chuck* Will Knightley; *Alec* Tom Marshall; Tony Aitken, Rio Fanning, Ann Holloway, Ian Kane, Pamela Vezey, Robert Whelan. *Dir* Simon Stokes; *Dgn* Geoff Rose. Reviews: *Guardian* 20/6/78, 8; *Observer* 25/6/78, 24; *Stage* 29/6/78, 13; *Times* 20/6/78, 12. Comment: MPS 12105. Alternative Theatre Company. This play, about two sprinters, failed to develop potential ideas (*Observer*). "For all the hints of other matters along the way, this is a play about running and nothing else" (*Times*).

78.361 *Dig for Victory* (P) David Holman. THEATRE ROYAL, STRATFORD EAST, 15/6/78.* Cast: *Stage* 8/6/78, 1; *WWT/17*. *Alf Dawson* Reg Stewart; *Marj Taylor* Primula Cotton; *Bill* Peter Dawson; *Elsie Dawson* Christine Edmonds; *Vera Taylor* Deborah Findlay; *Syd Gill* John Halstead; *Milt* Robert Hickson; *Irene* Margot Leicester; *Reg Dawson* Paul McCleary, *George* Peter Robert Scott; *Doreen* Donna Bennett; *Brian* Martin Coe; *Tommy* Tony Latore; *Werner* Gary C. Nash. *Dir* Sebastian Born; *Dgn* Phoebe de Gay; *Light* Stephen A. Kirk. Reviews: *Guardian* 20/6/78, 8; *Stage* 29/6/78, 13; *Times* 20/6/78, 12. Comment: Theatre Workshop. The play, "by focusing on [the second world war] when Britain was united and victorious, tells us much about the present" (*Times*). "Holman shows a gift for characterisation and for the sort of detail which seems to be authentic even when it isn't any such thing. He is very well served by his large cast" (*Stage*).

78.362 *Gast* (P) Alfio Bernabei. THEATRE SPACE 16/6/78. 1st perfd 1976. Comment: Bite Theatre Group. "About the causes and conditions of migrant labour" (*Red Weekly* 11/11/76, 8).

78.363 *At the Crocodile Club* (P). NEW INN 17/6/78.

78.364 *Grunwicks* (P) Alfio Bernabei. THEATRE SPACE 17/6/78.** Comment: Bite Theatre Group.

78.365 *Love All* (Mus, 1a) Nancy Ruthven (based on Tony Jackson's idea) and William Reed (mus). WESTMINSTER 18/6/78.* 1 perf. Cast: *Stage* 15/6/78, 7. *Ruth Madoc*, *Brogden Miller*. *Dir* John Dryden. Comment: Part of a gala night in aid of the Phyllis Konstam Memorial Fund (*Stage*).

78.366 *Hush and Hide* (P) Caryl Brahms and Ned Sherrin. RICHMOND 19/6/78. 1st perfd Forum, Billingham, 1/5/78. Hayley Mills, Ian Bannen, Allan Cuthbertson, Richard Heffer, Basil Dignam, Vanessa Forsyth, Michael Napier Brown, Jenny Tomasin. *Dir* Mike Ockret. Comment: A one-week engagement.

78.367 *Paddington Bear on Stage* (P for children) Alfred Bradley (adpt of Michael Bond's book). WIMBLEDON 19/6/78. 1st perfd Leas Pavilion, Folkestone, 24/12/77. Comment: Presumably matinée performances.

78.368 *You'll Never Believe It* (Drag revue). WIMBLEDON 19/6/78. Review: *Stage* 8/6/78, 6. Comment: An Australian trans-sexual drag show presented by Simone Royce Smith and Monique St. John's Playgirls Revue. "Whether men or women, the Playgirls are great value for anyone who likes a good floor show with plenty of

colour, sequins, feathers, crystal staircases and coyness mixed with earthy vulgarity" (*Stage*).

78.369 *Flying Blind* (Tragi-F, 2a) Bill Morrison. COURT 20/6/78. 36 perf. 1st perfd Everyman, Liverpool, 21/11/77. Cast: Findlater; *Variety* 28/6/78, 90; *WWT/17*. *Dan Poots* Peter Postlethwaite; *Liz Poots* Valerie Lilley; *Michael* Patrick Drury; *Boyd* Simon Callow; *Bertha* Rachel Bell; *Carol* Sharman MacDonald; *Smyth* Sid Livingstone; *Tully* James Duggan; *Mac* Walter McMonagle; *Magoo* Alan Devlin; *Billy* Andrew Byatt; *Shorty* Christopher Whitehouse; *Una* Maggie Shevlin; *Sean* Ewan Stewart. *Pres* English Stage Company, Bill Freedman, Eddie Kulukundis; *Dir* Alan Dossor; *Dgn* John Gunter; *Light* Jack Raby. Reviews: *Guardian* 21/6/78, 8; *Illustrated London News* 1/8/78, 53; *New Statesman* 30/6/78, 893; *Observer* 25/6/78, 24; *Spectator* 8/7/78, 27; *Stage* 29/6/78, 13; *Times* 21/6/78, 11; *Tribune* 7/7/78, 12; *Variety* 28/6/78, 90. Comment: MPS 719. The play "is both funny and full of anguished eloquence on the subject of the strife in Northern Ireland" (*Variety*). *Guardian* faulted the piece for providing "alternating slabs of violence and farce rather than a headlong merger of the two" (*Guardian*). *Observer* thought Morrison was "a master of the unexpected modulation; he does not delicately blend his tones, he switches them—ferociously and hilariously." "The most audacious comedy that has emerged from Ireland's new troubles ... [Alan Dossor's production] is a burnished display of farce technique" (*Times*).

78.370 *Evita* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr). PRINCE EDWARD 21/6/78.* 3,176 perf. Cast: Theatricalia; *Variety* 28/6/78, 90; *WWT/17*. *Che* David Essex/Gary Bond/Mark Ryan/Martin Smith/Jimmy Kean; *Evita* Elaine Paige/Marti Webb/Stephanie Lawrence/Siobhan McCarthy/Jacquey Chappell/Kathryn Evans/Maria Morgan/Susannah Fellows; *Peron* Joss Ackland/John Turner/Oz Clarke/Daniel Benzali; *Peron's Mistress* Siobhan McCarthy; *Magaildi* Mark Ryan/David Burt/Clifton Todd; *Singers* Joshua Bancel, Derek Beard, Michelle Breeze, Chris Brooke, Jo Cameron Brown, Jimmy Cassidy, Derek Damon, Jeni Evans, Colin Fay, Susannah Fellows, Stanley Fleet, Stewart Mackintosh, Robin Merrill, Nigel Planer, Claire Rimmer, Ken Robson, Myra Sands, Wendy Schoemann, Janet Shaw, David Taegar, Christina Thornton, Edwin Van Wyk. *Dancers* Peppi Borza, Christine Cartwright, Andrea Chance, Teresa Codling, Margaret Ede, Anthony Edge, Susan Hayes, Gerard Jouanneau, Julie Kirk, Connel Miles, Phillip Needs, David Shelmerdine, Nancy Wood, John Yost. *Lic* Bernard Delfont Ltd.; *Chm* Bernard Delfont; *Exec* Richard M. Mills; *Pres* Robert Stigwood, David Land; *Exec pd* Bob Swash; *Dir* Harold Prince; *Light*

David Hersey; *Sound* Abe Jacob; *Mus arr* Hershy Kay; *Ch* Larry Fuller; *Dgn* Timothy O'Brien, Tazeena Firth; *Mus dir* Anthony Bowles/David Caddick. Plot: Bordman, Bordman/5, 700, Fletcher, Gänzl, Hischak, Kennedy, Law, Loney, OTF. Reviews: *Birmingham Post* 22/6/78, 6; *Daily Mirror* 22/6/78, 13; *Guardian* 22/6/78, 10, 6/12/78, 10; *Illustrated London News* 1/8/78, 53; *New Statesman* 30/6/78, 893; *Observer* 25/6/78, 24; *Spectator* 1/7/78, 30–31; *Stage* 29/6/78, 13; *Times* 22/6/78, 9; *Tribune* 7/7/78, 12; *Variety* 28/6/78, 90, 94. Comment: MPS 721. The theatre was formerly the Casino. *Daily Mirror* reported the production cost over £400,000. *Observer* admired aspects of the staging but found the piece unsatisfactory because "You come to the end of it not knowing why it is there." "Could well be a landmark in the entire history of the genre ... *Evita* scores primarily on its words and music as an opera, because that is what it is. There is no spoken dialogue except extracts from political speeches or from such interpolated sources as film clips" (*Stage*). *Times* thought the piece came close to rivaling *Jesus Christ Superstar*, and praised Elaine Paige's *Evita*. *Variety* called it "a corker" and predicted success in London, on Broadway, "and is obviously a prospect for a picture version." The first New York production (Broadway 25/9/79) ran for 1,567 performances.

78.371 *Bartholomew Fair* (C) Ben Jonson. YOUNG VIC 22/6/78.** Cast: Theatricalia; *WWT/17*. *Bartholomew Cokes* Philip Bowen; *John Littlewit* Michael Attwell; *Win (Win-the-Fight) Littlewit* Penelope Nice; *Dame Purecraft* Kate Versey; *Zeal of the Land Busy* Malcolm Rennie; *Justice Adam Overdo* Bill Wallis; *Grace Wellborn* Fiona Victory; *Dame Alice Overdo* Tina Jones; *Humphry Wasp* Tim Thomas; *Ned Winwife* Frederick Warder; *Tom Quarlous* John Labanowski; *Ursula* Laura Cox; *Mooncalf* Chris Barnes; *Lanthorn Leatherhead* James Carter; *Jordon Knockem* Micky O'Donoghue; *Captain Whit* Terry Mortimer; *Nightingale* Joss Buckley; *Ezekial Edgeworth* Stephen Boxer; *Joan Trash* Heather Baskerville; *Troubleall* Bev Willis; *Davy Bristle* Christopher Ashley. *Dir* Michael Bogdanov, Jeremy James Taylor, Mel Smith; *Dgn* Paul Bannister; *Light* Michael Alvey. Plot: Brock, Fletcher, Gassner, Hochman, Holzknicht, Patterson, Shipley. Reviews: *Birmingham Post* 23/6/78, 6; *Guardian* 23/6/78, 10; *Illustrated London News* 1/9/78, 107; *New Statesman* 30/6/78, 894; *Stage* 29/6/78, 13; *Times* 23/6/78, 11. Comment: Performed in modern dress. "It's all very Young Vic, but not always very Ben Jonson" (*New Statesman*). "For all the richness of individual moments, there is still a frenetic incoherence to the production" (*Times*).

78.372 *Stage Directions* (P, 1a) Israel Horovitz. ORANGE

TREE 23/6/78 (Ln). 1st perfd Actors Studio, New York, 31/5/76; 1st British perf. Cast: *Stage* 15/6/78, 7. Ruth Matyelok Gibbs; *Ruby* Stephanie Turner; *Richard* Michael Wynne. *Dir* Sam Walters. Plot: MacNicholas, Walford. Review: *Stage* 29/6/78, 19. Comment: Richmond Fringe. "There is no dialogue as such; the story unfolds through literal stage directions ... which the three characters recite ... a play requiring concentration, but it works" (*Stage*).

78.373 *The Bourgeois Gentilhomme* (C) Molière (anon trans of *Le bourgeois gentilhomme*, 1670. QUESTORS 24/6/78. Cast: QTA. Plot: Gassner, Hochman, Patterson, Salem, Shank, Shipley. Review: *Middlesex County Times* 30/6/78, 21. Comment: *Middlesex County Times* lauded the production which had been updated somewhat while retaining "a sense of period."

78.374 *Wren* (Mus celebration) David Adams (mus, lyr, bk) and Chuck Mallett (mus) and Ken Hill. MAY FAIR 25/6/78.* 34 perf. *Christopher Wren* Steven Grives; *John Evelyn* Raymond Marlowe; *Oliver Cromwell* Robert Lister; *King Charles II* Richard Tate; *Samuel Pepys* David Ashley; *Nell Gwynne* Donna Donovan; Mandi Joel, Sandra Berkin. *Dir* Ken Hill; *Pd* David Adams; *Ch* Gillian Gregory; *Mus dir* Matthew Freeman; *Cost dgn* Angela DeBere. Plot: OTF. Review: *Stage* 20/7/78, 19. Comment: "A musical celebration of the 17th century and indeed musters something of that era's sense of style both visually and audibly" (*Stage*).

78.375 *Alfredo Galvez—Twelve Shifts of Gear* (P) Juan Vera. HALFMOON 26/6/78.** Cast: SHM; *Stage* 22/6/78, 26; *WWT/17*. *Alfredo Galvez* Barrie Houghton; *Acacia Colmenar* Maggie Jordan; *Juan Carlo Galvez* Russell Denton; *Tullio Cuveas* Howard Lew Lewis; *Recloma Colmenar* Eve Bland; *Gilberto Pena* Vic Jarvis; *Maria Ulloa* Elaine Ives-Cameron; *Carlos Ulloa* Matthew Robertson; *Lucia Lizza* Aiken; *Rosa Carmen* Bueno. *Dir* Rob Walker; *Dgn* Mick Bearwish; *Sm* Tom Donnellan, Vic Jarvis; *Assoc dir* Sue Parrish. Reviews: *Stage* 6/7/78, 23; *Times* 27/6/78, 13. Comment: Production dates on SHM vary. An earlier production used the title *Twelve Shifts of Gear* (76.248). *Times* thought the play "works as a teaching device."

78.376 *The Circle* (Modern C, 3a) W. Somerset Maugham. RICHMOND 26/6/78.** Googie Withers, Bill Fraser, Joanna McCallum, John Harding, David Yelland, John McCallum. *Dir* John McCallum. Plot: Best/21, 311, Bordman/3, 158, Demastes/1, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 107, Mander/5, Matlaw, Mplots, Nicoll/2, 378, Patterson, Rogal, Salem, Shank, Shipley, Sobel. Comment: A one-week

engagement.

78.377 *The Dispute* (P) Pierre de Marivaux (trans Blanche Marvin of *La dispute*, 1744). ROCK GARDEN 26/6/78 (Ln).** Cast: *Stage* 29/6/78, 20. Katrina Mulvihill, Tony Tong, Fiona McCall, John Laing, Trudy King, Tony Illingworth, Lesley Rooney, Kevin Wallace. *Dir* Adrian Reynolds. Plot: Hochman. Review: *Stage* 6/7/78, 26. Comment: English language premiere in a compressed 45-minute version, and set in the 21st century (*Stage*).

78.378a *The Illumination of Mr. Shannon* (P, 1a) Don Haworth. SUGAWN 26/6/78.** Cast: *Stage* 22/6/78, 14. Review: *Stage* 6/7/78, 26. Comment: Successful revivals of both pieces (*Stage*).

78.378b *Oh, If Ever a Man Suffered* (P, 1a) Mary O'Malley. SUGAWN 26/6/78.** Cast: *Stage* 22/6/78, 14. *Bernadette* Kay Dunn; *Jean Drummy*, Michael Loughman, Gerald McAlister, Colm Daly, Eamonn Jones. *Dir* Timothy O'Grady; *Dgn* Jim Grady. Review: *Stage* 6/7/78, 26.

78.379 *Low Comedy Woman* (P) Jack Boswell. ROXY CLUB 26/6/78 (Ln). 1st London perf? Cast: *Stage* 15/6/78, 7. *Dir* Eric Stark.

78.380 *Marika's Café Theatre* (One-woman show) Marika Rivera. KING'S HEAD 26/6/78. 1st perf? Cast: *Stage* 22/6/78, 1. Marika Rivera.

78.381 *Not Much Change from a Fiver* (P) David Sullivan Proudfoot. ASTORIA 26/6/78 (Ln). 1st perf? Cast: *Stage* 29/6/78, 20. Bob Hornery, John Cunningham. *Dir* David Sullivan Proudfoot. Review: *Stage* 20/7/78, 21. Comment: "The story concerns the mental manoeuvrings of two individuals, each trying to come up with some sort of solution to the dilemma of how to pass sufficient forged fivers" in order to pay off a large debt (*Stage*).

78.382 *Thyestes* (T) Seneca (trans E. F. Watling). WHITE HART 26/6/78. Cast: *Stage* 29/6/78, 20. *Atreus* Anthony Homyer; *Thyestes* Nigel Nevinson; Ian Harvey, Vivienne Roderick, Roberta de Aguiar. *Dir* James Gillhouley. Plot: Hochman, Patterson, Shipley. Reviews: *Guardian* 2/8/78, 8; *Stage* 6/7/78, 23. Comment: Company of Three. "It is very well cast, decorated and moved as well as (always with this company) finely spoken" (*Stage*).

78.383 *The Immortalist* (P) Heathcote Williams. KING'S HEAD 27/6/78. 1st perfd Crucible Studio, Sheffield, 21/10/77? Plot: Weintraub. Comment: Various sources

indicate that the first performance was at the Oval House in 1977, but I have been unable to verify this.

78.384 *Sin, Sin, Sin* (P) Leigh Shine and Tony Chapman. PINDAR OF WAKEFIELD 27/6/78 (Ln).* Cast: *Stage* 29/6/78, 20. *Magnus Monk* Peter Porteous; *Richard Riches*, *Basil Beau* Patrick Monkton; *Edwina Energy*, *Gloria Goodtime* Kate Franklin; Max Arthur. *Dir* D. Oliver Craik; *Mus* Rob Quirk; *Lyr* Tony Chapman; *Slides* Michael Baldwin. Review: *Stage* 6/7/78, 26. Comment: Shirk. A modern day Lucifer sells insurance abetted by a Faustus character in a wheelchair.

78.385 *American Buffalo* (D, 2a) David Mamet. COTTESLOE 28/6/78. 1st perfd Goodman Stage Two, Chicago, 23/11/75; 1st British perf. Cast: NTA; Theatricalia; WWT/17. *Donny* Dave King; *Teach* Jack Shepherd; *Bobby* Michael Feast. *Dir* Bill Bryden; *Dgn* Grant Hicks; *Light* Andy Phillips. Plot: Bordman. Bryer, Fletcher, Griffiths, Hischak, Hischak/2, 112–13, Hochman, Mac-Nicholas, Patterson, Salem, Shipley, Wilmeth. Reviews: *Guardian* 29/6/78, 12; *Illustrated London News* 1/9/78, 107; *New Statesman* 7/7/78, 30; *Observer* 2/7/78, 24; *Spectator* 8/7/78, 27; *Stage* 6/7/78, 23, 19/10/78, 13; *Times* 19/6/78, 6. Comment: National Theatre. Previews 22/6–27/6/78. Press night was 28/6/78. *Guardian* commended the play for making “its points about society through the way people actually behave” and the cast for doing “justice to Mamet’s springy dialogue.” “What gift [Mamet] has is muffled by the silly insistence on an epithet-ridden ‘realistic’ text: possibly there is significance we cannot discern beyond the repetitive monotony of the language” (*Illustrated London News*). *Observer* admired the play but was unhappy with an English cast when so much depended on “American speech rhythms.” “A play in which everything is in the speech” (*Spectator*). The production remained in repertory until 21/10/78. The first New York performance was at the Theatre of St. Clement’s Church 26/1/76.

78.386 *The Hourglass* (P). WATERSIDE 28/6/78; trfd to TRAMSHED 29/6/78; trfd to JACKSONS LANE 30/6/78; trfd to ST. MARTINS CHURCH HALL 1/7/78; trfd to HALF MOON 2/7/78; trfd to NATIONAL POETRY CENTRE 3/7/78; trfd to COCKPIT 9/7/78. Comment: Theatre of Thelema. A “trilogy exploring women and time, a political alchemy ... the crumbling of Mans Palace, whose death pangs threaten the very continuation of Earth” (*Spare Rib*, No. 72 (1978), 36.

78.387 *Small Ads* (P) Julian Garner. KING’S HEAD (2) 28/6/78 (Ln).* Cast: *Stage* 29/6/78, 20. *Douglas* Alan Aldred; *Terry* Karin Bossick; *Mike* Alan Parnaby; *Park Keeper* Michael Sommerville; *Mel* Sue Withers. *Dir*

Antonia Bird. Review: *Stage* 6/7/78, 26. Comment: The play involved the clash that arises when a punk-rock couple meet up with a pedestrian bed-sit couple (*Stage*).

78.388 *Hindle Wakes* (Lancashire P) Stanley Houghton. GREENWICH 29/6/78.** Cast: *Stage* 22/6/78, 26; Theatricalia; WWT/17. *Mrs. Hawthorn* Anne Dyson; *Christopher Hawthorn* John Gill; *Fanny Hawthorn* Frances Viner; *Mrs. Jeffcote* Clare Kelly; *Nathaniel Jeffcote* Mark Dignam; *Alan Jeffcote* Tom Chadbon; *Sir Timothy Farrar* Arthur Lovegrove; *Beatrice Farrar* Jacqueline Tong; *Ada Fleur* Chandler. *Dir* Robert Kidd; *Dgn* Geoffrey Scott; *Light* Nick Chelton; *Sm* Jane Denholm. Plot: Demastes/1, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Sobel. Reviews: *Guardian* 30/6/78, 10; *Illustrated London News* 1/9/78, 107; *New Statesman* 7/7/78, 30; *Observer* 9/7/78, 25; *Stage* 6/7/78, 23; *Times* 30/6/78, 11. Comment: A good overdue revival given clarity by Robert Kidd’s production (*Times*). *Illustrated London News* was impressed by the performances of Frances Viner and Mark Dignam; the production was worthy of a transfer to the West End.

78.389 *The Singular Life of Albert Nobbs* (P) Simone Benmussa (adpt of George Moore’s short story, 1927) and Allan McClellan (trans of *La vie singulière d’Albert Nobbs*, 1977). NEW END 29/6/78. 1st British perf. Cast: *Stage* 22/6/78, 26; WWT/17. *Albert Nobbs* Susannah York; *Helen Dawes* Julia Foster; *Hubert Page* Stephanie Beacham; *Mrs. Baker* Nan Munro; *Kitty MacCan* Veronica Duffy; *Maids* Fiona Reid, Maria Harper; *Recorded Voices*: *George Moore* Allan McClelland, *Alec Dermot* Crowley, *Joe Mackins* Kevin Moore. *Pres* Richard Jackson, *Buddy Dalton*; *Dir*, *Dgn* Simone Benmussa. Reviews: *Guardian* 19/5/78, 10, 30/6/78, 10; *New Statesman* 7/7/78, 30; *Observer* 2/7/78, 24; *Stage* 6/7/78, 23; *Times* 30/6/78, 11; *Tribune* 21/7/78, 10. Comment: *New Statesman* “found the tone too insistently solemn and elegiac.” *Tribune* saw the piece as a “parable of the plight of women.” “A compelling, evocative and highly theatrical narrative” with impressive performances from Susannah York and Julia Foster (*Times*).

78.390 *Under Milk Wood* (P, 2a) Dylan Thomas. MAY FAIR 29/6/78.** 248 perf. Cast: *Stage* 29/6/78, 1; Theatricalia; WWT/17. *Richard* Davies, *John Francis*, *Jennifer Hill*, *Sharon Morgan*, *Patricia Mort*, *Sion Probert*, *Aubrey Richards*, *Malcolm Taylor*. *Pres* Nicholas Newton Ltd.; *Dir* Malcolm Taylor; *Dgn* Martin Morley; *Light* Denis Crompton, *Steve Kemp*. Plot: Best/57, 86, Bordman/4, 346, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Weintraub. Reviews: *Guardian* 30/6/78, 10; *New Statesman* 14/7/78, 59; *Stage* 6/7/78, 23; *Times* 4/7/78,

15; *Variety* 12/7/78, 70. Comment: Welsh National Theatre Company production. *Variety* noted there was some updating and praised the Welsh cast "for some fine acting." *Times* noted Aubrey Richards had been with the play since it was first broadcast by the BBC in 1954.

78.391 *Letters Alone* (P) Jack Klaffe. WAREHOUSE 30/6/78 (Lt). Cast: RSCA; Theatricalia. *Aunt Hilary* Valerie Lush; *Captain M. Nel, Official, Piet Louw* Ian McNeice; *Jo-Anne, Travel Agent* Ann Holloway; *John L.* Charles Dance; *Louise* Ann Holloway; *Ma* Myrtle Moss; *Mart* David Shaw-Parker; *Mary* Roberta Taylor; *Melville Barnett* Michael Bertenshaw; *Moses* Jeffrey Kissoon; *Ruth* Fleur Chandler; *Vicki* Jill Baker; Dominic Jephcott. *Dir* Jack Klaff; *Light* Brian Wigney. Review: *Tribune* 7/7/78, 12. Comment: Royal Shakespeare Company. "The very moving correspondence between a South African in exile and his family and friends back home" (*Tribune*).

78.392a *The Dark Room* (P, 1a) Tennessee Williams. NEW INN 1/7/78.** *Mrs. Policetti* Bernice Warren; Davina Andrews. *Dir* John Holloway. Plot: Heintzelman, MacNicholas. Review: *Southall Gazette* 14/7/78, 17.

78.392b *The Lady of Larkspur Lotion* (P, 1a) Tennessee Williams. NEW INN 1/7/78.** *Mrs. Hardwicke Moore* Davina Andrews; Mark Elgin, Bernice Warren. *Dir* John Holloway. Plot: Heintzelman, Hochman, MacNicholas. Review: *Southall Gazette* 14/7/78, 17.

78.392c *A Perfect Analysis Given by a Parrot* (C, 1a) Tennessee Williams. NEW INN 1/7/78.** Richard Price, Hope Johnson. *Dir* John Holloway. Plot: Heintzelman, MacNicholas. Review: *Southall Gazette* 14/7/78, 17.

78.392d *Talk to Me Like the Rain and Let Me Listen* (P, 1a) Tennessee Williams. NEW INN 1/7/78.** Vass Anderson, Mary Davies. *Dir* John Holloway. Plot: Heintzelman, MacNicholas, Walford. Review: *Southall Gazette* 14/7/78, 17.

78.393 *Men* (P) Don Milligan and Noël Greig. THEATRE SPACE 1/7/78. 1st perfd Playhouse, Bradford, 11/76. Andrew Slimon, Gerald Miller, Charles Beeby, Jonny Buck. *Dir* Paula Stepney. Plot: Bull/2. Reviews: *Stage* 20/7/78, 19; *Tribune* 21/7/78, 10. Comment: One-off Theatre Company. *Tribune* said the play, about working-class homosexuals in Bradford, was undeveloped but had potential.

78.394 *Rinni Bootsie, Tutti Fruitti* (P, 1a) Jonathan Gems. YOUNG VIC 2/7/78 (Ln?); trfd to KING'S HEAD 20/7/78 (Ln).* *Suzie* Max Wilson; Stuart Milligan, Paul

Hogarth, Victoria Little. *Dir* Jeffrey Burnett. Reviews: *Stage* 27/7/78, 9; *Times* 15/8/78, 5. Comment: The piece was about space aliens who apparently spoke Italian (*Times*).

78.395a *The Ballad of Aucassin and Nicolette* (P with mus, 3a) Charles Causley (adpt) and Stephen McNeff (mus). KING'S HEAD 3/7/78. 1st perfd Exeter 5/78. Cast: *Stage* 6/7/78, 1. *Nicolette* Paula Bent; *Aucassin* Robert Karas; Alan Gill, Charlie Peacock, Tim Iremonger, Philip Fox, Janet Howd. *Dir* Richard Williams; *Dgn* Deborah Mitchell. Reviews: *Guardian* 8/7/78, 13; *Stage* 13/7/78, 12; *Times* 5/7/78, 13. Comment: South West Music Theatre. "A good old-fashioned love story" adapted from a wandering minstrel ballad (*Guardian*). *Times* faulted the script generally.

78.395b *Sweeney Agonistes* (P) T. S. Eliot. KING'S HEAD 3/7/78 (Ln).** Plot: Demastes/1, MacNicholas, Matlaw, Patterson, Shipley. Review: *Stage* 13/7/78, 12.

78.396 *Fayre Play* (P for children) Geoffrey Case. YOUNG VIC 3/7/78. Review: *Stage* 6/7/78, 23. Comment: "The melodramatic villain Uncle Ur with his slimy sidekick, an overgrown, spotty schoolboy, have stolen the fairground from Tumulty, now accused of giving free rides to the children" (*Stage*).

78.397 *Kiki, Carrie and Ethel* (P) Christopher Burgess. LAMB AND FLAG 3/7/78 (Ln). Cast: *Stage* 29/6/78, 20. *Bill* Peter Doherty; *Gerry* Michael Dyerball. *Dir* Christopher Burgess. Review: *Stage* 13/7/78, 17. Comment: The play had been revised from an earlier, unidentified production. In the play two men talk about the three eponymous women whom they know in varying circumstances.

78.398 *The Kingfisher* (C, 2a) William Douglas Home. RICHMOND 3/7/78.** *Hawkins* Donald Eccles; *Cecil* Norman Wooland; *Evelyn* Jean Anderson. *Chm* Louis I. Michaels; *Lic* Melville Gillam; *Mgr dir* Melville Gillam, Enid Channele; *Pres* Bill Kenwright; *Dir* Frederick Farley; *Dgn* Alan Tagg; *Light* Graham Walne; *Mus* Alan Price; *Sm* Kay Clayton; *Dsm* Alan Bone; *Asm* Lynne Ellis. Plot: Fletcher, Hischak, Hischak/2, 140, Loney, Weintraub. Comment: A one-week engagement.

78.399 *The Lady's Not for Burning* (C, 3a) Christopher Fry. OLD VIC 3/7/78.** Cast: Theatricalia; *Variety* 12/7/78, 70; *WWT/17*. *Nicholas Devize* Clive Arrindell; *Richard* Michael Thomas; *Jennet Jourdemayne* Eileen Atkins; *Margaret Devize* Brenda Bruce; *Humphrey Devize* Oz Clarke; *Hebble Tyson* Michael Denison; *Chaplain* Robert Eddison; *Thomas Mendip* Derek Jacobi;

Alizon Eliot Kate Nicholls; *Tappercoom* John Savident; *Matthew Skipps* Ronnie Stevens. *Dir* George Baker; *Dgn* Sally Gardner; *Light* Keith Edmundson; *Mus* Donald Fraser. Plot: Best/50, 324–25, Bordman/4, 293, Demastes/1, Dorney, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Reviews: *Birmingham Post* 4/7/78, 6; *Guardian* 4/7/78, 8; *Illustrated London News* 1/9/78, 107; *New Statesman* 14/7/78, 59; *Observer* 9/7/78, 25; *Stage* 13/7/78, 11; *Times* 4/7/78, 15; *Variety* 12/7/78, 70. Comment: Prospect Theatre Company. A fine revival with distinguished performances by Derek Jacobi and Eileen Atkins. *Illustrated London News* praised the entire production.

78.400 *Peril at St. Agatha's* (P) Janet Amsden. SOHO POLY 3/7/78.* Cast: *Stage* 6/7/78, 17. Linda Spurrier, Emma Williams, Anna Mottram, Janet Amsden. *Dir* Janet Amsden; *Dgn* Jane Ripley.

78.401 *Savage Amusement* (Lancashire C) Peter Flannery. WAREHOUSE 3/7/78. 1st perfd Crewe and Alsager College, Cheshire, 2/78. Cast: RSCA; *Stage* 29/6/78, 1; Theatricalia. *Ali* Lesley Manville; *Fitz* David Threlfall; *Hazel* Jill Baker; *Olly* Charles Wegner; *Stephen* Iain Mitchell; *Extras* Denyse Alexander, Mike Hall, Deirdra Morris, David Shaw-Parker. *Dir* John Caird; *Dgn* Chris Dyer; *Light* Brian Wigney; *Mus* Mick Ford, Robert Hickson; *Sound* John Leonard. Plot: Bull/1. Reviews: *Birmingham Post* 6/7/78, 4; *Guardian* 6/7/78, 12; *Illustrated London News* 1/9/78, 107; *New Statesman* 14/7/78, 59; *Observer* 9/7/78, 25; *Spectator* 29/7/78, 25–26; *Stage* 13/7/78, 11; *Times* 6/7/78, 13; *Tribune* 21/7/78, 10. Comment: Royal Shakespeare Company. Press night was 5/7/78. The play, about urban blight and the people caught up in it, was emotionally strong but not very analytical (*Guardian*). *New Statesman* dubbed the piece an addition to the “burgeoning Theatre of Cataclysm,” and like *Guardian* and *Spectator* singled out David Threlfall’s performance. “A powerful and disturbing piece of work” (*Spectator*). *Times* averred part of the success of the play was due to Flannery’s “outraged knowledge” of the Manchester slums. “A drearily fragmented fringe piece, worth notice only for David Threlfall’s sketch of a youth almost agonizingly inarticulate” (*Illustrated London News*).

78.402 *Sir Is Winning* (P) Shane Connaughton. ROUND HOUSE DOWNSTAIRS 3/7/78.** Cast: *Stage* 29/6/78, 1. Iain Armstrong, Yvonne Gidder, Ian Milton, Jim Barclay, Yvonne Bonnamy, Margaret Ford, Jim Findley, Arbel Jones, Brian Looney, Kevin Whatley. *Dir* Margaret Ford, Kate Phelps; *Dgn* Quentin Thomas. Reviews: *Guardian* 5/7/78, 12; *Stage* 20/7/78, 21. Comment: Pirate Jenny.

“This is not socialist theatre; this is thought-stifling claptrap” (*Guardian*).

78.403 *Sweet Pounds of Flesh* (P) Helen Kluger. ARTS 3/7/78 (Ln).* Cast: *Stage* 6/7/78, 17. *Flo Powdermaker* Helen Kluger; *Terry Edwards* Martin Bax; *Clare Annabelle Langton*; *Christine Absalom*, *Martin Sadler*, *Wendy Shutler*. *Dir* Knight Mantell. Reviews: *Guardian* 5/7/78, 12; *Stage* 13/7/78, 11. Comment: The piece was about a health farm, with cliché characters (*Guardian*). “A play which has no higher ambition than to entertain” (*Stage*).

78.404 *The Dream of a Ridiculous Man* (P) Murray Watts (adpt of Fyodor M. Dostoyevsky’s short story, 1877). UPSTREAM 4/7/78. 1st perf this adpt? Alfredo Michelsen. *Dir* Murray Watts; *Dgn* Antony McDonald, Joan McLeish. Review: *Stage* 13/7/78, 17. Comment: “A splendid tour de force for actor Alfredo Michelsen. He is perfectly suited to the moody, atmospheric and detailed study of the suicidal man who is thwarted by his dreams” (*Stage*).

78.405 *Jingleball* (Gay panto) Roger Baker (deviser) and Tom Robinson (mus). OVAL HOUSE 5/7/78.** Drew Griffiths, Gordon MacDonald, Jill Posener, Kate Crutchley, Bob Stratton, Elizabeth Lindsay, Sandra Leicester, Stephanie Pugsley. Comment: Gay Sweatshop.

78.406 *Disaster* (P) Richard O’Brien and Richard Hartley. ICA 6/7/78.* Cast: *Stage* 13/7/78, 1; *WWT/17*. Pamela Moiseiwitsch, Chris Malcolm, Stephen Hoye, Eric Roberts, Jonathan Adams, Patricia Quinn, Thick Wilson, Richard O’Brien. *Dir* Hugh Thomas; *Sc dgn* Bob Crowley; *Cost dgn* Sue Blane; *Light* Rory Dempster. Reviews: *Guardian* 7/7/78, 8; *Spectator* 15/7/78, 27; *Stage* 20/7/78, 19; *Times* 7/7/78, 11. Comment: A banal successor to *Rocky Horror* about seven people stranded on a Bermuda island and threatened by giant icebergs (*Guardian*). *Spectator* described it as a parody of a parody. *Times* did not know what the piece was about.

78.407 *A Family* (D, 2a) Ronald Harwood. HAYMARKET 6/7/78. 100 perf. 1st perfd Royal Exchange, Manchester, 11/5/78. Cast: *Stage* 29/6/78, 1; *Variety* 12/7/78, 70; *WWT/17*. *Freddie Kilner* Paul Scofield; *Ivan Kilner* Harry Andrews; *Margaret Barrett* Eleanor Bron; *Tom Price* Trevor Peacock; *Emma Kilner* Irene Handl; *Milli-cent Price* Sally Bazely; *Paula Barrett* Celia Gregory; *Marc Barrett* Gary Waldhorn. *L* Frederick Harrison Trust Ltd.; *Chm*, *Mgr dir* Louis I. Michaels; *Deputy chm* Ronald Millar; *Deputy mgr dir* Anthony Peek; *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Caspar Wrede; *Dgn* Peter Bennion; *Light* Joe Davis; *Sound* Tim Foster, George Glossop; *Mus arr* George Hall; *Sm* Grimmond

Henderson. Reviews: *Birmingham Post* 7/7/78, 6; *Daily Mirror* 8/7/78, 18; *Guardian* 7/7/78, 8; *Illustrated London News* 1/9/78, 107; *New Statesman* 14/7/78, 59; *Observer* 9/7/78, 25; *Spectator* 15/7/78, 26–27; *Stage* 13/7/78, 11; *Times* 7/7/78, 11; *Variety* 12/7/78, 70. Comment: “The play basically is a hackneyed and over blown affair” about a family “keeping up appearances” (*Variety*). “The characters have their bearings only in the author’s head” (*Observer*). “Gauche and clumsy” (*Guardian*). The cast “could have made a good play appear great. They have made a dead play seem alive” (*Times*).

78.408 *French without Tears* (Light C, 3a) Terence Rattigan. TOWER, CANONBURY, 7/7/78.** Cast: TTC. Plot: Best/37, 372, Bordman/4, 155, Demastes/1, Fletcher, Hirschak, Hochman, Law, Loney, 202, Matlaw, Mplots, Rusinko, 40–46, Salem, Sobel.

78.409 *Hamfat-on-the-Turn* (Ent). JACKSONS LANE 7/7/78; trfd to KING’S HEAD (2) 7/78. 1st perf? Cast: *Stage* 27/7/78, 12. Jan Dungey, Gill St. Field, Debby Hall, Margo Random, Erin Steel, Iris Walton. Review: *Spare Rib*, no. 78 (September 1978), 40. Comment: Cunning Stunts. “The story of a small-time town which is controlled by aristocratic Mr Hamfit who also owns the local pub ... his staff hate him and plot against him and when he makes a rather unpleasant suggestion to his barmaids about how they could increase (his) business they put their collective heads together coming up with an incredibly funny alternative” (*Spare Rib*).

78.410 *Muscles* (P for children) Frank Whitten. ARTS 9/7/78. 1st London perf. Judy Elrington, Chattie Salaman, Vincent Ebrahim, Michael Garner. *Dir* Frank Whitten; *Dgn* Andrew McAlpine; *Mus* Jane Gibson. Review: *Stage* 27/7/78, 11. Comment: Unicorn Theatre, Common Stock. The piece comprised five stories provided by children in Hammersmith.

78.411 *Blonde on the Bonnet* (P) Jennifer Curry. ROXY CLUB 10/7/78 (Ln). 1st perf? Cast: *Stage* 22/6/78, 14. Comment: Directed by Bernard Dunleavy. A blonde model, notable for posing on a car bonnet [hood], begins a copycat revolution of other women posing for men (*Stage* 21/12/78, 17).

78.412 *The Hooker and the Housewife* (P) Pearl Balkin (adpt Bernard Dunleavy). OPORTO c. 10/7/78. Hillary Greene, Helen Duvall. *Dir* Bernard Dunleavy. Review: *Stage* 20/7/78, 19. Comment: New Hope Theatre Company. Performed at rush hour. A hooker and a housewife swap roles, and later set up a business for other women to do likewise.

78.413 *Pygmalion* (R, 5a) Bernard Shaw. RICHMOND 10/7/78.** Paul Daneman, Jennifer Wilson, Bill Owen, Denis Ramsden, Hazel Bainbridge, Christine Russell, Evelyn Laye. *Dir* Val May. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hirschak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: A one-week engagement.

78.414 *Skin and Bones* (P) John Hall. ROCK GARDEN 10/7/78. 1st perf? Cast: *Stage* 29/6/78, 20. Tony Tong, Kevin Wallace, Tony Illingworth, John Laing, Leslie Rooney, Trudy King, Fiona McCall and Katrina Mulvihill. *Dir* Tom Kingdon.

78.415 *Twenty-Six Efforts at Pornography* (P) Carey Harrison. ASTORIA 10/7/78 (Ln).**

78.416a *Whores d’Oeuvres* (P) Michelene Wandor. YOUNG VIC 10/7/78.** Plot: Bull/3. Review: *Guardian* 10/7/78, 11. Comment: Omoro. About “two prostitutes adrift on a raft” (*Guardian*).

78.416b *Women’s Army* (P) Roger Howard. YOUNG VIC 10/7/78.** Review: *Guardian* 10/7/78, 11. Comment: Omoro. About “a female revolutionary” (*Guardian*).

78.417a *The Lysistrata Numbah!* (P) (adpt of Aristophanes, *Lysistrata*). ACTION SPACE 11/7/78.** Reviews: *Birmingham Post* 12/7/78, 6; *Spare Rib*, No. 72 (1978), 36. Comment: Spiderwoman Theatre Company. “The most urgent, entertaining and persuasive piece of theatre I have seen for a long, long time” (*Birmingham Post*).

78.417b *Women in Violence*. ACTIONSPACE] 11/7/78.** Reviews: *Spare Rib*, No. 72 (1978), 36; *Times* 13/7/78, 12. Comment: Spiderwoman Theatre Company. The piece was a combination of images of violence and jokes and really needed a director’s firm hand (*Times*).

78.418 *Three Black and White Refined Jubilee Minstrels* (Documentary mus) Lenwood [O.] Sloan. OPEN SPACE 11/7/78. Paul Von Rotz, Anthony Cabello, Robbie Coverton, Finis Ferguson, Steffan Root, Lenwood Sloan, Rich Freeman, Charles Mills. *Dir* Lenwood Sloan. Reviews: *Stage* 20/7/78, 19; *Times* 14/7/78, 15. Comment: *Times* indicated the piece originated in San Francisco in 1976 and commended it “as an exceptionally friendly night out.” *Stage* had difficulty with the script’s verbosity but enjoyed the cast’s “exuberance and engaging amiability.”

78.419 *Irish Eyes and English Tears* (P) Nigel Baldwin. THEATRE UPSTAIRS 12/7/78.* Cast: Findlater; Theatri-

calia; *WWT/17. Brick* Alfred Molina; *Irish* Brian Hayes; *Chas* Ian Redford; *Fray* Chris Fairbank; *Janice* Lesley Nightingale; *Les* Karl Johnson; *Rich* Jamie Foreman; *Ronnie* Annie Hayes. *Dir* Ian Kellgren; *Dgn* Pippy Bradshaw, Andrew Sanders; *Light* Jack Raby. Reviews: *New Statesman* 21/7/78, 98; *Observer* 16/7/78, 25; *Stage* 20/7/78, 19; *Times* 13/7/78, 12; *Tribune* 4/8/78, 7. Comment: MPS 718. English Stage Company. The play was about a group of young football fans who harass an old tramp whom they eventually befriend. *Observer* commended the characterization but found the plot lacking. *Times* found fault with some aspects of the piece but thought it had something to say socially about the dead-end nature of the lives of young people.

78.420 *Land of Hope and Glory* (MF) Roy Kift and Patrick Barlow. THEATRE ROYAL, STRATFORD EAST, 13/7/78.* Cast: *Stage* 6/7/78, 1; *WWT/17. Mrs. Henrietta Sluggett* Patrick Barlow; *Serenity Sluggett* Tina Marian; *Russell Sluggett* Vincent Brimble; *P. C. Barcroft* Dave Atkins; *Rev. Malcolm Ainsworth* Martin Duncan; *Geoffrey Damson* John Halstead; *Frankie Stokes* Robert Hickson; *Lady Amber Bainbridge* Margot Leicester; *Flora Glossop* Florence Plinge; *The Adjudicator* Olivier Pierre; *Phyllis Noyce* Sue Rogerson; *P. C. Roger Noyce* Nick Stringer; *Lesley Ainsworth* Harriet Walter; *Sidney Barton* Bob Critchley; *George Morecambe Glossop* Robert Whelan. *Dir* Penny Cherns, Sebastian Born; *Dgn* Iona McLeish; *Mus* Martin Duncan; *Ch* Sue Weston; *Light* Dave Horn. Reviews: *Guardian* 17/7/78, 8; *Stage* 20/7/78, 19; *Tribune* 4/8/78, 7. Comment: Theatre Workshop. The piece was about an amateur dramatic society competing in a Eurovision competition. "Quite simply the most consistently funny play I have ever seen" (*Stage*).

78.421 *Another Tuesday* (P) Mustapha Matura. ICA c. 14/7/78 (Ln). *Otto* Mark Heath; *Mildred* Yvonne Agard. *Dir* Charlie Hanson. Review: *Times* 15/7/78, 7. Comment: The play, set in Trinidad, involved the [Tuesday] execution of Michael X, a self-styled black champion (*Times*).

78.422 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). SHAFTESBURY 14/7/78; trfd to DUKE OF YORK'S 29/8/78.** 89 perf. Cast: *Stage* 13/7/78, 1. Sally Bentley, Tricia Deighton, Ron Emslie, Anthony Head, Tony Jackson, Verity Anne Meldrum, Louise Papillon, Su Pollard, Neil Reid, Andrew Secombe. *Pres* H. M. Tennent Ltd., Cameron Mackintosh; *Dir* Robert Cheesman; *Sc dgn* Ian Dow; *Cost dgn* Susan Tsu; *Mus dir* Chris Walker; *Ch* Rowan Stuart. Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth. Comment: A limited engagement put on to replace *Kismet* (78.166) which was

taken off suddenly.

78.423 *In at the Death* (Revue) Ken Campbell and Snoo Wilson and Nigel Baldwin and Micheline Wandor and Cherry Potter and Ron Hutchinson and Ted Whitehead and Victoria Wood (words, mus) and John Fiske (mus). BUSH 14/7/78.* Cast: *Stage* 20/7/78, 1; *WWT/17. Alison Fiske*, Godfrey Jackman, Philip Jackson, Clive Merrison, Julie Walters, Victoria Wood. *Dir* Dusty Hughes; *Cost dgn* Caroline Beaver; *Light* Chris O'May. Plot: OTF/2. Reviews: *Guardian* 18/7/78, 8; *New Statesman* 28/7/78, 128–29; *Observer* 23/7/78, 20; *Stage* 27/7/78, 11; *Times* 18/7/78, 11. Comment: The revue was composed of items derived from newspapers for a specific week. "A stunning production," intimate review style, that focused on trivial newspaper items (*Times*). *Guardian* said it was unsuccessful.

78.424 *A Row in the House* (F, 1a) T. W. Robertson. ORANGE TREE 14/7/78 (Ln). 1st perf Toole's 30/8/1883. Cast: *Stage* 13/7/78, 12. *Kate* Janet Ellis; *Mrs. Scorpion* Harriet Reynolds; *Mr. Goodman* John Drake; *Diane* Bull, Derek Hollis, Peter Laird, David Troughton. *Dir* Phil Young. Review: *Stage* 20/7/78, 19. Comment: Richmond Fringe. "A farce about marital jealousy—upstairs and downstairs—with a wise old uncle to sort everything more or less right at the end" (*Stage*).

78.425 *Prometheus Bound* (T) Aeschylus. THEATRO TECHNIS 15/7/78.** Plot: Gassner, Hochman, Law, Patterson, Salem, Shipley. Comment: Performed in modern Greek and set in 1967–74.

78.426a *The Dark Lady of the Sonnets* (P, 1a) Bernard Shaw. OPEN AIR 17/7/78.** Cast: *Stage* 20/7/78, 1; *Theatricalia*; *WWT/17. The Beefeater* Michael Duggan; *Shakespeare* David Whitworth; *Queen Elizabeth* Helen Weir; *The Lady Zelah* Clarke. *Dir* Christopher Biggins; *Dgn* Richard Bullwinkle; *Light* Brian Benn; *Mus* Stewart Pedlar. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Reviews: *Birmingham Post* 19/7/78, 6; *Guardian* 18/7/78, 8; *Illustrated London News* 1/9/78, 107; *Stage* 27/7/78, 11. Comment: New Shakespeare Company. "Shaw's after-dinner trifle [sent] ripples of laughter running through an audience with a big sprinkling of theatre people" (*Stage*).

78.426b *The Man of Destiny* (P, 1a) Bernard Shaw. OPEN AIR 17/7/78.** Cast: *Stage* 20/7/78, 1; *Theatricalia*; *WWT/17. Napoleon* Ian Talbot; *Lady Maria* Aitken; *Landlord* Keith Varnier; *Lieutenant* Clive Carter. *Dir* Richard Digby Day; *Dgn* Richard Bullwinkle; *Light* Brian Benn. Plot: French/2, Hischak, Hochman, Mander/3, Matlaw, Purdom. Reviews: *Birmingham Post*

19/7/78, 6; *Guardian* 18/7/78, 8; *Illustrated London News* 1/9/78, 107; *Stage* 27/7/78, 11. Comment: New Shakespeare Company. "It seems musty now, and the peroration on the English character so barbed when the sun never set on the Empire, now appears faded" (*Stage*).

78.427 *The Flip Side* (C, 2a) Hugh Williams and Margaret Williams. RICHMOND 17/7/78.** Simon Williams, Colin Baker, Lynda Bellingham, Liza Goddard. *Dir* Simon Williams; *Dgn* J. Hutchinson Scott. Plot: Bordman/4, 428, French/2, Hischak, Loney.

78.428a *Forward with the Champion* (P) Harry Tierney. SUGAWN 17/7/78.* Cast: *Stage* 13/7/78, 12. Review: *Stage* 3/8/78, 21. Comment: Catalan Productions.

78.428b *This Is My Body* (P) Harry Tierney. SUGAWN 17/7/78.* Cast: *Stage* 13/7/78, 12. Review: *Stage* 3/8/78, 21. Comment: Catalan Productions.

78.429a *Letters from K* (One-woman P) Michael Almaz. THEATRE SPACE 17/7/78.** Cast: *Stage* 13/7/78, 12. Comment: The company for this double bill comprised Sally Willis, John Ioannou, Ann Haydn. *Dir* Michael Almaz. Artaud Company.

78.429b *Story* (One-woman P) Michael Almaz. THEATRE SPACE 17/7/78.** Cast: *Stage* 13/7/78, 12. Comment: Artaud Company.

78.430 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). TOWER OF LONDON 17/7/78.** *Jack Point* Tommy Steele; *Elsie* Lauren Livingstone; *Fairfax* Terry Jenkins; *Sir Richard Cholmondeley* Tom McDonnell; Dennis Wicks, Paul Hudson. *Dir* Anthony Besch; *Dgn* Peter Rice; *Cond* Alexander Faris. Reviews: *Guardian* 18/7/78, 8; *Times* 19/7/78, 13. Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: A good outdoor production (*Guardian*). *Times* complained *Yeomen* was being staged again; the production was "stolid."

78.431 *Monsieur Artaud* (P) Michael Almaz. THEATRE SPACE 18/7/78.** Cast: *Stage* 13/7/78, 12. *Artaud* John Ioannou; *Dullen*, *Iya Abdy*, etc. Ann Haydn. *Dir* Michael Almaz. Reviews: *Spectator* 29/7/78, 26; *Times* 19/7/78, 13. Comment: Artaud Company. Artaud was presented as a charlatan, and so the piece was "a perfect travesty, abominably acted" (*Spectator*). "A relentlessly unselective chronicle play for two actors"—"dreadful" (*Times*).

78.432 *Beyond a Joke* (Revue) Rowan Atkinson and Richard Sparks and Elspeth Walker and Peter Wilson and

Richard Curtis. HAMPSTEAD 19/7/78. 1st perfd St. Mary's Street Hall, Edinburgh, 17/8/77. Cast: *WWT/17*. Rowan Atkinson, Elspeth Walker, Peter Wilson. *Dir* Michael Rudman; *Dgn* Poppy Mitchell; *Cost dgn* Lindy Hemming; *Light* Alan O'Toole. Plot: OTF/2. Reviews: *Birmingham Post* 21/7/78, 6; *Guardian* 20/7/78, 10; *Illustrated London News* 1/9/78, 107; *New Statesman* 28/7/78, 129; *Observer* 23/7/78, 20; *Stage* 27/7/78, 11; *Times* 20/7/78, 9. Comment: The revue had a cast of three with Rowan Atkinson performing most of the stale material (*Observer*). *Times* agreed the material was dated and discussed Atkinson's performance in detail. "Atkinson, a comedian in the vein of the young Jonathan Miller, has a sense of the absurd that will be more profitable, I think, when it is less emphatic" (*Illustrated London News*).

78.433 *The Maids* (P) Jean Genet (anon trans of *Les bonnes*, 1947). NEW INN 19/7/78.** *Solange* Maggie Mercer; *Claire* Judy Gale; *Madame Ally* Thomas. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Review: *Southall Gazette* 28/7/78, 19.

78.434 *And Is There Honey Still for Tea?* (Anthology) Roger Rees (deviser). MERCHANT TAYLORS' HALL 20/7/78.* Cast: *RSCA*; *Stage* 20/7/78, 1; *Theatricalia*; *WWT/17*. Ian McKellan, Edward Petherbridge, Roger Rees, Susan Tracy, Alec Wallis. *Dir* Roger Rees; *Light* Brian Harris; *Mus* Alec Wallis, Henry Ward. Comment: Royal Shakespeare Company. Part of the City of London Festival. Also performed later during the Royal Shakespeare Company's fifteen week provincial tour in 1978.

78.435 *Stringgames* (P) Martin Duncan. YOUNG VIC STUDIO 21/7/78 (Lt).** Cast: *Stage* 20/7/78, 20. Darlene Johnson. *Dir* Martin Duncan, David Fisher.

78.436 *The French Have a Song for It!* (Mus ent) Peter Reeves (deviser) and David Wykes (mus). KING'S HEAD 22/7/78.* Cast: *Stage* 27/7/78, 28; *WWT/17*. Bill Home-wood, Sally Mates, Mandy More, Peter Reeves. *Dir* John Heawood; *Dgn* Ted Tuersley; *Cost dgn* Maggie Smith. Reviews: *Observer* 6/8/78, 20; *Stage* 10/8/78, 11. Comment: "A surprisingly successful compilation" of numerous French songs" (*Observer*). "The company, not surprisingly, has an Englishness which steadily persists, but is otherwise excellent, being aware of the virtues of the songs, singing them well, creating character, and giving the show an engaging party atmosphere" (*Stage*).

78.437 *Exit Burbage* (One-man show) Peter Whitbread. OPEN AIR 24/7/78 (Ln). 1st perfd Studio, Theatre Royal, Norwich, 5/77. *Richard Burbage* Peter Whitbread.

Review: *Stage* 31/8/78, 17. Comment: *Stage* carried an advertisement for the production which reproduced three reviews of the piece.

78.438 *Faust Part 1* (T) Johann Wolfgang von Goethe (trans Philip Wayne). WHITE HART c. 24/7/78. Cast: *Stage* 27/7/78, 12. *Faust* Tim Barker; *Mephistopheles* Anthony Homyer; *Martha* Jane Halstead; *Margareta* Vivienne Robinson; Ian Harries, Deirdre Forrest, Leon Broome. *Dir* James Gillhouley; *Cost dgn* Diane Holmes. Plot: Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 2/8/78, 8; *Observer* 6/8/78, 20; *Stage* 17/8/78, 47. Comment: Company of Three. *Observer* opined the actual text was worth listening to but there was scarcely any production. *Guardian* was more favorably disposed.

78.439 *Picture of Innocence* (F) Robert Morley and John Wells. RICHMOND 24/7/78. 1st perfd Alexandra, Birmingham, 8/5/78. Robert Morley, Lally Bowers, Derek Fowler, Susie Blake, Milo Sperber, Bernard Archer, Heather Chasen. *Dir* Robin Midgley. The "play concerns a High Court judge, who with two friends (one a young hairdresser and the other a chartered accountant) enjoy dressing up as women. The point is made that transvestites are usually heterosexual: certainly these ones are and the plot deals rather heavy-handedly with their decision to confess all to their wives" (*Birmingham Post* 9/5/78, 6). Comment: A two-week engagement.

78.440 *A & R* (P with mus) Pete Atkin. WAREHOUSE 25/7/78. 1st perfd Traverse, Edinburgh, 18/8/77. Cast: RSCA; *Stage* 27/7/78, 1; Theatricalia; WWT/17. *Amy* Anne Raitt; *Barry* David Shaw-Parker; *George* Michael Bertenshaw; *Jake* David Threlfall; *Phil* Charles Wegner; *Rob* Pete Atkin; *Robertson* Nicholas Le Prevost; *Ronnie* Nigel Garvey; *Will* Barrie Rutter. *Dir* Walter Donohue; *Dgn* Douglas Heap; *Light* Brian Wigney; *Sound* John Leonard. Reviews: *Birmingham Post* 31/7/78, 6; *Guardian* 29/7/78, 11; *New Statesman* 4/8/78, 163–64; *Observer* 6/8/78, 20; *Stage* 3/8/78, 19; *Times* 29/7/78, 7. Comment: Royal Shakespeare Company. Press night was 28/7/78. "A fine honest piece of observation, though too rambling and far too honestly boring to be consistently interesting theatre" (*Guardian*). *Times* called the piece "dramatically highly charged" with "three interweaving plot lines." "An instructive and not displeasing evening" (*New Statesman*).

78.441 *Hess* (One-man show) Michael Burrell. YOUNG VIC STUDIO 26/7/78.* Cast: WWT/17. *Rudolf Hess* Michael Burrell. *Dir* Philip Grout. Reviews: *Guardian* 8/8/78, 8; *Stage* 3/8/78, 21; *Times* 27/7/78, 13. Comment: MPS 11692. Burrell lacked "the revealing spark of

insight that could illuminate the man and his miserable cause" (*Times*).

78.442 *Tigers in the Snow* (P) Dave Marson. HALF MOON 26/7/78.* Cast: SHM; *Stage* 13/7/78, 1. *Vera Bell* Maggie Jordan; *Veronica Yardstone* Elaine Ives-Cameron; *Amanda Grove* Eve Bland; *Joan Gamble* Lizza Aiken; *Nurse Janet Bradshaw* Jane Lee; *Charge Nurse, John Bailey* Matthew Roberton; *Dir* Sue Parrish; *Dgn* Mick Bearwish; *Sm* Tom Donnellan, Vic Jarvis. Reviews: *Guardian* 27/7/78, 8; *Stage* 3/8/78, 19; *Tribune* 4/8/78, 7. Comment: The play, about the treatment of women in a mental hospital, was lacking in documentary evidence to be convincing (*Guardian*). Marson "never gets his characters connected in an effective dramatic fashion to make the message clear or meaningful" (*Tribune*).

78.443 *Boo Hoo* (C) Philip Magdalany. OPEN SPACE 27/7/78. 1st perfd Playwrights Horizon, New York, 1976; 1st British perf. Cast: WWT/17. *Melanie* Georgina Hale; *Minerva* Janet Suzman; *Sally* Estelle Kohler. *Dir* Charles Marowitz; *Dgn* Timian Alsaker; *Light* Matthew Richardson. Reviews: *Guardian* 28/7/78, 10; *New Statesman* 4/8/78, 163; *Observer* 30/7/78, 24; *Spectator* 5/8/78, 22–23; *Stage* 3/8/78, 19; *Times* 28/7/78, 9. Comment: The play was about "a trio of Miami hookers" in conversation; the set was more interesting (*Observer*). A farce that lacked action and seemed "tight, hermetic and enclosed" (*Guardian*). *Times* declared it generally admired the Open Space, but not when it occasionally staged "a certain kind of leering, anti-feminist sex comedy" such as this "knowing little piece."

78.444 *Paul Robeson* (P) Philip Hayes Dean. HER MAJESTY'S 27/7/78. 27 perf. 1st British perf. Cast: *Variety* 16/8/78, 80 WWT/17. *Paul Robeson* James Earl Jones; *Lawrence Brown* Burt Wallace. *Pres* Robert Stigwood; *Dir* Lloyd Richards; *Dgn* Charles Nelson Reilly; *Cost dgn* Noel Taylor; *Light* Ian Calderton. Plot: Hirschak, Hirschak/2, 127, Peterson/2. Reviews: *Birmingham Post* 28/7/78, 6; *Guardian* 26/7/78, 8, 28/7/78, 10; *Observer* 30/7/78, 24; *Spectator* 5/8/78, 22; *Stage* 3/8/78, 19; *Times* 28/7/78, 9; *Tribune* 28/7/78, 6; *Variety* 16/8/78, 80. Comment: *Variety* reported the piece "has been running to thin business, possibly because it's in too large a theatre." Jones presented "a figure of prodigious power and prodigious self-control, endowed with a sovereign dignity entirely untouched by arrogance" (*Times*). The first New York production (Lunt-Fontanne 19/1/78) ran for 77 performances.

78.445 *Helen and Her Friends* (P) Bryony Lavery. KING'S HEAD 31/7/78 (Ln).* Cast: *Stage* 27/7/78, 12. *Helen* Su Elliott; *Jessica* Higgs, *Pippa* Sparkes. *Dir*

Brony Lavery. Reviews: *Stage* 10/8/78, 11; *Times* 1/8/78, 9. Comment: Les Oeufs Malades. *Stage* reported the piece, about a young woman dying in hospital, was playing to packed houses. "It is not the comedy that rings oddly, but the seriousness of death," the theme of the play (*Times*).

78.446 *The New Arrival* (P, 1a) Mikhail Roman (trans Farouk Abdel Wahab). AFRICA CENTRE 31/7/78. 1st British perf. Cast: Brian Davey, Ted de Carmilla. Review: *Stage* 17/8/78, 53. Comment: TOCAD. "Concerns the arrival of a lone visitor to a Kafkaesque hotel where the world beyond the reception desk turns into a nightmarish one as servants and waiters become interrogators and tormentors, slaves to the new age of 'the button,' an all-pervading society of scientific data, red tape and machines" (*Stage*).

78.447 *School for Clowns* (P) Friedrich Waechter (adpt Ken Campbell of *Schule mit Clowns*, 1975). HALFMOON 31/7/78. ** Cast: SHM. Richard Hope, Peter Bensted. *Dir* Sylvester McCoy. Comment: A touring production which was also performed in Hackney, Newham, and Tower Hamlets during July and August 1978.

78.448 *Sherry and Wine* (C of conflicts) Jimi Rand. OVAL HOUSE c. 31/7/78. ** Cast: *Stage* 3/8/78, 21.

78.449 *Tissue* (P) Louise Page. ICA 31/7/78. 1st perf Belgrade 2, Coventry, 29/5/78. Cast: *Stage* 27/7/78, 12. Elizabeth Revill, Kate Crutchley, Michael Cassidy. *Dir* Nancy Diuguid; *Dgn* James Helps. Plot: Bull/1.

78.450 *The Women Pirates—Ann Bonney and Mary Read* (D) Steve Gooch. ALDWYCH 31/7/78. * Cast: RSCA; *Stage* 27/7/78, 1; Theatricalia; *WWT/17*. *Barnet* Stephen Jenn; *Child* Perry Green/Abigail Knight; *Corporal*, *Earl* Ron Cook; *Creole Woman*, *Elizabeth* Deirdra Morris; *Davies*, *Kendal* Alan David; *Deane* Peter Clough; *Forbes* John Burgess; *Ginny*, *Young Whore* Jill Baker; *Harwood* Ian McNeice; *Man in Public* Mike Hall; *Mrs. Read*, *Old Whore* Yvonne Coulette; *Norris* Jeffery Dench; *Peg*, *Ann* Diana Quick; *Pierre*, *Eaton* Philip Dunbar; *Polly*, *Mary* Charlotte Cornwell; *Rackham* Nigel Terry; *Sergeant*, *Howell* Geoffrey Hutchings; *Soldier* Bille Brown; *Soldier*, *Bonney* David Hobbs; *Spelow*, *Will*, *Lawes* Edwin Richfield; *Norris* Jeffery Dench; *Thomas*, *Charley*, *Fetherstone* Jeffery Kissoon; *Vosquin*, *Blackie* Charles Dance; *Woman in Public*, *Mabel* Denyse Alexander. *Dir* Ron Daniels; *Dgn* Chris Dyer; *Cost dgn* Di Seymour; *Fight arr* B. H. Barry; *Light* Leo Leibovici; *Mus* Guy Woolfenden. Reviews: *Birmingham Post* 2/8/78, 6, 12/8/78, 6; *Daily Mirror* 5/8/78, 7; *Guardian* 1/8/78, 8; *Illustrated London News* 1/10/78, 98; *New*

Statesman 11/8/78, 193–94; *Observer* 6/8/78, 20; *Spec-tator* 12/8/78, 22–23; *Stage* 10/8/78, 11; *Times* 1/8/78, 9; *Tribune* 4/8/78, 6–7. Comment: Royal Shakespeare Company. The play was about two eighteenth-century female pirates. *Daily Mirror* reported "hisses and the odd boo mingled with applause at the final curtain." *Guardian* was confused about the piece's genre, while *Observer* had difficulty following the plot. "A rowdy, slovenly written business which may or may not be history, but is certainly not theatre and has an outmoded Brechtian method to put it down still further" (*Illustrated London News*). *Tribune* attributed it with "a very Brechtianly analytical style to emphasise the underlying economic cause of individual actions." *Times* thought it was "an incoherent feminist extravaganza."

78.451 *Chekhov in Love* (P) Tom Rothfield. TOWER, CANONBURY, 1/8/78. 1st perfd BBC Home Service 29/5/66 as *Married to a Genius?* 1st London perf thus. Cast: *Stage* 27/7/78, 12. *Chekhov* George Pravda; *Olga Knipper* Mary Peach. *Dir* Tom Rothfield; *Dgn* Ingeborg Krause. Reviews: *Guardian* 12/8/78, 11; *Stage* 10/8/78, 12; *Times* 2/8/78, 9. Comment: Ekaton Productions. A two-hander about Chekhov's marriage to Olga Knipper which lacked an explanation of why Chekhov married her (*Times*). *Guardian* called the piece dull and the direction fussy.

78.452 *Eclipse* (D, 2a) Leigh Jackson. COURT 2/8/78. * 25 perf. Cast: Findlater; *Variety* 16/8/78, 86; *WWT/17*. *Trevelyan* Paul Rogers; *Askey* James Cossins; *Mills* Leonard Fenton; *Tess* Ann Bell; *Bennet* Peter Bowles. *Dir* Stuart Burge; *Dgn* Nadine Baylis; *Light* Jack Raby. Reviews: *Guardian* 3/8/78, 8; *New Statesman* 11/8/78, 193–94; *Observer* 6/8/78, 20; *Stage* 10/8/78, 11; *Times* 3/8/78, 8; *Variety* 16/8/78, 86. Comment: English Stage Company. "A portentous drama ... about a man confronted with a changed world and values" (*Variety*). Despite the cast's best efforts the characters failed to come to life (*Observer*). The central character is merely a stereotypical imperialistic old buffer (*New Statesman*). "May rank as an elegy for a dying class, but it has precious little to offer in the way of living human characters" (*Times*).

78.453 *Bartholomew Fair* (C) Ben Jonson (ed. Peter Barnes). ROUND HOUSE 3/8/78. ** Cast: *WWT/17*. *John Littlewit* Jonathan Cecil; *Win Littlewit* Victoria Plucknett; *Dame Purecraft* Sheila Burrell; *Zeal-of-the-Land Busy* Rowland Davies; *Winwife* Maurice Colbourne; *Quarlous* Donald Gee; *Bartholomew Cokes* John Wells; *Humphrey Wasp* Henry Woolf; *Adam Overdo* Peter Bayliss; *Dame Overdo* Iona Banks; *Grace Wellborn* Jennie Stoller; *Lantern Leatherhead* Antony Milner; *Joan Trash* Patricia

Ford; *Ezekiel Edgworth* Steven Beard; *Nightingale* David Foxe; *Ursula* Fanny Carby; *Mooncalf* Peter Craze; *Jordon Knockem* David Bailie; *Trouble-All* David Claridge; *Bristle* Marcus Bell. *Dir* Peter Barnes; *Dgn* Robin Don, Tanya McCallin; *Cost dgn* Lindy Hemming; *Light* Leonard Tucker. Plot: Brock, Fletcher, Gassner, Hochman, Holzknacht, Patterson, Shipley. Reviews: *Guardian* 4/8/78, 8; *Observer* 6/8/78, 20; *Stage* 10/8/78, 11; *Times* 4/8/78, 11. Comment: The production possessed “a rather stolid, generalised jollity and all too little sense of audience-involvement” (*Guardian*). *Times* said Peter Barnes’s production offered a “non-moralizing view of the play,” and felt, for the first time, it had really seen the play.

78.454 *The Dark Horse* (CD, 2a) Rosemary Anne Sisson. COMEDY 3/8/78. 76 perf. 1st perfd Yvonne Arnaud, Guildford, 11/7/78. Cast: *Variety* 16/8/78, 80; *WWT/17. Jasper Tudor* Edward Woodward; *Henry Tudor* Peter Woodward; *Duke of Brittany* Peter Cellier; *Pierre Landois, Richard III* Peter Walmsley; *Bishop Stillington* Geoffrey Lumsden; *Giles* George Selway; *Peter* Roger Leach; *Morgan Llewellyn* Tony Haygarth; *Countess of Richmond* Barbara Jefford; *Lord Stanley* Michael Barrington; *Innkeeper’s Wife, Cicely of York* Deborah Fairfax; *Elizabeth of York* Stacy Dorning; *Marquis of Dorset* Murray Melvin; *Christopher Urswick* Robert Lister; *Earl of Oxford* Rex Robinson; *Soldiers* Jamie Cowell-Parker, Francis Lloyd, Peter Walmsley. *Dir* Val May; *Dgn* Voytek; *Light* James Baird. Reviews: *Guardian* 4/8/78, 8; *Illustrated London News* 1/10/78, 98; *New Statesman* 11/8/78, 193–94; *Observer* 13/8/78, 20; *Stage* 10/8/78, 11; *Times* 7/8/78, 9; *Variety* 16/8/78, 80. Comment: A “romp through English royal history, focusing on Henry VII ... and the ascent of the Tudors. It’s well-written and impressively performed” (*Variety*). “The play is neither serious enough, comic enough, nor sure enough about who is the subject” (*Times*). *Stage* found the play uneven and the characterizations rather weak, but the cast did its best to lift the production.

78.455 *The Editor Regrets* (P, 2a) William Douglas Home. GREENWICH 3/8/78. 1st perf this version. Cast: *WWT/17. Rt. Hon. Sir Eric Brown, P.C., M.P.* Anthony Roye; *Charles Astell* Robin Marchal; *Rosemary Brown* Penny Croft; *Lord Thornton* Ballard Berkeley; *Grace* Caroline Dowdeswell; *Jimmy* Lawrence Wade; *Editor* Denys Hawthorne; *St. John Walpole* Frank Williams. *Dir* Anthony Roye; *Dgn* Neville Dewis. Reviews: *Stage* 10/8/78, 11; *Times* 4/8/78, 11. Comment: A thirty-minute version was performed on BBC-2 TV 27/11/70. The play dealt with indiscretions being published in newspapers and blackmail. *Times* said Home needed to give “some thought to construction and characterization.” *Stage*

criticized the performances of Penny Croft and Robin Marchal for “setting a very stilted tone” in the first act from which it was difficult for the remainder of the production to recover.

78.456 *In Camera* (D, 1a) Jean-Paul Sartre [trans Stuart Gilbert of *Huis clos*, 1944]. NEW INN c. 3/8/78.**

78.457 *Alas, Poor Fred* (DC, 1a) James Saunders. ORANGE TREE 5/8/78 (Ln).** *Ethel Pringle* Margery Mason; *Mr. Pringle* Benjamin Whitrow. *Dir* Robin Leffevre. Plot: Hochman. Review: *Stage* 17/8/78, 53. Comment: Richmond Fringe.

78.458 *Agincourt—The Archer’s Tale* (One-man show) Esmond Knight. OPEN AIR 7/8/78 (Ln).** Cast: *Stage* 3/8/78, 21. [Esmond Knight].

78.459 *Edge* (P) Murray Shelmerdine. ROUND HOUSE DOWNSTAIRS 7/8/78. 1st London perf? Cast: *Stage* 3/8/78, 21. Comment: Magic Number Theatre Company.

78.460 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). RICHMOND 7/8/78.** Gerard Bell, Paul Burton, Geraldine Fitzgerald, Jane Hardy, Nigel Hughes, Paul Kerryson, Diana Morris, Dee Robillard, Steven Slater, Shan Stevens. Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth. A one-week engagement.

78.461 *The Great American Backstage Musical* (Mus) Bill Solly (bk, mus, lyr) and Donald Ward (bk). REGENT 8/8/78. 80 perf. 1st perfd Matrix, Los Angeles, 2/12/76; 1st British perf. Cast: *Stage* 3/8/78, 1; *WWT/17. Judith Bruce* Marti Webb; *Bess Motter* Larry Dann; *Brian Protheroe* Martin Smith. *Lic* Classic Cinemas Ltd.; *Mgr dir* Brian Rix; *Pres* Andsome Productions; *Dir, Ch* Bob Talmage; *Sc dgn* Robert Dein; *Cost dgn* Brian Castle; *Light* Francis Reid; *Mus dir* Robert Tapsfield; *Mus arr* Glen Kelly, Robert Tapsfield. Plot: OTF. Reviews: *Guardian* 4/8/78, 8, 9/8/78, 8; *Illustrated London News* 1/10/78, 98; *Observer* 13/8/78, 20; *Stage* 17/8/78, 47; *Times* 9/8/78, 9. Comment: *Guardian* (9/8) said the show did not know whether it was “gently guying theatrical or cinematic conventions.” “Knowledgeable and affectionate” (*Observer*). *Times* called it “a 1940s parody of a timeless American fairy tale.” A “loving restoration of a period and a genre” (*Illustrated London News*).

78.462 *Scenes from Soweto* (Documentary D) Steve Wilmer. THEATRE SPACE 8/8/78.** Cast: *Stage* 3/8/78, 21. Plot: Hischak/2, 127. Comment: Group 3.

78.463 *Jones* (P) Anon (adpt of Roger Ely’s poem, “Mr.

and Mrs. Jones"). *OVAL HOUSE* 9/8/78. Cast: *Stage* 3/8/78, 21.

78.464 *The Passion* (Mystery P) Tony Harrison (adpt). *COTTESLOE* 9/8/78.** Cast: *Stage* 3/8/78, 1; *WWT/17*. Peter Armitage, Brenda Blethyn, Edna Doré, Howard Goorney, Dave Hill, Olu Jacobs, Mark McManus, Trevor Ray, Alun Armstrong, Gill Brailey, Brian Glover, Paul Henley, Philip Jackson, Dave King, Derek Newark, Jack Shepherd, June Watson. *Dir* Bill Bryden, Sebastian Graham-Jones. Plot: Bull/2. Reviews: *Guardian* 10/8/78, 10; *Observer* 13/8/78, 20; *Stage* 17/8/78, 47; *Times* 10/8/78, 5. Comment: Selected from the York mystery plays. A splendid revival (*Times*).

78.465 *The Woman: Scenes of War and Freedom* (D, 2a) Edward Bond and Hans Werner Henze (mus). *OLIVIER* 10/8/78.* Cast: NTA; *Stage* 10/8/78, 1; *Theatricalia*; *Variety* 16/8/78, 80; *WWT/17*. *Heros* Nicky Henson; *Ismene* Susan Fleetwood; *Nestor* Andrew Cruickshank; *Thersites*, *Coxswain* James Grant; *Ajax*, *Coxswain* Gawn Grainger; *Hecuba* Yvonne Bryceland; *Son*, *Dano* Dermot Crowley; *Cassandra* Dinah Stabb; *Porpoise*, etc. Anna Manahan; *High Priest*, *Temi* etc. Anthony Douse; *Aide*, etc. Ray Edwards; *Artos*, *Manos*, etc. Glyn Grain; *Astyanax* Timothy Norton; *Astyanax* Grant Warnock; *Callis*, *Hyspos*, etc. Derek Thompson; *Captain*, *Hyspos' Father*, etc. Peter Needham; *Carpenter*, etc. David Pugh; *Chaplain*, *Hyspos' Grandfather*, etc. Stanley Lloyd; *Chaplain*, *Patriarch*, etc. Norman Claridge; *Crios*, *Aide*, etc. Harry Meacher; *Deacon*, etc. Alexander Allenby; *Deacon*, etc. Peter Jolley; *Dema*, etc. Louisa Livingstone; *Drunk Soldier*, etc. Chris Hallam; *Drunk Solider*, *Alios*, etc. Keith Skinner; *Falgar*, *Hecuba Attendant*, etc. Jane Evers; *Gemil*, etc. Sheraton Blount; *High Priest*, *Chief Architect*, etc. Brian Kent; *Hyspos' Mother*, *Hecuba Attendant*, etc. Brenda Dowsett; *Kalera*, etc. Peggy Marshall; *Lakis*, *Coxswain*, etc. Michael Beint; *Lapu*, etc. Elliott Cooper; *Maid*, *Nimpus*, etc. Irene Gorst; *Orvo*, etc. Roger Gartland; *Sailor*, etc. Richard Perkins; *The Dark Man* Paul Freeman; *Tyros*, etc. Adam Norton; *Woman with Plague*, *Midwife*, etc. Marianne Morley; *Woman with Plague*, *Pregnant Lady*, etc. Tel Stevens; *Woman with Plague*, *Rossa*, etc. Margaret Ford. *Dir* Edward Bond; *Dgn* Hayden Griffin; *Cost dgn* Hayden Griffin, Stephen Skaptason; *Light* Andy Phillips; *Ch* Tel Stevens; *Military drill* Ray Edwards; *Sound* Sue Ayliff; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Catherine Bird, Sally Blake, Trevor Ritchie. Plot: *Demastes/2*, *Loney*, *Weintraub*. Reviews: *Birmingham Post* 14/8/78, 6; *Guardian* 11/8/78, 8; *Illustrated London News* 1/10/78, 98; *New Statesman* 18/8/78, 220–21; *Observer* 13/8/78, 20; *Spectator* 19/8/78, 25; *Stage* 17/8/78, 47; *Times* 11/8/78, 7; *Tribune* 8/9/78, 12; *Variety*

16/8/78, 80. Comment: MPS 877. National Theatre. Previews 4/8–9/8/78. Presumably “meant to be a parable for our times. It’s also a busy, noisy, confusing affair about the sacking of Troy” (*Variety*). *Guardian* found the second half of the play, where Bond “seems to be inventing his own myth,” less impressive than the first. *Times* said the real play did not begin until the second act, and overall Bond “tells a story that is at once unpredictable and inevitable.” *Tribune* quoted Bond’s aim in the play: “It illustrates ‘capitalism as unable to satisfy the acquisitiveness it creates to maintain itself.’” The production remained in repertory until 11/1/79.

78.466 *Bukharin* (Documentary P) Andy McSmith. *THEATRE UPSTAIRS* 11/8/78. Cast: Findlater. Paul Bentall, Kenneth Colley, James Duggan, Bob Hamilton, Annie Hayes, Robert Hickson, Ian Hogg, Godfrey Jackman, Philip Marchant, Alfred Molina, Peter Sproule. *Dir* Les Waters. Review: *Tribune* 18/8/78, 4. Comment: English Stage Company. A rehearsed reading of this documentary play which presented “a strong case for [Nikolai] Bukharin’s rehabilitation” (*Tribune*).

78.467 *Alterations* (P) Michael Abbensetts. *NEW END* 14/8/78.* Cast: *Stage* 10/8/78, 1; *WWT/17*. *Walker* Don Warrington; *Darlene* Elizabeth Adare; *Horace* Lloyd Anderson; *Buster* Trevor Butler. *Pres* Buddy Dalton, Richard Jackson; *Dir* Peter Stevenson; *Dgn* Vivienne Cartwright. Reviews: *Guardian* 15/8/78, 6; *Observer* 20/8/78, 21; *Stage* 24/8/78, 13; *Times* 15/8/78, 5. Comment: The play was about a West Indian tailor adjusting to life in Britain and “what it says about love, race, and business is provocative” (*Guardian*). For *Times* the play made “more sense as a private story about four confused people.” “Very well acted. Lloyd Anderson as the suave Horace, the black man’s answer to W. C. Fields, is particularly enjoyable. Don Warrington, another fine actor, plays Walker, the would-be entrepreneur” (*Stage*).

78.468 *Caught Napping* (F, 3a) Geoffrey Lumsden. *RICHMOND* 14/8/78. 1st perfd Playhouse, Salisbury, 27/10/58 as *Gwendoline*. Arthur Lowe, Bill Pertwee, Edward Evans, Tony Jay, Timothy Carlton, Sheila Keith, Joan Cooper, Clifford Parrish, Fiona Fullerton. *Dir* Robert Chetwyn. Comment: A wild farce involving a housemaster, a racehorse, bathtubs, and much else. A one-week engagement.

78.469 *A Purpose Prejudicial* (P) Murray Shelmerdine. *ROUND HOUSE DOWNSTAIRS* 14/8/78 (Ln). 1st London perfd? Cast: *Stage* 10/8/78, 9. *George* Murray Shelmerdine; *Ruth* Fiona Mettam; *Pete* Philip Reilly. *Dir* Murray Shelmerdine. Review: *Stage* 24/8/78, 13. Comment: Magic Number Theatre Company. A disillusioned

political activist finds she cannot cope with reality after she is released from prison and, with friends unable to help, she commits suicide.

78.470 *Battle of the Barefoots* (P, 2a) Howard Purdie. THEATRE SPACE 15/8/78. 1st London perf. Cast: *Stage* 10/8/78, 9. *John Knox* John Stahl; *Caroline* Dillie Keane; *Johnny Bone* Alan Watters. *Dir* Andrew Neil. Review: *Stage* 24/8/78, 19. Comment: Otif Company. Performed earlier in 1978 during a Scottish tour. *Stage* opined the play had “something to do with the cult of Scottish Nationalism ... but much more to do with the foibles of people as people.”

78.471 *Death and the Devil* (P) Frank Wedekind (trans Stephen Spender of *Tod und Teufel*, 1912). ARTS 15/8/78 (Ln).** Cast: *Stage* 10/8/78, 9. *Elfride Von Malchus* Mikki Margorian; *Julie Peasgood*, Peter Cassell, Tony Guilfoyle. *Dir* Jan Sargent. Plot: Hochman, Matlaw. Review: *Stage* 24/8/78, 13. Comment: *Stage* described the play as “strong meat” for a lunchtime performance.

78.472 *It Wasn't the Fifth But the Ninth* (P) Aldo Nikolaj (trans [Ingeborg Krause] of *Non era la quinta era la nona*, 1973). TOWER, CANONBURY, 15/8/78. Cast: *Stage* 3/8/78, 21. Comment: Ekaton Productions.

78.473 *Vieux Carré* (D, 2a) Tennessee Williams. PICCADILLY 15/8/78. 118 perf. 1st perfd St. James, New York, 11/5/77; 1st British perf Playhouse, Nottingham, 11/5/78. Cast: *Stage* 10/8/78, 1; *Theatricalia*; *Variety* 23/8/78, 90; *WWT/17*. *Mrs. Wire* Sylvia Miles; *Nursie* Nadia Cattouse; *The Writer* Karl Johnson; *Jane* Sheila Gish/Di Trevis; *Nightingale* Richard Kane; *Mary Maude* Betty Hardy; *Miss Carrie* Judith Fellows; *Tye* Jonathan Kent; *Photographer* Robin McDonald; *Sky* Jack Elliott. *Mgr dir*, *Pres* Ian B. Albery; *Dir* Keith Hack; *Dgn* Voytek; *Cost dgn* Maria Björnson; *Light* Francis Reid; *Mus* Jeremy Nicholas; *Sm* James Gill; *Dsm* Caroline Hughes; *Asm* Peter O'Dwyer; *Gen mgr* A. F. Langridge; *Wm* Jane Johannessen; *Hse mgr* David Leach; *Bom* Kevin Chapple; *Carp* Harry Pegg; *Elect* Stan Coppin. Plot: Gunn, Heintzelman, Hischak, Hischak/2, 117, Mac-Nicholas. Reviews: *Daily Mirror* 18/8/78, 19; *Guardian* 16/8/78, 8; *Illustrated London News* 1/10/78, 98; *Irish Times* 19/8/78, 7; *New Statesman* 25/8/78, 251–52; *Observer* 20/8/78, 21; *Spectator* 26/8/78, 20–21; *Stage* 24/8/78, 13; *Times* 16/8/78, 6; *Variety* 23/8/78, 90. Comment: MPS 740. Nottingham Playhouse production. Di Trevis replaced Sheila Gish after two performances because the latter refused to accept script changes made by Williams (*Irish Times*). *Guardian* described the play as a “vortex of silliness,” and the writing as “dire bathos.” *Observer* was laudatory and placed the play on the same

level as *A Streetcar Named Desire*. *Variety* still rated Williams's writing skills. *Times* said the material was familiar but Williams was “completely in control as a writer”; with fine performances from Sylvia Miles, Karl Johnson, and Jonathan Kent. *New Statesman* panned this “wretched self-parody.” The New York production ran for 6 performances.

78.474 *The Great Caper* (C, 2a) Ken Campbell and Steve Halliwell (mus). ICA 16/8/78.** Cast: *WWT/17*. *Eugene Grimley* Jim Broadbent; *Ion Alexis Will* Derrick O. Connor; *Stu Lyons* Anthony Trent; *Beata Nut*, *Nun* Pippa Thomas; *Jeffrey*, *Perfectly Costumed Man*, *Jeremy Bathurst*, *Disturbed Lapp* Steve Novak; *Diana* Pauline Walsh. *Dir* Mike Bradwell; *Dgn* Mavis Taylor. Reviews: *Guardian* 17/8/78, 8; *Observer* 20/8/78, 21; *Stage* 24/8/78, 13; *Times* 17/8/78, 6. Comment: Hull Truck Theatre Company. The original 1974 production being ahead of its time, *Times* thought London might be ready for this revival for “Campbell's innocent delight in the end of the world.” “Gone is Hull Truck's much acclaimed style of improvisation of previous productions, replaced by Campbell's scripted but no less unpredictable and humorous escapade of mammoth proportions set in a world which resembles a giant loony bin, with God presiding over it all, like a sadistic psychiatrist” (*Stage*).

78.475 *England, My Own* (P) Peter Terson. SHAW 17/8/78.* *Adam Butler* Mark Wingett; *James Duncan* Ian Kearney; *Clive Mantle*, Robert Glenister. *Dir* Michael Croft, Graham Chinn; *Dgn* Humphrey Jaeger; *Light* Mark Jonathan, David Richardson. Reviews: *Guardian* 18/8/78, 8; *Observer* 13/8/78, 19; *Stage* 24/8/78, 13; *Times* 18/8/78, 10; *Times Educational Supplement* 22/9/78, 94. Comment: National Youth Theatre. The play, about the recruitment of young people to fascism, reeked “with a host of irrelevant personal prejudices” on Terson's part (*Guardian*). The play was “a success when it comes to gainfully employing over 100 members of the National Youth Theatre of Great Britain. As a serious analysis of the reasons why young people might be attracted to the National Front it falls some distance short of the mark” (*Stage*).

78.476 *The Guise* (P) David Mowat. THEATRE UPSTAIRS 18/8/78. Cast: Findlater. Paul Bentall, Sam Dale, Bob Hamilton, Annie Hayes, Carole Hayman, Kate Saunders, Robert Whelan. *Dir* Les Waters. Comment: English Stage Company. Rehearsed reading.

78.477 *Ivanov* (P, 4a) Anton Chekhov (trans Ariadne Nicolaëff). OLD VIC 18/8/78.** Cast: *Stage* 10/8/78, 1; *Theatricalia*; *WWT/17*. *Lvov* Clive Arrindell; *Babakina* Brenda Bruce; *Kosykh* Oz Clarke; *Borkin* John Cording;

Gavrila Jeffrey Daunton; *Lebedev* Michael Denison; *Yegorushka* Neil Gibson; *Avdotya Nazarovna* Janet Henfrey; *Pyotr* Malcolm Hughes; *Ivanov* Derek Jacobi; *Zinaida Savishna* Sheila Mitchell; *Anna Petrovna* Louise Purnell; *Shabelsky* John Savident; *Sasha* Jane Wymark. *Dir* Toby Robertson; *Dgn* Robin Archer; *Mus* Donald Fraser; *Light* Mick Hughes. Plot: Gassner, Hischak, Hochman, Law, Matlaw, Patterson. Reviews: *Birmingham Post* 21/8/78, 6; *Guardian* 21/8/78, 8; *Illustrated London News* 1/10/78, 98; *New Statesman* 25/8/78, 252; *Observer* 27/8/78, 20; *Spectator* 14/10/78, 25; *Stage* 24/8/78, 13; *Times* 21/8/78, 7. Comment: Prospect Theatre Company. The production also toured nationally, returning to the Old Vic in October. *New Statesman* thought the production somewhat ponderous but admired Derek Jacobi's performance. *Times* recommended this production over the RSC's 1976 production (76.433) particularly because Jacobi was the right actor for Ivanov. *Illustrated London News* commended this truly ensemble production. *Spectator* was disappointed by "this rudely overacted production," and Jacobi in particular.

78.478 *Suite in Two Keys* (P) Noël Coward. RICHMOND 21/8/78. Margaret Lockwood, Phyllis Calvert, Robert Fleming, Alan Gifford. *Dir* Nigel Patrick. Comment: The production comprised *Shadows of the Evening* and *A Song at Twilight*. A one-week engagement.

78.479 *Pieties* (P, 1a) Michael Heath. THEATRE SPACE 22/8/78.* Cast: *Stage* 24/8/78, 14. Review: *Stage* 14/9/78, 19. Comment: MPS 726. Loophole. The play was premiered contemporaneously at the Circa Theatre, Wellington, New Zealand, 22/8/78. The plot concerned a depressed woman who may or may not be visited by a helicopter pilot belonging to a suicide squad.

78.480 *The Seven Deadly Sins of Ordinary People* (Opera/Ballet) Bertolt Brecht (lyr; trans W. H. Auden and Chester Kallman of *Die sieben Todsünden der Kleinbürger*, 1933) and Kurt Weill (mus). COLISEUM 22/8/78. Cast: *Stage* 17/8/78, 1; *WWT/17*. *Anna I* Julie Covington; *Anna II* Siobhan Davies; *Father* Terry Jenkins; *Brothers* Alan Woodrow, Alan Opie; *Mother* Dennis Wicks; *Cabaret Dancer* Eleanor Brickhill; *Film Director* Ian Spink; *Edward* Hugh Halliday; *Fernando* Moshe Romano; *Salesman* Julyen Hamilton; *Young Girl* Maedee Dupre. *Dir* Michael Geliot; *Ch* Richard Alston; *Dgn* Ralph Koltai, Nadine Baylis; *Light* David Hersey; *Cond* Lionel Friend. Plot: Hochman, Matlaw, OTF. Reviews: *Guardian* 21/8/78, 8, 23/8/78, 8; *New Statesman* 1/9/78, 279; *Observer* 27/8/78, 20; *Stage* 31/8/78, 12. Comment: English National Opera. A strong production, although the words were not always clear (*Stage*). *Guardian* warned readers "Do not expect too much but the piece

pairs well with Puccini's [*Gianni*] *Schicchi*."

78.481 *Soldier Boy* (P, 2a) Peter Terson. JEANNETTA COCHRANE 22/8/78.* *Soldier Boy* Michael Roye; Simon Morris, Nick Collett, Joanna Sims, Fiona Farrell, Hazel Ellerby. *Dir* Derek Seaton. Reviews: *Guardian* 23/8/78, 8; *Observer* 13/8/78, 19; *Stage* 31/8/78, 11; *Times* 23/8/78, 11; *Times Educational Supplement* 22/9/78, 94. Comment: National Youth Theatre. The play was about a young soldier returning from Ulster suffering from PTSD and holding some people hostage. *Guardian* found it a strongly emotional work hampered somewhat by slack production. *Times* thought the young cast achieved "an unusual assuredness ... and manage[d] to control the play's shadings between comedy and terror with surprising skill."

78.482 *The Passion of Dracula* (D, 3a) Bob Hall and David Richmond. QUEEN'S 23/8/78. 165 perf. 1st perfd George Street Playhouse, Brunswick, New Jersey, 15/1/76, as *Count Dracula*; 1st British perf. Cast: *Stage* 17/8/78, 1; *Theatricalia*; *Variety* 6/9/78, 78; *WWT/17*. *Count Dracula* George Chakiris; *Dr. Cedric Seward* Richard Vernon; *Dr. Helga Von Zandt* Geraldine James; *Jameson* Richard Moore; *Jonathan Harker* Tom Marshall; *Lord Godalming* James Villiers; *Mr. Renfield* Michael Feast; *Professor Van Helsing* Roy Dotrice; *Wilhelmina Murray* Beth Morris. Pp A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Mgr* Kelvin J. Allen; *Deputy chm* Louis Benjamin; *Pres* Alan Cluer, Danny O'Donovan, Helen Montagu, Miriam Bienstock; *Dir* Clifford Williams; *Dgn* Farrah; *Light* David Hersey, Mark Pritchard; *Mus* Marc Wilkinson; *Sm* Tani Macdonald; *Dsm* Alan Hopkins; *Asm* Stephen Ward, Rebecca Peek. Plot: Fletcher, Hischak/2, 119, Loney. Reviews: *Birmingham Post* 24/8/78, 6; *Daily Mirror* 26/8/78, 7; *Guardian* 19/8/78, 11, 24/8/78, 10; *Illustrated London News* 1/10/78, 98; *New Statesman* 8/9/78, 309; *Observer* 20/8/78, 12, 27/8/78, 20, 3/9/78, 3; *Spectator* 16/9/78, 24–25; *Stage* 31/8/78, 11; *Times* 24/8/78, 6; *Variety* 6/9/78, 78. Comment: MPS 724. *Variety* noted some changes to the original tale: the location was switched to an English asylum, Dracula was a more romantic figure, and the "authors have drawn a parallel with the Christ Story." *Spectator* found the additions beneficial. "The setting is splendidly atmospheric and the stage is littered with garlic and crucifixes to ward off evil and bundles of stakes to drive through vampire hearts. Two intervals slow the pace in a show that provides more giggles than gasps" (*Daily Mirror*). "If it had stuck a bit closer to Stoker and pitched a bit less camp, it might have offered a more full-blooded evening's entertainment" (*Guardian* 24/8). *Times* noted the "rare display of technical trickery" in the production "had not yet been fully

mastered by the technicians." The first New York production was at Cherry Lane, New York, 28/9/77.

78.483 *A Prayer for My Daughter* (P, 2a) Thomas Babe. THEATRE UPSTAIRS 24/8/78; trfd to COURT 14/11/78. 1st perfd Eugene O'Neill Memorial Theater Centre, Waterford, Connecticut, 30/7/77; 1st British perf. Cast: Findlater; *Variety* 29/11/77, 100; *WWT/17*. *Kelly* Donal McCann; *Jack* Antony Sher; *Jimmy* Kevin McNally; *Sean* John Dicks. *Dir* Max Stafford-Clark; *Dgn* Jeeda Barford, John Gunter, Margaret Martin, Chris Townsend; *Light* Robin Myerscough-Walker; *Sound* John Del' Nero, Trevor Roberts. Plot: *Best/77*, 188, French/2, Gunn, Hischak/2, 125, Salem. Reviews: *Birmingham Post* 15/11/78, 6; *Illustrated London News* 1/1/79, 56; *New Statesman* 8/9/78, 309–10; *Observer* 27/8/78, 20, 19/11/78, 32; *Spectator* 2/12/78, 28–29; *Stage* 7/9/78, 11, 23/11/78, 11; *Times* 25/8/78, 7; *Variety* 29/11/77, 100. Comment: English Stage Company. "Schmalz in a gritty setting ... generally unbelievable and over-sentimental" (*Variety*). "A dark and very rich play which explores unknown territory in the war between the sexes" (*Observer* 27/8). "Viewed as anything but an allegory about the United States, the play is ridiculous. It is also funny and gruesomely fascinating," with a powerful performance by Kevin McNally (*Times*). The first New York production (Joseph Papp Public/LuEsther Hall 27/12/77) ran for 127 performances.

78.484 *Teenage Waves* (P) Anon (based on Michael Pye's article in *Sunday Times*). YOUNG VIC STUDIO 24/8/78. Comment: Young Vic Youth Theatre.

78.485 *The House that Dripped Blood* (Horror show for children). OVAL HOUSE 26/8/78.

78.486 *Lullaby for Mrs. Bentley* (P) Stephen Wyatt and Nic Rowley. KING'S HEAD 28/8/78 (Ln).* Cast: *Stage* 17/8/78, 48. *Narration for Society* Caroline Noh; *Mrs. Bentley* Diana Bishop; *Lord Goddard* Geoffrey Collins; *Chris* Jagger, *Lizzie* McKenzie, *David* Firman. *Dir* Ken Chubb; *Mus dir* Nic Rowley. Reviews: *Guardian* 28/8/78, 9, 30/8/78, 8; *Stage* 14/9/78, 19; *Tribune* 8/9/78, 12. Comment: The production tried to present the case for reopening the case against Derek Bentley (hanged for murder in 1953) and for clearing his name. Neither *Guardian* (30/8) nor *Tribune* were convinced by the show itself, although both believed in Bentley's innocence.

78.487 *Who Killed "Agatha" Christie* (Melo) Tudor Gates. RICHMOND 28/8/78.* Comment: A tryout prior to opening at the Ambassadors in October (78.581).

78.488 *Ruffled Feathers* (C) David Sullivan Proudfoot

and Andrew McFarland. ARTS 29/8/78. 1st perf? Review: *Stage* 14/9/78, 19.

78.489 *The Matchmaker* (F, 4a) Thornton Wilder (fnd on Johann Nestroy, *Einen Jux will er sich machen* [1842], which was fnd on John Oxenford, *A Day Well Spent* [1835]). HER MAJESTY'S 30/8/78. 54 perf. 1st perfd Colonial, Boston, 12/12/38 as *The Merchant of Yonkers*; 1st British perf as *The Merchant of Yonkers* Repertory, Birmingham, 31/7/48; 1st perf revised as *The Matchmaker* Theatre Royal, Newcastle, 16/8/54. Cast: *Variety* 13/9/78, 114; *WWT/17*. *Horace Vandergelder* Bernard Spear; *Joe Scanlon*, *Rudolf* Frank Lazarus; *Ambrose Kemper* Jack Klaff; *Gertrude*, *Cook* Nancy Mitchell; *Cornelius Hackl* Angus MacInnes; *Ermengarde* Christina Nagy; *Malachi Stack* Richard Simpson; *Mrs. Dolly Levi* Maria Charles; *Barnaby Tucker* Tom Kleh; *Mrs. Molly* Leueen Willoughby; *Minnie Fay* Jennie Anderson; *Cabman* Dicken Ashworth; *August* David Hayward; *Flora Van Huysen* Mary Henry. *Pres* Stoll Productions Ltd.; *Dir* Jonathan Lynn; *Dgn* Saul Radomsky; *Light* Michael Ryan. Plot: *Best/38*, 441–42, *Best/55*, 214, *Bordman*, *Bordman/4*, 334, *Bronner*, *Bryer*, *Fletcher*, *Hischak*, *Hochman*, *Law*, *Loney*, 289, *MacNicholas*, *Matlaw*, *Mplots*, *Salem*, *Shank*, *Shipley*, *Vinson*, *Wilmeth*. Reviews: *Guardian* 31/8/78, 10; *New Statesman* 8/9/78, 310; *Spectator* 9/9/78, 25; *Stage* 7/9/78, 11; *Variety* 13/9/78, 114. Comment: Cambridge Theatre Company production. Limited season. "A classy production with astonishingly adroit performances" that should be drawing better audiences (*Variety*). "Excellently performed" (*Spectator*). *New Statesman* thought it could have been funnier and faster. The first New York production of *The Merchant of Yonkers* (Guild 28/12/38) ran for 39 performances. The first New York production of *The Matchmaker* (Royale 5/12/55) ran for 486 performances.

78.490 *Now* (P) Anon. KESKIDEE CENTRE 30/8/78. Review: *Stage* 14/9/78, 19. Comment: RAPP. The piece was about the frustrations of black artists.

78.491 *The Petticoat Rebellion* (Documentary P) D. Emyr Edwards and Gareth Thomas. ROUND HOUSE DOWNSTAIRS 30/8/78.** *Emily Davidson* Kate Spiro; *Christabel Pankhurst* Belinda Cowdy; *Emily Pankhurst* Sally Dexter *Asquith* Jamie Stewart. *Dir* Gareth Thomas. Reviews: *Stage* 7/9/78, 21; *Times* 31/8/78, 8; *Times Educational Supplement* 22/9/78, 94. Comment: National Youth Theatre. A competent revival (*Times*). Well acted, but "drama-doc is an unsatisfactory hybrid" (*Times Educational Supplement*..

78.492 *Look Back in Anger* (D, 3a) John Osborne. NEW INN 31/8/78.** *Jimmy Porter* Gerry Geenty; *Alison* Chris

Taylor; *Cliff Lewis* Alex Moore; *Helena Charles* Penny O'Connor; Vass Anderson. *Dir* Jean Ford. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Review: *Southall Gazette* 15/9/78 19.

78.493 *An Evening with Quentin Crisp* (One-man show). WIMBLEDON 3/9/78.** 1 perf. Quentin Crisp.

78.494 *You've Never Had It So . . .* (Revue) Bill Monks and Alexei Sayle and Cliff Cocker. ROUND HOUSE DOWNSTAIRS 3/9/78. 1st London perf. Cast: *Stage* 31/8/78, 12. [Authors], Tom Newman's Song Repair Company. *Dir* Cliff Cocker. Comment: Threepenny Theatre (Liverpool).

78.495 *Candida* (Mystery [3a]) Bernard Shaw. RICHMOND 4/9/78.** Dawn Addams, Robin Halstead, Ivor Salter, Bill Simpson. *Dir* Brian Peck. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Comment: A one-week engagement.

78.496 *Lasagne Verdi* (C, 1a) Ian Lindsay. SHAKESPEARE TAVERN AND PLAYHOUSE c. 4/9/78. 1st perf? Cast: *Stage* 7/9/78, 27. John Boswell, Peter Pacey, Ian Lindsay, Janet Wantling, Sarah Craze, Clare Bonnass, Denise Fagonde, Helen Finn. *Dir* Peter Craze. Review: *Stage* 14/9/78, 19. Comment: London Contemporary Productions.

78.497 *Measure for Measure* (C) William Shakespeare. BEAR GARDENS MUSEUM c. 4/9/78.** Cast: *Stage* 7/9/78, 27. *Duke* Stephen Warden; *Isabella* Barbara Giles; *Angelo* Richard Bates; *Lucio* Helena Paul; *Claudio* David Brown; Amanda Bach, David Janes. *Dir* Eric Standidge. Review: 5/10/78, 14. Comment: Bare Boards Theatre. A superficial production that lacked "depth of characterisation and humour" (*Stage*). Played in repertory with following item.

78.498 *One More Dirty Joke* (P) William Horrocks (adpt of Molière, *Le misanthrope*). BEAR GARDENS MUSEUM c. 4/9/78. Cast: *Stage* 7/9/78, 27. *Alan* David Janes; *Zoe* Barbara Giles. *Dir* Eric Standidge. Review: 5/10/78, 14. Comment: Bare Boards Theatre. *Stage* found little of Molière in this piece whose hero was "a male chauvinist pig." Played in repertory with preceding item.

78.499 *The Rivals* (C) Richard Brinsley Sheridan. OLD VIC 4/9/78.** Cast: Theatricalia; WWT/17. *Faulkland* James Aubrey; *Lydia Languish* Isla Blair; *Mrs. Malaprop* Margaret Courtenay; *Sir Lucius O'Trigger* Kenneth

Gilbert; *Lucy* Carol Gillies; *Coachman* Barry J. Gordon; *Acres* Matthew Guinness; *Boy* Colin Kaye; *Julia* Mel Martin; *Captain Absolute* Christopher Neame; *Sir Anthony Absolute* Anthony Quayle; *David* Enn Reitel. *Dir* Anthony Quayle, Ian Judge; *Dgn* Alan Barrett; *Light* Keith Edmundson; *Ch* Ian Judge; *Mus* Donald Fraser. Plot: Fletcher, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 11/9/78, 10; *Illustrated London News* 1/11/78, 136; *New Statesman* 15/9/78, 340; *Observer* 17/9/78, 32; *Spectator* 16/9/78, 25; *Stage* 14/9/78, 11; *Times* 11/9/78, 9. Comment: Prospect Theatre Company. Good performances from Margaret Courtenay, stepping in at short notice for Beryl Reid, and Anthony Quayle helped to make up for some raggedness in the revival (*Guardian*). *Spectator* agreed. "A production of stimulating vigour" (*Illustrated London News*). "A robust O-level version" (*Times*).

78.500 *Stoop* (One-woman P) Stephen Holt. SOHO POLY 4/9/78 (Ln). Cast: *Stage* 24/8/78, 14. Little Nell. Review: *Stage* 21/9/78, 14. Comment: The monologue was about a woman who cannot accept that a man has rejected her soundly. *Stage* found it "mildly entertaining," but "rather trivial."

78.501 *Werewolves* (P) Teresa Lubkiewicz (trans Helena Kaut-Howson of *Wijuny*, 1976). THEATRE SPACE 4/9/78. 1st British perf. Cast: *Stage* 31/8/78, 12; WWT/17. *Maurya* Anne Dyson; *Thrush* Robert Duncan; *Nora* Penelope Freeman; *Nicholas* Ray Collins; *Mourners* Deborah Sack, Dillie Keane; *Wolf-men* Michael Irwin, Peter Glancy, Michael Kohout. *Dir* Helena Kaut-Howson; *Dgn* Candida Boyes. Reviews: *Stage* 14/9/78, 19; *Times* 7/9/78, 9; *Tribune* 8/9/78, 6. Comment: Actors' Soup Kitchen. The setting was transposed to rural Ireland and was about "a group of paramilitary intruders who invade [a] wake" (*Times*).

78.502 *As You Like It* (C, 2a) William Shakespeare. ALDWYCH 5/9/78.** Cast: RSCA; *Stage* 14/9/78, 1; Theatricalia; WWT/17. *Adam* Jeffery Dench; *Amiens* Michael Bulman; *Audrey* Ann Holloway; *Celia* Cherie Lunghi; *Charles* Jeffery Kissoon; *Corin* Edwin Richfield; *Dennis* Roger Martin; *Duke Frederick* John Burgess; *Duke Senior* Oliver Ford-Davies; *Forest Lord* Mike Hall; *Bodyguards*, *Foresters* Rory Edwards, Roger Martin; *Hymen*, *Forester* Omar Ebrahim; *Jaques* Emrys James; *Jaques de Boys* Iain Mitchell; *Lords* Ian McNeice, Peter Tullo; *Monsieur Le Beau*, *Sir Oliver Martext* Paul Imbusch; *Oliver* Charles Dance; *Orlando* James Laurenson; *Pages* Paul Ellison, Christopher Fitz-Gibbon, Simon Henderson, William Smoker; *Phebe* Jane Carr; *Rosalind* Charlotte Cornwell; *Rustic Girl* Deirdra Morris; *Silvius* Peter Clough; *Touchstone* Alan David; *William* Ian McNeice.

Dir Trevor Nunn, John Caird; *Dgn* Quentin Thomas, Gemma Jackson, John Napier; *Light* Stewart Leviton; *Mus* Stephen Oliver; *Fight arr* B. H. Barry; *Ch* Gillian Lynne; *Assist dir* Mark Dornford-May; *Assist ch* Patrick McIntyre; *Sm* Giles Barnabe; *Dsm* David Grindrod; *Asm* Michael Townsend; *Sound* Roland Morrow, John A. Leonard. Reviews: *Guardian* 18/9/78, 9; *Illustrated London News* 1/11/78, 136; *Observer* 24/9/78, 32; *Spectator* 23/9/78, 84, 86; *Stage* 21/9/78, 11; *Times* 18/9/78, 9. Comment: Royal Shakespeare Company. Press night was 15/9/78. The production ran three hours. "A bumpy production ... Its worst vice is chronic over-elaboration" (*Guardian*). *Spectator* thought the comedy lacked "the unities of mood and style." "Three-quarters excellent" (*Observer*). "The production is still in the second stage of labour" (*Times*).

78.503 *The Changeling* (T, 5a) Thomas Middleton and William Rowley. RIVERSIDE STUDIOS 5/9/78.** Cast: *Stage* 24/8/78, 1; *WWT/17*. *Alonzo* Joseph Blatchley; *De Flores* Brian Cox; *Isabella* Sharon Duce; *Vermandero* Willoughby Gray; *Diaphanta* Polly Hemingway; *Jasperino* Phillip Joseph; *Franciscus* Paul Kember; *Antonio* Robert Lindsay; *Pedro* Michael Melia; *Beatrice-Joanna* Emma Piper; *Alsemero* John Price; *Tomazo* David Rintoul; *Alibius* David Ryall; *Lollio* David Troughton; *Alsemero's Servants* Lewis Michael, Roderick Smith. *Dir* Peter Gill; *Dgn* Liz Da Costa; *Cost dgn* Mary Lawton; *Light* Rory Dempster. Plot: Fletcher, Gassner, Griffiths, Hochman, Holzknacht, Law, Patterson, Shank, Sobel. Reviews: *Guardian* 6/9/78, 9; *Illustrated London News* 1/11/78, 136; *New Statesman* 15/9/78, 339–40; *Observer* 10/9/78, 33; *Spectator* 9/9/78, 24–25; *Stage* 14/9/78, 11; *Times* 6/9/78, 17. Comment: Peter Gill's direction had "exemplary clarity and considerable emotional force" but lacked wit (*Observer*). "A quite gripping production" with "admirable direction" (*Spectator*). Gill's production proved this "minor classic [was] eminently worth reviving" (*Guardian*). The production rightly provided "the speedy down-to-earth realism which makes Middleton so accessible a writer," with notable performances by Brian Cox and Emma Piper (*Times*). *Illustrated London News* commended Cox but not Piper.

78.504 *First Blush* (P) Sarah Pia Anderson. BUSH 5/9/78. 1st perfd Crucible Studio, Sheffield, 3/4/78. Cast: *Stage* 31/8/78, 1; *WWT/17*. *Kath O'Donnell* Kay Adshead; *Ben Clayton* Peter Fills; *Tom Clayton* Patrick Murray; *Iris Spinks* Sandra Voe; *Wayne Winters*, *Priest* Norman Mills; *Larry* Alan Stretch. *Dir* Sarah Pia Anderson; *Light* Hugh Laver. Reviews: *Guardian* 7/9/78, 8; *Stage* 14/9/78, 19. Comment: The play was about the relationship of a subnormal young Irish woman and a Yorkshire family.

Guardian thought Kay Adshead's portrayal of the woman was "too good" because it overpowered the rest of the production.

78.505 *The Iron Crown*. WHITE HART 6/9/78. Cast: *Stage* 7/9/78, 27. Anthony Homyer, Malcolm Jamieson, Ian Harries, Gregory Ragle. *Dir* James Gillhouley. Review: *Stage* 21/9/78, 14. Comment: Company of Three. A cycle of Noh plays translated by Eileen Kao and Arthur Waley.

78.506 *The Philanderer* (C, 2a) Bernard Shaw. LYTTLETON 7/9/78.** 99 perf. Cast: NTA; Theatricalia; *Variety* 20/9/78, 104; *WWT/17*. *Colonel Daniel Craven* Basil Henson; *Dr. Paramore* John Standing; *Grace Tranfield* Polly Adams/Ann Bell; *Joseph Cuthbertson* Frederick Treves; *Julia Craven* Penelope Wilton; *Leonard Charteris* Dinsdale Landen/Daniel Massey; *Page Perry Benson*; *Sylvia Craven* Barbara Flynn. *Dir* Christopher Morahan; *Sc dgn* Eileen Diss; *Cost dgn* Pamela Howard; *Light* Leonard Tucker; *Mus arr* Dominic Muldowney; *Sound* Freya Edwards; *Sm* Jackie Harvey; *Dsm* Titus Grant; *Asm* Karen Bradley, Paul Greaves. Plot: Bordenman/2, 734, Demastes/1, Fletcher, French/2, Hochman, Law, Mander/3, Matlaw, Purdom. Reviews: *Birmingham Post* 8/9/78, 4; *Gay News* 5/10/78, 30; *Guardian* 8/9/78, 8; *Illustrated London News* 1/11/78, 136; *New Statesman* 15/9/78, 339; *Observer* 10/9/78, 33; *Spectator* 21/7/79, 25; *Stage* 14/9/78, 11; *Times* 8/9/78, 9; *Variety* 20/9/78, 104. Comment: National Theatre. Previews 1/9–6/9/78. Press night was 7/9/78, also advertised as a low price opening. *Observer* thought Christopher Morahan's production was "the National's best this year." *Guardian* agreed. *Times* noted the production, rightly, ignored Shaw's injunction to perform his work without pauses; "again and again prolonged silences allow ironies and contradictions to crystallize in the air between a speech and a response." *New Statesman* confessed to thinking the play Shaw's nastiest, most emotionally stunted play," but this production at least caused the reviewer to rethink his stance. The production remained in repertory until 5/9/79.

78.507 *The Killing of Sister George* (D, 3a) Frank Marcus. QUESTORS 9/9/78. Cast: QTA. Plot: Fletcher, French/2, Hischak, Loney, Patterson, Salem, Vinson, Weintraub. Review: *Middlesex County Times* 15/9/78, 17.

78.508 *The Bastard from the Bush* (One-man play) Rodney Fisher and Robin Ramsey. RIVERSIDE STUDIOS 10/9/78. 1st perfd Russell Street Theatre, Melbourne, Australia, 27/9/77; 1st London perf. Cast: *Stage* 17/8/78, 48. *Henry Lawson* Robin Ramsey. Reviews: *Observer*

24/9/78, 32; *Stage* 14/9/78, 19; *Times* 15/9/78, 10. Comment: The piece was compiled from the writings of Australian writer Henry Lawson (1867–1922) and given an excellent performance of Lawson by Robin Ramsey (*Observer*).

78.509 *Night Fall* (P) David Gale. BATTERSEA ARTS CENTRE c. 10/9/78. 1st perf? Comment: Lumiere & Son. See also 78.551.

78.510 *A Tribute to Lili Lamont* (P) Arthur Whitney. NEW END 10/9/78. 1st perfd Circle, New York, 28/11/76; 1st British perf. Cast: *Stage* 7/9/78, 1; *Theatricalia*; *WWT/17*. *Oliver* Don Fellows; *Bebe* Helen Horton; *Pauline* Holly Palance; *Tommy* Felix Rice; *Harry* Tony Sibbald; *Joe* Gordon Sterne; *Lili Lamont* Gloria Grahame. *Pres* Buddy Dalton, Richard Jackson; *Dir* Jack Gold; *Dgn* Barry Parman; *Light* Joe Aveline. Reviews: *Guardian* 12/9/78, 8; *Observer* 17/9/78, 32; *Stage* 21/9/78, 19; *Times* 16/9/78, 8. Comment: Gloria Grahame was “absolutely excellent” as the faded Hollywood queen (*Guardian*). *Times* agreed, adding there were good supporting performances from Lamont’s “fans.” The New York production ran for 36 performances.

78.511 *Bilbo McTurk at Armageddon* (P, 2a) Paddy Fletcher. TRAMSHED 11/9/78; trfd to JACKSONS LANE 16/9/78; trfd to HALF MOON 9/9/78. 1st perf? Cast: *Stage* 7/9/78, 27. Paddy Fletcher, Lee Partis. *Dir* Paddy Fletcher. Review: *Stage* 12/10/78, 22. Comment: Incubus Theatre. “Fletcher spins around a great many ideas although most of them are highly derivative” in this piece on the state of the evolution of mankind so far (*Stage*).

78.512 *Ipi-Tombi* (Mus, 2a) Bertha Egnos Godfrey (mus) and Gail Lakier (lyr). RICHMOND 11/9/78.** Plot: Bordman/5, 689, Hirschak, OTF. Comment: A one-week engagement.

78.513 *Lark Rise* (D) Keith Dewhurst (adpt of Flora Thompson, *Lark Rise to Candleford*, 1945). COTTESLOE 11/9/78.** Cast: *Stage* 31/8/78, 1. Valerie Whittington, Paul Davies, Mary Miller, Mark McManus, James Grant, Trevor Ray, Peter Armitage, Jack Shepherd, Derek Newark, Bill Owen, Dave King, Brian Glover, Frederick Warder, Glyn Grain, Howard Goorney, June Watson, Tamara Hinchco, Dinah Stabb, Edna Doré, Julia Brams, Louisa Livingstone, Harry Lomax. *Dir* Bill Bryden, Sebastian Graham-Jones; *Dgn* William Dudley; *Mus* Albion Band; *Mus dir* Ashley Hutchings. Plot: Fletcher. Reviews: *Stage* 21/9/78, 11; *Times* 21/9/78, 9. Comment: A successful revival (*Times*).

78.514 *Much Ado About Nothing* (C) William Shake-

speare. JEANNETTA COCHRANE 11/9/78.** *Beatrice* Kate Buffery; *Benedick* James Simmons; *Leonato* Mark Strickson; *Antonio* Nigel McBride; *Don Juan* Martin Ward; *Borachio* Colin Gourley; *Dogberry* Philip Dear; *Verges* Edmund Green; *Margaret* Amanda Craven. *Dir* Paul Hill. Reviews: *Stage* 28/9/78, 14; *Times Educational Supplement* 22/9/78, 94. Comment: National Youth Theatre. Although aspects of the production were imperfect, “these young people seem to know what the exact meaning of the words, phrases and lines is and so they can communicate the proper sense to a young audience ... Kate Buffery as Beatrice and James Simmons as Benedick ... gave mature performances and spoke beautifully” (*Stage*).

78.515 *Small Ads* (P) Julian Garner. YOUNG VIC STUDIO 11/9/78.** Cast: *Stage* 7/9/78, 1. *Mel* Annette Badland; *Terry* Karin Bossick; *Mike* Philip Croskin; *Douglas* Robert Longden; *Park Keeper* Michael Sommerville. *Dir* Antonia Bird; *Dgn* Jane Harding. Reviews: *Guardian* 20/9/78, 10; *Stage* 21/9/78, 19; *Times* 15/9/78, 10. Comment: A revised and extended version. The piece demonstrated the almost schizophrenic nature of apparently likeable people. *Times* averred “I think we have found a new playwright.” *Guardian* called the piece “rough and at times amateurish” but Garner showed promise, and the play was performed well.

78.516 *The Android Circuit* (P) Tom McGrath. ICA 12/9/78. 1st perfd Traverse, Edinburgh, 5/7/78. Cast: *Stage* 31/8/78, 12. *Astro* Patrick Malahide; *Ruby Pulse* Tammy Ustinov; *Sylvester* Peter Kelly. *Dir* Robin Lefevre; *Dgn* Grant Hicks; *Light* Alastair McArthur. Reviews: *Guardian* 15/9/78, 8; *Observer* 17/9/78, 32; *Stage* 21/9/78, 19; *Times* 15/9/78, 10; *Tribune* 29/9/78, 11. Comment: MPS 2915. Traverse Theatre Company. “A harmless piece of SF whimsy about the last man and his encounter with an exhaustively programmed female robot” (*Observer*). *Stage* commended the cast.

78.517 *Inadmissible Evidence* (D, 2a) John Osborne. COURT 12/9/78.** 60 perf. Cast: Findlater; *Variety* 20/9/78, 104; *WWT/17*. *Bill Maitland* Nicol Williamson; *Hudson* Clive Swift; *Jones* Paul Greenwood; *Shirley* Deborah Norton; *Joy* Rowena Roberts; *Mrs. Garnsey* Marjorie Yates; *Jane Maitland* Julie Peasgood; *Liz* Elizabeth Bell. *Dir* John Osborne; *Dgn* John Gunter; *Light* Jack Raby; *Sound* John Del’ Nero; *Assist dir* Roger Michell; *Assist dgn* Anna Buruma; *Pd mgr* David Jones; *Sm* Bo Barton; *Dsm* Peter Todd; *Asm* Lucy Robinson. Plot: Best/65, 221, Demastes/2, Fletcher, Hirschak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *Birmingham Post* 13/9/78, 6; *Gay News* 5/10/78, 30; *Guardian* 9/9/78, 9, 13/9/78, 10;

Illustrated London News 1/11/78, 136; *New Statesman* 22/9/78, 386; *Observer* 17/9/78, 32; *Stage* 21/9/78, 11; *Times* 13/9/78, 7; *Variety* 20/9/78, 104. Comment: English Stage Company. The revival featured “a memorable performance by Nicol Williamson” repeating his earlier successes as Bill Maitland (*Variety*). Williamson made the play for *Illustrated London News*. *Times* agreed while revising its opinion of the play itself.

78.518 *Dracula* (P, 3a) Hamilton Deane [and John L. Balderston] (adpt of Bram Stoker’s novel, 1897). SHAFTESBURY 13/9/78**. 60 perf. Cast: *Stage* 31/8/78, 1; Theatricalia; *Variety* 20/9/78, 104; *WWT/17*. *Abraham van Helsing* Derek Godfrey; *Butterworth* Shaun Curry; *Count Dracula* Terence Stamp; *Dr. Seward* Barrie Cookson; *Jonathan Harker* Rupert Frazer; *Lucy Seward* Rosalind Ayres; *Miss Wells* Marilyn Galsworthy; *T. M. Renfield* Nickolas Grace. *Pres* Michael White; *Dir* Dennis Rosa; *Dgn* Edward Gorey; *Light* Graham Large; *Sm* Andrew Lorant; *Dsm* Angela Bissett; *Asm* Andrew Flint-Shipman, Jasper Fox, Deborah O’Brien. Plot: *Best/27*, 422–23, *Bordman/3*, 328, *French/2*, *Hischak*, *Kabatchnik/2*, *Shipley*. Reviews: *Birmingham Post* 14/9/78, 6; *Daily Mirror* 16/9/78, 13; *Gay News* 5/10/78, 30; *Guardian* 9/9/78, 11, 13/9/78, 10, 14/9/78, 10; *Illustrated London News* 1/11/78, 136; *Observer* 3/9/78, 3, 17/9/78, 32; *Spectator* 16/9/78, 24–25; *Stage* 21/9/78, 11; *Times* 14/9/78, 12; *Variety* 20/9/78, 104. Comment: The action was set in the 1920s and played “in the thorough-going camp style which America enjoys bestowing on old melodrama” (*Times*). “A rather broadly performed affair in which the laughs seem intended,” but Terence Stamp “lacks the flair, authority and the voice for the role” (*Variety*). *Illustrated London News* said Stamp was disappointing but admired the production’s exciting sets.

78.519a *Edward and Agrippina* (P) Rene de Obaldia. NEW INN 13/9/78.** Comment: Two of the *Impromptus for Leisure* (*Sept impromptus à loisir*, 1957).

78.519b *The Late* (P) Rene de Obaldia. NEW INN 13/9/78.**

78.520 *Julius Caesar* (T) William Shakespeare. SHAW 13/9/78.** *Mark Antony* Alex Jennings; *Brutus* Clive Walton; *Cassius* Julian Freeman. *Dir* Michael Croft. Reviews: *Stage* 21/9/78, 14; *Times Educational Supplement* 22/9/78, 94. Comment: National Youth Theatre. A modern dress production. *Stage* objected to the sheer number of performers and “the interpolation of a gay punk is just too much”; further, the Youth Theatre needed to give the play a rest. “An austere, well measured, mechanical production that smacks of age and unconvinced verse speaking” (*Times Educational Supplement*).

78.521 *The Singer* [(C, 1a) Frank Wedekind (adpt Peter Barnes of *Der Kammersänger*, 1899)]. THEATRE ROYAL, STRATFORD EAST, 14/9/78.** Plot. Walford.

78.522 *The Third America—Protest for Chile* (P) Self Townsend. THEATRESPACE 14/9/78. Self Townsend. *Dir* Ros Clark. Review: *Stage* 28/9/78, 14. Comment: *Stage* was unimpressed by Self Townsend’s performance.

78.523 *The Blue Monster* (P for children) Roy Kift (adpt of Carlo Gozzi, *Il mostro turchino*, 1764). ARTS 16/9/78. 1st perf thus. Cast: *Stage* 14/9/78, 11. *Zerah*, *Marista* Donna Killoran; *Empress* Ursula Jones; *The Creature* Richard Henry; *Sergeant*, *Paparos* Richard Syms; *Emperor* Michael Wynn; *Lyndham* Gregory, *Elyot* Marshall. *Dir* Nicholas Barter; *Cost dgn* Ralph Adron, *Martin* Adams. Reviews: *Stage* 28/9/78, 14; *Times* 26/9/78, 9. Comment: Unicorn Theatre. “An incoherently plotted, poorly characterized retelling of an Arabian Nights Fable, perversely lumbered with Brechtian captions and Brechtian messages” (*Times*).

78.524 *Would the Real Judy Garland Please* (MP) Terry Jacobs (deviser). NEW END 16/9/78 (Lt).* Cast: *Stage* 7/9/78, 27. *Elaine Loudon*, *Neil Appelt*, *Mark Rowen*, *Peter Shorey*. *Dir* Terry Jacobs; *Dgn* Steve McCabe; *Ch* Simon Benyon-Green; *Mus dir* Bill Brookman; *Mus adviser* Chuck Mallett. Reviews: *Gay News* 5/10/78, 30; *Guardian* 20/9/78, 10; *Stage* 28/9/78, 14; *Times* 19/9/78, 14. Comment: This eighty-minute piece was mostly “a conventional cataloguing of Garland’s singing life,” but was preceded by an “exciting preamble” of a “game of identities” (*Guardian*). “It’s difficult not to find the sordid aspects of this rather odd entertainment somewhat offensive” (*Gay News*). *Times* found “intense feeling” in Elaine Loudon’s singing of Garland’s numbers.

78.525 *Queen Victoria’s Granddaughters* (P) Royce Ryton. ROUNDHOUSE DOWNSTAIRS 17/9/78, 24/9/78. 1st perfd 1976? Cast: *Stage* 7/9/78, 27. *Morar* Kennedy. *Dir* Royce Ryton,

78.526 *Albergo Empedocle* (C) Peter Craze (adpt of E. M. Forster’s short story, 1904). SHAKESPEARE TAVERN AND PLAYHOUSE 18/9/78. Cast: *Stage* 7/9/78, 27. *John Boswell*, *Peter Pacey*, *Ian Lindsay*, *Janet Wantling*, *Sarah Craze*, *Clare Bonnass*, *Denise Fagonde*, *Helen Finn*. *Dir* Peter Craze. Comment: London Contemporary Productions.

78.527 *Emigrants* (P) Peter Sheridan. THEATRE UPSTAIRS 18/9/78. 1st perfd Clifden Labour Club, Blackpool, 1978. Cast: *Findlater*; *Stage* 14/9/78, 1; *WWT/17*. *O’Brien* Shane Connaughton; *Policeman* Peter Cox;

Scarecrow Alan Devlin; *Ronan* Gerard Mannix Flynn; *Mr. Furey*, *Cockney Bill* Tom Jordan; *Father Farrelly*, *Glasgow Punch* Michael McKeivitt; *Michael Pat* Peter MacNeill; *Mrs. Furey* Laurie Morton; *Charles, Edward* Tim Munro; *Maurya* Nora Connolly; *Lill* Lynda Rooke; *Davis, Trevelyan* Desmond Stokes; *Major, Sir William* Russel Waters. *Dir* Jim Sheridan; *Dgn* Wendy Shea; *Cost dgn* Lindy Hemming. Reviews: *Guardian* 22/9/78, 10; *Stage* 28/9/78, 14; *Times* 23/9/78, 8. Comment: Pirate Jenny. A “sprawling and diffuse” play about the British exploitation of Ireland (*Guardian*); *Times* concurred.

78.528 *The Letter* (P, 3a) W. Somerset Maugham (fnd on his story, 1924). RICHMOND 18/9/78. 1st perfd Playhouse 24/2/27. Cast: *Stage* 24/8/78, 1. Honor Blackman, Philip Latham, Alan Curtis, Ric Young, Christina Lohr, Anthony Bailey, Roland Viner, Don Chan, Eiji Kusuhara, Jeanne Mockford, Vincent Wong. *Dir* Patrick Lau; *Dgn* Colin Veitch. Plot: Best/27, 411–12, Bordman/3, 326–27, Hischak, Kabatchnik/2, Mander/5, Rogal. Comment: A one-week engagement. The first New York production (Morosco 26/9/27) ran for 104 performances.

78.529 *Measure for Measure* (C) William Shakespeare. ROUNDHOUSE DOWNSTAIRS 18/9/78.** *The Duke* Frank McDermott; *Escalus* John Matshikiza; *Angelo* Clive Flowers; *Poppaea* Cordelia Ditton; *Claudia* Cotchie D’Arcy; *Isabella* Maureen O’Donnell; *Mariana* Claire Grove. *Dir* Sue Dunderdale. Reviews: *Spectator* 30/9/78, 25; *Stage* 28/9/78, 14; *Times* 20/9/78, 10; *Tribune* 29/9/78, 11. Comment: Avon Touring Theatre Company. The production was set in modern Italy but “the connections of the original with contemporary Italy are tenuous” (*Tribune*). *Spectator* thought the attempt to “incorporate a women’s lib theme” worked only partially, but “as agitprop Shakespeare” the production was “more than passable.” “The company makes the most of the feminist possibilities of Claudio’s transformation into a woman” (*Times*).

78.530 *Tigers* (P) David Cregan. ORANGE TREE 18/9/78.* Cast: *Stage* 21/9/78, 9. Sally Sharman Macdonald; *Toby* Peter Gordon; *Margaret* Carrie Shore; Sam Walters, Gwen Nelson, Rio Fanning, David Gillies. *Dir* Keith Washington. Review: *Stage* 28/9/78, 13. Comment: “A seedy little garage proprietor who has had a bright idea to increase sales—free sex with eight gallons or more and variations thereon for a full car service” (*Stage*).

78.531 *Ubu* (F) Alfred Jarry. YOUNG VIC 18/9/78.** Cast: *WWT/17*. *Père Ubu* Andréas Katsulas; *Mère Ubu* Michèle Collison; Urs Bihler, Malick Bowens, Mireille Maalouf, Alain Maratrat, François Marthouret, Bruce Myers, Jean-Claude Perrin. *Dir* Peter Brook. Plot:

Fletcher, Griffiths, Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 20/9/78, 6; *Guardian* 19/9/78, 8; *New Statesman* 22/9/78, 386; *Observer* 24/9/78, 32; *Spectator* 30/9/78, 24–25; *Stage* 28/9/78, 14; *Times* 19/9/78, 14. Comment: Bouffes de Nord Theatre, Paris. Both *Père Ubu* and *Ubu enchaîné* were performed. With Peter Brook as director, the company succeeded in turning *Père Ubu* “into an enjoyably witty charade” (*Spectator*). For *Times* the production made the plays “funnier than their keenest advocates ever cracked them up to be.”

78.532a *Mobile 4* (P) Stephen Jeffreys. ALMOST FREE 19/9/78. 1st perfd Cathedral Hall, Edinburgh, 17/8/78. *Stella* Francesca Folan; Robert Paterson. Reviews: *Guardian* 20/9/78, 10; *Times* 20/9/78, 10. Comment: The play was set in a London art gallery and “about the break-up of a commune as people opt for the nuclear family, a job in graphic design or simply the gay life in Glasgow” (*Guardian*).

78.532b *Privitus Privitorum—Privet Hedge* (C) Angie Farrow. ALMOST FREE 19/9/78. 1st perfd Cathedral Hall, Edinburgh, 17/8/78. Reviews: *Guardian* 20/9/78, 10; *Times* 20/9/78, 10. Comment: “Set in a school staff-room: its theme is the way academic institutions clobber privacy” (*Guardian*).

78.533 *Gloo Joo* (C, 2a) Michael Hastings. HAMPSTEAD 20/9/78; trfd to CRITERION 7/11/78.* 212 perf. Cast: *Theatricalia*; *Variety* 29/11/77, 100; *WWT/17*. *Edna Walter* Akosua Busia; *Elliott Brucknell* Edward Halsted; *Gerry Radinski* Dave Hill; *Irene Connor* Heather Tobias; *Meadowlark* Warner Oscar James; *Raymond Borrall* Antony Brown. *Art dir*, *Dir* Michael Rudman; *Lic*, *Admin* David Aukin; *Cost dgn* Lindy Hemming; *Sc dgn* Poppy Mitchell; *Light* Gerry Jenkinson; *Sm* Roberta Graham, Michael Manuell, Sarah Whiting. Plot: Bull/1. Reviews: *Gay News* 5/10/78, 30; *Guardian* 21/9/7, 10; *New Statesman* 29/9/78, 418; *Observer* 24/9/78, 32; *Stage* 28/9/78, 13, 23/11/78, 11; *Times* 21/9/78, 9; *Variety* 29/11/77, 100. Comment: *Variety* said “Oscar James stands out with a broadly funny performance as the illegal alien who outsmarts a couple of immigration officers”; however the required “thick Jamaican accent ... [was] a problem for audience comprehension.” *Guardian*, delighted by the play’s outrageous invention, placed it “in the classic tradition of comedy.” The impossible events of the plot “supply the basic theatrical pleasure of seeing an amiable, quick-thinking hero wriggling out of trouble” (*Times*).

78.534 *Shay* (P, 2a) Anne Commire. KING’S HEAD 20/9/78. 1st perfd O’Neill Theater Center, Waterford, Connecticut, 1973; 1st British perf. Cast: *Stage* 21/9/78,

1; *WWT/17. Shay* Libby Morris; *Marce* Margaret Robertson; *Reg* Michael S. Borghi; *Ed* John F. Parker; *Fran* Marlene Mackey; *Jerry* Stuart Milligan; *Mrs. Outette* Joyce Windsor; *Mr. Outette* Jonathan Fryer. *Dir* David Black; *Dgn* John Scully; *Cost dgn* Maggi Smith; *Sm* Karen Little. Reviews: *Gay News* 19/10/78, 32; *Guardian* 22/9/78, 10, 26/9/78, 8; *Observer* 1/10/78, 32; *Stage* 12/10/78, 22; *Times* 26/9/78, 9. Comment: *Guardian* (22/9) pointed out the paradoxical problem of the play, that of “presenting credibly a heroine suffering from acute agoraphobia.” “Libby Morris gives a performance of understanding and power as Shay, creating a living aura about the woman as she reveals something of the root and heart of her suffering” (*Stage*). The first New York production (Playwrights Horizons 23/2/78) ran for 20 performances.

78.535 *Shout Across the River* (P) Stephen Poliakoff. WAREHOUSE 21/9/78.* Cast: RSCA; *Stage* 14/9/78, 1; *Theatricalia*; *WWT/17. Christine* Gwyneth Strong; *Lawson* Nigel Terry; *Martin* Andrew Paul; *Mike* David Threlfall; *Mrs. Forsythe* Lynn Farleigh. *Dir* Bill Alexander; *Dgn* Sue Plummer; *Light* Brian Wigney; *Sound* John Leonard. Plot: Demastes/2, Hischak/2, 159–60, Weintraub. Reviews: *Guardian* 22/9/78, 10; *Irish Times* 13/10/78, 10; *New Statesman* 29/9/78, 418; *Observer* 24/9/78, 32; *Spectator* 30/9/78, 24; *Stage* 28/9/78, 13; *Times* 22/9/78, 11. Comment: Royal Shakespeare Company. *Spectator* faulted the play’s “paperback psychology” and its implausibility, the latter was recurrent criticism in other reviews. The first New York production (Marymount Manhattan 27/12/79) ran for 30 performances.

78.536 *Cousin Vladimir* (D, 2a) David Mercer. ALDWYCH 22/9/78.* Cast: RSCA; *Stage* 14/9/78, 1; *Theatricalia*; *Variety* 4/10/78, 98; *WWT/17. Alan Thornton* Edward Jewesbury; *Annie* Gaye Brown; *Austin Proctor* George Baker; *Glenda* Glen Walford; *Gordon* Julian Glover; *Henry Craxton* Geoffrey Chater; *Katya Proctor* Susan Engel; *Len* Michael Bertenshaw; *Pringle* Walter Brown; *Smidge* Sheila Reid; *Vladimir Konstantin Rusakov* Mark Dignam. *Dir* Jane Howell; *Dgn* Hayden Griffin, Eamon D’Arcy; *Light* Rory Dempster; *Assist dir* Kevin Robinson; *Sm* Sue Storr; *Dsm* Dee Rogers; *Asm* Caroline Howard; *Sound* Roland Morrow, John A. Leonard. Plot: Hochman. Reviews: *Guardian* 25/9/78, 9; *New Statesman* 29/9/78, 418; *Observer* 1/10/78, 32; *Spectator* 30/9/78, 24; *Stage* 28/9/78, 13; *Times* 25/9/78, 7; *Tribune* 29/9/78, 11; *Variety* 4/10/78, 98. Comment: Royal Shakespeare Company. *Previews* 20/9–21/9/78. “Interesting ideas and good jokes are swamped by an implausibly contrived plot in which most of the characters ... are repellent or foolish or both” (*Variety*).

Observer opined the play said very little and the acting fell short. *Times* said the characters were “journalistic constructs” and the actors were “unimaginatively type-cast.” However, *Tribune* was more convinced by the political issues touched on in the piece, and found the play “curiously optimistic.”

78.537 *Lushcrush* (Monol) Eric Sutton. SOHO POLY c. 25/9/78 (Ln).* Cast: *Stage* 28/9/78, 11. *Marcella* Markham. *Dir* Tom Kingdon; *Dgn* Poppy Mitchell. Reviews: *Stage* 5/10/78, 14; *Times* 26/9/78, 9. Comment: *Marcella* Markham gave a fine performance of “a hard-drinking, rhinoceros-hided middle-American monster” (*Times*).

78.538 *Never So Good* (C) Kevin Laffan. YOUNG VIC 25/9/78.** *Selena* Ellen Thomas; *Ally* Malcolm Frederick; *The Man* Mark Heath; *Sweeny* Anthony Collin. *Dir* Kevin Laffan. Review: *Stage* 5/10/78, 14. Comment: Centre Stage. “The plot, gripping as wet Sellotape, is quite fantastic. Believe it if you can” (*Stage*).

78.539 *Side by Side by Sondheim* (Mus ent, 2pt) Stephen Sondheim and Leonard Bernstein and Mary Rodgers and Richard Rodgers and Jule Styne. RICHMOND 25/9/78.** *Gemma* Craven, *Jill* Martin, *Mark* Wynter, *Michael* Aspel. Plot: Bordman/5, 690, Hischak, Loney, OTF. Comment: A one-week engagement.

78.540 *All Along the Watchtowers* (P) Colin Bennett. ICA 26/9/78.* Cast: *Stage* 5/10/78, 11. *Biffo Spooner* Keith Allen; *Det. Insp. Bill Smithson* Nick Edmett; *Fred Wilkins* Robert Hamilton; *Barbara Nightingale* Maggie Jordan; *Jane* Pat McCulloch; *Rothermere* Stephen Williams; *Mrs. Wilkins* Rowan Wylie; *David* Cross, *Richard Parmentier*. *Dir* John Ashford; *Mus* David Cross; *Sound* Phillip Keir; *Light* Steven Whitson. Reviews: *Guardian* 30/9/78, 13; *Stage* 12/10/78, 22; *Times* 2/10/78, 7. Comment: This “sprawling urban epic” dealt with the question of the existence of creatures from outer space (*Guardian*). “Too often, however, anarchic fun gives way to straight anarchy” (*Times*).

78.541 *The Diary of a Nobody* (One-man P) Ian Taylor (adpt of George Grossmith and Weedon Grossmith’s book, 1892). KING’S HEAD 26/9/78 (Ln). 1st perfd New Vic Studio, Bristol, 18/2/75. Cast: *Stage* 14/9/78, 11. *John* English. *Dir* Jon Bromwich. Review: *Stage* 19/10/78, 14. Comment: “It works very well; just enough to whet the appetite to go back to the original which is what all good adaptations should make one do” (*Stage*).

78.542 *Snapshots* (P) Rony Robinson and Mervyn Stutter (mus, lyr). THEATRE ROYAL, STRATFORD EAST, 26/9/78.* Cast: *Stage* 21/9/78, 1; *WWT/17. Liz* Deborah

Findlay; *Bunty* Primula Cotton; *Policeman* Robert Critchley; *Headteacher*, *Bob* Peter Dawson; *Patsy*, *Mabel* Margot Leicester; *Sam* Paul McCleary; *Commissionaire*, *Man on Tram* Reg Stewart; *Mary* Theresa Streatfield; *Charles* Mervyn Stutter. *Dir* Jonathan Chadwick; *Dgn* Sarah Paulley; *Ch* Geoffrey Ferris; *Light* Mark Jonathan; *Mus dir* Gary Yershon. Reviews: *Guardian* 6/10/78, 10; *Irish Times* 13/10/78, 10; *Stage* 5/10/78, 14; *Times* 27/9/78, 10. Comment: "It merely presents us with a group of old people remembering their youth, reliving their snapshots" (*Guardian*). "The show is not in the Littlewood style, but its heart is in the right place" (*Times*).

78.543 *Thriller* (P) John Halkin. YOUNG VIC 26/9/78 (Ln). 1st London perf? Cast: *Stage* 28/9/78, 11. Stuart Barren, Maggie Palmer, Ewart James Walters, Victor Lindsay, Dorian Phillips. *Dir* Sorrel Carson. Comment: Centre Stage.

78.544 *The Double Dealer* (C, 2a) William Congreve. OLIVIER 27/9/78.** Cast: NTA; Theatricalia; *Variety* 4/10/78, 98; *WWT/17. Mellefont* John Harding; *Careless* Dermot Crowley; *Brisk* Nicky Henson/Greg Hicks; *Lord Touchwood* Ralph Richardson; *Sir Paul Plyant* Michael Bryant; *Lord Froth* Nicholas Selby; *Lady Touchwood* Sara Kestelman; *Maskwell* Robert Stephens; *Cynthia* Judi Bowker; *Lady Froth* Brenda Blethyn; *Lady Plyant* Dorothy Tutin; *Boy* Craig Moss/Michael Osborn; *Nurse* Janet Whiteside; *Saygrace* Daniel Thorndike; *Steward* Ray Edwards/Dennis Tynsley; *Foreman* Dennis Tynsley; *Footmen* Alexander Allenby, Elliott Cooper, Adam Norton, Keith Skinner. *Dir* Peter Wood; *Dgn* Tanya Moiseiwitsch; *Light* David Hersey; *Mus* Harrison Birtwistle; *Ch* Peter Walker; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Jill Macfarlane, Peter Morison, Lesley Walmsley; *Sound* Julian Beech; *Assist dgn* Martyn Bainbridge; *Assist light* Jonathan Bicknell. Plot: Hochman, Patterson, Shipley, Sobel. Reviews: *Gay News* 19/10/78, 32; *Guardian* 28/9/78, 12; *Illustrated London News* 1/12/78, 121; *New Statesman* 6/10/78, 448–49; *Observer* 1/10/78, 32; *Spectator* 7/10/78, 24; *Stage* 5/10/78, 13; *Times* 28/9/78, 10; *Variety* 4/10/78, 98. Comment: National Theatre. Previews 22/9–26/7/78. "The old piece rediscovers an enchantment of high comedy, the richest Restoration revival for many years" (*Illustrated London News*). "A gorgeous production" that failed "to shape the stellar cast into a smooth ensemble unit" (*Variety*). *Spectator* said this rather slow and bland production would be acceptable to those looking for a "glossy, star-studded production" typical of the West End. Peter Wood's production made "no clear distinction between the worlds of folly and villainy" (*Times*). The production remained in repertory until 30/8/79.

78.545a *The Private Ear* (C, 1a) Peter Shaffer. NEW INN 27/9/78.** *Doreen* Petina Hapgood; *Ted* John Reptsch. *Dir* Jean Ford. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub. Review: *Middlesex County Times* 6/10/78, 15.

78.545b *The Public Eye* (C, 1a) Peter Shaffer. NEW INN 27/9/78.** Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub. Review: *Middlesex County Times* 6/10/78, 15.

78.546 *Look Back in Anger* (D, 3a) John Osborne. TOWER, CANONBURY, 29/9/78.** Cast: TTC. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

78.547 *Despairing, Suicidal . . . ?* (C) Bob Goody and Jim Saxon and Peter Russell Brewis and Mel Smith. OVAL HOUSE c. 2/10/78. 1st perf? Cast: *Stage* 5/10/78, 11.

78.548 *D'Oyly Carte Opera Company*. WIMBLEDON 2/10/78. Comment: A one-week engagement.

78.549 *The Gentleman Upstairs* (P). SHAKESPEARE TAVERN AND PLAYHOUSE 2/10/78.

78.550 *The Importance of Being Irish* (One-man show) Thom Delaney (deviser). ROUND HOUSE DOWNSTAIRS 2/10/78.** Cast: *Stage* 14/9/78, 11. Thom Delaney. *Dir* Nicholas Amer. Reviews: *Irish Times* 28/9/78, 8; *Stage* 12/10/78, 22. Comment: Delaney was at his best in the verse and songs: "By comparison, the prose pieces seem flat" (*Stage*). See Delaney's letter on the value of Sunday performances (*Stage* 5/10/78, 15).

78.551 *Night Fall* (P) David Gale. THEATRE UPSTAIRS 2/10/78.** Cast: Findlater; *Stage* 28/9/78, 1. Barbie Coles, David Gale, Brian Lipson, Julianne Mason, Trevor Stuart. *Dir* Hilary Westlake; *Dgn* Maggie Campbell, Sandy Harries. Reviews: *Guardian* 4/10/78, 10; *New Statesman* 13/10/78, 484; *Observer* 8/10/78, 29; *Stage* 28/9/78, 12, 12/10/78, 22; *Times* 9/10/78, 11. Comment: Lumiere & Son. "Rubbish" (*Guardian*). *Observer* said the piece involved "the constrictions of a guilt-ridden social order."

78.552 *The Transfiguration of Benno Blimpie* (P, 1a) Albert Innauràto. BUSH 2/10/78. 1st perfd O'Neill Theater Center, Waterford, Connecticut, 1973; 1st British

perf. Cast: *WWT/17*. *Benno Blimpie* Robbie Coltrane; *Mother* Lynda Marchal; *Father* Vincent Marzello; *Grandfather* Michael Poole; *Young Girl* Madeline Church. *Dir* Simon Stokes; *Dgn* Gemma Jackson; *Light, Sound* Chris O'May. Plot: Hischak/2, 114. Reviews: *Gay News* 19/10/78, 32; *Guardian* 3/10/78, 8; *New Statesman* 6/10/78, 449; *Observer* 8/10/78, 29; *Stage* 12/10/78, 17; *Times* 4/10/78, 19. Comment: The play was about a fat boy turning his self-disgust about sex into a food fetish as he eats himself to death (*Gay News*). *New Statesman* found the play disgusting and meritless. *Times* said the piece had "a raw, disturbing force." The first New York production (Astor Place 10/3/77) ran for 61 performances.

78.553 *Future Shock* (Mus) John Saxby (bk; based on Alvin Toffler's book, 1970) and Lionel Gibson (mus). ROUNDHOUSE 3/10/78. 1st perfd YMCA Theatre, Edinburgh, 21/8/77? Cast: *WWT/17*. *Compere* John Saxby; *Mary East*, *Chris Morton*, *Pamela Wendy*, *Cirkus Rock Band*. Reviews: *Guardian* 4/10/78, 10; *New Statesman* 13/10/78, 483; *Stage* 19/10/78, 13; *Times* 4/10/78, 19. Comment: *Guardian* found the piece lamentable but offered the assuagement: "one man's agony is another man's entertainment." "What gives this show its character is the music. Good songs in familiar '60s rock style ... which carry the show along more securely than the book itself" (*Stage*).

78.554 *Hamfat-on-the-Turn* (Ent). ACTION SPACE 3/10/78.** Cast: *Stage* 28/9/78, 11. Reviews: *Gay News* 19/10/78, 33; *Spare Rib Magazine*, No. 74 (Sept 1978), 39–40. *Stage* 12/10/78, 22. Comment: Cunning Stunts. The piece drew eclectically on various sources for this "richly funny—and effective—feminist package" (*Gay News*). "A world inhibited by tap-dancing spiders, violin-playing donkeys, human pyramids, Italian cooks and he-men wielding saxophones, all drawn together under the roof of Teutonic pub-owner Mr. Hamfat who wants his motley crew of barmaids to offer a little more sex appeal with their service. Essentially this was a feminist pantomime" (*Stage*).

78.555 *An Evening with Dave Allen* (Solo show, 2a). VAUDEVILLE 4/10/78. 52 perf. Cast: *Variety* 18/10/78, 290; *WWT/17*. *Dave Allen*. *Pres* Danny O'Donovan, *Alan Cluer*, *Helen Montague*; *Light* Joe Davis. Reviews: *Guardian* 5/10/78, 10; *Observer* 8/10/78, 29; *Stage* 12/10/78, 17; *Times* 5/10/78, 10; *Variety* 18/10/78, 290. Comment: *Variety* commended Dave Allen's style and delivery, and said his material was refreshingly non-insular. "A liberal comedian" who "offers the more rarefied spectacle of an educated mind pinpointing the absurdities of the human race" (*Guardian*).

78.556 *The Traitor* (T) James Shirley. BEAR GARDENS MUSEUM 4/10/78. 1st perfd 1630. Cast: *Stage* 5/10/78, 11. 1st perfd 1631. Plot: Gassner, 783, Hochman. Comment: Bare Boards Theatre. Directed by Eric Standidge. Played in repertory with following item.

78.557 *Two Gentlemen of Verona* (C) William Shakespeare. BEAR GARDENS MUSEUM 4/10/78.** Cast: *Stage* 5/10/78, 11. Comment: Bare Boards Theatre. Played in repertory with preceding item.

78.558 *Ballroom* (P) Terence Greer. YOUNG VIC STUDIO 5/10/78.* *Chrissy Roberts*, *Tina Jones*, *Kate Versey*, *John Labanowski*, *James Carter*. *Dir* Mel Smith; *Dgn* Marty Flood. Reviews: *Observer* 22/10/78, 33; *Stage* 2/11/78, 15. Comment: The play was about "the petty bourgeois world of pre-war England. Little people do not always make for major drama, and Greer's creations are little people indeed" (*Stage*).

78.559 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 5/10/78.** Cast: *Stage* 28/9/78, 1. *Lord Chancellor* Eric Shilling; *Private Willis* John Tomlinson; *Queen of the Fairies* Anne Collins; *Iolanthe* Joyce McCrindle; *Stephon* Alan Opie; *Phyllis* Sally Burgess; *Marilyn Hill Smith*, *Anne Conoley*, *Shelagh Squires*, *Ian Caddy*, *Terry Jenkins*. *Dir* Eric Shilling, *Hugh Halliday*; *Dgn* Desmond Heeley; *Cond* Hazel Vivienne. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Reviews: *Gay News* 19/10/78, 34; *Guardian* 6/10/78, 10; *Stage* 12/10/78, 18; *Times* 6/10/78, 23. Comment: "A confident revival ... and a fairly full house" (*Guardian*). Frank Hauser's production was "polished without risking slickness and amusing without, except on one occasion, degenerating into farce" (*Times*).

78.560 *Meat Love* (P) Jeffrey O. Rodman. ALMOST FREE 5/10/78 (Ln). 1st perf? Cast: *Stage* 5/10/78, 11. *John Cunningham*, *Anne Haydn*, *Juliette Kaplan*, *Jeremy Nicholas*, *David Ryall*, *Roderick Smith*. *Dir* Anthony Matheson. Review: *Stage* 12/10/78, 22. Comment: "This series of three playlets ... deals with three aspects of the problem arising from a world ignoring ecology" (*Stage*).

78.561 *We'd Be Better off in Russia—Wouldn't We?* (MC) J. Alexander Ryan (bk, lyr) and Chris Langham (bk, lyr) and Pamela Obermeyer (mus). THEATRE SPACE 5/10/78 (Lt). 1st perf? Cast: *Stage* 7/9/78, 27. *Mandy More*, *Pamela Obermeyer*, *Ray Evans*, *Ben Ellison*, *Chris Langham*. *Dir*, *Ch* Tommy Tucker; *Dgn* Judith Crozier; *Mus dir*, *Mus arr* Larray Collins. Reviews: *Gay News* 19/10/78, 32; *Stage* 19/10/78, 14. Comment: The plot involved a quartet of black singers condemned to

perpetually recording songs for white people (*Gay News*). *Stage* commended the production generally, but thought it tapered off somewhat in the second half.

78.562 *A Penny for a Song* (FC, 2a) John Whiting. QUESTORS 7/10/78.** Cast: QTA. Plot: Demastes/2, Hochman, Law, Mplots, Shank, Weintraub. Review: *Middlesex County Times* 20/10/78, 15.

78.563 *Happy Returns* (C, 2a) Willy Russell. RICHMOND 9/10/78. 1st perfd Contact Theatre, Manchester, 24/11/76 as *Painted Veg and Parkinson*. Cast: *Stage* 5/10/78, 1. Alun Armstrong, Elizabeth Estensen, Philip Jackson, Prunella Scales. *Pres* Robert Stigwood; *Dir* Mike Ockrent; *Dgn* John Gunter. Plot: Bull/1, Demastes/2, Fletcher. Comment: MPS 694. Produced as *Happy Returns* (Theatre Royal, Brighton, 2/10/78?); also known as *One for the Road* (1979). The title was originally *Tupperware Man* but was changed because of a legal threat from the Tupperware Company. A one-week engagement.

78.564 *Look after Lulu!* (P, 3a) Noël Coward (based on Georges Feydeau, *Occupe-toi, d'Amélie*, 1908). HAYMARKET 9/10/78. 72 perf. 1st perfd Shubert, New Haven, Connecticut, 19/2/59; 1st British perf Theatre Royal, Newcastle, 20/7/59. Cast: Theatricalia; *Variety* 25/10/78, 84; *WWT/17*. *Lulu d'Arville* Geraldine McEwan; *Bomba*, *Oudatte* Martin Milman; *Yvonne* Kate Percival; *Paulette* Shelley Borkum; *Chantal* Janice Halsey; *Valery* Tom Karol; *Emile*, *Photographer*, *Policeman*, *Florist's boy* Michael Hughes; *Simon*, *Florist's boy*, *Policeman* John Haden; *Philippe de Croze* Gary Raymond; *Adonis* Martin Chamberlain; *Gigot* George Howe; *Claire Duchess of Claussannes* Fenella Fielding; *Marcel* Clive Francis; *General Koschnadieff* Paul Hardwick; *Herr van Putzeboom*, *An Inspector of Police* Nigel Stock; *Prince of Salestria* Peter Bowles; *Rose* Yvette Byrne; *Roger (dog)* Petra; *Mayor of the District* Robert Perceval; *Cornette* Tom Karol. *L* Frederick Harrison Trust Ltd.; *Chm*, *Mgr dir* Louis I. Michaels; *Deputy mgr dir* Anthony Peek; *Deputy chm* Ronald Millar; *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Patrick Garland; *Dgn* Carl Toms; *Light* Mick Hughes. Plot: Bordman/4, 359, French/2, Hischak, Loney, 315, Mander/4, Shipley. Reviews: *Birmingham Post* 10/10/78, 6; *Daily Mirror* 14/10/78, 9; *Guardian* 11/10/78, 10; *Stage* 19/10/78, 13; *Times* 10/10/78, 9; *Variety* 25/10/78, 84. Comment: "A bedroom romp about as naughty as a pillow fight ... Coward's treatment of the plot ... is hardly sophisticated. But it is all good, clean, nonsensical fun" (*Daily Mirror*). "Adroit performances and amusing sets," but not Coward at his best (*Variety*). Patrick Garland's direction was "an uneasy combination of hectic and superficial farce and

florid burlesque" (*Guardian*). *Times* thought Garland tried too hard at generating humour. The first New York production (Henry Miller's 3/3/59) ran for 39 performances.

78.565 *The Night of the Twentieth* (P) Yehoshua Sobol (trans Michael Salkind of *Leil ha'Esrim*, 1975). THEATRE SPACE 9/10/78. 1st British perf. Cast: *Stage* 28/9/78, 11. Susan Cutler, Mike Finesilver, Moira Hughes, Robert Iger, Kenneth Owens, David Soames, Sidney Thomas. *Dir* Raphael Nathan; *Dgn* Moshe Mussman. Plot: Hochman. Reviews: *New Statesman* 13/10/78, 483–84; *Stage* 19/10/78, 14. Comment: Jewish Living Drama (apparently London's first professional Jewish theatre group [*Stage* 28/9/78, 11]). The play involved a group of people intending to build a commune in Israel and their attitudes towards that purpose. *New Statesman* said the piece was "an animated discussion," not a play, and the acting possessed a "shrill saminess." *Stage* agreed the piece was not theatrically effective and would sound better on radio.

78.566 *The Play of Margery Kempe* (P) Roger Howard. ICA c. 9/10/78 (Ln). 1st perfd Fermoy Centre, King's Lynn, 9/5/78. Cast: *Stage* 12/10/78, 18. Roma Tomelty, Stuart Gotland, Colin Carnegie. Review: *Irish Times* 13/10/78, 10. Comment: The portrait of a 15th century East Anglian misfit (*Stage* 1/6/78, 20). "Brilliantly played by Roma Tomelty ... a very good little outing ... one you won't forget for a long time" (*Irish Times*).

78.567 *AID Thy Neighbour* (C, 2a) Michelene Wandor. NEW END 10/10/78.* Cast: *Stage* 28/9/78, 11; *WWT/17*. *Georgina Archer* Patricia Donovan; *Mary Lacey* Elizabeth Revill; *Sandra Mills* Nina Ward; *Joseph Lacey* John Gillett; *Daphne Davies* Arbel Jones; *Geraldine Kramer* Sara Boyes. *Dir* Kate Crutchley; *Dgn* Mary Moore; *Light* Nancy Duguid. Plot: Bull/3. Reviews: *Gay News* 19/10/78, 33; *Observer* 15/10/78, 32; *Stage* 9/11/78, 12; *Tribune* 3/11/78, 7. Comment: MPS 849. Women's Project '78. Parodying the sit-com form, the piece was about a lesbian and a heterosexual couple trying to have a baby. *Stage* thought it a "thin" play and not particularly credible.

78.568 *Colonial Boy* (One-man show) Roger Leach. KING'S HEAD 10/10/78 (Ln).* Cast: *Stage* 5/10/78, 11. Roger Leach. *Dir* Paul Marcus; *Mus dir* Chris Littlewood; *Dgn* Andrew L. Empsom; *Light* Pip Belton. Review: *Stage* 26/10/78, 21. Comment: "Well-paced and alternates its moods to produce an affectionate picture of Down Under through various artists' eyes" (*Stage*).

78.569 *The Ragged Trousered Philanthropists* (P, 3a) Stephen Lowe (adpt of the novel, 1914, by "Robert

Tressell." RIVERSIDE STUDIOS 10/10/78. 1st perfd St. Mark's College, Plymouth, 14/9/78. Cast: *Stage* 5/10/78, 1; *WWT/17*. Bruce Alexander, Christian Burgess, Peter-Hugo Daly, Ian Ireland, Fred Pearson, Harriet Walter, Mark Wing Davey. *Dir* William Gaskill; *Dgn* Peter Hartwell. Reviews: *Guardian* 13/10/78, 8; *New Statesman* 20/10/78, 521; *Observer* 22/10/78, 33; *Stage* 19/10/78, 13; *Times* 13/10/78, 11. Comment: Joint Stock. *New Statesman* commended the play's plain message, that most people do work for money that does nothing more than enrich the owning class. "A masterly evening" (*Times*).

78.570 *The Importance of Being Earnest* (C) Oscar Wilde. TOWER, CANONBURY, 13/10/78.** Cast: TTC. Plot: Bordman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

78.571 *Red Rock Revue* (Revue) Jeni Barnett and John Fiske and Gavin Richards. JACKSONS LANE 13/10/78.* Review: *Socialist Challenge* 5/10/78, 15. Comment: Belt and Braces. The revue was "the response of those members of the Belt and Braces touring political theatre company most involved on the music side to the summer of '78a" (*Socialist Challenge*).

78.572 *The Resistible Rise of Arturo Ui* (D, 17sc) Bertolt Brecht (trans George Tabori of *Der aufhaltsame Aufstieg des Arturo Ui*, 1958). HALF MOON 13/10/78.** Cast: SHM; *Stage* 12/10/78, 1; *WWT/17*. *Arturo Ui* Simon Callow; *Young Dogsborough*, *Dockdaisy*, *Inna* Lizza Aiken; *Servant*, *Sheet*, *Betty Dullfeet*, *Fish* Janet Amsden; *Emanuele Girl*, *Mulberry* Peter Attard; *Ragg*, *Goldman* Les Davidoff; *Giuseppe Givola* David Fielder; *Caruther*, *Greenwool* Vic Jarvis; *Old Dogsborough*, *Actor* Howard Lew Lewis; *Bowl*, *O'Casey* Ken Morley; *Clark* David Sibley; *The Barker*, *Butcher*, *Prosecutor*, *Woman* Maggie Steed; *Ernesto Roma* Rob Walker; John Hartley. *Dir* Rob Walker; *Dgn* Iona McLeish; *Mus* Hans Dieter-Hosalla; *Light* Donald McLeish; *Sm* Tom Donnellan, Vic Jarvis, Mick Bearwish; *Assoc dir* Les Davidoff. Plot: Fletcher, French/2, Hochman, Matlaw, Patterson. Reviews: *Guardian* 18/10/78, 12; *Observer* 29/10/78, 33; *Stage* 26/10/78, 21; *Times* 21/10/78, 6; *Tribune* 3/11/78, 6-7. Comment: A "magnificent" revival with Simon Callow "an exact study in grotesque evil" (*Guardian*). *Observer* and *Times* strongly endorsed that verdict.

78.573 *The Changeling* (T, 5a) Thomas Middleton and William Rowley. ALDWYCH 16/10/78.** Cast: RSCA; *Stage* 12/10/78, 1; Theatricalia; *WWT/17*. *Alibius* Arthur Whybrow; *Alonzo* Julian Glover; *Alsemero* James Laurensen; *Servants to Alsemero* Roger Martin, David

Shaw-Parker; *Antonio* John McEnery; *Beatrice-Joanna* Diana Quick; *De Flores* Emrys James; *Diaphanta* Jill Baker; *Franciscus* Stephen Jenn; *Isabella* Charlotte Cornwell; *Jasperino* Philip Dunbar; *Lollo* Barrie Rutter; *Pedro* David Hobbs; *Tomazo* Charles Dance; *Vermadero* Bernard Brown; *Inmates of the Asylum* Michele Copsey, Rory Edwards, David Hobbs, Roger Martin, Kenneth McClellan, David Shaw-Parker, Peter Tullo. *Dir* Terry Hands; *Dgn* Judith Bland; *Ch* Amanda Knott; *Mus* Guy Woolfenden; *Assist dir* Mark Dornford-May; *Sm* Philip Hoare; *Dsm* Diana Durant; *Asm* Michael Townsend; *Sound* Roland Morrow, John A. Leonard. Plot: Fletcher, Gassner, Griffiths, Hochman, Holznecht, Law, Patterson, Shank, Sobel. Reviews: *Birmingham Post* 17/10/78, 6; *Guardian* 17/10/78, 8; *Illustrated London News* 1/12/78, 121; *New Statesman* 20/10/78, 521; *Observer* 22/10/78, 33; *Spectator* 21/10/78, 28-29; *Stage* 26/10/78, 11; *Times* 17/10/78, 10. Comment: Royal Shakespeare Company. "A tabloid production of a quality play" (*Guardian*). *Spectator* pointed to several "false moments— which quite destroy the psychological force of the drama." *Observer* said the production was better than the earlier Riverside one because it was "much steamier," and played close attention to the verbal wit. Not "as emotionally powerful as the Riverside version" (*Times*).

78.574 *Death at the Big House* (P) Anon. SHAKESPEARE TAVERN AND PLAYHOUSE 16/10/78 (Ln).

78.575 *Lipservice* (P) Ian Taylor. SOHO POLY c. 16/10/78 (Ln).* Cast: *Stage* 19/10/78, 11. *Tony* Alan Gill; *Robert* Brian Gwaspari; *Mark* Martyn Whitby; *Penny* Jan Harvey. *Dir* Jim Mason; *Dgn* Elizabeth De Costa. Review: *Stage* 16/11/78, 14. Comment: The plot involved a clash of the classes when an upper-class man steals the "fantasy fiancée" of a working-class man (*Stage*).

78.576 *Molly* (TC) Simon Gray. RICHMOND 16/10/78. 1st perfd Dock Street, Charleston, South Carolina (Spoleto Festival), 18/5/77; 1st British perf Palace, Watford, 9/11/77. Plot: Demastes/2, Hischak/2, 126, Weintraub. Comment: The pre-West End production prior to opening at the Comedy later in October (78.598). The first New York production was at the Hudson Guild 11/1/78.

78.577 *Quartet for Five* (P) Tom Glaser. LAMB AND FLAG 17/10/78 (Ln). 1st perf? Cast: *Stage* 19/10/78, 11. Karen Arenow, Dorothy Dunning, Ray Jones, Roy Lansford, Carl MacCulum, Carol Passmore, Nicolas Tudor. *Dir* Bobby Robi. Comment: LAMP.

78.578 *Richard III* (T) William Shakespeare. YOUNG VIC 17/10/78; trfd to OLD VIC 28/2/79.** Cast: *WWT/17*. *Edward IV*, *Bishop of Ely* John Darrell; *Edward Prince of*

Wales Nicolas Andrews/Brian Levine; *Richard Duke of York* Andrew Vickers/Darryl Franklin; *George Duke of Clarence, Catesby* Stephen Boxer; *Richard Duke of Gloucester* Bill Wallis; *Duchess of York* Laura Cox; *Margaret* Linda Polan; *Lady Anne* Heather Baskerville/Tina Jones; *Queen Elizabeth* Kate Versey; *Earl Rivers, Sir Walter Herbert* Joss Buckley; *Lord Grey, Cardinal, Richmond* Philip Bowen; *Marquis of Dorset, Archbishop* Terry Mortimer; *Duke of Buckingham* Michael Attwell/James Carter; *Lord Hastings, Sir James Blunt* Malcolm Rennie; *Sir Richard Ratcliffe, Brackenbury* Tim Thomas; *2nd Murderer, Tyrrel, Norfolk* James Carter; *1st Murderer, Citizen, Surrey* Micky O'Donoghue; *Lord Stanley* Bev Willis. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Martin Hazlewood. Reviews: *Guardian* 18/10/78, 12; *Illustrated London News* 1/12/78, 121; *New Statesman* 27/10/78, 559; *Stage* 26/10/78, 21, 1/3/79, 17; *Times* 18/10/78, 11. Comment: Part of the Action Man Trilogy. A modern dress production. *Times* noted modern dress was "a pale description for a version that also runs to press photographers, newspaper vendors and couriers on bicycles." "A crisp interpretation" although the naturalism reduces the overall "sweep and scale" of the play (*Guardian*). *New Statesman* expressed a similar reservation, that at times the "modern dress has inhibited the performers and shrunk the play."

78.579a *Endgame* (D, 1a) Samuel Beckett. OPEN SPACE 18/10/78.** Cast: *WWT/17*. *Clov* Bud Thorpe; *Hamm* Rick Cluchey; *Nagg* John L. Jenkins; *Nell* Terri Garcia Sutro. *Dir* Rick Cluchey; *Dgn* Gerhard Trimpin, John Lovell, Rick Cluchey; *Light* Bud Thorpe. Plot: Demastes/2, Fletcher, French, French/2, Gassner, Griffiths, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Vinson, Walford, Weintraub. Reviews: *Guardian* 19/10/78, 12; *Observer* 22/10/78, 33; *Stage* 2/11/78, 13; *Times* 19/10/78, 11. Comment: San Quentin Drama Workshop. Directed by Rich Cluchey, with Beckett's assistance, the piece was less successful than the accompanying *Krapp's Last Tape* (*Observer*).

78.579b *Krapp's Last Tape* (Monol) Samuel Beckett. OPEN SPACE 18/10/78.** Cast: *WWT/17*. *Krapp* Rick Cluchey. *Dir* Samuel Beckett; *Dgn* Richard Riddell; *Cost dgn* Terri Garcia Sutro; *Light* Bud Thorpe. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Reviews: *Guardian* 19/10/78, 12; *Observer* 22/10/78, 33; *Stage* 2/11/78, 13; *Times* 19/10/78, 11. Comment: San Quentin Drama Workshop. Cluchey (a former prisoner) was "the bleakest, most soulless and terrifying Krapp I have seen" (*Observer*). *Times* objected to Cluchey's American accent.

78.580 *The Slab Boys* (P, 2a) John Byrne. THEATRE UPSTAIRS 18/10/78. 1st perfd Traverse, Edinburgh, 6/4/78. Cast: Findlater; *Stage* 12/10/78, 1; *WWT/17*. *Spanky* Jim Byars; *Lucille* Elaine Collins; *Jack Hogg* Jake D'Arcy; *Hector* Pat Doyle; *Sadie* Julia McCarthy; *Phil* Billy McColl; *Alan* Freddie Boardley; *Curry* Carey Wilson. *Dir* David Hayman; *Dgn* Grant Hicks; *Light* Alastair McArthur. Plot: Fletcher, French/2, Hirschak/2, 177. Reviews: *Guardian* 19/10/78, 12; *Stage* 26/10/78, 21. Comment: MPS 1725. Traverse Theatre Company. *Guardian* was particularly pleased by the play's depiction of "the human complexity of the situation." The first New York production was at the Hudson Guild 19/11/80.

78.581 *Who Killed "Agatha" Christie* (Melo, 2a) Tudor Gates. AMBASSADORS 18/10/78.** 170 perf. Cast: Theatricalia; *WWT/17*. *Arthur Christie* Gerald Flood/Richard Greene/Dermot Walsh; *Brian Coombes* Hugh Janes; *Joanne Terry* Juliette Kaplan; *John Terry* James Bolam/George Sewell. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Mgr dir* Ray Cooney, Laurie Marsh, Brian Rix; *Gen mgr* George Cross, Rod H. Cotton; *Pres* Bill Kenwright; *Dir* John Dove; *Dgn* Pamela Ingram; *Light* Durham Marengi; *Sm* Sally Flemington; *Dsm* Alan Bone; *Asm* Lynne Ellis; *Press rep* Jason Pollock; *Bom* P. Easton. Reviews: *Birmingham Post* 20/10/78, 4; *Daily Mirror* 21/10/78, 9; *Guardian* 20/10/78, 12; *Illustrated London News* 1/12/78, 121; *New Statesman* 27/10/78, 559; *Stage* 26/10/78, 11; *Times* 19/10/78, 11. Comment: "An ingenious if sadistic piece, the best of its kind since *Sleuth*" (*New Statesman*). The piece did not prove suspenseful for *Times*. "The talk is endless. When the victim finally expired I suspected that boredom contributed to his death" (*Daily Mirror*).

78.582 *An Audience Called Edouard* (P, 2a) David Pownall. GREENWICH 19/10/78.* 33 perf. Cast: *Stage* 12/10/78, 1; Theatricalia; *WWT/17*. *Ferdinand* David Robb; *Victorine* Susan Hampshire; *Gustave* Jeremy Irons; *Berthe* Stephanie Beacham; *Hugo* David Burke; *Eriquer* James Taylor. *Dir* Alan Strachan; *Dgn* Peter Rice; *Light* Nick Chelton. Reviews: *Guardian* 20/10/78, 12; *New Statesman* 27/10/78, 559; *Observer* 22/10/78, 33; *Stage* 26/10/78, 11; *Times* 20/10/78, 15. Comment: MPS 733. "A scholarly, elegant but rather undramatic disquisition on art, politics and life" (*Guardian*). *Times* described the piece as "that classic parlour game of imagining what the characters in a painting might be saying."

78.583 *Hamlet* (T) William Shakespeare. YOUNG VIC 19/10/78; trfd to OLD VIC 22/2/79.** Cast: Theatricalia; *WWT/17*. *Voltemand, Osrice, Player King* Michael Attwell/Joss Buckley; *Francisco, First Gravedigger* Chris Barnes; *Hamlet* Philip Bowen; *Horatio* Stephen Boxer;

Laertes Joss Buckley; *Player Queen* Laura Cox/Tina Jones; *Polonius* John Darrell; *Cornelius, Reynaldo* Terry Mortimer; *Barnardo, Second Gravedigger, Fortinbras* Micky O'Donoghue; *Gertrude* Linda Polan; *Marcellus, Lucianus, Norwegian Captain* Malcolm Rennie; *Guildenstern* Tim Thomas; *Ophelia* Fiona Victory; *Claudius* Bill Wallis; *Rosencrantz* Bev Willis. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Chris Ellis; *Fight arr* William Hobbs. Reviews: *Guardian* 20/10/78, 12; *Illustrated London News* 1/12/78, 121; *New Statesman* 27/10/78, 559; *Stage* 26/10/78, 21, 1/3/79, 17; *Times* 20/10/78, 15. Comment: Part of the Action Man Trilogy. Performed in modern dress. Philip Bowen just managed to be a "probable" Hamlet (*Guardian*). *Times* could not discern the reason for "all the monkeying about" with the "brutally cut" text. "Ruined by an insensitive disregard of its dramatist: no high noises here. Thus the marvellous opening is distorted, goodness knows why, by textual rearrangement" (*Illustrated London News*).

78.584 *Hot Spot* (P) Eileen Fairweather and Melissa Murray. OVAL HOUSE 19/10/78. 1st perfd 1978. Review: *Stage* 23/11/78, 22. Comment: Women's Theatre Group. The piece was concerned with "the ambiguous role of woman in society," and *Stage* declared it was "dull, because there are far too many words and most of them do not say anything very much."

78.585 *Did the Spaceman Sing on the Moon?* (P for children) Penny Casdagli and Ilona Sekacz. ARTS 21/10/78.* Cast: *Stage* 5/10/78, 11. *Iris* Celia Hewitt; *Narcissus* Kevin Huckstep; *Echo* Donna Killoran; Elyot Marshall, Richard Syms. *Dir* Nicholas Barter; *Dgn* Liz da Costa; *Light* Gus Stewart; *Mus* Ilona Sekacz. Review: *Stage* 2/11/78, 15. Comment: Unicorn Theatre. "The story brings in Echo, Narcissus and Iris, the rainbow messenger of the gods of Olympus. The moon is about to extinguish her light, fed up with spacemen who trample all over her surface and never once break into song" (*Stage*).

78.586 *Patterns of Loving and Living* (Anthology) Maralyn Heathcock (deviser). BEAR GARDENS MUSEUM 22/10/78 (m). 1st perf? Maralyn Heathcock. *Dir* Edgar Gray. Review: *Stage* 2/11/78, 15. Comment: An "anthology recital of extracts from plays and poems" performed by Maralyn Heathcock who "has a fine voice for verse and a pleasing stage personality" (*Stage*). Also performed c. 20/11/78 at Head Theatre at the White Lion, Putney High Street.

78.587 *Frankenstein* (P) James Gillhouley (adpt of Mary Shelley's novel, 1818). WHITE HART c. 23/10/78. 1st perf? Comment: Company of Three.

78.588 *Masada* (P, 18sc) Edgar White. KESKIDEE CENTRE c. 23/10/78.* Comment: Keskidee Workshop Players.

78.589 *Nashville New York* (Ent) Robert Cushman (adpt of Ogden Nash's verse and lyrics) and Vernon Duke (mus) and Kurt Weill (mus). KING'S HEAD 23/10/78 (Ln). 1st perf thus. Cast: 26/10/78, 12. Joss Ackland, Robert Cushman, Lynda Marchal, Jeffrey Perry. *Dir* Giles Block; *Mus dir* David Wykes. Review: *Stage* 23/11/78, 22. Comment: *Stage* said the piece was effective and well performed. A short, 40 minute version was given a platform performance at the Olivier on 19/12/77.

78.590 *No Regrets* (P) Anon. OVAL HOUSE c. 23/10/78. 1st perf? Cast: *Stage* 26/10/78, 12. Sally Cranfield, Janet Goddard, Geraldine Pilgrim, Melanie Thompson. Comment: Hesitate and Demonstrate. This and the following item did not form a double bill. Either the items were performed on different dates during this week or at lunch or in the evening; *Stage* does not indicate which.

78.591 *Party Time at the Glasshouse* (P) Anon. OVAL HOUSE c. 23/10/78. 1st perf? Cast: *Stage* 26/10/78, 12. Jane Nash, Jessica Laws, Catharine Alonso, Carole Dooley. Comment: Pure Monkeys. This and the preceding item did not form a double bill. Either the items were performed on different dates during this week or at lunch or in the evening; *Stage* does not indicate which.

78.592 *Sideshow* (Ent) Martin Raphael and Reg Meuross and Michael Matou and Miss Paula and Bob Smith. ALMOST FREE c. 23/10/78 (Lt). 1st perf? Cast: *Stage* 26/10/78, 12. Martin Raphael, Reg Meuross, Michael Matou, Miss Paula, Bob Smith.

78.593 *The Training* (P) Alan Dury. ICA (Cinema) c. 23/10/78 (Ln). 1st perf? Cast: *Stage* 26/10/78, 12. Peter Jack Elliott; *Cathy* Susannah Fellows; *Jessica* Patricia Heneghan; *Mike* Paul Kember; Paul Greenwood, Julian Hough. *Dir* John Chapman, Tim Fywell. Review: *Stage* 16/11/78, 14. Comment: "A parody on those intense gatherings that urge people to throw off life's aggravations and seek a new freedom or, in this case, 'the full development of the potential'" (*Stage*).

78.594 *King Lear* (T) William Shakespeare. OLD VIC 24/10/78.** Cast: *Theatricalia*; *Variety* 15/11/78, 86; *WWT/17*. *Lear* Anthony Quayle; *King of France* Paul Ridley; *Burgundy* James Stephens; *Cornwall* Kenneth Gilbert; *Albany* John Rye; *Kent* Trevor Martin; *Gloucester* Ralph Michael; *Edgar* James Aubrey; *Edmund* Christopher Neame; *Oswald* Enn Reitel; *Old Man* Barry J. Gordon; *Fool* Matthew Guinness; *Goneril* Carol

Gillies; *Regan* Isla Blair; *Cordelia* Mel Martin; *Soldiers, Messengers* Tom Fahy, Jeremy Gittins, Colin Kaye, James Murray, Andrew Secombe, Kevin Whately. *Dir* Toby Robertson; *Dgn* Alan Barrett; *Mus* Donald Fraser; *Light* Keith Edmundson. Reviews: *Birmingham Post* 26/10/78, 6; *Gay News* 16/11/78, 35; *Guardian* 25/10/78, 12; *Illustrated London News* 1/12/78, 121; *New Statesman* 3/11/78, 598; *Observer* 29/10/78, 33; *Spectator* 18/11/78, 25; *Stage* 2/11/78, 13; *Times* 25/10/78, 9; *Variety* 15/11/78, 86. Comment: Prospect Theatre Company. *Variety* called the production "honorable" but uneven, especially Anthony Quayle's *Lear*, the costumes, the set, and the interpretation. *Guardian* echoed those reservations. The production was "more stage-managed than directed" (*Times*). *Stage* reviewed the production favorably, particularly Quayle's *Lear*. *Illustrated London News* did not express any reservations.

78.595 *Sam, Sam* (P, 2a) Trevor Griffiths. COURT 24/10/78.** Plot: Demastes/2, Vinson, Weintraub.

78.596 *Loved* (P) Olwen Wymark. BUSH 25/10/78.* Cast: *Stage* 26/10/78, 1; *WWT/17*. *Cissy* Jill Dixon; *Gabriel* Michael Johnson; *Lawrence* Philip Lowrie; *Amy* Priscilla Morgan; *Zoe* Veronica Quilligan; *Arthur* Sean Scanlan. *Dir* Kenneth Chubb; *Dgn* Andrea Montag. Reviews: *Guardian* 28/10/78, 11; *Stage* 16/11/78, 14; *Times* 31/10/78, 12; *Tribune* 17/11/78, 10. Comment: Wakefield Tricycle Company. "An original and moving study of individual isolation and ennui" in the middle class, with "a distinctive style and a strong feminist voice" (*Tribune*). *Times* commended the production but was unsure what the play was about.

78.597 *Mid-day Dreams* (Mus revue) Chris Whittingham and David Seabrook. KING'S HEAD (2) 25/10/78. 1st perf? Cast: *Stage* 19/10/78, 11. Lee Edmundson, Gwyneth Fletcher, Koni McCurdy, Randall Montgomery, Diana Royce, Paul Wolfson.

78.598 *Molly* (P, 2a) Simon Gray. COMEDY 25/10/78.** 45 perf. Cast: *Stage* 19/10/78, 1; *Theatricalia*; *Variety* 8/11/78, 66; *WWT/17*. *Eve* Barbara Atkinson; *Greaves* Michael Shannon; *Jones* David Telfer; *Molly* Billie Whitelaw; *Oliver* Anthony Allen; *Teddy* T. P. McKenna. *Lic* R. C. Wingate; *Pp* G. C. T. (Management) Ltd.; *Pres* H. M. Tennent Ltd., Grosvenor Entertainments, Shinline Ltd.; *Dir* Stephen Hollis; *Dgn* Christopher Morley; *Light* Peter Sutton; *Cost dgn* Ann Curtis; *Sm* Griffith James; *Dsm* Gerne Sandys; *Asm* Michael Bott; *Cost supervisor* Valerie Metheringham; *Wm* Jackie Rathbone Jones; *Press rep* Ros Toland; *Carp* Robert Knight; *Gen mgr* Michael Ginesi; *Bom* Paul Hadley. Plot: Demastes/2, Hischak/2, 126, Weintraub. Reviews: *Gay News* 16/11/78, 35;

Guardian 26/10/78, 12; *Illustrated London News* 1/12/78, 121; *New Statesman* 3/11/78, 598; *Observer* 29/10/78, 33; *Spectator* 4/11/78, 25; *Stage* 2/11/78, 13; *Times* 26/10/78, 16; *Variety* 8/11/78, 66. Comment: The play was based on the murder of Francis Rattenbury (1867–1935) who was killed by his wife's young lover (see also Rattigan's *Cause Célèbre*, 77.300). *Times* reported the play was adapted from Gray's television play, *Death of a Teddy Bear* [BBC TV-1 15/2/67]. A "lackluster" play but with an excellent performance by Billie Whitelaw (*Variety*). *Spectator* thought the piece was just a conventional suburban melodrama with "some plodding psychological insight." *New Statesman* defended the play as having "more substance and certainly more subtlety than some of my fellow-hacks seem ready to recognise."

78.599 *The Ballad of Wilfred II* (P) Frank Marcus. ALMOST FREE 26/10/78 (Ln).* Cast: *Stage* 26/10/78, 12. *Aubrey* Hugh Lloyd; *Edie* Carolyn Moody; *Selina* Cadell, Jonathan Kidd, Pat Parr-Burman, Roger Leach. *Dir* Paul Marcus; *Sc dgn, Cost dgn* Miki van Zwanenburg; *Light* Valerie Warburton; *Songs* Joanna Marcus. Review: *Stage* 2/11/78, 15. Comment: Two lonely people marry, but the man loses his identity as his wife wants him to be exactly like her former husband.

78.600 *Deathtrap* (Melo, 2a) Ira Levin. GARRICK 26/10/78. 950 perf. 1st perfd Wilbur, Boston, 26/1/78; 1st British perf. Cast: *Stage* 14/9/78, 1; *Theatricalia*; *Variety* 8/11/78, 66; *WWT/17*. *Myra Bruhl* Rosemary McHale; *Sidney Bruhl* Denis Quilley; *Clifford Anderson* Philip Sayer; *Helga ten Dorp* Joyce Grant; *Porter Milgrim* David Healy. *Lic* Theatres Consolidated Ltd.; *Chm* P. D. Abrahams; *Mgr dir* John Hallett; *Pres* Michael White, Alfred de Liagre, Jr., Roger L. Stevens; *Dir* Michael Blakemore; *Sc dgn* William Ritman; *Assoc pd* Robert Fox; *Light* Spike Gaden; *Sm* Trevor Bentham; *Dsm* Emma McNulty; *Asm* Christine Grant, Anne Milner; *Wm* Janet Macklam. Plot: Best/77, 204, Bordman, Fletcher, Hischak, Hischak/2, 128–29, Law, Salem, Shipley. Reviews: *Birmingham Post* 30/10/78, 6; *Gay News* 16/11/78, 35; *Guardian* 27/10/78, 12; *Illustrated London News* 1/12/78, 121; *New Statesman* 3/11/78, 598; *Observer* 29/10/78, 33; *Spectator* 4/11/78, 25; *Stage* 2/11/78, 13; *Times* 27/10/78, 12; *Variety* 8/11/78, 66. Comment: *Variety* predicted success for the play which provided "clever entertainment of a kind not seen since *Sleuth*." "A smart and glossy piece of theatrical machinery; as someone says in the first scene, 'not even a gifted director could ruin it'" (*Spectator*); *Times* reacted similarly. The production closed on 7/2/81. The first New York production (*Music Box* 26/2/78) ran for 1,793 performances.

78.601 *Jesse and the Bandit Queen* (P, 1a) David Freeman. ROUND HOUSE DOWNSTAIRS 26/10/78. 1st perfd Eugene O'Neill Memorial Theatre Center, Waterford, Connecticut, 13/7/75; 1st British perf. Cast: *Stage* 26/10/78, 12. *Belle Starr* Annabel Leventon; *Jesse James* Vincent Marzello. *Dir* Andrew Harmon; *Dgn* Douglas Heap. Plot: Hischak/2, 92–93, Salem. Reviews: *Guardian* 31/10/78, 8; *Observer* 5/11/78, 28; *Stage* 16/11/78, 14; *Times* 31/10/78, 12. Comment: *Observer* thought the plot needed more context in order to flesh out the lives of Jesse James and Belle Star. *Guardian* noted “beguiling performances” by Vincent Marzello and Annabel Leventon. *Times* thought the acting lacked “barnstorming exuberance.” The first New York production (Papp Public/Other Stage 17/10/75) ran for 155 performances.

78.602 *Love All* (Mus, 1a) Nancy Ruthven (based on Tony Jackson’s idea) and William Reed (mus). WESTMINSTER 26/10/78.** Cast: *Stage* 19/10/78, 1; *WWT/17*. *Bunny* Brogden Miller; *Phyllis* Ruth Madoc. *Pres* Westminster Productions, Moral Re-Armament; *Dir*, *Dgn* John Dryden; *Ch* Nita Howard; *Light* Dick Bloxside. Review: *Stage* 9/11/78, 9. Comment: A solidly professional production (*Stage*).

78.603 *The Glass Menagerie* (P, 2a) Tennessee Williams. TOWER, CANONBURY, 27/10/78.** Cast: TTC. Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth.

78.604 *The Increased Difficulty of Concentration* (Satire) Václav Havel (anon trans of *Ztížená možnost soust ededni*, 1968). ORANGE TREE 27/10/78. 1st perfd Theatre on the Balustrade, Prague 4/68; 1st British perf New Vic Studio, Bristol, 18/2/74 (amat). Cast: *Stage* 19/10/78, 11. *Dr. Huml* Rio Fanning; Jan Bashford, Jan Carey, Lee Cornes, Liz Crowther, David Gillies, Auriol Smith, Michael Wynne. *Dir* Christie Dickason. Plot: Hischak/2, 7–8, Hochman, Matlaw, 343. Reviews: *Gay News* 16/11/78, 35; *Guardian* 30/10/78, 10; *Stage* 30/11/78, 22. Comment: Richmond Fringe. “A sprightly, humanist attack on anything that reduces man’s infinite variety to carefully catalogued dat[a]” (*Guardian*). *Gay News* found the piece banal and poorly constructed; the direction was “inchoate.” *Stage* faulted the translation for adding to the audience’s difficulties. The first New York production (Forum 4/12/69) ran for 28 performances.

78.605 *The World Turned Upside Down* (P, 22sc) Keith Dewhurst (adpt of Christopher Hill’s book, 1972). COTTESLOE 27/10/78.* 36 perf. Cast: NTA; *Stage* 26/10/78, 1; Theatricalia; *WWT/17*. *Bishop William Juxon*, *Captain*

Furiosity, *Officer* Howard Goorney; *Colonel Hacker*, *Snapjoint*, *Corporal Church* Brian Glover; *Corporal, Henry Denne*, *Mr. Colton*, *Captain Jones* Peter Armitage; *Ensign Thompson* Keith Thompson; *Gerard Winstanley*, *Musketeer Captain* Mark McManus; *Irish Prisoner*, *Corporal Perkins* John Tams; *King Charles I*, *Sedley Gawn Grainger*; *Lawrence Clarkson*, *Captain William Thompson* Jack Shepherd; *Lord General Fairfax*, *Maidley*, *Middleton* Oliver Cotton; *Lucy Irene Gorst*; *Mary Middleton*, *Lady Eleanor Davies* Marty Cruickshank; *Mr. Eyres*, *Stewer Norman Tyrrell*; *Mrs. Ashley*, *Mrs. Stewer* Edna Doré; *Mrs. Clarkson*, *Mrs. Colton* Tamara Hinchco; *Mrs. Maidley* June Watson; *Myles Syndercombe*, *Pordage*, *Soldier* Frederick Warder; *Sir James Ashworth*, *Robert Lockyer*, *Abiezer Coppe* David Rintoul; *The Executioner*, *Edmund Mellor* Trevor Ray; *Theobald*, *Mad Cavalier*, *Oliver Cromwell*, *John Taylor* Niall Tóibín; *William Everard*, *Captain Kirby*, *Coppin* Bob Hoskins. *Dir* Bill Bryden, Sebastian Graham-Jones; *Dgn* William Dudley; *Light* Brian Ridley; *Ch* Ashley Hutchings; *Mus dir* Ashley Hutchings, John Tams; *Sound* Derrick Zieba; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Jane Beebee, Barbara Mates, Hilary Peek. Reviews: *Birmingham Post* 6/11/78, 6; *Guardian* 3/11/78, 11; *New Statesman* 10/11/78, 635; *Observer* 29/10/78, 31, 5/11/78, 28; *Spectator* 11/11/78, 25; *Stage* 9/11/78, 9; *Times* 3/11/78, 9. Comment: MPS 760. National Theatre. Press night was 2/11/78. The play, dealing with “the social and political ferment” following Charles I’s execution, covered so much “intractable” material that *Guardian* was confused. *Observer* (5/11) reported the audience was also confused, and the staging did not help. *Times* noted the play relied on the audience to connect the various historical threads. The production remained in repertory until 6/2/79.

78.606 *McCracken Is Flying South* (P) Anon. THEATRE SPACE 30/10/78 (Lt). 1st perf? Cast: *Stage* 2/11/78, 14.

78.607 *Merchants of Fantasy* (P) Anon. ACTION SPACE 30/10/78. 1st perf?

78.608 *The Prisoner of Zen* (P) Peter G. F. Godfrey. OVAL HOUSE c. 30/10/78.* *Zapt*, *Strakencz* Eugene Schlusser; *Rudolph Rassendyll* Jeffrey Vanderbijl; *Princess* Judy Lawrence; *Prince* Mark One. Review: *Stage* 23/11/78, 22. Comment: Rational Theatre Company. “Meant to be the thinking man’s version of *The Prisoner of Zenda* complete with identical doubles, substitute princes and all the usual trappings of adventure melodrama”; however, the piece was full of “paradoxes, distorted images, boxes within boxes and the like” (*Stage*).

78.609 *Bar Mitzvah Boy* (Mus, 2a) Jack Rosenthal (bk; based on his play, 1976) and Jule Styne (mus) and Don

Black (lyr). *HER MAJESTY'S* 31/10/78.* 80 perf. Cast: Theatricalia; *Variety* 8/11/78, 66; *WWT/17*. *Eliot Green* Barry Angel; *Rabbi Sherman* Peter Whitman; *Squidge* Ashley Knight; *Denise* Zelah Clarke; *Brian* Kerry Shale; *Donna, Marie* Sharon Lee Hill; *Cantor* Gordon Faith; *Victor Green* Harry Towb; *Lesley Green* Leonie Cosman; *Harold* Ray C. Davies; *Rita Green* Joyce Blair; *Sylvia* Vivienne Martin; *Maurice Caplan* Raymond Brody; *Grandad* Benny Lee; *Cousin Bernie* Barry Martin; *M. C.* Mostyn Evans; *Bandleader* David Hitchen; *Workmen, Waiters, Parents, Passers-by, Friends, Relatives* Joan Hall, Barbara Rosenblat, Jonathan Courage, Jeannie Harris, Maurice Lane, Albin Pahernik, Buster Skeggs, Carol Starks, Brent Vernon, Giselle Wolf, Erica Yorke. *Pres* Wolverstow Ltd., Peter Witt; *Dir* Martin Charnin; *Dgn* Robin Don; *Ch* Peter Gennaro; *Light* David Hersey; *Mus dir* Alexander Faris; *Sm* Rosemary Curr; *Dsm* Roger Collins; *Asm* Christine Crow, Anthony Godel. Plot: OTF. Reviews: *Birmingham Post* 1/11/78, 6; *Gay News* 16/11/78, 34; *Guardian* 25/10/78, 12, 1/11/78, 10; *Illustrated London News* 1/1/79, 56; *New Statesman* 10/11/78, 635; *Observer* 5/11/78, 28; *Spectator* 11/11/78, 25; *Stage* 9/11/78, 9; *Times* 1/11/78, 13; *Variety* 8/11/78, 66. Comment: MPS 723. The show cost a reported £300,000 to produce, and "producer Peter Witt later added a further £50,000 of his own money in a bid to keep the show from closing" (*Stage* 4/1/79, 1). Rosenthal's play was originally broadcast on BBC-1 TV 14/9/76. "Doesn't have a single sock song or dazzling production number," but does have sympathetic characters (*Variety*). *Gay News* said the television play had not transferred entirely successfully to the stage; *New Statesman* concurred. *Times* added the production failed to turn "a truthful ethnic comedy into a popular smash." *Illustrated London News* generally viewed the piece and production favorably.

78.610 *British Bulldog* (P) Phil Woods. SOHO POLY c. 31/10/78 (Ln). 1st perf? *Barnes* John White; *Harry Rod* Culbertson. *Dir* Brian Croucher; *Dgn* Poppy Mitchell. Reviews: *Stage* 7/12/78, 23; *Times* 1/11/78, 13. Comment: Woods did not develop a potentially interesting encounter between a "staunch Little Englander" and a bored youth (*Times*).

78.611 *Don Juan* (Epic poem) George Gordon Byron. COCKPIT 31/10/78.** Cast: *Stage* 26/10/78, 12. *Donna* Julia Roberta Durant; *Don Juan* Edmund Falzon; *Byron* Ian Frost; *Suzie* Cerys, *Clare* Fischer, *Richarde* Leighton. *Dir* John Retallack; *Mus* Dick McCaw; *Cost dgn* Imogen Magnus. Review: *Stage* 9/11/78, 12. Comment: ATC London. "Director John Retallack has shared out the verse between the players, sometimes even to sharing a single line in order to make a point more theatrically

effective. And to link incidents and episodes, he has Byron as narrator, a true gentleman neatly characterised by Ian Frost" (*Stage*).

78.612 *Red Earth* (P) David Lan. ICA 31/10/78 (Ln).* Cast: *Stage* 26/10/78, 12. *Joshua Mudakwa* Frederick Brobby; *George Madidi* Victor Lindsay; *Herbert Cibuwe* Doyle Richmond; *Moses Kotane* Molefi Pheto; *Nadia* Cattouse, *Christopher* Godwin. *Dir* John Burgess. Review: *Stage* 16/11/78, 14. Comment: A former dock worker and a dentist (both black) bemoan their economic lot in oppressive South Africa.

78.613 *Science Fictions* (P) Shared Experience. ICA 31/10/78.* Pam Ferris, Anthony Naylor, Ruth Seglow. *Dir* Mike Alfreds. Review: *Times* 2/11/78, 9. Comment: Shared Experience. The piece was about the crew of a spaceship discovering a new planet and was performed using only chairs (*Times*).

78.614 *Clouds* (C, 2a) Michael Frayn. DUKE OF YORK'S 1/11/78; trfd to CRITERION 16/5/79.** 287 perf. Cast: *Stage* 26/10/78, 1; Theatricalia; *Variety* 15/11/78, 86; *WWT/17*. *Owen* Tom Courtney; *Mara* Felicity Kendal; *Ed* Mark Kingston; *Angel* Paul Chapman; *Hillberto* Mark Heath. *Pp, L* Peter Saunders; *Mgr dir* Ray Cooney, *Laurie* Marsh, *Brian* Rix; *Pres* Ray Cooney, *David* Aukin; *Dir* Michael Rudman; *Dgn* Sue Plummer; *Cost dgn* Lindy Hemming; *Light* Gerry Jenkinson; *Sm* Richard Mangan; *Dsm* Bill Capel; *Asm* Maggie Tremayne. Plot: Demastes/2, Fletcher, Patterson, Weintraub. Reviews: *Birmingham Post* 6/11/78, 6; *Guardian* 2/11/78, 10; *Illustrated London News* 1/1/79, 56; *New Statesman* 10/11/78, 635; *Observer* 5/11/78, 28; *Spectator* 11/11/78, 24–25; *Stage* 9/11/78, 9; *Times* 2/11/78, 9; *Variety* 15/11/78, 86. Comment: A successful revival with a "simple production by Michael Rudman," and well acted by Tom Courtenay and Felicity Kendal (*Guardian*). *Observer* concurred. *Times* revised, favorably, its original opinion of the play and said the new cast outclassed the original.

78.615 *The Football Apprentices* (P) David Holman. THEATRE ROYAL, STRATFORD EAST, 1/11/78.* Cast: *Stage* 26/10/78, 1; *WWT/17*. *Paul* McCleary, *Trevor* Butler, *Jim* Barclay, *Peter* Dawson, *Geoffrey* Hinsliff, *Margot* Leicester, *Reg* Stewart, *Gary* Whelan, local schoolboys from Stratford East Youth Theatre Group, Eastlea Youth Theatre, Monega Youth Theatre. *Dir* Sebastian Born; *Dgn* Gemma Jackson; *Light* Chris Lattimore. Reviews: *Guardian* 2/11/78, 10; *Stage* 16/11/78, 14; *Times* 2/11/78, 9. Comment: The play was about the recruitment of young schoolboys to be apprentice football players, an interesting subject that *Guardian*

felt had not been fully explored. "Not dramatic, not filled with incident, but it is absorbing and entertaining" (*Times*).

78.616 *The People Show No. 77*. OVAL HOUSE c. 2/11/78. Review: *Times* 3/11/78, 9. Comment: *Times* declared the show was "the truest theatrical magic in Britain."

78.617 *Thunder* (P) Richard Crane. UPSTREAM 2/11/7. 1st perfd Library Theatre, Bradford University, 26/6/73 (amat). *Emily Brontë* Alison Christie-Murray; *Anne Brontë* Polly March; *Charlotte Brontë* Maggie Wells; *Branwell Brontë* Richard Everett; *Nicholls* Ian Bleasdale; *Patrick Brontë* John Wyman. *Dir* Faynia Williams. Review: *Stage* 16/11/78, 14. Comment: This play, about the Brontës, "adds up to an immensely moving as well as an illuminating piece of theatre and well deserves an extended run" (*Stage*).

78.618 *The Golden Oldies* (P) Dorothy Hewett. WATER-SIDE 3/11/78; trfd to AUSTRALIA HOUSE 11/78; trfd to WHITE LION 9/1/79 (Ln). 1st perfd Grant Street Theatre, Southbank, Victoria, 19/1/77; 1st British perf. Cast: *Stage* 2/11/78, 14. Robyn Gurney, Penny Stehli. *Dir* John Turnbull; *Dgn* Richard Hudson. Review: *Stage* 30/11/78, 22. Comment: Association of Australian Artistes. *Stage* could not really explain the plot but noted "Deaths, desertions and suicides punctuated the plot and such was the thick layer of gloom that relieving moments of humour had absolutely no chance to shine through."

78.619 *Antony and Cleopatra* (T, 2pt) William Shakespeare. QUESTORS 4/11/78.** Cast: QTA. Review: *Marylebone Mercury* 10/11/78, 33; *Middlesex County Times* 10/11/78, 15.

78.620 *Husbands and Lovers* (P) Ferenc Molnár. CAMDEN HEAD 6/11/78.** Cast: *Stage* 9/11/78, 40. Ingrid Evans, Linda Dagley, Iain Rattrey, Patrick Dixon. *Dir* Howard Curtis. Comment: Theatre Junction.

78.621 *Bedroom Farce* (F, 2a) Alan Ayckbourn. PRINCE OF WALES 7/11/78.** 370 perf. Cast: *Stage* 2/11/78, 1; *WWT/17*. *Ernest* Michael Aldridge; *Jan* Cheryl Campbell; *Delia* Joan Hickson; *Susannah* Delia Lindsay; *Kate* Susan Littler; *Trevor* Stephen Moore; *Malcolm* Derek Newark; *Nick* Michael Stroud. *Lic* Bernard Delfont; *L* Prime Presentations Ltd.; *Pres* National Theatre; *Dir* Alan Ayckbourn, Peter Hill; *Dgn* Timothy O'Brien, Tazeena Firth; *Light* Peter Radmore; *Pd mgr* Rodger Hulley; *Sm* Martyn French; *Dsm* Pauline Asper; *Asm* Philip Macdonald; *Assist light* Laurence Clayton. Plot: Demastes/2, Fletcher, French/2, Griffiths, Hischak, His-

chak/2, 146, Law, Loney, Salem, Weintraub. Reviews: *Birmingham Post* 8/11/78, 6; *Guardian* 8/11/78, 10; *Illustrated London News* 1/1/79, 56; *Observer* 12/11/78, 33; *Spectator* 30/12/78, 41; *Stage* 16/11/78, 13; *Times* 8/11/78, 12. Comment: A successful revival of the Lyttelton production (77.98) with some recasting. This cast gave the first New York production (Brooks Atkinson 29/3/79) which ran for 276 performances.

78.622 *The New Garbo* (P, 14sc) Doug Lucie. KING'S HEAD 7/11/78. 1st perfd Hull 1978. Cast: *Stage* 2/11/78, 1. *Frances Farmer* Lally Percy; Tony Scannell, Bridget Ashburn, Kevin Elyot. *Dir* Mike Bradwell; *Dgn* Di Seymour; *Light* Rupert Creed. Reviews: *Gay News* 16/11/78, 35; *Guardian* 8/11/78, 10; *Stage* 16/11/78, 13; *Times* 8/11/78, 12. Comment: Hull Truck. The play was about Frances Farmer, "a forgotten movie actress whose life and dreadful times ... read like terminal melodrama" (*Guardian*). *Gay Times* remarked on the difficulty of "capsuling" her career into one evening. The play failed to arouse the interest of *Times*.

78.623 *Confinement* (P) Kate Phelps. OVAL HOUSE 8/11/78.* *Claudette* Yvonne Gidden; *Chris* Kate Crutchley; *Betty* Arbel Jones; John Gillett, Nina Ward. *Dir* Nancy Diuguid; *Dgn* Mary Moore. Reviews: *Gay News* 16/11/78, 35; *Stage* 30/11/78, 22; *Tribune* 29/12/78, 13. Comment: Women's Project '78. *Gay News* found that this play about women in prison was "genuinely moving, angering" and that it made "enormous demands" on its actors, two of whom played eight parts. *Tribune* was equally moved and noted the piece was based on research conducted at Holloway prison.

78.624 *The Measures Taken* (Political Cantata) Bertolt Brecht (trans Carl Mueller of *Die Massnahme*, 1930). KING'S HEAD 8/11/78; trfd to COCKPIT 28/11/78 (Ln).** Cast: *Stage* 9/11/78, 40. Tony Cain, Sarah Beck, Alan Coveney, Arturo Venegas. *Dir* Vladimir Mirodan; *Mus* Christopher Hobbs; *Masks* Jane Souchon. Plot: French/2, Griffiths, Hischak/2, 76, Hochman, Matlaw, Patterson. Review: *Spectator* 18/11/78, 25; *Stage* 23/11/78, 22. Comment: Attitude Theatre Company. *Spectator* said this revival was "authentic," although the music was by Christopher Hobbs, not Hanns Eisler.

78.625 *Night and Day* (D, 2a) Tom Stoppard. PHOENIX 8/11/78.* 561 perf. Cast: *Stage* 2/11/78, 1; *Theatricalia*; *Variety* 15/11/78, 86; *WWT/17*. *Alistair Carson* Jon Bentley/Andrew Parris/Matthew Pateman/Benjamin Taylor/Jason Bugden-Slingsby; *Dick Wagner* John Thaw/Patrick Mower; *Francis George Harris*/Stephen Lawrence; *Geoffrey Carson* David Langton/Edward De Souza; *George*

Guthrie William Marlowe/Kenneth Farrington; *Jacob Milne* Peter Machin; *President Mageeba* Olu Jacobs; *Ruth Carson* Diana Rigg/Maggie Smith/Susan Hampshire. *Lic* Veronica Flint-Shipman; *Pres* Michael Codron; *Dir* Peter Wood; *Dgn* Carl Toms; *Light* Robert Bryan. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 157, Hochman, Law, Loney, Weintraub. Reviews: *Birmingham Post* 9/11/78, 6; *Guardian* 9/11/78, 12, 5/7/79, 8; *Illustrated London News* 1/1/79, 56; *New Statesman* 17/11/78, 671–72; *Observer* 12/11/78, 33; *Spectator* 18/11/78, 24–25; *Stage* 16/11/78, 13, 12/7/79, 9; *Times* 9/11/78, 11; *Tribune* 17/11/78, 10; *Variety* 15/11/78, 86. Comment: “Serious, often funny, stylishly produced and persuasively performed. A prosperous run should follow” (*Variety*). “I admire its cause, distrust many of its arguments and applaud to the echo its wit, irony and relaxed gaiety” (*Guardian* 9/11). *Times* noted similarities with Evelyn Waugh’s *Scoop* and expressed complete admiration for the play’s “journalistic argument.” *Tribune* described the play as “very, very funny, particularly in its Right-wing repartee and anti-Left invective. And it ends with a 48-point banner headline moral—‘information is light.’” The first New York production (ANTA Playhouse 27/11/79) ran for 95 performances.

78.626 *Beyond the Rainbow* (MC, 2a) Iaia Fiastrri (bk, based on David Forrest, *After Me, the Deluge*, 1972) and David Forrest (trans) and Armando Trovaioli (mus) and Leslie Bricusse (lyr). ADELPHI 9/11/78. 238 perf. 1st perfd orig version Rome 1974 as *Aggiungi un posto a tavola*; 1st British perf. Cast: Theatricalia; *Variety* 22/11/78, 124; *WWT/17*. *Father Silvestro* Johnny Dorelli/Andrew Sharp; *Mayor Enrico* Roy Kinnear; *Clementina* Lesley Duff; *Ortensia* Dorothy Vernon; *Toto* Geoffrey Burridge; *Consolation* Janet Mahoney; *Cardinal* Franco Ricchio; *Voice of God* Noel Johnson; *Dancers, Singers* Roy Ashby, Josie Ashcroft, Neil Boyle, Emma Bryant, Frankie Cull, Paul Easom, Natalie Forbes, Nicky Goodchap, Lynne Hayworth, David Hepburn, Nicola Kimber, Stuart Lock, Penny Stevenson, Rebecca Wilson, Linda Lovell, Simon Masterton Smith, Iain Parkinson, Geoff Thomas, David Unwin. *L Musical Plays Ltd.*; *Pres* Harold Fielding, Bernard Delfont, Richard M. Mills; *Dir* Pietro Garinei, Sebastian Graham-Jones; *Ch* Gino Landi; *Dgn* Giulio Coltellacci; *Mus dir* Michael Reed; *Choral dir* John McCarthy. Plot: OTF. Reviews: *Birmingham Post* 13/11/78, 6; *Daily Mirror* 11/11/78, 11; *Guardian* 11/11/78, 11; *Illustrated London News* 1/1/79, 56; *New Statesman* 17/11/78, 672; *Stage* 16/11/78, 13; *Times* 10/11/78, 9; *Variety* 22/11/78, 124. Comment: Production costs were £350,000. “Pushovers for schmaltz and spectacular scenic effects should love” the piece, “should prove money in the bank for all concerned” (*Variety*). “A runny-fudge musical” (*New Statesman*). *Times* said the

piece proved backer Harold Fielding’s law: “if you look after sets and costumes, the rest of the show will look after itself.” “I found the sustained simplicities exhausting, and I suspect they would not be very much better if they were played backwards” (*Illustrated London News*).

78.627 *D. H. L.—A Portrait of D. H. Lawrence* (P) Richard Hoggart and Ronald Draper. NEW END 9/11/78.** Cast: *Stage* 19/10/78, 11; *WWT/17*. Michael Greatrex, Irene Hamilton, Caroline Langrishe. *Pres* Buddy Dalton, Richard Jackson, Rainbow Productions; *Dir, Dgn* Timothy Webster; *Light* Joe Aveline. Reviews: *New Statesman* 17/11/78, 672; *Times* 11/11/78, 10. Comment: “An informative but frustratingly hurried and visually null tour through Lawrence’s life and work. It should perhaps be a radio documentary” (*New Statesman*). Very little about the man, more about his work (*Times*).

78.628 *Julius Caesar* (T) William Shakespeare. TOWER, CANONBURY, 10/11/78.** Cast: TTC.

78.629 *Half-Life* (D, 3a) Julian Mitchell. RICHMOND 13/11/78.** John Gielgud, Dinah Sheridan, Francis Cuka, Jennifer Hilary, Lockwood West. *Dir* Waris Hussein. Comment: A one-week engagement.

78.630 *Little Willie Jr.’s Resurrection* (Soul gospel mus) Oscar L. Johnson (bk) and Johnnie Thompson (mus, lyr). REGENT 13/11/78. 57 perf. 1st perfd Walnut Street, Philadelphia, 13/9/77; 1st British perf. Cast: *Stage* 9/11/78, 1; *WWT/17*. *Big Willie I, Big Willie II* Roosevelt Robinson; *Little Willie Jr.* Ray Shell; *Clara Belle* Weil; *Master John, Ray, Detective* Steven Wilmot; *Susan* Darrah Gustafson; *Nettie, Grandma, Mae* Arlene Mills; *Roena, Rosetta* Jan Ellis Scruggs. *Pres* Lon Sattou; *Dir* Robert Hightower; *Dgn* Jesse Ellis; *Cost dgn* Sheila Brown; *Ch* Joanna E. Huckstep; *Light* Francis Reid; *Sound* Pinaki Dutt-Roy. Plot: OTF. Reviews: *Birmingham Post* 14/11/78, 6; *Guardian* 14/11/78, 26; *Illustrated London News* 1/1/79, 56; *Stage* 23/11/78, 11; *Times* 21/11/78, 7. Comment: The theatre reverted to a cinema in January 1979 (*Stage* 18/1/79, 1). “The American Negro singers rise above a comically melodramatic plot and Johnny Thompson’s score is often likable” (*Illustrated London News*). “Customs and Excise should be prosecuted” for allowing the importation of this American musical (*Guardian*). *Times* enjoyed the music but nothing else.

78.631 *Look Out . . . Here Comes Trouble* (P) Mary O’Malley. WAREHOUSE 14/11/78.* Cast: RSCA; *Stage* 16/11/78, 1; Theatricalia; *WWT/17*. *Brian* Peter Clough; *Cyril* Jeffery Kissoon; *Dennis* Edwin Richfield; *Dr. Wilson* Nicholas Le Prevost; *George* Nigel Terry; *Janet*

Jane Carr; *Kieran O'Toole* John Rogan; *Mrs. O'Toole* Doreen Keogh; *Night Nurse* Denyse Alexander; *Olive* Maxine Audley; *Sylvia* Gaye Brown; *Trevor* Charles Wegner; *Vicky* Deirdra Morris; *Wally* Brian Hayes. *Dir* John Caird; *Dgn* Sue Plummer; *Light* Brian Wigney; *Sound* John Leonard. Reviews: *Birmingham Post* 20/11/78, 6; *Guardian* 17/11/79, 12; *Illustrated London News* 1/1/79, 56; *New Statesman* 1/12/78, 763; *Spectator* 2/12/78, 28–29; *Stage* 23/11/78, 11; *Times* 17/11/78, 11. Comment: Royal Shakespeare Company. RSCA indicates, incorrectly, that press night was 7/11/78. *Guardian* called the play, concerning “the evils of shock treatment,” “a truly individual piece of work.” *Spectator* said the characters were “closely observed types,” and the writing was “at the one-dimensional stage.” “The play is as timid as its people” because O'Malley failed to take a stance on her subject (*Times*).

78.632 *Tomorrow Comes December* (P) J. M. O'Neill. SUGAWN 14/11/78.* Jean Carlton, Peter Dawson, John Hannon, Ron Booker, Colin Ley. *Dir* Colin Ley. Review: *Stage* 7/12/78, 15. Comment: “Looks at the situation of local politics somewhere in the West of Ireland and shows them to be much the same as such things anywhere else on the globe, give or take a dash or two of religion and native rhetoric” (*Stage*).

78.633 *Betrayal* (D, 9sc) Harold Pinter. LYTTTELTON 15/11/78.* Cast: NTA; *Stage* 9/11/78, 1; *Theatricalia*; *Variety* 22/11/78, 124; *WWT/17*. *Jerry* Michael Gambon; *Robert* Daniel Massey; *Waiter* Artro Morris; *Barman* Glenn Williams; *Emma* Penelope Wilton. *Dir* Peter Hall; *Dgn*, *Light* John Bury. Plot: *Best/79*, 135, *Demastes/2*, *Fletcher*, *Hischak*, *Hischak/2*, 160, *Hochman*, *Loney*, *Patterson*, *Salem*, *Shipley*, *Weintraub*. Reviews: *Birmingham Post* 16/11/78, 6; *Illustrated London News* 1/1/79, 56; *New Statesman* 24/11/78, 717–18; *Observer* 19/11/78, 32; *Spectator* 25/11/78, 24; *Stage* 23/11/78, 11; *Times* 16/11/78, 11; *Tribune* 1/12/78, 7; *Variety* 22/11/78, 124. Comment: MPS 739. National Theatre. Previews 10/11–14/11/78; Press night, advertised as a low-price opening, was 15/11/78. *Variety* was surprised by the “relative clarity” of the play but which “seems so slight.” *New Statesman* thought the reversal of the chronology in the play “deepens and darkens our perception.” *Spectator* called the writing “a technical *tour de force*” and praised its “blinding honesty” together with the cast’s performances. *Times* headlined its review, “Pinter, master of ambiguity, offers a blank endorsement of the obvious.” “Peter Hall’s production and the acting of the cast ... could not be tuned more exactly to the piece” (*Illustrated London News*). The production remained in repertory until 8/9/79. The first New York production (Trafalgar 5/1/80) ran for 170 performances.

78.634 *A Greenish Man* (P, 1a) Snoo Wilson. BUSH 15/11/78.* Cast: *Stage* 16/11/78, 1; *WWT/17*. *Young Man* James Coyle; *George* Shay Gorman; *Troy* Phillips Paul Kember; *Patrick* Denis Lawson; *Deidre* Elizabeth McKelvey; *Marwood* Richard Parmentier; *Jane* Julia Schofield; *O'Malley* Dudley Sutton. *Dir* Dusty Hughes; *Dgn* Grant Hicks; *Cost dgn* Caroline Beaver; *Light* Rik Carmichael. Plot: *Demastes/2*. Reviews: *Guardian* 23/11/78, 12; *Observer* 26/11/78, 28; *Stage* 23/11/78, 11; *Tribune* 1/12/78, 7. Comment: *Guardian* thought “a curious clash of styles” diminished the play’s effectiveness. *Tribune* thought Wilson’s satiric approaches could weaken the Irish cause.

78.635 *The Immortalist* (P) Heathcote Williams. ICA c. 16/11/78.** Neil Cunningham, Janet Street-Porter. Plot: *Weintraub*. Review: *Stage* 7/12/78, 23. Comment: *Stage* faulted “Neil Cunningham’s over-extrovert playing ... [and] Janet Street-Porter’s inability to react spontaneously to the script.”

78.636 *The Caucasian in the Woodpile* (P) Ken Whitmore. KING’S HEAD 20/11/78. 1st perfd BBC Radio 3 3/2/77. Comment: Possibly not performed at the King’s Head.

78.637 *Keep It in the Family* (P) Colin Spencer. SOHO POLY 20/11/78 (Ln).* Cast: *Stage* 23/11/78, 14. *Betty Tasker* Doreen Mantle; *Job* Stewart, *Tilly* Vosburgh, *Helen* Weir. *Dir* Colin Spencer; *Dgn* Gary Williamson. Review: *Stage* 7/12/78, 23. Comment: A social worker becomes entangled with a pregnant young woman’s incestuous family who are unconcerned about whether it was her father or twin brother who fathered the baby.

78.638 *Mate!* (C) C. Scott Forbes. RICHMOND 20/11/78. 1st perfd Playhouse, Harlow, 31/10/78. Comment: The pre-West End production prior to opening at the Comedy in December (78.686). Britt Ekland’s professional stage debut in this production.

78.639 *Comings and Goings* (P) Mike Stott. HAMPSTEAD 21/11/78. 1st perfd Everyman, Liverpool, 10/4/78. Cast: *Stage* 16/11/78, 1; *Theatricalia*; *WWT/17*. *Hilary* Lindsay Duncan; *Malcolm* Paul Jesson; *Vernon* Bill Nighy; *Jimmy* John Normington; *Jan* Stephanie Turner; *John* Keith Washington; *Jackie* Jane Wood. *Dir* Alan Dossor; *Dec*, *Light* John Hallé; *Cost dgn* Lindy Hemming. Reviews: *Birmingham Post* 22/11/78, 6; *Guardian* 23/11/78, 12; *New Statesman* 1/12/78, 762–63; *Observer* 26/11/78, 28; *Stage* 30/11/78, 19; *Times* 22/11/78, 14. Comment: A loose, aimless play about “the casual, confused nature of the way we love now” (*Guardian*). “A piece as aimless as its title” (*Times*). *Stage* concurred with both views.

78.640 *My Cup Ranneth Over* (P, 1a) Robert Patrick. ALMOST FREE 22/11/78. 1st perfd Circle Repertory, New York, 6/78; 1st British perf. Cast: *Stage* 23/11/78, 14. Paula Gloria Gifford; *Yucca* Erica Stevens. *Dir* Anthony Matheson; *Dgn* Norman Coates. Review: *Stage* 7/12/78, 22. Comment: The play “shows the devouring instincts of flat-mates rather than soul-mates” (*Stage*).

78.641 *The Bozo or California U. S. A.* (C) Jamie Reid. YOUNG VIC STUDIO 23/11/78.* *Harry* Joss Buckley; *Chrissy* Roberts, *Micky* O’Donoughue, *Kate* Versey, *Laura* Cox, *Chris* Barnes, *Terry* Mortimer. *Dir* Mel Smith; *Dgn* Roger Parker; *Mus* Terry Mortimer. Review: *Stage* 21/12/78, 11. Comment: About an archetypal American dropout.

78.642 *Has “Washington” Legs?* (F, 2a) Charles Wood. COTTESLOE 23/11/78.* 16 perf. Cast: NTA; *Stage* 23/11/78, 1; *Theatricalia*; *WWT/17*. *Joe Veriato* Bob Hoskins; *Wesley* Gawn Grainger; *Sy Hoelmersbagger* Lionel Murton; *Daniel Rashur* Richard Perkins; *Carl Dorf* Niall Tóibín; *Mickey Boorman* Derek Thompson; *Pat Sligo*, *Camel* Martin Howells; *John Bean* Albert Finney; *John D’Orsay* Alexander Allenby; *Mary Jane Pendejo* Tel Stevens; *Sir Flute Parsons* Robert Stephens; *Maurice* Timothy Block; *Red Lead* Frederick Warder; *Elf* Brian Glover; *Bernie the Volt* Peter Armitage; *Birdie* Norman Tyrrell; *Film* James Grant; *Pooh Bear* Keith Skinner; *Claw* Adam Norton; *Another Grip* Roger Forbes; *Henrich Guttmeir* Peter Jolley; *Soldier* Ray Edwards. *Dir* Geoffrey Reeves; *Dgn* William Dudley; *Cost dgn* Pamela Howard; *Sm* Frank Nealon; *Dsm* Titus Grant; *Asm* Karen Bradley, *Paul* Greaves, *Hilary* Peek. Plot: Weintraub. Reviews: *Birmingham Post* 30/11/78, 6; *Guardian* 2/12/78, 11; *Illustrated London News* 1/2/79, 56; *New Statesman* 8/12/78, 797; *Observer* 3/12/78, 32; *Spectator* 30/12/78, 41; *Stage* 7/12/78, 15; *Times* 30/11/78, 9. Comment: National Theatre. Press night was 29/11/78. The play was “the final instalment of a trilogy whose first part was *Veterans* and second the still unseen *Script*. The subject, once again is the film industry ... commemorating American independence ... It all seems overblown and silly” (*New Statesman*). “No great point to it in the end but ... a thoroughly enjoyable skit” (*Spectator*). *Times* declared this was an “uproarious sequel” very much dependent on Albert Finney’s performance. The production remained in repertory until 8/1/79.

78.643 *Hoppla! Wir Leben!* (Satirical revue) Keith Cheetham and Eva Meier. ROUND HOUSE 23/11/78. 1st perf? Cast: *WWT/17*. *Kurt* Colin Bennett; *Gudrun* Christina Matthews; *Eva* Eva Meier; *Walter* Thick Wilson. *Dir* Keith Cheetham; *Dgn* Malcolm Thornton; *Cost dgn* Sally Townshend; *Light* Charlie Paton; *Ch* Sally Marshall.

Reviews: *Guardian* 27/11/78, 10; *Stage* 30/11/78, 19. Comment: Apparently unconnected with Ernst Toller’s *Hoppla! Wir leben!* apart from the post-World War I Germany setting. Little more than “a medley of the songs and poems” written in Germany between 1919–33 (*Guardian*). *Stage* said this “collection of songs and sketches, illustrated by slides, capture the flavour of the times, even if the spirit is more elusive.”

78.644 *Family Circles* (P) Alan Ayckbourn. ORANGE TREE 24/11/78. 1st perfd Library, Scarborough, 20/8/70. Cast: *Stage* 23/11/78, 14; *WWT/17*. *Emma* Jan Bashford; *Edward* Rio Fanning; *Jenny* Jan Carey; *Deirdre* Liz Crowther; *James* David Gillies; *Oliver* Michael Wynne; *David* Brian Miller; *Polly* Auriol Smith. *Dir* Sam Walters. Plot: French/2. Reviews: *Guardian* 28/11/78, 12; *New Statesman* 1/12/78, 763; *Stage* 7/12/78, 23. Comment: Richmond Fringe. The plot was “frantic, giddy, and disorientating,” not a good source for laughter (*New Statesman*). *Guardian* found the play “fascinating,” often funny, “but there comes a point where technical ingenuity stifles mirth.” *Stage* and the audience found it “exceedingly complicated—but great fun,” and well acted.

78.645 *Plaza Suite* (C, 3a) Neil Simon. NEW INN 26/11/78.** Plot: Bordman, Bordman/4, 423, Fletcher, Hischak, Loney, MacNicholas, Patterson, Salem, Walford, Wilmeth.

78.646 *Despairing, Suicidal . . . ?* (C) Bob Goody and Jim Saxon and Peter Russell Brewis and Mel Smith. KING’S HEAD 27/11/78.** Cast: *Stage* 30/11/78, 1. Bob Goody, Jim Saxon. *Dir* Mel Smith; *Mus* Peter Russell Brewis; *Light* Guy Dunk; *Props* Stewart Philip. Review: *Stage* 7/12/78, 23. Comment: “A wittily amusing cartoon-like satire on adolescence, growing up and family life” (*Stage*).

78.647 *Dip into the Head* (P, 1a) John Petherbridge. WHITE LION c. 27/11/78 (Ln).* Cast: *Stage* 30/11/78, 20. *Betty* Pippa Hardman; *Gary* Peter Olsen; *Ros* Paula Tinker. *Dir* Shirley Barrie. Review: *Stage* 14/12/78, 21. Comment: Head Theatre. The play, about a small-time petty thief and his job as a road sweeper, appeared to need an additional act (*Stage*).

78.648 *Habits Die Hard* (P) Peter Hulton (adpt of Boccaccio’s *The Decameron*) and Chris Banstead (mus). ROUND HOUSE DOWNSTAIRS 27/11/78. 1st perf this adpt? Review: *Stage* 14/12/78, 21. Comment: Tub Theatre. “The script sticks to the most superficial detail of a succession of trivial sexual encounters” and there is little else to the piece (*Stage*).

78.649 *The Machine Wreckers* (P) Ernst Toller (trans, adpt Peter Tegel of *Die Maschinenstürmer*, 1922). HALF MOON 27/11/78. Cast: SHM; *Stage* 23/11/78, 1; *WWT/17*. *Mary Wibley*, *Ure's Daughter*, *Louis Lizza Aiken*; *Mrs. Cobbett*, *Margaret Lud*, *A Man* Janet Amsden; *Ure*, *Old Reaper*, *Drunk* Simon Callow; *John Wibley*, *Drunk*, *A Woman* David Fielder; *New Lud*, *Deaf and Dumb Man* John Hartley; *Jim Cobbett*, *A Woman* Maggie Steed; *Henry Cobett*, *Albert*, *A Woman* Robin Hooper; *Beggar*, *A Woman*, *A Man* Maggie Stead. *Dir* Tim Albery; *Dgn* Mick Bearwish; *Cost dgn* Antony McDonald; *Sm* Tom Donnellan, Ian Goodall. Plot: Hochman, Matlaw, Patterson, Pittock, 81–96, Salem. Reviews: *Guardian* 28/11/78, 12, 29/11/78, 12; *Observer* 26/11/78, 27, 3/12/78, 32; *Spectator* 9/12/78, 38; *Stage* 7/12/78, 22; *Times* 29/11/78, 13; *Tribune* 29/12/78, 13. Comment: *Guardian* (29/11) said the theme of the play remained relevant and “fresh,” but its expressionist technique was dated. “Tim Albery’s fine production” did what it could with limited resources, the acting was uneven but with memorable performances by Simon Callow and Robin Hopper (*Observer*). “Of considerable academic interest but lacking immediacy and vitality” (*Tribune*). *Times* said the play was a tough “assignment” but the “company have pulled it off.”

78.650 *Masada* (P, 18sc) Edgar White. THEATRE UPSTAIRS 27/11/78.** Cast: Findlater; *WWT/17*. *Bancroft* Roylyn Cohen; *Lazarus* Trevor Ward; *Karen*, *Claire* Kamillia Blanche; *Claudette* Ellen Thomas; *Guard*, *Haberim* Malcome Fredricks, *Woman*, *Sophie* Millie Kiarie; *Mantis* David Haynes; *Babaleke* Witty Forde. *Dir* Rufus Collins; *Dgn* Henry Mutton; *Light* Rudy Atwell. Reviews: *Guardian* 29/11/78, 12; *Stage* 7/12/78, 22; *Times* 28/11/78, 15. Comment: Keskidee Workshop production. *Guardian* called it a “bewildered and bewildering play,” and the complete review needs to be read to discern the fragmentary plot. For *Times* the production did not make much sense of “White’s messianic allegory.”

78.651 *Radio Beelzebub* (Mus). ICA c. 27/11/78. 1st London perf. Comment: Crystal Theatre.

78.652 *Masses and Man* (P) Ernst Toller (anon trans of *Masse Mensch*, 1920). COCKPIT 28/11/78. Cast: *Stage* 23/11/78, 14. Tony Cain, Alan Coveney, Michele Mildwater, Arturo Venegas. *Dir* Vladimir Mirodan; *Mus* Christopher Hobbs, Sarah Beck. Plot: Best/23, 419, Hischak, Hochman, Matlaw, Patterson, Pittock, 52–80, Salem, Shank, Sobel. Comment: Attitude Theatre Company.

78.653 *The Tempest* (R) William Shakespeare. YOUNG VIC 28/11/78; trfd to OLD VIC 24/2/79.** Cast: Theatri-

calia; *WWT/17*. *Alonso* Malcolm Rennie; *Antonio* Peter Jonfield; *Stephano* Jim Carter; *Trinculo* Bev Willis; *Ferdinand* Christopher Ashley; *Francisco* Jeremy Arnold; *Ariel* Stephen Boxer; *Caliban* John Labanowski; *Boatswain* Ian Taylor; *Gonzalo* John Darrell; *Juno* Tina Jones; *Miranda* Fiona Victory; *Prospero* Bill Wallis; *Sebastian* David Boyce. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Chris Ellis; *Mus* Stephen Boxer. Reviews: *Guardian* 30/11/78, 10; *Illustrated London News* 1/2/79, 56; *New Statesman* 8/12/78, 797; *Stage* 7/12/78, 22, 15/3/79, 13. Comment: Part of Action Man Trilogy. A modern-dress revival with Prospero on stage throughout the production so that it became “devoid of tension” (*Guardian*). Michael Bogdanov’s production “suggests the whole play is a power-fantasy simmering inside the imagination of Prospero himself” (*New Statesman*). “An example of wasted ingenuity, especially as eloquence is drained from the play and nothing happens to fix our imaginations” (*Illustrated London News*).

78.654 *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) and Ray Galton and Alan Simpson. WESTMINSTER 30/11/78.** 85 perf. Cast: *Stage* 23/11/78, 1; *WWT/17*. *Joseph* Paul Jones; *Narrator* John Golder; *Jacob* Michael Bauer; *Reuben* Stan Pretty; *Simeon* Frank Ellis; *Levi* Robert Lister; *Naphthali* Ray Scally; *Isaac* Eric Gething; *Asher*, *Potiphar* Michael Heath; *Dan* Terry Matkin; *Zebulun* Brian Byrne; *Gad* Peter Eden; *Judah* John Aron; *Benjamin* Clive Griffin; *Jacob's Wives*, *Ishmaelites*, *Slave Girls* Francesca Lucy, Audrey Duggan, Jeanna L'Esty, Maggie Ryder; *Potiphar's Wife* Audrey Duggan; *Pharoah* Leonard Whiting. *Pres* Martin Gates; *Dir* Ken Hill; *Dgn* Saul Radomsky; *Ch* David Thornton; *Light* Francis Reid. Plot: Bordman/5, 709, Fletcher, Gänzl, Hischak, Kennedy, OFT. Reviews: *Guardian* 6/12/78, 10; *Stage* 7/12/78, 15. Comment: An uneven revival, although Paul Jones was a “memorable” Joseph (*Stage*).

78.655 *See How They Run* (F, 3a) Philip King. GREENWICH 30/11/78.** Cast: *Stage* 23/11/78, 1; Theatricalia; *WWT/17*. *Bishop of Lax* Trevor Baxter; *Penelope Toop* Patricia Brake; *Sergeant Towers* Rowland Davies; *The Intruder* Ronald Forfar; *Lance Corporal Clive Winton* Terence Hillyer; *Rev. Lionel Toop* David Quilter; *Rev. Arthur Humphrey* Andrew Robertson; *Miss Skillon* Josephine Tewson; *Ida* Jenny Tomasin. *Dir* John David; *Dgn* Peter Rice; *Light* Nick Chelton; *Sm* Jean Tassell. Plot: Fletcher, French/2. Reviews: *Guardian* 6/12/78, 10; *Stage* 7/12/78, 15. Comment: *Guardian* said John David’s production was “slovenly” and did not much improve this dated farce. The piece began slowly but gradually improved: “One strong point in the favour of

this production is its accurate evocation of wartime Britain—the utility clothing, the blackout blinds, the Brylcreemed young men in battledress” (*Stage*).

78.656 *Strife* (P, 2a) John Galsworthy. OLIVIER 30/11/78.** Cast: NTA; *Stage* 23/11/78, 1; *Theatricalia*; *Variety* 6/12/78, 95; *WWT/17*. *John Anthony* Andrew Cruickshank; *Edgar Anthony* John Harding; *Frederick H. Wilder* Peter Copley; *William Scantlebury* Nicholas Selby; *Oliver Wanklin*, *Worker* Daniel Thorndike; *Henry Tench*, *Worker* Peter Needham; *Francis Underwood*, *Worker* Glyn Grain; *Enid Underwood* Sara Kestelman; *Frost*, *Worker* Brian Kent; *Simon Harness* Donald Gee; *David Roberts* Michael Bryant; *Henry Thomas* Anthony Douse; *George Rous* Roger Gartland; *James Green* Stanley Lloyd; *John Bulgin* Michael Beint; *Annie Roberts* Tamara Hinchco; *Madge Thomas* Brenda Blethyn; *Mrs. Bulgin* Marianne Morley; *Mrs. Rous* Madoline Thomas; *Mrs. Yeo* Edna Doré; *Jan* William Smoker; *Henry Rous* Ned Vukovic; *Lewis* Elliott Cooper; *Jago* David Pugh; *Evans* John Rees; *Blacksmith* William Sleigh; *Davies* John Atkinson; *Red-Haired Youth* Philip Croskin; *Young Boy* Timothy Norton; *Bargemen* Michael Howley, Dennis Tynsley; *Brown* Martyn Whitby; *Parlourmaid* Irene Gorst; *Women* Peggy Marshall, Jane Evers; *Workers* Nik Forster, Robin Meredith. *Dir* Christopher Morahan; *Dgn* John Bury; *Assist dgn* Sue Jenkinson; *Cost dgn* Deirdre Clancy; *Light* David Hersey; *Assist light* Nick Hurran; *Sound* Sue Ayliff; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Catherine Bird, Sally Blake, Trevor Ritchie. Plot: Demastes/1, Fletcher, Griffiths, Hochman, Law, Matlaw, Patterson, Salem, Sobel, Sternlicht, 103–4. Reviews: *Birmingham Post* 1/12/78, 6; *Guardian* 1/12/78, 8; *Illustrated London News* 1/2/79, 56; *New Statesman* 8/12/78, 797; *Observer* 3/12/78, 32; *Spectator* 9/12/78, 38; *Stage* 7/12/78, 15; *Variety* 6/12/78, 95–96. Comment: National Theatre. Previews 24/11–29/11/78; Press night, advertised as a low-price opening, was 30/11/79. A superb revival that reminds us of what good drama is and of Galsworthy as “a dramatist of social concern and passion” (*Variety*). The play was given a “ceremonial production” and was “made tolerable” (*Observer*). Andrew Cruickshank and Michael Bryant “give virtuoso performances and the brilliant ensemble playing of the rest of the cast is a tribute to the impeccable standards of our National Theatre” (*Stage*).

78.657 *Feminine Plural: The Women of Shakespeare and Wilde* (One-woman show) Leila Blake. TOWER, CANONBURY, 12/78.** Leila Blake. Review: *Stage* 7/12/78, 22. Comment: *Stage* said that the selection of characters had been “carefully calculated both histrionically and visually; it makes for an evening which appears just a little over-contrived.”

78.658 *The House of Bernarda Alba* (T, 3a) Federico García Lorca (trans James Graham-Lujan and Richard L. O’Connell of *La casa de Bernarda Alba*, 1945 [written 1936]. TOWER, CANONBURY, 1/12/78.** Cast: *Stage* 30/11/78, 20; TTC. Plot: Fletcher, Gassner, Hochman, Law, Matlaw, Patterson, Shipley.

78.659 *Charisma One* (P) George Karris. PINNACLE 4/12/78. 1st perf?

78.660 *A Christmas Carol*. WIMBLEDON 4/12/78. Comment: Production unidentified, but advertised in *Stage*. A one-week engagement.

78.661 *Let Me In, I’m a Friend of the Band* (P) Clem Gorman. KING’S HEAD 4/12/78 (Ln).* Cast: *Stage* 14/12/78, 20. Stuart Milligan, Stewart Richards, Paddy Navin, Jackie Smith-Wood, Jeffrey Burnett. *Dir* Jeffrey Burnett; *Dgn* Judith Crozier. Review: *Stage* 4/1/79, 12. Comment: Live Theatre Company. The play covered numerous events during one evening of a rock band’s tour.

78.662 *The Millionairess* (C, 2a) Bernard Shaw. RICHMOND 4/12/78. 1st perfd [in German] Akademietheater, Vienna, 4/1/36; 1st perf [in English] King’s, Melbourne, Australia, 7/3/36; 1st British perf De la Warre Pavilion, Bexhill-on-Sea, 17/11/36; 1st London perf “Q” Theatre 29/5/44. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Mander/3, Matlaw, Purdom. Comment: The pre-West End production prior to opening at the Haymarket in December (78.693). The first New York production (President 6/4/49) ran for 13 performances.

78.663a *The Sponge Room* (P, 1a) Keith Waterhouse and Willis Hall. UPSTREAM c. 4/12/78.** Cast: *Stage* 7/12/78, 16. Plot: Walford, Weintraub. Review: *Stage* 4/1/79, 12. Comment: The company for this double bill comprised Polly March, Nicolas Chardin, Geoffrey Drew. *Dir* Paul Alexander. A successful revival of these two still relevant pieces (*Stage*).

78.663b *Squat Betty* (C, 1a) Keith Waterhouse and Willis Hall. UPSTREAM c. 4/12/78.** Cast: *Stage* 7/12/78, 16. Plot: Walford, Weintraub. Review: *Stage* 4/1/79, 12.

78.664 *Time Gentlemen Please* (Cabaret) Bryony Lavery. THEATRE SPACE c. 4/12/78. 1st perfd University of Aston Centre for the Arts 12/10/78? Cast: *Stage* 7/12/78, 16. Chris Bowler, Mary McCusker, Clive Russell, Diana Adderley, Richard Attree, Keith Morris. *Dir* Lily Susan Todd; *Dgn* Stephanie Howard; *Mus* Diane Adderley, Richard Attree, Keith Morris; *Tech* Meri Jenkins. Comment: Monstrous Regiment.

78.665 *Blood Relations* (P, 2pt) István Örkény (trans Mari Kuttna of *Vérrokonok*, 1974). QUESTORS 5/12/78. 1st perfd Budapest 1974; 1st British perf. Cast: QTA. Plot: Hochman. Review: *Stage* 21/12/78, 17. Comment: "Any play in translation suffers a sea change but this one has a fresh theatrical breeze blowing" (*Stage*).

78.666 *The Free Fall* (P) Colin Mortimer. ICA 5/12/78. 1st perfd on tour 11/78. Cast: *Stage* 30/11/78, 1; *WWT/17*. *Beth Fielding* Beth Ellis; *Nina Fielding* Sherman MacDonald; *Jacob, Gideon, Joseph* Peter Wight; *Ken Fielding* Chris Hallam; *Sheba, Dawn, Susa* Maggie Shevlin; *Peter, Shadrach, Patridge's Son* Peter Acre; *Frankly, Zachariah, Mike* Tim Myers; *Sara* Rona McLeod. *Dir* Roland Rees; *Dgn* Tanya McCallin. Review: *Stage* 21/12/78, 17. Comment: Foco Novo. "With apparent considerable research [Colin Mortimer] reveals the more sinister aspects of a religious sect and the psychological and emotional methods used to brainwash a young girl" (*Stage*).

78.667a *Greek Tragedy* (P) Hugh Hayes. ACTION SPACE 5/12/78. Alan Palmer, Kate Dove, Hugh Hayes. *Dir* Alasdair Ramsay. Review: *Stage* 21/12/78, 17. Comment: The production (by Cauldron Theatre) originally advertised for this date, *The Gap* by Bruce Bayley (1st perfd National Poetry Society 5/8/78; Cast: *Stage* 30/11/78, 20), appears not to have been performed. Hayes's play was about a Cambridge graduate becoming disillusioned with the educational system going comprehensive; it ends with his suicide (*Stage*).

78.667b *Ladiespeak* (One-woman P) F. Scott Taylor. ACTION SPACE 5/12/78. Review: *Stage* 21/12/78, 17. Comment: The piece consisted of three monologues of a woman "trailing against or reminiscing about her husband," performed effectively by Nancy Cole (*Stage*).

78.668 *Lemon Tree* (One-woman show) Thea Clarke. ACTION SPACE 5/12/78 (Ln). 1st perf? Cast: *Stage* 30/11/78, 20. Review: *Stage* 14/12/78, 21. Comment: The piece was about sexual harassment; Thea "Clarke's delivery was given in the manner of an over-zealous drama student who has learnt to gesticulate and flash her eyes, and to use superficial actions to make every point" (*Stage*).

78.669 *Under the Greenwood Tree* (C with mus, 2a) Patrick Garland (adpt of Thomas Hardy's novel, 1872) and Chris Littlewood (mus). VAUDEVILLE 6/12/78. 1st perfd Playhouse, Salisbury, 28/8/78. Cast: *Stage* 30/11/78, 1; *WWT/17*. *Reuben Dewy* David Bacon; *Elias Spinks* Terence Conoley; *Michael Mail* Richard Cottan; *Fancy Day* Suzan Crowley; *Joseph Bowman* Richard

Evans; *Thomas Leaf* George Gabriel; *Dick Dewy* Geoffrey Kirkness; *Robert Penny* Jack Le White; *Mrs. Dewy* Charmian May; *Farmer Shiner*, *Geoffrey Day* George Parsons; *Grandfather Dewy* Frank Shelley; *Mrs. Penny* Sonia Woolley; *Parson Maybold* Gilbert Wynne; *Enoch Onmey* Trevor Clarke; *Vashti Sniff* Patricia Macrae; *Bessie Dewey* Pauline Menear; *Dairyman Viney* Trevor Nichols; *Billy Chimlen* Adrian Casey. *Lic* Peter Saunders; *Pp* Peter Saunders Theatres Ltd.; *Pres* John Gale; *Dir* Patrick Garland; *Sc dgn* Neville Dewis; *Cost dgn* Barbara Wilson; *Light* Kevin Flynn; *Mus dir, Ch* Chris Littlewood. Reviews: *Birmingham Post* 9/12/78, 6; *Guardian* 7/12/78, 10, 9/12/78, 15; *Illustrated London News* 1/2/79, 56; *New Statesman* 15/12/78, 834-35; *Spectator* 30/12/78, 41; *Stage* 14/12/78, 17; *Variety* 20/12/78, 84. Comment: Salisbury Playhouse production. "An evening of very old fashioned pleasure" (*Guardian* 7/12), a view repeated in *Stage*. "A disarming piece of innocent hokum better suited to rural or small-town stock" (*Variety*). *Illustrated London News* described both Garland's adaptation and production as "straight and true."

78.670 *Vamp* (Rock horror MC) Tudor Gates and Christopher Neil. BROADWAY, KILBURN, 6/12/78.** *Count Karnstein* Gary Hamilton; *Ed Shirman*. *Dir* Gary Hamilton. Review: *Stage* 4/1/79, 12. Comment: Applause Preview Theatre Company. *Stage* described the revival as lively, "although the show would appear to have very little chance of future resurrection."

78.671 *Wheelchair Willie* (P, 2a) Alan Brown. COURT 6/12/78.** 16 perf. Cast: Findlater; *WWT/17*. *Wheelchair Willie* Tony Rohr; *Sister Sue* Carrie Lee-Baker; *Mum* Frances de la Tour; *Teddington Ted* Alfred Molina; *Janet* Carole Hayman; *Aberdeen Angus* Robert Walker. *Dir* Max Stafford-Clark; *Dgn* Peter Hartwell; *Light* Jack Raby. Reviews: *Guardian* 11/12/78, 12; *New Statesman* 15/12/78, 834; *Observer* 17/12/78, 19; *Stage* 14/12/78, 17. Comment: English Stage Company. This expanded version added a new second part. Reviewers were often reminded of Edward Bond's *Saved*. "One of the most exciting and original new plays I've seen in years" (*Observer*). *New Statesman* provided a catalog of the physical and sexual enormities included in the piece.

78.672 *Flashpoint* (P) "Gerrard Thomas" [Tom Kempinski]. NEW END 7/12/78; trfd to MAY FAIR 14/2/79. Cast: *Stage* 30/11/78, 1; *Theatricalia*; *WWT/17*. *Major, Sergeant* Dan Meaden; *Baines* Peter Sproule; *Carter* Tony Selby; *Crockworth* Patrick Hannaway; *Grant* Philip Marchant; *Hillfield* Ric Morgan; *Santo* David Dixon. *Pres* Simon Caplan, Neil Shestopal; *Dir* Anton Rodgers; *Dgn* Barry Parman; *Light* Francis Reid; *Fight arr* Ian McKay. Reviews: *Guardian* 9/12/78, 15; *New Statesman*

23/2/79, 261–62; *Observer* 18/2/79, 14; *Spectator* 3/3/79, 26; *Stage* 21/12/78, 11, 22/2/79, 11. Comment: *Guardian* described the piece as two unintegrated plays: “a noisily effective barrack-room drama and an indictment of British policy in Northern Ireland.” “The men are types rather than individual characters: for instance, a loud-mouthed bully with a bit of gold in his heart, a ‘philosophic’ countryman, a semi-simpleton from Scotland, and a quiet, educated fellow” (*Stage* 21/12).

78.673 *Hiawatha* (P for children, 2a) Michael Bogdanov (adpt of Henry Wadsworth Longfellow, *The Song of Hiawatha*, 1855). YOUNG VIC 7/12/78.* Cast: Theatricalia. *Hiawatha* Christopher Ashley; *Minnehaha* Fiona Victory; *Kwasind* David Boyce; Jeremy Arnold, Philip Bowen, Jim Carter, Linda Polan, Ian Taylor, Tim Thomas. *Dir* Michael Bogdanov. Plot: Fletcher, French/2. Reviews: *Guardian* 22/12/78, 8; *Observer* 24/12/78, 18; *Spectator* 30/12/78, 40; *Stage* 14/12/78, 21. *Spectator* reported a young girl said the play was “very boring for me ... because I didn’t know what was happening.” However, *Stage* reported “a tough-looking lad rushed past me at the interval exclaiming ‘it’s magic!’ which about sums up the whole show.”

78.674 *First Find Your Prince* (Panto) Colin Turner and Elspeth Clarke. STANHOPE 8/12/78.*

78.675 *Herod* (P) Paul Mills and Harrison Birtwistle (mus) and Dominic Muldowney (mus). COTTESLOE 8/12/78.* 22 perf. Cast: NTA; *Stage* 7/12/78, 1; Theatricalia; WWT/17. *Archangel*, *Armiger* Mark McManus; *Herod*, *Joseph* Brian Cox; *Mary*, *Rachel* Marty; *Cruickshank*; *Shepherd*, *Balthasar* Norman Tyrrell; *Shepherd*, *Caspar* Frederick Warder; *Shepherd*, *Melchior* Peter Armitage; *Singers* Carol Hall, Lucie Skeaping, Andrew Giles. *Dir* Sebastian Graham-Jones; *Dgn* Sue Jenkinson; *Light* Stephen Wentworth; *Sound* Chris Montgomery; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Jane Beebee, Barbara Mates. Reviews: *Birmingham Post* 13/12/78, 6; *Guardian* 13/12/78, 12; *New Statesman* 22/12/78, 888; *Stage* 21/12/78, 11. Comment: MPS 741. National Theatre. Press night was 11/12/78. *Guardian* found the only thing pleasurable about the piece was Birtwistle’s music; staging a medieval mystery play on Herod would have been preferable. The production remained in repertory until 17/1/79.

78.676 *Scenes from Soweto* (Documentary D) Steve Wilmer. JACKSONS LANE 9/12/78.** Plot: Hischak/2, 127. Comment: Group 3.

78.677 *The White Deer* (P for children) Adrian Mitchell (adpt of James Thurber’s children’s novel, 1945). ARTS

9/12/78. Cast: *Stage* 30/11/78, 20. Riba Akabusi, James Coombes, Brian Forster, Celia Hewitt, Richard Hope, Clive Hornby, Kevin Huckstep, Elyot Marshall, Judy Riley, Richard Syms, Michael Wynne. *Dir* Ursula Jones; *Mus* Ilona Sekacz; *Dgn* Ralph Adron; *Fight arr* Kevin Huckstep. Review: *Stage* 14/12/78, 21. Comment: Unicorn Theatre. This play, about a princess who may be a deer, ran two hours which *Stage* opined was too long for the youngest children.

78.678 *Double Exposure* (Revue) Alan Pope and Alex Harding. HALF MOON 10/12/78. Cast: *Stage* 7/12/78, 16. Alan Pope, Alex Harding

78.679 *Girl Tuesday* (P) Marshall Jacobs. LAMB AND FLAG 11/12/78 (Ln).* Cast: *Stage* 14/12/78, 20. Review: *Stage* 4/1/79, 12. Comment: A PR man’s temporary secretary turns out to be his wife which leads to several difficulties and conflicts.

78.680 *The Graveyard Shift* (P) Lawrence Dobie. SOHO POLY 11/12/78 (Ln). 1st perf? Cast: *Stage* 14/12/78, 20. *Babs* Elizabeth Norman; *Reg* Don McKillop; *Winston* Herbert Norville. *Dir* Ian Collier; *Dgn* Terry Jacobs. Reviews: *Guardian* 16/12/78, 13; *Stage* 4/1/79, 12. Comment: The play was about newspaper reporters. *Stage* found the production presented a convincing if familiar picture of a newspaper’s editorial department.

78.681 *Life Is a Dream* (P) Andrew Visnevski and Simon Chandler (adpt of Pedro Calderón de la Barca, *La vida es sueño* [written 1631/32]). THEATRE SPACE 11/12/78. 1st perfd this adpt? Cast: *Stage* 7/12/78, 16. David Banks, David Barry, John Benfield, Amanda Boxer, Andrew Lawler, Simon Chandler, Andrew Boxer, John Shuckburgh, Sara Squires, Andrew Visnevski. Plot: Hochman, Patterson, Salem. Review: *Stage* 11/1/79, 15. Comment: Cherub Company. The adaptation stripped the play “to its bare bones to keep the action moving at a furious pace while retaining the essence of the poetry in fiery, speedily delivered speeches” (*Stage*). On the Cherub Company, see Brian Edward George Cook, “(In)famous Angel: The Cherub Company and the Problem of Definition,” Ph.D. dissertation, University of Oregon, 2012.

78.682 *Mid-day Dreams* (Revue) David Seabrook and Christopher Whittingham. ROUND HOUSE DOWNSTAIRS 11/12/78.** Cast: *Stage* 7/12/78, 16. Gwynneth Fletcher, Nelson Hubert, Kenn Hughes, Koni McCurdy, Randall Montgomery, Diana Royce. Comment: Amazon Theatre Cooperative.

78.683 *The Wizard of Oz* (P) Ron Knee (adpt).

WHITEHALL 11/12/78 (m).** Cast: *Stage* 14/12/78, 48. Dorothy Yvonne Edgell; *Tinman* Nicholas Tudor; *Scarecrow* George Alexander; *Lion* Richard Ashley; Anne Kettle. *Dir* Ron Knee; *Dgn* Denis Gamblin. Plot: Bordenman, Fletcher, Law, Shipley, Wilmeth. Reviews: *Financial Times* 15/12/78, 21; *Guardian* 27/12/78, 6; *Stage* 4/1/79, 11. Comment: This staging by Ron Knee told the familiar story and included numerous songs, but the production was very cheap (*Financial Times*). "A version complete with the songs left out [of the film], well staged, well acted, well sung and exceedingly well played by a band of a size one is seldom treated to nowadays" (*Stage*).

78.684a *The Cooked* (P) Murray Shelmerdine. ACTION SPACE 12/12/78. 1st perf? Cast: *Stage* 30/11/78, 20. Comment: Magic Number Theatre.

78.684b *The Eye of God* (P) Tony Maples. ACTION SPACE 12/12/78. 1st perf? Cast: *Stage* 30/11/78, 20. Comment: Pandemonium Circus.

78.685 *The Dalkey Archive* (P) Allan McClelland (based on Flann O'Brien's novel, 1964). BUSH 12/12/78.* Cast: *Stage* 14/12/78, 3; *WWT/17*. *Dr. Crewett*, James Byrne John Blanchard; *Hackett* Arthur Kelly; *Mrs. Laverty*, Mary Susie Kelly; *Sgt. Fottrell* Howard Lew Lewis; *Mick O'Shaughnessy* Oengus MacNamara; *De Selby* Allan McClelland; *Nemo Crabbe*, Teague McGettigan, St. Augustine Steve Novack. *Dir* Mike Bradwell; *Dgn* Gemma Jackson; *Light* Rupert Creed. Reviews: *Observer* 17/12/78, 19; *Stage* 29/12/78, 9. Comment: Hull Truck. *Observer* called Mike Bradwell's direction "mainly mulish." "There is a good deal of Irish self-wallowing, off-hand philosophising, and religious comment, not much of this being in any way remarkable. I do not know the novel by O'Brien. I just hope it is more worthwhile than this play" (*Stage*).

78.686 *Mate!* (C, 2a) C. Scott Forbes. COMEDY 12/12/78.** 27 perf. Cast: *Stage* 30/11/78, 1; *Theatricalia*; *Variety* 20/12/78, 84; *WWT/17*. *Colin* Timothy Carlton; *Henry* Julian Holloway; *Mark* Mark York; *Olivia* Britt Ekland; *Jeremy* Matthew Evans. *Pres* Grosvenor Entertainments; *Dir* James Roose Evans; *Dgn* Bruno Santini; *Light* Mick Hughes. Reviews: *Birmingham Post* 13/12/78, 6; *Daily Mirror* 15/12/78, 21; *Guardian* 14/12/78, 12; *Stage* 21/12/78, 11; *Variety* 20/12/78, 84. Comment: "Contrived and witless, with jokes that are trite, often tasteless and usually desperate" (*Variety*). "The most unbelievable load of nonsense ever to grace the West End" (*Guardian*). "The nicest thing I can say about Ekland is that she looks pretty and remembers her lines" (*Daily Mirror*).

78.687 *Positively Solo Ms. Noh* (One-woman show) Caroline Noh. ACTION SPACE 12/12/74. Caroline Noh. Review: *Stage* 21/12/78, 17. Comment: Caroline Noh's script on a feminist theme was disjointed, but she sang and played the piano well (*Stage*).

78.688 *A Respectable Wedding* (C, 1a) Bertolt Brecht (trans Jean Benedetti of *Die Hochzeit*, 1926) and Andy Smith (mus, lyr). OPEN SPACE 12/12/78. 1st British perf. Cast: *Stage* 7/12/78, 1; *Theatricalia*; *WWT/17*. *Bride* Polly Hemingway; *Bridegroom* Peter Woodward; *Bridegroom's Friend* Daniel Gerroll; *Bridegroom's Mother* Mary Henry; *Husband* Roger Kemp; *Wife* Alison Key; *Young Man* Adrian Shergold; *Bride's Father* Richard Simpson; *Bride's Sister* Rosalind Wilson. *Dir* Mike Ockrent; *Dgn* Simon Phillips, Lia Pitsos; *Light* Matthew Richardson; *Ch* Polly Hemingway. Plot: French/2, Hochman, Walford. Reviews: *Guardian* 12/12/78, 10, 14/12/78, 12; *New Statesman* 22/12/78, 888; *Observer* 17/12/78, 19; *Stage* 21/12/78, 17. Comment: *Observer* praised the direction and the design. "Sheer delight: a 70-minute farce full of collapsing furniture, controlled panic and marital rancour" (*Guardian* 14/12).

78.689 *The Gingerbread Man* (P for children) David Wood. OLD VIC 13/12/78.** Cast: *Stage* 14/12/78, 48; *Theatricalia*. *Salt* Tim Barker; *Old Bag* Cheryl Branker; *Pepper* Judith Bruce; *Herr von Cuckoo* Larry Dann; *Gingerbread Man* Neil Fitzwilliam; *Mouse* Keith Varnier. *Dir* Jonathan Lynn; *Dgn* Susie Caulcutt; *Mus* Chris Walker; *Ch* Neil Fitzwilliam. Plot: Fletcher. Reviews: *Stage* 11/1/79, 13. Comment: "A masterpiece of children's theatre—a simple, but intelligent text, full of explicit comedy, suspense and pathos for finely-drawn characters which in this production are very powerfully interpreted under Jonathan Lynn's excellent direction" (*Stage*).

78.690 *A Night with Dame Edna* (One-man show) Barry Humphries. PICCADILLY 13/12/78.* 133 perf. Cast: *Variety* 20/12/78, 84; *WWT/17*. Barry Humphries; *Pianist* Alan Clare. *Mgr dir* Ian B, Albery; *Pres* Bestall Reynolds (UK) Ltd.; *Dir* Ian Davidson; *Sc dgn* Diane Milsted; *Cost* Kenneth Everage, Jane Hamilton, Zandra Rhodes. Plot: OTF/2. Reviews: *Birmingham Post* 14/12/78, 6; *Daily Mirror* 16/12/78, 9; *Guardian* 15/12/78, 10; *New Statesman* 22/12/78, 887; *Observer* 10/12/78, 34, 17/12/78, 19; *Spectator* 30/12/78, 40; *Stage* 21/12/78, 11; *Variety* 20/12/78, 84. Comment: "Fast and extraordinarily skillful, Humphries looks certain to repeat here the success of his 1976 show" (*Variety*). *Stage* thought the first part of the show was essentially an elongated sketch.

78.691 *Play Away* (Children's show) Ann Reay and John

Smith. RIVERSIDE STUDIOS 13/12/78.** Cast: *Stage* 14/12/78, 48. Brian Cant, Tony Robinson, Anita Dobson, Julie Stevens, Play Away Band. *Dir* Cynthia Felgate; *Mus dir* Jonathan Cohen. Review: *Stage* 4/1/79, 12. Comment: A successful revival.

78.692 *Robinson Crusoe, or Tempest Fugitive* (Panto) Denis Martin (based on Daniel Defoe and Shakespeare's *The Tempest*) and Geoffrey Brawn (mus) and Maurice Browning (lyr). PLAYERS' 13/12/78. 1st perf? Cast: *Stage* 14/12/78, 48. *Gonzalez* John Rutland; *Drinkulow* James Bree; *Stephen* Michael Maynard; *Man Friday* Norman Warwick; *Crusoe* Clifton Todd; *Fairies* Anna Daventry, Carolyn Allen, Julia Lewis; *Queen Anne* Catherine McCord; Kim Begley. Michael Darbyshire, Jack Denton, Josephine Gordon, Peggy Ann Jones, Anna Maria Macchi, Patrick McCarthy, Adrian Scott, Graham Trew. *Dir* Reginald Woolley; *Ch* Doreen Hermitage; *Cost dgn* Reginald Hanson; *Sc dgn* Christopher Clark; *Sm* Sarah Cooper, Thomas Murphy. Review: *Stage* 4/1/79, 11. Comment: The piece comprised parts of Defoe's *Robinson Crusoe* and *The Tempest*: "It is all ridiculously mixed up, but highly diverting: full of surprise, cheerfully funny, lively and colourful in characterisation and storytelling" (*Stage*).

78.693 *The Millionairess* (C, 2a) Bernard Shaw. HAY-MARKET 14/12/78.** 91 perf. Cast: *Stage* 7/12/78, 1; *Variety* 27/12/78, 70; *WWT/17*. *Julius Sagamore* Nigel Hawthorne; *Epifania Fitzfassenden* Penelope Keith; *Alastair Fitzfassenden* Ian Ogilvy; *Patricia Smith* Angharad Rees; *Doctor* Charles Kay; *Adrian Blenderbland* Simon Jones; *Man* Ronald Govey; *Woman* Lucy Griffiths; *Hotel Manager* Jonathan Elsom. *L* Frederick Harrison Trust Ltd.; *Mgr dir* Louis I. Michaels; *Deputy mgr dir* Anthony Peek; *Deputy chm* Ronald Millar; *Pres* Louis I. Michaels, Duncan C. Weldon; *Dir* Michael Lindsay-Hogg; *Dgn* Alan Tagg; *Cost dgn* Robin Fraser Paye, Romaine Wood; *Light* Joe Davis, Howard Eaton. Plot: Demastes/1, Fletcher, French/2, Hischak, Hochman, Mander/3, Matlaw, Purdom. Reviews: *Daily Mirror* 16/12/78, 9; *Guardian* 16/12/78, 13; *Illustrated London News* 1/2/79, 56; *New Statesman* 22/12/78, 887–88; *Observer* 7/1/79, 13; *Spectator* 30/12/78, 40–41; *Stage* 21/12/78, 11; *Variety* 27/12/78, 70. Comment: *Variety* thought Penelope Keith, giving "a performance gem," was "a strong draw with English audiences." "Served as a vehicle for popular Penelope Keith but otherwise hardly seemed worth reviving" (*Spectator*); *Daily Mirror* agreed. "Miss Keith sweetens a senile play" (*Guardian*). *Illustrated London News* endorsed the preceding viewpoints.

78.694 *A Night in Old Peking: The Story of Aladdin*

(Panto, 2a, 14sc) Martin Duncan (bk, mus). THEATRE ROYAL, STRATFORD EAST, 14/12/78.* Cast: *Stage* 14/12/78, 49; *WWT/17*. "*Doctor*" MacKenzie Martin Duncan; *Dame ffrog* Deborah Findlay; *Little Nib* Bob Critchley; *The Prune* Mervyn Stutter; *The Wicked African Magician* Jonathan Hyde; *Old Lady Twankay* Robert Longden; *Aladdin* Sue Cox; *Jack-the-Lad* Paul McCleary; *Crippled Queen* Peter Benson; *Princess Ba Ba* Primula Cotton; *Gabby* Margot Leicester; *Mr. A.* Peter Dawson/Patrick Dickson; *Mr. B.* Patrick Dickson/Peter Dawson; *Slave of the Ring* Tony Latore/Eddie Cummins; *Unseen Hands* Richard Grenville, Robert Sian. *Dir* Martin Duncan, Clare Venables; *Dgn* David Fisher, Pat McNamara; *Ch* Alain Dehay; *Light* Mark Jonathan. Reviews: *Guardian* 27/12/78, 6; *Stage* 11/1/79, 21. Comment: This *Aladdin* was "another episodic tribute to Isherwood" (*Guardian*). "Uncomplicated characterisation, a simple and constantly exciting story set to clever, catchy and effective songs, now a trademark of the Duncan panto, plus Alain Dehay's stylised choreography, result in two hours of unadulterated pleasure" (*Stage*).

78.695 *The Hang of the Gaol* (C, 2a) Howard Barker. WAREHOUSE 15/12/78.* Cast: RSCA; *Stage* 7/12/78, 1; *Theatricalia*; *WWT/17*. *Angela* Michele Copsey; *Bloon* Iain Mitchell; *Cooper* Edward Jewesbury; *Dockerill* Jeffery Kissoon; *Fonting* Nicholas LePrevost; *Jane* Lynn Farleigh; *Jardine* Fulton Mackay; *Matheson* Gaye Brown; *Stagg* Christopher Benjamin; *Turk* Nigel Terry; *Udy* Colin McCormack; *Whip* Charles Wegner. *Dir* Bill Alexander; *Dgn* Chris Dyer; *Light* Brian Wigney; *Sound*, *Mus arr* John Leonard. Plot: Hochman, Patterson, Weintraub. Reviews: *Guardian* 18/12/78, 12; *New Statesman* 22/12/78, 887; *Observer* 7/1/79, 13; *Stage* 29/12/78, 9; *Tribune* 12/1/79, 7. Comment: Royal Shakespeare Company. The play was about the investigation of arson in a prison. *Tribune* noted Barker's hatred of people. *Observer* found the characters lacked energy. *Guardian* remarked on the piece's "fevered, hectic debate about the English attitude to crime," but added it "eventually lurches into frantic impossibility."

78.696 *Robinson Crusoe* (Panto) John Morley. RICHMOND 15/12/78. 1st perf? Cast: *Stage* 14/12/78, 49. *Blackbeard* Bernard Bresslaw; *Robinson Crusoe* Anita Harris; *Dame* Jack Tripp; *Billy* Ian Lavender; *Demon Oylslick* Philip Compton; *Fairy Detergenta* Valerie Socquet; *Man Friday* Elroy Josephs; *Uncle Tom* Tommy Trinder; *Una* Stubbs, Dawson Chance, Allen Christie, Barbara Speake Children. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Roger Redfarn; *Dgn* Terry Parsons; *Ch* Denise Shaune; *Fight arr* Ian McKay. Reviews: *Guardian* 23/12/78, 10; *Spectator* 30/12/78, 40; *Stage* 11/1/79, 19. Comment: *Guardian* commended the show and the script,

and noted that, like the Palladium pantomime, it had “a Dame dressed as Superwoman in blue tights.”

78.697a *Characters from Dickens* (P) Roy Apps (adpt of Charles Dickens). NEW INN 16/12/78. 1st perf? Cast: *Stage* 14/12/78, 20. Directed by Jean Ford.

78.697b *One Girl's Road to Ruin* (P) Roy Apps (adpt of Charles Dickens). NEW INN 16/12/78. 1st perf? Cast: *Stage* 14/12/78, 20. Directed by Jean Ford.

78.698 *Ali Baba* (Panto) John Strehlow. ROUND HOUSE DOWNSTAIRS 18/12/78. 1st London perf. *Morgiana* Louise Radford; *Ali Baba* James Hagan; *Kassim* Wayne Condo; David Clisby. Review: *Stage* 4/1/79, 12. Comment: Triad Stage Alliance. A fairly traditional pantomime but influenced by “Bogdanovichery” (*Stage*).

78.699 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 18/12/78.** *Iolanthe* Jane Metcalfe; *Queen of the Fairies* Patricia Leonard; *Lord Chancellor* John Reed; *Private Willis* Kenneth Sandford; *Mountatata* John Aylton; *Tolloller* Geoffrey Shovelton. *Cond* Royston Nash; *Dir* Michael Heyland. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Review: *Stage* 29/12/78, 10. Comment: D'Oily Carte Opera Company. “The same works, the same traditional productions, the same bits of foolery, the same encores, the same delighted acclaim. Miraculously they avoid monotony and the danger of listless repetitiveness; the standard is reasonably level, never dropping to inadequacy, seldom rising to the heights” (*Stage*).

78.700 *Is Dennis Really the Menace?* ICA c. 18/12/78 (Ln). 1st perf? Cast: *Stage* 21/12/78, 12. Claudia Egypt, Christine Ellerbeck, Didi Hopkins, Laurel-Jana Marks. *Dir* Michele Frankel. Review: *Stage* 4/1/79, 12. Comment: Beryl and the Perils. The four female cast members “leered at conventional acceptance of the submissive woman, illustrating their points by casting one of the players as Dennis while the others sought sexual initiation from him. This was earthy blunt stuff all right if you like that sort of thing, but not actually advancing the feminine cause” (*Stage*).

78.701 *Lock Up Your Daughters* (MP, 2a) Bernard Miles (adpt of Henry Fielding, *Rape upon Rape*, 1730) and Laurie Johnson (mus) and Lionel Bart (lyr). TOWER, CANONBURY, c. 18/12/78.** Cast: *Stage* 29/12/78, 10; TTC. Plot: Fletcher, French/2, Gänzl, Gänzl/3, 751–54, Green, OTF.

78.702 *Toad of Toad Hall* (P) A. A. Milne (adpt of

Kenneth Grahame, *The Wind in the Willows*, 1908) and Harold Fraser Simson (mus). PICCADILLY 18/12/78 (m).** Cast: *Stage* 14/12/78, 48; WWT/17. *Marigold* Hilary Field; *Nurse, Bargewoman* Tricia George; *Dougal* Himself; *Mole* Richard Goolden; *Water Rat* Terry Wale; *Badger* David King; *Toad* Ian Talbot; *Alfred, Policeman* Colin Prockter; *Back Legs of Alfred* Steven Whinnery; *Chief Weasel* Frank Vincent; *Chief Stoat* Mike Elles; *Chief Ferret* William Parker; *Usher* Edward Hibbert; *Judge, Washerwoman* Bob Hornery; *Mr. Turkey* Anthony Best; *Mrs. Duck* Valerie Fyfer; *Phoebe* Rita Henderson; *Mama Rabbit* Fiona Douglas-Stewart; *Harold Rabbit* Pamela Ellis; *1st Prisoner* Linda Sands. *Pres* David Conville, Charles Ross; *Dir* David Conville; *Dgn* Peter Rice; *Light* Brian Benn; *Ch* Miranda Fellows. Plot: French, French/2. Review: *Stage* 4/1/79, 11. Comment: Many of the cast members had performed in previous productions, including the perennial Richard Goolden.

78.703 *Blame It on the Boogie* (P) Gilly Fraser. THEATRE UPSTAIRS 19/12/78.* Cast: *Stage* 14/12/78, 20. *Dir* John Dale, Les Waters; *Dgn* Ann Smart; *Light* Stanley Osbourn-White. Comment: MPS 12333. Activists Youth Theatre.

78.704 *Jeeves Takes Charge* (One-man show) Edward Duke (based on two Wodehouse stories). WHITE HART 19/12/78; trfd to YOUNG VIC STUDIO 8/1/79 (Ln). 1st perf? Cast: *Stage* 21/12/78, 12. Edward Duke. *Dir* Strickland Thompson; *Dgn* Joanna Cholmondeley. Plot: Hischak/2, 222. Review: *Stage* 18/1/79, 17. Comment: MPS 1032. “Something of a bravura performance, which is absolutely correct for the material, and very funny indeed” (*Stage*). The first New York production (City Center 17/5/83) ran for 83 performances.

78.705 *Troubadour* (Mus, 2a) Michael Lombardi (bk, lyr) and Ray Holder (mus). CAMBRIDGE 19/12/78.* 79 perf. Cast: *Stage* 7/12/78, 1; Theatricalia; *Variety* 27/12/78, 70; WWT/17. *Lupus-Oblatus* John Watts; *Ermengarde* Kim Braden; *Pierre Vidal, Saladin* Andrew C. Wadsworth; *Histrion* Clive Packham; *Lauzengier* Dudley Owen; *Flamenca* Sandra Berkin; *Captain of the Guard, Richard Lionheart* Michael G. Jones; *Leonora* Saba Milton; *Count of Toulouse* Gordon Whiting; *His Agents* Tim Brown, Wallace Stephenson; *Pierre-Manrique* Ian Steele; *Extras* Neil Anthony, Debbie Astell, Robert Barrington, Sandra Berkin, Sandra Berlan, Tim Brown, Sylvia Byrne, Jenny Challendor, Janet Date, Chris Dyson, Hilary Anne Evans, Mary Eveleigh, Richard Harradine, Phillip Harrison, Alistair Horne, Shaun Johnstone, Michael G. Jones, Moir Leslie, Pamela Maguire, Andrew Matthews, Lyndon Miles, Saba Milton, Gilbert O'Brien, Dudley Owen, Clive Packham, Susannah Page,

Ian Steele, Wallace Stephenson, Alison Thomas, Dawn Tollhurst, Anna Vincent, David Wheldon-Williams, Richard Wherlock, Gordon Whiting, Lyndsey Williams. *Mgr dir* Larry Parnes; *Pres* Michael Lombardi, General Entertainments Investments; *Dir* James Fortune; *Ch* David Drew; *Dgn* Tim Goodchild; *Light* David Hersey; *Mus dir* Denys Rawson; *Mus arr* Ken Thorne; *Exec pd* John F. Oakley. Plot: OTF. Reviews: *Birmingham Post* 20/12/78, 6; *Daily Mirror* 23/12/78, 12; *Guardian* 20/12/78, 10; *Illustrated London News* 1/2/79, 56; *New Statesman* 5/1/79, 24; *Stage* 29/12/78, 9; *Variety* 27/12/78, 70. Comment: On efforts to keep the show running, see *Stage* 18/1/79, 1. "A leaden item about love and the Crusades. It has cardboard characters, feeble songs, trite dance routines and a lot of dreadful verse dialog" (*Variety*). "Most of the show's budget, put at £300,000, has been spent on the gorgeous gowns. But if they sparkle, the script and the music certainly do not. In appeal it is like Panto without the comedy" (*Daily Mirror*). "It proves a fairly intractable subject for a musical, save for the fact that it gives Tim Goodchild the opportunity to create the most memorable sets and designs for a musical since his *Thomas and the King*" (*Stage*).

78.706 *The Adventures of Awful Knawful* (P with mus for children) Peter Flannery and Mick Ford. WAREHOUSE 20/12/78.* Cast: RSCA; *Stage* 14/12/78, 3; Theatricalia; WWT/17. *Awful Knawful* Richard Derrington; *Croton* Nicholas Le Prevost; *Dr. Blood, Killer Robot, Sherriff* Mike Hall; *Dr. Knotinishanki, P. C. McKnee, The Kid* Kenneth McClennan; *Florence, Giant Spider, Jasper* Colin McCormack; *Geronimo* Charlotte Cornwell; *Jakopo* Rory Edwards; *Lasse Fever, Denis* Charles Wegner; *Marla Michele Copsey, Professor Madchat* Nigel Terry; *The Master* Peter Clough/Iain Mitchell. *Dir* John Caird, Howard Davies; *Dgn* Chris Dyer; *Light* Eddie J. Freed, Brian Wigney; *Mus* Mick Ford. Plot: Bull/1. Reviews: *Guardian* 23/12/78, 10; *Stage* 11/1/79, 13. Comment: Royal Shakespeare Company. The title character sought to save the Earth in this "noisy and roistering" piece that was unrelated to Christmas (*Guardian*).

78.707 *Aladdin* (Panto) Bryan Blackburn. PALLADIUM 20/12/78. 150 perf. 1st perf? Cast: *Stage* 14/12/78, 48. *Widow Twankey* Danny La Rue; *Abanazar* Alfred Marks; *Genie of the Ring* Wayne Sleep; *Peking Policemen* Johnny Hutch and the Halfwits; *Aladdin* Dilys Watling; *Princess Wei-Wei Wong; Emperor* George Reibbitt; *Toto* David Toms; *Grand Vizier* Chris Connah; *Slave of the Lamp* Michael Kilgarriff; *Lady-in-Waiting* Rosyn Cole; Brian Marshall, David Ellen. *Chm* Lew Grade; *Deputy chm, Mgr dir, Pres* Louis Benjamin; *Mgr* John Avery; *Exec pd* Albert J. Knight; *Dir, Ch* Dougie Squires; *Sc*

dgn Tod Kingman; *Cost dgn* Mark Canter, Cynthia Tingey; *Cost* Bermans; *Light* Joe Davis; *Mus dir* Gordon Rose. Reviews: *Daily Mirror* 23/12/78, 12; *Guardian* 23/12/78, 10; *Stage* 11/1/79, 19. Comment: *Guardian* said the show combined "tradition and modernity," and noted that, like the Richmond pantomime, had "a Dame dressed as Superwoman in blue tights."

78.708 *Canterbury Tales* (P) Phil Woods (adpt of Chaucer) and Michael Bogdanov and Andrew Branch (mus) and Chris Barnes (mus). YOUNG VIC 20/12/78. 1st perfd Phoenix, Leicester, 19/12/74. Cast: WWT/17. *Mine Host* Malcolm Rennie; *The Knight* John Labanowski; *The Reeve* Bev Willis; *The Cook* Laura Cox; *The Wife of Bath* Heather Baskerville; *The Miller* Micky O'Donoghue; *The Minstrel* Joss Buckley. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Chic Reid; *Sound* Martin Hazlewood, John Kay. Plot: Fletcher. Reviews: *Birmingham Post* 29/12/78, 6; *Illustrated London News* 1/3/79, 73; *New Statesman* 5/1/79, 24; *Stage* 4/1/79, 11. Comment: The piece consisted of the Knight's, Reeve's, Wife of Bath's, Miller's and part of the Cook's tales, "each somewhat randomly translated and updated ... played in the extrovert, jocular [Young Vic] style" (*New Statesman*). *Illustrated London News* thought only the Knight's Tale worked.

78.709 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P) J. M. Barrie. SHAFTESBURY 20/12/78.** Cast: *Stage* 14/12/78, 48; WWT/17. *Nana, Cabin Boy* Jonathan Wilmot; *Michael* Graham McGrath; *Mrs. Darling* Sheila Mathews; *John* Steve Gilroy; *Wendy* Andrea Kealy; *Mr. Darling, Captain Hook* Nigel Patrick; *Peter Pan* Jane Asher; *Tinker Bell* "Iris Glow"; *Liza* Jo-Anne Good; *Slightly* Mark Dearmer; *Tootles* Jason Mullen; *Nibs* Darren Phelan; *Curly* Cleon Spencer; *Twins* James Tapping, Philip Parker; *Smee* Tony Sympson; *Gentleman Starkey* Glyn Sweet; *Cecco Petrucci* Reynold Silva; *Bill Jukes* Paul Shearstone; *Alf Mullins* John Harmer; *Morgan's Skylights* John Sherwood; *Charlie Turlie* Howard Miller; *Canary Robb* Brian Payne; *Alsation Foggarty* Barry Rohde; *Cackhanded Noodler* Peter Lawrence; *Murphy* Christopher Robinson; *Black Gilmour* Errol Shaker; *Tiger Lily, Ostrich* Jilly Coram; *Great Big Little Panther* Robin Sherringham; *Crocodile* Sammy Snapper; *Raccoon* Amos Hill; *Mermaids* Susan Hanny, Jackie Bristow, Nikkie Heard, Carol Claydon, Rebecca Leigh. *Mgr dir* Brian Rix; *Pres* Tom Arnold Presentations Ltd., Howard and Wyndham Ltd., Elyot Beaumont; *Dir* Alan Pinniger; *Mus* Grant Foster, John Crook; *Ch* Aubrey Budd; *Fight arr* Roger Martin; *Light* Brian Harris; *Mus dir* Derek Taverner; *Flying effects* Hi-Fli. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53-70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem,

Shipley, Sobel. Reviews: *Birmingham Post* 30/12/78, 4; *Guardian* 23/12/78, 10; *New Statesman* 5/1/79, 24; *Spectator* 6/1/79, 23; *Stage* 4/1/79, 11. Comment: *Guardian* thought there was too much emphasis on flying and not much on audience involvement. "Jane Asher's Peter is very disappointing, with little emergence of the character's saucy, cocky conceit, boyish defiance or endearing wistfulness" (*Stage*).

78.710 Zastrozzi: The Master of Discipline (D, 2a) George F. Walker. KING'S HEAD 20/12/78. 1st perfd Free, Toronto, 2/11/77. Cast: *Stage* 21/12/78, 1. *Zastrozzi* John Castle; *Matilda* Christina Greatrex; *Verezzi* Anthony Milner; *Julia* Susan Penhaligon; *Bernardo* George Sweeney; *Victor* John Vine. *Dir* Kenneth Chubb; *Dgn* Rita Furzey; *Mus* Andy Smith. Plot: Hirschak/2, 198. Reviews: *New Statesman* 5/1/79, 24; *Observer* 24/12/78, 18; *Stage* 4/1/79, 11. Comment: Wakefield Tricycle Company. "An arresting but often puzzling piece about a vengeful fatalist" on various missions (*New Statesman*). "John Castle in the title role, this outsize character is portrayed in highly convincing style even in this intimate theatre" (*Stage*). The first New York production (Other Stage 17/1/82) ran for 49 performances.

78.711 Humpty Dumpty (Panto) John Farrow. INTIMATE 21/12/78. 1st perf? Cast: *Stage* 14/12/78, 49. *Humpty Dumpty* Charlie Chester; *Tommy Tucker* Joan Mann; *King Rupert* Ken Parry; *Queen Ermintrude* Chris Murphy; *Mr. Nasty* Simon Barry; *Princess Mary* Kim Jackson; *Lord Chamberlain* Richard Drabble; *Mother Goose* Ann George; *Liz Burgess*, Margaret Beevers, Suzie Cerys, April Eley, Peggy O'Farrell Children. *Dir* John Farrow; *Dgn* Alan Miller Bunford; *Cost dgn* Ian Dawes. Review: *Stage* 11/1/79, 20. Comment: *Stage* commended John Farrow for the increasing quality of his pantomimes, and welcomed the appearance of Charlie Chester.

78.712 The Pirates of Penzance; or, The Slave of Duty (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 21/12/78.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

78.713 Saratoga or Pistols for Seven (C, 5a) Bronson Howard and Carl Davis (mus). ALDWYCH 21/12/78. 1st perfd Daly's Fifth Avenue, New York, 21/12/1870. Cast: RSCA; *Stage* 14/12/78, 3; *Theatricalia*; *Variety* 10/1/79, 108; *WWT/17*. *Cornelius Wetherstree* Paul Imbusch; *Effie Remington* Polly James; *Frank Littlefield* Stephen Jenn; *Frederick Augustus Carter* Bille Brown; *Gyp* Keith Hodiak; *Hon. William Carter* Jeffery Dench; *Jack Benedict* James Laurensen; *Lilly Livingston* Denyse

Alexander; *Lucy Carter* Cherie Lunghi; *Major Luddington Whist* Michael Bertenshaw; *Mrs. Vanderpool* Maxine Audley; *Olivia Alston* Sheila Reid; *Papa Vanderpool* Brian Hayes; *Reg* Reginald Tsiboe; *Remington Pere* James Berwick; *Robert Sackett* Dennis Waterman; *Sam* Kelvin Omard; *Sir Mortimer Mutton-Legge* Alan David; *The "Artist"* David Shaw-Parker; *Virginia Vanderpool* Joanna McCallum; *Guests at New York Academy of Design* Shirley King, Roger Martin, Deirdra Morris, Peter Tullo. *Dir* Ronald Eyre; *Dgn* Jocelyn Herbert; *Cost dgn* David Walker; *Ch* David Toguri; *Light* Brian Harris; *Assist dir* Mark Dornford-May; *Sm* Giles Barnabe; *Dsm* Diane West; *Asm* Vanessa Prokopp; *Sound* Roland Morrow, John A. Leonard. Plot: Bordman/2, 27–8. Reviews: *Birmingham Post* 3/2/79, 6; *Christian Science Monitor* 17/1/79, 18; *Guardian* 23/12/78, 10; *Illustrated London News* 1/3/79, 73; *New Statesman* 5/1/79, 23–24; *Observer* 24/12/78, 18; *Spectator* 6/1/79, 22–23; *Stage* 29/12/78, 9; *Variety* 10/1/79, 108, 113. Comment: Royal Shakespeare Company. A dated, "rather laborious comedy of intrigue" saved only by Ronald Eyre's production (*Guardian*). *New Statesman* reported the audience was amused but was actually responding more to "the director's glosses and interpolations and than to the play itself." The first New York production ran for 101 performances.

78.714 Puss in Boots (Panto) Martin Cort. BROADWAY, KILBURN, 22/12/78. 1st perf? Cast: *Stage* 14/12/78, 47. *Puss* Peter Kosta; *Colin* Julie Neubert; *Princess Tangerina* Debbie Arnold; *Queen Jaffa* Alec Bregonzi; *King Marmaduke* Peter Greene; *Philip Talbot*. *Dir* Martin Cort. Review: *Stage* 11/1/79, 21. Comment: "Sparse in production values and none too well dressed ... [this] still just about manages to get across the timeless magic of this traditional pantomime tale" (*Stage*).

78.715 Emu in Pantoland (Panto) Rod Hull. WIMBLEDON 26/12/78.** Cast: *Stage* 14/12/78, 49. Rod Hull and Emu; *Dame Dotty Trott* Billy Dainty; *Gerald* Martin, Jayne Sullivan, J. J. King, Tom Blalock. *Dir* Dick Hurrans; *Mus dir* Derek New. Reviews: *Stage* 11/1/79, 19; *Sunday Mirror* 24/12/78, 18.

78.716 You're a Good Man, Charlie Brown (Mus ent, 2a) "John Gordon" [Clark Gesner] (bk; based on Charles M. Schulz's comic strip, "Peanuts") and Clark Gesner (mus, lyr). UPSTREAM 26/12/78.** Cast: *Stage* 21/12/78, 12. James Patrick, Nicolas Chagrin, Roy Poole, Geoffrey Drew, Alison Christie-Murray, Polly March. *Dir* Paul Alexander; *Mus arr* Dave Cooke. Plot: Bordman, Bordman/5, 654, Fletcher, Gänzl, Green, Hirschak, OTF, Wilmeth.

78.717 *Men Seldom Make Passes* (Ent) Julia Pascal (deviser). KING'S HEAD 28/12/78 (Ln). Cast: *Stage* 21/12/78, 12. Liz Gebhart, Kit Thacker. *Dir* Julia Pascal. Review: *Stage* 11/1/79, 13. Comment: A collection of snippets from Dorothy Parker's works, approved by (*Stage*). Also given platform performance at the Lyttelton

12/9/78.

78.718 *The Thwarting of Baron Bolligrew* (P for children, 2a) Robert Bolt. QUESTORS 29/12/78.** Cast: QTA. Plot: French/2, Vinson, Weintraub.

Productions

1979

79.1 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 2/1/79.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

79.2 *The Warp* (Morality P) Neil Oram and Ken Campbell. ICA 2/1/79.* Cast: *Stage* 29/12/78, 10; *Theatricalia*; *WWT/17*. *Phil Masters* Russell Denton; John Joyce, David Rappaport, Jim Broadbent, Janet Fielding, Jonathan Barker, Mitch Davies, Maggie Jordon, Steve Williams. *Dir* Ken Campbell; *Mus* Camilla Saunders. Reviews: *Guardian* 5/1/79, 8; *Observer* 7/1/79, 13; *Stage* 1/2/79, 11. Comment: Science Fiction Theatre of Liverpool. A cycle of ten plays. During the first two weeks one play per night was performed; the entire cycle was performed 18/1–21/1, beginning at 10:00am. The *Guardian* article provides a lengthy, full account of the content, staging, and writing of the piece. "It is a very lucid exposition on contemporary 'alternative' philosophies—containing references to freedom of choice, thought and action and the breaking down of conventions. The play contains a multitude of questions and few definitive answers. It might be said that it is a saga of escapism within the dilemma of free thought" (*Stage*).

79.3 *Fears and Miseries of the Third Reich* (P) Bertolt Brecht (anon trans of *Furcht und Elend des dritten Reiches*, 1938). THEATRESPACE 3/1/79.** Plot: French/2, Hochman, Matlaw, Patterson, Salem, Shipley. Comment: Gamut Theatre Company (York).

79.4 *Would the Real Judy Garland Please* (MP) Terry Jacobs and Elaine Loudon (devisers). YOUNG VIC STUDIO 3/1/79.** Comment: Blue Dahlia Company.

79.5 *It's Nothing Serious* (Revue) Sue Tilling (bk) and Richard Ritchie (bk, mus) and Patrick Twigg (mus).

ROUND HOUSE DOWNSTAIRS 4/1/79. 1st perf? Cast: *WWT/17*. Eileen Batty, Sue Tilling, Charles Tilling, Harriet Lawson, Richard Ritchie. *Dir* Sue Tilling; *Light* Alasdair Clement. Plot: OTF/2. Review: *Stage* 11/1/79, 15. Comment: "Literate, intelligent, neatly staged, smartly performed and is not without point. Nevertheless, it still comes across as oddly dated and strangely class-ridden" (*Stage*).

79.6 *An L of a Lamp* (Panto) Bobby Robi. LAMB AND FLAG 4/1/79.* Cast: *Stage* 29/12/78, 10. Chubby Oates, Jules Mannheim, Iris Rougier, David Lynton. Comment: LAMP.

79.7 *Guys and Dolls* (MP, 2a) Jo Swerling (bk) and Abe Burrows (bk; fnd on Damon Runyon's stories) and Frank Loesser (mus, lyr). HALF MOON 8/1/79.** Cast: SMH; *Stage* 21/12/78, 1; *WWT/17*. *Sara Brown* Lizza Aiken; *Nathan Detroit* Maurice Colbourne; *Benny Southstreet* Jim Hooper; *Arvide Abernathy*, *Harry the Horse*, *Lt. Brannigan*, *Joey Baltimore*, *Mimi Robin Hooper*; *Sky Masterson*, *Bartender* Barrie Houghton; *Nicely Nicely Johnson* Matthew Robertson; *Miss Adelaide* Maggie Steed; *Big Jule*, *Band Leader* Malcolm McKee. *Dir* Rob Walker; *Dgn* Anna Jebens, Joanna Taylor; *Mus dir* Malcolm McKee; *Ch* Stuart Hopps. Plot: Best/50, 45, Bordman, Bordman/5, 575–76, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Loney, 267, Shipley, Vinson, Wilmeth. Reviews: *Guardian* 10/1/79, 6; *Observer* 14/1/79, 16; *Stage* 18/1/79, 15. Comment: Sources differ on the date of opening night, with SHM giving 1/1/79, others, more probably, giving 8/1/79. An "economy-size version" of the piece with a Brechtian approach that *Guardian* said worked. *Observer* noted some of the best jokes had been cut, but the production was still funny and amusing.

79.8 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a)

W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 8/1/79.** Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

79.9 *Anchorman* (P) Ron Hutchinson. THEATRE UPSTAIRS 9/1/79. 1st perfd Belgrade 2, Coventry, 13/11/78. Cast: Findlater; *Stage* 29/12/78, 1; *Theatricalia*; *WWT/17*. *Brady* Jack Chissick; *Girl* Caroline Hunt; *Skinner* Will Knightley; *Plug* Joe Marcell; *Strachan* John Nightingale. *Dir* John Dove; *Dgn* Quentin Thomas. Reviews: *Guardian* 11/1/79, 6; *New Statesman* 19/1/79, 89; *Observer* 14/1/79, 16; *Stage* 18/1/79, 15. Comment: CV1 Theatre Company (Coventry). The piece was about four soldiers in a lawless revolutionary England; "sensationalist tosh because it deals wholly in effects and not at all in causes" (*Guardian*). *New Statesman* faulted the "windy, directionless, doggedly obscene dialogue."

79.10 *The Erpingham Camp* (C, 1a) Joe Orton. KING'S HEAD 10/1/79.** Cast: *Stage* 11/1/79, 1; *WWT/17*. *Erpingham* Peter Vaughan; *Ted* Brian Capron; *Padre* Paul Greenhalgh; *Eileen* Catherine Kessler; *Mason* Olga Lowe; *Kenny* Barry Philips; *Riley* Patrick Waldron; *Harrison* Alan Cheeseman; *Lou* Rosalyn Elvin; *Redcoats* Chaz Marrow, Graham Newton, Dereck Simpson, John Tindle. *Dir* Stewart Trotter; *Dgn* Judith Crozier; *Ch* Fred Peters. Plot: Fletcher, Hischak/2, 6, Loney, Patterson, Walford. Reviews: *Gay News* 25/1/79, 33; *Guardian* 19/1/79, 6; *New Statesman* 19/1/79, 124; *Observer* 21/1/79, 13; *Stage* 25/1/79, 11. Comment: An "anaemic and tentative" revival (*Guardian*). "The play asks for a larger production" (*Observer*). "Ingeniously staged, impeccably costumed, lovingly acted and beautifully directed" (*Gay News*).

79.11 *Mary Barnes* (D, 3a) David Edgar (adpt of Mary Barnes and Joseph Berke, *Mary Barnes: Two Accounts of a Journey through Madness*, 1971). COURT 10/1/79. 42 perf. 1st perfd Repertory Studio, Birmingham, 31/8/78. Cast: Findlater; *Stage* 29/12/78, 1; *Variety* 24/1/79, 92; *WWT/17*. *Mary* Patti Love; *Angie's Brother* Roger Allam; *Zimmerman* Colin Bennett; *Eddie* Simon Callow; *Simon* David Gant; *Douglas* Tim Hardy; *Angie's Mother* Judith Harte; *Keith* Teddy Kempner; *Beth* Katherine Kitovitz; *Brenda* Ann Mitchell; *Angie* Judy Monohan; *Laurence* Timothy Spall; *Hugo* Donald Sumpter. *Dir* Peter Farago; *Dgn* Christopher Morley; *Light* Jack Raby. Plot: Demastes/2, French/2, Loney, Patterson, Weintraub. Reviews: *Birmingham Post* 12/1/79, 6; *Guardian* 12/1/79, 7; *Illustrated London News* 1/3/79, 73; *New Statesman* 19/1/79, 89; *Observer* 14/1/79, 16; *Spectator* 20/1/79, 24; *Stage* 18/1/79, 15; *Variety* 24/1/79, 92, 98. Comment: Birmingham Repertory Company. *Birmingham Post*

reported "at the first night there was a large number of distinguished psychiatrists, including Ronald Laing whose methods were used to 'cure' the real-life Mary Barnes of her schizophrenia." *Stage* commended Edgar for his straightforward documentary approach to Mary Barnes's disease. *Illustrated London News* recalled "the emotional acting of Patti Love ... in far more helpful detail than the bones of the play itself." "The potentially heavy theme enthralls through witty, intelligent writing and warm performances by the young cast" (*Variety*).

79.12 *Da* (C, 2a) Hugh Leonard. GREENWICH 11/1/79.** Cast: *Stage* 4/1/79, 1; *WWT/17*. *Mother* Mary Chester; *Charlie Now* Tony Doyle; *Da* Eamon Kelly; *Charlie Then* Mike McCabe; *Oliver* Kevin Moore; *Mrs. Prynne* Anne Robson; *Drumm* P. G. Stephens; *The Yellow Peril* Bernadette Shortt. *Dir* Robert Gillespie; *Dgn* Bernard Culshaw; *Light* Nick Chelton; *Sc bld* Ant Peters; *Sc*. Plot: Sue Ayres. Best/77, 298, Fletcher, French/2, Griffiths, Hischak, Hischak/2, 132, Hochman, Patterson, Salem, Schrank, Weintraub. Reviews: *Birmingham Post* 17/1/79 10; *Guardian* 13/1/79, 5; *Illustrated London News* 1/3/79, 73; *New Statesman* 19/1/79, 89; *Spectator* 3/2/79, 25; *Stage* 18/1/79, 15. Comment: *Guardian* thought the revival was an improvement on the King's Head production (77.329) not least because of Bernard Culshaw's sets. Despite the piece's success in New York *Stage* thought "something does seem to be lacking, possibly in the construction or even the characterisation."

79.13 *The Paranormal Review* (C) Erik Brogger. BUSH 11/1/79.* Cast: *Stage* 11/1/79, 1; *Theatricalia*; *WWT/17*. *Frank Sullivan* Paul McDowell; *Mark Hampton* Richard Partentier; *Ron Hoover* Kevin Elyot; *Dr. Benjamin Fleets* Manning Redwood; *David Chang* Maynard Williams. *Dir* Chris Langham; *Light* Chris O'May; *Sound* Rik Carmichael. Plot: French/2, OTF/2. Reviews: *Guardian* 19/1/79, 6; *Observer* 28/1/79, 15; *Stage* 25/1/79, 11. Comment: "The Charles Flynn Society" purportedly collected "inexplicable phenomena" presented here as dramatized sketches that amused *Observer* only intermittently.

79.14 *Equus* (D, 2a) Peter Shaffer. TOWER, CANONBURY, 12/1/79.** Cast: *Stage* 11/1/79, 12; TTC. Plot: Bordman, Demastes/2, Fletcher, Griffiths, Hischak, Hischak/2, 78, Hochman, Law, Loney, Patterson, Salem, Shipley, Vinson, Weintraub.

79.15 *One Gun Salute* (P) John Turner. ALBANY EMPIRE 12/1/79. 1st perf? Cast: *Stage* 29/12/78, 10. *Mrs. Brassic* Mary Sheen; *Renatta* Debbie Bishop; Kevin Costello, John Turner, Rick Lloyd, Aviva Goldkorn, John Burrows, Ken Gregory, Maurice McElroy. *Dir* Jenny Harris; *Dgn*

Kate Owen; *Light* Dave Perry, Jenny Beavan; *Mus* Rick Lloyd; *Lyr* Rick Lloyd, John Turner. Reviews: *Observer* 18/2/79, 14; *Stage* 8/2/79, 15; *Tribune* 12/1/79, 7. Comment: The reopening of the Albany after a fire in July 1978. The Combination. The play was “about adult unemployment in Deptford and 30 less-than-glorious years of the welfare state” (*Tribune*).

79.16 *Daddy's Girl* (P, 2a) Eric Sutton. SOHO POLY 15/1/79.* Cast: *Stage* 18/1/79, 16. *Harry Sturia* Jestyn Phillips; Tom Georgeson, Jean Warren. *Dir* Philip Draycott; *Liz Dawson*. Review: *Stage* 1/2/79, 12. Comment: *Stage* declared the play, about an all-around male failure, was thin and “not yet completely a play.”

79.17 *A Day in Hollywood, A Night in the Ukraine* (Double-feature mus) Dick Vosburgh (bk, lyr) and Frank Lazarus (mus). NEW END 15/1/79; trfd to MAY FAIR 28/3/79.* Cast: *Stage* 4/1/79, 1; *Theatricalia*; *WWT/17*. *Groucho* John Bay; *Chico* Frank Lazarus; *Margaret Dumont* Paddie O'Neil; *Harpo* Sheila Steafel; Jon Glover, Maureen Scott, Pera Koston. *Pres* Richard Jackson, Buddy Dalton; *Dir* Ian Davidson; *Dgn* Barry Parman; *Light* Bill Graham. Plot: *Bordman/5*, 702, Gänzl, Hischak, Loney, OTF. Reviews: *Daily Mirror* 31/3/79, 9; *Gay News* 25/1/79, 32; *Guardian* 30/3/79, 14; *Observer* 21/1/79, 13; *Stage* 25/1/79, 12, 12/4/79, 13. Comment: MPS 757. *Guardian* thought the production lacked “the madcap festivity of the Marx Brothers at their best.” “A light evening of particular interest to firm film buffs” (*Gay News*). “Movie buffs will be in their element” (*Stage* 25/1). *Daily Mirror* declared the performances were often funnier than anything the Marx Brothers did. There were 168 performances at the May Fair. The first New York production (John Golden 1/5/80) ran for 588 performances.

79.18 *Double Exposure I* (One-man P) Alan Pope and Alex Harding. HEAD 15/1/79 (Ln). Cast: *Stage* 18/1/79, 16. Alan Pope. Review: *Stage* 1/2/79, 12. Comment: The piece was about growing up gay.

79.19 *Party Piece* (P) Chris Bailey. KING'S HEAD 15/1/79 (Ln).* Cast: *Stage* 18/1/79, 16. *Adrienne Posta*. *Dir* Julia Pascal. Review: *Stage* 1/2/79, 12. Comment: “This is literally a ‘party piece’—something to stand up and do at parties, an extended monologue with a ring of truth, having funny and poignant and silly moments” (*Stage*).

79.20 *Daughters of Men* (P) Jennifer Phillips. HAMPTSTEAD 17/1/79.* Cast: *Stage* 11/1/79, 1; *WWT/17*. *Kate Lister* Frances de la Tour; *Boy Kruschefsci* Bill Bailey; *Anne Trownbridge* Anna Carteret; *David Lister* Terence Hardiman; *Mrs. Daphne Kershaw* Annabel Leventon;

Eddie Marchant Kevin McNally; *Bahama Kelly* Margaret Nolan; *Sally Lister* Kate Valentine. *Dir* Nancy Meckler; *Dgn* Poppy Mitchell; *Light* Alan O'Toole. Reviews: *Birmingham Post* 23/1/79, 6; *Guardian* 16/1/79, 7, 19/1/79, 6; *Illustrated London News* 1/3/79, 73; *New Statesman* 19/1/79, 123–24; *Observer* 21/1/79, 13; *Stage* 25/1/79, 11. Comment: *New Statesman* failed to make sense of the play. “A play that does more than most to explain the plight of today's liberated woman, engaged in a balancing act between marriage, children, sexual freedom and a career, though not necessarily in that order” (*Stage*). *Guardian* (19/1) described it as “an acute and intelligent play about the rancorous disillusion of a marriage.” *Illustrated London News* said the play was written fluently and the production depended upon the performance of Frances de la Tour.

79.20.2 *1001 Nights [Les mille et une nuits]* (Mus) Jérôme Savary and François Orenn. SHAFTESBURY 17/1/79. 43 perf. 1st perfd Fribourg, Switzerland, 1/78?; 1st British perf. Cast: *WWT/17*. *Jojo Ali Baba* Lucas de Chabaneix; *Violette Mrs. Ali Baba* Elisabeth Chailloux; *Princess, Sultana* Martina Dorr; *Beater* Gilles Durant; *Sinbad Tailor Mustapha* Michel Dussarrat; *Tailor Ali, Aladdin* Maxime Lombard; *Sultan, Emperor of the Desert, Chief of Thieves, Judge* Jerome Savary; *Sheherazade, Conchita, MacDonald* Gail Gatterburg; *Saxophonist, Organist* Christian Hillion; *Evil Genie, James, Cassim* Jim Kain; *Pretty Lady, Mrs. Sinbad, Donkey, Morgiane* Celia Gore-Booth; *Old Woman* Elizabeth Pierre; *Pianist* François Orenn; *Albert, Genie, Forty* Carlos Pavlidis; *Contrabassist* Jeff Rehault; *Camelia, Mrs. Cassim, Lawyer* Jacqueline Sandra. *Pres* Benjamin M. Kuras; *Dir* Jerome Savary. Plot: OTF/2. Reviews: *Guardian* 19/1/79, 6; *Observer* 21/1/79, 13; *Spectator* 3/2/79, 25; *Stage* 25/1/79, 11. Comment: Le Grand Magic Circus. “A semi-scatological version, or inversion, of various familiar tales such as *Aladdin*, *Ali Baba* and *Sheherazade* has a desperate, anything-for-a-laugh quality which all too often has precisely the opposite effect” (*Stage*). *Observer* thought the mechanical objects were the most interesting aspect of the production.

79.21 *The Enemy Within* (P) Grazyna Monvid. ACTION SPACE 18/1/79. 1st London perf. *Magdar Kellerman* Chris Llewellyn; *Sophie* Sue Lovett; *Mrs. Kellerman* Anne Marie Davies. *Dir* Chris Peacock. Review: *Stage* 25/1/79, 12. Comment: MPS 1067. Major Diversion (Tyneside), a women's theatre group formerly known as Roadgang. An anti-fascist propaganda play about the fate of a German woman in the 1930s (*Stage*).

79.22 *Prey No More* (One-woman P) Thandi Montshiwa and Mshengu. ALMOST FREE 18/1/79. 1st London perf?

Cast: *Stage* 25/1/79, 13. *Ntombi* Millie Kiarie. Review: *Stage* 1/2/79, 12. Comment: "It shows the suffering of a black woman imprisoned in a windowless cell; suffering that changes her from weak-willed victim to determined political animal ... Millie Kiarie ... gives a dementedly realistic performance" (*Stage*).

79.23 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 18/1/79.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

79.24 *Double Exposure II* (One-man P) Alan Pope and Alex Harding. HEAD 22/1/79 (Ln). Cast: *Stage* 18/1/79, 16. *Mary* Alan Pope; Alex Harding. Review: *Stage* 8/2/79, 21. Comment: In the piece, a companion work to *Double Exposure I*, Pope played "the self-proclaimed housewife and upholder of our nation's morality, 'Mary' ... who sees the fabric of our society tearing if she doesn't keep her child under 'lock and key'" (*Stage*).

79.25 *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 22/1/79.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company.

79.26 *The Putney Debates* (P) Jack Emery. COTTESLOE 24/1/79.* 3 perf. Cast: NTA. *John Wildman* Jack Shepherd; *Colonel Thomas Rainborough* Brian Glover; *Commissary General Henry Ireton* Brian Cox; *William Goffe* Mark McManus; *Oliver Cromwell* Nial Toibin; David Rintoul. *Dir* Sebastian Graham-Jones. Reviews: *Observer* 28/1/79, 15; *Stage* 1/2/79, 11. Comment: National Theatre. "The debates in question are the deliberations of the council of the New Model Army in 1647 after the Parliamentary victory in the first Civil War" (*Stage*). "Damnably dull," and "the readings are appallingly slovenly" (*Observer*).

79.27 *Sherlock Holmes and the Riddle of the Royal Regalia* (P) Phil Woods. YOUNG VIC STUDIO 25/1/79.* Cast: Theatricalia. *Holmes* Philip Bowen; *Watson* Tim Thomas; *Marquis of Bosworth* Terry Mortimer; *Lady Diana* Fiona Victory; *Queen Victoria* Linda Polan; *Lord Bognor* James Carter. *Dir* Jeff Teare. Review: *Stage* 8/2/79, 21. Comment: "A light-hearted, affectionate spoof that allows no grain of plausibility to Holmes's fantastic armchair deductions or impersonations of piano tuners" (*Stage*).

79.28 *The Caucasian Chalk Circle* (P, 5a) Bertolt Brecht (trans James Stern and Tania Stern and W. H. Auden of

Der kaukasische Kreidekreis, 1948) and James Saunders (preamble). ORANGE TREE 26/1/79.** Cast: *Stage* 25/1/79, 13; *WWT/17*. Geoffrey Beevers, Lee Cornes, Rio Fanning. David Gillies, Roger Heathcott, Peter Holmes, Mick Landmann, Eileen Nicholas, Isobil Nisbet, Diana Payan, Auriol Smith. *Dir* Sam Walters. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Review: *Stage* 8/2/79, 21. Comment: "Performed by eleven actors, no costumes and no scenery, without subtleties of lighting or sound effects. Prefaced by a 'preamble' written by the theatre's dramatist James Saunders" (*Stage*).

79.29 *Don't Drink the Water* (C, 3a) Woody Allen. TOWER, CANONBURY, 26/1/79. 1st perfd Walnut Street, Philadelphia, 29/9/66; 1st British perf. Cast: *Stage* 25/1/79, 13. *Axel Magee* Lawrence Werber; *Krojack* Gabor Vernon; Paul Rutledge. *Maxine* Howe, Devon O'Brien, David Mosey, Gustav Phillip. *Dir* Spencer Butler. Plot: Bordman/4, 412, Bronner, Fletcher, French/2, Hischak, Salem. Reviews: *Guardian* 30/1/79, 7; *Stage* 1/2/79, 12. Comment: "A feeble play," but the cast delivered the lines with "zest" (*Guardian*). The first New York production (Morosco 17/11/66) ran for 598 performances.

79.30 *Pantagleize* (F, 3a) Michel de Ghelderode (trans George Hauger of *Pantagleize, un coeur innocent dans le monde*, 1930). ROUND HOUSE DOWNSTAIRS 26/1/79.** Cast: Theatricalia; *WWT/17*. *Pantagleize* John Turnbull; David Bauckham, Mike Burnside, Chris Gillespie, Ian Godfrey, Martin Ransley. *Dir* Brian Gregson; *Dgn* Andy Bond; *Ch* Sue Lefton; *Mus* John Walsh. Plot: Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 29/1/79, 6; *Observer* 28/1/79, 15; *Stage* 1/2/79, 12. Comment: P. A. N. Theatre Company. A poor revival by a company "out of their depth" (*Observer*).

79.31 *The Waltz of the Toreadors* (P, 3a) Jean Anouilh (adpt Lucienne Hill of *La valse des toréadors*, 1952). QUESTORS 27/1/79.** Cast: QTA. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shipley.

79.32a *Dutchman* (P, 1a) Leroi Jones. OMNIBUS c. 29/1/79.** Cast: *Stage* 1/2/79, 13. *Lula* Sherrie Berk; *Clay* Erick Ray Evans. *Dir* James Brockington; *Dgn* Russell Brian Ward. Plot: Bryer, MacNicholas, Nelson, Patterson, Peterson/2, Salem, Vinson, Wilmeth. Reviews: *Guardian* 3/2/79, 12; *Stage* 1/3/79, 19. Comment: A dated play but performed well (*Guardian*). "The two plays pair nicely, for both are concerned with violence apparently unmotivated yet prepared for from the moment each play begins" (*Stage*).

79.32b *The Zoo Story* (D, 1a) Edward Albee. OMNIBUS c. 29/1/79.** Cast: *Stage* 1/2/79, 13. Quentin Secome, David Taggart. *Dir* James Brockington; *Dgn* Russell Brian Ward. Plot: Bordman, Bryer, Fletcher, Hochman, MacNicholas, Matlaw, Nelson/2, Patterson, Salem, Wilmeth. Reviews: *Guardian* 3/2/79, 12; *Stage* 1/3/79, 19.

79.33 *The Honey Spike* (P) Bryan MacMahon. IRISH CLUB 29/1/79. 1st perfd Abbey, Dublin, 26/5/61. Cast: *Stage* 1/2/79, 13. *Breda* Brid Brennan; Maurice Blake, Patch Connolly, Kay Dunn, Finola Keogh, Michael Loughnan, Gerald McAllister, Sara Rae Maddern, Michelle Marriott, John O'Toole, Redmond Roche, Treasa Ni Fhatmarta, Kevin Wallace. *Dir* Roland Jaquarello; *Dgn* John Hallé, Angela Brock; *Fight arr* Malcolm Ranson. Reviews: *Guardian* 31/1/79, 8; *Stage* 1/3/79, 19. Comment: Green Fields and Far Away. The play was about an Irish tinker and his pregnant wife journeying in Ireland: "drenched in a twilit, empurpled romanticism" (*Guardian*).

79.34 *Nine to Five* (C) Jack Bingham. WHITE LION c. 29/1/79 (Ln). 1st perf? Cast: *Stage* 1/2/79, 13. Dave Acton, Jim Kirby, Elaine Loudon, Ian Lowe. *Dir* Ken Morley. Review: *Stage* 8/2/79, 21. Comment: "An interesting, intensely funny" play about an individual trapped in a dead-end office job (*Stage*).

79.35a *In the Workhouse* (P) Margaret Wynne Nevinson. KING'S HEAD 30/1/79 (Ln). 1st perfd Kingsway 8/5/11. Cast: *Stage* 25/1/79, 13. Review: *Stage* 22/2/79, 16. Comment: Mrs. Worthington's Daughters. The company for this double bill comprised Diane Adderley, Jo Cameron Brown, Stacey Charlesworth, Anne Engel, Stephen Ley, Lill Roughley, Maggie Wilkinson. *Dir* Jules Holledge; *Dgn* Mary Moore. *Stage* was unimpressed by the performances in both pieces.

79.35b *The Oracle* (Burletta, 1a) Susanna-Maria Cibber. KING'S HEAD 30/1/79 (Ln). 1st perfd Covent Garden 17/3/1752. Review: *Stage* 22/2/79, 16. Comment: Mrs. Worthington's Daughters.

79.36 *Look Back in Anger* (D, 3a) John Osborne. YOUNG VIC 1/2/79.** Cast: Theatricalia; WWT/17. *Alison Porter* Susan Wooldridge; *Cliff Lewis* Christopher Ashley; *Colonel Redfern* Ian Taylor; *Helena Charles* Laura Cox; *Jimmy Porter* John Labanowski. *Dir* Mel Smith; *Dgn* Marty Flood. Plot: Best/57, 67, Bordman, Bordman/4, 346, Demastes/2, Dorney, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 299, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub. Reviews: *Guardian* 3/2/79, 12; *Stage* 8/2/79, 15. Comment:

"Revived vividly as a period piece with Marty Flood's designs," the production was plodding and the actors looked too mature for their roles (*Guardian*).

79.37 *On Top* (P) Liane Aukin. THEATRE UPSTAIRS 1/2/79.* Cast: Findlater; WWT/17. *Baker* Sean Scanlan; *Mickey* Brian Cox; *Cissie* Christine Hargreaves. *Dir* Ann Pennington; *Light* Peter Cox; *Sound* John Del' Nero. Reviews: *Guardian* 2/2/79, 10; *Stage* 8/2/79, 15. Comment: MPS 10381. Production without decor. English Stage Company. The play was "about people on the run for a variety of reasons" but doesn't say very much (*Guardian*). "Everything seems inconsequential, down to the very details of the dialogue" (*Stage*).

79.38 *Ruddigore; or, The Witch's Curse* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 1/2/79.** Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

79.39 *The Plantagenet Saga* (One-man show) Kenneth McClellan. NAG'S HEAD 2/2/79. 1st perf? Review: *Stage* 15/2/79, 18. Comment: "Condensing eight Shakespeare historical plays into an evening's performance is a feat achieved with exceptional success by Kenneth McClellan—a one-man dramatic compilation, coherently put together with great attention to detail, continuity and sustained interest" (*Stage*).

79.40 *Stop Thief!* (P for children) Gregory Marshall. ARTS 3/2/79.* Cast: *Stage* 1/2/79, 13. *Maddy* Ursula Jones/Matyelok Gibbs; *Lloyd* James Coombes; Richard Syms, Kevin Huckstep, Judy Riley, Elyot Marshall. *Dir* Ursula Jones; *Dgn* Sue Jenkinson; *Light* Angus Stewart. Review: *Stage* 15/2/79, 18. Comment: Unicorn Theatre. "It is almost a well-made adult farce" (*Stage*).

79.41 *The Cockroach That Ate Cincinnati* (One-man show) Alan Williams. BUSH 5/2/79. 1st London perf. Cast: WWT/17. Alan Aldred. *Dir* Mike Bradwell. Reviews: *Observer* 28/1/79, 15; *Stage* 1/2/79, 11 [sic]. Comment: Hull Truck. The show was about "The alleged glory and the alleged decline of rock music since the sixties" (*Stage*).

79.42 *Empress Eugenie* (One-woman show) Jason Linsey. MAY FAIR 5/2/79; trfd to VAUDEVILLE 5/3/79. 1st perfd ADC Theatre, Cambridge, 16/7/78. Margaret Rawlings. *Dir* Marianne Macnaghten. Reviews: *Birmingham Post* 7/2/79, 6; *Guardian* 7/2/79, 12; *Illustrated London News* 1/4/79, 87; *Stage* 15/2/79, 15. Comment: On the Margaret Rawlings' alterations to the piece, see *Stage* 22/2/79, 25. "A remarkable story remarkably told. Miss Rawlings creates an atmosphere and a multiplicity of

memories which have the effect of giving the character an extraordinarily immediate impact" (*Stage*).

79.43 *A Gentleman's Agreement* (C) Murray Watts. UPSTREAM c. 5/2/79. 1st perf? Cast: *Stage* 8/2/79, 29. Richard Everett, Nigel Forde. Sue Beresford. Paul Burbridge. Diana Lang. Sarah Finch, Julie Higginson. *Dir* Murray Watts; *Dgn* Gill Douglas.

79.44 *The Intimate Revue* (Revue) Iona Sekacz and Penny Casdagli. SOHO POLY c. 5/2/79 (Ln). 1st perf? Cast: *Stage* 8/2/79, 29. *Lalla French* Penny Casdagli; *Nancy Silverman* Helen Kluger; *Joan Craighton* Meryl Hampton. *Dir* Nicholas Barter; *Dgn* Elizabeth da Costa. Review: *Stage* 22/2/79, 16. Comment: "Pokes fun at some of the senseless traditions that go on behind the scenes in the theatre ... It concentrates on three neurotic would-be starlets facing the first night of a revue" (*Stage*).

79.45 *Sleuth* (Thriller, 2a) Anthony Shaffer. RICHMOND 5/2/79.** Plot: Bordman, Fletcher, Hischak, Hischak/2, 22-23, Law, Loney, Salem, Shipley, Vinson, Weintraub.

79.46 *Two-Faced* (Sex C) Rodney Cardiff. LAMB AND FLAG c. 5/2/79. 1st perf? Cast: *Stage* 8/2/79, 29.

79.47 *A Rite Kwik Metal Tata* (P) David Halliwell. RIVERSIDE STUDIOS 6/2/79. 1st perfd Crucible, Sheffield, 11/1/79. Cast: *Stage* 1/2/79, 1; *WWT/17*. Catherine Terris, Gwenda Holt, Brian Gwaspari, Oswin Fairfax Reddington, Christian Rodska, Albert Jadder, David Daker, Michael Whitton, Annie Hayes, Dominica Popham. *Dir* Janos Bruck; *Dgn* Diana Mosely; *Light* Hugh Laver. Reviews: *Gay News* 22/2/79, 33, 39; *Guardian* 8/2/79, 12; *Stage* 15/2/79, 18; *Tribune* 16/2/79, 7. Comment: Presented by Crucible, Sheffield. A satiric play based around the idea of Yorkshire becoming independent. *Tribune* translated the Yorkshire title as "a quick bullet goodbye," and "Bang, you're dead." *Gay News* found the first half of the play had "too many unleavened polemics," but said overall the play was rewarding.

79.48 *Tommy* (Mus, 2a) Pete Townshend and John Entwistle and Keith Moon and Sonny Boy Williamson. QUEEN'S 6/2/79. 118 perf. 1st British theatre perf Playhouse, Derby, 15/5/75. Cast: *Stage* 1/2/79, 1; *Theatricalia*; *Variety* 21/2/79, 120; *WWT/17*. *Tommy* Allan Love; *Narrator* Peter Straker; *The Mother, Acid Queen* Anna Nicholas; *Uncle Ernie, The Doctor* Bob Grant; *The Father, Pinball Wizard* Colin Copperfield; *The Nurse, Dancer* Sue Bond; *Little Tommy* Daniel Dobson/John Fowley; *The Lover* Steve Devereaux; *Cousin Kevin* Kevin Williams; *Sally Sampson, Dancer* Lorelei Lynn;

Mrs. Simpson, Dancer Vivien Stokes; *Newsboy, Dancer* Eric Danot; *Little Kevin* Philip Carvosso; *Dancers* Howard Miller, Jan Reynolds; *Singers* Denise Alonzo, Debbi Angland, Martin Barnbrook. Gina Berry, Margaret Biggins, Angela Buckland, Gillian Burton, Philip Carvosso, Deborah Dobson, Paul Gilbert, Laura Girling, Sarah Hague, Sarah Hobbs, Kathryn Horton, Cheryl Kerr, Helen Leversedge, Tony McBride, Esme Ockmore, Carol Osborne, Sally Reeves, Anne Spurway, Ian Storey, Jacquie Sullivan, Deborah Tee, Yvette Tinworth, Ian Turner, Toni Webber, Michelle Gill, Garry Love. *Pres* The Who, Backstage Productions; *Dir* Paul Tomlinson, John Hole; *Dgn* David Knapman; *Light* Stanley Osborne-White; *Cost* Harry Waistnage; *Ch* Tudor Davies; *Sound* Bob Pridden; *Mus arr, Mus dir* Simon Webb; *Projection consultant* Robert Ormbo; *Lasers* John Woolf. Plot: Gänzl, Hischak, OTF. Reviews: *Gay News* 22/2/79, 32; *Guardian* 7/2/79, 12; *Observer* 11/2/79, 16; *Stage* 15/2/79, 15; *Variety* 21/2/79, 120. Comment: Queen's (Hornchurch) production. *Variety* opined some would "dig" the piece, while others might "find it as bewildering as a dream and an assault on the eardrums." *Gay News* declared the attempt to update the ten-year-old original sound recording in theatrical form failed: "The show is a full frontal assault on sense and sensibility, the trashiest piece of theatre around." For *Stage* the piece succeeded: "As technological theatre, it represents an advance on anything that has been done before, blending film, slides, lasers, sound effects and inventive design into an undeniably exciting experience." The first New York production, as *The Who's Tommy* (St. James 22/4/93), ran for 899 performances.

79.49 *Aspects of Max Wall* (One-man show). VAUDEVILLE 7/2/79.** 22 perf. Cast: *Variety* 21/2/79, 120. Max Wall, William Blezard, Tony Parkinson. *Pres* Peter Saunders. Reviews: *Daily Mirror* 10/2/79, 12; *Illustrated London News* 1/4/79, 87; *Spectator* 17/2/79, 29; *Stage* 15/2/79, 15; *Variety* 21/2/79, 120. Comment: "Wall is simply himself ... unique and very funny" (*Variety*). "Fifty years in show business has not dated his appeal. He'll be convulsing audiences with his act years from now" (*Daily Mirror*).

79.50 *Brimstone and Treacle* (D, 4sc) Dennis Potter. OPEN SPACE 7/2/79. 1st perfd Crucible Studio, Sheffield, 11/10/77. Cast: *Stage* 1/2/79, 1; *WWT/17*. *Pattie* Lynsey Baxter; *Mr. Bates* George Coles; *Mrs. Bates* Margery Mason; *Martin* Richard O'Callaghan. *Dir* Robert Chetwyn; *Dgn* Sue Plummer; *Light* Matthew Richardson. Plot: Bull/1, Fletcher, Patterson. Reviews: *Gay News* 22/2/79, 33; *Guardian* 8/2/79, 12; *Observer* 11/2/79, 16; *Spectator* 17/2/79, 29; *Stage* 15/2/79, 15; *Tribune* 9/3/79, 7. Comment: *Tribune* said Potter failed to exploit his

theme and “so the violence was gratuitous and the ending dreadfully *deus ex machina*.” *Gay News* found aspects of the piece interesting but was struck by the banality of the language.

79.51 *Talent* (C) Victoria Wood. ICA 7/2/79. 1st perfd Crucible, Sheffield, 9/11/78. Cast: *Stage* 1/2/79, 13. *Maureen* Victoria Wood; *Julie* Hazel Clyne; Jim Broadbent, Liz Craven, Eric Richard, Roger Sloman. *Dir* David Leland; *Dgn* Annette Sumption; *Light* Hugh Laver. Reviews: *Guardian* 10/2/79, 13; *Observer* 11/2/79, 16; *Stage* 1/3/79, 19. Comment: The play was about northern English young women attempting to avoid a dismal future by entering a talent contest. *Guardian* relished the play and the production.

79.52 *A Fair Quarrel* (C, 2a) Thomas Middleton and William Rowley. OLIVIER 8/2/79. 1st perfd c. 1615–17. Cast: NTA; *Stage* 1/2/79, 1; *Theatricalia*; *Variety* 21/2/79, 120; *WWT/17*. *Captain Ager* Nicky Henson; *Dutch Nurse*, *Dorothea* Marty Cruickshank; *First Sergeant*, *Chough* Mark Wing-Davey; *Fitzallen*, *Vapour*, *Captain Albo* Christian Burgess; *Friend to the Colonel*, *Servant to Lady Ager* Ned Vukovic; *Jane* Harriet Walter; *Lady Ager*, *Meg* Marjorie Yates; *Lieutenant Limber* Paul Freeman; *Lieutenant Spitchcock* Bruce Alexander; *Physician Dermot* Crowley; *Anne*, *Priss* Gil Brailey; *Russell*, *A Roarer* Ian Ireland; *Second Sergeant*, *Trimtram* Peter-Hugo Daly; *Servant to Lady Ager* Chloe Salaman; *Servant to Russell*, *Friend to Captain Ager*, *Surgeon* Roger Gartland; *The Colonel* Fred Pearson. *Dir* William Gaskill; *Dgn* Hayden Griffin; *Assist dgn* Eamon D’Arcy; *Light* Andy Phillips; *Assist light* Alan Jacobi; *Fight arr* William Hobbs; *Mus* George Fenton; *Sound* Freya Edwards; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Jill Macfarlane, Peter Morison, Lesley Walmsley. Plot: Hochman. Reviews: *Birmingham Post* 13/2/79, 6; *Christian Science Monitor* 16/3/79, 13; *Daily Mirror* 10/2/79, 12; *Guardian* 9/2/79, 12; *Illustrated London News* 1/4/79, 87; *Observer* 11/2/79, 16; *Spectator* 17/2/79, 29; *Stage* 22/2/79, 11; *Variety* 21/2/79, 120. Comment: National Theatre. Previews 5/2–7/2/79; Press night, advertised as a low-price opening, was 8/2/79. *Spectator* averred the play was mainly of interest for scholastic reasons and did not perform as well as it read. “Long, sententiously windy, diffusely plotted and often confusing,” but presumably a part of the National’s remit is to exhume “even inferior quality theatrical artifacts” (*Variety*). “Though it is done serviceably in a theatre-in-the-round production by William Gaskill on a stage of rough, bare boards, I did miss the flash of inspiration that could have turned a curiosity to a prize” (*Illustrated London News*). “This must be the biggest pile of rubbish to be seen in London at the moment” (*Daily Mirror*). The production remained

in repertory until 15/5/79.

79.53 *Heart of Darkness* (P) the cast [Alan Butler and Eugene Lipinski and Phillip Osment and Lizzie Queen] (adpt of Joseph Conrad’s novella, 1902). HALF MOON 9/2/79.* Cast: *Stage* 8/2/79, 1; *WWT/17*. *Marlow the Older*, *The Agent* Alan Butler; *The Lawyer*, *The Swede*, *The Foreman*, *The Russian* Eugene Lipinski; *Marlowe the Younger*, *The Director of Companies* Philip Osment; *The Accountant*, *The Aunt*, *The Manager*, *The Intended* Lizzie Queen. *Dir* Les Davidoff; *Sc dgn*, *Cost dgn* Mick Bearwash; *Light* Wiz; *Sm* Mick Bearwash, Tom Donnellan, Wiz; *Asm* Paul Sweetman. Reviews: *Guardian* 13/2/79, 7; *Stage* 22/2/79, 16. Comment: *Guardian* discussed the insurmountable problem of adapting the novella to the stage, which this production failed to overcome.

79.54 *Rosencrantz and Guildenstern Are Dead* (C, 3) Tom Stoppard. TOWER, CANONBURY, 9/2/79.** Cast: TTC. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub.

79.55 *Joking Apart* (C, 2a) Alan Ayckbourn. RICHMOND 12/2/79. 1st perfd Stephen Joseph, Scarborough, 12/1/78. Plot: Fletcher, French/2, Law, Patterson. Comment: MPS 681. The pre-West End production prior to opening at the Globe in March (79.93)

79.56 *The Overcoat* (MP) Jack Hibberd (adpt of Nikolai Gogol’s story, 1842) and Ray Gurney (mus). KING’S HEAD 12/2/79.** Cast: *Stage* 8/2/79, 29. Ian Godfrey, Robyn Gurney, Ken Shorter, Penny Stehli, John Turnbull. *Dir* Philip Keir; *Mus* Ray Gurney, Ken Shorter; *Dgn* Penny Brown. Comment: Association of Australian Artists.

79.57 *Full Frontal* (Monol) Michael Hastings. THEATRE UPSTAIRS 13/2/79.* Cast: Findlater; *Stage* 8/2/79, 1; *WWT/17*. *Gabriel* Winston Ntshona. *Dir* Rufus Collins; *Dgn* Jim Clay; *Light* Charlie Paton. Plot: Bull/1. Reviews: *Gay News* 22/2/79, 33; *Guardian* 12/2/79, 10, 14/2/79, 12; *New Statesman* 23/2/79, 261; *Observer* 18/2/79, 14; *Spectator* 24/2/79, 25; *Stage* 22/2/79, 16. Comment: English Stage Company. Winston Ntshona gave an “excellent performance,” the play was “funny and moving” (*Gay News*). “There’s a lack both of satiric subtlety and of human idiosyncrasy in Mr Hasting’s would-be fascist”; the play needed to be written by Mustapha Matura (*New Statesman*).

79.58 *The Heartache and Sorrow Show* (Revue) Cathy Downes and Rhonda Liss. ACTION SPACE 13/2/79 (Ln).

1st perf? Cathy Downes, Rhonda Liss. Review: *Stage* 8/3/79, 26. Comment: "The show is a parody on what the American male expects of women" but it needed more polish and attention to details (*Stage*).

79.59 *Independence* (P) Mustapha Matura. BUSH 13/2/79. 1st London perf. Cast: *Stage* 8/2/79, 1; *WWT/17*. *Drakes* Stefan Kalipha; *Allen* Malcolm Fredericks; *Harper* Ewart James Walters; *Gerald* Michael Howard; *Margaret* Mary Jones; *Yvonne* Shope Shodeinde. *Dir* Roland Rees; *Dgn* Adrian Vaux; *Light* Chris Ellis; *Sm* Sheila Sloane. Reviews: *Guardian* 16/2/79, 12; *New Statesman* 23/2/79, 261; *Observer* 25/2/79, 14; *Stage* 22/2/79, 16. Comment: Foco Novo. The play "describes the difficulty of achieving political or personal independence," and is both "searching and moving" (*Guardian*). "The work of the most perceptive and humane black dramatist presently writing in Britain" (*New Statesman*).

79.60a *Black Mass* (P, 1a) Edward Bond. ALMOST FREE 14/2/79 (Ln).** Plot: Demastes/2, Walford.

79.60b *White Poem* (Monol) David Mercer. ALMOST FREE 14/2/79 (Ln).**

79.60c *Zulu Column* (P) Allan Leas. ALMOST FREE 14/2/79 (Ln). 1st London perf?

79.61 *The Curse of the Werewolf* (P) Ken Hill. INTIMATE 14/2/79.** Comment: Group 12.

79.62 *The Ordeal of Gilbert Pinfold* (P) Ronald Harwood (adpt of Evelyn Waugh's novel, 1957). ROUND HOUSE 14/2/79. 1st perfd Royal Exchange, Manchester, 15/9/77. Cast: *Stage* 8/2/79, 1; *WWT/17*. *Gilbert Pinfold* Michael Hordern; *Mr. Scarfield* Frank Crompton; *Angel*, *Spanish Official* Geoffrey Bateman; *Indian Steward*, *Injured Crew Member* Derrick Branche; *Margaret* Lindsay Duncan; *Glover* Gareth Forwood; *Dr. Drake*, *2nd General*, *Clutton Cornforth* Willoughby Gray; *Norwegian Lady*, *Goneril* Carol Gillies; *Mrs. Pinfold* Margaret Inglis; *English Steward* Ron Emslie; *Captain Steerforth* John Ringham; *Mrs. Scarfield*, *Mother* Pauline Jameson; *Fosdyke*, *Fosker*, *Clergyman*, *Officer* Geoffrey McGivern; *Murlock*, *Murdoch* Ken Randle; *Young Girl* Tilly Tremayne; *Young Gentleman*, *Billy* Jeffrey Perry; *Reggie Graves-Upton*, *1st General* Lockwood West. *Dir* Michael Elliott; *Dgn* Stephen Doncaster; *Light* Mark Henderson; *Sound* Tim Foster, George Glossop. Plot: Weintraub. Reviews: *Guardian* 15/2/79, 10; *Illustrated London News* 1/4/79, 87; *New Statesman* 23/2/79, 262; *Observer* 18/2/79, 14; *Spectator* 24/2/79, 24–25; *Stage* 22/2/79, 11. Comment: *Spectator* said Harwood and

Michael Hordern had created a "Gilbert Pinfold ... more presentable and cuddlier" than Waugh's. However, *New Statesman* thought Hordern's Pinfold was "now sufficiently grouchy, menacing and lugubrious" than had been the case in the Manchester production. *Guardian* noted some drawbacks to the theatre-in-the-round presentation.

79.63 *The Homosexual or the Difficulty of Expressing Oneself* (P) Copi (trans Steven Dartnell of *L'homosexuel, ou, la difficulté de s'exprimer*). ROUND HOUSE DOWNSTAIRS 15/2/79.** Cast: *Stage* 8/2/79, 29. Rodney Archer, Andrew Norton, Tussie Silberg. *Dir* Steven Dartnell; *Dgn* Jennifer Carey. Reviews: *Gay News* 22/2/79, 32; *Observer* 25/2/79, 14; *Stage* 8/3/79, 26. Comment: Radiator. Also performed as *Sex Change in Siberia* (77.337). *Gay News* said the piece was not developed enough to be "a satire upon the sexual strait-jacketing which seems to be its target." "This is the sort of presentation which uses many times over more people off-stage than on it. It is not a particularly worthwhile play and Radiator need to do better than this to keep going" (*Stage*). "The real stinker of the week" (*Observer*).

79.64 *Plugged In* (Trilogy) John McGrath. CORNER HOUSE 18/2/79.** Cast: *Stage* 15/2/79, 16. Corinne McClounie, Harry Percy, Alison Thomas, Joy Cameron-Taylor, Alex Moore, Bridget Lynch-Blosse. *Dir* Alison Thomas, Alex Moore; *Pd* Mitchell Symons. Plot: Vinson. Review: *Stage* 8/3/79, 26. Comment: Not a successful revival (*Stage*). The *Stage* review indicates the Company had previously produced Pinter's *The Collection* at the Corner House; I have been unable to verify this information.

79.65 *The Diary of a Nobody* (P) Ian Taylor (adpt of George Grossmith and Weedon Grossmith's book, 1892). WHITE LION 20/2/79.** Cast: *Stage* 22/2/79, 12. John English. *Dir* Jon Bromwich; *Dgn* Sally Gardner. Comment: Treble-B Theatre Company.

79.66 *The Ghost Sonata* (P) August Strindberg (trans Michael Meyer of *Spöksonaten*, 1908). QUESTORS 20/2/79.** Cast: QTA. Plot: Fletcher, Gassner, Hochman, Law, Matlaw, Patterson, Shank, Shipley.

79.67 *The Long Voyage Home* (P) Eugene O'Neill. COTTESLOE 20/2/79. Cast: NTA; *Stage* 22/2/79, 1; *Theatricalia*; *WWT/17*. *Bella* Nadia Cattouse/Corinne Skinner-Carter; *Big Frank*, *Fat Joe* Brian Glover; *Captain* Howard Goorney/Brian Glover; *Cocky* Bill Owen; *Davis* Trevor Ray/Gawn Grainger; *Driscoll* Niall Tóibín; *First Mate*, *Sailor on the Amindra* Peter Armittage/Brian Protheroe; *Freda* Edna Doré; *Ivan* Frederick

Warder/Kevin McNally; *Jack*, Nick Gawn Grainger; *Kate* June Watson; *Mags* Mary Chester; *Olson* Mark McManus/John Salthouse; *Paul* John Tams; *Donkeyman* Howard Gorney/J.G. Devlin; *Pearl* Shirley Allan/Marsha Millar; *Scotty* James Grant; *Smitty* Jack Shepherd; *Violet* Marsha Millar/Ellen Thomas; *Yank* Dave King/Tony Haygarth. *Dir* Bill Bryden; *Dgn* Hayden Griffin; *Assist dgn* Eamon D'Arcy; *Light* Andy Phillips; *Mus* John Tams; *Sm* John Caulfield; *Dam* Frank Nealon; *Asm* Jane Beebee, Barbara Mates, Hilary Peek. Reviews: *Birmingham Post* 23/2/79, 6; *Guardian* 21/2/79, 12; *Illustrated London News* 1/4/79, 87; *New Statesman* 2/3/79, 299; *Observer* 25/2/79, 14; *Spectator* 3/3/79, 25–26; *Stage* 1/3/79, 17. Comment: National Theatre. Under the collective title of *The Long Voyage Home*, the production included *The Long Voyage Home* (1917), *The Moon of the Carribees* (1918), *Bound East for Cardiff* (1916), and *In the Zone* (1917). “Could be regarded as the drama equivalent of a modern disc compilation album, being the assemblage of four one-act plays loosely related chronologically but sired by one hand and all salted with the tang of the sea” (*Stage*). *Guardian* called the production a series of “unrelenting miseries,” but directed “with energy, detail and conviction,” and “splendid” acting. “The overall impact is cumulative and relentless” (*Spectator*). “The four plays cumulatively convey what his later work was to elaborate” (*New Statesman*).

79.68 *Forty Love* (C, 2a) Leslie Randall. COMEDY 21/2/79. 5 perf. 1st perfd Yvonne Arnaud, Guildford, 24/10/78. Cast: *Stage* 15/2/79, 1; *Variety* 28/2/79, 122; *WWT/17*. *Myra* Joyce Blair; *Murray* Bernard Cribbins; *Arnold* Norman Rossington; *Ruth* Stella Tanner. *Pres* Paul Elliott; *Dir* Val May; *Dgn* Tony Hemmings; *Light* James Baird. Reviews: *Birmingham Post* 27/2/79, 6; *Guardian* 22/2/79, 12; *Illustrated London News* 1/4/79, 87; *Observer* 25/2/79, 14; *Stage* 1/3/79, 17; *Variety* 28/2/79, 122. Comment: Yvonne Arnaud Theatre production. *Variety* described the piece as “frantic hokum about a couple of menopausal marriages, not the game of tennis.” *Illustrated London News* thought the piece was better than some similar farces largely because of Val May’s swift direction. According to *Guardian* 24/2/79, 3, the producer took the production off after reading the *Guardian*’s negative review (“this evening of situation-trash”). He incurred at a loss of £35,000.

79.69 *The Bully* (P) Horace James (adpt of Anton Chekhov, *The Bear*, 1888). ICA 22/2/79. 1st London perf this adpt? Cast: *Stage* 22/2/79, 12. *Nina* Baden Semper, *Jimi* Rand, *Lloyd* Anderson. *Dir* Brian Taylor; *Dgn* Eva Swiderska. Review: *Stage* 1/3/79, 19. Comment: *Stage* called this West Indian adaptation “a joyous experimental achievement. It marries phrase-for-phrase ‘translation’

with easy-to-speak Caribbean colloquial dialogue, while not losing any of the comic nuance of the original.”

79.70 *The Aspern Papers* (C of Letters, 3a) Michael Redgrave (adpt of Henry James’s novel, 1888). RICHMOND 26/2/79.** *Henry Jarvis* Gerald Harper; *Miss Tina* Anne Stallybrass; *Mrs. Prest* Barbara Murray; *Miss Boredeau* Cathleen Nesbitt; *Assunta* Eve Shickle; *Pasquale* David Killick. *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, *Enid* Chanelle; *Lic* Melville Gillam; *Pres* Duncan C. Weldon, *Louis I. Michaels*; *Dir* David William; *Dgn* Sam Clark; *Light* Joe Davis; *Sm* Bryan Sullivan; *Dsm* Sam Clark; *Asm* Jon Sowden; *Wm* Sally Sowden; *Sc bld* John Collins (Scenery) Ltd., *Ray* Addison; *Sc* Sue Ayres, *Harkers* Studios; *Pq* Simon Wigs, *Wig* Creations. Plot: *Bordman*/4, 380, *Fletcher*, *French*, *French*/2, *Hischak*, *Loney*, 315, *Salem*. Comment: A one-week engagement.

79.71 *Casina* (P) Plautus (trans Lionel Casson). FOUNTAINS ABBEY 26/2/79 (Ln). 1st perfd 185 B.C. Cast: *Stage* 22/2/79, 12. *Lysidamus* Anthony Homyer; *Richard* Leeming, *Jeff* Worville, *Joy* Roston, *Derina* Dinkin. *Dir* James Gillhouley; *Cost dgn* Diane Holmes. Plot: *Hochman*, *Shipley*. Review: *Stage* 22/3/79, 16. Comment: Company of Three. The production lacked any sense of direction or control (*Stage*).

79.72 *Yes, We Have No Pyjamas* (P, 2a) André Launay. WIMBLEDON 26/2/79. 1st perfd Playhouse, Harlow, 5/2/79. *Julia* Fiona Richmond; *Stanley* Oldroyd Jack Carlton; *Marlon* Kevan Sheehan; *Rosanna* Deborah Brayshaw; *Trixie* Fiona Douglas-Stewart; *Click* Petrina Derrington; *Master of Ceremonies* George Phillips. *Lic*, *L Elliott-Young* Promotions; *Pres* Mark Furness; *Mgr dir* Peter Elliott; *Dir* Victor Spinetti; *Sm* Arnold Fry, *Georgie* Phillips, *Jenny* Charles. Comment: The show, starring “sex queen” Fiona Richmond, was described as a “light panto entertainment for adults,” and caused protests by some local residents (*Daily Mirror* 21/2/79, 15).

79.73 *Audience* (P) Cherry Potter. COCKPIT 27/2/79. 1st perfd 1979. Cast: *Stage* 1/3/79, 38. *Judy* Elrington, *Vince* Ebrahim, *Irene* Marot, *Maureen* O., *Robin* Samson. *Dir* *Chattie* Salaman; *Dgn* *Anne Marie* Schöne. Review: *Stage* 8/3/79, 26. Comment: *Common Stock*. The piece, consisting of three women airing their grievances, did not add up to a dramatically effective play (*Stage*).

79.74 *Foxmyth* (One-man P) Richard Williams. BEAR GARDENS MUSEUM 27/2/78. 1st perfd Studio Theatre, Arts Centre, University of Warwick, 17/11/77. Cast: *Stage* 22/2/79, 12. *Richard* Williams. Review: *Stage* 15/3/79, 13. Comment: *Stage* said the production and *Richard* Williams needed the objectivity of a director.

79.75 *Life Is a Dream* (P) Andrew Visnevski and Simon Chandler (adpt of Pedro Calderón de la Barca, *La vida es sueño* [written 1631/32]). ACTION SPACE 27/2/79; trfd to YOUNG VIC 12/3/79 (Ln).** Cast: *Stage* 22/2/79, 12. David Banks, Simon Chandler, Bernard Strother, Sara Squires, Roberta Taylor, Andrew Visnevski, James Windsor. Plot: Gassner, Hochman, Patterson, Salem. Comment: Cherub Company.

79.76 *The London Cuckolds* (C, 2a) Edward Ravenscroft and Alastair McLachlan (mus). COURT 27/2/79. 1st perfd Dorset Garden 22/11/1681. 31 perf. Cast: Findlater; *Stage* 22/2/79, 1; *Variety* 28/3/79, 98; *WWT/17*. *Eugenia* Stephanie Beacham; *1st Chimney Sweeper* David Clarridge; *Mr. Ramble* Kenneth Cranham; *Aunt Ann* Dyson; *Wiseacre* Alan Dobie; *Mr. Townly* Michael Elphick; *1st Watchman* Roger Frost; *Roger* Christopher Hancock; *Doodle* Roger Kemp; *Engine* Cherith Mellor; *Arabella* Deborah Norton; *Jane* Susan Porrett; *Mr. Loveday* Brian Protheroe; *Mr. Dashwell* Barry Stanton; *2nd Chimney Sweeper* Reynold Silva; *2nd Watchman* James Saxon; *Linkboy* Annie Hulley; *Peggy* Nina Thomas; *Fiddler* Alastair McLachlan. *Dir* Stuart Burge; *Dgn* Robin Archer; *Light* Jack Raby. Review: *Birmingham Post* 28/2/79, 6; *Gay News* 22/3/79, 36; *Guardian* 28/2/79, 12; *New Statesman* 9/3/79, 338–39; *Observer* 4/3/79, 16; *Spectator* 10/3/79, 24; *Stage* 8/3/79, 13; *Variety* 28/3/79, 98. Comment: English Stage Company. *Variety* was perplexed as to why it had taken so long to revive this Restoration comedy “since it’s a reasonably adroit and amusing show.” *Guardian* described it as being more of a farce and a useful reference point in the history of English farce. *Observer* praised Stuart Burge’s direction and the “very intelligent” casting.

79.77 *Teendreams* (P) David Edgar. ICA 27/2/79. 1st perfd Vandyke, Bristol, 25/1/79. Cast: *Stage* 22/2/79, 1; *WWT/17*. *Frances* Gillian Manna; *Ruth, Sharon, Sister, Lynne* Jenifer Armitage; *Trisha, Cathy, Sandra* Chris Bowler; *Rose, Debbie* Susan Todd; *Colin, Kevin, Gary* David Bradford; *Anne, Maria, Denise* Mary McCusker; *Dave, Howard, Tony, Brewer* Clive Russell. *Dir* Kate Crutchley; *Dgn* Di Seymour; *Light* Meri Jenkins. Plot: Weintraub. Reviews: *Guardian* 3/3/79, 13; *New Statesman* 9/3/79, 339; *Observer* 4/3/79, 16; *Spectator* 10/3/79, 24; *Tribune* 9/3/79, 7. Comment: Monstrous Regiment. Edgar “presents only a tired (and very confusingly organised) run-through of every contemporary archetype of oppressed female” (*Observer*). “The worthy material was trivialised, the result banal ... The tone is bleeding-heart feminist—all woe is woman and what a rotten world with all those beastly men” (*Tribune*).

79.78 *Semi-Detached* (C, 3a) David Turner. GREENWICH

28/2/79.** Cast: *Stage* 22/2/79, 1; *WWT/17*. *Fred Midway* Leonard Rossiter; *Robert Freeman* Bruce Bould; *Avril Hadfield* Anita Carey; *Hilda Midway* Gillian Raine; *Tom Midway* Enn Reitel; *Garnet Hadfield* Joan Sanderson; *Arnold Makepeace* Peter Schofield; *Nigel Hadfield* David Timson; *Eileen Midway* Theresa Watson. *Dir* Leonard Rossiter, Alan Strachan; *Dgn* Peter Rice; *Light* Nick Chelton. Plot: Bordman/4, 390, Hischak, Loney, Vinson. Reviews: *Birmingham Post* 2/3/79, 6; *Guardian* 1/3/79, 12; *Illustrated London News* 1/5/79, 103; *Observer* 4/3/79, 16; *Stage* 8/3/79, 13. Comment: *Guardian* reported Leonard Rossiter was not as good as he had been for the play’s premiere in Coventry in 1962. For *Illustrated London News* Rossiter’s high speed performance removed the play’s reality. “In the production ... the impression is more of an extremely broad satirical farce, rather in the Elizabethan manner, about the more absurd middle-class pretentions” (*Stage*).

79.79 *Assassinations Indiscriminate* (C) Paddy Fletcher. YOUNG VIC 1/3/79 (Ln). 1st perfd Traverse, Edinburgh, 23/1/79. Cast: *Stage* 22/2/79, 12. *Jerbil Tarquin* Paddy Fletcher; *Patti Bee, Danka Gordon, Lee Boxshall*. *Dir* Paddy Fletcher; *Dgn* Annie Hayes. Review: *Stage* 8/3/79, 26. Comment: Incubus. *Stage* found the play self-indulgent, too long, and too indiscriminate “as in sprawling, chaotic, satirical fashion it sets about demolishing the fads of contemporary society.”

79.80a *Cecilia* (C fantasy, 1a) Michael Ashe. POLISH HEARTH THEATRE CLUB c. 1/3/79. *Cecilia* Margaret Praglowska; *Rudolf* Nick Wilton. *Dir* Mehmet Izbudak. Reviews: *Gay News* 22/3/79, 36; *Stage* 5/4/79, 22. Comment: IZ2 Theatre Group. “The play sets out to satirise both left and right wing political postures while finding time to poke fun at middle-of-the-road pragmatism” (*Stage*).

79.80b *Rainbows* (P, 1a) Michael Sharp. POLISH HEARTH THEATRE CLUB c. 1/3/79. *William* John F. Parker; *Kate* Yvonne Manners; *Walter* Brendan John Somers. *Dir* Mehmet Izbudak. Reviews: *Gay News* 22/3/79, 36; *Stage* 5/4/79, 22. Comment: IZ2 Theatre Group. Comment: The play was about a gay man and his lack of sympathy for his former wife ill with cancer (*Gay News*).

79.81 *Class Enemy* (D, 2a) Nigel Williams. YOUNG VIC 1/3/79.** Cast: *WWT/17*. *Sweetheart (Sowerthwaite)* Peter Lovstrom; *Racks (Rakes)* Keith Jayne; *Nipper (Napier)* Gary Shail; *Sky-light (Skellet)* Jonathan Moore; *Iron (Herron)* Mark Wingett; *Snatch (Cameron)* Leroi Samuels; *Master* Gerald Blackmore. *Dir* Nicolas Kent; *Dgn* Stephanie Howard; *Light* Raymond Cross. Plot: Fletcher, Hischak/2, 156–57, Loney. Reviews: *Birming-*

ham Post 5/3/79, 4; *Illustrated London News* 1/5/79, 103; *Stage* 15/3/79, 15. Comment: Oxford Playhouse Company. A satisfactory revival (*Stage*). Though the revival was ably done, *Illustrated London News* disapproved of the play's "foul language."

79.82 *Partisans* (P) Ernest Dalton. JACKSONS LANE 1/3/79. 2 perf. Review: *Tribune* 9/3/79, 7. Comment: North West Spanner. The play was about striking workers at a car factory and attempted "to spice hardline agit-prop with stand-up comickng and surrealist fantasy ... solidly socialist, imaginatively conceived and well-performed" (*Tribune*).

79.83 *Crown Matrimonial* (D, 2a) Royce Ryton. TOWER, CANONBURY, 2/3/79.** Cast: *Stage* 8/3/79, 11; TTC. Plot: Fletcher, Hischak, Hischak/2, 63, Loney.

79.84 *Colony* (P) Michael Kuhn. ALMOST FREE 5/3/79 (Ln).* Cast: *Stage* 8/3/79, 11. *Prime Minister B. J. Lee* Willoughby Gray; Robert MacLeod, Margot Johns, George Pravda. *Dir* Paul Thompson. Review: *Stage* 5/4/79, 15. Comment: Inter-Action. The plot involved the murder of a prime minister of a South African country oppressed by colonialism. *Stage* thought the writing was committed but the play rather drawn out.

79.85 *Cul de Sac* (P) Peter Terson. UPSTREAM c. 5/3/79. 1st perfd Dolphin and Anchor, Chichester, 22/7/78. Cast: *Stage* 8/3/79, 11. *Basil* Michael Haughey; *Rose* Alison Christie-Murray; *Frank* Bruce Lidlington. *Dir* Julian Sluggett, Penny Jarrett; *Dgn* Jane Clement. Reviews: *Guardian* 9/3/79, 10; *Stage* 22/3/79, 16. The production comprised two shorter pieces of differing merit, *The Limes* and *I Kid You Not*, both about lonely female schoolteachers (*Guardian*).

79.86 *Malcauchon; or, Six in the Rain* (P) Derek Walcott. KESKIDEE c. 5/3/79.** Cast: *Stage* 8/3/79, 11. *Chantal* Le'mar N. Haynes; Witty Vialva Forde, Roylyn Leonard, Trevor Ward, Ellen Thomas, George McCloud, Edgar White. *Dir* Rufus Collins; *Dgn* Henry Mutto; *Light* Rudy Atwell. Plot: Vinson. Reviews: *Stage* 5/4/79, 22; *Tribune* 23/3/79, 7. Comment: *Tribune* praised the revival's performances and Rufus Collins' "imaginative direction."

79.87 *Paddington Bear on Stage* (P for children) Alfred Bradley (adpt of Michael Bond's book). WIMBLEDON 5/3/79 (m).**

79.88 . . . *Suddenly at Home* (Thriller, 2a) Francis Durbridge. WIMBLEDON 5/3/79.** Plot: Loney.

79.89 *Witness for the Prosecution* (P, 3a) Agatha Christie [adpt of her short story, 1948]. RICHMOND 5/3/79.** Moira Redmond, William Lucas, Patrick Holt, Christopher Scoular; *Dir* Val May. Plot: Best/54, 149, Bordman/4, 326, Fletcher, French/2, Hischak, Loney, 283, Salem, Wagoner, 123–24, Weintraub. Comment: A one-week engagement.

79.90 *Fancy That* (P) Tony Allen. ICA 6/3/79 (Ln). 1st perf? Cast: *Stage* 1/3/79, 38. Steve A'Dore, Jim Barclay, Gary Ian Brown, Judith Lowe, Polly Murray. *Dir* Margaret Ford. Comment: Mayday Theatre.

79.91 *This Green and Pleasant Land* (P) Damian Duggan-Ryan. KING'S HEAD 6/3/79 (Ln). 1st perf? Cast: *Stage* 8/3/79, 11. *Asquith* Michael Hamilton; Katharine Rogers, Dominic Shaw. *Dir* Damian Duggan-Ryan. Review: *Stage* 5/4/79, 22. Comment: Forum Alternative Youth Theatre. It general terms the play was about Black youth in England. Also given at Soho Poly during 1979.

79.92 *Docks—A Savaged Waterfront* (P) Half Moon Writers' Workshop (based on Bill Bland's idea). HALF MOON WRITERS' WORKSHOP 7/3/79. Cast: *WWT/17*. Eve Bland, Peter Cheevers, Noreen Kershaw, Karen Peterson, Gavin Ross-Muir, Kenny Breinburg, Peter Godfrey, Johnny Mulcahy, Ralph Smith, Stephen Holt. *Dir* Sue Parrish; *Mus dir* Melvyn Robinson; *Cost dgn* Karen Lansdown, Susan Romer.

79.93 *Joking Apart* (C, 2a) Alan Ayckbourn. GLOBE 7/3/79.** 141 perf. Cast: *Stage* 1/3/79, 1; *Theatricalia*; *Variety* 14/3/79, 102; *WWT/17*. *Anthea* Alison Steadman; *Brian* John Price; *Hugh* Julian Fellowes; *Louise* Marcia Warren; *Olive* Jennifer Piercey; *Richard* Christopher Cazenove; *Sven* Robert Austin; *Mo, Mandy, Melody, Debby* Diane Bull. *Pres* Michael Codron; *Dir* Alan Ayckbourn; *Dgn* Alan Tagg; *Cost dgn* Lindy Hemming; *Light* Richard Pilbrow. Plot: Fletcher, French/2, Law, Patterson. Reviews: *Birmingham Post* 8/3/79, 6; *Gay News* 22/3/79, 36; *Illustrated London News* 1/5/79, 103; *New Statesman* 16/3/79, 370; *Observer* 11/3/79, 14; *Spectator* 17/3/79, 25–26; *Stage* 15/3/79, 13; *Tribune* 23/3/79, 7; *Variety* 14/3/79, 102. Comment: *Variety* said the piece lacked Ayckbourn's familiar "farcical high spots," but his name alone was "a virtual guarantee of box office prosperity." *Observer* repeated that objection while noting Ayckbourn had maintained "his comic gaze and his comic perceptions." *Spectator* reported the audience clearly expected "to be laughing more than it was." "It is a subtle piece, often extremely amusing but essentially serious ... No one can afford to write off Alan Ayckbourn as simply the parodist-chronicler of suburban life" (*Illustrated London News*). See also Lloyd Evans,

232–35.

79.94 *Mister Biko* (Documentary P) Andrew Carr and Alton Kumalo and Peter Rodda. ROUND HOUSE 7/3/79; trfd to AFRICA CENTRE 19/3/79. 1st perfd Crucible Studio, Sheffield, 10/10/78. Cast: *WWT/17*. Interviewer Adrian Stokes; *Voster, Hans Phil, Colonel Goosen, Kruger, Archbishop, Policeman* Paul Humpoletz; *Teacher, Coach, Butcher, Senator, Danie, Doris, Attwell, Major Snyman* Paul Blake; *Stephen Biko* Alton Kumalo; *Sobukwe, Prisoner, Mandela, Andrew Young, Servant, Mangaliso* Bob Phillips; *Lecturer, Judge, Kentridge, Dr. Owen, Brezhnev, Lackey* Vass Anderson. *Dir* Andrew Carr; *Dgn* Robert Page. Review: *Stage* 22/3/79, 16. Comment: Temba Theatre Company. “A crushing indictment of South African police methods and the country’s attitude towards its black population” (*Stage*).

79.95 *The Dear Love of Comrades* (P) Noël Greig and Drew Griffiths. OVAL HOUSE 8/3/79; trfd to ACTION SPACE c. 26/3/79.* Cast: Theatricalia. *George Adams* Philip Timmins; *Ray Batchelor, Peter Glancy, Noel Greig, Alex Harding, Stephen Hatton. Dir* Nancy Duguid; *Dgn* Paul Dart. Plot: Bull/2. Reviews: *Gay News* 8/3/79, 20, 22/3/79, 27; *Stage* 19/4/79, 14. Comment: Gay Sweatshop. The play was about the life of Edward Carpenter, and “by any standards [was] a daunting and magnificent achievement” (*Gay News*). The play “has a gentle charm which seems utterly in keeping with the man and his work. There have been some rather strident plays about homosexuality, but this is not one of them” (*Stage*). After giving a subsequent performance at Birmingham Repertory some members of the cast were attacked in the street (*Gay News* 19/4/79, 3).

79.96 *Freedom Point* (P) John Burrows and Rick Lloyd (mus). ALBANY EMPIRE 9/3/79. Karen Van Beeny, Alviva Goldkorn, Ken Gregson, Stephen Crane, Marie Green, Donovan Piatt. *Dir* John Turner; *Dgn* Kate Owen. Reviews: *Guardian* 13/3/79, 7; *Stage* 19/4/79, 14. Comment: “As much a cabaret as a play, this is a beefed up version of *Animal Farm* with a prologue by Miss Piggy” (*Guardian*).

79.97 *The Narcissus Complex* (P) Peter Godfrey and the cast. ACTION SPACE 9/3/79.* Comment: Phantom Captain. The piece was about autoerotic sex.

79.98 *A Man for All Seasons* (Hist D, 2a) Robert Bolt. QUESTORS 10/3/79.** Cast: QTA. Plot: Best/61, 124, Fletcher, French/2, Griffiths, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

79.99 *Beginning to End* (One-woman show) Gabrielle Hamilton and Michael Andrews. SOHO POLY c. 12/3/79 (Ln). 1st perfd Heriot-Watt Theatre, Edinburgh, 21/8/72. Cast: *Stage* 15/3/79, 15. Review: *Stage* 5/4/79, 22. Comment: “A compilation of twenty-four works of poetry and prose culled from a wide range of authors, beginning with Lear and ending with Kafka,” performed by Gabrielle Hamilton (*Stage*).

79.100 *Echomort* (Multi-media) Anon (based on [Jakob] Wassermann, *Caspar Hauser*, 1908). ACTION SPACE c. 12/3/79. *Camille Desmoulins* Angelo Puggioni; *Claudine Despins*, *Sandra Reeve*, *Gisele Reverdin*, *Demetrio Bruno*, *Nicholas Janni. Dir* Jacques Gardel. Review: *Stage* 5/4/79, 22. Comment: Théâtre Onze (Switzerland). The final performance was given on 17/3/79. *Stage* saw nothing new in this production that was concerned with “whether the wild individual or the community should triumph in their inevitable confrontation.”

79.101 *Godspell* (Mus, 2a) John Michael Tebelak (bk) and Stephen Schwartz (mus, lyr). WIMBLEDON 12/3/79.** Plot: Bordman, Bordman/5, 673, Fletcher, Gänzl, Green, Hischak, Kennedy, OTF, Shipley, Wilmeth.

79.102 *Hoagy, Bix, and Wolfgang Beethoven Bunkhaus* (Jazz P) Adrian Mitchell. KING’S HEAD 12/3/79. 1st London perf. *Hoagy Carmichael* John Vine; *Bix Beiderbecke* Sylveste McCoy; *Wolfgang Beethoven Bunkhaus* Murray Melvin; *Meg Nicola McAuliffe; Betty Glenna Forster-Jones; Photographer, Mr. Beiderbecke, Professor* Roland Oliver. *Dir* Kenneth Chubb; *Dgn* Buffy Kimm; *Cost dgn* Karyn McCallum; *Mus dir* Dave Brown; *Ch* Imogen Claire. Reviews: *Guardian* 13/3/79, 7; *Observer* 18/3/79, 16; *Stage* 29/3/79, 9; *Tribune* 23/3/79, 7; *Variety* 25/4/79, 103. Comment: Wakefield Tricycle Company. “A free-wheeling hymn to friendship and music spliced with some 31 numbers” (*Guardian*). “A witty, touching and skillful farrago” (*Variety*).

79.103 *James Joyce & Co.* (P) Kevin O’Connor. KING’S HEAD 12/3/79 (Ln). 1st perfd Peacock (Abbey), Dublin, 28/7/76 as *Friends*. Cast: *Stage* 8/3/79, 11. *Lynch (Vincent Cosgrave)* Alan Devlin; *Cranley (J. F. Byrne)* Patrick Drury. *Dir* Julia Pascal. Review: *Stage* 22/3/79, 16. Comment: The play involved Joyce’s friends, J. F. Byrne, and Vincent Cosgrave, on whom Joyce modeled his characters, literary creations of Cranley and Lynch.

79.104 *Just Waiting* (P) D. P. V. GARAGE c. 12/3/79 (Ln). 1st perf? Cast: *Stage* 15/3/79, 15. Dayton Brown, Paul Daly, Victor Evans, Caroline Embling, Zanna Hamilton, Trevor Laird.

79.105 *Belisha Beacon* (P) Melissa Murray and Eileen Fairweather. ICA 13/3/79.* Cast: *Stage* 8/3/79, 11. *Jo* Carrie Lee-Baker; *Kate* Stacey Charlesworth; *Mairhead* Maggie Wilkinson. *Dir* Sue Dunderdale; *Dgn* Sarah Paulley, Carmel Collins. Review: *Stage* 22/3/79, 16. Comment: Team Two. An overblown piece about three feminist women and their sexual problems (*Stage*).

79.106 *The Fruits of Enlightenment* (P, 2a) Leo Tolstoy (trans Michael Frayn of *Plody prosveshcheniya*, 1889). OLIVIER 13/3/79. 1st perf this trans. Cast: NTA; *Stage* 1/3/79, 1; Theatricalia; *Variety* 28/3/79, 98; *WWT/17*. *Grigory* Glyn Grain; *A Lady* Marianne Morley; *Betsy* Selina Cadell; *Boudet's Man* Robin Meredith; *Fyodor* Peter Copley; *Grooms* Stanley Lloyd, Martyn Whitby; *Grossmann* John Atkinson; *Marya* Irene Gorst; *Petrishchev* David Pugh; *Sakhatov* Daniel Thorndike; *Semyon* Greg Hicks; *Tanya* Brenda Blethyn; *The Coachman*, *Coco* Donald Gee; *The Countess* Kitty Fitzgerald; *The Doctor* Brian Kent; *The Doorkeeper* Dennis Tynsley; *The Lady with the Monocle* Sara Kestelman; *The Master* Ralph Richardson; *The Mistress* Joyce Redman; *The Old Cook* Harry Lomax; *The Oldest Peasant* Anthony Douse; *The Leading Peasant* Andrew Cruickshank; *The Present Cook* Tamara Hinchco; *The Princess* Peggy Marshall; *The Princess's Daughter* Jane Evers; *The Professor* Nicholas Selby; *The Young Peasant* Michael Beint; *Vasily* John Harding; *Yakov* Peter Needham; *Musicians* Lea Nicholson, Rory Allam, Rod Wilmott. *Dir* Christopher Morahan; *Dgn*, *Light* John Bury; *Assist dgn* Sue Jenkinson; *Ch* Peter Walker; *Mus* Dominic Muldowney; *Sound* Derrick Zieba; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Catherine Bird, Sally Blake, Trevor Ritchie. Plot: Hochman, Matlaw, Salem. Reviews: *Birmingham Post* 16/3/79, 6; *Guardian* 15/3/79, 10; *Illustrated London News* 1/5/79, 103; *New Statesman* 23/3/79, 421; *Observer* 18/3/79, 16; *Spectator* 24/3/79, 25–26; *Stage* 22/3/79, 11; *Variety* 28/3/79, 98, 106. Comment: MPS 876. National Theatre. Previews 2/3–8/3/79; opening night was advertised for 13/3/79. “A handsome physical production and charming performances” (*Variety*). *Spectator* noted various weaknesses in the piece, the expense of mounting the production, but nevertheless passed “an enjoyable evening.” *New Statesman* praised Michael Frayn’s “expert translation.” The production remained in repertory until 22/8/79.

79.107 *Normal Service* (C) John Byrne. HAMPSTEAD 13/3/79.* Cast: *Stage* 8/3/79, 1; Theatricalia; *WWT/17*. *Murray* Roy Hanlon; *Ferdie* Bernard Hill; *Wilf* Leonard Maguire; *Peter* Garfield Morgan; *Michael* Brian Pettifer; *Ishbel* Virginia Stark; *Bruce* Nick Stringer; *Max* Richard Wilson. *Dir* Alan Dossor; *Sc dgn* Sue Plummer; *Cost dgn* Lindy Hemming, Sue Thompson; *Light* Alan O’Toole.

Reviews: *Birmingham Post* 14/3/79, 6; *Gay News* 5/4/79, 33; *Guardian* 14/3/79, 13; *Illustrated London News* 1/5/79, 103; *New Statesman* 23/3/79, 421; *Observer* 18/3/79, 16; *Spectator* 24/3/79, 26; *Stage* 22/3/79, 11; *Tribune* 23/3/79, 7. Comment: “Hilarious ... A sort of behind the scenes sit-com, of the people who produce sitcoms” (*Tribune*). “All very mild, and a trifle boring” (*Stage*).

79.108 *Coriolanus* (T) William Shakespeare. ALDWYCH 14/3/79.** Cast: RSCA; *Stage* 15/3/79, 1; Theatricalia; *WWT/17*. *Cominius* Bernard Brown; *Titus Lartius* Roy Purcell; *Menenius* Graham Crowden; *First Roman Senator* Paul Imbusch; *Second Roman Senator* Mike Hall; *Sicinius Velutus* John Burgess; *Junius Brutus* Oliver Ford-Davies; *Aedile* Pat Connell; *First Roman Citizen* Barrie Rutter; *Second Roman Citizen* Philip Dunbar; *Third Roman Citizen* Arthur Whybrow; *Fourth Roman Citizen* Richard Derrington; *Fifth Roman Citizen*, *Third Volscian Citizen* Barrie Rutter/David Shaw-Parker; *Sixth Roman Citizen* Ron Cook; *Seventh Roman Citizen* Iain Mitchell; *Coriolanus* Alan Howard; *Volumnia* Maxine Audley; *Virgilia* Jill Baker; *Valeria* Ruth Rosen; *Gentlewoman* Deirdra Morris; *Young Martius* Paul Basson/Stephen Humphries/Adam Rhodes; *Tullus Aufidius* Charles Dance; *First Volscian Senator* Desmond Stokes; *Second Volscian Senator* Stephen Jenn; *Volscian Lieutenant* Peter Tullo; *First Volscian Citizen* David Hobbs; *Second Volscian Citizen* Bille Brown; Barrie Rutter/David Shaw Parker. *Dir* Terry Hands; *Dgn* Farrah; *Mus* Ian Kellam; *Light* Terry Hands, Clive Morris; *Fight arr* Ian McKay; *Sm* Philip Hoare; *Dsm* Diane West; *Asm* Caroline Howard; *Sound* Roland Morrow, John A. Leonard; *Mus dir* Gordon Kember. Comment: Royal Shakespeare Company. A revival prior to a European tour during April and May 1979.

79.109a *The Agentic Shift* (P, 1a) Frederick Harrison. BUSH 15/3/79.* Cast: *WWT/17*. *Dr. Wallace* Hugh Thomas; *Harry Saunders* David Hargreaves; *Jim Sugden* Jack Elliott. *Dir* John Chapman; *Dgn* Caroline Beaver; *Light* Chris O’May. Reviews: *Guardian* 16/3/79, 10; *New Statesman* 23/3/79, 421; *Observer* 18/3/79, 16; *Stage* 22/3/79, 11; *Tribune* 23/3/79, 7. Comment: Performed under the collective title *Subjects for Interrogation*. The link between the two plays “lies in the question [they ask] about men who inflict torture” (*Guardian*). *Tribune* saw a wider concern: “to show how the gradual erosion of civil liberties is reflected in the individual, corrupted by the state; to show the unacceptability of liberal values.”

79.109b *Subject for Interrogation (S. D.)* (P) Frederick Harrison. BUSH 15/3/79.* Cast: *WWT/17*. *Leonard Harris* Hugh Thomas; *David Tressor* Jack Elliot; *Brigadier*

Cummings David Hargreaves. *Dir, Dgn, Light* as for 79.109a. Reviews: *Guardian* 16/3/79, 10; *New Statesman* 23/3/79, 421; *Observer* 18/3/79, 16; *Stage* 22/3/79, 11 *Tribune* 23/3/79, 7. Comment: MPS 776. Performed under the collective title *Subjects for Interrogation*.

79.110 *A Murder Is Announced* (Mystery, 3a) Leslie Darbon (adpt of Agatha Christie's novel, 1950). VAUDEVILLE 15/3/79.** 99 perf. Cast: *Stage* 8/3/79, 1; Theatricalia; WWT/17. *Philippa Haymes* June Abbott; *Julia Simmons* Glynis Barber; *Edmund Swettenham* Giles Cole; *Patrick Simmons* William Dalton; *Mrs. Swettenham* Margaret Gibson; *Sergeant Mellors* Peter Porteous; *Dora Bunner* Jill Raymond; *Rudi Scherz* Peter McKenzie; *Inspector Craddock* Ewan Roberts; *Letitia Blacklock* Jean Kent; *Miss Marple* Joyce Carey; *Mitzi Mia* Nadasi. *Pres* Peter Saunders; *Dir* Charles Hickman; *Dgn* Anthony Holland; *Light* Robert Bryan; *Press rep* Torrington Douglas. Plot: Fletcher. Loney. Review: *Stage* 12/4/79, 13. Comment: "The play coasts from beginning to end, totally believable à la Agatha Christie with the actors almost flawlessly delineating her finely drawn, two-and-a-half dimensional characters" (*Stage*).

79.111 *Cross Purpose* (P) Albert Camus (anon trans of *Le malentendu*, 1944). GOLDEN LANE 16/3/79; trfd to HOLLYWOOD ARMS 23/3/79; trfd to BRITISH COUNCIL THEATRE 30/3/79; trfd to TOWER, CANONBURY, 9/4/79.** Ann Tirard, Ann Payot, Liz Laustre, Guy Graham. *Dir* Luis Sanchez. Plot: Hochman, Matlaw, Patterson. Review: *Stage* 3/5/79, 15. Comment: Cue Theatre. "It all requires subtle pacing and a depth of characterisation. Both seemed somewhat lacking" (*Stage*).

79.112 *Doctor Knock* (C, 3a) Jules Romains (trans Harley Granville-Barker of *Knock, ou le triomphe de la médecine*, 1923). ORANGE TREE 16/3/79. 1st perfd this trans Devonshire Park, Eastbourne, 19/4/26. Cast: *Stage* 8/3/79, 11; WWT/17. *Dr. Knock* Geoffrey Beevers; *Jean, M. Bernard, Schoolmaster, 2nd Countryman* Lee Cornes; *Town Crier, Scipio* James Greene; *M. Mousquet, Chemist, 1st Countryman* Peter Guinness; *Dr. Parpalaid* Peter Holmes; *Farmer's Wife, Mme Remy* Eileen Nicholas; *Mme Pons* Isobil Nisbet; *Mme Parpalaid* Auriol Smith; *Mariette, Nurse* Elisabeth Clapp. *Dir* Sam Walters. Plot: Bordman/3, 344, Fletcher, Hochman, Matlaw, Salem, Shank, Shipley. Reviews: *Gay News* 5/4/79, 33; *Guardian* 19/3/79, 9; *Stage* 5/4/79, 22. Comment: Richmond Fringe. A successful revival that demonstrated the play "is still a much more wounding satire than Shaw's in *The Doctor's Dilemma*" (*Guardian*). *Gay News* noted and applauded how resourceful and effective the production was.

79.113 *Gulliver's Travels in Lilliput* (P for children) David Illingworth. ARTS 17/3/79. 1st perf? Cast: *Stage* 15/3/79, 15. *Gulliver* Elyot Marshall; *Emperor* Edward Phillips; *Treasurer Flimnap* Jonathan Hackett; *Secretary of State* Madhav Sharma; Celia Hewitt, Aaron Shirley, Stephen Law. *Dir* Nicholas Barter; *Dgn* Russell Craig; *Light* Angus Stewart; *Sound* Ilona Sekacz, Peter West. Review: *Stage* 5/4/79, 22. Comment: Unicorn Theatre. The differences in size between Gulliver and the Lilliputians was handled by the use of puppets.

79.114 *Bitter Sweet* (Operette, 3a) Noël Coward (bk, lyr, mus). WIMBLEDON 19/3/79.** Plot: Best/29, 435–36, Bordman, Bordman/5, 455, Fletcher, Gänzl, Gänzl/3, 306–10, Green, Hischak, Kennedy, Law, Levin, 15–18, Loney, 165, Mander/4.

79.115 *Black Champagne* (Cabaret). AMBASSADORS 19/3/79.* Cast: WWT/17. Agnes Bernelle, Charles David Barber, The Radiators. *Pres* Stoker Dixon Management, Amber Productions. Review: *Stage* 29/3/79, 9. Comment: A programme of songs, including those by Kurt Weill and Bertolt Brecht. "Unadorned with any narration or staging, the show lacks variation, being a cabaret stretched out beyond its limits" (*Stage*).

79.116 *Murder in a Bad Light* (C thriller) Dave Freeman. RICHMOND 19/3/79. 1st perfd Yvonne Arnaud, Guildford, 28/11/78. Terry Scott, John Bird, Dilys Laye, Anthony Sharp. *Dir* Roger Redfarn; *Dgn* Terry Parsons. Comment: The "plot is so far fetched and feeble that the comedy has to redeem the evening as best it can. The action is hinged on eight doors" (*Stage* 7/12/78, 15). A one-week engagement.

79.117 *Silence* (D, 1a) Harold Pinter. FOUNTAINS ABBEY c. 19/3/79.** Cast: *Stage* 22/3/79, 22. Mark York, Michael Browning, Cherry Gilliam. *Dir* Nigel Warrington; *Sm* Michael Ricketts. Plot: Hischak/2, 14, Weintraub. Review: *Stage* 12/4/79, 20. Comment: Company of Three. "An intriguing, statically powerful" revival (*Stage*).

79.118 *Accidental Death of an Anarchist* (F, 2a) Dario Fo (trans Gillian Hanna of *Morte accidentale di un anarchico*, 1970; adpt Gavin Richards). JACKSONS LANE 20/3/79; trfd to HALFMOON 12/4/79, c. 4/10/79. 1st perf this adpt Dartington Hall, Devon, 9/2/79 (1st British perf this play). A *Maniac* Alfred Molina; A "Sporty" *Inspector* Robert McIntosh; A *Superintendent* Andrew de la Tour; *Inspector Bertozzo* Terence John; *Maria Felletti* Jeannie Crowther; *Two Constables* Stephen Coke. *Dir* Gavin Richards; *Dgn* Mary Hobden; *Light* Robert Maurenski. Plot: Fletcher, Griffiths, Law, Patterson,

Shipley. Cast: *Stage* 5/4/79, 17; *Theatricalia*; *WWT/17*. Reviews: *Guardian* 18/4/79, 12, 16/10/79, 11; *Stage* 8/3/79, 26, 3/5/79, 18, 18/10/79, 2; *Tribune* 13/4/79, 9. Comment: Belt and Braces Roadshow Company. "Indeed, it is the amusing histrionics that come over most forcefully, altogether at the expense of the play's serious elements which, with the exception of a graphic finale, seem muddled or plodding" (*Stage* 3/5). *Guardian* (18/4) described Gavin Richards' production as "fluent." "A piece of brilliant theatre, and a piece of brilliant politics" (*Tribune*).

79.119 *Beowulf* (P) Lawrence Butler (adpt of early English epic) and Paul Burwell. ST. GEORGE'S 20/3/79. Cast: *WWT/17*. *The Narrators* Joyce Wren, Terry McGinty; *The Musicians* Paul Burwell, Richard Beard; *The Characters* The Puppet and Mask Operators; *Beowulf (Old and Young)* Barry Smith; *Wealtheow* Gillie Robic; *The Poet, Wiglaf* Juliet Middleton; *Beowulf (1st part)*, *Peasant Man, Hrothgar* Hugo Colville; *Unferth, Grendel, Grendel's Mother, Fireworm* Ian Cameron; *Dir* Christopher Leith; *Masks* Christopher Leith, Derek Shiel; *Light* Stephen Wentworth.

79.120 *The Crucifer of Blood* (Thriller, 2a, 6sc) Paul Giovanni (based of A. Conan Doyle, "The Sign of Four," 1890). HAYMARKET 21/3/79. 398 perf. 1st London perf. Cast: *Stage* 8/3/79, 1; *Theatricalia*; *Variety* 4/4/79, 118; *WWT/17*. *Major Alistair Ross* John Quentin/Frank Barrie; *Captain Neville St. Claire* Edward Petherbridge/Gary Raymond; *Jonathan Small* Nicholas Day; *Inspector Lestrade, Durga Dass* John Cater/Derek Royle; *Mordecai Smith, Mohammed Singh* Geoffrey Snell; *Sherlock Holmes* Keith Michell/Gerald Harper; *John Watson, M.D.* Denis Lill/David Horovitch; *Irene St. Claire* Susan Hampshire/Kate O'Mara; *Birdy Johnson, Wali Dad* Billy McColl/Paul Cooper; *Tonga Reis Etan; Fung Tching Klim* Leh T'Chai/Pearl H. R. Grade; *Hopkins* James Curran/Richard Linfield. *L* Frederick Harrison Trust Ltd.; *Chm, Mgr dir* Louis I. Michaels; *Deputy mgr dir* Anthony Peek; *Deputy chm* Ronald Millar; *Pres* Louis I. Michaels, Duncan C. Weldon; *Dir* Paul Giovanni; *Cost dgn* Judith Bland; *Sc dgn* John Wulp; *Sc supervisor* Lynn Pecktal; *Light* David Hersey, Mark Pritchard; *Sound, Special effects* Bran Ferren. Plot: Hischak, Hischak/2, 136, Loney. Reviews: *Birmingham Post* 23/3/79, 6; *Daily Mirror* 24/3/79, 11; *Gay News* 5/4/79, 33; *Illustrated London News* 1/6/79, 103; *New Statesman* 30/3/79, 458; *Spectator* 31/3/79, 30; *Stage* 29/3/79, 9; *Variety* 4/4/79, 118. Comment: "A good melodramatic yarn, super special effects and atmospheric settings," but only competent acting (*Variety*). "Run-of-the-mill melodrama depending on the most blissfully flamboyant stage effects the West End has seen in years, particularly the storm

that volleys and thunders round Pondicherry Lodge" (*Illustrated London News*). "A brilliant performance by Keith Michell" (*Stage*). The first New York production (Helen Hayes 28/9/78) ran for 236 performances.

79.121 *Dance for Gods* (Monodrama) Maxim Mazumdar. ROUND HOUSE DOWNSTAIRS 21/3/79. 1st perfd Canada 11/4/78? Cast: *WWT/17*. Maxim Mazumdar. *Dir, Ch* Wendy Toy; *Dgn* Victoria Rubin; *Cost dgn* Clara Hare, Carl Toms; *Light* David Brewer. Reviews: *Gay News* 5/4/79, 33; *Observer* 1/4/79, 16; *Stage* 29/3/79, 9. Comment: Written for John Gilpin (see *Stage* 13/11/80, 14). *Observer* objected to the basic concept of the piece—the solo performer conducting an imaginary conversation. *Gay News* disliked this "highly artificial piece of work." *Stage* called it "a powerful, interesting production."

79.122 *Kiki, Carrie and Ethel* (P) Christopher Burgess. YOUNG VIC STUDIO 21/3/79 (Ln).** Cast: *Stage* 15/3/79, 15. *Bill* Peter Doherty; *Gerry* Michael Dyerball; *Jean Doughty*. *Dir* Gawn Grainger, Sebastian Graham-Jones; *Dgn* Daniel Moynihan. Review: *Stage* 12/4/79, 20. Comment: *Stage* indicated the revival was satisfactory but found the piece tedious.

79.123 *Ain't Misbehavin'* (Fats Waller musical show) Murray Horowitz (deviser) and Richard Maltby, Jr. (deviser) and Luther Henderson (mus arr). HER MAJESTY'S 22/3/79. 196 perf? 1st perfd Manhattan Theatre Club, New York, 8/2/78?; 1st British perf. Cast: *Variety* 4/4/79, 118; *WWT/17*. *Evan Bell, Andre de Sheilds, Annie Joe Edwards, Jozella Reed, Charlaine Woodard*. *L.H. M. And S. Ltd.; Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* Michael White, Ray Cooney, Stoll Productions Ltd.; *Cir* Richard Maltby, Jr.; *Mus supervisor, Mus arr* Luther Henderson; *Assoc dir* Murray Howitz; *Vocal dir* William Elliott; *Sc dgn* John Lee Beatty; *Cost dgn* Randy Barcelo; *Light* Pat Collins; *Assoc pd* Robert Fox; *Pd supervisor* Andrew Treagus; *Ch* Arthur Faria; *Dance captain* Jack Gunn; *Sm* Ken Grant; *Dsm* Eddie Keogh; *Deputy stage assist* Sarah Whiting; *Sound* Cathy Devenish. Plot: Bordman, Bordman/5, 692, Hischak, Loney, OTF. Reviews: *Birmingham Post* 27/3/79, 10; *Daily Mirror* 24/3/79, 11; *Gay News* 5/4/79, 32; *Guardian* 17/3/79, 14; *New Statesman* 30/3/79, 458–59; *Spectator* 31/3/79, 27–28; *Stage* 29/3/79, 9; *Variety* 4/4/79, 118. Comment: "Delightful nostalgia, an unpretentious show with style and endearing tunes ... A prosperous run is indicated" (*Variety*). "No bits of narration are allowed to get in the way of a non-stop tribute which is disadvantaged, almost, by too much pace" (*Stage*). The first Broadway production (Longacre 9/5/78) ran for 1,604 performances.

79.124 *Images of Flesh, Bread and Wax* (P). OVAL HOUSE 22/3/79.* Cast: *Stage* 22/3/79, 22. Di Davies, Lou Glandfield, Steve Gumbley, David Humpage, Dagmar Krause, Louise Oliver, David Wheeler, Colin Wood. Comment: IOU Theatre.

79.125 *Oscar Remembered* (Monodrama) Maxim Mazumdar. ROUND HOUSE DOWNSTAIRS 22/3/79.** Cast: *WWT/17*. Maxim Mazumdar. *Dir* William Hutt; *Dgn* Gail Tribick; *Light* Michael Whitfield. Plot: *Hischak/2*, 190. Review: *Gay News* 5/4/79, 33. Comment: "Mazumdar's finest achievement ... this recollection of Wilde ... thrives on Mazumdar's love of style, elegance and rapid mood shifts" (*Gay News*).

79.126 *Venus in Furs* (P, 1a) Philip Oxman (adpt of Leopold von Sacher-Masoch's novel, *The Confessions of a Super Sensualist*). OPEN SPACE 22/3/79. 1st perf this adpt Arts Centre, York, 2/12/78? Cast: *Stage* 15/3/79, 1; *WWT/17*. Francis Rozelaar-Green, Nick Birkinshaw, Katherine Gibb. *Dir* Geoff Moore; *Dgn* Peter Mumford; *Cost dgn* Pamela Moore. Reviews: *Gay News* 22/3/79, 36, 5/4/79, 33; *Stage* 5/4/79, 22. Comment: MPS 771. Moving Being. *Gay News* (5/4) "thought it was all immensely funny." "Really does not amount to very much; one wishes the company had found something better to bring to London" (*Stage*).

79.127 *Woman of Straw* (Thriller, 2a) Ian Cullen (adpt of "Catherine Arley" [Pierrette Pernot], *La femme de paille*, 1954). WIMBLEDON 22/3/79. 1st perfd Theatre Royal, Brighton, 29/1/79. *Anton Korff* John Bentley; *Carl Richmond* Ernest Clark; *Inspector Lomer* Anthony Ainley; *Hilde Marner* Ingrid Pitt; *Edward Roy* Purkis. *Dir* Roy Patrick. Comment: A stage version of the 1964 film.

79.128 *Divorce Me, Darling* (Mus) Sandy Wilson (bk, lyr, mus). TOWER, CANONBURY, 23/3/79.** Cast: *Stage* 15/3/79, 15; TTC. Plot: Gänzl, OTF. Review: *Gay News* 5/4/79, 32. Comment: *Gay News* reported that all aspects of the revival "were worthy of the warm applause they received."

79.129 *Humbug* (P) Dorian Adams and Joanne Caffell and Helen Foster and Tracy Heyfron and Rachel James and Lisa King and Tabitha Meakin and James Noble and Sonya Slade and Kevin Toner and Eddie Toppin and Christopher Williams and Katherine Williams. THEATRE UPSTAIRS 23/3/79.* Cast: *WWT/17*. *Mrs. Humbug* Anita Dobson; *Mr. Humbug* Derek Fuke; *Sophie* Catherine Hall; *Wattikins*, *Mary Carlisle*, *Sir General Lurch* Diana Dayworth; *Lady Barbie* Catherine Hall; *Major Regional Disaster*, *Customer*, *Drunken Jack* Trevor T. Smith; *1st Soldier* Laurance Rudic; *Doctor*, *Priest* Brian Attree;

Miss Daly Yvonne D'Alpra. *Dir* Philip Hedley, Authors. Reviews: *Observer* 1/4/79, 16; *Stage* 12/4/79, 20. Comment: MPS 749. Young Writers' Festival. *Observer* noted the young writers were no longer interested in "the dragons and fairies of yesteryear. This year's winning entries concern urban stress, abortion and married life."

79.130 *Island* (P) Paul Lister. THEATRE UPSTAIRS 23/3/79.* Cast: *WWT/17*. *Dom* Brian Attree; *Kim* Catharine Hall; *Steve* Laurance Rudic. *Dir* Mevyn Willis. Review: *Stage* 12/4/79, 20. Comment: Young Writers' Festival.

79.131a *Me, I'd Like to Catch Miss Kerr* (P) Julia James. THEATRE UPSTAIRS 23/3/79.* Cast: *WWT/17*. *Joanna* Catherine Hall; *Maranda* Anita Dobson; *Caroline* Yvonne D'Alpra; *Janice* Diana Rayworth; *Miss Kerr* Derek Fuke; *Dr. Smith-Corona* Trevor T. Smith. *Dir* Mervyn Willis. Reviews: *Observer* 1/4/79, 16; *Stage* 12/4/79, 20. Comment: MPS 750. Young Writers' Festival.

79.131b *Me, I'm Just Trying to Convince Myself that Vampires Don't Exist* (P) Mark Power. THEATRE UPSTAIRS 23/3/79.* Cast: *WWT/17*. *Dave* Brian Attree; *Steve* Laurance Rudic. *Dir* Mervyn Willis. Reviews: *Observer* 1/4/79, 16; *Stage* 12/4/79, 20. Comment: MPS 748. Young Writers' Festival.

79.131c *Miracles Do Happen* (P) Douglas Parkin. THEATRE UPSTAIRS 23/3/79.* Cast: *WWT/17*. *William (the Vicar)* Trevor T. Smith; *Hilda* Yvonne D'Alpra; *Mrs. Redland* Diana Rayworth; *Ted Redland* Derek Fuke; *Gordon* Brian Attree; *Jill* Anita Dobson; *Gerald* Laurance Rudic; *Sue* Catherine Hall. *Dir* Philip Hedley. Reviews: *Observer* 1/4/79, 16; *Stage* 12/4/79, 20. Comment: Young Writers' Festival.

79.132a *Merry Christmas and the Same to New Year* (P) Robert Carrington. THREE HORSESHOES 23/3/79. 1st perf? John Flint, Morar Kennedy. *Dir* Royce Ryton. Review: *Stage* 19/4/79, 14. Comment: Pentameters. *Stage* described the piece as a hackneyed tale about a New Yorker wanting to divorce his wife.

79.132b *Rip Off* (C, 1a) John Cooper. THREE HORSESHOES 23/3/79. 1st perf? Malcolm Wroe, Edmund Dehn, Colin Stepney, Terry Russell, Judith Haynes, Fiona McArthur. *Dir* Royce Ryton. Review: *Stage* 19/4/79, 14. Comment: Pentameters. The piece was about two schoolteachers hiring two women from an escort agency to accompany them to a party.

79.132.2 *Rimbaud* (Monodrama) Maxim Mazumdar.

ROUND HOUSE DOWNSTAIRS 23/3/79. 1st perfd Canada 1978? Cast: *WWT/17*. Maxim Mazumdar. *Dir* Don Hunkin; *Dgn* Greg Peterson; *Light* David Brewer. Reviews: *Gay News* 5/4/79, 33; *Stage* 29/3/79, 9. Comment: A “very well-conceived introvert piece adapted superbly to the intimacy of the Round House Downstairs,” with some interesting lighting effects” (*Stage*).

79.133 *The Sensational National Emergency Crisis General Election Show* (P) Gareth Thomas. HALFMOON 23/3/79; trfd to LABOUR PARTY HALL 30/3/79. 1st perf? Comment: Soapbox Theatre.

79.134 *Canaries Sometimes Sing* (C, 3a) Frederick Lonsdale. RICHMOND 26/3/79.** *Geoffrey Lymes* Leslie Phillips; *Elma Melton* Nyree Dawn Porter; *Anne Lymes* Barbara Leigh-Hunt; *Ernest Melton* Richard Easton. *Dir* Frank Hauser. Plot: Best/30, 434–35, Bordman/4, 10, Hischak, Nicoll/2, 417. Comment: A one-week engagement.

79.135 *The Old Suitcase* (P) Stavros Lillitos. THEATRO TECHNIS c. 26/3/79. 1st perf? Cast: *Stage* 29/3/79, 17. Review: *Guardian* 21/5/79, 18. Comment: “About the terrors which surround women who come to Britain from a village life” on Cyprus (*Guardian*).

79.136 *All Our Loving* (P) Rony Robinson and Gary Yershon (songs, music). THEATRE ROYAL, STRATFORD EAST, 28/3/79.* Cast: *Stage* 22/3/79, 1; *WWT/17*. *Ralph, Uncle Del, François, Verger* Roger Allam; *Sandra, Auntie Claire, Lynette, Lorraine, Trudie* Primula Cotton; *Castledine, Mick, Bobby, Gerard* Bob Critchley; *Miss Marsden, Elaine, Trish* Deborah Findlay; *Janet* Margot Leicester; *Giles, The Waiter, Tommy, John* Galloway Paul McCleary; *Mum* Theresa Streatfield; *Peter* Robert Whelan. *Dir* Jonathan Chadwick; *Dgn* Sarah Paulley; *Ch Alain Dehay; Light* Mark Jonathan. Reviews: *Guardian* 29/3/79, 12; *New Statesman* 6/4/79, 493; *Stage* 5/4/79, 15. Comment: MPS 762. “An affectionate and tender piece” about a couple who stay in love for their lives and who never marry each other (*Guardian*).

79.137 *Cloud Nine* (C, 2a) Caryl Churchill. COURT 29/3/79. 26 perf. 1st perfd Dartington College of Arts, Totnes, Devon, 14/2/79. Cast: Findlater; *Theatricalia; Variety* 18/4/79, 181; *WWT/17*. Part One: *Clive* Antony Sher; *Betty* Jim Hooper; *Edward* Julie Covington; *Maud* Miriam Margolyes; *Joshua* Tony Rohr; *Ellen, Caroline Saunders* Carole Hayman; *Harry Bagley* William Hoyland. Part Two: *Betty* Julie Covington; *Edward* Jim Hooper; *Victoria* Miriam Margolyes; *Gerry* Tony Rohr; *Martin* William Hoyland; *Lin* Carole Hayman; *Cathy* Antony Sher. *Dir* Max Stafford-Clark; *Dgn* Peter

Hartwell; *Cost dgn* Sylvia Kennedy; *Light* Robin Myerscough-Walker. Plot: Demastes/2, Fletcher, Gunn, Hischak/2, 187–88, Loney, Patterson, Salem, Weintraub. Reviews: *Birmingham Post* 30/3/79, 6; *Guardian* 30/3/79, 14; *New Statesman* 6/4/79, 493; *Observer* 1/4/79, 16; *Spectator* 7/4/79, 25–26; *Stage* 5/4/79, 15; *Tribune* 13/4/79, 9; *Variety* 18/4/79, 181, 185. Comment: MPS 781. Joint Stock Theatre Group. *Spectator* discussed the virtues and vices of the Joint Stock acting technique. “An amusing sex-obsessed play ... with a commendable satiric flourish ... [but not developed] with depth or sustained with ingenuity” (*Variety*). *Guardian* opined the play was too diffuse: Churchill “opts not for a detailed exploration of one area but for a frivolously superficial jog around the whole complex and fascinating territory of sexual relations.” The first New York production (De Lys 18/5/81) ran for 971 performances. See also Lloyd Evans, 235–36.

79.138 *The Seven Stages of Anna* (One-woman show) Anna Manahan. AMBASSADORS 29/3/79. 1st British perf Arts, Belfast, 2/6/75; 1st English perf Olivier 14/8/78 (platform perf *Guardian* 15/8/78, 6). Cast: *WWT/17*. Anna Manahan. Review: *Stage* 5/4/79, 22. Comment: The title referred “to the stages of [Manahan’s] seven favourite Dublin theatres on which she first performed the dramatic excerpts, songs, poems, monologues and parodies that now comprise her one-woman show,” with extracts from Synge, O’Casey, Joyce, Behan, etc. (*Stage*).

79.139 *Rockafella* (Rock mus) Les Scott and Roy Oakes and Ken Bolam. THEATRE ROYAL, STRATFORD EAST, 1/4/79. 1st perfd Eastlea School, Newham, 30/3/79.

79.140 *Half an Hour, Please* (P) Edward Stevenson. WHITE LION c. 2/4/79 (Ln).* Cast: *Stage* 5/4/79, 17. Diana Cox, Michael Knight, Robin Turner, Stephen Warden. *Dir* Gary Quinn. Review: *Stage* 26/4/79, 18. Comment: Talkabout Theatre Company. A triangle play involving two actors (with the woman present as a voice over) and given a twist with an interesting costume change.

79.141 *Happy Birthday* (C, 2a) Marc Camoletti (adpt Beverley Cross of Camoletti’s play, 1976). RICHMOND 2/4/79. 1st perfd Theatre Royal, Norwich, 1979. Plot: Fletcher, French/2. Comment: MPS 752. The pre-West End production prior to opening at the Apollo later in April (79.169).

79.142 *My Brother Federico* (P, 1a) Sinclair Beiles and Evie Garratt. THREE HORSESHOES c. 2/4/79. 1st perfd 4/78? Cast: *Stage* 5/4/79, 17. Evie Garratt. *Dir* William Tanner. Comment: Pentameters. The programme also

included readings of some of Federico García Lorca's poems.

79.143 *Personal Effects* (P, 3a) Ian Lindsay. SOHO POLY 2/4/79. 1st perfd 9/77. Cast: *Stage* 22/3/79, 22; Cast: *WWT/17*. *Evelyn* Sheila Burrell; *Richard* Peter Pacey; *Philip* Marcus Bell; *Deidre* Jiggy Bhoire; *Arton* Malcolm Hayes; *Jack* Richard Latham; *Rabbit* Lyndsey Durant; *Nancy* Illona Linthwaite. *Dir* Peter Craze. Review: *Stage* 12/4/79, 13. Comment: Separate, different acts were performed each lunchtime; the entire play performed each evening. A family drama of various relationships and couplings.

79.144 *Science Fictions* (C improvisation) Shared Experience Company. KING'S HEAD 2/4/79.** Cast: *Stage* 5/4/79, 1; *WWT/17*. *Captain Iwar Darr* Raad Rawi; *Dr. Rolyan Ynohtna* Anthony Naylor; *Sirref Le Map* Pam Ferris; *Wolges H-Tur* Ruth Seglow; *Xoc Mas* Sam Cox. *Dir* Mike Alfreds. Review: *Stage* 19/4/79, 14. Comment: The piece was about "five near-lunatics in a space ship lost among the stars looking for a friendly planet on which to achieve "'orbitation' followed by 'landation'" (*Stage*).

79.145 *Jingo* (Revue) John Hudson and Alan Coveney. KING'S HEAD 3/4/79 (Ln).* Cast: *Stage* 5/4/79, 17. John Hudson, Alan Coveney. *Dir* Greg Childs.

79.146 *Variété, Variété* (Show) Oskar Schlemmer (adpt Helfrid Foron). ROUND HOUSE 3/4/79. 1st perfd Berlin 24/9/78. Andreas Szerda, Jürg, Hummel, Helmut Vogel, Martin Umbach, Heyke Diddens, Jürgen Schmidt, Helga Jeska. *Dir* Andreas Szerda. Reviews: *Guardian* 4/4/79, 9; *Stage* 12/4/79, 13. Comment: Tubinger Zimmertheater. The piece was set in a circus ring. *Stage* noted "the troupe has obviously perfected the whole range of mime, puppetry, circus and cabaret tricks," and dialogue was in German and English.

79.147 *The French Have a Song for It!* (Mus ent) Peter Reeves (deviser) and David Wykes (mus). WIMBLEDON 4/4/79.** Cast: *Stage* 15/2/79, 1. Helen Shapiro, Amanda Barrie, Sonja Kristina, Peter Reeves, Stephen Tate. Plot: OTF/2.

79.148 *It's All for the Best* (P, 2a) Steve Gooch (adpt of Voltaire, *Candide*, 1759). QUESTORS 5/4/79. Cast: QTA.

79.149 *The Soap Opera* (P) Dona Franceschild. UNIVERSITY OF LONDON UNION 5/4/79. 1st perfd 1978. Comment: Women's Theatre Group.

79.150 *The Kurt Weill Cabaret* (Cabaret) David Raphael

and P. A. Spencer-Thompson. UNIVERSITY OF LONDON UNION 6/4/79. 1st perf? Comment: Lazarus Theatre Company.

79.151a *La musica* (D, 1a) Marguerite Duras. NEW END 6/4/79.** Cast: *Stage* 29/3/79, 1; *WWT/17*. *He* Michael Howarth; *She* Estelle Kohler. *Pres* Buddy Dalton, Richard Jackson; *Dir* Nicholas Renton; *Dgn* Miranda Melville; *Light* Joe Aveline. Plot: Hochman, Patterson, Walford. Reviews: *Guardian* 9/4/79, 12; *New Statesman* 13/4/79, 530; *Observer* 15/4/79, 15; *Stage* 12/4/79, 13. Comment: For *Guardian* Duras translated robbed the pieces of "the haunting and beautiful music" of her original prose. Both revivals were "excellently done" (*Stage*).

79.151b *The Square* (P) Marguerite Duras [trans Barbara Bray of *Le square*, 1956]. NEW END 6/4/79.** Cast: *Stage* 29/3/79, 1; *WWT/17*. *Man* Leonard Fenton; *Girl* Angela Pleasance. *Pres*, *Dir*, *Dgn*, *Light* as for 79.151a. Plot: Hochman. Reviews: *Guardian* 9/4/79, 12; *New Statesman* 13/4/79, 530; *Observer* 15/4/79, 15; *Stage* 12/4/79, 13. Comment: "An amazing performance by Angela Pleasance" (*Guardian*).

79.152 *A Big Treatise in Store* (Word P) Andrew Dallmeyer. ICA c. 9/4/79 (Ln). 1st perfd Demarco Gallery, Edinburgh, 21/8/78. Cast: *Stage* 12/4/79, 21. Andrew Dallmeyer, Vivienne Dixon. Review: *Stage* 3/5/79, 18. Comment: The play took the form of questions and answers and "whizzed off on a philosophical flight, punning and fantasising with a torrent of words and ideas. It was delivered with admirable panache" (*Stage*).

79.153 *There's a Small Hotel* (C) Robin Hawdon. RICHMOND 9/4/79. 1st perfd Theatre Royal, Bath, 12/3/79? Patrick Cargill, Sylvia Syms, Harry Towb, Derek Royle, Peter Byrne, Anita Graham, Jessica Turner, Eric Leroy. *Dir* Patrick Lau. Comment: A two-week engagement.

79.154 *At Swim-Two-Birds* (P) Audrey Welsh (adpt of Flann O'Brien's novel, 1939). GATE 10/4/79.** Michael Loughnan, Gerald McAllister, John Quinn, Tom McCabe, Luke Hayden, Treasa Ni Fhatharta, Seamus Crowe, Moira Fitzgerald, Katy Feeney, Michael Spittal, Timothy O'Grady, Andrew Cox, Martin Kenndey. *Dir* Lou Stein. Reviews: *Irish Times* 3/5/79, 10; *Stage* 26/4/79, 18. Comment: A well-performed revival (*Stage*).

79.155 *Chicago* (Mus, 2a) Fred Ebb (bk, lyr; based on Maurine Dallas Watkins' play, 1926) and Bob Fosse (bk) and John Kander (mus). CAMBRIDGE 10/4/79. 603 perf.

1st perfd Forrest, Philadelphia, 8/4/75; 1st British perf Crucible, Sheffield, 24/11/78. Cast: Theatricalia; *Variety* 18/4/79, 181; *WWT/17. Amos Hart* Don Fellows; *Annie Liz Whiting/Ellie Smith*; *Billy Flynn* Ben Cross; *Fred Casely* Richard Fox; *Go-to-Hell Kitty* Linda Dobell; *June Rachel Izen*; *Katerina, Sugar* Philippa Boulter; *Liz Jaquie Toye*; *Mary Sunshine* G. Lyons; *Wardress (Mama)* Morton Hope Jackman; *Mona* Tracie Hart; *Roxie Hart* Antonia Ellis/Liz Whiting; *Sergeant Fogarty, Harry, Judge, M. C.* Erick Ray Evans; *Policeman* Okon Jones; *Warder One* Mark Jefferis; *Warder Two, Martin Harrison* Martin Baker; *Spice, Reporter* Dawn Hope; *Tailor, Jury* Kenn Oldfield/Hugh Spight; *Velma Kelly* Jenny Logan; *State Medical Examiner, Aaron* Colin Bennett; *Razzle Dazzle Doll* Buster Skeggs; *Razzle Dazzle Trixie* Ellie Smith; *Razzle Dazzle Dixie* Jenny McGusty; *Charlie's Friend* Hugh Spight; *Press Corps* Dawn Hope, Ellie Smith, Buster Skeggs, Jenny McGusty, Colin Bennett, Martin Baker, Linda Dobell, Mark Jefferis, Kenn Oldfield, Hugh Spight. *Mgr dir* Larry Parnes; *Pres* Ray Cooney, Larry Parnes; *Dir* Peter James; *Mus dir* David Firman; *Ch* Gillian Gregory; *Sc dgn* Roger Glossop; *Light* Peter Barham; *Cost dgn* Anne Sinclair; *Pd consultant* Tony Stevens; *Gen mgr* Anne Rawsthorne, David Cole; *Dance captain* Kenn Oldfield; *Pd mgr* Forbes Nelson; *Light consultant* Joe Davis; *Co. mgr* John Tyler; *Sm* Jaime Dworin; *Dsm* Alan Hopkins; *Asm* Gill Van Zwanenburg, Prue McBeath; *Cost supervisor* Angie Burns; *Wm* Mhairi McKechnie; *Press rep* Jason Pollock. Plot: Bordman, Bordman/5, 685, Fletcher, Gänzl, Hirschak, Kennedy, Loney, OTF. Reviews: *Birmingham Post* 21/4/79, 6; *Daily Mirror* 14/4/79, 9; *Guardian* 12/4/79, 10, 17/1/80, 11; *Illustrated London News* 1/6/79, 103; *New Statesman* 20/4/79, 567; *Observer* 15/4/79, 15; *Spectator* 21/4/79, 29–30; *Stage* 19/4/79, 11, 24/1/80, 3; *Variety* 18/4/79, 181. Comment: “Excellent. The show is no smash but lively fun, deserves to prosper and probably will” (*Variety*). *Observer* reported a good response from the first-night audience, but thought the show itself was full of “the tricks of the showman’s trade” and was “self-indulgent.” “A thoroughly conventional and predictable piece of work” (*Spectator*). *Daily Mirror* welcomed the piece whole-heartedly. The first New York production (46th Street 3/6/75) ran for 936 performances.

79.156 *Miss Julie* (P, 1a) August Strindberg (trans Michael Meyer; adpt Lee Davis of *Fröken Julie*, 1889). ROUND HOUSE DOWNSTAIRS 10/4/79.** Cast: *Stage* 5/4/79, 17; Theatricalia; *WWT/17. Christine* Nadia Cattouse; *John* Lee Davis; *Miss Julie* Helen Lloyd; *Villagers* Paul Demus, Georgina Boahiem, Michael Skyers, Cecilia Appivor. *Dir* Eric Hillyard; *Dgn* Saxon Lucas; *Light* Jim Woodley. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson,

Shank, Shipley, Sobel, Walford. Review: *Stage* 26/4/79, 18. Comment: Acacia Theatre Trust, Omnibus Theatre Company. The piece was set in South Africa. *Stage* saw potential in a South African version; however, “both John and Christine are patently West Indian in character and speech, and Miss Julie is a middle-class South Kensingtonian ... an appallingly disastrously pedestrian drawing-room non-drama, even to an ending done very casually indeed.”

79.157 *Ben Her* (Show) Rix Pyke and Caroline John and Rae Levy. OVAL HOUSE 11/4/79; trfd to UNIVERSITY OF LONDON UNION 10/5/79.* Comment: Clapperclaw. A deliberately amateurish version of the epic performed by the writers.

79.158 *She Would If She Could* (C) George Etherege. GREENWICH 11/4/79. 1st perfd Lincoln’s Inn Fields 6/2/1668. Cast: *Stage* 29/3/79, 1; *WWT/17. Mr. Courtall* David Firth; *Mr. Freeman* David Horovitch; *Mrs. Sentry* Maggie Riley; *Sir Oliver Cockwood* Paul Eddington; *Sir Joslin Jolley* Robert Aldous; *My Lady Cockwood* Margaret Courtenay; *Ariana* Susan Dury; *Gatty* Rosie Kerslake; *Mrs. Gazette* Yvonne Coulette; *Mr. Rakehell* Anthony Pedley; *Servants* Kevin Huckstep, Jonathan Steward. *Dir* Jonathan Miller; *Dgn* Bernard Culshaw; *Light* Nick Chelton; *Mus* Stephen Oliver; *Ch* Sally Gilpin. Plot: Law. Reviews: *Birmingham Post* 17/4/79, 8; *Guardian* 16/4/79, 8; *New Statesman* 27/4/79, 611; *Observer* 22/4/79, 16; *Stage* 26/4/79, 15. Comment: The opening had been postponed for a week because a cast member became ill. *Guardian* complained that Jonathan Miller’s production possessed a “sedate dullness ... there is little in the way of invention or insight.” *New Statesman* said the performances were uneven and also wondered why Miller had chosen this comedy for revival.

79.159 *Love’s Labour’s Lost* (C) William Shakespeare. ALDWYCH 12/4/79.** Cast: RSCA; *Stage* 5/4/79, 1; Theatricalia; *WWT/17. Berowne* Michael Pennington; *Boyet* Alan Rickman/Oliver Ford-Davies; *Costard* Allan Hendrick; *Don Adriano de Armado* Tony Church; *Dull* David Lyon; *Dumaine* Paul Whitworth; *Forester* Michael Bertenshaw; *Holofernes* Paul Brooke; *Jaquenetta* Ruby Wax; *Katharine* Avril Carson; *Ferdinand King of Navarre* Richard Griffiths; *Longaville* Ian Charleson; *Maria* Sheridan Fitzgerald; *Mercade* Dennis Edwards; *Moth* Anthony Robb/Sam Monck/Jo James; *Princess of France* Carmen Du Sautoy; *Rosaline* Jane Lapotaire; *Sir Nathaniel* David Suchet. *Dir* John Barton; *Dgn* Ralph Koltai; *Light* Nick Chelton; *Mus* James Walker. Reviews: *Birmingham Post* 14/4/79, 8; *Guardian* 14/4/79, 9; *Illustrated London News* 1/6/79, 103; *New Statesman* 20/4/79, 567; *Observer* 22/4/79, 16; *Stage* 26/4/79, 15.

Comment: Royal Shakespeare Company. *New Statesman* thought John Barton's revival was largely successful. "Will do until perfection comes along" (*Observer*).

79.160 *Seeing Is Believing* (Show for children) Albion Woods. ICA 12/4/79 (Ln). 1st perf? Joolia Cappleman, Russell Denton, Michael Hirst. Review: *Stage* 10/5/79, 20. Comment: The production contained elements of the circus and pantomime, with plenty of participation from the children.

79.161 *Easter* (P) August Strindberg (trans Peter Watts of *Påsk*, 1901). UPSTREAM c. 16/4/79.** Cast: *Stage* 19/4/79, 25. *Mrs. Heyst* Joyce Carpenter; *Kristina* Alison Christie-Murray; *Benjamin* Richard Everett; *Eleonora* Sarah Finch; *Elis* Michael Haughey; *Lindkvist* Bruce Lidington. *Dir* Francis Aiqui; *Dgn* John Piatt. Plot: Hochman, Matlaw, Shank. Review: *Stage* 3/5/79, 18. Comment: An unevenly acted revival (*Stage*).

79.162 *Hormone Imbalance* (Revue) Melissa Murray. KING'S HEAD 16/4/79. 1st perfd Oval House 1979. Siobhan Lennon, Sara Hardy, Sandy Lester, Madeleine McNamara, Stephanie Pugsley.

79.163 *Le School Trip* (Mus) Andy Hamilton and Matthew Scott (mus). OLD VIC 16/4/78.* Cast: *Stage* 12/4/79, 21; *Theatricalia*. *Leroy* Chris Tummings; *Thomas* Kenneth W. Caravan; *Miss Sharkey* Catherine Kilcoyne; *Miss Dawson* Kilian Gigeon; Pat Bellio, Cynthia Evans; *Dir* Griff Rhys Jones. Review: *Stage* 3/5/79, 18. Comment: Old Vic Youth Theatre. A predictable piece about English schoolchildren going abroad for a holiday.

79.163.2 *Ten Times Table* (C, 2a) Alan Ayckbourn. WIMBLEDON 16/4/79.** Plot: Fletcher, French/2, Law, Weintraub.

79.164 *Bag* (P) Bryony Lavery. YOUNG VIC STUDIO 17/4/79; trfd to OVAL HOUSE c. 7/5/79.* Cast: *Stage* 12/4/79, 21. *Nick* Gerard Bell; *Su Su* Elliott; *Bella* Diana Goodhand; *Lizzy* Jessica Higgs; *Zoe* Ella Wilder. *Dir* Bryony Lavery; *Light* Geoffrey Inganni. Reviews: *Guardian* 23/4/79, 8; *Stage* 3/5/79, 18. Comment: Les Oeufs Malades. About five people on a camping holiday. "Illuminates the truth that friendship is an elusive and precious commodity, hard to find and harder still to keep" (*Guardian*).

79.165 *Everybody, Everybody* (Ent) Judith Martin (bk) and Donald Ashwander (mus). RIVERSIDE STUDIOS 17/4/79 (m). 1st New York perf Hunter College Playhouse 1/2/75; 1st British perf. Cast: WWT/17. Irving

Burton, Judith Martin, Caroline Yeager, Court Miller, Donald Ashwander. Reviews: *Guardian* 23/4/79, 8; *Stage* 3/5/79, 18. Comment: Paper Bag Players. *Guardian* noted the piece was concerned with "anti-mindless consumerism ... and very much pro communal friendship and individual rights," but was not propagandistic.

79.166 *Barricade* (P, 2a) David Pownall. JACKSONS LANE 18/4/79. 1st perfd University of Warwick Arts Centre 24/1/79. Cast: WWT/17. *Joachim* James Bryce; *Carmella* Su Grantley; *Concepcion* Tricia Scott; *Jaime* Michael Harley; *Dunicha* Denise Armon; *Yerko* John Slade; *Gordon* Tom Bowles. *Dir* Edward Adams; *Dgn* Ian Wilcox; *Mus* James Bryce. Comment: Paines Plough. The play was about the manning of a barricade during the Spanish civil war but it failed to reach a dramatic act two denouement (*Stage* 8/2/1979, 15).

79.167 *The Family Reunion* (D, 2a) T. S. Eliot. ROUND HOUSE 18/4/79; trfd to VAUDEVILLE 19/6/79.** Cast: *Stage* 12/4/79, 1; *Theatricalia*; *Variety* 27/6/79, 84; WWT/17. *Agatha* Avril Elgar; *Amy Dowager* Lady Monchensey Pauline Jameson; *Charles* Jeffrey Wickham; *Dr. Warburton* Esmond Knight; *Denman* Hilda Schroder; *Downing*, *Sergeant Winchell* Harry Walker; *Gerald* William Fox; *Harry Lord Monchensey* Edward Fox; *Ivy* Constance Chapman; *Mary* Joanna David; *Violet* Daphne Oxenford. *Dir* Michael Elliott; *Sc dgn* Laurie Dennett; *Cost dgn* Clare Jeffery; *Light* Michael Williams. Plot: Bordman/4, 354, Fletcher, French/2, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Shank, Sobel. Reviews: *Birmingham Post* 21/6/79, 6; *Guardian* 20/4/78, 12, 20/6/79, 11; *Illustrated London News* 1/8/79, 54; *New Statesman* 27/4/79, 611; *Observer* 22/4/79, 16, 17/6/79, 35; *Spectator* 28/4/79, 31; *Stage* 26/4/79, 15, 28/6/79, 11; *Variety* 27/6/79, 84. Comment: Royal Exchange Theatre Company, Manchester. *Variety* thought that at the Vaudeville "the stylized presentation struggles in a ponderous, agitated fashion for great truths." *New Statesman* quoted Eliot's own negative judgement of the play and said this present production showed how wrong Eliot was about it. *Spectator* commended aspects of the production itself but was "as irritated as ever by Eliot's portentous and allusive obscurity." *Guardian* (20/4) "felt that for much of the evening I was watching a fascinating archaeological specimen," but nevertheless was grateful for the experience. There were 174 performances at the Vaudeville.

79.168 *The Florentine Tragedy* [T, 1a] Oscar Wilde. FOUNTAINS ABBEY 18/4/79 (Ln).** *Simone* Anthony Homyer. *Dir* James Gillhouley. Review: *Stage* 26/4/79, 18. Comment: Company of Three. An uneven revival (*Stage*).

79.169 *Happy Birthday* (C, 2a) Marc Camoletti (adpt Beverley Cross of Camoletti's play, 1976). APOLLO 18/4/79.** 308 perf. Cast: *Stage* 12/4/79, 1; *Theatricalia*; *Variety* 2/5/79, 138; *WWT/17*. *Jacqueline* Elizabeth Counsel/Colette Gleeson; *Robert* Ian Lavender; *Bernard* Christopher Timothy/Terence Edmond; *Brigit 1* Julia Foster; *Brigit 2* Malou Cartwright. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Bernard Albrow; *Pres* John Gale; *Dir* Roger Redfarn; *Dgn* Peter Rice; *Light* Joe Davis. Plot: Fletcher, French/2. Reviews: *Birmingham Post* 20/4/79, 6; *Guardian* 20/4/78, 12; *Stage* 3/5/79, 18; *Variety* 2/5/79, 138. Comment: "It's not only unfunny, but also innocuous" (*Variety*). The piece "goes nowhere quite quickly in the tradition of quite good French farce, but that's a positive advantage" (*Guardian*).

79.170 *P. S. Your Cat Is Dead!* (P, 2a) James Kirkwood. OPEN SPACE 19/4/79. 1st British perf. Cast: *Stage* 19/4/79, 1; *Theatricalia*; *WWT/17*. *Fred* Christopher Muncke; *Jimmy* Christopher Gable; *Kate* Marilyn Galsworthy; *Vito* David Baxt. *Pres* Titleman Ltd.; *Dir* Richard Marquand; *Dgn* Guy Munthe; *Pd* John Kay; *Press rep* Sue Hyman. Plot: Gunn, Hirschak, Hirschak/2, 88. Reviews: *Gay News* 3/5/79, 33; *Guardian* 23/4/79, 8; *New Statesman* 4/5/79, 657; *Observer* 29/4/79, 17; *Stage* 10/5/79, 20. Comment: MPS 782. *Guardian* said Kirkwood did not "develop the play's great chances," opting for easy resolutions and sentimentality. "The style is slick New York," which works occasionally, "has a highly original idea but ... leaves an impression of only the lightest of light entertainment" (*Gay News*). *Stage* reported the production was playing to "House Full" notices, and noted three minor characters were cut from the second act. The first New York production (John Golden 7/4/75) ran for 16 performances.

79.171 *Romeo and Juliet* (T) William Shakespeare. OLD VIC 19/4/79.** *Chorus*, *Escalus* Edward Ofosu-Ossi; *Friar Lawrence* Kim Chatterley; *Capulet* Gabriel Gbadamosi; *Paris* Mark Johnstone; *Mercutio* Colin Jones; *Lady Capulet* Rhoda Evans; *Nurse* June Lewis; *Juliet* April de Angelis; *Romeo* Nick Whitby. *Dir* Valerie Cogan; *Dgn* Nicola Tresidder; *Ch* Karen Rabinowitz; *Fight arr* Tom Fahy. Review: *Stage* 3/5/79, 18. Comment: Old Vic Youth Theatre. "What was particularly notable in Valerie Cogan's production was that all her young players sounded as though they knew what the words meant on more than one level" (*Stage*).

79.172 *The Tax Exile* (P) Jonathan Gems. BUSH 19/4/79.* Cast: *Stage* 19/4/79, 1; *Theatricalia*; *WWT/17*. *Achmed* Alex Norton; *Gerry* Jennie Stoller; *Leslie Whiting* Richard Kane; *Matthew* Maynard Williams;

Numtaz Monique De Sain; *Tax Inspector* Ken Morley; *Viv* June Page. *Dir* Nancy Meckler; *Dgn* Ultz; *Light* Rik Carmichael; *Sound* Chris O'May. Reviews: *New Statesman* 4/5/79, 657; *Observer* 29/4/79, 17; *Stage* 26/4/79, 15. Comment: MPS 775. Both *Observer* and *New Statesman* saw this play, about a tax-dodging inventor and his family, as emblematic of the current state of England.

79.173 *The Churchill Play* (D, 4a) Howard Brenton. WAREHOUSE 20/4/79. 1st perfd Playhouse, Nottingham, 8/5/74. Cast: RSCA; *Stage* 19/4/79, 1; *Theatricalia*; *WWT/17*. *Captain Thompson* John Nettles; *Caroline Thompson* Juliet Stevenson; *Colonel Ball* Paul Webster; *Corporal Taylor* John Bowe; *Furry Keegan* Bill Dean; *George Lamacraft*, *A Dervish* Bill Buffery; *Gerald Morn*, *M.P.* George Raistrick; *Jack Williams*, *A Marine* Philip McGough; *Jimmy Umpleby*, *An Airman* Malcolm Storry; *Joby Peake*, *Winston Churchill* Raymond Westwell; *Jonathan St. John* Donald Douglas; *Julia Richmond* Darlene Johnson; *Mike McCulloch*, *A Seaman* Hilton McRae; *Mrs. Glenda Ball* Valerie Lush; *Peter Reese*, *A Black Dog* David Bradley; *Privates* James Griffin, Ian Reddington; *Sergeant Barker* Paul Moriarty; *Ted Barker*, *A Private* Geoffrey Freshwater; *Uncle Ernie* Bill Dean; *Roger Skippy*. *Dir* Barry Kyle; *Dgn* Kit Surrey; *Light* Leo Leibovici. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Reviews: *Birmingham Post* 23/4/79, 6; *Guardian* 23/4/79, 8; *Illustrated London News* 1/6/79, 103; *New Statesman* 27/4/79, 611, 4/5/79, 657; *Observer* 29/4/79, 17; *Spectator* 19/5/79, 33; *Tribune* 25/5/79, 6-7. Comment: Royal Shakespeare Company. "Superlatively acted" (*Guardian*). "Important as the first and perhaps the best example of our burgeoning Theatre of Cataclysm" (*New Statesman* 27/4). *Spectator* held the play in contempt, noting "political and artistic honesty are inseparable. Indeed, a political mind as stunted as Brenton's is unlikely to approach truth of other kinds. [The play] is overblown, overwrought and overrated." "A poor, feverish and ungenerous piece by a dramatist born in 1942" (*Illustrated London News*).

79.174a *Laughs, etc.* (Monol) James Leo Herlihy. NEW INN 21/4/79.** Cast: *Stage* 19/4/79, 25. *Gloria* Michelle Mikardo. *Dir* Mark Elgin. Plot: Vinson.

79.174b *Sorry, Wrong Number* (Thriller, 1a) Lucille Fletcher (adpt of her radio play). NEW INN 21/4/79. 1st perfd Suspense Radio, CBS, USA, 25/5/43; 1st British perf Watergate 15/5/50. Cast: *Stage* 19/4/79, 25. Frances Martin. *Dir* Mark Elgin. Plot: Walford.

79.175 *Abelard and Heloise* (P) Ronald Duncan. POLISH HEARTH THEATRE CLUB c. 23/4/79.** Cast: *Stage* 26/4/79, 22. *Abelard* Brian Jackson; *Heloise* Margaret

Pragłowska. *Dir* Mehmet C. Izbudak. Comment: IZ2 Theatre Group.

79.176 *Bodies* (CD, 2a) James Saunders. AMBASSADORS 23/4/79.** 346 perf. Cast: *Stage* 19/4/79, 1; *Theatricalia*; *Variety* 2/5/79, 138; *WWT/17*. *David* David Burke; *Mervyn* Dinsdale Landen; *Helen* Angela Down; *Anne* Gwen Watford. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Mgr dir* Ray Cooney, Laurie Marsh, Brian Rix; *Pres* Ray Cooney; *Dir* Robin Lefèvre; *Dgn* Tanya McCallin; *Cost dgn* Lindy Hemming; *Light* Alan O'Toole, Gerry Jenkinson. Plot: Fletcher, Weintraub. Reviews: *Daily Mirror* 28/4/79, 11; *Gay News* 17/5/79, 33; *Guardian* 24/4/79, 12; *Illustrated London News* 1/6/79, 103; *New Statesman* 11/5/79, 693; *Spectator* 28/4/79, 31; *Stage* 3/5/79, 15; *Variety* 2/5/79, 138, 146. Comment: "Excellent direction and acting stamp" the revival (*Variety*). *Guardian* commended the production itself but still faulted the play's "lack of dialectic." *New Statesman* singled out Dinsdale Landen's performance for its excellence.

79.177 *A Curse* (P) Glenn Chandler. SOHO POLY c. 23/4/79 (Ln). 1st perf? Cast: *Stage* 26/4/79, 22. *Brian* Desmond McNamara; *Robert* Michael Coles. *Dir* Brian Croucher; *Dgn* Antony McDonald. Review: *Stage* 10/5/79, 20. Comment: The play was concerned with two brothers, one in a disastrous marriage, the other an incurable pedophile attracted to young girls.

79.178a *Ladybird, Ladybird* (P) Pam Gems. KING'S HEAD c. 23/4/79 (Ln).** Cast: *Stage* 26/4/79, 22. *Mrs.* Ashley Janet Henfrey; *Carole* Harrison, Philip Croskin, Angela Carroll. *Dir* Sue Parrish. Review: *Stage* 3/5/79, 18. Comment: "It is rare that one goes to a lunchtime and is confronted with a combination of equally high standard of writing, production and performance. Pam Gem's double bill ... achieves this rare distinction—it is a superb, powerful, disturbing presentation" (*Stage*).

79.178b *Sandra* (One-woman P) Pam Gems. KING'S HEAD c. 23/4/79 (Ln).** Cast: *Stage* 26/4/79, 22. *Carole* Harrison. *Dir* Sue Parrish. Plot: Weintraub. Review: *Stage* 3/5/79, 18. Comment: A revised version of *After Birthday* (*Sandra*).

79.179 *Canterbury Tales* (Mus, 2a) Martin Starkie (bk) and Nevill Coghill (bk; adpt by Coghill of Chaucer) and Richard Hill (mus) and John Hawkins (mus). SHAFESBURY 24/4/79.** 111 perf. Cast: *Stage* 19/4/79, 1; *Theatricalia*; *Variety* 2/5/79, 138; *WWT/17*. *Chaucer* Dudley Owen; *Clerk of Oxford* Jonathan Darvill; *Cook* Simon Clark; *Friar* Michael G. Jones; *Host* Michael Logan; *Knight* Peter Forest; *Merchant* Michael Harbour;

Miller Percy Herbert; *Niece to Prioress* Susan Beagley; *Nun* Barbara Miller; *Priest* Philip Blaine; *Prioress* Anna Sharkey; *Squire (The Knight's Son)* Ian Steele; *Steward* Buddy Elias; *Wife of Bath* Jessie Evans; *Young Lawyer* Nigel Hughes; *Pilgrims, Villagers, Courtiers* John Alasdair, Sally Brelsford, Roland Brine, Bridget De Courcy, Tricia Deighton, Joanna Gale, John Howard, Shaun Johnstone, Beverley Kay, Paul Madden, Kim Mendez, Leonie Palette, Steve Whatley. *Mgr dir* Brian Rix; *Pres* Chanticleer Productions Ltd.; *Dir* Martin Starkie; *Cost dgn* Loudon Sainthill; *Sc dgn* Derek Cousins; *Light* Andrew Bridge; *Ch* Hugh Halliday; *Mus dir* Denys Rawson; *Pd mgr* Wilfred Blunden; *Gen mgr* Noriaki Matsumoto; *Assist dir* Magdalen Egerton; *Sm* Irene Tofahrn; *Dsm* Neville Ware; *Asm* Stanley McGowan, Jacqueline Emmett; *Wm* Irene Hardman; *Elect* Howard Eaton; *Press rep* Torrington Douglas; *Sc bld* E. Babbage; *Cost* Parkers Costumiers Ltd., Natasha Kornilof; *Pq* Wig Creations. Plot: Bordman/5, 662, Gänzl, Hirschak, OTF. Reviews: *Daily Mirror* 28/4/79, 11; *Guardian* 25/4/79, 10; *Stage* 3/5/79, 15; *Variety* 2/5/79, 138. Comment: The revival made *Variety* wonder why the original production was so successful, while noting a fifth tale had been added [The Priest's Tale]. "Enacted by the company with a routine mechanical zest" (*Guardian*). "A pleasant, if slow-paced, pageant" (*Daily Mirror*).

79.180a *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). WIMBLEDON 24/4/79.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel.

79.180b *Trial by Jury* (CO) W. S. Gilbert (lib) and Arthur Sullivan (mus). WIMBLEDON 24/4/79.** Plot: Ayre, Fletcher, Gänzl, Hochman, Shipley, Sobel.

79.181 *The Yanks Are Comin', The Yanks Are Comin'* (C) Taggart Deike. WHITE LION 24/4/79 (Ln).** Cast: *Stage* 19/4/79, 25. *Tony* Maples, *Steve* Jankowski, *Karin* Bossick, *Mavourneen* Bryceland. *Dir* Taggart Deike; *Dgn* Jane Musky. Review: *Stage* 17/5/79, 20. Comment: East of Eden Theatre Company. A nebulous plot given amateurish performances (*Stage*).

79.182 *Julius Caesar* (T) William Shakespeare. ST. GEORGE'S 25/4/79.** Cast: *Theatricalia*; *WWT/17*. *A Soothsayer* Joseph O'Connor; *Julius Caesar* Bernard Hepton; *Calphurnia* Angela Brinkworth; *Casca, Titinius* Eric Lander; *Cassius* Richard Kay; *Cinna, Flavius, Lucilius* Peter Holmes; *Dardanius* Kim Begley; *Decius Brutus* Alexander Davion; *Aemilius Lepidus, Cicero, Publius, Volumnius* Edward Phillips; *Ligarius* John Moreno; *Marcus Antonius, Servant to Octavius* Keith Buckley; *Marcus Brutus* Richard Hampton; *Metellus*

Cimber, Cinna the Poet, Pindarus Adam Kurakin; *Octavius Caesar, Artemidorus* Sam Dastor; *Popilius Lena, Marullus, Messala* Daniel Davies; *Portia* Jenny Oulton; *Trebonius, Another Poet, Clitus, Cobbler* Colin Starkey; *Young Cato, Varro, Servant to Caesar* Alex Guard; *Strato, Carpenter, Servant to Antony* John Moreno; *Lucius* Robin Langford. *Dir* Don Taylor; *Dgn* Ann Beverley, John Bloomfield; *Mus* Philip Thorby; *Sm* Alex Guard, Sandra Miller, David Plaut, Rachael Whitteridge, Paul Wilce. Reviews: *Birmingham Post* 27/4/79, 6; *Guardian* 26/4/79, 10; *Illustrated London News* 1/7/79, 73; *Stage* 3/5/79, 15. Comment: *Guardian* queried the need for another venue offering Shakespeare since there were already numerous outlets, and described this revival as “a decent, melodramatic production.” An unimpressive revival, with a confusing doubling of roles (*Stage*).

79.183 *The Worst of Kenneth Robinson* (One-man multi-media show) Kenneth Robinson. WESTMINSTER 25/4/79.** Cast: WWT/17. Kenneth Robinson. *Pres* Martin Gates. Reviews: *Guardian* 27/4/79, 8; *Observer* 29/4/79, 9; *Stage* 3/5/79, 15. Comment: A pleasant revival with the addition of some new material (*Stage*).

79.184 *Psy-Warriors* (P) David Leland. THEATRE UPSTAIRS 26/4/79.* Cast: Findlater; Theatricalia; WWT/17. *Doctor* Peter Acre; *Hooper* Matthew Scurfield; *Northey* Rio Fanning; *Richards* Eric Richard; *Warren* David Howey; *Stevens* Julian Hough; *Stone* Michael Irving; *Turner* Barbara Giles; *Weaver* Kevin Stoney. *Dir* David Leland; *Dgn* Jim Clay; *Light* Charlie Paton; *Sound* John Del' Nero. Reviews: *Guardian* 27/4/79, 8; *New Statesman* 4/5/79, 657; *Observer* 29/4/79, 17; *Stage* 17/5/79, 17; *Tribune* 11/5/79, 7. Comment: MPS 751. English Stage Company. The play, about “suspected London terrorists and their military interrogators,” had little new to say (*Observer*). *Guardian* liked the play’s “blend of action and argument.”

79.185 *Much Ado About Nothing* (C) William Shakespeare. TOWER, CANONBURY, 27/4/79.** Cast: TTC.

79.186 *The Taming of the Shrew* (C) William Shakespeare. ALDWYCH 27/4/79.** Cast: RSCA; *Stage* 26/4/79, 2; Theatricalia; WWT/17. *Baptista Minola* Paul Brooke; *Katherina* Paola Dionisotti; *Petruchio* Jonathan Pryce; *Grumio* David Suchet; *Curtis* Juliet Stevenson; *A Tailor* James Griffin; *A Haberdasher* Conrad Asquith; *Bianca* Zoë Wanamaker; *Gremio* Paul Webster; *Hortensio* David Lyon; *Lucentio* Anthony Higgins; *Tranio* Ian Charleson; *Biondello* Allan Hendrick; *Vincentio* George Raistrick; *A Pedant of Mantua* Geoffrey Freshwater; *A Widow* Juliet Stevenson; *Extras* Alan

Barker, Bill Buffery, Ian Reddington, Ruby Wax. *Dir* Michael Bogdanov; *Dgn* Chris Dyer; *Light* Chris Ellis; *Mus, Sound* Tony Haynes. Reviews: *Gay News* 31/5/79, 31; *Guardian* 30/4/79, 11; *Observer* 13/5/79, 14; *Spectator* 5/5/79, 34; *Stage* 3/5/79, 15. Comment: Royal Shakespeare Company. Performed in modern dress. *Spectator* enjoyed Michael Bogdanov’s direction which “has turned the whole piece into a satire on male chauvinism.” *Observer* was confused by Bogdanov’s intentions. “One would guess it will be one of the hits of the season, not because it is good Shakespeare, simply because it is hilarious, high-spirited theatre in the vein of the previous *Comedy of Errors*” (*Stage*).

79.187 *Can You Hear Me at the Back?* (D, 2a) Brian Clark. RICHMOND 30/4/79; trfd to WIMBLEDON 7/5/79. 1st perfd Theatre Royal, Brighton, 9/4/79. Plot: Fletcher. Comment: MPS 753. The pre-West End production prior to opening at the Piccadilly in May (79.244).

79.188 *Julius Caesar* (T) William Shakespeare. WIMBLEDON 30/4/79.**

79.189 *The Story of Marie Lloyd* (Mus) Fred Stone (bk) and Geoffrey Brawn (mus). PLAYERS’ 30/4/79.* *Marie Lloyd* Jan Hunt; *Alice Lloyd* Norma Dunbar; *Grace Lloyd* Loraine Hart; *John Wood* Anthony Bateman; Peter Sutherland, Norman Warwick, Clifton Todd, Percy Courtney, Alec Hurley, Bernard Dillon, John Denton, Penny Rigden. *Dir* Reginald Woolley. Review: *Stage* 17/5/79, 17. Comment: MPS 764. MPS indicates the 1st perf was 12/9/76 (possibly not a musical version?). The piece conveyed a greater sense of Marie Lloyd as a person with Jan Hunt giving “a remarkable performance in every respect, and a gem of a highlight to many good things in the show” (*Stage*).

79.190 *The Oaffs* (P) Don Chapman. LAMB AND FLAG 5/79 (Ln). 1st perf? *Auntie Mae* Tony Frey; *Pearl* Nicki Wane; *Bob* Andrew Sharpas; Penny Stehli, David Cameron, Stephen Richards. *Dir* Don Chapman. Review: *Stage* 31/5/79, 12. Comment: Association of Australian Artists. “A sort of take-off on the popular American spoof soap-opera *Soap*” (*Stage*).

79.191 *For Services Rendered* (P, 3a) W. Somerset Maugham. LYTTTELTON 1/5/79. 1st perfd Globe 1/11/32. Cast: NTA; *Stage* 3/5/79, 1; Theatricalia; *Variety* 16/5/79, 130; WWT/17. *Charlotte Ardsley* Jean Anderson; *Collie Stratton* John Quayle; *Dr. Prentice* Robin Bailey; *Ethel Bartlett* Barbara Ferris; *Eva Ardsley* Alison Fiske; *Gertrude* Pamela Sholto; *Gwen Cedar* Phyllida Law; *Howard Bartlett* Ian Hogg; *Leonard Ardsley* Leslie Sands; *Lois Ardsley* Elizabeth Romilly; *Sydney Ardsley*

Harold Innocent; *Wilfred Cedar* Peter Jeffrey. *Dir* Michael Rudman *Dgn* Carl Toms; *Light* Gerry Jenkinson; *Assist dgn* Bruce Snyder; *Assist light* Brian Ridley; *Sm* Jackie Harvey; *Dsm* Ernest Hall; *Asm* Karen Bradley, Paul Greaves; *Sound* Chris Montgomery. Plot: Best/32, 482–83, Bordman/4, 78–79, Demastes/1, Hischak, Loney, 183, Mander/5, Matlaw, Rogal, Sobel. Reviews: *Birmingham Post* 4/5/79, 6; *Guardian* 1/5/79, 8, 2/5/79, 12; *Illustrated London News* 1/7/79, 73; *New Statesman* 11/5/79, 692–93; *Observer* 6/5/79, 14; *Spectator* 9/6/79, 30; *Stage* 10/5/79, 13; *Variety* 16/5/79, 130. Comment: National Theatre. “An anachronism of limited interest as a theatrical period piece” (*Variety*). “Although bad, [the play] is at least interesting as an anti-war period piece” (*Spectator*). *Illustrated London News* viewed the play as being symbolic rather than realistic. The New York production of this antiwar play (Booth 12/4/33) ran for 21 performances.

79.192 *The Hitchhiker’s Guide to the Galaxy* (P) Douglas Adams and John Lloyd. ICA 1/5/79. Cast: *Stage* 3/5/79, 1; *Theatricalia*; *WWT/17*. *Arthur Dent* Chris Langham; *Barman*, *Vogan Guard* John Joyce; *Ford Prefect* Richard Hope; *Lithos* Cindy Oswin; *Marvin* Russell Denton; *Prosser*, *Vogan Captain* Roger Sloman; *Slatibartfast* Neil Cunningham; *Terror* Maya Sendalle; *Trillion* Sue Jones-Davies; *Zaphoid Beeblebrox* Mitch Davies, Stephen Williams. *Dir* Ken Campell; *Dgn* Penny Saunders; *Light* Tony Glinos. Reviews: *Guardian* 2/5/79, 11–12, 5/5/79, 15; *Stage* 17/5/79, 17; *Tribune* 11/5/79, 7. Comment: Ken Campbell’s Science Fiction Theatre of Liverpool. The piece was based on the series performed on BBC Radio-4 beginning 8/3/78. “The action deserves all those adjectives that go with ‘zany.’ It’s exceedingly funny,” but hampered by production glitches (*Tribune*).

79.193 *The Ice Wolf* (P for children) Joanna Kraus. ARTS c. 1/5/79. 1st perfd 1964; 1st London perf. Wendy Gorling, Robert Carey, Jane Heyman, Ronald Haider. *Dir* Elizabeth Ball; *Dgn* Douglas Welch; *Light* Ted Roberts. Review: *Stage* 17/5/79, 20. Comment: Carousel Theatre Company (Vancouver). “Based on an Eskimo legend. This proved yet again that quite small children will listen to quite wordy dialogue, accept deep moral and philosophical concepts and understand a tragedy provided the ‘packaging’ of these things is acceptable” (*Stage*).

79.194 *Tartan* (C, 1a) K. W. Ross. ALMOST FREE 1/5/79 (Ln). 1st perfd National Student Drama Festival, Southampton, 4/79 (amat); 1st prof perf. Cast: *Stage* 3/5/79, 41. Maev Alexander, Billy McColl, Stuart McGugan, Patrick Waldron. *Dir* Anthony Matheson; *Dgn* Kandis Cook. Review: *Stage* 17/5/79, 20. Comment: The plot involved three Scottish men whose “aim [is] to blow up the local

power station and actively begin the casting-off of their smug English masters”; the piece was really too brief to explore the topic fully (*Stage*).

79.195 *Fifty Words–Bits of Lenny Bruce* (Revue) Danny Brainin. KING’S HEAD 2/5/79; trfd to OPEN SPACE 5?/6/79.* Cast: *Stage* 10/5/79, 2; *WWT/17*. Deborah Norton, Denis Lawson, Danny Brainin. *Dir* Danny Brainin; *Dgn* Rita Furzey. Reviews: *Guardian* 10/5/79, 12; *Observer* 13/5/79, 14; *Stage* 17/5/79, 17, 13/12/79, 18. Comment: MPS 765. “An evening of such reverberative richness, laughter and delight,” admirably performed (*Guardian*). Bruce’s routines were “still pungent” (*Observer*).

79.196 *The French Have a Song for It* (Mus ent, 2pt) Peter Reeves (deviser) and David Wykes (mus). PICCADILLY 2/5/79.** Cast: *Stage* 26/4/79, 1; *Theatricalia*; *Variety* 16/5/79, 130; *WWT/17*. Sonja Kristina, Peter Reeves, Helen Shapiro, Stephen Tate, Amanda Barrie. *Pres* Nathan Joseph; *Dir* Eleanor Fazan; *Dgn* Ted Tuersley; *Cost dgn* Gilly Hebden; *Light* Robert Orno. Plot: OTF/2. Reviews: *Gay News* 17/5/79, 34; *Observer* 6/5/79, 14; *Stage* 10/5/79, 13; *Variety* 16/5/79, 130. Comment: “A cavalcade of Gallic chansons, ranging from traditional airs to music hall and present day pops. ... moderately entertaining” (*Variety*). *Gay News* thought some of the songs did not work well in translation and the production on the vast Piccadilly stage lacked the intimacy of the original at the King’s Head (78.436).

79.197 *Leargame* (adpt of William Shakespeare, *King Lear*). OVAL HOUSE 2/5/79.* Cast: *Stage* 26/4/79, 22. Kent Michael Kellan; *Goneril* Deborah Davies; *Cordelia* Shane Vahey; *Lear* Harold Saks; *Regan* Karen Deco; Frank Brennan, Leon Silver. *Admin* Simon Gatehouse; *Dir* Mich Binns. Review: *Stage* 17/5/79, 20. Comment: Square One Theatre Company. This production “does away with the sub plot of Gloucester and his sons and introduces Edgar merely as the Tom o’Bedlam of the heath scenes. *Lear* is seen, in fact, as a political power game” (*Stage*).

79.198 *The Merchant of Venice* (C [5a]) William Shakespeare. WAREHOUSE 2/5/79.** Cast: RSCA; *Stage* 26/4/79, 2; *Theatricalia*; *WWT/17*. *Antonio* David Bradley; *Balthazar* Dennis Clinton; *Bassanio* John Nettles; *Duke of Venice* Dennis Clinton; *Gratiano* John Bowe; *Jessica* Avril Carson; *Launcelot Gobbo* Hilton McRae; *Lorenzo* Paul Whitworth; *Nerissa* Diana Berri-man; *Old Gobbo*, *Tubal* Tony Church; *Portia* Lisa Harrow; *Prince of Arragon* Dennis Edwards; *Prince of Morocco* Donald Douglas; *Salerio* Michael Bertenshaw; *Shylock* Patrick Stewart; *Solanio* Alan Cody. *Dir* John

Barton; *Dgn* Christopher Morley; *Light* Leo Leibovici; *Mus* James Walker. Reviews: *Birmingham Post* 9/5/79, 6; *Guardian* 3/5/79, 12; *Illustrated London News* 1/7/79, 73; *New Statesman* 4/5/79, 656–57; *Spectator* 12/5/79, 25; *Stage* 10/5/79, 13. Comment: Royal Shakespeare Company. Performed in Edwardian dress. *Spectator* thought the austere Warehouse was the wrong venue for the play and John Barton's directorial intention was not clear. *Guardian* admired Barton's decision to treat the play exactly as a comedy and to "give the Venetian scenes social reality." *New Statesman* observed Barton used "the simple expedient of treating his combatants [Christians and Jews] with equal scepticism." *Illustrated London News* was impressed by Lisa Harrow's Portia.

79.199 *Bent* (D, 2a) Martin Sherman. COURT 3/5/79; trfd to CRITERION 4/7/79. 167 perf. 1st perfd Eugene O'Neill Theater Center, Waterford, Connecticut, 4/8/78; 1st British perf. Cast: Findlater; *Stage* 26/4/79, 1; Theatricalia; *Variety* 23/5/79, 98; *WWT/17*. *Max* Ian McKellen; *Rudy* Jeff Rawle; *Wolf* Simon Shepherd; *Lieutenant, Guard on Train* Haydn Wood; *2nd Lieutenant* Jeremy Arnold; *Greta* Ken Shorter; *Victor* Roger Dean; *Freddie* Richard Gale; *Horst* Tom Bell; *Officer* Gregory Martyn; *Captain* Peter Cellier; *Corporal* John Francis. *Dir* Robert Chetwyn; *Dgn* Alan Tagg; *Light* Robert Bryan; *Mus* Andy Roberts. Plot: Best/79, 164, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hischak/2, 157–58, Nelson/2, Patterson, Salem, Wheatley. Reviews: *Gay News* 17/5/79, 33–34; *Guardian* 4/5/79, 10, 6/7/79, 8; *New Statesman* 11/5/79, 692; *Observer* 6/5/79, 14; *Spectator* 12/5/79, 25; *Stage* 10/5/79, 13; *Tribune* 27/7/79, 7; *Variety* 23/5/79, 98. Comment: MPS 747. English Stage Company. "A work of considerable dignity and passion ... A play that deals in historical persecution without an ounce of facile self-pity" (*Guardian* 4/5). *Gay News* complained about "dialogue as dead as Mr Sherman's." "Despite thoroughgoing performances by Ian McKellen and Tom Bell, there's little else to recommend it" (*Variety*). *Tribune* declared the play was "primarily about fascism ... and should be seen by anyone concerned about the growth of fascism in Britain and the various forms of fascist repression." The first New York production (New Apollo 2/12/79) ran for 241 performances.

79.200 *Lament for Rastafari* (P) Edgar White. KESKIDEE CENTRE 3/5/79.**

79.201 *The Plague Column* (P) Jaroslav Seifert (trans Ewald Osers of *Morový sloup*, 1975; adpt Eric Starck). YOUNG VIC 4/5/79.* Cast: *Stage* 3/5/79, 41. Charles Turner, Peter Macklen, David Ereedman. Roberta Grant, Finolla Keogh, Val Meredok, Agapi Stassinopoulos. *Dir* Eric Starck; *Dgn* Henry Livingstone; *Mus* Rozanne Mark,

Paul Sanders. Reviews: *New Statesman* 18/5/79, 731; *Stage* 17/5/79, 20. Comment: Terra Nova Theatre. "An impassioned but delicate assembly of lyrics about love, youth, memory and the agonies of age" (*New Statesman*).

79.202 *Body Check* (P) Harry Constantine. SOHO POLY 7/5/79 (Ln). 1st perf? Cast: *Stage* 17/5/79, 29. Brian Hayes, Tony London, Raymond Skipp. *Dir* Gerald Chapman; *Dgn* Mary Moore. Review: *Stage* 31/5/79, 12. Comment: The encounters of three men in a railway carriage "provides a terse comment on the unimaginative and blinkered way we lead our lives" (*Stage*).

79.203 *Feet First* (P) Carol Lee. KING'S HEAD 7/5/79 (Ln).* Cast: *Stage* 17/5/79, 29. Jiggy Bhore, Tony McCabe, Sue Blake, Daniel Hill. *Dir* John Parker; *Song* Mike Khan. Review: *Stage* 24/5/79, 11. Comment: A marital piece that needed reworking (*Stage*).

79.204 *Ludlow Fair* (P, 1a) Lanford Wilson. LAMB AND FLAG c. 7/5/79 (Ln).** Plot: MacNicholas. Comment: American Repertory Theatre.

79.205 *Mzumba* (African Mus). RICHMOND 7/5/79. Review: *Harrow Observer* 23/2/79, 7. Comment: The musical had begun its world tour at the Wembley Conference Centre on 26/2/79. "The true Africa as it was, and still is" (adv). A one-week engagement.

79.206 *From Laughing about the World, To Living in the World*. RIVERSIDE STUDIOS 10/5/79. Cast: *Stage* 3/5/79, 1. Ekkehard Schall. Reviews: *Guardian* 11/5/79, 7; *Observer* 13/5/79, 14. Comment: A recital of songs and poems by Brecht given by Ekkehard Schall (of the Berliner Ensemble).

79.207 *A Tickle on the River's Back* (P, 2a) Nick Darke. THEATRE ROYAL, STRATFORD EAST, 10/5/79.* Cast: *Stage* 10/5/79, 2; *WWT/17*. *Socks* John Ashton; *Watcher* Keith Bartlett; *Francis, Charlie* Peter Biddle; *Frank* Noel Collins; *Bill, Customs Man* Bob Critchley; *Arnie* Ken Gregson; *Franky* Tom Wilkinson. *Dir* Jules Wright; *Dgn* Sarah Paulley, Pat McNamara; *Light* Dave Horn. Reviews: *Guardian* 11/5/79, 7; *New Statesman* 18/5/79, 730–31; *Stage* 17/5/79, 17. Comment: MPS 761. The play was about workers on the River Thames and advances in transportation displacing them as seen through a particular father and son relationship. A well-researched play with some good performances (*Stage*).

79.208 *Is That Your Body, Boy?* (P, 1a) Andrew Davies. ORANGE TREE 11/5/79 (Ln). 1st perfd BBC-2 TV 9/5/70; 1st stage perf? *Instructor* Michael Cotterill; *Penrose* Chris Cregan; *Waller* Aaron Harris; *Millar* Paul Dalton;

Spratt Jamie Foreman. *Dir* Anthony Cornish. Review: *Stage* 31/5/79, 12. Comment: The play explored “the character of a PT instructor of retirement age facing four youngsters who regard him as an obstacle, a challenge and a laughing-stock as well as an old fogey” (*Stage*).

79.209 *Landscape of Exile* (P) David Zane Mairowitz. HALF MOON 11/5/79.* Cast: SHM; *Stage* 17/5/79, 20; Theatricalia; WWT/17. *Edward Aveling* David Hargreaves; *Eleanor Marx* Frances de la Tour; *Friedrich Engels* John Phillips; *Helene Demuth* Vera Jakob; *John Burns* Carl Davies; *John L. Mahon* Martin Black; *Kier Hardie*, *Police Officer*, *Karl Kautsky* Jeffrey Chiswick; *Louise Kautsky* Brigitte Kahn; *Home Rule Woman*, *May Queen* Michele Copsey; *Paul Lafargue*, *Home Rule Man* Joseph Peters; *Wilhelm Liebknecht*, *TUC Delegate* Michael Howard. *Dir* Roland Rees; *Dgn* Iona McLeish; *Light* John Hallé; *Press rep* Rosie Glaisher. Reviews: *Guardian* 16/5/79, 12; *New Statesman* 25/5/79, 763; *Spectator* 26/5/79, 24–25; *Stage* 17/5/79, 29, 24/5/79, 11; *Tribune* 25/5/79, 7. Comment: MPS 798. Foco Novo and Half Moon Company. Previously given a reading at the Warehouse 19/6/78. “About the way the Marxist vision was never translated into political reality in England” (*Guardian*). “A dramatised text-book ... but a pleasant enough way to learn about that crucial period of Labour history [1883–1895]” (*Tribune*).

79.210 *A Canary Called Quintessence* (Revue). ACTION SPACE c. 12/5/79. *Hyman Catz* David E. Thompson; *Radio Announcer* Paul Holmes; *Cathy Downes*, *Rhonda Liss*. Review: *Stage* 24/5/79, 11. Comment: Heartache and Sorrow Company. “A stylised satiric play-revue on a fairly straightforward feminist plot-line—the moral being that a woman should realise herself and not give up all for the sake of a man who may leave her” (*Stage*).

79.211 *The Entertainer* (P, 2a) John Osborne. QUESTORS 12/5/79.** Cast: QTA. Plot: Best/57, 225, Bordman/4, 351, Demastes/2, Fletcher, Gassner, Hischak, Hochman, Law, Loney, 305, Matlaw, Mplots, Patterson, Salem, Vinson, Weintraub.

79.212 *Latecomer* (P) Eric Presland. PRINCE ALBERT (2) 12/5/79. 1st perfd Spring Cottage, Walsall, c. 25/4/77. *Simon* Jeremy Adams; *Colin* Peter Kirby; *Derek* Allan Brayne; *Eric Presland*. Review: *Gay News* 31/5/79, 30. Comment: A substantially revised version. The play, unevenly written and performed, was about the relationships of four gay men (*Gay News*).

79.213 *Sweetcorn* (P) ACTION SPACE c. 12/5/79 (Ln). *Cathy Downes*, *Jane Waddell*. *Dir* Jean Betts. Review: *Stage* 17/5/79, 20. Comment: Heartache and Sorrow

Company. The piece “appears to be a mick-take of the corny sentimentality and narrow sexist thinking of country-and-western songs and the people who sing and live them ... Sadly this piece is like a long bad joke” (*Stage*).

79.214 *Semi-Detached* (C, 3a) David Turner. RICHMOND 14/5/79.** *Fred Midway* Leonard Rossiter; *Robert Freeman* Bruce Bould; *Avril Hadfield* Anita Carey; *Hilda Midway* Gillian Raine; *Tom Midway* Enn Reitel; *Garnet Hadfield* Joan Sanderson; *Arnold Makepeace* Peter Schofield; *Nigel Hadfield* David Timson; *Eileen Midway* Theresa Watson. *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, *Enid* Chanelle; *Lic* Melville Gillam; *Pres* Duncan C. Weldon, *Louis I. Michaels*; *Dir* Leonard Rossiter, *Alan Strachan*; *Dgn* Peter Rice; *Light* Nick Chelton; *Co. mgr* Anthony J. Hardman; *Sm* John Benjamin; *Dsm* Daniel Lawton; *Asm* Marella Oppenheim, *Yvonne Sadler*; *Pq* Simon (Wigs) Studios. Plot: Bordman/4, 390, Hischak, Loney, Vinson. Comment: A one-week engagement.

79.215 *The Barneys Pocket Show*. UNIVERSITY OF LONDON UNION 15/5/79. 2 perf. Cast: *Stage* 10/5/79, 21. *The Barneys* (Daniel Rovai and Margaret Biereye).

79.216 *The Lady from the Sea* (D) Henrik Ibsen (trans Michael Meyer of *Fruen fra havet*, 1889). ROUNDHOUSE 16/5/79.** Cast: *Stage* 10/5/79, 2; Theatricalia; WWT/17. *Arnholm* John Franklyn-Robbins; *Ballested* Ronald Herdman; *Bolette* Sherrie Hewson; *Dr. Wangel* Graham Crowden; *Ellida* Vanessa Redgrave; *Hilde* Lynsey Baxter; *Lynstrand* Christopher Good; *A Stranger* Terence Stamp; *Tourists* Jane Butler, Victoria Constan, Andrew Cuthbert, Camille Davis, Chris Morton, Ian Swann. *Dir* Michael Elliott; *Sc dgn* Laurie Dennett; *Cost dgn* Clare Jeffery; *Light* Mark Henderson; *Sound* Tim Foster, George Glossop. Plot: Bryan, French/2, Hochman, Matlaw, Patterson, Shipley. Reviews: *Birmingham Post* 23/5/79, 6; *Gay News* 31/5/79, 31; *Guardian* 16/5/79, 12, 17/5/79, 10; *Illustrated London News* 1/7/79, 73; *New Statesman* 25/5/79, 763; *Spectator* 26/5/79, 25; *Stage* 24/5/79, 9; *Tribune* 25/5/79, 7. Comment: Royal Exchange Theatre Company Manchester. *Guardian* (17/5) found the production worked on a psychological level but faulted the “over-insistence on the play’s hydrophilic content” reflected in the production’s set; Vanessa Redgrave was outstanding. The production was “old-fashioned (stilted, over-stylised and melodramatic)—unnecessarily and to the detriment of a beautiful play and fine performers” (*Tribune*). Vanessa Redgrave played Ellida “with rare intelligence and energy” (*New Statesman*). For *Illustrated London News* the problem with the production was the use of in-the-round staging, par-

ticularly for a play conceived for the proscenium stage.

79.217 *Makbethe* (P) Gordon McDonald (adpt of William Shakespeare, *Macbeth*). OVAL HOUSE 16/5/79. 1st perf? *Makbethe* Lee Beagley; *Lady Makbethe* Ewa Ohlsson; *Banquho* Philip Osment; *Duncan* John Michelson; *Makduffe* Ross Foley; *Lady Makduffe* Patricia McDadadies; George Fisher. *Dir* Gordon McDonald; *Sc dgn* Paul Dart; *Cost dgn* Sonny Shine. Reviews: *Gay News* 31/5/79, 30; *Stage* 28/6/79, 12. Comment: *Gay News* provided a descriptive account of the adaptation, noting the words were generally spoken poorly and there was an emphasis on action. *Stage* noted the play's numerous sources, and concluded "vocally, the playing is of as high a calibre as it is athletically. With this sort of adaptation, it is vital to leave one's theatrical prejudices in the foyer and accept what is offered on its own level. That is high, very high indeed."

79.218 *The Play's the Thing* (P, 3a) Ferenc Molnár (adpt P. G. Wodehouse of *Játék a kastélyban*, 1926). GREENWICH 17/5/79. 1st perfd (Wodehouse adpt) Playhouse, Great Neck, New York, 21/10/26; 1st British perf Civic Playhouse, Leeds, 12/11/28. Cast: *Stage* 10/5/79, 2; *WWT/17*. *Mell* Stephen Boswell; *Almady* Richard Coleman; *Mansky* James Cossins; *Ilona Szabo* Julia McKenzie; *Sandor Turai* John Moffatt; *Albert Adam* Ian Oliver; *Footman* Mark Preston; *Johann Dwornitschek* John Tordoff. *Dir* Alan Strachan; *Dgn* Peter Docherty; *Light* Nick Chelton; *Sm* Jean Tassell. Plot: Best/26, 193, Fletcher, Hochman, Matlaw, Salem, Shipley, Sobel. Reviews: *Guardian* 18/5/79, 10; *New Statesman* 25/5/79, 763; *Stage* 31/5/79, 9. Comment: A fairly competent production (*Guardian*). "Elegantly directed by Alan Strachan, very properly cast and prettily decorated by Peter Docherty but has no true theatrical fire until the last act" (*Stage*).

79.219 *Dusa, Fish, Stas and Vi* (T, 2a) Pam Gems. TOWER, CANONBURY, 18/5/79.** Cast: TTC. Plot: Demastes/2, Griffiths, Patterson, Weintraub.

79.220 *The Fire Room* (P) Harriet Rose. OVAL HOUSE 18/5/79.* Cast: *Stage* 17/5/79, 29. Francesca Hamilton, Evie Garratt, Nina Allison, Aubrey Wulfsohn. *Dir* Harriet Rose; *Ch* Aubrey Wulfsohn. Review: *Stage* 26/7/79, 14. Comment: 13th Moon. A mixture of poetry, dance, and dialogue, "the production has a theme, to do with role playing and the way that frontiers of culture and sexuality blur under pressure" (*Stage*).

79.221 *The Desert Song* (Mus) Otto Harbach (bk, lyr) and Oscar Hammerstein (bk, lyr) and Frank Mandel (bk, lyr) and Sigmund Romberg (mus). WIMBLEDON

21/5/79.** *Pierre Birabeau* John Hanson; *Susan Andrea Kealy*; *Benjamin Kidd* Michael Walling; *Captain Paul Fontaine*; Philip Griffiths; *Lieutenant La Vergne* Roy Winbow. Plot: Best/26, 435–36, Bordman, Bordman/5, 419–20, Fletcher, Gänzl, Green, Hischak, Kennedy, Loney, 142, OTF, Wilmeth.

79.222 *Then and Now* (P, 2a) David Mercer. HAMPSTEAD 21/5/79.* Cast: *Stage* 17/5/79, 1; *Theatricalia*; *WWT/17*. *Emma Baildon* Patricia Hodge; *Isabel Fenwick* Morag Hood; *John Baildon* Mike Gwilym; *Mr. Fenwick* John Nettleton; *Mrs. Baildon* Liz Smith; *Robert Simon* Chandler. *Dir* Robin Lefevre; *Sc dgn* Sue Plummer; *Cost dgn* Lindy Hemming; *Light* Gerry Jenkinson. Reviews: *Birmingham Post* 23/5/79, 6; *Gay News* 14/6/79, 34; *Guardian* 22/5/79, 8; *New Statesman* 25/5/79, 763; *Observer* 27/5/79, 15; *Spectator* 26/5/79, 24; *Stage* 7/6/79, 33; *Tribune* 15/6/79, 7. Comment: MPS 770. *Tribune* discussed in detail the aspects and problems of Mercer's Marxist drama. "What bugs me about Mr Mercer's play is the easy assumption that any form of commitment is now useless. Radical politics?" (*Guardian*). "Misdirected effort and human waste are the twin subjects ... it is sex rather than booze that mainly preoccupies the well-to-do residents of the English ash-can" (*New Statesman*).

79.223 *The Wild Duck* (P) Henrik Ibsen (anon trans of *Vildanden*, 1885). RICHMOND 21/5/79.** T. P. McKenna, Helen Ryan, Benjamin Whitrow, Mark Dignam, Norman Wooland, Eva Griffith. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Comment: A one-week engagement.

79.224 *Nuts* (P). ICA 22/5/79 (Ln).* Claudia Boulton, Christine Ellerbeck, Didi Hopkins, Lauren Jana Marks. Comment: Beryl and the Perils. The piece was about women's mental health and mental health services.

79.225 *Archy and Mehitabel* (MP) Mel Brooks and Joe Darion (adpt of Don Marquis' story, 1927). AMERICAN REPERTORY THEATRE 23/5/79. Cast: *Stage* 17/5/79, 29. *Mehitabel* Karen Bowen; *Archie* Paul Wagar; *Big Bill*, *Tyrone T. Tattersall* William Louthier; Wendy Crewson, Patricia Harrison, Gordon McConnell, Teresa Moring, Roblyn Lambert. *Dir* Raphael Brandow; *Sc dgn* Michael Anderson; *Cost dgn* Peter Barr, Billie Barekat, Philip Batty; *Ch* William Louthier; *Mus dir* Robert Purvis. Plot: Hischak. Reviews: *Observer* 3/6/79, 14; *Stage* 31/5/79, 12. Comment: This musical adaptation suffered from a faulty sound system (*Stage*). The first New York production, as *Shinbone Ally* (Broadway 13/4/57), ran for 49 performances.

79.226 *Measure for Measure* (C) William Shakespeare. RIVERSIDE STUDIOS 23/5/79.** Cast: *Stage* 17/5/79, 1; *Theatricalia*; *WWT/17*. *Duke of Vienna* George Baker; *Escalus* John Welsh; *Angelo* Patrick Drury; *Lucio* Hugh Thomas; *Gentleman, Justice, Barnadine* Robert Hamilton; *Gentleman, Angelo's Servant* Paul Kelly; *Mistress Overdone* Maria Charles; *Pompey* Michael Elphick; *Claudio* Paul Jones; *Provost* John Bailey; *Friar Peter, Elbow* Matthew Guinness; *Isabella* Helen Mirren; *Francisca, Marianna* Susan Brodrick; *Froth* Stuart Rayner; *Boys* Giles Ashton, Jarrod Leeds, William Palmer, Damiano Vukotic; *Abhorson* Robert Putt; *Juliet* Anne Lambert. *Dir* Peter Gill; *Dgn* Alison Chitty; *Light* Rory Dempster; *Mus* George Fenton. Reviews: *Birmingham Post* 25/5/79, 6; *Guardian* 18/5/79, 10, 24/5/79, 12; *Illustrated London News* 1/7/79, 73; *New Statesman* 1/6/79, 802; *Observer* 27/5/79, 15; *Spectator* 2/6/79 28; *Stage* 31/5/79, 9; *Tribune* 15/6/79, 7. Comment: An austere production by Peter Gill, but with a "performance of real note" from Helen Mirren (*New Statesman*); *Illustrated London News* agreed. Gill's treatment of the play's moral argument in all its paradox and ambiguity" worked well until the final scene when, of necessity, it fell apart (*Spectator*). Gill presented "a neutral version of a complex moral comedy that ducks many of the questions the play itself raises" (*Guardian* 24/5).

79.227 *The People Show No. 79*. ICA 23/5/79.

79.228 *Richard II* (T) William Shakespeare. ST. GEORGE'S 23/5/79.** Cast: *Stage* 24/5/79, 2; *WWT/17*. *King Richard II* Bernard Hepton; *John of Gaunt* Joseph O'Connor; *Duke of Aumerle* Richard Kay; *Thomas Mowbray* Sam Dastor; *Edmund Langley* Richard Hampton; *Henry Bolingbroke* Alexander Davion; *Isabelle of France* Jenny Oulton; *Duchess of Gloucester, Duchess of York* Angela Brinkworth; *Henry Percy* Eric Lander; *Harry Percy (Hotspur)* Kim Begley; *Sir Henry Greene, Abbot of Westminster* John Moreno; *Sir John Bushy* Colin Starkey; *Sir John Bagot* Adam Kurakin; *Lord Marshall, Lord Willoughby* Danial Davies; *Lord Ross* Peter Holmes; *Lord Berkeley* Alex Guard; *Earl of Salisbury* Edward Phillips; *Gardener* Robin Langord; *Ladies* Sandra Miller, Sara Mason. *Dir* George Murcell; *Dgn* Paul Staples; *Cost dgn* John Bloomfield, Ann Beverley. Reviews: *Birmingham Post* 15/6/79, 6; *Illustrated London News* 1/8/79, 54; *Stage* 31/5/79, 9. Comment: An ordinary production with a solid portrayal of Richard by Bernard Hepton (*Stage*).

79.229 *Six Feet Apart* (P) Elisabeth Bond. KING'S HEAD 23/5/79 (Ln).* *John Loudon* James Bryce; *Jane Loudon* Tricia Scott; Tom Bowles, Sue Grantley, Denise Armon, Michael Harley, John Slade. *Dir* Howard Kingston; *Sc*

dgn, Light Matthew McKenzie. Review: *Stage* 31/5/79, 12. Comment: Paines Plough. This play "about John Claudius Loudon, landscape gardener, botanist and architect is not boring. It is precise, moving, atmospheric, touching. Set in 1843, just before Loudon's death, it provides a fulcrum for a realisation of his life and interests in an interesting dramatic situation" (*Stage*).

79.230 *Close of Play* (D, 2a) Simon Gray. LYTTTELTON 24/5/79.* Cast: NTA; *Stage* 24/5/79, 2; *Theatricalia*; *Variety* 30/5/79, 84; *WWT/17*. *Jasper* Michael Redgrave; *Benedict* John Standing; *Daisy* Annie Leon; *Henry* Michael Gambon; *Jenny* Zena Walker; *Margaret* Lynn Farleigh; *Marianne* Anna Massey; *Matthew* Adam Godley/Matthew Ryan. *Dir* Harold Pinter; *Dgn* Eileen Diss; *Cost dgn* Elizabeth Waller; *Light* Leonard Tucker; *Assist light* Ronnie Cox; *Pd mgr* Rodger Hulley; *Sound* Gabby Haynes; *Staff dir* Lizzi Becker; *Sm* Diana Boddington; *Dsm* Karen Stone; *Asm* Catherine Bailey; *Angela* Fairclough. Plot: Demastes/2, Hischak/2, 182, Loney, Weintraub. Reviews: *Guardian* 25/5/79, 10; *Illustrated London News* 1/7/79, 73; *New Statesman* 1/6/79, 802; *Observer* 27/5/79, 15; *Spectator* 9/6/79, 30; *Stage* 31/5/79, 9; *Variety* 30/5/79, 84. Comment: MPS 758. National Theatre. The low price opening on 24/5/79 was preceded by previews. Gray's talent is "wasted on a play that adds up to a so-what"; however, there is the intriguing "gimmick casting of Michael Redgrave as a mute patriarch, confined to an armchair" (*Variety*). "The characters rarely escape the status of puppets" (*Observer*). *Spectator* noted "excellent acting" mitigated the drawbacks of the play. The play remained in repertory until 22/10/79. The first New York production was at the Manhattan Theatre Club 10/2/81.

79.231a *Everyman* (Morality P). PORTCULLIS 24/5/79. Cast: *Stage* 24/5/79, 30. *Dir* Anthony Murphy. Plot: Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Review: *Marylebone Mercury* 4/5/79, 11. Comment: The Other Side.

79.231b *The Real Inspector Hound* (C, 1a) Tom Stoppard. PORTCULLIS 24/5/79.** Cast: *Stage* 24/5/79, 30. *Inspector Hound* Mark Evans. *Dir* Gareth Martyn-Williams. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44-45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Review: *Marylebone Mercury* 4/5/79, 11. Comment: The Other Side.

79.232 *The Innocent* (P, 3a) Tom McGrath. WAREHOUSE 24/5/79.* Cast: RSCA; *Stage* 24/5/79, 2; *Theatricalia*; *WWT/17*. *Andy* David Bradley; *Brenda* Sheridan Fitzgerald; *Dr. Smith* Darlene Johnson; *Heggie* Hilton McRae; *Heggie's Maw* Eve Pearce; *Jay* Paul Moriarty;

Joe Maguire Ian Charleson; *Kate Avril* Carson; *Malachie* Anthony Higgins; *Pie MacKay* Mark Windsor; *Rick* David Lyon; *Sonny* Alan Cody; *Suzie* Ruby Wax. *Dir* Howard Davies; *Dgn* Chris Dyer; *Light* Brian Wigney; *Sound* John A. Leonard. Reviews: *Guardian* 19/5/79, 10, 25/5/79, 10; *New Statesman* 1/6/79, 802; *Observer* 24/6/79, 14; *Spectator* 16/6/79, 23; *Stage* 31/5/79, 9. Comment: MPS 755. Royal Shakespeare Company. The play was about a group of young Glaswegians and their experience of drugs from 1960 to 1970 and their decline. *Guardian* faulted the play, the production and most of the acting, apart from Ian Charleson's. *New Statesman* said the play was "too sketchy" and failed to achieve McGrath's objective of conveying "the emotional history of a decade, from ingenuous optimism to sullen disillusion."

79.233a *Auto-da-Fe* (P, 1a) Tennessee Williams. THREE HORSESHOES 25/5/79. 1st British perf. Julia Blalock, Paul Bentall. *Dir* Mimi Khalvati; *Sc dgn* Billy Jones; *Light* Peter Lunn. Plot: Gunn, Heintzelman, MacNicholas. Review: *Stage* 21/6/79, 13. Comment: Julia Blalock and Paul Bentall appeared in all three plays of this triple bill, with Blalock taking the acting honors (*Stage*). The first New York production was at the Lucille Lortel 18/5/86.

79.233b *Talk to Me Like the Rain and Let Me Listen* (P, 1a) Tennessee Williams. THREE HORSESHOES 25/5/79.** Plot: Heintzelman, MacNicholas, Walford. Review: *Stage* 21/6/79, 13.

79.233c *This Property Is Condemned* (P, 1a) Tennessee Williams. THREE HORSESHOES 25/5/79.** Plot: Heintzelman, Hochman, MacNicholas, Walford. Review: *Stage* 21/6/79, 13.

79.234 *The Caretaker* (D, 3a) Harold Pinter. SUGAWN 25/5/79.** Cast: *Stage* 24/5/79, 30. Charles Turner, Jeffrey Daunton, Michael McClare. *Dir* Colin Ley. Plot: Best/61, 49, Demastes/2, Fletcher, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub.

79.235 *Byron's Don Juan* (P) Anon (adpt of George Gordon Byron's poem, 1819–24). YOUNG VIC 26/5/79. Cast: *Stage* 24/5/79, 30. *Haidee* Valerie Braddell; *Don Juan* Edmund Falzon; *Don Jose* Richard Leighton; *Dudu* Ghislaine Rump; Ian Frost, Victoria Plum. *Dir* John Retallack; *Dgn* Amanda Wilson. Review: *Stage* 21/6/79, 13. Comment: ATC Theatre Company. A charming entertainment, well acted (*Stage*).

79.236 *Sweet Life* (P) Mark Heath (adpt of T. S. Eliot, *Sweeney Agonistes*, 1933). ACTION SPACE 26/5/79. 1st

perf? Val Boothman, Janet Crawford, John Trooter, Lyn Dobson. Review: *Stage* 14/6/79, 14. Comment: *Stage* declared the adaptation was interesting, but flawed, and the doubling of roles was confusing.

79.237a *Action* (P, 1a) Sam Shepard. ICA c. 28/5/79.** Anthony O'Donnell, Caroline Hunt, Lois Baxter, [Stephen Petcher]. *Dir* Walter Donohue. Plot: Hirschak/2, 88, MacNicholas. Review: *Stage* 14/6/79, 14. Comment: CV1 Theatre Company. "Shepard done in an assortment of 'Northernish' accents? Unconcerned motivational changes, unconcerned patching, unconcerned characterisation and delivery? Sorry, not good enough" (*Stage*).

79.237b *Killer's Head* (Monol) Sam Shepard. ICA c. 28/5/79. 1st perfd American Place, New York, 4/4/75. Stephen Petcher. *Dir* Walter Donohue. Plot: Hirschak/2, 88. Review: *Stage* 14/6/79, 14. Comment: CV1 Theatre Company. "Stephen Petcher is still too green and much too removed from Sam Shepard's linguistic idiom to make it work" (*Stage*). The New York production ran for 34 performances.

79.238 *And a Nightingale Sang . . .* (C, 2a) C. P. Taylor. WIMBLEDON 28/5/79. 1st perfd Playhouse, Nottingham, 22/5/79. Christian Rodska, Veronica Sowerby, Arthur Blake, Patricia Routledge, Archie Stirling, Gemma Jones, Roger Avon, Ray Brooks. *Pres* Archie Stirling, Howard Panter; *Dir* Mike Ockrent; *Dgn* Geoffrey Scott; *Light* Leonard Tucker; *Mus arr* Peter Skellern. Plot: Fletcher, Salem. Comment: MPS 756.

79.239 *Deadline* (P) Luanshya Greer. RICHMOND 28/5/79. 1st perfd Playhouse, Harlow, 2/4/79. Comment: The cast included Max Wall (for whom the play was written), John Carson (Greer's husband), Norma West, Paul Ratcliffe, C. Lethbridge Baker; *Dir* John Sichel. A one-week engagement.

79.240 *Later* (Monol) David Pownall. KING'S HEAD 28/5/79 (Ln).* Cast: *Stage* 17/5/79, 29. Mary Ellen Ray. Review: *Stage* 7/6/79, 34. Comment: MPS 3198. Paines Plough. "Mary Ellen Ray's performance [as a Russian daughter summoned from the dead] is riveting and pinpointedly punctuated throughout. Highly recommended" (*Stage*).

79.241 *Sleeping Beauties* (P) John Petherbridge. SOHO POLY 28/5/79 (Ln). 1st perf? Cast: *Stage* 7/6/79, 39. *Jude* Ian Gelder; *Liz* June Page; *Lewis* Ian Lindsay; *Doctor* Jacki Webb. *Dir* Ian Collier; *Dgn* Rita Furzey. Review: *Stage* 21/6/79, 13. Comment: The play was about a couple being poisoned by radiation from a power plant. *Stage* said the cast was exceptional.

79.242 Washroom (P) Gordon Porterfield. ALMOST FREE c. 28/5/79 (Ln). 1st London perf? Cast: *Stage* 31/5/79, 26. Stephanie Fayerman. Matthew Kelly, Amanda Parfitt, William Hope. *Dir* Malcolm McKay; *Dgn* Kandis Cook. Review: *Stage* 7/6/79, 34. Comment: The piece was one of several playlets performed which dealt explicitly with aspects of sex.

79.243 The White Guard (P, 3a) Mikhail Bulgakov (trans Michael Glenny of *Dni turbinykh*, 1926). ALDWYCH 29/5/79. Cast: RSCA; *Stage* 24/5/79, 1; Theatricalia; *Variety* 13/6/79, 86; WWT/17. *Alexander Studzinsky* John Bowe; *Alexei Turbin* John Nettles; *Bolbotun* Philip McGough; *Deserter, 1st Officer* Conrad Asquith; *Doctor, German Army Maxim* Dennis Clinton; *First Officer Cadet* Ian Reddington; *Fyodor* Bill Dean; *Galanba* Malcolm Storry; *General von Shtratt* Donald Douglas; *Hetman of all the Ukraine* George Raistrick; *Kirpaty* James Griffin; *Larion Surzhansky* Richard Griffiths; *Leonid Shervinsky* Michael Pennington; *Major von Dust, Jew* Dennis Edwards; *Man with a Basket, Second Officer* Michael Bertenshaw; *Nikolai Turbin* Allan Hendrick; *Telephonist, Second Officer Cadet* Bill Buffery; *Ukrainian Soldier* Brian Abbott; *Uragan* Alan Barker; *Viktor Myshlaevsky* Patrick Stewart; *Vladimir Talberg* Geoffrey Freshwater; *Yeliena Talberg* Juliet Stevenson; *Officer Cadets* James Adams, Sebastian Allen, Dan Brooks, Simon Grigsby, Philip Inman, Adam Shaw, Nicholas Turner, James Wolfe, Eric Carlson, John Fortnum. *Dir* Barry Kyle; *Dgn* Christopher Morley; *Light* Brian Harris; *Mus* John Riley. Plot: Hochman, Patterson. Reviews: *Birmingham Post* 30/5/79, 6; *Guardian* 30/5/79, 12; *Illustrated London News* 1/8/79, 54; *New Statesman* 8/6/79, 838; *Observer* 3/6/79, 14; *Spectator* 23/6/79, 32–33; *Stage* 7/6/79, 33; *Tribune* 15/6/79, 7; *Variety* 13/6/79, 86. Comment: Royal Shakespeare Company. “Amusing in this stylish production, and as a repertory curiosity, that may suffice for most audiences” (*Variety*). *Tribune* reported “it was one of Stalin’s favourite plays.” “A remarkably consistent cast perform it with due deference” (*New Statesman*). Barry Kyle’s “fitful production” was best when dealing with the “Chekhovian family scenes, weak on public action” (*Guardian*).

79.244 Can You Hear Me at the Back? (D, 2a) Brian Clark. PICCADILLY 30/5/79.** 300 perf. Cast: *Stage* 5/4/79, 1; Theatricalia; *Variety* 13/6/79, 86; WWT/17. *Colin Turner* Michael Maloney; *Jack Hartnoll* Edward Hardwicke; *Margery Hartnoll* Stephanie Beacham; *Philip Turner* Peter Barkworth; *Sarah Turner* Hannah Gordon. *Mgr dir* Ian B. Albery; *Pres* John Gale, Mark Shivas; *Dir* Barry Davis; *Dgn* Carmen Dillon; *Light* Howard Eaton. Plot: Fletcher. Reviews: *Birmingham Post* 31/5/79, 4;

Guardian 31/5/79, 10; *New Statesman* 8/6/79, 838; *Observer* 3/6/79, 14; *Stage* 7/6/79, 33; *Variety* 13/6/79, 86. Comment: Because Brian Clark could not decide whether the play was about “the breakup of a marriage or the blight of modern town planning ... [it was] an unsatisfying and inconclusive drama” (*Variety*). *New Statesman* observed the same faults and reported the irony of the play “being performed right beside that impending atrocity, the reconstruction of Piccadilly Circus.” *Guardian* also noted that effectively there were two plays co-existing beside each other.

79.245 The Mikado; or, The Town of Titipu (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). WESTMINSTER 30/5/79.** 165 perf. Cast: *Stage* 24/5/79, 2. *Mikado of Japan* Philip Summerscales; *Nanki-Poo* Michael Bulman; *Ko-Ko* Martin McEvoy; *Pooh-Bah* Thomas Lawlor; *Pish-Tush* Chris Booth-Jones; *Yum-Yum* Janis Kelly; *Pitti-Sing* Alison Truefitt; *Peep-Bo* Rosemary Jenner; *Katisha* Dianne Stafford; *Schoolgirls, Nobles, Guards* Carolyn Allen, Linda D’Arcy, Clive Birch, Judith Buckle, Edwin Rolles, John Lea-Greene, Malcolm Coy, David Eynon, Michael Farran-Lee, Susan Flannery, Eric Gething, Alan Horsfield, Amanda Hughes-Jones, Ben Kelly, Marcia Masters, Paul Napier-Burrows, Wendy Pollock, Jane Roberson, Donald Stephenson, Jillian Summerfield, Gelia Tope, Patricia Wheeler. *Mgr* Donald Loughman; *Pres* Martin Gates; *Dir* Ken Hill; *Mus supervisor* Jack Forsyth; *Ch* Olivia Breeze; *Dgn* Sarah-Jane McClelland; *Light* Joe Davis. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Stage* 7/6/79, 38. Comment: Musical Theatre Company. “The accompanying orchestral forces are slight indeed, two pianos, bass and percussion, but one hardly notices the deficiency when the standard of the singing, costumes and production is so high” (*Stage*).

79.246 Fearless Frank (Mus) Andrew Davies (bk) and Dave Brown (mus). KING’S HEAD 31/5/79.* Cast: *Stage* 31/5/79, 32; WWT/17. *English Waiter, Bully, Oscar Wilde* Nigel Bennett; *Secretary, Jessie, Lily* Mary Chilton; *Kate, Nellie, Laura* Carol Cleveland; *Mrs. Clapton, Mrs. Clayton, Mrs. Mayhew* Nichola McAuliffe; *Actress, Nursemaid, Shoeshine Boy* Mandy More; *Mr. Mayhew, Dowson, Cowboy* Olivier Pierre; *French Waiter, Kendrick, Whistler* Tony Scannell; *Frank Harris* Bill Stewart. *Dir* Robert Gillespie; *Dgn* Martin E. Tilley; *Cost dgn* Maggie Smith; *Ch* Fred Peters. Reviews: *Guardian* 1/6/79, 10; *Observer* 24/6/79, 14; *Stage* 14/6/79, 14. Comment: MPS 766. About Frank Harris, the writer. *Guardian* said this “breezy, relentlessly bright” musical lacked “distinctness” and was rather at odds with its subject matter. *Observer* commended Bill Stewart’s performance.

79.247 *Portrait of Dora* (P) Hélène Cixous (trans Anita Barrows of *Le portrait de Dora*, 1976; based on Sigmund Freud, *Le cas de Dora*). NEW END 31/5/79. 1st British perf. Cast: *Stage* 24/5/79, 2; *WWT/17. Freud* Terence Bayler; *Dora* Caroline Langrishe; *Mr. B.* Neil Phelps; *Mr. K.* Gérard Falconetti; *Mrs. K.* Sheila Gish. *Dir* Simone Benmussa. Plot: Patterson. Reviews: *Guardian* 1/6/79, 10; *New Statesman* 8/6/79, 838; *Observer* 10/6/79, 15; *Stage* 14/6/79, 13. Comment: "Written and performed in too solemn and soporific style" to be a drama (*New Statesman*). *Observer* opined the piece had not given an accurate account of Freud's study of Dora.

79.248 *Trilogy*. JACKSONS LANE 31/5/79.* Comment: Spiderwoman. Presumably the trilogy consisted of *My Sister Ate Dirt*, *Jealousy*, and *Friday Night*.

79.249 *The Dock Brief* (P, 2sc) John Mortimer. HEAD 6/79.** Plot: Fletcher, French/2, Hochman, Loney, 310, Matlaw, Patterson, Vinson, Walford, Weintraub. Review: *Stage* 5/7/79, 14. Comment: "Harry Perscy as the bird-loving Fowle (!) and Raymond Cross as barrister Morgenhall inject wonderful life-blood into their respective parts producing enchanting characters" (*Stage*).

79.250a *If You're Glad, I'll Be Frank* (P, 1a) Tom Stoppard. TOWER, CANONBURY, 1/6/79.** Cast: TTC. Plot: Hochman, Vinson, Walford, Weintraub.

79.250b *The Real Inspector Hound* (C, 1a) Tom Stoppard. TOWER, CANONBURY, 1/6/79.** Cast: TTC. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 44-45, Hochman, Loney, Patterson, Salem, Walford, Weintraub.

79.251a *98 Days to Christmas* (P) Sheila Yeger. ORANGE TREE 1/6/79 (Ln).* Cast: *Stage* 31/5/79, 26. Margaret Ford, Christina Greatrex. *Dir* Julia Pascal. Review: *Stage* 21/6/79, 13. Comment: Richmond Fringe. Performed under the collective title *A Quieter Sex*. "Directed with great intensity by Julia Pascal. Both [plays] concern chance encounters between women who at first sight have nothing in common" (*Stage*).

79.251b *A Quieter Sort of Battle* (P) Sheila Yeger. ORANGE TREE 1/6/79 (Ln).* Cast: *Stage* 31/5/79, 26. Catherine Harding, Janet Key. *Dir* Julia Pascal. Review: *Stage* 21/6/79, 13. Comment: Richmond Fringe. Performed under the collective title *A Quieter Sex*.

79.252 *What the Butler Saw* (FC, 2a) Joe Orton. YOUNG VIC 1/6/79.** Cast: *Stage* 31/5/79, 32; *Theatricalia*; *WWT/17. Dr. Rance* Jim Carter; *Dr. Prentice* John Darrell; *Geraldine Barclay* Tina Jones; *Mrs. Prentice* Kate Versey; *Nicholas Beckett* Philip Davis; *Sergeant*

Match John Labanowski. *Dir* Michael Attenborough; *Dgn* Marty Flood; *Light* Chic Reid. Plot: Demastes/2, Dorney, Fletcher, Hischak/2, 16, Hochman, Law, Loney, Patterson, Salem, Weintraub. Review: *Stage* 14/6/79, 14. Comment: After praising the play, *Stage* observed it was given a "rather hesitant production by Michael Attenborough. There are moments when the players seem unsure whether to be firmly serious or lightly in a mood of sending-up (firmly serious, of course, it must be all the way)."

79.253 *Dispatches* (P) Bill Bryden and the company (adpt of Michael Herr's book, 1977). COTTESLOE 2/6/79.* 49 perf. Cast: NTA; *Stage* 31/5/79, 1; *Theatricalia*; *WWT/17. Dana* Trevor Ray; *Day Tripper* Oscar James; *1st "Graves," Love Child* Derek Thompson; *General Westmoreland* Derek Newark; *George, General Heller, 2nd "Graves"* Gawn Grainger; *Headband, The Lurp, Krynski* John Tams; *Joe, Priest, Johnson* Guy Gregory/Clarke Peters; *Mayhew* Michael Feast/Kevin McNally; *Never Happen, Crowley, Davies, The Wound* Kevin McNally; *Orrin* Oliver Cotton; *Page, Green* John Salthouse; *Pray for War, Marine* James Brockington; *Sean Flynn* Brian Protheroe; *Swinging Dick, Philly Dog* Don Warrington; *The Chaplain, The Doctor, Braestrup* James Grant; *The Correspondent* Jack Shepherd; *Vietnamese Boy* Wing Lau; *Vietnamese Lady, Alice* Edna Doré. *Dir* Bill Bryden; *Dgn* William Dudley; *Light* Andy Phillips; *Mus* John Tams; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sarah Parkin, Hilary Peek; *Assist dgn* Robert Dein; *Assist light* Laurence Clayton; *Sound* Gabby Haynes. Reviews: *Birmingham Post* 8/6/79, 4; *Guardian* 8/6/79, 8; *Illustrated London News* 1/8/79, 54; *New Statesman* 15/6/79, 888; *Observer* 10/6/79, 15; *Spectator* 16/6/79, 23; *Stage* 14/6/79, 13. Comment: MPS 759. National Theatre. Press night was 6/6/79. *Guardian* was surprised this adaptation of Herr's book on the Vietnam War was "astonishingly successful." *Spectator* concurred, adding "at the end I was applauding real people not actors." *New Statesman* indicated the real value of the production was to make the audience think about why it was watching a play about the war. The production remained in repertory until 28/7/79.

79.254 *Loot* (C, 2a) Joe Orton. QUESTORS 2/6/79.** Cast: QTA. Plot: Bordman/4, 424, Demastes/2, Fletcher, Griffiths, Hischak, Law, Loney, Patterson, Weintraub.

79.255 *Blithe Spirit* (Improbable F, 3a) Noël Coward. RICHMOND 4/6/79.** Henry McGee, Judy Carne, Avril Angers, Diana Lambert, Peggy Ashby, Vicky Ogden, Frank Marlborough. *Lic* Melville Gillam; *Mgr dir* Melville Gillam, Enid Channele; *Pres* Newpalm Productions, Mark Furness; *Dir* David Poulson; *Dgn* Nodge Nolan.

Plot: Best/41, 109, Bordman/4, 206–7, Demastes/1, Fletcher, French/2, Hirschak. Hochman, Law, Levin, 64–68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Comment: A one-week engagement.

79.256 *Have You Heard of Percy French?* (One-man show) John English. LAMB AND FLAG 4/6/79.** Cast: *Stage* 31/5/79, 26. John English.

79.257a *Heads (You Lose?)* (P, 1a) Mahmoud Diyab. AFRICA CENTRE 4/6/79. 1st British perf? Jack Rannard. Review: *Stage* 5/7/79, 14. Comment: TOCAD. *Stage* was baffled by the play.

79.257b *Strangers Don't Drink Coffee* (P, 1a) Mahmoud Diyab. AFRICA CENTRE 4/6/79.** Jack Rannard. Review: *Stage* 5/7/79, 14. Comment: TOCAD. *Stage* pointed out that “Coffee is this Arabic playwright’s symbol of communication.”

79.258 *A Midsummer Night's Dream* (C) William Shakespeare. OPEN AIR 4/6/79.** Cast: *Stage* 31/5/79, 32; Theatricalia; *WWT/17*. *Theseus* David Weston; *Hippolyta* Norma Dunbar; *Philostrate* Edward Hibbert; *Egeus* Gil Sutherland; *Hermia* Victoria Plucknett; *Demetrius* Clive Carter; *Lysander* John Hudson; *Helena* Jo Ross; *Quince* Anthony Sharp; *Bottom* Ian Talbot; *Flute* Michael Duggan; *Starveling* Kenneth Waller; *Snout* Stan Pretty; *Snug* Graham Chinn; *Ist Fairy* Vivienne Ritchie; *Puck (Robin Goodfellow)* Richard Rees; *Titania* Lynn Clayton; *Oberon* Graham Sinclair; *Cobweb* Bill Ewens; *Moth* Pamela Ellis; *Mustardseed* Barrie Jamieson; *Peaseblossom* Nica Burns. *Dir* David Weston; *Dgn* Tim Goodchild; *Light* Ian Callander; *Ch* Miranda Fellows. Reviews: *New Shakespeare Company. Illustrated London News* 1/8/79, 54; *Stage* 14/6/79, 13. Comment: *Stage* applauded the smooth integration of the mortal and immortal worlds.

79.259 *Peacefully in His Sleep* (P) James Hogan. GATE c. 4/6/79.* Cast: *Stage* 7/6/79, 39. *Yates* Wally Thomas; *Bilbow* Russell Dixon; *Lily* Joan Geary. *Dir* Diane Ashton. Review: *Stage* 14/6/79, 14. Comment: The play was about the final hours of an old soldier and his memories of killing while in the military and his murder of a young girl.

79.260 *This Story of Yours* (D, 3a) John Hopkins. WIMBLEDON 4/6/79.** Plot: Vinson.

79.261 *An Empty Desk* (P, 2a) Alan Drury. THEATRE UPSTAIRS 5/6/79.* Cast: Findlater; Theatricalia; *WWT/17*. *Baxter* Peter Hughes; *Brian* Stephen Boxer; *David* Michael Cronin; *Jimmy* Donald Pelmeary; *Judith* Natasha

Pyne; *Margaret* Sian Thomas; *Policeman* Peter Acre; *Simon* Philip York. *Dir* Keith Washington; *Dgn* Peter Hartwell; *Light* Robert Myerscough-Walker; *Sound* John Del' Nero. Reviews: *New Statesman* 15/6/79, 888; *Observer* 10/6/79, 15; *Stage* 21/6/79, 11. Comment: MPS 768. English Stage Company. The play was about an office clerk torn between his routine and the freedom offered by his girlfriend. Stephen Boxer as the clerk gave “a fine eye performance” (*Observer*).

79.262 *Shade* (P) Chris Bailey. YOUNG VIC STUDIO 6/6/79. 1st perfd Belgrade Studio, Coventry, 4/79. Cast: *Stage* 7/6/79, 39. *Caroline* Hunt, *Lois* Baxter, *John* Nightingale, *Anthony* O'Donnell, *Stephen* Petcher. *Dir* Pedr James. Comment: CV1 Theatre Company (Coventry).

79.263 *Assassinations Indiscriminate* (P) Paddy Fletcher. UNIVERSITY OF LONDON UNION 7/6/79; trfd to THEATRE SPACE 9/6/79.** Comment: Incubus.

79.264 *Grease* (Mus, 2a) Jim Jacobs (mus, bk, lyr) and Warren Casey (mus, bk, lyr) and Michael Leonard (mus arr). ASTORIA 7/6/79.** 124 perf. Cast: *WWT/17*. *Danny* Zuke Michael Howe; *Sandy Dumbrowski* Jacqueline Reddin; *Cha-Cha di Gregorio* Su Pollard; *Frenchy* Tracey Ullman; *Jan* Tanith Banbury; *Johnny* Casino, *Teen Angel* John Christie; *Patty* Simcox Zelah Clarke; *Vince* Fontaine Paul Felber; *Roger* Joe Figg; *Miss Lynch* Gretchen Franklin; *Betty* Rizzo Hilary Labow; *Marty* Val Mitchell; *Sonny* LaTierri Andrew Paul; *Kenickie* Richard Piper; *Eugene* Florczyk Kevin Quarmby; *Doody* Timothy Whitnall. *Mgr dir* Brian Rix; *Pres* Danny O'Donovan, *Helen* Montagu, *Mecca* Productions; *Dir* Tom Moore; *Sc* *dgn* Douglas W. Schmidt; *Cost* *dgn* Carrie F. Robbins; *Light* Francis Reid; *Sound* Tim Wight; *Mus arr* Michael Leonard; *Vocal and Dance arr* Louis St. Louis; *Mus dir* Keith Strachan; *Assist dir* Robert Kidd; *Assoc ch* Kathi Moss; *Assist ch* Samathan Lane; *Ch* Patricia Birch; *Staged by* Michael Martorella. Plot: Bordman, Bordman/5, 675, Fletcher, French/2, Gänzl, Green, Hirschak, Kennedy, Law, Loney, OTF, Shipley, Wilmeth. Reviews: *Daily Mirror* 9/6/79, 7; *Guardian* 9/6/79, 13; *Stage* 14/6/79, 13. Comment: *Stage* reported “that the omens [for the revival] are more favourable—a better theatre which has already earned a reputation for rock and a much greater familiarity with the songs and the story than we had in 1973.” *Daily Mirror* averred the revival was simply cashing in on the popularity of the movie.

79.265 *Happy Days* (D, 2a) Samuel Beckett. COURT 7/6/79.** Cast: Findlater; Theatricalia; *Variety* 20/6/79, 82; *WWT/17*. *Winnie* Billie Whitelaw; *Willie* Leonard Fenton. *Dir* Samuel Beckett; *Dgn* Jocelyn Herbert; *Light* Jack Raby. Plot: Demastes/2, Dorney, Fletcher, French/2,

Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Weintraub. Reviews: *Guardian* 9/6/79, 13; *New Statesman* 15/6/79, 888; *Observer* 10/6/79, 15; *Spectator* 16/6/79, 23; *Stage* 14/6/79, 13; *Tribune* 6/7/79, 9; *Variety* 20/6/79, 82–83. Comment: English Stage Company. This successful revival apparently had been revised a little during rehearsals (*Variety*).

79.266 *My Dear Watson* (P) Jack Allcock. LAMB AND FLAG 7/6/79. 1st perf? Cast: *Stage* 7/6/79, 39. Iris Rougier, Anthony Sargeant, Maria Almendra, Joyce Carpenter, Jack Allcock. *Dir* Bobby Robi. Comment: LAMP.

79.267 *One Hand Shuffle* (One-man show) Tim Thomas. YOUNG VIC STUDIO 7/6/79 (Lt).** Cast: *Stage* 31/5/79, 26. Tim Thomas.

79.268a *Bye Bye Blues* (P) James Saunders. NEW INN 8/6/79.** *Dir* Eric Yardley. Review: *Middlesex County Times* 8/6/70, 21. Comment: Both plays are “concerned with the breakdown of family relationships ... *Words of Advice* ... is the most effective because the characterisation is so much better and the long passages of dialogue in the James Saunders play tend to draw the attention away from the central theme” (*Middlesex County Times*).

79.268b *Words of Advice* (P, 1a) Fay Weldon. NEW INN 8/6/79.** Chloe Crabbe, Sue Atkinson. *Dir* Eric Yardley. Plot: Walford. Review: *Middlesex County Times* 8/6/70, 21.

79.269 *Barking to the Angel* (P) Carol Gould. THREE HORSESHOES c. 11/6/79.* Cast: *Stage* 14/6/79, 30. Simon Milne, Jane Francis, Alistair Cheyne, Mykel Mills. *Dir* Carol Gould. Review: *Stage* 19/7/79, 14. Comment: CG and Company. Two Americans and two Englishmen discourse on London and its modes of transportation in “this loosely structured play [that] totally fails to develop ideas or generate dramatic impact” (*Stage*).

79.270 *Exit Burbage* (One-man show) Peter Whitbread. OPEN AIR 11/6/79 (Ln).** Cast: *Stage* 21/6/79, 27. *Richard Burbage* Peter Whitbread. Review: *Stage* 28/6/79, 12. Comment: A very good revival.

79.271 *It Ain't Half Hot Mum* (C) David Croft and Jimmy Perry. WIMBLEDON 11/6/79. Melvyn Hayes. Comment: Based on the television sit-com series which began in 1974.

79.272a *Ladybird, Ladybird* (P) Pam Gems. KING'S HEAD c. 11/6/79 (Ln).** Cast: *Stage* 14/6/79, 30. Review: *Tribune* 6/7/79, 9. Comment: The company for

this double bill included Janet Henfrey, Carole Harrison, Philip Crickin, Angela Carroll. *Dir* Sue Parrish. “In both plays the point was clearly that the women's reality and society's reality never related” (*Tribune*).

79.272b *Sandra* (One-woman P) Pam Gems. KING'S HEAD c. 11/6/79 (Ln).** Cast: *Stage* 14/6/79, 30. Review: *Tribune* 6/7/79, 9.

79.273 *Last Resort* (P) Sarah Pia Anderson. BUSH 11/6/79.* Cast: *Stage* 7/6/79, 1; *WWT/17*. Annette Badland, Joe Dunlop, Clive Merrison, Sandra Voe, Albie Woodington, Peter Springer, Rachel Upton, Belle Connor, Roland Pollock, Nigel Bannister. *Dir* Sarah Pia Anderson; *Dgn* Geoff Rose; *Light* Rik Carmichael. Reviews: *Guardian* 12/6/79, 8; *Stage* 21/6/79, 11. Comment: The play, about several people at a health farm, was dominated by one character and was full of talk but not much incident (*Guardian*). *Stage* complained similarly.

79.274 *My Mum Doesn't Know How to Draw Elephants* (P) Anon. WHITE LION c. 11/6/79 (Ln).* Cast: *Stage* 14/6/79, 30. Susan Gardner, Irene Kapps, Gail Mistlin, Terri O'Donohue, Elizabeth Pearce. Review: *Stage* 21/6/79, 13. Comment: Carpel Theatre Company. “With insight and a steady hand the five deviser-actors have explored the aspects, causes and effects of the wife-beating syndrome. It is simple, straight information produced through careful research” (*Stage*).

79.275 *The Problem* (P, 1a) A. R. Gurney. PINDAR OF WAKEFIELD c. 11/6/79 (Ln).** Cast: *Stage* 14/6/79, 30. Diana Malin, Russell Wootton. *Dir* David Coulter. Plot: French/2, Wheatley/3. Review: *Stage* 5/7/79, 14. Comment: A capable revival which did not excite *Stage*.

79.276 *A World of Wisdom* (One-man show) Norman Wisdom. RICHMOND 11/6/79.* Comment: The pre-West End production prior to opening at Drury Lane later in June (79.291).

79.277 *The King and I* (MP, 2a) Oscar Hammerstein II (bk, lyr; based on Margaret Landon, *Anna and the King of Siam*, 1944) and Richard Rodgers (mus). PALLADIUM 12/6/79.** 538 perf. Cast: *Theatricalia*; *Variety* 20/6/79, 78; *WWT/17*. *Captain Orton* Nick Burnell; *Anna Leonowens* Virginia McKenna; *The Interpreter* Maurice Chong; *The King* Yul Brynner; *Court Dancer* Susan Kikuchi; *Lady Thiang* Hye-Young Choi; *The Kralahome* John Bennett; *Tuptim* June Angela; *Lun Tha* Marty Rhone; *Juveniles* Kevin Heuston/Aladsair Cameron; *Louis Leonowens* Mark Niall/Gary Breeds/Andrew Breavington/Paul Hawkins; *Prince Chululongkorn* Rozzani

Shamsuddin/Richard Choo/James Hickling; *Sir Edward Ramsay* Paul Williamson; *Royal Dancers, Wives* Shirey Chantrell, Carolyn Choa, Diana Choy, Ran Hamilton, Seeta Indrani, Kathy Lee, San Lee, Suzie Leong, Claire Lutter, Makuini Menehira, Sureen Osler, Pamela Quinn; *Nurses, Amazons* Eileen Battye, Deborah Jackson, Donna Louise, Glenda Nicholls, Susan Varley; *Priests, Slaves* Yuzo Asai, Frankie Au, Jeffrey van der Byl, Lyndon Brown, Serge Julien, Kenneth Kwong; *Swing Dancers* Chichi Kadijono, Chua Kah Joo. *Chm* Lord Grade; *Deputy chm, Mgr dir* Louis Benjamin; *Mgr* John Avery; *Pres* Tom Arnold Associates Ltd., Ross Taylor; *Dir* Yuriko; *Sc dgn* Peter Wolf; *Light* David Hersey; *Cost dgn* Irene Sharaff; *Sound* Bruce Elliott; *Pd and sc consultant* Tod Kingman; *Mus dir* Cyril Ornadel; *Ch* Jerome Robbins (reproduced by Susan Kikuchi); *Cost* Bermans, Nathans; *Cost co-ordinator* Noel Howard; *Mus consultant* Milton Rosenstock; *Pd mgr* John Toogood. Plot: Bordman, Bordman/5, 577–78, Fletcher, Gänzl, Green, Hirschak, Kennedy, Law, Loney, 271, Wilmeth. Reviews: *Daily Mirror* 16/6/79, 8; *Guardian* 14/6/79, 10; *Illustrated London News* 1/8/79, 54; *Observer* 17/6/79, 15; *Stage* 21/6/79, 11; *Variety* 20/6/79, 78. Comment: “Revived with evident care and respect,” and advanced bookings worth over \$2,000,000 “believed to be an all-time high for London” (*Variety*). “Altogether a wonderful, magical night of real theatre,” and *Stage* wondered why the musical was not revived more often. *Daily Mirror* noted Brynner had played his role thousands of times and Virginia McKenna “showed no trace of nerves playing governess Anna for the first time.”

79.278 *Welcome Home Jacko* (P) Mustapha Matura. FACTORY 12/6/79.* Cast: *Stage* 7/6/79, 39. *Fret* Riba Akabusi; *Jacko* Bert Caesar; *Marcus* Victor Evans; *Zippy* Trevor Laird; *Sandy* Maggie Shevlin; *Gail* Dorrett Thompson; *Dole* Chris Tummings. *Dir* Charlie Hanson; *Dgn* Yasmin Pettigrew. Reviews: *Guardian* 20/6/79, 11; *New Statesman* 29/6/79, 963; *Stage* 28/6/79, 12. Comment: Black Theatre Cooperative. *New Statesman* reported some Rastifarians in the audience were annoyed by the play and stormed out. *Guardian* pointed out this was Matura’s first play to be set in London, and its objective was to ask the audience (mostly black locals) to question “their own lifestyle and the assumptions behind it.”

79.279 *American Days* (P) Stephen Poliakoff. ICA 14/6/79.* Cast: Theatricalia; WWT/17. *Gary* Phil Daniels; *Ian* Jack Elliott; *Lorraine* Caroline Embling; *Murray* Mel Smith; *Sherman* Antony Sher; *Tallulah* Toyah Willcox. *Dir* John Chapman, Tim Fywell; *Dgn* Caroline Beaver; *Light* Kazvo Inove, John Schwillers. Plot: Hirschak/2, 178, Weintraub. Reviews: *Guardian* 15/6/79, 8; *New*

Statesman 22/6/79, 929; *Observer* 17/6/79, 15; *Stage* 5/7/79, 11; *Tribune* 6/7/79, 9. Comment: *Tribune* left before the end of this play about “three teenagers auditioning for the jet-setting executive of a big record company. The situation and the dialogue were banal in the extreme.” *Guardian* found the play intriguing, perceptive, and performed well. The first New York production (*Stage* 73 16/12/80) ran for 48 performances.

79.280 *Flowers for Algernon* (Mus, 1a) David Rodgers (bk, lyr; adpt of Daniel Keyes’s novel, 1966) and Charles Strouse (mus). QUEEN’S 14/6/79. 29 perf. 1st perfd Citadel, Edmonton, Alberta, 13/12/78; 1st British perf. Cast: Theatricalia; *Variety* 20/6/79, 78; WWT/17. *Alice Kinnian* Cheryl Kennedy; *Charlie Gordon* Michael Crawford; *Charlie’s Father* Richard Owens; *Charlie’s Mother* Jeanna L’Esty; *Dr. Nemur* Ralph Nossek; *Dr. Strauss* Aubrey Woods; *Frank* George Harris; *Gina* Sharon Lee Hill; *Little Charlie* Jason Ash/Perry Green/Justin Kielty; *Mrs. Donner* Betty Benfield; *Nurses* Amanda Holmes, Brian Honeyball, Betty Turner, Barry Wade. Pp A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Mgr* Kelvin J. Allen; *Deputy chm* Louis Benjamin; *Pres* Michael White, Isobel Robins Konecky; *Dir* Peter Coe; *Sc dgn, Projections* Lawrence Schafer; *Cost dgn* Ingeborg; *Ch* Rhoda Levine; *Light* Bill Williams; *Sound* Philip Clifford; *Mus arr* Philip J. Lang; *Mus dir* Alexander Faris; *Assoc pd* Robert Fox; *Pd supervisor* Andrew Treagus. Plot: Hirschak, Loney, OTE, Salem. Reviews: *Birmingham Post* 15/6/79, 6; *Daily Mirror* 16/6/79, 8; *Guardian* 15/6/79, 8; *Illustrated London News* 1/8/79, 54; *Observer* 17/6/79, 15; *Stage* 21/6/79, 11; *Variety* 20/6/79, 78, 82. Comment: MPS 788. Michael Crawford was “impressive and sympathetic as the mental deficient who works in a bakery,” and the piece was “witty, compassionate and tactful,” but ultimately it was too much of a “downer” to be successful (*Variety*). “A work of decent professionalism” but “musicalising” the story is not the way to tell it (*Observer*). “The moral questions presented here are approached in a cliché-ridden and sentimental manner, degenerating into a tear-jerker of a love-story” (*Stage*). “Perhaps it fails to touch the heart, but it certainly engages the mind ... I did admire the playing of Michael Crawford and Cheryl Kennedy as his emotional girl friend” (*Daily Mirror*). The first New York production, as *Charlie and Algernon* (Helen Hayes 14/9/80), ran for 17 performances.

79.281 *The Golden Pathway Annual* (D, 2a) John Harding and John Burrows. JACKSONS LANE 14/6/79.** Plot: Fletcher, Vinson. Comment: Stopgap Theatre Company.

79.282 *Bingo: Scenes of Money and Death* (D, 2a)

Edward Bond. TOWER, CANONBURY, 15/6/79.** Cast: TTC. Plot: Demastes/2, Hochman, Patterson, Salem, Vinson, Weintraub.

79.283 *Piaf* (D, 2a) Pam Gems and Michael Tubbs (mus arr). WAREHOUSE 15/6/79. 1st perfd Other Place, Stratford-upon-Avon, 11/10/78. Cast: RSCA; *Stage* 21/6/79, 1; *Theatricalia*; *WWT/17*. *Dope Pusher*, *Louis*, *Butcher*, *Lucien* Bill Buffery; *Eddie*, *German Soldier*, *Angelo* Anthony Higgins; *Emil*, *Jacko* Allan Hendrick; *Inspector*, *Georges*, *Man in Brothel*, *Barman* Conrad Asquith; *Leplee*, *Jean*, *Husband* Michael Bertenshaw; *Madeleine* Carmen Du Sautoy; *Barman*, *Man at Rehearsal*, *Pierre* Ian Charleson; *Manager* Geoffrey Freshwater; *Marcel*, *Theo*, *German Soldier*, *Legionnaire*, *Jacques*, *American Soldier* Malcolm Storry; *Marlene* Darlene Johnson; *Nurse* Jocelyn Cunningham; *Paul*, *Impresario*, *American Sailor*, *Physiotherapist* Ian Reddington; *Piaf* Jane Lapotaire; *Toine* Zoë Wanamaker. *Dir* Howard Davies; *Dgn* Douglas Heap; *Light* Leo Leibovici. Plot: Demastes/2, Fletcher, Hischak/2, 182, Weintraub. Reviews: *Guardian* 18/6/79, 10; *Illustrated London News* 1/8/79, 54; *New Statesman* 22/6/79, 929; *Spectator* 23/6/79, 33; *Stage* 21/6/79, 11; *Tribune* 6/7/79, 9. Comment: MPS 772. Royal Shakespeare Company. Pam Gems managed to dramatize Piaf's life without falling into clichés; Jane Lapotaire was "Piaf to her fingertips" (*Guardian*). "Warrants a rave review," particularly Lapotaire (*Tribune*). Lapotaire "had the first night Warehouse audience utterly transfixed" (*Spectator*). The first New York production (Plymouth 5/2/81) ran for 165 performances; it starred Lapotaire who won a Tony Award.

79.284 *The Salmon Show* (One-man show) Bob Carroll. RIVERSIDE STUDIOS 17/6/79. 1st British perf Chapter Arts Centre, Cardiff, 4/78. Cast: *Stage* 14/6/79, 30. Bob Carroll. Review: *Stage* 5/7/79, 14. Comment: "It is not surprising that the salmon is an excuse for rather than a cause of this monolithic monologue; we are treated rather to a self-indulgent, incompetent ego trip" by Carroll (*Stage*).

79.285 *An Evening of Memories* (Ent). RICHMOND 18/6/79.** Comment: The cast was Hinge and Bracket [Patrick Fyffe and George Logan]. A two-week engagement.

79.286 *Inky Fingers*. SOHO POLY 18/6/79 (Ln).

79.287 *Sus* (D, 2a) Barrie Keeffe. SOHO POLY 18/6/79.* Cast: *Stage* 28/6/79, 25. *Karn* Stuart Barren; *Wilby* Roger Allam; *Delroy* Paul Barber; *Dir* Ann Mitchell. Plot: Bull/2, Dorney, Fletcher. Reviews: *Guardian* 26/6/79, 8;

Stage 19/7/79, 14; *Tribune* 27/7/79, 7. Comment: "Hard, rough, instant political drama at its best" (*Guardian*). "A moving play and the performances are superb" (*Tribune*).

79.288 *Tomorrow I'll Be Fifty* (P, 1a) Leila Blake. KING'S HEAD 18/6/79.* Cast: *Stage* 21/6/79, 27. Hugh Lloyd, Irene Hamilton. *Dir* Frederick Proud; *Dgn* Brian Nickless. Review: *Stage* 28/6/79, 12. Comment: The play involved a self-made man and an aging spinster encountering but not connecting with each other.

79.289 *Charley's Aunt* (FC, 3a) Brandon Thomas. ADELPHI 19/6/79.** 121 perf. Cast: *Theatricalia*; *WWT/17*. *Amy Spettigue* Stacey Gregg; *Brassett* Raymond Bowers; *Charles Wykeham* Andrew Knox; *Donna Lucia d'Alvadorez* Helen Cherry; *Ela Delahay* Wendy Padbury; *Jack Chesney* Mark Wynter; *Kitty Verdun* Belinda Carroll; *Lord Fancourt Babberley* John Inman; *Colonel Sir Francis Chesney* Allan Cuthbertson; *Stephen Spettigue* Derek Francis. *L Musical Plays Ltd.*; *Pres* Bernard Delfont, Richard M. Mills, Harold Fielding; *Gen mgr* Thomas Porter; *Hse mgr* Paul Riley; *Bom* Jean Corduri; *Dir* Bill Robertson; *Dgn* Terry Parsons; *Light* James Baird; *Sm* Michael Friend; *Dsm* Sue Smith; *Asm* Sally Ann Webster, James Stadden; *Wm* Douglas Gregory; *Elect* Michael White; *Carp* Tom Povey; *Sc bld*, *Sc* Yvonne Arnaud Theatre Workshops; *Cost* Yvonne Arnaud Theatre Wardrobe, Jane Law; *Pq* Simon Wigs. Plot: Bordman, Bordman/2, 354–55, Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 20/6/79, 11; *Observer* 24/6/79, 14; *Stage* 28/6/79, 11. Comment: The production, "starring John Inman, is prettified, mechanical and pointless" (*Guardian*). John Inman was miscast (*Observer*).

79.290 *Correspondence* (P) Michelene Wandor. ICA 19/6/79 (Ln).* Cast: *Stage* 21/6/79, 27. Adrienne Posta, Philip Bloomfield, Arthur Nightingale, Margaret Stallard. *Dir* Julia Pascal. Reviews: *Stage* 5/7/79, 14; *Tribune* 6/7/79, 9. Comment: MPS 850 (see also MPS 1006 for the performance at the Railway Hotel, Brighton, 16/9/80). This "illuminating, sensitive short play" was about a divorced woman and her affair with a young lover (*Tribune*).

79.291 *A World of Wisdom* (One-man show) Norman Wisdom. DRURY LANE 19/6/79.** Cast: *Variety* 27/6/79, 84. Norman Wisdom, Tony Fayne, Samantha Smith Dancers. *Pres* John Farrow, Jimmy Jacobs. Reviews: *Daily Mirror* 22/6/79, 17; *Guardian* 19/6/79, 8; *Stage* 21/6/79, 5; *Variety* 27/6/79, 84. Comment: *Variety* reported that the production played to a "less than half-full" theatre. "Just a load of old rubbish" (*Daily Mirror*). The show "meandered aimlessly along, barely utilising

Wisdom's talents, and desperately needing a director to pull it all together" (*Stage*).

79.292 *As You Like It* (C) William Shakespeare. ST. GEORGE'S 20/6/79.** Cast: Theatricalia; *WWT/17*. *Duke Senior* Joseph O'Connor; *Duke Frederick* Eric Lander; *Amiens* Richard Kay; *Jaques* Bernard Hepton; *Le Beau* Kim Begley; *Charles* Richard Hampton; *Oliver* Colin Starkey; *Jaques de Boys* Robin Langford; *Orlando* Sam Dastor; *Adam* Peter Holmes; *Dennis* Paul Wilce; *Touchstone* John Moreno; *Sir Oliver Martext* Edward Phillips; *Corin* Daniel Davies; *Silvius* Adam Kurakin; *William* Alex Guard; *Rosalind* Rosemary Leach; *Audrey* Angela Brinkworth; *Celia* Jenny Oulton; *Hymen* Sandra Miller; *Phebe* Sara Mason. *Dir* George Murcell; *Dec* John Bloomfield, Ann Beverley; *Sc dgn* Paul Staples. Reviews: *Birmingham Post* 29/6/79, 13; *Guardian* 28/6/79, 10; *Stage* 28/6/79, 11. Comment: George Murcell took a "predominantly literal approach" to the play (*Guardian*). "Part by part, actor by actor, the production is well enough. But an addition of parts does not necessarily amount to the whole sum; it does not here" (*Stage*).

79.293 *Public Property* (P) Roger Newman. YOUNG VIC STUDIO 20/6/79. 1st perf? Cast: *Stage* 14/6/79, 30. *Marilyn Monroe* Jane Francis; *Billy Wilder* Alistair Cheyne; *Arthur Miller* Simon Milne; *Sybil Conway*, Andrew Buchanan. *Dir* Carol Gould. Review: *Stage* 19/7/79, 14. Comment: CG and Company. "Unfortunately it requires rather more than this impressionistic and episodic piece to say something meaningful" about the career of Marilyn Monroe (*Stage*).

79.294 *Undiscovered Country* (D, 5a) Arthur Schnitzler (adpt Tom Stoppard of *Das weite Land*, 1911). OLIVIER 20/6/79. 1st perf this adpt. Cast: NTA; *Stage* 14/6/79, 1; Theatricalia; *Variety* 27/6/79, 84; *WWT/17*. *Genia Hofreiter* Dorothy Tutin; *Kathi* Janet Whiteside; *Mrs. Wahl* Sara Kestelman; *Erna Wahl* Emma Piper; *Otto von Aigner* Greg Hicks; *Dr. Franz Mauer* Michael Byrne; *Friedrich Hofreiter* John Wood; *Paul Kreindl* John Harding; *Adele Natter* Anna Carteret; *Demeter Stanzides* Glyn Grain; *Mr. Natter* Brian Kent; *Mrs. von Aigner* Joyce Redman; *Rosenstock* Peter Needham; *First Hiker* Elliott Cooper; *Second Hiker* William Sleigh; *Bellboy* Mark Farmer; *Mr. Schmidt* David Browning; *Mrs. Schmidt* Jane Evers; *Mr. Serknitz* Roger Gartland; *Dr. von Aigner* Michael Bryant; *Spanish Girl* Fiona Gaunt; *French Girl* Anne Sedgwick; *Albertus Rhon* Dermot Crowley; *Italian Maid* Susan Gilmore; *Head Waiter* Nik Forster; *Penn* Martyn Whitby; *Gustl Wahl* Adam Norton; *French Nanny* Marianne Morley; *Mrs. Rhon* Marjorie Yates; *Children* Catherine Devitt, Graham McGrath,

Sandra Osborn, Grant Warnock. *Dir* Peter Wood; *Dgn* William Dudley; *Assist dgn* Robert Dein, Sue Jenkinson; *Cost dgn* David Walker; *Light* Robert Bryan; *Assist light* Peter Radmore; *Sound* Derrick Zieba; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Jill Macfarlane, Peter Morison, Lesley Walmsley. Plot: Hochman, Loney, Weintraub. Reviews: *Birmingham Post* 22/6/78, 6; *Guardian* 19/6/79, 8, 21/6/79, 12; *Illustrated London News* 1/8/79, 54; *New Statesman* 29/6/79, 963; *Observer* 24/6/79, 14; *Spectator* 7/7/79, 24–25; *Stage* 28/6/79, 11; *Variety* 27/6/79, 84, 89. Comment: MPS 883. National Theatre. Previews 15/6–19/6; Press night, advertised as a low-price opening, was 20/6/79. "Far too long ... diffuse ... So many characters and sub-plots clutter the proceedings that it's sometimes hard to keep track of who's who or what's what, let alone why (*Variety*). "A theatrical feast ... and an astonishing central performance by John Wood" (*Guardian* 21/6). *Spectator* said the play "achieves simultaneously the status of a fin de siècle period piece and an exploration of human behaviour which is utterly modern and contemporary." The production remained in repertory until 31/1/80.

79.295a *Affair of Honour* (P) Janet Dunbar (based on Anton Chekhov's story). ORANGE TREE 22/6/79. 1st perf? Cast: *WWT/17*. John Baddeley, David Ashton. *Dir* Adrian Harris. Review: *Stage* 26/7/79, 14. Comment: Performed under the collective title *An Evening of Chekhov*. Richmond Fringe. A well contrasted quadruple bill (*Stage*).

79.295b *The Chorus Girl* (P) Janet Dunbar (based on Anton Chekhov's story). ORANGE TREE 22/6/79. 1st perf? Cast: *WWT/17*. Caroline John. *Dir* Adrian Harris. Review: *Stage* 26/7/79, 14. Comment: Performed under the collective title *An Evening of Chekhov*. Richmond Fringe.

79.295c *The Kiss* (P) Janet Dunbar (based on Anton Chekhov's story). ORANGE TREE 22/6/79. 1st perf? Cast: *WWT/17*. David Ashton. *Dir* Adrian Harris. Review: *Stage* 26/7/79, 14. Comment: Performed under the collective title *An Evening of Chekhov*. Richmond Fringe.

79.295d *Tobacco Is a Harmful Weed* (P) Janet Dunbar (based on Anton Chekhov's story). ORANGE TREE 22/6/79. 1st perf? Cast: *WWT/17*. John Baddeley. *Dir* Adrian Harris. Plot: French/2, Hochman, Matlaw. Review: *Stage* 26/7/79, 14. Comment: Performed under the collective title *An Evening of Chekhov*. Richmond Fringe.

79.296 *Young Sir* (F) David Cregan, ORANGE TREE 22/6/79 (Ln).* Cast: *Stage* 28/6/79, 25. *Philip* Sam Walters; *Amanda* Ann Windsor; *Rosemary* Louisa Rix; *Bill* Pat Connell; *Johnson* Hywel David. *Dir* Sam Walters, Nick Wood. Review: *Stage* 26/7/79, 14. Com-

ment: Richmond Fringe. A delightful, successful romp “through the social, paternal and marital complexities of life in and on the road to Haywards Heath. Or rather, the railtrack” (*Stage*).

79.297 *Jumpers* (C, 2a) Tom Stoppard. QUESTORS 23/6/79.** Cast: QTA. Plot: Best/73, 257, Demastes/2, Fletcher, Hischak, Hischak/2, 73–74, Hochman, Law, Loney, Patterson, Salem, Vinson, Weintraub.

79.298 *Charge* (P) Kate Jason Smith. ACTION SPACE c. 25/6/79.* Cast: *Stage* 28/6/79, 25. *Judith* Jo-Anne Fraser; *Fran* Sara Hardy; *Merele* Madeline McNamara; *Stella* Stephanie Pugsley. *Dir* Jean Betts. Review: *Stage* 9/8/79, 14. Comment: The piece was written for Gay Pride Week and was “an objective look at certain human relationships which just happen to be lesbian, or to use the author’s own words, about the gap between what people say and what they do” (*Stage*).

79.299a *The Oracle* (Buletta) Susanna-Maria Cibber. HALF MOON 25/6/79.** Review: *Guardian* 16/7/79, 11. Comment: Mrs. Worthington’s Daughters. “A very silly play, which somehow or other Mrs Worthington’s Daughters attempt to twist into a peculiar feminist tract. ... the acting and singing is painful” (*Guardian*).

79.299b *The Twelve-Pound Look* (P, 1a) J. M. Barrie. HALF MOON 25/6/79.** Plot: Bordman/2, 686–87, French/2, Geduld, 77–79, Matlaw, Sobel, Walford. Review: *Guardian* 16/7/79, 11. Comment: Mrs. Worthington’s Daughters. “As a period piece it was mildly interesting” (*Guardian*).

79.300 *The Caucasian Chalk Circle* (P, 5a) Bertolt Brecht (trans James Stern and Tania Stern and W. H. Auden of *Der kaukasische Kreidekreis*, 1948). THEATRE ROYAL, STRATFORD EAST, 26/6/79.** Cast: *Stage* 21/6/79, 1; *WWT/17*. *Michael* Claire Adams; *Simon*, *Wedding Guest*, *Invalid* John Ashton; *Old Peasant*, *Adjutant* Keith Bartlett; *Very Young Worker*, *Doctor*, *Ironshirt* Anthony Davison; *Peasant Woman*, *Governor’s Wife* Prim Cotton; *Peasant Woman*, *Grusha* Deborah Findlay; *Peasant*, *Decor*, *Yussup* Ken Gregson; *Girl Tractorist*, *Maro* Caro Newling; *Singer*, *Rider*, *Shauva*, *Beggar* Stuart Organ; *Masha* Carrie Simcocks; *Agriculturist*, *Cook*, *Mother-in-Law* Alwyne Taylor; *Expert*, *Fat Prince*, *Corporal* Stephen Tiller; *Azduk*, *Wounded Soldier*, *Governor*, *Peasant* Tom Wilkinson. *Dir* Jonathan Chadwick; *Dgn* Jenny Tiramani; *Light* Dougie Mayhew; *Mus* Elaine Streeter. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Reviews: *Guardian* 29/6/79, 10; *New Statesman* 6/7/79, 29; *Stage* 5/7/79, 11. Comment: The

revival contained two promising performances by Deborah Findlay and Tom Wilkinson (*New Statesman*). Directed “as burlesque theatre, or at least that seems to be the governing tendency. A rather hectic and mildly grotesque manner has infected many of the players, yet the laughter extracted from the text is neither consistent nor considerable” (*Guardian*).

79.301 *King Prawn* (P) Tim Webb and Chris Speyer. ARTS 26/6/79.* Cast: *Stage* 21/6/79, 27. Cavan O’Riain, Michael Champion, Jill Cowles, Diarmaid Hynes, Patrick Begley. *Dir* Chris Speyer; *Dgn* Kath Ukleja; *Mus* Diarmaid Hynes. Comment: Theatre Kit.

79.302 *The Secret Policeman’s Ball* (Revue) John Cleese and Martin Lewis. HER MAJESTY’S 27/6/79. 4 perf. Peter Cook, John Cleese, Rowan Atkinson, Melvyn Bragg, Clive James, Pete Townshend, John Williams. Reviews: *Guardian* 29/6/79, 10; *Observer* 1/7/79, 14. Comment: In aid of Amnesty International. This collection of well-known comedy routines ran over three hours (*Guardian*).

79.303 *The Soap Opera* (P) Donna Franceschild. HALF MOON 27/6/79.** Comment: Women’s Theatre Group.

79.304 *Happy Hour* (One-man show) Jonathan Adams. LAMB AND FLAG 28/6/79. 1st perf? Cast: *Stage* 28/6/79, 25. Jonathan Adams.

79.305 *Six Characters in Search of an Author* (P) Luigi Pirandello (trans John Linstrum of *Sei personaggi in cerca d’autore*, 1921). GREENWICH 28/6/79.** Cast: *Stage* 28/6/79, 2; *WWT/17*. *Director of the Company* Michael J. Jackson; *Stage Staff* Deborah Blake, Jeannie Crowther, Mark Preston; *Actors* David Beale, Sally Nesbitt, Christopher Saul, Erica Stevens, Joanna Wake; *The Father* Philip Stone; *The Mother* Mona Bruce; *The Stepdaughter* Pauline Moran; *The Son* Nick Dunning; *The Boy* Stuart Wilde; *The Little Girl* Clare Barnes; *Madame Pace* Claire Davenport. *Dir* Phil Young; *Dgn* Bernard Culshaw. Plot: Best/22, 482–83, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Matlaw, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 29/6/79, 10; *New Statesman* 6/7/79, 28–29; *Observer* 1/7/79, 14; *Spectator* 14/7/79, 24; *Stage* 5/7/79, 11. Comment: *Guardian* said the production was “anaemic and undercast.” *Observer* thought Phil Young had made a fundamental mistake in staging the play in modern dress because “we now have obviously contemporary performers practising archaic rehearsal methods.” *Spectator* was more charitable but still thought the play needed a production with “greater theatrical flair” and better actors.

79.306 *Barefoot in the Park* (C, 3a) Neil Simon. TOWER, CANONBURY, 29/6/78.** Cast: TTC. Plot: Best/63, 117, Bordman, Bronner, Bordman/4, 391, Fletcher, Hirschak, Hochman, Law, Loney, MacNicholas, Salem, Shipley, Wilmeth.

79.307a *Bloomers 1* (Cabaret) [Eileen Pollock]. HALF MOON 29/6/79. Eileen Pollock, Eve Bland, Noreen Kershaw. Review: *Guardian* 16/7/79, 11. Comment: Bloomers. "A zippy energetic show" about "the housewife's plight—but the scenes were minutely observed comments, and very funny" (*Guardian*).

79.307b *Nuts* (P) The cast. HALF MOON 29/6/79.** Claudia Boulton, Christine Ellerbeck, Didi Hopkins, Lauren Jana Marks. Review: *Guardian* 16/7/79, 11. Comment: Beryl and the Perils. The piece had "some life and verve," "but the message was bland and predictable"—that mad people are only mad "because of the sick society in which we live" (*Guardian*).

79.308 *Alice the Ripper* (P) Terry Jacobs. YOUNG VIC 7/79. 1st perf? Elaine Loudon, Jeff Chiswick, Rick Lloyd. Dir Terry Jacobs. Review: *Stage* 19/7/79, 14. Comment: "It is a series of unimaginatively written songs which bear no relation to each other, to any purported content, mood, theme or story line" (*Stage*).

79.309a *Have You Met Our Rabbit* (C) Michael Stevens. WHITE LION 7/79 (Ln). Andrew Knox, Imogen Hassall. Dir Andrew Knox; Dgn, Light Bosco. Review: *Stage* 2/8/79, 11. Comment: Performed under the collective title *We've only Just Met*. "Both deal with different angles of non-communication. Though neither are highly emotionally charged ... or dramatically highly significant, they nevertheless present a very worthwhile 'entertainment for entertainment's sake' show" (*Stage*).

79.309b *Thinking Aloud* (DSK) Emlyn Williams. WHITE LION 7/79 (Ln). Andrew Knox, Imogen Hassall. Dir Andrew Knox; Dgn, Light Bosco. 1st perfd Stage Door Canteen 1/7/45. Review: *Stage* 2/8/79, 11. Comment: Performed under the collective title *We've only Just Met*.

79.310 *The Lesson* (P, 1a) Eugène Ionesco (anon trans of *La leçon*, 1951). GATE 7/79.** Professor Michael Loughman; Pupil Moira Fitzgerald; Maid Constance Reason; Narrator Richard Bremmer. Dir Lou Stein. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Walford. Review: *Stage* 19/7/79, 14. Comment: Well played and directed.

79.311 *The Room* (P, 1a) Harold Pinter. ORANGE TREE 7/79 (Ln).** *Rose* Hudd Ruth Goring; *Mr. Kidd* Rod

Beacham; *Bert* Desmond Stokes; *Mrs. Sands* Jean Rogers; *Mr. Sands* Derek Hollis; *Riley* Robert Phillips. Dir Nick Woods. Plot: Demastes/2, Fletcher, Hochman, Law, Walford, Weintraub. Review: *Stage* 16/8/79, 52. Comment: "Nick Woods has directed it in a deceptively straightforward fashion" (*Stage*).

79.312 *Strange Encounters* (P) Michael Maynard (adpt Geoff Bullen). THEATRE CENTRE 7/79. 1st perf? *Mr. James* Ian Blower; *Linda* Judy Harris; *Stuart* Paul Toner; *Sandy, Rose Calder* Judy Emmet. Dgn Margaret Butchart, Jenny Blincow. Review: *Stage* 12/7/79, 11. Comment: A time travel piece involving society and witches in the seventeenth century.

79.313 *The Dear Love of Comrades* (P) Noël Greig and Drew Griffiths. HALF MOON 2/7/79.** Plot: Bull/2. Review: *Guardian* 4/7/79, 11. Comment: Gay Sweatshop. "A swift and lucid production" by Nancy Diuguid (*Guardian*).

79.314 *Find the Lady* (C, 2a) Michael Pertwee. RICHMOND 2/7/79. 1st perfd Alexandra, Birmingham, 28/5/79. *Mrs. Pratt* Margaret Inglis; *Desiree Pratt* Patsy Rowlands; *Dr. Ali* John Eastham; *Rosie Lake* Mollie Sugden; *Mark Anderson* Richard Latham; *Sq. Ldr. Tim Cantel* Bill Pertwee; *Miss Daintee* Rosamunde Hartley; *Jean Smith* Kirsten Cooke. Dir Wallace Douglas. Comment: A one-week engagement.

79.315 *One of Our Howls Is Missing* (C) Raymond Allen. WIMBLEDON 2/7/79. 1st perfd Haymarket, Leicester, 25/4/79. Christopher Beeny, Gerald Flood, Carol Hawkins, Robert Mill, Jean Harrington. Dir Jimmy Thompson; Sc dgn Terry Parsons. Comment: The plot and setting was reminiscent of *Faulty Towers*, but not nearly as good (*Stage* 10/5/79, 13).

79.316 *Wild Oats* (C, 3a) John O'Keefe. ALDWYCH 2/7/79.** Cast: RSCA; Theatricalia; WWT/17. *John Dory* Malcolm Storry; *Sir George Thunder* Norman Rodway; *Ephraim Smooth* Paul Webster; *Lady Amaranth* Sinéad Cusack; *Zachariah* Brian Abbott; *Midge, 3rd Ruffian* Philip McGough; *Harry Thunder* John Nettles; *Rover* Alan Howard; *Farmer Gammon* Raymond Westwell; *Sim* Allan Hendrick; *Jane Zoë Wanamaker/Ruby Wax*; *Banks* Donald Douglas; *Twitch* Conrad Asquith; *Waiter, 1st Ruffian* Bill Buffery; *Waiter, 2nd Ruffian* Ian Reddington; *Landlord* Arthur White; *Lamp* George Raistrick; *Trap* Alan Barker; *Amelia* Eve Pearce; *Maids* Jocelyn Cunningham, Kate Fitzgerald, Ruby Wax. Dir Clifford Williams; Dgn Ralph Koltai; Cost dgn Judith Bland; Light Robert Ornbø; Mus Marc Wilkinson. Plot: Fletcher, Patterson. Reviews: *Birmingham Post* 4/7/79, 6; *Guar-*

dian 3/7/79, 8; *Illustrated London News* 1/9/79, 90; *Observer* 8/7/79, 14; *Stage* 12/7/79, 9. Comment: Royal Shakespeare Company. Previews began 26/6/79. "As fine-honed as ever and the blend of self mockery, sentiment ... and downright farce positively bubbles across the audience" (*Stage*). A revival of the RSC's repertory piece.

79.317 *Wren, Pepys and Charlie Too* (Dinner mus) David Adams (bk, mus) and Chuck Mallett. PARK LANE HOTEL 2/7/79.* Cast: *Stage* 28/6/79, 1. *Christopher Wren* Brian Ralph; *Charlie Farthing* Benny Lee; *Nell Gwynne* Carol Cleveland; Ian Hanham, Maggie Vickers, Lisa Westcott, John Gower, Christopher Brown, Rex Taylor-Craig, Wendy Walsh, Jacob Watkin. *Pres* David Adams Presentations, Summer Time in Park Lane Ltd.; *Dir* David Adams; *Dgn* Derek Cousins; *Ch* Gillian Gregory; *Mus dir* David Green. Reviews: *Stage* 31/5/79, 1, 12/7/79, 5; *Variety* 11/7/79, 85, 87. *Variety* provided details of the cost of the dinner-theatre package for this "mini-musical about the life and times of Wren," and suggested a better, less expensive alternative might be had elsewhere.

79.318 *Iolanthe; or, The Peer and the Peri* (Fairy O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). HOLLAND PARK COURT THEATRE 3/7/79.** Cast: *Stage* 28/6/79, 1. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: The company for 79.318 and 79.329 comprised Thomas Round, Donald Adams, John Cartier, Michael Wakeham, Geoffrey Shovelton, Richard Robson, Franklyn Whiteley, Jane Metcalfe, Margaret Smith, Marian Martin, Jean Temperley, Carole Rosen, Rita Marlton. *Mus dir* Ian Kennedy.

79.319 *Faust!* (Rock mus) Jamie Reid (lyr, bk; based on Johann Wolfgang von Goethe and Christopher Marlowe) and Terry Mortimer (mus) and Michael Bogdanov (lyr). YOUNG VIC 4/7/79.* 26 perf. Cast: Theatricalia; *WWT/17. Valentine* Chris Barnes; *Mephistopheles* James Carter; *Martha* Laura Cox; *Wagner* John Darrell; *Margaret* Tina Jones; *Faust* Mickey O'Donoghue; *Speaker* Malcolm Rennie; *Faust* Ian Taylor; *Helena* Kate Versey; *Faust* Bill Wallis; *Faust* Bev Willis; *Puppeteers* Joan Barton, James Burton. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Martin Hazlewood. Plot: OTF. Reviews: *Guardian* 6/7/79, 8; *Observer* 8/7/79, 14; *Stage* 12/7/79, 9. Comment: MPS 796. *Observer* thought the piece was really "a reasonably well-observed standard modern play" with music and not particularly related to Faust. "A very uneasy blend of old and new ... a moralistic mish-mash" (*Guardian*).

79.320 *The Shadow* (P) Keith Lancing (adpt and trans of

Albert Camus, *The Outsider*, 1942). YOUNG VIC STUDIO 4/7/79. 1st perf. Cast: *Stage* 28/6/79, 25. Keith Lancing. Comment: Also performed at the Warehouse, Croydon 8/7/79.

79.321 *Twelfth Night; or, What You Will* (C) William Shakespeare. OPEN AIR 4/7/79.** Cast: *Stage* 5/7/79, 10; Theatricalia. *Feste* Michael Duggan; *Malvolio* Anthony Sharp; *Maria* Norma Dunbar; *Olivia* Victoria Plucknett; *Orsino* Graham Sinclair; *Sebastian* John Hudson; *Sir Andrew Aguecheek* Edward Hibbert; *Sir Toby Belch* Ian Talbot; *Viola* Helen Cooper; Richard Rees, Graham Chinn, John Hudson, Stan Pretty, Bill Ewens, Mark Hardy, Barrie Jamieson, Eric Nordell, Vivienne Ritchie, Nica Burns, Pamela Ellis. *Dir* David Conville; *Light* Ian Callander; *Dgn* Tim Goodchild; *Fight arr* Ian McKay. Reviews: *Birmingham Post* 5/7/79, 9; *Guardian* 5/7/79, 8; *Stage* 19/7/79, 13. Comment: New Shakespeare Company. "In the comedy and romance it seems to be silvery-shining; in the solemn passages, with Orsino and Olivia in particular, it gently makes fun of matters, though never harshly. It may not bring out the sadness and melancholy of the work, but generally it is most expressive" (*Stage*).

79.322 *Who's Been a Badder?* (P) Rosemary Mason. HEAD 5/7/79 (Ln).* Cast: *Stage* 5/7/79, 10. Lizza Aiken, Ingrid Evans. *Dir* Stuart Owen. Review: *Stage* 12/7/79, 11. Comment: MPS 823. About a pregnant woman in hospital being visited by her sister, the meaning of which eluded *Stage*.

79.323 *Antony and Cleopatra* (T) William Shakespeare. ALDWYCH 6/7/79.** Cast: RSCA; Theatricalia; *WWT/17. Mark Antony* Alan Howard; *Octavius Caesar* Jonathan Pryce; *Lepidus* Paul Brooke; *Octavia, Iras* Juliet Stevenson; *Domitius Enobarbus* Patrick Stewart; *Ventidius, Dolabella* John Bowe; *Silius, Messenger* Alan Barker; *Eros, Boy Singer* Hilton McRae; *Canidius, Messenger* Dennis Clinton; *Decretas, Maecenas* Alan Cody; *Old Soldier, Mardian, Schoolmaster* Philip McGough; *Agrippa* Paul Webster; *Thidias, Alexas, Diomedes, Messenger* Paul Whitworth; *Proculeius, Soothsayer, Messenger* David Bradley; *Sextus Pompeius* David Suchet; *Menecrates, Seleucus, Messenger* George Raistrick; *Menas* Paul Moriarty; *Varrus, Messenger* Brian Abbott; *Cleopatra* Glenda Jackson; *Charmian* Paola Dionisotti; *Clown, Messenger* Richard Griffiths. *Dir* Peter Brook; *Dgn* Sally Jacobs; *Light* Clive Morris; *Mus* Richard Peaslee. Reviews: *Guardian* 2/7/79, 10, 9/7/79, 10; *Illustrated London News* 1/9/79, 90; *Observer* 8/7/79, 34, 15/7/79, 15; *Stage* 12/7/79, 9. Comment: Royal Shakespeare Company. *Observer* found Peter Brook's production "frustratingly uneven," with Glenda

Jackson and Alan Howard playing “in different styles.” Brook’s production was “an integration of Antony’s decline in personal and political stature and Octavius’ corresponding rise with Cleopatra’s unchanging catalyst like chameleon last years” (*Stage*). “In the end what is so good about this production is that Brook gives us the play’s architecture and none of its archaeology” (*Guardian*). Commending Jackson and Howard and the swift pace, *Illustrated London News* declared this was the way the play should be seen.

79.324a *Birdbath* (P, 1a) Leonard Melfi. NEW INN 6/7/79.** Cast: *Stage* 5/7/79, 10. Plot: Eisler, Vinson, Walford. Comment: The company for this double bill comprised Sue Slee, Nicholas John, Rosemary Parry-Jones, Derek Longhurst. *Dir* John Wilson.

79.324b *I’m Really Here* (P, 1a) Jean-Claude van Itallie. NEW INN 6/7/79. 1st perfd Sheridan Square Playhouse, New York, 2/65. Cast: *Stage* 5/7/79, 10. Plot: MacNicholas, Walford.

79.325 *O’Flaherty, V. C.* (P, 1a) Bernard Shaw. OPEN AIR 9/7/79 (Ln).** Geoffrey Colville, Clive Carter, Toni Kanal, Felicity Hayes-McCoy. *Dir* Richard Digby Day. Plot: Demastes/1, French/2, Hochman, Mander/3, Purdom, Williams, 220 (Ln). Review: *Stage* 26/7/79, 14. Comment: Performed evenings from 13/8/79. “Richard Digby Day’s lunchtime production ... is excellent. The simple setting with flagpole works well and the actors excel” (*Stage*).

79.326 *Reggae Britannia* (P) Leigh Jackson. COURT 9/7/79.* 37 perf. Cast: Findlater; *Stage* 5/7/79, 10; *WWT/17*. *Lindy* Debby Bishop; *Mike* James Coyle; *Miss Feeley* Janet Dale; *The Lord* Barry Ford; *Leaker* Brian Hayes; *Israle* Ram John Holder; *Elroy* Kelvin Omard; *Tony* William Vanderpuye; *Roadies* Jimmy Findley, Tim Thomas, George Bell, Simon Hall. *Dir* Keith Washington; *Dgn* Richard Brown; *Mus* Pitch Black; *Light* Jack Raby; *Sound* John Del ’Nero. Reviews: *Birmingham Post* 11/7/79, 5; *Guardian* 10/7/79, 8; *Illustrated London News* 1/9/79, 90; *New Statesman* 20/7/79, 105; *Observer* 15/7/79, 15; *Spectator* 14/7/79, 24; *Stage* 19/7/79, 13. Comment: MPS 767. English Stage Company. The piece was about “a reggae group which is breaking up around the dilemma of commercial success or black integrity” (*Spectator*). Like *Spectator*, *New Statesman* found the music very loud and the dialogue difficult to understand. “Cacophonous and frequently incomprehensible (*Illustrated London News*).

79.327 *She Would If She Could* (P) George Etherege. RICHMOND 9/7/79.** *Sir Oliver Cockwood* Paul

Eddington; *Mr. Courtall* David Firth. *Dir* Jonathan Miller. Plot: Law. Comment: A one-week engagement.

79.328 *Cronus Eleven* (Multi-media spectacle). ICA 10/7/79. Cast: *WWT/17*. *A Woman*, *The Sheep* Anke Van Haas Trecht; *The Sheep*, *The Go-between* Hendrik-Jan Kromhout; *A Mannequin*, *The Monkey* Frank Kroese; *A Man*, *The Monkey* Silvio Montoya; *The Guard*, *The Lion* Herve Musin; *A Woman*, *The Goat* Erna Onstenk; *A Man*, *The Fox* Carlos Re; *Clavecin* Lucero Enriquez; *The Bowler-hatted Man* Armando Bergallo; *The Cloud Man* Santiago Del Corral. *Dir* Armando Bergallo, Silvio Montoya, Hector Vilche; *Light* Clemens Boon. Review: *Stage* 19/7/79, 13. Comment: Taller Amsterdam Group. “A ‘presentation’ of visually exciting and mentally provocative experimental quality” (*Stage*).

79.329 *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). HOLLAND PARK COURT THEATRE 10/7/79.** Cast: *Stage* 28/6/79, 1. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: The company for 79.318 and 79.329 comprised Thomas Round, Donald Adams, John Cartier, Michael Wakeham, Geoffrey Shovelton, Richard Robson, Franklyn Whiteley, Jane Metcalfe, Margaret Smith, Marian Martin, Jean Temperley, Carole Rosen, Rita Marlton. *Mus dir* Ian Kennedy.

79.330 *Venice Preserved* (T [5a]) Thomas Otway. FOUNTAINS ABBEY 10/7/79. 1st perfd Dorset Garden 9/2/1682. Plot: Gassner, Hochman, Patterson, Salem, Shipley, Sobel. Comment: Company of Three.

79.331 *Dutch Hope* (P) Bram Vermeulen and Freek de Jonge (adpt Snoo Wilson). COURT 12/7/79 (Lt). 1st perf this adpt . Cast: *Stage* 12/7/79, 10. Bram Vermeulen, Freek de Jonge. Review: *Stage* 2/8/79, 11. Comment: Dutch Theatre Group. “It is yet another exercise in the hardened activity known as affronting the audience’s intelligence (you may recognise it as aggro punk theatre) and is the sort of thing much to be applauded if you like having plates and bags thrown at you” (*Stage*).

79.332 *Prometheus* (P, 2a) Julian Beck (text) and Carlo Altomare (mus). ROUNDHOUSE 12/7/79. 1st British perf? Cast: *Stage* 12/7/79, 10; *Theatricalia*; *WWT/17*. *Zeus*, *Hermes*, *Oceanus*, *Lenin* Julian Beck; *Io*, *Emma* Goldman Judith Malina; *Panthea*, *Tolstoyan Anarcho-pacifist* Mariarosa Arnosti; *Orpheus*, *Vladimir Mayakovsky* Carlo Altomare; *Hephaestus*, *Bolshevik* Apollo Broom; *Eros*, *Anarchist Bolshevik* Toby Marshall; *Prometheus*, *Alexander Berkan* Hanon Reznikov; *Fire*, *Bolshevik*, *Terrorist*, *Ulyanov* Ilion; *The Furies*, *Bolshevik*, *Kamenev*

Tom Walker; *Narcissus*, *Anarchist* Rainy House; *Hera*, *Eve*, *Lilith* Mary Mary; *Metis*, *Bolshevik*, *Clara Zetkin* Imke Buchholz; *Pandora*, *Anarchist*, *Isadora Duncan* Carol Westernik. *Dir* Judith Malina, Julian Beck; *Dgn* Julian Beck, Apollo Broom; *Cost dgn* Mariarosa Arnosti, Carol Westernik; *Ch* Jessica Sayre. Reviews: *Guardian* 14/7/79, 11; *New Statesman* 20/7/79, 105; *Observer* 15/7/79, 15; *Stage* 19/7/79, 13. Comment: MPS 779. Living Theatre of New York. *Guardian* and *Observer* noted the production was poorly attended. *Guardian* declared the “first half of Prometheus is a garbled, pretentious mess ... Moribund theatre.”

79.333 *Want Ad* (P, 1a) Louise Page. ICA 12/7/79 (Ln). 1st perfd Arts Lab, Birmingham, 4/1/77. *Nick* Paul Kelly; *Cecily* Hobbs. *Dir* Phillip Keir; *Dgn* Eamon D’Arcy; *Light* Margaret Sheeney. Plot: Bull/1. Review: *Stage* 26/7/79, 14. “The subject matter is not easy. Ambitious consumer columnist on the local rag visits one of several classified advertisers. He smells a bigger story concerning the woman’s dead baby and exploits it” (*Stage*).

79.334 *Marie and Bruce* (P) Wallace Shawn. THEATRE UPSTAIRS 13/7/79.* Cast: Findlater; *Stage* 12/7/79, 10; *Theatricalia*; *WWT/17*. *Antonie*, *Bert* Robert Hamilton; *Bettina*, *Ilsa*, *Roxanne* Annie Hayes; *Bruce* Philip Donaghy; *Enid*, *Jean* Robin Pappas; *Henry*, *Ed*, *Tim* Paul Jesson; *Herb*, *Fred*, *Waiter* Paul Kember; *Marie* Stephanie Fayerman. *Dir* Les Waters; *Dgn* Peter Hartwell; *Light* Rory Dempster. Plot: *Hischak/2*, 162, *Wheatley/3*. Reviews: *Guardian* 16/7/79, 10; *Observer* 22/7/79, 14; *Spectator* 21/7/79, 25; *Stage* 26/7/79, 13. Comment: MPS 769. English Stage Company. The piece was about a day in the life of a New York couple possibly breaking up which *Guardian* found was “a perceptive short story” but not a dramatic work. “A lot of the time we are subjected to an overlapping layer of repetitive conversation phrase by phrase, sentence by sentence” (*Stage*). The first New York production (Joseph Papp Public/Newman 23/1/80) ran for 31 performances.

79.335 *If You Want to Know the Time* (P) John McGrath. COURT 15/7/79.* Comment: Part of the Blair Peach Memorial Event. Blair Peach was killed by a policeman in 1977 during a clash between the Anti-Nazi League and the National Front. The play’s title derives from the popular song, “If you want to know the time, ask a policeman” (see John Bull, *British Theatre Companies: 1965–1979* [London: Bloomsbury, 2017], 44–45).

79.336 *Amabel* (P, 4a) Terry Johnson. BUSH 16/7/79. 1st London perf. Cast: *WWT/17*. *Degas* Michael Poole; *Toulouse Lautrec* Tim Stern; *Suzanne* Angela Chadfield;

Eve Di Trevis; *Louise* Julia Blalock; *Mother* Veronica Clifford; *Annie* Adrienne Byrne. *Dir* Simon Stokes; *Dgn* Poppy Mitchell; *Light* Chris O’May. Plot: Bull/1 (which gives 1st perf as 11/7/79, presumably 1st preview). Reviews: *Guardian* 21/7/79, 11; *New Statesman* 3/8/79, 175; *Stage* 26/7/79, 13. Comment: MPS 777. There is some doubt about the official first night, as press night was canceled due to injury to Tim Stern during previews (see *Stage* 26/7/79, 12). *Observer* gives 1st perf as 16/7/79. *Guardian* said this play about Lautrec and Degas was “a fascinating embryonic text rather than a realised play.”

79.337a *Cahoot’s Macbeth* (P) Tom Stoppard. COLLEGIATE 16/7/79. 1st perfd Arts Centre, University of Warwick, 21/5/79. Cast: *Theatricalia*; *WWT/17*. *Witch 1*, *Duncan*, *Lennox*, *Morris* John Straub; *Witch 2*, *Hostess* Alison Frazer; *Witch 3*, *Murderer 1*, *Malcolm* Peter Grayer; *Macbeth* Stephen D. Newman; *Banquo*, *Cahoot* Alan Thompson; *Ross*, *Murderer 2*, *Morris* Louis Haslar; *Lady Macbeth* Ruth Hunt; *Messenger 1*, *Boris* C. J. Allen; *Macduff* Davis Hall; *Inspector* Peter Woodthorpe; *Easy* John Challis. *Dir* Ed Berman; *Dgn* Norman Coates; *Light* Howard Eaton. Plot: *Demastes/2*, *Hischak*, *Hischak/2*, 154, *Loney*, *Weintraub*. Reviews: *Guardian* 7/7/79, 10, 17/7/79, 8; *New Statesman* 20/7/79, 104–05; *Observer* 22/7/79, 14; *Spectator* 21/7/79, 24–25; *Stage* 26/7/79, 13. Comment: MPS 820. British American Repertory Company. *Dogg’s Hamlet* was performed first. *Guardian* said the play was “a touch heavy-handed” after seeing the companion piece. *Spectator* found the play became “sillier” and “unfunnier” as it progressed. The first New York production (Belasco 3/10/79) ran for 31 performances.

79.337b *Dogg’s Hamlet* (P) Tom Stoppard. COLLEGIATE 16/7/79. 1st perfd Arts Centre, University of Warwick, 21/5/79. Cast: *Theatricalia*; *WWT/17*. *Abel*, *Laertes* Peter Grayer; *Baker*, *Francisco*, *Horatio*, *Osrice*, *Fortinbras* Stephen D. Newman; *Charlie*, *Ophelia* Davis Hall; *Dogg*, *Claudius*, *Shakespeare* Louis Haslar; *Easy* John Challis; *Lady* Ruth Hunt; *Mrs. Dogg*, *Gertrude* Alison Frazer; *Fox*, *Hamlet* C. J. Allen; *Bernardo*, *Marcellus* Peter Grayer; *Ghost*, *Gravedigger* John Straub; *Polonius* Alan Thompson. *Dir* Ed Berman; *Dgn* Norman Coates; *Light* Howard Eaton. Plot: *Demastes/2*, *Hischak*, *Hischak/2*, 154, *Loney*, *Weintraub*. Reviews: *Guardian* 7/7/79, 10, 17/7/79, 8; *New Statesman* 20/7/79, 104–05; *Observer* 22/7/79, 14; *Spectator* 21/7/79, 24–25; *Stage* 26/7/79, 13. Comment: MPS 820. British American Repertory Company. The highlight of the piece was a fifteen minutes version of *Hamlet* followed by a ninety-second version (*Guardian*); *Spectator* agreed. The first New York production (Belasco 3/10/79) ran for 31 performances.

79.338 *The Johnson Wax Floor Show* (Show) Darlene Johnson and Ruby Wax (devisers). YOUNG VIC 16/7/79 (Lt). 1st perfd Gulbenkian Studio, Newcastle-upon-Tyne, 14/3/79. Cast: *Stage* 12/7/79, 1. Darlene Johnson, Ruby Wax.

79.339 *And a Nightingale Sang . . .* (C, 2a) C. P. Taylor. QUEEN'S 17/7/79.** 54 perf. Cast: *Stage* 12/7/79, 10; *Theatricalia*; *Variety* 25/7/79, 100; *WWT/17*. *Andie* Roger Avon; *Eric* Christian Rodska; *George* Arthur Blake; *Helen* Gemma Jones; *Joyce* Veronica Sowerby; *Norman* Ray Brooks; *Peggy* Patricia Routledge. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Mgr* Kelvin J. Allen; *Deputy chm* Louis Benjamin; *Pres* Archie Stirling, Howard Panter; *Dir* Mike Ockrent; *Dgn* Geoffrey Scott; *Light* Leonard Tucker; *Mus* Peter Skellern; *Press rep* Sue Hyman. Plot: Fletcher, Salem. Reviews: *Birmingham Post* 18/7/79, 6; *Daily Mirror* 28/7/79, 11; *Guardian* 16/7/79, 10, 18/7/79, 10; *Illustrated London News* 1/9/79, 90; *New Statesman* 27/7/79, 141; *Observer* 22/7/79, 14; *Stage* 26/7/79, 13; *Variety* 25/7/79, 100. Comment: "Abylly-performed ... often funny and sometimes touching, but seems a slim prospect for a prosperous West End run" (*Variety*). *New Statesman* was concerned World War II was not a significant factor in the lives of the characters in the play. *Stage* declared "It is as authentic as *Picture Post*," with excellent performances from Gemma Jones, Patricia Routledge, and Roger Avon.

79.340 *Hippolytus* (T) Euripides (realised by David Rudkin). WAREHOUSE 18/7/79. 1st perf this version Other Place, Stratford-upon-Avon, 6/12/68. Cast: RSCA; *Theatricalia*; *WWT/17*. *Aphrodite*, *Artemis* Juliet Stevenson; *Hippolytus* Michael Pennington; *King* Patrick Stewart; *Man of the Household* Geoffrey Freshwater; *Nurse* Valerie Lush; *Phaedra* Natasha Parry; *Young Woman* Diana Berriman. *Dir* Ron Daniels; *Dgn* Ralph Koltai; *Light* Leo Leibovici; *Sound* Leo Leibovici, John Riley, David Rudkin. Plot: Fletcher, Gassner, Hochman, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 20/7/79, 6; *Guardian* 19/7/79, 12; *Illustrated London News* 1/9/79, 90; *New Statesman* 3/8/79, 175; *Observer* 29/7/79, 15; *Spectator* 28/7/79, 28; *Stage* 26/7/79, 13. Comment: MPS 785. Royal Shakespeare Company. *Guardian* noted Rudkin's version "transposes the play to a neutral cultural zone, removes intrusive classical allusion, and alters the structure slightly." Rudkin "has rendered the play into stern, concrete English that rarely sounds like a substitute for anything"; the chorus was played by just one actress (*Observer*). *New Statesman* thought Rudkin "seems determined to elaborate Euripides into some agonisingly earnest psychologist or sociologist." *Illustrated London*

News declared this version was "far from acceptable."

79.341 *A Life in the Theatre* (P, 1a) David Mamet. OPEN SPACE 18/7/79. 1st perfd Goodman, Chicago, 2/77; 1st British perf? Cast: *Stage* 12/7/79, 10; *Theatricalia*; *WWT/17*. *Robert* Freddie Jones; *John* Patrick Ryecart; *Stage Manager* Gerramy Quarto. *Dir* Alan Pearlman; *Dgn* Robert Dein; *Cost dgn* Frances Haggett; *Light* Francis Reid. Plot: Best/77, 155, Hischak/2, 121, Hochman, MacNicholas, Salem, Walford. Reviews: *Guardian* 19/7/79, 12; *New Statesman* 27/7/79, 141-42; *Observer* 22/7/79, 14; *Spectator* 28/7/79, 28; *Stage* 2/8/79, 11. Comment: MPS 4285. "Over-dependent on easy burlesque" (*New Statesman*). *Spectator* enjoyed the piece but noted it was "both less ambitious and less successful than *American Buffalo*." The first New York production (De Lys 20/10/77) ran for 288 performances.

79.342 *A Warsaw Melody* (P) Leonid Zorin (adpt Mia Nadasi of *Varshavskaya melodiya*, 1967). KING'S HEAD 18/7/79.

79.343 *The Weasel* (P) Armen Vartanyan. THEATRE IN THE SQUARE 19/7/79.* Cast: *Stage* 19/7/79, 12. *Gaydzak Zakarian* Peter Symonds; *Roger* Rebec, Gerald Papp, Shirley Pook, Emmanuel Gounalakis, Adrian Stokes, Lindy Conyngham, Vic Tablian. *Pres* Counter Point Productions; *Dir* Hovhanness I. Pilikian. Review: *Stage* 2/8/79, 11. The play involved eight diverse characters meeting randomly and learning they do have something in common and actually need each other.

79.344 *The Crooked Cabaret* (MP) Ian Barnett (bk, mus). HALF MOON 21/7/79. Cast: SHM. *Elly the Forger* Penny O'Connor; *Angel the Prostitute* Sandy Maberley; *Benny the Gunman* Marilyn Gordon; *Max the Barman* Les Davidoff; *Morry the Robber* Peter Bensted. *Dir* Les Davidoff; *Mus dir* Ian Barnett; *Dgn* Amanda Wilson; *Ch* Alain Dehay; *Pd mgr* Chris Ferris. Comment: "A rather dark musical piece about money and greed; a capitalist scenario" (SHM).

79.345 *Circumstantial Evidence* (P) Winston Graham. RICHMOND 23/7/79. 1st perfd Yvonne Arnaud, Guildford, 19/6/79. Paul Daneman, Carolyn Seymour, Lucy Fleming, Shope Shodeinde, John Clegg, James Kerry, Christopher Hancock, Peter Fontaine, Mervyn Pascoe, Ray Gatenby, Ian Fairbairn, Rory McCallum, Jon Oxendale. *Dir* Val May; *Dgn* Voytek; *Light* James Baird. Reviews: *Birmingham Post* 10/7/79, 10 (Birmingham perf); *Stage* 5/7/79, 11. Comment: MPS 792. The play involved a doctor facing a disciplinary hearing before the General Medical Council.

79.346 *The Last Trial of Mrs. M* (P) Martin George. JEANNETTA COCHRANE 23/7/79. 1st perf? *Kate Meyrick* Judy Wilson. *Dir* Tony Craven. Reviews: *Guardian* 23/7/79, 8; *Stage* 26/7/79, 13. Comment: The play was about Kate Meyrick who ran nightclubs in London in the 1920s and who was sent to prison. "The play itself is not completely satisfactory, being taken largely from transcripts of her court appearances, and has something of the air of a radio documentary" (*Stage*).

79.347 *Outside Edge* (C, 2a) Richard Harris. HAMPSTEAD 24/7/79; trfd to QUEEN'S 11/9/79.* Cast: *Stage* 19/7/79, 12; *Variety* 19/9/79, 78; *WWT/17*. *Miriam* Julia Mckenzie; *Maggie* Maureen Lipman; *Dennis* Julian Curry; *Bob* John Kane; *Roger* Richard Kane; *Kevin* Ian Trigger; *Ginnie* Susan Carpenter; *Sharon* Natalie Forbes; *Alex* Martin Wimbush. *Dir* Robin Lefevre; *Dgn* Grant Hicks; *Cost dgn* Lindy Hemming. *Light* Alan O'Toole. Plot: Fletcher. Reviews: *Birmingham Post* 25/7/79, 6; *Guardian* 25/7/79, 12, 12/9/79, 11; *New Statesman* 3/8/79, 175; *Observer* 29/7/79, 15; *Spectator* 22/9/79, 26; *Stage* 2/8/79, 11, 20/9/79, 13; *Variety* 19/9/79, 78. Comment: MPS 786. "A contrived farce with goofy, oddball and clichéd characters who may be comic or pathetic but remain uninvolved"; the action took place during a cricket match (*Variety*). *Guardian* (25/7) questioned the choice of the Hampstead to stage this conventional piece, but noted part of the audience responded fully to the comedy. *Stage* (2/8) praised the production generally and thought the piece showed "a sharp intelligence and an authentic theatrical flair." There were 131 performances at the Queen's.

79.348 *Scars* (P). ICA 24/7/79. 1st perf this version. Cast: *WWT/17*. Janet Goddard, Didi Hopkins, Jan Hardisty, Geraldine Pilgrim, John Darling. *Dir* John Ashford; *Sound* John Darling. Reviews: *New Statesman* 10/8/79, 210; *Stage* 9/8/79, 14. Comment: Hesitate and Demonstrate. An earlier version was performed at the Liverpool Academy Gallery in May 1979. A surrealistic piece that "deals with the private and fantasy lives of the Brontë sisters and brother Branwell ... there is no denying the almost hypnotic power of the production" (*Stage*).

79.349 *The Last Days of Mankind*. OVAL HOUSE 25/7/79. Deborah Hunt, Sally Rodwell, Alan Brunton, John Davies, Ian Prior. Review: *Stage* 16/8/79, 52. Comment: Red Mole Enterprises. "The standard of their written material is pretty abysmal, but their visual sense and energetic movement are excellent, as is the singing" (*Stage*).

79.350 *Songbook* (Mus ent, 2a) Monty Norman (bk, mus) and Julian More (bk, lyr). GLOBE 25/7/79. 208 perf. 1st

perfd Arts Centre, University of Warwick, 2/5/79. Cast: *Stage* 19/7/79, 12; *Theatricalia*; *Variety* 1/8/79, 80; *WWT/17*. Gemma Craven, David Healy, Diane Langton, Anton Rodgers, Andrew C. Wadsworth, (voice of) Hal Prince. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* S. Bailey; *Pres* Jack Gill; *Dir* Jonathan Lynn; *Dgn* Saul Radomsky; *Light* Joe Davis; *Mus dir* Grant Hossack; *Ch* Gillian Lynne; *Vocal arr* Ray Cook; *Sm* Rosemary Curr; *Dsm* Andrew Empson; *Asm* Christine Crow, Peter Evelyn; *Wm* Paul Daniel. Plot: Bordman/5, 706; Gänzl, OTF. Reviews: *Birmingham Post* 26/7/79, 6; *Daily Mirror* 28/7/79, 11; *Illustrated London News* 1/10/79, 141; *Irish Times* 24/8/79, 8; *New Statesman* 10/8/79, 210; *Observer* 29/7/79, 15; *Stage* 2/8/79, 11; *Variety* 1/8/79, 80. Comment: MPS 754. "A wickedly accurate, affectionate parody of pop stars and stage hits" (*Daily Mirror*). *Variety* noted the "contradiction inherent in the basic idea of using a fictional life story of a bad songwriter as a vehicle for pastiches of popular music." *Observer* detected the same defect but was generally more charitable towards the piece. "It pokes fun. but it does so tenderly; its satirical passages are firm and strong; there is joy as well as sadness ... directed by Jonathan Lynn with fine sensitivity as well as dash" (*Stage*). The first New York production, as *The Moony Shapiro Songbook* (Morosco 3/5/81), ran for one performance.

79.351 *Mrs. Worthington, You Were Warned* (Mus revue) Wendy Murray. ARTS 28/7/79. 1st perfd Marlowe, Canterbury, 1977. Comment: Direct Current Theatre Company.

79.352 *I Wanna Tell You a Story* (Show). RICHMOND 30/7/79. Comment: The piece starred Max Bygraves. A one-week engagement.

79.353 *Lady Windermere's Fan* (C, 4a) Oscar Wilde. WIMBLEDON 30/7/79.** Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

79.354 *Overruled* (P) Bernard Shaw. OPEN AIR 30/7/79 (Ln).** Cast: *Stage* 26/7/79, 12. *Juno* Geoffrey Colville; *Mrs. Juno* Philippa Gail; *Lunn* Richard Heffer; Robert East, Jo Ross. *Dir* Christopher Biggins; *Press rep* Frank Rainbow. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Review: *Stage* 30/8/79, 12. Comment: Performed evenings from 13/8/79. "A major flaw in Christopher Biggins' production was a tendency to play for easy laughs. Richard Heffer and Philippa Gail overacted in their first scene, affecting the exaggerated movements of silent movie stars" (*Stage*).

79.355 *The Gin Game* (TC, 2a) D. L. Coburn. LYRIC 31/7/79. 78 perf. 1st perfd American Theatre Arts, Hollywood, California, 23/9/76; 1st British perf. Cast: *Stage* 26/7/79, 12; *Theatricalia*; *Variety* 8/8/79, 68; *WWT/17*. *Fonsia Dorsey* Jessica Tandy; *Weller Martin* Hume Cronyn. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Jolyon Jackley; *Pres* Shubert Organisation Ltd.; *Dir* Mike Nichols; *Sc dgn* David Mitchell; *Cost dgn* Bill Walker; *Light* Ronald Wallace. Plot: *Best/77*, 145, *Bordman*, *Bryer*, *Fletcher*, *Hischak*, *Hischak/2*, 120, *Loney*, *Salem*, *Wilmeth*. Reviews: *Guardian* 31/7/79, 6, 1/8/79, 8; *Illustrated London News* 1/10/79, 141; *New Statesman* 10/8/79, 210; *Observer* 5/8/79, 15; *Spectator* 1/9/79, 22; *Stage* 9/8/79, 13; *Variety* 8/8/79, 68. Comment: MPS 780. "You need to see the play to appreciate two rare and supreme performances" by Jessica Tandy and Hume Cronyn (*Guardian*). *Variety* noted this was a limited-run transfer of the Broadway production by Mike Nichols. *Illustrated London News* was unimpressed by the piece. The first New York production (John Golden 6/10/77) ran for 517 performances.

79.356 *Bart* (P, 2a) Bill Sheridan. FOUNTAINS ABBEY 8/79. *Daniel* James Dawson; *Charlie* Anthony Homyer. *Dir* James Gillhouley. Reviews: *Gay News* 6/9/79, 31; *Stage* 6/9/79, 14. Comment: Company of Three. The plot involved a novelist, his lover, and Bart (a successful creation in the novelist's novels), who threatens the relationship between novelist and lover. *Gay News* found the idea "promising," but inadequate for a full-length play.

79.357 *Down and Out in Paris and London* (P) Lou Stein (adpt of George Orwell's book, 1933). GATE 8/79.* Reviews: *New Statesman* 24/8/79, 281; *Stage* 16/8/79, 51. Comment: "A remarkable production which should not be missed. In a spare, exact, direct way, the Orwell work is translated into stage terms without the aid of elaborate scenery and properties" (*Stage*).

79.358 *Funeral Games* (C, 8sc) Joe Orton. WHITE LION 8/79 (Ln); 23/10/79.** Cast: *Stage* 18/10/79, 12. *Tessa* Linda Liles; *Caulfield* Phillip Suart; *Pringle* Graeme Eton; *McCorquodale* Tony Kenway. *Dir* Ellis Jones. Plot: *Fletcher*, *Hischak/2*, 144–45, *Walford*. Reviews: *Gay News* 6/9/79, 31; *Stage* 6/9/79, 14. Comment: Deep Reservations. Only Tony Kenway possessed the right acting style for Orton (*Gay News*).

79.359 *Lover Come Back* (P) James Dawson. FOUNTAINS ABBEY 8/79.** *Edna* Jane Halstead; *Frank*, *Gordon*, *Josh* Anthony Homyer. *Dir* James Gillhouley. Review: *Stage* 16/8/79, 52. Comment: Company of Three. About a grass

widow and an odd-ball man having an affair.

79.360 *Pulse* (P) Alem Mezgebe. AFRICA CENTRE 8/79. Review: *New Statesman* 17/8/79, 246. Comment: "A morality play about a black dictator ... Yulisa Amadu Maddy, who directs and plays the lead, is an actor of considerable power" (*New Statesman*).

79.361 *As You Like It* (C) William Shakespeare. OLIVIER 1/8/79.** Cast: NTA; *Stage* 26/7/79, 12; *Theatricalia*; *WWT/17*. *Orlando* Simon Callow; *Adam* Harry Lomax; *Oliver* Dermot Crowley; *Dennis* William Sleigh; *Charles* Martyn Whitby; *Celia* Marjorie Yates; *Rosalind* Sara Kestelman; *Touchstone* John Normington; *Le Beau* Peter Needham; *Duke Frederick* Nicholas Selby; *The Duke in Exile* Andrew Cruickshank; *Amiens* Oz Clarke; *Lords to the exiled Duke* Robin Meredith, Daniel Thorndike; *Lord attending on Frederick* Brian Kent; *Corin* Anthony Douse; *Silvius* Greg Hicks; *Jaques* Michael Bryant; *Audrey* Selina Cadell; *Sir Oliver Martext* Robin Meredith; *Phebe* Anna Carteret; *Jaques de Boys* Adam Norton; *Page* David Morris; *William* Louis Selwyn; *Lords, Foresters, Country People* Glyn Baker, Elliott Cooper, Leo Dove, Nik Forster, Fiona Gaunt; *Susan* Gilmore, *Marianne* Morley, *James* Saxon, *Anne* Sedgwick, *Steven* Slater, *Dennis* Tynsley, *Jane* Evers. *Dir* John Dexter; *Dgn* Hayden Griffin; *Assist dgn* Eamon D'Arcy; *Cost dgn* Peter J. Hall; *Light* Andy Phillips; *Assist light* Peter Radmore; *Mus* Harrison Birtwistle; *Fight arr* William Hobbs; *Sound* Chris Jordan; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Catherine Bird, *Trevor* Ritchie, *Michael* Stanislaw. Reviews: *Birmingham Post* 3/8/79, 6; *Guardian* 3/8/79, 10; *Illustrated London News* 1/10/79, 141; *New Statesman* 10/8/79, 210–11; *Observer* 5/8/79, 15, 34; *Spectator* 11/8/79, 22; *Stage* 9/8/79, 13. Comment: National Theatre. Previews 27/7–31/7/79. Press night was 1/8/79, also advertised as a low price opening. The excessive "luxurious, eye-catching finery" converted this "bizarre" revival by John Dexter into "a formal pageant" (*Guardian*). *Spectator* described it as an "un-sentimental" production with an emphasis on creating differing moods. "The director's anthropology sits too heavily on this production" (*New Statesman*). *Illustrated London News* lavished compliments on numerous members of the cast. The production remained in repertory until 7/5/80.

79.362 *Hamlet* (T) William Shakespeare. OLD VIC 1/8/79.** Cast: *Theatricalia*; *WWT/17*. *Francisco*, *2nd Player* Richard Derrington; *Bernardo*, *Reynaldo* Barrie Rutter; *Marcellus*, *Ambassador from England* Malcolm Mudie; *Horatio* John Rowe; *Claudius* Julian Glover; *Gertrude* Brenda Bruce; *Voltimand* Richard Clifford; *Cornelius*, *Lucianus* Alan Haywood; *Polonius* Robert

Eddison; *Laertes* Terence Wilton; *Hamlet* Derek Jacobi; *Ophelia* Jane Wymark; *Ghost of Hamlet's Father, 1st Player* Bernard Brown; *Guildestern* Martin Chamberlain; *Rosencrantz* Peter Ellis; *Player King* Jeremy Roberts; *Player Queen* Charles Rogers; *Fortinbras* Richard Clifford; *Extras* Michael Cogan, Mark Fletcher, Lee Hudson, Eunice Roberts. *Dir* Toby Robertson; *Dgn* Robin Archer; *Light* Keith Edmundson; *Mus* Donald Fraser; *Fight arr* Ian McKay; *Ch* William Louth. Review: *Stage* 9/8/79, 13. Comment: For details of this production performed at Kronborg Castle, Elsinore, see *Guardian* 1/9/79, 9.

79.363 *Birdsong* (P) James Saunders. ORANGE TREE 3/8/79 (Ln). *Cast: *Stage* 2/8/79, 10. *Joey* Clive Wouters; *Tinker* David Gooderson; *Trixie* Penelope Nice. *Dir* Hugh Walters. Review: *Stage* 30/8/79, 12. Comment: MPS 791. This allegory was about two men, happy in their "birdcage," until a woman (something of a cuckoo figure) enters, disrupts the situation, and wants freedom.

79.364 *Handkerchief of Clouds* (T) Tristan Tzara (anon trans of *Mouchoir de nuages*, 1924). THREE HORSESHOES 4/8/79. 1st British perf. Cast: *Stage* 2/8/79, 10. *Darien* Takle, *Jan* Bashford, *Elaine* Ives-Cameron, *Tony* Chambers, *Neale* Goodrum. *Dir*, *Dgn* Timothy Webster. Reviews: *Guardian* 17/8/79, 8; *Stage* 30/8/79, 11. Comment: Pentameters. "This proves to be a spoof-piece, a parody of romantic melodrama, of Dadaism itself, and of the period's popular films and novels" (*Guardian*).

79.365 *The Lunatic, The Lover and the Poet* (P) Jane McCulloch. OLD VIC 5/8/79.** 1 perf. Cast: *Stage* 2/8/79, 10. *Isla* Blair, *Julian* Glover, *Harold* Innocent. *Dir* Toby Robertson; *Mus* Donald Fraser.

79.366 *An Ideal Husband* (C) Oscar Wilde. WIMBLEDON 6/8/79.** Plot: Demastes/1, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel.

79.367a *Rise and Fall of the City of Mahagonny* (Epic O) Bertolt Brecht (lib; trans Michael Geliot and David Drew of *Aufstieg und Fall der Stadt Mahagonny*, 1930) and Kurt Weill (mus) and Michael Feingold (lyr trans). HALF MOON 6/8/79.** Cast: SHM; *Stage* 9/8/79, 12. *Sam* Cox, *Robin* Hooper, *Judith* Lloyd, *Matthew* Robertson, *Robin* Soanes, *Maggie* Steed. *Dir* Robert Walker; *Dgn* Mick Bearwish, *Iona* McLeish; *Mus dir* Melvyn S. Robinson. Plot: Hochman, Matlaw. Reviews: *Guardian* 16/8/79, 10; *New Statesman* 24/8/79, 280–81; *Observer* 19/8/79, 12; *Spectator* 1/9/79, 23; *Stage* 23/8/79, 11. Comment: *Observer* wondered why some of the songs had been parodied.

79.367b *Woyzeck* (T) Georg Büchner (trans, adpt Robert Walker of Büchner's play, 1913 [written 1836]). HALF MOON 6/8/79.** Cast: SHM; *Stage* 9/8/79, 12. *Woyzeck* Robin Hooper; *Marie* Maggie Steed; *Kathy* Judy Lloyd; *Captain* Robin Soanes; *Drum major* Sam Cox; *Clown* Matthew Robertson. *Dir* Rob Walker; *Dgn* Mick Bearwish, *Iona* McLeish. Plot: French/2, Gassner, Griffiths, Hochman, Kabatchnik, Law, Patterson, Shank, Shipley. Reviews: *Guardian* 16/8/79, 10; *New Statesman* 24/8/79, 280–81; *Observer* 19/8/79, 12; *Spectator* 1/9/79, 22–23; *Stage* 23/8/79, 11. Comment: *Observer* wished "Robert Walker and his exciting company had not subjected the piece to such an unrestrained, anachronistic hammering." *Guardian* made the same point, adding "it is clever and spectacular, but incoherent and somewhat confused as well." "Brilliantly translated into a modern idiom both in its language and setting" (*Stage*).

79.368 *The Ruffian on the Stair* (C, 1a) Joe Orton. KING'S HEAD 6/8/79.** *Mike* John O'Toole; *Joyce* Carol Sandy; *Wilson* Daniel Hill. *Dir* Trevor Hopkins; *Sc dgn* Jim Dillon; *Cost dgn* Sue Smith. Plot: Demastes/2, Fletcher, Hischak/2, 6, Walford, Weintraub. Review: *Stage* 30/8/79, 12. Comment: A successful revival (*Stage*).

79.369 *Ten Times Table* (C, 2a) Alan Ayckbourn. GREENWICH 6/8/79.** Cast: *Stage* 2/8/79, 10; *WWT/17*. *Audrey* Dandy Nichols; *Helen* Amanda Barrie; *Ray* Robert Grange; *Sophie* Clare Clifford; *Lawrence* Charles Rea; *Eric* Hugh Janes; *Tim* Dudley Long; *Donald* Geoffrey Drew; *Philippa* Linda Bardell; *Max* Kirkov Jeremy Smith. *Pres* Bill Kenwright, *Rod* H. Coton; *Dir* Tenniel Evans; *Dgn* Patrick Robertson; *Light* Durham Marengi. Plot: Fletcher, French/2, Law, Weintraub.

79.370 *The Case of the Oily Levantine* (C thriller, 2a) Anthony Shaffer. RICHMOND 7/8/79. 1st perfd Yvonne Arnaud, Guildford, 1/11/77. Plot: Loney, Weintraub. Comment: MPS 915. The pre-West End production prior to opening at Her Majesty's in September (79.409).

79.371 *Deadline* (Mus) Colin Sell (bk, lyr, mus). ARTS 7/8/79; trfd to KING'S HEAD 20/8/79 (Ln). Comment: Direct Current Theatre Company.

79.372 *The Strange Case of Dr. Jekyll and Mr. Hyde* (MP) Andy Smith. ICA 8/8/79.* Cast: *WWT/17*. *Michael* Carter, *Iain* Mitchell, *Eberle* Pringle. *Pres* Smith and *Goody*; *Dir* Mel Smith; *Dgn* Poppy Mitchell; *Light* Martin Hazlewood; *Mus* Peter Russell Brewis. Reviews: *Guardian* 9/8/79, 8; *Observer* 12/8/79, 13; *Stage* 16/8/79, 51. Comment: *Guardian* reported this ninety-minute adaptation was performed by two actors, a dancer, and

three musicians, and did not really see the value of such adaptations of novels.

79.373a *A Question of Habit* (P) Jackie Holborough. JACKSONS LANE 9/8/79.* Review: *New Statesman* 17/8/79, 246. Comment: MPS 795. Clean Break (established by former female prisoners who were also the authors of this double bill). "A grim short story about urban guerillas" (*New Statesman*).

79.373b *Under Eros* (P) Jenny Hicks and Ros Davis. JACKSONS LANE 9/8/79. 1st perf? Review: *New Statesman* 17/8/79, 246. Comment: Clean Break. "A random conversation about life and politics" (*New Statesman*).

79.374 *Wings* (P) Arthur Kopit. COTTESLOE 9/8/79. 45 perf. 1st perfd Yale Repertory Theatre, New Haven, Connecticut, 3/3/78; 1st British perf BBC Radio-3 15/1/78; 1st British stage perf. Cast: NTA; *Stage* 9/8/79, 12; *Theatricalia*; *WWT/17*. *Amy* Gabrielle Lloyd; *Billy* Dave Hill; *Doctors* Norwich Duff, Vincent Marzello; *Nurses* Carolyn Pickles, Liza Ross; *Emily Stilson* Constance Cummings; *Mr. Brownstein* Leonard Kavanagh; *Mrs. Timmins* Edna Doré. *Dir* John Madden; *Dgn* Andrew Jackness; *Cost dgn* Jeanne Button; *Light* David Hersey; *Sound* Tom Voegeli; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sarah Parkin, Wendy Pedley, Hilary Peek. Plot: Bryer, Hischak, Hischak/2, 134, Hochman, MacNicholas, Salem, Wilmeth. Reviews: *Guardian* 13/8/79, 10, 16/8/79, 10; *Illustrated London News* 1/10/79, 141; *Observer* 19/8/79, 12; *Stage* 23/8/79, 11. Comment: National Theatre. Press night was 15/8/79. *Observer* praised Constance Cumming's "marvellously assured performance" as the old lady. *Guardian* (16/8) said the piece had worked better as a radio play. "The play belongs to Constance Cummings, whose performance is magnificently haunting and potentially award-winning, to say the least" (*Stage*). The production remained in repertory until 29/9/79. The first New York production (Joseph Papp/Newman 21/6/78) ran for 15 performances.

79.375 *Misalliance* (Debate) Bernard Shaw. RICHMOND 13/8/79.** Plot: Bordman/3, 69, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Shank. Comment: Birmingham Repertory Theatre. Performed in repertory with the following item. The company included Paul Rogers, Robert Fleming, David Collings, Kate O'Mara. A two-week engagement.

79.376 *The Elder Statesman* (P) T. S. Eliot. RICHMOND 16/8/79. 1st perfd Lyceum, Edinburgh, 25/8/58; 1st London perf Cambridge 25/9/58. Plot: Demastes/1,

Hochman, Loney, 311, Matlaw, Salem. Comment: Birmingham Repertory Theatre. Performed in repertory with the preceding item. The company included Paul Rogers, Robert Fleming, David Collings, Kate O'Mara. A two-week engagement.

79.377 *Romeo and Juliet* (T) William Shakespeare. OLD VIC 16/8/79.** Cast: *Stage* 16/8/79, 50; *Theatricalia*; *WWT/17*. *Peter* Robert Putt; *Gregory*, *Friar John* Steven Beard; *Abram*, *Petruchio* Colin Bruce; *Servingman*, *Balthasar* Keith Bartlett; *Benvolio* Mark Buffery; *Page to Benvolio* Rob Middleton; *Tybalt* John Cording; *Page to Tybalt* Art Malik; *Capulet* Hugh Sullivan; *Lady Capulet* Sheila Mitchell; *Cousin Capulet* Ray Callaghan; *Montague* Ralph Michael; *Lady Montague* Maroussia Frank; *1st Chorus*, *Escalus* Trevor Martin; *Officer to Escalus* Roger Blake; *Romeo* Michael Thomas; *Paris* Richard Harradine; *Nurse* Barbara Jefford; *Juliet* Janet Maw; *Mercutio* Ian Richardson; *Page to Mercutio* Michael Gardiner; *Servingman* Paul Toothill; *2nd Chorus*, *Guest* Nini Pitt; *Guest* Pamela Manson; *Friar Lawrence* Ronnie Stevens. *Dir* Toby Robertson, Christopher Selbie; *Dgn* Robin Archer; *Light* Mick Hughes; *Mus* Donald Fraser; *Fight arr* Ian McKay. Reviews: *Gay News* 6/9/79, 31; *Guardian* 17/8/79, 8; *Illustrated London News* 1/10/79, 141; *New Statesman* 24/8/79, 281; *Stage* 23/8/79, 11. Comment: "A busy, speedy, hectic, lightning" revival (*Guardian*). *Stage* commended the engaging performances of Michael Thomas and Janet Maw, noting also "a fine Mercutio in Ian Richardson, an actor of high accomplishment and meaningful experience." Thomas and Maw are "engaging without being a great deal else. The intelligence is there, the words are there, not the driving passion" (*Illustrated London News*).

79.378 *Carnival War a Go Hot* (F) Michael Hastings. THEATRE UPSTAIRS 17/8/79.* Cast: Findlater; *Stage* 16/8/79, 50; *WWT/17*. *Raine* Sue Lynne; *Beverley* Kate Saunders; *Alice* Claire Walker; *Kevin* Patrick Murray; *Gary* Stephen Petcher; *Darryl* Daniel Webb; *Firestone* Burt Caesar; *Doug* Harold Saks; *Commander Driss* Bernard Gallagher. *Dir* Antonia Bird; *Dgn* Roger Glossop; *Cost dgn* Jane Harding; *Light* Hugh Laver; *Sound* Peter Deacon. Plot: Bull/1. Reviews: *Gay News* 6/9/79, 31; *Guardian* 17/8/79, 8, 20/8/79, 8; *New Statesman* 24/8/79, 281; *Stage* 30/8/79, 11. Comment: MPS 778. English Stage Company. On the production difficulties surrounding the play, previously destined for the Warehouse, see Hastings' letter, *Stage* 13/9/79, 23. The director of the Warehouse, Howard Davies, responded in *Stage* 27/9/79, 16. "A delightful farce about putting down the Notting Hill Carnival" (*Gay News*). "As in *Gloo Joo*, Mr. Hastings shows he can make serious points through knockabout farce ... Antonia Bird's

production keeps the action bubbling in a confined space and gets good performances” from Bernard Gallagher, Harold Saks, and Sue Lynne (*Guardian* 20/8).

79.379 *Desire and Pursuit* (One-man show) Peter Benedict. THEATRE SPACE 19/8/79. 1st perf? Cast: *Stage* 16/8/79, 50. Peter Benedict. Reviews: *Gay News* 6/9/79, 31; *Stage* 6/9/79, 14. Comment: The piece was about the final years of Frederick Rolfe related through the “cheerfully pederastic correspondence between Rolfe and his reluctant patron Charles Masson Fox” (*Gay News*).

79.380 *Funny Peculiar* (C, 2a) Mike Stott. WIMBLEDON 20/8/79. ** Plot: Fletcher, Loney, Vinson.

79.381 *Lyrics of the Hearthside* (One-man show) Joseph Mydell. ICA 26/8/79. 1st British perf? Joseph Mydell. Review: *Stage* 30/8/79, 12. Comment: Based on the writings of Paul Laurence Dunbar (American black poet). Joseph Mydell was “a fine performer with an arresting way with gestures seldom seen other than from a true mime artist and with an impressive vocal range” (*Stage*). The production won the 1980 *Scotsman* Fringe First Award at the Edinburgh Festival.

79.382 *11 O’Clock Show*. WIMBLEDON 27/8/79.

79.383 *Murder Bloody Murder* (Thriller) Nicholas Brandon Brady. RICHMOND 27/8/79. 1st perfd King’s, Southsea, 6/8/79? Lionel Blair, Shirley Anne Field, Dermot Walsh. Comment: A one-week engagement.

79.384 *Ododo* (P) Joseph A. Walker. AFRICA CENTRE 27/8/79. 1st perfd Afro-American Studio, New York, 6/9/68 (amat); 1st prof perf St. Marks Playhouse, New York, 17/11/70; 1st British perf? Cast: *Stage* 23/8/79, 10. Ivan Fraser, Mariane di Marko, Emmanuel Josiah, John Yamoah. *Dir* Geronimo Sehmi. Plot: Nelson. Review: *Stage* 13/9/79, 14. Comment: The play was about the plight of Black Americans and how change might have to come about through force. The New York production ran for 48 performances.

79.385 *Game* (P) Bryan Oliver. ARTS 28/8/79 (Ln). * Cast: *Stage* 23/8/79, 10. *John* Michael Bell; *Phil* Brian Shade. *Dir* Brian Oliver. Review: *Stage* 13/9/79, 14. Comment: MPS 801. Group Six. “Far too much a rewriting of Albee’s *Zoo Story*” (*Stage*).

79.386 *Sore Throats* (P) Howard Brenton. WAREHOUSE 28/8/79. * Cast: RSCA; *Stage* 23/8/79, 10; Theatricalia; *WWT/17*. *Judy* Paola Dionisotti; *Jack* Malcolm Storry; *Sally* Ruby Wax. *Dir* Barry Kyle; *Dgn* Kit Surrey; *Light* Brian Wiglney. Plot: Demastes/2, Weintraub. Reviews:

Guardian 29/8/79, 10; *New Statesman* 7/9/79, 354; *Stage* 6/9/79, 13; *Tribune* 7/9/79, 12. Comment: MPS 805. *Tribune* said the play was superficial and “simply did not ring true.” “A work of closet misogyny if ever there was one, disguised as Women’s Lib” (*New Statesman*).

79.387 *Aurora Leigh* (P) Michelene Wandor (based on Elizabeth Barrett Browning’s verse novel, 1857). YOUNG VIC STUDIO 29/8/79. * Cast: *Stage* 23/8/79, 10. *Aurora Leigh* Marilyn Finlay; *Stacey* Charlesworth, *Anne* Engel, *Stephen* Ley. *Dir* Julie Holledge; *Dgn* Mary Moore; *Mus* Jenny Sprince. Review: *Stage* 25/10/79, 18. Comment: MPS 827. Mrs. Worthington’s Daughters. *Stage* commended the adaptation, Marilyn Finlay’s performance, and the direction.

79.388 *Marathon Dance* (P) Nigel Townsend (based on Horace McCoy’s novel, *They Shoot Horses Don’t They?* 1936). YOUNG VIC 29/8/79. * *Gloria* Katherine Fry; *James* Kirk, *Cyril* Mri, *Cathie* Kilcoyne. *Dir* Bob Taylor; *Ch* Rob Flemming; *Dgn* Janet Newton, *Jill* Stanley. Review: *Stage* 13/9/79, 14. Comment: MPS 799. Young Vic Youth Theatre. “Central to the plot is Gloria, who has both a will to win and to die, or perhaps she sees the two irreconcilables as identical,” with commendable performances by Katherine Fry and James Kirk (*Stage*).

79.389 *The Undertaking* (P, 2a) Trevor Baxter. GREENWICH 29/8/79; trfd to FORTUNE 31/10/79. * Cast: *Stage* 23/8/79, 10; Theatricalia; *Variety* 7/11/79, 88; *WWT/17*. *David* Wilton Steven Grives; *Ernestine* Wilton Miriam Karlin; *Frank* Wilton Gerald Flood; *Pamela* Wilton Annette Crosbie; *Sir Paul* Wilton John Barron; *The Undertaker* Kenneth Williams; *Dawn* Lorraine Chase/Carol Hawkins. *Pres* Bill Kenwright; *Dir* Donald Mackechnie; *Dgn* Saxon Lucas; *Light* Jon Daly. Reviews: *Birmingham Post* 31/8/79, 6; *Guardian* 31/8/79, 10; *Illustrated London News* 1/11/79, 135; *Stage* 6/9/79, 13; *Variety* 7/11/79, 88. Comment: MPS 860. “A shaggy dog story” involving “a family funeral service at which a doubt is raised as to the identity of the deceased, who turns out not to have died at all” (*Variety*). The play did not make theatrical sense for *Illustrated London News*.

79.390 *Does This Train Stop at Southend?* (Holiday cabaret) Rony Robinson and Gary Yershon (mus). THEATRE ROYAL, STRATFORD EAST, 30/8/79. * Cast: *Stage* 30/8/79, 10; *WWT/17*. *Dad* Ken Gregson; *The Ted* Melvyn Hastings; *Melissa* Julia Hills; *Mrs. Ward* Belinda Lang; *Mr. Ward* Reg Stewart; *Mum* Alwyne Taylor; *The Porter* Tom Wilkinson; *George* Gary Yershon. *Dir* Clare R. Venables; *Dgn* Pat McNamara; *Ch* Alain Dehay; *Light* Doug Mayhew; *Research* Charles Way; *Mgr* Stratford East Company. Review: *Stage* 13/9/79, 14. Comment:

MPS 811. A thin plot and characterization, but with good singing (*Stage*).

79.391 *Abigail's Party* (C, 2a) Mike Leigh. NEW INN 9/79.** *Beverley* Patricia Jackson; *Angela* Ros Thomas; *Susan* Pat Pronger; David Tickner, Colin Thomas. *Dir* John Holloway. Plot: Dorney, Fletcher; Griffiths, Patterson. Review: *Stage* 27/9/79, 25. Comment: A strong revival (*Stage*).

79.392 *The Government Inspector* (C, 2a) Nikolai Gogol (trans Edward O. Marsh and Jeremy Brooks of *Revizor*, 1836). OLD VIC 3/9/79.** Cast: *Stage* 30/8/79, 10; *Theatricalia*; *Variety* 26/9/79, 88; *WWT/17*. *Stepan Ivanovich Korobkin* Keith Bartlett; *Peter Ivanovich Dobchinsky* Steven Beard; *Svistunov* Roger Blake; *The Police Inspector* Colin Bruce; *Abdullin* Mark Buffery; *The Postmaster* Ray Callaghan; *Ossip* John Cording; *The Sergeant's Widow* Maroussia Frank; *The District Physician* Michael Gardiner; *Gendarme* Richard Harradine; *Anna Andreyevna* Barbara Jefford; *Schools' Superintendent's Wife* Pamela Manson; *The Judge* Trevor Martin; *The Charity Commissioner* Ralph Michael; *Miska* Rob Middleton; *The Locksmith's Wife* Sheila Mitchell; *Maria Antonovna* Nini Pitt; *The Schools' Superintendent* Robert Putt; *Ivan Alexandrovich Klestakov* Ian Richardson; *Peter Ivanovich Bobchinsky* Ronnie Stevens; *The Mayor* Hugh Sullivan; *Waiter* Michael Thomas; *Dyerzhimorda* Paul Toothill. *Dir* Toby Robertson, Christopher Selbie; *Dgn* Robin Archer; *Light* Mick Hughes, Bill Wardroper; *Ch* Sue Lefton; *Mus* Donald Fraser. Plot: Best/22, 563, Fletcher, Gassner, Griffiths, Hischak, Hochman, Law, Patterson, Salem, Shipley, Sobel. Reviews: *Birmingham Post* 5/9/79, 6; *Guardian* 4/9/79, 8; *Illustrated London News* 1/11/79, 135; *New Statesman* 14/9/79, 392–93; *Observer* 9/9/79, 14; *Spectator* 15/9/79, 26; *Stage* 13/9/79, 13; *Variety* 26/9/79, 88. Comment: *Guardian* averred the play was good enough to require only a straightforward production and not the too embellished one imposed by Toby Robertson. *Variety* praised the cast's admirable performances and Robertson's deft direction. "The satire is strong enough. the central situation amusing enough, to withstand the North of England treatment given to it by Toby Robertson and Christopher Selbie," Ian Richardson "reveled as Klestakov" (*Stage*); at "his superb best" (*Illustrated London News*).

79.393 *The Grass Is Greener* (C, 2a) Hugh Williams and Margaret Williams. RICHMOND 3/9/79.** *Victor* Patrick MacNee; *Hilary* Jennifer Wilson; *Sellars* Norman Eshley; (Sellars), *Hattie* Hilary Pritchard. *Dir* Val May. Plot: French/2, Loney, 311. Comment: A one-week engagement.

79.394 *Mrs. Worthington, You Were Warned* (Mus revue) Wendy Murray. KING'S HEAD 3/9/79 (Ln).**

79.395 *The Yeast Factory* (Mus) Donald Swann (mus) and Alec Davison (bk, lyr). COCKPIT 3/9/79.* Nicholas Rubin, Mario Frendo, Trevor Georges, Dany Allan, Pauline Ennis. *Dir* Ian Brown; *Mus dir* Roger Cleverdon, Donald Swann; *Ch* Jackie Bristow; *Dgn* Paul Dart. Review: *Stage* 27/9/79, 25. Comment: MPS 806. A successful production about a yeast factory being turned to military use (*Stage*).

79.396 *Dante* (P) Jozef Szajna (adpt of Dante's *Inferno*) and Krzysztof Penderecki (mus). ROUND HOUSE 4/9/79. 1st perfd Teatro della Pergola, Florence, Italy, 4/74; 1st British perf? Cast: *WWT/17*. *Dante* Tomasz Marzecki; *Beatrice* Anna Milewska; *Charon* Antoni Pszoniak; *Maria* Irene Jun; *Magdalen* Wieslawa Niewyska; *Francesca* Ewa Kozłowska; *Jacob* Leopole Matuszczak; *John*, *Reprobate* Tadeusz Wludarski; *Judas* Jozef Wieczorek; *Medusa*, *Pope*, *Klotho* Weronika Pawłowska; *Cardinal*, *Atropos* Helena Norowicz; *First Monk*, *Megea*, *Lachesis* Krystyna Kolodziejczyk; *Fury*, *Second Monk* Jarosława Michalewska; *Cerberus* Jacek Jarosz; *A Penitent* Stanislaw Brudny; *The Chosen One* Jaroslaw Jordan-Wozniak. *Dir*, *Dgn* Jozef Szajna. Review: *Stage* 13/9/79, 14. Comment: Warsaw Teatr Studio. A "stupendous production ... [that] is fresh, novel and immensely moving" (*Stage*).

79.397 *It Wasn't the Fifth But the Ninth* (P) Aldo Nicolaj (trans Ingeborg Krause of *Non era la quinta era la nona*, 1973). TOWER, CANONBURY, 4/9/79.** Cast: *Stage* 30/8/79, 10. *Mario* Seymour Green; *Bruno* Drewe Henley; *Eve* Sylva Langova. *Dir* Tom Rothfield; *Dgn* Ingeborg Krause. Review: *Stage* 13/9/79, 14. Comment: Ekaton Productions. The production was "heavyweight and limping. There were endless pauses between scenes and the reliance on realistic sets and props held the action up without contributing anything to atmosphere" (*Stage*).

79.398 *The Merchant of Venice* (C [5a]) William Shakespeare. JEANNETTA COCHRANE 4/9/79.** *Shylock* Peter Lennon; *Portia* Caroline Goodall; *Prince of Morocco* Max Cowell; *Old Gobbo* Ian Soundy; *Launcelot* Michael Jenner; *Antonio* David Balcombe; *Salerio* Charles Millham; *Bassanio* Simon Morris; *Prince of Arragon* Andrew Gallacher. *Dir* Michael Croft, Paul Hill; *Dgn*, *Light* John Hallé. Review: *Stage* 13/9/79, 13. Comment: National Youth Theatre. "It is altogether well done under the direction of Michael Croft and Paul Hill, and has several very good performances" (*Stage*).

79.399 *Once in a Lifetime* (C, 3a) Moss Hart and George

S. Kaufman. ALDWYCH 4/9/79; trfd to PICCADILLY 20/2/80. 1st perfd Atlantic City, New Jersey, 26/5/30; 1st British perf Repertory, Birmingham, 28/1/33. Cast: RSCA; *Stage* 30/8/79, 10; *Theatricalia*; *Variety* 19/9/79, 80; *WWT/17*. *George Lewis* Richard Griffiths; *May Daniels* Zoë Wanamaker; *Jerry Hyland* Peter McEnery/Paul Greenwood; *Porter, Truckman* Keith Hodiak; *Helen Hobart* Gaye Brown; *Susan Walker* Toria Fuller/Glynis Barber; *Cigarette Girl* Susannah Fellows/Colette Hiller; *Coat Check Girl, Bridesmaid* Helen Brammer; *Bellboy, Dr. Lewis' Secretary* Allan Hendrick/Tony Robinson; *1st Couple* Michael Bertenshaw; *1st Couple, Mr. Weisskopf's Companion, Bridesmaid* Kate Fitzgerald; *2nd Couple, Bishop* George Raistrick; *2nd Couple, Bridesmaid* Darlene Johnson/Anita Graham; *Florabel Leigh* Cheryl Hall/Linda Regan; *Phyllis Fontaine, Script Girl* Diana van Fossen; *Miss Leigh's Chauffeur* Ian Reddington/Brian Abbott; *Miss Fontaine's Chaffeur* Brian Abbott; *Miss Leigh's Maid, Bridesmaid* Susan Dury/Kate Fitzgerald; *Miss Fontaine's Maid* Jocelyn Cunningham/Joan Morrow; *Cowboy Star* Philip McGough/Emlyn Harris; *Mrs. Walker* Valerie Lush; *Ernest, Art Sullivan* John Nettles/Vincent Marzello; *Buddy Rogers, 1st Cameraman* Thomas Fahy; *Mr. Weisskopf* Arthur White/Daniel Benzali; *Mr. Meterstein, Mr. Flick* Geoffrey Freshwater; *Miss Chasen* Juliet Stevenson/Helen Brammer; *Herman Glogauer* David Suchet; *Policeman, Oliver Fulton* David Bradley; *Miss Leighton* Carmen Du Sautoy; *Pages* Alan Barker, Bill Buffery/Tony Robinson; *Tie Salesman, Victor Moulton* Michael Bertenshaw; *Lawrence Veil* Ian Charleson/Harry Ditson; *Rudolph Kammerling* Paul Brooke; *Electricians* Philip McGough/Daniel Benzali; *2nd Cameraman* Emlyn Harris; *Artist* Ian Reddington/Thomas Fahy; *Bridesmaids* Jocelyn Cunningham, Susannah Fellows; *Continuity Girl* Cheryl Hall; *Cyril Fonsdale* Ian Reddington/Michael Bertenshaw; *Reporter* Philip McGough/Emlyn Harris. *Dir* Trevor Nunn, Gillian Lynne; *Mus arr* Jim Parker; *Dgn* John Napier; *Cost dgn* Andreane Neofitou; *Light* Robert Bryan. Plot: Best/30, 110, Bordman, Bordman/4, 6–7, Bronner, Fletcher, Hirschak, Hochman, Loney, 170, MacNicholas, Matlaw, Mplots, Patterson, Salem, Shank, Shipley, Sobel, Wilmeth. Reviews: *Birmingham Post* 6/9/79, 6; *Daily Mirror* 7/9/79, 21; *Gay News* 4/10/79, 29; *Illustrated London News* 1/11/79, 135; *New Statesman* 14/9/79, 393; *Observer* 2/9/79, 34, 9/9/79, 14; *Spectator* 15/9/79, 26, 8/3/80, 24; *Stage* 13/9/79, 13; *Variety* 19/9/79, 80. Comment: Royal Shakespeare Company. “Trevor Nunn’s “sizzling production of this wonderful play induces joy. There isn’t a great deal more to say than that” (*Spectator*). “A twenty-minute cut from the play’s three-hour length would be an advantage. Spectacular and lavishly costumed in the style of old Hollywood, *Once In A Lifetime* is the sort of entertainment that no commercial

management would have the nerve, or the money, to stage in these hard-up times” (*Daily Mirror*). “A handsome and well-performed revival ... that should prove a box office hit” (*Variety*). The first New York production (*Music Box* 24/9/30) ran for 406 performances

79.400 *Welcome Home Jacko* (P) Mustapha Matura. RIVERSIDE STUDIOS 4/9/79.** Cast: *Stage* 30/8/79, 10; *WWT/17*. *Zippy* Trevor Laird; *Marcus* Victor Evans; *Dole* Chris Tummings; *Fret* Alrick Riley; *Sandy* Maggie Shevlin; *Gail* Dorrett Thompson; *Jacko* Gordon Case. *Dir* Charlie Hanson; *Dgn* Yasmin Pettigrew; *Sound* Colm Daly. Reviews: *Action Gazette* 13/9/79, 8; *Guardian* 7/9/79, 10; *Observer* 9/9/79, 14; *Spectator* 15/9/79, 26. Comment: Black Theatre Cooperative. A revival of the earlier production at the Factory (79.278).

79.401 *The Gorky Brigade* (P, 2a) Nicholas Wright. COURT 5/9/79.* 27 perf. Cast: Findlater; *Variety* 19/9/79, 78; *WWT/17*. *E. P. Maslova* Jane Wood; *Chernov, Akim Kondratko* Richard Mayes; *Davidov* Philip Davis; *Gideon* Daniel Peacock; *Dalilah* June Page; *Strepka Stepanchenko* Peter-Hugo Daly; *Mina Abramova* Elizabeth Estensen; *Titok* Jonathan Moore; *Nikolai Vats* Gary Olsen; *Maxin Gorky* Paul Curran; *Boy* Stuart Wilde. *Dir* William Gaskell; *Dgn* Eamon D’Arcy; *Cost dgn* Pippy Bradshw; *Light* Andy Phillips; *Sound* Peter Deacon. Reviews: *Birmingham Post* 10/9/79, 6; *Guardian* 6/9/79, 10; *Illustrated London News* 1/11/79, 135; *New Statesman* 14/9/79, 392; *Observer* 9/9/79, 14; *Spectator* 15/9/79, 26; *Stage* 13/9/79, 13; *Tribune* 5/10/79, 13; *Variety* 19/9/79, 78, 80. Comment: MPS 774. English Stage Company. *Guardian* described the piece as “a touch of the history-lesson approach to Russian society” during the years 1920–1927. *Spectator* opined the play possessed a “cold potato-like quality.” “Even the arty crowd is apt to find it a talky, over-extended and so-what affair” (*Variety*). “William Gaskell’s uncluttered direction and Jane Wood’s stalwart teacher made this a model production in the Brechtian tradition.” (*Tribune*).

79.402a *Death of Harlequin* (P, 1a) Lesley Ferris. JACKSONS LANE 6/9/79.* 2 perf. Cast: *Stage* 6/9/79, 12. Carol Thompson, Ingrid Frankenberg, Michael Wilcox, Peta Lily, Mark York. *Dir* Lesley Ferris. Review: *Stage* 11/10/79, 12. Comment: Mouth and Trousers. The piece was about the early history of the Harlequin character. Also performed later at Theatre Space.

79.402b *I’m the Original* (P) Brian Rotman. JACKSONS LANE 6/9/79.* 2 perf. Cast: *Stage* 6/9/79, 12. Michael Wilcox, Nicholas Rankin, Mark York, Mary Carroll. *Dir* Lesley Ferris; *Dgn* Jan Dalley, Lesley Ferris; *Mus* Terry Back. Review: *Stage* 11/10/79, 12. Comment: Mouth and

Trousers. An overly long piece about man's ability to reproduce himself in the future. Also performed later at Theatre Space.

79.403 *The Boy's Own Story* (One-man show) Peter Flannery. JACKSONS LANE 8/9/79. 1st perfd Brickhouse, Manchester, 7/12/78. Cast: *Stage* 6/9/79, 12. Peter Sykes. *Dir* Tim Albery. Comment: MPS 3818. RAT [Rodent Arts Trust] Theatre.

79.404 *Filumena* (C) Eduardo de Filippo (adpt Keith Waterhouse and Willis Hall of *Filumena Marturano*, 1946). RICHMOND 10/9/79.** Diana Coupland, Patrick O'Connell. Plot: French/2, Gassner, Griffiths, Hischak, Hischak/2, 162–63, Hochman, Matlaw, Shipley. Comment: A one-week engagement.

79.405 *Let's Go under the Rainbow* (P) Georgi Markov (trans of *Da se provresh pod dugata*, 1966). GATE 11/9/79.** Tom McCabe, Hubert Cheevers, Ray Meredith, Daniel Codings, Guy Graham, Richard Bremmer, Stephen Frost, Martin Kennedy. *Dir* Chris Edmund; *Dgn* Jim Daly. Review: *Stage* 20/9/79, 16. Comment: This work, "exploring the nature of political and personal responsibility, betrayal and totalitarianism," was staged on the first anniversary of Markov's murder in London (*Stage*).

79.406 *The White Dogs of Texas* (P, 2a) Alan Williams. ICA 11/9/79. 1st perf? Cast: *Stage* 13/9/79, 1; *WWT/17*. *John Wesley Hardin*, *Geoff*, *Houston Buttler* Alan Aldred; *Smiley* David Hatton; *Sue Arbel Jones*. *Dir* Ann Mitchell; *Mus dir* Steve Marshall; *Light* Tony Glinos. Reviews: *Observer* 16/9/79, 15; *Stage* 20/9/79, 16. Comment: The play was purportedly about country-and-western music, but *Observer* was unable to discern what its point was.

79.407 *Paradise Is Closing Down* (P) Pieter Dirk-Uys. YOUNG VIC STUDIO 12/9/79. 1st perf Grahamstown Festival, South Africa, 1977; 1st British perf Old Chaplaincy Centre, Edinburgh, 16/8/79? Cast: *Stage* 6/9/79, 12. Naomi Buch, Barbara Kinghorn, Helen Bourne, Frank Williams. *Dir* Roberta Durrant. Review: *Guardian* 14/9/79, 12. Comment: *Guardian* described the piece as "probably the funniest play about apartheid," but easily forgotten.

79.408 *Private Life of the Third Reich* (P) Bertolt Brecht (trans Paul Kriwaczek of *Furcht und Elend des dritten Reiches*, 1938). OPEN SPACE 12/9/79. Cast: *Stage* 6/9/79, 12; *WWT/17*. Susan Engel, Roger Kemp, Dicken Ashworth, Nicholas Farrell, David Gant, Will Knightley, Harriet Walter. *Dir* Nikolas Simmonds; *Dgn* Sally

Gardner; *Cost dgn* Jean Turnbull. Plot: French/2, Hochman, Patterson, Salem. Reviews: *Guardian* 13/9/79, 9; *New Statesman* 21/9/79, 433; *Observer* 16/9/79, 15; *Spectator* 22/9/79, 26–27; *Stage* 20/9/79, 16. Comment: The piece was composed of sixteen items of variable quality (*Guardian*). *Observer* declared the piece was "one of [Brecht's] most powerful," but it needed "a drier treatment" than it received at the Open Space. *Spectator* found much of the content banal and the production needed to be more inventive.

79.409 *The Case of the Oily Levantine* (C thriller, 2a) Anthony Shaffer. HER MAJESTY'S 13/9/79.** 60 perf. Cast: *Stage* 13/9/79, 12; *Theatricalia*; *Variety* 19/9/79, 78; *WWT/17*. *Andreas Capodistriou*, *Inspector Bowden* Hywel Bennett; *Archibald Perkins Wolfe Morris*; *Silas Bazeby* Bernard Archard; *Rear-Admiral Knatchbull-Folliatt* William Squire; *Lady Tremurra* Anna Quayle; *Lavinia Hargreaves* Adrienne Posta; *Roger Dashwell* Paul Angelis; *Dame Edith Runcible* Gwen Nelson; *Sergeant* Roger Leach. *Pres* Bestall Reynolds (U.K.); *Dir* Patrick Dromgoole; *Dgn* Hayden Griffin; *Cost dgn* Anne Sinclair; *Light* Howard Eaton. Plot: Hischak, Hischak/2, 216, Loney, Weintraub. Reviews: *Birmingham Post* 14/9/79, 6; *Gay News* 4/10/79, 29; *Guardian* 14/9/79, 12; *Illustrated London News* 1/11/79, 135; *New Statesman* 21/9/79, 433; *Observer* 16/9/79, 15; *Stage* 20/9/79, 13; *Variety* 19/9/79, 78. Comment: In place of its regular review, *Guardian* wittily provided a set of rules for whodunnit writers. "One thing is for sure is that *Levantine* is no *Sleuth* as to wit, urbanity, originality, or suspense"; "commercial outlook is iffy" (*Variety*). "I'd advise a nice glass of port and a round of Cluedo rather than play Anthony Shaffer's little game" (*Gay News*). *Illustrated London News* described the piece as tiresome, contrived, and a waste of time. The first New York production, as *Whodunnit* (Biltmore 30/12/82) ran for 157 performances.

79.410 *Kurt Weill Americana*. THEATRE SPACE 13/9/79 (Lt). Cast: *Stage* 13/9/79, 12. Lorelei King, Morgan Deare, Simon Wallace.

79.411 *One and a Half* (Revue) Arthur Bostran and Jennie Campbell. THEATRE SPACE 13/9/79. 1st perf? Cast: *Stage* 13/9/79, 12. Arthur Bostran, Jennie Campbell.

79.412 *Venus Observed* (C, 4sc) Christopher Fry. QUESTORS 15/9/79.** Cast: QTA. Plot: Best/51, 178, Bordman/4, 305, Fletcher, Hischak, Hochman, Loney, 267, Matlaw, Salem, Shank, Shipley.

79.413 *Antigone through the Looking Glass* (P) John

Spurling. KING'S HEAD 17/9/79. Comment: Direct Current Theatre Company.

79.414 *Colour Radio* (Revue). UPSTREAM 17/9/79. 1st perfd YMCA Theatre, Edinburgh, 20/8/79? Comment: Riding Lights Theatre Company.

79.415 *Death of a Salesman* (D, 2a) Arthur Miller. LYTTTELTON 18/9/79.** Cast: NTA; *Stage* 20/9/79, 12; *Theatricalia*; *Variety* 3/10/79, 84; *WWT/17*. *Linda* Doreen Mantle; *Willy Loman* Warren Mitchell; *Happy* David Baxt; *Biff* Stephen Greif; *The Woman* Ursula Smith; *Bernard* Michael J. Jackson; *Charley* Harry Towb; *Uncle Ben* Harold Kasket; *Howard Wagner* Jerry Harte; *Jenny* Mandie Joel/Anne Rosenfeld; *Stanley* Ronnie Letham; *Miss Forsyth* Carole Harrison; *Letta* Liz Goulding/Mary Cornford; *Waiter* Jeffrey Chiswick. *Dir* Michael Rudman; *Dgn* John Gunter; *Cost dgn* Lindy Hemming; *Light* Mick Hughes; *Mus* John White; *Sound* Rob Barnard; *Sm* Jackie Harvey; *Dsm* Ernest Hall; *Asm* Karen Bradley, Paul Greaves. Plot: Best/48, 53, Bordman, Bordman/4, 281, Bronner, Bryer, Fletcher, Gassner, Griffiths, Hirschak, Hochman, Law, Loney, 262, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth. Reviews: *Daily Mirror* 22/9/79, 13; *Gay News* 4/10/79, 29; *New Statesman* 28/9/79, 478; *Observer* 23/9/79, 15; *Spectator* 29/9/79, 25–26; *Stage* 27/9/79, 15; *Tribune* 5/10/79, 12–13; *Variety* 3/10/79, 84. Comment: National Theatre. Previews 24/8–29/8/79. Press night was 20/9/79. “The acting was so good in this production, so authentically American and marvellously restrained, that it is difficult to single out performances but the charming and gentle Harry Towb has to be mentioned” (*Spectator*). Warren Mitchell “shows us what Willy was as well as what he is; and that, surely, is real acting” (*New Statesman*). *Observer* praised “Michael Rudman’s excellent production,” and the superb cast headed by Mitchell. *Stage* said Rudman was right to treat the play as a classic, and added “John Gunter’s ingenious setting is an admirable complement to a notable production.” The production remained in repertory until 10/9/80.

79.416 *A Little Night Music* (MC, 2a) Stephen Sondheim (mus, lyr) and Hugh Wheeler (bk; suggested by Ingmar Bergman’s film, *Smiles of a Summer Night*, 1955). RICHMOND 18/9/79.** *Anne Egerman* Sue Aldred; *Bertrand* Gilbert O’Brien; *Count Carl-Magnus Malcolm* Robert Swales; *Countess Charlotte Malcolm* Anna Sharkey; *Desiree Armfeldt* Honor Blackman; *Fredericka Armfeldt* Sally Hall; *Fredrik Egerman* Basil Hoskins; *Frid* John Dixon; *Henrik Egerman* Brian Parr; *Madame Armfeldt* Evelyn Laye; *Mr. Erlanson* Mark Barratt; *Mr. Lindquist* Andrew Sargent; *Mrs. Anderssen* Jane Howd; *Mrs. Nordstrom* Anna Vincent; *Mrs. Segstrom* Angela

Moran; *Petra* Vivienne Ross; *Malla* Judith Jeffrey; *Olof* Eric Nordell. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Richard Digby Day; *Dgn* Hugh Durrant; *Mus dir* Neil Rhoden; *Ch* Lynn Brit; *Light* David Whitehead; *Mus arr* Robin Barker. Plot: Bordman, Bordman/5, 678–79, Gänzl, Green, Loney, Hirschak, Kennedy, OTF, Vinson, Wilmeth. Comment: A two-week engagement.

79.417 *A Midsummer Night’s Dream* (C) William Shakespeare. ROUND HOUSE 18/9/79.** *Bottom* Ian Kearney; *Hermia* Hetta Charnley; *Lysander* Matt Frewer; *Helena* Belinda Cowdy; *Demetrius* Paul Blackman; *Egeus* Jonathan Llewellyn; *Puck* Janet Bostock; Stephen Jacobs, Ashley Burns, Adrian Handley, Adam Swift, Colin Firth, Patrick Keefe. *Dir* David Weston. Review: *Stage* 27/9/79, 15. Comment: National Youth Theatre. *Stage* commended the production generally, and in particular praised the scenes with the mechanicals.

79.418 *The People Show No. 82*. BUSH c. 18/9/79; 11/79. Reviews: *Guardian* 20/9/79, 12; *New Statesman* 28/9/79, 479; *Stage* 4/10/79, 12. Comment: *Guardian* pointed out the various iterations of *The People Show* were always elusive, unpredictable, and fascinating.

79.419 *Thyestes* (T) Seneca. FOUNTAINS ABBEY 18/9/79.** *Thyestes* James Dawson; *Atreus* Anthony Homyer; *Kalonike* Jane Holstead; Robert Champion, Sonya Leite. *Dir* James Gillhouley. Plot: Hochman, Patterson, Shipley. Reviews: *Guardian* 19/9/79, 12; *Observer* 30/9/79, 14; *Stage* 27/9/79, 25. Comment: Company of Three. *Guardian* thought the ritualistic production by James Gillhouley was “the triumph of make-up over experience,” that it “certainly rescued Seneca from the shadows,” and that the unsubsidized group deserved to be supported.

79.420 *Gogol* (Monol) Richard Crane. THEATRE UPSTAIRS 19/9/79. 1st perfd Marlborough, Brighton, 16/4/78. Cast: Findlater; *WWT/17*. Richard Crane. *Dir*, *Dgn* Faynia Williams; *Light* Peter Cox; *Sound* Dave Wells. Reviews: *Guardian* 21/9/79, 14; *New Statesman* 28/9/79, 479; *Observer* 23/9/79, 15; *Stage* 27/9/79, 15. Comment: English Stage Company. Richard Crane gave “a bravura performance” lasting fifty minutes of, apparently, “an undated version” of the clerk in *Overcoat*, “a bit daunting as a monologue” (*New Statesman*).

79.421 *Hamlet* (T) William Shakespeare. YOUNG VIC 19/9/79.** Cast: *Theatricalia*; *WWT/17*. *Hamlet* Antony Milner; *Claudius* Terry Taplin; *Gertrude* Kate Versey; *Polonius* John Darrell; *Ophelia* Tina Jones; *Laertes*,

Player Joss Buckley; *Horatio*, *Player* Kit Jackson; *Rosencrantz* Bev Willis; *Guildenstern* Micky O'Donoghue; *Reynaldo*, *Osric*, *Player* Terry Mortimer; *Barnardo*, *2nd Gravedigger* Ian Taylor; *Marcellus*, *Leaders of the Players* Malcolm Rennie; *Fortinbras*, *Player King* John Labanowski; *1st Gravedigger*, *Player Queen* Chris Barnes. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Chris Ellis; *Sound* John Kay. Review: *Stage* 27/9/79, 15. Comment: Performed in modern dress. "Michael Bogdanov's production ... relates the politics and personal drama to recent years with striking effectiveness, yet the play somehow remains set in the past. So, you can say, there is the chance of relishing *Hamlet* on two levels" (*Stage*).

79.422 *The Passing-Out Parade* (P) Anne Valery. GREENWICH 20/9/79.* Cast: *Stage* 20/9/79, 12; *WWT/17*. *Private Crab* Henrietta Baynes; *Private Smith-Jenkins* Jane Booker; *Private Davis* Hazel Clyne; *Private Beasley* Susan Colverd; *Private Stokes* Janine Duvitski; *Private Lil* Polly Hemingway; *Sergeant Pickering* Pat Keen; *Corporal Segraves*, *Corporal Bromsgrove* Charmian May; *C.O.*, *NAAFI Girl*, *Private Howard* Wendy Morgan. *Dir* Jack Emery; *Dgn* Peter Rice; *Light* John A. Williams; *Mus supervisor* John Burrows. Reviews: *Guardian* 21/9/79, 14; *Observer* 30/9/79, 14; *Spectator* 6/10/79, 33; *Stage* 27/9/79, 15. Comment: MPS 828. A good, but routine and predictable comedy about a basic training camp for females in 1944 (*Guardian*).

79.423 *The Breasts of Tiresias* (Surrealist D, 1a) Guillaume Apollinaire (trans William Tanner and Sidney Papert of *Les mamelles de Tirésias*, 1917). THREE HORSESHOES 21/9/79.** 1st perf this trans. Cast: *Stage* 20/9/79, 12. *Reporter*, *Lady* Evie Garratt; *Policeman* Irving Lycett; *Therese* Tessa Marwick; *Lacouf* Norman Coates; *Presto* Tony Wigg; *People of Zanibar* Tim Jones; *Husband* Martin Turner. *Dir* William Tanner. Plot: Gassner, Matlaw, Shipley. Review: *Stage* 11/10/79, 12. Comment: Pentameters. "Within its own convention, it is very well staged and will encourage an audience for this byway of theatre which has itself spawned so many other flows" (*Stage*).

79.424a *Fly-By* (P) Alfonso Vallejo (trans Susan Meredith and Christopher Dove of Vallejo's play, 1973). ORANGE TREE 21/9/79. 1st British perf. Cast: *Stage* 20/9/79, 12; *WWT/17*. *Miranda* Carrie Lee Baker; *Antolinez* Bob Cartland; *Palaez* Chris Hallam; *Doctor*, *Reporter* Diana Payan; *Patient* Lee Cornes; *Baltasar* Frank Vincent; *Recaredo* Gordon Whiting. *Dir* Julia Pascal. Reviews: *Guardian* 25/9/79, 10, 26/9/79, 12; *Gay News* 4/10/79, 29; *New Statesman* 28/9/79, 479; *Stage* 11/10/79, 12. Comment: Richmond Fringe. This surreal

play was about "a fever for flying [spreading] through a populace" (*New Statesman*).

79.424b *Zero Line* (P) Alfonso Vallejo (trans Susan Meredith and Christopher Dove of *El cero transperante*, 1978). ORANGE TREE 21/9/79. 1st British perf. Cast: *Stage* 20/9/79, 12; *WWT/17*. *Carol* Carrie Lee Baker; *Holmes* Bob Cartland; *Foster* Chris Hallam; *Babinski* Diana Payan; *Assistant* Lee Cornes; *Doctor* Frank Vincent; *Simon* Gordon Whiting. *Dir* Julia Pascal. Reviews: *Guardian* 25/9/79, 10, 26/9/79, 12; *Gay News* 4/10/79, 29; *New Statesman* 28/9/79, 479; *Stage* 11/10/79, 12. Comment: Richmond Fringe. In this play "the broken, wretched and oppressed are taken by train to what they think will be utopia but is actually a high-security asylum" (*New Statesman*).

79.425 *The Revenge of the Samurai* (P for children) Geoffrey Case. ARTS 22/9/79.* Cast: *Stage* 20/9/79, 12. *Yuki* David Yip; *Empress* Christine Absalom; David Redgrave, Dave Calderhead, Andrew Cuthbert, William Lawford, Tony Wredde, Hugh Trethowan, Rod Lewis. *Dir* Nicholas Barter; *Dgn* Brian Bartle *Light* Angus Stewart; *Mus* Ilona Sekacz. Review: *Stage* 1/11/79, 10. Comment: MPS 856. Unicorn Theatre. "As well as accepting the conventions of oriental theatre without trouble, the children had no difficulty in settling down to a story which uses time slip techniques" (*Stage*).

79.426a *The Bible as Told to . . .* (Video cabaret) ICA c. 24/9/79. 1st London perf. Reviews: *Observer* 30/9/79, 14; *Stage* 4/10/79, 12. Comment: Hummer Sisters (Canadian). Both productions suffered from technical difficulties. *The Bible* was "a frenetic lampoon of radical feminism, closet lesbianism, Patti Hearst, the CIA, etc in a loud, brash and increasingly monotonous cartoon-strip of a revue" (*Stage*).

79.426b *1984* (Video cabaret) Michael Hollingsworth (adpt of George Orwell, *Nineteen Eighty-Four*, 1949). ICA c. 24/9/79. 1st London perf. *Winston Smith* Alan Rosenthal; *O'Brien* Alan Bridle. Reviews: *Observer* 30/9/79, 14; *Stage* 4/10/79, 12. Comment: "Alan Rosenthal as Winston Smith and Alan Bridle as his interrogator O'Brien turned in strong, resolute performances" (*Stage*).

79.427 *The Clyde Is Red* (Poem-play) George Byatt. SOHO POLY c. 24/9/79 (Ln). 1st perfd Edinburgh College of Art Hunter Building, Edinburgh, 25/8/79. Keith Casburn, Cordelia Ditton, Hilary Drake, Michael McKevitt, Jonathan Oliver. *Dir* George Byatt. Review: *Stage* 25/10/79, 18. Comment: This piece, about a Glaswegian walking on the River Clyde, was given by a cast of five that performed as both a chorus and individual

figures.

79.428 *Men's Beano* (P) Nigel Baldwin. WAREHOUSE 24/9/79. Cast: RSCA; *Stage* 13/9/79, 12; *Theatricalia*; *WWT/17*. A.A. *Man* James Griffin; *Bennett* George Raistrick; *Brigitte* Susannah Fellows; *Dais* Bill Buffery; *Drew* Philip McGough; *Driver* Paul Moriarty; *Jack* Jimmy Gardner; *Jill* Cheryl Hall; *Margo* Kate Fitzgerald; *Ron* Anthony Higgins; *Sidney* Joseph Greig. *Dir* Bill Alexander; *Dgn* Kit Surrey; *Light* Brian Wigney; *Sound* John A. Leonard. Reviews: *Guardian* 25/9/79, 10; *New Statesman* 5/10/79, 524; *Observer* 30/9/79, 14; *Spectator* 6/10/79, 33; *Stage* 4/10/79, 11. Comment: MPS 808. Royal Shakespeare Company. This play, about a group of men on a day's pub crawl, seemed like "a shortened, seaside version of *The Iceman Cometh*" (*Guardian*). *Spectator* complained about the Warehouse production policy because plays there were predictable, less distinguishable, "and less and less worth seeing."

79.429 *Casualty* (P) John Petherbridge. HEAD 25/9/79 (Ln). 1st perf? Cast: *Stage* 20/9/79, 12. *Caroline* Rachel Dix; *Phil* Andrew Hall; *Alison* Pia Vernon. *Dir* Stuart Owen. Review: *Stage* 4/10/79, 12. Comment: MPS 818. The play was about a man who is a casualty of both a disease and liberated sexual freedom.

79.430 *Hello, Dolly!* (Mus, 2a) Michael Stewart (bk; based on Thornton Wilder, *The Matchmaker*, 1954) and Jerry Herman (mus, lyr). DRURY LANE 25/9/79; trfd to SHAFTESBURY 1/2/80.** 170 perf. Cast: *Theatricalia*; *Variety* 3/10/79, 84; *WWT/17*. *Mrs. Dolly Levi* Carol Channing; *Horace Vandergelder* Eddie Bracken; *Irene Molloy* Maureen Scott; *Minnie Fay* Mandy More; *Cornelius Hackl* Tudor Davies; *Barnaby Tucker* Richard Drabble; *Ernestina* Veronica Clifford; *Ermengarde* Angela Curran; *Ambrose Kemper* Mike Fields; *Rudolf* Ian Burford; *Mrs. Rose* Lucille Gaye; *Judge* David Wheldon Williams; *Ensemble* Les Ames, Marc Arnall, Roy Ashby, Adrian Barnes, Jo Scott Baker, Carol Ball, Emma Bryant, Frankie Cull, Janet Date, Audrey Duggan, Marie Jackson, Debra Jansen, Derek Knight, Peter Loury, Paul Madden, Dianne Margaret, Mandy Mason, Richard Mitchell, Christopher Molloy, Clive Packham, Gail Rolfe, Grahame Turner, Roland A. Wollen. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* George Hoare; *Pres* Paul Elliott, Ray Cooney; *Dir* Lucia Victor; *Ch* Ron Crofoot (after Gower Champion); *Dgn* Oliver Smith; *Light* Joe Davis; *Mus dir* Clive Chaplin; *Mus supervisor* Jack Everly; *Pd supervisor* Jerry Herman; *Sound* Hardware House (Sound). Plot: Bordman, Bordman/5, 633, Gänzl, Green, Hischak, Kennedy, Law, OTF, Wilmeth. Reviews: *Daily Mirror* 28/9/79, 23; *Guardian*

26/9/79, 12; *Gay News* 4/10/79, 29; *Observer* 30/9/79, 14; *Stage* 4/10/79, 11; *Tribune* 5/10/79, 13; *Variety* 3/10/79, 84. Comment: Carol Channing was in "top form" for this "audience-pleasing star performance," supported by "a talented and well-drilled British supporting cast" (*Variety*). "Channing is one of those larger-than-life personalities who just dares you not to adore her madly. The lady is a razzle-dazzle performer" (*Daily Mirror*). *Tribune* railed against the piece's "blatant sexism."

79.431 *Who Killed "Agatha" Christie?* (P) Tudor Gates. MAY FAIR 25/9/79.** Cast: *WWT/17*. *John Terry* George Sewell; *Arthur Christie* Dermot Walsh; *Brian Coombes* Hugh Janes; *Joanne Terry* Juliette Kaplan. *Pres* Bill Kenwright; *Dir* Tudor Gates; *Dgn* Pamela Ingram; *Light* Durham Marengi.

79.432 *Drink the Mercury* (P for children) [David Holman]. YOUNG VIC 26/9/79. 1st perfd Belgrade, Coventry, 1972? *Chisso* David Janes; *Susan* Mayo, *Maralyn* Sarrington, *Alan* Renwick. *Dir* Jeff Teare; *Dgn* Marty Flood; *Mus* Peter Fincham. Review: *Stage* 18/10/79, 14. Comment: The play was about people being poisoned by fishing in the sea polluted by the discharge from a chemical plant.

79.433 *Ecstasy* (P, 2a) Mike Leigh. HAMPSTEAD 26/9/79.* Cast: *Stage* 20/9/79, 12; *Theatricalia*; *WWT/17*. *Dawn* Julie Walters; *Jean* Sheila Kelley; *Len* Jim Broadbent; *Mick* Stephen Rae; *Roy* Ron Cook; *Val* Rachel Davies. *Dir* Mike Leigh; *Dgn* Alison Chitty; *Cost dgn* Lindy Hemming; *Light* Alan O'Toole; *Sm* Ruth Hogarth. Reviews: *Guardian* 27/9/79, 12; *New Statesman* 5/10/79, 523–24; *Observer* 30/9/79, 14; *Spectator* 6/10/79, 32–33; *Stage* 4/10/79, 11. Comment: The production lasted three hours. "Mike Leigh's latest improvisation is about the bed-sit life of a dim Birmingham girl" (*Spectator*). "Lack of event, plot, dramatic momentum," and characterization, but the piece did possess "authenticity of observation" (*New Statesman*).

79.434a *Miss in Her Teens* (P) David Garrick and Donald Fraser (mus) and Jane McCulloch (lyr). OLD VIC 27/9/79. 1st perfd Covent Garden 17/1/1747. Cast: *Theatricalia*; *WWT/17*. *Captain Loveit* David Firth; *Puff* Benjamin Whitrow; *Jasper* David Bacon; *Tag* Prunella Scales; *Aunt Meriel* Dickinson; *Flash* Frank Windsor; *Miss Biddy* Isla Blair; *Fribble* Nickolas Grace; *Sir Simon* Stanley Lloyd; *Footmen* Arthur Jackson, Andrew McRobb, Edward Wiley; *Lady* Julia Goss; *Townswoman* Vicki Luke. *Dir* John Dove; *Dgn* John McMurray; *Light* Bill Wardroper. Reviews: *Guardian* 28/9/79, 11; *New Statesman* 5/10/79, 524; *Observer* 7/10/79, 15; *Stage*

4/10/79, 12. Comment: The two pieces were produced in celebration of the bicentenary of Garrick's death. *New Statesman* said this piece was much better than *The Padlock*. *Observer* agreed, and commended the cast appearing in both.

79.434b *The Padlock* (CO, 2a) Isaac Bickerstaffe (based on Cervantes, *The Jealous Husband* [*El viejo celoso*, 1615]) and Charles Dibdin (mus) and Donald Fraser (mus). OLD VIC 27/9/79. 1st perfd Drury Lane 3/10/1786. Cast: Theatricalia; WWT/17. *Don Diego* David Bacon; *Leander* David Firth; *Leonora* Isla Blair; *Mungo* Nickolas Grace; *Ursula* Meriel Dickinson; *Students* Arthur Jackson, Edward Wiley. *Dir* Toby Robertson; *Dgn* John McMurray; *Ch* Sue Lefton; *Light* Bill Wardroper. Plot: Gänzl, Reviews: *Guardian* 28/9/79, 11; *New Statesman* 5/10/79, 524; *Observer* 7/10/79, 15; *Stage* 4/10/79, 12.

79.435 *Tonight We Improvise* (D, 3a) Luigi Pirandello (trans Marta Abba of *Questa sera si recita a soggetto*, 1930). TOWER, CANONBURY, 28/9/79. Cast: *Stage* 27/9/79, 14; TTC. Plot: French/2, Hochman, Matlaw, Patterson, Salem. Review: *Guardian* 3/10/79, 12. Comment: *Guardian* commended Noel Howard's direction, and the performances of Paul Rutledge and Annie Kimber.

79.436 *A Stranger in the House* (P, 2a) Hugh Steadman Williams. WESTMINSTER 10/79. Carole Ann Ford, Chris Channer, Alan Corser, John Locke, David Steuart. *Dir* Nancy Ruthven; *Dgn* Alexandra Byrne. Review: *Stage* 25/10/79, 18. Comment: Produced especially for schools, and presumably a matinée performance. The play was about a dramatist trying to find an ending for his play.

79.437 *Teresa* (P) Alton Kumalo. COCKPIT 10/79. 1st perf? *Teresa* Ellen Thomas; Alton Kumalo, Derrett Thompson. Review: *Stage* 8/11/79, 10. Comment: Temba Theatre Company. A badly written play "about black women living in London" and in need of liberation (*Stage*).

79.438 *Adam's Apple* (P) Peter Simpkin. NEW END 1/10/79. 1st perf? Cast: *Stage* 27/9/79, 14; WWT/17. *Terry* Amanda Boxer; *Lilly* Mary Henry; *Gabrielle* Leonie Cosman; *Micky* Jon Rumney; *David* Tim Stern. *Dir* Brian Croucher; *Dgn* Liz da Costa; *Light* Chanine Yavroyan. Reviews: *Gay News* 18/10/79, 25; *Guardian* 2/10/79, 9; *New Statesman* 12/10/79; *Observer* 7/10/79, 15; *Stage* 11/10/79, 11. Comment: MPS 832. The opening was moved to 1/10/79 because Sharon Duce withdrew from the principal role, and was replaced by Amanda Boxer. "A rather sombre, low-key and uninteresting play about trans-sexualism" (*Guardian*).

Observer noted how the piece shifted from farce to melodrama to "insecure realism." *Gay News* said the play was "almost very good indeed," but failed to provide a happy ending.

79.439a *The Cherry Sisters* (P) Michael Green and Michael Langridge and David Pearson and John Turner and Richard Gaunt. SHAFTESBURY 1/10/79. 1st perfd Cathedral Hall, Albany Street, Edinburgh, 22/8/77? Cast: WWT/17. *Veruka* (*Lenina Zuleika Bologna*) Morna Lorna Duval; *Basha* (*Yeliena Oblonska Nogoodska*) Maggie Turner; *Gnasha* (*Alexandra Stalina Schokolata*) Sonia Pearson; *Babushka* (*an old crone*) Anne Johnson; *Footrotski* (*Romanov Beria*) John Turner; *Piles* Michael Langridge; *Capt. Sodov* (*Vladimir Pederastovitch*) Robin Duval; *Schoolmaster* (*Pantograf Ivan Feverovitch*) David Pearson; *Stationmaster* (*Peter Stravinsky Behanovitch Porkin*) Tony Worth. *Dir* Michael Green; *Dgn* John Stacey; *Light* Pete Walters; *Sound* Colin Horne. Plot: French/2. Review: *Stage* 11/10/79, 11. Comment: Performed under the collective title *The Coarse Acting Show 2* [four plays based on Michael Green's *The Art of Coarse Acting*, 1964]. The four pieces were part of a larger repertoire which was performed under the title *The Lunatic Fringe*.

79.439b *Henry the Tenth (Part Seven)* (P) Michael Green (suggested by William Shakespeare). SHAFTESBURY 1/10/79. 1st perfd Cathedral Hall, Albany Street, Edinburgh, 22/8/77? Cast: WWT/17. *Clodpony*, *Lord Amersham* John Turner; *Hayseed*, *Cuthbert Earl of Wolverhampton* Robin Duval; *Chorus*, *Herald* Tony Worth; *Drummer* Richard Johnson; *Henry the Tenth* David Pearson; *Queen Catherine* Anne Johnson; *Lord Uxbridge* Michael Langridge; *Lord Ongar* Richard Gaunt; *Lord Dudley* Richard Lewis; *Clown* Brian Pickles. *Dir*, *Dgn*, *Light*, *Sound* as for 79.439a. Plot: French/2. Review: *Stage* 11/10/79, 11. Comment: Performed under the collective title *The Coarse Acting Show 2* [four plays based on Michael Green's *The Art of Coarse Acting*, 1964].

79.439c *Last Call for Breakfast (Dernier appel au petit déjeuner)* (P) Michael Green and Richard Gaunt. SHAFTESBURY 1/10/79. 1st perfd Cathedral Hall, Albany Street, Edinburgh, 22/8/77? Cast: WWT/17. *She* Sonia Pearson; *He* Richard Gaunt; *A Cube of Sugar* Lorna Duval. *Dir*, *Dgn*, *Light*, *Sound* as for 79.439a. Review: *Stage* 11/10/79, 11. Comment: Performed under the collective title *The Coarse Acting Show 2* [four plays based on Michael Green's *The Art of Coarse Acting*, 1964].

79.439d *Moby Dick* (P) Michael Green and Michael

Langridge. SHAFTESBURY 1/10/79. 1st perfd Cathedral Hall, Albany Street, Edinburgh, 22/8/77? Cast: *WWT/17*. *Ishmael* Michael Langridge; *Queequeg* Robin Duval; *Ahab* David Pearson; *Starbuck* John Turner; *Elijah* Tony Worth; *Preacher* Richard Lewis; *Carpenter* Brian Pickles; *Old Crone* Anne Johnson; *Seamen, etc.* Richard Gaunt, Richard Johnston, Paul Collins; *Inhabitants of New Bedford* Maggie Turner, Lorna Duval, Sonia Pearson, John Stacey. *Dir, Dgn, Light, Sound* as for 79.439a. Plot: French/2. Review: *Stage* 11/10/79, 11. Comment: Performed under the collective title *The Coarse Acting Show 2* [four plays based on Michael Green's *The Art of Coarse Acting*, 1964].

79.440 *Don't Just Lie There, Say Something!* (F, 2a) Michael Pertwee. WIMBLEDON 1/10/79.** Plot: Fletcher.

79.441 *Middle Age Spread* (P, 10sc) Roger Hall. RICHMOND 1/10/79. 1st perfd Mercury, Auckland, New Zealand, 24/5/78; 1st British perf Theatre Royal, Brighton, 17/9/79. Plot: Fletcher. Comment: MPS 803. The pre-West End production prior to opening at the Lyric later in October (79.468).

79.442 *The Cambridge Revue*. SHAFTESBURY 2/10/79.** Cast: *WWT/17*. John Cormack, Ruthie Jamieson, Jilie Villard, Tim Fox, Phil Gould, Helen Gould, Nick Wickham, David Laundry. *Dir* John Cormack, Tim Fox, Phil Gould. Plot: OTF/2. Review: *Stage* 11/10/79, 11. Comment: The piece was part of a larger repertoire performed under the title *The Lunatic Fringe*. "Bright and clever, agreeably performed and altogether pleasantly entertaining. The targets are not particularly novel, and the material, like the playing, is gently beguiling rather than vivid or noticeably fresh" (*Stage*).

79.443 *Coffee for Two: Snakebite* (P) Larry Barnes. LAMB AND FLAG 3/10/79. 1st perf? Cast: *Stage* 27/9/79, 14. Cast: Larry Barnes, Mary Kenrick. *Dir* Bobby Robi. Comment: LAMP.

79.444 *Ophelia* (P) Melissa Murray. ACTION SPACE 4/10/79. *Ophelia* Steph Pugsley; *Branwen* Laurel Marks; *Hamlet* Sara Hardy; *Gertrude* Siobhan Lennon. *Dir* Sue Dunderdale. Review: *Stage* 18/10/79, 14. Comment: Very loosely based on *Hamlet*, featuring a lesbian Ophelia. The cast was drawn from Gay Sweatshop and Pirate Jenny.

79.445 *Patience; or, Bunthorne's Bride* (Aesthetic O, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). COLISEUM 4/10/79.** Cast: *Stage* 4/10/79, 10. *Bunthorne* Derek Hammond-Stroud; *Grosvenor* Alan Opie; *Colonel Calverley* Eric Shilling; *Duke* Terry Jenkins; *Major Murgatroyd* John Kitchiner; *Patience* Sandra Dugdale;

Lady Jane Anne Collins; *Shelagh Squires*, Lynn Barber, Rosalind Horsington. *Cond* Hazel Vivienne; *Dir* John Cox, David Ritch; *Sc dgn* John Stoddart. Plot: Ayre, Fletcher, Gänzl, Hochman, Salem, Shipley, Sobel. Reviews: *Guardian* 6/10/79, 11; *Spectator* 13/10/79, 24; *Stage* 11/10/79, 23. Comment: English National Opera. *Spectator's* sole reservation was that some of Gilbert's words got lost in a theatre as large as the Coliseum.

79.446 *Richard III* (T) William Shakespeare. OLIVIER 4/10/79.** Cast: NTA; *Stage* 4/10/79, 10; *Theatricalia*; *WWT/17*. *Richard Duke of Gloucester* John Wood; *George Duke of Clarence* John Normington; *Sir Robert Brakenbury*, *Sir James Blunt* Brian Kent; *Lord Hastings* Basil Henson; *Lady Anne* Mel Martin; *Henry VI*, *Scrivener* Harry Lomax; *Lady in waiting to Lady Anne* Susan Gilmore; *Gentleman Attendant*, *Christopher Urswick* Dennis Tynsley; *Queen Elizabeth* Anna Carteret; *Earl Rivers* Oz Clarke; *Lord Grey* Adam Norton; *Lady in waiting to Elizabeth* Marianne Morley; *Marquess of Dorset* Greg Hicks; *Duke of Buckingham* Jeremy Kemp; *Earl of Derby*, *Lord Stanley* Andrew Cruickshank; *Queen Margaret* Yvonne Bryceland; *Sir William Catesby* Dermot Crowley; *First Murderer*, *Lord Mayor*, *Duke of Norfolk* Michael Beint; *Second Murderer*, *Lord Lovell* Peter Needham; *King Edward IV* Anthony Douse; *Sir Thomas Vaughan* First Messenger Steven Slater; *Sir Richard Ratcliffe* Roger Gartland; *Servant to Lord Derby* Leo Dove; *Duchess of York* Mary Wimbush; *First Citizen*, *Sir Walter Herbert* Robin Meredith; *Cardinal*, *Sir William Brandon* William Sleight; *Richard Duke of York* Jeremy Dimmick/Jon Addison; *Edward Prince of Wales* Jeremy Ewing/Michael Lee-Osborn; *Pursuivant*, *Fourth Messenger* Martyn Whitby; *Attendant to Queen Elizabeth* Nigel Bellairs; *Third Citizen*, *Bishop of Ely* Daniel Thorndike; *Page* David Morris; *Sir James Tyrrel* Donald Gee; *Third Messenger* Louis Selwyn; *Henry Earl of Richmond* John Harding; *Second Messenger*, *Earl of Surrey* Glyn Baker; *Messenger to King Richard* Nik Forster; *Scavengers* Peggy Marshall, Janet Whiteside. *Dir* Christopher Morahan; *Dgn* Ralph Koltai; *Light* David Hersey; *Mus* Dominic Muldowney; *Fight arr* Roger Martin; *Sound* Derrick Zieba; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Jill Macfarlane, Timothy Speechley. Reviews: *Guardian* 5/10/79, 15; *Illustrated London News* 1/12/79, 135; *New Statesman* 12/10/79, 564–65; *Observer* 7/10/79, 15; *Spectator* 13/10/79, 25; *Stage* 11/10/79, 11. Comment: National Theatre. Previews 28/9–3/10/79. Press night was 4/10/79, also advertised as a low price opening. *Observer* faulted most aspects of the production—set, costumes, acting, and elocution. *New Statesman* concurred, although made sense of John Wood's portrayal of Richard. *Spectator* found the production unclear in its intention, and could not shake

the impression of John Wood as a “pantomime villain.” Wood failed the terrify *Illustrated London News*.

79.447 *Instant Sunshine* (Mus revue). SHAFTESBURY 5/10/79. 1st perfd Edinburgh Festival 1975. Cast: *WWT/17*. David Barlow, Miles Kington, Peter Christie, Alan Maryon-Davis. Comment: Instant Sunshine was the name of the four member group and it appears three of group used to appear as a group under this name in London clubs during the early 1970s (see *Stage* 19/8/71, 36). The piece was part of a larger repertoire performed under the title *The Lunatic Fringe*.

79.448 *Sus* (D, 2a) Barrie Keeffe. THEATRE UPSTAIRS 5/10/79. ** Cast: Findlater; *WWT/17*. *Karn* Stuart Barren; *Wilby* Christopher Driscoll; *Delroy* Paul Barber. *Dir* Ann Mitchell; *Dgn* Inigo Espejel; *Light* Robin Myerscough-Walker; *Sound* Peter Deacon. Plot: Bull/2, Dorney, Fletcher. Reviews: *Guardian* 6/10/79, 11; *New Statesman* 12/10/79, 565; *Observer* 14/10/79, 14; *Stage* 18/10/79, 14. Comment: Soho Poly Company. A very good revival (*Guardian*).

79.449 *The Wild Bunch* (P) Bryony Lavery. JACKSONS LANE 5/10/79. * *Dir* Bryony Lavery, Julie Holledge; *Dgn* Mandy Fisk. Review: *Stage* 25/10/79, 18. Comment: Women’s Theatre Group. Aimed at fifteen-plus teenagers, the play was about “a quintet of teenagers, twixt school and dead-end jobs changing, not quite the world, but at least their own thinking,” with the suggestion they might become feminists (*Stage*).

79.450a *In Camera* (D, 1a) Jean-Paul Sartre [trans Stuart Gilbert of *Huis clos*, 1944]. UPSTREAM c. 8/10/79. ** Cast: *Stage* 11/10/79, 2. Plot: Best/46, 443, Fletcher, Gassner, Hochman, Kabatchnik/2, Matlaw, Patterson, Salem, Shank, Walford.

79.450b *The Last Day of a Condemned Man* (P) Murray Watts (adpt of Victor Hugo of *Le dernier jour d’un condamné*, 1829). UPSTREAM c. 8/10/79. 1st perf this adpt? Cast: *Stage* 11/10/79, 2.

79.451 *Shades of Brown* (P) Michael Picardie. KING’S HEAD 8/10/79. 1st perfd Cardiff 1978. Cast: *Stage* 4/10/79, 10; *WWT/17*. *Habbue Veldsman* Michael Picardie; *Captain Jaap Van Tonder* Antony Sher. *Dir* Joan Kemp-Welch; *Dgn* John Scully. Reviews: *Guardian* 9/10/79, 9; *Observer* 14/10/79, 14; *Stage* 18/10/79, 13. Comment: MPS 1148. The play was about a South African policeman consulting a coloured folk-psychiatrist after discovering his wife has given birth to a brown baby; Antony Sher gave a brilliant performance (*Observer*). *Guardian* said the piece was not very

interesting or dramatic, but Sher was “compelling.”

79.452 *These Foolish Things* (Revue) Colin McIntyre. WIMBLEDON 8/10/79. 1st perfd Kings, Southsea, 24/9/79. Sheila White, Leonard Whiting, Richard Ashley, Sandra Carrier, Lyndsey Durant, Ian Hanham, Edward Newborn, Alison Wells. *Dir* Colin McIntyre; *Mus dir* David Steadman; *Dgn* David Kibart; 's sets and costumes. Comment: Based on popular music of World War II (*Stage* 18/10/79, 13).

79.453 *The Beast* (P, 2a) Snoo Wilson. ICA 9/10/79. ** Plot: Vinson. Review: *Stage* 18/10/79, 14. Comment: Public Spirit Theatre (Manchester). “The inherent defects in the writing were only emphasised by Public Spirit’s inability to distance itself from the theme” (*Stage*).

79.454 *Children of the Sun* (P, 2a) Maxim Gorky (trans Jeremy Brooks and Kitty Hunter Blair of *Deti solntsa*, 1905). ALDWYCH 9/10/79. 1st British perf. Cast: RSCA; *Stage* 4/10/79, 10; *Theatricalia*; *Variety* 24/10/79, 106; *WWT/17*. *Roman* John Burgess; *Pavel Fiodorich Protassov* Norman Rodway; *Elizaveta Fiodorovna* Sinéad Cusack; *Antonovna* Valerie Lush; *Yegor* Malcolm Storry/Edward Peel; *Boris Borisovich Chepurnoy* Alan Howard; *Melanya Borisovna Kirpicheva* Natasha Parry; *Efimia Ivanovna* Susan Dury; *Nazar Avdeyich Vigrusov* Arthur White; *Mikhail Nazarov Vigrusov* Brian Abbott; *Elyena Nikolaevna Protassov* Carmen Du Sautoy; *Dmitri Sergeyich Vaguin* John Shrapnel; *Yakov Troshin* Paul Webster; *Avdotyia* Jenny Lipman; *Doctor* Dennis Edwards; *Lukeria* Kate Fitzgerald; *Townspeople*, *Peasants* Eileen Carrdus, Philip Fox, Jimmy Gardner, Joseph Greig, Peter Holmes, Arthur Kohn, Stuart Organ, Valerie Testa, Diana van Fossen. *Dir*, *Light* Terry Hands; *Dgn* Chris Dyer; Ian Kellam; *Sound* Roland Morrow. Plot: Hochman, Matlaw, 309. Reviews: *Birmingham Post* 12/10/79, 6; *Guardian* 9/10/79, 9, 10/10/79, 10; *Illustrated London News* 1/12/79, 135; *New Statesman* 19/10/79, 604–05; *Observer* 14/10/79, 14; *Stage* 18/10/79, 13; *Variety* 24/10/79, 106, 116. Comment: Royal Shakespeare Company. *Variety* called the “inspired” production “often more entertaining than the play itself with its plot lulls, repetition and hackneyed philosophizing.” “Terry Hands’s production captures that specific Gorkiesque atmosphere of rows one minute, bear hugs the next and reveals the characters in all their frenetic absurdity” (*Guardian*, 10/10). *Stage* noted the cast used a variety of British accents.

79.455 *Tishoo* (P) Brian Thompson. RICHMOND 9/10/79. 1st perfd Stephen Joseph, Scarborough, 24/7/79. Comment: MPS 844. The pre-West End production prior to opening at Wyndham’s later in October (79.485).

79.456 *for colored girls who have considered suicide when the rainbow is enuf* (Choreopoem, 2a) Ntozake Shange. ROYALTY 10/10/79. 39 perf. 1st perfd Studio Rivbea, New York, 7/7/75; 1st British perf. Cast: *Stage* 4/10/79, 10; *Variety* 24/10/79, 106; *WWT/17*. *Lady in Blue* Queene Cavette; *Lady in Yellow* Denise Marcia; *Lady in Orange* Elizabeth Van Dyke; *Lady in Red* Linda Thomas Wright; *Lady in Purple* Joyce Hanley; *Lady in Pink* Lynn Whitfield; *Lady in Green* Ruthanna Graves. *Pres* Woodie King, Jr., Dellgray Ltd.; *Dir* Avery Brookes; *Dgn* Ming Cho Lee; *Light* John Coffey; *Ch* Paula Moss; *Cost dgn* Judy Dearing. Plot: Bryer, Hischak/2, 102, Nelson, Patterson, Peterson/2, Wheatley/2, Wilmeth. Reviews: *Gay News* 18/10/79, 25; *Guardian* 13/10/79, 11; *Illustrated London News* 1/12/79, 135; *New Statesman* 19/10/79, 605; *Stage* 18/10/79, 13; *Variety* 24/10/79, 106. Comment: On the British production see *Stage* 4/10/79, 10. *Gay News* reported the first-night audience “seemed uncertain whether it was being wooed or whipped” by this bright and bouncy production. *Variety* said the cast performed with “exceptional moxie,” but thought the piece was “a dubious commercial prospect” in the West End. For *New Statesman*, the Royalty was the wrong venue; the piece needed “somewhere smaller, and less bland.” *Guardian* complained that in the play “art keeps interfering with life. There is a constant irritating sense of authorial voice transforming raw experience into opulent ostentatious metaphor and simile.”

79.457 *The Christian Brothers* (One-man P) Ron Blair. RIVERSIDE STUDIOS 11/10/79.** Cast: Theatricalia; *WWT/17*. *The Brother* Peter Carroll. *Dir* John Bell; *Dgn* Larry Eastwood. Reviews: *Guardian* 12/10/79, 13; *Stage* 18/10/79, 14. Comment: Nimrod Theatre of Australia. Peter Carroll’s “bravura performance [was] beautifully timed and never afraid to hold on to silence as well as verbosity” (*Stage*).

79.458 *An Evening with Tommy Steele* (Ent). PRINCE OF WALES 11/10/79. 453 perf. 1st perfd ABC Theatre, Blackpool, 30/7/79. Cast: *WWT/17*. Tommy Steele, Don Q and his wonder horse, Lady and Tramp, Gail Ivey, Phillip Harrison, Sharon Lupino, John Lavelle, James Lavelle, Christine Ling, Jill Scorer, Dawn Macdonald, Sue Wright, Trevor Mills, Chick Hicks, The Dynamic Steelmen. *Lic* Prime Presentations Ltd.; *Chm*, *Chiefexec* Richard M. Mills; *Pres* Bernard Delfont, Richard M. Mills; *Dir*, *Light* Dick Hurran; *Add light* Andrew Bridge; *Mus dir* Alan Bence; *Dec* Tod Kingman; *Props* Peter Evans; *Assist pd*, *Dsm* John Short; *Asm* Barry C. Took; *Sound* Adrian Paul; *Pd co-ordinator* Dawn Macdonald; *Co. mgr* Garthe Browne; *Wm* Douglas Gregory; *Press rep* Clifford Elson. Plot: OTF/2. Reviews: *Daily Mirror*

13/10/79, 18; *Guardian* 12/10/79, 13; *Stage* 18/10/79, 7; *Variety* 31/10/79, 102. Comment: “A cheeky chappie is Tommy. Highly talented, too. His show lasts one hour and forty-five minutes—no interval—and he is rarely off stage ... He sings, dances, does a clever impression of Charlie Chaplin and has an amusing novelty spot answering questions from the audience” (*Daily Mirror*).

79.459 *The Throne in an Autumn Room* (P) Lennox Brown. KESKIDEE CENTRE 11/10/79. 1st perfd WKAR FM Radio, Detroit, 28/10/73? Cast: *Stage* 11/10/79, 10. *Ray* Anton Phillips; *Tyrell Shabban* Lloyd Anderson; *Yvonne* Gidden, *Chris* Gilbert, *Dominic* Shaw, *Martin* Phillips, *Katrin* Carlidge. *Dir* Rufus Collins; *Dgn* Henry Mutto. Plot: Peterson/2. Reviews: *Guardian* 16/10/79, 11; *New Statesman* 19/10/79, 605; *Stage* 29/11/79, 28. Comment: The “story of the Toronto scallywag who persuades an unemployed friend to pass himself off as an Ashanti prince” (*New Statesman*). *Guardian* did not think much of this “frailish” play and wondered why Keskidee could not find plays by British black dramatists worth producing instead turning to this Canadian author.

79.460 *Mr. Puntila and His Hired Man Matti* (C, 12sc) Bertolt Brecht (anon trans of of *Herr Puntila und sein Knecht Matti*, 1948) and Elaine Streeter (mus). THEATRE ROYAL, STRATFORD EAST, 12/10/79.** Cast: *Stage* 4/10/79, 10; *Theatricalia*. *Eva* Belinda Lang; *Matti* Reg Stewart; *Mr. Puntilla* Tom Wilkinson; *The Attache* David Boyce; *Julia* Hills, *Alwyne* Taylor, *Gary* Yershon, *Lola* Young, *Caro* Newling. *Dir* Jules Wright; *Dgn* Sarah Paille; *Mus* Elaine Streeter. Plot: French/2, Hochman, Matlaw, Patterson. Reviews: *Guardian* 16/10/79, 11; *Stage* 18/10/79, 14. Comment: A “rather listless production” by Jules Wright (*Guardian*).

79.461 *Stevie* (D, 2a) Hugh Whitmore. TOWER, CANONBURY, 12/10/79.** Cast: *Stage* 11/10/79, 10; *TTC*. Plot: Demastes/2, Fletcher, Hischak/2, 143, Loney.

79.462 *When We Are Married* (Yorkshire FC, 3a) J. B. Priestley. QUESTORS 13/10/79.** Cast: QTA. Plot: Best/39, 424–25, Bordman/4, 187, Demastes/1, DeVitis, 167–70, Fletcher, French/2, Hischak, Law, Loney, 213, Salem.

79.463 *Lark Rise* (P) Keith Dewhurst (adpt of Flora Thompson, *Lark Rise to Candleford*, 1945). COTTESLOE 15/10/79.** Cast: *WWT/17*. *Edmund* Benedict Beddard; *Chad Gubbins* David Busby; *Old David*, *Dick*, *Major Sharman* J. G. Devlin; *Mrs. Peverill*, *Queenie* Edna Doré; *Stut*, *Twister*, *Tramp*, *Algy* Howard Goorney; *Doctor*, *Squire*, *Landlord*, *Rector* Gawn Grainger; *Albert Timms* James Grant; *Bishie*, *Postie* Dave Hill; *Mrs. Blaby*, *Mrs.*

Beamish Morag Hood; *Martha Beamish*, Polly Louisa Livingstone; *Fisher*, John Price Kevin McNally; *Emma Timms* Mary Miller; *Mrs Spicer*, Old Sally Peggy Mount; *Pumpkin* Derek Newark; *Old Price*, Grandfather Bill Owen; *Boamer*, Cheapjack John Salthouse; *Cocky Pridham* John Tams; *Laura* Valerie Whittington. *Dir* Bill Bryden, Sebastian Graham-Jones; *Dgn* William Dudley; *Light* William Dudley, Laurence Clayton; *Mus* Albion Band; *Sound* Gabby Haynes. Plot: Fletcher. Reviews: *Birmingham Post* 16/11/79, 4; *Guardian* 16/11/79, 11; *Spectator* 24/11/79, 24; *Stage* 22/11/79, 13; *Times* 15/11/79, 21. Comment: National Theatre. See also entry on *Candleford* (79.509). "What a beautiful piece of work" (*Times*).

79.463.2 Later (Monol) David Pownall. ICA 15/10/79.** Mary Ellen Ray Review: *Stage* 8/11/79, 10. Comment: *Stage* was "entranced throughout this beautifully woven performance" by Mary Ellen Ray.

79.464 Witness for the Prosecution (P, 3a) Agatha Christie (adpt of her short story, 1948). WIMBLEDON 15/10/79.** Plot: Best/54, 149, Bordman/4, 326, Fletcher, French/2, Hischak, Loney, 283, Salem, Wagoner, 123–24, Weintraub.

79.465 Rosencrantz and Guildenstern Are Dead (C, 3a) Tom Stoppard. YOUNG VIC 16/10/79.** Cast: *Stage* 11/10/79, 10; *WWT/17 Guildenstern* Bev Willis; *Rosencrantz* Micky O'Donoghue; *Alfred*, *Player Queen* Chris Barnes; *Claudius* Terry Taplin; *Polonius* John Darrell; *Players and Tragedians* Joss Buckley, Kit Jackson, Terry Mortimer, Ian Taylor; *Hamlet* Anthony Milner; *Ophelia* Tina Jones; *Leader of the Players* Malcolm Rennie; *Gertrude* Kate Versey. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Chris Ellis; *Sound* John Kay. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Reviews: *New Statesman* 26/10/79, 650; *Stage* 1/11/79, 9. Comment: *Stage* thought the revival, played in repertory with *Hamlet* (79.421), was poor.

79.466 Wednesday (C) Julia Kearsley. BUSH 16/10/79.* Cast: *Stage* 11/10/79, 2; *WWT/17*. *David* David Bamber; *Sal* Jean Boht; *Lilian* Gil Brailey; *Arthur* David Hargreaves. *Dir* Dusty Hughes; *Dgn* Grant Hicks; *Light* Sally Berne, Simon Stokes; *Sound* Nigel Hinds. Reviews: *Guardian* 23/10/79, 15; *Observer* 21/10/79, 14; *Stage* 1/11/79, 9. Comment: The piece was about a widow, her two children, and the man who once saved her mentally handicapped son's life. *Stage* said the piece was documentary in style rather than dramatic. *Guardian* agreed but the production and the acting made the play "an engrossing occasion," and preferable to "that

overrated snigger on a similar theme, *A Day in the Death of Joe Egg*.

79.467 The Wild Boys (P with mus) Anon (adpt of William Burroughs's novel, *The Wild Boys: A Book of the Dead*, 1971). ICA 16/10/79. 1st London perf? Cast: *Stage* 11/10/79, 2. *Wild Boys* Furious Pig (four-man band). *Dir* Peter Richardson; *Dgn* Paul Dart. Reviews: *Guardian* 18/10/79, 13; *Stage* 25/10/79, 18. Comment: Lovely and Talented Theatre Band. *Guardian* thought the adaptation to the stage was only partially successful and had lost the original's "erotic and sadistic fury."

79.468 Middle Age Spread (P, 10sc) Roger Hall. LYRIC 17/10/79; trfd to APOLLO 1/9/80.** 858 perf. Cast: *Stage* 11/10/79, 10; *Theatricalia*; *Variety* 31/10/79, 102; *WWT/17*. *Colin* Richard Briers/Rodney Bewes; *Elizabeth* Marjie Lawrence/June Watson; *Isobel* Sheila Grant; *Judy* Judy Loe/Lucy Fleming; *Reg* Paul Eddington/Francis Matthews; *Robert* Tom Chadbon. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Jolyon Jackley; *Pres* John Gale; *Dir* Robert Kidd; *Dgn* Alan Tagg; *Light* Howard Eaton. Plot: Fletcher. Reviews: *Guardian* 19/10/79, 11; *Illustrated London News* 1/12/79, 135; *New Statesman* 26/10/79, 650–51; *Observer* 21/10/79, 14; *Spectator* 27/10/79, 24–25; *Stage* 25/10/79, 17; *Variety* 31/10/79, 102, 108. Comment: "Another serious comedy about the menopausal English middle-class male ... has some good jokes, but the play lacks originality and true wit" (*Variety*). *Observer* liked the jokes and commended the acting of Richard Briers and Paul Eddington; also commended by *Illustrated London News*.

79.469 Miniatures (Multi-media) Mary Longford. OVAL HOUSE 17/10/79. 1st perf? Cast: *Stage* 11/10/79, 10. Tako Bil, Natasha Buchanan, Sarah McNair, Charles Spicer. *Dir* Mary Longford. Review: *Stage* 25/10/79, 21. Comment: A series of unrelated episodes placed in various parts of the theatre.

79.470 Beatlemania (Multi-media mus, 2a) Steven Leber (deviser) and David Krebs (deviser) and Jules Fisher (deviser) and John Lennon (songs) and Paul McCartney (songs). ASTORIA 18/10/79. 1st British perf. Cast: *Variety* 31/10/79, 102; *WWT/17*. *Rhythm Guitar* Michael Palaikis; *Bass Guitar* Tony Kishman; *Lead Guitar* James Poe; *Drums* Louis Colucci. *Pres* Ray Cooney, Capital Radio, Brian Rix, Paul Elliott; *Editorial content* Robert Rabinowitz, Bob Gill, Lynd Obst; *Visuals dir* Charles E. Hoefler; *Multi-media visuals* Robert Rabinowitz, Bob Gill, Shep Kerman, Kathleen Rabinowitz; *Sc dgn* Robert D. Mitchell; *Light* Jules Fisher, Robby Monk; *Sound* Abe Jacob; *Mus supervisors* Sandy Yaguda, Donna Johnson;

Media eng Mary McGregor; *Pd co-ordinator* Robert V. Straus; *Mus dir* Rodney Mendoza; *Pd supervisor* Jules Fisher. Plot: Bordman/5, 691, Hischak, OTF. Reviews: *Guardian* 19/10/79, 11; *Stage* 25/10/79, 17; *Variety* 31/10/79, 102. Comment: MPS 855. The show reported losses of £80,000 (see *Stage* 14/2/80, 1). On the UK production problems see *Stage* 4/10/79, 32. "Has no life of its own. Slavish imitation, coupled with plodding backup visuals, fail to evoke the '60s era in Britain" (*Variety*). A skilful and "fascinating if largely pointless exercise which deserves to attract admiring audiences. The music is great, the history familiar but still interesting. But don't let us kid ourselves it has much to do with theatre" (*Stage*). The first New York production (Winter Garden 31/5/77) ran for 1,006 performances.

79.471 *Doctor Faustus* (T) Christopher Marlowe. EDISON COMMUNITY CENTRE 18/10/79.** Caroline Hasler, Helen Lederer, Anita Lewton, Arnold Brown, David Bunnnett, David Burns, Martin Hollins, Paul Kirk, Ian Munday. *Dir* Ian Munday. Plot: Fletcher, Griffiths, Hochman, Holzknacht, Law, Patterson, Salem, Shank, Shipley. Review: *Stage* 1/11/79, 10. Comment: Open Link Theatre Club. A fairly straightforward, simple revival (*Stage*).

79.472 *Hamlet* (T) William Shakespeare. HALF MOON (2) 18/10/79.** Cast: SHM; *Stage* 18/10/79, 12; *WWT/17*. *Hamlet* Frances de la Tour; *Claudius* Sam Cox; *Gertrude* Maggie Steed; *Ophelia* Judy Lloyd; *Polonius* Robin Hooper; *Horatio* Robin Soans; *Laertes* Matthew Roberton; *Marcellus*, *Rosencrantz* Andy de la Tour; *Bernardo*, *Reynaldo*, *Guiltenstern* Peter Attard; *Travelling Players* Debora Baker, Karen Barnes, Mandy Bloom, Amanda Griffiths, Lisa Zomparelli, Jessie Cummings, John Houlihan, Carol Noble, Michelle Still. *Dir* Robert Walker; *Dgn* Mick Bearwish; *Cost dgn* Iona McLeish; *Light* Jim Woodley; *Pd mgr* James Hunter; *Sm* Di Gordon-Bassett; *Assist dir* Nick Hamm; *Assist pd* Barbara Conrad; *Tech* Paul Sweatman; *Press rep* Rosie Glashier; *Bom* Bernadette Garrett. Reviews: *Guardian* 20/10/79, 11; *New Statesman* 26/10/79, 650; *Observer* 21/10/79, 14; *Spectator* 27/10/79, 24; *Stage* 25/10/79, 17; *Tribune* 9/11/79, 7. Comment: The opening of a new Half Moon in Mile End Road. Sources differ on the exact date of opening night. *Guardian* described Frances de la Tour's *Hamlet* as "tough, abrasive, virile and impassioned," and was helped by the intimacy of the small theatre. *Observer* also discussed the positive physical attributes of the theatre to the production. "A production of great originality and impact ... Frances de la Tour made no gestures towards either superficial masculinity or femininity. She played the prince as a person" (*Tribune*). *Stage* reported "the whole thing is pitched in the

midst of a standing, sitting, and mobile audience which is distributed, like the settings, all over the place."

79.473 *Dog* (P) Clive Barker. BRITISH COUNCIL THEATRE 19/10/79; trfd to UNIVERSITY OF LONDON UNION 25/10/79.* Comment: Dog Theatre.

79.474 *You Never Can Tell* (C) Bernard Shaw. LYRIC, HAMMERSMITH, 19/10/79.** Cast: *Stage* 18/10/79, 12; *Theatricalia*; *WWT/17*. *Bohun* John Bryans; *Crampton* David Waller; *Dolly* Lynsey Baxter; *Gloria* Cheryl Campbell; *M'Comas* Frank Middlemass; *Mrs. Clandon* Sian Phillips; *Parlourmaid* Gilly Brown; *Jo* Andrew Rooney; *Philip* David Dixon; *Valentine* Peter Egan; *Waiter* Paul Rogers. *Dir* David Giles; *Dgn* Kenneth Mellor; *Cost dgn* Mark Negin; *Light* Mick Hughes. Plot: Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shank, Shipley. Reviews: *Birmingham Post* 22/10/79, 6; *Gay News* 15/11/79, 25; *Guardian* 17/7/79, 8, 22/10/79, 13; *Illustrated London News* 1/12/79, 135; *New Statesman* 26/10/79, 650; *Observer* 28/10/79, 15; *Spectator* 27/10/79, 24; *Stage* 25/10/79, 17. Comment: The opening of a new theatre (see *Stage* 18/10/79, 26, *Illustrated London News* 1/11/79, 27). "Little more than a decent, workmanlike affair" (*Guardian*). *Spectator* described the production as "elegant ... Every part was beautifully acted"; a viewpoint shared by *Illustrated London News*. *New Statesman* reported that David Giles's production was not helped by the "stolid audience."

79.475 *The Oresteia* (T) Aeschylus (adpt James Gillhouley; trans Robert Fagles). FOUNTAINS ABBEY 22/10/79.** *Clytemnestra*, *Athena* Jane Holstead; *Orestes* Anthony Homyer; *Sonya* Leite, Ricardo Pinto, Andrew King, Helen Morrison. *Dir* James Gillhouley. Plot: Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley. Review: *Stage* 22/11/79, 14. Comment: Company of Three. *Stage* praised Fagles's translation and noted "a decidedly Artaudian influence" in the production.

79.476 *Twoofers* (P) Angela Wye. KING'S HEAD 22/10/79 (Ln).* Cast: *Stage* 18/10/79, 12. Andrew Knox, Leslee Udwin. *Dir* Andrew Knox. Review: *Stage* 15/11/79, 12. Comment: MPS 836. "Wye's three short two-handed playlets tend to set up a potentially interesting situation and conflict, then peter out without extending the conflict or attempting to resolve it" (*Stage*).

79.477 *What the Butler Saw* (FC, 2a) Joe Orton. OLD VIC 22/10/79.** Cast: *Theatricalia*; *WWT/17*. *Sergeant Match* David Bacon; *Geraldine Barclay* Isla Blair; *Nicholas Beckett* Nickolas Grace; *Mrs. Prentice* Prunella

Scales; *Dr. Prentice* Benjamin Whitrow; *Dr. Rance* Frank Windsor. *Dir* John Dove; *Dgn* John McMurray; *Light* Bill Wardroper. Plot: Demastes/2, Dorney, Fletcher, Hischak/2, 16, Hochman, Law, Loney, Patterson, Salem, Weintraub. Reviews: *Birmingham Post* 24/10/79, 6; *Gay News* 15/11/79, 25; *Guardian* 23/10/79, 15; *Illustrated London News* 1/12/79, 135; *New Statesman* 2/11/79, 690; *Stage* 8/11/79, 9. Comment: The revival, correctly, recognized that “good farce acting depends on a total, purblind seriousness” (*Guardian*). *New Statesman* averred the revival was less than successful.

79.478 *Baring the Weight* (P) Collective work. CHEPSTOW 23/10/79. 1st perf? *Daphne* Clair Chapman; *Debbie* Janine Turkić; *Joanne* Nancy Roberts; Katina Noble, Shane Vahey’ *Dir* Caroline Eves; *Cost dgn* Charlotte Goodfield; *Mus* Clair Chapman. Reviews: *Gay News* 15/11/79, VI: *Stage* 1/11/79, 10. Comment: Spare Tyre Company. “Spare Tyre does not say that fat is beautiful, or that fat is healthy. It simply suggests that every effect has a cause” (*Stage*). Also played at the Oval House 16/11/79.

79.479 *The Dancing Years* (MP, 3a) Ivor Novello (bk, mus) and Christopher Hassall (lyr). WIMBLEDON 23/10/79.** Plot: Fletcher, Gänzl, Gänzl/3, 498–500, Green, Kennedy, OTF.

79.480 *Gem* (P, 1a) Barrie Keeffe. ST. MATTHEW’S HALL 23/10/79 (Ln).** Cast: *Stage* 18/10/79, 2. *Janet* Marion Bailey; *Kev* Mark York; *Garry* Graham Bruce; *Bill* Andy Hart. *Dir* Brian Gregson. Plot: Bull/2, Walford. Review: *Stage* 8/11/79, 10. Comment: Market Theatre. A competent revival, although the venue was problematic (*Stage*).

79.481 *Sergeant Ola and His Followers* (P, 2a) David Lan. COURT 23/10/79.* 28 perf. Cast: Findlater; Theatricalia; *Variety* 31/10/79, 108; *WWT/17*. *Don* Jimmy Findley; *Gau* Ben Thomas; *Joana* Sarah Lam; *Makis* David Rintoul; *Mamba* Paul Kember; *Moro* Mia Soteriou; *Ola* Norman Beaton; *Pioba* Bruce Alexander; *Scovill* Will Knightley; *Swansi* Burt Caesar; *Yim* Joseph Charles. *Dir* Max Stafford-Clark; *Dgn* Peter Hartwell; *Light* Jack Raby; *Mus* Gasper Lawal, Andy Roberts; *Sound* Peter Deacon. Reviews: *Guardian* 24/10/79, 12; *New Statesman* 2/11/79, 689–90; *Observer* 28/10/79, 15; *Spectator* 3/11/79, 26; *Stage* 1/11/79, 9; *Tribune* 9/11/79, 7; *Variety* 31/10/79, 108. Comment: MPS 819. English Stage Company. The play, about white Australian colonial rule of New Guinea, was “a diffuse affair and far too jokey” (*Variety*). *Guardian* found the piece fascinating as an anthropological document, but “somewhat shapeless” as a play. *Tribune* said the play was neither

“fully convincing (and certainly not compelling).”

79.482 *Fairy Tales of New York* (P) J. P. Donleavy. YOUNG VIC STUDIO 24/10/79.** Cast: *Stage* 18/10/79, 12; *WWT/17*. *Cornelius* Christian Ronald Fernee; *Customs Man*, Norman Vine Blain Fairman; *Stevedore*, Howard How Hal Galili; *Elaine* Musk, *Charlotte* Graves Robin Pappas. *Dir* Ben Rea; *Dgn* Dacre Punt; *Light*, *Sound* Peter Rowe, Valerie Walburton. Plot: Vinson. Review: *Stage* 22/11/79, 14. Comment: “Ben Rae’s production [was] slowed down by far too many slow shiftings of settings” (*Stage*).

79.483 *The House* (P) David Halliwell. ICA 24/10/79. 1st perfd Dartington Hall 1979. Cast: *Stage* 18/10/79, 2; *WWT/17*. *Sister Maxton* Marty Cruickshank; *Private Stanley* Robinson Patrick Field; *Private Albert* Jackson, *Captain Locke* Paul Jesson; *Cynthia* Braithwaite Petra Markham; *Private Billy* Meechan Brian Pettifer; *Jessie* Townsend Dinah Stabb; *Private Richard* Presland Stephen Tiller. *Dir* Richard Wilson; *Dgn* Sue Plummer; *Light* Gerry Jenkinson. Reviews: *Guardian* 25/10/79, 9; *Observer* 28/10/79, 15; *Stage* 8/11/79, 10; *Tribune* 9/11/79, 7. Comment: Joint Stock. Set in 1916, the play concerned nurses and patients at a country house used as a hospital and was “a play about the British class-system which is also humane and softly spoken” (*Observer*). “An impeccably polished play and production” (*Tribune*).

79.484 *Jean Pool* (P) David Gale and Trevor Stuart. OVAL HOUSE 24/10/79. 1st perfd 1979. *Jean Pool* Anna Saava; *Max* Cope George Yiasoumi; *Greenland* Ultima Thule; *Judy* Ellington, Ella Wilder, Andy Wilson, Brian Lipson. *Dir* Trevor Smith; *Projections* Andrew Cassels; *Dgn* Richard Johnson, Melanie Grafton, Nicola Sandford. Review: *Stage* 29/11/79, 28. Comment: MPS 835. Lumiere & Son. The piece was based on the Hansel and Gretel tale, although here as husband and wife, and the remainder of the plot was sometimes lacking in clarity (*Stage*).

79.485 *Tishoo* (P, 2a) Brian Thompson. WYNDHAM’S 24/10/79.** 92 perf. Cast: *Stage* 18/10/79, 12; Theatricalia; *Variety* 31/10/79, 102; *WWT/17*. *Barbara* Penelope Wilton; *Clare* Diane Bull; *Cullin* Tony Selby; *Frank* Alec McCowen; *Layborne* Geoffrey Palmer. *Mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Dir* Ronald Eyre; *Dgn* John Gunter; *Light* Brian Harris. Reviews: *Birmingham Post* 25/10/79, 6; *Daily Mirror* 27/10/79, 11; *Gay News* 15/11/79, 25; *Guardian* 25/10/79, 9; *Illustrated London News* 1/12/79, 135; *New Statesman* 2/11/79, 690; *Observer* 28/10/79, 15; *Stage* 1/11/79, 9; *Variety* 31/10/79, 102. Comment: *Variety* thought success depended on Alec McCowen’s

“outstanding dominating performance” as a medical scientist losing his university’s support. *Guardian* said the play had too many ideas which were not developed. “Mildly amusing and mildly thoughtful” (*Gay News*). *Illustrated London News* opined the play “doubtless reads very well. In production its trouble is the principal part of a scientist engaged through 17 years in an obsessive search for a cold cure. Even Alec McCowen cannot easily commend him to us.”

79.486 *Fenella on Broadway*, W6 (Cabaret ent) Steven Vinaver. LYRIC STUDIO, HAMMERSMITH, 25/10/79.* Cast: *Stage* 25/10/79, 16; *Theatricalia*; *WWT/17*. Fenella Fielding, Richard Denning; *Dir* Kim Grant; *Ch* Tudor Davies; *Dgn* Stuart M. Stanley; *Light* Mick Hughes. Reviews: *Irish Times* 7/12/79, 12; *Stage* 8/11/79, 10. Comment: The opening of a new theatre as a part of the Lyric, Hammersmith (see *Stage* 18/10/79, 14). Fenella Fielding’s “material was trite and simply unentertaining—and when it attempted to be moving or revealing it became embarrassing” (*Stage*).

79.487 *My Fair Lady* (Mus, 2a) Alan Jay Lerner (bk, lyr; adpt from Bernard Shaw, *Pygmalion*, 1914) and Frederick Loewe (mus). ADELPHI 25/10/79. 891 perf. 1st perfd Shubert, New Haven, Connecticut, 4/2/56. Cast: *Stage* 25/10/79, 16; *Theatricalia*; *Variety* 7/11/79, 88; *WWT/17*. *Professor Henry Higgins* Tony Britton; *Eliza Doolittle* Liz Robertson; *Alfred Doolittle* Peter Bayliss; *Mrs. Higgins* Anna Neagle; *Colonel Pickering* Richard Caldicot; *Mrs. Pearce* Betty Paul; *Freddy Eynsford Hill* Peter Land; *Professor Zoltan Karpathy* Kalman Glass; *Harry Eddie* David; *Jamie Roy* Sone; *Mrs. Eynsford Hill* Joan Ryan; *Queen of Transylvania*, *Mrs. Hopkins* Peggy Ashby; *Foreman, Dr. Themistocles* Bob Appleby; *Buskers* Jack Gunn, Frank Lee White, Josie Ashcroft; *Tea-man, Butler* Bill Boazman; *Bootboy* Peter Durkin; *Cook* Shirley Greenwood; *Upstairs Maids* Jillian Mack, Bronwen Stanway; *Prince of Transylvania* David Farrow; *Footman* Brian Pullman; *Costermongers, Flower Girls, Porters, Ascot Spectators, Guests at the Embassy Ball* Brian Pullman, Peter Durkin, Bill Boazman, Josie Ashcroft, Anita Joannou, Gill Offord, Jack Gunn, Deidre Laird, David Hepburn, Jillian Mack, Robert Austin-Moore, Shirley Greenwood, Penny Stevenson, David Oakley, Anita Pashley, Kevin A. J. Ranson, Bronwen Stanway, Arthur Tolcher, Frank Lee White. *L* Musical Plays Ltd.; *Pres* Harold Fielding, Cameron Mackintosh; *Dir* Robin Midgley; *Ch, Mus staging* Gillian Lynne; *Dgn* Adrian Vaux; *Cost dgn* Tim Goodchild; *Light* Joe Davis; *Mus dir* Ray Cook; *Assoc mus dir* Chris Walker; *Mus arr* Robert Russell Bennett, Phil Lang; *Dance mus* Trude Rittman; *Sound* Edward Fardell; *Assist dir, Assist ch* Patrick McIntyre; *Tech supervisor* Roger Hardwick; *Add*

dance mus Ray Cook, Chris Walker; *Pd supervised* Robert West. Plot: Best/55, 266, Bordman, Bordman/5, 597–98, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Wilmeth. Reviews: *Daily Mirror* 27/10/79, 11; *Guardian* 23/10/79, 15, 26/10/79, 11; *Illustrated London News* 1/12/79, 135; *New Statesman* 2/11/79, 690; *Observer* 28/10/79, 15; *Stage* 1/11/79, 9; *Variety* 7/11/79, 88. Comment: “A stellar production, with outstanding staging and a superb cast” (*Variety*). “Superlative” (*Observer*). *Stage* praised the work as one of the best musicals and the performances of Liz Robertson, Tony Britton, and Peter Bayliss. “This production becomes the nonpareil: a salute to Robin Midgley’s supple direction, Gillian Lynne for her choreography and musical staging, and the technique of Liz Robertson and Tony Britton. Their Cockney Galatea and arrogant Pygmalion could scarcely be improved” (*Illustrated London News*). The first New York production (Mark Hellinger 15/3/56) ran for 2,717 performances.

79.488 *Action Replay* (D, 2a) Fay Weldon. ORANGE TREE 26/10/79. 1st perfd Repertory Studio, Birmingham, 22/2/79. Cast: *Stage* 25/10/79, 16; *Theatricalia*; *WWT/17*. *Shirley Janet Key*; *Helen* Katharine Schofield; *Judy* Stephanie Turner; *Saul* Edward Halsted; *Jonathan* James Smith; *Stephen* Frank Vincent. *Dir* Julia Pascal. Plot: Fletcher. Reviews: *Observer* 4/11/79, 14; *Spectator* 3/11/79, 26; *Stage* 1/11/79, 9. Comment: MPS 841. Richmond Fringe. The play was about “the lives of three women from 1954 to 1979,” with a “peculiar structure” whereby scenes are repeated with alternative endings (*Spectator*).

79.489 *Pygmalion* (R, 5a) Bernard Shaw. TOWER, CANONBURY, 26/10/79.** Cast: *Stage* 25/10/79, 16; TCC. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley.

79.490 *Things That Go Bump in the Night* (P for children) Volker Ludwig (trans Roy Kift) and Birger Heymann (mus). ARTS 27/10/79. 1st British perf. Cast: *Stage* 25/10/79, 16. *Elly* Christine Absalom; *Mother* Jenni Hinkes; *Eddie* Clive Martin; *Father* Tony Wredden; *Peter* David Yip; *Hugh* Trethowan. *Dir* Rod Lewis; *Dgn* Bernard Culshaw; *Light* Angus Stewart; *Mus coordinator* Avril Anderson. Review: *Stage* 15/11/79, 12. Comment: MPS 857. Unicorn Theatre. *Stage* reported the schoolchildren in the audience accepted unquestioningly adult actors playing children of their own age.

79.491 *Beyond a Joke* (C) Derek Benfield. RICHMOND 29/10/79. 1st perfd Shanklin 2/7/79. Arthur Lowe, Honor Shepherd, Joan Cooper, Peter Greene. Comment: The

plot involved a stoic bank manager and visitors to his house dropping dead. A one-week engagement.

79.492 *Spoon River* (Anthology) Edward Lee Masters. SOHO POLY c. 29/10/79 (Ln and eve).** Cast: *Stage* 1/11/79, 2. Beth Porter, Harry Ditson, Christopher Muncke, Deborah Fallender. *Dir* Joost Hunningher. Plot: Bordman/4, 390, French/2, Hischak, Salem. Reviews: *Observer* 4/11/79, 14; *Stage* 15/11/79, 12. Comment: "Thornton Wilder [*Our Town*] without the cloying uplift" (*Observer*).

79.493 *Tin Pan Ali, or, The Sesame Street Racket* (Mus) Jeremy James Taylor (bk, lyr) and David Nield (mus). SHAFESBURY 29/10/79; trfd to JEANNETTA COCHRANE 31/12/79. 15 perf. 1st perfd Uppingham Theatre, Rutland, 24/4/79. Cast: *WWT/17*. Alex Tosh, Richard Osborne, Christopher Donkin, Andrew Martin, Giles Fraser, Jonathan Clairmonte, Simon Reade, Richard Graves, Nicholas Howell, Lorenzo Cerri, John Burry, Martin Laing, Neil Cook, Adrian Levy, Raymond Eyles, Paul Douglass, Giles Robinson, Thomas Grayson-Smith, Daniel Castle, Ian Harrison, Nicholas Boot, Nicholas Galloway, Adam Bass, Jason Dewit, Hamish Darlington, Nicholas Andrews, Jonathan Colman, Andrew Vickers, Eric Thurnaeur, Bruce Johnson, Christopher Smellie, Robert Lax, Daryl Lax, Daryll Franklin, Jonathan Bryant, James Andrews, John Donohoe. *Dir* Jeremy James Taylor; *Dgn* Christopher Richardson; *Ch* Ann Burden; *Cost dgn* Anne O'Shea, Lesley Clark. Plot: OTF. Reviews: *Guardian* 30/10/79, 9; *Stage* 8/11/79, 9. Comment: Performed by thirty-eight schoolboys whose performances *Stage* commended. The piece was part of a larger repertoire performed under the title *The Lunatic Fringe*.

79.494 *Welcome Home Jacko* (P) Mustapha Matura. THEATRE ROYAL, STRATFORD EAST, 29/10/79.** Comment: Black Theatre Cooperative.

79.495 *Night Work* (P) René de Obaldia (adpt Jimmy Thompson of *Nitrogen* [*L'agote*, 1961]). WHITE LION 30/10/79. 1st perf this adpt? Cast: *Stage* 25/10/79, 2. Paul Laidlaw, Tony Maples, Paula Patterson, Deborah Watling. *Dir* Jimmy Thompson; *Dgn* Ninotchka Kipling; *Light* Bosco. Review: *Stage* 22/11/79, 14. Comment: Deep Mouche Productions. *Stage* noted the alterations made by Thompson and said Obaldia would have approved.

79.496 *The Guise* (P) David Mowat. THEATRE UPSTAIRS 31/10/79. 1st stage perf Repertory Studio, Birmingham, 25/9/78. Cast: Findlater; *WWT/17*. *Richard Daborne* Tom Marshall; *Andrew Cane* Neil Johnston; *Saunder Cliff*

Burnett; Dab Carl Davies; *Bee* Michael McVey; *Rafe* Andrew Berezowski; *Walter Clun* Ken Drury. *Dir* Roland Rees; *Dgn* Adrian Vaux; *Light* Alan O'Toole; *Mus* Dave Brown. Reviews: *Guardian* 1/11/79, 11, 3/11/79, 11; *New Statesman* 9/11/79, 735; *Observer* 4/11/79, 14; *Stage* 15/11/79, 12. Comment: MPS 817. Foco Novo. Comment: Previously given a rehearsed reading at the Theatre Upstairs 18/8/78. *Guardian* (1/11) said this recreation of a lost play by John Webster failed "to relate the past to the present" and so lost relevance. *New Statesman* described this speculative reconstruction as "partly an anachronistic debate about the value of drama, partly a celebration of the brave men who kept the great tradition alive in defiance of persecution, poverty, and the demoralising growth of back-street theatre." "An effective pastiche of theatre of three centuries ago (including mock Webster)" (*Stage*).

79.497 *1917* (P) Ivor Dembina. YOUNG VIC 31/10/79 (m).* Cast: *WWT/17*. *Olga's Story (February 1917)*: *Tsar Nicholas II* Alan Ivan; *Tsarina Alexandra* Susie Johns; *Olga Stepanovna* Jill Richards; *Lovovsky* Nic Jeune; *Golenko* Loe Leeway. *The Soldier's Story (June 1917)*: *Reiner* Nic Jeune; *Russian Soldier* Michael Borne; *German Soldier* Alan Ivan. *Postnikov's Story (Petrograd Soviet 1917)*: *Chairperson* Jill Richards; *Bolsheviks* Joe Leeway, Susie Johns; *Lenin* Michael Borne. *Andre's Story (October 1917)*: *Andre* Nic Jeune; *Volodya* Joe Leeway; *Rosa* Susie Johns; *Mikael* Michael Borne; *Katya* Jill Richards; *Red Guard* Alan Ivan. *Dir* Sarah Harding; *Dgn* Jenny Claydon; *Light* Durham Marengi. Reviews: *Guardian* 30/10/79, 12; *Stage* 1/11/79, 10. Comment: MPS 866. The script "about the October Revolution in Russia intercuts with documentary film of the period from the [Imperial War] museum's archives and the Bedlam Theatre makes an admirable venue" (*Stage*).

79.498 *In the Footsteps of Frankenstein* (P, 1a) Peter Wear and Justin Case. NEW END 11/79. 1st perf? Peter Wear, Justin Case. Review: *Stage* 15/11/79, 12. Comment: "It is an essay in twenties and thirties movie nostalgia, the sort of thing to which Peter Bogdanovich has thoroughly accustomed us," but it does not quite work (*Stage*).

79.499 *I Sent a Letter to My Love* (P) Bernice Rubens. GREENWICH 1/11/79. 1st British perf. Cast: *Stage* 1/11/79, 8; *Theatricalia*; *WWT/17*. *Amy Evans* Rosemary Leach; *Gwyneth Price* Rhoda Lewis; *Huw Price* Denys Graham; *Miss Morgan* Jan Edwards; *Stan Evans* Richard Owens. *Dir* Alan Strachan; *Dgn* Peter Rice; *Light* John A. Williams; *Sound* John A. Leonard. Reviews: *Birmingham Post* 5/11/79, 6; *Guardian* 2/11/79, 11; *New Statesman* 9/11/79, 735; *Observer* 4/11/79, 14; *Stage* 8/11/79,

9. Comment: MPS 829. The play explored the relationship between an unmarried sister and her unmarried brother. Rosemary Leach gave a very good performance (*Stage*). For *New Statesman* the first half of the play was “tense, touching, and sensitive in its skirtings round touchy subjects, unrecognised incestuous desire and the sexuality of those debilitated by time and disease”; but the second half became “too particular and peculiar.”

79.500 *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) and Ray Galton and Alan Simpson. WESTMINSTER 1/11/79.** 142 perf. Cast: *Stage* 1/11/79, 8; *WWT/17*. *Joseph* Paul Jones; *Jacob* Philip Summerscales; *Benjamin* Clive Griffin; *Dan, Potiphar* Frank Coda; *Potiphar's Wife* Lisa Westcott; *Pharoah* Maynard Williams; *Narrator* Clifton Todd; *Zebulun* Bryan Byrne; *Gad* Peter Eden; *Simeon* Frank Ellis; *Isaachar* Eric Gething; *Judah* Ben Kelly; *Levi* Robert Lister; *Asher* Paul Napier-Burrows; *Reuben* Stan Pretty; *Napthali* Ray Scally; *Jacob's Wives, Ishmaelites* Louise Kelly, Carolyn Allen, Francesca Boulter; Andrew Secombe. *Pres* Martin Gates; *Dir* Ken Hill; *Dgn* Saul Radomsky; *Light* Joe Davis; *Ch* Francesca Lucy; *Mus dir* Jack Forsyth. Plot: Bordman/5, 709, Fletcher, Gänzl, Hischak, Kennedy, OFT. Review: *Stage* 8/11/79, 9. Comment: Musical Theatre Company. A “very satisfying” revival (*Stage*).

79.501 *Old Herbaceous* (P) Alfred Shaughnessy (adpt of Reginald Arkell's book, 1950). MAY FAIR 1/11/79. 1st perfd Reggie Salberg Studio, Playhouse, Salisbury, 23/8/79. Cast: *Stage* 1/11/79, 8; *WWT/17*. *Bert Pinnegar* Roger Hume. *Pres* Robin Alexander, Remo Giovanelli, John Boddington, Alison Boddington; *Dir* Roger Clissold; *Dgn* Richard Marks; *Cost dgn* Barbara Wilson; *Light* Kevin Flynn. Reviews: *Spectator* 10/11/79, 30; *Stage* 8/11/79, 9. Comment: MPS 920. The piece was about an old gardener recounting his life.

79.502 *Amadeus* (D, 2a) Peter Shaffer. OLIVIER 2/11/79.* Cast: NTA; *Stage* 1/11/79, 8; *Theatricalia*; *Variety* 14/11/79, 90; *WWT/17*. *The “Venticelli”* Dermot Crowley, Donald Gee; *Ignaz Greybig* Philip Locke/William Sleigh; *Antonio Salieri* Paul Scofield/Frank Finlay; *Johann Kilian von Strack* Basil Henson/Brian Kent; *Count Orsini-Rosenberg* Andrew Cruickshank/Willoughby Goddard; *Baron von Swieten* Nicholas Selby/Mark Dignam; *Constanze Weber* Felicity Kendal/Morag Hood; *Wolfgang Amadeus Mozart* Simon Callow/Richard O'Callaghan; *Major Domo* William Sleigh/Gary Hope/Brian Kent; *Joseph II* John Normington/John Harding; *Servants* Nik Forster, David Morris, Louis Selwyn, Steven Slater; *Citizens of Vienna* Glyn Baker, Nigel

Bellairs, Leo Dove, Jane Evers, Susan Gilmore, Robin McDonald, Peggy Marshall, Robin Meredith, Ann Sedgwick, Glenn Williams. *Dir* Peter Hall; *Dgn, Light* John Bury; *Sound* Ric Green; *Mus dir* Harrison Birtwistle; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Catherine Bird, Trevor Ritchie, Michael Stanislaw. Plot: Bordman, Demastes/2, Dorney, Fletcher, Hischak, Hischak/2, 179, Hochman, Law, Loney, Patterson, Salem, Shipley, Weintraub. Reviews: *Birmingham Post* 5/11/79, 6; *Guardian* 5/11/79, 11, 8/11/79, 11; *Illustrated London News* 1/1/80, 73; *New Statesman* 9/11/79, 735; *Observer* 11/11/79, 16; *Spectator* 10/11/79, 29–30; *Stage* 8/11/79, 9; *Variety* 14/11/79, 90, 92. Comment: National Theatre. Previews 26/10–1/11/79; Press night was 2/11/79. The production ran for three hours. *Spectator* wanted “more music and less talk.” *Variety* found the staging “fluent,” Shaffer's writing “swift, light, mocking,” and Paul Scofield “magnificent.” Scofield gave the performance of the year (*Illustrated London News*). *Stage* noted Shaffer's “immaculate craftsmanship and a wonderful flair for theatrical effect,” praised Scofield and Simon Callow as “surely one of the most brilliant young actors of the present day.” The production remained in repertory until 4/6/81. The first New York production (Broadhurst 17/12/80) ran for 1,181 performances.

79.503 *The Maids* (P, 1a) Jean Genet (trans Bernard Frechtman of *Les bonnes*, 1947). YORK AND ALBANY 2/11/79.** Cast: *Stage* 1/11/79, 8. *Claire* Ingrid Frankenberg; *Solange* Carol Thompson; *Madame* Peta Lily. *Dir* Lesley Ferris; *Dgn* Andrew Roberts; *Cost dgn* Janet Dalley. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Review: *Stage* 15/11/79, 12. Comment: Mouth and Trousers. A good revival (*Stage*).

79.504 *Captain Swing* (P) Peter Whelan. WAREHOUSE 5/11/79. 1st perfd Other Place, Stratford-upon-Avon, 28/6/78. Cast: RSCA; *Stage* 1/11/79, 8; *Theatricalia*; *WWT/17*. *Corporal Moat* Anthony Higgins; *Daniel* Hilton McRae; *Farquarson* Malcolm Storry; *Gemma Beech* Zoë Wanamaker; *Grannie Brindley* Valerie Lush; *Mary Culliford*, *Agnes* Kate Fitzgerald; *Jack Slipper* John Bowe; *John Povey* Bill Buffery; *Lady Cummings* Helen Brammer; *Lieutenant Tublin* David Lyon; *Mathew Hardeness* David Bradley; *Michael O'Neil* Paul Moriarty; *Ned* George Raistrick; *Parson Aston* Michael Bertenshaw; *Robert Whatley* Paul Webster; *Sam* Paul Whitworth; *Tom* Philip McGough. *Dir* Bill Alexander; *Dgn* Kit Surrey; *Light* Leo Leibovici; *Sound* John A. Leonard. Reviews: *Guardian* 6/11/79, 11; *New Statesman* 16/11/79, 779; *Observer* 11/11/79, 16; *Stage* 15/11/79, 11. Comment: MPS 867. Royal Shakespeare Company. The play was about farm workers in 1830 rebelling about

their working conditions and the suppression of them. *Guardian* said the issues could have been delineated more clearly. "Beautifully, even elegiacally, written" (*Observer*). *New Statesman* thought the play "needs to slough off some of its verbosity and affectation."

79.505 *Forever Yours Marie Lou* (D, 1a) Michel Tremblay (trans John van Burek and Bill Glassco of *A toi, pour toujours, ta Marie-Lou*, 1971). JACKSONS LANE 5/11/79. 1st London perf this trans. *Marie-Louise* Lucy Rogers; *Leopold* Nicolas d'Avirre; *Manon* Alice Krige; *Carmen* Jan Goodman. *Dir* Alby James; *Dgn* Judy Preece. Plot: Hochman. Reviews: *Stage* 29/11/79, 28; *Tribune* 9/11/79, 7. Comment: Stopgap Theatre. "Beautifully spoken and played with the correct white-heat sincerity" (*Stage*).

79.506 *Stage Struck* (C, 2a) Simon Gray. RICHMOND 5/11/79.* Plot: Demastes/2, Fletcher, Loney, Weintraub. Comment: MPS 984. The pre-West End production prior to opening at the Vaudeville later in November (79.537).

79.507 *The Masterwork/Award Winning Fish-Knife* (Performance sculpture, 4pt) Paul Richards (deviser, mus) and Bruce Mclean. RIVERSIDE STUDIOS 6/11/79.* Cast: *Stage* 1/11/79, 8; *WWT/17*. *One of Three Friends* Franki Anderson; *Architect* Martin Aubrey; *One of Three Friends* Melanie Buchan; *Architect's Stand-in* Peter Elliott; *Thin Man* Revel Fox; *Woman + Three* Silvy Panet-Raymond; *Fat Man* Toby Philpott; *One of Three Friends* Kirstie Simson; *One of Three Friends* Mouli ten Tusscher. *Cost dgn* Rose Kenny; *Mus* Michael Nyman; *Light* Dick Johnson; *Sound* Jack Balchin. Reviews: *Guardian* 6/11/79, 11; *Stage* 22/11/79, 25. Comment: *Stage* was baffled. *Guardian*, based on a rehearsal, described the proceedings in extensive detail. *Acton Gazette* (15/11/79, 21) reported that some audience members walked out halfway through the production.

79.508 *Measure for Measure* (C, 2pt) William Shakespeare. ALDWYCH 6/11/79.** Cast: RSCA; *Stage* 1/11/79, 8; *Theatricalia*; *WWT/17*. *Duke of Vienna* Michael Pennington; *Angelo* David Suchet; *Escalus* Raymond Westwell; *Claudio* Allan Hendrick; *Lucio* John Nettles; *Servant to Angelo* Alan Cody; *Provost* Donald Douglas; *Friar Peter* Dennis Clinton; *Elbow* Geoffrey Freshwater; *Abhorson*, *Justice* Dennis Edwards; *Barnadine* Conrad Asquith; *Pompey* Richard Griffiths; *Froth* Ian Reddington; *Officers* Alan Barker, Michael Siberry; Paul Lyons, Brian Milligan; *Isabella* Sinéad Cusack; *Mariana* Natasha Parry; *Juliet* Sheridan Fitzgerald; *Francisca* Diana Berriman; *Mistress Overdone* Darlene Johnson; *Gentleman* Alan Cody; *Whores*, *Nuns* Ruby Wax, Juliet Stevenson, Valerie Testa. *Dir* Barry Kyle;

Dgn Christopher Morley; *Light* Brian Harris; *Mus* James Walker; *Assist dir* Stuart Mungall; *Sm* Jane Tamlyn; *Dsm* Bruce Holman; *Asm* Simon Hooper; *Sound* Roland Morrow, John A. Leonard. Reviews: *Guardian* 7/11/79, 11, 9/11/79, 15; *Illustrated London News* 1/1/80, 73; *Observer* 11/11/79, 16; *Spectator* 17/11/79, 29; *Stage* 15/11/79, 11. Comment: Royal Shakespeare Company. "One of the most intelligent and sure-footed accounts of the play" (*Guardian* 7/11). *Spectator* commended the first half of the production, but thought Michael Pennington failed to pull the second half together. "Altogether, this is an uneven production in the staging as well as the acting, but it moves with a flourish and has strikingly imaginative lighting" (*Stage*).

79.509 *Candleford* (P) Keith Dewhurst (adpt of Flora Thompson, *Lark Rise to Candleford*, 1945). COTTESLOE 7/11/79.* Cast: NTA; *Theatricalia*; *WWT/17*. *Albert Timms*, *Mr. Wilkins*, *Tom Ashley* James Grant; *Bavour* Kevin McNally; *Ben Trollope*, *Looney Joe* Derek Newark/Tony Haygarth; *Bill* John Salthouse; *Cowman Joliffe*, *Mr. Coulsdon* Howard Gorney; *Dorcas Lane* Morag Hood; *Edmund* Benedict Beddard; *Emma Timms*, *Mrs. Macey* Mary Miller; *John*, *Mr. Cochrane* Dave Hill; *Laura* Valerie Whittington; *Matthew* J. G. Devlin; *Minnie* Louisa Livingstone; *Mrs. Gubbins*, *Cinderella Doe* Peggy Mount; *Robert* Brian Protheroe; *Sir Timothy* Gawn Grainger; *Solomon* John Tams; *Thomas Brown* Bill Owen; *Zillah* Edna Doré. *Dir* Bill Bryden, Sebastian Graham-Jones; *Dgn* William Dudley; *Light* William Dudley, Laurence Clayton; *Mus* The Albion Band; *Mus dir* Ashley Hutchings, John Tams; *Sound* Chris Jordan. Reviews: *Birmingham Post* 16/11/79, 4; *Guardian* 13/11/79, 11, 16/11/79, 11; *Illustrated London News* 1/1/80, 73; *New Statesman* 23/11/79, 825-26; *Observer* 18/11/79, 14; *Spectator* 24/11/79, 24; *Stage* 22/11/79, 13; *Times* 15/11/79, 21. Comment: MPS 884. National Theatre. See also entry on *Lark Rise* (79.463). Press night was 14/11/79. *Guardian* (16/11) observed the play lacked the "inspiring energy" found in *Lark Rise*. *Times* dubbed the piece a "worthy sequel" to *Lark Rise*, but lacking the "formal pattern" of the latter. *Observer* experienced difficulties with the staging in the Cottesloe which was divided between tiered seating overlooking a promenade section below. *Illustrated London News* cited the work as an example of theatrical imagination that could stir sensitive viewers. The production remained in repertory until 29/12/79.

79.510 *The End of the Road Show* (MP) Andy Cunningham. KING'S ARMS 8/11/79. 1st perf? Cast: *Stage* 8/11/79, 8. Dave Brett, Martha Gibson, Tom Goddard, Kevin Bannon, Mandy Travis. *Dir* Richard Robinson; *Dgn* Jenny Saunders; *Puppetry* Thirzie Robinson,

Richard Robinson Review: *Stage* 20/12/79, 12. Comment: MPS 1085. Covent Garden Community Theatre. The piece was "about the way that cars are taking over central London from buses, about the way that car parks seem to 'Those' at County Hall to be more important than flats for ordinary Londoners" (*Stage*).

79.511 *The Father* (P) August Strindberg (trans Charles Marowitz of *Fadren*, 1887). OPEN SPACE 8/11/79.** Cast: *Stage* 8/11/79, 8; *Theatricalia*; *WWT/17*. *Bertha* Veronica Quilligan; *Captain* Denholm Elliott; *Laura* Diane Cilento; *Nojd* Michael Gunn; *Nurse* Margaret Withers; *The Doctor* James Griffiths; *The Pastor* Barry Cookson. *Dir* Charles Marowitz; *Dgn* Robert Dein; *Light* Dominic Marsh. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Gay News* 29/11/79, 27; *Guardian* 9/11/79, 15; *Spectator* 17/11/79, 29; *Times* 13/11/79, 15. Comment: Michael Meyer accused Marowitz of plagiarizing his translation (see *Stage* 3/1/80, 1, 17/1/80, 1). *Spectator* thought Charles Marowitz's production worked against the customary "harrowing naturalism" of the play. *Guardian* opined it was faithful to Strindberg's intentions. *Gay News* reported this closing production of the Open Space at its Euston Road address was a sell out. *Times* averred the production was a reminder of the importance of the Open Space.

79.512 *The 88* (P) Glyn Jones. OLD VIC 9/11/79.* Cast: *Theatricalia*; *WWT/17*. *Pvt Oliver*, *Sgt Shaw* Keith Bartlett; *Pvt Egan* Steven Beard; *Pvt Sweeney* Roger Blake; *Pvt Sears* Colin Bruce; *Pvt James Daly* Mark Buffery; *Pvt Gleeson* Ray Callaghan; *Pvt Joseph Hawes* John Cording; *Soldier in Firing Party* Nick Garden; *Pvt Gogarty*, *Prison Guard* Michael Gardiner; *Pvt Lally*, *2nd Guard* Richard Harradine; *The Nappi*, *Sentry* Art Malik; *Col Jackson*, *Father Baker* Trevor Martin; *Col Deacon* Ralph Michael; *Pvt Hynes*, *1st Guard* Rob Middleton; *Pvt Fitzgerald* Robert Putt; *Maj Lloyd* Ronnie Stevens; *Maj Alexander* Hugh Sullivan; *Maj Payne*, *Lt Smythe* Paul Toothill; *Voice of James Daly's Mother* Janet Maw. *Dir* Christopher Selbie; *Dgn* Bob Crowley; *Light* Bill Wardroper. Reviews: *Birmingham Post* 12/11/79, 8; *Guardian* 12/11/79, 13; *New Statesman* 16/11/79, 779; *Observer* 11/11/79, 16; *Stage* 15/11/79, 11. Comment: MPS 871. "About the mutiny of Irish soldiers of the British Army serving in India in 1920" (*Observer*). "The inflammatory subject matter emerges with all the impact of a Government green paper," leaden directing, with the actors "given little chance to be anything more than human rhubarb" (*Guardian*). "Tension in this play is apparent only in stage effects" (*Stage*).

79.513 *Gentlemen Prefer Blondes* (P) Bryony Lavery

(adpt of Anita Loos' novel, 1925). ALBANY EMPIRE 9/11/79. 1st perf this version? Cast: *Stage* 8/11/79, 8. *Lorelei* Mary McCusker; *Dorothy* Gillian Hanna; *Gay Harding*, *John Slade*. *Dir* Angela Hopkins; *Mus* Paul Abrahams, *Josefina Cupido*; *Dgn* Mary Moore; *Ch* Eva Darlow. Review: *Stage* 22/11/79, 14. Comment: Monstrous Regiment. "To their credit ... the company spurns the more strident and clichéd feminist statements in favour of a gently ironic, and often very comic, interpretation" set in 1979 (*Stage*).

79.514 *Ionescopade* (Vaudeville ent) Robert Allan Ackerman (adpt of Eugène Ionesco's works) and Mildred Kayden (mus, lyr). NEW END 9/11/79.* Cast: *Stage* 8/11/79, 8; *WWT/17*. *Clown* Metin Marlow; *Linda Lou Allen*, *Judith Bruce*, *Richard Gale*, *William Relton*, *Thea Ranft*, *David Schofield*. *Dir* Paul Marcus; *Mus dir* Simon Wallace; *Dgn* Liz Da Costa; *Light* Chahine Yavroyan; *Sound* Malcolm Blackmoor; *Ch* Stuart Hopps. Plot: French/2, OTF/2. Review: *Stage* 22/11/79, 14. Comment: MPS 888. "A 'vaudeville style' entertainment through songs and sketches adapted from Ionesco's longer plays (*The Killer*, *Amédée*, *Victims of Duty*) as well as performing the shorter plays such as *The Leader*, *Maid To Marry* and *Auto Salon* in full length" (*Stage*).

79.515 *A Midsummer Night's Dream* (C) William Shakespeare. HOXTON HALL 9/11/79.** Comment: The Other Side.

79.516 *Pullman 55* (MP, 2a) "Colin Croydon" [Colin Bennett and Colin Prockter]. CAMBRIDGE 11/11/79.* 1 perf. Cast: *Stage* 8/11/79, 8. Erick Ray Evans, Mark Jefferis, Jacquie Toye, Liz Whiting, Thick Wilson. *Dir* Jaime Dworin; *Dgn* Roger Bates; *Ch* Kenn Oldfield; *Light* Burt Smith; *Mus dir* Laurence Payne. Review: *Stage* 15/11/79, 12. Comment: Loco Productions. A showcase performance by a cast drawn from performers in *Chicago* and *Oliver*. *Stage* generally approved of this musical set on a train going to Hollywood in the 1950s.

79.517 *Touch and Go* (P, 3a) D. H. Lawrence. COURT 11/11/79.** 1 perf. Cast: Findlater. *Gerald Barlow* Richard Durden; *Oliver Turton* John Flanagan; *Job Arthur Freer* David Haig; *Robert Ashby*, *Steven Benton*, *Tenniel Evans*, *Philip Franks*, *Guy Hibbert*, *Ian Hurley*, *Anthony Hyde*, *Godfrey Jackman*, *Louise Jameson*, *Karin MacCarthy*, *Robert Mill*, *David Plaut*, *June Redman*, *Jamie Roberts*, *Aylson Spiro*. *Dir* Gordon McDougall. Plot: Demastes/1. Review: *Guardian* 10/11/79, 13 (of Oxford perf). Comment: Oxford Playhouse Theatre Company. "A play of flaws, but what rewards in the midst of them" (*Guardian*).

79.518 *The Undisputed Monarch of the English Stage* (Mus ent) Iain Mackintosh. OLD VIC 11/11/79.* Cast: *WWT/17*. David Garrick Ian Richardson; Jan Carey, Terrence Hardiman, Hugh Sullivan, Timothy West. *Dir* Timothy West. Comment: About David Garrick (see *Stage* 4/10/79, 12).

79.519 *The Athlete* (P) Derek Smith. WHOLE THING c. 12/11/79; trfd to WHITE LION 20/11/79 (Ln).** Silas Goulding, John Hegley, George Kane. *Dir* Jenny Gould; *Dgn* Anne Edwean. Review: *Stage* 6/12/79, 12. Comment: Soapbox Theatre. "Jenny Gould's direction is somewhat too ponderous and leisurely for the material" (*Stage*).

79.520 *A Christmas Carol* (P) Anon (adpt of Charles Dickens's novel, 1843). INTIMATE 12/11/79.

79.521 *Nashville New York* (Revue) Robert Cushman (adpt of Ogden Nash's verse and lyrics) and Vernon Duke (mus) and Kurt Weill (mus). KING'S HEAD 12/11/79.** Cast: *WWT/17*. Christopher Benjamin, Robert Cushman, Bryan Murray, Leueen Willoughby. *Dir* Nikolas Simmonds; *Dgn* Rita Furzey; *Ch* Fred Peters. Plot: OTF/2. Reviews: *Guardian* 13/11/79, 11; *Observer* 18/11/79, 14; *Stage* 22/11/79, 13; *Times* 26/11/79, 9. Comment: An anthology of Nash's verse and lyrics that *Guardian* said made for "a thoroughly amiable, civilised evening." A "vastly enjoyable show" (*Times*).

79.522 *Desperately Yours* (P) Ruby Wax. KING'S HEAD 13/11/79 (Ln). 1st perfd Gulbenkian Studio, Newcastle, 28/3/79. Cast: *Stage* 8/11/79, 8. Ruby Wax, Juliet Stevenson, Paola Dionisotti. Comment: MPS 896.

79.523 *Last of the Red Hot Lovers* (C, 3a) Neil Simon. CRITERION 13/11/79. 222 perf. 1st perfd Shubert, New Haven, Connecticut, 26/11/69; 1st British perf Royal Exchange, Manchester, 19/4/79. Cast: *Stage* 1/11/79, 2; *WWT/17*. Barney Cashman Lee Montague/Brian Moorehead; Bobbi Michele Georgina Hale; Jeannette Fisher Bridget Turner; Elaine Navazio Susan Engel. *Mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Pres* Ian B. Albery, Eddie Kulukundis, Eric Thompson. *Dir* Eric Thompson; *Dgn* Laurie Dennett; *Light* Geoffrey Joyce; *Cost dgn* John Bloomfield; *Sm* Marj Williams; *Dsm* Francesca Bailey; *Asm* Jenny Grant. Plot: Bordman, Bronner, Fletcher, Hischak, Hischak/2, 9, Law, Loney, MacNicholas, Salem, Wilmeth. Reviews: *Daily Mirror* 23/11/79, 23; *Guardian* 14/11/79, 9; *Illustrated London News* 1/1/80, 73; *New Statesman* 30/11/79, 869; *Observer* 18/11/79, 14; *Spectator* 24/11/79, 24; *Stage* 22/11/79, 13; *Times* 14/11/79, 10; *Variety* 21/11/79, 158. Comment: *Variety* reported the

opening had "a spotty response" even though the production had "an admirable British cast." As did *Variety*, *Spectator* noted Simon's plays appeal less to London audiences than New York ones." "A frequently hilarious sophisticated romp" (*Daily Mirror*). "A trio of two-character plays involving a cast of four, which strikes me as wasteful for a writer of Mr Simon's skills" (*Times*). The first New York production (Eugene O'Neill 28/12/69) ran for 706 performances.

79.524 *The New Moon* (RMP, 2a) Oscar Hammerstein II (bk, lyr) and Frank Mandel (bk, lyr) and Laurence Schwab (bk, lyr) and Sigmund Romberg (mus). WIMBLEDON 13/11/79. 1st perfd Chestnut Street Opera House, Philadelphia, 26/12/27. Plot: Best/28, 376-77, Bronner, Bordman/5, 441-42, Gänzl, Green, Hischak, Kennedy, Loney, 157, Wilmeth. Comment: The first New York production (Imperial 19/9/28) ran for 509 performances.

79.525 *The Beggar's Opera* (Ballad O, 3a) John Gay and Gordon Caleb (mus) and Don Kincaid (mus). QUESTORS 14/11/79.** Cast: QTA. Plot: Fletcher, Gänzl, Gassner, Griffiths, Hochman, Law, OTF, Patterson, Salem, Shipley, Sobel.

79.526 *Deconstruction of the Countdown* (P, 11sc) John Allen and Kathelin Gray (adpt of William Burroughs). THEATRE SPACE 15/11/79. Review: *Stage* 6/12/79, 11. Comment: Theatre of All Possibilities (New Mexico). "The totality of its message was contained in the doom-laden statement made by one of the actors, 'life is always terminal.' Eleven scenes gave short shrift to coherence or continuity" (*Stage*).

79.527 *Landmarks* (P) Nick Darke. LYRIC STUDIO, HAMMERSMITH, 15/11/79. 1st London perf. Cast: *Stage* 15/11/79, 10; *WWT/17*. Wilf Barry Jackson; *Father* Peter Benson; *Totty* Matthew Guinness; *Mrs. Mayse* Sandra Voe; *Alice* Tilly Vosburgh. *Dir* Peter Egan; *Dgn* Saul Radomsky; *Light* Mark Dawson; *Mus* John Field. Reviews: *Guardian* 16/11/79, 11; *New Statesman* 23/11/79, 826; *Observer* 18/11/79, 14; *Stage* 22/11/79, 13; *Times* 19/11/79, 7. Comment: *Stage* (29/11) noted the play "previously toured in Cheshire." "A gentle, humorous and meticulously observed portrait" of a 1930s rural community (*Observer*). Even though the action is quirky, the piece makes it believable (*Times*).

79.528 *Next Week We Play the Palace* (One-man show) John Spradbery. SHAFTESBURY 15/11/79. 1st perfd Wireworks, Edinburgh, 27/8/78. Cast: *WWT/17*. John Spradbery. *Dir* Luisa Gavasari. Review: *Stage* 22/11/79, 14. Comment: John Spradbery performed inadequately a medley of items to an audience of fifty (*Stage*).

79.529 *Not Now Darling* (F, 2a) Ray Cooney and John Chapman. SAVOY 15/11/79.** 365 perf. Cast: *Stage* 1/11/79, 8; *Theatricalia*; *WWT/17*. *Miss Whittington* Amanda Holmes; *Arnold Crouch* Andrew Sachs; *Commander Frencham* Derek Bond; *Gilbert Bodley* Leslie Phillips; *Harry McMichael* Tony Anholt; *Janie McMichael* Helen Gill; *Maude Bodley* Sylvia Syms; *Miss Tiptdale* June Whitfield; *Mr. Lawson* Nicholas Field; *Mrs. Frencham* Monica Grey; *Sue Lawson* Serretta Wilson. *Chm, Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* K. P. J. Strange; *Pres, Dir* Ray Cooney; *Dgn* Alan Tagg; *Light* Mick Hughes; *Cost dgn* Jennifer Westcott. Plot: Fletcher, Loney. Reviews: *Daily Mirror* 23/11/79, 23; *Guardian* 16/11/79, 11; *Stage* 29/11/79, 27; *Times* 16/11/79, 9. Comment: "A typical British farce, so don't worry about trying to understand the plot ... The first night audience laughed themselves silly" (*Daily Mirror*). A satisfactory revival (*Times*). "It may not be richly varied and packed with rewarding characters and situations, like the farce of the master Ben Travers, but it has its unique atmosphere, invention, a strong sense of fun, and a central situation on which the authors work a neat series of stunts, gags and off-shot situations" (*Stage*).

79.530 *Juno and the Paycock* (P) Sean O'Casey. TOWER, CANONBURY, 16/11/79.** Cast: TTC. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Scrimgeour, 73–86, Shank, Shipley, Sobel.

79.531 *Holy Deadlock* (Revue) Jeremy Burnham. LAMDA 18/11/79. 1st perf? 1 perf. Cast: *Stage* 15/11/79, 10. Norman Rossington, Kenneth Farrington, Amanda Grinling, Veronica Strong, Jonathan Cohen. *Dir* Nicholas Renton; *Ch* Susan Schlessinger; *Light* Trevor Mitchell.

79.532 *Under Hypnosis* (P) Julia McLean. THEATRE SPACE 19/11/79. 1st perf? Cast: *Stage* 15/11/79, 10. Julia McLean, Lynda Dagley. Comment: Ladies and Gentlemen.

79.533 *The Clyde Is Red* (Poem-play) George Byatt. ICA 20/11/79.** Cast: *Stage* 22/11/79, 2; *WWT/17*. Andrew Byatt, Cordelia Ditton, Hilary Drake, Michael McKeivitt, Walter McMonagle. *Dir* The cast, George Byatt, Bob Macaulay. Comment: Theatre PKF.

79.534 *The Glass Menagerie* (P, 2a) Tennessee Williams. ROUND HOUSE 20/11/79.** Cast: *Stage* 15/11/79, 10; *Theatricalia*; *WWT/17*. *Amanda Wingfield* Gloria Grahame; *Jim O'Connor* Malcolm Ingram; *Laura Wingfield* Veronica Roberts; *Tom Wingfield* Clive Arrindell. *Dir* Peter James; *Dgn* Poppy Mitchell; *Light* Tim

Thornalley; *Mus* David Firman; *Sm* Norma Thompson; *Dsm* Louise Robinson; *Asm* Roger de Wolf. Plot: Best/44, 140, Bordman, Bordman/4, 247–48, Bronner, Bryer, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 244, MacNicholas, Matlaw, Patterson, Salem, Shank, Vinson, Wilmeth. Reviews: *Guardian* 23/11/79, 11; *Spectator* 1/12/79, 32; *Stage* 29/11/79, 27; *Times* 22/11/79, 9; *Variety* 5/12/79, 90. Comment: Crucible Theatre (Sheffield) Company. A relatively successful in-the-round revival (*Variety*). *Times* noted there were places in the production where Gloria Grahame tended to be too dominant. *Guardian* described the production as "rather slack," the lighting as "un-atmospheric," and the music as "misplaced."

79.535 *The Merchant of Venice* (C [5a]) William Shakespeare. YOUNG VIC 20/11/79.** Cast: *Stage* 15/11/79, 10; *WWT/17*. *Shylock* Paul Freeman; *Prince of Arragon, Duke of Venice* John Darrell; *Prince of Morocco* Nigel Bennett; *Solanio* Bev Willis; *Salerio* Terry Mortimer; *Jessica* Tina Jones; *Gratiano* John Labanowski; *Bassanio* Anthony Milner; *Antonio* Malcolm Rennie; *Nerissa* Christine Schofield; *Lorenzo* Terry Taplin; *Laucelot Gobbo* Chris Barnes; *Old Gobbo, Tubal* Micky O'Donoghue; *Portia* Kate Versey. *Dir* Michael Attenborough; *Dgn* Paul Bannister; *Cost dgn* Iona McLeish; *Light* Durham Marengi. Reviews: *Guardian* 23/11/79, 11; *Stage* 29/11/79, 27; *Times* 21/11/79, 13. Comment: The production was set in modern-day Venice. *Guardian* was unimpressed by the revival. *Times* noted the audience was young and "when there are slight errors of conception and execution in the production, the audience is quick to point them with laughs and catcalls."

79.536 *Rookery Nook* (F [3a]) Ben Travers. HER MAJESTY'S 20/11/79.** 75 perf. Cast: *Stage* 15/11/79, 10; *WWT/17*. *Mrs. Leverett* Dora Bryan; *Gerald Popkiss* Nicky Henson; *Clive Popkiss* Terence Frisby; *Gertrude Twine* Josephine Tewson; *Harold Twine* Andrew Robertson; *Admiral Juddy* Geoffrey Lumsden; *Putz* Peter Schofield; *Rhoda Marley* Nina Thomas; *Poppy Dicky* Cherith Mellor; *Mrs. Possett* Chili Bouchier; *Clara Popkiss* Sheila Ferris. *Pres* H. M. Tennent Ltd., Bernard Sandler; *Dir* Frank Dunlop; *Dgn* Michael Annals; *Light* Leonard Tucker; *Press rep* Genista Streeten. Plot: Fletcher, Law, Patterson. Reviews: *Guardian* 21/11/79, 11; *Illustrated London News* 1/2/80, 73; *New Statesman* 30/11/79, 868–69; *Observer* 25/11/79, 16; *Spectator* 1/12/79, 32; *Stage* 29/11/79, 27; *Times* 21/11/79, 13; *Variety* 28/11/79, 82. Comment: Birmingham Repertory Theatre Company. *Variety* reported Ben Travers attended the opening of this revival for which "the crucial ensemble acting is first rate." *Times* noted in Frank Dunlop's production "character takes a poor second place

to mechanics." *Illustrated London News* praised the cast apart from Dora Bryan who overacted.

79.537 *Stage Struck* (C thriller, 2a) Simon Gray. VAUDEVILLE 21/11/79.** Cast: *Stage* 15/11/79, 10; *Theatricalia*; *Variety* 28/11/79, 82; *WWT/17*. Anne Sheila Ballantine/Sheila Gish; *Herman* Andrew Sharp; *Robert* Alan Bates/Ian Ogilvy; *Widdecombe* Nigel Stock/James Cossins. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Michael Codron; *Dir* Stephen Hollis; *Dgn* Carl Toms; *Light* Mick Hughes. Plot: Demastes/2, Fletcher, Loney, Weintraub. Reviews: *Birmingham Post* 22/11/79, 6; *Daily Mirror* 24/11/79, 11; *Guardian* 22/11/79, 15; *Illustrated London News* 1/1/80, 73; *New Statesman* 30/11/79, 868; *Observer* 25/11/79, 16; *Spectator* 1/12/79, 32; *Stage* 29/11/79, 27; *Times* 22/11/79, 9; *Variety* 28/11/79, 82. Comment: The play possessed "more than a whiff of Ira Levine's *Deathtrap*," but was really nothing more than "overheated melodrama" (*Variety*). "A not-very-remarkable example of the brand of thriller patented by Anthony Shaffer" (*New Statesman*). Gray "gets away with murder in this comedy thriller, mainly because his dialogue is sharp and hits home more accurately than the weapons deployed" (*Daily Mirror*). "As stereotyped as any such entertainment could be; and its quality resides in the new dances Mr Gray conjures out of these old marionettes" (*Times*).

79.538 *The Two Noble Kinsmen* (P) William Shakespeare and John Fletcher. YOUNG VIC STUDIO 21/11/79.** *Goaler's Daughter* Anthony Best; *Emilia* Charles Grant; *Fippolyta* Martin Ransley; *Palamon* Daniel Foley. *Dir* Andrew Visnevski; *Dgn* Feliks Topolski. Review: *Stage* 6/12/79, 12. Comment: Cherub Company. All-male cast. "Andrew Visnevski's production ... exposed the myth of courtly love as never before. The actors form pictures of the brutality of passion on stage, while the bobbing pentameters tell of the idealism, the romantic folly, and the love of fair Emilia" (*Stage*).

79.539 *The Worlds* (P) Edward Bond. THEATRE UPSTAIRS 21/11/79. 1st perfd Playhouse, Newcastle, 8/3/79. Cast: Findlater. Patrick Bailey, Belinda Blanchard, Caroline Cook, Geoff Church, Mark French, Jessica Hawkesly, Dan Hildebrand, Tom Hodgkins, Diana Judd, Fiona McAlpine, Peter Malan, Bart Peel, Matthew Purves, Faith Tingle, Dave Toneri, Julie Wallace, Gordon Warren, Peter Watson, Lindsay Joe Wesker. *Dir* Edward Bond; *Dgn* Eamon D'Arcy. Plot: Weintraub. Reviews: *Guardian* 19/11/79, 13; *Tribune* 30/11/79, 7. Comment: Activists Club/Young People's Theatre Scheme. This play, about big business, presented "several sides to the thorny moral issues of terrorism,"

but needed stronger characterizations (*Tribune*).

79.540 *The Ambassadors of Hampstead* (P) Stavros Lillitos. THEATRO TECHNIS 22/11/79.* Janet Crawford, Laurence Davies, Declan Mullholland, Vivian Horwitz. *Dir* George Eugeniou. Review: *Stage* 20/12/79, 12. Comment: "This story of a soap-opera television episode is as two-dimensional as the genre itself" (*Stage*).

79.541 *The Empire Builders* (D, 3a) Boris Vian (trans Simon Watson Taylor of of *Les bâtisseurs d'empire, ou le Schmurz*, 1959). GATE 22/11/79.** Cast: *Stage* 15/11/79, 32. *Father* Dudley Sutton; Joan Blackham, Eva Lohman, Leslee Udwin, Alec Wallis, Peter Cheevers. *Dir* Lou Stein. Plot: Hochman, Matlaw, 792, Patterson. Review: *Stage* 6/12/79, 12. Comment: Dudley Sutton "gives a performance which combines a stark realisation of character with emotional depth. He is well supported by Joan Blackham, Eva Lohman, Leslee Udwin, Alec Wallis and Peter Cheevers" (*Stage*).

79.542 *Waiting for the Parade: Faces of Women in War* (D, 24sc) John Murrell. LYRIC, HAMMERSMITH, 22/11/79. 1st Canmore Opera House, Calgary, Canada, 4/2/77; 1st British perf. Cast: *Stage* 22/11/79, 12; *WWT/17*. Janet Frances Cuka; *Eve* Beth Morris; *Marta* Deborah Norton; *Margaret* June Watson; *Catherine* Fiona Reid. *Dir* Richard Cottrell; *Dgn* Alix Stone. *Light* John B. Read. Plot: Loney, Patterson. Reviews: *Birmingham Post* 28/11/79, 6; *Guardian* 23/11/79, 11; *New Statesman* 30/11/79, 869; *Observer* 25/11/79, 16; *Stage* 29/11/79, 27; *Times* 23/11/79, 9. Comment: MPS 1016. Although set in Canada, the play was relevant because of its authentic detail and characterization (*Guardian*). However, *Observer* described it as "portentious ... creaking, usually boring and utterly pretentious." The piece failed to bring the characters to life, but it was performed well (*Times*).

79.543 *The Only 30 Days to Christmas Show*. ROUND HOUSE 25/11/79 (m).* Cast: *Stage* 22/11/79, 12. Tony Hart, Nanette Newman, Jonathan Coudrille.

79.544 *Stardust Man* (P). THEATRE SPACE 25/11/79. 1st perf? Cast: *Stage* 22/11/79, 12. Kitty Grime, Tom Gilhooly, Henry Lowther, Peter Ind.

79.545 *The Trial of Queen Caroline* (P) Jane McCulloch and Donald Fraser (mus). OLD VIC 25/11/79.* 1 perf. Cast: *Stage* 22/11/79, 12; *Theatricalia*; *WWT/17*. *Ballad Singer* Nickolas Grace; *Princess Lieven* Barbara Leigh-Hunt; *Brougham* Stanley Lloyd; *Prinney* John Savident; *Queen Caroline* Prunella Scales; *Creevey* Timothy West; *Attorney General* Benjamin Whitrow. *Dir* Toby Robert-

son; *Light* Bill Wardroper. Comment: MPS 816. The piece drew on historical materials to depict the trial of Queen Caroline as a result of George IV's efforts to divorce her.

79.546 *The Beggar's Opera* (Mus) John Gay. RICHMOND 26/11/79.** Edward Woodward, Thelma Ruby, Cyril Shaps, Michele Dotrice. Plot: Fletcher, Gänzl, Gassner, Griffiths, Hochman, Law, OTF, Patterson, Salem, Shipley, Sobel. Comment: A one-week engagement.

79.547 *The Manly Bit* (P, 1a) John Harding (b 1948) and John Burrows. KING'S HEAD 26/11/79 (Ln).** Mike Grady, Peter Roberts. *Dir* Kenneth Farrington. Review: *Stage* 3/1/80, 10. Comment: The revival lacked the edge possessed by the previous Open Air production (76.369).

79.548 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P) J. M. Barrie. WIMBLEDON 26/11/79.** Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Comment: A touring production that reached the Shaftesbury in December (79.594).

79.549 *Irma La Douce* (MC, 2a) Julian More (bk, lyr) and David Heneker (bk, lyr) and Monty Norman (bk, lyr; adpt of Alexandre Breffort's musical, 1956) and Marguerite Monnot (mus). SHAFTESBURY 27/11/79.** 20 perf. Cast: Theatricalia; *WWT/17. Irma-la-Douce* Helen Gelzer; *Nestor-le-Fripe* Charles Dance; *Tax Inspector* Lewis Barber; *Police Inspector* Dave Calderhead; *M. Bougne* Simon Clark; *Robertro-les-Diams* Alan Harding; *Persil-le-Noir* Paul Hillyer; *Polyte-le-Mou* Michael G. Jones; *Jojo-les-Yeux-Sales* Andy Norman; *Bob-le-Hotu* Bernard Spear; *Frangipane* Eddie Wright, Jr.; *Extras* Derek Damon, Ross MacFarlane, John Mulchay-Morgan, Kevin Quarmby, Dudley Rogers, Peter Sutherland. *Pres* Paul Elliott, Ray Cooney, Brian Rix, Brian Hewitt-Jones; *Dir* Billy Wilson; *Mus dir* Anthony Bowles; *Dec* Voytek; *Sound* Hardware House (Sound) Ltd.; *Light* James Baird. Plot: Bordman/5, 617–18, Fletcher, Gänzl, Gänzl/3, 714–15, Green, Hischak, Kennedy, Loney, 310, OTF. Reviews: *Birmingham Post* 5/12/79, 6; *Daily Mirror* 30/11/79, 21; *Guardian* 28/11/79, 11; *Observer* 2/12/79, 17; *Stage* 6/12/79, 11; *Times* 28/11/79, 11; *Variety* 5/12/79, 90. Comment: The production's principal backer, Bernard Green, reportedly lost £150,000. Billy Wilson's production lacked "charm or style ... seems merely old fashioned," with a weak *Irma* (*Variety*). "The Shaftesbury has proved a graveyard for much better productions than this rag-bag offering" (*Daily Mirror*). *Times* described the piece as "flimsy."

79.550 *Mayakovsky* (P) Stefan Schutz (trans Tom

Kempinski). HALF MOON 27/11/79. 1st perf this trans. Cast: SHM; *Stage* 22/11/79, 12; *WWT/17. Pussy, Lily Brik, Letkowski* Lizza Aiken; *Mayakovsky 1* Peter Attard; *Peasant, Bureaucrat, Sunbather* Sam Cox; *Soldier, Registrar* Robin Hooper; *Count, Tax Inspector* Matthew Robertson; *Mayakovsky 2* Robin Soans; *Peasant, Soldier* Andrew de la Tour. *Dir* Robert Walker; *Dgn* Hildegard Bechtler, Fotini Dimou, Ann Hubbard; *Light* Jim Woodley. Reviews: *Guardian* 28/11/79, 11; *New Statesman* 7/12/79, 912; *Observer* 25/11/79, 37, 2/12/79, 17; *Spectator* 8/12/79, 27; *Stage* 6/12/79, 11; *Times* 28/11/79, 11; *Tribune* 21/12/79, 7. Comment: Sources including SHM vary on the date of the opening. *Spectator* said the play, lacking "theatrical impact," did not say much about Mayakovsky the poet or the Soviet apologist. *Times* described the play as "a jumbled-up jigsaw puzzle which the spectator has to piece together in retrospect." *Tribune* thought the play was effective in presenting Mayakovsky's split personality.

79.551 *A Shrewd Woman* (P for children) Geoff Bullen. ROUND HOUSE DOWNSTAIRS 27/11/79. 1st perfd 1979. Review: *Guardian* 27/11/79, 20. Comment: Theatre Centre. Part of a "four-play season under the generic title *Why Are You Picking On Me?*" (*Stage* 25/10/79, 18). Based on *The Taming of the Shrew*, "the play attempts to clarify the characters, situations and issues by examining them in the context of a woman's role in society today" (*Guardian*).

79.552 *The Ancient Mariner* (P for children) Michael Bogdanov (adpt of Samuel Taylor Coleridge's poem, 1798). YOUNG VIC 28/11/79(m). Cast: *Stage* 6/12/79, 10; *WWT/17. The Ancient Mariner* Joss Buckley; *The Bride* Mandy Cuthbert; *Mariner, Wedding Guest* Edmund Falzon; *Mariner, Pilot* Kit Jackson; *Mariner, Voice* Nicholas Owen; *Mariner, Hermit* Christopher Saul; *Mariner, Death* Ian Taylor; *The Young Mariner* Frederick Warder; *Mariner, Boy* Philip Wilde. *Dir* Michael Bogdanov; *Dgn* Marty Flood; *Ch* Geraldine Stephenson; *Light* Durham Marengi. Reviews: *Guardian* 7/12/79, 11; *New Statesman* 11/1/80, 65; *Observer* 9/12/79, 19; *Stage* 13/12/79, 17; *Times* 7/12/79, 11. Comment: MPS 869. Apparently the press night was 6/12/79, but was advertised for regular performances beginning 28/11/79 (m). "Some admirably encapsulated Coleridge-rich pickings for both eye and ear" (*New Statesman*). The production was "like reading Coleridge by flashes of lightning" (*Times*).

79.553 *Uncle Vanya* (P) Anton Chekhov (adpt Pam Gems of *Dyadya Vanya*, 1899). HAMPSTEAD 28/11/79.** Cast: *Stage* 1/11/79, 2; Theatricalia; *WWT/17. Mihail Lvovitch Astrov* Ian Holm; *Marina* Hilda Braid; *Marya*

Vassilyevna Jean Anderson; *Alexandr Vladimirovitch Serebryakov* Maurice Denham; *Sofya Alexandrovna (Sonya)* Alison Steadman; *Ilya Ilyitch Telyegin (Waffles)* Anthony O'Donnell; *Ivan Petrovitch Voinitsky (Uncle Vanya)* Nigel Hawthorne; *Workman* Peter Barnes; *Yelena Andreyevna* Susan Littler. *Dir* Nancy Meckler; *Cost dgn* Lindy Hemming; *Dgn* Alison Chitty; *Light* Mark Jonathan; *Sm* Ruth Hogarth. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 30/11/79, 6; *Guardian* 29/11/79, 15; *New Statesman* 7/12/79, 912; *Observer* 2/12/79, 17; *Spectator* 8/12/79, 27; *Stage* 6/12/79, 11; *Times* 29/11/79, 13. Comment: "Concrete, precise, beautifully acted, ultimately moving" with only a few flaws (*Guardian*). *Observer* commended Pam Gems's "faithful" version and Nancy Meckler's "vivid, gripping production." "The undiluted Chekhov himself" (*New Statesman*). *Times* noted Gems's adaptation had a "feminist emphasis" but it was clearly the work of a dramatist.

79.554 *Flaming Bodies* (P) Snoo Wilson. ICA 29/11/79.* Cast: *Stage* 29/11/79, 26; *Theatricalia*; *WWT/17*. *Mercedes Mordecai* Miriam Margolyes; *Roger Ungless* Hugh Thomas; *Irene Goodnight* Julie Walters. *Dir* John Ashford; *Dgn* Gemma Jackson; *Light* Tony Glinos; *Sound* Michael Figgis. Plot: Demastes/2. Reviews: *Guardian* 30/11/79, 11; *New Statesman* 14/12/79, 952; *Observer* 9/12/79, 19; *Stage* 13/12/79, 17; *Times* 1/12/79, 8; *Tribune* 21/12/79, 7. Comment: MPS 868. *Guardian* was puzzled by this "exploding, satiric kaleidoscope," and was ultimately bored. "The play has as much logic as a nightmare, and ultimately that was its problem" (*Tribune*).

79.555 *Ways of Change* (P) Geoff Gillham. COCKPIT 29/11/79. 1st perf? Comment: MPS 865.

79.556 *The Cherry Orchard* (C, 4a) Anton Chekhov (trans Michael Frayn of *Vishnyovy sad*, 1904). TOWER, CANONBURY, 30/11/79.** Cast: *Stage* 29/11/79, 26; TTC. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley.

79.577 *Fifty Words—Bits of Lenny Bruce* (P) Danny Brainin. EMBASSY CLUB 30/11/79.** Danny Brainin, Denis Lawson, Barbara Kuhl. Reviews: *Guardian* 11/12/79, 9; *Observer* 16/12/79, 18; *Stage* 13/12/79, 18; *Times* 19/12/79, 11. Comment: *Guardian* found the direction was too insistent. *Times* opined the "benign playing" took the edge off some of the jokes.

79.558 *Harlequin!* Lesley Ferris. YORK AND ALBANY 30/11/79. 1st perf thus. Cast: *Stage* 29/11/79, 26. Ingrid

Frankenberg, Carol Thompson, Peta Lily, Michael Wilcox, Rory McDermott. *Dir* Lesley Ferris. Review: *Stage* 13/12/79, 18. Comment: Mouth and Trousers. A full-length version of *Death of Harlequin*.

79.559 *The Primary English Class* (F) Israel Horovitz. ORANGE TREE 30/11/79. 1st perfd Circle in the Square, New York, 16/2/76; 1st British perf. Cast: *Stage* 29/11/79, 26; *WWT/17*. *Debbie Wasiba* Auriol Smith; *Smiednik* Roman Stefanski; *Signor Patumiera* Jonathan Burn; *Monsieur LaPoubelle* Graeme Eton; *Herr Mulleimer* Kieran Montague; *Mrs. Pong* Zohra Segal; *Yoko Kuza-kago* Megumi Shimanuki. *Dir* Sam Walters. Plot: Hischak/2, 99, Hochman, MacNicholas, Vinson. Reviews: *Guardian* 8/12/79, 11; *New Statesman* 14/12/79, 952; *Stage* 13/12/79, 17. Comment: Richmond Fringe. *Guardian* thought the play's premise rather improbable, although the production did have first-rate performances. "It is true that we all laugh a lot, but the taste, like the belief in the Promised Land, suggests that milk and honey have fermented and gone sour" (*Stage*). The New York production ran for 120 performances.

79.560 *The Original Sin Show* (P) Patrick Dixon. CAFE BRASSERIE 12/79. 1st perf? Lorraine Tandy, Adele Saleem, Philip Bird, Patrick Dixon. Review: *Stage* 13/12/79, 18. Comment: In the piece God is part of a chat show and explains some of the things he had done in making the world.

79.561 *Soft Shoe Shuttle* (D) John Halkin. SOHO POLY 12/79. 1st perf? Joan Morrow, Rudolph Walker, Patricia Heneghan. *Dir* Stuart Mungall; *Dgn* Louis Belson. Review: *Stage* 28/12/79, 12. Comment: "Set at some unspecified point in the future, in an England where immigrants are no longer at liberty since the government's declared policy is to repatriate them" (*Stage*).

79.562 *When We Are Married* (Yorkshire FC, 3a) J. B. Priestley. LYTTTELTON 1/12/79.** Cast: NTA; *Stage* 6/12/79, 10; *Theatricalia*; *WWT/17*. *Alderman Joseph Helliwell* Leslie Sands; *Annie Parker* Barbara Ferris; *Clara Soppitt* Joan Sanderson; *Councillor Albert Parker* Robin Bailey; *Fred Dyson* Robert Ralph; *Gerald Forbes* John Quayle; *Henry Ormonroyd* Peter Jeffrey; *Herbert Soppitt* Harold Innocent; *Lottie Grady* Phyllida Law; *Maria Helliwell* Pat Heywood; *Mrs. Northrop* Liz Smith; *Nancy Holmes* Gil Brailey; *Rev. Clement Mercer* John Atkinson; *Ruby Birtle* Mary Maddox. *Dir* Robin Lefevre; *Dgn* Eileen Diss; *Cost dgn* Jessica Gwynne; *Light* Leonard Tucker; *Sound* Chris Montgomery; *Sm* Diana Boddington; *Dsm* Karen Ston; *Asm* Catherine Bailey, Angela Fairclough. Plot: Best/39, 424–25, Bordman/4, 187, Demastes/1, DeVitis, 167–70, Fletcher, French/2,

Hischak, Law, Loney, 213, Salem. Reviews: *Birmingham Post* 13/12/79, 5; *Guardian* 13/12/79, 9; *Illustrated London News* 1/2/80, 73; *New Statesman* 21/12/79, 1012; *Observer* 16/12/79, 18; *Spectator* 12/1/80, 24; *Stage* 20/12/79, 11; *Times* 13/12/79, 7; *Variety* 6/2/80, 138. Comment: National Theatre. Previews between 21/11 and 30/11/79; Press night was 12/12/79. "Captivating performances and impressive production values, and deserves a lively run in repertory" (*Variety*). "Two especially truthful performances, where all are right, are by Leslie Sands, as the alderman and Robin Bailey as the intolerable councillor for whom any utterance must be an oration" (*Illustrated London News*). "A popular favourite mounted with ... burnished precision" (*Times*). *Spectator* strongly disapproved of the National reviving the play at all. The production remained in repertory until 12/6/80.

79.563 *Trees in the Wind* (P, 2a) John McGrath. JACKSONS LANE c. 3/12/79. 1st perfd Cranston Street Hall, Edinburgh, 25/8/71. *Aurelia* Tina Marian; *Joe* Philip Donaghy. *Dir* Penny Chearns. Plot: Bull/1. Review: *Times* 5/12/79, 11. Comment: 7:84 Company (England). The production struck *Times* as a epitaph for the 1970s.

79.564 *The Case of Katherine Mansfield* (P) Cathy Downes (compiler). THEATRE SPACE 4/12/79. 1st perfd Theater de Kikker, Utrecht, Netherlands, 29/10/78; 1st British perf Richard Demarco Gallery, Edinburgh, 20/8/79? Cast: *Stage* 29/11/79, 26. Cathy Downes. Comment: MPS 7722. Apparently also performed at the White Lion earlier in 1979 (see *Stage* 1/11/79, 10).

79.565 *Le cirque imaginaire* (Circus) Victoria Chaplin and Jean-Baptiste Thiérrée and Lionel Epailard (mus). RIVERSIDE STUDIOS 4/12/79. 1st perfd Festival, Avignon, 12/7/71? Cast: *WWT/17*. Victoria Chaplin, Jean Baptist Thiérrée. Reviews: *Guardian* 5/12/79, 9; *New Statesman* 14/12/79, 952; *Observer* 9/12/79, 19; *Spectator* 1/12/79, 33–34; *Stage* 13/12/79, 18; *Times* 5/12/79, 11. Comment: Jean-Baptiste Thiérrée and Victoria Chaplin endeavored to capture the essence of the circus with their mainly solo performances of various circus turns. "Childlike, technically perfect, and single-mindedly intent on awakening the basic sense of theatrical wonder. It is not to be missed" (*Times*).

79.566 *Wilfred* (P) Peter Tinniswood. BUSH 5/12/79.* Cast: *Stage* 13/12/79, 4; *WWT/17*. *Mrs. Brandon* Anne Dyson; *Hallam Brandon* Philip Jackson; *Shirley* Heather Tobias; *Ernest Torkington* H. H. Washbrook. *Dir* Mike Bradwell; *Dgn* Geoff Rose; *Light* Rick Fisher; *Sound* Sally Berne. Reviews: *Guardian* 12/12/79, 12; *Observer* 16/12/79, 18; *Stage* 20/12/79, 11; *Times* 12/12/79, 11.

Comment: The plot involved strained family relationships in which a dog (Wilfred) plays an important part. The dog is invisible in the play. The "five minute take structure [suggested] the instant nature of TV comedy" rather than the theatre (*Guardian*). *Times* commended the piece for successfully exploiting the techniques of radio drama on the stage.

79.567 *The Collection* (P) Robert Colwyn. LAMB AND FLAG 6/12/79.* Cast: *Stage* 6/12/79, 2. Allen Sykes, Gregory Foremski, Frances Bailey, Carl MacCallum, Tony Ahmet. Comment: LAMP.

79.568 *Colonel Blood and the Raven* (MP) John Carlyle (bk) and Chris Pickles (mus). CURTAIN 6/12/79. 1st perf? *Lord Mayor Ludworth* Robert Stratford; *Drupeker* Kate Linnell; *Dickie* Chris Pickles; *Cholly* Lee Lilley; Ron Welling, Anthea Cooper, Pamela Pitchford, Alan Wilson. *Sc dgn* Robert Stratford; *Cost dgn* Judy Wild. Review: *Stage* 20/12/79, 12. Comment: "Anyone looking for a variation on the conventional pantomime stories might well ask for this script and its tuneful score" (*Stage*).

79.569 *The Golden Ass* (P) Lucius Apuleius. JACKSONS LANE 6/12/79. Paddy Fletcher, Jean Grover, Karen Lucas, Lee Boxshall, Patrick Hargood, Ewan Shiels. Review: *Stage* 7/2/80, 12. Comment: Incubus Theatre. "It uses the framework of the old Roman tales to work out a stream of gags, often very funny, but coming so fast that the duds are gone with just a passing groan" (*Stage*).

79.570 *Pantomime* (P) Derek Walcott. KESKIDEE CENTRE 6/12/79. 1st perfd 1978. Cast: *Stage* 6/12/79, 10. *Jackson Philip* Lloyd Anderson; *Harry Trewe* Eric Richard. *Dir*, *Dgn* Henry Muttoo; *Pd* Liane Aukin. Plot: Griffiths. Reviews: *Observer* 30/12/79, 12; *Times* 19/12/79, 11; *Tribune* 11/1/80, 7. Comment: Set in Tobago, this two-hander was a reworking of the Robinson Crusoe story. "A fine piece of writing" (*Observer*). *Times* agreed and commended the performances.

79.571 *One Flew over the Cuckoo's Nest* (P, 2a) Dale Wasserman (adpt of Ken Kesey's novel, 1962). QUESTORS 8/12/79. 1st perfd Shubert, New Haven, Connecticut, 24/10/63. Cast: QTA. Plot: Bordman/4, 392, Hischak. The first New York production (Cort 13/11/63) ran for 82 performances.

79.572 *The Prime Slot Front Cloth* (Revue) Robert Longden (bk, mus, lyr) and Hereward Kaye (mus, lyr). OLD RED LION (2) 9/12/79. 1st perf? Cast: *Stage* 6/12/79, 10. Perry Benson, Robert Pugh, Caroline Embling, Caroline Jones, Hereward Kaye, Chris Tummings, Tilly Vosburgh. *Dir* Charlie Hanson; *Ch* Alain Dehay; *Mus dir*

Martin E. Cotton. Review: *Stage* 28/12/79, 12. *Stage* was unimpressed by the sketches, and added “on the whole the playing is self-indulgent—so much energy could have been more effectively channelled.”

79.573 *Dick Whittington* (Panto) Ken Hill and Trevor T. Smith (songs). THEATRE ROYAL, STRATFORD EAST, 11/12/79. Cast: *Stage* 13/12/79, 37. *Sarah the Cook* Brian Murphy; *Principal Boy* Toni Palmer; Lola Young, Valerie Walsh, Fred Bryant, Mary Preston, David Boyce, Alwyne Taylor, Reg Stewart, John Lyons, Larry Dann, George Phillips, Caro Newling. *Pres* Pioneer Theatres Ltd.; *Dgn* Dee Greenwood, Sarah Poulley; *Ch* Maria Sentivany; *Mus dir* Mark Jones. Review: *Guardian* 20/12/79, 9. Comment: “Just about makes up in robust geniality what it lacks in polish” (*Guardian*).

79.574 *Aladdin or the Wonderful Scamp* (Panto) H. J. Byron (adpt Denis Martin) and Maurice Browning (lyr) and Geoffrey Brawn (mus). PLAYERS’ 12/12/79. 1st perfd Strand 1/4/1861; 1st perf this adpt. Cast: *Stage* 13/12/79, 36. *Abanazar* Norman Warwick; Anthony Bateman, John Denton, Norma Dunbar, Josephine Gordon, John Heawood, Julia Lewis, Patrick McCarthy, Eleanor McCreedy, Deryk Parkin, Shirley Rayner, John Rutland, Jane Robertson, Adrian Scott, Corinna Sklar, Salvin Stewart, Patricia Wheeler. *Dir, Dgn* Reginald Woolley; *Cost dgn* Reginald Hanson; *Ch* Doreen Hermitage. Review: *Times* 14/12/79, 13. Comment: “One of the most sparkling entertainments of the Christmas season” (*Times*).

79.575 *Heroes* (P, 2a) Doug Lucie. NEW END 12/12/79. Cast: *Stage* 6/12/79, 10; *WWT/17*. *Martin Estermann*, *Steve Sawford* Geoff Atwell; “*Wires*” *Jackson*, *Pete Philips* David Bamber; *Bob Sugden*, *Henry Sands* Philip Franks; *Emma Duckham*, *Cath Fowler* Catherine Hall; *Rose Bateson*, *Kate Alexander* Gwyneth Strong; *Sharon Brown*, *Antonia Dunbar* Julia Swift. *Dir* Penny Chernes; *Dgn* Liz Da Costa; *Light* Chahine Yavroyan. 1st perfd St. Mary’s Street Hall, Edinburgh, 18/8/79. Reviews: *Guardian* 19/12/79, 10; *Observer* 23/12/79, 16; *Spectator* 12/1/80, 24; *Stage* 28/12/79, 11; *Times* 18/12/79, 8. Comment: The play contrasts sets of Oxford students in 1969 and 1979 and the way they divide into being idealists or unconcerned. *Observer* questioned the accuracy of Lucie’s observations about the two periods. *Spectator* was enthusiastic about Lucie and the play, although the latter “could be rewritten with a little more discipline.” While the play lacked a firm statement, the characters were “drawn with alarming vitality and extremely well played” (*Times*).

79.576 *Summer with Monika* (P) Roger McGough (adpt

of his cycle of poems). LYRIC STUDIO, HAMMERSMITH, 12/12/79.* Cast: *Stage* 13/12/79, 4; *WWT/17*. *Kit* Gregory Floy; *Monika* Alyson Spiro; Roger McGough, Andy Roberts. *Dir* Mel Smith; *Dgn* Peter Blake; *Mus* Andy Roberts; *Light* Mark Dawson. Reviews: *Stage* 20/12/79, 11; *Times* 18/12/79, 8. Comment: The poems “are concerned with the love affair of a young girl designer and her would-be pop song writer” (*Stage*). The piece remained “poetic and barely dramatic” (*Times*).

79.577 *The Astounding Adventures of Tom Thumb* (Children’s P) Henry Livings. ARTS 13/12/79.* *Tom Thumb* Christine Absalom; *Tom’s Mother* Jenni Hinkes; *Giant*, *Father* Mike Savage; *Merlin* Gordon Case; Clive Martin. *Dir* Caroline Eves; *Dgn* Pat Macnamara; *Mus* Alex Glasgow. Reviews: *Observer* 23/12/79, 16; *Stage* 28/12/79, 12. Comment: MPS 858. Unicorn Theatre. “Promising if occasionally sloppy” (*Observer*).

79.578 *The Ice Queen or Freeze Up Mother Brown* (Panto) Tim Webb. CHAT’S PALACE 13/12/79.* *Jack Brown*, *Mother Brown* Rod Brookes; *Scarlet Flash* Susie Cunningham; *Ice Queen* Karen Merkel; Frank Boyd, Elizabeth Hocking, Stephanie Lowe, John Scott. *Dir* Graham Downes; *Mus* Paul Abrahams. Review: *Stage* 3/1/80, 10. Comment: MPS 987. Free Form Arts Trust. A modern variant of a traditional pantomime: “It’s all a bit more openly political than previous shows: the show-stopper is a lusciously snide dig at Our Blessed Maggie [Thatcher]” (*Stage*).

79.579 *Never Mind the Bullocks* (Mus) C. P. Lee (mus, lyr) and John Dowie (mus, lyr). MAY FAIR 13/12/79. 1st perf? Cast: *Stage* 13/12/79, 16; *WWT/17*. *Arnold Hood* Jimmy Hibbert; *Lancealittle*, *Alan a Dale* Arthur Kelly; *Norris*, *Little John*, *Black Knight* C. P. Lee; *Baron Gilbert De Grisis* Mike Morrissey; *Gwendoline De Grisis* Pippa Sparkes; *Mad Murdoch*, *Much the Miller* Mark Shepherd; *M’Lady* Bruce Mitchell; *Serving Wench* John Scott; *Men of Sherwood*, *Wandering Minstrels*, *Servants* Tom Dowling, Simon White. *Dir* Tony Bulley; *Dgn* Ros Ward. Plot: OTF. Reviews: *Guardian* 14/12/79, 9; *Observer* 23/12/79, 16; *Stage* 20/12/79, 11. Comment: MPS 872. Alberto y Los Trios Paronoias. An “un-ashamed pantomime ... based not too loosely on the legend of Robin Hood” (*Stage*).

79.580 *She Stoops to Conquer: or, The Mistakes of a Night* (C) Oliver Goldsmith. GREENWICH 13/12/79.** Cast: *Stage* 13/12/79, 16; *Theatricalia*; *WWT/17*. *Dick Muggins*, *Diggory* John Benfield; *Tom Twist*, *Roger* Jeremy Clay; *Dorcas*, *Pimple* Marilyn Cutts; *Aminadab*, *Jeremy* George Gabriel; *Constance Neville* Susan Skipper; *Hastings* David Robb; *Kate Hardcastle* Anna

Calder-Marshall; *Young Marlow* Tim Woodward; *Mr. Hardcastle* Paul Hardwick; *Mrs. Hardcastle* Ursula Jones; *Sir Charles Marlow, Landlord* Richard Steele; *Tony Lumpkin* Enn Reitel. *Dir* Patrick Mason; *Dgn* John Pascoe; *Light* John A. Williams. Plot: Fletcher, French/2, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 15/12/79, 11; *Irish Times* 14/12/79, 10; *Observer* 30/12/79, 12; *Spectator* 5/1/80, 26–27; *Stage* 28/12/79, 12; *Times* 14/12/79, 13. Comment: *Guardian* described Patrick Mason's production as "rather old fashioned and superficial," and John Pascoe's design as "misbegotten." *Times* said the strength of the production was its story-telling."

79.581 *We Know Who We Are* (Gothick P) Alphi Pritchard. OVAL HOUSE 13/12/79.* *Isabella* Carole Dooley; *Jonathan Gordon MacDonald*; *Dr. Frankenstein* Noel Greig; Jane Nash, Jim Sweeney, Philip Osment. *Dir* Alphi Pritchard; *Cost dgn* Ita Murray. Review: *Stage* 28/12/79, 12. Comment: An anarchy fantasy [that] is vaguely 18th century, but it is the century of Sade and Calas, of the September massacres and the aftermath of Culloden rather than that of reason and enlightenment" (*Stage*).

79.582 *The Wild Duck* (P) Henrik Ibsen (trans Christopher Hampton of *Vildanden*, 1885). OLIVIER 13/12/79.** 1st perf this trans. Cast: NTA; *Stage* 1/11/79, 2; Theatricalia; *WWT/17*. *Pettersen* Michael Beint; *Jensen* Louis Selwyn; *Waiter* Robin McDonald; *Old Ekdal* Ralph Richardson; *Mrs. Sorby* Mary Wimbush; *Håkon Werle* Mark Dignam; *Gregers Werle* Michael Bryant; *Hjalmar Ekdal* Stephen Moore; *Gråberg* Harry Lomax; *Gina Ekdal* Yvonne Bryceland; *Hedvig* Eva Griffith; *Relling* Basil Henson; *Molvik* Roger Gartland; *Maids* Peggy Marshall, Janet Whiteside; *Dinner Guests* John Atkinson, Nigel Bellairs, Edmond Bennett, Robert Howard, Brian Kent, Robin Meredith, Peter Needham, Norman Rutherford, Glenn Williams. *Dir* Christopher Morahan; *Dgn* Ralph Koltai; *Cost dgn* Ralph Koltai, David Dean; *Light* David Hersey; *Sound* Robert Barnard; *Mus* John White; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Jill Macfarlane, Timothy Speechley, Lesley Walmsley. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Birmingham Post* 18/12/79, 10; *Guardian* 14/12/79, 9; *Illustrated London News* 1/2/80, 73; *New Statesman* 21/12/79, 1012; *Observer* 16/12/79, 18; *Spectator* 22/12/79, 34; *Stage* 20/12/79, 11; *Times* 14/12/79, 13. Comment: National Theatre. Previews 7/12–12/12/79; Press night, advertised as the low price opening night, was 13/12/79. *Illustrated London News* described Hampton's translation as "supple." *Stage* thought the Olivier was the wrong theatre to stage the

play. "A production whose parts compensate for any oddities or incongruities in their sum" (*New Statesman*). "Largely misses the point which is the wild duck" (*Spectator*). *Times* observed there was no connection between Ralph Koltai's interesting setting (emphasizing photography) and the cast's performances. The production remained in repertory until 9/7/80.

79.583 *Dick Whittington* (Panto) John Morley. RICHMOND 14/12/79. 1st perf? Cast: *Stage* 13/12/79, 36. *Idle Jack* Dickie Henderson; *Principal Boy* Barbara Windsor; *Sarah* Patrick Cargill; *Alderman Fitzwarren* Arthur Askey; Sally Smith. Eric Flynn, Terry Doogan, David Killick, Terry Diab, Tony Cundell, Carolyn Souter, Barbara Speake Babes. *Pres* Duncan C. Weldon, Louis I. Michaels; *Dir* Roger Redfarn; *Dgn* Terry Parsons; *Ch* Michele Hardy; *Light* David Way; *Mus dir* Ed Coleman. Reviews: *Guardian* 22/12/79, 9; *Spectator* 5/1/80, 27. Comment: *Guardian* said this "delightful pantomime" possessed all the right ingredients both so far as plot and "personalities" were concerned.

79.584 *The Messiah of Ismir* (P) Elisabeth Bond. YOUNG VIC STUDIO 14/12/79. 1st perfd 1979. Cast: *Stage* 6/12/79, 10; *WWT/17*. *Samuel* Trevor Allan; *Sarah* Lynn Morrighan; *Joseph Pitton de Tournefort* James Bryce; *Nehemia ha Cohen* Jack Chissick; *John Evelyn* Will Tacey; *Sabbatai Zevi* Michael Irving. *Dir* John Edward Adams; *Dgn* Gemma Jackson; *Mus* Trevor Allan. Review: *Guardian* 17/12/79, 9. Comment: MPS 878. Paines Plough. *Guardian* declared this piece, about an seventeenth-century religious cult, "was 'dreadful tosh,'" and quoted a few disastrous lines of the dialogue to prove it.

79.585a *Countdown* (P, 1a) Alan Ayckbourn. HOLYROOD 17/12/79 (Ln).** *The Wife* Rita Gerza; *The Husband* Robert John-Jones. *Dir* Robert John-Jones. Plot: Fletcher, Walford, Weintraub. Review: *Stage* 28/12/79, 12. Comment: This double-bill was taken from *Mixed Doubles* (69.90), and formed a good lunchtime entertainment (*Stage*).

79.585b *Norma* (P, 1a) Alun Owen. HOLYROOD 17/12/79 (Ln).** *The Woman* Rita Gerza; *The Man* Robert John-Jones. *Dir* Robert John-Jones. Review: *Stage* 28/12/79, 12.

79.586 *Shakespeare Lady: The Life and Times of Fanny Kemble* (P) Estelle Kohler. KING'S HEAD c. 17/12/79 (Ln), 15/1/80 (eve). 1st perf? Cast: *Stage* 20/12/79, 2. *Fanny Kemble* Estelle Kohler; *Macready*, *Pierce Butler* Bill Homewood. Reviews: *Guardian* 17/1/80, 11; *Observer* 20/1/80, 13; *Stage* 3/1/80, 9; *Times* 16/1/80, 9. Comment: MPS 910. The play was about Fanny Kemble,

every aspect of which was castigated by *Stage Observer* was critical of aspects of the production but seemed to think it could be “a smart success.”

79.587 *The Gingerbread Man* (P for children) David Wood. ROYALTY 18/12/79 (m).** Cast: *Stage* 13/12/79, 16; *WWT/17. Herr Von Cuckoo* Bernard Cribbins; *Salt* Tim Barker; *Pepper* Pepsi Maycock; *The Gingerbread Man* Tony Jackson; *The Old Bag* Jacqueline Clarke; *Sleek the Mouse* Keith Varnier. *Dir* Jonathan Lynn; *Sc dgn*, *Cost dgn* Susie Caulcutt; *Light* Neil Bennett. Plot: Fletcher. Review: *Observer* 23/12/79, 16. Comment: “Continues to enthral children of all ages” (*Observer*).

79.588 *God Bless the Guv'nor* (P) Ted Willis. THEATRO TECHNIS 18/12/79.** Plot: Bull/3. Comment: Unity Theatre.

79.589 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 18/12/79.** *Tessa* Lorraine Daniels; *Marco* Meston Reid; *Giuseppe* Peter Lyon; *Don Alhambra* Kenneth Sandford; *Duke of Plaza-Toro* James Conroy-Ward. *Cond* Fraser Goulding. Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Review: *Stage* 3/1/80, 7. Comment: D'Oyly Carte Opera Company. The season ran 18/12/79–16/2/80. The company “maintains a high standard of competence, never less than polished, sometimes shining brilliantly. The production moves with almost flawless precision. Grouping, spectacle and costumes are good at look at” (*Stage*).

79.590 *Brecht: Words to Music* (Ent). THEATRE SPACE 19/12/79. Cast: *Stage* 13/12/79, 16. Aidan Lang, Sonia Ritter, Angela Smith, Sue Bishop, Chris Economides, Rupert Kahn, Dan Mason, Paul Meecham, Chris Seddon. *Dir* Sonia Ritter; *Tech dir* Simon Kahn; *Mus dir* Paul Meecham.

79.591 *Goldilocks and the Three Bears* (Panto) John Morley. TOWER, CANONBURY, 19/12/79. Cast: TTC.

79.592 *The Hunchback of Notre Dame* (P) Ken Hill (adpt of Victor Hugo's novel, *Notre-Dame de Paris*, 1831). YOUNG VIC 19/12/79.** Cast: *WWT/17. Jehan*, *Mr. Jacques*, *Beggar* Chris Barnes; *Sergeant*, *Judge*, *Beggar* Nigel Bennett; *Gringoire* John Darrell; *Djali* Daisy Goat; *Fleur*, *Madam de Falourdel* Tina Jones; *Piker du Bois*, *Executioner* John Labanowski; *King of the Beggars*, *Clerk* Anthony Milner; *Gypsy Fiddler* Terry Mortimer; *Quasimodo* Micky O'Donoghue; *Frollo* Malcolm Rennie; *Esmeralda* Christine Schofield; *Mignon*, *Mathias*, *Beggar* Terry Taplin; *Sister Gudule* Kate Versey; *Phoebus*, *Defending Counsel* Bev Willis.

Dir Michael Bogdanov; *Dgn* Marty Flood; *Light* Durham Marengi; *Ch* Geraldine Stephenson. Review: *Stage* 28/12/79, 11. Comment: *Stage* praised the “ingenious setting.”

79.593 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 20/12/79.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

79.594 *Peter Pan; or, The Boy Who Wouldn't Grow Up* (P) J. M. Barrie. SHAFTESBURY 20/12/79.** Cast: *Stage* 20/12/79, 10; *WWT/17. Nana*, *Curly*, *Crocodile* Perry Fenwick; *Michael* Maurice Alister-Hooke; *Mrs. Darling* Marion Grimaldi; *John* Craig Stokes; *Wendy* Briony McRoberts; *Mr. Darling*, *Captain Hook* James Villiers; *Liza* Valentine Cavanagh; *Peter Pan* Gayle Hunnicutt; *Slightly* Steve Fletcher; *Tootles* Stephen Sweeney; *Nibs* Harvey Hillyer; *Twins* Francis Victory, *Godfrey* Williams; *Robert Smee* Ken Randle; *Gentleman Starkey* Nicholas Frankau; *Cecco Petrucci* Roger Eden; *Morgan's Skylights* Adrian Gilpin; *Charlie Turlie* Damon Lynch; *Canary Robb* John English; *Alsation Foggerty* Christopher Robinson; *Cackhanded Noodler* Douglas Anderson; *Black Gilmour* Basil Patton; *Cabin Boy* Peter Kutzmaida; *Indians* Marisa Campbell, *Robin* Sheringham, *Sean* Kay, *Jane* Barrett, *Valentine* Cavanagh, *Hilary* Fay Mellor, *Tina* Ware. *Mgr dir* Brian Rix; *Pres* Tom Arnold, *Mark* Furness, *Howard* and *Wyndham* Ltd., *Elyot* Beaumont; *Dir* Alan Pinniger; *Sc dgn* Alan Miller Bunford; *Mus dir* Derek Tavener; *Mus* Grant Foster, *John* Crook; *Light* Brian Harris; *Fight arr* Roger Martin; *Flying effects* Hi-Fli; *Ch* Eleanor Fazan. Plot: Bordman, Demastes/1, Fletcher, French/2, Geduld, 53–70, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Guardian* 21/12/79, 9; *New Statesman* 11/1/80, 65; *Observer* 23/12/79, 16; *Times* 20/12/79, 11, 21/12/79, 9. Comment: *Guardian* described this revival as “pretty rudimentary,” the pace was slow, but Gayle Hunnicutt was a satisfactory Peter. *Times* (21/12) also complained about this ramshackle production and the nonsensical cuts of the text.

79.595 *Right Up the Beanstalk* (Panto) Peter John. PINDAR OF WAKEFIELD 20/12/79.* *Lucy Lacksit* Kent Baker; *Jack* Vivienne McKee; *Chairman*, *Squire* Tim Myers; *Captain Courage* David Mallinson; *Squire's Daughter* Annabelle Lee. *Dir* Aline Waites; *Mus dir*, *Mus* David Wykes. Review: *Stage* 3/1/80, 10. Comment: Abba Daba Company. A rollicking, hilarious production (*Stage*).

79.596 *Robinson Crusoe* (Panto) John Farrow. INTIMATE

20/12/79. Cast: *Stage* 6/12/79, 12. Clive Dunn, Lynda Baron, Penny Lane, the Twain Brothers, Terry Dennis.

79.597 *Aladdin* (Panto). WIMBLEDON 21/12/79. Cast: *Stage* 13/12/79, 37. *Aladdin* Cilla Black; *Wishy Washy* Don Maclean; *Widow* Frankie Desmond; Diana Kirkwood, Santus Family, John Gower, John McCombe, Barry Walls, Max Arthur. *Pres* Kennedy Street Enterprises Ltd.; *Dir* Michael Hurlll; *Ch* Chrissie Monk; *Mus dir* John Hawkins. Reviews: *Guardian* 31/12/79, 9; *Observer* 30/12/79, 12. Comment: Cilla Black starred in this piece in which one of the highlights appeared to be the cast pelting the audience with “sweets, crisps and ... rolls of loo paper” (*Observer*).

79.598 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908) and H. Fraser Simson (mus). OLD VIC 24/12/79 (m).** Cast: *Stage* 20/12/79, 10; *Theatricalia*; *WWT/17*. *Mr. Turkey* Anthony Best; *Alfred, Policeman* Graham Chinn; *Back Legs of Alfred* Richard Rees; *Nurse, Bargewoman* Christine Edmonds; *Harold Rabbit* Pamela Ellis; *1st Fieldmouse* Toni Green; *Mama Rabbit* Janice Halsey; *Judge, Washerwoman* Bob Hornery; *Badger* David King; *Fox* Ross Macfarlane; *Chief Ferret* Andrew McRobb; *2nd Fieldmouse* Pauline Meneary; *Marigold, Lucy Rabbit* Sarah Prince; *Dougal* Himself; *Usher* Peter Robert Scott; *Chief Stoat* Kerry Shale; *Mrs. Duck* Judith Street; *Chief Weasel* Frank Vincent; *Water Rat* Terry Wale; *Phoebe* Sue Woodley; *Mole* Richard Goolden; *Toad* Ian Talbot. *Pres* David Conville, Charles Ross; *Dir* David Conville; *Dgn* Peter Rice; *Light* Brian Benn; *Ch* Miranda Fellows; *Mus dir* David Firman. Plot: French, French/2.

79.599 *Happy Endings* (P for children) John D. Collins and Anthony Verner. GROUP 64 26/12/79.* Cast: *Stage* 20/12/79, 2. Charles Baillie, Noel Coleman, Mark Eden, Tony Maples, Nigel Pegram, Patrick Baillie, Tommy Danvers, David Janson, April Orlrich, Michael Redfern, Deborah Watling, Nicola Watling. *Mus* Caryll Newnham.

79.600 *You're a Good Man, Charlie Brown* (Mus ent, 2a) “John Gordon” [Clark Gesner] (bk; based on Charles M. Schulz’s comic strip, “Peanuts”) and Clark Gesner (mus, lyr). UPSTREAM 26/12/79.** Cast: *Stage* 29/11/79, 2. *Snoopy* Nicholas Chagrin; *Lucy* Polly March; *Linus* James Patrick; *Charlie Brown* Tom Hunsinger; *Patty* Karen Mann; *Schroeder* Richard Gottan; Geoffrey Drew. *Dir* Jeremy James Taylor; *Dgn* Charlotte Goodchild; *Ch* Gillian Gregory; *Mus arr* Dave Cooke. Plot: Bordman, Bordman/5, 654, Fletcher, Gänzl, Green, Hischak, OTF, Wilmeth. Review: *Stage* 31/1/80, 96. Comment: “One has the distinct feeling that *Charlie Brown* may be one of

those shows a theatre finds itself reviving year after year to an ever wider and more fanatical audience” (*Stage*).

79.601 *Aladdin* (Christmas mus) Sandy Wilson (bk, mus, lyr, 2a). LYRIC, HAMMERSMITH, 27/12/79.* Cast: *Stage* 20/12/79, 10; *WWT/17*. *Aladdin* Richard Freeman; *Tuang Kee Chung* Joe Melia; *Abanazar* Aubrey Woods; *Emperor of China* Ernest Clark; *Badr-Al-Badur* Christine McKenna; *Sing Hi* Judy Hopton; *Sing Lo* Pauline Lewis; *Fatimah* Elisabeth Welch; *Yum Cha'i* Arthur Kohn; *Yum Pekoe* Edward Hibbert; *Genie of the Ring* Belinda Lang; *Genie of the Lamp* Martin McEvoy; *Herald* Michael Sadler; *Property Lady* Cass Allen; *Property Men* Tony Boncza, Robert Howie. *Dir* David Giles; *Dgn* Clive Lavagna; *Assist dgn* Teresa Seisun; *Light* Chris Ellis; *Mus dir* Colin Sell; *Ch* Geraldine Stephenson; *Assist ch* Sean Bartley; *Sm* Barbara Penney; *Dsm* Susan Darke, Lydia Vaughan Lake, Polly Davidson; *Asm* Patrick Frazer, Jon Caldicot. Plot: OTF. Reviews: *Ealing Gazette* 4/1/80, 21; *Guardian* 29/12/79, 9; *New Statesman* 11/1/80, 65; *Observer* 16/12/79, 37, 30/12/79, 12; *Times* 28/12/79, 7. Comment: The main virtue of this “effete, hybrid” piece was that it told the tale clearly (*Observer* 30/12). *Guardian* commended Wilson’s score but averred the remainder of the piece was an odd mixture of pantomime, fairy tale and musical. *Times* said some of the characters were “revue sketch figures” and the piece also verged on being a “camp parody.”

79.602 *Simple Simon* (P) Polly Warren. JACKSONS LANE 27/12/79. 1st perfd Victoria, Stoke-on-Trent, 1/12/76. Cast: *Stage* 20/12/79, 2. Comment: Warren “has given an old favourite nursery rhyme character an adventure which appeals to children of all ages. Simon wants desperately to be clever, and to show he is he lets others dare him to steal an apple from [the witch] Old Hobbletoes’ orchard,” and thereafter adventures ensue (*Stage* 9/12/76, 13).

79.603 *Songs to Uncle Scrim* (Ent) Mervyn Thompson and Stephen McCurdy. KING’S HEAD 27/12/79 (Ln). 1st perfd Netherbow, Edinburgh, 3/9/79. Comment: Heartache and Sorrow. “Political theatre at its best. A challenging, informative yet nonetheless entertaining exposé of the Thirties depression in New Zealand” (*Stage* 13/9/79, 26).

79.604 *Christmas Cabaret*. HALF MOON 28/12/79. Cast: *Stage* 20/12/79, 2. Lizza Aiken, Andrew de la Tour, John Fiske, Marion Fudger, Helen Glavin, Jean Hart, Pauline Melville, Maggie Steed, Jacky Taylor. Review: *Observer* 6/1/80, 15. Comment: “An amiable evening which bites in places” (*Observer*).

79.605 *Piaf* (D, 2a) Pam Gems and Michael Tubbs (mus

arr). ALDWYCH 28/12/79; trfd to WYNDHAM'S 15/1/80; trfd to PICCADILLY 14/3/80.** Cast: RSCA; Theatricalia; WWT/17. *Piaf* Jane Lapotaire; *Angelo, Eddie, German Soldier* Anthony Higgins; *Barman, Inspector, Georges* Conrad Asquith; *Dope Pusher, Louis, Lucien, Butcher* Bill Buffery; *Emil, Jacko* Allan Hendrick; *German Soldier, Theo, Legionnaire, Jacques, Marcel, American Sailor* Malcolm Storry; *Leplee, Jean* Michael Bertenshaw; *Madeleine* Helen Brammer; *Man at rehearsal, Pierre* Ian Charleson; *Manager* Geoffrey Freshwater; *Marlene* Darlene Johnson; *Nurse* Jocelyn Cunningham; *Paul, American Sailor, Physiotherapist* Ian Reddington; *Toine* Zoë Wanamaker. *Dir* Howard Davies; *Dgn* Douglas Heap; *Light* Leo Leibovici; *Sm* Sue Storr; *Dsm* David Grindrod; *Asm* Caroline Howard; *Sound* Roland Morrow, John A. Leonard. Plot: Demastes/2, Fletcher, Hirschak/2, 182, Weintraub. Comment: Royal Shakespeare Company.

79.606 *The Vampire; or, The Bride of the Isles* (Romantic Melo, 2a) J. R. Planché. QUESTORS 29/12/79. 1st perfd English Opera House 9/8/1820. Cast: QTA. Review: *Middlesex County Times* 4/1/80, 21.

79.607a *Happy Birthday Vasily Khyvl* (P, 1a) Jeff Klayman. PRINCE ALBERT c. 31/12/79. 1st perfd La Mama, New York, 1977? 1st British perf. Cast: *Stage* 3/1/80, 1. Review: *Observer* 6/1/80, 15. Comment: Gate Theatre Club. The company for this double bill comprised Fiona Gaunt, Ann White, Gene Foad, Rosie Kerslake, Tony Kilbane. *Dir* Mervyn Willis; *Dgn* Nicholas Ormerod. A short, revue style playlet about Bloomingdale's, New York (*Observer*).

79.607b *Something Borrowed* (P, 1a) Jeff Klayman. PRINCE ALBERT c. 31/12/79. 1st perfd La Mama, New York, 1977? 1st British perf. Cast: *Stage* 3/1/80, 1. Review: *Observer* 6/1/80, 15. Comment: Gate Theatre Club. A short, revue style playlet similar to *The Zoo Story* (*Observer*).

79.608 *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 31/12/79.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

Productions

1980

80.1 *City Delights* (Revue) John Cleese and Alan Coren and Tim Brooke-Taylor and Peter Skellern and Georgie Fame (mus). LYRIC STUDIO, HAMMERSMITH, 1/1/80. 1st perfd Playhouse, Oxford, 12/1/79. Cast: *Stage* 20/12/79, 10. Jonathan Adams, Steve Alder, Richard Denning, Madeleine Newbury, Melanie Wallis. *Dir* Richard Denning; *Dgn* Michael Knight; *Ch* Geraldine Stephenson; *Light* Alan O'Toole; *Mus dir* Lesley Hayes. Reviews: *Guardian* 2/1/80, 8; *New Statesman* 11/1/80, 65; *Observer* 6/1/80, 15; *Times* 2/1/80, 7. Comment: Sketches about aspects of London life which *Guardian* called "a thoroughgoing mess" that could have been written any time in the last thirty years. "The show features a good deal of harmless old revue material," but generally *Times* was unimpressed by the revue.

80.2 *Iolanthe; or, The Peer and the Peri* (Fairytale, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 3/1/80.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

80.3 *Much Ado about Nothing* (C) William Shakespeare. WAREHOUSE 3/1/80.** Cast: RSCA; *Stage* 3/1/80, 8; Theatricalia. *Antonio*, Sexton Kenny Ireland; *Balthasar* Andrew Dickson; *Beatrice* Charlotte Cornwell; *Benedick* Kenneth Colley; *Borachio* Colin McCormack; *Claudio* Hugh Fraser; *Conrade* David John; *Dogberry* Alun Armstrong; *Don John* Donald Sumpter; *Don Pedro* Clive Merrison; *Friar Francis* Roger Sloman; *Hero* Jill Baker; *Leonato* Fred Pearson; *Margaret* Cheryl Hall; *Ursula* Matyelok Gibbs; *Verges* John Rogan; *Watch* Roger Sloman. *Dir* Howard Davies; *Dgn* Chris Dyer; *Light* Brian Wigney; *Mus* Stephen Oliver. Review: *Guardian* 4/1/80, 9; *Illustrated London News* 1/3/80, 73; *New Statesman* 11/1/80, 65; *Observer* 6/1/80, 15; *Spectator* 12/1/80, 24; *Times* 4/1/80, 7. Comment: Royal Shakespeare Company. The nearly modern dress production

stressed "the emblems and manners of a vaguely Edwardian-Italian upper class society which has come home from war with some reluctance" (*Guardian*). *Illustrated London News* said the production reduced the play to "a curious anecdote in the costume of perhaps 80 years ago ... Visually, it was a glum occasion. Moreover, the speaking, with a few exceptions, was comparably grey and limp." *Spectator* said the production lacked poetry and did not work well in the Warehouse. However, *New Statesman* found it was "absorbing and strangely plausible." *Times* commended Charlotte Cornwell and Kenneth Colley for playing Beatrice and Benedick as "a thoroughly dislikeable couple."

80.4 *The Pig Organ (or Pork with Perfect Pitch)* (CO for children, 1a) Richard Blackford (mus) and Ted Hughes (lib). ROUND HOUSE 3/1/80.* Cast: *Stage* 3/1/80, 8. *King* David Wilson-Johnson; *Otto (Swineherd)* Graeme Matheson-Bruce; Lynda Russell, William Pool. *Dir* Michael Hackett; *Dgn* Malcolm Pride; *Cond* David Syrus, Richard Blackford. Reviews: *Guardian* 4/1/80, 9; *Observer* 6/1/80, 15; *Spectator* 12/1/80, 25; *Times* 4/1/80, 7. Comment: Opera Players. The libretto drew on various stories concerning pigs. *Times* complained the music turned the piece into "a condescending charade for the adult performers" leaving the children little to do.

80.5 *Start Right* (P) Jamie Reid. YOUNG VIC STUDIO 4/1/80.* Cast: *Stage* 3/1/80, 8. Kit Jackson, Joss Buckley, Mandy Cuthbert, Christopher Saul. *Dir* Michael Attenborough; *Dgn* Paul Bannister. Reviews: *Guardian* 8/1/80, 9; *Times* 14/1/80, 11. Comment: This "wafer-thin" play was about school children preparing for the eleven-plus exam (*Guardian*).

80.6 *Nice* (One-man show, 1a) Mustapha Matura. RIVERSIDE STUDIOS 5/1/80 (m).** Cast: *Stage* 20/12/79, 2. Norman Beaton. *Dir* Mustapha Matura. Reviews:

Action Gazette 17/1/80, 21; *Ealing Gazette* 18/1/80, 21; *Guardian* 8/1/80, 9; *New Statesman* 11/1/80, 65; *Observer* 13/1/80, 15; *Times* 7/1/80, 9. Comment: *New Statesman* called it a wonderful revival; *Times* was less enthusiastic: "it is little more than a long joke, an ephemeral bar-room conversation."

80.7 *The Refuseniks* (P) Felix Kandel-Kamov. LOGAN HALL 5/1/80. Cast: *Stage* 3/1/80, 8. Olga Kozhevnikov, Evgeny Kozhevnikov. Comment: Performed earlier in U.S.A. The play was about Soviet Jews in "the U.S.S.R. Who are waiting for exit visas ... and waiting" (*Stage* 22/11/79, 28).

80.8 *The King and Me* (P, 1a) Hanif Kureishi. SOHO POLY 7/1/80.* Cast: Theatricalia. *Bill* Mike Grady; *Compere* Eric Richard; *Marie* Elaine Donnelly; *Nicola* Jean Trend. *Dir* Antonia Bird; *Dgn* Louise Belson. Plot: Bull/2. Reviews: *Observer* 13/1/80, 15; *Stage* 31/1/80, 96; *Times* 9/1/80, 11. Comment: The play, about a wife who devotes her life to worshipping Elvis Presley, was "hugely entertaining but compassionate" (*Observer*). *Times* commended Kureishi's story-telling and his sympathy for his characters: "We have acquired a good new playwright."

80.9 *Ooh La La!* (C) Mike Bradwell. BUSH 8/1/80; trfd to THEATRE ROYAL, STRATFORD EAST, 18/2/80. 1st perfd Gulbenkian Studio, Newcastle, 23/10/79. *Hugh* Hamish Reid; *John* Blanchard, *Bridget* Ashburn, *Mark* Brignal, *Rosalind* March, *Frances* Barber, *Stephen* Warbeck. *Dir* Mike Bradwell; *Dgn* Geoff Rose. Reviews: *Guardian* 11/1/80, 9; *New Statesman* 18/1/80, 100; *Observer* 13/1/80, 15; *Stage* 17/1/80, 13; *Times* 12/1/80, 8. Comment: Hull Truck Company. About "dons and teachers and a couple of pupils" (*Stage*). "The play's stereotypical notions about academic behaviour and relationships are clichéd" (*Guardian*). However, *Times* said the cast infused the "social stereotypes with an intensely personal sub-text."

80.10 *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 10/1/80.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company.

80.11 *An Evening with Queen Victoria* (Mus ent) Katrina Hendry and Richard Burnett (mus). OLD VIC 13/1/80. 1 perf. 1st perfd Finchcocks Festival, Finchcocks, 9/79. Cast: *Stage* 20/12/79, 2; Theatricalia. *Queen Victoria* Prunella Scales. *Dir* Katrina Hendrey. Review: *Times* 14/1/80, 11. Comment: MPS 2984. *Times* commended Prunella Scales's performance.

80.12 *The Love of a Good Man* (D, 2a) Howard Barker. COURT 14/1/80. 1st perfd Crucible, Sheffield, 19/10/78. Cast: Findlater; *Variety* 23/1/80, 94. *Prince of Wales* Daniel Gerroll; *Gentleman* Peter Howell; *Flowers* Peter Jonfield; *Hacker* Ian McDiarmid; *Clout* Anthony Pedley; *Bride* Edward Jewesbury; *Bass* Nigel Gregory; *Trod* Peter Kinley; *Riddle* Kevin Costello; *Mrs. Toynbee* Diane Fletcher; *Lalage* Laura Davenport; *Hard*, *Bishop* Graham Lines. *Dir* Nicolas Kent; *Sc dgn* Stephanie Howard; *Light* David Colmer. Plot: Patterson, Weintraub. Reviews: *Guardian* 16/1/80, 10; *Illustrated London News* 1/3/80, 73; *New Statesman* 18/1/80, 100; *Spectator* 19/1/80, 24–25 *Stage* 24/1/80, 13; *Times* 15/1/80, 11; *Tribune* 18/1/80, 17; *Variety* 23/1/80, 94. Comment: Oxford Playhouse Theatre Company. *Variety* thought there was nothing new about the play's theme nor Barker's treatment of it and it would interest "those already converted to the author's bitter point of view." "I ran out of patience with [the play] after the opening few minutes. This was the kind of nonsense to make one despair of the minor fringe drama" (*Illustrated London News*). Despite some faults *Spectator* said it was "an interesting and often powerful play" and better than Barker's *Hang of the Jail*. *Times* was bewildered by the apparent enthusiasm for the play but added "Nicholas Kent's production is extremely well acted."

80.13 *The Hindsight Saga* (One-man show) Bernard Miles. RIVERSIDE STUDIOS 15/1/80. Reviews: *Ealing Gazette* 18/1/80, 21; *Times* 18/1/80, 13. Comment: Bernard Miles looked back on his career which his admirers would appreciate, others less so (*Times*).

80.14 *On Approval* (C, 3a) Frederick Lonsdale. ST. GEORGE'S 15/1/80.** *Maria* Wislack Elvi Hale; *Helen Hayle* Catherine Chase; *Duke of Bristol* John Quentin; *Richard Halton* Brian Poyser. *Dir* Bob Cartland; *Sc dgn* Suresh Vedak. Plot: Best/26, 404–5, Bordman/3, 300, Hischak, Fletcher, French/2, Loney, 141, Nicoll/2, 416–17, Salem. Reviews: *Illustrated London News* 1/3/80, 73; *Guardian* 18/1/80, 9; *Stage* 24/1/80, 13. Comment: *Stage* thought highly of the comedy, but it needed "a more polished, stylish and exact production ... to be appreciated at its lively best."

80.15 *Night Duty* (P) Chris Hawes. KING'S HEAD 16/1/80 (Ln).* *Julie* Marian Boyes; *Staff Nurse Carrie Kennedy* Veronica Duffy; *Ward Sister* Donna Reading; *Senior Nursing Officer* Irene Hamilton. *Dir* Nicholas Broadhurst; *Dgn* Brian Nickless. Review: *Stage* 24/1/80, 23. Comment: "A 50-minute tone-poem for four nurses in a geriatric ward on Christmas Eve. It is white-hot from the heart (one senses that some sad personal experience lies close to it) but as a piece of special pleading it has the

sense of distance necessary to all great art" (*Stage*).

80.16 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 17/1/80.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

80.17a *The Human Voice* (Monol) Jean Cocteau (trans Carl Wildman *La voix humaine*, 1930). THREE HORSESHOES 18/1/80.** Cast: *Stage* 17/1/80, 12. Evie Garratt. *Dir* William Tanner; *Sc dgn* Tim Copping, John Goodman. Plot: Hochman, Patterson. Review: *Stage* 28/2/80, 25. Comment: Pentameters.

80.17b *The Keyhole* (P, 1a) Jean Tardieu (trans Sidney Papert of *La serrue*, 1955) THREE HORSESHOES 18/1/80.** Cast: *Stage* 17/1/80, 12. *The Client* Alan Mason; *The Madam*, Charon Diana Bishop. *Dir* William Tanner; *Sc dgn* Tim Copping, John Goodman. Plot: Hochman. Review: *Stage* 28/2/80, 25. Comment: Pentameters.

80.17c *Mr. Me (Dialogue with a Brilliant Partner)* (P) Jean Tardieu (trans Colin Duckworth of *Monsieur moi*, 1969). THREE HORSESHOES 18/1/80.** Cast: *Stage* 17/1/80, 12. Alan Mason, Diana Bishop. *Dir* William Tanner; *Sc dgn* Tim Copping, John Goodman. Review: *Stage* 28/2/80, 25. Comment: Pentameters.

80.18 *The King's Clown* (C) David Vando. TOWER, CANONBURY, 18/1/80. 1st perfd North Michigan University, Marquette, Michigan, 1979; 1st British perf. Cast: *Stage* 17/1/80, 12; TTC. Review: *Stage* 7/2/80, 12. Comment: *Stage* said this play, about Molière, was "quite an elaborate work in its development and ramifications, and the company, under the direction of Robert Pennant-Jones, did extremely well."

80.19 *Mutiny on the M1* (MP, 22 sc) Donna Franceschild (bk, lyr, mus). ALBANY EMPIRE 18/1/80.* Noreen Kershaw, Brian Hibbard, Tim Thomas, Steve A'Dor, Debby Bishop. *Dir* Sue Parrish; *Mus dir* Paul Sanders. Reviews: *Guardian* 21/1/80, 9; *New Statesman* 25/1/80, 142; *Stage* 7/2/80, 12. Comment: MPS 893. Combination Company. A rock group named Mutiny breaks down on the M1 motorway. "The production is deservedly attracting full houses and a good cross-section of local people" (*Stage*). "It's all made palatable by some energetic acting, especially from Brian Hibbard as an ageing rocker from Manchester, and Debby Bishop ... as the young girl escaping from the backstreets" (*Guardian*).

80.20 *The Club* (C, 2a) David Williamson. HAMPSTEAD

21/1/80; trfd to OLD VIC 4/3/80. 1st perfd Russell Street Theatre, Melbourne, Australia, 24/5/77; 1st British perf. Cast: *Stage* 17/1/80, 12; Theatricalia. *Laurie* Ron Graham; *Jock* Ron Haddrick; Jeff Ashby. Drew Forsythe, Ivar Kants, Barry Lovett. *Dir* John Bell; *Dgn* Tom Bannerman. Reviews: *Guardian* 21/1/80, 9, 22/1/80, 9, 6/3/80, 9; *Illustrated London News* 1/3/80, 73; *New Statesman* 25/1/80, 141-42; *Observer* 27/1/80, 15; *Spectator* 26/1/80, 23; *Stage* 31/1/80, 95; *Times* 22/1/80, 10. Comment: Nimrod Theatre of Australia. The play was about backroom intrigues in an Australian Rules football club (*Observer*). "The boardroom machinations and battling for power make a robust and sustained comedy: it has, too, a satisfactory villain who glides through the night like a small puff-adder impersonating Uriah Heep" (*Illustrated London News*). "The rude Australian acting was mostly good" (*Spectator*). "A fine play and another blazing demonstration of Australian acting" (*Times*).

80.21 *Heartaches of an English Pussycat* (P) Genevieve Serreau (adpt of Honoré de Balzac, *Peines de coeur d'une chatte anglaise*, 1840). OLD VIC 21/1/80. 1st British perf this adpt Royal Lyceum, Edinburgh, 3/9/79. *Tom Lord Puff* Horacio Pedrazzini; *Beauty* Marilu Marini; *Amandine* Amélie Berg; Facundo Bo, Alain Salomon, Jérôme Nicholin, Raquel Iruzubieta, Jacques Jolivet. *Dir* Alfredo Rodriguez Arias; *Ch* Marilu Marini; *Masks* Rostislav Doboujinsky; *Cost dgn* Claudie Gastine; *Sc dgn* Emilio Carcano; *Light* André Diot. Plot: Hischak/2, 165. Reviews: *Guardian* 22/1/80, 9; *Stage* 31/1/80, 96; *Times* 22/1/80, 10. Comment: Group TSE (Paris). *Guardian* averred the satire of Balzac's story got lost in this whimsical, stylized version. *Times* enjoyed the curtain call, but not the rest of the production. The first New York production, as *Heartaches of a Pussycat* (ANTA 19/3/80), ran for 5 performances.

80.22 *Akhmaton* (P) Agatha Christie. FOUNTAINS ABBEY 22/1/80.* *Akhmaton* Anthony Homyer; Andrew King. *Dir* James Gillhouley. Reviews: *Guardian* 29/1/80, 9; *Times* 31/1/80, 13. Comment: Company of Three. Written in 1937, the piece was about the controversial pharaoh. "This production does nothing to show why the play should have left its mouldering printed pages" (*Times*).

80.23 *Hughie* (P, 1a) Eugene O'Neill. COTTESLOE 22/1/80.** Cast: NTA; Theatricalia. *Night Clerk* Howard Goorney; *Erie Smith* Stacy Keach. *Dir* Bill Bryden; *Dgn* Hayden Griffin; *Light* Andy Phillips; *Sound* Chris Jordan; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sarah Parkin, Wendy Pedley, Hilary Peek. Plot: Best/28, 477, Bordman/3, 55, Bryer, Dowling, Matlaw. Reviews: *Guardian* 23/1/80, 10; *Illustrated London News* 1/3/80, 73; *Observer* 27/1/80, 15; *Spectator* 26/1/80, 23; *Stage*

31/1/80, 95; *Times* 23/1/80, 11; *Tribune* 18/1/80, 17. Comment: MPS 908 (for this revival). National Theatre. Previews 18/1–21/1/80. Stacy Keach's London debut in which he "underplayed nicely, somewhat in the old 'method' style, but such subtlety made it hard for him to sustain our interest" (*Spectator*). *Observer* said Keach's "Erie cannot be faulted except for its carefulness." *Times* praised the set design, lighting and Keach: "As so often with O'Neill, one goes in dread and comes out enriched." The production remained in repertory until 16/2/80.

80.24 *Trees in the Wind* (P, 2a) John McGrath. COURT 22/1/80.** Cast: Findlater; *Stage* 17/1/80, 12. *Joe* Philip Donaghy; *Aurelia* Tina Marian; Annie Hayes, Cecily Hobbs. *Dir* Penny Cherns; *Dgn* Jenny Tiramani; *Light* Nigel Walker. Plot: Bull/1. Reviews: *Guardian* 23/1/80, 10; *Observer* 27/1/80, 15; *Stage* 7/2/80, 12; *Tribune* 1/2/80, 7. Comment: 7:84 Company (England). *Guardian* recalled being impressed by the original production, but now recanted; the piece was "imposing waffle." "Outdated didacticism" (*Tribune*).

80.25 *Bastard Angel* (P) Barrie Keeffe. WAREHOUSE 23/1/80.* Cast: *Stage* 17/1/80, 12; *Theatricalia*. *Alun* Alun Armstrong; *Bill* Roger Sloman; *Billy* Robin Davies; *Caryl* Cheryl Hall; *Howard* Hugh Fraser; *Joyce* Matyelok Gibbs; *Max* Fred Pearson; *Mike* Andrew Dickson; *Ricky* Georgette Lindsay; *Shelley* Charlotte Cornwell; *Stanmore* Clive Merrison; *Steve* Darryl Read; *Trev* Donald Sumpster; *Val* Jill Baker. *Dir* Bill Alexander; *Dgn* Douglas Heap; *Light* Brian Wigney; *Mus* Andrew Dickson. Plot: Bull/2, Weintraub. Reviews: *Gay News* 6/3/80, 24; *Guardian* 25/1/80, 11; *Observer* 27/1/80, 15; *Stage* 7/2/80, 11; *Times* 25/1/80, 11; *Tribune* 15/2/80, 7. Comment: MPS 898. Royal Shakespeare Company. *Tribune* commended this "pop-scene epitaph on the seventies." *Observer* commented on the excessive amplification of the music, as did *Times* which also failed to understand the meaning of the piece. *Guardian* said the actor-musicians brought "rock society to comic and unlovely life."

80.26 *Better a Live Pompey than a Dead Cyril* (P) Clare McIntyre (adpt of Stevie Smith's poems) and Stephanie Nunn (mus). ACTION SPACE 23/1/80. Susan Glanville, Clare McIntyre, Marilyn Milgrom. *Sc dgn* Amanda Fisk. Reviews: *Observer* 20/1/80, 13; *Stage* 15/5/80, 12. Comment: Women's Theatre Group (later known as Sphinx Theatre Company). *Stage* commended the design elements and Stephanie Nunn's music. "Most of the occasional pieces, with their bizarre rhymes and bald, sudden departures from scansion, are the more playful when recited, or even sung, to musical accompaniment" (*Observer*).

80.27 *Born in the Gardens* (C, 2a) Peter Nichols. GLOBE 23/1/80. 307 perf. 1st perfd Theatre Royal, Bristol, 29/8/79. Cast: *Stage* 17/1/80, 12; *Variety* 30/1/80, 86. *Maud* Beryl Reid; *Mo* Barry Foster; *Hedley* Peter Bowles; *Queenie* Jan Waters. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* S. Bailey; *Pres* Eddie Kulukundis, John Wallbank, Archie Stirling, Howard Panter; *Dir* Clifford Williams; *Dgn* John Gunter; *Light* Mark Pritchard; *Deputy dir* Patrick Tucker; *Assist dgn* Pippy Bradshaw; *Sm* Meryl Roberts; *Dsm* Tana Russe; *Asm* Ewart Richards. Plot: Demastes/2, Weintraub. Reviews: *Guardian* 24/1/80, 13; *Illustrated London News* 1/4/80, 82; *Observer* 27/1/80, 15; *Spectator* 2/2/80, 25; *Stage* 31/1/80, 95; *Times* 24/1/80, 13; *Variety* 30/1/80, 86. Comment: MPS 830. Superb cast (*Stage*). *Variety* did not find much that was new in the piece but opined "if its marquee power works [it] should have a moderate run." "As a play it is all over the place," and lacks some sort of "unity of tone" (*Spectator*). *Observer* noted the local references to Bristol (an attraction for the audience at the premiere) had been necessarily removed in order to make the piece "a state-of-England" play, and as a consequence the play suffered. *Times* pointed out the play was plotless, was "made up of bits and pieces," and struggled to be about "weighty matters."

80.28 *The Merry Widow* (MP, 3a) Victor Léon and Leo Stein (adpt of Victor Léon and Leo Stein, *Die lustige Witwe*, 1905) and Forman Brown (lyr) and Franz Lehár (mus). COLISEUM 23/1/80.** *Count Danilo Danilovitch* Emile Belcourt; *Hanna Glavari* Anne Howells; *Camille de Rosillon* Graham Clark; *Valencienne* Delia Jones; *Baron Mirko Zeta* Eric Shilling; *Njegus* John Fryatt; *Raoul de St. Brioche* Terry Jenkins; *Bogdanovitch* Roderick Earle; *Sylviane* Angela Bostock; *Kromov* Alexander Magri; *Olga* Lynn Barber; *Pritchitch* Leigh Maurice; *Praskovia* Rosalind Horsington; *Dodo* Carol Roscoe; *Clo Clo* Pamela Fasso; *Margot* Moira Clark; *Major-Domo* Harry Henderson. *Dir* Colin Graham; *Ch* Pauline Grant; *Sc dgn* David Collis; *Light* Charles Bristow; *Cond* Henry Krips/Hazel Vivienne; *Staff pd* Peter Foster, Stefan Janski. Plot: Bordman, Bordman/5, 236, Gänzl, Green, Hischak, Shipley, Wilmeth. Cast: *Stage* 24/12/80, 2. Reviews: *Guardian* 24/1/80, 13, 12/2/80, 9; *Irish Times* 31/1/80, 8; *Spectator* 2/2/80, 23; *Stage* 7/2/80, 16. Comment: This new production by Colin Graham was uneven and "rather heavy-handed" (*Guardian*). *Times* thought Henry Krips's conducting was often too slow.

80.29 *Liberty Hall* (F, 2a) Michael Frayn. GREENWICH 24/1/80. 1st perfd Yvonne Arnaud, Guildford, 20/6/78 as *Balmoral*. Cast: *Stage* 24/1/80, 14. *Winn* Julian Fellowes; *Deeping* Anthony Sharp; *Blyton* Rowena Cooper;

McNab, *Walpole* Rikki Fulton; *Skinner* George Cole; *Trisha* Jill Meager; *Kochetov* Oliver Cotton. *Dir* Alan Dossor; *Dgn* Poppy Mitchell; *Light* Nick Chelton; *Ch* Susan Claire. Plot: Weintraub. Reviews: *Gay News* 6/3/80, 24; *Guardian* 25/1/80, 11; *Observer* 27/1/80, 15; *Spectator* 2/2/80, 25; *Stage* 31/1/80, 95; *Times* 25/1/80, 11. Comment: MPS 887. The premise of the play was that “the 1917 revolution has taken place in Britain, not Russia, which is still a capitalist, Tsarist country” (*Stage*). *Guardian* described the play as “an odd, intriguing mix of Philip King and Pirandello ... a weird stylistic hotchpotch.” *Observer* commended the middle section of the piece, but faulted the other two. *Times* also faulted aspects of the piece but still concluded “it is a jolly evening, with excellent performances” from George Cole and Oliver Cotton.

80.30a *Little Brother, Little Sister* (P, 1a) David Campton. THEATRE SPACE 24/1/80.** Plot: Bull/2, Hochman, Vinson.

80.30b *Out of the Flying Pan* (P, 1a) David Campton. THEATRE SPACE 24/1/80. 1st perfd Library, Scarborough, 11/8/60. Plot: Bull/2.

80.31 *The Prime Slot Front Cloth* (Revue) Robert Longden (bk, mus, lyr) and Hereward Kaye (mus, lyr). ICA 24/1/80 (Lt).** Cast: *Stage* 24/1/80, 14. Connie Booth, Robert Pugh, Caroline Embling, Perry Benson, Tilly Vosburgh, Caroline Jones. *Dir* Charlie Hanson.

80.32 *The Loose End Flyers* (Comedy revue). YORK AND ALBANY 26/1/80.* 1 perf. Cast: *Stage* 24/1/80, 2. Bob Sinfield, Gary Oldman, David Reeves Lynn, Chris Stagg. Comment: The Loose End Flyers.

80.33 *The Misanthrope* (P, 3a) Molière (trans Tony Harrison). QUESTORS 26/1/80.** Cast: QTA. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 4/1/80, 21.

80.34 *Richard III* (T) William Shakespeare. ROUND HOUSE 28/1/80.** *Richard III* Ramaz Chkhikvadze; *Henry of Richmond* Akaki Khidasheli; *Buckingham* Georgi Gegechkori; *Queen Elizabeth* Salome Kanchelli; *Queen Margaret* Medea Chakhava; *Clown* Avto Makharadze. *Dir* Robert Sturua; *Mus* Gia Kancheli Reviews: *Guardian* 29/1/80, 9; *Observer* 3/2/80, 14; *Spectator* 2/2/80, 25; *Stage* 7/2/80, 11; *Times* 29/1/80, 11; *Variety* 13/2/80, 214. Comment: Rustaveli Company. Performed in Russian (trans Z. Kiknadze). “An eerie production, part fantasy, part ballet” (*Stage*). *Spectator* reported that, even though the audience could not understand a word

being spoken, it cheered “the roof off the Roundhouse.” *Guardian* noted the same response to “Robert Sturua’s sensational production.” *Times* described the production as an “expressionist farce” with “black comic detail,” and underpinned by “Gia Kancheli’s sardonic music.”

80.35 *Beecham* (P, 2a) Caryl Brahms and Ned Sherrin. APOLLO 29/1/80. 94 perf. 1st perfd Playhouse, Salisbury, 25/7/79 as *Make the Little Beggars Hop*. Cast: *Stage* 24/1/80, 14; *Theatricalia*; *Variety* 13/2/80, 214. *Sir Thomas Beecham* Timothy West; *Musical Secretary* Terry Wale. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Bernard Albrow; *Pres* Eddie Kulukundis, Michael White, Archie Stirling Ltd.; *Dir* Patrick Garland; *Dgn* Richard Marks; *Cost dgn* Barbara Wilson; *Light* Kevin Flynn; *Mus dir* Colin Purbrook; *Sm* Brian Kirk; *Dsm* Darinka Nenadovic; *Asm* Angus Reid. Reviews: *Gay News* 21/2/80, 27; *Guardian* 30/1/80, 10; *Illustrated London News* 1/4/80, 82; *Observer* 27/1/80, 37, 3/2/80, 14; *Spectator* 16/2/80, 25; *Stage* 7/2/80, 11; *Times* 30/1/80, 9; *Variety* 13/2/80, 214. Comment: MPS 899. “A documentary on the great conductor which has play-scenes and some revue attributes” (*Stage*). Timothy West’s performance as Beecham made the production “an original and enjoyable theatrical event” (*Variety*). *Times* noted West’s “usual scrupulous care, his knack for discovering individual mannerisms.”

80.36 *The Caucasian Chalk Circle* (P, 5a) Bertolt Brecht (trans James Stern and Tania Stern and W. H. Auden of *Der kaukasische Kreidekreis*, 1948). WAREHOUSE 30/1/80.** Cast: RSCA; *Theatricalia*. *Adzak*, *Merchant 2*, *Musician*, *Stableman* Alun Armstrong; *Aleko Bereshvili*, *Anastasius*, *Niko Mikadze*, *Old Peasant*, *Farmer*, *Fugitive*, *Chef*, *Doctor*, *Very Old Man* John Rogan; *Aniko*, *Girl Tractor Driver*, *Sulika*, *Ludovica*, *Younger Lady* Jill Baker; *Arkadi Tsheidse* Kenneth Colley; *Arsen Kazbeki*, *Merchant 1*, *Peasant*, *Surab*, *Cripple* Fred Pearson; *Bizergan Kazbeki*, *Delegate*, *Georgi Abashvili*, *Stableman*, *Sandro Oboladze* Hugh Fraser; *Blackmailer*, *Irakli Simon*, *Chachava*, *Soldier* Colin McCormack; *Blockhead*, *Peasant*, *Nina*, *Shauva* Kenny Ireland; *Corporal*, *Delegate* Roger Sloman; *Delegate*, *Ironshirt*, *Shalva*, *Yussap* Donald Sumpter; *Elder Lady*, *Makinae Abakidse*, *Mother-in-Law*, *Peasant Woman*, *Old Woman*, *Very Old Woman* Matyelok Gibbs; *Expert*, *Invalid*, *Illo Shuboladze*, *Innkeeper*, *Mika Loladze*, *Lavrenti Vachnadze* Clive Merrison; *Grusha*, *Peasant Woman* Jane Carr; *Ironshirt*, *Farmer*, *Very Young Workman* David John; *Kato Wachtang*, *Merchant Woman*, *Natella Abashvili* Charlotte Cornwell; *Musician*, *Rider* Andrew Dickson. *Dir* John Caird; *Dgn* Chris Dyer; *Light* Brian Wigney; *Mus* Stephen Oliver. Plot: Fletcher, French/2,

Gassner, Hochman, Law, Matlaw, Mplots, Patterson, Salem, Shank. Reviews: *Guardian* 31/1/80, 11; *New Statesman* 15/2/80, 257; *Observer* 3/2/80, 14; *Spectator* 16/2/80, 25; *Stage* 14/2/80, 23; *Times* 31/1/80, 13. Comment: Royal Shakespeare Company. "A good, straight, enjoyable account ... mercifully free from plodding doggedness" (*Guardian*). "John Caird's production is ... purist and workmanlike ... it brings out the full dullness of Brecht's earnest and sentimental parable" (*Spectator*). *Times* described the production as "generally light-hearted."

80.37 *Deadly Nightshade* (P) Val Smith. YORK AND ALBANY 30/1/80. 1st perfd Highland Church Tolbooth, Edinburgh, 20/8/79. Cast: *Stage* 24/1/80, 2. Comment: Barnes Theatre Group.

80.38 *The Little Prince* (P) Antoine de Saint-Exupéry (adpt Francis Aiqui of *Le petit prince*, 1943). UPSTREAM 30/1/80. Cast: *Stage* 31/1/80, 94. *Narrator* Nicolas Chagrin; *Little Prince* Sarah Finch; Alfredo Michelsen, Tom Hunsinger, James Patrick, Karen Mann. *Dir* Francis Aiqui; *Dgn* Vikie Le Sache; *Ch* Angela Hardcastle; *Light* Alastair McArthur; *Mus* Tim Scratchley; *Mus dir* Bill Thorp. Review: *Stage* 28/2/80, 25. Comment: Riding Lights Theatre Company. *Stage* said this was "the first full-scale" adaptation of Saint-Exupéry's book in Britain.

80.39 *Blot* (C) Ali Salim. YOUNG VIC 31/1/80.* *Director*, *Beggar* David Oliver Craik; *Playwright*, *Journalist* Roy Montague; *Annie St. John*. *Dir* Adel Darwish. Reviews: *Guardian* 1/2/80, 11; *Stage* 21/2/80, 14; *Times* 1/2/80, 13. Comment: MPS 902. TOCAD. The piece satirized the theatre and dramatists for their willingness to compromise their work in order to become successful.

80.40 *Coming or Going* (P) Roger Kennedy. ACTION SPACE c. 31/1/80 (Ln).* Cast: *Stage* 31/1/80, 86. Patrick Waldron, Brian Vaughan, Peter Gordon, Roy Sampson. *Dir* Mervyn Watson. Review: *Stage* 14/2/80, 24. Comment: Almost Free. The play was about discharged mental patients. *Stage* said it was too long, though not a bad effort for the dramatist's first play.

80.41 *The Whore's Revenge* (P) James Hadley (adpt of Euripides, *Medea*, 431 B.C.). SPICE OF LIFE 31/1/80; trfd to THEATRE-IN-THE-SQUARE AT THE CROWN 27/3/80.* Janet Crawford. *Dir*, *Dgn* Hovhanness I. Pilikian. Plot: Gassner, Hochman, Patterson. Review: *Stage* 14/2/80, 24. Comment: *Stage* complained the adaptation lacked a "clear-cut exposition and the author's indiscipline in assembling his material to make its fullest effect is all too obvious."

80.42 *George* (Ent) Anon. LA BONNE CREPE 2/80. Deborah Manship, Sharon Rosita, Shelly King, Joanna Monro, Jill Davies. Review: *Stage* 21/2/80, 14. Comment: An "amalgam of song and monologue," "an entirely inconsequential but wryly funny insight into the multiple facets of modern woman's character" produced in a restaurant (*Stage*).

80.43 *Mademoiselle Colombe* (P, 4a) Jean Anouilh (trans Miriam John of *Colombe*, 1951). TOWER, CANONBURY, 1/2/80. Cast: TTC. Plot: French/2, Hochman, Matlaw, Salem. Review: *Stage* 21/2/80, 14. Comment: *Stage* found the play sleep-inducing and the performances uneven.

80.44 *Sir Roger and His Most Extraordinary Case* (F epic) Peter Leabourne and Andy Cunningham. OVAL HOUSE 1/2/80. 1st perf? Cast: *Stage* 31/1/80, 94. *Sir Roger Pimp* Kevin Bannon; *Gudrun Knackerbottom* Mandy Travis; *Martha Gibson*, Peter Leabourne. *Dir* Richard Robinson; *Dgn* Penny Saunders. Review: *Stage* 21/2/80, 14. Comment: Covent Garden Community Theatre. Also known as *Sir Roger and His Most Amazing Case*. The piece was about "nuclear waste and the disposal thereof" (*Stage*).

80.45 *The Way of the World* (C) William Congreve. ORANGE TREE 1/2/80.** Cast: *Stage* 31/1/80, 94. *Lady Wishfort* Georgine Anderson; *Witwoud* Andrew Branch; *Fainall* Sam Cox; *Mrs. Fainall* Merelina Kendall; *Sir Wilfull* Richard Owens; *Mrs. Marwood* Ann Penfold; *Mirabell* Damien Thomas; *Millamant* Stephanie Turner; *Brian Miller*, *Janie Booth*. *Dir* Sam Walters. Plot: Fletcher, Gassner, Hischak, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Gay News* 21/2/80, 27; *Stage* 21/2/80, 14; *Times* 6/2/80, 13. Comment: Richmond Fringe. This modern-dress production was whittled down to a running time of two hours. *Gay News* enjoyed the production, as did *Times* after remarking on the challenge of staging the play in the Orange Tree's "claustrophobic room."

80.46 *The Greeks* (Trilogy) John Barton (adpt) and Kenneth Cavander (adpt/trans). ALDWYCH 2/2/80. 1st thus. Cast: RSCA; *Stage* 31/1/80, 94; *Theatricalia*; *Variety* 20/2/80, 86. *Andromache*, *Athene* Billie White-law; *Andromache's Son* Cassian Castle/Edward George; *Apollo* John Shrapnel; *Chorus*, *Briseis* Jenny Lipman; *Chorus*, *Seris* Jocelyn Cunningham; *Chorus*, *Trojan Slave* Susannah Fellows; *Chorus*, *Iphigenia* Judy Buxton; *Chrysothemis*, *Chorus* Diana Berriman; *Electra*, *Chorus* Lynn Dearth; *Eucleia*, *Psytalla* Judith Harte; *Helen*, *Chorus* Janet Suzman; *Hermione*, *Chorus* Avril Carson; *Menelaus* Tony Church; *Nitetis*, *Chorus* Deirdra Morris;

Old Man, Peleus Oliver Ford-Davies; *Orestes* Mike Gwilym; *Soldiers* Peter Holmes, Stuart Organ; *Theoclymenus, Pylades* Peter Woodward; *Thetis, Chorus* Annie Lambert; *Tyndareus, Thoas* Edwin Richfield; *Chorus* Celia Gregory, Darlene Johnson, Eliza Ward. *Dir* John Barton; *Dgn* John Napier; *Light* David Hersey; *Mus* Nick Bicat; *Ch* Sheila Falconer. Reviews: *Christian Science Monitor* 3/3/80, 14; *Guardian* 4/2/80, 11; *Illustrated London News* 1/4/80, 82; *New Statesman* 8/2/80, 220–22; *Observer* 10/2/80, 15; *Spectator* 9/2/80, 23–24; *Stage* 7/2/80, 11; *Times* 4/2/80, 11; *Variety* 20/2/80, 86. Comment: MPS 903A, 903B, 903C. Royal Shakespeare Company. A composite work divided into three plays, *The War, The Murders, and The Gods* which were adapted from ten original plays, seven of which were by Euripides, with additional material from Aeschylus, Sophocles, and Homer. The complete production ran for nine hours and was offered on Saturdays beginning at 10:00 am. The individual parts were performed separately as regular evening and matinée performances. “As an eccentric theatrical stunt by way of popularizing a neglected wellspring of western culture, *The Greeks* seems a cinch to be a box-office hit” (*Variety*). *Observer* thought the “overriding virtue [of the production] is lucidity.” *Guardian* commended the whole enterprise, noted its “occasional eccentricities,” and ultimately found “it also never seems irrelevant to our concerns and preoccupations.” Despite the length of the complete cycle, *Times* thought the production was “spellbinding.” *Illustrated London News* admired the ambition of the project, but found there was an “absence of heightened speech, something to lift the mind, to transform these battles long ago. Agreed, the narratives themselves can be potent, never more than when Hecuba, enslaved and fettered, mourns for burning Troy. Yet even there I waited at the Aldwych for language that would fire the spirit.”

80.46.2a *The Pedagogue* (Monol, 1a) James Saunders. NEW INN 2/2/80.** John Holloway. Plot: Vinson.

80.46.2b *The Ruffian on the Stair* (C, 1a) Joe Orton. NEW INN 2/2/80.** *Dir* Rita Wallis. Plot: Demastes/2, Fletcher, Hirschak/2, 6, Walford, Weintraub.

80.47 *Witch Way to the Ball* (P for children) Jackson Lacey. ARTS 2/2/80.* *Sorceress* Christine Absalom; *Aunt, Yellow Witch of Woe* Jenni Hinkes; David Yip, Ian Tyler, Clive Martin, Tony Wredon. *Dir* Rod Lewis; *Sc dgn, Cost dgn* Bernard Culshaw. Review: *Stage* 28/2/80, 25. Comment: MPS 859. Unicorn Theatre. *Stage* reported there was a “packed and responsive house” for this play about a young boy and an apprentice witch.

80.48 *The Bedbug* (MP) Vladimir Mayakovsky (anon trans of *Klop*, 1929) and Richard Sanders (mus, lyr). PRINCE ALBERT 4/2/80. 1st perf this mus version. Cast: *Stage* 31/1/80, 94. Lizza Aiken, Nick Dowsett, Fiona Gaunt, Judy Harris, George Irving, Peter Kenvyn, Anthony Sergeant, Colin Stepney, Pippa Thomas. *Dir* Lou Stein; *Dgn* Jim Daly, Wallace Heim; *Mus* Richard Sanders. Plot: Gassner, 556, Hochman, Matlaw, Patterson. Reviews: *Guardian* 6/2/80, 10; *Stage* 14/2/80, 24. Comment: Gate Theatre Club. *Guardian* was surprised the play had been turned into a musical. *Stage* commended “the high standard of stage craftsmanship and acting.”

80.49 *A Life* (P) Hugh Leonard. OLD VIC 4/2/80. 1st perfd Abbey, Dublin, 4/10/79. Cast: *Stage* 31/1/80, 94; Theatricalia. *Drumm* Cyril Cusack; *Lar* Stephen Brennan; *Dolly* Daphne Carroll; *Dorothy* Ingrid Craigie; *Desmond* Garrett Keogh; *Mibs* Dearbhla Molloy; *Kearns* Philip O’Flynn; *Mary* Maureen Toal. *Dir* Joe Dowling; *Dgn* Wendy Shea. Plot: French/2, Hirschak/2, 175, Hochman, Schrank, Salem. Reviews: *Gay News* 21/2/80, 27; *Guardian* 5/2/80, 9; *Irish Times* 6/2/80, 5; *New Statesman* 15/2/80, 257; *Observer* 10/2/80, 15, 17/2/80, 15; *Stage* 14/2/80, 23; *Times* 5/2/80, 9. Comment: MPS 904. Abbey Theatre Company. “The piece hasn’t the emotional urgency, the strength of love and grief” (*New Statesman*). *Guardian* admired the writing which, nevertheless, could not disguise the fact the play was “a somewhat sentimental melodrama.” *Times* said the company, led by Cyril Cusack, was “impressive and the play “ingeniously crafted.” The first New York production (Morosco 2/11/80) ran for 64 performances.

80.50 *Same Time, Next Year* (C, 2a) Bernard Slade. RICHMOND 4/2/80.** Deborah Watling, Norman Eshley. Plot: Bordman, Fletcher, Hirschak, Hirschak/2, 86–87, Hochman, Loney, Salem. Comment: A one-week engagement.

80.51 *True Facts* (P) Bill Elverman. GROVE 4/2/80. 1st British perf. *Avery* Tony Brooks; *Brooke* Jill Stanford. *Dir* Paul Caister. Reviews: *Gay News* 21/2/80, 27; *Guardian* 11/2/80, 11; *Stage* 14/2/80, 24; *Times* 9/2/80, 8. Comment: An “angst-ridden night in the lives of a couple of neurotic New Yorkers,” one of whom is gay (*Stage*). *Gay News* thought the play was lacking a consistent quality but was still worthy of production. *Times* found the dialogue was “often less than gripping” and the acting uneven. The play was produced at the Astor Place, New York, 30/9/81 as *Particular Friendships* (23 performances).

80.52 *Had I Been Alone* (P) Stephen Lavell. THEATRE SPACE 5/2/80. 1st prof perf. Gary Hope. *Dir* Nick Hamm.

Review: *Stage* 14/2/80, 24. Comment: "A view of Britain in the future as a one-party state" (*Stage*) The play was given an amateur reading in 4/79 as part of a student drama festival (*Stage* 26/4/79, 22), and another in Exeter (*Stage* 21/6/79, 34).

80.53 *The People Show No. 84* COURT 5/2/80. Cast: Findlater. George Kahn, José Nava, Emil Wolk, Mark Long, Joy Lemoine, Linda Hoyle. Reviews: *Guardian* 8/2/80, 9; *Observer* 10/2/80, 15; *Stage* 21/2/80, 14; *Times* 6/2/80, 13. Comment: English Stage Company. "The whole thing is great fun if you sit back and let it happen" (*Times*).

80.54 *The Risen People* (P) James Plunkett (adpt of his *Strumpet City*, 1969). ICA 5/2/80. 1st perfd Abbey, Dublin, 23/9/58; 1st London perf Unity 22/5/59. *Fitz* Peter Caffrey; John Murphy, Charlie Roberts, Ann Rowan, Noel O'Donovan, Mil Fleming. *Dir* Jim Sheridan; *Dgn* Carol Betera. Reviews: *Guardian* 8/2/80, 9; *Irish Times* 15/2/80, 7; *New Statesman* 15/2/80, 257; *Stage* 14/2/80, 24; *Times* 8/2/80, 11. Comment: MPS 901. Project Arts Centre (Dublin). About working-class people in Dublin just before World War I (*Stage*). *New Statesman* complained the acting was "too often hectic, strident and monotonous." *Guardian* praised Jim Sheridan's production but thought the play itself was too perfunctory. *Times* said the production needed more clarity.

80.55 *Appearances* (P, 1a) Simonie Benmussa (adpt of Henry James, "The Private Life," 1892) and Barbara Wright (trans). MAY FAIR 6/2/80. 70 perf. 1st perf thus. Cast: *Stage* 31/1/80, 86. *Maitre d'Hotel* James Woolley; *Vincent Adney* Sebastian Breaks; *Henry James* Daniel Massey; *Lady Mellifont* Frances White; *Clarence Dorimont* Neil McCaul; *Blanche Adney* Susannah York; *Lord Mellifont* Donald Pickering; *Maid* Fiona Reid. *Lic* Gordon Hotels Ltd.; *Pres* Anthony Vander Elst, Mecca Productions, Richard Jackson; *Dir, Dgn* Simone Benmussa; *Assoc pd, Art dir* Christopher Tookey; *Sm, Carp* Dominique Ehlinger; *Sm* Anthony Herrick; *Dsm* Philip Rees; *Asm* Jenny Hayes; *Press rep* Ros Toland; *Mgr* Francis Weston; *Bom* Gail Hussey. Reviews: *Guardian* 5/2/80, 8, 7/2/80, 11; *Illustrated London News* 1/4/80, 82; *New Statesman* 15/2/80, 257; *Observer* 10/2/80, 15; *Spectator* 16/2/80, 25; *Stage* 14/2/80, 23; *Times* 7/2/80, 9. Comment: *Stage* said the piece "achieved the right Jamesian atmosphere of well-bred, cultivated people engaged in modest but worthwhile pursuits." "The play is not so much a drama as a debate about a mystery" (*Observer*). "An elegant and affected fantasy, a treatment of 'alternate identities,' such as—just one example—the puzzle of a man who, when he is not in public, presenting his social image, can melt into air" (*Illustrated London*

News).

80.56 *The Key Tag* (P) Michael McGrath. THEATRE UPSTAIRS 7/2/80.* Cast: Findlater; *Stage* 7/2/80, 10. *Fintan* Patrick Drury; *Pamela* Diana Patrick; *Rita* Veronica Quilligan; Noel Collins, Marina McConnell. *Dir* Roger Michell; *Dgn* Grant Hicks; *Light* Alan O'Toole. Reviews: *Guardian* 8/2/80, 9; *Stage* 14/2/80, 23; *Times* 8/2/80, 11; *Tribune* 15/2/80, 7. Comment: MPS 882. English Stage Company. The play was given a rehearsed reading at the Theatre Upstairs 25/10/79. "A not entirely successful attempt at black comedy, dealing with marital and nuclear family misery" (*Tribune*). *Times* said the piece bore "ominous symptoms of take-it-or-leave-it artistic arrogance."

80.57 *The Sorcerer* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 7/2/80.** Plot: Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

80.58 *Werewolf Boulevard* (One-man show) Andy Smith. ICA 7/2/80 (Lt). Andy Smith.

80.59 [No entry]

80.60 *Before the Party* (P, 2a) Rodney Ackland (based on W. Somerset Maugham's story, 1922). RICHMOND 11/2/80.** Plot: French, Mander/5, Rogal. Comment: Oxford Playhouse Company production prior to opening at the Queen's in March (80.132).

80.61 *Hell's First Whisper* (P) Robert Pugh. OLD RED LION (2) c. 11/2/80.* Cast: *Stage* 14/2/80, 2. Tessa Bell-Briggs, Daniel Collings, Colm Daly, Paul Hegarty, Robert Owen, Stephen Oxley. *Dir* Robert Pugh. Review: *Stage* 13/3/80, 14. Comment: A group of random strangers at a railway station late at night all meet their deaths by dawn; well acted (*Stage*).

80.62 *The Love of King David and Fair Bethsabe* (Biblical D) George Peele. UPSTREAM c. 11/2/80. 1st perfd 1594. Cast: *Stage* 14/2/80, 36. Nigel Ford, Diana Lang, Tony Phillips, Richard Mapletoft, Paul Burbridge, Julie Higginson. *Dir* Murray Watts; *Dgn* Gill Douglas. Reviews: *Observer* 24/2/80, 15; *Stage*: 6/3/80, 17. Comment: Riding Lights Theatre Company. Performed in modern dress. *Observer* found merit in the play and some vigorous acting, but faulted some curious staging.

80.63 *The Set Up* (P) David Brookes. AFRICA CENTRE 11/2/80 (Ln). 1st London perf? Cast: *Stage* 7/2/80, 10. Julie Sullivan, Siv Bjorg, David Landberg, Robert Ricards. *Dir* Carolyn Sally Jones.

80.64 *Squaring the Circle* (C) Valentin Katayev (adpt Basil Ashmore of *Kvadratura kruga*, 1928). YE OLDE GATE HOUSE 11/2/80.** Cast: *Stage* 7/2/80, 10. David Dowse, Martin Head, Amanda Orton, Colleen Peace, Nick Wolff. *Dir* Paul Ross. Plot: *Best/35*, 414–15, French/2, Hochman, Matlaw, Salem, Sobel. Review: *Stage*: 6/3/80, 17. Comment: The play was also known as *Quintet in A Flat* (see MPS 523).

80.65 *Country Life* (C) Carlo Goldoni (trans Robert David Macdonald of *La villeggiatura*, 1761). LYRIC, HAMMERSMITH, 12/2/80. 1st perf this version Citizens, Glasgow, 23/3/79. Cast: *Stage* 31/1/80, 85. *Ferdinando* Peter Eyre; David Gwillim, John Moreno, Ciaran Madden, Carl Oatley, Ralph Michael, Keith Drinkel, Julia Foster, Veronica Sowerby, Trevor Baxter, Jenny Laird, Susan Denaker, Peter Bourke, Ellen Pollock. *Dir* David Giles; *Sc dgn* Kenneth Mellor; *Cost dgn* Mark Negin. Plot: Hochman. Reviews: *Gay News* 6/3/80, 24; *Illustrated London News* 1/4/80, 82; *New Statesman* 22/2/80, 293; *Observer* 17/2/80, 17; *Stage* 21/2/80, 13; *Times* 13/2/80, 9. Comment: *Observer* averred the original was “dismally treated.” *New Statesman* found the production interesting, but the adaptation was “prolix” and “somewhat anachronistic,” and the acting uneven. “An interesting, bitter and uneasy evening,” with stylistically uneven performances (*Times*).

80.66 *Greek* (P) Steven Berkoff. HALF MOON 13/2/80.* Cast: SHM; *Stage* 7/2/80, 10. *Dad*, *Manager of Café* Matthew Scurfield; *Wife*, *Doreen*, *Waitress* Linda Marlowe; *Mum*, *Sphinx*, *Waitress* Janet Amsden; *Eddy*, *Fortune-teller* Barry Phillips. *Dir* Steven Berkoff; *Sm* Tom Donnellan; *Dsm* Mick Bearwish. Plot: French/2. Reviews: *Gay News* 6/3/80, 24; *Guardian* 15/2/80, 9; *New Statesman* 29/2/80, 332; *Observer* 17/2/80, 17; *Spectator* 23/2/80, 22–23; *Stage* 21/2/80, 13; *Times* 14/2/80, 13, 16/2/80, 8; *Tribune* 7/3/80, 18. Comment: *Guardian* felt “verbalised to death” by this version of the Oedipus story set “in a plague-ridden modern London.” *Times* (14/2) declared “Berkoff’s grotesque techniques sabotage” the intention of presenting a love story. *Tribune* commended the transposition to contemporary London which raised the theme of England in decline.

80.67 *Jack Doyle—The Man Who Boxed Like John McCormack* (P) Ian McPherson. LYRIC STUDIO, HAMMERSMITH, 13/2/80. 1st London perf. Cast: *Stage* 7/2/80, 10. *Old Doyle* James Donnelly; *Young Doyle* Luke Hayden; *Movita* Jacinta Martin; Maurice Blake, Patch Connolly, Moira Fitzgerald, Finola Keogh, Michael Loughnan, Paul O’Keefe, John Quinn. *Dir* Roland Jaquarello; *Dgn* John Hallé; *Mus dir* Sue Van Colle; *Ch* Judi McCartney; *Fight arr* Peter Woodward. Reviews:

Irish News 18/3/80, 13; *Stage* 21/2/80, 13; *Times* 13/2/80, 9. Comment: Green Fields and Far Away company (Irish) which had toured the play during 1979. *Times* called it an “over-inflated pub play” about the life of an Irish boxer.

80.68 *The Weavers* (P) Gerhart Hauptmann (trans Frank Marcus of *Die Weber*, 1893). ROUND HOUSE 14/2/80.** 1st perf this adpt. Cast: *Stage* 31/1/80, 86. *Dreissiger* Michael Elphick; Terence Bayler, Marjorie Bland, Thomas Heathcote, Barrie Rutter, Anna Wing, Bruce Lidington, Wally Thomas, Frank Shelley. *Pres* Goethe Institute, E. R. Associates; *Dir* Paul Marcus; *Dgn* Liz da Costa; *Light* John Beecroft. Plot: Gassner, Hochman, Matlaw, Maurer, 46–57, Patterson, Salem, Shipley, Sobel. Reviews: *Guardian* 16/2/80, 11; *New Statesman* 22/2/80, 293; *Observer* 17/2/80, 17; *Spectator* 23/2/80, 23; *Stage* 21/2/80, 13; *Times* 15/2/80, 11. Comment: *Stage* incorrectly thought that this was the first British production of *The Weavers*. *Spectator* was bored by the play and the production did not help. *Observer* found Paul Marcus’s production was slow and “an apparently demoralised cast leave nervous pauses before every speech.” “I have rarely seen such a remorseless exhibition of generalized sentimental acting” (*Times*).

80.69 *Duet for One* (D, 2a) Tom Kempinski. BUSH 15/2/80.* Cast: *Stage* 14/2/80, 2. *Stephanie Abrahams* Frances de la Tour; *Dr. Alfred Feldmann* David de Keyser. *Dir* Roger Smith; *Dgn* Caroline Beaver. Plot: Bull/3, Fletcher, Hischak, Hischak/2, 197. Reviews: *Gay News* 6/3/80, 24; *Guardian* 18/2/80, 9; *New Statesman* 22/2/80, 293–94; *Observer* 17/2/80, 36, 24/2/80, 15; *Stage* 21/2/80, 13; *Times* 16/2/80, 8. Comment: A musician’s multiple sclerosis sheds light on her relationship with her husband. The play was performed “flawlessly” (*Guardian*); *Times* concurred. *Gay News* praised every aspect of the play, production, and acting. The first New York production (Royale 17/12/81) ran for 20 performances.

80.70 *The Nose* (P) Janet Dalley (adpt of Nikolai Gogol’s story, 1836). YORK AND ALBANY 15/2/80. 1st perf this adpt. Cast: *Stage* 14/2/80, 14. *Major Kovalev* Roger Lewis; Frank Bren, Adele Saleem, Ninka Scott, Michael Wilcox. *Dir* Lesley Ferris; *Cost dgn* Ella Huhne, Tim Howe. Review: *Stage* 1/5/80, 11. Comment: *Stage* said Dalley’s adaptation “adds a nightmare quality to the surreal fantasy which owes as much to Dali as to Fuseli.”

80.71 *Sing for Your Supper* (Revue) Richard Rodgers (mus) and Lorenz Hart (lyr) and Sara Randall (deviser). TOWER, CANONBURY, 15/2/80. 1st perfd Helen Hayes, New York, 13/5/75 as *Rodgers and Hart*. Cast: *Stage* 14/2/80, 14; TTC. Plot: Bordman/5, 685, Hischak.

Comment: The New York production ran for 108 performances.

80.72 *Ice* (P) Peter Brooks and cast (adpt of Anna Kavan's novel, 1967). ALMOST FREE 18/2/80. 1st perfd Salisbury Church Hall, Causewayside, Edinburgh, 20/8/79. Cast: *Stage* 14/2/80, 14. Review: *Times* 19/2/80, 15. Comment: MPS 939. Impact Theatre Cooperative (a group from Leeds; see *Stage* 17/5/79, 30). The piece, directed by Peter Brooks, was "still primarily a novelistic narrative" performed by an anonymous cast lacking in vocal skills (*Times*).

80.73 *Move Over Mrs. Markham* (FC, 2a) Ray Cooney and John Chapman. RICHMOND 18/2/80.** William Franklyn, Virginia Stride, Peter Russell, Henry Knowles, Vivienne Burgess, Valerie Hermann, Anthony Shirvell, Katie Fawkes, Wendy Marsh. *Pres* David Kirk, Donald Bodley; *Dir* David Kirk; *Sc dgn* William Greer. Plot: Fletcher, French/2, Loney. Comment: A one-week engagement.

80.74 *Playground* (P, 2a) Douglas Verrall. QUESTORS 19/2/80.* Cast: QTA. Reviews: *Middlesex County Times* 22/2/80, 21; *Stage* 17/4/80, 11. Comment: The play, which exposed the facades of five holiday makers, was "both entertaining and thought provoking. Verrall's command of dialogue was certainly impressive but his strength of characterisation did vary" (*Stage*).

80.75 *The Primary English Class* (F) Israel Horovitz. WYNDHAM'S 19/2/80.** *Debbie Wastba* Auriol Smith; Carl Forgione, Graeme Eton, Kieran Montague. *Dir* Sam Walters. Plot: Hirschak/2, 99, Hochman, MacNicholas, Vinson. Reviews: *Guardian* 7/3/80, 9; *Stage* 20/3/80, 13; *Times* 7/3/80, 9. Comment: Richmond Fringe production. The production was "smartly acted" (*Times*). *Stage* thought the play too long, but there was "brisk direction by Sam Walters and a lively cast"

80.76 *Teresa* (P) Alton Kumalo. COCKPIT 19/2/80.** Comment: Temba Theatre Company.

80.77 *Catchpenny Twist* (Charade with mus) Stewart Parker and Shaun Davey (mus). KING'S HEAD 21/2/80. 1st perfd Peacock (Abbey), Dublin, 25/8/77. Cast: *Stage* 21/2/80, 12. *Monagh* Nichola McAuliffe; *Martin* Bryan Murray; *Roy* Tony Scannell; *Tony* Doyle, Linda Polan, Sally Hughes, Anna Keaveney. *Dir* Robert Gillespie; *Sc dgn* Martin Tilley; *Mus dir* Dave Brown. Plot: Bull/2, Schrank. Reviews: *Guardian* 22/2/80, 11; *New Statesman* 29/2/80, 332; *Observer* 24/2/80, 15; *Stage* 28/2/80, 15; *Times* 25/2/80, 13. Comment: MPS 906. The piece had been seen on BBC-1 TV on 5/12/77, but was rewritten

for this production. *Guardian* opined the piece made "a good point about the long, inescapable shadow cast by the current [Irish] troubles." *New Statesman* commended the piece although it did lack "bite" and there was a superfluous bibulous chanteuse. "A ragbag of a musical drama, wittily sliding along the razor edges of Belfast reality, though too untidy and timid to be completely successful" (*Times*).

80.78 *Fiddler on the Roof* (Mus, 2a) Joseph Stein (bk; based on Sholem Aleichem's stories) and Jerry Bock (mus) and Sheldon Harnick (lyr). WIMBLEDON 21/2/80.** 24 perf. Cast: *Stage* 20/12/79, 2. *Tevye* Alfred Marks; *Yenta* Stella Tanner; *Stephanie* Voss, Leonie Cosman, Alison Truefitt, Susan Beagley, Julie Jupp, Maxine Gordon, Richard Tate, Maynard Williams, Leon Lissek, Frank Ellis, Benny Lee, James Saxon, Douglas Anderson, Peter Eden, Melody Kaye, Ann Hood, Philip Newman, Terence Hillir, Virginia Graham, Danny Grover, Sean Kay, Rodney Madden, James Tillitt, Ian McArthur, Paul Napier-Burrows, Richard Morris, Brian McGuire, Mark Fowler, Billy Strachan, Kathy van den Elst, Beverley Klein, Toni Adelman, Eric Gething, Gillian Hayes, Nicky Shorn, Anton Alexander, Clive Griffin. *Pres* Martin Gates; *Dir* Ken Hill; *Dgn* Tim Goodchild; *Ch* Irene Claire; *Light* Joe Davis; *Musical supervisor* Jack Forsyth; *Press rep* Andra Fitzgerald. Plot: Bordman, Bordman/5, 637-38, Fletcher, Gänzl, Hirschak, Kennedy, Law, Loney, OTF, Shipley, Wilmeth. Reviews: *Guardian* 27/2/80, 12; *Stage*: 6/3/80, 15. Comment: A full blown touring production starring Alfred Marks good enough for the West End (*Guardian*). The production suffered large financial losses and the later stages of the tour were abandoned (*Stage* 27/3/80, 1, 17/4/80, 11).

80.79a *Poor Man Dey Suffer* (P) Rufus Orishayomi. AFRICA CENTRE 21/2/80. Cast: *Stage* 21/2/80, 2. Comment: MPS 937.

80.79b *The President's Office* (P) Alex O'Konnor. AFRICA CENTRE c. 21/2/80 (Ln). Cast: *Stage* 21/2/80, 2.

80.80 *Poor Ol' Joe* (P) John Lynch. KING'S HEAD 21/2/80 (Ln). 1st perfd Dublin Arts Festival 1976. Cast: *Stage* 21/2/80, 12. Kevin Moore, Dick Sullivan. *Dir* Vladimir Mirodan; *Dgn* Yossi Bal. Reviews: *Irish Times* 25/2/80, 7; *Stage*: 6/3/80, 15. Comment: *Irish Times* thought the theme resembled that in Hugh Leonard's *Da*, but here "the two men try to spell out what is wrong between them."

80.81 *Remembrance* (P) Derek Walcott. KESKIDEE CENTRE 21/2/80. 1st perfd Dorsch Centre, St. Croix, US

Virgin Islands, 22/4/77; 1st British perf. Cast: *Stage* 21/2/80, 12. *Mabei Jordan* Yvonne Brewster; *Albert Jordan* Rufus Collins; Malcolm Frederick, Chrissy Gilbert, George Lascelles, Amanda Leigh. *Dir* Anton Phillips. Plot: Hischak/2, 147. Reviews: *Guardian* 25/2/80, 9; *Stage* 8/5/80, 40. Comment: The play consisted of the memories of a retired Trinidadian teacher "all wrapped luxuriously in imagery" (*Guardian*). "It is a very well written piece, tautly constructed within a time-slip framework; it was sensitively directed" (*Stage*). The first New York production was at the Other Stage 24/4/79.

80.81.2 *Accidental Death of an Anarchist* (F, 2a) Dario Fo (trans [Gillian Hanna] *Morte accidentale di un anarchico*, 1970; adpt Gavin Richards). WYNDHAM'S 22/2/80.** Cast: *Stage* 28/2/80, 16; Theatricalia. *Maniac* Gavin Richards; *Inspector Pissani* Jim Bywater; Gavin Muir, Ken Gregson, John Gillett, Jeni Barnett. *Mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd.; *Dir* Gavin Richards; *Dgn* Mary Hobden; *Light* Donald McLeish; *Assist dgn* Miranda Melville; *Sm* Tony Harpur; *Dsm* Colin Haldane; *Asm* Jane Beebee; *Sc bld* Terry Murphy (Scenery) Ltd. Plot: Fletcher, Griffiths, Law, Patterson, Shipley. Reviews: *Gay News* 20/3/80, 25; *Guardian* 7/3/80, 9; *Observer* 9/3/80, 15; *Spectator* 15/3/80, 23; *Stage* 13/3/80, 13; *Times* 6/3/80, 13; *Tribune* 14/3/80, 9. Comment: Belt and Braces Roadshow. *Guardian* reported the audience was "young, casually-dressed"; however, the revival lacked "the sizzle" of the Half Moon production (79.118) and was missing Alfred Molina (*Maniac*). *Spectator* panned the production, describing it as "vulgar trash, crudely performed and put together." *Times* declared the production created "the electric atmosphere reserved for radical groups that successfully penetrate the bourgeois heartland."

80.82 *The Midnight Court* (Ent). Irish words and music. BURGH HOUSE 22/2/80. Cast: *Stage* 21/2/80, 12. Barbara Berkery, Judy Duggan, Cilla Henderson Smith, Kate O'Cannon, Vladimir Mirodan, Yossi Bal.

80.83a *The Cagebirds* (P, 1a) David Campton. NEW INN 23/2/80. 1st perfd Hereford College of Education, Hereford, 22/3/70. *The Wild One* Davina Andrews. *Dir* Rita Smidman. Plot: Bull/2, Walford. Review: *Ealing Gazette* 29/2/80, 22. Comment: "Campton takes a clever metaphor and then expands it tediously and unnecessarily into a play that is always predictable. 'Women hide behind routine pre-occupations,' he tells us, 'thinking they are free when they are really caged'" (*Ealing Gazette*).

80.83b *The Private Ear* (C, 1a) Peter Shaffer. NEW INN 23/2/80.** *Ted* Derek Longhurst; *Bob* Frank Wyse;

Doreen Amanda Summers. *Dir* John Wilson. Plot: Bordman/4, 390, Demastes/2, Fletcher, French/2, Hischak, Hochman, Loney, Salem, Walford, Weintraub. Review: *Ealing Gazette* 29/2/80, 22. Comment: "John Wilson's direction captures the atmosphere of the situation with convincing accuracy, but the actors are a little too typecast to allow the underlying themes of the play to surface clearly" (*Ealing Gazette*).

80.84 *The Admission* (P) Melissa Murray. ACTION SPACE 25/2/80.* Cast: *Stage* 21/2/80, 2. Christine Edmonds, John Levitt. *Dir* Sue Dunderdale. Review: *Stage* 3/4/80, 8. Comment: Almost Free. "It concerns a married woman of education with three children and her descent into the abyss of insanity" (*Stage*).

80.85 *Doctor Faustus* (T) Christopher Marlowe. LYRIC STUDIO, HAMMERSMITH, 25/2/80; trfd to FORTUNE 27/3/80.** Cast: *Stage* 21/2/80, 12; Theatricalia. *Bad Angel, Robin, Lechery, Helen of Troy* Simon Cutter; *Beelzebub, Dick, Pope Adrian, etc.* David Rappaport; *Chorus, Valdes, Lucifer, etc.* James Griffin; *Cornelius, Gluttony, Covetousness, Charles V* Roger Frost; *Good Angel, Envy, Sloth, Alexander* John Sommerville; *Dr. Faustus* James Aubrey; *Mephistophilis* Patrick Magee; *Wagner, Pride, Wrath, Darius, etc.* Garry Cooper. *Gen mgr* J. Scott Parkinson; *Dir* Christopher Fettes; *Dgn* Kandis Cook; *Ch* Sara Van Beers; *Assist dir* Kim Dambek; *Assist dgn* David Dean; *Sm* Neville Granger; *Dsm* Tony Lawrence; *Asm* Penny Taylor; *Wm* Andrew Short; *Press rep* Genista Streeten. Plot: Fletcher, Griffiths, Hochman, Holzknicht, Law, Patterson, Salem, Shank, Shipley. Reviews: *Gay News* 20/3/80, 26; *Guardian* 26/2/80, 9; *Illustrated London News* 1/6/80, 113; *New Statesman* 4/4/80, 526; *Observer* 2/3/80, 14, 30/3/80, 16; *Spectator* 12/4/80, 21; *Stage* 13/3/80, 13; *Times* 26/2/80, 11, 28/3/80, 15. Comment: An all-male production, with spartan staging, and a "really riveting performance" from Patrick Magee (*New Statesman*). *Observer* (2/3) said the production conjured up "a wholly artificial world of universal evil" which the doubling of roles helped to sustain. "Despite some extraneous theatricality" Christopher Fettes's production was "a rare achievement" (*Times* 26/2). There were 203 performances at the Fortune.

80.86 *From Clontarf to Castle Dracula* (One-man show) Maureen Charlton. SUGAWN c. 25/2/80. Cast: *Stage* 28/2/80, 31. Ivan Stoker-Dixon. Review: *Irish Times* 22/2/80, 4. Comment: Performed by the great-nephew of Bram Stoker.

80.87 *God Bless the Guv'nor* (Moral melo) Ted Willis. HAMPSTEAD c. 25/2/80.** Plot: Bull/3. Comment: Unity

Theatre.

80.88 *Just a Social Visit* (P) Dave Simpson. SOHO POLY c. 25/2/80 (Ln). 1st perfd BBC Radio-4 11/7/78; 1st stage perf. Cast: Theatricalia. *George* Charles Kay; *Mary* Maureen O'Brien. *Dir* Kay Patrick; *Dgn* Terry Jacobs. Reviews: *Stage* 8/5/80, 40; *Times* 4/3/80, 8. Comment: The play involved people caught up by a piece of social security legislation concerning cohabitation. *Times* thought it was "truthfully written" and played "with great sensitivity." "The writing was humorous, sharp, and sometimes full of pathos, and the tension was always sustained" (*Stage*).

80.89 *The Open Razor* (P) Paul Wetherby (based on Georg Büchner's play, *Woyzeck*, 1913 [written 1836]). THEATRE SPACE 25/2/80. 1st perf? Cast: *Stage* 21/2/80, 12. Andrew Alty, David Glover, Dottie James, Tina Sharpington. *Dir* Paul Wetherby; *Mus dir* Clive Fishlock. Review: *Stage*: 6/3/80, 17. Comment: Lincolnshire Roadshow.

80.90 *Ragman* (Jazz mus) Edmund Banyard (bk) and Francis Campbell (mus). WESTMINSTER 25/2/80 (m). *St. Paul* Steven Mann; *Titan* Cy Benson; *Hermes* Paul Burton; *Callisto* Marcia King; *Tantalus, Demetrius* James Bryce; *Mercurius, Cadmus* Maurice Lane. *Dir, Ch* Neil Fitzwilliam; *Sc dgn* Nicola Sandford. Review: *Stage* 17/4/80, 11. Comment: The piece was based on "St. Paul's mission to Ephesus ... it is all very ecumenical. It is all very sincere, nicely staged, well played, sung and acted but altogether too much as a Biblical lesson dressed up" (*Stage*).

80.91 *Rape* (P) James Duke. ELEPHANT 25/2/80.** *Emily Newcomb* Mary Conlon; *George Henry Thomas* Peter Cleall. *Dir* Peter Cleall. Review: *Stage* 20/3/80, 14. Comment: *Stage* noted Duke attempted to be fair to both parties involved, but thought he favored the male's defense.

80.92 *Trial Run* (P) Nigel Williams. YOUNG VIC 25/2/80. 1st perfd Playhouse, Oxford, 4/2/80. *Gange* Art Malik; *Renu* Renu Setna; Nicholas Lyndhurst, Dominic Letts, Seward Green, Kim Clifford. *Dir* Nicholas Kent. Reviews: *Fulham Chronicle* 7/3/80, 4, 13; *Guardian* 25/2/80, 9, 26/2/80, 9; *New Statesman* 29/2/80, 332; *Observer* 2/3/80, 14; *Spectator* 8/3/80, 24; *Stage* 13/3/80, 14; *Times* 26/2/80, 11. Comment: MPS 885. Oxford Playhouse production. Overall *Stage* found the piece, involving a hostage situation, a "somewhat dissipated affair." *Guardian* (26/2) noted the arguments presented in the play divided the audience's sympathies and it had already achieved its objective of raising "over £800 for

the Southall Defence Fund." *Times* thought even the dramatist doubted this was a play.

80.93 *The Iceman Cometh* (P, 4a) Eugene O'Neill. COTTESLOE 26/2/80.** 34 perf. Cast: NTA; *Stage* 28/2/80, 16; Theatricalia. *Cecil Lewis* Frederick Treves; *Chuck Morello* Brian Protheroe; *Cora Morag* Hood; *Don Parritt* Kevin McNally; *Ed Mosher* Derek Newark; *Harry Hope* J. G. Devlin; *Hugo Kalmar* Tony Haygarth; *James Cameron* Gawn Grainger; *Joe Mott* Oscar James; *Larry Slade* Niall Tóibín; *Lieb Elliott Cooper*/Anthony Falkingham; *Margie* Edna Doré; *Moran* John Tams; *Pat McGloin* Brian Glover; *Pearl* Ann Lynn; *Piet Wetjoen* Jeffrey Chiswick; *Rocky Pioggi* John Salthouse; *Theodore Hickey* Jack Shepherd; *Willia Oban* James Grant. *Dir* Bill Bryden; *Dgn* Hayden Griffin; *Assist dgn* Carmel Collins; *Light* Andy Phillips; *Assist light* Laurence Clayton; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sarah Parkin, Wendy Pedley, Hilary Peek. Plot: Best/46, 63, Bordman, Bordman/4, 259–60, Bronner, Bryer, Carpenter, 153–63, Dowling, Fletcher, Griffiths, Hischak, Hochman, Law, Loney, 247, MacNicholas, Matlaw, Salem, Shipley, Wilmeth. Reviews: *Guardian* 6/3/80, 9; *Illustrated London News* 1/5/80, 98; *Observer* 9/3/80, 15; *Spectator* 8/3/80, 23–24; *Stage* 13/3/80, 13; *Times* 6/3/80, 13. Comment: National Theatre. Press night was 4/3/80. A "triumphant production" (*Stage*). Although the production was over five hours long, *Spectator* was ultimately "engulfed in its full tidal force." *Observer* appeared overwhelmed by the play and thought Jack Shepherd was miscast as Hickey and there were other actors who were "hopelessly miscast." The set deprived the production of "the stimulus of visual curiosity" and the acting was uneven (*Times*). The production remained in repertory until 5/4/80.

80.94 *Thee and Me* (P, 2a) Philip Martin. LYTTTELTON 26/2/80. 1st perfd Duke's, Lancaster, 10/3/78. Cast: NTA; *Stage* 21/2/80, 12; Theatricalia; *Variety* 5/3/80, 86. *Danny Turnbull* George Sweeney; *Ettie Gromer* Gillian Barge; *Jack Gromer* Leonard Maguire; *Jeremiah Stiggins* Ian Hogg; *Molly Gromer* Kay Adshead; *Robert Kemp* Don Warrington; *Sal Gromer* Mary Maddox; *Will Gromer* Billy McColl. *Dir* Michael Rudman; *Sc dgn* Sue Plummer; *Cost dgn* Lindy Hemming; *Light* Gerry Jenkinson; *Mus* Howard Goodall; *Sound* Gabby Haynes; *Sm* Jackie Harvey; *Dsm* Ernest Hall; *Asm* Karen Bradley, Adrian Lawson. Reviews: *Gay News* 20/3/80, 26; *Guardian* 27/2/80, 12; *New Statesman* 7/3/80, 370; *Observer* 2/3/80, 14; *Spectator* 8/3/80, 24; *Stage*: 6/3/80, 15; *Times* 27/2/80, 17; *Variety* 5/3/80, 86. Comment: MPS 909. National Theatre. Previews 2/2–25/2/80; Press night, advertised as the low price opening, was 26/2/80. Following poor reviews and ticket sales, the play was

withdrawn early on 15/3/80 (see *Stage* 13/3/80, 1). *Variety* reported an observable number of audience members left the theatre during the interval and the play contained “its own verdict when a character remarks on someone’s knack ‘for making the obvious even more tedious than the commonplace’ .. one of the ... more audible and witty lines.” *Times* had difficulty hearing the play as well as understanding why “this dourly incoherent piece” was selected for production.

80.95 *The Third Policeman* (C) Ken Campbell (adpt of the novel by “Flann O’Brien,” 1967). ICA 26/2/80.* Cast: *Stage* 28/2/80, 2. Mitch Davies, Richard Hope, Arthur Kohn, Bunny Reed, Oengus Macnamara, Barclay Johnson, Chris DePiss, Brian Calloway, Vanda Good-enoughski. *Dir* Oengus Macnamara. Reviews: *Guardian* 28/2/80, 8; *Observer* 2/3/80, 14; *Stage* 13/3/80, 14; *Times* 27/2/80, 17. Comment: *Guardian* said Campbell’s adaptation bore “little resemblance to Flann O’Brien’s delicately absurd allegory”; *Times* agreed. *Observer* called it “simply too much farce at the expense of wonder.”

80.96 *The Loud Boy’s Life* (P) Howard Barker. WAREHOUSE 27/2/80.* Cast: RSCA; *Stage* 21/2/80, 12; Theatricalia. *Alan Streatham, Brian Costall, Gavin Dampsing, Nigel Imber* Colin McCormack; *Andrew Devoid, Dr. Norman Mallow* Donald Sumpter; *Ann Adur, Elizabeth Bond* Matyelok Gibbs; *Archie Noyes, German Bomber, Richard, Ron Pulverist* Andrew Dickson; *Barry Toon, Soldier, Gary Slapp, Kevin Natley* David John; *Bernard Upholsterer, Boothman, Stanley Clench, Brian Pincer, Darts* Kenny Ireland; *Billy Wiper, Nicholas Jeal, Roger Blacklawn, Roy Shish* Hugh Fraser; *Boyd Camberby, Derek Blinter, Soldier, Patrick Eady* Roger Sloman; *Caretaker, Ralph, Monty Milmo, Sir George Fleming* John Rogan; *Crystal Blacklawn* Jill Baker; *Don Slade, Ezra Fricker* Clive Merrison; *Doris Fricker, Susan Greens* Cheryl Hall; *Harry Baker, Lionel Frontage, Norman Leathers* Alun Armstrong; *Norris Doggitt, Ralph Skardon, Sandy Slyhoop* Fred Pearson. *Dir* Howard Davies; *Dgn* Douglas Heap; *Light* Brian Wigney; *Sound* John Leonard. Reviews: *Guardian* 28/2/80, 8; *New Statesman* 7/3/80, 369–70; *Observer* 2/3/80, 14; *Stage* 13/3/80, 13; *Times* 28/2/80, 9; *Tribune* 7/3/80, 18. Comment: MPS 907. Royal Shakespeare Company. The production ran three hours. The play, about a right-wing populist politician, was not “theatrically gripping or persuasive in its own dramatic terms. In fact it’s rather dull” (*Tribune*). *New Statesman* described it as “a paranoid vision, and surely a self-indulgent one.” “The overriding purpose is to exhibit a solemn tableau of British public life and bombard it with cream pies” (*Times*).

80.97 *The Cockroach That Ate Cincinnati* (One-man show) Alan Williams. ICA 28/2/80 (Lt).** Cast: *Stage* 28/2/80, 16. Alan Aldred.

80.98 *The Liberty Suit* (P) Peter Sheridan and Gerard Mannix Flynn. COURT 28/2/80. 1st perfd Olympia, Dublin, 3/10/77. Cast: Findlater; *Stage* 28/2/80, 16. *Johnny Curly* Gabriel Byrne; *Billybow* Paul Bennett; Peter Caffrey, Peter Donovan, Ciaran Hind, Annie Kilmartin, Sean Lawlor, Frank Melia, Vincent McCabe, Noel McGee, John Murphy, Larry Murphy, Noel O’Donovan, Peter O’Donovan, Charlie Roberts, Robert Somerset, Eddie Stapleton. *Dir* Jim Sheridan; *Dgn* Wendy Shea; *Light* Rupert Murray. Reviews: *Guardian* 29/2/80, 9; *Observer* 24/2/80, 56, 2/3/80, 14; *Stage* 13/3/80, 13; *Times* 29/2/80, 13. Comment: English Stage Company. “About the inmates of a Dublin juvenile prison, and is written with care, clarity and compassion” (*Stage*). “A concentrated, powerful piece of writing, acting, and direction” (*Guardian*). *Observer* (2/3) concurred generally, but said the plot was “a very slender story.”

80.99 *Little Eyolf* (P) Henrik Ibsen (anon trans of *Lille Eyolf*, 1895). NEW END 28/2/80.** Cast: *Stage* 31/1/80, 86. Sheila Burrell, Michael Byrne, Michael Greatorex, Jennie Linden, Petra Markham. *Dir* Timothy Webster. Plot: Bryan, Fletcher, French/2, Hochman, Matlaw, Patterson.

80.100 *Rose* (C, 2a) Andrew Davies. DUKE OF YORK’S 28/2/80.* 211 perf. Cast: *Stage* 31/1/80, 1; Theatricalia; *Variety* 5/3/80, 86. *Rose* Glenda Jackson; *Mother* Jean Heywood; *Smale* Stephanie Cole; *Malpass* Gillian Martell; *Jim Beam* Tom Georgeson; *Sally* Diana Davies; *Jake, Father* Richard Vanstone; *Geoffrey* David Daker. *Pp, Lic* Duke of York’s Theatre Ltd.; *Pres* Colin Brough; *Dir* Alan Dossor; *Dgn* John Gunter; *Cost dgn* Lindy Hemming; *Light* Andy Phillips. Plot: Fletcher, Hirschak/2, 184. Reviews: *Gay News* 20/3/80, 26; *Guardian* 29/2/80, 9; *Illustrated London News* 1/5/80, 98; *New Statesman* 7/3/80, 370; *Observer* 9/3/80, 15; *Spectator* 8/3/80, 24; *Stage*: 6/3/80, 15; *Times* 29/2/80, 13; *Variety* 5/3/80, 86. Comment: MPS 918. The reopening of the renovated theatre (see *Stage* 14/2/80, 10–13). “That uncommon treat of a play, one that tells a personal story well and affectingly, with style, economy and involving characters,” and with Glenda Jackson “superb” as a defeated teacher (*Variety*). “A well-written, well-observed play in a minor key” (*Spectator*). *Times* commended the play for succeeding in presenting “the utterly commonplace” very effectively. The first New York production (Cort 26/3/81) ran for 68 performances.

80.101 *Twelfth Night; or, What You Will* (C) William

Shakespeare. TOWER, CANONBURY, 29/2/80.** Cast: *Stage* 28/2/80, 16; TTC.

80.102 *It, Them and Us* (P) Paul Prescott. LA BONNE CREPE 3/80. 1st perf? Paul Prescott, Virginia Denham, Jane Holstead, Robert Gill. *Dir* Paul Prescott. Reviews: *Gay News* 1/5/80, VIII; *Stage* 13/3/80, 14. Comment: “A fond parody of fifties sci-fi movies” (*Stage*).

80.103 *You Are Here Assembled* (One-man show) Frank Dunne (selections of James Joyce) . OLD VIC 3/80 (Ln). 1st London perf. Frank Dunne. Review: *Stage* 13/3/80, 14. Comment: *Stage*, paradoxically, wanted to hear Dunne read Beckett rather than Joyce.

80.104 *Lust in Space* (Cabaret) Bloodlips and Jon Taylor. TABERNACLE 1/3/80; trfd to THEATRE SPACE 3/80; trfd to ALBANY EMPIRE 25/4/80; trfd to OVAL HOUSE 1/5/80; trfd to THEATRE SPACE 15/5/80. Review: *Gay News* 3/4/80, 14–15, 22. Comment: Bloodlips. Five drag artists performed various songs and sketches on the moon.

80.105 *Dial Ten Amazing Little Boyfriends* (P) Colin Sell. KING’S HEAD 3/3/80. Comment: Direct Current. I have been unable to verify this production took place. *Catchpenny Twist* played in the evenings, and so, if performed, this would have been a lunchtime performance.

80.106 *Dylan Thomas Growing Up* (One-man show, 2pt) Emlyn Williams (devised from Dylan Thomas’ stories). AMBASSADORS 3/3/80. 30 perf. 1st perfd Bath Festival 18/5/55. Emlyn Williams. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Pres* John de Lannoy; *Sm* Martin Beckwith; *Asm* Stuart Owen; *PR* Carolyn Hollis. Reviews: *Stage* 20/3/80, 13; *Times* 5/3/80, 13; *Variety* 2/4/80, 93. Comment: *Variety* opined the show was of interest only to aficionados; otherwise, the two hour show was a “yawn.” *Times* noted Williams did not resemble or embody Dylan Thomas himself.

80.107 *Jubilee Too* (P) Stephen Jeffreys. NEW END c. 3/3/80. 1st perfd Arts Centre, University of Warwick, 17/1/80. Cast: *Stage*: 6/3/80, 39. Trevor Allan, Denise Armon, Robert McIntosh. *Dir* John Adams; *Dgn* Bernard Culshaw. Reviews: *Guardian* 4/3/80, 9; *Times* 4/3/80, 8. Comment: MPS 897. Paines Plough. The play involved recruiting African mercenaries, money, and right-wing patriotism. “A play expressing cynicism, idealism, and fear of post-imperial Britain” (Paines Plough website). *Times* thought the piece lacked originality and could be mistaken for “a tamed and cleaned up version of a Howard Barker first draft.”

80.108 *Rhesus* (T) Euripides (trans Richard Emil Braun).

FOUNTAINS ABBEY 3/3/80. Cast: *Stage* 28/2/80, 16. *Hector* Anthony Homyer; Nigel Gore, Andrew King, Ricardo Pinto, Robert Champion, Tim Robert. *Dir* James Gillhouley. Plot: Gassner. Reviews: *Guardian* 4/3/80, 9; *Stage* 3/4/80, 8. Comment: Company of Three. The play was somewhat obscured by James Gillhouley’s “lurid, balletic production” and the overblown translation (*Guardian*). “Comes close to being an unqualified artistic success” (*Stage*).

80.109 *The Winslow Boy* (D, 4a) Terence Rattigan. RICHMOND 3/3/80.** Cast: *Stage* 28/2/80, 16. *Sir Robert Morton*, *Q.C.* Bernard Hepton; *Catherine Winslow* Angela Richards; *Arthur Winslow* Philip Latham; *Violet* Debbie Davies; Mark Eadie, Rosalind Boxall, Simon Shepherd, Jon Isles, Barry Justice, Diana Marchment, Michael Mara. *Dir* Clive Perry. Plot: Best/47, 134, Bordman/4, 269, Demastes/1, Fletcher, Hirschak, Hochman, Kabatchnik/2, Law, Loney, 248, Matlaw, Mplots, Patterson, Rusinko, 57–61, Salem, Shank, Shipley. Review: *Stage* 13/3/80, 13. Comment: “An immaculately set and costumed revival ... [Hepton gave] a superbly controlled and convincing portrayal of the egotistical Sir Robert Morton,” with a “compelling” performance by Angela Richards (*Stage*). A one-week engagement.

80.110 *Le cirque imaginaire* (Circus) Victoria Chaplin and Jean-Baptiste Thiérrée and Lionel Epailard (mus). RIVERSIDE STUDIOS 4/3/80.** Victoria Chaplin, Jean Baptist Thiérrée. Review: *Stage* 27/3/80, 14. Comment: A successful revival (*Stage*).

80.111 *Life After Death Before Breakfast* (Cabaret) John Dowie. ICA 4/3/80 (Lt).* John Dowie. Review: *Stage* 20/3/80, 14. Comment: “Yes, death is a bundle of fun when presented by this gifted young comic [Dowie]. His peregrinations through the afterworld give him plenty of scope for ironic wit” (*Stage*).

80.112 *Paradise* (P) Vince Foxall. THEATRE SPACE 4/3/80. 1st perfd Community Theatre, Newport, Isle of Wight, 10/79?

80.113 [No entry]

80.114 *Private Lives* (Intimate C, 3a) Noël Coward. GREENWICH 6/3/80; trfd to DUCHESS 16/4/80.** 310 perf. Cast: *Stage*: 6/3/80, 16; Theatricalia. *Sibyl Chase* Jenny Quayle; *Elyot Chase* Michael Jayston; *Victor Prynne* Ian Collier; *Amanda Prynne* Maria Aitken; *Louise* Lesley Gregson. *Dir* Alan Strachan; *Dgn* Peter Rice; *Light* Nick Chelton; *Mus dir* Stuart Pedlar; *Ch* Susan Claire. Plot: Best/30, 483–84, Bordman, Bordman/4, 20, Demastes/1, Fletcher, French/2, Griffiths, Hirschak, Hochman, Law,

Levin, 83–86, Loney, 172, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Reviews: *Guardian* 7/3/80, 9, 17/4/80, 11; *Illustrated London News* 1/6/80, 113; *New Statesman* 25/4/80, 642; *Observer* 20/4/80, 16; *Spectator* 15/3/80, 23; *Stage* 13/3/80, 13; *Times* 8/3/80, 8, 17/4/80, 11. Comment: *Guardian* (7/3) praised the production and acting generally, but complained of some tinkering with the text and period. “Another example of how good plays, if clearly and simply done, will speak for themselves” (*Spectator*). *Illustrated London News* commended the split-second precision of the production. Alan Strachan’s fiftieth anniversary production captured the play’s vitality and comedy (*Times* 8/3).

80.115 *Angels Descend on Paris* (P) Noël Greig. ALBANY EMPIRE 7/3/80.* *Marta* Deborah Fallender; *Emily* Julianne Mason. *Dir* Nancy Diuguid; *Dgn* Paul Dart; *Songs* Paul Sand. Reviews: *Gay News* 20/3/80, 25; *Guardian* 17/3/80, 13; *Stage* 27/3/80, 14; *Tribune* 28/3/80, 7. Comment: MPS 894. The Combination. Set in 1934 and 1950 in Berlin and Paris, the play involved six people who disguise their inner feelings and sexuality. *Gay News* praised every aspect of the production. *Tribune* highlighted the play’s message of the dangers of labeling people. *Guardian* indicated Noel Grieg’s reach exceeded his grasp.

80.116a *Cowboys* (P, 1a) Sam Shepard. THREE HORSESHOES 7/3/80. 1st perfd (by Theatre Genesis) St. Marks Church, New York, 16/10/64. Cast: *Stage*: 6/3/80, 39. David Smith, Daniel Foley. *Dir* Daniel Foley. Review: *Stage* 24/4/80, 16. Comment: Pentameters. The play had been revised as *Cowboys Number 2* and performed in London earlier (72.309). *Stage* found the plot somewhat confusing but admired Shepard’s language.

80.116b *Sweet Eros* (P, 1a) Terrence McNally. THREE HORSESHOES 7/3/80.** Cast: *Stage*: 6/3/80, 39. *Young Man* Paul Herzberg; *Riri* Maya Woolfe. *Dir* William Tanner. Plot: Hochman, MacNicholas, Nelson/2, Walford. Review: *Stage* 24/4/80, 16. Comment: Pentameters. Solid performances by Paul Herzberg and Maya Woolfe (*Stage*).

80.117 *Magnificence* (D, 8sc) Howard Brenton. ORANGE TREE 7/3/80.** Cast: *Stage*: 6/3/80, 16. *Babs* Brian Oulton; *Jed* Frank Vincent; *Veronica* Tamara Hinchco; *Mary* Cindy O’Callaghan; *Lenin*, *Tramp* Arthur Nightingale; *Alice* Peter Olsen; *Constable* Peter Guinness; *Will* Peter Sproule; *Dan* Meade. *Sc dgn* Julia Pascal. Plot: Demastes/2, Hochman, Patterson, Vinson, Weintraub. Review: *Stage* 1/5/80, 11. Comment: Richmond Fringe. A successful revival and “the slight updates to apply it to the present political situation are valid and

unobtrusive” (*Stage*).

80.118 *Sadko and the Fish* (Mus for children) Hugh Trethowan (mus) and Juliet Desailley (lyr). ARTS 8/3/80.* Cast: *Stage*: 6/3/80, 16. *King of the Sea* David Bacon; *Sadko* Peter Polycarpou; *Monique* de Sain, *Isabella* MacKenzie, *Clive* Martin, *Ian* Tyler, *Tony* Wredon. *Dir* Nicholas Barter; *Dgn* Russell Craig; *Ch* Ann Whitley. Review: *Stage* 24/4/80, 16. Comment: Unicorn Theatre. “The story is of a young lute player who strikes two bargains with the King of the Sea” (*Stage*).

80.119 *Dead Bishop* (F) Benjamin Kuras. SOHO POLY c. 10/3/80 (Ln). 1st perf? Cast: *Stage* 13/3/80, 27. *Police Prefect François Lemaitre* John Clegg; *Inspector Poitier* John Forbes-Robertson. *Dir* Michael Almaz; *Dgn* Iona McLeish. Review: *Stage* 24/4/80, 16. Comment: A thin, unsuccessful piece involving dead clerics outside a brothel in Paris (*Stage*).

80.120 *Hitler in Liverpool* (C, 2a) John Antrobus. PRINCE ALBERT 10/3/80.* Cast: *Stage*: 6/3/80, 16; *Theatricalia*. *Hitler* Richard Bremmer; *Bridget* Margaret Ashley; *Alois* John Antrobus. *Dir* Lou Stein. Reviews: *Stage* 10/4/80, 10; *Times* 11/3/80, 9. Comment: Gate Theatre Club. The plot involved Adolf Hitler visiting his brother Alois in Liverpool. *Stage* was disappointed the play “tells me nothing new about Hitler and has no tones or colours of interesting drama. Maybe I miss the point, but I can see no special virtue in it.” “Despite Mr Antrobus’s distracting clowning, he has not written a trivial play, though it may in some ways be a foolish one” (*Times*).

80.121 *Houses in Between* (P) Ivor Dembina and Peter Fincham (songs). YOUNG VIC STUDIO 10/3/80. 1st perfd 1980? Cast: *Stage* 28/2/80, 31. Comment: Young Vic Education and Community Service. “A touring show for tenants’ associations” (*Stage*).

80.122 *Julius Caesar* (T) William Shakespeare. YOUNG VIC 10/3/80 (m).** *Brutus* John Rankin; *Cassius* Peter Waddington; *Mark Antony* Nic Jeune; *Susie* Johns, *Mike* Bourne, *Alan* Renwick. *Dir* Justin Greene; *Dgn* Barry Parman. Review: *Stage* 1/5/80, 11. Comment: Young Vic Education and Community Service. A modern dress production for schools, supplemented by slide projections, the latter being “more impressive than the communication of the words, for not all the speaking was of a high enough standard (nor sufficiently and completely involved) to capture this sort of a matinée audience” (*Stage*).

80.123 *This Happy Breed* (P, 3a) Noël Coward. RICHMOND 10/3/80. 1st perfd Grand, Blackpool, 22/9/42.

Richard Todd, Lana Morris, Jacqueline Reddin, Christine Russell, Dennis Spencer, Elizabeth Bradley, Graham Pountney, Kit Thacker, Daryl Webster, Julian Ashton, Annabel Price, Cheryl Johnson. *Dir* Val May; *Dgn* Tony Hemmings. Plot: Fletcher, Law, Levin, 48–51, Mander/4, Salem. Comment: A one-week engagement.

80.124 *The Arbor* (P, 2a) Andrea Dunbar. THEATRE UPSTAIRS 11/3/80.* Cast: Findlater. *Jill Marchant* Kathryn Pogson; Stephanie Fayerman, David Bamber, Ron Cook, Patrick Field, David Haig, Jeff Rawle, Mia Soteriou. *Dir* Max Stafford-Clark; *Dgn* Gemma Jackson. Reviews: *Guardian* 12/3/80, 10, 21/3/80, 10; *Observer* 16/3/80, 15; *Spectator* 15/3/80, 23; *Stage* 20/3/80, 14. Comment: MPS 912. Young People's Theatre scheme. This autobiographical play was about a fifteen-year-old pregnant girl being kicked around by everybody. "A real play, with theatrical life to it, not just a short story put on the stage, and it has the exciting smell of talent" (*Spectator*).

80.125 *Jolly Green Soldier* (P) Steve Wilmer. AFRICA CENTRE 11/3/80.** Cast: *Stage*: 6/3/80, 39.

80.126 *Loose Connections* (Mus ent) Fran Landesman (verse) and Jason McAuliffe (mus). OLD RED LION (2) c. 11/3/80.* Cast: *Stage* 14/2/80, 2. Fran Landesman, Jason McAuliffe, Glyn James, Verity Anne Meldrum, Polly Murray. Reviews: *Stage* 20/3/80, 14; *Times* 12/3/80, 9. Comment: The entertainment consisted of thirty-four songs. A "high-gloss cabaret at pub prices" (*Times*).

80.127 *The Morning Show* (P) Daniel Goldberg. COURT 11/3/80.* Cast: Findlater. David Bamber, Ron Cook, Stephanie Fayerman, Kathryn Pogson, Mia Soteriou, Jeff Rawle. *Dir* Roger Michell. Reviews: *Guardian* 12/3/80, 10; *Observer* 16/3/80, 15; *Stage* 20/3/80, 14. Comment: MPS 913. Young People's Theatre scheme. "A short sharp satire on a New York radio show" (*Guardian*).

80.128 *An Optimistic Thrust* (P) The Company. YOUNG VIC 11/3/80. 1st perfd Nuffield, Lancaster, 20/2/80? Cast: *Stage*: 6/3/80, 16. *Tim* Christian Burgess; *Doreen* Julie Covington; Bruce Alexander, Paul Jesson, Pauline Melville, David Rintoul. *Dir* William Gaskill. Reviews: *Guardian* 11/3/80, 9, 13/3/80, 11; *New Statesman* 21/3/80, 448; *Stage* 27/3/80, 13; *Times* 28/3/80, 15. Comment: Joint Stock Theatre Group. *New Statesman* said the production was "about shedding dead ideas and beliefs," but was "very, very dull." *Guardian* (13/3) said it was "pointless" and "not worth telling." *Times* said the two main elements of the show were "scenes from *Great Expectations* and scenes inside the school, respectively contrasting Dickensian naturalism with masked farce."

80.129 *The Personal Effects* (P) Lucy Anderson Jones. THEATRE UPSTAIRS 11/3/80.* Cast: Findlater. David Bamber, Ron Cook, Stephanie Fayerman, Patrick Field, Jeff Rawle, Mia Soteriou. *Dir* Nicholas Wright. Reviews: Review: *Guardian* 12/3/80, 10; *Observer* 16/3/80, 15; *Stage* 20/3/80, 14. Comment: MPS 914. Young People's Theatre scheme. "A nightmare of a play about a mother dying a slow and horrible death from multiple sclerosis and the effect it has on the teenage daughter" (*Guardian*).

80.130 *Pythagoras* (P) Dannie Abse. GROVE (2) 11/3/80. 1st perfd Brum Studio, Birmingham, 22/9/76. Cast: *Stage*: 6/3/80, 16. *Pythagoras* Ian Frost; *Mr. X* David Dowse; *Cockney Charlie* Martin Head; *Dr. Aquillus* Tony Halfpenny; *Marian* Colleen Pearce; *Ellen* Yvonne Adalian; *Diane* Adderley, *Dione* Livingstone, *Amanda* Orton, *Stewart* Permutt. *Dir* Paul Ross. Plot: Bull/2. Review: *Stage* 1/5/80, 11. Comment: "A strongly written, heartfelt and compassionate piece, simply directed by Paul Ross, clinically designed in white and notably well-spoken" (*Stage*).

80.131 *Reverend Mistress* (P) Melody Shahan. ACTION SPACE 11/3/80 (Ln).* Cast: *Stage*: 6/3/80, 39. *Grace* Gwen Cherrell; *Ruth* Chrisitne Edmonds; *Sam* Peter Stenson. *Dir* Anthony Matheson. Review: *Stage* 1/5/80, 11. Comment: Almost Free. A triangle piece involving a clergyman's widow, her married lover, and his wife—all very middle-class (*Stage*).

80.132 *Before the Party* (P, 2a) Rodney Ackland (based on W. Somerset Maugham's story, 1922). QUEEN'S 12/3/80; trfd to APOLLO 21/4/80.** 188 perf. Cast: *Stage* 28/2/80, 2; Theatricalia. *Aubrey Skinner* Michael Gough; *Blanche Skinner* Phyllis Calvert; *Laura Whittingham* Jane Asher; *David Marshall* Miles Anderson; *Nanny* Madeleine Christie; *Jayne* Tottman, *Louise* Breslin. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Roland, *Deputy chm* Louis Benjamin; *Mgr* Bernard Albrow; *Pres* H. M. Tennent Ltd., Myriad Productions Ltd.; *Dir* Tom Conti; *Sc dgn* Tanya McCallin; *Cost dgn* Angela Butterfield; *Light* David Colmer. Plot: French, Mander/5, Rogal. Reviews: *Gay News* 3/4/80, 22; *Guardian* 10/3/80, 9, 13/3/80, 11; *Illustrated London News* 1/5/80, 98; *New Statesman* 21/3/80, 448; *Observer* 16/3/80, 15; *Spectator* 22/3/80, 23–24; *Stage* 20/3/80, 13; *Times* 13/3/80, 11; *Variety* 2/4/80, 92. Comment: Oxford Playhouse Company production. *Stage* praised this "comedy of day-to-day family life ... blended with black comedy," finding it insightful and dramatic. *Variety* and *New Statesman* noted the play was dated and was scarcely worth reviving. However, *Illustrated London News* thought Jane Asher and Michael Gough "help to show that 30 years have not rusted Ackland's wit and care." "A trifling

curiosity,” but with very good acting by Gough and Asher (*Times*).

80.133 *Edgar Allan Poe*. KING’S HEAD 13/3/80. 1 perf. Comment: Performed by Denys Hawthorne.

80.134 *Reflections* (P, 2a) John Peacock. HAYMARKET 13/3/80. 35 perf. 1st perfd Forum, Billingham, 5/2/80 as *The Femme*. Cast: *Stage* 13/3/80, 12; *Theatricalia*; *Variety* 26/3/80, 102. *George Greive* Donald Pleasence; *Henriette Margery* Mason; *Jeanne Gomar* De Vau-bernier Dorothy Tutin; *Joseph Gordon* Gostelow; *Marie Deliant* Moir Leslie; *Mascard* Peter Jonfield; *Zamor* Jeffrey Kissoon. L Frederick Harrison Trust Ltd.; *Pres* Louis I. Michaels, Duncan C. Weldon; *Dir* Keith Hack; *Dgn* Voytek; *Cost dgn* Judith Bland; *Light* Nick Chelton. Reviews: *Gay News* 3/4/80, 22; *Guardian* 14/3/80, 11; *Illustrated London News* 1/5/80, 98; *New Statesman* 21/3/80, 448; *Observer* 16/3/80, 15; *Spectator* 22/3/80, 24; *Stage* 20/3/80, 13; *Times* 14/3/80, 13; *Variety* 26/3/80, 102. Comment: MPS 922. The play was about Mme du Barry’s final days. “A curiosity of style and content,” lacking in emotion and interest, and with mannered performances by Dorothy Tutin and Donald Pleasence (*Variety*); *Times* agreed. “I found it hard to take seriously” (*Spectator*).

80.135 *Romeo and Juliet* (T) William Shakespeare. GROVE 13/3/80.** Cast: *Stage* 13/3/80, 27. *Juliet* Sonja Kristina; *Romeo* Alan Rollin; *Nurse* Clare Welch; *Mercutio* Nicholas Wolff; Pat Holloway, John Petty, John Spearman, Kevin White. *Dir* Paul Caister; *Mus* Morgan Fisher. Reviews: *Acton Gazette* 20/3/80, 6; *Stage* 27/3/80, 14. Comment: An adapted version that “benefits from some intelligent editing and surprisingly strong performances so that some two hours worth of personal passion and family feuding fits snugly into the narrow confines of this intimate playing space” (*Stage*).

80.136 *The Hostage* (P, 3a) Brendan Behan. QUESTORS 15/3/80.** Cast: QTA. Plot: Best/60, 51, Dorney, Fletcher, French/2, Hischak, Hochman, Matlaw, Mplots, Patterson, Salem, Schrank, Shank, Shipley, Weintraub. Review: *Middlesex County Times* 21/3/80, 23.

80.137 *Bag* (P) Bryony Lavery. THEATRESPACE 17/3/80; trfd to OLD RED LION 1/4/80.** Comment: Les Oeufs Malades.

80.138 *Hans Christian Andersen* (Mus ent) Barrie Stacey (bk) and David Aman (mus). WIMBLEDON 17/3/80.* *Hans Christian Andersen* Robert Meadmore; Ursula Cornwood, Julie Rayne, Chris Covington’s Star Puppets. *Dir*, Ch Fernand Monast. Review: *Stage*

22/5/80, 20. Comment: “It concentrates on a poor-boy-makes-good adventure through which the familiar stories were interspersed, told mainly in dance” (*Stage*).

80.139 *The Importance of Being Irish* (One-man show) Thom Delaney (deviser). YOUNG VIC STUDIO 17/3/80.** Cast: *Stage* 13/3/80, 12. Thom Delaney. *Dir* Nicholas Amer.

80.140 *Plain Cooking* (Mus) Colin Sell. KING’S HEAD 17/3/80 (Ln).* Cast: *Stage* 20/3/80, 2. Anita Dobson, Judy Hopton, Robert Howie, Susan James, James Lister, Jilly Mack, Patrick Moore, Ventzi Pavlov, Peter Whitman. *Dir* Michael Burlington. Comment: Direct Current.

80.141 *Schooldays* (C) J. V. Stevenson. RICHMOND 17/3/80. 1st perfd Cambridge 12/2/80. *Len Daunt* Peter Dennis; *Miss Thunderguard* Deborah Norton; *Aubrey Price* Graeme Garden; *Arthur Brentman* Ian Lavender; John Fortune, Royce Ryton, Roland Curram, Edward Jewesbury. *Dir* Jonathan Lynn; *Dgn* Saul Radomsky. Reviews: *Stage* 3/4/80, 7; *Times* 18/3/80, 10. Comment: Cambridge Theatre production. The play “centred around the activities of a mixed bag of senior staff at a South London grammar school” but did not explore deeper issues (*Stage*). A one-week engagement.

80.142 *Make and Break* (P, 2a) Michael Frayn. LYRIC, HAMMERSMITH, 18/3/80; trfd to HAYMARKET 24/4/80.* Cast: *Stage* 21/2/80, 2; *Theatricalia*. *Tom Olley* James Grout; *Frank Prosser* Peter Blythe; *Colin Hewlett* Glyn Grain; *Mrs. Rogers* Prunella Scales; *Verhaeren* Ray Edwards; *Shariq* Ian Gray; *3rd Customer* Gary Fairhall; *Ted Shaw* Anthony Roye; *Anni* Catherine Neilson; *John Garrard* Leonard Rossiter; *Dr. Horvath* David Graham; *Peter Davis* Donald Morley; *Doctor* Paul Gregory. *Dir* Michael Blakemore; *Dgn* Michael Annals; *Cost dgn* Robin Don; *Light* Spike Gaden. Plot: Demastes/2, Weintraub. Reviews: *Gay News* 3/4/80, 22; *Guardian* 19/3/80, 12, 26/4/80, 11; *Illustrated London News* 1/5/80, 98; *New Statesman* 28/3/80, 485; *Observer* 23/3/80, 16, 27/4/80, 44; *Spectator* 5/4/80, 21–22; *Stage* 3/4/80, 7; *Times* 19/3/80, 13, 25/4/80, 11; *Tribune* 23/5/80, 6–7. Comment: MPS 917. *Stage* found the piece “dull and tedious,” “obvious and stale,” and the characters “all too familiar.” *Guardian* (19/3) described it as “an extraordinary mixture of philosophical comedy and expressionist farce” but it needed pruning; Leonard Rossiter gave “his best performance since Arturo Ui.” *New Statesman* commended Frayn for “a genuine attempt to deepen his work,” but noted the play did have lapses of “tone and momentum.” *Spectator* pointed out other faults but the writing was better than in most plays. A fine alliance between Frayn and Michael Blakemore (*Times* 25/4). “It had a first-night

performance that seemed to be aimed primarily at the stalls. Sitting at the side of the dress circle I missed line after undertoned line" (*Illustrated London News*). There were 284 performances at the Haymarket

80.143 *Colour Radio* (Revue). UPSTREAM 18/3/80.** Comment: Riding Lights Theatre Company.

80.144 *The Streets of London* (Melo, 5a) Dion Boucicault (adpt of Édouard Brisebarre and Eugène Nus, *Les pauvres de Paris*, 1856). THEATRE ROYAL, STRATFORD EAST, 18/3/80. 1st perfd Wallack's, New York, 8/12/1857 as *The Poor of New York*; 1st London perf this version Princess's 1/8/1864. Cast: *Stage* 13/3/80, 12. *Gideon Bloodgood* William Squire; *Alida Bloodgood* Jane Wymark; *Badger* Michael Carter; *Patsy Byrne*, Anthony Daniels, Chris Driscoll, Elspet Gray, Louisa Rix, Nicholas Smith, David Mallinson, Peter Lovstrom, Frank Grimes. *Dir* Diane Cilento; *Dgn* Hayden Griffin, Peter Hartwell; *Cost dgn* Frances Tempest; *Light* Andy Phillips. Plot: Best/31, 404–5, Bordman, Hischak, Hochman, Shank, Shipley, Sobel, Wilmeth. Reviews: *Guardian* 19/3/80, 12; *Observer* 23/3/80, 16; *Stage* 27/3/80, 13; *Times* 20/3/80, 17. Comment: A faithful, auspicious revival.

80.145 *Viaduct* (P) Paul Copley. BUSH 18/3/80.* Cast: *Stage* 20/3/80, 2. *Mathers* Brian Hayes; *Ashley Barker*, Annie Hulley, Anthony Milner, Gary Shail. *Dir* Simon Stokes; *Dgn* Geoff Rose. Reviews: *Guardian* 22/3/80, 9; *New Statesman* 4/4/80, 526; *Observer* 30/3/80, 16; *Stage* 3/4/80, 7; *Times* 24/3/80, 9. Comment: MPS 1052. *Observer* indicated this "fine" play asked "Who should we live?" and presented only an isolated old man as the best answer. *Guardian* was unsure what the piece was about. *Times* praised the dialogue, the closely "observed reality," and the performances of Brian Hayes, Anthony Milner, and Annie Hulley.

80.146 *Woyzeck* (T) Georg Büchner (trans, adpt Peter Hulton of Büchner's play, 1913 [written 1836]). LYRIC STUDIO, HAMMERSMITH, 18/3/80.** Cast: *Stage* 13/3/80, 12. *Woyzeck* Karl Johnson; *Andreas* Andrew Berezowski; *Drum Major* Ken Bones; *Barker* Nigel Harris; *Captain* Jack Elliot; *Doctor* John Vine; Gwyneth Strong, Jill Richards. *Dir* Neil Johnston; *Dgn* Alberto Bali; *Light* Gerry Jenkinson. Plot: French/2, Gassner, Griffiths, Hochman, Kabatchnik, Law, Patterson, Shank, Shipley. Reviews: *Guardian* 22/3/80, 9; *Stage* 20/3/80, 14; *Times* 26/3/80, 11. Comment: Foco Novo. *Guardian* described the revival as self-conscious and "enervating." The production focused on Karl Johnson and conveyed only Woyzeck's agony: "the rest of the characters are shadows" (*Times*).

80.147 *On the Twentieth Century* (Mus, 2a) Betty Comden (bk, lyr; based on Ben Hecht and Charles McArthur, and Charles Bruce Millholland, *Twentieth Century*, 1932) and Adolph Green (bk, lyr) and Cy Coleman (mus). HER MAJESTY'S 19/3/80. 165 perf. 1st perfd Colonial, Boston, 10/1/78; 1st British perf. Cast: *Stage* 13/3/80, 12; Theatricalia. *Porters* Ricardo Sibelo, William Vanderpuye, Ewart James Walters, Johnny Worthy; *Passengers* Susan Flannery, Debbie Goodman, Patricia Hall, Alan Horsfield, June Shand, Geoff Thomas, John Waldon, Jeff Wayne, Patrick Wilkes; *Conductor Flanagan* David Bexon; *Train Secretary* Rogers Harry Percsy; *Letitia Primrose* Ann Beach; *Congressman Lockwood* Colin Thomas; *Anita* Carole Brooke; *Redcap* Clive Aiden; *Owen O'Malley* Fred Evans; *Oliver Webb* David Healy; *Oscar Jaffee* Keith Michell; *Max Jacobs* Richard Manuel; *Imelda Thornton* Valerie Leon; *Maxwell Finch* Bernard Martin; *Mildred Plotka*, *Lily Garland* Julia McKenzie; *Otto Von Bismark* Peter Johnston; *Bruce Granit* Mark Wynter; *Agnes* Chris Melville; *Dr. Johnson* Jeannie Harris; *Hospital Attendants* John Conroy, Teresa Wellard. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* Harold Fielding; *Dir* Peter Coe; *Sc dgn* Robin Wagner; *Cost dgn* Florence Klotz; *Light* Eric Delzenne; *Mus arr* Hershy Kay; *Sound* Edward Fardell; *Ch* Larry Fuller, Gerald Teijelo; *Mus dir* Ray Cook; *Co. mgr* Joan Preston; *Sm* David Freeman; *Bal mr* David Kerr; *Deputy mus dir* Ray Harris; *Asm* Paul Mackay; *Asm* Kate Salberg, Philip Dart; *Wm* Velta Caklais; *Deputy wm* Dolly Hodges; *PR* Peter Thompson; *Pq* Wig Creations; *Cost* Bermans and Nathans Ltd.; *Carp* Victor Clifford; *Elect* Gregory Hamlin; *Am* John Causebrook; *Bom* Ken Campbell. Plot: Bordman/5, 691–92, French/2, Gänzl, Hischak, OTF. Reviews: *Gay News* 3/4/80, 24; *Guardian* 21/3/80, 11; *Illustrated London News* 1/5/80, 98; *New Statesman* 4/4/80, 526; *Observer* 16/3/80, 36, 23/3/80, 16; *Spectator* 5/4/80, 22; *Stage* 27/3/80, 13; *Times* 20/3/80, 17; *Variety* 2/4/80, 90. Comment: MPS 1494. *Variety* opined the "elaborate and exciting scenery" was the best element in the production but the two leads, Keith Michell and Julia McKenzie, could be stronger. *Observer* was more laudatory. *Times* thought McKenzie gave a "stunning performance as the star." *Gay News* thought the piece might "become the first successful musical without one hit song to its name." The first New York production (St. James 19/2/78) ran for 449 performances.

80.148 *Hinge and Bracket*. WIMBLEDON 20/3/80.** 3 perf.

80.149 *Othello* (T) William Shakespeare. OLIVIER 20/3/80.** Cast: NTA; *Stage* 20/3/80, 12; Theatricalia.

Roderigo Michael Gambon; *Iago* Michael Bryant; *Brabantio* Basil Henson; *Othello* Paul Scofield; *Cassio* Stephen Moore; *Duke of Venice* Mark Dignam; *First Senator* Brian Kent; *Second Senator* William Sleigh; *Sailor* Glenn Williams; *Officer* Glyn Baker; *Messenger* Gordon Whiting; *Desdemona* Felicity Kendal; *Montano* Peter Needham; *First Gentleman* Adam Norton; *Second Gentleman* Elliott Cooper; *Third Gentleman*, *Herald* Michael Beint; *Clown* Roger Gartland; *Emilia* Yvonne Bryceland; *Bianca* Penelope Wilton/Selina Cadell; *Gratiano* Daniel Thorndike; *Lodovico* Nicholas Selby; *Extras* Nigel Bellairs, Edmond Bennett, Peter Harding, Robert Howard, Marianne Morley, Norman Rutherford, Steven Slater, Jill Stanford, Janet Whiteside. *Dir* Peter Hall; *Dgn* John Bury; *Assist dgn* Sue Jenkinson; *Light* David Hersey; *Mus* Dominic Muldowney; *Fight arr* William Hobbs; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Catherine Bird, Angela Bissett, James Boisseau. Reviews: *Guardian* 21/3/80, 11; *Illustrated London News* 1/5/80, 98; *New Statesman* 28/3/80, 485; *Observer* 23/3/80, 16; *Spectator* 29/3/80, 26–27; *Stage* 27/3/80, 13; *Times* 21/3/80, 17; *Variety* 2/4/80, 90. Comment: National Theatre. Previews 14/3–19/3; Press night 20/3/80 was also advertised as the low-price opening night. The production ran for three and a half hours. *Illustrated London News* lauded Scofield's performance. *Spectator* said Paul Scofield was "disastrous and self-indulgent," but commended the remainder of the cast. *Variety* noted Scofield in the lead "virtually assures a sellout for the production." *New Statesman* found both strengths and weaknesses in Scofield's performance. "I could never quite believe that this eloquent and dignified sophisticate would be such a willing dupe" (*Guardian*). Peter Hall's production was designed to let "the text speak for itself" and the result was "a measured, not to say slow, performance delivered with absolute clarity on a stage shorn of everything but the essentials" (*Times*). The production remained in repertory until 9/4/81.

80.150 *Abigail's Party* (C, 2a) Mike Leigh. TOWER, CANONBURY, 21/3/80.** Plot: Dorney, Fletcher; Griffiths, Patterson.

80.151 *The Happy Hour* (One-man show) Jonathan Adams. LYRIC STUDIO, HAMMERSMITH, 21/3/80 (Lt).** Review: *Stage* 3/4/80, 8. Comment: "This satirical one-man assault on the idiosyncracies surrounding contemporary life—jogging, religion, the media, music, football, etc.—was conducted by Adams partly at the pulpit and partly at the piano with the aid of Gerry Boyce on percussion and Erica Howard on bass" (*Stage*).

80.152 *My Mkinga* (P). CHAT'S PALACE 21/3/80; trfd to AFRICA CENTRE 25/3/80.* Comment: Women's Theatre

Group. The play was about drug dumping in Africa.

80.153 *Nonsense with Nina* (One-woman show) Nina Finburgh. THREE HORSESHOES 21/3/80. 1st perf? Cast: *Stage* 20/3/80, 12. Nina Finburgh, Timothy Barratt. Comment: "It is all very literate, high-toned (with distinctly naughty undertones at times) genuinely witty, and, above all, distinctive. Nina Finburgh herself is an original and difficult to define in her approach" (Review of a performance at Windsor, *Stage* 30/10/80, 14).

80.154 *The Prisoner of Zen* (P) Peter G. F. Godfrey. THEATRE SPACE 21/3/80.**

80.155 *Frogs!* (Rock mus) Christopher Taylor (bk; adpt of Aristophanes) and Gavin Bull (mus). THEATRE ROYAL, STRATFORD EAST, 23/3/80. 1 perf. 1st London perf this adpt. Plot: Patterson. Comment: Brewery Arts Centre Youth Theatre, Kendal.

80.156 *The 1980 Spit and Polish Girly Show* (P) Eileen Pollock. THEATRE SPACE 24/3/80. Cast: *Stage* 20/3/80, 12. Christine Ellerbeck, Eithne Hannigan, Carole Harrison, Laurel Marks, Eileen Pollock. Comment: Camouflage.

80.157 *Outside Edge* (C, 2a) Richard Harris. RICHMOND 24/3/80.** Liz Frazer, Geoffrey Davies, James Ellis, Imogen Hassell. Plot: Fletcher. Comment: A one-week engagement.

80.158 *Threads* (C, 2a) John Byrne. HAMPSTEAD 24/3/80. 1st perfd Traverse, Edinburgh, 19/5/79 as *The Loveliest Night of the Year*; 1st perf this rewritten version. Cast: *Stage* 20/3/80, 12. Lucille Elaine Collins; *Hector* Pat Doyle; Freddie Boardley, John Breck, Robbie Coltrane, Phyllis Logan, Claire Nielson, Ida Schuster, Carey Wilson, Mark Windsor. *Dir* Robin Lefevre; *Dgn* Grant Hicks; *Light* Gerry Jenkinson. Reviews: *Guardian* 26/3/80, 10; *New Statesman* 4/4/80, 526; *Observer* 30/3/80, 16; *Spectator* 5/4/80, 22; *Stage* 3/4/80, 7; *Times* 25/3/80, 11. Comment: MPS 919. The sequel to Byrne's *The Slab Boys*. *Stage* found the Scottish dialect used in this comedy, about workers in a dye factory going to their annual works dance, difficult to understand. *Observer* noted the linguistic difficulty was less in the second act for some reason. *Spectator* commended Byrne's "comic inventiveness," but wondered what was the point of the play. *Times* noted the play was deliberately plotless and focused on characters and mindless routines.

80.159 *Full Confessions of a Socialist* (One-man show) Roland Muldoon. THEATRE SPACE 25/3/80 (Lt). Cast: *Stage* 20/3/80, 13. Roland Muldoon. Comment: Muldoon

had performed his piece earlier at St. Peter's Hall, New York, on 15/1/80.

80.160 *The Moon Dancers* (Hist P) J. O'Rahilly. YORK AND ALBANY 26/3/80. 1st perf? *Robert Cos* Hugh Ross; *Richard Brakespeare* Anthony Gardner; *William Prynne* P. Blackwood; Jack Adams. *Dir* John Bleasdale; *Fight arr* Roger Martin. Review: *Stage* 22/5/80, 20. Comment: Kickshaw. "About actors, reduced by the closure of the playhouses to earning a living with permitted drolls and interludes and what we would now term variety specialties. The central character is Robert Cos, who was a member of the Cockpit company in 1639 and who died in 1655" (*Stage*).

80.161a *On the High Road* (P, 1a) Anton Chekhov (anon trans of *Na bolshoi doroge*, 1884). STUDIO THEATRE, MORLEY COLLEGE, 26/3/80. Cast: *Stage* 20/3/80, 2. *Dir* Paul Thompson. Plot: Hochman, Matlaw, Walford.

80.161b *The Sighting* (P) Roy Kendall. STUDIO THEATRE, MORLEY COLLEGE, 26/3/80.* Cast: *Stage* 20/3/80, 2. *Dir* Roy Kendall.

80.162a *Hancock's Last Half Hour* (One-man show) Heathcote Williams. INTER-ACTION CENTRE 27/3/80; trfd to WOLFSON HALL 29/3/80.** Cast: *Stage* 27/3/80, 27. *Tony Hancock* Saul Reichlin. *Dir* Peter Southcott. Plot: Weintraub. Review: *Stage* 8/5/80, 12. Comment: "It is very intense, so much so that even from the front row there was a lot which I could not hear" (*Stage*).

80.162b *The New Immortalist* (P) Heathcote Williams. INTER-ACTION CENTRE 27/3/80; trfd to WOLFSON HALL 29/3/80.** Cast: *Stage* 27/3/80, 27. Bernice Stegers, Veronica Hyks. *Dir* Anthony Matheson; *Dgn* Iona McLeish. Plot: Weintraub. Review: *Stage* 8/5/80, 12. Comment: The play was a "substantially re-written" version of *The Immortalist*.

80.163 *Night and Day* (D, 2a) Tom Stoppard. RICHMOND 31/3/80.** Kate O'Mara, George Sewell. *Dir* Edward de Souza. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 157, Hochman, Law, Loney, Weintraub. Comment: A one week engagement.

80.164 *Ubu* (P) Spike Milligan (based on Alfred Jarry, *Ubu roi*, 1896). JEANNETTA COCHRANE 31/3/80. 1st perf this adpt. Cast: *Stage* 27/3/80, 12. *Ubu* Charlie Drake. *Dir* Charles Marowitz; *Dgn* Jeeda Barford, Charlotte Humpston, Kim Kenny. Plot: Fletcher, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shipley. Reviews: *Guardian* 1/4/80, 9; *New Statesman* 11/4/80, 562; *Stage* 10/4/80, 9; *Times* 1/4/80, 9. Comment: Milligan

transformed the original into "a series of skits on a Dagenham shop steward" (*Stage*). Good gags but not the way to update the piece (*Times*).

80.165 *The Amazing Comedy Show*. ACTION SPACE 4?/80. Ben Benison, Roddy Maude-Roxby, Ric Morgan, John Muirhead. Review: *Stage* 8/5/80, 10. Comment: Theatre Machine. Performances were given only on Tuesdays. *Stage* provides an extensive account of the company and its performances.

80.166 *Bar and Ger* (P, 1a) Geraldine Aron. KING'S HEAD 1/4/80. 1st perfd Space Theatre, Cape Town, South Africa, 1/5/75; 1st Irish perf Fo'Castle, Galway, 12/10/78; 1st British perf St. Columba-by-the-Castle, Edinburgh, 27/8/79. Plot: French/2, Walford. Comment: I have been unable to verify this production took place. *Catchpenny Twist* played in the evenings, and so, if performed, this would have been a lunchtime performance. See also <https://tinyurl.com/56827css> which indicates the production ran 1/4–12/4/80.

80.167 *The Canonization of Susie* (P) Jennifer Phillips. SOHO POLY c. 1/4/80 (Ln).* Cast: *Stage* 3/4/80, 2. *Suzie* Mary Maddox; *Dr. Fairbrother* Anthony Pedley; Linda Polan, Anna Motram, Rachel Bell. *Dir* Jan Sargent. Review: *Stage* 8/5/80, 12. Comment: The play "concerned itself roughly with Suzie's Seven Ages—followed by her entry into heaven and canonisation ... the play did not develop sufficiently within itself to provide anything of real consequence ... one of the least entertaining lunchtime sessions ... at the Soho Poly" (*Stage*).

80.168 *Merrie Pranckes* (P) Martin Duncan and David Ultz. ICA 1/4/80. 1st perf complete version? Cast: *Stage* 27/3/80, 12; Theatricalia. Rosamond Attwood, Selina Cadell, Primula Cotton, Yvonne D'Alpra, Martin Duncan, Deborah Findlay, Kerrie Gotto, Malcolm Green, Bob Hewis, Robert Hickson, Sean Mathias, Rhys McConnochie, Philip Sayer, David Ultz, Stephen Warbeck, Darlene Johnson. *Dir* Martin Duncan; *Dgn* David Ultz; *Ch* Alain Dehay *Mus dir* Stephen Warbeck; *Pd mgr* Tim Albery; *Sm* Ruth Hogarth. Reviews: *Guardian* 1/4/80, 9, 2/4/80, 9; *Stage* 10/4/80, 10; *Times* 3/4/80, 19. Comment: MPS 946. Theatre and Fireflies of the Boulevard. "This amalgam of drama, opera, dance and pantomime is a glorious spoof on pretentious theatre" (*Stage*). "An extended April fool's joke, a lavish satire on the twentieth-century mania for experiment" (*Times*). "A joke within a joke within a joke, ad infinitum" (*Guardian* 2/4). Act II, "The Dream Sequence," was advertised to be performed at the ICA 14/8/79 (*Stage* 3/5/79, 17).

80.169 *A Sleep of Prisoners* (P, 1a) Christopher Fry.

UPSTREAM 1/4/80. 1st perfd University Church, Oxford, 23/4/51. Cast: *Stage* 27/3/80, 27. Nicolas Chagrin, Alfredo Michelsen, James Patrick, Edward Phillips. *Dir* Paul Alexander; *Dgn* David Knapman; *Light* Martin Hazlewood. Plot: Demastes/1, Hochman, Matlaw, Vinson, Walford. Review: *Stage* 8/5/80, 12. Comment: *Stage* reported Fry had approved this production, which *Stage* described as “highly professional.”

80.170 *Hamlet* (T) William Shakespeare. COURT 2/4/80.** Cast: Findlater; *Stage* 27/3/80, 12; Theatricalia. *Hamlet* Jonathan Pryce; *Gertrude* Jill Bennett; *Polonius* Geoffrey Chater; *Claudius* Michael Elphick; *Player King* Christopher Logue; *Ophelia* Harriet Walter; *Laertes* Simon Chandler; *Horatio* Jarlath Conroy; *Grave Digger* John Barrett; *Guildestern* Will Knightley; *Rosencranz* David Neville; *Judith* Alderson. Richard Cottan, Colum Gallivan, Marcus Hastings, David Sibley, Kevin Quarmby. *Dir* Richard Eyre; *Dgn* William Dudley; *Cost dgn* Sue Plummer; *Light* Gerry Jenkinson; *Sound* Charles Wright. Reviews: *Guardian* 3/4/80, 11; *Illustrated London News* 1/6/80, 113; *New Statesman* 11/4/80, 561–62; *Observer* 6/4/80, 14; *Spectator* 12/4/80, 21; *Stage* 10/4/80, 9; *Times* 3/4/80, 19; *Tribune* 18/4/80, 5; *Variety* 23/4/80, 86. Comment: English Stage Company. The production lasted almost four hours; the Ghost was eliminated but was internalized by Hamlet. *Stage* found Jonathan Pryce’s Hamlet a “mercurial illustration of thought and emotion.” “A Hamlet that must go down in theatre history as one of the most original and powerful interpretations” (*Tribune*). “Instead of finding the man, Mr Pryce gives a series of turns” (*Times*). *Illustrated London News* condemned Richard Eyre’s direction. Eyre’s production “bristles with intelligence and good ideas,” and with a strong supporting cast (*Guardian*). *Observer* reported Pryce received an ovation on opening night.

80.171 *Pick of the Platforms*. OLIVIER 2/4/80 (m). 1 perf. Comment: Performances of previous platform productions of *Art and Eros* (Iris Murdoch),* *Death Knocks* (Woody Allen—1st perfd Berkshire Theatre Festival, Stockbridge, Massachusetts, 7/8/68, Plot: French/2), and *Protest* (Václav Havel—1st perfd 1978; MPS 1017). Cast: *Stage* 27/3/80, 27. Reviews: *Guardian* 1/2/80, 11; *New Statesman* 15/2/80, 257; *Stage* 15/5/80, 12; *Times* 5/4/80, 9. Comment: The performers for each play were drawn from Michael Beint, Andrew Cruickshank, Anthony Douse, Greg Hicks, Robin McDonald, Adam Norton, Robin Bailey, John Normington, Harry Towb, Michael J. Jackson, Liz Goulding, Carole Harding. *Dir* Michael Kustow.

80.172 *Deadly Nightshade* (P) Val Smith. THREE

HORSESHOES 4/4/80.** Cast: *Stage* 3/4/80, 15. Comment: Barnes Theatre Group.

80.173 *Mr. Puntila and His Man Matti* (C, 12sc) Bertolt Brecht (trans John Willett of *Herr Puntila und sein Knecht Matti*, 1948) and Nick Burstin. YORK AND ALBANY 4/4/80.** Cast: *Stage* 3/4/80, 6. *Matti* Mark Knight; *Puntila* Roger Lewis; *Red Surkkala, Chorus, etc.* Michael Wilcox; Rory McDermott, Adèle Saleem, Mary Ann Alexander, Lorraine Tandy. *Dir* Edward Braman; *Dgn* Timothy Howe. Plot: French/2, Hochman, Matlaw, Patterson. Review: *Stage* 8/5/80, 12. Comment: Mouth and Trousers Company. “Excepting Matti (Mark Knight) and Michael Wilcox as chorus and four other roles including Red Surkkala, the players wore half-masks and the minimal sets (screens and boxes) and painted in a *trompe l’oeil* fashion from German and Nordic expressionist art of the thirties” (*Stage*).

80.174 *Forty Years On* (C, 2a) Alan Bennett. SOUTH LONDON THEATRE CENTRE 6/4/80.** Plot: Bull/3, Dorney, Fletcher, French/2, Loney, Patterson, Vinson.

80.175 *Singing Like a Canary (Down a Mine)* (P) Alan Curtis. OLD RED LION (2) 8/4/80. 1st perf? Barry Bretherton, Angela Philips, Kevin Martin. Review: *Stage* 17/4/80, 11. Comment: Wonderweld Theatre Company. *Stage* praised this play about “the fantasies and fears of people struggling to maintain their individuality in the face of the future.”

80.176 *The Spanish Tragedy* (T) Thomas Kyd. FOUNTAINS ABBEY 8/4/80.** Cast: *Stage* 3/4/80, 6. Anthony Homyer, Nigel Gore, Andrew King, Ricardo Pinto, Robin Foster, Elspeth Bengafield, David Dooley. *Dir* James Gillhouley. Plot: Griffiths, Holzknicht, Law, Patterson, Salem, Shipley. Comment: Company of Three.

80.177 *The Three Sisters* (P [4a]) Anton Chekhov (anon trans of *Tri sestry*, 1901). WAREHOUSE 8/4/80.** 43 perf. Cast: RSCA; *Stage* 3/4/80, 6; Theatricalia. *Alyeksandr Vershinin* Edward Petherbridge; *Alyeksei Fedotik* Teddy Kempner; *Andrei* Timothy Spall; *Anfisa* Rose Hill; *Ferapont* Clyde Pollitt; *Fiodor Kulighin* Patrick Godfrey; *Irina* Emily Richard; *Maid* Cathryn Harrison; *Ivan Chebutikin* Griffith Jones; *Olga* Janet Dale; *Masha* Suzanne Bertish; *Musician* Richard Springate; *Natalya Ivanova* Susan Tracy; *Nikolai Tusenbach* Roger Rees; *Vassily Soliony* Bob Peck; *Vladimir Rode* Roderick Horn. *Dir* Trevor Nunn; *Dgn* John Napier; *Light* Brian Harris; *Mus* Henry Ward. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 8/4/80, 7, 9/4/80, 15; *Illustrated London News* 1/6/80,

113; *New Statesman* 18/4/80, 599; *Spectator* 26/4/80, 25; *Stage* 17/4/80, 10; *Times* 9/4/80, 8. Comment: Royal Shakespeare Company. Trevor Nunn's revival presented "Chekhov played as it should be: with passion, detail and a feeling of life being lived" (*Guardian* 9/4). A production with "a refreshing respect for the head" (*New Statesman*). *Times* admired the production in which "the advantages of studio performance are manifest in its range of conversational tone." *Illustrated London News* commended the ensemble performance. *Spectator* noted this production, designed for touring, was not suited to the Warehouse, and thought it was too gloomy and noisy.

80.178 *Cymbeline* (R) William Shakespeare. LYRIC STUDIO, HAMMERSMITH, 9/4/80. ** Cast: *Stage* 3/4/80, 6. *Cymbeline, etc.* John Dicks; *Imogen, etc.* Pam Ferris; Raad Rawi, Ruth Seglow, Colin Tarrant. *Dir* Mike Alfreds. Reviews: *Guardian* 11/4/80, 9; *New Statesman* 18/4/80, 599; *Observer* 20/4/80, 16; *Stage* 24/4/80, 16; *Times* 12/4/80, 8. Comment: Shared Experience. Performed by a cast of five, without props, costumes, scenery, etc. The house lights remained on and the actors sat on one side of the stage when not performing. *Guardian* said the results of Mike Alfreds's production were mixed. *Observer* entertained an opposing view, noting the production's narrative strength and the cast's "beautiful, unassertive acting." *Times* pointed out the difficulties of five actors attempting to portray the numerous characters; this was particularly obvious in the concluding scene.

80.179 *Domestic Front* (P) Joyce Cheeseman. ACTION SPACE 9/4/80.* Cast: *Stage* 27/3/80, 27. *Jean* Eleanor Forsythe; *Sarah* Anne-Marie Davies; *Agnes* Nina Ward. *Dir* Kate Crutchley; *Sc dgn* Mary Moore. Review: *Stage* 8/5/80, 12. Comment: Women's Project. The play presented the emotional turmoil between three generations of women. *Stage* thought "the story and its expression is one not just for most sexes but also (and far rarer) for all ages."

80.180 *Only in America* (Ent) Ned Sherrin (deviser) and Jerry Leiber (songs) and Mike Stoller (songs). ROUND HOUSE 9/4/80.* 20 perf. Cast: *Stage* 3/4/80, 6. *Mrs. Brown* Bertice Reading; *Jimmy Dante* Timothy Whitnall; *Jose* John Christie; *Charlie Brown* Donald Waugh; Val Pringle, Clark Peters, Miquel Brown, Kim Goody, Deena Payne. *Pres* Carlin Music Corporation, Chrysalis Group Ltd., Round House, H. M. Tennent Ltd.; *Developers* Susan Crawford, David Yakir; *Dir* Ned Sherrin, David Yakir; *Dgn* Liz da Costa; *Ch* Douglas Norwick; *Mus dir* Geoff Westley; *Light* Mark Henderson; *Mus arr* Geoff Westley, David Firman. Plot: OTF. Reviews: *Gay News* 3/4/80, VIII; *Guardian* 10/4/80, 11; *Stage* 27/3/80, 12,

17/4/80, 10; *Times* 10/4/80, 9. Comment: MPS 927. "An amiable, nostalgic grab-bag of 56 songs by the classic team of Leiber and Stoller" (*Guardian*). *Times* thought there was a "rhythmic monotony" to the collection of songs punctuated by some "nonsensical links."

80.181 *Gentlemen Prefer Blondes* (P) Bryony Lavery (adpt of Anita Loos' novel, 1925). HALF MOON 10/4/80.** Cast: *Stage* 10/4/80, 8. *Lorelei* Mary McCusker/Chris Bowler; *Dorothy* Gillian Hanna; Gay Harding, John Slade, Josefina Cupido, Tony Haynes. *Dir* Angela Hopkins; *Dgn* Mary Moore; *Light, Tech* Meri Jenkins, Veronica Wood. Review: *Gay News* 1/5/80, 24; *Guardian* 11/4/80, 9; *Times* 11/4/80, 10. Comment: Monstrous Regiment. While *Gay News* found this updated version of the original a "witty burlesque," *Guardian* said it "becomes a dramatic cartoon almost bereft of serious ideological content." *Times* thought the rhetoric of the heavy feminist argument failed to convince.

80.182 *Lorenza Colville* (One-woman show). LAMB AND FLAG 10/4/80. 1 perf. Cast: *Stage* 10/4/80, 8. Lorenza Colville.

80.183 *The Umbrellas of Cherbourg* (MC, 2a) Jacques Demy (bk; trans Sheldon Harnick) and Michel Legrand (mus). PHOENIX 10/4/80. 12 perf. 1st perfd Public, New York, 1/2/79; 1st British perf. Cast: *Stage* 10/4/80, 8; *Theatricalia*. *Genevieve* Susan Gene; *Guy* Martin Smith; *Simon* Masterton-Smith, Sheila Mathews, Helen Landis, Michele Summers, Kathy Dunkerley, Chris Dyson, Nicky Furre, Dudley Owen, Ray Paul, Philip Tsaras, John Turtle. *Lic, Admin* Veronica Flint-Shipman; *Pres* Jack Levin, Derek Rawden, Roy Rogosin; *Dir* Andrei Serban; *Sc dgn* Michael Yeargan; *Cost dgn* Jane Greenwood; *Light* David Hersey; *Mus dir* Richard Leonard. Plot: Gänzl, OTF. Reviews: *Guardian* 11/4/80, 9; *Illustrated London News* 1/6/80, 113; *Stage* 17/4/80, 10; *Times* 11/4/80, 10; *Variety* 23/4/80, 86. Comment: Based on the movie, *Les parapluies de Cherbourg* (1964), the production reportedly lost £140,000 (*Stage* 24/2/80, 1). The producer, Jack Levin, attacked theatre critics and their negative reviews for failing to understand musicals (*Stage* 1/5/80, 2). "Insubstantial ... [a] naive, dated show has particular charm, and is done here with acceptable style" (*Variety*). *Guardian* opined "it's very hard to turn a film musical into a stage show," and disliked the entire production. "A grossly incompetent piece of storytelling" with a "one-tune score" (*Times*). The first New York production ran for 13 performances.

80.184 *Kim* (P, 1a) David Mowat. LYRIC STUDIO, HAMMERSMITH, 11/4/80 (Ln). 1st perfd Crucible Studio,

Sheffield, 21/10/77. Cast: *Stage* 27/3/80, 27. Kim Leslee Udwin; *Peter* Peter Lyons. *Dir* David Mowat. Review: *Stage* 24/4/80, 16. Comment: A two-hander with a man and a woman discussing their lives: "Mowat's writing is on the painstaking, drab side, seldom digging into motive and passion. One waits in vain for some revelation or comment of special merit or vividness" (*Stage*).

80.185 *Twelfth Night; or, What You Will* (C) William Shakespeare. ALDWYCH 11/4/80.** 62 perf. Cast: RSCA; *Stage* 10/4/80, 8; Theatricalia. *Antonio* Roger Bizley; *Curio* John Matshikiza; *Fabian* Norman Tyrrell; *Feste* Geoffrey Hutchings; *Malvolio* John Woodvine; *Maria* Jane Downs; *Olivia* Kate Nicholls; *Orsino* Gareth Thomas; *Sea Captain*, *Priest* Roderick Horn; *Sebastian* Stephen Rashbrook; *Sir Andrew Aguecheek* John McEnery; *Sir Toby Belch* Willoughby Goddard; *Valentine* Terence Harvey; *Viola* Cherie Lunghi. *Dir*, *Light* Terry Hands; *Dgn* John Napier; *Mus* Guy Woolfenden. Reviews: *Guardian* 14/4/80, 9; *Observer* 20/4/80, 16; *Stage* 17/4/80, 10; *Times* 12/4/80, 8. Comment: Royal Shakespeare Company. "It all seems jaded" (*Observer*). *Guardian* disliked the production's tendency to over-emphasize pointed moments in the text, "to 'pong' it a bit." *Times* viewed the production more favorably but still noted its "wintry regret, easy violence and melancholy."

80.186 *Jeeves Takes Charge* (One-man show) Edward Duke (based on two Wodehouse stories). LYRIC STUDIO, HAMMERSMITH, 13/4/80.** 1 perf. Cast: *Stage* 10/4/80, 8. Edward Duke. *Dir*, *Light* Hugh Wooldridge. Plot: *Hischak/2*, 222. Review: *Stage* 26/6/80, 14. Comment: "Edward Duke's performance is a masterly piece of comic timing and multifaceted mimicry that is not to be missed" (*Stage*).

80.187 *Lying Low* (P) John Flanagan and Andrew McCulloch. KING'S HEAD 14/4/80 (Ln). 1st perf? Cast: *Stage* 10/4/80, 2. David Bradley, Desmond McNamara, George Raistrick. *Dir* David Fisher.

80.188 *One Orange for the Baby* (P) John Antrobus. PRINCE ALBERT 14/4/80.* Pam Merrick, Carl Forgione, James Fleet, Mike McKeivitt, Burt Caesar, Constance Reason, Peter Stenson. *Dir* John Antrobus, Lou Stein. Review: *Stage* 1/5/80, 11. Comment: Gate Theatre Club. Played in repertory with Antrobus's *Up in the Hide* (80.198). "Talk about war, marriage and women, among other things ... lead to revelations of character and emotion" (*Stage*).

80.189 *The Story of Anansi* (Dance D for children). YOUNG VIC 14/4/80. Cast: *Stage* 10/4/80, 8. Aklowa Drummers and Dancers. *Dir* Felix Cobbson. Comment:

Aklowa. Songs, dances, drumming, etc from West Africa.

80.190 *The Unvarnished Truth* (FC, 2a) Royce Ryton. WIMBLEDON 14/4/80.** Hugh Lloyd, Douglas Fielding. Plot: Loney.

80.191 *The Volunteer* (P) Michael Arditti. SHAW 14/4/80.* *Martin Lovell* John Elmes, Jonathan Cullen, Anthony Howes, Jane Wilkinson, Colin Dayan. *Dir* Michael Croft; *Dgn* Bernard Culshaw. Reviews: *Guardian* 15/4/80, 9; *New Statesman* 18/4/80, 599; *Stage* 24/4/80, 15; *Times* 15/4/80, 13. Comment: National Youth Theatre. The reopening of the Shaw after building work. The plot involved a university graduate attempting to help a group of teenage delinquents. *Guardian* was unable to believe in the play's argument. *New Statesman* found the volunteer of the play "platitudinous." *Times* faulted much of the play but thought the piece was really about the volunteer discovering how cut off he was from those he was trying to help.

80.192 *The Curse of the Starving Class* (D, 3a) Sam Shepard. THEATRESPACE 15/4/80.** Cast: *Stage* 10/4/80, 8. Barbara Ewing. Deborah Doole, Derek Ward, Hal Brown. Nick Wyatt, Peter McCauley, Pete Nicholl. *Dir* Jean Betts; *Dgn* Euan Frizzell. Plot: *Bryer*, *Hischak/2*, 128, Hochman, MacNicholas, Patterson, Wilmeth. Review: *Stage* 15/5/80, 12. Comment: Heartache and Sorrow. *Stage* lamented this skillful troupe had chosen to revive a creaky play.

80.193 *Mother* (Monol) Alistair Campbell. ICA 15/4/80 (Ln). 1st perfd Edinburgh Festival 1979 (later at London Student Drama Festival 2/80 where it won the Thames Television Award). Cast: *Stage* 10/4/80, 8. Alistair Campbell. Reviews: *Stage* 15/5/80, 12; *Times* 16/4/80, 9. Comment: Campbell performed "an ambiguous recitation about the difficulties of life with mother" accompanied by an "erratic racket at the rear" of the stage (*Times*).

80.194 *On Her Own* (Solo show) Eleanor Bron. RIVERSIDE STUDIOS 15/4/80.* Cast: *Stage* 10/4/80, 8. Eleanor Bron. Reviews: *Guardian* 16/4/80, 10; *Stage* 24/4/80, 15; *Times* 16/4/80, 9. Comment: Eleanor Bron was "quietly beguiling" and at her best in monologues (*Guardian*). *Times* said her performance was somewhat uneven, particularly in the songs.

80.195 *Poor Man Dey Suffer* (P) Rufus Orishayoni. AFRICA CENTRE 15/4/80.** Comment: Directed by the author.

80.196 *Third Flight* (P) Michael McGrath. BUSH 15/4/80.* Cast: *Stage* 24/4/80, 2. Donald David Howey;

Stella Anna Nygh. *Dir* Ian Kellgren; *Dgn* Gillian Daniell. Reviews: *Guardian* 17/4/80, 11; *New Statesman* 25/4/80, 642; *Stage* 1/5/80, 11. Comment: CVI Theatre Company. *Stage* found this play, about a mismatched married couple, rather puzzling. The piece involved “a satiric inversion of domestic convention,” but was not entirely clear where it stood on issues (*New Statesman*).

80.197 *Next Time I'll Sing to You* (D, 2a) James Saunders (based on Raleigh Trevelyan, *A Hermit Disclosed*, 1960). GREENWICH 17/4/80.** Cast: *Stage* 17/4/80, 6. *Rudge* Nickolas Grace; *Lizzie* Judy Geeson; Colin Bruce, Michael Melia, Malcolm Mudie. *Dir* Toby Robertson; *Dgn* Bernard Culshaw; *Mus* Donald Fraser. Plot: Best/63, 142, Hochman, Loney, Patterson, Salem, Vinson, Weintraub. Reviews: *Guardian* 11/4/80, 8, 18/4/80, 9; *Illustrated London News* 1/6/80, 113. *Stage* 24/4/80, 15; *Times* 18/4/80, 11. Comment: The revival featured Nickolas Grace who performed “with rapt vehemence” (*Guardian* 18/4). In addition *Times* commended Michael Melia, Toby Robertson, and Bernard Culshaw.

80.198 *Up in the Hide* (P) John Antrobus. PRINCE ALBERT 17/4/80.* Pam Merrick, Carl Forgione, James Fleet, Mike McKevitt, Burt Caesar, Constance Reason, Peter Stenson. *Dir* John Antrobus, Lou Stein. Review: *Stage* 1/5/80, 11. Comment: Gate Theatre Club. Played in repertory with Antrobus's *One Orange for the Baby* (80.188). “The troupe of holiday folk on an animal-less safari [in Africa] are a motley lot, funny, silly, interesting, grim. Again, dialogue and thought give an impression of swerving and curving, with the addition of a varnishing of elliptical emphasis” (*Stage*).

80.199 *Macbeth* (T) William Shakespeare. TOWER, CANONBURY, 18/4/80.** Cast: *Stage* 17/4/80, 6; TTC.

80.200 *Strip* (Feminist cabaret) Celia West and Lorae Parry and Lynne Brandon. THEATRE SPACE 18/4/80 (Lt). 1st perf? Cast: *Stage* 17/4/80, 6. Celia West, Lorae Parry, Lynne Brandon. Comment: Blue Stocking Theatre.

80.201 *The Girl in Melanie Klein* (P, 3a) James Saunders (adpt of Ronald Harwood's novel, 1969). QUESTORS 19/4/80.* Cast: QTA. Review: *Stage* 15/5/80, 12. Comment: The plot involved an actor pondering the nature of illusion and reality.

80.202 *Sparks and Embers* (Show) Richard Austin (compiler). THREE HORSESHOES 19/4/80. 1st perf? Cast: *Stage* 17/4/80, 6. Diana Bishop, Ian Frost, Malcolm Hayes, Jo Scott-Matthews. *Dir* Nigel Bellairs. Review: *Stage* 1/5/80, 8. Comment: Pentameters. Readings from

Osbert and Edith Sitwell.

80.203 *Creditors* (TC, 1a) August Strindberg (trans Michael Meyer of *Fordringsägare*, 1889). NEW END 21/4/80.** Cast: *Stage* 17/4/80, 6. *Adolf* Philip Bowen; *Gustav* Malcolm Rennie; *Tekla* Heather Sears. *Dir* Roy Macready; *Sc dgn* Belinda Ackerman; *Light* Stephen Wentworth. Plot: Fletcher, Hochman, Law, Matlaw, Sobel, Walford. Reviews: *Guardian* 22/4/80, 9; *New Statesman* 25/4/80, 642; *Observer* 27/4/80, 15; *Spectator* 26/4/80, 25–26; *Stage* 1/5/80, 9. Comment: “This cool and elegant production thrives in the warm intimacy” of the New End (*Spectator*). “This polite production ... seldom gets nearer passion than routine bluster” (*Observer*).

80.204 *Dream Topping* (P) Jeremy Sandford and Philippa Finnis. KING'S HEAD 21/4/80. 1st perfd Demarco Gallery, High St., Edinburgh, 2/9/79. Cast: *Stage* 17/4/80, 2.

80.205 *Elvis* (Mus, 2pt) Jack Good and Ray Cooney. RICHMOND 21/4/80.** *Middle Elvis* Bo Willis; Bogdan Kominowski. Plot: OTF. Comment: A one-week engagement.

80.206 *Here Lies . . .* (Ent). ESSEX UNITARIAN CHURCH HALL 21/4/80. 1st perf? Cast: *Stage* 17/4/80, 2. Moira Lynd, Peter Lindsay, Sally Greene, Robert Swinton, Tatiana Kazemsadeh, Sheila Bryans, Jonathan Pollard, Georgia Greeph. *Dir* Heather Chasen. Comment: Studio'68. A compilation of the best of Dorothy Parker.

80.207 *Sus* (D, 2a) Barrie Keeffe. HALF MOON 21/4/80.** Cast: *Stage* 10/4/80, 2. *Leon Delroy* Gordon Case; Stewart Preston, Mervyn Stutter. *Dir* Penny Cherns; *Sc dgn* Jenny Tiramani. Plot: Bull/2, Dorney, Fletcher. Reviews: *Guardian* 18/4/80, 9, 22/4/80, 9; *Spectator* 3/5/80, 28; *Stage* 8/5/80, 12. Comment: 7:84 Theatre Company (England). *Spectator* was riveted by the revival and urged readers to see it.

80.208 *Carousel* (MP, 2a) Oscar Hammerstein II (bk, lyr; based on Ferenc Molnár, *Liliom* [1909] as adpt by Benjamin F. Glazer) and Richard Rodgers (mus). WIMBLEDON 22/4/80. 1st perfd Shubert, New Haven, Connecticut, 22/3/45. Plot: Best/44, 428–29, Bordman, Bordman/5, 546–47, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Shipley, Wilmeth. Comment: The theatre closed for the summer on 3/5/80 because of poor business prospects (see *Stage* 17/4/89, 1, 8/5/80, 35, 12/6/80, 1, 3/7/80, 1, 7/8/80, 1). The first New York production (Majestic 19/4/45) ran for 890 performances.

80.209 *Early Days* (D, 2a) David Storey. COTTESLOE

22/4/80; trfd to COMEDY 11/12/80. 1st perfd Theatre Royal, Brighton, 31/3/80. Cast: NTA; *Stage* 17/4/80, 6; *Theatricalia*; *Variety* 17/12/80, 86. *Kitchen* Ralph Richardson; *Bristol* Norman Jones/Edward Judd; *Mathilda* Rosemary Martin/Sheila Ballantine; *Benson* Gerald Flood; *Doctor* Michael Bangerter; *Gloria* Barbara Flynn/Marty Cruickshank; *Stephen* Peter Machin. *Dir* Lindsay Anderson; *Dgn* Jocelyn Herbert; *Light* Nick Chelton; *Mus* Alan Price; *Pd mgr* Jason Barnes; *Sm* Jennifer Smith; *Dsm* Philip MacDonald; *Asm* Brewyeeen Rowland; *Sound* Derrick Zieba. Plot: Demastes/2. Reviews: *Guardian* 23/4/80, 12, 12/12/80, 11; *Illustrated London News* 1/7/80, 80, 1/2/81, 63; *New Statesman* 19/12/80, 50; *Observer* 27/4/80, 15, 28/12/80, 27; *Spectator* 3/5/80, 28; *Stage* 1/5/80, 9, 18/12/80, 15; *Times* 23/4/80, 13, 12/12/80, 19; *Tribune* 23/5/80, 6–7; *Variety* 17/12/80, 86. Comment: MPS 999. National Theatre. Previews 11/4–21/4/80; Press and opening night was 22/4/80. The production ran for 95 minutes including the interval. “Uncommonly short” and “little more than a character sketch” of “a retired politician approaching death”; it was held together by the “sheer magnetism” of Ralph Richardson’s performance (*Variety*). “Ripe, vintage Richardson—utterly memorable and on no account to be missed by connoisseurs” (*Spectator*). “As a tribute to Sir Ralph’s acting ability it is a curiosity ... the play is a pale shade of robust writing” Storey was capable of (*Times* 23/4). “The text is thin; but Sir Ralph, embellishing it vocally and physically as if he were considering it for the first time, is an indubitable master” (*Illustrated London News* 1/2/81). The production remained in repertory at the Cottesloe until 21/6/80; there were 73 performances at the Comedy.

80.210 *Auto-da-Fe* (P, 1a) Tennessee Williams. NEW INN 23/4/80. ** Plot: Gunn, Heintzelman, MacNicholas.

80.211 *Blitz!* Lionet Bart (mus, bk, lyr) and Joan Maitland (bk) and Peter Wright (ch). CURTAIN 24/4/80. ** Plot: Gänzl, Kennedy, Loney, OTF.

80.212 *Obilis* (Fantasy) Michael Papoui. THREE FEATHERS CLUB 24/4/80. Cast: *Stage* 24/4/80, 10. Suzanne Fishwick, Charly Serio, Judy Boyle. Gina Par, Liz Edwards, Andrea Kelland, Karin Stookey, Maria Papoui, Miles McKane, Bill McCann, Wendy Earte, Gerry Matir, Hannah O’Dell, Lucienne Erb. *Dir* Michael Papoui. Review: *Stage* 29/5/80, 12. Comment: Performance Arts Company. “A fantasy which partly takes place in a huge white box, inhabited by a husband and wife, their androgynous offspring and the mother’s lover. All these characters wear white-face and are dressed in black and white” (*Stage*).

80.213 *Twenty Fifth* (P) Michael Kelly. SOHO POLY c. 24/4/80 (Ln). 1st perf? Cast: *Stage* 24/4/80, 2. Joan Sue Greenwood; *Frank* Frank Coda. *Dir* Phil Davies; *Dgn* Terry Jacobs. Reviews: *Gay News* 29/5/80, 24; *Stage* 22/5/80, 20. Comment: The play was about a marriage breaking down apparently because the husband says he is gay, but that is merely an invention (*Gay News*).

80.214 *The Storyland*. ARTS 26/4/80. 2 perf. Cast: *Stage* 24/4/80, 10. Kristin Magnus.

80.215 *Bernard at the Y* (One-man show) Bernard Sharpe. YMCA 27/4/80. * 1 perf. Cast: *Stage* 17/4/80, 2. Bernard Sharpe.

80.216 *The Unvarnished Truth* (FC, 2a) Royce Ryton. RICHMOND 28/4/80. ** Hugh Lloyd and Douglas Fielding. Plot: Loney. Comment: A one-week engagement.

80.217 *Diary of a Madman* (P) Nikolai Gogol (trans R. Wilks of Gogol’s story, 1835). OLD RED LION 29/4/80. 1st perf this trans? Cast: *Stage* 24/4/80, 10. Stuart Blake. *Dir* Percy Steven.

80.218 *Hay Fever* (C, 3a) Noël Coward. LYRIC, HAMMERSMITH, 29/4/80. ** Cast: *Stage* 24/4/80, 10; *Theatricalia*. *Myra Arundel* Polly Adams; *Jackie Coryton* Yvonne Antrobus; *Judith Bliss* Constance Cummings; *Sorel Bliss* Felicity Dean; *Clara* Mary Griffiths, *David Bliss* John Le Mesurier; *Simon Bliss* Brian Stirner; *Richard Greatham* Moray Watson; *Sandy Tyrell* Jeremy Child. *Dir* Michael Blakemore; *Dgn* Julia Trevelyan Oman; *Light* Spike Gaden. Plot: Best/25, 460, Bordman/3, 269–70, Demastes/1, Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Levin, 61–64, Loney, 134, Mander/4, Matlaw, Patterson, Salem, Shank, Sobel. Reviews: *Guardian* 30/4/80, 10; *Observer* 4/5/80, 16; *Spectator* 10/5/80, 26; *Stage* 8/5/80, 11; *Times* 30/4/80, 15. Comment: Michael Blakemore’s revival “only spasmodically achieves the right hard-edged style” (*Guardian*). “The price of erasing stylistic cliché is to rob the characters of their necessary outrageousness” (*Times*). *Spectator* enjoyed the play because he had never seen it before but acknowledged the production could probably have been better.

80.219 *Riff Raff Rules!* (P) Vince Foxall. THEATRE ROYAL, STRATFORD EAST, 29/4/80. 1st perfd Bristol 11/78? Cast: *Stage* 24/4/80, 10. *Riff Raff* Robert Morgan; *Tammy Shanter* Paula Hamilton; *O. K.* Glyn Grimstead; *Sid Kyk* Philip Bird; Frances Brookes, Shelagh Stephenson, Kate Lock. *Dir* Adrian Shergold; *Dgn* Sarah Paulley; *Light* Dougie Mayhew. Reviews: *Guardian* 30/4/80, 10;

Stage 15/5/80, 11. Comment: MPS 956. The play was about the punk generation and its acts of violence.

80.220 *Towards a Nuclear Future* (P) Pip Simmons and Chris Jordan (mus). ICA 29/4/80. 1st perfd Arts Centre, University of Warwick, 10/1/80. Cast: *Stage* 24/4/80, 10. Rod Beddall, Sheila Burnett, Helena Fransson, Pete Gibson, Jessie Gordon, Chris Jordan, Sally Lansdale, Roderic Leigh, Peter Oliver. *Dir* Pip Simmons. Reviews: *Guardian* 1/5/80, 9; *New Statesman* 9/5/80, 724; *Observer* 11/5/80, 17; *Times* 30/4/80, 15. Comment: Pip Simmons Theatre Group. The piece was about “a possible future, when there will be no future at all” (*Guardian*). *Observer* found the treatment of the topic “strangely conventional.” “A refreshingly independent and sceptical debate, with as much knocking of environmental demagoguery as of establishment smugness,” although the topic was too intricate for the group’s capabilities (*New Statesman*).

80.221a *Acrobats* (P, 1a) Israel Horovitz. YORK AND ALBANY 30/4/80. 1st perfd Mickery, Amsterdam, 20/10/70; 1st British perf. Cast: *Stage* 24/4/80, 10. Plot: *Hischak/2*, 28–29, Walford. Review: *Stage* 12/6/80, 14. Comment: The double-bill was “performed, directed, designed and choreographed by Sandra Kovacs and Gary Wynn” (*Stage*).

80.221b *Hopscotch* (P, 1a) Israel Horovitz. YORK AND ALBANY 30/4/80. 1st perfd Manhattan Theatre Club, New York, 21/3/74; 1st British perf. Cast: *Stage* 24/4/80, 10. Plot: Hochman, MacNicholas, Walford. Review: *Stage* 12/6/80, 14.

80.222 *The Dresser* (TC, 2a) Ronald Harwood. QUEEN’S 30/4/80. 266 perf. 1st perfd Royal Exchange, Manchester, 6/3/80. Cast: *Stage* 24/4/80, 10; *Theatricalia*; *Variety* 21/5/80, 78. *Norman* Tom Courtenay; *Her Ladyship* Jane Wenham; *Irene* Jacqueline Tong; *Madge* Janet Henfrey; *Sir* Freddie Jones; *Geoffrey Thornton* Lockwood West; *Mr. Oxenby* Geoffrey McGivern; *Electrician* Trevor Griffiths; *Players in King Lear*: *Gloucester* Rex Arundel; *Kent* David Browning; *Knight, Gentleman* Peter O’Dwyer; *Knight, Albany* Kenneth Oxtoby. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Kelvin J. Allen; *Pres* Michael Codron; *Dir* Michael Elliott; *Sc dgn* Laurie Dennett; *Cost dgn* Stephen Doncaster; *Light* Mark Henderson; *Sound* Ian Gibson. Plot: Fletcher, Griffiths, *Hischak*, *Hischak/2*, 195–96, Patterson, Salem, Weintraub. Reviews: *Guardian* 1/5/80, 9; *Illustrated London News* 1/5/80, 98; *New Statesman* 9/5/80, 724; *Observer* 4/5/80, 16; *Spectator* 10/5/80, 26; *Stage* 8/5/80, 11; *Times* 1/5/80, 15; *Variety* 21/5/80, 78. Comment: MPS 931. “A

touching and often hilarious slice of backstage life and lore, rich in characterization, clever in theatrical effects and radiantly performed” by Freddie Jones and Tom Courtenay (*Variety*). “Wonderfully affectionate and intelligent” (*Guardian*). “A quintessential West End play which, if not exactly a profound masterpiece, provides an enthralling evening in the theatre” (*Spectator*). *Times* pointed out the play was “a double retelling of the Lear story” with Norman acting as the Fool with Sir being Lear “off-stage” as well as “on-stage.” *Illustrated London News* dubbed this Harwood’s best play, and insisted on pointing out that “Sir” was not a portrait of Donald Wolfitt. The first New York production (Brooks Atkinson 9/11/81) ran for 200 performances.

80.223 *Hamlet* (T) William Shakespeare. ROUNDHOUSE 30/4/80.** Cast: *Stage* 24/4/80, 10. *Hamlet* Steven Berkoff; *Claudius* Matthew Scurfield; *Gertrude* Linda Marlowe; *Ophelia* Chloe Salaman; *Polonius* Bob Homery; Barry Philips. *Dir* Steven Berkoff; *Mus* John Prior. Reviews: *Guardian* 2/5/80, 11; *New Statesman* 9/5/80, 724; *Observer* 4/5/80, 35; *Stage* 8/5/80, 11. Comment: A modern dress production. Stephen Berkoff both directed and played Hamlet and as the latter ruined the production; the remainder of the cast was much more talented than him (*Guardian*). “Berkoff himself hasn’t the range and reach to delve far into anyone” (*New Statesman*).

80.224a *The Mourning After the Night Before* (P, 1a) Red O’Hagan. YORK AND ALBANY 5/80.* Review: *Stage* 12/6/80, 14. Comment: Mouth and Trousers. The triple-bill was designed to give new authors a chance to see their work staged professionally. *Mourning* was “mainly a monologue for a don who has had a night of unbridled sex and alcohol with a chance-met tart and whose wife subsequently walks out on him” (*Stage*).

80.224b *Night Shift* (P, 1a) Richard Lord. YORK AND ALBANY 5/80.* Carol Ann Mansell, Sarah Shipton. *Dir* Jan Dalley. Review: *Stage* 12/6/80, 14. Comment: Mouth and Trousers. The piece worked well “because it is short and involves only two characters (cleaning ladies in an office block) in a lifelike setting” (*Stage*).

80.224c *Sheets* (P, 1a) Brian Rotman. YORK AND ALBANY 5/80.* Richard Bremmer, Janet Dalley, Brian Rotman. *Dir* John Fletcher. Review: *Stage* 12/6/80, 14. Comment: Mouth and Trousers. The piece involved “a husband and wife, the man being invalid, a pair of medicos and a strange non-sexual person and is apparently about creativity” (*Stage*).

80.225 *Spring a Surprise* (P for children) Penny

Casdagli. ARTS 5/80.* Nicola Pringle, Andrew Cuthbert, Stella Andrade. *Dir* Rod Lewis. Review: *Stage* 29/5/80, 12. Comment: Unicorn.

80.226 *The Devil Himself* (Revue) Peter Barnes (adpt of works by Frank Wedekind) and Carl Davis (mus) and Stephen Deutsch (mus). LYRIC STUDIO, HAMMERSMITH, 1/5/80. 1st perf this adpt. Cast: *Stage* 1/5/80, 8. Dilys Laye, Tina Marian, Charles Keating, Alan Rickman. *Dir* Peter Barnes; *Dgn* Liz da Costa; *Light* Leonard Tucker; *Ch* Stuart Hopps; *Mus dir* Michael Rose. Plot: OTF/2. Reviews: *Guardian* 3/5/80, 11; *Observer* 11/5/80, 17; *Stage* 15/5/80, 11; *Times* 6/5/80, 11. Comment: The piece consisted of monologues and songs taken from various works by Wedekind. The cast was "excellent" (*Observer*). *Times* favored the items that revealed Wedekind's ironic stance.

80.227 *The Hothouse* (D, 2a) Harold Pinter. HAMPSTEAD 1/5/80; trfd to AMBASSADORS 24/6/80.* Cast: *Stage* 1/5/80, 8; *Theatricalia*; *Variety* 2/7/80, 66. *Roote* Derek Newark; *Gibbs* James Grant; *Lamb* Roger Davidson; *Miss Cutts* Angela Pleasance; *Lobb* Edward De Souza; *Lush* Robert East; *Tubb* Michael Forrest. *Dir* Harold Pinter; *Dgn* Eileen Diss; *Cost dgn* Elizabeth Waller; *Light* Gerry Jenkinson; *Sound* Dominic Muldowney. Plot: Fletcher, Hischak, Hischak/2, 205, Weintraub. Reviews: *Guardian* 2/5/80, 11; *Illustrated London News* 1/7/80, 80; *New Statesman* 9/5/80, 723–24; *Observer* 4/5/80, 16; *Spectator* 10/5/80, 26; *Stage* 8/5/80, 11; *Times* 2/5/80, 13; *Tribune* 23/5/80, 6–7; *Variety* 2/7/80, 66, 68. Comment: MPS 944. The Ambassadors run came to an abrupt end when it was terminated by the theatre's management because takings had fallen below "the 'notice figure' of £8,000" (*Stage* 18/9/80, 1). *Guardian* thought this early play from 1958 was interesting because it showed Pinter dealing with familiar themes "in a style of graphic Absurdity that he wisely chose not to pursue." *Variety* reported Pinter had previously had misgivings about the piece: "His original instinct was probably sound, taking the play as a baffling, sometimes tedious whole." While conceding that the play was "rather heavy-handed and long-winded," *New Statesman* still thought the play was well worth producing. Not "first-rate Pinter, but it is lively, intriguing and brilliantly staged" (*Times*). There were 100 performances at the Ambassadors. The first New York production (Playhouse 6/5/82) ran for 29 performances.

80.228 *Schweik Goes to War* (Satirical C) Jack Allcock (based on Jaroslav Hašek's book, 1921–23). LAMB AND FLAG 1/5/80. 1st perfd Western Pavilion, Littlehampton, 5/9/72. Cast: *Stage* 1/5/80, 2. Ray Jones, Iris Rougier, Cyril Royston, Irving Lycett, Mop. *Dir* Winifred Robi.

Comment: LAMP. "Described by the author as a biting satire on wars and all who fight them" (*Stage* 14/9/72, 18).

80.229 *The Witch of Wapping* (P for children) Stephen Wymark. HALF MOON (2) 1/5/80. Cast: SHM. *Joan* Penny O'Connor; *Margaret* Sara Hardy; *Wilson* Peter Bensted/Simon Rose; *Waterton*, *Judge* James Castle/Steve Byrne. *Dir* Seona McKinnon. Comment: About a seventeenth-century witch.

80.230 *Barabbas* [T, 3a] Michel de Ghelderode (anon trans of his play, 1928). YOUNG VIC STUDIO 2/5/80; trfd to UPSTREAM 2/7/80. *Herod* Tom Hunsinger; *Barabbas* Nigel Miles-Thomas; *Priest*, *Clown* Anthony Best; *Caiaphas* David Prescott; *Judas* Paul Hegarty; *Yocabeth*, *Magdalene* Isabella Knight. *Dir* Andrew Visnevski; *Dgn* Tom Hunsinger. Plot: Hochman, Matlaw. Reviews: *New Statesman* 16/5/80, 759; *Observer* 18/5/80, 28; *Stage* 22/5/80, 20. Comment: Cherub Company. The play was also performed at various London churches (see Brian Edward George Cook, "(In)famous Angel: The Cherub Company and the Problem of Definition," Ph.D. dissertation, University of Oregon, 2012, 124–25). *Observer* commended Cherub's abilities but disliked the play itself. "It was a play and a staging to disturb rather than a theatrical or religious experience to rest one easy. That may well be its achievement" (*Stage*).

80.231 *Donkey Work* (P for children) Bernard Goss (based on Apuleius, *The Golden Ass*). YOUNG VIC STUDIO 2/5/80.* Comment: Cherub Company. 80.230, 80.231, and 80.232 were performed in repertory. The two Goss plays were written specifically for Cherub.

80.232 *Monster Man* (P for children) Bernard Goss (based on the myth of Theseus and the Minotaur). YOUNG VIC STUDIO 2/5/80.* Comment: Cherub Company. 80.230, 80.231, and 80.232 were performed in repertory.

80.233 *A Quick Deco* (Ent) John Golder and John Harle (devisers). NEW END 2/5/80 (Lt). 1st perf? Cast: *Stage* 1/5/80, 8. John Golder, John Harle, John Lenahan. *Dec* James Dillon.

80.234 *The Queen and the Rebels* (D, 4a) Ugo Betti (anon trans of *La regina e gli insorti*, 1951). SOUTH LONDON THEATRE CENTRE 4/5/80.** Cast: *Stage* 1/5/80, 8. Ruth Shettle, Dennis Packham, Annette Wiseman, Jim Prestridge. Plot: French/2, Hischak, Hochman, Loney, 294, Matlaw, Patterson, Shank.

80.235a *Men* (P) Stephen Holt. HALF MOON 4/5/80.*

Stephen Holt, Philip Osment. *Dir* Sue Parrish; *Dgn* Paul Dart. Reviews: *Guardian* 7/5/80, 12; *Stage* 15/5/80, 12. Comment: Part of a season of plays by the Half Moon Writers Workshop.

80.235b *Sara* (P) Kristine Byrne. HALF MOON 4/5/80.* Angela Bruce, Suzan Crowley, Jean Hart. *Dir* Sue Parrish; *Dgn* Mick Bearwish. Reviews: *Guardian* 7/5/80, 12; *Stage* 15/5/80, 12. Comment: Part of a season of plays by the Half Moon Writers Workshop.

80.236 *Bar Nothing* (P) Max India and Matthew Freeman (mus arr). LA BONNE CREPE 5/5/80. 1st perf? Geraldine Gardner, Arhlene Allan, Jan Servais. Review: *Stage* 5/6/80, 7. Comment: "Conjures up a world of elegance and style (even with its shadier seams showing) of the 1920s 'beautiful people'" (*Stage*).

80.237 *The Third* (P) Timberlake Wertenbaker. KING'S HEAD 5/5/80 (Ln). 1st perfd Spetse Festival, 1977; 1st London perf. Cast: *Stage* 1/5/80, 8. *Simon* Barry Stearn; *Eros* Rob Sian; *Helen* Krystyna Ochyra. *Dir* Dizi Conti; *Dgn* Roderick Booth-Jones. Review: *Stage* 5/6/80, 14. Comment: Touchstone. "It has three characters, of whom one is Eros himself; Pan and Puck have had a considerable part to play in the sheer wilfulness with which he brings together a young man and woman, parts then reconciles them for his own titillation and finally moves on to restart the complete cycle with yet another pair of victims" (*Stage*).

80.238 *Gunfire* (P) Jane Gaskell. ELEPHANT 6/5/80 (Ln)*. Cast: *Stage* 8/5/80, 41. *Dir* Jiggy Bhore.

80.239 *Pygmalion* (R, 5a) Bernard Shaw. SHAW 6/5/80.** Cast: *Stage* 1/5/80, 8. *Eliza Doolittle* Paula Wilcox; *Mrs. Higgins* Sylvia Barter; *Doolittle* Arthur Cox; *Colonel Pickering* Brian Oulton; *Higgins* Donald Pickering; *Mrs. Pearce* Rachel Thomas; *Hilda Schroder*, James Simmons, *Mrs. Pearce* Rachel Thomas; *Sian* Thomas. *Dir* David William; *Dgn* Mark Negin; *Light* Robert Bryan. Plot: *Bordman*, *Bordman*/3, 12, *Demastes*/1, *Fletcher*, *French*/2, *Hischak*, *Hochman*, *Law*, *Mander*/3, *Matlaw*, *Patterson*, *Purdum*, *Salem*, *Shank*, *Shiple*y. Reviews: *Guardian* 8/5/80, 13; *Stage* 15/5/80, 11; *Times* 8/5/80, 11. Comment: "David William's production, with evocative revolving sets by Mark Negin" proved "satisfying" (*Guardian*). *Times* compared the play rather unfavorably with *My Fair Lady*; the latter being "a classic of its genre, and *Pygmalion* is not."

80.240 *Sir Roger and His Most Amazing Case* (F epic) Peter Leabourne and Andy Cunningham. ICA 6/5/80 (Ln).** Comment: The original title was *Sir Roger and*

His Most Extraordinary Case.

80.241 *The Quartet* (P) Ronald Mavor. KING'S HEAD 7/5/80. 1st perfd Lyceum Studio, Edinburgh, 1980. Cast: *Stage* 17/4/80, 2. *Lynne* Claudette Barnard; *Henry* Nicholas Chagrin; *Peter* Alfredo Michelsen; *Billy* James Patrick. *Dir* Paul Alexander; *Dgn* David Ransley. Reviews: *Guardian* 8/5/80, 13; *Stage* 15/5/80, 11; *Times* 8/5/80, 11. Comment: MPS 925. Music and sex become intertwined in this piece, about a musical quartet, that tried to establish parallels in the two. *Times* complained the text contained "computerized lines."

80.242 *The Stations of the Cross* (P) Peter Schumann. YOUNG VIC 7/5/80. 1st perfd St. Clement's Church (West 46th Street), New York, 23/5/72; 1st British perf. Reviews: *New Statesman* 16/5/80, 759; *Stage* 29/5/80, 11. Comment: Bread and Puppet Theatre. "The show reveals itself as a moving, even spiritual, experience. Because this is experimental visual theatre (and we are, after all, in 1980) the Christ figure is that of a blonde and attractive girl" (*Stage*). *New Statesman* reported there were only nineteen people in the audience.

80.243 *The Estuary* (P) Robert Holman. BUSH 8/5/80.* Cast: *Stage* 1/5/80, 2. *Paul* Dalton, *Mark* Eden, *Judith* Fellows, *Tamara* Hinchco, *Richard* Tolan. *Dir* Sarah Pia Anderson; *Dgn* Grant Hicks. Reviews: *Guardian* 13/5/80, 9; *New Statesman* 16/5/80, 759; *Observer* 18/5/80, 28; *Stage* 5/6/80, 14; *Times* 13/5/80, 15. Comment: MPS 1054. This atmospheric play dealt with a plethora of revelations about a family's skeletons and dwindled into sensationalism (*Guardian*). *Times* found little new in yet another outdoor play about "a group of quietly frustrated people resolving their discord against a resonant stretch of English landscape."

80.244 *The Merry Wives of Windsor* (C, 2a) William Shakespeare. ALDWYCH 8/5/80.** 31 perf. Cast: RSCA; *Stage* 8/5/80, 10; *Theatricalia*. *George* Page Bob Peck; *Margaret* Page Jane Downs; *Anne* Page Cathryn Harrison; *William* Page Daniel Holender/Dicon Murray; *Frank* Ford Ben Kingsley; *Alice* Ford Susan Tracy; *John* Mark Tandy; *Robert* Terence Harvey; *Hugh* Evans David Lloyd Meredith; *Doctor Caius* Geoffrey Hutchings; *Mistress Quickly* Lila Kaye; *John* Rugby Ian East; *Host of the Garter Inn* Timothy Kightley; *Servants at the Garter* Alan Gill, Stephen Rashbrook; *Serving Women* Shirley King, Hilary Townley; *Children of Windsor* Rupert Baderman, Cassian Castle, Timothy Chasin, Chris Dolan, David Doyle, Martin Eaton, Terry Kinsella, Mark Luxford, Joshua Moonman, Andrew O'Brien, Hayden Parsey, Miles Parsey, Samuel Rush, Freddie Vogelius; *Sir John Falstaff* John Woodvine; *Pistol* John McEnery;

Nym Teddy Kempner; *Bardolph* Norman Tyrrell; *Robin* Dexter Fletcher; *Fenton* Nicholas Gecks; *Robert Shallow* Patrick Godfrey; *Abraham Slender* David Threlfall; *Peter Simple* Timothy Spall. *Dir* Trevor Nunn, John Caird; *Dgn* John Napier, Dermot Hayes; *Mus* Guy Woolfenden; *Light* Brian Harris; *Ch* Sue Lefton; *Sm* Phil Basset/Jane Tamlyn; *Dsm* David Proctor/Diana Durant; *Asm* Hilary Groves; *Sound* Roland Morrow, John A. Leonard. Reviews: *Observer* 11/5/80, 17; *Stage* 15/5/80, 11; *Times* 9/5/80, 11. Comment: Royal Shakespeare Company. The production ran three hours. *Times* intimated Trevor Nunn's Warwickshire show (transferred from Stratford) was deliberately aimed at tourists. "John Napier's autumnal settings are hauntingly effective; the life in and out of doors in up-and-coming-class Windsor folk is made jauntily engaging, and there is a sense of social history being portrayed" (*Stage*).

80.245 *Ashes* (D, 3a) David Rudkin. TOWER, CANONBURY, 9/5/80.** Cast: TTC. Plot: Fletcher, Hirschak/2, 111–12, Hochman, Patterson, Salem, Vinson, Weintraub.

80.246 *Masoch* (One-woman show, 2a) Michael Almaz. CAFE THEATRE 9/5/80.** Cast: *Stage* 8/5/80, 41. Sally Willis. Comment: The opening of a new fringe theatre.

80.247 *Steak and Microchips* (C) Geoffrey Beevers. ORANGE TREE 9/5/80 (Ln).* Cast: *Stage* 8/5/80, 10. *George* David Allister; *Barbara* Liz Crowther; *Jones* Dorothy White. *Dir* Julia Pascal. Reviews: *Middlesex County Times* 23/5/80, 21; *Stage* 19/6/80, 16. Comment: MPS 940. Richmond Fringe. About a 21st century couple's utopian existence that revolves around a computer that does domestic chores and repairs itself.

80.248 *Medea* (T, 1a) Euripides (trans Rex Warner). QUESTORS 10/5/80.** Cast: QTA. Plot: Bordman, Fletcher, Gassner, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Review: *Middlesex County Times* 16/5/80, 19.

80.249 *Macbeth* (T) William Shakespeare. ST. GEORGE'S 12/5/80.** Cast: *Stage* 8/5/80, 10. *Lady Macbeth* Sheila Ballantine; *Macbeth* Mike Hayward; *Banquo* Eric Lander; *Macduff* Terence McGinity; *Duncan, Siward, Scottish Doctor, Porter* Philip Raymond; Milton Cadman, Rowland Davies, Lawrence Douglas, Petronella Ford, Sian Frederic, Christopher Hood, Stephen Jenn, Philomena McDonagh. *Dir* George Murcell. Review: *Stage* 22/5/80, 19. Comment: A "workaday" production with many of the roles double cast "though not thereby illuminating crime and punishment quite as far as the programme note would have us believe" (*Stage*).

80.250 *Motherdear* (P, 2a) Royce Ryton. AMBASSADORS 12/5/80. 39 perf. 1st perfd Northcott, Exeter, 5/4/79. Cast: *Stage* 8/5/80, 10; *Theatricalia*; *Variety* 21/5/80, 78. *The Princess of Wales (Alix)* Margaret Lockwood; *Princess Victoria* Polly James; *The Dowager Empress of Russia (Minnie)* Sheila Burrell; *Lord Rosebery (The Prime Minister)* Frank Barrie; *Charlotte Knollys* Zulema Dene; *Princess Maud* Norma Streader; *The Empress Frederick of Germany (Vicky)* Dorothy Primrose; *Patrick* Chris Johnston; *Nurse* Margaret Diamond; William Eedle, Francis Lloyd. *Pres* Geoffrey Rose, Donald Bodley; *Dir* Frith Banbury; *Dgn* Geoffrey Scott; *Cost dgn* Anthony Holland; *Light* Robert Orno. Reviews: *Gay News* 29/5/80, 28; *Guardian* 13/5/80, 9; *Illustrated London News* 1/7/80, 80; *New Statesman* 30/5/80, 826; *Stage* 22/5/80, 19; *Variety* 21/5/80, 78. Comment: About the private life of Queen Alexandra. "Another theatrical ramble among the skeletons of British royalty ... only seems quaint and more than a little remote" (*Variety*). *Gay News* described the piece as "a succession of good scenes" which it found interesting. "Only a strong closing scene ... redeems the not-very-original proceedings" (*New Statesman*).

80.251a *The Browning Version* (D, 1a) Terence Rattigan. LYTELTON 13/5/80.** Cast: NTA; *Stage* 8/5/80, 10; *Theatricalia*. *John Taplow* Graeme Henderson; *Frank Hunter* Nicky Henson; *Millie Crocker-Harris* Geraldine McEwan; *Andrew Crocker-Harris* Alec McCowen; *Dr. Frobisher* Antony Brown; *Peter Gilbert* Peter Bourke; *Mrs. Gilbert* Mary Chilton. *Dir* Michael Rudman; *Dgn* Carl Toms; *Light* Brian Ridley; *Staff dir* Lizzi Becker; *Pd mgr* Rodger Hulley; *Sm* Diana Boddington; *Dsm* Karen Stone; *Asm* Catherine Bailey, Angela Fairclough; *Sound* Gabby Haynes. Plot: Bordman/4, 284, Demastes/1, Fletcher, Hirschak, Hochman, Law, Loney, 258, Matlaw, Patterson, Rusinko, 62–69, Shank, Vinson, Walford, Weintraub. Reviews: *Gay News* 29/5/80, 24; *Guardian* 15/5/80, 11; *Illustrated London News* 1/7/80, 80; *New Statesman* 23/5/80, 791; *Observer* 18/5/80, 28; *Spectator* 24/5/80, 23; *Stage* 22/5/80, 19; *Times* 15/5/80, 11; *Variety* 21/5/80, 90. Comment: National Theatre. Previews 8/5–12/5/80; Press night, also advertised as the low price opening, was 13/5/80. Michael Rudman's "spanking" direction of the double-bill made for "a wholly delightful evening." "Both are superbly produced, with stylish and sensitive staging by Michael Rudman ... should have a prosperous and lengthy run in repertory" (*Variety*). "An imperishable treasure of the English commercial tradition" (*Times*). The production remained in repertory until 21/3/81.

80.251b *Harlequinade* (C, 1a) Terence Rattigan. LYTELTON 13/5/80.** Cast: NTA; *Stage* 8/5/80, 10;

Theatricalia. *Arthur Gosport* Alec McCowen; *Edna Selby* Geraldine McEwan; *Johnny Peter Bourke*; *Dame Maud Gosport* Ellen Pollock; *Jack Wakefield* Nicky Henson; *George Chudleigh* Leonard Maguire; *Second Halberdier* Graeme Henderson; *First Halberdier* Chris Cregan; *Miss Fishlock* Heather Tobias; *Tom Palmer* Anthony Falkingham; *Muriel Palmer* Kay Adshead; *Mr. Burton* Dallas Cavell; *Joyce Langland* Karina Knight; *Policeman* Antony Brown; *Fred Ingram* Michael Shallard; *Members of the company* Oliver Bradshaw, Maitland Chandler, Mary Chilton, Linda Gillard, Irene Hamilton, Robin Langford, Audrey Noble, Gary Russell, Philip Talbot. *Dir, Dgn, Light, Staff dir, Pd mgr, Sm, Dsm, Asm, Sound* as for 80.251a; *Swordplay* Henry Marshall. Plot: Bordman/4, 284, Demastes/1, Hischak, Loney, 258, Rusinko, 69–70, Walford. Reviews: *Gay News* 29/5/80, 24; *Guardian* 15/5/80, 11; *Illustrated London News* 1/7/80, 80; *New Statesman* 23/5/80, 791; *Observer* 18/5/80, 28; *Spectator* 24/5/80, 23; *Stage* 22/5/80, 19; *Times* 15/5/80, 11; *Variety* 21/5/80, 90. Comment: National Theatre. Previews 8/5–12/5/80; Press night, also advertised as the low price opening, was 13/5/80. A good revival (*Times*). The production remained in repertory until 21/3/81.

80.252 *Rutherford and Son* (P) K. G. Sowerby (abridged Michelene Wandor). THEATRE SPACE 13/5/80; trfd to THEATRE UPSTAIRS 17/6/80. 1st perfd Court 31/1/12; 1st perf this version. Cast: Findlater; *Stage* 8/5/80, 41, 12/6/80, 12. *John Rutherford* Stuart Barren; *Janet* Maggie Wilkinson; *Stacey* Charlesworth, *Anne* Engel, *Peter* Glancy, *Stephen* Ley, *Geof* Atwell. *Dir* Julie Holledge; *Dgn* Mary Moore. Plot: Best/26, 507–8, Bordman/2, 718, Patterson, Salem, Sobel. Reviews: *Guardian* 18/6/80, 8; *New Statesman* 4/7/80, 28; *Observer* 22/6/80, 31; *Stage* 26/6/80, 13; *Times* 18/6/80, 13. Comment: Mrs. Worthington's Daughters. *Guardian* opined this good play had been abridged too much. "A really dominating principal performance might lift the proceedings above the mildly melodramatic" (*New Statesman*). *Times* commended the company for putting on the play but said "they lack the acting depth for their undertaking." The first New York production (Little 24/12/12) ran for 63 performances.

80.253a *The Conquest of Everest* (Divertissement, 1a) Arthur Kopit. ELEPHANT c. 15/5/80 (Ln). Written 1964 and perfd Channel 13 Television, New York, 7/2/66; 1st London perf? Plot: French/2, MacNicholas.

80.253b *The Hero* (C, 1a) Arthur Kopit. ELEPHANT c. 15/5/80 (Ln).** Plot: French/2, MacNicholas.

80.254 *Ladies-in-Waiting* (Ent) Patsy Rodenburg and Caroline Noh. OLD RED LION c. 15/5/80. 1st London perf? Cast: *Stage* 15/5/80, 2.

80.255 *Pericles* (R) William Shakespeare. WAREHOUSE 15/5/80.** 20 perf. Cast: RSCA; *Stage* 15/5/80, 10; Theatricalia. *1st Gentleman of Mytelene*, *Simonides* Hubert Rees; *Antiochus' Daughter* Julie Peasgood; *Antiochus*, *Pander* Jeffery Dench; *Cleon*, *Knight* Neil Phillips; *Dionysa*, *Diana* Sharon Bower; *Fisherman*, *Cerimon* Clyde Pollitt; *Fisherman*, *Knight*, *Philemon*, *Leonine* Robert Gwilym; *Gower* Griffith Jones; *Knight*, *Lysimachus* Christopher Ravenscroft; *Lord*, *Knight*, *Boult* John Matshikiza; *Lycorida*, *Bawd* Heather Canning; *Marina* Julie Peasgood; *Mariner*, *Cleon*, *Knight* Neil Phillips; *Pericles* Peter McEnery; *Thaisa* Emma Williams; *Thaliard* Andrew Hawkins. *Dir* Ron Daniels; *Dgn* Chris Dyer; *Light* Leo Leibovici; *Mus* Stephen Oliver. Reviews: *Guardian* 16/5/80, 11; *Illustrated London News* 1/7/80, 80; *New Statesman* 23/5/80, 791; *Stage* 22/5/80, 19; *Times* 16/5/80, 9. Comment: Royal Shakespeare Company. *Guardian* said both the direction and the music worked against the play's intent. *New Statesman* also expressed disappointment with the direction and acting. "Hard to see why Ron Daniels .. decided on a skeletal production on a small, bare stage" (*Times*). *Illustrated London News* saw the production in a more favorable light.

80.256 *Mama Dragon* (Reggae MP) Farrukh Dhondy. FACTORY 16/5/80. 1st perf? Cast: *Stage* 15/5/80, 10. *Flank* Trevor Laird; *Jan* Alec Sabin; *Diana* Shope Shodeinde; *Sabby* Victor Romero, *Janet* Kay, *Vas* Blackwood, *Nigel* Meah, *Chris* Tummings. *Dir* Charlie Hanson; *Mus* The Government; *Dgn* Yasmin Pettigrew. Review: *Stage* 29/5/80, 12. Comment: Black Theatre Cooperative. The play explored different methods about raising Black awareness against adverse British social elements, such as the National Front. *Stage* found the production "absorbing," but acted unevenly.

80.257 *Seduced* (D, 2a) Sam Shepard. THEATRE UPSTAIRS 16/5/80. 1st perfd Trinity Square Repertory, Providence, Rhode Island, 25/4/78; 1st British perf. Cast: Findlater; *Stage* 15/5/80, 10. *Henry Hackamore* Ian McDiarmid; *Luna* Kate Fahy; *Miami* Celia Imrie, *Raul* Larry Lamb. *Dir* Les Waters; *Dgn* Peter Hartwell; *Light* Andy Phillips. Plot: Fletcher, Hischak/2, 143. Reviews: *Gay News* 29/5/80, 24; *Guardian* 19/5/80, 11; *New Statesman* 30/5/80, 826; *Observer* 25/5/80, 31; *Stage* 29/5/80, 11; *Times* 17/5/80, 8. Comment: English Stage Company. *Observer* remarked the play, about Howard Hughes, "sinks in the verbiage, despite striking performances all round." *Gay News* praised the cast's "brilliant performances." The first New York production (American Place 2/2/79) ran for 44 performances.

80.258 *The Three Cornered Hat* (P) Pedro Antonio de

Alarcón (anon adpt of his novel, *El sombrero de tres picos* [1874]). GARAGE 17/5/80. Comment: Broken Leg. A forty minute version of the original.

80.259 *Case to Answer* (P, 1a) Timberlake Wertebaker. SOHO POLY c. 19/5/80 (Ln). 1st perf thus. Cast: *Stage* 22/5/80, 2. *Sylvia* Fiona Walker; *Niko* Sean Barrett. *Dir* Liane Aukin; *Dgn* Inigo Espejel. Review: *Stage*: 10/7/80, 12. Comment: Also known as *Happy Ending*. In the play a Greek architect confronts her scholarly husband and declares she has to eliminate him.

80.260 *High Water* (P, 1a) Nick Darke. WAREHOUSE 19/5/80 (Ln). 1st perfd Gulbenkian Studio, Newcastle, 29/2/80. Cast: RSCA; *Stage* 22/5/80, 10; Theatricalia. *Griff* Ian McNeice; *Slinger* Geoffrey Hutchings. *Dir* Peter Clough; *Dgn* Allan Watkins; *Light* Wayne Dowdeswell; *Sound* John Leonard. Review: *Stage* 12/6/80, 14. Comment: Royal Shakespeare Company. The two-hander was about the clash between a father, a fisherman, and his son, “an urban escapee” (*Stage*).

80.261 *The Salesman and the Gong Collector* (P) Michael Bertenshaw. KING'S HEAD 19/5/80. 1st perf? Cast: *Stage* 22/5/80, 2. Brian Abbott, Philip Fox. *Dir* Michael Bertenshaw. Review: *Stage* 3/7/80, 14. Comment: Fringe Benefit. “Brian Abbott plays the brash man in a natty white suit with rainbow pullover and large suitcase who calls on the shifty-eyed, mitten-fingered recluse who collects gongs and writes endlessly thereon. He may also have murdered his wife” (*Stage*).

80.262 *Murieta* (P) Otto Zonchitz (adpt of Pablo Neruda, *Splendour and Death of Joaquin Murieta*, 1967). OLD VIC 20/5/80.** Cast: Theatricalia. *Murieta* Otto Machtlinger. *Dir* Use Scheer; *Dgn* Victor Tapia; *Comp* Tito Medina. Plot: French/2. Reviews: *Guardian* 22/5/80, 11; *New Statesman* 30/5/80, 826; *Observer* 25/5/80, 31; *Stage* 5/6/80, 13; *Times* 21/5/80, 11. Comment: Theatre-manufaktur, Berlin. The play, performed in German, was about Murieta, a Chilean folk hero, told in Brechtian fashion. *Observer* said the visual impact of the production was “considerable. *New Statesman* agreed, noting the play was verbally challenging. *Times* was “defeated by a totally unintelligible simultaneous translation system.”

80.263 *Dusa, Fish, Stas and Vi* (T, 2a) Pam Gems. NEW INN 21/5/80** *Dusa* Rosemary Parry Jones; *Fish* Susan Slee; *Vi* Alison Wilson; *Stas* Rebecca Bunting. *Dir* John Wilson. Plot: Demastes/2, Griffiths, Patterson, Weintraub. Review: *Middlesex County Times* 23/5/80, 21.

80.264 *Julius Caesar* (T) William Shakespeare.

RIVERSIDE STUDIOS 21/5/80.** Cast: *Stage* 15/5/80, 10; Theatricalia. *Julius Caesar* Robert Fleming; *Calphurnia* Gillian Barge; *Brutus* John Shrapnel; *Mark Antony* John Price; *Antony's Servant* Paul Herzberg; *Artemidorus* Anthony Head; *Casca* David Horovitch; *Cassius* Michael Byrne; *Cicero, Ligarius* Alan Mason; *Cinna* Jack Klaff; *Cinna the Poet, Octavius' Servant* John Francis; *Cobbler, Caesar's Servant* Peter Sproule; *Decius Brutus* Malcolm Ingram; *Lucius, Carpenter* Phil Daniels; *Metellus Cimber* Peter Wight; *Popilius Lena, Flavius* Anthony Heaton; *Portia* Lindsay Duncan; *Publius* Francis Mughan; *Soothsayer* Paul Bentall; *Trebonius, Marullus* Jim Carter. *Dir* Peter Gill. Reviews: *Guardian* 22/5/80, 11; *New Statesman* 30/5/80, 825–26; *Observer* 25/5/80, 31; *Spectator* 31/5/80, 23–24; *Stage* 29/5/80, 11; *Times* 22/5/80, 11. Comment: *Guardian* praised Peter Gill's production for showing “there are other ways of approaching Shakespeare than through a relentless exploration of textual minutiae.” This “powerful production has gone for the guts of the play—its ideas—with mercifully little attempt at Roman realism” (*New Statesman*). “Youthful and exuberant, with a Caesar in Robert Fleming of effectively contrasting age and grandeur” (*Stage*). *Times* noted the entire cast was dressed identically in “grey sweaters and leg-warmers.”

80.265 *Quantrill in Lawrence* (P) Bernard Pomerance. ICA 21/5/80.* Cast: *Stage* 22/5/80, 18. *William Clarke Quantrill* David Schofield; *Mayor John Cane* Richard Moore; Ron Cook, Don Fellows, Penny Fischer, Eugene Lipinski. Robin Pappas. Joe Praml, Dan Meaden, Patrick Moore, Mary Ellen Ray, Harold Saks, Joi Staton. *Dikran Tulaine*. *Dir* Roland Rees; *Dgn* Iona McLeish. Reviews: *Guardian* 23/5/80, 13; *New Statesman* 30/5/80, 826; *Observer* 25/5/80, 32; *Spectator* 31/5/80, 24; *Stage* 29/5/80, 11; *Times* 23/5/80, 11. Comment: MPS 951. Foco Novo. The play was “about a small Puritan town in Kansas trying to preserve its neutrality in the American Civil War ... [and] about the vulnerability of small town respectability” (*Spectator*). *Times* said this early work by Pomerance was poorly written.

80.266 *Barnardo* (Mus, 2a) Ernest Maxin (mus, lib, lyr). ROYALTY 22/5/80.* 43 perf. Cast: *Stage* 22/5/80, 18; *Variety* 18/6/80, 80. *Father, Prosecuting Counsel* Jonathan Courage; *Young Boy, Tom* Nicky Bird/Jason Bird/Jonathan Byatt; *John Courtney* Chris Connah; *Paul Carter* Mark V. York; *Darcy Ainsworth-Smyth* Timothy Carlton; *Dr. Thomas Barnardo* James Smillie; *Jim Jarvis (as a boy)* Adrian Cale/Doug Chamberlain; *Milkman, Defending Counsel* Lyndon Miles; *Ginger (as a boy)* Tommy Barnett/Wayne Norman/Robert Jennings; *Monty (as a boy)* Bobby Collins/Peter Harrison/Christian Childs; *Lamplighter, Henry* Alastair King; *Lord Shaftesbury*,

Judge John Arnatt; *Syrie Elmslie* Fiona Fullerton; *Sarah Gillian* Scotland; *Mr. Rubens* Jacob Witkin; *Tosh Matthews* Peters/Jeremy Booker/John Steward; *Police-man*, *Usher* Raymond Begley; *Queenie* Eloise Ritchie/Anna Kipling/Claudia Gambold; *Ginger (as a man)* Mark Holmes; *Jim Jarvis (as a man)* Richard Mitchell; *Monty (as a man)* Ian Oliver; *Dr. Schroeder* Hugo Bower; *Donald Anderson* Richard Brookes; *Ada* Tracy Hall/Justine Page/Linda Frith; *Flo* Catherine Murphy/Jennifer Mitchell/Angela Deamer; *Rosie* Michelle Welch/Lucy Baker/Jacey Clark; *Mrs. Froggat* Jane Hardy; *Usher* Jayford Cameron; *Rita* Jenny Beamish; *Newspaper Boy* Damien Nash; *George Mitchell Singers* Jenny Beamish, Debbie Blackett, Frances Carr-Boyd, Hilary Evans, Jane Hardy, Lisa Westcott, Hugo Bower, Chris Connah, Jonathan Courage, Alastair King, Lyndon Miles, Richard Mitchell; *Dancers* Marisa Campbell, Eleanor Moir, Gillian Scotland, Raymond Begley, Jayford Cameron, Richard Majewsky; *East End Kids* [three groups for different performances; not listed]. *Pres* Gold Star Productions (Theatres) Ltd; *Dir* Ernest Maxin; *Sc dgn* Jim Clay, Peter Higgins; *Cost dgn* Michael Endacott; *Ch* Alain Dehay; *Research* Ivan Henry; *Mus dir* Barry Westcott; *Sm* Barry Busbridge; *Sm* Richard Andrews; *Dsm* Abigail Sharo; *Asm* Neville Ware. Plot: OTF. Reviews: *Gay News* 12/6/80, 23; *Guardian* 23/5/80, 13; *Observer* 25/5/80, 31; *Spectator* 31/5/80, 24; *Stage* 29/5/80, 11; *Times* 23/5/80, 11; *Variety* 18/6/80, 80. Comment: MPS 936. The production reportedly cost £350,000 and employed revolutionary staging using computerized scene shifting (*Stage* 17/1/80, 36). On the production's financial woes, see *Stage* 12/6/80, 1, 19/6/80, 2, 31/7/80, 2. The production ran three hours. "A stomach-turning disaster" (*New Statesman*). "An over-extended, schmaltzy yawn that deserves and will probably get short shrift" (*Variety*). "Tuneful but unmemorable" (*Gay News*). The piece aimed to be a family musical and failed (*Times*). "It is almost as though all the elements of the most successful musicals had been put into a computer which then churned out the script and music of *Barnardo*. The obvious result is that it has no cohesive style" (*Stage*).

80.267 *The Last Benefit* (P, 3pt) John Burrows and Paul Sand (songs) and Harry Smith (songs) and Alexei Sayle (songs). ALBANY EMPIRE 22/5/80.* Cast: *Stage* 22/5/80, 18. *Alvin Preselli*, etc. Alexei Sayle; *Bessie* Norma Cohen; *Rev. Slim Panatella* Trevor Allan; *Gorilla*, etc. Lizzie Queen, Debbie Bishop, Keith Allen, Derek Carpenter. *Dir* John Turner. Reviews: *Guardian* 29/5/80, 9; *Stage* 26/6/80, 14. Comment: The Combination. With scarcely a plot, the piece was really "a showpiece for two extraordinary standup comics, Alexei Sayle and Keith Allen. Blacker than Joe Orton, more blue than Lenny

Bruce, their's is a hardcore world where a dog is not so much a boy's best friend as his bedmate" (*Guardian*).

80.268 *Seesaw* (P) Eric Presland. RIO 22/5/80. 1st perf? Review: *Gay News* 12/6/80, 23. Comment: About the games couples (here gay) play and the inevitable failure that follows. *Gay News* said this "intimate play" was lost "in the rococo splendour of the Rio."

80.269 *The Diary of Anne Frank* (D, 2a) Frances Goodrich and Albert Hackett (drm of *Anne Frank: Diary of a Young Girl*, 1952). TOWER, CANONBURY, 23/5/80. 1st perfd Walnut Street, Philadelphia, 15/9/55; 1st British perf Theatre Royal, Brighton, 13/11/56. Cast: *Stage* 22/5/80, 18; TTC. Plot: Best/55, 111, Bordman, Bordman/4, 331, Bronner, Bryer, Fletcher, French, Hirschak, Loney, 293, Matlaw, Mplots, Salem, Shank, Wilmeth. Comment: The first New York production of this Pulitzer Prize-winning piece (Cort 5/10/55) ran for 717 performances.

80.270 *The Misunderstanding* (T, 3a) Albert Camus (anon trans of *Le malentendu*, 1944).** CAFE THEATRE 23/5/80. Cast: *Stage* 22/5/80, 10. Jackie Skarvellis, Kate Besick, James Curran, Erica Stevens. *Dir* Michael Almaz. Plot: Patterson, Matlaw. Comment: Artaud Company.

80.271 *Nights in Red Lights*. OVAL HOUSE 23/5/80. 1st perf? Cast: *Stage* 22/5/80, 18. Giles Agis, Cameron Ivors. Comment: Little Deaths.

80.272 *Johann Faustus* (P) Hanns Eisler. OLD VIC 26/5/80. *Faustus* Rudolph Stodola; *Mephisto* Elmar Gutmann; *Clown* Bernd Köhler; *Wagner* Christian Sorge; *Empress* Renate Heuser; *Grete* Ilse Scheer. *Dir* Otto Zonschitz; *Mus* Rudolph Stodola. Reviews: *Guardian* 27/5/80, 9; *New Statesman* 30/5/80, 826; *Observer* 1/6/80, 31; *Stage* 5/6/80, 13; *Times* 27/5/80, 9. Comment: Theatermanufaktur. The play retold the Faust tale from a political rather than a religious perspective. *Guardian* commended the company for being "versatile, unpatronising and free from stridency." "The company's discipline and command of its style is absolute" (*New Statesman*). *Times* called the production "brilliant."

80.273 *The Old Jest* (P, 2a) Ronald Gow (based on Jennifer Johnston's novel, 1979). RICHMOND 26/5/80. 1st perfd Theatre Royal, Brighton, 19/6/80. *Bridie* Mairin O'Sullivan; *Nancy* Rosalind Ayres; *Mary* Wendy Hiller; *The General* Roland Culver; *Harry* Martin Chamberlain; *Maeve* Marguerite Hardiman; *The Man* Anthony Bate; *Captain Rankin* Dixon Adams. *Chm* Louis I. Michaels; *Mgr dir* Enid Chanelle, Melville Gillam; *Lic* Melville

Gillam; *Pres* John Gale; *Dir* Eric Thompson; *Dgn* Peter Rice; *Light* Nick Chelton; *Exec pd* Roger Clifford; *Pd mgr* David K. Grant, David Fleming; *Sm* David K. Grant; *Dsm* Adam Harrison; *Tech sm* Tim Spencer; *Asm* Diana De Nimes; *Wm* Joy Buller; *Cost consultant* Lisel Beaumont; *Carp* Robert Knight; *Sound* Matthew Gale; *PR* Peter Thompson; *Sc bld*, *Sc* Mara and Kingman Ltd. Comment: A one-week engagement.

80.274 *The Charge of the Light Brigade* (P) Patrick Barlow and Susan Todd and Bob Critchley. OLD RED LION (2) 27/5/80. 1st perf? Cast: *Stage* 22/5/80, 2. *Desmond O'Dingle* Patrick Barlow; *Orson Kipling* Bob Critchley. *Dir* Susan Todd; *Dgn* Elizabeth Wyllie. Review: *Stage* 5/6/80, 14. Comment: National Theatre of Brent. A presentation of the Charge of the Light Brigade is interspersed with two actors discussing their sex lives.

80.275 *Livingstone and Sechele* (P) David Pownall. LYRIC STUDIO, HAMMERSMITH, 27/5/80. 1st perfd Traverse, Edinburgh, 2/8/78. Cast: *Stage* 22/5/80, 18. *Mokokon* Anni Domingo; *David Livingstone* Peter Kelly; *Sechele* Joe Marcell; *Mary Livingstone* Jennifer Piercey. *Dir* Peter Lichtenfels; *Dgn* Dermot Hayes; *Light* Mark Dawson. Plot: Hischak/2, 205. Reviews: *Ealing Gazette* 13/6/80, 18; *Guardian* 29/5/80, 9; *New Statesman* 6/6/80, 871; *Observer* 1/6/80, 31; *Spectator* 7/6/80, 23; *Stage* 5/6/80, 13; *Times* 28/5/80, 9. Comment: The play was about David Livingstone's Christian missionary days in Africa and his experience with one tribal leader. *Guardian* could not decide what the play was about exactly. *Spectator* opined the play simply reiterated "the conventional view that missionaries didn't do Africa much good." The first New York production was at the Quaigh 11/5/82.

80.276 *Sunset* (P, 8sc) Isaac Babel (adpt Helena Kaut-Howson of *Zakat*, 1928). HALF MOON c. 27/5/80. Haluk Bilginer, Christopher Rozycki, Vincenzo Nicoli, Peter Matthew-Green. *Dir* Helena Kaut-Howson. Plot: Hochman, Matlaw. Review: *Times* 28/5/80, 9. Comment: Actors' Soup Kitchen. The company excelled "in the indispensable animal passion and the grotesque" (*Times*).

80.277 *Wot's Cooking* (Show). ICA 27/5/80. Cast: *Stage* 22/5/80, 18. Comment: Beryl and the Perils. The show was about various feminist concerns.

80.278 *Full Confessions of a Socialist* (One-man show) Roland Muldoon. THEATRE SPACE 28/5/80 (Lt).** Cast: *Stage* 22/5/80, 10. *Harry Percival Muggins* Roland Muldoon.

80.279 *Peer Gynt* (P) Henrik Ibsen (trans Michael Meyer

of Ibsen's play, 1876; adpt Antony Tuckey). UPSTREAM 28/5/80.** Cast: *Stage* 29/5/80, 25. *Troll King*, *Button Moulder*, etc. Brian Ralph; *Troll Princess*, *Young Solveig*, *Ingrid*, *Anitra* Sheridan Ball; *Old Peer* John Webb; *Young Peer* Ian Granville Bell; *Aase*, *Old Solveig* Audrey Barr. *Dir* Antony Tickey; *Dgn* Fran Thomson; *Light* Martin Hazlewood. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Review: *Stage* 5/6/80, 13. Comment: Wolsey Company, Ipswich. This "chamber version ... can truthfully be said to give us the flavour of Ibsen's great play but not the colour and magnitude which make its staging such a daunting task in these economy-ridden times" (*Stage*).

80.280 *Better a Live Pompey than a Dead Cyril* (P) Clare McIntyre (adpt of Stevie Smith's poems) and Stephanie Nunn (mus). JACKSONS LANE 29/5/80.** Comment: Women's Theatre Group.

80.281 *John Bull's Other Island* (P, 4a) Bernard Shaw. GREENWICH 29/5/80.** Cast: *Stage* 29/5/80, 10. *Hodson* Reginald Jessup; *Thomas Broadbent* Christopher Benjamin; *Tim Haffigan* Patrick Duggan; *Laurence Doyle* Tony Doyle; *Keegan* P. G. Stephens; *Patsy Farrell* Terry Iland; *Nora Reilly* Sorcha Cusak; *Cornelius Doyle* Will Leighton; *Father Dempsey* John Biggerstaff; *Aunt Judy* Marjorie Hogan; *Matt Haffigan* Chris Gannon; *Barney Doran* Doyne Byrd; *Friends of Barney Doran* Christopher Harte, Simon Jenkins, James Piddock. *Dir* Alan Strachan; *Dgn* Bernard Culshaw; *Light* Nick Chelton. Plot: Demastes/1, Fletcher, French/2, Hochman, Law, Mander/3, Matlaw, Mplots, Purdom. Reviews: *Guardian* 30/5/80, 11; *New Statesman* 6/6/80, 870-71; *Observer* 1/6/80, 31; *Spectator* 7/6/80, 23; *Stage* 5/6/80, 13; *Times* 30/5/80, 13. *Guardian* commended Alan Strachan's revival for sticking to the play's main issues. *Observer* found Strachan's direction uneven. *Times* said Strachan had rescued the play from neglect in 1971 (71.160) and now returned to it "with undimmed affection and increased insight."

80.282 *Random Moments in a May Garden* (P, 1a) James Saunders. ORANGE TREE 30/5/80. 1st perfd BBC Radio-3 20/1/74; 1st stage perf Questors Studio 9/6/77 (amat); 1st prof stage perf. *Katie* Annabelle Lanyon; *Anne* Adrienne Byrne; Peter Clay, Ruth Goring, David Gooderson, Elizabeth Sladen, Bernard Holley, Anne Windsor. *Dir* Sam Walters. Plot: Walford. Reviews: *Ealing Gazette* 20/6/80, 21; *Guardian* 3/6/80, 9; *New Statesman* 6/6/80, 871; *Stage* 12/6/80, 14; *Times* 2/6/80, 11. Comment: Richmond Fringe. *Times* said this slight piece had transitioned successfully from radio to stage.

80.283 *Butley* (P, 2a) Simon Gray. QUESTORS 31/5/80.** Cast: QTA. Plot: Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hischak, Hischak/2, 50, Loney, Patterson, Salem, Vinson, Weintraub. Review: *Middlesex County Times* 6/6/80, 21.

80.284 *The Sister Rella Story* (Ent) Paul Prescott. LA BONNE CREPE 6/80.* Virginia Denham, Mark Caven, Jack Weiner, Arhlene Allan, Carlo Lange. Review: *Stage* 19/6/80, 16. Comment: This New York setting and version of the Cinderella tale was “another of Prescott’s consistently hilarious and always outrageous musical debunkings of all your favourite modern myths” (*Stage*).

80.285 *Will the Real Judy Garland Please* (MP) Terry Jacobs (deviser). GROVE 6/80.** Elaine Loudon. Review: *Stage* 17/7/80, 25. Comment: *Stage* indicated the show had been rewritten.

80.286 *Heartbreak House* (P) Bernard Shaw. RICHMOND 2/6/80.** Anthony Quayle, Honor Blackman, Barbara Murray, Margaret Rawlings, Mel Martin, Paul Hardwick, Patrick Cargill. *Dir* Clifford Williams. Plot: Best/20, 404, Demastes/1, Fletcher, French/2, Gassner, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley, Williams, 221–22. Comment: A one-week engagement.

80.287 *I’m Pat, He’s Just the Pianist* (Show). KING’S HEAD 2/6/80. Cast: *Stage* 29/5/80, 10. Pat Abernethy, Dave Marsden. Comment: Isoscolos.

80.288 *Leonce and Lena* [C, 3a] Georg Büchner (trans Julian Hilton of *Leonce und Lena*, 1895). PRINCE ALBERT 2/6/80. *Leonce* Stuart Fox; *Lena* Julia Watson; *Valerio* Michael Drew; Mike Burnside, Ben Bazell, Oengus Macnamara. *Dir* Nick Hamm; *Dgn* Mietek Dymny, Philippa Nash. Plot: French/2, Hochman, Shank. Reviews: *Observer* 8/6/80, 31; *Stage* 12/6/80, 13. Comment: Gate Theatre Club. *Observer* thought the production was “imaginatively designed,” and Stuart Fox was “quite stylish as the hero.” “Directed by Nick Hamm with invention and taste on a miniscule budget and amusingly designed by Mietek Dymny and Philippa Nash” (*Stage*).

80.289 *Much Ado About Nothing* (C, 2a) William Shakespeare. OPEN AIR 2/6/80.** Cast: *Stage* 29/5/80, 10. *Leonato* James Cairncross; *Antonio* John Gay; *Hero* Moira Brooker; *Beatrice* Annabel Leventon; *Margaret* Aviva Goldkorn; *Ursula* Tamara Steele; *The Maid* Cheryl Pay; *Footmen* Malcolm James, Stewart Permutt; *Don Pedro* John Gregg; *Benedick* Gary Raymond; *Claudio* Andrew Seear; *Messenger* Stephen Brigden; *Balthasar* Ross Macfarlane; *Servant, Sexton* Dave Redgrave; *Father*

Francis Melville Jones; *Don John* Jeff Shankley; *Conrad* Tony Westrope; *Borachio* Douglas Heard; *Dogberry* Bernard Bresslaw; *Verges* Ian Lindsay; *Watch* Stewart Permutt, Stephen Brigden, Malcolm James, Melville Jones, Ross Macfarlane, Dave Redgrave. *Dir* David Conville; *Dgn* Tim Goodchild; *Light* Ian Callender; *Ch* Miranda Fellows; *Mus dir* Kenneth Waller. Reviews: *Illustrated London News* 1/8/80, 98; *Stage* 12/6/80, 13; *Times* 4/6/80, 15. Comment: New Shakespeare Company. The “rewarding” production was set in England at the end of World War I (*Times*). “Turns the play into a country house-party immediately after the First World War. David Conville develops this so tactfully that none of the decorations—croquet, parlourmaid, period records from the gazebo—interfere with the flow of the play” (*Illustrated London News*). *Stage* commended every aspect of the production.

80.290 *Rosencrantz and Guildenstern Are Dead* (C, 3a) Tom Stoppard. YOUNG VIC 2/6/80.** *Rosencrantz* Tim Thomas; *Guildenstern* C. J. Allen; Richard Rees, Stephen Wright, Peter Lovstrom, David Henry, Nina Thomas, Ian Tyler, Ian Taylor, Judy Wilson, Hugh Hastings. *Dir* Jeremy James Taylor. Plot: Demastes/2, Dorney, Fletcher, Hischak, Hochman, Law, Loney, Matlaw, Patterson, Salem, Vinson, Weintraub. Review: *Stage* 19/6/80, 15. Comment: An excellent revival (*Stage*).

80.291 *Home Free* (P, 1a) Lanford Wilson. KING’S HEAD 3/6/80 (Ln).** Cast: *Stage* 5/6/80, 25. *Joanna* Colette Kelly; *Lawrence* John Hudson. *Dir* Andy Hinds; *Dgn* David Ransley. Plot: MacNicholas, Walford. Review: *Stage* 26/6/80, 14. Comment: This successful revival revealed the play still had “validity” (*Stage*).

80.292 *Sisterly Feelings* (C, 2a) Alan Ayckbourn. OLIVIER 3/6/80. 1st perfd Stephen Joseph, Scarborough, 10/1/79. Cast: NTA; *Stage* 29/5/80, 10; *Theatricalia*; *Variety* 11/6/80, 86. *Abigail* Penelope Wilton; *Brenda* Selina Cadell; *Dorcas* Anna Carteret; *Len* Michael Bryant; *Major Lidgett* Gordon Whiting; *Melvyn* Greg Hicks; *Murphy* Michael Fenner; *Patrick* Michael Gambon; *Ralph* Andrew Cruickshank; *Rita* Susan Williamson; *Simon* Stephen Moore; *Stafford* Simon Callow. *Dir* Alan Ayckbourn, Christopher Morahan; *Sc dgn* Alan Tagg; *Cost dgn* Lindy Hemming; *Light* David Hersey; *Pd mgr* Ray Sum; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Jill Macfarlane, Timothy Speechley, Lesley Walmsley; *Sound* Sue Fortescue. Plot: Fletcher, French/2, Law, Weintraub. Reviews: *Guardian* 5/6/80, 13; *Illustrated London News* 1/8/80, 98; *New Statesman* 13/6/80, 910; *Observer* 8/6/80, 31; *Spectator* 14/6/80, 23–24; *Stage* 12/6/80, 13; *Times* 5/6/80, 15; *Tribune* 27/6/80, 9; *Variety* 11/6/80, 86, 92. Comment: MPS 974. National Theatre.

Previews from 23/5/80; Press night, also advertised as the low price opening, was 3/6/80. "No current dramatist is so observant as Ayckbourn. One day, doubtless, they will be teaching social history from his work, and students will be fortunate. The dialogue, tuned and timed exactly, is never cheaply flawed" (*Illustrated London News*). *Variety* said Ayckbourn had "recovered his stride," and noted this comedy had the "gimmick" of plot variations decided spontaneously during the course of the play by a coin toss. *Tribune* thought Ayckbourn's strength was the "pricking [of] the colour-supplement pretensions that ... we fall prey to." *Guardian* urged readers to see the play twice (and thus two variations of the plot) in order to get "the full flavour"; the play also proved "Ayckbourn is always at his most serious when he is at his funniest." *Times* said Ayckbourn was at his best, and praised the direction, Simon Callow's "amazing performance," and Alan Tagg's set—"a superb piece of open-air naturalism and a trampoline for the cast." The production remained in repertory until 5/2/81.

80.293 *Queen Victoria's Granddaughters* (P) Royce Ryton. THREE HORSESHOES 5/6/80.** Cast: *Stage* 5/6/80, 25. Morar Kennedy.

80.294 *They Shoot Horses, Don't They?* (Ent) Ray Herman (adpt of Horace McCoy's novel, 1935). RAVENSCOURT PARK 5/6/80. 1st British perf Royal Lyceum Studio, Edinburgh, 19/4/75? *Robert* Gary Oldman; *Gloria* Karen Mann; *M. C.* John Markham; *Vee* Philippa Davies; *Mrs. Layden* Lill Roughley; *Police Lieutenant* Roger Rowland; *Batone* Metin Marlow; Philip Whitchurch. *Dir* Bob Carlton; *Mus* Paul Abrahams; *Dgn* Claire Lyth; *Light* Hugh Laver. Reviews: *Guardian* 17/6/80, 9; *Stage* 12/6/80, 13. Comment: Bubble Theatre Company. Also performed at Harmsworth Park, Southwark and about ten other London parks during the summer. "A rework of Beaumont's *Knight of the Burning Pestle*, a gangster caper, a magic show, and a prisoner's tale" (*Guardian*).

80.295 *Tom Foolery* (Revue, 2a) Tom Lehrer (bk, mus, lyr) and Robin Ray (compiler) and Cameron Mackintosh (compiler). CRITERION 5/6/80. 1st perfd Gardner Centre, Brighton, 13/5/80. Cast: *Stage* 5/6/80, 12; *Variety* 18/6/80, 80. Robin Ray, Jonathan Adams, Martin Connor, Tricia George. *Mgr dir* Ian B. Albery; *Consultant* V. W. Hunter; *L* Wyndham Theatres Ltd; *Pres* Cameron Mackintosh, Omega Stage Ltd., Capital Radio; *Dir* Gillian Lynne; *Dgn* Adrian Vaux; *Sound* Paul Farrah; *Light* Andrew Bridge; *Mus arr, Mus dir* Chris Walker; *Sm* Tim Spencer-Brown; *Dsm* Andrew Flint-Shipman; *Asm* Gilly Archer; *Sound* Helen du Feu. Plot: OTF, OTF/2. Reviews: *Illustrated London News* 1/8/80, 98; *New*

Statesman 13/6/80, 910; *Observer* 8/6/80, 31; *Stage* 12/6/80, 13; *Times* 6/6/80, 10; *Tribune* 27/6/80, 9; *Variety* 18/6/80, 80. Comment: MPS 969. "A charming and witty revival of [Lehrer's] brand of lunacy, a kind of song-by-song-by-Leher" (*Variety*). "I nostalgically enjoyed the elaborately-rhymed jokes about masochism, mutilation, murder, dope peddling and so on" (*New Statesman*). *Times* found the revue was not always true to Lehrer's style.

80.296 *Anna Christie* (P [4a]) Eugene O'Neill. WAREHOUSE 6/6/80. 26 perf. 1st perfd Vanderbilt, New York, 2/11/21; 1st London perf Strand 10/4/23. Cast: RSCA; *Stage* 5/6/80, 12; Theatricalia. *Anna Christopherson* Susan Tracy; *Bartender* Lou Hirsch; *Chris Christopherson* Fulton Mackay; *Johnny the Priest* John Pennington; *Marthy Owen* Paddy O'Neil; *Mat Burke* Gareth Thomas. *Dir* Jonathan Lynn; *Dgn* Saul Radomsky; *Light* Leo Leibovici; *Mus* Michael Tubbs. Plot: Best/21, 22, Bordman, Bordman/3, 164, Bronner, Bryer, Carpenter, 93-96, Dowling, Fletcher, Gassner, Hirschak, Hochman, Law, Loney, 106, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Wilmeth. Reviews: *Guardian* 10/6/80, 9; *Illustrated London News* 1/8/80, 98; *New Statesman* 13/6/80, 910; *Spectator* 14/6/80, 24; *Stage* 12/6/80, 13; *Times* 9/6/80, 7. Comment: Royal Shakespeare Company. *Illustrated London News* declared the production was unsatisfactory because "melodrama supervened." Jonathan Lynn's production avoided the play's melodramatic elements and "Susan Tracy's performance as Anna is proof of abundant versatility" (*Guardian*); *New Statesman* agreed. *Spectator* shared *Guardian's* appraisal of Lynn but not of Tracy. *Times* thought that, like the play itself, Lynn's production was "shrouded in fog." The New York production of this Pulitzer Prize-winning piece ran for 177 performances.

80.297 *Fanny Burney and Friends* (One-woman show) Karin Fernald. YOUNG VIC STUDIO 6/6/80. 1st perfd Quinville Theatre, Maulden, Bedfordshire, 1/78, as *Of Kings and Sealing Wax*. Cast: *Stage* 5/6/80, 12. Karin Fernald. *Dir* David Rush. Review: *Stage* 12/6/80, 14. Comment: "An exquisite period piece ... it is quite a tribute to the remarkable talents of actress Karin Fernald that she is able to bring to life the political and artistic giants of Georgian society with such a comic clarity and deft touch" (*Stage*).

80.298 *Overruled* (P) Bernard Shaw. ORANGE TREE 6/6/80 (Ln).** *Mr. Lunn* Bernard Holley; Anne Windsor, David Gooderson, Elizabeth Sladen. *Dir* Jonathan Morgan. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Review: *Ealing Gazette* 20/6/80, 21. Comment: Richmond Fringe.

80.299 *A Streetcar Named Desire* (P [3a]) Tennessee Williams. TOWER, CANONBURY, 6/6/80.** Cast: TTC. Plot: Best/47, 32, Bordman, Bordman/4, 270, Bronner, Bryer, Dorney, Fletcher, Gassner, Griffiths, Heintzelman, Hischak, Hochman, Law, Loney, 252, MacNicholas, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Wilmeth.

80.300 *The Subjugation of the Dragon* (P, 2a) Lesley Ferris. YORK AND ALBANY 6/6/80.* Cast: *Stage* 5/6/80, 12. *Samantha* Ingrid Frankenberg; *Mary* Sally Cranfield; Carol Thompson. *Dir* Lesley Ferris; *Puppets* Janet Dalley, Tim Howe; *Sound* Terry Back. Review: *Stage* 26/6/80, 14. Comment: Mouth and Trousers. "This modern allegory derives from a Hittite legend of the dragon who blinded the rain god and was in turn trapped by a goddess who showed a man how to kill the beast. It could all be unbearably pretentious, but turns out to be quite the contrary" (*Stage*).

80.301 *Swine Fever* (P) Andy Cunningham and Peter Leabourne. MANSFIELD FESTIVAL 7/6/80. 1st perf? Cast: *Stage* 5/6/80, 12. Patti Bee, Norman Boyd, Michael Davies, Steve McNicholas. *Dir* Richard Robinson; *Dgn* Penny Saunders. Review: *Stage* 19/6/80, 16. Comment: The piece involved "a Bavarian sausage baron with elongated frankfurter aspirations, a pig maiden (surely the archetypal female chauvinist sow), her plastics lederhosen-sheathed, yodelling swain and her embosed mama [sic]" (*Stage*).

80.302 *Blessed Memory* (P) Órnólfur Árnason (trans Jill Brooke of *Blessuo minning*). THREE HORSESHOES 8/6/80. 1 perf. 1st perf this trans. Cast: *Stage* 5/6/80, 12. *Dora* Joanna Dunham. *Dir* Jill Brooke. Review: *Stage* 19/6/80, 16. Comment: MPS 950. Pentameters. A one-woman play about a daughter learning about her dead mother's life as she goes through the latter's belongings. "Joanna Dunham speaks it all beautifully, never overdoing the cry for understanding inherent but not articulated in the character" (*Stage*).

80.303 *Exit Burbage* (One-man show) Peter Whitbread (deviser). OPEN AIR 8/6/80 (Ln).** *Richard Burbage* Peter Whitbread.

80.304 *Lord Arthur Savile's Crime* (C, 3a) [Constance Cox] (adpt of Oscar Wilde's story, 1891). RICHMOND 9/6/72.** Anthony Quayle, Honor Blackman, Barbara Murray, Margaret Rawlings, Mel Martin, Paul Hardwick, Patrick Cargill. *Dir* Clifford Williams. Plot: Fletcher. Comment: A one-week engagement.

80.305 *Telephone Man* (P) Dennis Kennedy. ACTION

SPACE 9/6/80 (Ln).* Cast: *Stage* 5/6/80, 25. *Alex* Peter Whitman; *Fawn, etc.* Jocelyn Cunningham. *Dir* Phil Young; *Dgn* Kandis Cook; *Sm* Tina MacHugh. Review: *Stage* 19/6/80, 16. Comment: Almost Free. The piece involved a man, under several aliases, making telephone calls to various women.

80.306 *Three More Sleepless Nights* (P, 3sc) Caryl Churchill. SOHO POLY 9/6/80.* Cast: *Stage* 12/6/80, 47. *Margaret* Jan Chappell; *Pete* Kevin McNally; *Frank* Fred Pearson; *Dawn* Harriet Walter. *Dir* Les Waters; *Dgn* Di Seymour. Plot: Loney, Walford, Weintraub. Reviews: *Guardian* 12/6/80, 11; *Stage* 3/7/80, 14; *Times* 11/6/80, 9. Comment: A "50-minute dance round the marriage bed ... a study in non-communication" (*Guardian*). Although the scenes were somewhat similar *Times* said the "writing has enough energy to make it intriguing;" with good performances.

80.307 *Kipling's Kingdom* (One-man show) Peter Whitbread (deviser). OPEN AIR 10/6/80 (Ln). 1st perf? Cast: *Stage* 12/6/80, 47. Peter Whitbread.

80.308 *A Knight at the Bubble* (P) Rony Robinson. RAVENSCOURT PARK 10/6/80. 1st perf? Philip Whitchurch, Gary Oldman, Lil Roughley. *Dir* Bob Carlton; *Dgn* Paul Abrahams; *Cost dgn, Cost* Claire Lyth. Review: *Stage* 19/6/80, 15. Comment: MPS 995. Bubble Theatre Company. Presumably a pastiche of *The Knight of the Burning Pestle*: "The trouble is that the up-dating adds rather than subtracts the unnecessary dimension of pseudo-reality. Pub-owner felled by Vatman (who is really a mere Freemason in disguise) is perfectly valid, but the play within a play within a community theatre may well leave the virgin playgoer with a sense that a jolly romp might well have had more substance" (*Stage*).

80.309 *The Merchant of Venice* (C [5a]) William Shakespeare. ST. GEORGE'S 10/6/80.** *Shylock* Rowland Davies; *Portia* Philomena McDonagh; *Nerissa* Sheila Ballantine; *Bassanio* Stephen Jenn; *Antonio, Prince of Arragon* Eric Lander; *Tubal, Prince of Morocco* Mike Hayward; *Launcelot Gobbo* Lawrence Douglas. *Dir* George Murrell. Review: *Stage* 12/6/80, 13. Comment: *Stage* said the production "takes what may now seem a slightly old-fashioned view of Shylock; Rowland Davies wears a costume based very closely on that of Irving and some of his business in the trial scene surely goes back even further. It is all very reasonably spoken."

80.310 *Travelling North* (P, 2a) David Williamson. LYRIC, HAMMERSMITH, 10/6/80. 1st perfd Nimrod Upstairs, Surry Hills, NSW, Australia, 22/8/79; 1st British perf. Cast: *Stage* 5/6/80, 12. *Frances* Rosemary

Leach; *Frank* Peter Vaughan; *Freddy* Jerold Wells; *Saul* John Bryans; *Joan* Nicolette McKenzie; *Celebrant* Stan Pretty; *Sophie* Carole Mowlam; *Helen* Jillian Murray; *Girl in the art gallery*, *Waitress* Carla Hoogeveen. *Dir* Michael Blakemore; *Dgn* Tanya McCallin; *Assist dgn* Virginia Mort; *Light* David Colmer; *Sm* Barbara Penney; *Dsm* Susan Darke, Polly Davidson; *Asm* Jon Caldicot, Patrick Frazer; *Sc bld* A. M. Flint Ltd.; *Sc* Di Irwin, Brian Bartle, Jillian Murray, Carole Mowlam. Reviews: *Acton Gazette* 19/6/80, 19; *Ealing Gazette* 20/6/80, 21; *Guardian* 7/6/80, 10, 11/6/80, 10; *New Statesman* 20/6/80, 942–43; *Observer* 15/6/80, 31; *Spectator* 21/6/80, 28; *Stage* 19/6/80, 15; *Times* 11/6/80, 9. Comment: An “Australian soap opera, a domestic love story” which would have been better on television” (*Guardian* 11/6). “A peculiarly bland and even at moments dull offering” (*Spectator*). The assessment of *Times* was diametrically opposed to both of those views.

80.311 *Mind/Matter, Ramana/Einstein*. LOGAN HALL 12/6/80. 1 perf. Cast: *Stage* 12/6/80, 12. *Dir* Surya Kumari. Comment: India Performing Arts.

80.312 *Meet Mr. Macready* (One-man show) Frank Barrie (deviser). OPEN AIR 13/6/80 (Ln). 1st perfd Northcott, Exeter, 10/79. Plot: *Stage* 1/11/79, 10.

80.313a *Mother Figure* (P, 1a) Alan Ayckbourn. NEW INN 13/6/80.** Plot: Fletcher, French/2, Loney, Walford. Review: *Ealing Gazette* 20/6/80, 21. Comment: The company for the triple bill comprised Emma Shaw, Ken Mason, Gillia Mason, George Brown. *Dir* Ken Mason.

80.313b *A Slight Accident* (P, 1a) James Saunders. NEW INN 13/6/80.** Plot: Walford. Review: *Ealing Gazette* 20/6/80, 21.

80.313c *Under the Bush* (P, 1a) David Campton. NEW INN 13/6/80. 1st perf? Review: *Ealing Gazette* 20/6/80, 21. Comment: “The third play, *Under The Bush*, I felt was too short to add anything to the evening’s entertainment, except to display Ken Mason’s acting. But Ken was also responsible for the direction, which was throughout the three plays at a fast pace and extremely good” (*Ealing Gazette*).

08.314 [No entry]

80.315 *Work Is the Curse of the Drinking Classes* (One-man P) Neil Titley. THREE HORSESHOES 13/6/90.* Cast: *Stage* 12/6/80, 12. Neil Titley. Comment: The piece was about Oscar Wilde.

80.316 *The Dumb Waiter* (P, 1a) Harold Pinter.

JACKSONS LANE 14/6/80.** 1 perf. Plot: Demastes/2, Fletcher, Hochman, Law, Matlaw, Patterson, Salem, Weintraub. Comment: Upstage Theatre Company.

80.317 *Dandelion* (Comic Musical Fantasy) Judith Martin and Irving Burton and Donald Ashwander (mus). ROUND HOUSE 16/6/80 (morning and mat).** Irving Burton, Jeanne Michels, Pat Brodhead, Court Miller. *Dir* Judith Martin. Reviews: *Guardian* 19/6/80, 11; *Stage* 26/6/80, 13; *Times* 19/6/80, 15. Comment: Paper Bag Players. “A sprawling, inconsequential and rather complex revue about the creation and evolution of the world” (*Guardian*). Designed for children, the piece had “enough participation to keep the youngest child absorbed and enough wit to keep the parents amused” (*Times*).

80.318 *Educating Rita* (C, 2a) Willy Russell. WAREHOUSE 16/6/80; trfd to PICCADILLY 19/8/80.* Cast: RSCA; *Stage* 12/6/80, 12, 14/8/80, 50; Theatricalia. *Frank* Mark Kingston; *Rita* Julie Walters. *Dir* Mike Ockrent; *Dgn* Poppy Mitchell; *Light* Leo Leibovici; *Sound* John Leonard. Plot: Bull/1, Demastes/2, Fletcher, Law, Patterson. Reviews: *Guardian* 17/6/80, 9, 16/8/80, 8; *New Statesman* 20/6/80, 943; *Observer* 22/6/80, 31; *Spectator* 21/6/80, 28; *Stage* 26/6/80, 13; *Times* 17/6/80, 13; *Tribune* 11/7/80, 10. Comment: MPS 964. Royal Shakespeare Company. *Tribune* objected that the details about the Open University in the play were incorrect; moreover, “cheap laugh followed cheap laugh at Rita’s expense.” *Guardian* (17/6) also “found the opening gruesome with its endless parade of easy gags,” but thought the play developed eventually and became touching. *Spectator* praised Julie Walters’ “enchanting performance,” but took issue with the predictability of the play, among other aspects. *Times* thought the production felt like a tryout but still commended it and the performances. There were 22 performances at the Warehouse. The production ran until 18/9/82 at the Piccadilly. In June 1982 *Stage* (17/6/82, 2) had reported that the box office had taken in £1,700,000.

80.319 *Rosiland and Celia 1980* (P) Jane Beeson. ELEPHANT 16/6/80 (Ln). 1st perf? Cast: *Stage* 12/6/80, 12. *Dir* Adrian Harris.

80.320 *The Sea Wolf* (P) Peter Godfrey (adpt of Jack London’s novel, 1904). THEATRE SPACE 16/6/80. 1st perfd 1980 [touring]. *Van Weyden* Chris Whittingham; *Wolf Larsen* Dick Waring. *Dir* Brian Lipson; *Light* Charlie Paton. Review: *Stage* 17/7/80, 25. Comment: Rational Theatre. *Stage* found the production “remarkably gripping,” with realistic stage effects.

80.320.2 *Excuse Me* (P) Geraldine Pilgrim and the

company. BULLANDGATE 17/6/80. 1st perfd Oval House downstairs 1/80 (original version). Cast: *Stage* 26/6/80, 2. Review: *Stage* 17/7/80, 25. Comment: Hesitate and Demonstrate. A revised version. "We are in the twilight world of the *dansant* and the romantic yearnings so brutally cut short by the V2- bomb. As a re-creation of an era old before these performers were young, it is a remarkable achievement" (*Stage*).

80.321 *An Honourable Man* (One-man show) Alan Drury. ICA 17/6/80 (Ln). 1st perf? Cast: *Stage* 19/6/80, 39. John Price. *Dir* Alan Drury. Review: *Stage* 24/7/80, 14. Comment: This effective piece was about a teacher having sex with one of his female students.

80.322 *A Quick Deco* (Ent) John Golder and John Harle. KING'S HEAD 17/6/80.** Cast: *Stage* 12/6/80, 12. John Golder, John Harte, John Lenahan, Elaine Loudon. *Dir* John Golder, John Harte. Reviews: *Guardian* 20/6/80, 9; *Observer* 22/6/80, 31; *Stage* 26/6/80, 14. Comment: A "selection of the words and music of the Twenties and Thirties [that] seldom strays far from Berlin" (*Observer*).

80.323 *The Other Side of the Swamp* (C, 2a) Royce Ryton. PHOENIX 18/6/80.** 43 perf. Cast: *Variety* 25/6/80, 86. *Terry Jenkins* Royce Ryton; *Leslie Brown* Paul Jerrico. *Lic, Admin, Pd* Veronica Flint-Shipman; *Pres* Phoenix Theatre Productions Ltd.; *Dir* Joan Kemp-Welch; *Light, Elect* Roy Prosho; *Sm* Christopher Lloyd Pack; *Gen mgr* David Gort; *Hse mgr* Paul Riley; *Bom* Richard Trigg; *Carp* Christopher Harding Roberts. Reviews: *Guardian* 19/6/80, 11; *Illustrated London News* 1/8/80, 98; *New Statesman* 27/6/80, 979; *Stage* 26/6/80, 13; *Times* 19/6/80, 15; *Variety* 25/6/80, 86. Comment: A limited-run revival "staged with a minimum of fuss by Joan Kemp-Welch" (*Variety*). "A sprightly revival" (*Times*).

80.324 *Point Blank* (Revue) Alan Pope and Alex Harding. OVAL HOUSE 18/6/80; trfd to OLD RED LION 24/6/80.* Cast: *Stage* 12/6/80, 12. Reviews: *Guardian* 23/6/80, 11; *Stage*: 26/6/80, 12, 10/7/80, 12. Comment: MPS 1007. "In 90 minutes, interspersed with his own songs accompanied by Alex Harding at the piano, [Alan Pope] speaks his Gay Life story" (*Guardian*).

80.325 *Admiral* (P) Murray Shelmerdine. ICA 19/6/80. Comment: Rehearsed reading.

80.326 *Krapp's Last Tape* (Monol) Samuel Beckett. GROUP 64 19/6/80.** Cast: *Stage* 19/6/80, 14. *Krapp* Tony Frey. *Dir* Robert Hughes; *Dgn* Fandango; *Light* Wendy Lowder. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem,

Schrank, Vinson, Walford, Weintraub.

80.327 *The Life and Adventures of Nicholas Nickleby* (P, 2pt) David Edgar (adpt of Charles Dickens's novel, 1838–39). ALDWYCH 19/6/80.* Cast: *Stage* 19/6/80, 14; *Theatricalia*; *Variety* 2/7/80, 66. *Nicholas Nickleby* Roger Rees; *Smike* David Threlfall; *Alphonse, Belling, Milliner, Mr. Bane* Stephen Rashbrook; *Arthur Gride, Landlord, Mr. Blightey, Mr. Cutler* Jeffery Dench; *Benjamin, Mr. Pluck, Percy Crummles, Peters, Tix* Teddy Kempner; *Bolder, Master Crummles, Policeman* Mark Tandy; *Vincent Crummles* Graham Crowden; *Brooker, Coachman, Scaley* Clyde Pollitt; *Captain Adams, Coates, Mr. Hetherington, Muffinboy, Opera Singer, Policeman* Andrew Hawkins; *Casino Proprietor, Charles Cheeryble, Sir Matthew Pupker* David Lloyd Meredith; *Cobbey, Mr. Pyke* John Matshikiza; *Colonel Chowser, Walter Bray* Norman Tyrrell; *Croupier, Mr. Folair, Young Wackford* Timothy Spall; *Fanny Squeers, Milliner, Miss Snevellicci, Peg Sliderskew* Suzanne Bertish; *Flunkey, Mr. Fluggers, Old Lord, Tim Linkinwater* Griffith Jones; *Flunkey, Mr. Lillyvick, Surgeon* Timothy Kightley; *Frank Cheeryble, Mobbs, Mr. Snobb* Christopher Ravenscroft; *Furious Gentleman, Mr. Squeers, Mr. Wagstaff* Ben Kingsley; *George, Graymarsh, Keeper* Alan Gill; *Hannah, Milliner, Miss Gazingi, Morleena Kenwigs, Snawley Minor, Young Woman* Clare Travers-Deacon; *Hawk's Rival, Newman Noggs* Edward Petherbridge; *Infant Phenomenon, Milliner* Julie Peasgood; *Irate Gentleman, Man Next Door, Mr. Kenwigs* Patrick Godfrey; *Jackson, Lord Verisopht* Nicholas Gecks; *Jennings, Mr. Bonney* Terence Harvey; *John Browdie, Sir Mulberry Hawk* Bob Peck; *Kate Nickleby, Mrs. Curdle* Susan Littler; *Madame Mantalini, Mrs. Snevellicci, Nurse* Thelma Whiteley; *Madeline Bray, Milliner, Miss Ledrock, Sprouter, Waitress, Young Fiancée* Juliet Hammond-Hill; *McTaggart, Mr. Lenville, Westwood* Neil Phillips; *Milliner, Miss Bravassa, Mrs. Kenwigs' Sister, Opera Singer, Pitcher, Rich Lady, Waitress* Sharon Bower; *Milliner, Mr. Crawl, Roberts* Ian East; *Milliner, Miss Petowker, Phib* Cathryn Harrison; *Milliner, Mr. Pailey, Mr. Snawley, Tomkins* William Maxwell; *Miss Belvawney, Miss Knag, Mrs. Cutler, Mrs. Snawley, Mrs. Wititterley, Snawley Major* Janet Dale; *Miss Green, Mrs. Nickleby* Jane Downs; *Miss La Creevy, Mrs. Grudden, Stout Lady* Rose Hill; *Mr. Curdle, Ned Cheeryble* Hubert Rees; *Mr. Mantalini, Mr. Snevellicci, William* John McEnery; *Mr. Wititterley, Pugstyles, Umpire* Roderick Horn; *Mrs. Crummles, Mrs. Squeers* Lila Kaye; *Mrs. Kenwigs, Mrs. Lenville, Rich Lady* Shirley King; *Opera Singer, Ralph* John Woodvine. *Dir* John Caird, Trevor Nunn; *Dgn* Dermot Hayes, John Napier; *Light* David Hersey; *Mus* Stephen Oliver. Plot: Demastes/2, Hischak, Hischak/2, 192, Salem, Weintraub. Reviews: *Guardian* 23/6/80, 11; *Illustrated London News*

1/8/80, 98; *New Statesman* 27/6/80, 979; *Observer* 29/6/80, 30; *Spectator* 28/6/80, 25; *Stage* 26/6/80, 13; *Times* 23/6/80, 9; *Tribune* 4/7/80, 6–7; *Variety* 2/7/80, 66. Comment: MPS 1002A, 1002B. Royal Shakespeare Company. Press night was 21/6/80. The play lasted 8½ hours and was performed in two parts on separate occasions. *Variety* described it as “another highly indulgent stunt” that was far too long, although it was “lively and entertaining, perhaps even as good an evocation of the book as one could hope for.” *Spectator* expressed numerous reservations including “the book’s unsuitability for dramatisation.” “I couldn’t help wondering periodically if the whole thing wasn’t a waste of the RSC’s amazing resources” (*Guardian*). *Times* praised the production unreservedly, adding “but, of all the delights ... the major ones are in the acting and perhaps it should be acknowledged now that the present RSC is a national treasure.” “I have never known a more elaborate theatrical treatment of any novel. In the production by Trevor Nunn and John Caird it comes across as a group performance unsparingly loyal, most of the players ready, when needed, to fill the crevices” (*Illustrated London News*). Weintraub (168–69) reproduces the full cast list of the New York production (Plymouth 4/10/81) which ran for 98 performances (49 performances each part).

80.328 *The Winti Train* (P) Lennox Brown. KESKIDEE CENTRE 19/6/80. 1st perfd Auerbach Auditorium, University of Hartford, Hartford, Connecticut, 20/3/74; 1st British perf. Cast: *Stage* 19/6/80, 14. Lloyd Anderson, Bisi Brown, Charles Duncan, Witty Forde, Chrissy Gilbert., Yvette Harris, Daniel Hammond, Ben Sheik Inty, Millie Kiarie, George Lascalles, David Quarcoo, Steven Pollock. *Dir* Joseph Mydell.

80.329 *Street Captives* (P) Jonathan Moore. JACKSONS LANE 20/6/80.* 1 perf. Cast: *Stage* 19/6/80, 14. Jonathan Moore, Roger Monk, Reggie Oliver. Comment: The plot involved a fisherman falling violent prey to an ex-con and his friend (*Stage* 12/2/81, 12).

80.330 *Macbeth* (T, 2pt) William Shakespeare. QUESTORS 21/6/80.** Cast: QTA. Reviews: *Acton Gazette* 3/7/80, 21; *Middlesex County Times* 27/6/80, 21. Comment: “A weak, unoriginal production, best avoided” (*Acton Gazette*).

80.331 *A Short Sharp Shock!* (P) Howard Brenton and Tony Howard. THEATRE ROYAL, STRATFORD EAST, 21/6/80; trfd to COURT 16/7/80.* Cast: Findlater; *Stage* 5/6/80, 25. *Airey Neave* Maggie Steed; *Sir Keith Joseph* Darlene Johnson; *Willie Whitelaw* Linda Spurrier; *Jim Prior* Jane Wymark; *Margaret Thatcher* Gwen Taylor; Joanna van Gyseghem, Godfrey Jackman, Alfred Molina,

Mary Sheen. *Dir* Robert Walker; *Dgn* Sue Blane. Plot: Weintraub. Reviews: *Guardian* 20/6/80, 9, 23/6/80, 3, 26/6/80, 11; *New Statesman* 13/6/80, 912, 4/7/80, 27–28; *Observer* 15/6/80, 36, 29/6/80, 30; *Spectator* 5/7/80, 25–26; *Stage* 3/7/80, 13; *Times* 26/6/80, 13; *Tribune* 4/7/80, 6–7. Comment: MPS 971. The play opened simultaneously at the Theatre Workshop, University of Sheffield (see *Stage* 19/6/80, 13). *Tribune* thought the play’s attack on the Tory government was not sharp enough. “Little more than a long-winded whinge which fails to live up to the authors’ pretensions” (*Stage*). “Both the voltage and wattage of *Shock* are disappointingly low. It is neither good Brenton nor rousing agitprop” (*New Statesman* 4/7). “Disappointing ... spends much of the evening setting fire to paper targets” (*Guardian* 26/6). *Times* said the piece was “mild” and “its good humoured theatricality is not threatening.” There were 28 performances at the Court.

80.332 *Allergies* (P, 2sc) Paul Hines. ACTION SPACE 23/6/80.* *Tom* Paul Hines; *Alice* Jayne Roberts. *Dir* Christine Richman. Review: *Stage* 31/7/80, 24. Comment: This short two-hander involved a gay man and a lesbian and their various encounters with death.

80.333a *Therapy* (P, 1a) Robert Pugh. OLD RED LION 23/6/80 (Ln). 1st perf? Cast: *Stage* 19/6/80, 14. Review: *Stage* 17/7/80, 25. Comment: Performed under the collective title *Blacks and Whites*. The company for this double bill comprised Richard Bremmer, Ben Thomas. *Dir* Robert Pugh. “A white expert ... trying to find out why a black under his care has given up woodwork therapy, and ends by proving himself a good deal more in need of psychiatric assistance than the other” (*Stage*).

80.333b *The Wall* (P, 1a) Robert Pugh. OLD RED LION 23/6/80 (Ln). 1st perf? Cast: *Stage* 19/6/80, 14. Review: *Stage* 17/7/80, 25. Comment: Performed under the collective title *Blacks and Whites*. “Suggests that the reason many blacks play along with the white image of them is rather more profound than most people allow credit for” (*Stage*).

80.334 *Commitments* (P) Dusty Hughes. BUSH 23/6/80.* Cast: *Stage* 19/6/80, 14. *Hugh Griffin* Alan Rickman; Jack Chissick, Bryan Coleman, Paola Dionisotti, Deborah Findlay, George Irving. *Dir* Richard Wilson; *Dgn* Sue Plummer. Plot: Bull/1. Reviews: *Guardian* 24/6/80, 9; *New Statesman* 4/7/80, 28; *Observer* 29/6/80, 30; *Spectator* 5/7/80, 26; *Stage* 3/7/80, 13; *Times* 24/6/80, 13. Comment: MPS 1053. *Guardian* commended Hughes’s “command both of character and dialogue,” but the play lacked “real thematic development”; fluent performances from Alan Rickman and Paola Dionisotti. “An absorbing

evocation of a moment in recent history" (*Times*). *New Statesman* listed the several characters that reflected Hughes's careful observation. "An intelligent, well-written and honest play about politics" (*Spectator*). See also Lloyd Evans, 238.

80.335 *Jeeves Takes Charge* (One-man show, 2a) Edward Duke (based on two Wodehouse stories). LYRIC STUDIO, HAMMERSMITH, 23/6/80; trfd to FORTUNE 30/9/80.** Cast: *Stage* 19/6/80, 14, 25/9/80, 15. Edward Duke. Plot: Hischak/2, 222. Reviews: *Ealing Gazette* 27/6/80, 21; *Guardian* 27/9/80, 10, 1/10/80, 10; *Observer* 5/10/80, 30; *Spectator* 11/10/80, 24; *Stage* 26/6/80, 14, 9/10/80, 13; *Times* 1/10/80, 11; *Variety* 22/10/80, 104. Comment: Edward Duke was a "faithful and talented" interpreter of Wodehouse (*Guardian* 5/10). *Variety* reported that the twenty-seven year old Duke was "reputed to be the youngest performer ever to attain London's West End with a one-man show." There were 100 performances at the Fortune. Duke performed his show at the Space, City Center, New York, 17/5/83.

80.336 *Tom Fool* (P, 2a) Franz Xaver Kroetz (trans Estella Schmid and Maurice Colbourne of *Mensch Meier*, 1978). HALF MOON 23/6/80. 1st British perf. Cast: SHM; *Stage* 26/6/80, 12. *Martha* Rachel Bell; *Otto* Robert Hamilton; *Ludwig* Michael Packer. *Dir* Nancy Diuguid. Reviews: *Guardian* 28/6/80, 11; *New Statesman* 11/7/80, 57; *Stage* 3/7/80, 14; *Times* 30/6/80, 11. Comment: The production ran for three hours. "Gives one a minute, detailed picture of the life of a semi-skilled German car worker" and his family; "a dramatic document of rare honesty" (*Guardian*). "The numbing slowness of Nancy Diuguid's production is fair to the text," but the play was somewhat trite (*Times*).

80.337 *Whose Life Is It, Anyway?* (D, 2a) Brian Clark. RICHMOND 23/6/80.** Plot: Fletcher, Hischak, Hischak/2, 147, *Ken Harrison* Simon Ward; *Dr. Scott* Lynette Davies; *Sister Anderson* Joan Blackham; *Dr. Emerson* Alan Bennion; Peter Aldwyn, Peter Welch, Tom Chatto, Malcolm Frederick, Louie Ramsay, James Hayes, Peter Honri, Douglas Reith. *Dir* Kim Grant; *Dgn* Alan Tagg. Loney, Salem. Comment: A one-week engagement.

80.338a *After Magritte* (P, 1a) Tom Stoppard. YOUNG VIC 24/6/80.** Plot: Demastes/2, Hischak/2, 44–45, Walford, Weintraub. Review: *Stage*: 10/7/80, 11. Comment: The double bill was directed by Jeremy James Taylor.

80.338b *The Real Inspector Hound* (C, 1a) Tom Stoppard. YOUNG VIC 24/6/80.** Plot: Demastes/2,

Fletcher, Hischak, Hischak/2, 44–45, Hochman, Loney, Patterson, Salem, Walford, Weintraub. Review: *Stage*: 10/7/80, 11.

80.339 *The Arbor* (P, 2a) Andrea Dunbar. COURT 24/6/80.** 22 perf. Cast: Findlater; *Stage* 19/6/80, 14; *Variety* 9/7/80, 92. *Girl* Kathryn Pogson; *Boy, Policeman, Irishman, Chris* Jeff Rawle; *Sister, Ann Green, Neighbour, Nurse, Yousaf's Sister* Mia Soterious; *Father, Headmaster, Policeman, Peter* Dave Hill; *Mother, Mrs. Rennish, Neighbour, Elsie, Cath* Jane Wood; *Billy, David, Foreman* Ron Cook; *Fred, Policeman, Paddy, Sam* David Haig; *Steven, Rubber-lips, Bus Conductor, Yousaf* Paul Barber; *Rosie, Neighbour, Sister, Karen, Maureen* Lynda Rooke. *Dir* Max Stafford-Clark; *Sc dgn* Peter Hartwell; *Cost dgn* Gemma Jackson; *Light* Gareth Jones. Reviews: *Gay News* 10/7/80, 22; *Guardian* 25/6/80, 10; *New Statesman* 4/7/80, 28; *Observer* 29/6/80, 30; *Stage* 3/7/80, 13; *Times* 25/6/80, 13; *Tribune* 4/7/80, 7; *Variety* 9/7/80, 92. Comment: English Stage Company. *Guardian* recognized Dunbar's talent but the second, new half of this revised and expanded version found her "desperately treading water." *Times* was far less censorious and added praise for Kathryn Pogson's performance in the central role of "The Girl." *New Statesman* did not express any reservations. The play reminded *Gay News* of the 1950s new drama, such as *A Taste of Honey* which was actually written much better.

80.340a *Behind a Painted Smile* (P) Roger Stennett. FINBOROUGH ARMS 24/6/80.* June Abbott, David Purcell. *Dir* Colin Stepney; *Dgn* Reinhard Magiera; *Light* Tim Godfrey; *Assist dir* John Greco. Review: *Stage* 3/7/80, 14. Comment: Court Theatre Company. "A wry study of passion divorced from the power to convey it" (*Stage*). This piece formed a part of Stennett's *Snakes and Ladders* (see 80.396).

80.340b *Joe* (P) Bill Gavin. FINBOROUGH ARMS 24/6/80.* June Abbott, Edmund Dehn, David Purcell. *Dir* Bill Gavin; *Dgn* Reinhard Magiera; *Light* Tim Godfrey; *Assist dir* John Greco. Reviews: *Stage* 5/6/80, 2, 3/7/80, 14. Comment: Court Theatre Company. "The play is allegedly a satire on bureaucracy ... [it lacked] subtlety, wit, pace, direction and a few other sine qua nons of recognisable drama" (*Stage*).

80.341 *A Midsummer Night's Dream* (C) William Shakespeare. OLD VIC 24/6/80.** Cast: *Theatricalia. Theseus* Andrew Hilton; *Hippolyta* Janet Amsden; *Philostrate* Daniel Day-Lewis; *Egeus* John Boswall; *Helena* Louise Jameson; *Hermia* Caroline Holdaway; *Lysander* John Telfer; *Demetrius* Gregory Martyn; *Oberon* Robert O'Mahoney; *Titania* Meg Davies; *Puck*

Nickolas Grace; *Nick Bottom* Clive Wood; *Francis Flute* Mark Buffery; *Peter Quince* David Foxxe; *Robin Starveling* Clive Wouters; *Snug* Timothy Turnbull; *Tom Snout* Brian Southwood; *Moth* Julia Hills; *Mustardseed* Carl Halling; *Peaseblossom* Andrew Bicknell; *Cobweb* Alan Coveney; *Fairies* Craig Gaddas, Brad Lavelle, Keith Taylor, Chris Wright. *Dir* Richard Cottrell; *Sc dgn* Bob Crowley; *Cost dgn* Bob Ringwood; *Light* John A. Williams; *Mus* John Telfer; *Sound* Craig Neil; *Ch* Lynn Britt; *Sm* Colin Butler; *Dsm* Maggie Mackay; *Asm* Riccardo Pellizzeri; *Sc* Jane Cooke; *Wm* Katrina Hackett; *Carp* Michael Phillips; *Pm* Christopher Gunning. Reviews: *Guardian* 26/6/80, 11; *Illustrated London News* 1/9/80, 98; *Spectator* 12/7/80, 24–25. Comment: Bristol Old Vic Company. Richard Cottrell's production attempted "with thrilling effect to restore a sense of moonlight fantasy and mystery" to the play (*Guardian*).

80.342 *Say Hallelujah* (P) Jimi Rand. YOUNG VIC 25/6/80.** Cast: *Stage* 19/6/80, 39. *Verona* Ena Cabayo; *Preacher* Ruddy L. Davis; Trevor Butler, Vincente Osborne, Basil Otoin, Rudolph Walker, Elizabeth Adare, Maureen Hawkins, Merdelle Jordine, Ellen Thomas. *Dir* Jimi Rand; *Sc dgn* Russ Barson. Review: *Stage* 3/7/80, 14. Comment: Lambeth Ensemble Theatre Company.

80.343 *Sexual Outlaws* (P) Anon (based on John Rechy, *The Sexual Outlaw*, 1977). OVAL HOUSE 25/6/80. Comment: Brixton Fairies.

80.344 *The Biography of John Green* (P) Steve Jankowski. ICA 26/6/80. Comment: Rehearsed reading.

80.345a *Black Comedy* (F, 1a) Peter Shaffer. STUDIO THEATRE, MORLEY COLLEGE, 26/6/80.** Plot: Demastes/2, Fletcher, Hischak, Patterson, Salem, Walford, Weintraub.

80.345b *The Father* (P) August Strindberg (anon trans of *Fadren*, 1887). STUDIO THEATRE, MORLEY COLLEGE, 26/6/80.** Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

80.346 *Buried Child* (D, 3a) Sam Shepard. HAMPSTEAD 26/6/80. 1st perfd Magic, San Francisco, 27/6/78; 1st British perf. Cast: *Stage* 26/6/80, 12. *Halie* Marty Cruickshank; *Dodge* Stephen Rea; *Tilden* Neil Johnston; *Bradley* Tony Rohr; *Shelly* Julie Covington; *Vince* Philip Davis; *Father Dewis* John Rogan/Roland Oliver. *Dir* Nancy Meckler; *Dgn* Gemma Jackson; *Light* Gerry Jenkinson; *Sm* Anne Hawkins, Vanessa Prokopp, Ron Crawford, Sarena Joseph, Judi Wheway. Plot: Bordman, Bryer, Fletcher, Hischak, Hischak/2, 139–40, Hochman, MacNicholas, Patterson, Salem, Wilmeth. Reviews: *Gay*

News 10/7/80, 22; *Guardian* 24/6/80, 9, 27/6/80, 9; *Illustrated London News* 1/9/80, 98; *New Statesman* 11/7/80, 57; *Observer* 6/7/80, 31; *Stage* 3/7/80, 13; *Times* 27/6/80, 11. Comment: MPS 968. The play lost some its depth because of Nancy Meckler's direction (*Observer*); *Guardian* (27/6) agreed. "As striking a contribution to the gallery of American grotesques as even Sam Shepard has made" (*New Statesman*). *Times* thought the play rivaled Pinter's *The Homecoming* in importance and praised the "splendid acting and Miss Meckler's taut production." "It is simpler to take these goings-on in rural Illinois as a counterpart to the English Cold Comfort Farm: instead of something nasty in the woodshed, something unpleasant in the garden" (*Illustrated London News*). The first New York production was at the Theater for the New City 19/10/78; it transferred to the De Lys [now Lucille Lortel] (5/12/78) where it ran for 152 performances.

80.347 [No entry]

80.348 *The Fatted Calf* (P) Jeremy Sandford. ICA 26/6/80.* Cast: *Stage* 26/6/80, 12. *P. R. Creep* P. B. Davies; *Marilyn* Terri Bramah; *Stephanie* Christine Ellerbeck. *Dir* P. B. Davies. Reviews: *Stage* 3/7/80, 14; *Times* 30/6/80, 11. Comment: The play was about "the economic exploitation of prostitutes ... and in the end it does nothing for the cause of prostitution" (*Times*).

80.349 *The Mandrake* (C) Niccolò Machiavelli (trans Alfio Bernabei of *La mandragola*, 1520). THEATRO TECHNIS 26/6/80.** 1st perf this trans? *Callimaco* John Petty; *Liguria* Michael Eftihiou; *Ser Nicia* Roger Senders; *Lucrezia* Geraldine Kavanagh; *Zena* Dilke, Stephen Davis, Vivian Horwitz. *Dir* Alfio Bernabei. Plot: Gassner, Hochman, Shipley. Review: *Stage* 17/7/80, 25. Comment: MPS 965. *Stage* found the production very odd and disconcerting: "It would have been so funny if only they had left a good story well alone."

80.350 *Belle, or, The Ballad of Dr. Crippen* (Music-hall mus, 2a) Monty Norman (mus, lyr) and Wolf Mankowitz (bk; adpt of play by Beverley Cross). TOWER, CANONBURY, 27/6/80.** Cast: *Stage* 26/6/80, 12; TTC. Plot: Gänzl, OTF. Review: *Stage* 3/7/80, 14. Comment: A generally satisfactory revival (*Stage*).

80.351 *Light in Darkness* (F, 1a) Bertolt Brecht (trans Eric Davidson of *Lux in Tenebris* [written 1919]). ORANGE TREE 27/6/80. 1st perf this trans. Cast: *Stage* 26/6/80, 12. *Paduk* Tom Georgeson; Lee Cornes, Diana Payan, Christopher Fulford. *Dir* Julia Pascal; *Sc dgn* Penny Brown, Jan Cholawa. Plot: French/2, Hochman. Review: *Ealing Gazette* 11/7/80, 23. Comment: MPS 962A. Richmond Fringe. "Julia Pascal's direction is

suitably brisk but the inclusion of a dance seems to benefit the production very little" (*Ealing Gazette*).

80.352 *P. T. Barnum* (One-man show) Kricker James. NEW INN 28/6/80. 1st perfd Worcester Foothills Theater, Worcester, Massachusetts, 7/5/77. Comment: Performed by Kricker James for three weeks.

80.353a *Hancock's Last Half Hour* (One-man show) Heathcote Williams. KING'S HEAD 30/6/80 (Ln).** Cast: *Stage* 26/6/80, 25. Plot: Weintraub.

80.353b *The New Immortalist* (P) Heathcote Williams. KING'S HEAD 30/6/80 (Ln).** Cast: *Stage* 26/6/80, 25. Bernice Stegers, Veronica Hyks. *Dir* Anthony Matheson. Plot: Weintraub.

80.354 *Letters Home* (P) Rose Leiman Goldemberg (based on Sylvia Plath's letters). NEW END 30/6/80. 1st perfd American Place, New York, 12/10/79; 1st British perf. Cast: *Stage* 19/6/80, 2. *Aurelia* June Brown; *Sylvia Plath* Anna Nygh. *Dir* Penny Cherns; *Sc dgn* Di Seymour. Plot: Hischak/2, 155. Reviews: *Guardian* 1/7/80, 9; *Observer* 13/7/80, 30; *Stage* 17/7/80, 25; *Times* 1/7/80, 11. Comment: MPS 976. *Guardian* praised this transformation of letters between Plath and her mother into a "thrilling and complex theatrical experience" that also recreated Plath's life. "A fascinating life-story, presented with clarity and power. It is played by June Brown as Aurelia and Anna Nygh as Sylvia, who act both alone and in unison as they give brilliant performances" (*Stage*).

80.355 *Once a Catholic* (C, 2a) Mary O'Malley. RICHMOND 30/6/80.** *Father Mullarkey* Terence Frisby; *Mother Peter* Doreen Keogh; *Mary McGinty* Tina Jones; *Mary Mooney* Fiona McArthur; *Derek* Gary Holton. *Dir* Michael Bogdanov. Plot: Fletcher, Hischak, Hischak/2, 154-55, Loney. Comment: A one-week engagement.

80.356 *The Loved One* (P) Hanif Kureishi. ELEPHANT 30/6/80 (Ln).* Cast: *Stage* 26/6/80, 2. Claire Toeman, Simon Watkins. *Dir* Phill Hill. Review: *Stage* 17/7/80, 25. Comment: The play involved a pop music super hero and an encounter with a female fan who "all but rapes her hero-victim" (*Stage*).

80.357 *Winterset* (T, 3a) Maxwell Anderson. PRINCE ALBERT 30/6/80. 1st perfd Martin Beck, New York, 25/9/35; 1st British perf Repertory, Birmingham, 23/4/40. Cast: *Stage* 26/6/80, 12. James Fleet, Bronwyn Fullerton, Leslie Glazer, Martin Head, Harold Horwitz, Andrew Jackson, Ian Jentle, Niki Kay, Martin Kennedy, Constance Lansberg, Arthur Nightingale, Martin Stone, Joss

Trout. *Dir* Lou Stein; *Dgn* Sara Burns. Plot: Bordman, Bronner, Bryer, Hischak, Hochman, MacNicholas, Matlaw, Salem, Shipley, Wilmeth. Reviews: *Guardian* 1/7/80, 9; *Stage*: 10/7/80, 11. Comment: Gate Theatre Club. "Even though [the play] is a rum old relic, Lou Stein's production plays it up to the melodramatic hilt" (*Guardian*). The first New York production ran for 195 performances.

80.358 *The Downstairs Revue* (Revue). KENNEDYS 7/80 (Lt). 1st perf? Bronwen Williams, Jim McManus, Christopher Owen, Simon Lowe. *Dir* Aline Waites. Review: *Stage* 24/7/80, 14. Comment: The show began at midnight. The sketches varied in order to maintain topicality, and were funny, and sometimes brilliant (*Stage*).

80.359 *Grandson of the Sheik* (P). LA BONNE CREPE 7/80. 1st perf? Dudley Rogers, Paul Prescott, Jan Servais, Jane Holstead, Robert Gill. *Dir* Paul Prescott. Review: *Stage* 7/8/80, 24. Comment: A parody of silent films.

80.360a *The Lover* (C, 1a) Harold Pinter. THEATRE SPACE 7/80.** Helene Smith, Richard Sockett. Plot: Demastes/2, Fletcher, Hochman, Patterson, Weintraub. Review: *Stage* 24/7/80, 14. Comment: Platypus Company. *Stage* was unhappy with the pairing in this double bill and found the productions somewhat unsatisfactory.

80.360b *Then* (D, 1a) David Campton. THEATRE SPACE 7/80.** "*Miss Europe*" Deidre Edwards. Review: *Stage* 24/7/80, 14. Comment: Platypus Company.

80.361 *The Mild Bunch* (Ent for children) Chattie Salaman (deviser) and Frank Whitten. ROUND HOUSE 7/80. 1st perfd 1980? Cast: *Stage* 19/6/80, 39. *Siska Nella* Marin; Jan Bashford, Vincent Ebrahim, Arturo Venegas, Frank Whitten. *Dir* Chattie Salaman; *Dgn* Caroline Hannaia. Review: *Stage* 24/7/80, 14. Comment: Common Stock. "Concerned with three knockabout brothers who have a typical male chauvinist attitude to their sisters" (*Stage*).

80.362 *Werewolf Boulevard* (One-man show) Andy Smith. BULL AND GATE 7/80.** Andy Smith. Review: *Stage* 31/7/80, 24. Comment: Smith's "style is in direct line of descent from Lenny Bruce and the pre-war Berlin cabaret. He leers rather winningly at the audience while delivering up a series of monologues, jokes, songs and musical parodies of decidedly mixed quality" (*Stage*).

80.363 *A Midsummer Night's Dream* (C, 2a) William Shakespeare. OPEN AIR 1/7/80.** Cast: *Stage* 26/6/80, 12. *Theseus* John Gregg; *Hippolyta* Anne Kidd; *Philstrate* Melville Jones; *Egeus* John Gay; *Hermia* Aviva

Goldkorn; *Demetrius* Douglas Heard; *Lysander* Andrew Seear; *Helena* Jane Booker; *Quince* Ian Lindsay; *Bottom* Bernard Bresslaw; *Flute* Tony Westrope; *Starveling* James Cairncross; *Snout* Stewart Permutt; *Snug* Alan Palmer; *Robin Goodfellow (Puck)* Jeff Shankley; *Titania* Judith Paris; *Oberon* John Nolan; *Peaseblossom* Ross Macfarlane; *Cobweb* Malcolm James; *Moth* Tamara Steele; *Mustardseed* Stephen Brigden; *Oberon's Henchman* Dave Redgrave; *Fairies* Moira Brooker, Fraser Downie; *Lady attending Hippolyta* Cheryl Pay; *Guard* Fraser Downie. *Dir* Celia Bannerman; *Dgn* Tim Goodchild; *Light* Ian Callander; *Ch* Karen Rabinowitz; *Mus dir* Kenneth Waller. Reviews: *Guardian* 8/7/80, 9; *Stage*: 10/7/80, 12; *Times* 2/7/80, 9. Comment: New Shakespeare Company. The revival was set in the early nineteenth century, and despite some oddities, "it all bustles along" (*Guardian*). *Times* remarked on how the inclement weather affected the production.

80.364 *Towers of Power* (Children's P) Michael Dalton. ARTS 1/7/80. 1st perfd 1980. *Skid* Laurel Marks; *Kia* Susan Paxton; *Madame Zip* Hilary Price; *Spanner* Terry Macdonald; *Robot* Roger Forbes; *Carey* English, Penny Thomas. *Dir* Guy Groen, Hilary Price; *Dgn* Carey English, Penny Thomas. Review: *Stage* 24/7/80, 14. Comment: Theatre of Thelema. An ecological piece that also involved a robot and an android.

80.365 *King Ubu* (P) Alfred Jarry (anon trans of *Ubu roi*, 1896). COCKPIT 2/7/80.** Cast: *Stage* 26/6/80, 12. *Dir* Doug Lawrence; *Mus* Sheila Johnson. Plot: Fletcher, Gassner, Griffiths, Hochman, Matlaw, Patterson, Shipley. Comment: Cockpit Youth Theatre Company.

80.366 *Molly Bloom's Soliloquy* (P) James Joyce (adpt Patricia Leventon and John Quinn from Joyce's *Ulysses*, 1922). YORK AND ALBANY 2/7/80. 1st perfd Cambridge Arts Festival 7/79. Cast: *Stage* 26/6/80, 12. Patricia Leventon. *Dir* Michael Deacon. Review: *Stage* 24/7/80, 14. Comment: The production lasted about one hour, and *Stage* was troubled by its pacing.

80.367 *Performing Ceals* (P) "Sadie Shanklin." LA BONNE CREPE 2/7/80. Cast: *Stage* 26/6/80, 12. Celia Imrie, Celia Fox. *Dgn* Geoff Rose; *Mus dir* Geoff Abbott. Review: *Stage*: 10/7/80, 12. Comment: "Sadie Shanklin" was the pseudonym of two dramatists.

80.368 *Sweeney Todd: The Demon Barber of Fleet Street* (Mus thriller, 2a) Stephen Sondheim (mus, lyr) and Hugh Wheeler (bk; based on Christopher Bond's play, 1970). DRURY LANE 2/7/80. 157 perf. 1st perfd Uris, New York, 1/3/79; 1st British perf. Cast: *Stage* 26/6/80, 12; *Theatricalia*; *Variety* 9/7/80, 92. *Sweeney Todd* Denis

Quilley; *Mrs. Lovett* Sheila Hancock; *Tobias* Michael Staniforth; *Anthony* Andrew C. Wadsworth; *Beggar Woman* Dilys Watling; *Johanna* Mandy More; *Judge Turpin* Austin Kent; *Pirelli* John Aron; *Beadle Bamford* David Wheldon-Williams; *Jonas Fogg* Oz Clarke; *Extras* Sylvia Beamish, Michael Bulman, Simon Butteriss, Linda D'Arcy, Victoria Duncan, Katherine Dyson, Mercia Glossop, Andrew Golder, Stuart Haycock, Stephen Hill, Marie Jackson, Diane Mansfield, Neil Michael, William Relton, Myra Sands, Suzanne Sloan, Grant Smith, Rex Taylor-Craig, David Urwin. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* George Hoare; *Pres* Robert Stigwood, David Land; *Dir* Harold Prince; *Dgn* Eugene Lee; *Cost dgn* Franne Lee; *Light* Ken Billington; *Mus arr* Jonathan Tunick; *Mus dir* Ray Cook; *Ch* Larry Fuller; *Sm* Rosemary Curr; *Dsm* Andrew Empson; *Asm* Christine Crow, Peter Evelyn. Plot: Bordman, Bordman/5, 696–97, Fletcher, Gänzl, Hischak, Kennedy, OTF, Wilmeth. Reviews: *Gay News* 10/7/80, 25; *Guardian* 3/7/80, 11; *Illustrated London News* 1/9/80, 98; *New Statesman* 11/7/80, 57; *Observer* 6/7/80, 31; *Spectator* 19/7/80, 25–26; *Times* 3/7/80, 13; *Variety* 9/7/80, 92. Comment: "A production of remarkable melodramatic style," with impressive performances from Denis Quilley and Sheila Hancock; the financial prospects are doubtful (*Variety*). *Gay News* objected to two songs being cut, but otherwise declared this was the most impressive American musical in many years. *Guardian* described it as "sensationally effective" and quite different from traditional musicals. "The music, and the headlong tensions of the melodrama, had me straining out of my seat" (*Observer*). *Times* acknowledged all the musical's strengths but objected to its "aesthetic bullying." The New York production ran for 557 performances.

80.369 *Hoi Chi* (P) Elizabeth Gowans. ICA 3/7/80. Comment: Rehearsed reading.

80.370 *The Mummy's Curse: Did She Fall or Was She Pushed?* THEATRE SPACE 3/7/80. Review: *Stage*: 10/7/80, 12. Comment: Moving Parts Theatre Company.

80.371 *In and Out the Union Jacks* (P) Ginnie Hole. THEATRE UPSTAIRS 4/7/80. 1 perf. Cast: Findlater. John Challis, David Howey, Anne Raitt, Dikran Tulaine, Tilly Vosburgh. *Dir* Antonia Bird. Comment: Royal Shakespeare Company. Rehearsed reading.

80.372 *The Satyricon* (P) Petronius (devised Peter Benedict and Peter Collins). THEATRE SPACE 6/7/80; 11/8/80. Peter Benedict, Edward Bryant, Peter Collins, Paul Crump, Tim Douglas, Richard Franklyn, Stephen Owen, Nick Staveson, Terence Williams. *Dir* Peter

Benedict; *Mus* Stephen Luscombe, Robert Carter, Andy Garnham. Reviews: *Gay News* 24/7/80, 25; *Stage* 24/7/80, 14. Comment: Oracle Company. An all-male production, the cast being in various states of undress. *Stage* complained the translation was “modern and a little too colloquial: it marries uneasily with the emphasis in the production on mime and movement, notably our old friend simulated copulation.” *Gay News* said the piece was “bawdy without being smutty.” Given a full production at the Phoenix 5/5/81 (see *Stage* 14/5/81, 11; *Variety* 20/5/81, 112).

80.373 *Great Catherine* [Thumbnail Sketch of Russian Court Life in the XVIII Century, 4sc] Bernard Shaw. LINDSAY HALL 7/7/80. 1st perfd Vaudeville 18/11/13. Cast: *Stage* 3/7/80, 12. Heather Chasen, Robert Henderson, Jonathan Poland, Georgia Greeph, Tatiana Kazemzadeh, Juhani Niemi, Davindra Dookie, Hilary Ellis, Carolyn Bray, Sheila Bryans, Michele Conyngham, Julia Malabre, Bhaskar Patel, Jon Sigurdsson, Robert Swinton, Tracey Wood, Mark White. *Dir* Ellen Pollock. Plot: French/2, Hochman, Mander/3, Matlaw, Purdom. Comment: The first New York performance was at the Neighborhood Playhouse 14/11/16.

80.374 *Hotel Paradiso* (F, 3a) Georges Feydeau and Maurice Desvallières (anon trans of *L'hôtel du libre échange*, 1894). RICHMOND 7/7/80. Alan Bodenham, Susan Denaker, Peter Dennis, Michele Dotrice, Freddie Earlle, Karin Foley, Simon Foster, Graeme Garden, Joyce Grant, Sue Hodge, John Junkin, Lisa Maxwell, Ann Pennington, Lorraine Sass, Frank Seton, Guy Siner, Lionel Taylor. *Dir* Jonathan Lynn; *Dgn* Saul Radomsky; *Cost dgn* Susie Caulcutt; *Light* Mick Hughes. Plot: Fletcher, Griffiths, Hochman, Law. A one-week engagement.

80.375 *Runts on the Stoad or The Colours Show* (Show) The company. YORK AND ALBANY 7/7/80. 1st perfd East Bergholt Moon Fair 5/80. Cast: *Stage* 3/7/80, 12. Plume Tarrant, Sally Davies, Sarah Krish, Iris Walton, Erin Steel, Jan Dungey. Comment: Cunning Stunts.

80.376 *HMS Pinafore; or, The Lass That Loved a Sailor* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 8/7/80.** Cast: *Stage* 3/7/80, 12. Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley. Comment: D'Oyly Carte Opera Company. The season ran 8/7/80–2/8/80.

80.377 *Lily Pad Launch* (P for children) Cyndi Turtledove. ARTS 8/7/80. 1st perfd Synthaxis, Los Angeles, c. 13/8/76; 1st British perf Dublin Street Baptist Church, Edinburgh, 21/8/79. Cast: *Stage* 3/7/80, 35. *Polly*

Wog Cyndi Turtledove; Carolanne Bouchard, Rose Ivra, Fiona McCleod, David Bills, Ron Millar, Greg Wooden. *Dir* Cyndi Turtledove; *Mus dir* Ron Millar; *Light* Greg Wooden. Review: *Stage* 24/7/80, 14. Comment: Synthaxis Theatre Company (USA). About “a frog seeking a career in song and dance” and her various adventures (*Stage*).

80.378 *Pricks of Conscience* (P) Dashiell Tate. OLD RED LION 8/7/80. 1st perf? Cast: *Stage* 3/7/80, 35. *Steff* Jane Galloway; *Rosalie* Lizann Rodger; *Paul* Richard Morss; *Darwin* Peter Acre. *Dir* Joseph O'Connor; *Dgn* Anne McArthur. Review: *Stage* 24/7/80, 14. Comment: An evening meal and meeting of two couples poked “fun, gentle for the most part, at political and sociological commitment” (*Stage*).

80.379 *The Strongest Man in the World* (P, 3a) Barry Collins. ROUND HOUSE 8/7/80. 1st perfd Playhouse, Nottingham, 18/10/78. *Ivan Shukhov* Michael Attwell; Christopher Ettridge, Veronica Roberts, Robin Soans, Ken Morley. *Dir* Nickolas Simmonds; *Dgn* Bernard Culshaw. Reviews: *Guardian* 9/7/80, 9; *New Statesman* 18/7/80, 28; *Observer* 13/7/80, 30; *Spectator* 19/7/80, 26; *Stage* 17/7/80, 24; *Times* 9/7/80, 9. Comment: “A detailed attack on the Soviet system written by a committed left-wing dramatist” (*Guardian*). “The catalogue of state misdeeds and stifled protests unrolls as if from a computer” (*Times*). “Too crudely contrived and politically committed to a degree which impedes art” (*Spectator*). “Surprisingly crude” (*New Statesman*).

80.380 *The Toast Is . . . the City of London* (Dramatic anthology) John Kennedy Melling (deviser). ST. PETER-UPON-CORNHILL 8/7/80 (Ln). 1st perf? Cast: *Stage* 26/6/80, 25. The cast each day was selected from Avril Angers, Jan Davies, Jennifer Lonsdale, Maggie Makepeace, Barbara Miller, Leon Greene, John Kennedy Melling, Damon Sanders, Chris Serle. *Mus dir* Betty Lawrence.

80.381 *The Two Tigers* (P) Brian McNeill. THREE HORSESHOES 8/7/80. 1st perfd Stables, Darlinghurst, NSW, Australia, 17/4/78. Cast: *Stage* 3/7/80, 35. *John Middleton Murry* Adrian King; *Katherine Mansfield* Annie Tyson; *D. H. Lawrence* Michael Greatorex; *Frieda Lawrence* Sarah Sherborne. *Dir* Timothy Webster; *Mus, Effects* Stephen Lodder. Review: *Stage* 31/7/80, 24. Comment: MPS 1031. Pentameters with Rainbow Productions. A rather thin play about Katherine Mansfield and John Middleton Murry.

80.382 *Betjemanian* (Mus) David Benedictus and John Gould (adpt of John Betjeman's works). ALL HALLOWS

9/7/80.** Cast: *Stage* 19/6/80, 2. Richard Bartlett, John Gould, John Gower, Gay Soper. *Dir* Peter Delaney. Comment: Also performed in New York at St. Bartholemew's in September 1980 (*Back Stage* 31/10/80, 60).

80.383 *The Lunatic, the Lover and the Poet* (P) Jane McCulloch. LYRIC, HAMMERSMITH, 9/7/80.** Cast: *Stage* 3/7/80, 35. *Byron* Derek Jacobi; *Caro, Annabelle* Isla Blair; *Fletcher* Trevor Martin; *Julian Glover*. *Dir* Toby Robertson; *Mus dir* Donald Fraser. Reviews: *Ealing Gazette* 11/7/80, 23; *Guardian* 10/7/80, 11; *Stage* 17/7/80, 25; *Times* 12/7/80, 8. Comment: A "skilful montage of [Byron's] letters and poems" reflecting Byron's life (*Guardian*). *Times* commended Derek Jacobi's performance.

80.384 *One Fine Day* (C) Nicholas Wright. RIVERSIDE STUDIOS 9/7/80.* Cast: *Stage* 3/7/80, 35. *Mzoga* Joe Marcell; *Kaduma* Yemi Ajibade; *Troy Foster, Mike Grady, Valerie Buchanan, Brian Bovell, Larrington Walker*. *Dir* John Burgess; *Dgn* Alison Chitty. Reviews: *Guardian* 10/7/80, 11; *New Statesman* 18/7/80, 28; *Observer* 13/7/80, 30; *Stage* 17/7/80, 24; *Times* 10/7/80, 13; *Tribune* 25/7/80, 7. Comment: The play concerned a white British lecturer discovering that a Tanzanian education college is "as despotically and corruptly run as anything under colonialism" (*New Statesman*). "A real cracker: a superlatively unpatronising comedy about the gulf that separates Britain and Black Africa" (*Guardian*). The play "educates best when it entertains most and that is not infrequent" (*Times*).

80.385 *A Lesson from Aloes* (P, 2a) Athol Fugard. COTTESLOE 10/7/80. 1st perfd Market, Johannesburg, 30/11/78; 1st London perf. Cast: NTA; *Stage*: 10/7/80, 10; *Theatricalia*. *Gladys Bezuidenhout* Shelagh Holliday; *Piet Bezuidenhout* Marius Weyers; *Steve Daniels* Bill Curry. *Dir* Athol Fugard; *Dgn* Douglas Heap; *Cost dgn* Vanessa Cooke; *Light* Mannie Manim; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sarah Parkin, Wendy Pedley, Hilary Peek. Plot: *Hischak/2*, 176–77, Hochman, Salem, Shipley. Reviews: *Guardian* 5/7/80, 8, 11/7/80, 9; *Illustrated London News* 1/9/80, 98; *New Statesman* 18/7/80, 28; *Observer* 13/7/80, 30; *Spectator* 26/7/80, 22; *Stage* 17/7/80, 24; *Tribune* 25/7/80, 7. Comment: MPS 998A. Market Theatre Company, Johannesburg. There was a preview on 9/7/80. *Guardian* (11/7) admired the commitment of Fugard's theme but did not believe "the dramatic metaphor [aloes] with which he has chosen to express it." *Spectator* opined Fugard's "heavily-worked metaphor" did in fact work, and *New Statesman* explained exactly how. The first New York production (Playhouse 17/11/80) ran for 96 performances.

80.386 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 10/7/80.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

80.387 *Wednesday Night Action* (P) Johnnie Quarrell. THEATRE UPSTAIRS 11/7/80. 1 perf. Cast: Findlater; RSCA; *Theatricalia*. *Des* Howard Lewis; *Eddie Daly* Nicky Henson; *Fiona Roberts* Cindy O'Callaghan; *Gary Roberts* Julian Hough; *Joe the Press* Ron Pember; *Jonathan Hurst* John Malcolm; *Maggie Stone* Irene Handl; *Narrator, Ronnie* Desmond McNamara; *Sandra Daly* Susan Tracy; *Steven Daly* John Fowler; *Taffy* Stuart Harwood. *Dir* John Chapman. Comment: Royal Shakespeare Company. Rehearsed reading.

80.388 *Scrape Off the Black* (P, 1a) Tunde Ikoli. RIVERSIDE STUDIOS 12/7/80. *Trevor* Brian Bovell; *Andy* Okon Jones; *Rose* Mary Macleod; *Mary* Susan Porrett. *Dir* Peter Gill; *Sc dgn* Alison Chitty. Reviews: *Guardian* 8/7/80, 9, 14/7/80, 11; *Observer* 20/7/80, 31; *Stage* 24/7/80, 13; *Times* 14/7/80, 7; *Tribune* 25/7/80, 7, 8/8/80, 4–5. Comment: MPS 981. The play consisted of a series of scenes that revealed what "it is like to be a young London half-caste who has an aggrieved relationship with a negligent mum" (*Guardian*). *Times* commended the performances of Mary Macleod and Brian Bovell.

80.389 *Black Chiffon* (D, 3a) "Lesley Storm." RICHMOND 14/7/80.** *Sylvia* Syms, Ernest Clark, Jack Watling. *Pres* B and B Productions; *Dir* Patrick Lau. Plot: *Best/50*, 316, *Bordman/4*, 291, *Fletcher, Hischak, Kabatchnik/2*, 263. Comment: A one-week engagement.

80.390 *Dustbin Man* (P for children) Kevin Williams. ARTS 14/7/80. 1st perfd Queen's, Hornchurch, 11/5/80. Cast: *Stage*: 10/7/80, 10. Review: *Times* 15/7/80, 9. Comment: Unicorn Theatre. *Times* angrily pointed out that 90% of the show was a "miscellany of songs" with "no sense of coherence," and not a play for children.

80.391 *The Gondoliers; or, The King of Barataria* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 14/7/80.** Plot: Ayre, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

80.392 *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) and Ray Galton and Alan Simpson. GREENWICH 14/7/80.** 24 perf. Cast: *Stage*: 10/7/80, 10. *Jess* Conrad. *Dir* Bill Kenwright. Plot: *Bordman/5*, 709, *Fletcher, Gänzl, Hischak, Kennedy, OFT*.

80.393 P. T. Barnum (One-man show) Kricker James. OPEN AIR 14/7/80 (Ln).** Cast: *Stage*: 10/7/80, 10. Kricker James. Review: *Stage* 24/7/80, 14. Comment: James “manages a very good ‘look-alike’ even under daylight and he conveys perfectly the robust Yankee good humour as well as the deviousness of the man” (*Stage*).

80.394 Phoenix and Turtle (P) David Mowat. WAREHOUSE 14/7/80 (Ln).** 6 perf. Cast: *Stage*: 10/7/80, 10. *Richard* Bob Peck; *Ingrid* Thelma Whiteley; *Roberta* Leslee Udwin. *Dir* Peter Stevenson. Plot: Vinson. Reviews: *Guardian* 19/7/80, 9; *Stage* 31/7/80, 24; *Times* 17/7/80, 13. Comment: MPS 963. Royal Shakespeare Company. The play, about a lecturer and his strained relationship with his dying wife, reflected aspects of Shakespeare’s poem; *Guardian* found Mowat’s “ideas more interesting than his dramatisation of them.” Bob Peck strained during what “amounts to a near monologue of an hour’s duration” (*Times*).

80.395 The Prison (P, 1a) Norman Smythe. PRINCE ALBERT c. 14?/7/80 (Ln). Peter Gordon, John Boswall. *Dir* Mervyn Watson. Review: *Stage* 24/7/80, 14. Comment: Gate Theatre Club. Inter-Action. The play concerned a political prisoner and his guard and their differing, paradoxical reactions to freedom.

80.396 Snakes and Ladders (P) Roger Stennett. FINBOROUGH ARMS 14/7/80. Review: *Stage* 31/7/80, 28. Comment: Court Theatre Company. *Snakes and Ladders* comprised six linked plays by Stennett: *Taxi*,* *Going Down*,* *Behind a Painted Smile*, *You Never Said*,* *A Vicarage Tea Party*,* *A Table for Two*. Four plays were performed (*Taxi*, *Going Down*, *You Never Said*, and *A Vicarage Tea Party*). The company for the four plays comprised June Abbott, Joyce Cummings, David Purcell, Louis Haslar. *Dir* Michael Gaunt; *Dgn* Reinhard Magiera. *Stage* said “the common theme in each of the tight two-handers is the descent of a superficial relationship into conflict.”

80.397 A Dying Business (Folk C) Mustapha Matura. RIVERSIDE STUDIOS 15/7/80.* Cast: *Stage*: 10/7/80, 10. Malcolm Fredericks, Yvonne Ali, Lucita Lijertwood, Joe Marcell, Rudolph Walker, Corinne Skinner Carter. *Dir* Michael Joyce. Reviews: *Ealing Gazette* 25/7/80, 18; *Guardian* 17/7/80, 11; *New Statesman* 1/8/80, 26; *Observer* 20/7/80, 31; *Stage* 24/7/80, 13; *Times* 18/7/80, 13; *Tribune* 25/7/80, 7, 8/8/80, 4–5. Comment: MPS 982. The play reminded *Guardian* of “the kind of anecdotal North Country play you might find in a between-the-wars Samuel French catalogue.” *New Statesman* commended the first half of the piece but felt the second half became

“just an assembly of fragmented parts.” The play “is the material of a half-hour television sit-com dragged out with some very slow pacing, much repetition and a half-hour interval to a painful hour and three quarters” (*Times*).

80.398 The Elephant Man (D, 2a, 21sc) Bernard Pomerance. LYTTTELTON 15/7/80.** Cast: NTA; *Stage* 28/5/80, 2; Theatricalia. *Variety* 30/7/80, 90. *Frederick Treves* Peter McEnery/Nicky Henson; *John Merrick* David Schofield; *Mrs. Kendal* Jennie Stoller; *Belgian Policeman*, *Lord John* Peter Bourke; *Carr Gomm* Peter Howell/Antony Brown; *Conductor of boat train*, *Porter at the London Hospital* Anthony Falkingham; *Duchess* Audrey Noble; *Pinhead manager*, *English Policeman* Dallas Cavell; *Pinhead*, *Nurse Sandwich*, *Countess* Heather Tobias; *Pinhead*, *Princess Alexandra* Karina Knight; *Ross*, *Bishop Walsham How*, *Snork* Arthur Blake; *Extras* Dan Meaden, Penny Ryder, Charles Wegner, Iain Rattray, Charles Spicer. *Dir* Roland Rees; *Sc dgn* Tanya McCallin; *Cost dgn* Lindy Hemming; *Light* Gerry Jenkinson; *Mus* Pat Arrowsmith; *Mus dir* Dominic Muldowney; *Sound* Derrick Zieba; *Sm* Jackie Harvey; *Dsm* Ernest Hall; *Asm* Bill Simon, Jem Wilsher. Plot: Bordenman, Bryer, Fletcher, Griffiths, Hischak, Hischak/2, 142, MacNicholas, Salem, Wilmeth. Reviews: *Guardian* 16/7/80, 10; *New Statesman* 1/8/80, 25–26; *Observer* 20/7/80, 31; *Spectator* 26/7/80, 22; *Stage* 24/7/80, 13; *Times* 16/7/80, 11; *Variety* 30/7/80, 90. Comment: National Theatre. Previews from 11/7/80; Press night and low price opening 15/7/80. A successful revival, “performed with sensitivity in a praiseworthy production” (*Variety*). The play “generated a sense of excitement and emotion great enough to fill the Lyttelton ... [with] a performance of genius by David Schofield” (*Spectator*). The production remained in repertory until 6/6/81.

80.399 Marionette (P) James Hare. COCKPIT 15/7/80.* Cast: *Stage*: 10/7/80, 10. Comment: MPS 966.

80.400 The Local Stigmatic (P) Heathcote Williams. YORK AND ALBANY 16/7/80.** Cast: *Stage*: 10/7/80, 10. *Ray* Stephen Whittaker; *Graham* Malcolm Kaye; *David* Tim Brown; *Man in the Street* David Fielder. *Dir* Warren Hooper. Plot: Hischak/2, 6, Vinson, Weintraub. Review: *Stage* 31/7/80, 28. Comment: Scratch (formerly known as Kickshaw, apparently). A good revival.

80.401 Swann with Topping (Ent) Donald Swann and Frank Topping. UPSTREAM 17/7/80.* Cast: *Stage* 17/7/80, 14. Donald Swann, Frank Topping. *Dir* Richard Everett. Reviews: *Stage* 24/7/80, 14; *Times* 18/7/80, 13. Comment: *Times* remarked that a considerable religious component in the show “overwhelmed [other] best

moments.” *Stage* reported Frank Topping was a Methodist minister and was not dissimilar physically to the late Michael Flanders, Swann’s former partner.

80.402 *Fear of the Dark* (P) Doug Lucie. THEATRE UPSTAIRS 18/7/80. 1 perf. Cast: Findlater; RSCA; Theatricalia. *Daniels* Tim McInnerny; *Dr. Conway* David Lyon; *Drinkwater* Bill Buffery; *Jen Wilson* Lesley Manville; *Lord French* Edward Jewesbury; *Naomi Msane* Lola Young; *Rachel Berger* Jill Baker; *Robert Slade* Anthony Head; *Rory McFadden* Nicholas Le Prevost; *Winston* Burt Caesar. *Dir* Walter Donohue. Comment: Royal Shakespeare Company. A rehearsed reading.

80.403 *Getting Off* (DC) Nick Wood. ORANGE TREE 18/7/80 (Ln).* Alan Hay, Ann Windsor, John Roden, Nicholas Frankau, Sarah Wynter. *Dir* Nick Wood. Reviews: *Ealing Gazette* 25/7/80, 19; *Stage* 7/8/80, 24. Comment: MPS 970. Richmond Fringe. The plot involved a family preparing to leave for the day, but after much confusion does not go anywhere.

80.404 *Prayer before Birth*. BURGH HOUSE 19/7/80. Cast: *Stage* 17/7/80, 14. Barbara Berkery, Kate O’Cannain, Elisabeth Perry. *Dir* Vladimir Mirodan. Comment: The title is a 1944 poem by Louis MacNeice.

80.405 *The Chairs* (P, 1a) Eugène Ionesco (anon trans of *Les chaises*, 1952). SOHO POLY c. 21/7/80 (Ln).** Cast: *Stage* 24/7/80, 2. *Old Woman* Collette Kelly; *Old Man* Michael Cashman; *Orator* David Ludwig. *Dir* Andy Hines. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Mplots, Patterson, Shank, Walford. Review: *Stage* 31/7/80, 28. Comment: The revival was “acted with such exceptional skill” (*Stage*).

80.406 *Song of the Lion* (One-man P) Daniel Pearce. COLLEGIATE 21/7/80.* 1st perfd Ludlow Festival 27/6/80. Cast: *Stage* 17/7/80, 14. C. S. Lewis Hugh Manning. *Dir* David William; *Dgn*, *Light* Stephanie Howard, Garham Walne. Reviews: *Stage* 31/7/80, 23; *Times* 22/7/80, 15. Comment: Essentially a one-man show about C. S. Lewis and his faith with Hugh Manning giving a “truly impressive” sense of Lewis (*Times*).

80.407 *There’s Another One Behind* (P) Lee Davis. AFRICA CENTRE c. 21/7/80 (Ln). 1sr perf? Cast: *Stage* 24/7/80, 29. *Ruben* Steven Lawrence; *Mary* Pauline Lewis. *Dir* Dave Dookie. Review: *Stage* 7/8/80, 24. Comment: Lambeth Ensemble Theatre Company. Because of a delayed bus, a man meets his former mistress and their child.

80.408 *The Man Who Disappeared Through the Hole in*

His Mind (P) Steve Edwards and Stan Hewitt. CAMDEN CENTRE 22/7/80.* 2 perf. Cast: *Stage* 24/7/80, 29.

80.409 *The Mother Country* (P) Hanif Kureishi. RIVERSIDE STUDIOS 22/7/80.* Cast: *Stage* 17/7/80, 14. *Hussein Saeed Jaffrey*; *Imran Lyndam Gregory*; *Joe Peter Sproule*. *Dir* Tim Fywell; *Dgn* Alison Chitty. Reviews: *Guardian* 23/7/80, 8; *Observer* 27/7/80, 30; *Stage* 31/7/80, 23; *Times* 23/7/80, 13; *Tribune* 25/7/80, 7, 1/8/80, 7. Comment: MPS 983. “Deals with Pakistani survival tactics in a hostile Britain,” with undertones of homosexuality (*Guardian*). *Times* thought the play’s weakness was its failure to “articulate the dense contradictions of the central character (Imran).

80.410 *Red Magic* (P, 3a) Michel de Ghelderode (trans George Hauger of *Magie rouge*, 1934). OLD RED LION 22/7/80. 1st British perf Traverse, Edinburgh, 7/7/64. Cast: *Stage* 17/7/80, 14. *Hieronymous* Tim Barker; *Marion Bailey*, *Antony Simons*, *Colin Tarrant*, *Paul Weaver*. *Dir* Brian Gregson; *Dgn* Teresa Serdio; *Mus* Rowland Civil. Plot: Hochman, Matlaw. Review: *Stage* 7/8/80, 24. Comment: P. A. N. Theatre Company. “Brian Gregson’s production is a simple one with some nice touches of colour about the costumes (Teresa Serdio) and a welcome ability to let the lines speak for themselves. Tim Barker rather steals the show as Hieronymous, *avare extraordinaire*” (*Stage*).

80.411 *Boiler Room Suite* (P, 2a) Rex Deverell. ABBEY COMMUNITY CENTRE 23/7/80. 1st perfd Globe, Regina, Saskatchewan, 21/1/77; 1st British perf? Cast: *Stage* 17/7/80, 14. Comment: UNIT Theatre Group. The play, set in a Canadian prairie city, dealt with homeless alcoholics.

80.412 *The Hitchhiker’s Guide to the Galaxy* (P) Douglas Adams and John Lloyd. RAINBOW 23/7/80.** *The Book* Roger Blake; *Arthur Dent* Kim Durham; *Ford Prefect* David Brett; *Prosser*, *Slartibartfast*, *Eddie the Computer*, *Bang Bang*, *Compere*, *Number 2* Lewis Cowen; *Bulldozer Driver*, *Vogon Guard*, *Lunkwill*, *Number 1*, *Hairdresser* James Castle; *Barman*, *Fook*, *Shooty*, *Garkbit*, *Management Consultant* David Atkinson; *Vogon Captain*, *Voice of Magrathea*, *Deep Thought*, *Frankie*, *Bodyguard*, *Zarquon*, *Radio*, *Captain of the Ark Ship* Mike Cule; *Trillian* Jude Alderson; *Zaphod Beeblebrox*, *Cavemen* John Terence, Nicolas d’Aviron; *Marvin* David Learner; *Benjy*, *Dancer*, *Marketing Girl* Beverley Andrews; *Dancer* Beverley Dunkley; *Cavewoman* Kenteas Brine. *Dir* Ken Campbell; *Assist dir* Sue Ling; *Tech dir* Richard Dunkley; *Co. mgr* Jack Forsythe; *Sm* Stephen Dobbin; *Asm* Simon Ross. Reviews: *Gay News* 21/8/80, 29; *Guardian* 25/7/80, 11; *Observer* 27/7/80, 30;

Stage 31/7/80, 23. Comment: "The stage version sticks closely enough to the radio scripts but, under the guidance of ace theatrical prankster Ken Campbell, has become transformed into a sci-fi spectacular" (*Stage*). The effects and production "could [not] quite make up for the self-indulgent, rambling plot ... [an] overfed, over-blown epic" (*Gay News*).

80.413 *The People Show: No. 79* (ICA 23/7/80. Cast: *Stage* 24/7/80, 2. Review: *Observer* 27/7/80, 30; *Times* 24/7/80, 11. Comment: Subtitled the "Hamburg Show." *Times* noted every show was different and "they are to theatre what jazz is to music, and the fabric of their performances richly repays a second look."

80.414 *The Merchant of Venice* (C [5a]) William Shakespeare. CITY LITERARY INSTITUTE 24/7/80.**

80.415 *The Pirates of Penzance; or, The Slave of Duty* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 24/7/80.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

80.416 *The Revenger's Tragedy* (T, 5a) Cyril Tournear. CITY LITERARY INSTITUTE 25/7/80.** Plot: Gassner, Hochman, Holzknacht, Law, Patterson, Shipley. Comment: The play is also attributed to Thomas Middleton.

80.417 *The Secret of the Universe* (P) Jonathan Gems. ICA 25/7/80 (Ln).* Cast: *Stage* 24/7/80, 2. Mark Timothy Spall; Tricia Maxine Wilson; Chick Jordan [sic]; Eric Keith Kodiak; Reginald Tsiboe, Stephen Warbeck, Jonathan Gems. *Dir* Ian Kellgren; *Assist dir* Clare Davidson; *Dgn* Derek Jarman, Steven Meaha; *Mus* Richard Sanders; *Ch* Jordan [sic], Keith Hodiak. Reviews: *Stage* 14/8/80, 52; *Times* 29/7/80, 11. Comment: *Times* opined "the boring accuracy and comedy of [Gems's] reportage" was summed up in "I want to be an American."

80.418 *The Great Gas* (P for children) The company. HALF MOON 28/7/80. Cast: SHM. X1 Peter Bensted; X2 Kenny Breinberg; X3 Penny O'Connor; *Maxine Mutants* Seona McKinnon, Carrie Rod; *Dr. Zorble* Sara Hardy. Review: *Stage* 28/8/80, 12. Comment: "Concerned with the dangers of nuclear energy and the ways that governments often seek to disguise the possibility of its use. There's a great deal of audience participation (a good thing, as the extended passages of dialogue tax the attention of the smaller children)" (*Stage*).

80.419 *The Sorcerer* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 28/7/80.** Plot:

Ayre, Gänzl, Hochman, Shipley. Comment: D'Oyly Carte Opera Company.

80.420 *The Winter Garden* (P) Drew Franklin. LAMDA THEATRE CLUB 28/7/80.* Cast: *Stage* 24/7/80, 12. Sheree Folkson, Anita Hollander, John McAndrew, Michael Mueller, Simon Roberts, David Stacey. *Dir* Drew Franklin; *Dgn* Candida Boyes. Review: *Stage* 14/8/80, 52. Comment: Theatre at Large. *Stage* lamented new companies failed to give due consideration to their enterprises, and thought this play was not worthy of production: "Here we have a permutation sequence involving four men and two girls which comes over as a fusion of Iris Murdoch at her most convoluted and Pinter at his most perverse."

80.421 *Androcles and the Lion* [Fable P, Prol, 4a] Bernard Shaw. OPEN AIR 29/7/80.** Cast: *Stage* 24/7/80, 12; Theatricalia. *Androcles* Chris Harris; *Megaera* Anne Kidd; *Lion* Stephen Brigden; *Centurion* Andrew Seear; *The Captain* Philip Bowen; *Lavinia* Philippa Gail; *Lentulus* Tony Westrope; *Metellus* Douglas Heard; *Spintho* Jeff Shankley; *Ferrovius* Bernard Bresslaw; *The Ox Driver* Malcolm James; *Call Boy* John Gay; *The Editor* Ian Lindsay; *Menagerie Keeper* Dave Redgrave; *Caesar* James Cairncross; *Secutor* Melville Jones; *The Retiarius* Fraser Downie; *Christians, Attendants* Alison Draper, Ross Macfarlane, Tamara Steele. *Dir* Ian Talbot, Richard Digby Day; *Dgn* Hugh Durrant; *Light* Ian Callander; *Mus dir* Kenneth Waller. Plot: Bordman/3, 21, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Purdom, Salem, Shank, Shipley. Reviews: *Guardian* 18/8/80, 9; *Illustrated London News* 1/10/80, 113; *Stage* 14/8/80, 51; *Times* 6/8/80, 9. Comment: New Shakespeare Company. The *Guardian's* critic's first attempt to see the production was interrupted several times by bad weather. After seeing it a second time, he thought the play was "silly": "an intellectual pantomime too clever to work as knockabout, and too crude in its comic technique to convey its central message clearly." *Times* said the production had misinterpreted Shaw's message in the play. "Acting was first-rate, especially by Philippa Gail and Bernard Bresslaw" (*Illustrated London News*).

80.422a *Endgame* (D, 1a) Samuel Beckett. YOUNG VIC 29/7/80; trfd to ARTS 8/80.** Cast: *Stage* 24/7/80, 12. *Hamm* Rick Cluchey; *Clov* Bud Thorpe; *Nagg* Alan Mandell; *Nell* Teresita Garcia Suro. *Dir* Samuel Beckett; *Cost dgn* Teresita Garcia Suro; *Light* Bud Thorpe. Plot: Demastes/2, Fletcher, French, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Vinson, Walford, Weintraub. Reviews: *Guardian* 30/7/80, 8; *New Statesman* 15/8/80,

22; *Spectator* 16/8/80, 22; *Stage* 7/8/80, 23; *Times* 30/7/80, 13. Comment: San Quentin Drama Workshop, Goodman Theatre, Chicago. This double bill featured Rick Cluchey, the former San Quentin prisoner. Good revivals of these specific productions.

80.422b *Krapp's Last Tape* (Monol) Samuel Beckett. YOUNG VIC 29/7/80; trfd to ARTS 8/80.** Cast: *Stage* 24/7/80, 12. *Krapp* Rick Cluchey. *Dir*, *Cost dgn*, *Light* as for 80.422a. Plot: Demastes/2, Fletcher, French, French/2, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Reviews: *Guardian* 30/7/80, 8; *New Statesman* 15/8/80, 22; *Spectator* 16/8/80, 22; *Stage* 7/8/80, 23; *Times* 30/7/80, 13. Comment: San Quentin Drama Workshop, Goodman Theatre, Chicago.

80.423 *Black Man's Burden* (P) Michael O'Neill and Jeremy Seabrook. RIVERSIDE STUDIOS 30/7/80.* Cast: *Stage* 24/7/80, 12; Theatricalia. *Melvita* Decima Francis; *Frankie* Larrington Walker; *George* Rudolph Walker; Yvonne Ali, Brian Bovell, Malcolm Fredericks, Mike Grady, Saeed Jaffrey, Mary Macleod, Beverley Martin, Susan Porrett, Corinne Skinner Carter. *Dir* John Burgess; *Dgn* Alison Chitty; *Light* David Richardson. Reviews: *Observer* 3/8/80, 31; *Stage* 7/8/80, 23; *Times* 31/7/80, 13; *Tribune* 25/7/80, 7, 8/8/80, 4–5. Comment: The play, about a young pregnant Jamaican woman who believes “she is carrying the second Messiah,” seemed more like a documentary than a drama (*Observer*). Decima Francis gave “a vibrant and powerful performance” as the woman (Melvita) (*Tribune*). Most of the characters were well drawn (*Times*).

80.424a *The Confession* (P, 1a) Keith Dorland. YORK AND ALBANY 30/7/80; trfd to SOHO POLY 1/9/80.* Cast: *Stage* 24/7/80, 12, 4/9/80, 2. Mark Knight, Geoffrey Morgan. *Dir* Carol Thompson. Review: *Stage* 14/8/80, 52. Comment: Mouth and Trousers Theatre Company. About “a young policeman, full of ideals of neighbourliness and service, who realises that his one great lapse (killing a bystander at a demonstration) is to be covered up for the good of the force” (*Stage*). 80.424a was given lunchtime performances at the Soho Poly.

80.424b *Morris and Doris and Baby Makes Three* (P) Michael Sharp. YORK AND ALBANY 30/7/80.* Cast: *Stage* 24/7/80, 12. *Doris* Deirdre Doone; David Bedard, Rory McDermott. *Dir* David Leveaux. Review: *Stage* 14/8/80, 52. Comment: Mouth and Trousers Theatre Company. “Shows us a long-married and farcical couple living not so much on their memories as on each other's nerves” (*Stage*).

80.424c *Such a Delicate Question* (P) Henry Gabriel. YORK AND ALBANY 30/7/80.* Cast: *Stage* 24/7/80, 12. Richard Earchy, Glyn Morrow, Amanda Orton. *Dir* Janet Dalley. Review: *Stage* 14/8/80, 52. Comment: Mouth and Trousers Theatre Company. “Two men and a woman who is the estranged wife of one of them; someone might have committed suicide. Both men could be facets of the same personality,” was the description in *Stage*.

80.425 *I Have Been Here Before* (P, 3a) J. B. Priestley. OLD VIC 30/7/80.** Cast: *Stage* 24/7/80, 12; Theatricalia. *Sally Pratt* Sally Sanders; *Sam Shipley* Colin Douglas; *Dr. Görtler* George Pravda; *Oliver Farrant* Keith Drinkel; *Janet Ormund* Jennifer Hilary; *Walter Ormund* John Castle. *Dir* Tony Craven; *Dgn* John Bell; *Light* James A. Matthews; *Sm* Christopher Holden; *Dsm* Anna Keeling; *Asm* Janet Bull. Plot: Best/38, 415–16, Bordman/4, 171, Demastes/1, DeVitis, 160–63, Fletcher, French/2, Hischak, Law, Vinson. Reviews: *Guardian* 31/7/80, 9; *Illustrated London News* 1/10/80, 113; *Observer* 3/8/80, 31; *Stage* 7/8/80, 24; *Times* 31/7/80, 13. Comment: Horseshoe Theatre Company (Basingstoke). The revival failed “to give the text the frissons it requires” (*Guardian*). *Observer* said the revival demonstrated the play should not have been revived. “Priestley's main dramatic statement on time ... returns among us in the likeness of a lead boomerang” (*Times*).

80.426 *Hedda* (P) Charles Marowitz (adpt of Henrik Ibsen, *Hedda Gabler*, 1891). ROUND HOUSE 31/7/80. Cast: *Stage* 31/7/80, 14. *Hedda Gabler* Jenny Agutter; *Thea Elvstead* Kathryn Pogson; *Eilert Loevberg* Frank Grimes; *Tesman* David Firth; *Judge Brack* Denis Holmes. *Dir* Charles Marowitz; *Sc dgn* Timian Alsaker; *Light* Mark Henderson. Reviews: *Gay News* 21/8/80, 29; *Guardian* 7/8/80, 11; *New Statesman* 15/8/80, 22; *Observer* 10/8/80, 28; *Stage* 14/8/80, 51; *Times* 7/8/80, 11. Comment: Apparently press night was on 6/8/80. *Guardian* declared Marowitz had “become imprisoned in his own house style ... His method has become automatic.” “The trouble with Mr Marowitz's approach is that one feels got at all the time” (*Observer*). *New Statesman* wondered whether the production added anything but an “admiration for Marowitz's witty and triumphant technique.” *Times* noted “the addition of characters and the insertion of scenes imagined by Hedda, or at least imagined by Marowitz to have been imagined by Hedda,” and thought Marowitz's version “proceeded with ... a sense of urgency” similar to his version of *Macbeth*.

80.427 *Krapp's Last Tape* (Monol) Samuel Beckett. LAST CHANCE 31/7/80.** Cast: *Stage* 31/7/80, 14. *Krapp* Tony Frey. *Dir* Robert Hughes; *Light* Wendy Lowder. Plot: Demastes/2, Fletcher, French, French/2, Hochman,

Law, Matlaw, Patterson, Salem, Schrank, Vinson, Walford, Weintraub. Comment: Fandango Theatre Company.

80.428 *The Suicide* (C) Nikolay Erdman (trans Peter Tegel of *Samoubiitsa*, 1928–32). WAREHOUSE 31/7/80. 28 perf. 1st perfd this trans Other Place, Stratford-upon-Avon, 6/6/79. Cast: RSCA; *Stage* 31/7/80, 14; Theatricalia. *Alexander Kalabushkin* Timothy Kightley; *Aristarch Golashchapo* Edward Petherbridge; *Cleopatra Maximovna* Emma Williams; *Egor Timovyeyevitch* Peter Clough; *Father Elpidi* Clyde Pollitt; *Margarita Peryesvetov* Heather Canning; *Maria Lukianovna* Susan Tracy; *Nikifor Pugachov* Timothy Spall; *Raissa Filipovna* Shirley King; *Semyon Podsekalnikov* Roger Rees; *Serafina Ilinitchna* Lila Kaye; *Viktor Viktorovitch* David Threlfall; *Waiters, Undertakers* Andrew Hawkins, Roderick Horn; *Young Man* Teddy Kempner. *Dir* Ron Daniels; *Dgn* Kit Surrey; *Light* Leo Leibovici; *Mus* Michael Tubbs. Plot: Hischak/2, 174, Hochman, Matlaw, 243. Reviews: *Guardian* 1/8/80, 9; *Illustrated London News* 1/10/80, 113; *New Statesman* 8/8/80, 23; *Observer* 3/8/80, 31; *Stage* 7/8/80, 23; *Times* 1/8/80, 11. Comment: MPS 988. Royal Shakespeare Company. *Observer* noted Ron Daniels's production "is pretty heavily padded, puffed and stuffed with comic business at every conceivable juncture." The play needed "far greater stringency and riven force" than Daniels gave it (*Guardian*). In this "fine production ... the whole comedy is poised on the brink of expressionist nightmare" (*Times*). The first New York production (ANTA 9/10/80) ran for 60 performances.

80.429 *The Yeomen of the Guard; or, The Merryman and His Maid* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 31/7/80.** Plot: Ayre, Gänzl, Hochman, Law, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

80.430 *The Adding Machine* (P [7sc]) Elmer Rice. GATE 4/8/80. 1st perfd Garrick, New York, 19/3/23; 1st London perf Strand 16/3/24. Cast: *Stage* 31/7/80, 12, 30/10/80, 28. *Mrs. Zero* Jenny Cryst; *Mr. Zero* Andrew Jackson; *Mrs. Two* Katharine Gibb; *Mike* Burnside, James Curran, Julianne Mason, Peter Walmsley. *Dir* Lou Stein; *Dgn* Wallace Helm; *Props* Monica Biskupek, Philippa Nash; *Mus* Richard Sanders. Plot: Best/22, 544–5, Bordman, Bordman/3, 203–4, Bronner, Bryer, Durham, 39–54, Fletcher, French, Hischak, Hochman, Kabatchnik, Law, Loney, 117, MacNicholas, Matlaw, Mplots, Patterson, Salem, Shank, Shipley, Sobel, Wilmeth. Reviews: *Guardian* 6/8/80, 10; *Observer* 17/8/80, 31; *Stage* 14/8/80, 52; *Times* 12/8/80, 9. Comment: A successful revival (*Guardian, Observer*). "A worthy exhumation with some clever ideas and bright performances by James Curran and Mike

Burnside" (*Times*). The first New York production ran for 72 performances.

80.431 *The Boxer* (P) Bryan Oliver. FINBOROUGH ARMS 4/8/80.* Cast: *Stage* 31/7/80, 14. *Alf* Anthony Woodruff; *John Adam Baker*, *Nic Jeune*, *Brian Shade*, *Ian Humphries*. *Dir* David Purcell. Review: *Stage* 14/8/80, 52. Comment: MPS 991. Court Theatre Company. "A wafer-thin plot pits a local bully, the club's Great White Hope, against a homosexual and a black who join forces to combat the violent intimidation of this self-styled king of the gymnasium" (*Stage*).

80.432 *Mama Dragon* (Reggae MP) Farrukh Dhondy. ICA 4/8/80; trfd to ARTS 3/9/80.** Cast: *Stage* 31/7/80, 14. *Sabby* Victor Romero; *Flank* Trevor Laird; *Jan Alec Sabin*; *Diana Shope Shodeinde*; *Nigel Meah*, *Janet Kay*, *Vas Blackwood*, *Chris Tummings*. *Dir* Charlie Hanson; *Mus* The Government; *Dgn* Yasmin Pettigrew. Reviews: *Guardian* 8/8/80, 7; *New Statesman* 15/8/80, 22; *Observer* 10/8/80, 28; *Times* 8/8/80, 9; *Tribune* 8/8/80, 4–5. Comment: Black Theatre Cooperative. *Tribune* placed the play in the context of contemporary social unrest by the British black community. *Times* thought Dhondy's position on violence was too diffuse because he presented too many sides of the argument.

80.433 *Night and Day* (D, 2a) Tom Stoppard. GREENWICH 4/8/80.** Cast: *Stage* 31/7/80, 14. *John White*, *Derek Chabrol*, *Maureen Lipman*, *Paul Davies*, *Jack Hedley*, *John Hudson*, *Harvey Ashby*, *Mark Heath*. *Pres* Bill Kenwright; *Dir* Edward de Souza; *Dgn* Carl Toms. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 157, Hochman, Law, Loney, Weintraub.

80.434 *Pal Joey* (MP, 2a) John O'Hara (bk) and Richard Rodgers (mus) and Lorenz Hart (lyr). HALF MOON (2) 4/8/80; trfd to ALBERY 26/9/80. 415 perf. 1st perfd Forrest, Philadelphia, 16/12/40; 1st British perf New, Oxford, 15/3/54. Cast: SHM; *Stage* 31/7/80, 14, 25/9/80, 14. *Mike* Christopher Munckie; *Joey Evans* Denis Lawson; *Adele* Jane Gurnett; *Gladys* Buster Skeggs; *Diana Lynne Hockney*; *Dottie Kay Jones*; *Francine* Susan Kyd; *The Kid* Tracey Perry; *Linda Danielle Carson*; *Vera Simpson* Sian Phillips; *Mr. Armour* Michael Fitzpatrick; *Ernest, The Commissioner* Raymond Brody; *Annabella* Debbie Astell; *Amarylla* Deborah Browning; *Melba* Darlene Johnson; *Ludlow* Alan Tilvern; *Zip* Jean Hart. *Dir* Rob Walker; *Mus dir* Trevor York; *Dgn* Mick Bearwisch; *Cost* Iona McLeish, Anthony McDonald, John Bates; *Ch* Stuart Hopps; *Light* Gerry Jenkinson; *Sound* Simon Curry. Plot: Best/40, 404–5, Bordman, Bordman/5, 522–23, Fletcher, Gänzl, Green, Hischak, Kennedy, Law, Wilmeth. Reviews: *Gay News* 21/8/80,

29, 16/10/80, 27; *Guardian* 5/8/80, 7, 2/10/80, 11; *Illustrated London News* 1/11/80, 117; *New Statesman* 15/8/80, 22; *Observer* 10/8/80, 28, 21/9/80, 32; *Spectator* 4/10/80, 29; *Stage* 14/8/80, 51, 9/10/80, 28; *Times* 5/8/80, 11, 1/10/80, 11; *Variety* 22/10/80, 104. Comment: SHM gives opening night as 25/7/80, presumably previews. *Guardian* (5/8) approved of the (financially necessary) small orchestra of six because “for once the balance between singers and musicians is almost ideal.” In addition to Sian Phillips *Times* (5/8) particularly enjoyed the chorus girls who turned in “a drilled, joyful performance that is captivating.” The first New York production (Ethel Barrymore 25/12/40) ran for 374 performances.

80.435 *Rough Magic* (FC) Kerry Lee Crabbe. NEW END 4/8/80.* Cast: *Stage* 31/7/80, 14. Tom Hugh Fraser; Katie Gabrielle Lloyd; Penny Celia Imrie; Mark Timothy Davies; Beth Delia Lindsay. Dir Dusty Hughes; Dgn Caroline Beaver. Reviews: *Guardian* 5/8/80, 7; *Observer* 10/8/80, 28; *Stage* 14/8/80, 52. Comment: MPS 992. About a Soho theatrical agent. Despite witty lines *Observer* found the play tedious. “So altogether we have an uneven farcical comedy by someone who certainly can write in theatre terms, has insight and an ear for dialogue, but is somewhat deficient in balance, focus and discipline” (*Stage*).

80.436 *Taking Steps* (F, 2a) Alan Ayckbourn. RICHMOND 4/8/80. 1st perfd Stephen Joseph, Scarborough, 28/9/79. Plot: Fletcher, French/2, Weintraub. Comment: The pre-West End production prior to opening at the Lyric in September (80.477).

80.437 *Three More Sleepless Nights* (P, 3sc) Caryl Churchill. THEATRE UPSTAIRS 5/8/80.** Cast: Findlater; *Stage* 31/7/80, 14. Margaret Jan Chappell; Pete Kevin McNally; Frank Fred Pearson; Dawn Harriet Walter. Dir Les Waters; Dgn Di Seymour. Plot: Loney, Walford, Weintraub. Reviews: *Gay News* 21/8/80, VI; *Guardian* 6/8/80, 10; *New Statesman* 8/8/80, 23–24; *Observer* 10/8/80, 28. Comment: Given by the Soho Poly cast (80.306). *Guardian* thought the theatre management should advertise the fact that the play was very short and did not amount to a night out for prospective theatre-goers.

80.438 *Bush People* (P, 2a) Peter Rodda and Jo Shallis. AFRICA CENTRE c. 7/8/80 (Ln). 1st London perf. Cast: *Stage* 7/8/80, 2. Delia Roberta Fox; Diane Zoe Rutland; Candy Leo Wringer; Thom Delaney. Dir Jimi Rand. Review: *Stage* 21/8/80, 24. Comment: Lambeth Ensemble Theatre Company. The piece was set in a launderette in Shepherd’s Bush and involved three people

possessing differing racial and political makeups.

80.439 *Blue Dot Disease* (Revue) Richard Sparks and Peter Wilson. ORANGE TREE 8/8/80 (Ln).* Cast: *Stage* 7/8/80, 14. Richard Sparks, Peter Wilson. Reviews: *Ealing Gazette* 15/8/80, 19; *Stage* 21/8/80, 24. Comment: “A pot pourri of satirically humorous outpourings presented in conversation or soliloquy” about medical science (*Stage*).

80.440 *The Queen of Spades* (P) Derek James (based on Alexander Pushkin’s story, 1834). NEW INN 9/8/80.* Cast: *Stage* 7/8/80, 14. *Herman*, Magician Edgar Grey; *Countess* Patricia Graves; *Paul Tomsy* Andrew McRobb; *Count*, *Narumov* Martin van Day; Maralyn Heathcock. Dir Edgar Grey; Dgn D. Carli. Reviews: *Ealing Gazette* 15/8/80, 19; *Stage* 28/8/80, 12. Comment: Playfare Productions. A generally successful adaptation in which “veteran actress Patricia Graves gave a superb performance as the cantankerous old countess” (*Stage*).

80.441 *Ya’acobi and Leidental* (C) Hanoch Levin (anon trans of *Yacobi ve’Leidental*, *Shem Z’mani*, 1973). YOUNG VIC 9/8/80. 1st British perf. Cast: *Stage* 7/8/80, 14. Ruth Zaharirah Charifai; Albert Cohen, Joseph Carmon. Dir Hanoch Levine. Mus Alex Cagan; Dgn Ruth Dar. Plot: Hochman. Review: *Stage* 21/8/80, 23. Comment: Cameri Theatre, Tel Aviv. “Given that English is not the first language of any of the players, all three cope very well” (*Stage*). A Hebrew version was also performed during the run.

80.442 *Prometheus Bound* (T) Aeschylus (trans James Scully and C. John Herington). ST. MARTIN-IN-THE-FIELDS 11/8/80.** Cast: *Stage* 24/7/80, 29. *Prometheus* Anthony Homyer. Dir James Gillhouley. Plot: Gassner, Hochman, Law, Patterson, Salem, Shipley. Comment: Company of Three.

80.443 *Baby* (P) Julia Kearsley. ICA 12/8/80 (Ln).* Cast: *Stage* 7/8/80, 29. Sandra Carole Copeland; Mary Sheen, David Lyon. Dir Peter Stevenson. Review: *Stage* 28/8/80, 12. Comment: MPS 986. *Stage* felt completely unengaged by this play about an uninteresting teenage girl and her family.

80.444 *Writer’s Cramp* (P) John Byrne. HAMPSTEAD 12/8/80.** Cast: *Stage* 7/8/80, 14. *Narrator* John Bett; *Reader* Alex Norton; *F. S. McDade* Bill Paterson. Dir Robin Lefevre; Dgn John Byrne; *Cost dgn* Jessica Gwynne; *Light* Alan O’Toole. Reviews: *Gay News* 4/9/80, 26; *Guardian* 14/8/80, 9; *Illustrated London News* 1/10/80, 113; *New Statesman* 22/8/80, 23; *Observer* 17/8/80, 31; *Stage* 21/8/80, 23; *Times* 13/8/80, 11.

Comment: MPS 990. *Guardian* thought the play's wit and detail merited the revival of the piece. *New Statesman* also noted the value of the play's wit and humour. *Times* reported the piece was slightly revised by the addition of a prologue.

80.445 *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (D, 2a) Paul Zindel. YORK AND ALBANY 13/8/80.** Cast: *Stage* 7/8/80, 14. *Ruth* Maggie Dylan; *Beatrice* Carol Thompson; *Tillie* Gina Landor; *Janice Vickery* Patricia Hodgins; Diana Beale. *Dir* Bob Tomson. Plot: Bordman, Bronner, Bryer, Fletcher, Hischak, Hischak/2, 14–15, MacNicholas, Salem, Vinson, Wilmeth. Review: *Stage* 21/8/80, 24. Comment: A well performed revival (*Stage*).

80.446 *The Life of Galileo* (Hist D, 15sc) Bertolt Brecht (trans Howard Brenton *Leben des Galilei*, 1943). OLIVIER 13/8/80. 1st perf this trans. Cast: NTA; *Stage* 7/8/80, 14; Theatricalia; *Variety* 20/8/80, 82. *The Speaker* Robert Oates; *Galileo Galilei* Michael Gambon; *Andrea Sarti (as a boy)*, *Second Boy (Giuseppe)* Marc Brenner; *Signora Sarti* Yvonne Bryceland; *Ludovico Marsili* Elliott Cooper; *Signor Priuli* Andrew Cruickshank; *Sagredo* Nicholas Selby; *Doge of Venice* Norman Rutherford; *Senator, Monk, Monk on Guard* Nigel Bellairs; *Virginia* Selina Cadell; *Cosimo de' Medici (as a boy)* Timothy Norton; *Court Chamberlain* Edmond Bennett/John Gill; *Theologian, Clerk* Gordon Whiting; *Philosopher* Daniel Thorndike; *Mathematician, Filippo Mucius* Michael Beint; *Federzoni* James Hayes; *Lady in Waiting* Peggy Marshall; *Younger Lady in Waiting* Jill Stanford; *Fat Prelate* Artro Morris/Peter Welch; *First Astronomer, Cosimo de' Medici* Roger Gartland; *Second Astronomer, Signor Mincio* Peter Needham; *Philosopher, High Official* Robert Howard; *Thin Monk* Adam Norton; *Scholar, Frontier Guard* Glenn Williams; *Very old Cardinal* Harry Lomax; *The Cardinal's Monk* Robert Ralph; *Father Christopher Clavius* Brian Kent/Richard Williams; *Fulganzio* Simon Callow/John Salthouse; *Door Keeper* Peter Harding/Stephen Hattersley; *First Secretary* Peter Dawson; *Second Secretary* Melvyn Bedford/Brian Attree; *Cardinal Barberini (Pope Urban VIII)* Basil Henson; *Cardinal Bellarmin* Mark Dignam/Michael Beint; *The Cardinal Inquisitor* Stephen Moore/Michael Bryant; *Andrea Sarti (as a young man)* Michael Thomas; *Ballad Singer* Peter Land/Sean Baker; *Ballad Singer's Wife* Sandra Fehr; *An Individual* William Sleight/Timothy Davies; *Signor Vanni* Kenneth Mackintosh; *First Boy* Adam Stafford; *Third Boy* David Stone/Michael Warburton; *Extras* Terry Diab, Jane Evers, Michael Fenner, Michelle Middleton, Stephen Rooney, Janet Whiteside. *Dir* John Dexter; *Sc dgn* Jocelyn Herbert; *Cost dgn* Jocelyn Herbert, Stephen Skaptason; *Light* Andy Phillips;

Mus Hanns Eisler; *Mus dir* Dominic Muldowney; *Sm* John Rothenberg; *Dsm* Elizabeth Markham; *Asm* Catherine Bird, Angela Bissett, Neville Ware; *Sound* Rob Barnard. Plot: Fletcher, French/2, Hochman, Law, Matlaw, Patterson, Salem. Reviews: *Guardian* 14/8/80, 9; *Illustrated London News* 1/10/80, 113; *New Statesman* 22/8/80, 22; *Observer* 17/8/80, 31; *Spectator* 23/8/80, 21–22, 27/9/80, 23; *Stage* 21/8/80, 23; *Times* 14/8/80, 7; *Variety* 20/8/80, 82. Comment: National Theatre. Previews from 8/8/80; Press night and low price opening 13/8/80. The production ran three-and-a-half hours. "John Dexter's treatment of *Galileo* is so good that the play seems to be better than it is" (*Illustrated London News*). Michael Gambon was "outstanding" with an effective supporting cast and a "striking physical production by Jocelyn Herbert" (*Variety*). *Spectator* praised the stylish use of the mechanics of the Olivier stage. *Guardian's* sole complaint was the production lacked "physical urgency." Of Brenton's translation *Times* said it was "muscular and slangily eloquent, but offers few fresh insights over the published version of Desmond Vesey." The production remained in repertory until 13/10/81.

80.447a *Soldier from the Wars Returning* (Grotesque C) David Campton. GROVE 13/8/80.** Cast: *Stage* 14/8/80, 42. Ken Stott, Alice Olsher, Gavin Harding. *Mgr dir* Yvonne Sellins, Barry Graham, Inigo Espejel. *Dir* Roger Leach. Plot: Bull/2, Vinson. Review: *Stage* 28/8/80, 12. Comment: Both plays were revived successfully (*Stage*).

80.447b *Then* (Grotesque C) David Campton. GROVE 13/8/80.** Cast: *Stage* 14/8/80, 42. *Phythick* Ken Stott, "Miss Europe" Alice Olsher. *Mgr dir* Yvonne Sellins, Barry Graham, Inigo Espejel; *Dir* Gavin Harding. Review: *Stage* 28/8/80, 11.

80.448 *The Gambler* (P) Mel Smith and Bob Goody and Peter Brewis (mus). BULL AND GATE 14/8/80.* Cast: *Stage* 14/8/80, 50. *Alex Loach* Mel Smith; *Lionel Turner* Bob Goody. *Light* Mark Dawson. Reviews: *Stage* 4/9/80, 24; *Times* 15/8/80, 9. Comment: MPS 1012. Smith and Goody created all the elements in this cabaret style piece about a gambler and his fixation of betting on greyhounds.

80.449 *Othello* (T, 2a) William Shakespeare. ALDWYCH 14/8/80.** 33 perf. Cast: RSCA; *Stage* 14/8/80, 50; Theatricalia. *Othello* Donald Sinden; *Cassio* Gareth Thomas; *Iago* Bob Peck; *Desdemona* Suzanne Bertish; *Emilia* Susan Tracy; *Roderigo* John McEnery; *Duke of Venice* Willoughby Goddard; *Brabantio, Lodovico* Jeffery Dench; *Gratiano* Paul Imbusch; *Senator* Roderick Horn; *Othello's troops* Alan Gill, Patrick Gordon,

Stephen Rashbrook, Mark Tandy; *Montano* Iain Mitchell; *Montano's troops* Graham Callan, Terence Harvey; *Musician* Art Malik; *Clown* Teddy Kempner; *Maid-servant* Cathryn Harrison; *Bianca* Shirley King. *Dir* Ronald Eyre; *Dgn* Pamela Howard; *Mus* Stephen Oliver; *Light* Brian Harris; *Fight arr* B. H. Barry; *Assist dir* Leon Rubin; *Assist dgn* Matthew Lorrimer; *Sm* Jane Tamlyn; *Dsm* Jennifer Leah; *Asm* Hilary Groves; *Sound* Roland Morrow, John A. Leonard. Reviews: *Guardian* 15/8/80, 9; *Illustrated London News* 1/10/80, 113; *New Statesman* 22/8/80, 22–23; *Observer* 17/8/80, 31; *Stage* 21/8/80, 23; *Times* 15/8/80, 9. Comment: Royal Shakespeare Company. The production ran 3¼ hours. “The revival lives for Donald Sinden’s Othello who never betrays that early phrase—a natural quotation, I think, but often curiously overlooked—‘I fetch my life and being/From men of royal siege’” (*Illustrated London News*). The most notable performance came from Suzanne Bertish (*Guardian*). *Observer* called Ronald Eyre’s production “superbly lucid, detailed, eloquent and moving.” “A determinedly domestic treatment of the play, and the energy tends to leak out of it in the public scenes” (*Times*).

80.450 *Baal* (D, 22sc) Bertolt Brecht (Peter Tegel trans of *Baal*, 1923). WAREHOUSE 15/8/80.** 32 perf. Cast: RSCA; *Stage* 14/8/80, 50; Theatricalia. *Baal* Ben Kingsley; *Bollebolls*, *Mechanic*, *Lorry Driver*, *Woodcutter* Timothy Spall; *Dr. Piller*, *Tramp*, *Farmer*, *Watzmann*, *Woodcutter*, *Patrick* Godfrey; *Driver*, *Priest*, *Woodcutter* Roger Bizley; *Driver*, *Red-haired Girl*, *Younger Sister* Kate Nicholls; *Ekar* Nigel Terry; *Emilie* Jane Downs; *Johanna* Julie Peasgood; *Johannes Schmidt*, *Woodcutter* Andrew Hawkins; *Landlady*, *Maja* Lila Kaye; *Literary Gent*, *Lorry Driver*, *Farmer*, *Mjurk*, *Gougou*, *Policeman* Timothy Kightley; *Literary Man*, *Lupu*, *Lorry Driver*, *Woodcutter*, *Farmer* Christopher Ravenscroft; *Literary Woman*, *Savetka*, *Older Sister* Sharon Bower; *Policeman*, *Waiter*, *Pianist*, *Woodcutter* Nicholas Gecks; *Pschierer*, *Landlord*, *Beggar*, *Woodcutter* Clyde Pollitt; *Sophie Barger*, *Waitress* Emma Williams. *Dir* David Jones; *Dgn* Ralph Koltai; *Light* Leo Leibovici; *Mus* Ben Kingsley. Plot: Fletcher, French/2, Gunn, Hochman, Matlaw, Patterson. Reviews: *Guardian* 16/8/80, 9; *Illustrated London News* 1/10/80, 113; *Observer* 24/8/80, 23; *Spectator* 20/9/80, 26; *Stage* 21/8/80, 23; *Times* 16/8/80, 8. Comment: Royal Shakespeare Company. “As gruelling an evening as any I have spent at this location” (*Guardian*). *Spectator* praised David Jones’s production and Ralph Koltai’s design, but said Ben Kingsley was “heroically miscast.” *Times* praised the production and Kingsley’s performance, as did *Illustrated London News* which still thought that the play was “wretched.”

80.451 *Double Exposure* (Cabaret) Alan Pope and Alex Harding. THEATRE SPACE 18/8/80.**

80.452 *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) and Ray Galton and Alan Simpson. RICHMOND 18/8/80.** Cast: Theatricalia. *Asher* Roy Miles; *Baker* Paul Kerryson; *Benjamin* John Melvin; *Butler* Mickie Driver; *Dan* Paul Kerryson; *Gad* Peter Holbrook; *Isaachar* Terence Dane; *Jacob* Peter Lawrence; *Joseph* Jess Conrad; *Judah* Henry Metcalfe; *Levi* John Ogilvie; *Mrs. Potipher* Mandy Demetriou; *Naphali* Oliver Robins; *Narrator* Leo Andrew; *Pharoah* Dave Mayberry; *Potipher* Peter Lawrence; *Reuben* David O’Brien; *Simeon* Mickie Driver; *The Frenchman*, *Zebulum* Lewis Barber; *Wives, etc.* Odette Bridgwater, Mandy Demetriou, Tessa Hatts, Jan Revere. *Pres* Bill Kenwright Ltd., Robert Stigwood, David Land; *Dir* Bill Kenwright; *Dgn* Gerald Binns; *Ch* Henry Metcalfe; *Light* John Spradbury. Plot: Bordman/5, 709, Fletcher, Gänzl, Hirschak, Kennedy, OFT. Comment: A one-week engagement.

80.453 *Line 'Em* (P) Nigel Williams. COTTESLOE 18/8/80.* Cast: NTA; *Stage* 14/8/80, 50; Theatricalia. *Chaser* Bob Grant; *Dolores* G. B. “Zoot” Money; *Foreman* Phil Daniels; *Haywardine* Peter Machin; *Jacko* Jack Chissick; *Lon* Tony London; *Private Cadden* Philip Talbot; *Private Preston* Howard Barnes; *Private Slade* Charles Spicer; *Private Tanner* William MacBain; *Rudge* Ridgewell Hawkes; *Sam* Eric Mason; *Staff Sergeant* Ray Barron; *Stanwick* John Blundell. *Dir* Christopher Morahan; *Dgn*, *Light* John Bury; *Sound* Chris Jordan; *Sm* Jennifer Smith; *Dsm* Philip MacDonald; *Asm* Robert Michaels, Brewyeen Rowland. Reviews: *Guardian* 19/8/80, 7; *Illustrated London News* 1/10/80, 113; *Observer* 24/8/80, 23; *Spectator* 30/8/80, 23; *Stage* 28/8/80, 11; *Times* 19/8/80, 7. Comment: MPS 1133. National Theatre. Previews from 12/8/80; Press and opening night was 18/8/80. *Guardian* described the piece as “a rather hectic, flustered melodrama” about the current vital issue of picketing and secondary picketing. *Observer* thought the idea of the play was “rather muzzy.” *Times* opined there was little in the play or production beyond Phil Daniels’s manic, “loud and foul-mouthed performance.” *Illustrated London News* also objected to the “dreary torrent of obscenities in the ‘realistic’ dialogue.” The production remained in repertory until 13/9/80.

80.454 *Men* (P) Stephen Holt. SOHO POLY 18/8/80 (Ln).** Cast: *Stage* 14/8/80, 50. Andrew Sharp, Paul Dart, Stephen Holt. *Dir* Sue Parrish; *Dgn* Paul Dart. Reviews: *Gay News* 21/8/80, 15; *Stage* 28/8/80, 12. Comment: *Gay News* reported the various difficulties surrounding the production of the play. The piece made

“fun of the perversities of homosexuals,” but, while funny, it lacked objectivity (*Stage*).

80.455 *The Beggar's Opera* (Ballad O) John Gay and Roy Moore (mus) and David Turner (adpt). LYRIC, HAMMERSMITH, 19/8/80.** Cast: *Stage* 21/8/80, 14. *Macheath* Brian Protheroe; *Polly* Fiona Fullerton; *Peachum* Harold Innocent; *Mrs. Peachum* Margaret Courtenay; *Lockit* Ronnie Stevens; *Lucy Lockit* Caroline Villiers; *Filch* Chris Jagger; *Mrs. Trapes* Rosemary Leach; *The Beggar* Peter Ellis; Trudi Goodwin, Jane Hardy, Paddy Navin, Ellie Smith, Richard Kates, Jeremy Roberts, Kerry Shale, David Timpson. *Dir* Toby Robertson; *Dgn* Pamela Howard; *Ch* Sue Lefton; *Mus dir* Roy Moore. Plot: Fletcher, Gänzl, Gassner, Griffiths, Hochman, Law, OTF, Patterson, Salem, Shipley, Sobel. Reviews: *Acton Gazette* 4/9/80, 15; *Ealing Gazette* 29/8/80, 14; *Guardian* 28/8/80, 11; *Illustrated London News* 1/11/80, 117; *New Statesman* 19/9/80, 28; *Stage* 4/9/80, 11. Comment: MPS 1001. *Guardian* indicated the piece had been updated somewhat. *New Statesman* noted the influence of Brecht on the production and deprecated the musical score. “A charming production ... It is light, airy and colourful. Perhaps there is too much instant pleasure in it, and insufficient acidity and worldliness, although the political satire and the examination of moral codes are well fixed” (*Stage*).

80.456 *Macbeth* (T) William Shakespeare. ST. GEORGE'S 19/8/80.** *Macbeth* Alex Scott; *Lady Macbeth* Moira Redmond; *Duncan* Philip Raymond; *Banquo* Eric Lander; *Lady Macduff* Jenny Oulton; *Lennox* Brian Oulton. *Dir* George Murcell. Review: *Stage* 18/9/80, 13. Comment: “A compelling production, driving forward with a firm sense of inevitability, well spoken and adroitly manipulated on the Elizabethan-type stage” (*Stage*).

80.457 *What's Inside* (P) Jack Klaff and Linda Heynes. THREE HORSESHOES 20/8/80.* Cast: *Stage* 21/8/80, 2. Deborah Sack, Elizabeth Richardson, *Dir* Jack Klaff, Linda Heynes; *Mus* Anthony Phillips. Comment: Pentameters.

80.458 *Snakes and Ladders* (MP) Matthew Solon and Peter Fincham (mus, lyr). YOUNG VIC STUDIO c. 21/8/80.* Cast: *Stage* 21/8/80, 2. Comment: About the progress of a group of school-leavers.

80.459 *Stephen Leacock* (One-man show) John Stark. COLLEGIATE 21/8/80. 1st perfd Hotel Vancouver, Vancouver, 26/10/72? Cast: *Stage* 14/8/80, 42. *Stephen Leacock* John Stark.

80.460 *Marika's Café Theatre* (One-woman show) Marika Rivera. LYRIC STUDIO, HAMMERSMITH, 25/8/80.** Cast: *Stage* 14/8/80, 42. Marika Rivera.

80.461 *The Police* (P) Sławomir Mro ek (trans Nicholas Bethell of *Policja*, 1958). FINBOROUGH ARMS 25/8/80.** Cast: *Stage* 21/8/80, 14. Neil Appelt, Margaret Ashley, Edmund Dehn, Adam Dryer, Bill Gavin, Charles Kinross. *Dir* Carmen Jakobi; *Dgn* Dominic Bailey; *Light, Sound* Adam Dryer, Monika Biskupek; *Cost dgn* Monika Biskupek. Plot: Hochman, Matlaw. Comment: Court Theatre Company.

80.462 *Sacred Cow* (One-man mus ent) Reg Livermore. PHOENIX 26/8/90. 1st perfd Her Majesty's, Sydney, NSW, Australia, 14/2/79; 1st British perf. Cast: *Stage* 14/8/80, 41. Reg Livermore. *Dir* Peter Batey; *Dgn* Reg Livermore. Reviews: *Gay News* 4/9/80, 27; *Guardian* 27/8/80, 8; *New Statesman* 19/9/80, 28; *Spectator* 6/9/80, 23–24; *Stage* 4/9/80, 11. Comment: MPS 994. The show was withdrawn after only four weeks of a planned fifteen-week run, the management blaming poor reviews by critics (*Stage* 25/9/80, 2). Calling Reg Livermore “really a camp clown,” *New Statesman* expressed reservations about whether the piece was entertaining. *Gay News* found parts of the production “dazzling,” some of “the language and visual presentation ... grossly over the top,” and the musical element confusing. Livermore “has invention and wit. His theatrical panache and personality radiate into the large theatre. I think it is his individual quality which makes his material telling, for there is little that is surprising or even new in it” (*Stage*).

80.463 *Werewolf* (P) Frank Bren. YORK AND ALBANY 27/8/80.* Cast: *Stage* 21/8/80, 14. *Jim Bonaparte* Frank Bren; Morgan Deare, Judith Blakstad, Adrian Williams, Joe McAllister, Ingrid Gavshon, Mai Burns, Martin Kennedy. *Dir* Frank Bren. Review: *Stage* 4/9/80, 24. Comment: Media and Graphic. “The first episode in a projected series to do with an incompetent private eye, Jim Bonaparte. We don't actually find out who is the hapless murderer, indeed, there are more suspects than actors to play them” (*Stage*).

80.464 *Bush Men* (P) John Wiles. COCKPIT 28/8/80.* Cast: *Stage* 21/8/80, 2. *Axel Monk* Andy Black; *Dikai* Michelle Halil; Alphonse Mendy, Mark Brailsford, Chris Pomfrett. *Dir* Peter Somerville; *Dgn* Marion Davies, Vivienne Corringham; *Masks* Peter Ralph. Reviews: *Guardian* 2/9/80, 9; *Stage* 9/10/80, 14. Comment: MPS 993. The complete cast numbered approximately 40. “Deep in the Kalahari area of Botswana live Goma Bushmen and to investigate one tribe descends a white South African. He makes friends and enemies falls a little

in love, does some harm and some good" (*Stage*).

80.465 *Staircase* (CD, 2a) Charles Dyer. THEATRE SPACE 28/8/80.** Plot: Fletcher, Griffiths, Gunn, Hischak, Salem, Vinson, Weintraub.

80.466 *Kennedy's Children* (D, 1a) Robert Patrick. NEW INN 30/8/80.** *Mark* Jonathan Oliver; *Sparger* Gareth Snook; *Rona* Sandra Miller; *Carla* Susan Shrand; *Wanda* Darcy Heller. *Pd* Mike Rosier; *Dir* Peter Benson; *Sc dgn* Ross Macleod. Plot: Bryer, Eisler, Gunn, Hischak, Hischak/2, 94, Loney, Vinson, Walford, Wilmeth. Reviews: *Ealing Gazette* 5/9/80, 14; *Stage* 18/9/80, 14. Comment: Take-Away Productions. "The standard of acting was extremely high and it was also obvious that a great deal of care and thought had gone into the production" (*Stage*).

80.467 *Pack Up All Your Cares and Woes* (One-woman show) Bertice Reading. KING'S HEAD 31/8/80.* Cast: *Stage* 4/9/80, 1. Bertice Reading, Corky Hale (musician). Reviews: *Observer* 7/9/80, 31; *Stage* 11/9/80, 13; *Times* 6/9/80, 10. Comment: Bertice Reading belongs "among the very best singer-comediennes" (*Observer*). For *Times* personally Reading's performance was over the top; however, it reported the audience's "stamping and cheers, and clap along participation in 'Ole Man River.'"

80.468 *The Disappeared: A Play about Argentina* (P for children, 3a) David Holman. THEATRE CENTRE 9/80.* *Juanita Rocha* Suzanne Andrews; *Pepe Rocha* Chris Lerner; *Hernan Ortiz* Ian Blower; *Manuel Ramos* Gareth Adams; *Kate* Ingram. *Dir* David Johnston; *Dgn* Marilyn Bullen. Review: *Stage* 25/9/80, 16. Comment: The play was about the people who have disappeared during the military rule in Argentina. The play was designed for "upper secondary pupils, though David Holman's play stands superbly upon its own feet as a fine piece of work suitable for even more adult consumption" (*Stage*). Also given one performance at the Young Vic Studio 18/10/80. Note: items 80.468, 80.469, and 80.470 were not performed on the same date.

80.469 *Kaypuru's Cave* (P for children) Chris Hawes. THEATRE CENTRE 9/80. 1st perf? *Kaypuru* Keith Hazemore; *The Whites* Kate Buffrey; John Wilson, Elizabeth Watts. *Dir* Richard Pinner; *Dgn* Marilyn Bullen. Review: *Stage* 9/10/80, 14. Comment: "About Australian aborigines ... based on a true case, though obviously simplified and part fiction" (*Stage*). Note: items 80.468, 80.469, and 80.470 were not performed on the same date.

80.470 *The Monkey and the Crocodile* (P for children) Charles Way. THEATRE CENTRE 9/80.* Kate Buffrey,

Graham Christopher, Keith Hazemore, Elizabeth Watts. *Dir* Richard Pinner/Ian Blower. Review: *Stage*: 2/10/80, 24. Comment: The play was about a rich Indian landlord and his control over a poor village and its inhabitants." Note: items 80.468, 80.469, and 80.470 were not performed on the same date.

80.471 *Sus* (D, 2a) Barrie Keeffe. ELEPHANT 9/80 (Ln).** Cast: *Stage*: 2/10/80, 2. *Delroy* Malcolm Fredericks; *Kahn* Farrell Sheridan; *Wilby* Gerald Home. *Dir* Malcolm Hughes. Plot: Bull/2, Dorney, Fletcher. Review: *Stage* 9/10/80, 28. Comment: An honest revival marred by one inaudible actor (*Stage*).

80.472a *Dirty Linen* (C) Tom Stoppard. RICHMOND 1/9/80; trfd to GREENWICH 8/9/80.** *Maddie* Carol Cleveland; *Cocklebury-Smythe, M.P.* Derren Nesbitt; *McTeazle, M.P.* Ian Gardiner; *Chamberlain, M.P.* Phillip Suart; *Withenshaw, M.P.* Anthony Morton; *Mrs. Ebury, M.P.* Sara Squires; *French, M.P.* James Woolley; *Home Secretary* Terry O'Sullivan. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Melville Gillam, Enid Chanelle; *Lic* Melville Gillam; *Pres* Bill Kenwright; *Dir* Ed Berman; *Dgn* Gabriella Falk; *Light* Siresa Galbraith; *Sm* Jules Mannheim; *Dsm* Tony Noel; *Asm* Sara Squires. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 110-11, Law, Loney, Weintraub. Comment: Part of a national tour. "At the request of Resident Managements of touring theatres, there will now be an interval between the first part of the fast farce *Dirty Linen* and the play-within-the-play *New-Found-Land*. *Dirty Linen* concludes at the end of *New-Found-Land* (programme note).

80.472b *New-Found-Land* (C) Tom Stoppard. RICHMOND 1/9/80; trfd to GREENWICH 8/9/80.** *Arthur* Crawford Logan; *Bernard* Reginald Jessup. *Chm, Mgr dir, Lic, Pres, Dir, Dgn, Light, Sm, Dsm, Asm* as for 80.472a. Plot: Demastes/2, Fletcher, Hischak, Hischak/2, 110-11, Law, Loney, Weintraub. Comment: Part of a national tour.

80.473 [No entry]

80.474 *The Blood Knot* (D, 7sc) Athol Fugard. THEATRE SPACE 2/9/80.** Plot: Bordman/4, 394, Hischak, Hochman, Patterson, Shipley, Vinson. Comment: Impact Theatre Cooperative.

80.475 *The Boy's Own Story* (One-man Show) Peter Flannery. LYRIC STUDIO, HAMMERSMITH, 2/9/80.** Cast: *Stage* 28/8/80, 10. Peter Sykes. *Dir* Tim Albery. Reviews: *Acton Gazette* 4/9/80, 15; *Ealing Gazette* 5/9/80, 14.

80.476 *The Merchant of Venice* (C [5a]) William Shake-

speare. ST. GEORGE'S 2/9/80.** Cast: *Stage* 28/8/80, 10. *Jessica* Amanda Boxer; *Bassanio* Robert Gary; *Antonio* Eric Lander; *Lorenzo* Francis Lloyd; *Launcelot Gobbo* Peter Mackriel, *Shylock* Brian Oulton, *Portia* Jenny Oulton; *Prince of Morocco* Alex Scott; Sian Fredric, Kate Beswick, Phillip Raymond, Moira Redmond, Richard Seymour, Barry Thomas, Ralph Watson. *Dir* George Murcell. Review: *Stage* 11/9/80, 13. Comment: "A striking production skilfully fitted to the open Elizabethan-type stage" (*Stage*).

80.477 *Taking Steps* (F, 2a) Alan Ayckbourn. LYRIC 2/9/80.** 315 perf. Cast: *Stage* 28/8/80, 10; *Theatricalia*; *Variety* 10/9/80, 86. *Elizabeth* Nicola Pagett; *Mark* Paul Chapman; *Tristram* Michael Maloney; *Roland* Dinsdale Landen; *Leslie* Richard Kane; *Kitty* Wendy Murray. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Mgr* Melvin Sullivan; *Pres* Michael Codron; *Dir* Michael Rudman; *Dgn* Alan Tagg; *Cost dgn* Lindy Hemming; *Light* Gerry Jenkinson. Plot: Fletcher, French/2, Weintraub. Reviews: *Gay News* 18/9/80, 25; *Guardian* 3/9/80, 8; *New Statesman* 12/9/80, 26–27; *Observer* 7/9/80, 31; *Spectator* 13/9/80, 27; *Stage* 11/9/80, 13; *Times* 3/9/80, 11; *Tribune* 19/9/80, 7; *Variety* 10/9/80, 86. Comment: *Variety* thought Ayckbourn was "over-stretching himself" by writing too many plays, and described this one as "out and out farce, with a plot of pure hokum, unbelievable characters and frantic action, or in this case not frantic enough." Similarly, *Guardian* pointed out "prime farce is about characters reduced to desperation; these merely suffer minor inconvenience." "Mechanically [Ayckbourn] is way off form" (*Observer*). *Gay News* was pleased the play was free of cheap gay innuendos. *New Statesman* described the play was a reversion "to the fun-house spirit of *Relative Values*," but preferred Ayckbourn's more recent work. "The nuts-and-bolts comedy in this piece does not always match its thematic content" (*Times*).

80.478 *Wielopole, Wielopole* (P) Tadeusz Kantor. RIVERSIDE STUDIOS 3/9/80. 1st perfd Florence 23/6/80; 1st British perf Moray House Gymnasium, Edinburgh, 17/8/80. Cast: *Stage* 4/9/80, 10. Stanislaw Rychlicki, Jan Ksiazek, Ludmila Ryba, Andrzej Welminski, Maria Kantor, Ewa Janicka, Waclaw Janicki, Leslaw Janicki, Maria Krasicka, Lech Stangret, Mirosława Rychlicka, Marzia Loriga, Jean Marie Barotte, Luigi Arpini. Giovan Battista Storti, Lorianò Della Rocca. *Dir* Tadeusz Kantor. Reviews: *Guardian* 2/9/80, 7; *Irish Times* 17/9/80, 8; *Spectator* 13/9/80, 27; *Stage* 11/9/80, 13; *Times* 5/9/80, 11; *Tribune* 12/9/80, 7. Comment: Cricot 2 Company of Cracow. Performed in Polish. The piece was about Kantor's hometown of Wielopole and his life and the

country, conveyed largely through images. *Times* called the production "impassioned," "thrilling and memorable." *Stage* did not find the language barrier a problem. The first New York production was at the La Mama Annex 13/5/82.

80.479 *Cloud Nine* (C, 2a) Caryl Churchill. COURT 4/9/80.** Cast: Findlater; *Stage* 4/9/80, 10; *Variety* 17/9/80, 88. *Betty*, *Gerry* Ron Cook; *Edward* Graeme Garden; *Cathy* Anthony O'Donnell; *Mrs. Saunders*, *Betty* Maggie Steed; *Young Edward*, *Victoria* Harriet Walter; *Lin* Anna Nygh; *Martin* Hugh Fraser. *Dir* Max Stafford-Clark, Les Waters; *Dgn* Peter Hartwell; *Light* Robin Myerscough-Walker. Plot: Demastes/2, Fletcher, Gunn, Hirschak/2, 187–88, Loney, Patterson, Salem, Weintraub. Reviews: *Guardian* 5/9/80, 9; *New Statesman* 19/9/80, 27; *Stage* 11/9/80, 23; *Times* 10/9/80, 10; *Variety* 17/9/80, 88. English Stage Company, Joint Stock. A successful revival (*Guardian*). *Variety* opined that with "the prevailing doldrums on the commercial beat" the play might transfer to the West End. "A fine piece richly deserving its present revival" (*Times*).

80.480 *Headstones* (P) Peter Murphy and Matthew Solon. BRITISH THEATRE ASSOCIATION 4/9/80.* Cast: *Stage* 4/9/80, 10. Annabel Petrie, Matthew Solon, Debbie Radcliffe, Tim Swinton, Michael Roffen, Claire Vouden, Michael Maynard. *Dir* Peter Murphy. Review: *Stage* 11/9/80, 23. Comment: Activate. The play was about film and music stars who have died young.

80.481 *Macbeth* (T) William Shakespeare. OLD VIC 4/9/80.** Cast: *Theatricalia*. *1st Witch* Trudie Styler; *2nd Witch*, *Gentlewoman* Jane Cussons; *3rd Witch* Jackie Smith-Wood; *Duncan* Bernard Archard; *Malcolm* Clive Wood; *Donalbain* Christopher Fulford; *Sergeant* Gerald Sim; *Lennox* John Hug; *Angus* Philip Sully; *Ross* David Sumner; *Macbeth* Peter O'Toole; *Banquo* Brian Blessed; *Lady Macbeth* Frances Tomelty; *Servant*, *Son to Macduff* Hilary Reynolds; *Macduff* Dudley Sutton; *Attendants on Duncan* Timothy Ackroyd, Kevin Quarmby; *Fleance* Peter Roberts; *Seyton* John Tordoff; *Porter* Gerald Sim; *Old Man*, *Siward* Jack Allen; *1st Murderer*, *Doctor* Christopher Chittell; *2nd Murderer*, *Caithness* Bob Hewis; *Menteith* Stephen Jenn; *Child* Cajetan Baptista; *Lady Macduff* Marjorie Bland; *Messenger* Kevin Quarmby; *Soldiers of Macbeth* Peter Roberts, Kevin Quarmby; *Young Siward* Timothy Ackroyd; *Soldiers* Kevin Doyle, William Hart, Rob Macdonald, David Williamson. *Dir* Bryan Forbes; *Sc dgn* Keith Wilson; *Light* Brian Harris; *Sound* John Leonard; *Special effects* Timothy Howard; *Fight arr* Pat Whelan; *Assist dir* Cyril Kimsy; *Co. mgr* Chris Morley; *Sm* John Rae-Smith; *Dsm* Jean Higgins, Teresa Joselyn; *Asm* Lorraine Coster, Stephen Dimond;

Wm Rosie Fowler; *Wardrobe assist* Nigel Addie, Jennie Tompson; *Pq* Vera Mitchell, Stephen Rose, Charles [sic]; *Sc bld*, *Sc* Kimpton Walker Ltd. Reviews: *Guardian* 4/9/80, 11, 5/9/80, 1, 6/9/80, 8, 24, 9/9/80, 10; *Illustrated London News* 1/11/80, 117; *Irish Times* 11/9/80, 10; *New Statesman* 12/9/80, 26; *Observer* 7/9/80, 1, 31; *Spectator* 13/9/80, 27; *Stage* 11/9/80, 12, 13; *Times* 4/9/80, 11; *Variety* 10/9/80, 86–87, 92. Comment: The infamous/disastrous/notorious production (it ran over three hours) starring Peter O'Toole (see, for example, the editorial on the effects of this production on the subscription season of which this production was a part, *Stage* 11/9/80, 12). The production was panned, but it attracted audiences because it was so bad. "There is little to note in a production as subtle as pickaxe-work in a quarry. It has had as a news story more attention than it would have done otherwise, merely because it is a 'star' business and the star is so manifestly wrong" (*Illustrated London News*).

80.482 *Abracadabra Honeymoon* (P, 2a) Neil Hornick and Joel Cutrara. BUSH 5/9/80.* Cast: *Stage* 4/9/80, 10. *Crystal* Rosalind Stockwell; *Alix* Timothy Block; *Ginger* Alexandra Dane; *Sonny* Frank Jarvis. *Dir* Neil Hornick; *Dgn* Di Seymour, Ruth Collier; *Light dgn*, *Sc bld* Chahine Yavroyan; *Sound* Joel Cutrara; *Cost* Jane Moss; *Admin*, *Pd mgr* Luke Dixon; *Assist pd* Susannah Levene, Jon Ashe, Clive Drake, Martin Balcombe, Valerie Murray, Pamela Hardiman. Reviews: *Guardian* 6/9/80, 11; *Observer* 21/9/80, 31; *Stage* 18/9/80, 14. Comment: Phantom Captain. "That rarest of theatrical phenomena: a show about sex that is witty, playful and erotic" (*Guardian*).

80.483 *Dialogue Between a Prostitute and One of Her Clients* (P) Dacia Maraini (trans Gillian Hanna of *Dialogo di una prostituta con un suo cliente*, 1976). THEATRE SPACE 6/9/80. 1st perf this trans. Cast: *Stage* 4/9/80, 10; *Theatricalia*. *Prostitute* Chris Bowler; *Client* John Slade. *Dir* Ann Mitchell; *Mus* Josefina Cupido. Plot: Hochman. Reviews: *Stage* 11/9/80, 23; *Tribune* 19/9/80, 7. Comment: Monstrous Regiment. *Stage* noted "at three places in the script, the actors swing out of character to discuss the ideas raised with their audience."

80.484a *Hanako* (trans James Gillhouley). ST. PAUL'S CHURCH 8/9/80. Comment: Company of Three. Cast: *Stage* 4/9/80, 10. Plot: Hochman 3:193. Review: *Stage* 18/9/80, 14. Comment: The company for this double bill comprised Andrew King, Ricardo Pinto, Anthony Homyer. *Dir* James Gillhouley. *Stage* described this double bill as "a venturesome undertaking to stage classical Japanese theatre in English."

80.484b *Tsuchigumo—The Monstrous Spider* (P) Kawate Mokumai (trans James Gillhouley). ST. PAUL'S CHURCH

8/9/80. Comment: Company of Three. Cast: *Stage* 4/9/80, 10. Review: *Stage* 18/9/80, 14.

80.485 *The Happy Apple* (C, 3a) Jack Pulman. RICHMOND 8/9/80.** *Nancy Gray* Lorraine Chase; *George Porter* Ken Randle; *Kenilworth* Mike Murray; *Mr. Bassington* Anthony Howard; *Charles Murray* Geoffrey Davies; *Freddie Mayne* Dudley Long; *Arthur Spender* Roland MacLeod; *Miss Wheeler* Cherry Morris; *Jasha Kornitz* Jon Wheatcroft. *Pp* Richmond Theatre Ltd.; *Chm* Louis I. Michaels; *Mgr dir* Enid Chanelle, Melville Gillam; *Lic* Melville Gillam; *Pres* Bill Kenwright; *Dir* Stuart Mungall; *Sm* Steve Poulter; *Dsm* Maggie Lowe; *Asm* Jon Wheatcroft; *Mus adviser* Helen J. Clow. Comment: A one-week engagement.

80.486 *The Trial* (P) Franz Kafka (adpt Andrew Visnevski of Kafka's novel, 1925). YOUNG VIC STUDIO c. 8/9/80. 1st perf this adpt St. Francis Hall, Bistro Place, Edinburgh, 16/8/80. Cast: *Stage* 11/9/80, 2. *Joseph K* Tom Hunsinger; *Isabella Knight*, Anthony Wise, Paul Hegarty, David Acton. *Dir* Andrew Visnevski. Reviews: *Guardian* 10/9/80, 10; *Stage* 25/9/80, 16. Comment: Cherub Company. "Cohesive, visually clever, and well acted" (*Guardian*).

80.487 *The Winter's Tale* (R) William Shakespeare. JEANNETTA COCHRANE 8/9/80.** *Leontes* Jamie Ripman; *Hermione* Anne Miles; *Florizel* Mark Payton; *Perdita* Gerrie Alexander; *Polixenes* Paul Blackman; *Camillo* Max Cowell; *Paulina* Katy Behean. *Dir* Bob Tomson; *Dgn*, *Light* John Hallé. Reviews: *Stage* 18/9/80, 14; *Times* 20/9/80, 8. Comment: National Youth Theatre. The production was more successful in the Bohemia scenes of young romantic love (*Times*).

80.488 *Lifeswappers* (C, 2a) Roger McGough. ROUND HOUSE 10/9/80. 1st perfd ITV 13/4/76; 1st stage perf Edinburgh Festival 17/8/80. *Bunny* Christopher Ryan; *Miriam* Chrissy Roberts; *Trevor* David Fielder, Eve Bland, Peter Dennis. *Dir* Simon Gammell. Reviews: *Guardian* 11/9/80, 9; *Observer* 14/9/80, 31; *Stage* 25/9/80, 16; *Times* 15/9/80, 11. Comment: This play, about a man who has to dress in drag in order to get a job, was "painfully unfunny" (*Guardian*). *Times* noted this revised version still did not hang together.

80.489 *Who's Sorry Now?* (P) Grahame Stracey. GROVE 10/9/80.* Cast: *Stage* 4/9/80, 10. *Judi* Jill Cramer; *Sharon* Vivienne Moore; *Barry* Ken Jones; *Mark Straker*, Roger Fox, Jonathan Milton, Susan Worth. *Dir* Steve Morley; *Dgn* Terry Jacobs. Review: *Stage* 18/9/80, 14. Comment: An overly long, and messy, piece about a cynical university lecturer trying to seduce an innocent

female student (*Stage*).

80.490 *Blood Green* (P) Noël Greig and Angela Stewart Park. ALBANY EMPIRE 11/9/80.* *Robin* Caroline Needs; *Louise* Elaine Loudon; *Brian* Gordon MacDonald; Philip Timmins, Stephanie Pugsley. *Dir* Noel Greig; *Dgn* Kate Owen; *Sm* Pete Charles; *Mus* Jo-Anne Fraser. Plot: Bull/2. Reviews: *Gay News* 18/9/80, 25. Comment: Gay Sweatshop. This “farical sci-fi mystery thriller” contained a confusing number of ideas, theories, and other material and was not particularly comprehensible (*Gay News*).

80.491 *Lancelot and Guinevere* (P, 2a) Gordon Honeycombe (adpt of Thomas Malory, *Le Morte d'Arthur*, 1485). OLD VIC 11/9/80. 1st perfd BBC Radio-3 18/12/77; 1st stage perf. 6 perf. Cast: *Stage* 4/9/80, 1; *Theatricalia*; *Variety* 24/9/80, 122. *Elaine* Lois Butlin; *Guinevere* Maureen O'Brien; *Lancelot* Bryan Marshall; *Malory* Timothy West; *Sir Melliagance* Bernard Bresslaw; Bernard Archard, Jane Cussons, Christopher Fulford, Bob Hewis, John Hug, Stephen Jenn, Peter Marinker, Ron Meadows, Kevin Quarmby, Peter Roberts, Philip Sully, David Sumner. *Dir* Martin Jenkins; *Dgn* Anthony Dean; *Mus* David Cain; *Light* Brian Harris; *Fight arr* Ian McKay. Reviews: *Guardian* 11/9/80, 9; *Observer* 14/9/80, 31; *Stage* 18/9/80, 13, 25/9/80, 14; *Times* 11/9/80, 9; *Variety* 24/9/80, 122. Comment: MPS 973. “Hopeless as a commercial prospect ... an uninvolved mixture of comic hokum and melodrama, presented in a sketchy format” (*Variety*). “Little more than an elaborated reading” (*Times*).

80.492 *The Mummy's Tomb* (Mus) Ken Hill. THEATRE ROYAL, STRATFORD EAST, 11/9/80. 1st perfd Phoenix, Leicester, 13/12/78. Cast: *Stage* 11/9/80, 12; *Theatricalia*. *1st Palace Guard*, *Lord Rodney Soper* Tony Scannell; *2nd Palace Guard*, *Chauffeur* Bob Packham; *Anubis*, *Kemal*, *Mahu* Maynard Williams; *Ashayet*, *Mrs. McGuinness* Anna Sharkey; *Egyptian servant*, *Harry*, *Immutef-Amun*, *Tuareg* Michael G. Jones; *Farouk*, *Pharaoh Amenhotep III*, *Rouse* Richard Tate; *Nancy*, *Selena* Adrienne Posta; *Paul Conway* Francis Thomson; *Professor Niven* Michael Poole. *Dir* Ken Hill; *Dgn* Sarah Jane McLelland; *Assist dir* Peter Rankin; *Ch* Adrienne Posta; *Mus* Alan Klein; *Light* Ian Callander; *Mus dir* Bunny Thompson. Reviews: *Guardian* 13/9/80, 11; *Stage* 18/9/80, 13; *Times* 13/9/80, 8. Comment: “An enjoyable blend of B-movie and vaudeville ... succeeds admirably in creating a kind of Pharaonic farce” (*Guardian*). “Light and refreshing, and utterly trivial” (*Times*).

80.493 *Submariners* (C) Tom McClenaghan. THEATRE UPSTAIRS 11/9/80.* Cast: Findlater; *Stage* 11/9/80, 12.

“*Cock*” *Roach* Philip Davis; David Beames, Andrew McCulloch, Donald McKillop, George Sweeney. *Dir* Antonia Bird; *Dgn* Mary Moore; *Ch* David Toguri; *Light* Gerry Jenkinson. Reviews: *Guardian* 12/9/80, 11; *New Statesman* 19/9/80, 27; *Observer* 21/9/80, 31; *Spectator* 20/9/80, 25–26; *Stage* 18/9/80, 13; *Times* 12/9/80, 8. Comment: MPS 1038. English Stage Company. The play was about life aboard a nuclear submarine and a sailor trying to get out of the navy by pretending to be gay. *Guardian* and *Spectator* found it interesting and entertaining. “Antonia Bird’s production secured “a fine farical drive in a setting that never sheds the sense of actuality” (*Times*).

80.494 *A Taste of Honey* (P, 2a) Shelagh Delaney. QUESTORS 13/9/80.** Cast: QTA. Plot: Best/60, 70, Demastes/2, Dorney, Fletcher, Griffiths, Gunn, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Vinson, Weintraub.

80.495 *Ariel* (Ent) Martin Best (mus). OLD VIC 14/9/80.* 1 perf. Cast: *Theatricalia*. Comment: MPS 1041. The cast included Martin Best, Ann Firbank, John Nettles, Sebastian Shaw, John Woodvine.

80.496 *A Bed of Roses* (P) Sheila Yeger. FINBOROUGH ARMS 15/9/80.* Cast: *Stage* 11/9/80, 12. Sarah Nash, June Abbott, David Purcell, Marlene Sidaway, Lou Aberman. *Dir* Jill Brooke; *Dgn* Jo Hendon. Review: *Stage* 25/9/80, 16. Comment: MPS 1015. Court Theatre Company. “A somewhat leaden and decidedly overlong feminist tract which makes little obvious concession to the subtleties involved in the vexed world of sexual politics” (*Stage*).

80.497 *Loot* (F, 2a) Joe Orton. LYRIC STUDIO, HAMMER-SMITH, 15/9/80; trfd to ARTS 29/10/80.** Cast: *Stage* 11/9/80, 12. *Fay* Joan Blackham; *Hal* Rory Edwards; *McLeavy* Neil McCarthy; *Truscott* John Malcolm; *Dennis* Philip Martin Brown; *Meadows* Tim Charrington. *Dir* Kenneth Williams; *Dgn* Saul Radomsky; *Light* Dick Johnson. Plot: Bordman/4, 424, Demastes/2, Fletcher, Griffiths, Hirschak, Law, Loney, Patterson, Weintraub. Reviews: *Ealing Gazette* 26/9/80, 20; *Guardian* 13/9/80, 11, 16/9/80, 11; *New Statesman* 19/9/80, 27; *Observer* 2/11/80, 31; *Spectator* 27/9/80, 23; *Stage* 25/9/80, 16; *Times* 16/9/80, 11. Comment: For *Guardian*, Kenneth Williams got the play right: “instead of imposing a style, Mr Williams extracts a dotty kind of truth.” *Spectator* noted “how literary and highly stylised it is—Firbank in knuckle-dusters.” *Times* said Orton no longer shocked and the piece now “looks like distinctly popular comedy.” “It has already joined the list of classic British comedies which were made for something more than

temporary amusement directed with imagination and artfulness" (*Stage*).

80.498 *Rock Bottom* (P) Vincent Tilsley. SOHO POLY c. 15/9/80 (Ln). 1st perfd 1980? 1st London perf. *Mary* Sylvia Vickers; *Peter* Francis Thomson. *Dir* Frank Moorey. Review: *Stage* 25/9/80, 16. Comment: An "extraordinarily compelling" piece about a former alcoholic, saved by God, who attempts to help a woman who is afflicted by alcohol, drugs and crime (*Stage*).

80.499 *Circus Lumiere* (Ent) Hilary Westlake and David Gale (devisers). ICA 16/9/80. 1st perfd 1980. Cast: *Stage* 11/9/80, 12. David Gale, Neale Goodrum, Celia Gore-Booth, Trevor Stuart, Andrew Wilson, George Yiasoumi. *Dir* Hilary Westlake; *Dgn* Monika Biskupek, James Copp, David Mullins, Helen Turner; *Light* James Copp; *Tent dgn* Edwin Hill, Sally Lomas; *Sound* Peter Williams; *Pd mgr* Clive Crotty; *Mus* Hilary Westlake, Frank Millward. Review: *Guardian* 18/9/80, 11. Comment: Lumiere & Son. A black circus show about clowning. "The performers take the audience on a wild ride through numerous varieties of insanity—from straight stand-up comedy to surrealism; from crude cruelty to dreamlike contemplation" (*Guardian*).

80.500 *Company* (MC, 2a) Stephen Sondheim (mus, lyr) and George Furth (bk). RICHMOND 16/9/80.** Miriam Karlin, Hilary Tindall, Dudley Stevens. *Dir* Richard Digby Day. Plot: Bordman, Fletcher, Kennedy, Loney, OTF, Wilmeth. Comment: A one-week engagement.

80.501 *Watch on the Rhine* (P, 3a) Lillian Hellman. LYTTTELTON 16/9/80. 1st perfd Ford's, Baltimore, 24/3/41; 1st London perf Aldwych 22/4/42. Cast: NTA; *Stage* 11/9/80, 12; Theatricalia. *Fanny Farrelly* Peggy Ashcroft; *Anise* Pauline Jameson; *Joseph* Frank Singuineau; *David Farrelly* John Quayle; *Marthe de Brancovis* Deborah Grant; *Teck de Brancovis* Sandor Elès; *Babette Müller* Donna Angell/Tanya Ronder; *Kurt Müller* David Burke; *Joshua Müller* Adam Godley; *Sara Müller* Susan Engel; *Bodo Müller* Timothy Breeze/James Downer. *Dir* Mike Ockrent; *Sc dgn* Eileen Diss; *Cost dgn* Jessica Gwynne; *Light* Leonard Tucker; *Mus* Dominic Muldowney; *Sound* Gabby Haynes; *Sm* Diana Boddington; *Dsm* Karen Stone; *Asm* Catherine Bailey, Angela Fairclough. Plot: Best/40, 64, Bordman, Bordman/4, 202, Bronner, Fletcher, Hirschak, Hochman, Kabatchnik/2, Law, Lederer, 50, Loney, 226, MacNicholas, Salem, Wilmeth. Reviews: *Guardian* 17/9/80, 10, 6/10/80, 2; *Illustrated London News* 1/11/80, 117; *New Statesman* 26/9/80, 33–34; *Observer* 21/9/80, 31; *Spectator* 27/9/80, 23; *Stage* 25/9/80, 15; *Times* 19/9/80, 10; *Variety* 15/10/80, 330. Comment: National Theatre. Previews

from 22/8/80; Press night and low price opening 16/9/80. "Despite its pat and contrived plot, the play rises to compelling drama" and it received "a generally excellent production" (*Variety*). *New Statesman* said it was quaint and dated, while *Spectator* entertained various responses to the production. *Times* averred everything that could be done for the play had been done, but it was still dated. The production remained in repertory until 23/2/81. The first New York production (Martin Beck 1/4/41) ran for 378 performances.

80.502 *Oklahoma!* (MP, 2a) Richard Rodgers (mus) and Oscar Hammerstein II (bk, lyr; based on Lynn Riggs, *Green Grow the Lilacs*, 1931). PALACE 17/9/80.** 419 perf. Cast: *Stage* 11/9/80, 12. *Aunt Eller* Madge Ryan; *Curly* John Diedrich; *Laurey* Rosamund Shelley; *Will Parker* Mark White; *Jud Fry* Alfred Molina/Mark White; *Ado Annie Carnes* Jillian Mack; *Ali Hakim* Linal Haft; *Gertie Cummings* Norma Atallah; *Jake* Ray Begley; *Paulette* Patricia Ann Bennett; *Ike* Peppi Borza; *Andrew Carnes* Robert Bridges; *Mark* Roland Brine; *Earl* Curtis Dabek; *Dorothea* Deidre Forrest; *Doris* Maria Friedman; *Vivienne* Liza Hobbs; *Junior* Mark Hutchinson; *Child in Ballet* Dinah Jones; *Slim* Paul Anthony Leonard; *Sam* Peter McDermott/Martyn Boydon; *Luke* James Meek; *Fred* Steve O'Hara; *Curly in the Ballet* Richard Pettyfer; *Tom* Stefan Reekie; *Laurey in the Ballet* Jo-Anne Robinson; *Clara* Jo Anne Ashley; *Archie* Paul Tomkinson; *Corn Elam* Brent Verdon; *Jane* Jane Wellman; *Joe* Patrick Wilkes; *Can Can Girls* Marisa Campbell, Gabrielle Castillo, Denni Sayers, Elizabeth Davie, Kim Mendez. *Mgr dir*, *Chm* Emile Littler; *Pres* Emile Littler, Cameron Mackintosh; *Dir* James Hammerstein; *Ch* Agnes de Mille, Gemze de Lappe; *Dgn* Tim Goodchild; *Light* Richard Pilbrow, Spike Gaden; *Pd mus dir* Ray Cook; *Mus dir* John Owen Edwards; *Mus arr* Robert Russell Bennett; *Assoc dir* Patrick McIntyre; *Assoc ch* Bill Ross; *Sound* Paul Farrah. Plot: Best/42, 375, Bordman, Bordman/5, 534–6, Fletcher, Gänzl, Green, Hirschak, Kennedy, Law, Loney, 234, Matlaw, OTF, Salem, Shipley, Wilmeth. Reviews: *Guardian* 16/9/80, 11, 18/9/80, 11; *Illustrated London News* 1/11/80, 117; *New Statesman* 26/9/80, 34; *Observer* 21/9/80, 31; *Stage* 25/9/80, 15; *Times* 18/9/80, 7; *Variety* 24/9/80, 122, 124. Comment: "Seems a cinch to gain lustre ... under the evidently astute and affectionate staging of James Hammerstein, son of the late lyricist" (*Variety*). This revival demonstrated the show still worked (*Guardian* 19/9). *Times* reported the production went down well "with last night's posse of rapturous old timers."

80.503 *Rattle of a Simple Man* (C, 3a) Charles Dyer. SAVOY 18/9/80.** 183 perf. Cast: *Stage* 18/9/80, 12; Theatricalia. *Cyrenne* Pauline Collins; *Percy* John Alder-

ton; *Ricard* John Challis. *Chm, Lic* Hugh Wontner; *Pp* Savoy Theatre Ltd.; *Gen mgr* Frederic Lloyd; *Sec* K. P. J. Strange; *Pres* Duncan C. Weldon, Louis I. Michaels, Bob Mahoney, Nems Productions Ltd.; *Dir* Peter Egan; *Dgn* Tanya McCallin; *Assist dgn* Virginia Mort; *Light* Mick Hughes. Plot: Best/62, 208, Bordman/4, 388, Fletcher, French/2, Hischak, Loney, Salem, Vinson, Weintraub. Reviews: *Guardian* 19/9/80, 11; *Illustrated London News* 1/11/80, 117; *Observer* 30/11/80, 32; *Stage* 25/9/80, 15; *Times* 19/9/80, 10; *Variety* 15/10/80, 328. Comment: "Just a remote and tame entertainment," "figures to be a brief run" (*Variety*). *Guardian*, acknowledging that the piece was a 1960s "theatrical fossil," said the revival "proves that new vitality can be breathed into such a relic." *Times* concurred while praising the performances of Pauline Collins and John Alderton.

80.504 Samba (C) Michael Abbensetts. TRICYCLE 18/9/80.* Cast: *Stage* 18/9/80, 12. *Selwyn* Thomas Baptiste; *Alfredo Lamas* Norman Beaton; *Beryl* Rachel Bell; *Garfield* Trevor Butler; *Angela* Bruce. *Dir* Kenneth Chubb; *Dgn* Gemma Jackson; *Mus dir* Dave Brown. Reviews: *Guardian* 19/9/80, 11; *New Statesman* 26/9/80, 34; *Observer* 21/9/80, 31; *Stage* 25/9/80, 15; *Times* 20/9/80, 8. Comment: The opening of a new theatre; renamed Kiln in 2018. Wakefield Tricycle Company. The play concerned a Trinidadian in England apparently denying his own ethnic roots. *Guardian* found the message somewhat confused but the production was good. "A plodding piece, clumsily done, despite a whimsically commanding performance by Norman Beaton" (*Observer*). *Times* was less impressed by Beaton.

80.505 The Fated (P) Jonathan Holloway. CHAT'S PALACE 19/9/80; trfd to COCKPIT 1/10/80; trfd to COURT c. 11/10/80.* *Menelaus, Hector, Orestes* Jonathan Holloway; *Agamemnon* Greg Cullen; *Clytemestra* Jane P. Widmer; *Cassandra* Laura Mackenzie. *Dir* Jonathan Holloway; *Dgn* Penny Fielding; *Light* Peter Cox; *Ch* Jane P. Widmer; *Masks* Greg Cullen; *Mus* Alastair Gavin. Review: *Stage* 9/10/80, 14. Comment: East End Theatre Group. "The doomed house of Atreus and the Trojan War once again," with "mind-bendingly banal" dialogue; however, other aspects of the production were fine (*Stage*).

80.506a The Licence (P, 1a) Pavel Kohout (trans Peter Tegel of *Atest*, 1979). ORANGE TREE 19/9/80. 1st British perf? Cast: *Stage* 18/9/80, 12. *Vanek* Frank Moorey; *Camille* Davis, *Auriol* Smith, *Robert* McBain, *Ann* Windsor. *Dir* Geoffrey Beevers. Reviews: *Middlesex County Times* 10/10/80, 14; *Guardian* 20/9/80, 11; *Observer* 5/10/80, 30; *Stage* 9/10/80, 14. Comment: MPS 1018. Richmond Fringe. The piece is also known as *Permit*, and *The Certificate*. A somewhat weak political

play involving a state bureaucracy and the licensing of a dog. Both items were performed well (*Stage*).

80.506b Protest (P, 1a) Václav Havel (trans Vera Blackwell of Havel's play, 1978). ORANGE TREE 19/9/80.** Cast: *Stage* 18/9/80, 12. *Vanek* Frank Moorey; *Stanek* Robert McBain. *Dir* Geoffrey Beevers. Plot: French/2, Walford. Reviews: *Middlesex County Times* 10/10/80, 14; *Guardian* 20/9/80, 11; *Observer* 5/10/80, 30; *Stage* 9/10/80, 14. Comment: MPS 1017. Richmond Fringe.

80.507 The Ragged Trousered Philanthropists (P) [Laurence Davies] (adpt of the novel, 1914, by "Robert Tressell." GOLDSMITHS COLLEGE 20/9/80. 1st perf this adpt? Cast: *Stage* 18/9/80, 32. Comment: Unity Theatre.

80.508 Greek (P) Steven Berkoff. ARTS 22/9/80.** Cast: *Stage* 18/9/80, 12. *Eddy, Fortune-Teller* Barry Philips; *Dad, Manager of Cafe* Matthew Scurfield; *Wife, Doreen, Waitress 1* Linda Marlowe; *Mum, Sphinx, Waitress 2* Deirdre Morris. *Dir* Steven Berkoff. Reviews: *Spectator* 27/9/80, 23; *Times* 23/9/80, 17. Comment: Berkoff did not perform in the revival but his direction of his actors projected his ideas "even more sharply" (*Times*).

80.509 Hooligan (P, 1a) Clive Duncan. ELEPHANT c. 22/9/80 (Ln). 1st perfd Contact Theatre, Manchester, 1980. Cast: *Stage* 25/9/80, 25. Clive Duncan, Geoff Leavey. *Dir* Cenzig Sanel. Comment: On the trials of adolescence.

80.510 The Ladder Gag (P) Gareth Owen. GATE 22/9/80. 1st perfd Madeley Court Theatre, Madeley, Telford, 30/5/80; 1st London perf. Cast: *Stage* 18/9/80, 2. Peter Sykes, Mick Tarff. *Dir* Nick Broadhurst. Review: *Stage*: 2/10/80, 24. Comment: R. A. T. Theatre.

80.511 Lloyd George Knew My Father (C, 2a) William Douglas Home. RICHMOND 22/9/80.** *Dulcie* Gray, *Marius* Goring, *Peter* Russell, *Elizabeth* Wallace, *Anthony* Shirvell, *Gerald* Tarrant, *Ralph* Lawford, *Sarah* Twist. *Dir* David Kirk; *Dgn* William Greer. Plot: Fletcher, Loney, Vinson, Weintraub. Comment: A one-week engagement.

80.512 No Room for Dreamers (P) George Hutchinson. KING'S HEAD 22/9/80 (Ln). 1st perf Balcony, Adelaide, Australia, 6/4/79?; 1st London perf. Peter Corbett, Alan Becher. Review: *Stage*: 2/10/80, 24. Comment: Ensemble Theatre of Sydney. The play was about the life of William James Chidley, an Australian sex reformer.

80.513 Richard II (T) William Shakespeare. SHAW

22/9/80.** Review: *Stage*: 2/10/80, 24. Comment: National Youth Theatre.

80.514 *Duet for One* (D, 2a) Tom Kempinski. DUKE OF YORK'S 23/9/80.** Cast: *Stage* 18/9/80, 12; *Theatricalia*; *Variety* 15/10/80, 328. *Stephanie Abrahams* Frances de la Tour; *Dr. Alfred Feldmann* David de Keyser. *Pp*, *Lic* Duke of York's Theatre Ltd.; *Pres* Ian B. Albery, Herbert Jay, Ray Cooney; *Dir* Roger Smith; *Dgn* Caroline Beaver; *Light* Mick Hughes; *Sm* Pat McAuley; *Dsm* Robert Hendry; *Asm* Judith Garrett. Plot: Bull/3, Fletcher, Hischak, Hischak/2, 197. Reviews: *Guardian* 24/9/80, 8; *Illustrated London News* 1/12/80, 104; *New Statesman* 10/10/80, 25; *Observer* 28/9/80, 35; *Spectator* 4/10/80, 29; *Stage*: 2/10/80, 21; *Times* 24/9/80, 9; *Variety* 15/10/80, 328, 330. Comment: *Variety* noted Kempinski's "apparent inspiration was the real-life plight of [cellist] Jacqueline Du Pre." The original Bush cast repeated their "overpoweringly good" performances (*Spectator*); *Illustrated London News* agreed. "A vastly accomplished piece of theatrical rhetoric," but not morally earth-shaking; the sound reproduction was "disgraceful" (*Times*).

80.515 *Funny Turns* (Ent, 2pt) Victoria Wood. KING'S HEAD 23/9/80. 1st perf? The Great Soprendo, Victoria Wood. Reviews: *Guardian* 30/9/80, 9; *Observer* 5/10/80, 30; *Stage* 9/10/80, 28; *Times* 30/9/80, 11. Comment: The first part consisted of magic tricks by "The Great Soprendo"; in the second part Victoria Wood told comic tales.

80.516 *Mr. Wilberforce, M. P.* (D, 3a) Alan Thornhill. WESTMINSTER 23/9/80 (m).** Cast: *Stage* 18/9/80, 2. *Wilberforce* Anthony Howden; Philip Tyndale Biscoe, John Justin, John Holden, Julian Battersby, Judi Lamb, Robin Wentworth, Reggie Oliver, Christopher Snell. *Dir* James Alby; *Sc dgn* W. Cameron Johnson; *Cost dgn* Dorothy Phillips. Review: *Stage* 16/10/80, 12. Comment: The revival "reeks of purpose in Alby James's new production for matinée performances—and misses the theatrical boat completely" (*Stage*).

80.517 *The Passion, Part One* [Creation to Nativity] (P) Tony Harrison and the company. COTTESLOE 23/9/80.** Cast: *Stage* 18/9/80, 12. Brenda Blethyn, Dai Bradley, Jeffrey G. Chiswick, Philip Donaghy, J. G. Devlin, Edna Doré, Brian Glover, Dave Hill, Kenny Ireland, Olu Jacobs, Barrie Rutter, John Salthouse, Jack Shepherd, Frederick Treves, Don Warrington, Valerie Whittington. *Dir* Bill Bryden; *Dgn* William Dudley; *Light* William Dudley, Andy Phillips; *Mus* The Albion Band (*Mus dir* Ashley Hutchings, John Tams). Reviews: *Guardian* 29/9/80, 11, 29/12/80, 9; *Observer* 28/9/80, 35.

Comment: *Observer* noted how the piece engaged the audience.

80.518 *Colette* (Mus, 2a) John Dankworth (bk, lyr). COMEDY 24/9/80. 47 perf. 1st stage perf Alexandra, Birmingham, 2/9/80. Cast: *Stage* 18/9/80, 12; *Variety* 8/10/80, 155. *Narrator* John Moffatt; *Colette* Cleo Laine; Kenneth Nelson. *Pres* H. M. Tennent; *Dir* Wendy Toye; *Mus dir* Richard Holmes. Plot: OTF. Reviews: *Gay News* 16/10/80, 27; *Guardian* 25/9/80, 9; *New Statesman* 3/10/80, 29–30; *Observer* 28/9/80, 35; *Spectator* 4/10/80, 29; *Stage*: 2/10/80, 21; *Times* 25/9/80, 9; *Variety* 8/10/80, 155. Comment: "It was originally staged at the Dankworth's [*sic*] converted stable theatre at their home in Wavendon to an audience of their friends" (OTF). *Variety* observed there was only slight resemblance between this stage *Colette* and the real one, and the show itself was slight. *New Statesman* said fans of Cleo Laine could enjoy her singing songs but it was a mystery why the remainder was staged at all; *Times* concurred.

80.519 *The History of the Devil* (P) Clive Barker. YORK AND ALBANY 24/9/80.* *Devil* Douglas Bradley; Oliver Parker, Jay Venn, Lynn Darnell, Mary Roscoe, Philip Rimmer. Reviews: *Guardian* 26/9/80, 9; *Stage* 9/10/80, 28. Comment: Dog Company. The six actors played thirty-seven parts in order to show the various sides of the Devil (*Guardian*).

80.520 *The Merchant of Venice* (C) William Shakespeare. OLD VIC 24/9/80.** Cast: *Stage* 25/9/80, 2; *Theatricalia*. *Antonio* David Sumner; *Nerissa* Lois Butlin; *Portia* Maureen O'Brien; *Prince of Morocco* Jeffery Kisson; *Shylock* Timothy West; Timothy Ackroyd, Jack Allen, Bernard Archard, Michael Cochrane, Christopher Fulford, Bob Hewis, John Hug, Stephen Jenn, Kevin Quarmby, Hilary Reynolds, Peter Roberts, Jackie Smith Wood, Philip Sully, John Tordoff. *Dir* Michael Meacham; *Dgn* Adrian Vaux; *Light* Brian Harris; *Mus* Alan Lawrence. Reviews: *Guardian* 25/9/80, 9; *Illustrated London News* 1/12/80, 104; *New Statesman* 3/10/80, 29; *Observer* 28/9/80, 35; *Stage*: 2/10/80, 21; *Times* 26/9/80, 21. Comment: The production was set "in a somewhat nautical 18th century," but lacked "freshness and excitement, and the delivery of some of the verse is, bluntly, disgraceful" (*New Statesman*). Notable for Timothy West's "sympathetic reading of Shylock," and a witty Portia by Maureen O'Brien (*Guardian*). *Times* intimated the main reason for the production was because the play was being set for schools examinations; regardless, it was not a good production.

80.521 *Song of the Lion* (One-man P) Daniel Pearce. WESTMINSTER 25/9/80.** Cast: *Stage* 18/9/80, 2. C. S.

Lewis Hugh Manning. *Dir* David William. Review: *Guardian* 27/9/80, 11.

80.522 *Time and the Conways* (P, 3a) J. B. Priestley. GREENWICH 25/9/80.** Cast: *Stage* 25/9/80, 14. *Mrs. Conway* Irene Sutcliffe; *Robin Conway* Philip Bowen; *Kay* Clare Higgins; *Bruce* Bould, *Alison* Skilbeck, *Louisa* Rix, *Suzanne* Burden, *Diane* Bull, *Colin* Higgins, *Martin* Milman; *Dir* Alan Strachan; *Dgn* Bernard Culshaw; *Mus dir* Stuart Pedlar. Plot: *Best*/37, 410, *Bordman*/4, 163, *Demastes*/1, *DeVitis*, 153–60, *Fletcher*, *Hischak*, *Hochman*, *Law*, *Loney*, 206–7, *Matlaw*, *Mplots*, *Salem*, *Shank*, *Vinson*. Reviews: *Guardian* 26/9/80, 9; *New Statesman* 3/10/80, 30; *Observer* 28/9/80, 35; *Stage*: 2/10/80, 21; *Times* 26/9/80, 21. Comment: A meritorious revival (*Observer*). *New Statesman* described Alan Strachan's production as "sensitive and sentient." The lively young cast provided some of the "vitality that the play must have shown in its original production" (*Times*).

80.523 *The Bitter Tears of Petra von Kant* (P) Rainer Werner Fassbinder (trans Anthony Vivis of *Die bitteren Tränen der Petra von Kant*, 1972). TOWER, CANONBURY, 26/9/80.** Cast: *Stage* 25/9/80, 14; *TTC*. Review: *Gay News* 16/10/80, 27. Comment: A satisfactory revival (*Gay News*).

80.524 *Noel Coward and Elephants*. LAMDA THEATRE CLUB 26/9/80. Cast: *Stage* 25/9/80, 14.

80.525 *Enjoy* (P, 2a) Alan Bennett. RICHMOND 29/9/80; trfd to VAUDEVILLE 15/10/80.* 46 perf. Cast: *Stage* 9/10/80, 12; *Variety* 22/10/80, 104. *Wilfred Craven* Colin Blakely; *Connie Craven* Joan Plowright; *Ms. Craig* Philip Sayer; *Linda Craven* Susan Littler; *Heritage* Roger Alborough; *Anthony* Julian Ronnie; *Gregory* Stephen Flynn; *Mrs. Clegg* Liz Smith; *Adrian* Graham Wyles; *Sid* Michael Hughes; *Harman* Marc Sinden; *Charles* Simon Painter; *Roland* Gareth Price. *Pp* Richmond Theatre Ltd.; *Mgr dir* Enid Chanelle, *Melville* Gillam; *Lic* Melville Gillam; *Pres* Michael Codron; *Dir* Ronald Eyre; *Dgn* Douglas Heap; *Light* Nick Chelton; *Cost dgn* Deirdre Clancy; *Sm* Neville Granger; *Dsm* Keith Oldfield; *Asm* Gareth Price, *Simon* Painter, *Wendy* Shutler; *Carp* Tiny Ramsay; *Wm* Janet Macklin; *Press rep* Genista Streeten; *Mus consultant* Nigel Hess; *Sc bld* Bert Richman Ltd.; *Sc* David Lawes. Plot: *Bull*/3, *Griffiths*. Reviews: *Financial Times* 17/10/80, 19; *Gay News* 27/11/80, 19; *Guardian* 14/10/80, 9, 16/10/80, 11; *Illustrated London News* 1/12/80, 104; *New Statesman* 24/10/80, 28; *Observer* 19/10/80, 31; *Spectator* 25/10/80, 24–25; *Stage*: 23/10/80, 11; *Times* 16/10/80, 9; *Variety* 22/10/80, 104, 110. Comment: MPS 1051. What appealed most to *Guardian* was "Bennett's ruthlessly unsentimental vision

of working-class family life." *Variety* singled out the "highly satisfying portrayals" by Colin Blakely and Joan Plowright, but added that the presentation "is an uneasy blend of the surreal and the natural that doesn't quite jell." *Illustrated London News* also noted the play's uneven style or tone. "An embarrassing farrago about attitudes to age and sex and is totally confused" (*Spectator*). *Times* pointed to a disconnection between the two acts "as if [Bennett] were writing two different kinds of plays."

80.526 *Ipi-Tombi* (Mus, 2a) Bertha Egnos Godfrey (mus) and Gail Lakier (lyr). WIMBLEDON 29/9/80.** Plot: *Bordman*/5, 689, *Hischak*, *OTF*.

80.527 *New Revue 1980* (Revue) Ed Wiley and Michael Hodd. PRINCE ALBERT 29/9/80. 1st perfd Royal Arch Halls, Edinburgh, 6/9/80. Cast: *Stage* 25/9/80, 15. *Marcus* Ramsay, *Sara* Clist, *Andrew* Porter, *Terry* Morrison, *Saskia* Reeves. *Dir* Edward Wiley; *Mus dir* Derek Harris-Taylor. Plot: *OTF*/2. Comment: Gate Theatre. Sources give title as both *New Revue 1980* and *News Revue*.

80.528 *Playthings* (Ent) William Saroyan (devised by Mai Zetterling). NEW HALF MOON (2) 29/9/80. 1st perfd English Theatre, Vienna, 8/80; 1st British perf. Cast: *Stage* 25/9/80, 14. *Dana* Gillespie, *Olwen* Griffiths, *Caroline* John, *Loz* Newey, *Peter* O'Farrell, *Felix* Rice, *Sara* van Beers, *Thick* Wilson. *Pres* Geoffrey Rose, *Charles* Vance, *Paul* Elliott; *Dir* Mai Zetterling; *Light* James Baird; *Assoc pd* Brian Hewitt-Jones. Reviews: *Gay News* 16/10/80, 27; *Guardian* 3/10/80, 11; *Observer* 5/10/80, 30; *Stage* 9/10/80, 13; *Times* 10/10/80, 10; *Variety* 15/10/80, 331. Comment: A set of "duologues between actors representing inanimate objects" (*Observer*). "These are slender fables, as obvious as Aesop and much less witty than La Fontaine. They are also, inevitably, prolix" (*Times*). *Gay News* described it as "an extraordinary evening's entertainment."

80.529 *The Sea Wolf* (P) Peter Godfrey (adpt of Jack London's novel, 1904). KING'S HEAD 29/9/80 (Ln).** Review: *Times* 30/9/80, 11. Comment: Rational Theatre. "More promise than achievement" (*Times*). See 80.320 for probable cast.

80.530 *Mr. Robinson's Party* (P) Volker Ludwig and Christian Sorge (trans Roy Kift of *Ein Fest bei Papadakis*, 1973). TRICYCLE 30/9/80. 1st British perf. Cast: *Stage* 25/9/80, 15. *Mr. Robinson* Allister Bain; *Peter* Miller Alexander Bartlette; *Mr. Miller* John Benfield; *Vicky* Miller Alma Newnham; *Farouk* Bhaskar Patel; *Winston* Elvis Payne. *Dir* Roy Kift; *Dgn* Gemma Jackson; *Mus* Birger Heymann. Review: *Stage* 16/10/80,

12. Comment: MPS 1033. Wakefield Tricycle. "The story concerned West Germany's 'guest workers,' come for a share in the country's prosperity from less developed nations and often regarded in the light of second-class non-citizens" (*Stage*).

80.531 *The Undersea World of Erik Satie* (P) the company. ICA 30/9/80. 1st perfd St. Bernard Davidson Church Hall, Henderson Row, Edinburgh, 18/8/80. Graeme Miller, Fiona Freer, Steven Shill, Xero Slingsby. *Dir* Peter Brooks. Reviews: *Guardian* 1/10/80, 10; *Stage* 9/10/80, 14. Comment: Impact Theatre (Leeds). The production, seventy-five minutes long, mimicked the style of the *People Show*, was almost wordless, and was devoted visual and aurally to the spirit of Satie (*Guardian*).

80.532 *The Winter's Tale* (R) William Shakespeare. ST. GEORGE'S 30/9/80.** Cast: *Stage*: 2/10/80, 2. *Leontes* Alex Scott; *Hermione* Jenny Oulton; *Perdita* Amanda Boxer, *Camillo* Ralph Watson; *Antigonus* Brian Oulton; *Polixenes* Eric Lander; *Florizel* Francis Lloyd; *Clown* Peter McKriel; *Paulina* Moira Redmond; *Autolycus* Robert Cary; Sian Frederic, Ralph Watson, Philip Raymond, Barry Thomas, Richard Seymour, Kate Beswick. *Dir* Adrian Brown. Review: *Stage* 9/10/80, 28. Comment: "Characters and events are made clear and convincing under Brown's forceful yet sensitive direction," and with good ensemble acting (*Stage*).

80.533 *King Lear* (T) William Shakespeare. YOUNG VIC 1/10/80.** Cast: *Stage*: 2/10/80, 21. *King Lear* Philip Locke; *Kent* Patrick O'Connell; *Gloucester* Alfred Lynch; *Edmund* Peter Birch; *Goneril* Paola Dionisotti; *Regan* Joanna Dunham; *Cordelia* Nina Thomas; *Edgar* Nickolas Grace; *Fool* Andrew Robertson. *Dir* Frank Dunlop. Reviews: *Guardian* 6/10/80, 9, 10/10/80, 11; *New Statesman* 17/10/80, 34; *Observer* 12/10/80, 37; *Stage* 16/10/80, 11; *Times* 9/10/80, 10. Comment: *Guardian* (10/10) complained about unintelligible elocution and "Philip Locke's curious interpretation" of Lear; in addition, Frank Dunlop "set out to create a brisk, brutal, militaristic Lear in which there was no room for pity: what he has actually given us is an express train version that flashes past without ever engaging our emotions." *Observer* said Dunlop's "visual style has something of the flurry of a rock show ... a physical production at the expense of what the [young] audience might term the 'verbals.'" "A skilled evening of dramatic story-telling that uses the open space of the stage and brisk performances to earn rapt attention" (*Times*).

80.534a *Lone Star* (C, 1a) James McLure. BUSH 1/10/80. 1st perfd Actors Theatre of Louisville, Kentucky, 7/2/79;

1st British perf? Cast: *Stage*: 2/10/80, 2. Plot: Hischak/2, 151–52, Walford. Reviews: *Guardian* 4/10/80, 11; *New Statesman* 10/10/80, 25; *Observer* 12/10/80, 37; *Stage* 9/10/80, 28; *Times* 6/10/80, 17. Comment: The company for this double bill comprised David Hayman, Kevin Elyot. *Dir* Simon Stokes; *Sc dgn* Grant Hicks. Reviewers generally admired McLure's writing, wit and humour in these two pieces featuring Vietnam veterans and the emptiness of American machismo. The first New York production (Century 7/6/79) ran for 69 performances.

80.534b *Private Wars* (C, 1a) James McLure. BUSH 1/10/80. 1st perfd Actors Theatre of Louisville, Kentucky, 1979; 1st British perf? Cast: *Stage*: 2/10/80, 2. Plot: Hischak/2, 151–52, Walford. Reviews: *Guardian* 4/10/80, 11; *New Statesman* 10/10/80, 25; *Observer* 12/10/80, 37; *Stage* 9/10/80, 28; *Times* 6/10/80, 17. Comment: The first New York production (Century 7/6/79) ran for 69 performances.

80.535 *They're Playing Our Song* (Mus, 2a) Neil Simon (bk) and Marvin Hamlisch (mus) and Carole Bayer Sager (lyr). SHAFTESBURY 1/10/80. 667 perf. 1st perfd Ahmanson, Los Angeles, 1/12/78; 1st British perf. Cast: *Stage* 25/9/80, 15; Theatricalia. *Vernon Gersch* Tom Conti/Martin Shaw; *Sonia Walsk* Gemma Craven/Sheila Brand; *The Voices of Vernon Gersch* Thom Booker, Philip Day, Mark Jefferis; *The Voices of Sonia Walsk* Dawn Hope, Beverley Kay, Deena Payne; *The Voice of Phil the Engineer* Thom Booker/Christopher Molloy; *Swing Singers/Dancers* Nancy Wood, Paul Andrew. *Pp* Laurie Marsh; *Gen mgr* David Lingwood; *Theatre mgr* Wilfred Blunden; *Pres* Ray Cooney, Tony Aljoe, Francine Lefrak, Ron Dante; *Dir* David Taylor; *Sc dgn*, *Projections* Douglas W. Schmidt; *Cost dgn* Ann Roth; *Light* Tharon Musser; *Mus dir* Grant Hossack; *Mus arr* Ralph Burns, Richard Hazard, Gene Page; *Sound* Tom Morse; *Ch* Lani Sundsten; *Exec pd* Anne Rawsthorne; *Mus advisor* Fran Liebergall; *Dance captain* Nancy Wood; *Sm* Tim Richards; *Dsm* Roger Collins; *Asm* Gill van Zwanenberg, Ian Francis; *Projectionist* Miki Jablkowska; *Press rep* Genista Streeten; *Elect* Alan Jacobi; *Carp* Phil Reavey; *Cost supervisor* Anne Sinclair; *Wm* Mhairi McKechnie; *Bom* George Spinks. Plot: Bordman, Bordman/5, 696, Fletcher, Gänzl, Kennedy, OTF. Reviews: *Gay News* 16/10/80, 29; *Guardian* 2/10/80, 11; *Illustrated London News* 1/12/80, 104; *Observer* 5/10/80, 30; *Spectator* 11/10/80, 24; *Stage* 27/9/79, 11, 9/10/80, 13; *Times* 2/10/80, 9; *Variety* 15/10/80, 330. Comment: MPS 1042. *Variety* thought the musical "seems assured of a good run in the nicely refurbished Shaftesbury." *Spectator* commended "the charm, intelligence and vivacity of ... Tom Conti and Gemma Craven"; *Times* agreed. *Observer* was generally critical of the whole production. The first New

York production (Imperial 11/2/79) ran for 1,082 performances.

80.536 *Don't Blame It on the Moonlight* (P) Geoff Nicholson. OLD RED LION 2/10/80 (Ln). 1st perf? Cast: *Stage*: 2/10/80, 12.

80.537 *Fox and His Drum* (P for children) James Keller. ARTS 2/10/80.* Cast: *Stage*: 2/10/80, 12. *Fox* Michael Drew; *Cock* Haluk Bilginer; *Stella* Goodier, Jean Marlow, Leda Hodgson, Michael Cassidy, Carl Heap, Hugh Hayes. *Dir* Nick Barter; *Cost dgn* Vickie le Sache; *Mus* Andras Ranki. Review: *Stage* 9/10/80, 28. Comment: MPS 1059. Unicorn Theatre. *Stage* reported the young children in the audience did not understand the play.

80.538 *Swann with Topping* (Revue, 2pt) Donald Swann and Frank Topping. AMBASSADORS 2/10/80.** 32 perf. Cast: *Stage*: 2/10/80, 12; *Theatricalia*; *Variety* 22/10/80, 110. Donald Swann, Frank Topping. *Lic* J. F. Herbert Jay. Reviews: *Guardian* 3/10/80, 11; *Stage* 9/10/80, 28; *Variety* 22/10/80, 110. Comment: *Guardian* described the revue as overly sentimental and preachy; "what is missing ... is any sense of tartness or bite." "Nostalgic, charming, witty in an old-fashioned mode, and very English" (*Variety*).

80.539 *Traitors* (D, 3a) Stephen Sewell. HAMPSTEAD 2/10/80. 1st perfd Pram Factory Front Theatre, Carlton, Victoria, Australia, 26/4/79. Cast: *Stage* 18/9/80, 1. *Anna* Emma Piper; *Krasin* John Castle; *Mother Dybenko* Fanny Carby; *Colin* Baker. *Dir* Neil Johnston; *Dgn* John Byrne; *Light* Alan O'Toole; *Sound* John Leonard. Plot: Patterson. Reviews: *Guardian* 3/10/80, 11; *New Statesman* 10/10/80, 24–25; *Observer* 5/10/80, 30; *Spectator* 18/10/80, 27; *Stage* 9/10/80, 13; *Times* 3/10/80, 10; *Tribune* 17/10/80, 7. Comment: MPS 1036. *Guardian* called the play, involving Soviet Russia under Stalin, "a fragmented history lesson rather than a work that grips our imagination." "Those looking for intellectual trenchancy and political sophistication will be disappointed" (*New Statesman*). "A very small-scale epic played out with small lives"; the significant achievement was John Byrne's design (*Times*).

80.540 *Children of the Mist* (P) Hector Macmillan. CITY LITERARY INSTITUTE 3/10/80. Cast: *Stage*: 2/10/80, 12. Comment: Fir-Chlis.

80.541 *Guy Fawkes' Big Night Out* (P) Andy Cunningham. LAST CHANCE 4/10/80. 1st perf?

80.542 *Brontës—The Private Faces* (Anthology) Joan Bakewell. OLD VIC 5/10/80. 1 perf. 1st perfd Demarco

Gallery, Edinburgh, 28/8/77. Cast: *Stage*: 2/10/80, 2. Joan Bakewell. Review: *Stage* 9/10/80, 14. Comment: An anthology derived from the lives, letters, and novels of the Brontës.

80.543a *Black Sons White Mothers* (P) Bernard Dennison. SOHO POLY c. 6/10/80. 1st perf? Cast: *Stage* 9/10/80, 23. Comment: The company for this double bill comprised Vincent Osborne, Peggy Phango, Joseph Charles, Ken Rogers, Michael Worsley, Lloyd Anderson, Bill Hepper, Pauline Cadell. *Dir* Bernard Dennison.

80.543b *Marijuana Trail* (P) Bernard Dennison. SOHO POLY c. 6/10/80 (Ln and Ev). 1st perf? Cast: *Stage* 9/10/80, 23. Review: *Stage* 30/10/80, 14. Comment: A thin play about some men and their guilt at being involved in the drug trade (*Stage*).

80.544 *A Dark Night in the American Dream* (Trilogy) Richard Lord. FINBOROUGH ARMS 6/10/80. Cast: *Stage*: 2/10/80, 21. Robert Arden, Ray Charleson, Helen Horton, Sidney Kean, Ronald Fernee. *Dir* Morris Barry; *Dgn* Mic Dunk. Review: *Stage* 6/11/80, 28. Comment: Court Theatre Company. The trilogy consisted of *For Birds*, *For Dreams*, and *The Loan*, and *Walls*, and was "an explorative excursion into American life-styles" (*Stage*).

80.545 *The Jackpot* (P) Kevin Clarke. THEATRE SPACE 6/10/80.* Cast: *Stage*: 2/10/80, 12. Comment: Platypus Theatre Company.

80.546 *No Limits to Love* (P) David Mercer. WAREHOUSE 6/10/80.* 21 perf. Cast: RSCA; *Stage* 25/9/80, 2; *Theatricalia*. *Edward* Bob Peck; *Hugh* John Shrapnel; *Marna* Susan Tracy; *Otto* Edward Petherbridge. *Dir* Howard Davies; *Dgn* Sue Plummer; *Light* Michael Calf; *Sound* John Leonard. Plot: Hochman, Weintraub. Reviews: *Gay News* 16/10/80, 27; *Guardian* 7/10/80, 9; *New Statesman* 10/10/80, 24; *Observer* 12/10/80, 37; *Stage* 16/10/80, 11; *Times* 7/10/80, 11, 11/10/80, 8; *Tribune* 7/11/80, 7. Comment: Royal Shakespeare Company. This was Mercer's final play. While admiring Mercer's work, *New Statesman* pointed to a certain lack of organization and structure in the play which reflected Mercer's improvisatory method of writing. "I like to think that Mercer, had he lived, would have fine-edited a rather sprawling script" (*Guardian*). *Observer* thought the characters were not fully realized. *Times* (7/10) declared the piece was "Mercer's best play in years."

80.547 *Silent Screaming* (P) Val Smith. COCKPIT c. 6/10/80. 1st perfd Highland Tolbooth Church, Castlehill, Edinburgh, 18/8/80. Cast: *Stage* 9/10/80, 28. Val Smith, Ed Cottrell. *Dir* Ed Cottrell. Comment: Barnes Theatre

Group.

80.548 *Juno and the Paycock* (P) Sean O'Casey. ALDWYCH 7/10/80.** 66 perf. Cast: RSCA; *Stage*: 2/10/80, 21; *Theatricalia*. *Mary Boyle* Dearbhla Molloy; *Juno Boyle* Judi Dench; *Johnny Boyle* Gerard Murphy; *Jerry Devine* Frank Grimes; "*Captain*" *Jack Boyle* Norman Rodway; "*Joxer*" *Daly* John Rogan; *Sewing Machine Man* Colum Gallivan; *Coal Block Vendor* Mark Lambert; *Charles Bentham* Bryan Murray; *Mrs. Maisie Madigan* Doreen Keogh; *Mrs. Tancred* Marie Kean; *1st Neighbour* Frankie Cosgrave; *Neighbours* Denyse Alexander, Shevaun Briars; "*Needle*" *Nugent* Ritchie Stewart; *Irregular Mobiliser*, *2nd Furniture Man* Kevin Wallace; *1st Furniture Man* Ronan Wilmot; *Irregulars* Mark Lambert, Colum Gallivan. *Dir* Trevor Nunn; *Dgn* John Gunter; *Cost dgn* Lindy Hemming; *Light* David Hersey; *Assist dir* Leon Rubin; *Sm* Jane Tamlyn; *Dsm* Jennifer Leah; *Asm* Gail Berryman; *Sound* John A. Leonard, Roland Morrow. Plot: Fletcher, French/2, Gassner, Griffiths, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Scrimgeour, 73–86, Shank, Shipley, Sobel. Reviews: *Guardian* 4/10/80, 10, 8/10/80, 10; *Illustrated London News* 1/12/80, 104; *Irish Times* 9/10/80, 13; *New Statesman* 17/10/80, 33; *Observer* 12/10/80, 37; *Spectator* 18/10/80, 27; *Stage* 16/10/80, 11; *Times* 8/10/80, 9; *Variety* 12/11/80, 92. Comment: Royal Shakespeare Company. "A glowing realisation of a play steeped in a poetic, humorous despair" (*Guardian* 8/10). "First-rate acting, immaculate staging by Trevor Nunn, and impressive physical values" (*Variety*). "Judi Dench [gave] the most telling performance of [Juno] in my memory" (*Illustrated London News*). *Spectator* praised every aspect of the production enthusiastically. For *Times* Nunn's production was notable for its truly ensemble work and Nunn's "particular sense of musicality."

80.549 *The Wild Duck* (P, 4a) Henrik Ibsen (Ronald Hingley trans of *Vildanden*, 1885). LYRIC, HAMMER-SMITH, 7/10/80.** Cast: *Stage*: 2/10/80, 21; *Theatricalia*. *Petersen, Molvik* Michael Stroud; *Jensen* Colin Starkey; *Old Ekdal* Gerald James; *Mrs. Sorby* Jean Boht; *Fat Guest* Daniel Davies; *Balding Guest* Matthew Francis; *Short-Sighted Guest* Stan Pretty; *Hjalmar Ekdal* Richard Briars; *Haakon Werle* David Blake Kelly; *Gregers Werle* Jim Norton; *Graaberg* Roger Milner; *Gina* Nerys Hughes; *Hedvig* Michele Wade; *Relling* John Ringham; *Servant* Grant Cathro. *Dir* Michael Blakemore; *Dgn* Julia Trevelyan Oman; *Light* Robert Bryan; *Mus* Henry Ward; *Sm* Barbara Penney; *Dsm* Susan Darke, Polly Davidson; *Asm* Tina Dalton, Patrick Frazer; *Sc bld* A. M. Flint Ltd.; *Sc* Harkers Studios; *Cost* Cosprop Ltd., National Theatre. Plot: Bryan, Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel.

Reviews: *Ealing Gazette* 10/10/80, 14; *Guardian* 9/10/80, 11; *New Statesman* 17/10/80, 33–34; *Observer* 12/10/80, 37; *Spectator* 18/10/80, 27; *Stage* 16/10/80, 11; *Times* 8/10/80, 9. Comment: *Times* found aspects of Hingley's translation inappropriate, but Michael Blakemore's production was "good, strong and intelligent." *New Statesman*, providing examples, declared the translation was "brusque stuff: an indication, not only of the extremes of colloquialism to which Ronald Hingley pushes his translation, but of the immediacy of Michael Blakemore's production." *Spectator* disliked the play with "its stagy Victorian contrivances, and ... Richard Briars and a peculiarly ill-coordinated cast hardly bring the characters to life."

80.550 *For Whom the Ball Rolls* (Revue) David John Pope (words) and Chris Rae (mus). YORK AND ALBANY 8/10/80.* Cast: *Stage*: 2/10/80, 21. Chris Rae, David John Pope, Ann Davey, Shannon Sales, Inez Thron. *Dir* Sue Colgrave. Review: *Stage* 16/10/80, 12. Comment: Canvas Theatre. "A thoroughly up-to-date version of the glossier products of the thirties through to the sixties. The framework is that of a football Cup Final match" (*Stage*).

80.551 *Heads Down for a Full House* (One-man show). GROVE 8/10/80. 1st perfd Theatre at the Park, Bracknell, 3/9/80? Cast: *Stage*: 2/10/80, 21. Peter Corey. Review: *Acton Gazette* 23/10/80, 17. Comment: Reunion 2 Theatre Company. "A very funny tribute to one of this century's best British comics, Tony Hancock ... it features actor Peter Corey" who looked like Hancock and had "much of [his] deft comic timing and ability with the wry, throwaway line" (*Acton Gazette*).

80.552 *Waiting for Godot* (D, 2a) Samuel Beckett. TOWER, CANONBURY, 8/10/80.** Cast: *Stage*: 2/10/80, 21; TTC. Plot: Best/55, 295, Bordman, Demastes/2, Dorney, Fletcher, French, Gassner, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Schrank, Shank, Shipley, Vinson, Weintraub.

80.553 *Point Blank* (Revue) Alan Pope and Alex Harding. THEATRESPACE 9/10/80.** Cast: *Stage* 9/10/80, 12. Alan Pope, Alex Harding.

80.554 *The Ragged Trousered Philanthropists* (P) Laurence Davies (adpt of the novel, 1914, by "Robert Tressell." IRISH CLUB 9/10/80.** 1 perf. Cast: *Stage* 9/10/80, 12. *Dir* Laurence Davies. Comment: Unity Theatre

80.555 *Pleasure and Repentance* (Anthology) Terry Hands (deviser). THREE HORSESHOES 10/10/80; trfd to YORK AND ALBANY 5/11/80.** Cast: *Stage* 9/10/80, 28.

Di Roberts, Jane Wright, Jennie Campbell, Kate Moon, Kevin Withnall, Rob Lamond, Anthony Morton-Hooper. *Dir* Judy Kampfner. Plot: Hischak/2, 73. Review: *Stage* 30/10/80, 14. Comment: Unit Theatre Group. The revival added additional material to the original, which made for a long evening (*Stage*).

80.556 *Tights* (P) Jacqui Finch. THEATRO TECHNIS 10/10/80. 1st perf? Cast: *Stage* 9/10/80, 12. Comment: Nipple Theatre Company.

80.557 *Pygmalion* (C, 5a) Bernard Shaw. QUESTORS 11/10/80.** Cast: QTA. Plot: Bordman, Bordman/3, 12, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Mander/3, Matlaw, Patterson, Purdom, Salem, Shank, Shipley. Review: *Middlesex County Times* 17/10/18.

80.558 *The Satyricon* (P) Petronius (devised Peter Benedict and Peter Collins). PHOENIX 12/10/80.** 1 perf. Review: *Stage* 16/10/80, 2. Comment: Oracle Company. "A spectacular display of self-help, a do-it-yourself theatre company is bringing its show into the West End without help from a commercial management. The search is on for a theatre to house *The Satyricon* after a sell-out showcase at the Phoenix on Sunday. And director Peter Benedict is hailing the production as the first genuine fringe transfer to the West End" (*Stage*). The piece was given a full production at the Phoenix 5/5/81.

80.559 *Ethel* (P) R. J. Bell. ELEPHANT 13/10/80 (Ln).* Cast: *Stage* 9/10/80, 28. Tricia Thorns, Barkley Johnson. *Dir* Malcolm Hughes. Review: *Stage*: 23/10/80, 12.

80.560 *The Potsdam Quartet* (P, 2a) David Pinner. LYRIC STUDIO, HAMMERSMITH, 13/10/80. 1st perfd Yvonne Arnaud, Guildford, 2/10/73; Broadcast BBC-2 13/3/81 (with this cast). Cast: *Stage* 9/10/80, 12. *Ronald Taylor* Peter Eyre; *Douglas Smedley* Frederick Jaeger; *Aaron Green* Clive Swift; *John Healey* Jerome Willis; *Russian Soldier* Tim Charrington. *Dir* David Giles. Plot: Vinson. Reviews: *Guardian* 14/10/80, 9; *Stage*: 23/10/80, 12; *Times* 14/10/80, 11. Comment: MPS 490. *Guardian* said the play "shows no sense of dramatic purpose or destination." The characters lacked development (*Times*). The first New York production was at the Lion Theatre in 1983.

80.561 *Say Who You Are* (F, 3a) Keith Waterhouse and Willis Hall. WIMBLEDON 13/10/80.** Cast: *Stage* 11/9/80, 2. Susan Hanson, Michael Aspel, Pete Murray, Isla Blair. *Pres* Paul Elliott; *Dir* Val May. Plot: Fletcher, Loney, Vinson, Weintraub.

80.562 *Sugar and Spice* (P, 2a) Nigel Williams. COURT

13/10/80.* 45 perf. Cast: Findlater; *Stage* 9/10/80, 12; Theatricalia; *Variety* 5/11/80, 100. *Derek* John Fowler; *Suze* Carole Hayman; *John* Tony London; *Steve* Daniel Peacock; *Linda* Caroline Quentin; *Leroy* Leroi Samuels; *Carol* Gwyneth Strong; *Sharon* Toyah Wilcox; *Tammi* Jacobs. *Dir* Bill Alexander; *Dgn* Mary Moore; *Light* Jack Raby. Reviews: *Ealing Gazette* 17/10/80, 18; *Guardian* 14/10/80, 9; *New Statesman* 24/10/80, 28; *Observer* 19/10/80, 31; *Stage*: 23/10/80, 11; *Times* 14/10/80, 11; *Variety* 5/11/80, 100. Comment: MPS 1040. English Stage Company. *Guardian* described Williams's point in the play as "that male and female adolescents, for all their bravura, often exist in a state of enthralled horror at each other's sexuality"; however, the piece was "as phoney as hell," and Williams's plays were beginning to sound alike. *Observer* entertained similar views. *Times* said Williams had "a grotesquely inflated reputation," and described this piece as "condescending nonsense, exploitative and nasty."

80.563 *Vanity* (P) Richard Crane. GATE 13/10/80. 1st perfd Wildcat, The Pleasance, Edinburgh, 17/8/80. Cast: *Stage* 9/10/80, 12. *Dir*, *Dgn* Faynia Williams. Comment: MPS 1021.

80.564 *The Family Album* (P, 2a) Bryony Lavery. ICA 14/10/80. 1st perfd Warehouse, Croydon, 16/9/80. Cast: *Stage* 9/10/80, 12. Diane Adderley, Janet Behan, Gerard Bell, Diana Goodhand, Keith Michael, Jackie Woodstock. *Dir* Bryony Lavery; *Dgn* Amanda Fisk. Reviews: *Guardian* 18/10/80, 11; *Stage* 6/11/80, 28. Comment: Les Oeufs Malades. The play explored "fears, inadequacies and social taboos" of family life, seen first from the child's perspective, and then from the adult's (*Stage*).

80.565 *A Galway Girl* (P, 1a) Geraldine Aron. LYRIC STUDIO, HAMMERSMITH, 14/10/80 (Ln). 1st perfd Space Theatre, Cape Town, S. Africa 1/10/79; 1st Irish perf Druid Lane, Galway, 14/11/79; 1st British perf Bedlam, Edinburgh, 9/80. Plot: French/2, Walford. Review: *Stage*: 23/10/80, 32.

80.566 *The Importance of Being Earnest* (C, 4a) Oscar Wilde. OLD VIC 14/10/80.** Cast: *Stage* 9/10/80, 12; Theatricalia. *John Worthing*, *J.P.* Richard Easton; *Algernon Moncrieff* David Downer; *Rev. Canon Chasuble* James Bree; *Mr. Gribbsby* Kenneth Waller; *Moulton*, *Gardener*, *Lane* Desmond Jordan; *Merriman* Terence Soall; *Maid* Kathy Van Den Elst; *Lady Bracknell* Margaretta Scott; *Hon. Gwendolen Fairfax* Polly Adams; *Cecily Cardew* Isabelle Amyes; *Miss Prism* Joyce Grant. *Dir* Frank Hauser; *Dgn* Colin Winslow; *Light* Chris Ellis; *Sound* David Wells; *Sm* James Williams; *Dsm* Judy Jarman Craymer, Ron Crawford; *Asm* Charles Beeson; *Co.*

mgr Ian D. Tootle. Plot: Bordman/2, 380, Demastes/1, Fletcher, Gassner, Griffiths, Hirschak, Hochman, Law, Matlaw, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 15/10/80, 10; *Illustrated London News* 1/12/80, 104; *New Statesman* 24/10/80, 28, 31/10/80, 31; *Spectator* 25/10/80, 24; *Stage*: 23/10/80, 12; *Times* 15/10/80, 10. Comment: Leicester Haymarket Theatre Company. A lively and fresh revival of the original four-act version (*Spectator*). *Guardian* thought the production lacked the appropriate "tone and manner" required by Wilde's work.

80.567 *Nutcracker Sweet* (Family mus) David Wood and Peter Pontzen (mus arr). SADLER'S WELLS 14/10/80. 1st perfd Redgrave, Farnham, 20/12/77. *Gypsy Brazil* Lucy Fenwick; *William the Conqueror* Alan Bodenham; *Monkeynut* Robin Wright. Reviews: *Guardian* 17/10/80, 9; *Stage*: 23/10/80, 11. Comment: Whirligig Theatre. The plot involved characters as varieties of confectionaries. *Guardian* reported hundreds of children in the audience were completely caught up in the piece. "The moment when, at a given signal, every child in the audience stood up, waved their arms and sang 'nutty, nutty, nutty, nutty, nuttiness' is the moment when I realised that I was experiencing perfection in theatrical experience; the audience and performers unselfconsciously acting as one" (*Stage*).

80.568 *Season's Greetings* (P) Alan Ayckbourn. ROUND HOUSE 14/10/80. 1st perfd Stephen Joseph, Scarborough, 25/9/80. Cast: *Stage* 25/9/80, 2. *Harvey* Robin Herford; *Bernard* Ronald Herdman; *Belinda* Tessa Peake-Jones; *Pattie* Lavinia Bertram; *Neville* Michael Simkins; *Eddie* Jeffrey Robert; *Rachel* Marcia Warren; *Phyllis* Susan Uebel; *Clive* Robin Bowerman. Dir Alan Ayckbourn; Dgn Edward Lipscomb; Light Francis Lynch; Mus Paul Todd. Plot: French/2, Weintraub. Reviews: *Guardian* 15/10/80, 10; *New Statesman* 24/10/80, 28; *Observer* 19/10/80, 31; *Stage*: 23/10/80, 11; *Times* 15/10/80, 10. Comment: MPS 1010. *Times* noted this was the original Scarborough production and cast, and, appropriately, performed in the round. *Observer* averred Ayckbourn was repetitive because "he explores different areas of the same family canvas."

80.569 *Good Fun* (P) Victoria Wood. KING'S HEAD 15/10/80. 1st perfd Crucible, Sheffield, 4/4/80. Cast: *Stage* 9/10/80, 23. *Liz* Paula Wilcox; *Lynne* Tina Marian; Tony Bateman, Eileen Kennally, Paul Dalton, Anna Keaveney, Nicola McAuliffe, Kevin Moore, Tony Scannell. Dir Andy Hinds; Mus dir Peter Hodgkinson. Reviews: *Guardian* 22/10/80, 12; *Observer* 26/10/80, 31; *Stage* 30/10/80, 14; *Times* 21/10/80, 8. Comment: MPS 985. "The play's undramatic idea is to describe the

confusions and disappointments ... of Liz, a northern arts administrator ... faced with the problem of giving an artistic party for 300 sufferers from cystitis" (*Guardian*). There was "enough in Miss Wood's writing to delight and entertain regardless of the awkward staging" (*Times*).

80.570 *School's Out!* (P) Ken Bolam and Roy Oakes and Les Scott. THEATRE ROYAL, STRATFORD EAST, 15/10/80.* Cast: *Stage* 9/10/80, 12. Dir Ken Bolam; Mus arr Steve Buckman. Comment: MPS 1037. Newham Youth Theatre.

80.571 *Small Change* (D, 2a) Peter Gill. TOWER, CANONBURY, 15/10/80.** Cast: *Stage* 9/10/80, 12; TTC.

80.572 *The Brotherhood* (P) David Simons. ICA 16/10/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.573 *Escorial* (P, 1a) Michel de Ghelderode. INSTITUT FRANÇAIS 16/10/80.** 1 perf. Cast: *Stage* 16/10/80, 10. Jean-Paul Humpers, Didier de Neck. Plot: Hochman.

80.574 *Hancock's Last Half Hour* (One-man show) Heathcote Williams. THREE HORSESHOES 16/10/80.** Cast: *Stage* 16/10/80, 10. *Tony Hancock* Saul Reichlin. Plot: Weintraub. Comment: Pentameters.

80.575 *Helen and Her Friends* (P) Bryony Lavery. ICA 16/10/80 (Ln).** Cast: *Stage* 16/10/80, 10. Diane Adderley, Janet Behan, Diana Goodhand Director: Gerard Bell. Comment: Les Oeufs Malades.

80.576 *The Romans in Britain* (Hist D, 2a) Howard Brenton. OLIVIER 16/10/80.* Cast: NTA; *Stage* 16/10/80, 10; Theatricalia; *Variety* 22/10/80, 104. *Asinus*, *Priest* Brian Kent; *Brac*, *Irish Man* Michael Fenner; *Bugler* Colin Rae; *Conlag*, *1st Cook* John Normington; *Dau*, *Guard*, *2nd Cook*, *Adona's Servant* James Carter; *1st Envoy*, *6th Soldier*, *O'Rourke* James Hayes; *1st Soldier* Robert Ralph; *1st Village Girl* Lorraine Sass; *1st Village Man*, *Cai* Gordon Whiting; *1st Village Woman*, *Adona* Susan Williamson; *4th Soldier* Peter Harding; *4th Village Man*, *Corporal* Michael Beint; *4th Village Woman* Jane Evers; *Julius Caesar* Michael Bryant; *Legate*, *Captain Bill Maitland* William Sleight; *Major Thomas Chichester* Stephen Moore; *Marban*, *Irish Man* Greg Hicks; *Mother*, *Irish Woman* Yvonne Bryceland; *Prefect*, *Villager* Nigel Bellairs; *Primus Pilus* Artro Morris; *2nd Envoy*, *5th Soldier* Peter Dawson; *2nd Soldier* Robert Oates; *2nd Village Girl* Chloe Needham; *2nd Village Man*, *Villager* Elliott Cooper; *2nd Village Woman*, *Corda* Anna Carteret; *7th Soldier*, *6th Soldier*, *Saxon Soldier* Melvyn Bedford; *Slave* Jill Stanford; *Standard Bearer*, *Villager*

Glenn Williams; *3rd Soldier* Peter Sproule; *3rd Village Man*, *Steward* Peter Needham; *3rd Village Woman*, *Morgana* Terry Diab; *Village Boy* Malachi Bogdanov; *Viridio*, *Irish Man* Roger Gartland. *Dir* Michael Bogdanov; *Sc dgn* Martin Johns; *Cost dgn* Stephanie Howard; *Light* Chris Ellis; *Ch* Peppi Borza, Frederick Warder; *Sm* Rosemary Beattie; *Dsm* Courtney Bryant; *Asm* Jill Macfarlane, Timothy Speechley, Lesley Walmsley. Plot: Demastes/2, Hochman, Law, Patterson, Weintraub. Reviews: *Financial Times* 18/10/80, 12; *Guardian* 17/10/80, 9, 18/10/80, 1, 8, 29/10/80, 24; *Illustrated London News* 1/12/80, 104; *New Statesman* 24/10/80, 28; *Observer* 19/10/80, 31, 26/10/80, 3; *Spectator* 25/10/80, 25; *Stage*: 23/10/80, 11; *Times* 17/10/80, 11; *Tribune* 31/10/80, 7, 14/11/80, 13; *Variety* 22/10/80, 104. Comment: MPS 1228. National Theatre. Previews from 10/10/80; Press night and low price opening 16/10/80. "It's crude as history, labored and pretentious as art, and disaffecting even as a political tract aimed at winning hearts and minds"; the theatre was "far from capacity" (*Variety*). "Its three hours are devoid of wit, beauty or drama" (*Financial Times*). "A brilliant theatrical and artistic revelation of the historical patterns of imperialism" (*Tribune* 31/10). Brenton "has shown no sign of being able to write a play so far and the reiterated limitations of class confusion and socio-sexual immaturity are stridently boring" (*Spectator*). *New Statesman* was more ambivalent in its judgment but still pointed to the play's "intellectual and political crudeness." The parallels in the play "are driven home with a bludgeon that [Brenton's] regard for an adult audience must be questioned" (*Times*). "The text reminded me of a scrawl of puerile graffiti ... The language is thick with obscenities; the action resolutely violent" (*Illustrated London News*). See also Lloyd Evans, 238–240. The production remained in repertory until 24/3/81.

80.577 *Writing on the Wall* (P) Alan Curtis. OLD RED LION 16/10/80. 1st perf? Cast: *Stage* 16/10/80, 33. *Kilroy* Peter Acre; *McGrath* Ken Morley; *Reagan* Tony Brooks. *Dir* Ken Morley; *Mus* Paul Curran. Review: *Stage* 6/11/80, 24. The play was about a graffiti writer, his escapades on lavatory walls, and the efforts to stop him. *Stage* reported the cast almost outnumbered the members of the audience.

80.578a *Bar and Ger* (P, 1a) Geraldine Aron. UPSTREAM 18/10/80.** Cast: *Stage*: 2/10/80, 2. Plot: French/2, Walford. Comment: New Ventures.

80.578b *The New Quixote* (P, 1a) Michael Frayn. UPSTREAM 18/10/80.** Cast: *Stage*: 2/10/80, 2. Plot: Demastes/2, Vinson, Weintraub. Comment: New Ventures.

80.578c *This Property Is Condemned* (P, 1a) Tennessee Williams. UPSTREAM 18/10/80.** Cast: *Stage*: 2/10/80, 2. Plot: Heintzelman, Hochman, MacNicholas, Walford. Comment: New Ventures.

80.579 *An Evening with Queen Victoria* (Mus ent) Katrina Hendry and Richard Burnett (mus). OLD VIC 19/10/80.** 1 perf. Cast: *Stage* 16/10/80, 10. Prunella Scales, Ian Partridge, Richard Burnett. *Dir* Katrina Hendry.

80.580a *Lies in Your Hands* (P) Anthony Matheson. THE PLACE 19/10/80.* Cast: *Stage* 16/10/80, 10. Review: *Stage* 6/11/80, 24. Comment: MPS 1159. Inter-Action. The company for the double bill comprised Madeline Adams, Philip Blaine, Eluned Hawkins. *Dir* Anthony Matheson; *Dgn* Paul Kondras. "The central issue worrying the author [in this double bill] is that of the dangers inherent in the nuclear power programme; his parallel is with the Aberfan disaster of 1966" (*Stage*).

80.580b *Nuclear Prospects* (P) Anthony Matheson and Terry McGinty. THE PLACE 19/10/80.* Cast: *Stage* 16/10/80, 10. Review: *Stage* 6/11/80, 24. Comment: MPS 1104. Inter-Action.

80.581 *The Last Barbecue* (C) Barry Wynn. BRITISH THEATRE ASSOCIATION c. 20/10/80. 1st perf? Cast: *Stage*: 23/10/80, 32. Comment: Stage Emergency.

80.582 *The Price* (D, 2a) Arthur Miller. SHAW 20/10/80.** Cast: *Stage* 16/10/80, 10. *Victor Franz* Malcolm Rennie; *Esther Franz* Frances Cuka; *Gregory Solomon* Martin Friend; *Walter Franz* John Bennett. *Mgr dir* Michael Croft; *Deputy mgr dir* David Wright; *Gen mgr* Paul Hill; *Dir* Anthony Cornish; *Dgn* Bernard Culshaw; *Light* Mick Hughes; *Tech dir* Mark Jonathan; *Sm* Colin Butler; *Asm* Roderick Elliott, Brian Binns; *Elect* Dave Horn, Philip Wharfe; *Assist tech* Paul Highfield; *Wm* Bushy Westfallen; *Hse mgr* Simon West; *Bom* Jenny Lancaster; *Press rep* Sue Hyman Associates; *Sc bld* Stuart Maclaine Carpentry; *Cost* Bermans and Nathans Ltd. Plot: Bordman, Bordman/4, 423, Bronner, Bryer, Fletcher, Hochman, Loney, MacNicholas, Matlaw, Patterson, Salem, Shipley, Vinson, Wilmeth. Reviews: *Guardian* 22/10/80, 12; *Observer* 26/10/80, 31; *Spectator* 8/11/80, 22–23; *Stage* 30/10/80, 13; *Times* 21/10/80, 8. Comment: A generally successful revival (*Guardian*). *Observer* found the production "rather humourless." *Times* welcomed the play itself but the production lacked "warmth, humanity and resonance."

80.583 *Running Around the Stage Like a Lunatic* (One-man show) William Zerin, Jr. PRINCE ALBERT 20/10/80.

1st perfd Edinburgh Festival 17/8/80. Cast: *Stage* 16/10/80, 10. William Zerlin, Jr. Review: *Stage* 6/11/80, 28. Comment: Gate Theatre Club. The first half of the show consisted of items by writer Kjartan Poskitt. "Zerlin plays upwards of a dozen characters and spins out a tale of deception and fraud during a dirty weekend at an hotel in the country" (*Stage*).

80.584 *Womberang* (C, 1a) Sue Townsend. SOHO POLY 20/10/80 (Ln).* Cast: *Stage*: 23/10/80, 32. Rita Joan Morrow; Fanny Carby, Sheila Collings, Trudie Goodwin, Kit Jackson, Carolyn Pickles. *Dir* Sue Pomeroy; *Dgn* Dee Greenwood. Plot: Walford. Reviews: *Guardian* 28/10/80, 9; *New Statesman* 31/10/80, 31; *Stage* 6/11/80, 28; *Times* 29/10/80, 9. Comment: MPS 1096. The play was about a female activist who shakes up a hospital waiting room. "Rich in comic promise" (*Times*). "An improbable situation ... with appealing wit ... though it nearly goes over the top when everyone starts drunkenly singing and dancing" (*Stage*).

80.585 *Jack London—the Man from Eden's Grove* (One-man show) Chuck Portz. HALF MOON 21/10/80; trfd to ACTION SPACE 4/11/80. 1st British perf. Cast: *Stage* 9/10/80, 23. Chuck Portz. Review: *Stage* 6/11/80, 24. Comment: The show "originated at the off-Broadway New York Labor Theater ... It has been written and is both played and directed by the theatre's co-founder Chuck Portz, who has obviously researched his hero carefully" (*Stage*).

80.586 *Rise of the Old Cloud* (P, 3a) Mike Dorrell. TRICYCLE 21/10/80.* Cast: *Stage* 16/10/80, 10. Gwyn Derek Crewe; *Ieuan* Hywel David; *Tony* Nick Ellsworth; *Meg* Ellie Haddington; *Ivor* Mike Hayward; *Sarah* Angela Phillips; *Will* Robert Pugh; *Morgan* Philip Rowlands. *Dir* Justin Greene; *Dgn* Sarah-Jane McClelland. Reviews: *Guardian* 25/10/80, 11; *New Statesman* 31/10/80, 31; *Stage* 6/11/80, 23; *Times* 27/10/80, 8. Comment: Paines Plough. "A touching, realistic, even slightly old-fashioned play about the impact of mass unemployment on the Welsh coalfields in the 1930s" (*Guardian*). *Times* praised the piece for focusing on "the Welsh struggles without overt demonstrations about the present."

80.587 *The Streets of London* (Melo, 5a) Dion Boucicault (adpt of Édouard Brisebarre and Eugène Nus, *Les pauvres de Paris*, 1856) and Gary Carpenter (mus) and Ian Barnett (lyr). HER MAJESTY'S 21/10/80.** 122 perf. Cast: *Stage* 16/10/80, 10; *Theatricalia*; *Variety* 29/10/80, 90. *Gideon Bloodgood* William Squire; *Edwards* Royce Mills; *Badger* Michael Carter; *Captain Fairweather*, *Duke de Calcavella* David Mallinson; *Goldseller* Shaun

Curry; *Flower-seller*, *Poor Girl*, *Bridesmaid* Diana Martin; *Whore*, *Opera Lady*, *Bridesmaid* Debra Jansen; *Bagman*, *Bailiff*, *Drunk*, *Under Butler* Bruce Green; *Richman*, *Policeman*, *Irish Porter*, *Fireman* Max Latimer; *Rich Girl*, *Bridesmaid* June Shand; *Policeman*, *Gent*, *Fireman* John Denton; *Old Woman*, *Rag-picker*, *Maid* Joy Graham; *Pigeon Seller*, *Rich Gent*, *Priest* John Scott Martin; *Coster*, *Acolyte at Wedding* Stephen Kebell; *Nursemaid*, *Rich Lady* Jean Reeve; *Rich Child*, *Poor Child*, *Bridal Attendant* Sally Hall; *Reporter*, *Chimney Sweep*, *Rich Gent* Chris Cummings; *Newspaper Boy*, *Chimney Sweep's Assistant*, *Acolyte* Chris Hale; *Mrs. Fairweather* Helen Cherry; *Lucy Fairweather* Susannah Fellows; *Paul Fairweather* Richard Walsh; *Mark Livingstone* John Watts; *Puffy* Peter Spraggon; *Alida Bloodgood* Jane Wymark; *Mrs. Puffy* Patsy Byrne; *Dan Puffy* Kim Smith. *Pp* A. T. P. (London) Ltd.; *Chm* Lew Grade; *Mgr dir* Toby Rowland; *Deputy chm* Louis Benjamin; *Gen mgr* Raymond Lane; *Pres* Archie Stirling Ltd., *Stoll Productions Ltd.*; *Dir* Diane Cilento; *Dgn* Hayden Griffin, Peter Hartwell; *Ch* Noel Tovey; *Cost dgn* Frances Tempest; *Light* Howard Eaton; *Pd adviser* John Wells; *Mus dir* Roger Moffatt; *Sm* Marj Williams; *Dsm* Pat Walker-Booth; *Asm* Helen Bennett, Stuart Owen. Plot: Best/31, 404–5, Bordman, Hirschak, Hochman, OTF, Shank, Shipley, Sobel, Wilmeth. Reviews: *Guardian* 22/10/80, 12; *New Statesman* 31/10/80, 31; *Observer* 26/10/80, 31; *Spectator* 1/11/80, 25; *Stage* 30/10/80, 14; *Times* 22/10/80, 7; *Variety* 29/10/80, 90. Comment: A restaging of Diane Cilento's production at Stratford East (80.144). *Guardian* was somewhat disconcerted by the production's "technical mishaps and a particularly campy first-night audience response." "Enjoyable as a superior specimen of the kind of old-fashioned meller which unashamedly manipulated audiences" (*Variety*).

80.588 *Fairy Tales of New York* (P) J. P. Donleavy. TOWER, CANONBURY, 22/10/80.** Cast: *Stage* 16/10/80, 10; *TTC*. Plot: Vinson.

80.589 *Hinge and Bracket at the Globe* (Show). GLOBE 22/10/80. 102 perf. Cast: *Variety* 5/11/80, 100. George Logan, Patrick Fyffe. *Pres* Michael Codron. Plot: OTF/2. Reviews: *Guardian* 23/10/80, 9; *Stage* 30/10/80, 8; *Times* 23/10/80, 11; *Variety* 5/11/80, 100. Comment: "Female impersonation of exceptional skill and depth," but of limited appeal (*Variety*). "An amiable diversion" (*Times*).

80.590 *Eve* (P) Anon (based on Jean-Paul Sartre's story, "Les jeux sont faits," 1947). CAFE THEATRE c. 23/10/80. Cast: *Stage* 30/10/80, 2. John Atterbury, Eluned Jones, Angela Rooks, Colin Kaye, Kentear Brine. *Dir* Michael Almaz. Comment: Artaud Company. Performances were Thursday–Saturday. Apparently 80.590 and 80.593 were

not performed together.

80.591 *The Islanders* (P) Keith Dorland. ICA 23/10/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.592 *The Last of Mrs. Cheyney* (P, 2a) Frederick Lonsdale. CAMBRIDGE 23/10/80.** 108 perf. Cast: *Stage*: 23/10/80, 10. *Charles* Michael Aldridge; *William* Alister Cameron; *George* Mark Barratt; *Lady Joan Houghton* Pamela Merrick; *Willie Wynton* Ian Masters; *Lady Frinton (Maria)* Moyra Fraser; *Mrs Wynton (Kitty)* Judi Maynard; *Lord Dilling (Arthur)* Simon Williams; *Lord Elton* James Villiers; *Mrs. Cheney* Joan Collins; *Mrs. Ebley (Sybil)* Elspeth March; *Roberts* David Killick. *Mgr dir* Larry Parnes; *Pres* Duncan C. Weldon, Louis I. Michaels, Bob Mahoney, Larry Parnes, Ron Kass, Martin J. Machat; *Dir* Nigel Patrick; *Dgn* Anthony Holland; *Cost* Pippy Bradshaw, Erté; *Light* Mick Hughes; *Mus* Alan Gout. Plot: Best/25, 243, Bordman/3, 274, Hischak, Kabatchnik, Loney, 135, Salem, Sobel. Reviews: *Guardian* 24/10/80, 9; *Illustrated London News* 1/1/81, 76; *New Statesman* 31/10/80, 31; *Observer* 26/10/80, 31; *Spectator* 1/11/80, 25; *Stage* 30/10/80, 13; *Times* 24/10/80, 8; *Variety* 5/11/80, 100. Comment: The main attraction of the revival was the first appearance of Joan Collins in the West End since her child-hood debut; "The real hit of the show, however, is the scenic designer, Anthony Holland" (*Variety*). "A stylish entertainment," but Joan Collins was really too old for her role (*Times*).

80.593 *The Misunderstanding* (T, 3a) Albert Camus (anon trans of *Le malentendu*, 1944). CAFE THEATRE c. 23/10/80.** Cast: *Stage* 30/10/80, 2. Jackie Skarvellis, Virginia Dignam, Terry Victor, Erica Stevens, Red Hayworth. *Dir* Michael Almanz. Plot: Patterson, Matlaw. Comment: Artaud Company. Performances were Thursday–Saturday. Apparently 80.593 and 80.590 were not performed together.

80.594 *The Happy Haven* (P, 2a) John Arden. ORANGE TREE 24/10/80.** Cast: *Stage*: 23/10/80, 10. Sam Walters, Ann Penfield, Frank Moorey, Christina Greatrex, Jestyn Phillips, Peter Wyatt. *Dir* Sam Walters; *Dgn* Iris Brooke. Plot: Demastes/2, Vinson, Weintraub. Reviews: *Ealing Gazette* 7/11/80, 21; *Stage* 13/11/80, 28. Comment: Richmond Fringe. "The production keeps faith with Arden's original specification that the 'inmates' rather than being played by elderly actors should wear commedia dell'arte type half-masks" (*Stage*).

80.595 *The Adding Machine* (P [7sc]) Elmer Rice. GATE 27/10/80.** Cast: *Stage* 30/10/80, 28. Mike Burnside, James Curran, Katherine Gibb, Andrew Jackson, Peter Walmsley, Julianne Mason. *Dir* Lou Stein. Plot: Best/22,

544–5, Bordman, Bordman/3, 203–4, Bronner, Durham, 39–54, Fletcher, French, Hischak, Hochman, Kabatchnik, Loney, 117, MacNicholas, Matlaw, Mplots, Patterson, Salem, Shank, Shipley, Sobel, Wilmeth.

80.596 *Blithe Spirit* (Improbable F, 3a) Noël Coward. RICHMOND 27/10/80.** *Madame Arcati* Anna Quayle; *Elvira* Amanda Barrie; *Ruth* Heather Chasen; *Charles Condomine* John Barron; *Edith* Wendy Richard; *Dr. Bradman* Charles Simon; *Mrs. Bradman* Margo Johns. *Dir* Roger Redfarn; *Sc dgn* Rob Stirling. Plot: Best/41, 109, Bordman/4, 206–7, Demastes/1, Fletcher, French/2, Hischak, Hochman, Law, Levin, 64–68, Loney, 227, Mander/4, Matlaw, Patterson, Salem, Shank, Shipley. Review: *Stage* 6/11/80, 28. Comment: A somewhat uneven revival, though Coward's work continues to delight (*Stage*). A one-week engagement.

80.597 *The Third Rule* (One-man show) John R. Wood. ELEPHANT 27/10/80 (Ln). Cast: *Stage*: 23/10/80, 32.

80.598 *Up in Sweden* (D) Pam Gems. KING'S HEAD 27/10/80. 1st perfd Haymarket, Leicester, 11/75. Cast: *Stage*: 23/10/80, 32. *Hans* Andrew Hall; *Karl* Bill Buffery; *Benjt* Alan Barker; *Lars* Dominic Jephcott; Michael Maloney. *Dir* Clare Davidson; *Dgn* Gillian Darnell. Reviews: *Stage* 13/11/80, 28; *Times* 29/10/80, 9. Comment: The piece, about bored Swedish students, was really a series of "dramatic scenes" rather than a composed play (*Times*).

80.599 *Ghashiram Kotwal* (MP, 2a, 39sc) Vijay Tendulkar. RIVERSIDE STUDIOS 28/10/80. 1st perfd Bharat Natya Mandir, Pune, India, 16/12/72; 1st London perf? *Ghashiram* Ramesh Tillkar; *Chancellor* Nohan Agashe; Ramesh Tilekar. Reviews: *Guardian* 28/10/80, 9, 29/10/80, 10; *Stage* 6/11/80, 23; *Times* 29/10/80, 9. Comment: Theatre Academy of Pune. Performed in Marathi. A political parable set in eighteenth-century India. *Times* said the production could be understood easily without knowing the language.

80.600 *Guy Fawkes' Big Night Out* (P) Andy Cunningham. ICA 28/10/80.** Cast: *Stage*: 23/10/80, 10. *Cecil* David Newlyn; *King James* John Butterly; *Catesby* James Castle; *Guido Fawkes* Kevin Bannon; Richard Robinson, Cliff Stapleton. *Dir* Richard Robinson; *Dgn* Penny Saunders; *Puppets* Thurzie Robinson. Review: *Stage* 13/11/80, 28. Comment: Epic Theatre. The piece, based on the Gunpowder plot, also involved puppets, incidental music, and some rather pantomimic characters that delighted children in the audience (*Stage*).

80.601 *The Provok'd Wife* (C) John Vanbrugh. LYTTTEL-

TON 28/10/80.** Cast: NTA; *Stage*: 23/10/80, 10; Theatricalia. *Sir John Brute* John Wood; *Lady Brute* Geraldine McEwan; *Bellinda* Lindsay Duncan; *Rasor* Peter Bourke; *Lady Fancyfull* Dorothy Tutin; *Cornet* Mary Chilton; *Mademoiselle* Brenda Blethyn; *Heartfree* Michael Kitchen; *Constant* Nicky Henson; *Treble*, *Colonel Bully* David Bacon; *Mercure*, *First Watchman* Tony Westrope; *Lovewell* Irene Hamilton; *Butler to Lady Brute* Oliver Bradshaw; *Lord Rake* David Rowlands/David Sadgrove; *Potboy at "The Blue Posts"* Philip Talbot; *Tailor*, *Justice's Servant* Chris Cregan; *Constable* Geoffrey Leesley; *Jo* David Vann; *Justice* Bob Cartland; *Sleighwoman* Patricia Doyle; *Boatmen*, *Citizens*, *Sedan Chair Carriers*, *Watchmen* C. Lethbridge Baker, David Sadgrove, Chris Cregan, David Vann. *Dir* Peter Wood; *Dgn* Carl Toms; *Light* Robert Bryan; *Mus* Dominic Muldowney; *Ch* Peter Walker; *Sm* Jackie Harvey; *Dsm* Ernest Hall; *Asm* William Simon, Jem Wilsher; *Sound* Derrick Zieba. Plot: Fletcher, Hochman, Law, Patterson, Shank, Shipley, Sobel. Reviews: *Guardian* 29/10/80, 10; *Illustrated London News* 1/1/81, 76; *New Statesman* 7/11/80, 34–35; *Observer* 2/11/80, 31; *Spectator* 8/11/80, 23; *Stage* 6/11/80, 23; *Times* 29/10/80, 9; *Variety* 17/12/80, 86. Comment: National Theatre. Previews from 23/10/80. Press night and low price opening 28/10/80. *Spectator* was impressed by "the superb costumes and sets of Carl Toms." "Performed with proper spirit in a stylish production staged by Peter Wood" (*Variety*). "Glittery ostentation ... all too often we seem to be asked to applaud the scenic ideas rather than the verbal wit" (*Guardian*). "The element of zest and vigour is conspicuously lacking from this fastidious show" (*Times*). The production remained in repertory until 18/5/81.

80.602 *Sound Out* (P) Terry Ruane. COCKPIT 28/10/80.* Cast: *Stage*: 23/10/80, 10. *Gavin* Mark Colleano; *Paul* Nick Dowsett; *Jenny* Elaine White; *Joanna* Sarah Scott. *Dir* Jane Carr, Terry Ruane. Review: *Stage* 13/11/80, 28. Comment: MPS 1044. Interim Theatre Company. "The first [play] written about deafness by a deaf person and designed to be performed as much for hearing as for deaf audiences," and concerned a man who "loses his hearing at the age of 21," and what happens thereafter (*Stage*).

80.603 *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society Murder Mystery* (P) David McGillivray and Walter Zerlin. OVAL HOUSE 29/10/80. Cast: *Stage*: 23/10/80, 10. Comment: MPS 1070 (which lists the title as *Murder at Checkmate Manor*). Entertainment Machine.

80.604 *A Month in the Country* (P) Ivan Turgenev (anon trans of *Mesyats v derevne*, 1872). LAST CHANCE 29/10/80.** Cast: *Stage*: 23/10/80, 10. Plot: Best/29,

511– 12, Fletcher, Gassner, Griffiths, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Comment: Action Replay.

80.605 *Clone Yer Own* (P) Steve McNicholas and Peter Leabourne. LAMB AND FLAG 30/10/80. 1st perf? Cast: *Stage* 30/10/80, 12. *Linda Necklace* Martha Gibson; Steve McNicholas, Lloyd Peters, Philip Herbert. *Dir* Peter Leabourne; *Dgn* Penny Saunders; *Mus dir* Steve McNicholas. Review: *Stage* 4/12/80, 16. Comment: MPS 1164. Covent Garden Community Theatre. A rather crudely done piece about a newspaper reporter and the issue of cloning (*Stage*).

80.606 *The Crucible* (P, 3a) Arthur Miller. COTTESLOE 30/10/80.** Cast: NTA; *Stage* 30/10/80, 12; Theatricalia. *Abigail Williams* Caroline Embling; *Betty Parris* Colette Barker; *Deputy Governor Danforth* Tony Haygarth; *Ezekiel Cheever* Barrie Rutter; *Francis Nurse* Alex McCrindle; *Giles Corey* J. G. Devlin; *Goodwife Ann Putnam* Anne Kristen; *Goodwife Elizabeth Proctor* Dinah Stabb; *Goodwife Rebecca Nurse* Edna Doré; *Hopkins* Stephen Petcher; *John Proctor* Mark McManus; *Judge Hathorne* Jeffrey Chiswick; *Marshall Herrick* John Tams; *Mary Warren* Valerie Whittington; *Mercy Lewis* Tracy Taylor; *Reverend John Hale* James Grant; *Reverend Samuel Parris* Dave Hill; *Sarah Good* Peggy Marshall; *Susanna Walcott* Gina Bellman; *Thomas Putnam* Derek Newark; *Tituba* Isabelle Lucas. *Dir* Bill Bryden; *Sc dgn* Hayden Griffin; *Cost dgn* Deirdre Clancy; *Light* Rory Dempster; *Mus* Michael Gregory, John Tams; *Sound* Chris Montgomery; *Sm* John Caulfield; *Dsm* Frank Nealon; *Asm* Sarah Parkin, Wendy Pedley, Amanda Price. Plot: Best/52, 154, Bordman, Bordman/4, 312, Bronner, Bryer, Fletcher, Gassner, Hischak, Hochman, Law, MacNicholas, Matlaw, Patterson, Salem, Shank, Wilmeth. Reviews: *Guardian* 31/10/80, 9; *Illustrated London News* 1/1/81, 76; *New Statesman* 7/11/80, 35; *Observer* 2/11/80, 31; *Spectator* 15/11/80, 23; *Stage* 6/11/80, 23; *Times* 31/10/80, 9. Comment: National Theatre. Previews from 25/10/80. Press night and opening was 30/10/80. A satisfactory revival that "does occasionally veer towards melodrama" (*Guardian*). A "fine production" by Bill Bryden, although the last act, inevitably, reveals the play's dignified melodramatic element (*Times*). *New Statesman* commended the "excellent company" of actors. The production remained in repertory until 1/1/81.

80.607 *Just Waiting* (P) Karim Alrawi. ICA 30/10/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.608 *Kimoon and the Paper Dragon* (P for children) Paul Goetzee. JACKSONS LANE 30/10/80. 1st perfd York Arts Centre 6/80. Cast: *Stage* 30/10/80, 12. Yvonne

Kalicinski, Bronwyn Pitt-Williams, Terry Bounds. Comment: Northern Black Light Theatre.

80.609 *Nobody Can Point the Finger But . . .* (P) Zita Horkin. ICA 30/10/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.610 *Vermouth* (P) Chris Ward. THREE HORSESHOES 30/10/80.* Cast: *Stage* 30/10/80, 12. Francesca Hamilton, Clare Fischer. *Dir* Julian Sands; *Dgn* Pamela Marre. Comment: MPS 1332. Pentameters.

80.611 *Dreamer* (Mus) Bill Colvill (bk, lyr) and Melvyn S. Robinson (mus, lyr). HALF MOON (2) 31/10/80. Cast: SHM; *Stage* 30/10/80, 12. *Terry Weaver* Lee Walker; *Danny Weaver* Tommy Godfrey; *Alfie Weaver* James Marcus; *Siddie Weaver and the Dapperman*, *Gus Weaver* Gavin Muir; *Lynn Weaver* Kim Taylforth; *Cheryl Ruth Sheen*; *Rani Jamilla Massay*. *Dir* Roger Smith; *Dgn* Martin Sutherland, Martin Sutherland; *Mus* Melvyn S. Robinson; *Ch* Jo Jelly; *Light* Tom Donnellan. Reviews: *Guardian* 7/11/80, 11; *Stage* 13/11/80, 27, 32; *Times* 6/11/80, 13. Comment: MPS 1244. *Times* detected various musical borrowings and “the idea of an East End Lear ... who sets out to divide his business between three sons.” “In a series of thin rather obvious scenes, with rather pale lyrics and somewhat pale music, the comedy drama of the Weavers jerks along” (*Stage*).

80.612 *The Jackpot* (P) Kevin Clarke. HOXTON HALL 31/10/80.** Cast: *Stage* 30/10/80, 28. Comment: Platypus Theatre Company.

80.613 *Cabaret Weill* (Ent). LA BONNE CREPE 11/80. Review: *Stage* 20/11/80, 34. Comment: “Robert Purvis and Kevin Amos have directed a tight, racy three-hander which presents Kurt Weill’s Berlin and Broadway music as unabashed entertainment ideal for the cafe theatre setting” (*Stage*).

80.614 *1945!* (P). THE NEW THEATRE 11/80. 1st perf? Paul Stebbings, Simon Clews. Review: *Stage* 4/12/80, 16. Comment: The piece “has the variety stage as a background for a wartime tale about a soldier returning to find that his girl friend has left with a more available civilian. The narrative is carried through dream-like sequences ... [as well as] cutting from pantomime to performance art and back to Music Hall” (*Stage*).

80.615 *Kennedy’s Children* (D, 1a) Robert Patrick. SOUTH LONDON THEATRE CENTRE 2/11/80.** Plot: Bryer, Eisler, Gunn, Hischak, Hischak/2, 94, Loney, Vinson, Walford, Wilmeth.

80.616 *The Alternative* (P) Rodney Hyde-Thompson. FINBOROUGH ARMS 3/11/80.* Cast: *Stage* 30/10/80, 12. *Herman* Brian Abbott; *Jo* June Abbott; *Bonita* Beach, *Edmund* Dehn, *Jonathan* Kydd, *Gillian* Lutyens. *Dir* David Purcell; *Dgn* Bosco. Review: *Marylebone Mercury* 14/11/80, 2. Comment: MPS 1102. Court Theatre Company. “Basically the plot revolves around a marriage where there has been a reversal of roles” (*Marylebone Mercury*).

80.617 *Goodnight Ralph, Goodnight Edith* (C) Philip Hitchens. BARLEY MOW 3/11/80 (Ln).* *Ralph* John Malcolm; *Edith* Jasmine Greenfield. *Dir* Peter Holt. Reviews: *Acton Gazette* 13/11/80, 15; *Ealing Gazette* 7/11/80, 21; *Stage* 27/11/80, 16. Comment: Leecap Theatre Club. “A satirical look at the domestic life of a middle-aged, middle-class American couple, set for most of the time in a large double bed” (*Stage*).

80.618 *Once a Catholic* (C, 2a) Mary O’Malley. RICHMOND 3/11/80.** *Father Mullarkey* Terence Frisby; *Derek* Gary Holton; *Mother Peter* Di Langford; *Mary Mooney* Marcia Gresham; *Mr. Emanuelli* Ernest Bale; *Val* Boothman, *Susan* Parriss, *Amanda* Richardson, *Zena* Daire, *Sue* Hodge, *Andrea* Keally, *Suzanne* Koenigstaedter. *Dir* Terence Frisby. Plot: Fletcher, Hischak, Hischak/2, 154–55, Loney. Comment: A one-week engagement.

80.619 *Stage Struck* (C, 2a) Simon Gray. WIMBLEDON 3/11/80.** Plot: Demastes/2, Fletcher, Loney, Weintraub.

80.620 *Mean Streaks* (P) Alan Williams. BUSH 4/11/80. 1st perfd Circuit, St. Columba’s Hall, Upper Gray Street, Edinburgh, 28/8/80. Cast: *Stage* 6/11/80, 1. *Norman* Alan Aldred; *Arbel* Jones, *Chris* Jury, *Malcolm* Sherman. *Dir* Mike Bradwell; *Dgn* Geoff Rose. Reviews: *Guardian* 7/11/80, 11; *New Statesman* 14/11/80, 25; *Observer* 9/11/80, 31. Comment: MPS 1237. Hull Truck. “A rather fragile play about four sad, lonely Northern fantasists” (*Guardian*). *Observer* reported Alan Williams played under the alias “Alan Aldred.”

80.621 *My Dinner with André* (P) Wallace Shawn and André Gregory. THEATRE UPSTAIRS 4/11/80.* Cast: *Stage* 30/10/80, 12. André Gregory, Wallace Shawn. *Dir* Louis Malle. Plot: Wheatley/3. Reviews: *Guardian* 6/11/80, 9; *New Statesman* 14/11/80, 25; *Observer* 9/11/80, 31; *Times* 7/11/80, 12. Comment: MPS 1086. “A dense, funny, quirky, deeply articulate play that inevitably causes one to take sides” (*Guardian*). *New Statesman* commended the play but said some subjects were dealt with too superficially. *Observer* welcomed the idea that a play can do “smaller things” for its audience.

80.622 *This Jockey Drives Late Nights* (P) Henry Livings (adpt of Leo Tolstoy, *The Power of Darkness* [*Vlast tmy*], 1888). THEATRE ROYAL, STRATFORD EAST, 4/11/80. 1st perfd Midlands Arts Centre, Birmingham, 27/1/72. Cast: *Stage* 30/10/80, 12. Gil Brailey, Michael Forrest, Margery Mason, Larry Noble, David Roper, Malcolm Terris, Marjorie Yates, Odette Bennett, Hazel Maycock, Bob Packham, Bert Parnaby. *Dir* Philip Hedley; *Dgn* Sarah Paulley; *Light* Mark Jonathan. Plot (of Tolstoy play): Best/19, 415–16, Gassner, Hirschak, Hochman, Matlaw, Patterson, Salem, Shank, Sobel. Reviews: *Guardian* 5/11/80, 10; *Observer* 9/11/80, 31 *Stage* 13/11/80, 28; *Times* 6/11/80, 13. Comment: Livings “transposed [Tolstoy] to late twentieth century urban working-class northern England. The pressures of a taxi hire firm replace the dramas of agricultural life” (*Guardian*). “The text treads an uneasy line between farce and horror” (*Times*).

80.623 *Bohemian Rhapsody* (Mus) Sue Jamieson and Caroline John (mus) and Peter Brodie (mus). OVAL HOUSE 5/11/80.* Cast: *Stage* 30/10/80, 12. *Vlasta* Patti Bee; Jeannie Crowther, Steve A’Dor, Ralph Everson, Deborah Knapp, Cameron Ivors. *Dir* Kate Crutchley; *Dgn* Kate Owen. Review: *Stage* 27/11/80, 16. Comment: The plot involved a “feminine uprising in the Prague before Good King Wenceslas ... But the connection between the Jamieson version and accepted historical legend is about as close as between the pantomime *Babes in the Wood* and the documented Third Crusade” (*Stage*).

80.624 *Fine Life* (mus) Paul Goodman and Ian Russell. BULL AND GATE 5/11/80.* Cast: *Stage* 30/10/80, 2. Paul Goodman, Ian Russell, Lezlee Carling. Review: *Stage* 20/11/80, 34. Comment: “More a concert than a play: the lightweight link pieces between numbers are really thrown away as Goodman moves effortlessly from one song to the next to chart his aspirations, bedsitter miseries and brushes with the record companies, Beautiful People and a neglectful personal manager” (*Stage*).

80.625 *The Night John* (Monol) Peter Terson. GROVE 5/11/80. 1st perfd Chichester College Theatre 7?/80. Review: *Marylebone Mercury* 14/11/80, 4. Comment: Reunion 2. The play involved a night porter at a motel remembering his past and his encounters with guests (*Stage* 7/8/80, 24). “Peter Baldwin had to teeter on a very fine line to sustain audience credibility on a storyline spelled out in a melange of rhetorical patter and cloying sentiment. However, the sensitive acting of Mr Baldwin finally won through over the inconsistencies of the script” (*Marylebone Mercury*).

80.626 *Wolf Children* (P for children) Penny Casdagli.

ARTS 5/11/80.* *Lamarck* Hugh Hayes; *Skysail* Tony Wredden; Stella Goodier, Nicky Margolis, Jean Marlow, Leda Hodgson. *Dir* Nicholas Barter; *Dgn* Rodney Ford; *Mus* Iona Sekacz. Review: *Stage* 20/11/80, 34. Comment: MPS 1060. Unicorn Theatre. Two young children brought up by wolves become part of a hilltop community.

80.627 *All Together Now* (P, 2a) Peter Buckman. GREENWICH 6/11/80. 1st perfd Haymarket, Leicester, 4/7/79. Cast: *Stage* 6/11/80, 14; Theatricalia. *Wayne* Colin Blumenau; *Jenny* Karen Mann; *Don* Terry Molloy; *Philip Lee* Michael Mellinger; *Albert* Peter Birch; *Pauline* Chrissy Roberts; *Hannah* Patsy Rowlands; *Geoff* Alan Starkey; *Richard* Gil Sutherland; *Gerald* Wilfred Grove; *William* Michael Griffiths; *Matthew* David Riley; *James Turney* Tony Steedman; *Nick* Ken Bache; *Maggie* Tara Soppet; *Keith* Stephen Rayne. *Dir* Peter Dews; *Dgn* David Cockayne; *Mus dir, Mus arr* David Honeyball; *Light* Brian Harris; *Mus* Edward Gregson. Reviews: *Guardian* 8/11/80, 11; *Illustrated London News* 1/1/81, 76; *New Statesman* 21/11/80, 28; *Observer* 9/11/80, 31; *Stage* 13/11/80, 27; *Times* 7/11/80, 12. Comment: *Stage* noted the play, about a brass band and its players in a small country town, had been rewritten since the Leicester performance. “As likeable and original a comedy as any we have had for some time” (*Illustrated London News*). *Times* reported Peter Dews’ production featured fifteen actors who could also play brass band instruments.

80.628 *Poly* (P) Andrew Mullett. ICA 6/11/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.629 *The Rope* (P) Eugene O’Neill. LAMB AND FLAG 6/11/80. 1st perfd Playwright’s, New York, 26/4/18. Cast: *Stage* 6/11/80, 2. Richard Earthy, Judy Nintov, Larry Barnes, Charles Reynolds. *Dir* Bobby Robi. Plot: Mac-Nicholas, Matlaw. Comment: LAMP.

80.630 *Body Politic* (Multi-media show). ICA 7/11/80. 1st London perf? Review: *Stage* 27/11/80, 31. Comment: Moving Being. “Geof Atwell, Glenn Davidson, Neale Goodrum, Anne Hayes, Belinda Neave and Caroline Noh are not simply actors, singers or dancers taking the stage for show, they are committed members of a team that is repulsed because ‘modern life is so clear on the surface, so dirty underneath’” (*Stage*). Directed by Geoff Moore.

80.631 *The Caucasian Chalk Circle* (P, 5a) Bertolt Brecht (trans James Stern and Tania Stern and W. H. Auden of *Der kaukasische Kreidekreis*, 1948). TOWER, CANONBURY, 7/11/80.** Cast: TTC. Plot: Fletcher, French/2, Gassner, Hochman, Law, Matlaw, Mplots,

Patterson, Salem, Shank.

80.632a *Anything You Write* (P, 1a) Jim O'Connor. NEW INN 8/11/80.* Cast: *Stage* 6/11/80, 14. Maggie Sarah James; Linda-Anne Edwards, Martin Stone, Philip Reynolds. *Dir* Mike Rosier. Reviews: *Ealing Gazette* 14/11/80, 18; *Stage* 27/11/80, 16. Comment: MPS 1243. About three college students taking an examination. "O'Connor obviously knows his subject well and draws his varied characters convincingly, extracting both humour and a little sadness from their individual idiosyncracies" (*Stage*).

80.632b *Equal Terms* (P, 1a) Jill Hyem. NEW INN 8/11/80. 1st perfd BBC Radio-4 11/1/73; also BBC TV-2 13/9/73; 1st prof stage perf. Cast: *Stage* 6/11/80, 14. Angela Wyndham-Lewis, Toni Green. *Dir* Peter Benson. Reviews: *Ealing Gazette* 14/11/80, 18; *Stage* 27/11/80, 16. Comment: "Ideally suited for intimate theatre, it tells the story of what happens when a well meaning, middle-aged woman is asked to befriend a patient who has just left a mental home" (*Stage*).

80.632.2 *Echoing Green* (Ent, 2pt) Roger Pringle (deviser). LYRIC, HAMMERSMITH 9/11/80. 1 perf. Judi Dench, Michael Williams, James Walker. *Pres* Roger Pringle. Comment: "A Celebration of Childhood in Words and Music" (programme).

80.633 *Act of Union* (P, 1a) Seamus Finnegan. SOHO POLY 10/11/80 (Ln); trfd to ACTION SPACE 2/12/80 (eve).* Cast: *Stage* 6/11/80, 14; Theatricalia. *Maisie* Valerie Lilley; Mark Lambert, Michael McKnight, Patch Connolly. *Dir* Julia Pascal; *Dgn* Poppy Mitchell. Plot: Bull/2. Reviews: *Guardian* 13/11/80, 9; *Observer* 23/11/80, 30; *Stage* 27/11/80, 16; *Times* 11/11/80, 11; *Tribune* 26/12/80, 7. Comment: MPS 1073. "A realistic and at times stomach-wrenching look into Belfast life that somehow manages to avoid simplification" (*Tribune*). An "extremely informative and well-written piece" (*Times*).

80.634 *Clara, Jude and Daniel* (P, 1a) Jane Beeson. ELEPHANT 10/11/80 (Ln).* Cast: *Stage* 6/11/80, 2. *Clara* Denise Davies; *Jude* James Stephens; *Arthur* Nightingale. *Dir* Margaret Sheehy. Review: *Stage* 20/11/80, 34. Comment: About a couple having difficulty with their relationship.

80.635 *Dangerous Corner* (P, 3a) J. B. Priestley. RICHMOND 10/11/80.** *Freda Caplan* Jennifer Daniel; *Olwen Peel* Ann Lynn; *Robert Caplan* Matthew Guinness; *Maud Mockridge* Madeleine Newbury; Anthony Daniels, Peter Dennis, Janina Faye, Elizabeth Power. *Dir* George Layton. Plot: Best/32, 410, Bordman/4, 64–65,

Demastes/1, DeVitis, 128–35, Fletcher, Gunn, Hischak, Hochman, Kabatchnik/2, Law, Loney, 182, Matlaw, Patterson, Salem, Shipley, Vinson. Review: *Stage* 20/11/80, 33. Comment: Cambridge Theatre Company. "It's still great theatre which works, despite, as in this case, flat production and some disastrous miscasting" (*Stage*). A one-week engagement.

80.636 *The Fabulous Invalid* (C of the theatre) George S. Kaufman and Moss Hart. ESSEX UNITARIAN CHURCH HALL 10/11/80. 1st perfd Broadhurst, New York, 8/10/38; 1st British perf. Cast: *Stage* 6/11/80, 14. Gordon Sterne, Gilbert Winfield, Robert O'Neill, Ryan Michael, Davindra Dookie, Neville Rofaila, Nichola Mann, Jonathan Poland, Georgia Greeph. *Dir* Robert Henderson, Charles Hunt. Plot: Bronner, MacNicholas. Review: *Stage* 11/12/80, 32. Comment: Studio '68 of Theatre Arts. The New York production ran for 65 performances.

80.637 *His Life and Times* (P, 1a) Trevor Baxter. KING'S HEAD 10/11/80.* Cast: *Stage* 13/11/80, 1. *Walter Alvin* Stardust; *Heather* Wright. *Dir* Christopher Owen. Review: *Stage* 27/11/80, 16. Comment: This play about adult literacy starred Alvin Stardust in his legitimate stage debut.

80.638 *Victor Borge* (Show). PALLADIUM 10/11/80.** Review: *Times* 11/11/80, 11. Comment: "Borge is a civilized delight of uncommon wit," but the Palladium management were "seriously wrong" to provide him with a warm-up pop group (*Times*).

80.639 *The Caretaker* (D, 3a) Harold Pinter. LYTTTELTON 11/11/80.** Cast: NTA; *Stage* 6/11/80, 14; Theatricalia. *Mick* Jonathan Pryce/Troy Foster; *Aston* Kenneth Cranham/Oscar James; *Davies* Warren Mitchell/Norman Beaton. *Dir* Kenneth Ives; *Sc dgn* Eileen Diss; *Cost dgn* Barbara Kidd; *Light* Mick Hughes; *Sm* Jennifer Smith; *Dsm* Brewyeen Rowland; *Asm* Robert Michaels, Rebecca Peek; *Sound* Ric Green. Plot: Best/61, 49, Demastes/2, Fletcher, Hischak, Hochman, Law, Matlaw, Patterson, Salem, Shipley, Vinson, Weintraub. Reviews: *Guardian* 12/11/80, 10; *Illustrated London News* 1/1/81, 76; *New Statesman* 21/11/80, 27; *Observer* 16/11/80, 30; *Spectator* 22/11/80, 26–27; *Stage* 20/11/80, 33; *Times* 12/11/80, 12. Comment: National Theatre. Previews from 6/11/80. Press night and low price opening 11/11/80. "An indifferent revival ... [with] Warren Mitchell's bizarre interpretation of the tramp" (*Guardian*). "Pretty well perfect" (*Spectator*). "The acting is too fussy" (*New Statesman*). "Warren Mitchell was clearly born to play Pinter's tramp, and he is superbly partnered by Jonathan Pryce and Kenneth Cranham" (*Times*). The production remained in repertory until 3/9/81.

80.640 *Death and Co* (P) Munich Mannequins. HALF MOON 11/11/80. Cast: *Stage* 6/11/80, 14. Sara Mason, Ginnette Clarke, Monica Buford. Review: *Performance Magazine* No. 9 (1981), 21. Comment: Munich Mannequins. "A punk life of the poet Sylvia Plath presented by three women calling themselves the Munich Mannequins. This is not the first play about Sylvia Plath; well actually it is the first but bugged out of all recognition. Barry Kyle, whose name has been generously dropped from the programme and publicity, devised the original for the RSC, incorporating the poet's own brief and only piece of dramatic writing into a theatrical compilation of her life and works. It is on this that the Mannequins seem to have based their performance" (*Performance Magazine*).

80.641 *Gloo Joo* (C, 2a) Michael Hastings. YOUNG VIC 11/11/80.** Cast: *Stage* 13/11/80, 1. *Borrall* Michael Cronin; *Meadowlark* Warner Malcolm Frederick; *Irene* Tracy Ullman; *Elliott Brucknell* Ian Taylor; Anthony May, Dorrett Thompson. *Dir* Keith Washington; *Dgn* Jane Ripley. Plot: Bull/1. Review: *Stage* 20/11/80, 33. Comment: "As the hero of Michael Hastings' comedy-with-a-purpose might say, 'dis be a rassing good production, mon'" (*Stage*).

80.642 *Space Ache* (P) Snoo Wilson. TRICYCLE 11/11/80. 1st perfd St. Paul's College, Cheltenham, 14/10/80. Cast: *Stage* 6/11/80, 14. Chris Asante, Frances Barber, Ben Bazell, Rio Fanning, Ron Flanagan, Petronella Ford. *Dir* Kenneth Chubb; *Dgn* Gemma Jackson; *Mus* Nick Bicat. Plot: Demastes/2. Reviews: *Guardian* 14/11/80, 9; *New Statesman* 28/11/80, 33; *Observer* 16/11/80, 30; *Times* 14/11/80, 13. Comment: MPS 1062. Wakefield Tricycle Company. *Observer* said the direction was sloppy when the piece needed precision. The piece was "a bit of a shambles ... but never meant to be plausible" (*New Statesman*). "A pretty dull evening ... The play needs both a stronger controlling idea and greater visual wildness" (*Guardian*). *Times* was at a loss to know what the play meant, "neither does Kenneth Chubb's production give many clues to meaning, or even to mood."

80.643 *'Tis Pity She's a Whore* (T) John Ford. THEATRE SPACE 11/11/80.** Cast: *Stage* 6/11/80, 14. *Soranzo* Tony Chambers; *Bosola* Michael Irwin; *Giovanni* Malcolm Jamieson; *Annabella* Angelique Rockas; *Hippolita* Ninka Scott; *Putana* Margaret Wade; Alan Halley, Nigel Leech, Valentine Palmer, Peter Searles, Joris Stuyk. *Dir* Declan Donnellan; *Dgn* Nick Ormerod; *Cost dgn* Nick Ormerod, Anne Hubbard. *Light, Sound* John Schwiller, Catherine Jayes; *Sm* Caroline Donnellan. Plot: Fletcher, Gassner, Hochman, Holzknicht, Law, Patterson, Shipley, Sobel. Review: *Stage* 27/11/80, 16. Comment: A success-

ful revival performed in modern dress and with the subplot cut (*Stage*). *Stage* indicated the production was performed for a week at the old Half Moon after this production.

80.644 *The Amazing Comedy Show*. BULL AND GATE 12/11/80.** Cast: *Stage* 6/11/80, 14. Ben Benison, Roddy Maude-Roxby, Ric Morgan, John Muirhead. Reviews: *Guardian* 25/11/80, 9; *Times* 13/11/80, 11. Comment: Theatre Machine. The piece was an improvised comedy event with audience participation, "and many clumsy jokes were redeemed by goodwill on the opening night" (*Times*).

80.645 *Illuminations* (P, 2a) Peter Jenkins. LYRIC, HAMMERSMITH, 12/11/80.* Cast: *Stage* 6/11/80, 14. *Carol* Betty Lawrence; *Bartender* Michael Gardiner; *Head Porter* John Cater; *Ronald Henriques* Trevor Martin; *Johnny Fellowes* Richard Denning; *Sally Oakes* Judy Loe; *Brian Groman* Bill Nighy; *George Goodbody* Nigel Stock; *Martin Gale* Paul Eddington; *Roberto Gordon* Salkilld; *Waiter* Grant Cathro; *Voices of Susan* Denny, Robin Day, Christopher Ettridge, Jan Hall, Gerald James, Clive Swift, Peter Wilson. *Dir* Richard Cottrell; *Dgn* Michael Annals; *Assist dgn* Geoff Ogier; *Light* John A. Williams; *Sound* Mic Poole; *Sm* Barbara Penny; *Dsm* Polly Davison, Tana Russell, Tina Dalton; *Asm* Patrick Frazer. Reviews: *Guardian* 13/11/80, 9; *Illustrated London News* 1/1/81, 76; *New Statesman* 14/11/80, 25; *Observer* 16/11/80, 30; *Spectator* 22/11/80, 26; *Stage* 20/11/80, 33; *Times* 13/11/80, 11. Comment: MPS 1091. At one performance during the run an audience member suffered a heart attack and was attended by Dr. David Owen, a former Foreign Secretary (*Acton Gazette* 20/11/80, 6). Peter Jenkins was dramatic critic of *The Spectator*. The play, set during a political party conference in Blackpool, was about divisions in the Labour Party, but failed to really nail down the important issues (*Guardian*). *New Statesman* said Jenkins was too selective in presenting his arguments and too many of the characters were stereotypes. While the substance of the play was "as topical as today's paper ... the effect of implanting this material behind the fourth wall is to translate actuality into a mildly entertaining fiction that has nothing to do with life outside" (*Times*). "The play finally doesn't work, lapsing only too quickly into a parade of attitudes and beliefs with no real action" (*Spectator*).

80.646 *That's Not It* (Show) Natasha Morgan. OVAL HOUSE 12/11/80. Review: *Tribune* 28/11/80, 9. Comment: "Inspired by Virginia Woolf and indebted to the performance style of the People Show ... [Morgan] demonstrates some of the problems women face in trying

to do creative work" (*Tribune*).

80.647 *Benefits* (P) Susan Todd (adpt of Zoe Fairbairns' novel, 1979). ALBANY EMPIRE 13/11/80. Reviews: *Gay News* 27/11/80, 19; *Tribune* 28/11/80, 9. Comment: The Combination. "Argues loudly the case for treating women as people" (*Tribune*). This three-hour adaptation failed to convey the complexities of a "good, tightly constructed novel" (*Gay News*). Directed by Susan Todd and designed by Di Seymour.

80.648 *Breaking Through* (Mus) Timberlake Wertenbaker and Stephanie Nunn (mus) and Joanne Richler (mus). COCKPIT 13/11/80.* Cast: *Stage* 13/11/80, 14. *Angelina* Sandy Maberley; *Julie* Claire McIntyre; Jean Grover, Sue McGoun. *Dir* Julie Holledge; *Mus* Stephanie Nunn, Joanne Richler; *Dgn* Marty Flood; *Ch* Miranda Hampton; *Cost dgn* Liz Dawson. Review: *Stage* 4/12/80, 16. Comment: Women's Theatre Group. "Aimed at teenagers, though I wonder if they will have the patience for what at times is a rather long-winded allegory about the dangers of nuclear power" (*Stage*).

80.649 *The Ice Chimney* (Monol) Barry Collins. LYRIC STUDIO, HAMMERSMITH, 13/11/80. 1st perfd Traverse, Edinburgh, 19/8/80. Cast: *Stage* 13/11/80, 14. Christopher Ettridge. Reviews: *Acton Gazette* 27/11/80, 15; *Guardian* 19/11/80, 10; *Stage* 27/11/80, 13; *Times* 19/11/80, 10. Comment: MPS 1100. Press night was 17/11/80. The play was about Maurice Wilson who died trying to climb Mount Everest in the 1930s "alone and without training or oxygen" (*Guardian*). *Times* noted the monologue, performed without an interval by Christopher Ettridge, had been shortened by forty minutes since its Edinburgh premiere.

80.650 *The Life and Adventures of Nicholas Nickleby* (P, 2pt) David Edgar (adpt of Charles Dickens's novel, 1838–39). ALDWYCH 13/11/80.** Cast: RSCA; *Stage* 13/11/80, 14; Theatricalia. *Nicholas Nickleby* Roger Rees; *Alphonse, Belling, Milliner, Mr. Bane* Stephen Rashbrook; *Arthur Gride, Landlord, Mr. Blightey, Mr. Cutler* Jeffery Dench; *Benjamin, Mr. Pluck, Percy Crummles, Peters, Tix* Teddy Kempner; *Bolder, Master Crummles, Policeman* Mark Tandy; *Brooker, Coachman, Scaley* Clyde Pollitt; *Captain Adams, Coates, Mr. Hetherington, Muffinboy, Opera Singer, Policeman* Andrew Hawkins; *Casino Proprietor, Vincent Crummles* Christopher Benjamin; *Charles Cheeryble, Sir Matthew Pucker* David Lloyd Meredith; *Cobbey, Mr. Pyke* John Matshikiza; *Colonel Chowser, Walter Bray* Norman Tyrrell; *Croupier, Mr. Folair, Muffin Boy, Young Wackford* Timothy Spall; *Fanny Squeers, Milliner, Miss Snevellicci, Peg Sliderskew* Suzanne Bertish; *Flunkey,*

Mr. Fluggers, Old Lord, Tim Linkinwater Griffith Jones; *Flunkey, Mr. Lillyvick, Surgeon* Timothy Kightley; *Frank Cheeryble, Mobbs, Mr. Lenville, Mr. Snobb* Christopher Ravenscroft; *George, Graymarsh, Keeper, Westwood* Alan Gill; *Hannah, Milliner, Miss Gazingi, Morleena Kenwigs, Snawley Minor, Young Woman* Hilary Townley; *Hawk's Rival, Newman Noggs* Edward Petherbridge; *Infant Phenomenon, Milliner, Tilda Price* Julie Peasgood; *Irate Gentleman, Man Next Door, Mr. Kenwigs* Patrick Godfrey; *Jackson, Lord Verisopht* Nicholas Gecks; *Jennings, Mr. Bonney* Terence Harvey; *John Browdie, Sir Mulberry Hawk* Bob Peck; *Kate Nickleby, Mrs. Curdle* Emily Richard; *Madame Mantalini, Mrs. Snevellicci, Nurse* Thelma Whiteley; *Madeline Bray, Milliner, Miss Ledrock, Sprouter, Waitress, Young Fiancée* Harriet Walter; *Milliner, Miss Bravassa, Mrs. Kenwigs' Sister, Opera Singer, Pitcher, Rich Lady, Waitress* Sharon Bower; *Milliner, Mr. Crawl, Roberts* Ian East; *Milliner, Miss Petowker, Phib* Cathryn Harrison; *Milliner, Mr. Pailey, Mr. Snawley, Tomkins* William Maxwell; *Miss Belvawney, Miss Knag, Mrs. Cutler, Mrs. Snawley, Mrs. Wititterley, Snawley Major* Janet Dale; *Miss Green, Mrs. Nickleby* Jane Downs; *Miss La Creevy, Mrs. Grudden, Stout Lady* Rose Hill; *Mr. Curdle, Ned Cheeryble* Hubert Rees; *Mr. Mantalini, Mr. Snevellicci, William* John McEnery; *Mr. Squeers, Mr. Wagstaff* Fulton Mackay; *Mr. Wititterley, Pugstyles, Umpire* Roderick Horn; *Mrs. Crummles, Mrs. Squeers* Lila Kaye; *Mrs. Kenwigs, Mrs. Lenville, Rich Lady* Shirley King; *Opera Singer, Ralph* John Woodvine; *Smikey* David Threlfall. *Dir* Trevor Nunn, John Caird; *Dgn* Dermot Hayes, John Napier; *Light* David Hersey; *Mus* Stephen Oliver. Plot: Demastes/2, Hischak/2, 192, Salem, Weintraub. Reviews: *Guardian* 27/11/80, 15; *Observer* 30/11/80, 32; *Stage* 4/12/80, 13; *Times* 27/11/80, 11. Comment: Royal Shakespeare Company. Press night was 22/11/80. *Guardian* was highly enthusiastic about the revival. *Times* was equally laudatory and noted in particular the "show generated such a sense of community between the stage and the house." The production closed 3/1/81.

80.651 *The Shadow People* (P) Joy Clarke. ICA 13/11/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.652 *Monkey* (P) Sue Limb. JACKSONS LANE 14/11/80.* Cast: *Stage* 13/11/80, 14. *Tripitaka* Allan Hart; *Money* Peta Barker; David Shannon, Joanna Brent, Jackie McLeod, Larry Jones, Angus McAulay, Mike Matthews, Bart Peel. Review: *Stage* 11/12/80, 16. Comment: MPS 1116. A young priest searching for scriptures is accompanied by a "mischievous monkey ... and an extremely earthy, not to say downright randy, pig"; The piece employed "elements drawn from the British

pantomime tradition to those of oriental theatre and contemporary western dance" (*Stage*).

80.653 *I Am who I Am* (P) Royce Ryton. RICHMOND 15/11/80. 1st perfd Arts, Cambridge, 15/8/78. Beth Ellis, Laurence Payne, Roger Hume, Judy Wilson. *Dir* Joan Kemp-Welch. Comment: Cambridge Theatre Company. The play was about Grand Duchess Anastasia. A one-week engagement.

80.654 *In It Together* (Revue) Simon Parke. ST. MARY'S NEIGHBOURHOOD CENTRE 15/11/80.* 1 perf. Cast: *Stage* 13/11/80, 14. Eluned Owen, Mark Fox, Neal Swettenham. Comment: Actors Revue Group.

80.655 *The White Devil* (T, 2pt) John Webster. QUESTORS 15/11/80.** Plot: Fletcher, Gassner, Hochman, Holzknacht, Law, Patterson, Shank, Shipley. Review: *Acton Gazette* 20/11/80, 19; *Middlesex County Times* 28/11/80, 16.

80.656 *Blind Date: An Anecdote* (P, 1a) Frank Marcus. BARLEY MOW 17/11/80 (Ln).** Sam Kelly.

80.657 *Gegen (Against)*. THEATRESPACE 17/11/80. Cast: *Stage* 13/11/80, 27. Martin M. Vogel, Martina Bako, Dirk Bach. Review: *Stage* 11/12/80, 16. Comment: Passion (Cologne-based company). A visual three-hander whose "sad message is that death is the end of everything; Genet, Artaud, Lindsay Kemp and Isadora Duncan are among the references cited" (*Stage*).

80.658 *Hancock's Last Half Hour* (One-man show) Heathcote Williams. NEWEND c. 17/11/80.** Cast: *Stage* 20/11/80, 23. *Tony Hancock* Saul Reichlin. *Dir* B. J. Marcus. Plot: Weintraub. Comment: Just Case's mime show formed the other half of the double bill.

80.659 *Love, Slick, Blooze* (Revue) Sue Ingleton and Ricardo Ludbrook. THEATRE SPACE c. 17/11/80. 1st London perf? Cast: *Stage* 20/11/80, 2. Sue Ingleton, Ricardo Ludbrook Review: *Stage* 11/12/80, 16. Comment: Butterlegs. A two-person cabaret performed by "Sue Ingleton and Ricardo Ludbrook. Their style might be called intellectual punk—they go in for exaggerated makeup and technicoloured hair, allied to black waistcoats and trousers" (*Stage*).

80.660 *New Year's Eve* (P, 1a) Arthur Schnitzler (trans Stephen Oliver of *Sylvesternacht*, 1926 [written 1900]). KING'S HEAD 17/11/80 (Ln). Cast: *Stage* 13/11/80, 14. Nichola McAuliffe, Oz Clark. *Dir* Andy Hinds; *Dgn* Adam Pollock. Reviews: *Observer* 23/11/80, 30; *Stage* 4/12/80, 16; *Times* 18/11/80, 8. Comment: Also per-

formed was *A Man of Feeling*, opera by Stephen Oliver, translated from Schnitzler's story, "Der Empfindsamk." The play was about a young man and his fantasy affair with an invisible woman.

80.661 *The Gingerbread Man* (P for children) David Wood. WESTMINSTER 18/11/80.** Cast: *Stage* 13/11/80, 27. *Herr Von Cuckoo* Ronnie Stevens; *The Gingerbread Man* Tony Jackson; *Pepper* Pepsi Maycock; *Sleek the Mouse* Keith Varnier; Larry Dann, Vivienne Martin. *Pres* Cameron Mackintosh, David Wood, Blessingwell Ltd.; *Dir* David Wood; *Re-staged* Patrick McIntyre; *Dgn* Susie Caulcutt; *Mus arr, Mus dir* Peter Pontzen; *Assoc pd* Robert West. Plot: Fletcher. Reviews: *Guardian* 3/12/80, 10; *Stage* 27/11/80, 13. Comment: MPS 1074 (for this production). "A neat and cheerful fable that has its young audience cheering and shivering" (*Guardian*).

80.662 *The Irish Play* (P, 3a) Ron Hutchinson. WAREHOUSE 18/11/80.* 41 perf. Cast: RSCA; *Stage* 13/11/80, 27; Theatricalia. *Mrs. O'Higgins* Brenda Doyle; *Blind Harper, Driscoll* Niall Padden; *Brennan* Mike Grady; *Colquhon* Eric Mason; *Derbhla* Brenda Fricker; *Dwyer* Geoffrey Kirkness; *Joe* Brian Hayes; *Mackelvit* Chris Gannon; *Marie* Laura Hamilton/Vanessa Taub; *Mick* Daragh O'Malley; *Mrs. Hannafin* Marie Conmee; *Mulcahy* Ronan Wilmot; *Mulvenny* P. G. Stephens; *O'Higgins* John Cowley; *Roche* Derrick O'Connor; *Ruari* John O'Toole; *Singer* Ron Cook. *Dir* Barry Kyle; *Dgn* Bob Crowley; *Light* Michael Calf; *Mus* George Weigand; *Sound* John Leonard. Reviews: *Guardian* 19/11/80, 10; *New Statesman* 28/11/80, 32–33; *Observer* 23/11/80, 30; *Stage* 27/11/80, 13; *Times* 19/11/80, 10; *Tribune* 26/12/80, 7. Comment: MPS 1089. Royal Shakespeare Company. *Tribune* thought this a facile, patronizing play about how the Irish just needed to stop squabbling among themselves. *Guardian* enjoyed the "sheer theatrical vitality with which the ideas are fleshed out." "A repellent mess, marred equally by a tone of vindictive derision and a ramshackle structure. If its characters were blacks ... it would have been automatically disqualified as racist" (*Times*).

80.663 *Musicians Crossing a Bridge without Their Instruments* (P) David Drane. ICA 18/11/80.* Cast: *Stage* 20/11/80, 2. *Zottard* Matthew Scurfield; Charles Lloyd Pack, Janet Amsden, John Dicks, Julian Hough, Tom Marshall, Iain Moore, Francisco Morales, Jill Spurrier, Kim Cufford. *Dir* Andrew Norton; *Dgn* Robin Don, Sue Thompson. Reviews: *Guardian* 20/11/80, 11; *Stage* 27/11/80, 1, 16; *Times* 21/11/80, 10. Comment: Parallax Productions. A successful absurdist play about four musicians endeavoring to escape their past (*Guardian*). *Times* remarked that the performers appeared to be

uncertain about the worth of the play.

80.664 *The Biograph Girl* (Mus, 2a) Warner Brown (bk, lyr) and David Heneker (mus, lyr). PHOENIX 19/11/80. 57 perf. 1st perfd Gardner Centre, Brighton, 21/10/80. Cast: *Stage* 13/11/80, 27; *Theatricalia*; *Variety* 26/11/80, 128. *Mrs. Mary Robinson Gish* Michelle Fine; *Wally* Jane Hardy; *Mary Pickford*, *Gladys Smith* Sheila White; *Adolphe Zukor*, *G. W. "Billy" Bitzer* Ron Berglas; *David Wark Griffith* Bruce Barry; *Johannes Charlemagne Epping* Richard Kates; *Lillian Gish* Kate Revill; *Mack Sennett* Guy Siner; *Dorothy Gish* Sally Brelsford; Helen Brindle, Philip Griffiths, Tano Rea. *Mgr dir* Veronica Flint-Shipman; *Pres* Harold Fielding; *Dir* Victor Spinetti; *Dgn* John Pascoe; *Light* Eric Delzenne; *Cost* Graham Brown; *Sound* Edward Fardell; *Mus dir* Michael Reed; *Ch* Irving Davies. Plot: French/2, OTF. Reviews: *Gay News* 11/12/80, 31; *Guardian* 20/11/80, 11; *New Statesman* 28/11/80, 33; *Observer* 23/11/80, 30; *Spectator* 29/11/24; *Stage* 27/11/80, 13; *Times* 20/11/80, 10; *Variety* 26/11/80, 128. Comment: MPS 1069. The only attraction of the production was Sheila White's "out-standing performance" as a young Mary Pickford; "Otherwise, the show's a let-down" (*Variety*). *Gay News* found the songs hummable. *New Statesman* said the piece lacked "a captivating score [and] a gripping book." *Times* faulted most aspects of the production.

80.665 *Blame It on the Boogie* (P) Gilly Fraser. COCKPIT 19/11/80.** Comment: Cockpit Youth Theatre.

80.666 *After Mercer* (Anthology) Christopher Hampton. COTTESLOE 20/11/80. Karina Knight, Penelope Wilton, Mark Dignam, Brian Glover, James Hayes, Jack Shepherd. *Dir* Nicholas Wright. Reviews: *New Statesman* 5/12/80, 33; *Spectator* 6/12/80, 27-28; *Stage* 4/12/80, 13; *Times* 26/11/80, 9. Comment: A platform performance and a tribute to David Mercer drawing on numerous excerpts from his works. "I was astonished to discover how in eight mere snippets of scenes Mercer had managed to delve into such matters as age, love, marriage, sex, drink, family, class, loyalty, betrayal, honesty, loss of faith, and madness" (*Spectator*).

80.667 *The Last Colony* (P) A[Itan] R. Koraltan. THEATRO TECHNIS 20/11/80.* Review: *Stage*: 8/1/81, 14. Comment: MPS 1980.

80.668 *Mad Tom* (P) Paul Ryan. HAMPSTEAD 20/11/80.* Cast: *Stage* 20/11/80, 24. *Etienne* Laurence Davies; *Tom Paine* Frank Doherty; *Mrs. Paine* Alexandra Spencer; *American Ambassador* Matthew Gray; Clive Gehle, John Hannan, Harry Perscy, Louis Raynes, Mark Wagland, Roger Weightman. *Dir* Raymond Cross. Review: *Stage*

4/12/80, 16. Comment: MPS 1071. Unity Theatre. "An engaging and moving drama of the socialist, reformer and humanitarian Tom Paine" (*Stage*).

80.669 *Please Shine Down on Me* (P) Olwen Wymark. THEATRE UPSTAIRS 20/11/80. 1st perfd Aston Centre for the Arts, Birmingham, 9/10/80. Cast: *Stage* 20/11/80, 24. Sheila Burrell, Alan Devlin, David Howey, Pauline Munro, Veronica Quilligan, James Saxon. *Dir* Roland Rees; *Dgn* Iona McLeish; *Light* Alan O'Toole. Plot: Bull/1. Reviews: *Guardian* 18/11/80, 8, 21/11/80, 11; *New Statesman* 5/12/80, 33; *Spectator* 29/11/24; *Stage* 30/10/80, 14; *Times* 21/11/80, 10; *Tribune* 28/11/80, 9. Comment: MPS 1090. Foco Novo. *Tribune* commended Wymark for assuming that "women are people," not just stereotypes, and so this play about marital infidelity became unusual; however, there were places where it wasn't convincing or perceptive. "Palpably, it's the work of an intelligent writer; yet everything exists at such a weird tangent to reality I found it hard to get engrossed" (*Guardian* 21/11). The component parts of the play were like a jigsaw puzzle which needed assembling (*Times*).

80.670 *Shock Treatment* (P) Barbara Creagh. ICA 20/11/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.671 *Arrest!* (P) Nicholas Rankin (based on Jorge Luis Borges's stories in *Labyrinths*, 1962). YORK AND ALBANY 21/11/80. 1st perf? Cast: *Stage* 20/11/80, 24. *Jeromir Hladik* Max Harvey; *Averroes* Peter van Dissel; Lawrence Bates, Ellen Cullen, Jonathan May. *Dir* Lesley Ferris. *Sc dgn* Katie Watts; *Cost dgn* Gillian Barstow. Review: *Stage* 11/12/80, 16. Comment: MPS 8741. Mouth and Trousers. Set in Prague during the Nazi occupation, the play concerned an imprisoned Jewish writer and a former stagehand, also due for execution.

80.672 *The Survivor and the Translator* (One-woman show) Leeny Sack (deviser). ACTION SPACE 21/11/80. 1st perfd Performing Garage, New York, 9/8/80?; 1st British perf. Cast: *Stage* 20/11/80, 24. *The Survivor*, *The Translator*, *The Second Generation Performer* Leeny Sack. *Dir* Stephen Borst. Review: *Stage* 11/12/80, 16. Comment: Leeny Sack described the piece as "'a solo theatre work about not having experienced the Holocaust, by a daughter of concentration camp survivors'" (*Stage*).

80.673 *Exchanges* (P) John Cooper. THREE HORSESHOES 22/11/80 (Ln).* Cast: *Stage* 20/11/80, 23. *Samatha* Julie Christian-Young; *Ian* Lewis George; *Francis* Steve Rotherforth; *Martin* Malcolm Wroe. *Dir* William Tanner. Review: *Stage* 4/12/80, 13. Comment: MPS 1110. Pentameters. A disappointing play that did not say much about

a teacher frustrated in love, his colleague, a woman, and a camp neighbor.

80.674 *Twitter of the Dead Nestling* (P) Kazimierz Grochmalski. OVAL HOUSE 22/11/80. 1st British perf. Cast: *Stage* 20/11/80, 24. Barbara Grochmalski, Beata Korczynska. Marek Dworecki, Bogumil Gauden, Wujciech Jaraczewski, Waldemar Ragojska, Przemyslaw Mikolajczak, Tadeusz Zielinski. *Dir* Kazimierz Grochmalski; *Mus* Przemyslaw Mikolajczak. Review: *Stage* 11/12/80, 33. Comment: Teatr Maja (founded by Grochmalski). Performed in Polish. "Four actors and two actresses are seen as individuals of a post-war generation, experiencing a birth of consciousness, accompanied by alienation from a world that inevitably frames their outlooks and attitudes" (*Stage*).

80.675 *Got Nulty* (Feminist mus). SUMA STUDIOS 23/11/80*; trfd to OVAL HOUSE 28/11/80; trfd to KING'S HEAD 8/12/80; trfd to THEATRE SPACE 11/12/80; trfd to YORK AND ALBANY 15/12/80. Cast: *Stage* 20/11/80, 23. Claudia Boulton, Winnie Caves, Didi Hopkins, Carey Davis, Reb Nassauer, Denise Stocklos. Comment: Beryl and the Perils. Also performed at the original Half Moon (date not known), and the Westbeth Theatre Centre, New York, in 1981.

80.676a *Death* (C, 1a) Woody Allen. THEATRE SPACE c. 24/11/80.** Comment: Ariel Theatre Company. Plot: French/2, Walford.

80.676b *God* (C, 1a) Woody Allen. THEATRE SPACE c. 24/11/80. 1st perfd 1975? Plot: French/2, Walford. Comment: Ariel Theatre Company.

80.677 *Ipi-Tombi* (Mus, 2a) Bertha Egnos Godfrey (mus) and Gail Lakier (lyr). WIMBLEDON 24/11/80.** Plot: Bordman/5, 689, Hischak, OTF.

80.678 *The Promise* (P, 2a) Aleksei Arbutov (trans Ariadne Nicolaeff of *Moy bedny Marat*, 1964). UPSTREAM c. 24/11/80.** *Lika* Sally Hughes; Gun Segal, Zaphir Kochanovsky. *Dir* Charles Gosling; *Sc dgn* David Roger. Plot: Griffiths, Hochman, Loney, Matlaw. Review: *Stage* 11/12/80, 16. Comment: Touchstone Theatre Company. The heavy accents of two of the actors detracted from this revival (*Stage*).

80.679 *Molly Bloom's Soliloquy* (P) James Joyce (adpt Patricia Leventon and John Quinn from Joyce's *Ulysses*, 1922). NEW END 25/11/80.** Cast: *Stage* 20/11/80, 23. Patricia Leventon.

80.680 *Hamlet* (T) William Shakespeare. GOLDEN LANE

26/11/80.** Maggie Watkiss, Dave Johnston, Joey Cunningham, Paddy Hayter, Rod Gooddall, Simon Stewart-Richardson, Annie Robinson, Margaret Biereye, Warwick Moreton, Chunky Pilley, John Arnott, Dave Hayter, John Kilby, Shirley Hayter. Reviews: *Observer* 30/11/80, 32; *Stage* 4/12/80, 13. Comment: Footsbarn Theatre. The play was cut to two hours playing time. *Stage* enumerated many of the cuts but still concluded the production was "exciting and worthwhile, not merely novel."

80.681 *Miss Lonelyhearts* (P) Lou Stein (adpt of Nathanael West's novel, 1933). PRINCE ALBERT 26/11/80.* Cast: *Stage* 20/11/80, 24. *Lonelyhearts* Colin Bruce; John Abbott, Kay Adshead, Alan Barker, Eva Lohman, Arthur Nightingale, Joe Praml, Barbara Rosenblat, Elizabeth Stoll, Steven Wale. *Dir* Lou Stein; *Dgn* Wallace Heim. Reviews: *Guardian* 28/11/80, 11; *Stage* 4/12/80, 13; *Times* 10/12/80, 9. Comment: Gate Theatre. Not much of an adaptation, not much of a play (*Guardian*). *Times* was enthusiastic about the "central dynamism" of the adaptation and the production which overcame the limited resources of the venue.

80.682 *Call of Roots* (P) Barinder Kalsi. ICA 27/11/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.683 *Holding the Baby* (P) Rony Robinson. THREE HORSESHOES 27/11/80.* Cast: *Stage* 27/11/80, 12. *Mike Hallam* David Learner; *Felicity Davies* Annie Tyson. *Dir* Michael Hucks. Reviews: *Stage* 18/12/80, 16; *Times* 28/11/80, 12. Comment: Pentameters. The play concerned two teachers having a baby. *Times* found the ideas expressed in it were "not very convincing."

80.684 *Pulp*. RIVERSIDE STUDIOS 27/11/80. Cast: *Stage* 27/11/80, 2. Anna Carteret, Roger Lloyd Pack, David Markham, Gregory de Polnay, George Pravda, Hana-Maria Pravda, Coca Rudolph, Graciela Sanchez, Joseph Yen, Aculay [folk singers], Boris Isarov, Frank Windsor. Comment: Readings from worldwide censored authors, and an extract from Stoppard's *Every Good Boy Deserves Favour*.

80.685 *The Sky's the Limit* (P) Michael Gill. ICA 27/11/80. Comment: Playwrights Cooperative. A rehearsed reading.

80.686 *Strangers and Lovers* (P) Brian Orrell (adpt of D.H. Lawrence, "The Collier's Wife," "Soiree Musicale," "Travelling Companions," and "Intrusions"). OLD RED LION 27/11/80. 1st perf? Cast: *Stage* 27/11/80, 12. Andrew Fell, Meryl Hampton, Peter Joyce, Cliona Nunan, Brian Orrell, Maurice Thorogood, Nina Zucker-

man. *Dir* Stewart Richards; *Dgn* Eugenie Hedley; *Light* David Bartlett. Review: *Stage* 11/12/80, 16. Comment: MPS 1097. Stagecraft Theatre Company. *Stage* commended Orrell on his use of Lawrence's language, and concluded "it is a mark of expert direction that the smooth shift of time and place—from a Nottinghamshire raining village, to high society drawing-room life and from the heat of Mexico to the heart of rural England—renders the whole evening a cohesive and fascinating piece of theatre."

80.687 *Dracula* (P) Hamilton Deane and John L. Balderstone (adpt of Bram Stoker's novel, 1897). YOUNG VIC 28/11/80.** Cast: *Stage* 27/11/80, 12. *Dracula* Robin Hooper; *Van Helsing* Bernard Hill; *Dr. Seaward* Nick Stringer; *Renfield* Chris Darwin; *Lucy Seward* Tracy Ullman; *Maid* Anthea Cooper; *Harker* Nicholas le Provost; *Butterworth* Ian Tyler. *Dir* Alan Dossor; *Dgn* Jane Ripley. Reviews: *Stage* 11/12/80, 15; *Times* 5/12/80, 11. Comment: A Coarse Acting version. "A cast which overplays, underplays and just plays the melodrama for all its values and absurdities" (*Stage*). See also the letter from Stephen Daldry expressing his disgust for the production, *Stage* 18/12/80, 17.

80.688a *The Ghost Sonata* (P [3a]) August Strindberg (trans Elizabeth Sprigge of *Spöksonaten*, 1908). TOWER, CANONBURY, 28/11/80.** Cast: *Stage* 27/11/80, 12; TTC. Plot: Fletcher, Gassner, Hochman, Law, Matlaw, Patterson, Shank, Shipley.

80.688b *Miss Julie* (P, 1a) August Strindberg (trans Elizabeth Sprigge of *Fröken Julie*, 1889). TOWER, CANONBURY, 28/11/80.** Cast: *Stage* 27/11/80, 12; TTC. Plot: Fletcher, French/2, Gassner, Griffiths, Hochman, Law, Matlaw, Patterson, Shank, Shipley, Sobel, Walford.

80.689 *The Middleman* (P, 4a) Henry Arthur Jones. ORANGETREE 28/11/80. 1st perfd Shaftesbury 27/8/1889. Cast: *Stage* 27/11/80, 12. Paul Bradley, Adrienne Byrne, Alexandra Chevitch, Sam Cookson, Janet Ellis, Sue Grantley, Christina Greatrex, Peter Guinness, David Leveaux, Patrick O'Connell. *Dir* Jonathan Morgan. Plot: Bordman/2, 304. Reviews: *Ealing Gazette* 19/12/80, 14; *Guardian* 6/12/80, 11; *New Statesman* 5/12/80, 33; *Stage*: 8/1/81, 11. Comment: Richmond Fringe. "The play is acted with utter emotional sincerity" and served as a reminder that some Victorians were "as preoccupied as our own Warehouse generation with the exploitive power of capital" (*Guardian*). The first New York production was at Palmer's 10/11/1890.

80.690 *Friendship* (C) James Williamson. NEW INN

29/11/80.* Cast: *Stage* 4/12/80, 2. *Sarah Ponsonby* Janet Allen; *Lady Eleanor Butler* Suzanne Delaney; Christina Lohr, Edgar Gray, Andrew McRobb. *Dir* Edgar Gray. Reviews: *Ealing Gazette* 5/12/80, 18; *Stage* 18/12/80, 16. Comment: Playfare Productions. The play concerned the eighteenth-century elopement of Sarah Ponsonby and Lady Eleanor Butler and its happy outcome.

80.691 *Apples* (P) Frances Gray. SOHO POLY c. 1/12/80 (Ln).* Cast: *Stage* 4/12/80, 33. *Jenny Janette* Legge; *Alice Marilyn* Finlay; *Bill* Paul Blake; *Stephen* Paul Dalton. *Dir* Carole Hayman; *Dgn* Louise Belson. Reviews: *Stage* 18/12/80, 16; *Times* 11/12/80, 10. Comment: The play dealt with a couple's marital problems and the wife's sexual experimentation with another man.

80.692 *Elopement after Tea* (P) Joyce Frances Carpenter and Anthony Williams. CHURCHILL HALL c. 1/12/80.* Cast: *Stage* 4/12/80, 33.

80.693 *Frankenstein: A Complete Fabrikation*. THEATRE SPACE 1/12/80 (Lt). Comment. Public Spirit (Manchester).

80.694a *A Distinguished Literary Figure* (P) Roger Stennett. FINBOROUGH ARMS 1/12/80. Cast: *Stage* 27/11/80, 12. Comment: Court Theatre Company. The company for this double bill comprised Edmund Kente, Keith Alexander, Elizabeth Archer, Peter Miles. *Dir* Michael Gaunt; *Dgn* Paul Sayers.

80.694b *One, Two, Three* (P) Roger Stennett. FINBOROUGH ARMS 1/12/80. 1st perfd Le Metro Studio, Bath, 23/6/80. Cast: *Stage* 27/11/80, 12. Comment: Court Theatre Company.

80.695 *Oh! Calcutta!* (Revue, 2a) Open Window (mus, lyr) and other authors. WIMBLEDON c.1/12/80.** Bob Grant, Shulie Bannister, Helen Bee, Maggie Bourgein, Peter Fleetwood, Michael Garrick, Paul Mills, Agnes Stanley, Fiona Douglas Stewart, Suzi Willis, Emlyn Wynne. *Mgr* John Newman, Mark Furness; *Pres* Mark Furness; *Dir*, *Ch* Robert Howe; *Mus arr* Matthew Freeman; *Dgn* Alan Miller Bunford; *Mus dir* Brian Bennett; *Sm* Arnold Fry; *Dsm* Michael Sutin; *Asm* John Philpott, Peter Fleetwood, Helen Bee; *Wm* Elaine Gibbon. Plot: Bordman, Hischak, Wilmeth. Comment: A poster advertising the production was banned from railway stations by British Transport (*Daily Mirror* 27/11/80, 3; *Stage* 4/12/80, 1).

80.696 *Our Boys' Town* (P, 1a) Neil Hornick and Joel Cutrara. THEATRE SPACE 1/12/80; trfd to KING'S HEAD 22/12/80 (Ln).* Cast: *Stage* 27/11/80, 12. Reviews: *Stage*

18/12/80, 16; *Times* 23/12/80, 7. Comment: Phantom Captain. The authors, as “the Foster Brothers,” played “with relish, comic effect and a touch or two of pathos, as two old-timers in a small USA community” ... It is diverting entertainment ... Some of it may be obvious but all of it is bursting with sincerity” (*Stage*). *Times* thought the satiric element needed to be sharper.

80.697 *The People Show No. 86*. HAMPSTEAD 1/12/80. Emil Wolk, Mark Long, Dawn Archibald, Doremy Vernon, George Nisar, Ahmad Kahn, Chahine Yavroya. Reviews: *Guardian* 2/12/80, 9; *New Statesman* 5/12/80, 32–33; *Observer* 7/12/80, 32; *Stage* 11/12/80, 15; *Times* 2/12/80, 9. Comment: *Times* provided a literal description of the show’s elements.

80.698 *Robin Hood* (Panto) Ken Hill and Alan Klein (songs). THEATRE ROYAL, STRATFORD EAST, 1/12/80.* Cast: *Stage* 20/11/80, 2; Theatricalia. *Alan-a-Dale* Pete Stanley; *Captain* Robert Lister; *Friar Tuck* Bill Wallis; *Little John* Andrew Secombe; *Maid Marion* Gillian Bevan; *Mrs. Campbell* Sylvester McCoy; *Page* Dona Distafano; *Prince John* Richard Tate; *Richard the Lionheart* Robert Packham; *Robin Hood* Toni Palmer; *Sergeant* Frank Coda; *Sheriff of Nottingham* Fred Bryant; *Sir Eyesore* Tony Scannell; *Sir Guy of Gisborne* David Boyce; *Tomasina* Nicky Croydon; *Will Scarlet* Jimmy Winston. *Dir* Ken Hill; *Dgn* Sarah Pauley; *Assist dgn* Monika Biskupek; *Light* Nick Moon; *Mus dir* Bunny Thompson, Francis Cork; *Fight arr* Geoffrey Freshwater; *Sm* John Gorringer; *Dsm* Dona Distefano; *Asm* Robert Packham. Reviews: *Guardian* 16/12/80, 9; *Stage*: 8/1/81, 18–19; *Times* 15/12/80, 8. Comment: MPS 1075. “A palpable hoot” (*Guardian*). A “Sherwood Forest knees-up . . . not much plot, but plenty of action” (*Times*).

80.699 *Stop the World—I Want to Get Off* (Mus, 2a) Leslie Bricusse (bk, mus, lyr) and Anthony Newley (bk, mus, lyr). HEATHAM HOUSE 1/12/80.** Plot: Best/62, 57, Bordman/5, 628, Gänzl, Hirschak, Kennedy, Loney, OTF.

80.700 *Not Quite Jerusalem* (D, 2a) Paul Kember. COURT 2/12/80.* 41 perf. Cast: *Stage* 27/11/80, 12; *Variety* 10/12/80, 106. *Mike* Philip Davis; *Gila* Leslee Udwin; *Pete* Kevin McNally; Bruce Alexander, Bernard Strother, Annie Hayes. *Dir* Les Waters; *Sc dgn* Peter Hartwell. Plot: Fletcher. Reviews: *Guardian* 3/12/80, 10; *New Statesman* 12/12/80, 22–23; *Observer* 7/12/80, 32; *Spectator* 13/12/80, 22; *Stage* 11/12/80, 15; *Times* 3/12/80, 14; *Tribune* 26/12/80, 7; *Variety* 10/12/80, 106. Comment: MPS 1039. Given a rehearsed reading at the Theatre Upstairs on 25/7/80. “An apparent winner. Kember has an evident and impressive talent for plotting, for funny lines, and for plausible characters” (*Variety*).

“An excellent first play” (*Tribune*). “Using the kibutz as the setting for this parable is a brilliant stroke” (*Spectator*). “A play that seeks to explore without distorting, explain without patronising, a most auspicious debut” (*New Statesman*). “An insidiously clever piece of writing, paced to a nice comic trot but structured to finally question the basis of British life” (*Times*).

80.701 *Shakespeare’s Sister* (P) Gillian Hanna (trans). ICA 2/12/80. 1st British perf. Cast: *Stage* 27/11/80, 12. Chris Bowler, Josefina Cupido, Gillian Hanna, Mary McCusker, David Bradford, John Slade, Hannah Beardon. *Dir* Hilary Westlake; *Dgn* Gemma Jackson; *Light* Steve Whitson. Reviews: *Guardian* 5/12/80, 11; *Stage* 11/12/80, 15; *Times* 5/12/80, 11; *Tribune* 26/12/80, 7. Comment: Monstrous Regiment. First devised and played in Paris by Théâtre de l’Aquarium. The play was concerned with young women getting caught in the trap of marriage and not realizing the drudgery involved. *Times* said the images worked better than the words. “Many short and pungent sequences, alive with the influences of music halls, pantomime, Elizabethan drama and surrealist art, sketch the insidious conventions which tie women to the sink and cooker” (*Stage*).

80.702 *Certain Scenes [from a House in Darkness]*. OVAL HOUSE 3/12/80. 1st perfd Humberside, Hull, 25/11/80. Comment: MPS 1255. Impact Theatre.

80.703 *Don Juan* (P) Robert David MacDonald. ROUND HOUSE 3/12/80. 1st perfd Citizens, Glasgow, 7/11/80. *Don Juan* Patrick Hannaway; *Comendador* Steven Dartnell; *Leporello* Roger McKern; Di Trevis, Angela Chadfield, Sian Thomas, Ida Schuster. *Dir*, *Dgn* Philip Prowse. Reviews: *Gay News* 11/12/80, 31; *Guardian* 4/12/80, 8; *New Statesman* 12/12/80, 23; *Observer* 7/12/80, 32; *Spectator* 13/12/80, 22; *Stage* 11/12/80, 15; *Times* 4/12/80, 22. Comment: MPS 1241. Citizens Theatre, Glasgow. *Gay News* objected to “its general nastiness about sex and its particularly virulent brand of misogyny.” The play lacked the wit, emotion, and theatricality that used to be found in Anouilh’s work (*Observer*). “A rather top-heavy mixture of Anouilh and Wilde, Shaw and Rochefoucauld: rich but overweight” (*Guardian*). “Combines flashy theatricalism and non-dramatic literary posturing to a degree that evokes the university stage at its most self-admiring ... too much of the playing ... rises no higher than a narcissistic sneer” (*Times*).

80.704 *Hiawatha* (P for children, 2a) Michael Bogdanov (adpt of Henry Wadsworth Longfellow, *The Song of Hiawatha*, 1855). OLIVIER 3/12/80 (morning and mat).** 194 perf. Cast: NTA; *Stage* 4/12/80, 12. *Nokomis* Yvonne

Bryceland; *Chibiabos* Joss Buckley; *Nawadaha* James Carter; *Minnehaha* Terry Diab; *Nokomis* Jane Evers; *Kwasind* Michael Fenner; *Iagoo* John Normington; *Mudjekeewis* Robert Oates; *Gitche Manito* William Sleigh; *Pau-Puk-Keewis* Jeff Teare. *Hiawatha* Frederick Warder; *Gitche Manito* Peter Needham; *Kwasind's Mother* Rosie Kerslake. *Dir* Michael Bogdanov; *Dgn* Marty Flood; *Light* Chris Ellis; *Mus* Michael Gregory, Joss Buckley. Plot: Fletcher, French/2. Reviews: *Guardian* 11/12/80, 11; *Observer* 14/12/80, 27; *Stage* 18/12/80, 15; *Times* 11/12/80, 10. Comment: MPS 1132. National Theatre. Press performance 10/12/80. Performed at 11:00am and 2:00pm. Both the *Guardian* and *Observer* reviews were imitations of Longfellow's verse. "It is no surprise to find how completely the present show takes possession of the Olivier stage after its cramped appearance at the Young Vic" (78.673) (*Times*). The production remained in repertory until 25/1/83.

80.705 *Dig for Victory* (C with songs) Cliff Hanger Company. BULL AND GATE 4/12/80.** Robin Driscoll, Peter Robinson, Rebecca Stevens, Tony Haase, Tony Hawksworth. Review: *Stage* 11/12/80, 16. Comment: Cliff Hanger Theatre Company. "One long hoot as the French Underground extend the Bakerloo Line across Western Europe and MI5 hatch a plot involving a potato which turns the Fuhrer's moustache green. The war effort in this gloriously outrageous, over-the-top romp centres on the Whitecliffe family of Hove" (*Stage*).

80.706a *Fool's Gold* (P). BRITISH COUNCIL STUDENTS CENTRE 4/12/80. Cast: *Stage* 4/12/80, 33. Comment: Small World Theatre. The company for this double bill comprised Patti Webb, Toby Philpott, Franki Anderson. *Dir* Barry Grantham.

80.706b *Sweet Poison* (P). BRITISH COUNCIL STUDENTS CENTRE 4/12/80. Cast: *Stage* 4/12/80, 33. Comment: Small World Theatre.

80.707 *Remember Me?* (P) Tony Marchant. SQUARE THING, THEATRE ROYAL, STRATFORD EAST, 4/12/80.* Cast: *Stage* 4/12/80, 12. *Saff* John Fowler; *Mick* Andrew Paul. *Dir* Adrian Shergold. Plot: Bull/2. Reviews: *New Statesman* 12/12/80, 23; *Stage* 18/12/80, 16; *Times* 8/12/80, 7. Comment: MPS 1114. A schoolboy returns "to his old school early one morning to work out his situation. With his clownish friend, he wrestles with the problem of where school left him" (*Stage*). The "play is raw stuff, private classroom articulations of pain rather like the pain in *Gotcha* and *Class Enemy*" (*Times*).

80.708 *Toi l'artiste . . . dis-nous quelque chose* (One-man show) Jean Rougerie. INSTITUT FRANÇAIS 4/12/80.

1st perfd Le Sélénite, Salle 1, Paris, 5/23/79.

80.709 *Vermouth* (P) Chris Ward. THEATRE SPACE 4/12/80.** Cast: *Stage* 4/12/80, 12. Francesca Hamilton, Charlotte West-Oram. *Dir* Julian Sands; *Dgn* Pamela Marre. Review: *Stage* 18/12/80, 16. Comment: "An ambitious but somewhat overblown piece about the deeply-felt relationship of two young sisters, Julie and Suky" (*Stage*).

80.710 *The Maids* (P, 1a) Jean Genet (anon trans of *Les bonnes*, 1947). BRITISH THEATRE ASSOCIATION 5/12/80.** Cast: *Stage* 4/12/80, 12. Sabena Downing, Jane Collard, Deborah Klein. *Dir* Amanda Price. Plot: French/2, Gassner, Hochman, Kabatchnik/2, Law, Matlaw, Patterson, Salem, Walford. Comment: Soi Disant Theatre Company.

80.711 *Mothers of Invention* (P) Jennifer Armitage. ICA 6/12/80. Comment: Monstrous Regiment. A rehearsed reading.

80.712 *Treasure on Tortoise Island* (P) John Carlyle and Chris Pickles (mus). CURTAIN 6/12/80 (m). 1 perf. 1st perf? Cast: *Stage* 4/12/80, 12. Christopher Leaver, Jenny Cox, Stephen Phillips, Daryl Back, Alan Wilson, Chris Pickles, Bob Stafford, Leona Thomas. Comment: MPS 1137.

80.713 *A View from the Bridge* (P) Arthur Miller. QUESTORS 6/12/80.** Cast: QTA. Plot: Best/55, 69, Bordman, Bordman/4, 330, Bronner, Bryer, Dorney, Fletcher, Hischak, Hochman, Matlaw, Patterson, Salem, Shank, Wilmeth.

80.714 *Shakespeare—The Wonder of Our Age* (Ent) Richard Hampton and David Weston (devisers). OLD VIC 7/12/80. 1 perf. Cast: *Stage* 4/12/80, 12. Judi Dench, Timothy West. Comment: "A lively entertainment in words and music in which the actors treat themselves and the audience to their favourite Shakespearian roles" (*Times* advt).

80.715a *A Man's Best Friend* (Episode) James Saunders. BARLEY MOW c. 8/12/80 (Ln).** Cast: *Stage* 11/12/80, 33. Review: *Ealing Gazette* 12/12/80, 16. Comment: The company for this double bill comprised Charlotte Perrin, Ron Webster. *Dir* Peter Holt.

80.715b *Score* (P, 1a) Lyndon Brook. BARLEY MOW c. 8/12/80 (Ln).** Cast: *Stage* 11/12/80, 33. Review: *Ealing Gazette* 12/12/80, 16.

80.716 *Tights* (P) Jacqui Finch. ELEPHANT 8/12/80

(Ln).** Cast: *Stage* 4/12/80, 33. Jacqui Finch, Jill Bauld. *Dir* Jonathan Paine Holloway. Comment: Nipple Theatre.

80.717 *More Out than In* (C) Bernard Kops (based on his novel, *On Margate Sands*, 1978). BUSH 9/12/80. 1st perfd Midland Group Gallery, Nottingham, 29/9/80. Cast: *Stage* 11/12/80, 2. *Mrs. Killick* Caroline Hunt; *Brian* Bill Stewart; Alan Collins, Cotchie D'Arcy, Rod Lewis, Tony Portacio, Simon Shaw, Tamara Steele. *Dir* Ron Pember; *Dgn* Mike Becket. Reviews: *Guardian* 11/12/80, 11; *New Statesman* 19/12/80, 50; *Spectator* 20/12/80, 37; *Tribune* 26/12/80, 7. Comment: MPS 1048. CV1 Theatre Company. "A tearful and old-fashioned melodrama about a small group of mentally disturbed or inadequate people" (*Guardian*). "At times highly evocative of the normality of mental illness" (*Tribune*). *Spectator* said all but one of "the characters are desperately and tragically uninteresting."

80.718 *Television Times* (P, 2a) Peter Prince. WAREHOUSE 9/12/80.* 45 perf. Cast: RSCA; *Stage* 4/12/80, 12; Theatricalia. *Clive Heap* Malcolm Storry; *Mark Craven* Ron Cook; *Nick Croucher* Peter Chelsom; *Paul Prior* Karl Johnson; *Penny* Brenda Fricker; *Roy Bond* Richard O'Callaghan; *Sarah* Anna Nygh; *Waiter* Geoffrey Kirkness. *Dir* Stephen Frears; *Dgn* Mary Moore; *Light* Michael Calf; *Mus* George Weigand. Reviews: *Guardian* 9/12/80, 9, 10/12/80, 10; *Illustrated London News* 1/2/81, 63; *New Statesman* 19/12/80, 49–50; *Observer* 14/12/80, 27; *Spectator* 20/12/80, 37; *Stage* 18/12/80, 15; *Times* 10/12/80, 9. Comment: MPS 1088. Royal Shakespeare Company. *Spectator* described the piece as "a picture of electronic Grub Street" that possessed "the engaging quality of a genre play written from the inside." *New Statesman* found it predictable and given to burlesque. *Observer* was not engaged by the middle portions of the play. *Times* said the piece "contains some half-dozen unrelated showbiz fables" which the production and acting pulled together. "On the whole a rather tiring exposure of some exceptionally tiresome people" (*Illustrated London News*).

80.719 *It's Magic* (Revue). PRINCE OF WALES 10/12/80. Cast: *Stage* 4/12/80, 12; *Variety* 17/12/80, 86. Paul Daniels, Karen Kay, Compagnie Philippe Genty, Jean-Claude and Yvette; Fred Peters Dancers (Kerry Beddows, Cathy Cordez, Natalie Harris, June Ingham, Angela Laws, Debbie McGee, Jeanne Mattocks, Amanda Newman, Alison Richards, Sally Temperley). *Lic* Prime Presentations Ltd.; *Chm* Richard M. Mills; *Pres* Bernard Delfont, Richard M. Mills; *Dir* Dick Hurrant; *Sc dgn* Tod Kingman; *Ch* Fred Peters; *Assist Ch* Dawn Macdonald; *Mus dir* Paul Burnett. Plot: OTF/2. Reviews: *Guardian* 12/12/80, 11; *Stage* 18/12/80, 10; *Variety* 17/12/80, 86.

Comment: Paul Daniels, "a prepossessing, personable, funny and, not least, artful illusionist," was the featured performer (*Variety*). "No artist can look back over the past ten years with more satisfaction than Paul Daniels, who began the seventies as a club turn and ends the first year of the eighties with his own show in the heart of the West End" (*Stage*).

80.720 *Babes in the Wood* (Panto) John Morley. RICHMOND 12/12/80. *Nurse Teresa Glucose* V.A.T. Terry Scott; *Robin Hood* Anita Harris; *Bernard the Bad* Bernard Bresslaw; *Maid Marion* Hillie; Christopher Timothy, The Three Squires, The Barbara Speake Babes, Ward Allen, Eric Flynn. *Dir* Roger Redfarn. Reviews: *Guardian* 22/12/80, 9; *Stage*: 8/1/81, 18. Comment: "The show is virtually an anthology of pantomime," with patriotism, showbiz, speciality acts, slapstick, song sheets, and a coherent story line (*Guardian*).

80.721 *Mother's Day* (P) Rose Tremain. ICA 13/12/80. Comment: Monstrous Regiment. A rehearsed reading.

80.722 *Tintin and the Black Island* (P for children) Geoffrey Case (adpt of Hergé's books). ARTS 13/12/80. 1st perfd Ayrshire 2/12/77 (touring prod). Cast: *Stage* 11/12/80, 14. *Tintin* Richard Drabble; *Thompson* Ron Chenery; *Thomson* Michael Cassidy; *Dr. Muller* Haluk Bilginer; *Ivan* Hugh Hayes; *Olga* Leda Hodgson; Carl Heap, Alex Dalmaine. *Dir* Tony Wredde; *Dgn* Mark Wheeler; *Light* Angus Stewart. Reviews: *Guardian* 16/12/80, 9; *Stage* 2/1/81, 9. Comment: MPS 1109. Unicorn Theatre. "Tony Wredde's good, clean production is stuffed with skulduggery and knockabout nonsense ... Mark Wheeler's one-dimensional sets recreate the Tintin cartoons with delicious accuracy" (*Guardian*).

80.723 *Dirty Work: A Victorian Evening* (Anthology). ORANGE TREE 15/12/80. Cast: *Stage* 11/12/80, 14. Paul Bradley, Adrienne Bryne, Alexandra Chevitch, Barrie Cookson, Janet Ellis, Sue Grantley, Christina Greatrex, Peter Guinness, David Leveaux, Patrick O'Connell. *Dir* Jonathan Morgan. Comment: Richmond Fringe. An anthology of Victorian farce, melodrama, songs and recitations.

80.724 *Joseph and the Amazing Technicolor Dreamcoat* (Mus, 2a) Andrew Lloyd Webber (mus) and Tim Rice (bk, lyr) and Ray Galton and Alan Simpson. VAUDEVILLE 15/12/80.** Cast: *Stage* 11/12/80, 14. *Joseph* Jess Conrad; *Jacob, Potiphar* Peter Lawrence; *Benjamin* John Melvin; *Potiphar's Wife* Mandy Demetriou; *Pharoah* Dave Mayberry; *Narrator* Leo Andrew; Lewis Barber, Odette Bridgwater, Derek Connell, Mickie Driver, Tessa Hatts, Hugh Janes, Dave Mayberry, Roy Miles, David

O'Brien, John Ogilvie, Jan Revere, Oliver Robins, Steve Simmonds. *Pp* Peter Saunders Theatres Ltd.; *Lic* Peter Saunders; *Pres* Bill Kenwright, Alan Cluer; *Dir* Bill Kenwright; *Cost dgn* David Terry; *Ch* Henry Metcalfe; *Mus dir* Keith Hayman. Plot: Bordman/5, 709, Fletcher, Gänzl, Hischak, Kennedy, OFT. Reviews: *Stage* 2/1/81, 9; *Times* 16/12/80, 9. Comment: *Times* indicated ways in which the piece had been expanded into a full evening's entertainment. A twelve-week engagement.

80.725 *The People Show Cabaret* (Cabaret). BATTERSEA ARTS CENTRE 15/12/80. 5 perf. Comment: Performed earlier (10/10/80) at the People Show Studios, Bethnal Green, London, E2.

80.726 *Shadow Play* (P with mus) Noël Coward. KING'S HEAD 15/12/80. 1st perfd Opera House, Manchester, 18/10/35. Cast: *Stage* 11/12/80, 14. *Simon* John Standing; *Victoria* Estelle Kohler; *Merelina* Kendall, *Nichola* McAuliffe, *Simon* Elson, *Lizzie* Romilly, *Anthony* Hyde, *Malcolm* Mudie. *Dir* Peter Stevenson, *Andy* Hinds; *Dgn* Norman Coates; *Mus dir* Henry Ward. Plot: Best/36, 436–37, Fletcher, French/2, Hischak, Hochman, Mander/4, Matlaw, Shipley. Reviews: *Gay News* 8/1/81, 5; *Guardian* 16/12/80, 9; *Observer* 21/12/80, 25; *Stage* 24/12/80, 11; *Times* 16/12/80, 9. Comment: Also performed was the one-act opera, *A Man of Feeling* by Stephen Oliver. A good revival “thanks to Peter Stevenson’s quilted production and two commanding performances” by John Standing and Estelle Kohler (*Guardian*). “It is the music which makes the play possible in that tiny space” (*Times*).

80.727 *Toad of Toad Hall* (P) A. A. Milne (adpt of Kenneth Grahame, *The Wind in the Willows*, 1908). OLD VIC 15/12/80 (m).** Cast: *Stage*: 18/12/80, 36; *Theatricalia*. *Anthony* Best, *Yvette* Byrne, *Graham* Chinn, *Pamela* Ellis, *Toni* Green, *Janice* Halsey, *Edward* Hibbert, *Bob* Hornery, *Barrie* Jamieson, *David* King, *Ross* Macfarlane, *Christopher* Merrick, *Nigel* Nobes, *Alan* Palmer, *Sarah* Prince, *Philippa* Ritchie, *Myra* Sands, *Ian* Talbot, *Christina* Thornton, *Frank* Vincent, *Terry* Wale, *Sue* Woodley. *Dir* David Conville; *Dgn* Peter Rice; *Ch* Miranda Fellowes; *Light* Brian Benn; *Mus dir* David Firman; *Mus* H. Fraser-Simson. Plot: French, French/2. Reviews: *Guardian* 18/12/80, 9; *Stage*: 8/1/81, 20. Comment: Richard Goolden, the original Mole, was in the audience for this fiftieth anniversary performance of the play.

80.728 *Aladdin* (Panto) Chris Emmett. SHAW 16/12/80. Cast: *Stage* 18/12/80, 36. *Maureen* Scott, *Anthony* Collin, *Edward* Brayshaw, *Graham* Richards, *Cherry* Gillespie, *Norman* Warwick, *Kenneth* Caswell, *Crispin* Gillbard,

Peter Sowerbutts. *Dir* Kim Grant; *Dir* Joan Jefferson Farjeon; *Ch* Kenn Oldfield; *Light* Mark Jonathan, *David* Horn; *Mus dir* Peter Durrent. Reviews: *Guardian* 18/12/80, 9; *Stage*: 8/1/81, 18; *Times* 29/12/80, 13. Comment: “An old fashioned exercise in good clean fun” (*Guardian*). “Tells a story without too many digressions ... [with] some promising new twists in the tale” (*Times*).

80.729 *Canterbury Tales* (P) Phil Woods (adpt of Chaucer) and Michael Bogdanov and Andrew Branch (mus) and Chris Barnes (mus). ROUND HOUSE 16/12/80.** 34 perf. *Micky* O'Donoghue, *Anthony* Milner, *John* Labanowski, *Bev* Willis, *Lesley* Mackie, *Jane* Paton, *Terry* Taplin. *Dir* Michael Bogdanov; *Dgn* Paul Bannister; *Light* Chic Reid. Plot: Fletcher. Reviews: *Guardian* 24/12/80, 15; *Stage* 2/1/81, 9; *Times* 29/12/80, 13. Comment: Young Vic Company. *Times* noted the pre-performance presence of the cast in the bar and the auditorium that generated “rowdiness” compatible with the performance itself.

80.730 *Le cirque imaginaire* (Circus) Victoria Chaplin and Jean-Baptiste Thiérrée and Lionel Epailard (mus). RIVERSIDE STUDIOS 16/12/80.** Cast: *Stage* 16/10/80, 33. *Victoria* Chaplin, *Jean-Baptiste* Thiérrée. Reviews: *Guardian* 17/12/80, 10; *Stage* 24/12/80, 11; *Times* 17/12/80, 9. Comment: A successful revival (*Guardian*). *Times* noted there was new material in the second half of the show.

80.731 *Cunning Stunts Christmas Show* (Ent). TRICYCLE 16/12/80. *Jan* Dungey, *Norma* Cohen, *Helen* Crocker, *Plume* Tarrant, *Sally* Davies, *Sally* Davis, *Sarah* Krish, *Sally* Forth, *Bernie* Sabbath. *Dir* Jan Dungey; *Cost dgn* Wendy Freeman. Reviews: *Guardian* 19/12/80, 10; *Stage*: 8/1/81, 11. Comment: The linking themes of the various sketches had to do with energy and technology.

80.732 *Fossil Face* (Christmas fantasy) Peter Godfrey. NATURAL HISTORY MUSEUM 16/12/80.* Review: *Stage*: 8/1/81, 14. Comment: MPS 1117. Rational Theatre Company.

80.733 *Hell Is Empty, All the Devils Are with Us* (Show). OVAL HOUSE 16/12/80. Cast: *Gay News* 11/12/80, 7; *Stage* 18/12/80, 4. Review: *Gay News* 8/1/81, 19. Comment: Glorious Theatre of Phantasy. “The ‘phantasy’ plot which culled bits from Hitler’s writings dealt with the serious theme of the suffering of Jews under Fascism,” but the piece was very confusing (*Gay News*).

80.734 *Milligan Again*. NEW INN 16/12/80. 1st perf? Cast: *Stage* 11/12/80, 14. Comment: Witsend Theatre

Company.

80.735 *The Nativity* (P) [Tony Harrison et al.]. COTTESLOE 16/12/80.** Brian Glover, Jack Shepherd, Dai Bradley, J. G. Devlin, Edna Doré, Tony Haygarth, Barrie Rutter, Bryan Pringle, John Tams. *Dir* Bill Bryden. Review: *Guardian* 29/12/80, 9. Comment: Part One of *The Passion*. “Drama at its most genuinely festive” (*Guardian*).

80.736 *Robbin’ the Rich* (P) Dave Fox and Louis O’Neill (mus). CHAT’S PALACE 16/12/80. Cast: *Stage* 11/12/80, 14. *Dir* Graham Downes. Review: *Stage*: 8/1/81, 14.

80.737 *Trelawny of the “Wells”* (Ca, 4a) Arthur W. Pinero. OLD VIC 16/12/80.** Cast: Theatricalia. *Miss Trafalgar Gower* Georgine Anderson; *William Ablett, O’Dwyer* John Baddeley; *Captain de Foenix, Mr. Hunston* Richard Clifford; *Clara de Foenix, Miss Brewster* Prim Cotton; *Miss Violet Sylvester (Mrs. Telfer)* Yvonne Coulette; *Sarah* Felicity Finch; *Sir William Gower* Bill Fraser; *James Telfer* Lionel Hamilton; *Tom Wrench* Robert Lindsay; *Charles, Mr. Denzil* Patrick Marley; *Ferdinand Gadd* Neil McCaul; *Rose Trelawny* Lynne Miller; *Avonia Bunn* June Ritchie; *Arthur Gower* David Shaughnessy; *Imogen Parrott* Belinda Sinclair; *Doorkeeper* Derek Smee; *Mrs. Mossop* Jo Warne; *Augustus Colpoys* Ken Wynne. *Dir* Timothy West; *Dgn* Peter Rice; *Light* Mick Hughes; *Assist dir* Cyril Kinsky; *Pd mgr* Mick Wicks; *Assist pd* Anna Kerrigan; *Co. mgr* Michael Throne; *Sm* Trevor Ingman; *Dsm* Sue Darke; *Asm* Sarah Whiting; *Wm* June Browning; *Pq* Robbie Gardner, Wendy Goodman, Simon Wigs; *Sc bld, Sc* Kimpton Walker Ltd.; *Cost* Bermans, Nathans, Lunita Williams. Plot: Best/94, 70, Demastes/1, Fletcher, Hischak, Hochman, Lazenby, Matlaw, Patterson, Salem, Shipley, Sobel. Reviews: *Guardian* 17/12/80, 10; *Illustrated London News* 1/2/81, 63; *Observer* 21/12/80, 25; *Spectator* 3/1/81, 23; *Stage* 24/12/80, 11; *Times* 17/12/80, 9. Comment: “Timothy West’s scrawny new production ... makes [the play] look like a rather faded period piece” (*Guardian*). “A heavy provincial air descended upon the production” (*Spectator*). *Times* commended this production of Pinero’s “irresistibly affectionate tribute to the mid-Victorian theatre of his youth.” “Timothy West has directed *Trelawny* with an affection that matches Pinero’s” (*Illustrated London News*).

80.738 *The Amusing Spectacle of Cinderella and Her Naughty-Naughty Sisters* (Panto) Martin Duncan (bk, mus). LYRIC, HAMMERSMITH, 17/12/80.** Cast: *Stage* 27/11/80, 1. *Cinderella* Lesley Duff; Robert Schofield, Ian Bartholomew, Eleanor Bron, Arthur Cox, Andrew Hall, Alison Steadman, John Dicks, James Saxon, Susan

Jameson, Felicity Harrison, Christopher Owen, Richard Derrington, Martin Duncan, Deborah Findlay, Christopher Ashley, Bob Critchley. *Dir* Martin Duncan, John Dove. Reviews: *Ealing Gazette* 12/12/80, 16; *Guardian* 16/12/80, 8, 19/12/80, 9; *Observer* 28/12/80, 27; *Spectator* 3/1/81, 23; *Stage*: 8/1/81, 19; *Times* 19/12/80, 9. Comment: *Spectator* “highly recommended [it] for children,” but missed such elements as “stand-up comics, chorus girls and music hall turns.” *Times* described the pantomime as “quirky,” but “rhythmic and rollicking” musically, and with an interesting fairy godmother from Eleanor Bron.

80.739 *Cinderella* (Bsq panto) H. J. Byron (adpt Maurice Browning) and Geoffrey Brawn (mus arr). PLAYERS’ 17/12/80.** Cast: *Stage* 18/12/80, 36. Anthony Bateman, Roslyn Riley, Josephine Gordon, Hope Jackman, Graham Trew, Clifton Todd, Richard Freeman, Eleanor McCreedy, Lisa Wescott, Victoria Duncan, Wendy Jones, Michael Boothe, Christopher Wren, John Rutland, Shirley Rayner, Susan Flannery, Helen Garton, Patrick McCarthy, Jeremy Browne, Ronnie Grainge. *Dir, Dgn* Reginald Woolley; *Staged* Doreen Hermitage; *Cost dgn* Reginald Hanson, Victoria Norrington. Reviews: *Guardian* 29/12/80, 9; *Stage*: 8/1/81, 18; *Times* 29/12/80, 13. Comment: *Guardian* approved the modern interpolations, both verbal and musical. “At least it supplies puns that are worth groaning at and a formula that guarantees absurdity on the grand scale” (*Times*).

80.740 *Dangerous Corner* (P, 3a) J. B. Priestley. AMBASSADORS 17/12/80.** Cast: *Stage* 11/12/80, 14; Theatricalia. *Freda Caplan* Jennifer Daniel; *Miss Mockridge* Madeleine Newbury; *Betty Whitehouse* Stacy Dorning; *Olwen Peel* Ann Lynn; *Charles Stanton* Peter Dennis; *Gordon Whitehouse* Anthony Daniels; *Robert Caplan* Clive Francis. *Pp* Ambassadors Theatre Ltd.; *Lic* J. F. Herbert Jay; *Pres* Peter Bridge; *Dir* Robert Gillespie; *Dgn* Robin Archer; *Light* Mick Hughes; *Sm* Richard Andrews; *Dsm* Mary Stewart-David; *Asm* Gregory Day, Nano Nagle; *Cost supervisor* Pam Smith; *Wm* Heather Howell. Plot: Best/32, 410, Bordman/4, 64–65, Demastes/1, DeVitis, 128–35, Fletcher, Gunn, Hischak, Hochman, Kabatchnik/2, Law, Loney, 182, Matlaw, Patterson, Salem, Shipley, Vinson. Reviews: *Guardian* 19/12/80, 9; *Illustrated London News* 1/2/81, 63; *Observer* 28/12/80, 27; *Spectator* 3/1/81, 23; *Stage* 18/12/80, 29, 2/1/81, 9; *Times* 18/12/80, 9; *Variety* 31/12/80, 56, 58. Comment: *Variety* averred the “melodrama [was] so anachronistic that the audience has no choice to but laugh where no laugh was intended.” “A good cast, efficiently directed by Robert Gillespie, plays it straight” (*Spectator*). *Times* agreed with *Spectator* about the cast and said of the play that “it still works like

a sturdy old hurdy-gurdy grinding out a maddingly unforgettable tune." *Guardian* said the final five minutes redeemed the play.

80.741 *The Merry Widow* (MP, 3a) Victor Léon and Leo Stein (English version Christopher Hassall; revised Milton Lazarus [adpt of Victor Léon and Leo Stein, *Die lustige Witwe*, 1905] and Forman Brown (lyr) and Franz Lehár (mus). COLISEUM 17/12/80.** Plot: Bordman, Bordman/5, 236, Gänzl, Green, Hischak, Shipley, Wilmeth. Cast: *Stage* 24/12/80, 2. Reviews: *Gay News* 8/1/81, 21; *Guardian* 19/12/80, 9; *Stage*: 8/1/81, 11. Comment: Nicolai Gedda and Hildegard Heichele appeared as guest artists at the gala performance on 30/12/80 "to celebrate the 75th anniversary of the operetta's premiere" (*Stage*). "This revival has been polished up with splendid vitality by Peter Foster" (*Guardian*).

80.742 *The Revolt* (P) Auguste de Villiers de L'Isle-Adam (trans Donald Watson of *La révolte*, 1870). NEW END 17/12/80. Cast: *Stage* 11/12/80, 14. Susan Hampshire, Olivier Pierre. *Dir* Simone Benmussa; *Dgn* Simone Benmussa, Liz da Costa. Reviews: *Guardian* 18/12/80, 9; *Observer* 21/12/80, 25; *Spectator* 3/1/81, 23; *Stage* 24/12/80, 11; *Times* 18/12/80, 9. Comment: MPS 1188. The play dealt with a marriage verging on a breakdown. *Guardian* commended the hour-long piece but thought it was short on convincing details. "You have to keep reminding yourself that it was written in 1870, and is thus a striking anticipation of modern feminism" (*Observer*). Simone Benmussa's production "merely painted a chilly intellectual picture of passion" (*Times*).

80.743 *Snakes and Ladders* (MP) Matthew Solon and Peter Fincham (mus, lyr). YOUNG VIC STUDIO 17/12/80.** *Dir* Peter Kinsey; *Mus dir* Peter Fincham; *Dgn* Barry Parman; *Ch* Sue Mayo. Review: *Stage* 18/12/80, 13.

80.744 *The Water Babies* (Mus for children) John Taylor (mus, bk, lyr; adpt of Charles Kingsley's book, 1853) and Willis Hall (bk). TOWER, CANONBURY, 17/12/80.** Cast: *Stage* 11/12/80, 14; TTC. Plot: OTF.

80.745 *What a Job!* (P) Michael Belbin and Peter Watson. THEATRE UPSTAIRS 17/12/80.* Comment: MPS 1139. Activists Youth Theatre.

80.746 *On the Wilde Side* (Ent) Paddy Wilde and Michael O'Sullivan. LAST CHANCE 18/12/80. 1st perf'd Edinburgh Festival 1977. Cast: *Stage* 18/12/80, 14. Comment: West 14 Theatre Company.

80.747 *The Rivals* (C) Richard Brinsley Sheridan. GREENWICH 18/12/80.** Cast: *Stage* 18/12/80, 14. *Mrs. Malaprop* Joyce Grant; *Sir Anthony Absolute* Anthony Sharp; *Captain Absolute* Tim Woodward; *Faulkland* Nickolas Grace; *Bob Acres* Enn Reitel; Karl Howman, Peter Walmsley, Marilyn Cutts, Nina Thomas, Clare Higgins, John Trammer, Ivan Beavis, Anthony Watkins. *Dir* Patrick Mason; *Dgn* Frank Conway; *Light* Brian Harris; *Fight arr* Malcolm Ranson. Plot: Fletcher, Hochman, Law, Patterson, Salem, Shank, Shipley, Sobel. Reviews: *Guardian* 20/12/80, 11; *Observer* 28/12/80, 27; *Spectator* 3/1/81, 23; *Stage* 2/1/81, 9; *Times* 19/12/80, 9. Comment: *Spectator* singled out Nickolas Grace for his "show-stealing performance"; *Times* also complimented Grace, but thought little of the production overall. For *Observer* the production was "something of a bore," but worth seeing because of Grace.

80.748 *Cinderella* (Panto, 2a) John Morley. WIMBLEDON 20/12/80. Cast: *Stage* 18/12/80, 37. *Baron Hardup* Henry McGee; *Buttons* Frankie Howerd; *Cinderella* Veronica Page; *Martina* Terry Gardener; *Billy Jean* Derek Royle; *Prince Charming* David Bexon; *Dandini* Les Ames; *Old Meg* Nancy Gabrielle; *Sir Harold Highrent* David Davenport; *Fairy Godmother* Samantha Hughes; *Palace Footman* Roy Heather; The Honey Monster and Uggi; *Newnes Dancers* Sue Burgess, Rosemary Chapman, Simon Charles Page, Diane Neaser, Fiona Simmons, Geoffrey Steer, Helen Titmus; *Fairies, Goblins, Demon Sprites* Natalie Allen, Maria Bohan, Joanna Bridgland, Helen Collins, Joanna Cridlin, Tracy Dixon, Sarah Halliday, Corinne Monaco, Chloe Ryan, Sarah Scutts, Jill Stechman, Lisa Suguy. *Mgr dir*, *Pres* John Newman, Mark Furness; *Dir* Tom Hawkes; *Ch* Jan Lynton; *Mus dir* David O'Brien/John Dawson; *Sm* Roy Heather; *Dsm* Danny B. Thorpe; *Asm* Sue Burgess, Adele Furness, Diane Neaser, Fiona Simmons. Reviews: *Guardian* 24/12/80, 15; *Stage*: 8/1/81, 19. Comment: The piece starred Frankie Howerd who was "still a remarkable spectacle ... [and] the real attraction" (*Guardian*).

80.748.2 *Ermyntrude and Esmeralda* (P) Lytton Strachey (based on his short story, 1913). NEW INN 20/12/80. Linda Edwards, Rena Kaloyerou. Review: *Middlesex County Times* 23/1/81, 18. Comment: Witsend Theatre Company. The performers "brought a mixture of naivety, youthful enthusiasm and mischief to the play" (*Middlesex County Times*).

80.749 *Kathleen and Carey* (P) Frances Dagnell. ICA 20/12/80. Comment: Monstrous Regiment. A rehearsed reading.

80.750 *Pantomime* (P) Derek Walcott. OLD RED LION c.

20/12/80.** Plot: Griffiths. Review: *Guardian* 22/12/80, 9. Comment: Carib Theatre. "Yvonne Brewster directs an intelligent, well-paced production" (*Guardian*).

80.751 *Cinderella* (Panto) Peter Fincham. YOUNG VIC STUDIO 22/12/80. Review: *Stage*: 8/1/81, 41.

80.752 *Dick Whittington and His Cat* (Panto, 2a) Lionel Blair and Albert Knight and Mike Goddard. PALLADIUM 22/12/80. 137 perf. Cast: *Stage* 18/12/80, 36. *Town Crier*, *Grand Vizier* Chris Connah; *King Rat* Victor Spinetti; *Fairy of the Bells* Cherida Langford; *Dick Whittington* Jim Davidson; *Captain of the Good Ship "Alice"* Windors Davies; *Mate of the Good Ship "Alice"* Melvyn Hayes; *Alderman Fitzwarren* Clive Dunn; *High Sheriff of London* Lionel Blair; *Sarah the Cook* Mollie Sugden; *Alice Fitzwarren* Jacqueline Reddin; *Tommy the Cat* Derek Holt; *Father Neptune* Sandy Strallen; *Sultan of Morocco* Dino Shafeek; *Sultan's Magician Zee*; *Citizens of London* Palladium Dancers and Singers, Peggy O'Farrell Children; *Dancers* Laurel Brighty, Julie-Anne Blythen, Yvonne Dearman, Elena Gilbert, Sandra Hamilton, Sharon Lupino, Sandy Martin, Jane Mitchell, Stephanie Norman, Gynna Oladjins, Helen Ward, Ruth Welby, Marc Arnall, Christopher Hammond, Alastair King, Steven Wayne; *Singers* Margaret Banier, Mandy Cole, Hilary-Anne Evans, Amanda Randall, Lyndon Brown, Richard Brent, Brian Byrne, Jonathan Dennis. *Chm* Lew Grade; *Deputy chm*, *Mgr dir*, *Pres* Louis Benjamin; *Mgr* John Avery; *Dir* Lionel Blair; *Cost dgn* Cynthia Tingey; *Cost* Bermans and Nathans of London; *Exec pd* Albert J. Knight; *Mus dir* Gordon Rose. Reviews: *Guardian* 23/12/80, 9; *Stage*: 8/1/81, 18. Comment: "A pretty banal concoction that includes many of the externals of pantomime" (*Guardian*).

80.753 *The Incredible Vanishing!!!* (Squelching P) Denise Coffey. HALF MOON 22/12/80 (m).** Cast: SHM; *Stage* 18/12/80, 36. *Bert Sparky* Steve Byrne; *W.P.C. Parker* Penny O'Connor; *Jenny Jones*, *Her Marshesty* Seona McKinnon; *Gob* Sara Hardy; *Twerp* Simon Rose. *Dir* Nick Hamm; *Dgn* Martin Sutherland. Reviews: *Guardian* 29/12/80, 9; *Stage* 8/1/81, 41. Comment: The plot was about the search for numerous children who have been snatched by Her Marshesty, the Monarch of Drains. A "cheerfully noisome play ... with its mixture of fear, clownery, rudeness ... and audience participation" (*Guardian*). Evening performances were added from 27/12/80 onwards.

80.754 *Mother Goose* (Panto) Bill Owen (bk, mus) and Max Bradley Fisher (bk) and Mike Sammes (mus) and Nigel Morton (mus). INTIMATE 22/12/80.* Cast: *Stage* 18/12/80, 36. Bill Owen, Natalie Forbes, Geoffrey Drew,

Hazel Quinn, Jill Francis, Marianne Price, David Eadon, Simon Butteriss, Penny Meekings, Lucy Mitchell, Jenny Sawyer, Yona Dunsford, Mark Davis, Sam Williams, Jill Francis School of Dancing. *Dir* Adrian Harris; *Dgn* Mirage; *Ch* Jill Francis; *Cost dgn* Norman Coates; *Mus dir* Jack Dove; *Sm* Paul Judges. Review: *Stage*: 8/1/81, 19.

80.755 *The Ring Gangsters* (P) Ivor Dembina and Peter Cheevers. BARLEY MOW 22/12/80 (Ln). 1st perf? Cast: *Stage* 18/12/80, 4. Peter Cheevers, Ivor Dembina. Review: *Acton Gazette* 29/12/80, 11. Comment: The authors "contacted hardened criminals for their views on boxing and concluded that for them professional boxers are heroes representing the epitome of manliness. The play, put together from improvisations by Ivor and Peter, attempts to expose what they see as the nonsense of this type of hero worship" (*Acton Gazette*).

80.756 *The Sorcerer* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 22/12/80.** Cast: *Stage* 18/12/80, 14. Kenneth Sandford, James Conroy-Ward, John Ayldon, Lorraine Daniels, Clive Harre, Patricia Leonard, Barbara Lilley, Peter Lyon, Meston Reid, Geoffrey Shovelton, Jill Washington. *Dir* Wilfred Judd; *Mus dir* Fraser Goulding. Plot: Ayre, Gänzl, Hochman, Shipley. Reviews: *Guardian* 18/12/80, 9, 23/12/80, 9. Comment: D'Oyly Carte Opera Company. The season ran 22/12/80–21/2/81. *Guardian* (23/12) faulted many in the cast for failing to deliver the words clearly.

80.757 *Captain Stirrick* (Ballad O, 2a) Jeremy James Taylor (bk) and David Scott (bk) and Richard Brett (mus). YOUNG VIC 29/12/80. 1st perfd Haberdashers' Aske's School, Elstree, 7/80. Cast: *Stage* 24/12/80, 10. *Ned Stirrick* Julian Silvester; *Signor Fantoccini* Daryl Lax. Reviews: *Guardian* 7/1/81, 11; *Harrow Observer* 9/1/81, 16. Comment: MPS 1167. Children's Music Theatre. The piece was about "a school of pickpockets in Regency London" (*Guardian*).

80.758 *An Evening with Walter Plinge* (P) Hugh Hastings. YOUNG VIC STUDIO 29/12/80. 1st perfd Key Theatre, Peterborough, 3/2/79. Cast: *Stage* 24/12/80, 10. Hugh Hastings. Review: *Stage*: 8/1/81, 14.

80.759 *The Ikon Maker* (P) Desmond Hogan (adpt of his novel, 1976). GATE 29/12/80. 1st perfd South Hill Park Arts Centre, Bracknell, 26/9/80. Cast: *Stage* 24/12/80, 10. Mary Duddy, Liam Halligan, Isolde Cazelet, Lisa Cook, Frances Quinn, Michael Loughnan. *Dir* Roland Jaquarollo; *Dgn* John Hallé. Reviews: *Gay News* 8/1/81, 19; *Guardian* 2/1/81, 9; *Irish Times* 3/1/81, 12. Comment:

Green Fields and Far Away. The play involved an Irish mother following her son to London and discovering more about him and herself. *Irish Times* commended the production and the piece which was perhaps somewhat dated in its vocabulary. *Gay News* praised the cast for its efforts in this unsatisfactory play that needed revision.

80.760 *The Mikado; or, The Town of Titipu* (CO, 2a) W. S. Gilbert (lib) and Arthur Sullivan (mus). SADLER'S WELLS 29/12/80.** Plot: Ayre, Bordman, Fletcher, Gänzl, Hochman, Law, Salem, Shipley, Sobel. Comment: D'Oyly Carte Opera Company.

80.761 *Post Mortems* (P) Jill Hyem. SOHO POLY 29/12/80 (Ln).* Cast: *Stage* 24/12/80, 10. Philippa Urquhart, Ruth Goring. *Dir* Kay Patrick; *Dgn* Terry Jacobs. Reviews: *Observer* 11/1/81, 27; *Stage*: 15/1/81, 21; *Times* 5/1/81, 5. Comment: MPS 1095. The play was about a lonely, bereaved wife and a futile meeting with the woman she once thought was her best friend.

80.762 *The Roman Invasion of Ramsbottom* (MP, 3a) David Nield (mus) and Jeremy James Taylor (bk, lyr). YOUNG VIC 29/12/80. 1st perfd George Square Theatre, Edinburgh, 7/8/87. Cast: *Stage* 24/12/80, 10. Review: *Guardian* 2/1/81, 9. Comment: Children's Music Theatre. The piece poked fun at government ministers and their hostile attitude towards local amenities. "It's merry lark stuff performed with zest by its large and young cast. The pity is that the text itself is not more imaginative or witty" (*Guardian*). Also performed ITV 26/12/80 (*Winsford*

Chronicle 23/12/80, 24).

80.763 *All the Trimmings* (Revue) Roger McGough. LYRIC STUDIO, HAMMERSMITH, 30/12/80.* Cast: *Stage* 24/12/80, 10. Roger McGough. Plot: OTF/2. Reviews: *Guardian* 31/12/80, 8; *Stage*: 8/1/81, 14; *Times* 31/12/80, 5. Comment: MPS 1212. "An excuse for indulging in Sixties nostalgia without feeling old" (*Guardian*). "A stream of inconsequential ideas floating like soap bubbles from the compulsively cataloguing author" (*Times*).

80.764 *Cinderella or Love Makes the World Go Round* (Panto, 2a) V. C. Clinton-Baddeley (bk) and Gavin Gordon (mus) and Walter Leigh (mus).. QUESTORS 30/12/80. Cast: QTA.

80.765 *E = MC²*. THEATRE SPACE 30/12/80. Comment: "A sensual theatre. Our work is of a formal, symbolic and ritual nature ... Our conventions are those of our generation; movement, lighting and live electric music" (*Performance Magazine* No. 9 [1981], 28). Directed by Sarah Toft, the piece ran until 3/1/81.

80.766 *The Golden Pathway Annual* (D, 2a) John Harding and John Burrows. UPSTREAM 30/12/80.** Cast: *Stage* 24/12/80, 10. Kit Jackson, Carole Harrison, Dorian Healy, Peter Wight, Cecily Hobbs. *Dir* Alby James; *Dgn* Hildegard Bechtler; *Light* Dick Bloxsidge. Plot: Fletcher, Vinson. Review: *Stage*: 15/1/81, 25.

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